

**CATALOGUE AND PREMIERES OF SELECTED WORKS BY PATRICIA MARTÍNEZ**

- 2022 **(New Work)**  
(harp, percussion, flute, clarinet, electronics and video)  
Commission by Ensemble Adapter (DE) and Ibermúsicas Artistic Residency.
- (New Mixed Work)**  
(for ensemble and electronics)  
Commission by SWR Experimental Studio (DE).
- (New Work)**  
(symphonic orchestra)
- 2021 **Perfect peace**  
(symphonic band and chamber choir)  
Commissioned as winner of "Come as You Are: Vulnerability in the Concert Space" call for proposals, by No Divide KC, Mid America Freedom Band and KC VITAs Chamber Choir (US).  
Premiere: St. Mary's Episcopal Church, Kansas City, September 10, 2021 (US).
- Ecós infinitos**  
(for piano, flute, trumpet, clarinet, violin, viola, cello and electroacoustic sounds)  
Commissioned by Goethe-Institut/BAmúsica (AR/DE) / Ensemble DAMUS.  
Premiere: TBA August CCK, Arg.
- I'M NOT DYING TODAY**  
(soprano, chamber orchestra and electronics)  
Commissioned by Ensemble Avantgarde, Gewandhaus, Leipzig.  
Premiere: Gewandhaus, October 13 2021 (DE).
- 2020 **Hilos de seda**  
(SABT choral work)
- Vida**  
(Electroacoustic work for CD release)  
Commissioned by Grupo de Pesquisa Núcleo Música Nova. Grupo de Pesquisa CNPq, Universidade Estadual do Paraná (BR).
- Expansión II**  
(Piano, percussion, cello, clarinets and electronics)  
Commissioned by Compañía Oblicua and BA Música (AR)  
Premiered (work in progress) at CCK, September 2019.  
Duration: about 8 min.
- 2019 **A state of divinity**  
(synthesizer (Korg MS20 mini), horn, cello and lights)  
Commissioned and premiered by Music Current Festival, Smock Alley Theatre (IE).  
Duration: about 11 minutes.
- Outside**  
(solo prepared piano)  
Premiered: Donaueschinger Musiktage 2019, Mseum Art.Plus (DE). Performer: Joseph Houston.
- 2001**  
(Micro-opera for orchestra and four voices)

Prizewinner & Commissioned by The International Stanisław Moniuszko Composers' Competition for a micro-opera entitled "12 Minutes for Moniuszko"  
 Premiered: Teatr Wielki Opera Narodowa (The Grand Theatre - National Opera in Warsaw)  
 Duration: 13 min.

**Expansión**

(Piano, percussion, cello, clarinets)  
 Commissioned by Compañía Oblicua and BA Música (AR)  
 Premiered at CCK, September 2019.  
 Duration: about 8 min.

2018

**C'est l'amour**

(solo electric guitar)  
 Commissioned and premiered by International Summer Course for New Music Darmstadt.

**Espacio Ausente**

(Solo baritone, 3D real time electronics and lights)  
 Víctor Torres, baritone.  
 Commissioned by Cervantes National Theater / Eco Residency / Contemporary Music Festival (AR). Approx. duration: 30 min.

**Out of sight**

(Clarinets, accordion and optional light)  
 Heather Roche, clarinets; Eva Zöllner, accordion  
 Commission and premiered by Bludenzer Tage zeitgemäßer Musik, AllerArt Bludenz.

**Barely the breath**

(Soprano, flute, cl/bass cl, vn, vc, pno, perc, electronics and choreography)  
 Commissioned by Weaving Music for Radio - by Latin American Women Composers-UNESCO - Federal University of Paraná, Espaço Cultural Capela Santa Maria (Fundação Cultural de Curitiba), Laboratório LaMuSa (Embap) and Sonora (Research Group on Women and Gender, ECA – USP). Premiere: Brazil, 2/24/2018. Approximate duration 10 min.

2017

**VOCES OTRAS (Voices others)**

(Eight soloist voices and optional lights)  
 Performers: *Nonsense Ensemble Vocal de Solistas*  
 Commissioned by Contemporary Music Cycle.  
 Theater Complex of Buenos Aires, CTBA, 11/15/17.  
 Approximate duration: 10 min.

