

# Juan-Pablo Cáceres

## Curriculum Vitae

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**Current Position:** Postdoctoral Scholar, Stanford University

July 1, 2013

CCRMA, Department of Music, Stanford University  
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## EDUCATION

Stanford University, Stanford, California.  
Ph.D. in Computer-Based Music Theory and Acoustics, 2013.  
Stanford University, Stanford, California.  
M.A., Computer-Based Music Theory and Acoustics, 2008.  
Pontificia Universidad Católica de Chile, Santiago, Chile.  
Engineer, Civil/Structural Engineering, 2001.  
B.A., Music Composition, 2001.

## HONORS AND AWARDS

**Winner: Journal of New Music Research Best Paper Award**, ICMC 2009

Awarded annually to one paper at the International Computer Music Conference (ICMC).

**iCore Research Residency Scholarship**, Banff Centre for the Arts, Canada, January-February and November 2009.

**The Alejandro and Lida Zaffaroni Fellowship**, Stanford, 2007-2008 (academic year).

**Research Residency Scholarship**, Banff Centre for the Arts, Canada, January-February 2007.

**Stanford Centennial Teaching Assistant Award**, 2006.

Honor for outstanding instruction by teaching assistants.

**Grand Prize Digital Art Awards** (Digital Music Category), Tokyo, 2005.

For the acousmatic piece “Chamber of the Late Half-Hour” composed with Bruno Ruviano.

Award given once a year by the Keio Research Institute at SFC, Tokyo, Japan.

**FONDART award**, 2004.

Chilean national arts award for the creation of the album ‘orquesta’.

**The Alice Wilber Chapman Music Fellowship**, Stanford, 2004-2005 (academic year).

**Fulbright and Conicyt Scholarships**, 2004-2008.

Scholarship for doctoral studies in science and technology.

Conicyt is NSF Chilean equivalent.

## PUBLICATIONS

### Journal Articles (ISI)

Robert Hamilton, Juan-Pablo Cáceres, Chryssie Nanou, and Chris Platz. Multi-modal musical environments for mixed-reality performance. *Journal on Multimodal User Interfaces*, 4:147–156, 2011. ISSN 1783-7677. doi:10.1007/s12193-011-0069-1.

Juan-Pablo Cáceres and Chris Chafe. JackTrip/SoundWIRE meets server farm. *Computer Music Journal*, 34(3):29–34, 2010a.

Juan-Pablo Cáceres and Chris Chafe. JackTrip: Under the hood of an engine for network audio. *Journal of New Music Research*, 39(3):183–187, 2010b. doi:10.1080/09298215.2010.481361.

Chris Chafe, Juan-Pablo Cáceres, and Michael Gurevich. Effect of temporal separation on synchronization in rhythmic performance. *Perception*, 39(7):982–992, 2010. doi:10.1068/p6465.

### Conference Papers and Presentations

Juan-Pablo Cáceres and Cristián Escauriaza. Listening to the horseshoe vortex system: interpretation of turbulent coherent structures by parameter mapping sonification. In *65th Annual Meeting of the APS Division of Fluid Dynamics*, 17. San Diego, CA, 2012.

Juan-Pablo Cáceres and Chris Chafe. JackTrip/SoundWIRE meets server farm. In *Proceedings of 6th Sound and Music Computing Conference*, pages 95–98. Porto, Portugal, 2009a.

Juan-Pablo Cáceres and Chris Chafe. JackTrip: Under the hood of an engine for network audio. In *Proceedings of International Computer Music Conference*, pages 509–512. International Computer Music Association, San Francisco, California, 2009b.

**(Winner: Journal of New Music Research Best Paper Award ICMC 2009)**

Juan-Pablo Cáceres. Synchronization and acoustics in network performance. *The Journal of the Acoustical Society of America*, 124(4):2489, 2008. 156th Meeting of the Acoustical Society of America (ASA), Miami, Florida, November 11.

Juan-Pablo Cáceres, Robert Hamilton, Deepak Iyer, Chris Chafe, and Ge Wang. To the edge with china: Explorations in network performance. In *ARTECH 2008: Proceedings of the 4th International Conference on Digital Arts*, pages 61–66. Porto, Portugal, 2008. ISBN 978-989-95776-3-3.

Juan-Pablo Cáceres and Alain B. Renaud. Playing the network: the use of time delays as musical devices. In *Proceedings of International Computer Music Conference*, pages 244–250. Belfast, Northern Ireland, 2008.

