Johanna Catriona Devaney

EDUCATION

June 2011	McGill University	Montréal, QC

PhD in Music, Music Technology

> Dissertation: An empirical study of the influence of musical context on intonation practices in solo singers and SATB ensemble. *Advisor*: Ichiro Fuginaga. *Readers*: Jonathan Wild, Dan Ellis.

February 2007	Columbia University	New York, NY

MPhil in Music, Music Theory

> Master's paper: Towards a more holistic generalized pitch spelling algorithm. *Advisor*: Fred Lerdahl.

November 2002	York University	Toronto, ON

MA in Music, Composition

> MA thesis: Sound Objects: Approaches to composition in an object-oriented paradigm. *Advisor*: Michael Coghlan. *Reader*: David Lidov.

May 2001	Seneca College	Toronto, ON

Computer Programming Diploma

June 1999	York University	Toronto, ON

BFA Honours in Music and History (Double Major)

ACADEMIC POSITIONS

August 2022 –present	Conservatory of Music, Brooklyn College, CUNY	Brooklyn, NY
Associate Professor	Data Analysis and Visualization, Graduate Center, CUNY	New York, NY
	Music PhD Program, Graduate Center, CUNY	New York, NY

March 2020–August 2022	Data Analysis and Visualization, Graduate Center, CUNY	New York, NY

Assistant Professor

> Courses
> - *Advanced Data Analysis* – graduate course introducing machine learning techniques

October 2018 –August 2022.	Music PhD Program, Graduate Center, CUNY	New York, NY

Assistant Professor (Music Theory)

> - *Quantitative and Qualitative approaches Studying Musical Performance* – graduate seminar

August 2018 –August 2022	Conservatory of Music, Brooklyn College, CUNY	Brooklyn, NY

Assistant Professor (Music Technology)

> Courses
> - *Introduction of Music Computing* – undergraduate course (cross-listed with computer science)
> - *Introduction to Music Technology* – undergraduate course
> - *Seminar in Music Technology I and II* – undergraduate capstone course
> - *Acoustics/Psychoacoustics* – graduate course introducing concepts in sound production/perception
> - *Musical Signal Processing* – graduate course focusing on musical signal processing
> - *Musicianship for Sound Artists* – graduate course for sound artists lacking formal musical training
> - *Sonic Arts MFA Capstone Seminar* – graduate seminar for students developing their capstones

September 2012 – August 2018	School of Music, The Ohio State University	Columbus, OH

Assistant Professor of Music Theory and Cognition   *On Leave 2017-2018*

> Courses
> - *Special Topics in Theory* – graduate proseminar on contemporary music theoretic approaches
> - *Computational Musicology II* – graduate course focusing on musical signal processing
> - *Graduate Seminar on Musical Performance Analysis* – both quantitative and qualitative approaches
> - *Music Cognition Laboratory* – graduate course of lab meeting and research presentations
> - *Music Theory III and IV* – teaching + coordination/supervision of graduate teaching associates

July 2011-August 2012	University of California, Berkeley	Berkeley, CA

Postdoctoral Scholar   Center for New Music and Audio Technologies

> - Advisor: David Wessel.

VISITING AND ADJUNCT POSITIONS

September 2017–May 2018	New York University	New York, NY
Visiting Faculty	Music Technology, Steinhardt	

- *Psychology of Music* (Instructor)
- *Thesis in Music Technology* (Instructor)

June 2014	Télécom ParisTech	Paris, FR
Visiting Researcher	Audio, Acoustics, and Waves Group	

October 2010-March 2011	University of California, Berkeley	Berkeley, CA
Visiting Student Researcher	Center for New Music and Audio Technologies	

June 2008-July 2009	Barnard College, Columbia University	New York, NY
Instructor, Pre-College Program		

- *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 (January 2008 – April 2008)

- *Philosophy and Aesthetics of Music Production*

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

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

Instructor (September 2007 – December 2008)

- *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)

CONSULTING

January 2018–December 2019	iZotope	Cambridge, MA
Algorithms Consultant (NYC-based)		

July 2017- December 2019	GraphAudio	Los Angeles, CA
Advisor and Consultant (NYC-based)		

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

GRANTS AND MAJOR FELLOWSHIPS/SCHOLARSHIPS

NSF Office of Polar Programs Collaborative Research Grant (2023–2024), PI: avigating the New Arctic (NNA): Soundscape ecology to assess environmental and anthropogenic controls on wildlife behavior.

