

Johanna Catriona Devaney

EDUCATION

June 2011	McGill University	Montréal, QC
<i>PhD in Music, Music Technology</i>		
Dissertation: An empirical study of the influence of musical context on intonation practices in solo singers and SATB ensemble. <i>Advisor:</i> Ichiro Fuginaga. <i>Readers:</i> Jonathan Wild, Daniel Ellis.		
February 2007	Columbia University	New York, NY
<i>MPhil in Music, Music Theory</i>		
Master's paper: Pitch Spelling: Towards a more holistic generalized spelling algorithm. <i>Advisor:</i> Fred Lerdahl.		
November 2002	York University	Toronto, ON
<i>MA in Music, Composition</i>		
MA thesis: Sound Objects: Approaches to composition in an object-oriented paradigm. <i>Advisor:</i> Michael Coghlan. <i>Reader:</i> David Lidov.		
May 2001	Seneca College	Toronto, ON
<i>Computer Programming Diploma</i>		
June 1999	York University	Toronto, ON
<i>BFA Honours in Music and History (Double Major)</i>		
September 1988-June 2000	Royal Conservatory of Music	Toronto, ON
<i>Private Piano, Oboe, Theory and Composition Instruction</i>		
Studied piano and oboe with Senya Trabushnik and composition with Larysa Kuzmenko.		

ACADEMIC POSITIONS

September 2012-present	School of Music, The Ohio State University	Columbus, OH
<i>Assistant Professor of Music Theory and Cognition</i>		
<i>Courses Taught (Instructor)</i>		
<ul style="list-style-type: none">■ <i>Special Topics in Theory</i> – graduate course surveying contemporary music theoretic approaches■ <i>Computational Musicology II</i> – graduate course focusing on musical signal processing■ <i>Graduate Seminar on Musical Performance Analysis</i> – both quantitative and qualitative approaches■ <i>Music Cognition Laboratory</i> – graduate course of lab meeting and research presentations■ <i>Music Theory III and IV</i> – undergraduate courses on chromatic harmony, classical form, and twentieth century music theory + coordination/supervision of graduate teaching associates		
<i>Examination Committee Service</i>		
<ul style="list-style-type: none">■ PhD Dissertation Defense Committee: Angela Ripley (2015), Jennifer Shafter (2016) Nat Condit-Schultz (2016)■ PhD Qualifying Exam Committees: Kirsten Nisula (2015), Jennifer Shafer (2015), Aaron Cater-Cohn (2015), Angela Ripley (2014), Nat Condit-Schultz (2014)■ Master's Thesis Co-Advised: Lindsay Warrenburg (2016)■ Master's Thesis Committees: Dana DeVlieger (2016), Laura Dittmar (2014), Samantha Kauffman (2014), Jennifer McMullen (2014), Kirsten Nisula (2014)■ Undergraduate Thesis Supervised: Ali Kovacevich (2015)■ Undergraduate Thesis Committees: Dominik Repka (2014), Rebecca Flore (2013)		
<i>Graduate Research Assistants Funded and Supervised</i>		
<ul style="list-style-type: none">■ Theme And Variation Encodings with Roman Numerals (TAVERN) project: Kirsten Nisula (2014), Nat Condit-Schultz (2014), and Claire Arthur (2015)■ Automatic Music Performance Analysis and Comparison Toolkit (AMPACT) project: Lindsay Warrensburg (2015) and Hubert Léveillé Gauvin (2016)■ Carl Seashore's Performance Score Digitization project: Dana DeVlieger (2015–6)		
<i>Post-Doctoral Researcher Supervised</i>		
<ul style="list-style-type: none">■ Andrea Schiavio (2015–16)		

July 2011-August 2012

Postdoctoral Scholar

- Advisor: David Wessel.

University of California, Berkeley

Center for New Music and Audio Technologies

Berkeley, CA

VISITING AND ADJUNCT POSITIONS

June 2014

Visiting Researcher

Télécom ParisTech

Audio, Acoustics, and Waves Group

Paris, FR

October 2010-March 2011

Visiting Student Researcher

University of California, Berkeley

Center for New Music and Audio Technologies

Berkeley, CA

June 2008-July 2009

Instructor, Pre-College Program

Barnard College, Columbia University

New York, NY

- *Sounding Off: Music and Counterculture in NYC* (Instructor)

September 2007-June 2011

Schulich School of Music, McGill University

Montréal, QC

Research Assistant for FQRSC Research-Creation Project (April 2008 – June 2011)

- Participated in the writing and execution of a 3-year, \$145,000, grant to work on digital recreations and a method for training singers in the tuning system of Nicola Vicentino, a sixteenth century theorist and composer.