Juan-Pablo Cáceres, Gautham J. Mysore, and Jeffrey Treviño. SCUBA: the self-contained unified bass augments. In *NIME '05: Proceedings of the 5th international conference on New Interfaces for Musical Expression*, pages 38–41. Vancouver, Canada, 2005.

## TEACHING EXPERIENCE

### August 2012, Stanford University

**Instructor and Course Creator:** CCRMA Summer Workshop: Network Sound and Data

### July 2010, Stanford University

**Instructor and Course Creator:** CCRMA Summer Workshop: Network Musical Performance, Technical and Artistic Strategies to Perform Around the Globe

### Spring 2009, Stanford University

**Instructor:** Research Seminar in Computer-Generated Music

### **Fall 2007, Stanford University**

**Technical director:** Soundwire Ensemble, Stanford's Internet2-based Ensemble, weekly rehearsals with the East Coast Tintinnabulate Ensemble directed by Pauline Oliveros, Rensselaer Polytechnic Institute

### **2007 Stanford/CCRMA, Summer Workshop (Guanajuato, Mexico)**

**Instructor** (with Fernando Lopez-Lezcano): Introducción al Procesamiento Digital de Señales y a la Música por Computador

### **2006-2007 Stanford University, Teaching Assistant**

Fall: HCI Theory and Practice (for Bill Verplank and Micheal Gurevich)

Winter: Compositional Algorithms, Psychoacoustics, and Spatial Processing (for Fernando Lopez-Lezcano)

Spring: Audio Applications of the Fast Fourier Transform (FFT) (for Julius Smith)

### **2005-2006 Stanford University, Teaching Assistant**

Fall: Introduction to Digital Audio Signal Processing (for Julius Smith)

Winter: Signal Processing Models in Musical Acoustics (for Julius Smith)

Spring: Elements of Music II (for Hans Thomalla)

## **TALKS**

**International Computer Music Conference 2009 (ICMC)**, Montreal, Canada, August 21, 2009.

"JackTrip: Under the Hood of an Engine for Network Audio" **-juried-**

**Metaverse U Conference**, Stanford, May 30, 2009.

"Music in the Metaverse: Networked Musical Performance with Virtual Environments" **-invited-** with Robert Hamilton

**156th Meeting of the Acoustical Society of America (ASA)**, Miami, Florida, November 11, 2008.

"Synchronization and Acoustics in Network Performance" **-invited-**

**International Computer Music Conference 2008 (ICMC)**, Belfast, Northern Ireland, August 24, 2008.

"Network Music Performance (NMP) Workshop" **-invited-** with Alain Renaud and Alexander Carôt

**ANET Summit II**, Banff, Canada, April 2008.

"Real Time Wide Area Network Musical Collaborations" **-invited-** with Alain Renaud

**Swissnex** (Swiss Cultural Center) San Francisco, May 30, 2007.

"Musicking over the network: an emerging sociocultural practice?" **-invited-** with Alain Renaud

**Color-Timbre-Texture Seminar**, Stanford University, May 21 2007.

"Architectural Sound Masking as a Sound Blanket" **-invited-**

**Two Thousand + SEVEN** (2nd international symposium focusing on networked performance environments), Queen's University (Belfast), April 21, 2007.

"Network Performance: experiences and current directions" **-juried-** with Alain Renaud

**NIME Conference**, Vancouver, May 2005.

"SCUBA: The Self-Contained Unified Bass Augmenter" **-juried-** with Gautham Mysore and Jeffrey Treviño

## **SELECTED COMPOSITIONS AND PERFORMANCES**

**"Perkussionista"** (2010) For Grand Piano and Virtual Percussions.

Performed at the *MiTo Festival, Milan 2010*

**"Canned Bits Mechanics"** with Robert Hamilton (2009) For Grand Piano, two JackTriped-Disklaviers, and visualizations/interactions in Sirikata Virtual World.

Performed at the *MiTo Festival, Milan 2009*

**“Dei Due Mondi”** with Robert Hamilton (2009) For Virtual World Performers in Sirikata.

Performed at the *MiTo Festival, Milan 2009*

**“CAT bits mechanics, Study Num. 1”** with Fernando Lopez-Lezcano (2009) for Piano, The Cat, and JackTriped-Disklavier.

*Net vs. Net* Network Collective

Performed at the *Net vs. Net Quint-Located Concert*

**“NET:DISTURBANCES”** with Alain Renaud and Justin Yang (2008) for Synthesizers, Alto Saxophone and One Acoustic Network of Four Channels.

