Anna Xambó

BA, MA, MSc, PhD

Center for Music Technology
School of Music
College of Design
Georgia Institute of Technology
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Current Position

Postdoctoral Fellow, Center for Music Technology | Digital Media Program, Georgia Institute of Technology (Georgia Tech)

Areas of Interest

Design of digital musical instruments (DMIs) • Real-time interactive systems for music performance • Human-computer interaction • Interaction design • Tangible, physical *&* social computing • Computer-supported collaborative, participatory *&* improvisation music • Live coding • Real-time music information retrieval • Algorithmic composition *&* randomized algorithms • Immersive sound experiences • Women in music tech • Arts *&* social sciences research methods • STEAM education • Data visualization • Creative programming

Education

2015 PhD, The Open University (OU), UK *&* DRA., Universitat Pompeu Fabra (UPF), Spain.
Major: Music computing *&* HCI.
Dissertation: *Tabletop Tangible Interfaces for Music Performance: Design and Evaluation.*

2008 MSc in Information, Communication and Audiovisual Media Technologies, UPF, Spain.
Major: Music computing *&* HCI.
Dissertation: *Interfaces for Sketching Musical Compositions.*

1999 MASTER in Video, Animation and Multimedia Design, Media Art Institute Fak d'Art, Spain.

1996 BA, MA in Social and Cultural Anthropology, Universitat de Barcelona (UB), Spain.

Dissertation

Title **Xambó, A.** (2015). *Tabletop Tangible Interfaces for Music Performance: Design and Evaluation.*
Advisors Dr Robin Laney, Mr Chris Dobbyn and Prof Sergi Jordà.
Examiners Prof Eduardo Reck Miranda and Dr Janet van der Linden.
Website http://oro.open.ac.uk/42473/

Music Education

Classical Training

1983–1987   Piano, Conservatori Superior de Música del Liceu, Barcelona.

1982–1988   Music Theory & Solfege, Conservatori Superior de Música del Liceu, Barcelona.

Workshops

2014   Taller composición acusmática (Acousmatic composition workshop). Beatriz Ferreyra. Barcelona.

2012   Síntesi no estàndard: tècniques, estètiques, extensions (Non-standard synthesis: techniques, aesthetics, extensions). Luc Döbereiner. Barcelona.

2009   Taller construeix el teu propi sintetitzador (Build your own synthesizer workshop). Tom Bugs. Barcelona.

2008   SMC Summer School. Xavier Serra, Marc Leman, Benjamin Knapp, and the Casa Paganini - InfoMus Lab. Genoa, Italy.

2006   El món com a instrument (The world as an instrument). Francisco López. Barcelona.

1998   Improvització mètode Cobra (Cobra improvisation method). Orquestra del Caos. Barcelona.

Employment

08/2013–09/2014   Research Fellow. London Knowledge Lab, UCL Institute of Education. London.

02/2004–06/2010   Co-Founder, Project Manager, Web Designer & Web Developer. Nodular Soft. Barcelona.

01/2008–07/2009   Web Designer & Web Developer Project Officer. Music Technology Group, UPF. Barcelona.

11/2007–06/2009   Web Designer & Web Developer Project Officer. Uaalah!!. Barcelona.

08/2005–09/2006   Web Designer & Motion Graphic Designer. CCRTVi | TV3 Interactiva. Sant Just Desvern, Barcelona.

05/2001–08/2002   Web Designer & Motion Graphic Designer. TerraNetworks | UranoFilms. Barcelona.

04/2000–05/2001   Web Designer & Motion Graphic Designer. MediaPark | ParkNet, Barcelona.

Honors & Awards

Research Honors & Awards

10/2010–07/2013   Fully-Funded Full-Time OU PhD scholarship. The Open University, Milton Keynes, UK.

03/2010–06/2010   Fully-Funded OU Visiting Research Studentship. The Open University, Milton Keynes, UK.

Artistic Grants, Honors & Awards

05/2004   First prize award Minima Festival. Gandía, Spain.
Category: Experimental Video.
Project: "Cosmogonias".
Role: Creator & Director.

