Carlos Eduardo **Cancino-Chacón**

PERSONAL DETAILS

Birth	June 6, 1986
Citizenship	Austrian, Mexican
Address	Institute of Computational Perception
	Johannes Kepler University Linz
	Wiesingerstrasse 4
	A-1010, Vienna, Austria
E-Mail	carloscancinochacon@gmail.com
Website	http://www.carloscancinochacon.com
GitHub	https://github.com/neosatrapahereje
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MAIN AREAS OF RESEARCH

- Musical Informatics

- Computational models of expressive music performance and music expectation

- Human–Computer interaction in music performance (automatic accompaniment systems, interfaces for musical expression)

- Cognitively-plausible computational models of music analysis and music cognition

- Machine learning (deep learning, probabilistic models)

ACADEMIC QUALIFICATIONS

Doctoral degree in Computer Science   10/2014–12/2018
Johannes Kepler University of Linz, Austria
> Supervisor: Gerhard Widmer
> Co-supervisor: Maarten Grachten
> Thesis: Computational Modeling of Expressive Music Performance Through Linear and
> Non-linear Basis Function Models

Master's degree in Electrical Engineering and Audio Engineering   10/2011–07/2014
Graz University of Technology/University of Music and Performing Arts Graz, Austria
> Supervisor: Franz Pernkopf
> Thesis: Tarkus Belief Propagation: On Message Passing Algorithms and
> Computational Commutative Algebra

Undergraduate degree in Physics   08/2005–03/2011
National Autonomous University of Mexico, Mexico City, Mexico
> Supervisor: Marcos Ley Koo
> Thesis: Análisis teórico experimental de transductores de ultrasonido tipo Langevin
> (*Theoretical–experimental analysis of ultrasonic Langevin transducers*)

Undergraduate degree in Piano Performance   09/1999–02/2011
National Conservatory of Music, Mexico City, Mexico
> Supervisor: Héctor Alfonso Rojas Ramírez

RESEARCH EXPERIENCE

Assistant Professor 10/2020-present
Institute of Computational Perception
Johannes Kepler University Linz, Austria

Guest Researcher 01/2020-10/2021
RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion
University of Oslo, Norway
> Project: MIRAGE

Postdoctoral Researcher 12/2018-09/2020
Austrian Research Institute for Artificial Intelligence, Vienna, Austria
Intelligent Music Processing and Machine Learning Group
> Project: Con Espressione
> Supervisor: Gerhard Widmer

Doctoral Researcher 01/2014-11/2018
Austrian Research Institute for Artificial Intelligence, Vienna, Austria
Intelligent Music Processing and Machine Learning Group
> Projects:

- Lrn2Cre8 (01/2014 – 09/2016)
  Supervisors: Maarten Grachten and Gerhard Widmer
- Con Espressione (10/2016 – 11/2018)
  Supervisor: Gerhard Widmer

TEACHING AND SUPERVISION

External Lecturer 03/2023-10/2023
University of Music and Performing Arts Vienna, Austria

- Musical Computing (PhD level)

Assistant Professor 10/2020-present
Johannes Kepler University Linz, Austria

- Musical Informatics (undergraduate/master's level)
- Reinforcement Learning (undergraduate level)
- Machine Learning and Pattern Classification (exercise track; undergraduate/master's level)
- Seminars in Data Science and Artificial Intelligence (undergraduate and master's level)
- Artificial Intelligence (exercise track; undergraduate level)

Course Lecturer 01/2011-07/2011
National Conservatory of Music, Mexico City, Mexico

- Elementary Music Theory I
- Harmony (Levels I-III)

Supervision/Co-Supervision
Johannes Kepler University Linz, Austria
> **Current**

- **Huan Zhang** (06/2022-present) External PhD Mentor as part of the AIM Mentoring Programme at Queen Mary University of London (main supervisor: Simon Dixon).

- **Ivan Pilkov** (Master's Thesis, expected Spring 2024). Automatic Pose Estimation for Kinematic Analysis of the Arm-Hand-Fingers Chain of Pianists.

- **Li-An Lin** (Bachelor's thesis, expected Spring 2024). Automatic Anime Soundtrack Generation

- **Alexander Deutschbauer** (Bachelor's thesis, expected Spring 2024). TPDD: A Dataset for Automatic Difficulty Estimation of Solo Piano Pieces.

- **Julian Bakan** (Bachelor's thesis, expected Spring 2024) A Systematic Comparison of Dynamic Time Warping and Hidden Markov Models for Symbolic Score-to-Performance alignment.