NSF Directorate For Computer & Infomation Science & Engineering EAGER Grant (2022–2024), PI: Learning with less data: Capitalizing on formal pedagogies and human performance to incorporate domain knowledge into deep learning models.

NEH Digital Humanities Level II Grant (2021–2023), PI: AMPACT: Automatic Music Performance Analysis and Comparison Toolkit

SSHRC Partnership Grant (2021–2027), Collaborator: Group singing to support social well-being and communication in adults with communication disorders: A knowledge generation and mobilization partnership

PSC-CUNY Research Award (2020–21), PI: Automatic Music Performance Analysis and Comparison Toolkit (AMPACT)

SSHRC Partnership Grant (2018–2021), Collaborator: Single Interface for Music Score Searching and Analysis project (SIMSSA)

NEH Digital Humanities Start Up Grant (2015–17), PI: Automatic Music Performance Analysis and Comparison Toolkit (AMPACT)

OSU College of Arts and Humanities Larger Grant (2015–16), PI: Printed performances: Recovering Carl Seashore's musical performance data from the 1920s and 1930s

Google Faculty Research Award (2014), PI: Developing a language model and representation of symbolic music data for classification and similarity tasks

SSHRC Postdoctoral Fellowship (2011–12)

SSHRC Canada Graduate Scholarships—Doctoral Program (2008–2011)

Columbia University GSAS Faculty Fellowship (2003–6)

Ontario Gradaute Scholarship (2000–2002)

RESEARCH CONTRIBUTIONS

BOOKS AND BOOK CHAPTERS

Devaney, J. 2023. Audio processing tools for music corpus studies. *Oxford Handbook of Music and Corpus Studies.*

Bauer, C. and J. Devaney. 2022. Constructing gender in audio: Exploring how the curation of the voice in music and speech influences our conception of gender identity. *Medial konstruierte Stimmen.*

Cumming, J., J. H. Lee, B. McFee, M. Schedl, J. Devaney, C. McKay, E. Zangerle, and T. de Reuseeds. 2020. *Proceedings of the 21st International Society for Music Information Retrieval (ISMIR) Conference.*

Devaney, J. 2020. An Empirical Evaluation of Note Segmentation and Automatic Pitch-Extraction Methods for the Singing Voice. *Routledge Companion to Interdisciplinary Studies in Singing. Volume 1: Development.* Ed. F. A. Russo, B. Ilari, and A. J. Cohen, 136–48: Routledge.

Devaney, J. M. I. Mandel, D. Turnbull, and G. Tzanetakis. eds. 2016. *Proceedings of the 17th International Society for Music Information Retrieval (ISMIR) Conference.*

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.

REFEREED JOURNAL PUBLICATIONS

Trevor, Caitlyn, J. Devaney, and D. Huron. 2022. Musicians can reliably discriminate between string register locations on the violoncello. *Music Perception: An Interdisciplinary Journal.* 40(1): 27-38.

Devaney, J. 2020. Using music encoding to facilitate interdisciplinary research on human engagement with music. *Transactions of the International Society for Music Information Retrieval.* 3(1), 205–217

Devaney, J. 2019. Eugenics and musical talent: Exploring the influence of the Seashore 'Measures of Musical Talent' tests on the practice and conception of musical performance. *American Music Review.*

Devaney, J. and H. Léveillé Gauvin. 2019. Encoding music performance data in Humdrum and MEI. *International Journal for Digital Libraries.* 20 (1): 81–91.

Devaney, J. 2016. Inter- versus intra-singer similarity and variation in vocal performances. *Journal of New Music Research.* 45 (3): 252-64.

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.