**POTENCIA**

(prepares piano, electroacoustic sounds, lights installation, video-live interactive performance)  
 Commissioned by Festival Musica Estranha / Residency MELab/Ibermúsicas.  
 Praça das Artes, November 25, 2017, SP, Brazil.  
 Approximate duration: 30 min.

**ESFUGADO**

(Solo amplified piano)  
 Commissioned by Fuga-Project by E. Insinger/National Institute of Music. 3".

2016

**La niña helada (The frozen little girl) (2015/16)**

(Chamber opera for voices, ensemble, video and electroacoustic sounds,  
 Mariano Saba, libretto, Patricia Martínez, music)  
 Commissioned by International Music Theatre Competition / Staatstheater Darmstadt / Internationales Musikinstitut Darmstadt (IMD).

Premiered (Scenes I-VIII): 48<sup>th</sup> Internationale Ferienkurse für Neue Musik Darmstadt, July 30, Staatstheater Darmstadt. Duration: 23 minutes.  
Full work (Scenes I-XIX), Premiere: Cultural Center Recoleta (Arg), 7/8-8/6, 2017.  
Ten sold out performances. Approximate duration: 1 hour.

### **Phosphorus**

(Extended symphonic orchestra).

Awards: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); National Competition Juan Carlos Paz 2018, Honorary Mention, Symphonic-Selected, Houston Symphony EarShot New Music Readings, organized by American Composers Orchestra (ACO, 2019, US).

Premiere: Orquesta Sinfónica Nacional (OSN), Sala Sinfónica CCK, August 7, 2020.

Approximate duration: 12 min

**Propio amor** (soprano, video set, electroacoustic sounds)

Commissioned by Ciclo Música en diálogo, OSDE Foundation.

First performance: Nati Iñón, voice, August 26, 27, OSDE Foundation, AR.

Approximate duration 10 minutes.

2015

**Breve sueño (Short sleep)** interdisciplinary diptych

I-**Más allá / Beyond** (2014, chamber orchestra: flute (dbl. alto/picc), oboe, clarinet in Bb, Bass Clarinet Bb (dbl. cl), bassoon, horn, trumpet, trombone, piano, 2 violins, viola, cello, bass, 2 percussions; dance and video)

Commissioned by Ibermúsicas-Iberescena Prize

First performance: CEPROMUSIC Ensemble, José Luis Castillo, conductor Teatro Julio Castillo y Palacio de Bellas Artes, December 9, 2014, México DF.

Approximate duration 18 minutes.

II-**Los durmientes / The sleepers** (2014/2015)

(Interdisciplinary work for five singers and ensemble on stage)

Commissioned by Experimental Center of the Colon Theatre

First performance: CETC, May 14-17, 2015, Argentina.

Approximate duration 38 minutes.

2014

**Holly**

(fl/bass fl, cl/bass cl, ob, bassoon, alto sax. tpt, tbn, perc, pno, vn, vla, vc, cb.)

Commissioned by Compañía Oblicua Ensemble

First performance: Usina del Arte, Compañía Oblicua Ensemble, October, Arg.

Approximate duration 8 minutes.

2013

**tan feliz / so happy**

(countertenor, piano, violin, cello, fl., cl. and percussion)

Commissioned by National Fund of Arts (FNA)

First performance: Encuentros Ensemble, Martín Oro, countertenor, 8/2013.

Approximate duration 7 min.

**Inverosímil**

(electroacoustic music, electric guitar, electric bas, voices, video, actors and puppetry)

Commissioned by OSDE Foundation

First performance: Music connected to other arts Cycle, November.

Approximate duration 1 hour.

