Anna Xambó

BA, MA, MSc, PhD

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School of Electronic Engineering and Computer Science
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Current Position

Postdoctoral Research Assistant, Centre for Digital Music, School of Electronic Engineering and Computer Science, Queen Mary University of London (QMUL).

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 and Machine Learning • Multichannel Spatialization • Generative *&* Algorithmic Music • 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.

Teaching Education

2018 Women into Leadership. Instructor: Lorraine Smith. QMUL. London.

2018 Learning and Teaching in Higher Education. Instructor: Emma Kennedy. QMUL. London.

2017 Communication Skills for Teaching for International Faculty, Postdocs, and Visiting Scholars. Instructor: Katherine Samford. Georgia Institute of Technology (Georgia Tech). Atlanta, GA, USA.

Employment

10/2017–present Postdoctoral Research Assistant. Centre for Digital Music, School of Electronic Engineering and Computer Science, Queen Mary University of London.

07/2015–09/2017 Postdoctoral Fellow. Center for Music Technology | Digital Media Program, Georgia Tech.

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

2017 NCWIT Engagement Excellence Award ($5,000 cash award) to Greg Hendler, Léa Ikkache, Brandon Westergaard, Anna Xambó, Doug Edwards, Brian Magerko, and Jason Freeman (Earsketch), Georgia Tech.

10/2010–07/2013   Fᴜʟʟʏ-Fᴜɴᴅᴇᴅ Fᴜʟʟ-Tɪᴍᴇ OU PʜD ꜱᴄʜᴏʟᴀʀꜱʜɪᴘ. The Open University, Milton Keynes, UK.

03/2010–06/2010   Fᴜʟʟʏ-Fᴜɴᴅᴇᴅ OU Vɪꜱɪᴛɪɴɢ Rᴇꜱᴇᴀʀᴄʜ Sᴛᴜᴅᴇɴᴛꜱʜɪᴘ. The Open University, Milton Keynes, UK.

Aʀᴛɪꜱᴛɪᴄ Gʀᴀɴᴛꜱ, Hᴏɴᴏʀꜱ & Aᴡᴀʀᴅꜱ

05/2004   Fɪʀꜱᴛ ᴘʀɪᴢᴇ ᴀᴡᴀʀᴅ Mɪɴɪᴍᴀ Fᴇꜱᴛɪᴠᴀʟ. Gandía, Spain.
Category: Experimental Video.
Project: "Cosmogonias".
Role: Creator & Director.

Grants & Funding

Pʀɪɴᴄɪᴘᴀʟ Iɴᴠᴇꜱᴛɪɢᴀᴛᴏʀ

11/2003-10/2004   Tᴇᴀᴄʜɪɴɢ ɪɴɴᴏᴠᴀᴛɪᴏɴ ᴘʀᴏᴊᴇᴄᴛ ɢʀᴀɴᴛ
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)

Cᴏʟʟᴀʙᴏʀᴀᴛᴏʀ

09/2016-08/2020   Aᴅᴠᴀɴᴄɪɴɢ Iɴꜰᴏʀᴍᴀʟ STEM Lᴇᴀʀɴɪɴɢ Gʀᴀɴᴛ
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

Fᴜɴᴅʀᴀɪꜱᴇʀ

05/2016–05/2017   Wᴏᴍᴇɴ ɪɴ Mᴜꜱɪᴄ Tᴇᴄʜ
Role: Co-Founder & Co-Chair of the organization, Co-Organizer of the event.
Total Fundraised Dollar Amount: $11,450

08/2016–05/2017   **2016-2017 Academic Year**
Funding body: School of Music, Georgia Tech.
Total Dollar Amount: $2,500

08/2016–11/2016   **Fall 2016 Concert Event**
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

01/2017–05/2017 **Spring 2017 Actions**
Funding body: School of Music, Georgia Tech.
Total Dollar Amount: $2,400
Funding body: College of Design Council Diversity, Georgia Tech.
Total Dollar Amount: $1,500
Funding body: ADVANCE Program, Georgia Tech.
Total Dollar Amount: $1,000
Funding body: Women's Resource Center, Georgia Tech.
Total Dollar Amount: $500
Funding body: Digital Media Program, School of Literature, Media, and Communication, Georgia Tech.
Total Dollar Amount: $300

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.** (2017), "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. pp. 207–220. ISBN 9781349952410.