CONFERENCE PROCEEDINGS (* INDICATES REFEREED PAPER)

Devaney, J. and C. Beauchamp. 2023. Encoding Performance Data in MEI with the Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). *Late-Breaking Demo Session, International Society of Music Information Retrieval (ISMIR).*

*Duguay, M., K. Mancey, and J. Devaney. 2023 Collaborative Song Dataset (CoSoD): An annotated dataset of multi-artist collaborations in popular music. *Proceedings of the ISMIR conference.*

Devaney, J. 2021. Beyond chord vocabularies: Exploiting pitch-relationships in a chord estimation metric. In *Late-Breaking Demo Session, ISMIR.*

*Devaney, J. 2020. Evaluating note-level parameter accuracy in fundamental frequency estimation. In *Proceedings of IEEE International Conference on Acoustics, Speech, and Signal Processing (ICASSP).* 531–5.

*Devaney, J. and M. Mandel. 2017. An evaluation of score-informed methods for estimating fundamental frequency and power from polyphonic audio. In *Proceedings of ICASSP.* 181–5.

*Devaney, J. and H. Léveillé Gauvin. 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 *Late-Breaking Demo Session, ISMIR.*

Devaney, J. and C. Arthur. 2015. Developing a structurally significant representation of music audio through domain knowledge. In *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. Handing 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.

CONFERENCE PRESENTATIONS (ALL REFEREED ABSTRACTS)

Devaney, J. 2023. Expression through Stability and Instability in Vocal Performance: A Case Study of Rihanna's Anti (2016). *Society for Music Theory* conference (Paper)

Devaney, J., D. Sears, and D. Shanahan. 2021. Scales, Chords, and Cadences, Practical Music Theory for MIR Researchers. *International Society of Music Information Retrieval (ISMIR)* (Tutorial)

Devaney, J., N. Ermolaev, A. Kijas, A. Neovesky, M. Saccomano, R. Viglianti, F. von Vlahovits. 2020 (Cancelled due to Covid, abstract published). *Deciphering Encoded Music: Increasing Access to Open Data Resources. Digital Humanities* conference.

Devaney, J. 2020. Aural Identity and expression in vocal performance: A case study of Rihanna's "ANTI". *Society for American Music* (Paper).

Saitis, C and J. Devaney. 2019. There's more to timbre than musical instruments: a meta-analysis of timbre semantics in singing voice quality perception. *Society for Music Perception and Cognition* conference (Poster).

Bittner, R., A. de Cheveigné, and J. Devaney. 2018. Fundamental Frequency Estimation in Music. *International Society of Music Information Retrieval* conference (Tutorial)

Devaney, J. 2018. Analyzing recorded performances with the Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). *International Conference on Music Perception and Cognition.* (Workshop/Demonstration)

Devaney, J. 2017. Automatically analyzing recordings of musical performances. *Digital Humanities 2017* conference. (Oral presentation)

Devaney, J. 2017. Leveraging expert domain knowledge to learn a representation of symbolic music. *Digital Humanities 2017* conference. (Oral presentation)

Devaney, J. 2017. Eugenics and musical talent: Exploring the influence of the Seashore Measures of Musical Talent tests on the practice and conception of musical performance. *International Musicological Society conference.* (Oral presentation)

Devaney, J. 2016. Comparing human and computer performance on a music similarity task. *Cognitively Based Music Informatics Research (CogMIR)* seminar. (Oral presentation)

Schiavio, A., A. Walton, M. Rodger, and J. Devaney. 2016. The loss and regain of coordinated behavior in musical duos. Presented at the *International Conference on Music Perception and Cognition (ICMPC).* (Oral presentation)

Devaney, J. and H. Léveillé Gauvin. 2016. Encoding music performance data. Presented at *Music Encoding Conference.* (Oral presentation)

Devaney, J. 2015. Variations on a theme: How much is too much? *Society for Music Perception and Cognition* conference. (Oral presentation)

Devaney, J. and D. Richardson. 2015. The influence of sung vowels on pitch perception. *Acoustical Society of America* meeting. (Oral presentation)

Devaney, J. D. Shanahan, and K. Nisula. 2014. Evaluating Rule- and Exemplar-Based Computational Approaches for Modeling Harmonic Function. *Cognitively Based Music Informatics Research (CogMIR)* seminar. (Oral presentation)