**Conciencia pura de inversión** (electroacoustic)

Commissioned by OSDE Foundation

Performances: OSDE Foundation, Buenos Aires, 2013; LIPM Concert / Recoleta Cultural Center, Buenos Aires, 2013; Centro Universitario de las Artes, MUSLAB International Festival, México, 2015; Abrons Arts Center (National Sawdust), 2016 New York City Electroacoustic Music Festival (NYCEMF 2016), United States; Fiesp Cultural Center, FILE Hypersonica / FILE 2016, Brazil; La musique acousmatique, une présence mystérieuse (Maison des Associations, Lille, France, 2016); Laplataforma para las Artes, Real Time

Festival / Festival en tiempo real, Bogotá, Colombia, 2016; CICTeM 2017 - III Congreso Internacional de Ciencia y Tecnología Musical (III International Congress of Music Science and Technology), National University of the Arts (UNA); Sound Campus / ARS ELECTRONICA FESTIVAL / Kunstuniversität Linz, 2020.

- 2012 **Pull it** (video, french horn and electronics)  
 Performer: Delphine Gauthier-Guiche (France)  
 Commissioned/First Performance: conDIT (cheLA), Buenos Aires.  
 Approximate duration 13 minutes.
- de repente / suddenly** (eight soloist voices)  
 Work selected at the First National Competition for Soloist Voices Composition, organized by Melos Publishers and Nonsense Ensemble.  
 First Performance: National Library, March 2013.  
 Approximate duration 12 minutes.
- 2011 **Present / Presente** (bass clarinet, accordion and electric guitar)  
 Performers: Matthias Badczong, Klarinetten; Christine Paté, Akkordeon; Seth Josel, E-Gitarre. First Performance: 2011, CCRMA, Stanford University / Berlín performance: June 5, 2012, BKA-Theater; Darmstadt Ferienkürse, chamber sessions, 2018.  
 Approximate duration 9 minutes.
- volar / to fly** (string quartet)  
 Performers: The Jack String Quartet (NY) / Arditti String Quartet  
 First Performance: 2011, CCRMA, Stanford University / 2013, UNQ.  
 Approximate duration 7 minutes.
- 2010 **Mosaico 25**  
 (flute, oboe, Bb clarinet, fagot, trumpet, percussion, piano, violin, viola, violoncello, double bass)  
 First Performance: Centro Cultural Haroldo Conti (Buenos Aires), Compañía Oblicua Ensemble, Conductor: Marcelo Delgado.  
 Approximate duration 2 minutes, as part of a large work shared with other composers.
- Esa palidez / That pallor** (three voices)  
 Performers: Nonsense Vocal Soloists Ensemble  
 First Performance: Prismas international Festival, Buenos Aires, 2010.  
 Contemporary Music Festival at the National Cervantes Theater, 2013.  
 Approximate duration 7 minutes.
- Nenúfar** (bandoneón, flute, clarinet, cello, percussion, contrabass, piano,  
 Performers: Compañía Oblicua Ensemble  
 First Performance: Argentinean National Library, December, 2010, AR.  
 Approximate duration 7 minutes.
- 2009 **los tiempos del alma / Soul's times** (flute and cello)  
 Performers: C2 duo: Lisa Cella and Franklin Cox (EEUU).  
 First performance: CCRMA, Stanford University, 2009.  
 Selected and performed at (Le) Poisson Rouge, The MATA Festival, ACME Ensemble (New York, 2011); Bicentenary festival, National Argentina Radio, Buenos Aires, Arg, 2010; Kaparilo Contemporary Concerts, Rosario, AR, 2013; Center for New Music, Latin American Chamber Music Festival, Quinteto Latino, California, United States, 2013; ArtShareLA, WASTELAND Music, LA, US, 2017; Ensemble IPSE, May 6<sup>th</sup> Shapeshifter Lab, Brooklyn, US, 2018; Milwaukee House Concerts, Cherchez la Femme Ensemble, US, 2018; Masterskaya Anikushina, Molot Ensemble, Sankt Peterburg, Russia, 2018; Mizzou International Composers Festival: Khemia Ensemble, Fine Arts Building - Music and Drama, Whitmore Recital Hall, US, 2019.  
 Approximate duration 7 min.
- un abismo encendido de miradas/an abyss ignited with glances**  
 (voice, violin, cello, percussion and flute) Casa de las Américas 2015 Prize.  
 Performers: Stanford New Ensemble.