Finished

- **Uros Zivanovic** (Bachelor's thesis, September 2023). Transformers for Piano Playing Detection and Note Detection from Video.

- **Jasmin Roll** (Bachelor's thesis, September 2023). Evaluating Real-Time Audio-to-Audio Alignment using OLTW and HMM on Piano and Violin Music.

- **Simon Bauer** (Master's Project, July 2023). Computer-Generated Music for Traditionally Non-Musical Story Experiences.

- **CoPeWithUs Team** (03/2022-06/2022) Co-supervised a team of 4 master's students (Anna Hausberger, Christoph Pichler, Ivan Pilkov and Jakob Wögerbauer) who participated in the AI Song Contest 2022.

Austrian Research Institute for Artificial Intelligence, Vienna, Austria

- **Simon Bahadoran** (Summer Internship/Master's Thesis Summer 2020). Development of an encoder-decoder model for conditional prediction of expressive piano performance.

- **Martin Bonev** (2017-2019). Development of a polyphonic score follower for an expressive accompaniment system.

- **Federico Simonetta** (Summer Internship Summer 2018). Main melody line identification from symbolic scores using convolutional neural networks.

ACADEMIC ACTIVITIES

ACADEMIC COMMITTEES

- Member-at-large (January 2024-December 2025), board of the International Society for Music Information Retrieval.

REVIEWING

- **International Scientific Journals**
  - Journal of New Music Research, Neural Computing and Applications, Applied Sciences, Transactions of the International Society for Music Information Retrieval, Frontiers in Psychology, Music Perception, Music & Science.

- **International Conferences**
  - International Society for Music Information Retrieval Conference, International Joint Conference on Artificial Intelligence, Sound & Music Computing Conference, Biennial International Conference on Mathematics and Computation in Music, International Workshop on Deep Learning for Music, Multimedia Modeling Conference

INVITED SCIENTIFIC TALKS AND TUTORIALS

1. Cancino-Chacón, C. (December 2023) "Towards Expressive Artificial Musical (Co-)performers", invited talk at the 5th LatAm BISH Bash, online

2. Cancino-Chacón, C. (December 2023) "Towards Expressive Artificial Musical Co-performers: The ACCompanion Story", invited talk at the International Symposium on AI and Music Performance, Daejeon, South Korea

3. Cancino-Chacón, C. (June 2023) "Towards Understanding Emotion Communicated Through Performance of Orchestral Music: Preliminary Results", invited talk at the 2nd MIRAGE Symposium, RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway.

4. Cancino-Chacón, C., Peter, S., Karystinaios, E., Foscarin, F., (December 2022) "An Introduction to Symbolic Music Processing with Partitura", tutorial session at the 23rd International Society for Music Information Retrieval Conference, Bengaluru, India

5. Cancino-Chacón, C. (September 2022) "Play it Again, Hall 9000! Towards Expressive Computational Music Performers" invited talk at the Max Planck Institute for Intelligent Systems, Tübingen, Germany

6. Cancino-Chacón, C. (March 2022) "Decoding Communicated Emotion in Expressive Music Performance (of the Rach 3!)", invited talk at the MIRAGE Workshop, University of Oslo, Norway

7. O. Lartillot, E. Guldbransen, C. E. Cancino-Chacón (June 2021), "Dynamics analysis, and application to a comparative study of Bruckner performances" Invited Talk at the Mirage Symposium #1: Computational Musicology, RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway.

8. Cancino-Chacón C. (April 2020) "I'll be Bach! Modeling Expressive Performance with Machine Learning", invited talk at the Food & Paper Talk Series, RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway.

9. Cancino-Chacón C. (March 2020) "Machine Listening of Orchestral Music", invited talk at the Workshop on Musical Listening, University of Oslo, Norway.

10. Cancino-Chacón, C., Kosta, K. and Grachten, M. (November 2019) "Computational Models of Expressive Performance", tutorial session at the 20th International Society for Music Information Retrieval Conference, Delft, The Netherlands.

11. Cancino-Chacón, C. (March 2019) "Modeling Expressive Music Performance with Non-linear Basis Function Models", invited talk at the Deep Learning Seminar, University of Vienna, Austria.

12. Cancino-Chacón, C. (January 2019) "Computational Modeling of Expressive Music Performance with Linear and Non-linear Basis Function Models", invited talk at the Austrian Research Institute for Artificial Intelligence, Vienna, Austria.