Grants & Funding

Principal Investigator

11/2003-10/2004   **Teaching innovation project grant**
Funding body: Fundació Caixa de Sabadell.
Project: "Crossmedia infantil: Estudio sobre las nuevas tecnologías y la comunicación audiovisual en la escuela infantil y primaria (Crossmedia for Children: New Technologies and Audiovisual Communication in Primary Education)".
Role: PI.
Collaborators: Eladi Martos (Co-PI), UB.
Total Dollar Amount: $3,300
Candidate's Share: 50% ($1,650)

Collaborator

09/2016-08/2020   **Advancing Informal STEM Learning Grant**
Funding body: National Science Foundation (NSF).
Project: "Collaborative Research: Mixing Learning Experiences for Computer Programming Across Museums, Classrooms, and the Home Using Computational Music". Award Number: 1612644.
Organization: Georgia Tech Research Corporation.
Role: Postdoctoral Fellow and Co-Writer of the grant proposal.
Collaborators: Brian Magerko (PI), Jason Freeman (Co-PI), Mike Horn (Co-PI).
Total Dollar Amount: $2,517,690.00

Organization Co-Founder

10/2016   **Women in Music Tech Fall Event**
Role: Co-Founder & Co-Chair of the organization, Co-Organizer of the event.

Funding body: School of Music, Georgia Tech.
Total Dollar Amount: $2,500

Funding body: College of Design, Georgia Tech.
Total Dollar Amount: $2,000

Funding body: ADVANCE program, Georgia Tech.
Total Dollar Amount: $1,000

Funding body: Women's Resource Center, Georgia Tech
Total Dollar Amount: $250

Creator | Director

09/2001–08/2002   **Audiovisual production grant**
Funding body: Departament de Cultura de la Generalitat de Catalunya (Department of Culture of Catalan Government).
Project: "Transdata Pr.".
Role: Creator, Video Editor & Director.
Collaborators: Gerard Roma (music), Oscar Abril Ascaso (essay).
Total Dollar Amount: $3,300
Candidate's Share: 50% ($1,650)

09/1998–08/1999   Audiovisual production grant

Funding body: Departament de Cultura de la Generalitat de Catalunya (Department of Culture of Catalan Government).
Project: "Mitösömä".
Role: Creator, Animation Editor & Director.
Collaborators: Gerard Roma (music).
Grant Amount: 3,000€ ($3,335).
Candidate's Share: 50% ($1,650)

Research Profiles

- Scholar Google
- Open Research Online
- Academia.edu
- ResearchGate

Publications

Books

2004   **Xambó, A.** (2004). *Herramientas De Diseño Digital / Digital Design Tools.* Madrid: Anaya-Multimedia. ISBN 8441516979.

Peer-Reviewed Book Chapters

2016   **Xambó, A.** (forthcoming), "Embodied music interaction: creative design synergies between music performance and HCI". In Price, S. and Broadhurst, S. eds. Digital Bodies: Creativity and Technology in the Arts and Humanities. Palgrave Macmillan, London.

2013   **Xambó, A.**, Laney, R., Dobbyn, C. and Jordà, S. (2013). "Video analysis for evaluating music interaction: musical tabletops". In Holland, S., Wilkie, K., Mulholland, P. and Seago, A. eds. Music and Human-Computer Interaction. Springer, London. pp. 241–258. ISBN 9781447129905.

Journal Articles

2016c   **Xambó, A.**, Hornecker, E., Marshall, P., Jordà, S., Dobbyn, C. and Laney, R. (2016). "Exploring social interaction with a tangible music interface". *Interacting with Computers*.

2016b   Jewitt, C., Price, S., **Xambó, A.** (2016). "Conceptualising and researching the body in digital contexts: towards new methodological conversations across the arts and social sciences". *Qualitative Research*.

2016a   Jewitt, C., **Xambó, A.** and Price, S. (2016). "Exploring methodological innovation in the social sciences: the body in digital environments and the arts". *International Journal of Social Research Methodology*.

2013b   **Xambó, A.**, Hornecker, E., Marshall, P., Jordà, S., Dobbyn, C. and Laney, R. (2013). "Let's jam the Reactable: peer learning during musical improvisation with a tabletop tangible interface". *ACM Transactions on Computer-Human Interaction*, 20(6), pp. 36:1–36:34.

2013a   Bogdanov, D., Haro, M., Fuhrmann, F., **Xambó, A.**, Gómez, E. and Herrera, P. (2013). "Semantic audio content-based music recommendation and visualization based on user preference examples". *Information Processing & Management*, 49(1), pp. 13–33.

Peer-Reviewed Conference Papers

2017 **Xambó, A.**, Drozda, B., Weisling, A., Magerko, B., Huet, M., Gasque, T., Freeman, J. (accepted) Experience and ownership with a tangible computational music installation for informal learning. In *Proceedings of the Tangible, Embedded, and Embodied Interaction Conference (TEI '17)*.