- First performance: Tsonami International Festival (CCR), Hilarión Ensemble, 2009, AR.  
Approximate duration 9 minutes.
- 2008 **Soppio** (electroacoustic work)  
First Performance: Compagnie de Danse Icosaedre, Paris, March 2008.
- El canto de los sueños** (5 Laptops)  
First Performance: Stanford Laptop Orchestra, CCRMA.  
Approximate duration 8 minutes.
- El mundo caerá en éxtasis a tus pies / The world will roll in ecstasy at your feet**  
(Oboe, trombone, contrabass and percussion)  
Performers: Surplus Ensemble (Germany).  
First performance: CCRMA, 2008, Stanford University.  
Approximate duration 8 minutes.
- La naturaleza de las cosas**  
(trumpet, trombone, bass trombone, bass tube and percussion)  
Performers: SFSounds Ensemble  
First performance: CCRMA, 2008, Stanford University.  
Approximate duration 10 minutes.
- 2007 **Tenue Brillantez / tenuous brilliance**  
(Oboe, flute, percussion, violin, cello, conductor and video)  
Performers: SurPlus Ensemble. Conductor James Avery (Germany).  
First performance: CCRMA-Stanford University, February 2008; Encuentros Ensemble, Alicia Terzian: conductor. Amijail Theatre, International Encuentros Festival, 2008; Compañía Oblicua Ensemble, 2015 Cultural Center Nestor Kirchner, Maratón Acústica y Electrónica, Experimental Center of Universidad de San Martín, Latinamerican composers; Usina del Arte; 2016: International Festival Much Musics (Universidad Nacional de Quilmes, AR); Ensemble Avantgarde, Gewandhaus, Leipzig 2020 (DE).  
Approximate duration 12 minutes.
- 2006 **Vahidamente entre tus brazos / Faintly between your arms**  
(Baroque violin, viola da gamba, harpsichord, voice, tape)  
First performance: Kristian Ireland, The Hemiola Trio.  
Listening Room-CCRMA-Stanford University (USA)  
Approximate duration 7 minutes.
- Al trasluz del recuerdo** (visual music)  
First performance: CCRMA-Stanford University, February 2006.  
Approximate duration 4 minutes.
- Desde el silencio / From the silence** (ensemble and video)  
First performance: ARsis Ensemble. Conductor: Federico Gariglio.  
Iván Barrios (trombone); Jeremías Fernandez (flute); Luciano Giambastiani (clarinet); Marcos Zabala (percussion); Patricia Martínez (piano).  
Manuel de Falla Conservatory (Arg.)  
Approximate duration 1 hour.
- 2005 **Vértices (más me dedico a él y menos lo como)**  
(Ensemble, electroacoustic sounds and dancers)  
Commissioned by Experimental Center of the Colon Theatre  
Choreographer: Walter Cammertoni-Composer: Patricia Martínez  
First Performance: Ensemble Compañía Oblicua, Dir. M. Delgado, CETC, Arg.  
Approximate duration 13 minutes.
- Quién me diese alas como de paloma / I wish someone would give me wings as the dove`s**  
(violoncello, bass clarinet Bb, clarinet Bb, bass trombone, electric guitar, CD player, piano and percussion)  
First public performance: Ensemble of The Contemporary Music Festival, Santiago Santero: Conductor; trb: Enrique Scheneveli, vc: Martín Devoto, pn: Manuel de Olaso, guit. e.:

Hernán Vives, per: Pablo La Porta, cl. b: Guillermo Sanchez. (T.M.G.S.M.) 2001 (Ar).  
Approximate duration 10 minutes.

**El caso Vania** (music for theater)

First performance: Actor's Place Theater (Ar). Approximate duration 1 hour.

**Fermez Labouche** (dance and electroacoustic music)

Choreographer: Mariana Belloto-Composer: Patricia Martínez

First performance: El Cubo, 2005 (Ar). Approximate duration 1 hour.

**Secret / Smiling** (flute, violin, clarinets, harpsichord)

First performance: C. Bosze (fl); A. Gahl (vn); P. Strump (cl); M. Winter (clave),

Komponistetenforums Mittersill 2005 (Austria).

Approximate duration 11 minutes.