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

2018   **Xambó, A.**, Roma, G. and Shah, P. and Tsuchiya, T. and Freeman, J. and Magerko, B. (2018). "Turn-taking and Online Chatting in Remote and Co-located Collaborative Music Live Coding". *Journal of Audio Engineering Society*, 66(4), pp. 253–256.

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

2018c   **Xambó, A.** (2018) "Who Are the Women Authors in NIME?—Improving Gender Balance in NIME Research". In *Proceedings of the New Interfaces for Musical Expression (NIME '18)*. Blacksburg, Virginia, USA.

2018b   **Xambó, A.**, Roma, G., Lerch, A., Barthet, M., Fakekas, G. (2018) "Live Repurposing of Sounds: MIR Explorations with Personal and Crowdsourced Databases". In *Proceedings of the New Interfaces for Musical Expression (NIME '18)*. Blacksburg, Virginia, USA.

2018a   Weisling, A., **Xambó, A.**, Olowe, I., Barthet, M. (2018) "Surveying the Compositional and Performance Practices of Audiovisual Practitioners". In *Proceedings of the New Interfaces for Musical Expression (NIME '18)*. Blacksburg, Virginia, USA.

2017d   **Xambó, A.**, Shah, P., Roma, G., Freeman, J., Magerko, B. (2017) "Turn-taking and Chatting in Collaborative Music Live Coding". In *Proceedings of the Audio Mostly Conference (AM '17)*. London.

2017c   Roma, G., **Xambó, A.**, Freeman, J. (2017) "Handwaving: Gesture Recognition for Participatory Mobile Music". In *Proceedings of the Audio Mostly Conference (AM '17)*. London.

2017b   Roma, G., **Xambó, A.**, Freeman, J. (2017) "Loop-aware Audio Recording for the Web". In *Proceedings of the Web Audio Conference 2017 (WAC '17)*. London

2017a   **Xambó, A.**, Drozda, B., Weisling, A., Magerko, B., Huet, M., Gasque, T., Freeman, J. (2017) Experience and Ownership with a Tangible Computational Music Installation for Informal Learning. In *Proceedings of the Tangible, Embedded, and Embodied Interaction Conference (TEI '17)*. Yokohama, Japan. pp. 351–360.

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 *Proceedings of the 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 *Proceedings of the 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

2018b Skach, S., **Xambó, A.**, Turchet, L., Stolfi, A., Stewart, B., Barthet, M. (2018). "Embodied Interactions with E-Textiles and the Internet of Sounds for Performing Arts". In *Proceedings of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction (TEI '18)*. Stockholm, Sweden. pp. 80–87.

2018a Weisling, A., **Xambó, A.** (2018). "Beacon: Exploring Physicality in Digital Performance". In *Proceedings of the Twelfth International Conference on Tangible, Embedded, and Embodied Interaction (TEI '18)*. Stockholm, Sweden. pp. 586–591.

2017a **Xambó, A.**, Roma, G. (2017). "Hyperconnected Action Painting". In *Proceedings of the Web Audio Conference 2017 (WAC '17)*. London.

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

2017 **Xambó, A.**, Roma, G., Shah, P., Freeman, J., Magerko, B. (2017) "Computational Challenges of Co-creation in Collaborative Music Live Coding: An Outline". 2017 Co-Creation Workshop at the International Conference on Computational Creativity. Atlanta, GA, USA.

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.**, 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, Panels & Oral Presentations

External

2018 ORAL PRESENTER. (April 21, 2018). "Live Repurposing of Crowdsourced Sounds: Challenges and Opportunities of Using Online Repositories in Music Performance". *Sonorities Symposium, Sonorities Festival*. Belfast, Northern Ireland.

2017 ORAL PRESENTER. (August 24, 2017). "Turn-taking and Chatting in Collaborative Music Live Coding". *AM '17*. London.

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" (Freesound, Sons de Barcelona *&* Freesound Radio: Collaborative Projects around sound). *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" (Freesound.org, Freesound Radio *&* 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" (Influence of the technology in the evolution of music and industry). *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

2017b   ORAL PRESENTER. (June 19, 2017). "Computational Challenges of Co-creation in Collaborative Music Live Coding: An Outline". *CCW2017: Co-Creation Workshop, ICC 2017*. Atlanta, GA, USA.

2017a   PANEL MEMBER together with Ikkache, L. (May 4, 2017). "Women in Music Tech 2016–2017". Oral presentation and discussion. *Georgia Tech Center for Music Technology (GTCMT)*, Geogia Tech. Atlanta, GA, USA.