*Net vs. Net* Network Collective

Performed at the *International Computer Music Conference 2008 (ICMC) –juried–*, Belfast, Northern Ireland (+ CCRMA online), August 25, 2008

**“The Dinosaur at War”** with Fernando Lopez-Lezcano and Alain Renaud (2008) for Three Synthesizers, Three Locations, and One Acoustic Network of Four Channels.

*Net vs. Net* Network Collective

Performed at the Technische Universität Berlin, Germany (+ SARC and CCRMA online), May 22, 2008

**“Drony Feeds Back”** with Alain Renaud and Franziska Schroeder (2008) for Synthesizer+Laptop, Soprano Saxophone and Feedback Delay Network (4 channels).

*Net vs. Net* Network Collective

Performed at the CCRMA, Music by SARC Concert (+ SARC) - Stanford, April 4, 2008

**“Give a man an orchestra and he doesn't become us”** (2007) for laptops and percussion controller.

Performed at the CCRMA Modulations - San Francisco, November 30, 2007

**“Divertimento Ritmico”** with Alain Renaud (2007) for two Synthesizers, two Locations, and one acoustic network of four channels.

*Net vs. Net* Network Collective

Performed at the CCRMA Fall Concert (+ SARC) - Stanford, November 9, 2007

**“If You Insist II” (aka “Pressure Pan”)** with Bruno Ruviano (2006) for live-electronics (laptops).

Performed at the CCRMA Newstage - Celebration of 20 years of CCRMA at The Knoll, April 29, 2006

**“If You Insist”** with Bruno Ruviano (2006) for live-electronics (laptops+saxophone duo).

(Alex Mincek and Sam Hillmer, saxophone)

Performed at the *Columbia Music Scholarship Conference 2006 –juried–*, February 3, 2006

**“Chamber of the Late Half-Hour”** with Bruno Ruviano (2005), tape piece.

Winner **Grand Prize Digital Art Awards** (Digital Music Category), Tokyo, 2005

**“Insistency of The Late Half-Hour”** with Bruno Ruviano (2005) for live-electronics (laptops).

Performed at *Digital Music Under The Stars* - Stanford University, Frost Amphitheater, July 21, 2005 (CCRMA Concert Series)

Stereo acousmatic pieces, part of the album **“orquesta”**:

**“la orquesta”** (2005), performed at SEAMUS *–juried–* (with video by Carlos Costa), Mills College, UC Berkely, Stanford University and Arizona State University

**“lo tenido”** (2005)

**“lo metálico”** (2005), performed as part of the 2006 north american tour *“Celebrating 50 years: Electroacoustic Music from Chile”* and Stanford University

**“la multiplicidad”** (2005)

**“lo gaseoso”** (2004)

**“la cuerda”** (2004), performed at Mills College, UC San Diego and UC Berkely

**“[sic]”** (2002) for violoncello and electronic support

Performed at the XIII Chilean Festival of Contemporary Music, 2003

**“SINTOME+”** (2002) for oboe, violin and soprano.

**“La última morada del...”** (2001) for baritone saxophone, trombone and timpani.

## RECORDINGS

Juan-Pablo Cáceres - *orquesta* (solo CD). Published in USA with INNOVA, 2006.

<http://www.innova.mu/albums/juan-pablo-caceres/orquesta>

Yonhosago - *Album 1 (Descuento)* (avant-garde rock band CD). Published in Italy with Lizard Records, 2005.

<http://www.lizardrecords.it>

## NETWORK CONCERTS

The following list are concert in which I performed *and* acted as technical director, unless notated otherwise.

**MiTo Festival - Play your Phone!: Interactive performance-concert for performers and public**, September 7 and 8, 2010.

Cáceres (Milan) + Bournemouth (UK)

<http://www.mitosettembremusica.it/it/programma/12092009-2200-mixed-reality-performance-una-serata-sirikata-politecnico-sede-di-milano-bov>

**ResoNations: An International Telematic Music Concert for Peace**, November 20, 2009.

Cáceres (Banff, technical director) + UN Headquarters (NY), SARC (Belfast, Northern Ireland) + UCSD (San Diego) + Kaist (Seoul)

**MiTo Festival - Mixed Reality Performance: una serata in Sirikata**, September 12 and 13, 2009.

Cáceres (Milan) + Stanford + Montana

<http://www.mitosettembremusica.it/it/programma/12092009-2200-mixed-reality-performance-una-serata-sirikata-politecnico-sede-di-milano-bov>