2004

**Gotas caen** (prepared piano and tape)

First public performance: P. Martínez, MASS MoCA (USA) / Electroacoustic music Festival, Buenos Aires, 2005 / Stanford University, 2008 / In constant flux – Highway Performance Space / Nuevas Musicas por la memoria Festival, ECUNHI, 2013. Approximate duration 11 minutes.

**Sin voz** (prepared piano and voice)

First public performance: Goethe Institut, P. Martínez, Jaime Ovier (Perú).

Approximate duration 15 minutes.

**Crossing genres** (piano, poetry and action painting)

First public performance: Hans Krieger (poetry), Wendell Smith (action painting), P.

Martínez (pno), Virginia Center for the Creative Arts (USA).

Approximate duration 30 minutes.

**Robots&C** (guitar, trombone and piano)

First public performance: J. Todd Greene (guit), Richard Johnson (tbn), P. Martínez (pno), Virginia Center for the Creative Arts (USA).

**Lighting** (prepared piano and silence)

First public performance: P. Martínez (pno), VCCA (USA).

Approximate duration 10 minutes.

**Con el grito entre las manos** (piano and electroacoustic sounds)

First performance: P. Martínez, University of Costa Rica (CR).

Approximate duration 10 minutes.

**Sin respiro** (harpsichord and electroacoustic sound)

First public performance: P. Martínez, University of Costa Rica (Costa Rica).

Approximate duration 10 minutes.

**Desde el silencio / From the silence: First silence** (work in progress, ensemble and multimedia)

First public performance: Bang on a can Summer Institute Ensemble, MASS MoCA (USA).

Conductor: Logan Young; Anaar Desai-Stephens (Violin); David Medine (viola); Wendy Sutter (cello); Frances Elliot (flute/piccolo); Ohilip Everall (clarinet/bass clarinet); Laura Berger/Patricia Martínez (piano); Kristie Ibrahim/Jonathan Shapiro (percussion).

**Ovidio e inés** (music for theater)

First public performance: Cultural Center Ricardo Rojas (Ar).

2003

**Mil años de paz** (electroacoustic, music for theater)

First public performance: Actors's Place Theater (Ar).

**Cosas que olvidarás** (electroacoustic, music for theater)

First public performance: Actor's Place Theater Theater (Ar).

**Chorreando a flor de labio** (electroacoustic, music for theater)

First public performance: Abasto's Theater (Ar).

- Torna** (ensemble)  
First public performance "Domus Artis" Zheffiro Ensemble, Soledad Mascia: flutes; Wenceslao Lazo: guitar, Patricia Martínez: electronics; Celeste Wiede: bass clarinet).
- 2002 **Especios de tiempo / Miroirs de téemp / Mirrors of time** (acousmatic) (\*)  
First public performance: Diffusion International Competition. (Ireland)
- Repostangos** (instrumental quartet)  
First public performance Rojas Cultural Center: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez, direction, piano and electronics, 2002 (Ar).
- Trilogía de las polacas** (music for theater, electroacoustic)  
First public performance at the Actors's Place Theater, 2002 (Ar).  
-**La Varsovia** (Dir. Laura Yusen)  
-**Historias Tártaras** (Dir. Clara Pando)
- La travesía de los esperpentos** (music for theater, electroacoustic)  
First public performance at the I.F.T. Theater, 2002 (Ar).
- La Trama** (for instrumental quartet)  
First public performance: Zheffiro Ensemble: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez in piano and electronics, 2002 (Ar).
- 2001 **Mueca** (electronics and video)  
First public performance: Patricia Martínez, Cultural Center from Spain (Ar).
- Los pequeños burgueses** (piano, music for theater)  
First public performance: Patricia Martínez, piano, San Martin Municipal Theatre.
- Música Modular** (any instrumental ensemble, dedicated to Zhéffiro Ensemble)  
First public performance: Celeste Wiede in Clarinet, Gabriel Evaraldo in electric bass, Soledad Mascia in flutes, and Patricia Martínez in piano and electronics, Recoleta Cultural Center, 2001 (Ar).
- 2000 **despuesdelaconsumacion** (for dir, tp, cl Bb, bass cl Bb, vc, tenor sx, cb, 2 perc, electric guitar, synthesizer, piano, video and actor)  
First public performance: Experimenta Ensemble, P. Martínez, Dir. (Ar).
- Prometeo olvidado** (music for theatre in collaboration with C. Korembli)  
First public performance: Actor's Place Theater, 2002 (Ar).
- Crossbow** (Accordion obscure)  
(Accordion with digital processing and video art installation)  
First performance: Museum Caraffa (Córdoba, Argentina): Gary Hill, video art, Patricia Martínez, accordion (Ar).
- 1996/99 **El último rito / The last rite** (musical theatre for ensemble, two actors and electroacoustic sounds)  
First public concertante performance: Adriana de los Santos (piano), Marco Fatorello (violin), C. Wiede (clarinet), D. Serale (percussion), P. Martínez (direction, synthesizer), Julio Molina and y María Fernanda Guirao (actors) Rojas Festival 1999.  
Approximate duration 1 hour.
- 1998-99 **Express** (music for radio)  
First public performance: Goethe Institut, 1999 (Ar). Approximate dur: 10 min.
- 1998 **Sinojos** (recorder quartet and prepared piano)  
First public performance: Juan Granda, S. Mascia, G. Juan, M. Blanco (recorder quartet), P. Martínez (prepared piano), Scala of San Telmo, 1998 (Ar).  
Approximate duration 10 minutes.
- Sans-Musique** (piano and cello)