2016b Freeman, J., Magerko, B., Edwards, D., Miller, M., Moore, R., **Xambó, A.** (2016). "Using EarSketch to broaden participation in computing and music". In *Proceedings of the 13th Sound and Music Computing Conference (SMC 2016)*. Hamburg, Germany. pp. 156–163.

2016a **Xambó, A.**, Freeman, J., Magerko, B., Shah, P. (2016). "Challenges and new directions for collaborative live coding in the classroom". In *International Conference of Live Interfaces (ICLI 2016)*. Brighton, UK.

2014 **Xambó, A.**, Roma, G., Laney, R., Dobbyn, C. and Jordà, S. (2014). "SoundXY4: supporting tabletop collaboration and awareness with ambisonics spatialisation". In *Proceedings of the International Conference on New Interfaces for Musical Expression 2014 (NIME '14)*. London. pp. 249–252.

2013 Bogdanov, D., Haro, M., Fuhrmann, F., **Xambó, A.**, Gómez, E. and Herrera, P. (2013). "A content-based system for music recommendation and visualization of user preferences working on semantic notions". In *IEEE 9th International Workshop on Content-Based Multimedia Indexing (CBMI '13)*. Madrid. pp. 249–252.

2012 Roma, G.; **Xambó, A.**; Herrera, P. and Laney, R. (2012). "Factors in human recognition of timbre lexicons generated by data clustering". In *Proceedings of the 9th Sound and Music Computing Conference (SMC 2012)*. Copenhagen, Denmark. pp. 23–30.

2011c **Xambó, A.**, Laney, R., Dobbyn, C. and Jordà, S. (2011). "Multi-touch interaction principles for collaborative real-time music activities: towards a pattern language". In *Proceedings of the International Computer Music Conference (ICMC '11)*. Huddersfield, UK. pp. 403–406.

2011b **Xambó, A.**, Laney, R. and Dobbyn, C. (2011). "TOUCHtr4ck: democratic collaborative music". In *Proceedings of the Tangible, Embedded, and Embodied Interaction Conference (TEI '11)*. Funchal, Madeira. pp. 309–312.

2011a Milne, A. J.; **Xambó, A.**; Laney, R.; Sharp, D. B.; Prechtl, A. and Holland, S. (2011). "Hex Player — a virtual musical controller". In *Proceedings of the International Conference on New Interfaces for Musical Expression (NIME '11)*. Oslo, Norway. pp. 244–247.

2010b Laney, R., Dobbyn, C., **Xambó, A.**, Schirosa, M., Miell, D., Littleton, K. and Dalton, N. (2010). "Issues and techniques for collaborative music making on multi-touch surfaces". In *7th Sound and Music Computing Conference (SMC 2010)*. Barcelona. pp. 146–153.

2010a Haro, M.; **Xambó, A.**; Fuhrmann, F.; Bogdanov, D.; Gómez, E. and Herrera, P. (2010). "The Musical Avatar: a visualization of musical preferences by means of audio content description". In *Proceedings of the 5th Audio Mostly Conference (AM '10)*. Piteå, Sweden.

2008 Roma, G. and **Xambó, A.** (2008). "A tabletop waveform editor for live performance". In *Proceedings of the International Conference on New Interfaces for Musical Expression (NIME '08)*. Genoa, Italy.

Peer-Reviewed Abstracts with Proceedings

2016c Tsuchiya, T., **Xambó, A.**, Freeman, J. (2016). "Adapting DAW-driven musical language to live coding: a case study in EarSketch". In *Late-Breaking Demo of the Second International Conference on Live Coding (ICLC '16)*. Hamilton, Canada.

2016b **Xambó, A.**, Lerch, A., Freeman, J. (2016). "Learning to code through MIR". In *Extended abstracts for the Late-Breaking Demo Session of the 17th International Society for Music Information Retrieval Conference (ISMIR 2016)*. New York.

2016a Roma, G., **Xambó, A.**, Freeman, J. (2016). "Do the Buzzer Shake". In *International Conference of Live Interfaces (ICLI 2016)*. Brighton, UK.

2015 Freeman, J., Magerko, B., Edwards, D., Moore, R., McKlin, T., **Xambó, A.** (2015). "EarSketch: a STEAM approach to broadening participation in computer science principles". In *Proceedings of*

the IEEE Research in Equity and Sustained Participation in Engineering, Computing, and Technology (RESPECT '15). Charlotte, NC. pp. 109–110.