Devaney, J. 2014. Digitization and analysis of Seashore's historical music performance scores. *International Conference on Music Perception and Cognition.* (Oral presentation)

Devaney, J. 2014. Applying the work of Bregman, Krumhansl, and Narmour to the study of melodic vocal intonation. *BKN25–Milestones in Music Cognition.* (Poster presentation)

Devaney, J. and D. Wessel. 2013. Pitch perception of time varying sung tones. *Society for Music Perception and Cognition* conference. (Poster presentation)

Devaney, J. 2013. Cognitively motivated representations of symbolic music. *Cognitively Based Music Informatics Research (CogMIR)* seminar. (Oral presentation)

Devaney, J., J. Hockman, J. Wild, P. Schubert, and I. Fujinaga. 2013. Diatonic semitone tuning in two-part singing. *Society for Music Perception and Cognition* conference. (Oral presentation)

Devaney, J. 2013. A study of intonation tendencies of solo versus ensemble singing. *Performance Studies Network Second International Conference.* (Oral presentation)

Devaney, J., J. Hockman, J. Wild, P. Schubert, and I. Fujinaga. 2012. Semitones tuning in vocal performance. *Physiology and Acoustics of Singing* conference. (Oral presentation)

Devaney, J., J. Wild, P. Schubert, and I. Fujinaga. 2011. A study of intonation tendencies in a professional SATB ensemble. *Conference on Interdisciplinary Musicology: Performance.* (Oral presentation)

Devaney, J., J. Wild, P. Schubert, and I. Fujinaga. 2011. How do Singers Tune? *Society of Music Perception and Cognition conference.* (Oral presentation)

Devaney, J. and I. Fujinaga. 2010. AMPACT: Automatic Music Performance Analysis Toolkit. *Society of Music Theory.* (Poster presentation)

Devaney, J., J. Wild, P. Schubert, and I. Fujinaga. 2010. Exploring the relationship between voice leading, harmony, and intonation in a cappella SATB vocal ensembles. *International Conference on Music Perception and Cognition.* (Oral presentation)

Devaney, J., J. Wild, P. Schubert, and I. Fujinaga 2010. Horizontal and vertical intonation tendencies in SATB ensembles. *Physiology and Acoustics of Singing.* (Oral presentation)

Devaney, J., J. Wild, P. Schubert, and I. Fujinaga. 2010. What can expressive performance studies tell us about the organization of musical materials? *Indiana University Symposium of Research in Music Theory: "This is your brain on music".* (Poster presentation)

Devaney, J., J. Wild, and I. Fujinaga. 2009. Intonation tendencies in solo a cappella performances. *Society for Music Perception and Cognition* conference. (Oral presentation)

Devaney, J. 2009. Intonation tendencies in solo a cappella performances. *Indiana University Symposium of Research in Music Theory: Performance and Analysis.* (Oral presentation)

Devaney, J. and J. Wild. 2009. Empirical, historical and speculative approaches to intonation. *Physiology and Acoustics of Singing* conference. (Oral presentation)

Devaney, J., I. Fujinaga, and D.P.W. Ellis. 2008. Intonation tendencies in polyphonic vocal ensembles. *Digital Music Research Network* workshop *(DMRN+3).* (Oral presentation)

Devaney, J. 2008. "Tonality's gravitational pull": Intonation as an empirical measure of melodic attraction. *Society of Music Theory* annual meeting. (Oral presentation)

Devaney, J. and I. Fujinaga. 2008. Assessing the role of sensory consonance in trained musicians' tuning preferences. *International Conference on Music Perception and Cognition.* (Poster presentation)

Devaney, J. 2008. The potential of recordings in testing quantitative aspects of music theories. *Canadian University Music Society* annual meeting. (Oral presentation)

Devaney, J. 2008. "Tonality's gravitational pull": Intonation as an empirical measure of melodic attraction. *McGill Music Student Symposium.* (Oral presentation)

Devaney, J. 2006. Reflections on the application of empirical methodologies on the study of expressive elements in performance. *Canadian University Music Society* annual meeting. (Oral presentation)

Devaney, J. 2000. Music as propaganda: The function and style of civic music in late Renaissance Venice. *Canadian University Music Society* annual meeting. (Oral presentation)

EDITORIALS

Devaney, J. and D. Meredith. 2023. Diveristy in Journal of New Music Research. *Journal of New Music Research.* 51(4–5).