Teaching Assistant

- *Philosophy and Aesthetics of Music Production*

Research Assistant for Gamut of Early Music on Microfilms (GEMM) project (Sept. 2007 - April 2008)

- Worked on implementing optical music recognition solutions in Python and C++.

Instructor

- *Technology and Media for Music Educators* (Co-instructor)

September 2004-May 2006

Department of Music, Columbia University

New York, NY

Teaching Fellow

- *Jazz* (Grader)
- *Music Humanities* (Teaching assistant and Instructor)

September 1999-June 2006

Department of Music, York University

Toronto, ON

Contract Faculty

- *An Introduction to Sonic Architecture and Design* (Instructor)
- *Computer Music* (Instructor)
- *Creative Applications of MIDI Technology* (Instructor)
- *Harmony* (Instructor)
- *History of Music Theory II: Rameau – Schoenberg* (Instructor)
- *Introduction to Electronic and Digital Media* (Instructor)
- *Introduction to Temperament, Alternate Tunings and Microtonal Tuning Systems Using Computers and Synthesizers* (Instructor)
- *Music Engraving and Notation Using Computers* (Instructor)
- *Music in the Modern Era* (Co-instructor)
- *Pedagogical Applications of Music Software Songwriting and Repertoire* (Instructor)
- *Rock and Popular Music* (Instructor)
- *Songwriting and Repertoire* (Instructor)

ACADEMIC ADMINISTRATIVE EXPERIENCE

Vice President, Society of Interdisciplinary Musicology (2016–present)

Co-Chair, Digital Musicology Study Group, International Musicological Society (2015–present)

Director of University Community Involvement, STEAM Factory, Ohio State University (2014–2016)

Secretary, Society of Mathematics and Computation in Music (2013–present)

Chair, Music Informatics Group, Society for Music Theory (2011–2015)

Equity Commissioner, Post-Graduate Students' Society, McGill University (2009–2010)

Student Representative on Board of Directors, CIRMMT, McGill University (2008–2009)

INDUSTRY EXPERIENCE

March 2009–August 2010 <i>Musical Advisor</i>	Musically Intelligent Machines	Montréal, QC
January 2007–August 2007 <i>Quality Assurance Analyst</i>	News Corporation	New York, NY
October 2004–June 2007 <i>Executive Director</i>	International Music Software Trade Association	Toronto, ON
July 1997–August 2003 <i>Web design for be-cool.org, Music Marketing, and Steinberg Canada</i>	Ottaviano Scoring and Design	Toronto, ON

RESEARCH CONTRIBUTIONS

REFEREED JOURNAL PUBLICATIONS

- Devaney, J. *In Press*. Similarity and variation in musical performance. *Journal of New Music Research*.
- Devaney, J. 2015. Recapturing the data in Seashore's musical performance measurements. *Musicae Scientiae*. 19 (2): 214–22.
- Devaney, J. 2014. Estimating onset and offset asynchronies in polyphonic audio-to-score alignment. *Journal of New Music Research*. 43 (3): 266–75.
- Devaney, J., M.I. Mandel, D.P.W. Ellis, and I. Fujinaga. 2011. Automatically extracting performance data from recordings of trained singers. *Psychomusicology*. 21 (1–2): 108–36.
- Devaney, J. and D.P.W. Ellis. 2008. An empirical approach to studying intonation tendencies in polyphonic vocal performances. *Journal of Interdisciplinary Music Studies*. 2 (1–2): 141–56.
- Devaney, J. 2003. Some elements of structure in Elliott Carter's "Insomnia" from *A Mirror on Which to Dwell*. *Ex Tempore*. 11 (2): 85–99.

BOOKS AND BOOK CHAPTERS

- Devaney, J. 2015. Evaluating Singer Consistency and Uniqueness in Vocal Performances. In *Mathematics and Computation in Music*, ed. T. Collins, D. Meredith and A. Volk, 173–8: Springer.
- Devaney, J. M. I. Mandel, D. Turnbull, and G. Tzanetakis. eds. 2016. *Proceedings of the 17th International Society for Music Information Retrieval (ISMIR) Conference*.