2014 **Xambó, A.**, Jewitt, C., and Price, S. (2014). "Towards an integrated methodological framework for understanding embodiment in HCI". In *Proceedings of the Extended Abstracts on Human Factors in Computing Systems (CHI '14)*. Toronto. pp. 1411–1416.

Position & Workshop Papers

2012 **Xambó, A.**; Laney, R.; Dobbyn, C. and Jordà, S. (September 11, 2012). "Towards a taxonomy for video analysis on collaborative musical tabletops". In *BCS HCI 2012 Workshop on video analysis techniques for HCI*. Birmingham, UK.

2011 **Xambó, A.**; Laney, R.; Dobbyn, C. and Jordà, S. (July 4, 2011). "Collaborative music interaction on tabletops: an HCI approach"'. In *BCS HCI 2011 Workshop on When Words Fail: What can Music Interaction tell us about HCI?*. Newcastle Upon Tyne.

Reports & Working Papers

2008 **Xambó, A.** (2008). Interfaces for Sketching Musical Compositions. Unpublished master's thesis. UPF.

2004 **Xambó, A.** and Martos, E. (2004). Crossmedia Infantil: Estudi sobre les noves tecnologies i la comunicació audiovisual a l'escola infantil i primària (Report of new technologies and audiovisual communication in the primary education). Unpublished report. Supported by Fundació Caixa de Sabadell. In collaboration with UB.

Talks & Oral Presentations

External

2016b ORAL PRESENTER. (July 2, 2016). Challenges and new directions for collaborative live coding in the classroom. *ICLI 2016*. Brighton, UK.

2016a KEYNOTE SPEAKER. (April 22, 2016). Anna Xambó and Liz Dobson in conversation. *Women in Sound Women on Sound 2016: Educating girls in sound* at University of Lancaster. Lancaster, UK.

2015 LIGHTNING TALK SPEAKER. (August 14, 2015). EarSketch: a STEAM approach to broadening participation in computer science principles. *RESPECT 2015*. Charlotte, NC. USA.

2014b ORAL PRESENTER. (July 1, 2014). SoundXY4: Supporting tabletop collaboration and awareness with ambisonics spatialisation. *NIME '14*. London.

2014a ORAL PRESENTER. (April 30, 2014). Let's jam the Reactable: Peer learning during musical improvisation with a tabletop tangible interface. *CHI '14*. Toronto, ON, Canada.

2013 ORAL PRESENTER. (November 11, 2013). Tabletop tangible interfaces for music performance and implications for tabletop research. *School of Computing*, University of Kent. Kent, UK.

2011b ORAL PRESENTER. (August 2, 2011). Multi-touch interaction principles for collaborative real-time music activities: towards a pattern language. *ICMC '11*. Huddersfield, UK.

2011a ORAL PRESENTER. (July 4, 2011). Collaborative music interaction on tabletops: An HCI approach. *BCS HCI 2011 Workshop on When Words Fail: What can Music Interaction tell us about HCI?* Newcastle Upon Tyne, UK.

2010 ORAL PRESENTER. (July 23, 2010). Issues and techniques for collaborative music making on multi-touch surfaces. *SMC '10*. Barcelona.

2008c PANEL MEMBER together with Alsina, A., Ferrete, J. and Roma, G. (October 31, 2008). Freesound, Sons de Barcelona y Freesound Radio: Proyectos colaborativos alrededor del sonido. *IV Cicle de Converses d'Antropologia Sonora*, Institució Milá i Fontanals (CSIC). Barcelona.

2008b PANEL MEMBER together with Alsina, A., Ferrete, J. and Roma, G. (2008). Freesound.org, Freesound

Radio i Sons de Barcelona. *Facultat de Belles Arts (Faculty of Fine Arts)*, Universitat de Barcelona. Barcelona.

2008a PANEL MEMBER together with Alsina, A., de Jong, B., Loscos, A. and Roma, G. (September 27, 2008). Influencia de la tecnología en la evolución de la música y la industria. *NetAudio*, CCCB. Barcelona. [video]

2007 ORAL PRESENTER together with Roma, G. (September 20, 2007). A sound editor with a tangible interface. *SCSymposium(2007)*, DCM. The Hague, The Netherlands.

OWN INSTITUTION

2016d LIGHTNING TALK SPEAKER. (November 2, 2016). Tangible user interfaces and tabletops. *First Annual Women and Music Tech Concert and Reception*, The Garage. Atlanta, GA. USA.