13. Cancino-Chacón, C. (November 2016) "¿Escuchan los androides música electrónica?", invited talk at the Pláticas DeMentes talk series. Faculty of Psychology, National Autonomous University of Mexico.

14. Cancino-Chacón, C. (November 2016) "En busca del factor Mozart", invited talk at the National Conservatory of Music, Mexico City, Mexico.

AWARDS AND GRANTS

Award for Creative Achievement 06/2017
AccompaniX Competition, 2017 Turing Tests in the Creative Arts.
$500 team award for development of an expressive computer accompaniment system.
Fundación INBA – CONACYT Scholarship
Mexican National Council for Science and Technology 10/2012-02/2014

PUBLIC OUTREACH AND DISSEMINATION

PUBLIC DEMONSTRATIONS

- *The Accompanion*, an AI-based Piano Accompaniment System. My team and I have presented the following demos of the ACCompanion:
  - (December 2023) Lecture Concert during the International Symposium on AI and Expressive Performance, KAIST, Daejeon, South Korea
    `https://sites.google.com/view/isaimp2023/lecture-concert`
  - (October 2022) Demo at the MAINS Matinee at the Heidelberg Forum Foundation, Heidelberg, Germany
    `https://www.imaginary.org/node/2417`
  - (July 2022) Demo during Gerhard Widmer's Keynote at IJCAI-ECAI 2022, Vienna, Austria
    `https://youtu.be/HzrwBFPN618?t=3105`
  - (July 2022) Demo at the Music Togetherness Symposium
    `https://mdw.ac.at/togetherness/mt-symposium/mts-22-programme/`
  - (November 2021) Demo at the Falling Walls Science Summit 2021, Berlin, Germany
    `https://www.youtube.com/watch?v=KE6WhYxuWLk&t=799s`
  - Playlist of videos of the ACCompanion recorded in Vienna.
    `https://www.youtube.com/playlist?list=PLPUWmNCGflVNxPppflMNFMzWedlOhZePO`

- *Con Espressione! Exhibit*, an interactive system designed for popular science exhibitions in collaboration with IMAGINARY gGmbH (`https://www.imaginary.org/program/con-espressione`). The exhibit has been presented at the following exhibits at the Heidelberg Forum Foundation in Heidelberg, Germany:
  - "La La Lab - The Mathematics of Music" (2019-2020)
    `https://www.imaginary.org/exhibition/la-la-lab-the-mathematics-of-music`
  - "I am A. I. in Heidelberg" (2022)
    `https://www.imaginary.org/event/i-am-ai-in-heidelberg`

INTERVIEWS AND PUBLIC PRESS

- M.-k. Kang. My piano teacher is an AI pianist who has performed with human performers. *EDAILY*, Dec. 7th 2023. URL `https://n.news.naver.com/article/018/0005633332?type=journalists`. (In Korean)

- A. Vižintin. Artificial Intelligence and Music. Broadcasted on Radio Študent FM 89.3, Oct. 18th 2023. URL `https://radiostudent.si/znanost/zr-intervju/umetna-inteligenca-in-glasba`

- J. Vincent. A night at the AI jazz club. The Verge, Oct. 12th 2016. URL `https://www.theverge.com/2016/10/12/13247686/ai-music-composition-jazz-club-london-deep-learning`

PUBLICATIONS

PEER REVIEWED PUBLICATIONS

1. C. Cancino-Chacón and I. Pilkov. The Rach3 Dataset: Towards Data-Driven Analysis of Piano Performance Rehearsal. In *In Proceedings of the 30th International Conference on Multimedia Modeling MMM24*, Amsterdam, Netherlands, 2024

2. S. D. Peter, S. Chowdhury, C. E. Cancino-Chacón, and G. Widmer. Are we describing the same sound? An analysis of word embedding spaces of expressive piano performance. In *FIRE '23: Proceedings of the 15th Annual Meeting of the Forum for Information Retrieval Evaluation*, Panjim, India, December 2023c

3. S. D. Peter, C. E. Cancino-Chacón, E. Karystinaios, and G. Widmer. Sounding out reconstruction error-based evaluation of generative models of expressive performance. In *Proceedings of the 10th International Conference on Digital Libraries for Musicology*, DLfM '23, pages 58–66, New York, NY, USA, 2023b. Association for Computing Machinery. ISBN 9798400708336. doi: 10.1145/3625135.3625141. URL https://doi.org/10.1145/3625135.3625141