Devaney, J. and D. Meredith. 2023. What do we mean by 'systematic', 'empirically grounded' research in music? *Journal of New Music Research.* 51(2–3).

Devaney, J. and D. Meredith. 2023. Inaugural editorial. *Journal of New Music Research.* 51(1).

BOOK REVIEWS

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

OTHER PUBLICATIONS

Devaney, Johanna. 2019. Can Listening Tests Help Understanding and Improving Data Models for Vocal Performance?. *Computational Methods for Melody and Voice Processing in Music Recordings* 45(3): 138.

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.

KEYNOTE TALKS

Devaney, J. 2020. Performance Matters: Beyond the current conception of musical performance in MIR. WiMIR Keynote. *International Society for Muisc Information Retrieval (ISMIR)* conference. Montreal, QC (virtual).

Devaney, J. 2019. The potential of note-level encodings for interdisciplinary research on human engagement with music. Closing Keynote. Music Encoding Conference. Vienna, Austria.

INVITED TALKS

Devaney, J. 2023. Integrating score- and audio- based representations of music with the Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). Florida State University

Devaney, J. 2023. Integrating expert domain knowledge into computational models of musical understanding. Datasounds, Datasets and Datasense Research Network. Kingston, UK (Online).

Devaney, J. 2022. Automatic Music Performance Analysis and Comparison Toolkit (AMPACT). International Musicology Society conference. Athens, Greece.

Devaney, J. 2022. Performance Matters: Automatically Extracting Performance Data from Musical Audio. Ohio State University. Columbus, OH. (Online).

Devaney, J. 2021. Broadening Diversity and Inclusion in MIR. *International Society for Muisc Information Retrieval (ISMIR)* conference. (Online).

Devaney, J. 2021. Women in Music Information Retrieval. IndabaX Nigeria (Online).

Devaney, J. 2021. Why Performance Matters in Musical Audio. Warner Music Group. New York, NY.

Devaney, J. 2021. Performance Matters: Automatically Extracting Performance Data from Musical Audio. Center for Digital Music, Queen Mary University of London, London, UK (Online).

Devaney, J. 2020. Extracting Performance-Related Data from Musical Audio. Audio Developer Conference. London, UK (Online).

Devaney, J. 2019. Music Encoding. Cultural Heritage at Scale symposium. Vanderbilt University, Nashville, TN.

Devaney, J. 2019. Tuning In: Analyzing Recorded Vocal Performances. Brooklyn College Composer's Forum. Brooklyn, NY.

Devaney, J. 2019. How Might Listening Tests Help Us Understand our Data and Models, or Even Improve Them? With a Particular Focus on the Singing Voice. Computational Methods for Melody and Voice Processing in Music Recordings. Wadern, Germany.

Devaney, J. 2019. Elements of style: Developing computational systems for modeling musical style. Max Planck Institute for Empirical Aesthetics. Frankfurt Germany.

Devaney, J. 2018. Cover Songs for Musical Performance Comparison and Musical Style Transfer. Women in Music Information Retrieval (WiMIR) workshop. Paris, France.

Devaney, J. 2018. Analyzing Musical Performances with AMPACT. Brooklyn College, Brooklyn, NY.

Devaney, J. 2018. Towards a model of melodic tuning in solo vocal performance: A case study of Schubert's 'Ave Maria.' Graduate Center, CUNY, New York, NY.

Devaney, J. 2018. Elements of style: Developing computational systems for modeling musical style. Center for Data Science, NYU, New York, NY

Devaney, J. 2018. Understanding how humans engage with music through performance. NYU Steinhardt, New York, NY

Devaney, J. 2018. Cognitively Informed Music Information Retrieval for Modeling Musical Similarity. Northeastern University, Boston, MA

Devaney, J. 2017. Music Performance Analysis. Graduate Center, CUNY, New York, NY.