2016c PANEL MEMBER together with Ikkache, L. and Jackson, D. (May 5, 2016). Women in Sound. Oral presentation and discussion. *Georgia Tech Center for Music Technology (GTCMT)*, Geogia Tech. Atlanta, GA, USA.

2016b ORAL PRESENTER. (February 25, 2016). Algorithmic composition: my personal journey. Oral presentation as a guest speaker in Jason Freeman's *Computer Music Composition* class. GTCMT. Atlanta, GA, USA.

2016a ORAL PRESENTER. (January 26, 2016). EarSketch: computational music remixing for all. Oral presentation as a guest speaker in Barbara Ericson's *Educational Technology* class. College of Computing, Georgia Tech. Atlanta, GA, USA.

2015c ORAL PRESENTER. (September 3, 2015). Musical tabletops: challenges and opportunities for computer-supported collaborative music and HCI. *College of Architecture Research Forum*, Georgia Tech. Atlanta, GA, USA.

2015b ORAL PRESENTER. (August 27, 2015). Musical tabletops: challenges and opportunities for computer-supported collaborative music and HCI. *GVU Center Brown Bag Seminar Series*, Georgia Tech. Atlanta, GA, USA. [video]

2015a ORAL PRESENTER. (August 24, 2015). Musical tabletops: challenges and opportunities for computer-supported collaborative music and HCI. *GTCMT Seminar Series*, Georgia Tech. Atlanta, GA, USA.

2014 ORAL PRESENTER. (April 9, 2014). Let's jam the Reactable: Peer learning during musical improvisation with a tabletop tangible interface. *London Knowledge Lab*. London.

2013 ORAL PRESENTER. (June 2, 2013). Tabletop groupware for music performance: Design and evaluation. *CRC PhD Student Conference 2013*, OU. Milton Keynes, UK.

2012 ORAL PRESENTER. (June 12, 2012). Collaboration on interactive tabletops for music performance: An exploratory study. *CRC PhD Student Conference 2012*, OU. Milton Keynes, UK.

2011b ORAL PRESENTER. (June 16, 2011). Tabletop groupware for music performance: Design and evaluation. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.

2011a ORAL PRESENTER. (May 17, 2011). Tabletop groupware for music performance: Design and evaluation. *2011 Doctoral Workshops Conference*, OU. Milton Keynes, UK.

2010b ORAL PRESENTER. (June 8, 2010). Issues and techniques for collaborative music making on multi-touch surfaces. *CRC PhD Student Conference 2010*, OU. Milton Keynes, UK.

2010a ORAL PRESENTER. (May, 2010). Issues and techniques for collaborative music making on multi-touch surfaces. *Music Research Day*, Music Research Studio, OU. Milton Keynes, UK.

Poster Presentations, Demos & Workshops

POSTER PRESENTATIONS & DEMOS

2016b POSTER & DEMO PRESENTER. (August 11, 2016). Learning to code through MIR. *Late-Breaking Demo Session of ISMIR 2016*. New York.

2016a POSTER & DEMO PRESENTER together with Roma, G. (July 2, 2016). Do the Buzzer Shake. *ICLI 2016*. Brighton, UK.

2015 POSTER & DEMO PRESENTER together with McKlin, T. (August 14, 2015). EarSketch: a STEAM approach to broadening participation in computer science principles. *RESPECT 2015*. Charlotte, NC. USA.

2014 POSTER PRESENTER together with Price, S. (April 29, 2014). Towards an integrated methodological framework for understanding embodiment in HCI. *CHI '14*. Toronto, ON. [video]

2012 DEMO PRESENTER. (January 10, 2012). Tangible Additive Sound Synthesis (TASS). *Welcome to the French Embassy*, OU. Milton Keynes, UK.

2011d POSTER PRESENTER. (June 17, 2011). Designing and evaluating interactive systems: Musical tabletops for collective music performance. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.

2011c POSTER & DEMO PRESENTER together with Milne, A. J. (May 30, 2011). Hex Player — a virtual musical controller. *NIME '11*. Oslo, Norway.

2011b POSTER PRESENTER. (March 8, 2011). Designing and evaluating interactive systems: Musical tabletops for collective music performance. *The Open University Poster Competition 2011*. Milton Keynes,

2011a UK. POSTER PRESENTER. (January 25, 2011) TOUCHtr4ck: democratic collaborative music. *TEI '11*. Funchal, Madeira.

2010 POSTER PRESENTER. (June 8, 2010). Issues and techniques for collaborative music making on multitouch surfaces. *CRC PhD Student Conference 2010*, OU. Milton Keynes, UK.