**Net vs. Net Collective Quint-Located Concert**, June 3, 2009.

Cáceres (Stanford) + SARC (Belfast, Northern Ireland) + Banff (Canada) + RPI (NY) + GEMA (Santiago, Chile)

**Concierto/Instalacion Multimedia, GEMA**, January 16, 2009.

Cáceres (Stanford) + GEMA (Santiago, Chile)

**International Computer Music Conference 2008 (ICMC)**, August 25, 2008.

Cáceres (Stanford) + SARC (Belfast, Northern Ireland)

**Music from CCRMA at Technische Universität Berlin (TU)**, May 22, 2008.

Cáceres (Stanford) + TU (Berlin) + SARC (Belfast, Northern Ireland)

**World Opera Symposium**, May 9, 2008.

Cáceres (Stanford) + Tromsø (Norway)

**Pan-Asian Music Festival, Pacific Rim of Wire, Stanford**, April 29, 2008.

Cáceres (Stanford) + Beijing (China)

**Music by SARC**, April 4, 2008.

Cáceres (Stanford) + SARC (Belfast, Northern Ireland)

**North by Northwest**, February 16, 2008.

Cáceres (Stanford, technical director) + University of Montana (Missoula)

**SoundWIRE Ensemble**, November 16, 2007.

Cáceres (Stanford) + RPI (NY) + UCSD (San Diego)

**Net vs. Net Collective**, November 9, 2007.

Cáceres (Stanford) + SARC (Belfast, Northern Ireland)

**ICAD Conference**, June 26, 2007.

Cáceres (Stanford) + RPI (NY) + McGill (Montreal) + Seoul (Korea)

**International Symposium on Culture and Technology**, June 26, 2007.

Cáceres (Stanford) + Seoul (Korea)

**Swissnex** (Swiss Cultural Center), May 30, 2007.

Cáceres (San Francisco) + Stanford

**Strings Apart**, May 15, 2007.

Cáceres (Stanford, technical director) + SARC (Belfast, Northern Ireland)

**100 Meeting places**, March 22, 2007.

Cáceres (Stanford) + RPI (NY) + UCSC (Santa Cruz, CA) + Chicago

**XMess** (Christmas Concert), December 2006.  
Cáceres (Stanford) + SARC (Belfast, Northern Ireland)  
**Sonorities Festival Closing Concert**, April 2006.  
Cáceres (Stanford) + SARC (Belfast, Northern Ireland)  
**XMess** (Christmas Concert), December 2005.  
Cáceres (Stanford) + SARC (Belfast, Northern Ireland)

## PROFESSIONAL AND ACADEMIC SERVICE

Reviewer: International Society for Music Information Retrieval Conference (ISMIR) 2013.  
Reviewer: Journal of the Audio Engineering Society, 2012.  
Reviewer: Audio Engineering Society (AES) 44th Conference on Audio Networking, San Diego, CA, 2011.  
Technical Program Committee Member: Brazilian Symposium on Computer Music (SBCM) 2011.  
Publication reviewer: "The Supercollider Book", MIT Press, 2008 and 2009.  
Reviewer: International Computer Music Conference (ICMC) 2008.  
Graduate student representative: CCRMA (Stanford University) professor search, 2007.

## ADDITIONAL WORK EXPERIENCE

April 2013-Present, Postdoctoral Scholar, Stanford University, research for a device that creates audio and 3D visualizations directly from arrays of intracranial brain signals in patients with epilepsy.  
January 2012-Present, Engineer at the Executive Office, School of Engineering, Pontificia Universidad Católica de Chile.  
July 2009-Present, Consultant for MusicanLink, Inc., a Silicon Valley startup that enables low latency internet music collaboration.  
March-December 2008, Research Assistant (NSF Support), QoS evaluation system using physical models on the network, Stanford University.  
June-September 2006, Research Assistant, Yamaha's Center for Advanced Sound Technologies and CCRMA, Stanford University (joint project).  
2001-2004 Project Engineering, DICTUC, Santiago, Chile.  
1998-2000 Teaching Assistant, Pontificia Universidad Católica de Chile. Courses: *Dynamics*, *Computational Dynamics* and *Seismic Analysis*.

## ADDITIONAL INFORMATION

Spoken and written languages (fluent in all): Spanish (native), English, French.  
Citizenships: Chilean, French.

## REFERENCES

(available upon request.)