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

2018 DEMO PRESENTER together with Skach, S. (March 19, 2018). "Embodied Interactions with E-Textiles and the Internet of Sounds for Performing Arts". *TEI '18*. Stockholm, Sweden.

2017c POSTER PRESENTER. (June 22, 2017). Authors: Weisling, A. and Xambó, A. "Constructing a Conceptual Framework for Collaborative Audiovisual Performance". *ICCC '17*. Atlanta, GA, USA.

2017b POSTER PRESENTER. (June 22, 2017). Authors: Weisling, A., Xambó, A., Magerko, B., Roma, G., Jacob, M., Bhanu, N., and Freeman, J. "TuneTable: A Tangible Computational Music Installation for Informal Learning". *ICCC '17*. Atlanta, GA, USA.

2017a POSTER & DEMO PRESENTER. (March 21, 2017). "Experience and Ownership with a Tangible Computational Music Installation for Informal Learning". *TEI '17*. Yokohama, Japan.

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, UK.

2011a 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 Multi-touch 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.

2018 Allik, A., **Xambó, A.** (April 7–8, 2018). "Collaborative Network Music". *Rewire 2018*, The Hague, The Netherlands. Organized by Music Hackspace. Funded by Rewire.

2017 **Xambó, A.** (October 14, 2017). "Huddersfield Girl Geeks: Audiovisual Creative Coding with P5.js". *Kirklees Libraries*, Huddersfield, UK. Funded by Google.

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

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

Band Albums

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

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

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

Participation in Compilations

2018 peterMann. "no2-petermann" (11 min 10 sec). in *Noiselets* [MP3 files]. Barcelona: Carpal Tunnel.

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

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

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

Broadcasting

2013f peterMann's "og02". (July 28, 2013). BiP_HOp Generation on Radio Grenouille.

2013e peterMann's "og01", og05, og07 & og09. (June 23, 2013). Framework radio #426.

2013d peterMann's "og01". (March 28, 2013). Rare Frequency on WZBC 90.3 FM Newton Boston College Radio.

2013c peterMann's "og01" & "og10". (March 2, 2013). Onda Sonora.

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

2013a peterMann's "og02". (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.

Selected Performances

Solo Performances

2017   peterMann. (January 8, 2017). Live coding session. *Noiselets: A Noise Music Microfestival.* Freedonia, Barcelona, Spain.

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 coding session. *Perspectives on Multichannel Live Coding.* PHONOS. Sala Polivalent, UPF. Barcelona, Spain.

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

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

Collaborative Performances

2018   Weisling, A., **Xambó, A.** (March 20, 2018). "Beacon". *TEI '18.* Kulturhuset. Stockholm, Sweden.

2017d   Brown, N., Chudy, M., Papadomanolaki, M., Wilkie, S., Pase, T., Stolfi, A., Schroeder, F., **Xambó, A.**, Ikkache, L., Freeman, J., Ganesh, S., Kerure, A., Narang, J., Tsuchiya, T. (August 25, 2017). "Trans-musicking I". *AM '17.* Oxford House Theatre. London, UK.

2017c   **Xambó, A.**, Roma, G. (August 21, 2017). "Hyperconnected Action Painting". *WAC 2017.* Oxford House Theatre. London, UK.

2017b   Weisling, A., **Xambó, A.** (May 16, 2017). "Beacon". *NIME 2017.* Stengade. Copenhagen, Denmark.

2017a   Weisling, A., **Xambó, A.** (February 11, 2017). "Beacon". *Root Signals Festival 2017.* Georgia Southern University. Statesboro, Georgia, United States.

2012   pulso (Roma, G., **Xambó, A.**). (March 15, 2012). Live coding session. *Live Coding Sessions.* Niu. Barcelona, Spain.

2004   pulso (Roma, G., **Xambó, A.**). (May 29, 2004). Live. *Minima Festival.* Gandía, Spain.

2002   b4ng (Roma, G., **Xambó, A.**, Brugos, C., Clarens). (June 13, 2002). Live. *Sonar Festival.* Barcelona, Spain.

Other Creative Products

Awarded Music Hacks

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

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

CODE

2018   HCI Python Utils: github.com/axambo/hci-python-utils.
        Role: Concept and implementation.
2017–present   WACastMix: annaxambo.me/code/WACastMix.
        Role: Concept and implementation.
2016–present   MIRLC: github.com/axambo/MIRLC.
        Role: Concept and implementation.
2017b   HAP: github.com/axambo/HAP.
        Role: Concept and implementation.
2017a   Beacon: github.com/axambo/beacon.
        Role: Concept and implementation of the audio engine.
2016   Algonoise.: github.com/axambo/algonoise.
        Role: Concept and implementation.
2014   SoundXY4: The Art of Noise: github.com/axambo/soundxy4.
        Role: Concept, implementation and tangible user interface design.
2012   SoundXY: github.com/axambo/soundxy2.
        Role: Concept, implementation and tangible user interface design.