4. H. Zhang, E. Karystinaios, S. Dixon, G. Widmer, and C. Cancino-Chacón. Symbolic Music Representations for Classification Tasks: A Systematic Evaluation. In *Proceedings of the 24th International Society for Music Information Retrieval Conference (ISMIR 2023)*, Milan, Italy, 2023

5. S. D. Peter, C. E. Cancino-Chacón, F. Foscarin, A. P. McLeod, F. Henkel, E. Karystinaios, and G. Widmer. Automatic Note-Level Score-to-Performance Alignments in the ASAP Dataset. *Transactions of the International Society for Music Information Retrieval*, Jun 2023a. doi: 10.5334/tismir.149

6. C. Cancino-Chacón, S. Peter, P. Hu, E. Karystinaios, F. Henkel, F. Foscarin, and G. Widmer. The ACCompanion: Combining Reactivity, Robustness, and Musical Expressivity in an Automatic Piano Accompanist. In *Proceedings of the Proceedings of the 32nd International Joint Conference on Artificial Intelligence (IJCAI-23)*, Macao, S. A. R., 2023

7. C. E. Cancino-Chacón. Commentary on A Computational Approach to the Detection and Prediction of (Ir)Regularity in Children's Folk Songs. *Empirical Musicology Review*, 6(2), 2023

8. C. Cancino-Chacón, S. D. Peter, E. Karystinaios, F. Foscarin, M. Grachten, and G. Widmer. Partitura: A Python Package for Symbolic Music Processing. In *In Proceedings of the Music Encoding Conference (MEC2022)*, Halifax, Canada, 2022b

9. F. Foscarin, E. Karystinaios, S. D. Peter, C. Cancino-Chacón, M. Grachten, and G. Widmer. The match file format: Encoding Alignments between Scores and Performances. In *In Proceedings of the Music Encoding Conference (MEC2022)*, Halifax, Canada, 2022

10. L. Bishop, C. Cancino-Chacón, and W. Goebl. Beyond synchronization: How and why do ensemble performers communicate. In R. Timmers, F. Bailes, and H. Daffern, editors, *Together in Music: Participation, Co-Ordination, and Creativity in Ensembles*. Oxford University Press, 2021

11. C. Cancino-Chacón, S. Peter, S. Chowdhury, A. Aljanaki, and G. Widmer. On the Characterization of Expressive Performance in Classical Music: First Results of the *Con Espressione* Game. In *Proceedings of the 21th International Society for Music Information Retrieval Conference (ISMIR 2020)*, Montreal, Canada, 2020

12. O. Lartillot, C. Cancino-Chacón, and C. Brazier. Real-Time Visualization of Fugue Played by a String Quartet. In *Proceedings of the 17th Sound and Music Computing Conference (SMC2020)*, Torino, Italy, 2020

13. L. Bishop, C. Cancino-Chacón, and W. Goebl. Moving to communicate, moving to interact: Patterns of body motion in musical duo performance. *Music Perception*, 37(1):1–25, 2019b. doi: 10.1525/mp.2019.37.1.1

14. L. Bishop, C. Cancino-Chacón, and W. Goebl. Eye gaze as a means of giving and seeking information during musical interation. *Consciousness & Cognition*, 68:73–96, 2019a. doi: 10.106/jconcog.2019.01.002

15. F. Simonetta, C. Cancino-Chacón, S. Ntalampiras, and G. Widmer. A Convolutional Approach to Melody Line Identification in Symbolic Scores. In *Proceedings of the 20th International Society for Music Information Retrieval Conference (ISMIR 2019)*, Delft, The Netherlands, 2019

16. C. Cancino-Chacón, M. Grachten, W. Goebl, and G. Widmer. Computational Models of Expressive Music Performance: A Comprehensive and Critical Review. *Frontiers in Digital Humanities*, 5: 25, 2018. doi: 10.3389/fdigh.2018.00025. URL https://www.frontiersin.org/article/10.3389/fdigh.2018.00025

17. G. Velarde, C. Cancino-Chacón, D. Meredith, T. Weyde, and M. Grachten. Convolution-based classification of audio and symbolic representations of music. *Journal of New Music Research*, 47 (3):191–205, 2018. doi: 10.1080/09298215.2018.1458885. URL https://doi.org/10.1080/09298215.2018.1458885. doi: 10.1080/09298215.2018.1458885

18. C. E. Cancino-Chacón, T. Gadermaier, G. Widmer, and M. Grachten. An Evaluation of Linear and Non-linear Models of Expressive Dynamics in Classical Piano and Symphonic Music. *Machine Learning*, 106(6):887–909, 2017d