2008b POSTER PRESENTER. (June 9–11, 2010). Interfaces for Sketching Musical Compositions. *SMC Summer School 2008*. Genoa, Italy.

2008a POSTER PRESENTER together with Roma, G. (June 6, 2008) A tabletop waveform editor for live performance. *NIME '08*. Genoa, Italy.

WORKSHOPS

2013 **Xambó, A.** (May 2, 2013). Introduction to SuperCollider. *Music Computing Meeting*, OU. Milton Keynes, UK.

2012 **Xambó, A.**; Roma, G. and Bovermann, T. (April 15, 2012). Tangible musical interfaces with SuperCollider. *SuperCollider Symposium 2012*, Goldsmiths, University of London. London.

WEBINARS

2016 **Xambó, A.** (October 28, 2016). Debugging with EarSketch. GTCMT, Georgia Tech, Atlanta, GA, USA.

Discography

SOLO ALBUMS

2013 peterMann. (2013). *On the Go* [promo CD & FLAC/MP3 files]. Barcelona: Carpal Tunnel.

2011 peterMann. (2011). *init* [promo CD & FLAC/MP3 files]. Barcelona: Carpal Tunnel.

BAND ALBUMS

1996 La Más Fina. (1996). *Zande Phondex* [CD]. Barcelona: Apache Productions.

1994 La Más Fina. (1994). *Como quien dice la hoja iberia extrafina* [Cassette]. Barcelona: Self-released.

1992 Sosa's Cáustica. (1992). *Paraponera Clavata* [Cassette]. Barcelona: Murmur Town.

Participation in Compilations

2016   peterMann. (2016). Go wild y'all (1 min). in *Microtopies 2016* [MP3 files]. Barcelona: Gracia Territori Sonor.

2015   peterMann. (2015). ldnsktch01(1 min). In *Microtopies 2015* [MP3 files]. Barcelona: Gracia Territori Sonor.

2010   peterMann. (2010). init11 (3 min 29 sec). In *Electronic music from Catalonia 2010* [CD]. Barcelona: Catalan! Arts / Sonar, Barcelona.

Broadcasting

2013f   peterMann's 0g02. (July 28, 2013). BiP_HOp Generation on Radio Grenouille.

2013e   peterMann's 0g01, 0g05, 0g07 & 0g09. (June 23, 2013). Framework radio #426.

2013d   peterMann's 0g01. (March 28, 2013). Rare Frequency on WZBC 90.3 FM Newton Boston College Radio.

2013c   peterMann's 0g01 & 0g10. (March 2, 2013). Onda Sonora.

2013b   peterMann's selection of *On The Go*'s tracks. (February 3, 2013). RNE Atmósfera.

2013a   peterMann's 0g02. (February 2, 2013). Störung Radio 127 on ScannerFM.

2010b   peterMann's init 10, init 11 & init 12. (December 18, 2010). Onda Sonora.

2010a   peterMann's init 2. (April 12, 2010). Sismógrafo.

Performances

Solo Performances

2016b   Xambó, A. (April 22, 2016). Live coding with EarSketch. *Women in Sound Women on Sound 2016: Educating girls in sound.* Jack Hylton Music Room, University of Lancaster. Lancaster, UK.

2016a   peterMann. (April 22, 2016). Live. *Women in Sound Women on Sound 2016: Educating girls in sound.* Jack Hylton Music Room, University of Lancaster. Lancaster, UK.

2013   Xambó, A. (October 4, 2013). Live. *Perspectives on Multichannel Live Coding.* PHONOS. Sala Polivalent, UPF. Barcelona.

2012   peterMann. (September 20, 2012). Live. *Crispy Crunchy Creaky.* Niu. Barcelona.

2006   peterMann. (June 10, 2006). Live. *5a Mostra Sonora i Visual | Convent Sant Agustí.* Barcelona.

Selected Group Performances

2012   pulso. (March 15, 2012). Live. *Live Coding Sessions.* Niu. Barcelona.

2004   pulso. (May 29, 2004). Live. *Minima Festival.* Gandía, Spain.

2002   b4ng. (June 13, 2002). Live. *Sonar Festival.* Barcelona.

Other Creative Products

Awarded Music Hacks

2014   crowdj. *Music Hack Day.* Barcelona.
Prize: Rdio prize.
Role: Concept, part of the implementation and user interface design.
Collaborator: Gerard Roma.

2012b   Soundscape Turntablism. *Music Hack Day.* Barcelona.
Prize: Reactable prize, Zvooq prize.
Role: Concept, part of the implementation and tangible user interface design.
Collaborator: Gerard Roma.