VIDEO CREATIONS & ANIMATION FILMS

2003   Xambó, A. *Cosmogonias* (3 min). Spain. Video creation | Animation film.
2002b   Xambó, A. *b.scope* (3 min). Spain. Video creation.
2002a   Xambó, A. *Transdata Pr.* (5 min). Spain. Video creation.
2000   Xambó, A. *clubsfera* (3 min). Spain. Video creation | Animation film.
1999   Xambó, A. *Mitösöma* (10 min). Spain. Video creation | Animation film.
1998c   Xambó, A. *Lufthansa* (3 min). Spain. Videoclip for La Más Fina.
1998b   Xambó, A. *Neila* (2 min). Spain. Video creation.
1998a   Xambó, A. *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.
        Role: Co-creation of syllabus, creation of content, instruction and assessment.

| 10/2003–02/2004 | BAU Escola de Disseny, Universitat de Vic, Barcelona. |

10/2003–02/2004   BAU Escola de Disseny, Universitat de Vic, Barcelona.
Course: *Crossmedia* (45 h). # Students: ∼15.
Role: Co-creation of syllabus, creation of content, instruction and assessment.

11/2003–06/2004   Media Art Institute Fak d'Art, Barcelona.
Course: *Digital Compositing with Adobe AfterEffects* (45 h). # Students: ∼10.
Role: Creation of syllabus, creation of content, instruction and assessment.
Course: *Photography in Motion* (45 h). # Students: ∼10.
Role: Creation of syllabus, creation of content, instruction and assessment.
Course: *Type in Motion* (45 h). # Students: ∼10.
Role: Creation of syllabus, creation of content, instruction and assessment.

11/1999–06/2003   Media Art Institute Fak d'Art, Barcelona.
Course: *Computer Animation* (90 h). # Students: ∼15.
Role: Creation of syllabus, creation of content, instruction and assessment.

Professional Courses

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

Preschool & Primary School Courses

03/2004–06/2004   Escola Magòria, Barcelona.
Course: *Crossmedia infantil* (11 h). # Students (6–7 years old): ∼8.
Role: Co-creation of syllabus, creation of content, instruction and assessment.

03/2004–05/2004   Escola Costa i Llobera, Barcelona.
Course: *Crossmedia infantil* (9 h). # Students (9–10 years old): ∼15.
Role: Co-creation of syllabus, creation of content, instruction and assessment.

03/2004–05/2004   Escola Glòries, Barcelona.
Course: *Crossmedia infantil* (12 h). # Students (3–4 years old): ∼8.
Role: Co-creation of syllabus, creation of content, instruction and assessment.

Mentoring

01/2018–04/2018   Co-advisor of Tayjo Padmini Vaduru (master student in Computer Science, Queen Mary University of London) of her master project proposal on automated generation of soundscapes using content from Audio Commons.

05/2016–12/2017   Mentor and advisor the female graduate students of the student-led organization *Women in Music Tech*, including the Chair of the organization, Léa Ikkache, the Editor-in-Chief of the newsletter

Amruta Vidwans and female newcomers to the organization, such as Jyoti Narang.

09/2015–05/2016   Co-advisor of Marc Huet and Travis Gasque (master's students in Digital Media, School of Literature, Media, and Communication) and Anna Weisling (PhD student in Digital Media, School of LMC) for their graduate design project TuneTable. This work has been part of Brian Magerko's Digital Media studio course at Georgia Tech. From this work we have published at TEI '17 (see Peer-Reviewed Conference Papers) and we have informed a successful and competitive NSF-funded grant (Advancing Informal STEM Learning Grant).

09/2015–05/2017   Co-advisor of Pratik Shah (master student in Human-Centered Computing, School of Interactive Computing) with the research and design on adding collaborative features to EarSketch, an online platform for learning code by making music. This work has been part of the design and development of the NSF-funded project EarSketch, led by Jason Freeman. From this work we have published at ICLI '16 (see Peer-Reviewed Conference Papers) and we have submitted a second conference paper and are preparing a journal article.