CONFERENCE PROCEEDINGS (* INDICATES REFEREED PAPER)

- *Devaney, J. and H. Gauvin Levellé. 2016. Representing and Linking Music Performance Data with Score Information In *Proceedings of the 3rd International workshop on Digital Libraries for Musicology*. 1–8.
- Devaney, J. and M. I. Mandel. 2016. Score--informed estimation of performance parameters from polyphonic audio using AMPACT. In *Proceedings of the Late-Breaking Demo Session, ISMIR*.
- Devaney, J. and C. Arthur. 2015. Developing a structurally significant representation of music audio through domain knowledge. In *Proceedings of the Late-Breaking Demo Session, ISMIR*.
- *Devaney, J., C. Arthur, N. Condit-Schultz, and K. Nisula. 2015. Theme And Variation Encodings with Roman Numerals: A new data set for symbolic music analysis. In *Proceedings of ISMIR*. 728–34.
- Devaney, J. and D. Shanahan. 2014. Evaluating Rule- and Exemplar-Based Computational Approaches to Modeling Harmonic Function in Music Theory Pedagogy. In *Proceedings of the Conference on Interdisciplinary Musicology (CIM): Technology*. 17–22.
- *Devaney, J., M. I. Mandel, and I. Fujinaga. 2012. Study of Intonation in Three-Part Singing using the Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). *Proceedings of the ISMIR*. 511–6.
- *Devaney, J., M. I. Mandel, and I. Fujinaga. 2011. Characterizing Singing Voice Fundamental Frequency Trajectories. In *Proceedings of the Workshop on Applications of Signal Processing to Audio and Acoustics (WASPAA)*. 73–6.
- Devaney, J., J. Wild, and I. Fujinaga. 2011. Intonation in solo vocal performance: A study of semitone and whole tone tuning in undergraduate and professional sopranos. In *Proceedings of the International Symposium on Performance Science (ISPS)*. 219–24.
- *Burgoyne, J.A., Y. Ouyang, T. Himmelman, J. Devaney, L. Pugin, and I. Fujinaga. 2009. Lyric extraction and recognition on digital images of early music sources. In *Proceedings of ISMIR*. 723–7.
- *Devaney, J., M.I. Mandel, and D.P.W. Ellis. 2009. Improving MIDI-audio alignment with acoustic features. In *Proceedings of WASPAA*. 45–48.

- *Devaney, J. and D.P.W. Ellis. 2009. Handling asynchrony in audio-score alignment. In *Proceedings of the International Computer Music Conference (ICMC)*. 29–32.
- *Burgoyne, J.A., J. Devaney, L. Pugin, and I. Fujinaga. 2008. Enhanced bleed-through correction for early music documents. In *Proceedings of ISMIR*. 407–12.
- Devaney, J. and D. P. W. Ellis. 2007. An empirical approach to studying intonation tendencies in choral performances. In *Proceedings of CIM: Singing*.
- Devaney, J. 2006. A methodology for the study and modeling of choral intonation practices. In *Proceedings of the International Conference on Music Perception and Cognition (ICMPC)*.
- *Devaney, J. 2003. An algorithmic approach to composing for flexible intonation ensembles. In *Proceedings of ICMC*. 215–7.
- *Devaney, J. 2003. Reasonable influences: The advantages and obstacles encountered with commercial software. In *Proceedings of ICMC*. 299–300.

BOOK REVIEWS

- Devaney, J. 2005. Review of Empirical Musicology by E. Clarke and N. Cook (Eds.) *Current Musicology*. 79/80: 271–82.

RESEARCH PAPERS

- Devaney, J. 2005. Pitch spelling: Towards a more holistic generalized spelling algorithm. MA Paper. Columbia University.
- Devaney, J. 2002. Sound objects: Approaches to composition in an object-oriented paradigm. MA Thesis. York University.
- Devaney, J. 1999. Music as propaganda: The style and function of civic music in late Renaissance Venice. BA Honours Thesis. York University.

OTHER PUBLICATIONS

- Devaney, J., P. Loui, E. R. Hafter, & C. L. Krumhansl. 2014. David Wessel (6 October, 1942 – 13 October, 2014): Tributes and remembrances. *Psychomusicology*, 21 (1–2): 108–36.