Music for the film by Sébastien Jadeau (France)  
Approximate duration 20 minutes.

**Ventanas en un espejo** (musical theatre from "The last rite", for ensemble)  
First public performance: Natalia Rodriguez Bassi (piano), Leonardo Williman (violin), C. Wiede (clarinet), Arauco Yepes (percussion), P. Martínez (direction, synthesizer). First public performance: L.V. Concerts, British Art Center (Ar). Approximate duration 10 minutes.

**Des Pués Deles Panto** (chamber orchestra, 16 players, to De Erepijs)  
First performance: De Erepijs, International Composers Meeting; Stanford New Ensemble, 2008. Martín Fraile: conductor.  
Approximate duration 14 minutes.

1997

**6 eventos** (ensemble)  
First public performance: Arauco Yepes (percussion), Gonzalo Juan (electric guitar), C. Wiede (clarinet), S. Mascia (flute), P. Martínez (piano, synthesizer, direction), Experimenta Festival, 1997 (Ar).

***se desprende***

***y cae*** (violoncello and electronics)

First public performance: Antoine Ladrette (violoncello), IRCAM - Centre Georges Pompidou, September 1997 (FR); Violeta García, Chela, 2019, AR.  
Approximate duration 13 minutes.

**FRICS** (clarinet and piano)

First public performance: C. Wiede (clarinet, prepared clarinet) and P. Martínez (piano and synthesizer), Experimenta Festival, 1997 (Ar).  
Approximate duration 30 minutes.

**Impro-visation** (Bass trombone and piano)

First public performance: Thierry Madiot (Bass trombone.) and Patricia Martínez (piano), Instant Chavires, 1997 (France)  
Approximate duration 1 hour.

***Les "Mediats" (les mendiants)***

Reportage impressionniste sur le village de pêcheurs du Vauclin en Martinique.  
Music for film (26' – vidéo by Sebastien Jaudeau)

1996

**Restos de nada** (acousmatic)

First public performance: LIEM, 1996 (Spain).  
Approximate duration 6 minutes.

**Musique pour la poubelle**

First public performance: ThrYsaS Ensemble, Patricia Martínez, composition, piano, guitar; María de los Ángeles Esteves, piano/composition; Thierry Madiot, trombone; Elise Gauthier-Villars, violon/voice; Jeffrey Miller, violoncello; Caroline Simonot, viola/voice; Mónica Taragano, flute. Cité Universitaire / Fondation Argentine. March 30.

**Auto rre trato** (clarinet and synthesizer)

First public performance: Celeste Wiede (clarinet), Patricia Martínez, (synthesizer), Regio Theater, 1996 (Ar).  
Approximate duration 9 minutes.

