

# Anna Xambó

BA, MA, MSc, PhD

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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 • 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). <i>Tabletop Tangible Interfaces for Music Performance: Design and Evaluation</i> .
Advisors	Dr Robin Laney, Mr Chris Dobbyn and Prof Sergi Jordà.
Examiners	Prof Eduardo Reck Miranda and Dr Janet van der Linden.
Website	<a href="http://oro.open.ac.uk/42473/">http://oro.open.ac.uk/42473/</a>

## 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.  
2012 SÍNTESI NO ESTÀNDARD: TÈCNIQUES, ESTÈTIQUES, EXTENSIONS (Non-standard synthesis: techniques, aesthetics, extensions). Luc Döbereiner.  
2009 TALLER CONSTRUEIX EL TEU PROPI SINTETITZADOR (Build your own synthesizer workshop). Tom Bugs.  
2006 EL MÓN COM A INSTRUMENT (The world as an instrument). Francisco López.  
1998 IMPROVITZACIÓ MÈTODE COBRA (Cobra improvisation method). Orquestra del Caos.

## 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 MEMBER

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.

- 2016e **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)*.
- 2016d 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.
- 2016c 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.
- 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 **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.
- 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.
- 2014b **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.
- 2014a **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.
- 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.; Precht, 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.

## 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

- 2016e ORAL PRESENTER. Xambó, A. (July 2, 2016). Challenges and new directions for collaborative live coding in the classroom. *ICLI 2016*. Brighton, UK.
- 2016c KEYNOTE SPEAKER. Dobson, L. and Xambó, A. (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.
- 2015a LIGHTNING TALK SPEAKER. Xambó, A. (August 14, 2015). EarSketch: a STEAM approach to broadening participation in computer science principles. *RESPECT 2015*. Charlotte, NC. USA.
- 2014c ORAL PRESENTER. Xambó, A. (July 1, 2014). SoundXY4: Supporting tabletop collaboration and awareness with ambisonics spatialisation. *NIME ’14*. London.
- 2014b ORAL PRESENTER. Xambó, A. (April 30, 2014). Let’s jam the Reactable: Peer learning during musical improvisation with a tabletop tangible interface. *CHI ’14*. Toronto, ON.
- 2013b ORAL PRESENTER. Xambó, A. (November 11, 2013). Tabletop tangible interfaces for music performance and implications for tabletop research. *School of Computing*, University of Kent. Kent, UK.
- 2011d ORAL PRESENTER. Xambó, A. (August 2, 2011). Multi-touch interaction principles for collaborative real-time music activities: towards a pattern language. *ICMC ’11*. Huddersfield, UK.
- 2011c ORAL PRESENTER. Xambó, A. (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.
- 2010c ORAL PRESENTER. Xambó, A. (July 23, 2010). Issues and techniques for collaborative music making on multi-touch surfaces. *SMC ’10*. Barcelona.
- 2008c PANEL MEMBER. Alsina, A., Ferrete, J., Roma, G. and Xambó, A. (October 31, 2008). Freesound, Sons de Barcelona y Freesound Radio: Proyectos colaborativos alrededor del sonido. *IV Cicle de Converses d’Antropologia Sonora*, Institució Milà i Fontanals (CSIC). Barcelona.
- 2008b PANEL MEMBER. Alsina, A., Ferrete, J., Roma, G. and Xambó, A. (2008). Freesound.org, Freesound Radio i Sons de Barcelona. *Facultat de Belles Arts (Faculty of Fine Arts)*, Universitat de Barcelona. Barcelona.
- 2008a PANEL MEMBER. Alsina, A., de Jong, B., Loscos, A., Roma, G. and Xambó, A. (September 27, 2008). Influencia de la tecnología en la evolución de la música y la industria. *NetAudio*, CCCB. Barcelona. [\[video\]](#)

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

#### OWN INSTITUTION

- 2016d LIGHTNING TALK SPEAKER. Xambó, A. (November 2, 2016). Tangible user interfaces and tabletops. *First Annual Women and Music Tech Concert and Reception*. Atlanta, GA. USA.
- 2016c PANEL MEMBER. Xambó, A.; Ikkache, L. and Jackson, D. (May 5, 2016). Women in Sound. Oral presentation and discussion. *Georgia Tech Center for Music Technology (GTCMT)*, Georgia Tech. Atlanta, GA, USA.
- 2016b ORAL PRESENTER. Xambó, A. (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. Xambó, A. (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. Xambó, A. (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. Xambó, A. (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. Xambó, A. (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. Xambó, A. (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. Xambó, A. (June 2, 2013). Tabletop groupware for music performance: Design and evaluation. *CRC PhD Student Conference 2013*, OU. Milton Keynes, UK.
- 2012 ORAL PRESENTER. Xambó, A. (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. Xambó, A. (June 16, 2011). Tabletop groupware for music performance: Design and evaluation. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.
- 2011a ORAL PRESENTER. Xambó, A. (May 17, 2011). Tabletop groupware for music performance: Design and evaluation. *2011 Doctoral Workshops Conference*, OU. Milton Keynes, UK.
- 2010b ORAL PRESENTER. Xambó, A. (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. Xambó, A. (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

- 2016c POSTER & DEMO PRESENTER. Xambó, A. (August 11, 2016). Learning to code through MIR. *Late-Breaking Demo Session of ISMIR 2016*. New York.
- 2016b POSTER & DEMO PRESENTER. Roma, G.; Xambó, A. and Freeman, J. (July 2, 2016). Do the Buzzer Shake. *ICLI 2016 Conference*. Brighton, UK.
- 2016a POSTER PRESENTER. Xambó, A. (April 29, 2014). Towards an integrated methodological framework for understanding embodiment in HCI. *CHI 2014 Conference*. Toronto, ON. [\[video\]](#)



- 2012b DEMO PRESENTER. Xambó, A. (January 10, 2012). Tangible Additive Sound Synthesis (TASS). *Welcome to the French Embassy*, OU. Milton Keynes, UK.
- 2012a POSTER PRESENTER. Xambó, A. (June 17, 2011). Designing and evaluating interactive systems: Musical tabletops for collective music performance. *CRC PhD Student Conference 2011*, OU. Milton Keynes, UK.
- 2011 POSTER PRESENTER. Xambó, A. (March 8, 2011). Designing and evaluating interactive systems: Musical tabletops for collective music performance. *The Open University Poster Competition 2011*. Milton Keynes, UK.

#### 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.

## 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 Terriori Sonor.
- 2015 peterMann. (2015). ldnsktho1(1 min). In *Microtopies 2015* [MP3 files]. Barcelona: Gracia Terriori 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 ogo2. (July 28, 2013). BiP\_HOp Generation on Radio Grenouille.
- 2013e peterMann's ogo1, ogo5, ogo7 & ogo9. (June 23, 2013). Framework radio #426.
- 2013d peterMann's ogo1. (March 28, 2013). Rare Frequency on WZBC 90.3 FM Newton Boston College Radio.
- 2013c peterMann's ogo1 & ogo10. (March 2, 2013). Onda Sonora.
- 2013b peterMann's selection of *On The Go's* tracks. (February 3, 2013). RNE Atmósfera.
- 2013a peterMann's ogo2. (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 Algo noise. (2016). Retrieved October 18 2016, from <https://github.com/axambo/algo noise>  
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 *Emezdensity, 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 Tecnologia 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 Formació, 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– [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 Author.
- 03/2006–03/2009 [streetTypes](#), 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 jesu13. 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).
- 2017 *National Student Electronic Music Event* (2017).
- 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.

#### 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.

#### 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, SoundForge, 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.