INVITED TALKS

- Devaney, J. 2015. Workshop in pitch analysis for the singing voice. AIRS, Nashville, TN.
- Devaney, J. 2015. Exploiting expert domain knowledge for automatic symbolic music analysis. Google, Mountain View.
- Devaney, J. 2015. Inter-/intra- performer similarity. *Music Similarity: Concepts, Cognition and Computation* workshop at Lorentz Center, The Netherlands.
- Devaney, J. 2014. Studying singing voice performance through recorded audio. Cognition/Perception Seminar Series, Department of Psychology, Neuroscience & Behaviour, McMaster University.
- Devaney, J. 2014. Analyzing recorded vocal performances. Audio Lab, Department of Electronics, University of York.
- Devaney, J. 2014. Automatic analysis and comparison of musical performances. Groupe Audio, Acoustique et Ondes, Télécom ParisTech.
- Devaney, J. 2014. Analyzing recorded vocal performances. Centre for Digital Music, QMUL. London.
- Devaney, J. 2014. Analyzing (recorded) musical performance. Ohio State University Musicology Series.
- Devaney, J. 2013. Developing a symbolic music representation inspired by speech recognition. *CIRMMT Workshop on symbolic music processing, semantic audio, and music information retrieval*, McGill, Montreal, QC.
- Devaney, J. 2013. Classroom teaching videos for job applications. Professional Development Committee's special session at the *Society for Music Theory* annual meeting, Charlotte, NC.
- Devaney, J. 2013. Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). *Advancing Interdisciplinary Research in Singing 5th Annual Meeting*, Toronto, ON.
- Devaney, J. 2013. Empirically evaluating vocal intonation. Science of Music, Auditory Research and Technology (SMART) Lab in the Department of Psychology at Ryerson University, Toronto, ON.
- Devaney, J. 2013. Empirically evaluating vocal intonation. Invited talk at *CIRMMT Workshop on empirical, analytical and speculative approaches to tuning*, McGill University, Montreal, QC.
- Devaney, J. 2012. Analyzing intonation in recorded performances. UCSD, San Diego, CA.
- Devaney, J. 2012. Analyzing intonation in recorded performances. Dartmouth College, Hanover, NH.
- Devaney, J. 2011. Analyzing intonation in recorded performances. Ohio State University, Columbus, OH.
- Devaney, J. 2011. Consonance and Dissonance roundtable. *CIM: Performance*, Glasgow, Scotland.
- Devaney, J. 2009. Automatic extraction of performance data from recordings. Invited talk at *NYU Music Technology Colloquium*, New York, NY.

COMPOSITIONS

- Happiness on a Spring* (2004) for Violin and Live Electronic (Max/MSP + Jitter). Premiered at Columbia Computer Music Center Concert, The Tank, New York, NY (January 31, 2004).
Partial Objects (2002) for String Quartet. Premiered at the Madawaska String Quartet Workshop, Music Gallery, Toronto, ON (November 2, 2002).
Fiscal Decisions (2002) for Tape. Premiered at The Money Project Off-ICMC, Gutenberg, Sweden
Reajet (2002) for Tape.
deMusica (2002) for 12-part choir.
Pure Gong - :GONGNOG: (2002) for Piano and Tape. Music Gallery, Toronto (March 19, 2002).
Pure Gong - Live Gong for gong and Electronics (PD). Premiered at York University Department of Music Concert, Dacary Hall, Toronto, ON (November 21, 2001).

John Cage's 4'33 Remixed (2001) for Piano and Live Electronics (PD). Premiered at York University Department of Music Concert, Dacary Hall, Toronto, ON (October 17, 2001).
Door Vinaigrettes (2001) for Tape. Premiered at The Door Project Off-ICMC, Havana, Cuba

PROFESSIONAL SERVICE

EDITORIAL BOARDS

- Frontiers in Digital Musicology* (2014–present)
Intégral (2013–present)

CONFERENCE COMMITTEES

- International Society for Music Information Retrieval conference (2016) – Program Co-Chair
 Cognitively Based Music Informatics Research seminar (2016) – Co-Organizer
 International Society for Music Information Retrieval conference (2015) – Program Committee Member
 Mathematics and Computation in Music conference (2015) – Panels/Tutorials/Workshop Chair
 Music Theory Midwest conference (2014) – Program Committee Member
 Midwestern Music Cognition symposium (2013) – Program Chair
 CIRMMT Student Symposium (2009) – Program Chair