2012a Soundscape DJ. *Music Tech Fest.* London.
Prize: Warp Records prize.
Role: Concept, part of the implementation and tangible user interface design.
Collaborator: Gerard Roma.

CODE

2016 Algonoise. (2016). Retrieved October 18 2016, from https://github.com/axambo/algonoise
Role: Concept and implementation.
2014 SoundXY4: The Art of Noise. (2014). Retrieved October 18 2016, from https://github.com/axambo/soundxy4
Role: Concept, implementation and tangible user interface design.
2012 SoundXY. (2012). Retrieved October 18 2016, from https://github.com/axambo/soundxy2
Role: Concept, implementation and tangible user interface design.

VIDEO CREATIONS & ANIMATION FILMS

2003 Xambó, A. (2003). *Cosmogonias* (3 min). Spain. Video creation | Animation film.
2002b Xambó, A. (2002). *b.scope* (3 min). Spain. Video creation.
2002a Xambó, A. (2002). *Transdata Pr.* (5 min). Spain. Video creation.
2000 Xambó, A. (2000). *clubsfera* (3 min). Spain. Video creation | Animation film.
1999 Xambó, A. (1999). *Mitösöma* (10 min). Spain. Video creation | Animation film.
1998c Xambó, A. (1998). *Lufthansa* (3 min). Spain. Videoclip for La Más Fina.
1998b Xambó, A. (1998). *Neila* (2 min). Spain. Video creation.
1998a Xambó, A. (1998). *Sueños* (1 min). Spain. Video creation | Animation film.

INSTALLATIONS & VISUALS

09/2002 *I love Japan*, Circuit Festival, Barcelona.
Role: Visuals.
Collaborators: Urtzi Grau (director), Emma Dünner, Jorge Meneses, Ana Otero.

03/2002–08/2002 *Astoria (cinema & restaurant)*, Barcelona.
Role: Co-filming and visuals.
Collaborators: Babylon Cannes (concept).

09/2001 *Eme3density, Second Architectural Market*, Centre de Cultura Contemporània de Barcelona (CCCB), Barcelona.
Role: Visuals & Flash programming.
Collaborators: Urtzi Grau (curator), Ana Otero (artistic director).

Teaching

UNDERGRADUATE COURSES

02/2004–06/2004 Centre de la Imatge i la Technologia Multimèdia, Universitat Politècnica de Catalunya, Terrassa, Barcelona.
Course: *Experimental Motion Graphics* (45 h). # Students: ∼15.
10/2003–02/2004 BAU Escola de Disseny, Universitat de Vic, Barcelona.
Course: *Crossmedia* (45 h). # Students: ∼15.
11/1999–06/2004 Media Art Institute Fak d'Art, Barcelona.
Course: *Computer Animation* (90 h). # Students: ∼15.

11/2003–06/2004 Media Art Institute Fak d'Art, Barcelona.
Course: *Digital Compositing with Adobe AfterEffects* (45 h). # Students: ∼10.
Course: *Photography in Motion* (45 h). # Students: ∼10.
Course: *Type in Motion* (45 h). # Students: ∼10.

Professional Courses

04/2004–05/2005 Crea Formación, Barcelona.
Course: *Usability* (12 h). # Students: ∼5.
Course: *Internet Design Techniques* (12 h). # Students: ∼5.
Course: *Web Design with DreamWeaver* (24 h). # Students: ∼5.
Course: *Multimedia Content with Adobe Flash* (16 h). # Students: ∼5.
Course: *Flash Programming* (20 h) # Students: ∼5.
Course: *Theoretical Aspects in Graphic Design* (12 h). # Students: ∼5.
Course: *Video Edition with Adobe Premiere* (60 h) # Students: 1.

Preschool & Primary School Courses

03/2004–06/2004 Escola Magòria, Barcelona.
Course: *Crossmedia infantil* (11 h). # Students (6–7 years old): ∼8.
03/2004–05/2004 Escola Costa i Llobera, Barcelona.
Course: *Crossmedia infantil* (9 h). # Students (9–10 years old): ∼15.
03/2004–05/2004 Escola Glòries, Barcelona.
Course: *Crossmedia infantil* (12 h). # Students (3–4 years old): ∼8.