19. M. Grachten, C. E. Cancino-Chacón, T. Gadermaier, and G. Widmer. Towards computer-assisted understanding of dynamics in symphonic music. *IEEE Multimedia*, 24(1):36–46, 2017

20. C. Cancino-Chacón, M. Grachten, D. R. W. Sears, and G. Widmer. What Were You Expecting? Using Expectancy Features to Predict Expressive Performances of Classical Piano Music. In *Proceedings of the 10th International Workshop on Machine Learning and Music (MML 2017)*, Barcelona, Spain, Oct. 2017c

21. C. Cancino-Chacón, M. Grachten, and K. Agres. From Bach to The Beatles: The Simulation of Human Tonal Expectation Using Ecologically-Trained Predictive Models. In *Proceedings of the 18th International Society for Music Information Retrieval Conference (ISMIR 2017)*, Suzhou, China, 2017b

22. M. Grachten and C. E. Cancino-Chacón. Temporal dependencies in the expressive timing of classical piano performances. In M. Lessafre, P.-J. Maes, and M. Leman, editors, *The Routledge Companion to Embodied Music Interaction*, pages 360–369. Routledge, 2017

23. Velarde, Gissel and Weyde, Tillman and Cancino Chacón, Carlos and Meredith, David and Grachten, Maarten. Composer Recognition Based On 2D-Filtered Piano Rolls. In *Proceedings of the 17th International Society for Music Information Retrieval Conference (ISMIR 2016)*, pages 116–121, New York, NY, USA, 2016

24. T. Gadermaier, M. Grachten, and C. E. Cancino-Chacón. Basis-Function Modeling of Loudness Variations in Ensemble Performance. In *Proceedings of the 2nd International Conference on New Music Concepts (ICNMC 2016)*, Treviso, Italy, 2016

25. C. E. Cancino Chacón and M. Grachten. An Evaluation of Score Descriptors Combined with Non-linear Models of Expressive Dynamics in Music. In *Proceedings of the 18th International Conference on Discovery Science (DS 2015)*, pages 48–62, Banff, AB, Canada, 2015

26. K. Agres, C. Cancino, M. Grachten, and S. Lattner. Harmonics co-occurrences bootstrap pitch and tonality perception in music: Evidence from a statistical unsupervised learning model. In

Proceedings of the Annual Meeting of the Cognitive Science Society (CogSci 2015), Pasadena, CA, USA, 2015

27. S. Lattner, M. Grachten, K. Agres, and C. E. Cancino Chacón. Probabilistic Segmentation of Musical Sequences using Restricted Boltzmann Machines. In *Fifth International Conference on Mathematics and Computation in Music (MCM 2015)*, London, UK, 2015b

28. S. Lattner, C. E. Cancino Chacón, and M. Grachten. Pseudo-Supervised Training Improves Unsupervised Melody Segmentation. In *In Proceedings of the Twenty-Fourth International Joint Conference on Artificial Intelligence (IJCAI 2015)*, pages 2459–2465, Buenos Aires, Argentina, 2015a

29. C. E. Cancino Chacón and P. Mowlaee. Least Squares Phase Estimation of Mixed Signals. In *15th Annual Conference of the International Speech Communication Association (INTERSPEECH 2014)*, Singapore, Aug. 2014

30. C. Cancino Chacón, S. Lattner, and M. Grachten. Developing Tonal Perception Through Unsupervised Learning. In *Proceedings of the 15th International Society for Music Information Retrieval Conference (ISMIR 2014)*, pages 195–200, Taipei, Taiwan, Aug. 2014a

31. M. Grachten, C. E. Cancino Chacón, and G. Widmer. Analysis and Prediction of Expressive Dynamics Using Bayesian Linear Models. In *Proceedings of the 1st International Workshop on Computer and Robotic Systems for Automatic Music Performance (SAMP 14)*, pages 545–552, Venice, Italy, 2014

32. S. Tschiatschek, C. E. Cancino Chacón, and F. Pernkopf. Bounds for Bayesian network classifiers with reduced precision parameters. In *Proceedings of the 2013 International Conference on Acoustics, Speech and Signal Processing (ICASSP 2013)*, pages 3357–3361, Vancouver, Canada, 2013. IEEE