REVIEWER

- ACM Transactions on Intelligent Systems and Technology* (2015)
 Austrian Science Fund (2015)
 Cognitively Based Music Informatics Research seminar (2014, 2015)
 IEEE Workshop on Applications on Signal Processing to Acoustics and Audio (2011)
 International Society for Music Information Retrieval conference (2009–15)
Journal of Interdisciplinary Music Studies (2013)
Journal of Mathematics and Music (2015–6)
Journal of New Music Research (2012–6)
 Mathematics and Computation in Music conference (2013, 2015)
Music Perception (2012–14)
Music Performance Research (2015)
 Society of Music Perception and Cognition conference (2015)
 Society for Music Perception and Cognition Student Award (2013, 2015)
 Student Conference in Systematic Musicology (2008, 2011)

INVITED SESSION CHAIR

- Society for Music Perception and Cognition conference (2015)
 Mathematics and Computation in Music conference (2015)
 International Conference for Music Perception and Cognition (2014)

OTHER SERVICE

- Advisor for SMT Committee for Status of Women Proposal Advising Program (2013)
 Professional Development Committee, Society for Music Theory (2009–2012)
 Listserv manager for the Society of Math and Computing in Music discussion list (2009–present)

UNIVERSITY SERVICE

Undergraduate Studies Committee, School of Music, Ohio State University (2014–present)
 Commencement Speaker Advisory Committee, Ohio State University (2014–2016)
 Provost's Discovery Themes Lecturer Advisory Committee, Ohio State University (2014–2016)
 Joint Senate-Board Committee on Equity, McGill University (2009–10)
 Music Technology Colloquium Coordinator, Schulich School of Music, McGill University (2008–9)
 Committee on Student Grievances, McGill University (2008–9)
 Graduate Student & Postdoctoral Employment Committee, McGill University (2008–9)
 Harassment Policy Review Committee, McGill University (2008–9)
 Carrie M. Derick Award for Excellence in Graduate Supervision & Teaching Cttee., McGill (2008)
 Honorary Degrees and Convocations Committee, McGill University (2008)
 Music Information Archiving and Retrieval Axis Student Coordinator, CIRMMT (2007–8)
 Post-Graduate Students' Society Councilor, McGill University (2007–8)
 Music Graduate Students' Society Representative, McGill University (2007–8)
 Information Systems and Technology Committee, Schulich School of Music, McGill (2007–8)
 Music Theory Area Student Representative, Columbia University (2005–6)
 Music Department representative on Graduate Student Advisory Council, Columbia (2005)
 Technologically Enhanced Learning round table, Faculty of Fine Arts, York University (2002–3)
 Faculty of Fine Arts Committee on Arts and Technology, York University (2002–3)
 Senate Committee on Technological Accommodation Working Group, York University (2001–3)
 Senate Committee on Academic Computing and Library Senate Committee, York (2001–2)

GRANTS AND AWARDS

NEH Digital Humanities Start Up Grant (2015–16) – \$59,843 US – *11% funded*
 OSU College of Arts and Humanities Larger Grant (2015) – \$9,000 US
 OSU College of Arts and Humanities Grant-in-Aid for International Travel (2014) – \$2,500 US
 Google Faculty Research Award (2014) – \$39,482 US – *15% funded*
 SSHRC Postdoctoral Fellowship (2011–13) - \$48,163 CDN – *20% funded*
 CIRMMT Inter-Centre Research Exchange Funding Award (2010–11) - \$4,000 CDN
 SEMPRES Travel Award (2010) - \$250 US
 FQRSC Student Research Stipend (2008–11) - \$22,500 CDN
 Joseph-Armand Bombardier Canadian Graduate Scholarship (2008–11) - \$105,000 CDN
 Schulich School of Music Travel Awards (2009–10) - \$900 CDN
 CIRMMT Travel Awards (2008–10) - \$2,000 CDN
 CIRMMT Student Award (2008–9) - \$1,000 CDN
 McGill Alma Mater Travel Awards (2008) - \$750 CDN
 McGill University Schulich Scholarship (2007–8) - \$10,000 CDN
 Columbia University GSAS Summer Fellowship (2006) - \$3,500 US
 Columbia University Teaching with Technology Fellowship (2005–6) - \$2,500 US
 Columbia University GSAS Faculty Fellowship (2003–6) - \$133,384 US
 Ontario Graduate Scholarship (2001–2) - \$27,000 CDN
 York University Graduate Entrance Scholarship (2000–1) - \$3,000 CDN
 York University Dean of Fine Arts Commission for Composition (2000) - \$500 CDN
 York University Undergraduate Continuing Scholarship (1997–8) - \$1,000 CDN
 Forsters Insurance Company Undergraduate Scholarship (1995–9) - \$4,000 CDN
 York University Undergraduate Entrance Scholarship (1995–6) - \$1,500 CDN