Additional Experience

Concerts Co-Organization

2017   "Noiselets: A Noise Music Microfestival". (January 8, 2017). Freedonia, Barcelona.

2016c   "The First Annual Women in Music Tech: Concert and Reception". (November 2, 2016). The Garage. Atlanta, GA, USA.

2016b   "Audience device participation". (April 5, 2016). *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.

2016a   "Live coding and the audiovisual web". (April 4, 2016). *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.

2013b   "Perspectives on multichannel live coding". (October 4, 2013). PHONOS. Sala Polivalent, UPF. Barcelona.

2013a   "Live Coding Sessions II". (March 22, 2013). Niu. Barcelona.

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

Blogging

05/2016–12/2017   Women in Music Tech, the newsletter of the Women in Music Tech organization. Co-Creator, Co-Editor, Reviewer 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 audiovisual communication. Barcelona.

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

Professional Activities

Professional Organization Member

Association for Computing Machinery (ACM).
International Computer Music Association (ICMA).

Committee Member / Conference Chair

2018   Programme Committee Member. *ACM Spatial User Interaction 2018.* Berlin, Germany.

2017   Session Chair. *Web Audio Conference 2017.* London.

2017   Programme Committee Member. *Second Conference on Computer Simulation of Musical Creativity*, Open University. Milton Keynes, UK.

2017   Local Committee Member. *International Conference on Computational Creativity 2017*, Georgia Tech. Atlanta, GA, USA.

2016   Co-Founder & Co-Chair. *Women in Music Tech Committee*, GTCMT, Georgia Tech. Atlanta, GA, USA.

2016   Music/Artworks Co-Chair. *Web Audio Conference 2016*, Georgia Tech. Atlanta, GA, USA.

2011   Session Chair ("Laptop/Coding/NI"). *International Computer Music Conference.* Huddersfield, UK.

2011   Committee Member. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.

Conference Reviewer

2018   *ACM special interest group on Computer GRAPHics and Interactive Techniques (SIGGRAPH)* (2018).

2018   *International Conference of the Learning Sciences* (2018)

2018   *International Society for Music Information Retrieval Conference* (2018)

2017   *ACM Creativity and Cognition* (2017).

2017   *ACM Innovation and Technology in Computer Science Education* (2017).

2017   *Co-Creation Workshop at International Conference on Computational Creativity* (2017).

2017   *International Computer Music Conference – ICMC Music* (2017–2018).

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* (2016–2018).

2015–2017   *ACM Special Interest Group on Computer-Human Interaction* (2015–2017).

2013   *IEEE Interactive Tabletops and Surfaces* (2013).

2012–2018   *ACM Designing Interactive Systems* (2012, 2016, 2018).

2012–2018   *ACM Tangible, Embedded and Embodied Interaction* (2012–2018).

2011–2018   *New Interfaces for Musical Expression* (2011–2018).

Journal Reviewer

2015   *International Journal of Human-Computer Studies.* Elsevier.

2016   *Interacting with Computers.* Oxford Journals.

2017   *Journal of Audio Engineering Society.* Audio Engineering Society.

2016   *Qualitative Research.* Sage Publications.

Jury Member

2018   *COLLAB2018*, Institute of Electronic Music and Acoustics (IEM), University of Music and Performing Arts. Graz, Austria.

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

Music Judge

2018   *Celebrating Women in Sound, 8 March 2018*, Goldsmiths University, London.

2017b   *National Student Electronic Music Event 2017*, Louisiana State University. Baton Rouge, LA, USA.

2017a   *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

05/2016–12/2017   *Women in Music Tech*, Atlanta, GA, USA.
Co-Founder and Co-Chair of *Women in Music Tech*, the first student organization at GTCMT that looks into bringing more women into the program of music technology with actions on recruitment, external communication, internal communication, and creating a safe space.

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.

Research Visits

Forthcoming   Filmuniversität Babelsberg KONRAD WOLF, Potsdam, Germany.

05/2012   University of Strathclyde, Glasgow, Scotland, UK.

06/2011   University of Strathclyde, Glasgow, Scotland, UK.

04/2011–05/2011   UPF, Barcelona, Spain.

03/2010–06/2010   The Open University, Milton Keynes, UK.

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: DAWs (Ableton Live, Cubase, Reaper, Logic Pro), Max/MSP, PureData, SuperCollider, wave editors (Audacity, SoundForge, WaveEditor).
Text & Multimedia Analysis Apps: ELAN, MAXQDA, 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. Hardware: Arduino, Bela.