**Hasta que el mar se quiebre** (tape)

First public performance: Regio Theater, 1996 (Ar).  
Approximate duration 6 minutes.

1995

**La Nada-deconstructions** (compo-improvisational works for ensemble)



- First public performance: Gonzalo Juan (guitar and flute), Soledad Mascia (flutes), Celeste Wiede (clarinet), Patricia Martínez (direction, piano, synthesizer), Mastenbaum Auditory, 1995 (Ar).  
Approximate duration 1 hour.
- Opuetos** (video art and music)  
First public performance: Rojas Cultural Center, 1995 (Ar).  
Approximate duration 5 minutes.
- 1994 **Del cuadro a la postergación** (acousmatic)  
First public performance: Synthese Festival, 1994 (Bourges, France).  
Approximate duration 7 minutes.
- Duelo intenso** (acousmatic)  
First public performance: National University of Quilmes, 1994 (Ar).  
Approximate duration 7 minutes.
- De la luz la sombra** (acousmatic)  
First public performance: National University of Quilmes, 1996 (Ar).  
Approximate duration 7 minutes.
- Suite Dedo Afónica** (piano)  
First public performance: P. Martínez, Recoleta Cultural Center, 1995 (Ar).  
Approximate duration 7 minutes.
- Puentes ilusorios entre lo eternamente separado** (percussion and tape)  
Approximate duration 10 minutes.
- 1993 **El alma al cuerpo** (piano and tape)  
First public performance: P. Martínez, San Martin Cultural Center, 1994 (Ar).  
Music Current Festival, Xenia Pestova (piano), Smock Alley Theatre, 2019.  
Approximate duration 10 minutes.
- Impresencia** (piano and voice)  
First public performance: P. Martínez, piano and Leticia López Vallone, voice, San Martin Cultural Center, San Martin Cultural Center, 1993 (Ar).  
Approximate duration 10 minutes.
- Límites** (piano)  
First performance: P. Martínez (piano), San Martin Cultural Center, 1993 (Ar).  
Approximate duration 9 minutes.
- Sólo el instante cierto** (percussion, piano y voice based in a poem by J.L. Borges)  
First public performance: Andrés Inchausti (percussion), Leticia López Vallone (voice), and Patricia Martínez (piano), San Martin Cultural Center, 1993 (Ar).  
Approximate duration 12 minutes.
- Suite entre líneas** (piano and guitar)  
First public performance: Patricia Martínez, Parakultural Center, 1993 (Ar).  
Approximate duration 13 minutes.
- Estudio para platillo solo** (solo bass cymbal)  
First performance: Manufactura Papelera, Daniel Cerales (perc.) 2005 (Ar).  
Approximate duration 8 minutes.
- 1992 **De cielos y profetas** (acousmatic)  
Recording at the ARTE 11 (Buenos Aires)  
First public performance: Cultural Center Recoleta, 1993 (Ar).  
Approximate duration 8 minutes.
- Tres piezas para piano y corno inglés** (piano and english horn)  
Approximate duration 7 minutes.
- Esperanza** (acousmatic)

Recording at the ARTE 11 STUDIO.  
 First performance: Mastenbaum Auditory, 1993 (Ar).  
 Approximate duration 5 minutes.

**Resplendor de lo ausente** (acousmatic)  
 First performance: National University of Quimes, 1993 (Ar).  
 Approximate duration 7 minutes.

1992-91 **Sombras** (piano)  
 First performance: P. Martínez, piano, San Martin Cultural Center, 1993 (Ar).  
 Approximate duration 10 minutes.

**Fines** (acousmatic)  
 First performance: National Music Conservatory, 1992 (Ar).  
 Approximate duration 7 minutes.

1991 **Agonías** (flute)  
 First public performance: Monica Taragano, flute, Yjsebreker, 1999. (Holland)  
 Teatro Payró, Ana Ligia Mastruzzo, 2019.  
 Approximate duration 9 minutes.

**Tricot** (concrete music)  
 First public performance: National Conservatory (Ar).  
 Approximate duration 10 minutes.

1990 **Demián** (piano)  
 Approximate duration 10 minutes.