WORKSHOPS AND CONFERENCES ATTENDED

August 2016 – Cognitively Based Music Informatics Research seminar in New York, NY
 August 2016 – Workshop on Digital Libraries for Musicology in New York, NY
 August 2016 – International Society for Music Information Retrieval conference in New York, NY
 April 2016 – Music Theory Society of New York State in New York, NY
 January 2010 – North Eastern Music Information Special Interest Group in Philadelphia, PA
 October 2015 – International Society for Music Information Retrieval conference in Malaga, Spain
 October 2015 – Speech and Audio in the Northeast workshop in New York, NY
 September 2015 – Center for Cognitive and Brain Sciences retreat in Mt Sterling, OH
 August 2015 – Society for Music Perception and Cognition conference in Nashville, TN

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August 2015 – Advancing Interdisciplinary Research in Singing annual meeting in Nashville, TN
 June 2015 – Mathematics and Computation in Music conference in London, UK
 May 2015 – Acoustical Society of America meeting in Pittsburgh, PA
 January 2015 – Music Similarity: Concepts, Cognition and Computation at Lorentz Center, Netherlands
 December 2014 – Conference on Interdisciplinary Musicology: Technology in Berlin, Germany
 November 2014 – American Musicological Society/Society for Music Theory in Milwaukee, WI
 October 2014 – Cognitively Based Music Informatics Research seminar in Toronto, ON
 September 2014 – Center for Cognitive and Brain Sciences retreat in Perrysville, OH
 August 2014 – International Conference on Music Perception and Cognition in Seoul, South Korea
 July 2014 – BKN25: Milestones in Music Cognition in Montréal, QC
 June 2014 – Flow Machines: Creativity and Universality in Language in Paris, France
 April 2014 – Voice Forum, Ohio State University in Columbus, OH
 November 2013 – Workshop on symbolic music processing, semantic audio, and MIR in Montréal, QC
 October 2013 – Society of Music Theory annual meeting in Charlotte, NC
 October 2013 – Speech and Audio in the Northeast workshop in New York, NY
 October 2013 – Workshop on Appl. of Signal Processing to Acoustics and Audio in New Paltz, NY
 September 2013 – Center for Cognitive and Brain Sciences retreat in Mt Sterling, OH
 August 2013 – Advancing Interdisciplinary Research in Singing annual meeting in Toronto, ON
 August 2013 – Society of Music Perception and Cognition conference in Toronto, ON
 August 2013 – Cognitively Based Music Informatics Research seminar in Toronto, ON
 May 2013 – Midwestern Music Cognition Symposium in Columbus, OH
 April 2013 – Performance Studies Network Conference in Cambridge, UK
 January 2013 – CRBLM Workshop: Musicians: Born or Made? in Montréal, QC
 January 2013 – Workshop on empirical, analytical and speculative approaches to tuning in Montréal, QC
 November 2012 – Northeast Music Cognition Group in Boston, MA
 November 2012 – American Musicological Society/Society for Music Theory in New Orleans, LA
 October 2012 – Physiology and Acoustics of Singing conference in Las Vegas, NV
 October 2012 – International Society for Music Information Retrieval Conference in Porto, Portugal
 June 2012 – Workshop on Verbal Data Analysis in Montréal, QC
 June 2012 – The Science of Opera in Montréal, QC
 February 2012 – Workshop on processing large amounts of musical information in Montréal, QC
 November 2011 – American Musicological Society annual meeting in San Francisco, CA
 October 2011 – Society of Music Theory annual meeting in Minneapolis, MN
 October 2011 – Workshop on Appl. of Signal Processing to Acoustics and Audio in New Paltz, NY
 September 2011 – Conference on Interdisciplinary Musicology: Performance in Glasgow, Scotland
 August 2011 – International Symposium on Performance Science in Toronto, ON
 August 2011 – Society of Music Perception and Cognition conference in Rochester, NY
 October 2010 – American Musicological Society/Society of Music Theory meeting in Indianapolis, IN
 August 2010 – International Conference on Music Perception and Cognition in Seattle, WA
 August 2010 – Advancing Interdisciplinary Research in Singing annual meeting in Seattle, WA
 August 2010 – Physiology and Acoustics of Singing conference in Stockholm, Sweden
 February 2010 – Indiana University Symposium of Research in Music Theory in Bloomington, IN
 February 2010 – Northeast Music Cognition Group in New York, NY
 January 2010 – North Eastern Music Information Special Interest Group in New York, NY
 October 2009 – Society of Music Theory Annual Meeting in Montréal, QC
 October 2011 – Workshop on Appl. of Signal Processing to Acoustics and Audio in New Paltz, NY
 August 2009 – International Computer Music Conference in Montréal, QC
 August 2009 – Society of Music Perception and Cognition in Indianapolis, IN
 August 2009 – International Computer Music Conference in Montréal, QC
 February 2009 – Indiana University Symposium of Research in Music Theory in Bloomington, IN
 January 2009 – Workshop on Voice: Acoustics, Physiology and Pedagogy in Montréal, QC
 January 2009 – Physiology and Acoustics of Singing conference in San Antonio, TX
 December 2008 – Digital Music Research Network Annual Workshop (DRMN+3) in London, UK
 November 2008 – Society for Music Theory Annual Meeting in Nashville, TN
 September 2008 – International Conference on Music Information Retrieval in Philadelphia, PA
 June 2008 – Canadian University Music Society Meeting in Vancouver, BC
 May 2008 – Schoenberg Symposium in Montréal, QC