EXTENDED ABSTRACTS

1. C. Cancino-Chacón, S. Peter, and G. Widmer. Can We Achieve Togetherness with an Artificial Partner? Insights and Challenges from Developing an Automatic Accompaniment System. In *Abstracts of the Musical Togetherness Symposium (MTS)*, Vienna, Austria, 2022a

2. C. Cancino-Chacón, S. Peter, E. Karystinaios, and G. Widmer. Towards Quantifying Differences in Expressive Piano Performances: Are Euclidean-like Distance Measures Enough? In *In Proceedings of the Rhythm and Perception Workshop (RPPW2021)*, Oslo, Norway, 2021b

3. C. Cancino-Chacón, S. Peter, S. Chowdhury, A. Aljanaki, and G. Widmer. Sorting Musical Expression: Characterization of Descriptions of Expressive Piano Performances. In *In Proceedings of the 16th International Conference on Music Perception and Cognition (ICMPC16-ESCOM11)*, Sheffield, UK, 2021a

4. C. E. Cancino-Chacón, S. Balke, F. Henkel, C. Stussak, and G. Widmer. The *Con Espressione!* Exhibit: Exploring Human–Machine Collaboration in Expressive Performance. In *Late Breaking/ Demo, 20th International Society for Music Information Retrieval Conference (ISMIR 2019)*, Delft, The Netherlands, 2019

5. M. Grachten, C. Cancino-Chacón, and T. Gadermaier. partitura: A Python Package for Handling Symbolic Musical Data. In *Late Breaking/ Demo, 20th International Society for Music Information Retrieval Conference (ISMIR 2019)*, Delft, The Netherlands, 2019

6. D. Weigl, C. Cancino-Chacón, M. Bonev, and W. Goebl. Linking and Visualising Performance Data and Semantic Music Encodings in Real-Time. In *Late Breaking/ Demo, 20th International Society for Music Information Retrieval Conference (ISMIR 2019)*, Delft, The Netherlands, 2019

7. Z. Shi, C. Cancino-Chacón, and G. Widmer. User Curated Shaping of Expressive Performances. In *Proceedings of the Workshop on Machine Learning for Music Discovery, 36th International Conference on Machine Learning (ICML 2019) (Invited Paper)*, Long Beach, CA, USA, 2019

8. C. Cancino-Chacón and M. Grachten. A Computational Study of the Role of Tonal Tension in Expressive Piano Performance. In *Proceedings of the 15th International Conference on Music Perception and Cognition (ICMPC15 ESCOM10)*, Graz, Austria, 2018

9. L. Bishop, C. E. Cancino-Chacón, and W. Goebl. Visual Signals between Improvisers Indicate Attention rather than Intentions. In *Proceedings of the 15th International Conference on Music Perception and Cognition (ICMPC15 ESCOM10)*, Graz, Austria, 2018

10. C. Cancino-Chacón, M. Bonev, A. Durand, M. Grachten, A. Arzt, L. Bishop, W. Goebl, and G. Widmer. The ACCompanion v0.1: An Expressive Accompaniment System. In *Late Breaking/ Demo, 18th International Society for Music Information Retrieval Conference (ISMIR 2017)*, Suzhou, China, 2017a

11. L. Bishop, C. Cancino-Chacón, and W. Goebl. Mapping Visual Attention of Duo Musicians During Rehearsal of Temporally-Ambiguous Music. In *Proceedings of the International Symposium on Performance Science (ISPS 2017)*, Reykjavik, Iceland, 2017

12. C. E. Cancino Chacón and M. Grachten. The Basis Mixer: A Computational Romantic Pianist. In *Late Breaking/ Demo, 17th International Society for Music Information Retrieval Conference (ISMIR 2016)*, New York, NY, USA, 2016

TECHNICAL REPORTS

1. C. E. Cancino-Chacón and M. Grachten. Rendering Expressive Performances of Musical Pieces Through Sampling From Generative Probabilistic Models. Technical Report OFAI-TR-2014-01, Austrian Research Institute for Artificial Intelligence, Vienna, Austria, Aug. 2016

2. M. Grachten and C. E. Cancino Chacón. Strategies for Conceptual Change in Convolutional Neural Networks. Technical Report OFAI-TR-2015-04, Austrian Research Institute for Artificial Intelligence, Vienna, Austria, Oct. 2015

3. C. E. Cancino Chacón, M. Grachten, and G. Widmer. Bayesian Linear Basis Models with Gaussian Priors for Musical Expression. Technical Report OFAI-TR-2014-12, Austrian Research Institute for Artificial Intelligence, Vienna, Austria, Oct. 2014b