Additional Experience

Concerts Co-Organization

2016 Women in Music Tech. (November 2, 2016). The Garage. Atlanta, GA, USA.
2016 Audience device participation. (April 5, 2016). *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.
2016 Live coding and the audiovisual web. (April 4, 2016). *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.
2013 Perspectives on multichannel live coding. (October 4, 2013). PHONOS. Sala Polivalent, UPF. Barcelona.
2013 Live Coding Sessions II. (March 22, 2013). Niu. Barcelona.
2012 Live Coding Sessions. (March 15, 2012). Niu. Barcelona.

Blogging

2016–present Women in Music Tech, the newsletter of the Women in Music Tech organization. Co-Creator and Co-Author.
09/2013–08/2014 MIDAS's Blog, the research blog of the MIDAS project. Co-Creator and Co-Author.
01/2010–12/2011 postWIMP, a blog on HCI and interaction design. Co-Creator and Co-Author.
03/2006–03/2009 streeTypes, a blog on typography in public spaces. Creator and Author.

Artistic Collective Projects

2008–present Co-Founder of the experimental electronic music label Carpal Tunnel. Barcelona.
2002 Co-Founder and Member of b4ng, a multidisciplinary collective in search of new forms of audio-visual communication. Barcelona.

1998–2000 Co-Founder and Member of the experimental video collective jesus13. Barcelona.

Professional Activities

Committee Member / Conference Chair

2016 Co-Founder & Co-Chair. *Women in Music Tech*, GTCMT, Georgia Tech. Atlanta, GA, USA.
2016 Music/Artworks Chair. *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.
2011 Session Chair ("Laptop/Coding/NI"). *ICMC '11*. Huddersfield, UK.
2011 Committee Member. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.

Conference Reviewer

2012–2016 *ACM Designing Interactive Systems* (2012, 2016).
2011–2016 *ACM New Interfaces for Musical Expression* (2011–2016).
2015–2017 *ACM Special Interest Group on Computer-Human Interaction* (2015–2017).
2012–2017 *ACM Tangible, Embedded and Embodied Interaction* (2012–2017).
2013 *IEEE Interactive Tabletops and Surfaces* (2013).
2016 *International Conference on Live Interfaces* (2016).
2016 *ISSTA International Festival and Conference on Sound in the Arts, Science and Technology* (2016).
2016 *Web Audio Conference* (2016).

Journal Reviewer

2015 *International Journal of Human-Computer Studies*. Elsevier.
2016b *Interacting with Computers*. Oxford Journals.
2016a *Qualitative Research*. Sage Publications.

Jury Member

2016 *MOOG Hackathon 2016*, GTCMT, Georgia Tech. Atlanta, GA, USA.

Music Judge

2017 *National Student Electronic Music Event 2017*, Louisiana State University. Baton Rouge, LA, USA.
2017 *EarSketch National Competition 2017*, GTCMT, Georgia Tech. Atlanta, GA, USA.

Consultancies

08/2015–10/2015 *Flux Project*, Atlanta, GA, USA.
Consulting on the development of interactive audio components of an art project for Flux Night 2015.
Collaborators: Jason Freeman (coordinator), Gerard Roma.

Entrepreneurship

02/2004–06/2010 *Nodular Soft*, Barcelona.
Co-Founder of a freelance studio focused on user-centric software and AV communication, development of community websites using several CMS, development of AV programs under specific

needs, and usability consultancy.

SMALL

RESEARCH VISITS

05/2012	University of Strathclyde, Glasgow, Scotland, UK.
06/2011	University of Strathclyde, Glasgow, Scotland, UK.
04/2011–05/2011	Universitat Pompeu Fabra, Barcelona.

Skills

LANGUAGES

Catalan (native or bilingual proficiency), Spanish (native or bilingual proficiency), English (full professional proficiency), German (basic level), Italian (basic level), French (basic level).

COMPUTER SKILLS

Operating Systems: OS X, Windows and Linux desktop (Ubuntu).
Programming: Actionscript, Assembly (basic level), C, CSS, Java, JavaScript, jQuery, MySQL, PHP, Python, Web Audio, XML.
Scientific Apps: MATLAB, Octave, R, SPSS.
Version control systems: CVS, Git, Subversion.
Music Apps: Cubase, Live, Max/MSP, PureData, SuperCollider, wave editors (Audacity, Sound-Forge, WaveEditor).
Video analysis Apps: ELAN, VCode.
Other Apps: Graphics and multimedia authoring apps (AfterEffects, Blender, Dreamweaver, Final Cut Pro, Flash, Freehand, Illustrator, InDesign, Photoshop, Premiere, Processing, Combustion, 3DMax), LaTeX, MS Office suite. CMS (Drupal, WordPress). Jekyll.