March 2008 – McGill Graduate Student Symposium in Montréal, QC
 January 2008 – North Eastern Music Information Special Interest Group in New York, NY
 August 2007 – Conference in Interdisciplinary Musicology: Singing in Tallinn, Estonia
 October 2006 – Meyerfest in Evanston, IL
 August 2006 – Summer School in Systematic Musicology in Ghent, Belgium
 August 2006 – International Conference on Music Perception and Cognition in Bologna, Italy
 July 2006 – Summer School in Sound and Music Computing in Barcelona, Spain
 May 2006 – Canadian University Music Society Meeting in Toronto, ON
 March 2006 – Music and Mind Roundtable in New York, NY
 November 2005 – Society of Music Theory Annual Meeting in Cambridge, NY
 March 2005 – PCPC Music Conference in New York, NY
 October 2003 – International Computer Music Conference in Singapore
 August 2002 – Beyond Noise at CREATE, UCSB in Santa Barbara, CA
 July 2002 – SuperCollider/Multimedia workshop at CREATE, UCSB in Santa Barbara, CA
 May 2002 – AES Seminar “Digital Post-Production - *Digital by Necessity*” in Toronto, ON
 September 2001 – International Computer Music Conference in Havana, Cuba
 July/August 2001 – LinuxSound Workshop (PD and CLM) at CCRMA, Stanford University
 September 2000 – Musical Intersections/Canadian University Music Society in Toronto, ON
 May 2000 – AES Seminar “Measurements in Audio and Acoustics - *From Ear to There*” in Toronto, ON

SOCIETY MEMBERSHIPS AND RESEARCH AFFILIATIONS

Acoustical Society of America (ASA) – Associate Member
 Advancing Interdisciplinary Research in Singing (AIRS) - Collaborator
 Ohio State University’s Center for Cognitive and Brain Sciences (CCBS)
 Institute of Electrical and Electronics Engineers (IEEE) – Member
 International Society for Music Information Retrieval (ISMIR)
 Society for Interdisciplinary Musicology (SIM) – Founding Member
 Society for Music Perception and Cognition (SMPC)
 Society for Music Theory (SMT)
 STEAM Factory, The Ohio State University – Founding Member

LANGUAGE FLUENCY

English – Reading, Speaking, and Writing: Native
 French – Reading, Speaking, and Writing: Functional (Completed DELF A1-A4)

CITIZENSHIP

British Citizen
 Canadian Citizen
 United States Permanent Resident