Devaney, J. 2017. Studying musical performances. NYU Steinhardt, New York, NY

Devaney, J. 2017. Cognitively informed music information retrieval for modeling musical similarity. Music and Audio Research Lab, NYU, New York, NY

Devaney, J. 2017. Cognitively informed music information retrieval. Spotify, New York, NY.

Devaney, J. 2017. Analyzing music performances. University of Toronto, Toronto, ON

Devaney, J. 2016. Analyzing musical performances from recorded audio. Spotify, New York, NY.

Devaney, J. 2015. Workshop on pitch analysis for the singing voice. AIRS, Nashville, TN.

Devaney, J. 2015. Exploiting expert domain knowledge for automatic symbolic music analysis. Google, Mountain View, CA.

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 MIR, 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.

SPECIAL SESSIONS AND SYMPOSIA ORGANIZATION

Devaney, J. and Wiering, F. 2022. *Crossing Borders in Computational Musicology*. International Musicology Society conference. Athens, Greece.

Devaney, J. 2018. Music Performance Analysis. NYCDH Week, New York, NY.

Devaney, J. and Wiering, F. 2017. Computational approaches to non-Western music: from Technology to Insight. Special session at the *International Musicological Society* conference.

Devaney, J. 2014. Interactive Presentations: A poster session on empirical approaches to music theory and musicology. Joint-special session at *American Musicology Society/Society for Music Theory* meeting.

Devaney, J. 2014. Music Theory Hack Day at *American Musicology Society/Society for Music Theory* meeting.

Devaney, J. 2012. *SMT-MIG Roundtable on Challenges of Computational Music Research*.

Devaney, J. and P. Martens. 2009. *Post-SMT Symposium on Empirical Methods for Music Theorists*.

Devaney, J. and M. Valieres. 2009. Listening through time: Psychological and music-theoretical perspectives on the temporal dynamics of listening. Special session at *Society of Music Theory* meeting

Devaney, J. and D. Eck. 2009. *CIRMMT Workshop on Expressive Performance*.

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

EDITORSHIPS
Frontiers in Digital Musicology (2017–2019) - Specialty Chief Editor
Journal of New Music Research (2022–present) – Co-Editor in Chief

EDITORIAL BOARDS
Empirical Musicology Review (2020–present)
Frontiers in Digital Musicology (2014–2017)
Intégral (2013–present)
Journal of Mathematics and Music (2018–2022)
Journal of New Music Research (2017–2022)
Transactions of International Society for Music Information Retrieval (2020–present)

ADVISORY BOARDS
Commission Mixte, RILM (2021–present)
Computational Music Science (Springer Book Series) (2017–present)
GraphAudio (2017–2019)
nCoda (2017–2018)

CONFERENCE COMMITTEES
CIRMMT Student Symposium (2009) – Program Chair
Cognitively Based Music Informatics Research seminar (2016, 2019) – Co-Organizer
Future Directions of Music Cognition symposium (2020) – Program Committee
International Society for Music Information Retrieval conference (2015, 17–9, 21) – Program Committee
International Society for Music Information Retrieval conference (2016) - Program Co-Chair
International Society for Music Information Retrieval conference (2020) - Publications Co-Chair
International Society for Music Information Retrieval conference (2023) - Tutorials Co-Chair
Mathematics and Computation in Music conference (2015) – Panels/Tutorials/Workshop Chair
Midwestern Music Cognition symposium (2013) – Program Chair
Music Encoding Conference (2018, 2019) – Program Committee
Music Theory Midwest conference (2014) – Program Committee
North Eastern Signal Processing Interest Group (2019) – Co-Organizer
Society for Music Perception and Cognition conference (2019) – General Co-Chair
Society for Music Theory (2021) – Program Committee
Women in Music Information Retrieval (WiMIR) mentorship program (2018-2022) – Co-Organizer

GRANT REVIEWER
Austrian Science Fund (2015, 2020) – *ad hoc*
European Research Council (2019, 2020) – *ad hoc*
German Research Foundation (2020) – *ad hoc*
National Endowment for the Humanities, Office of Digital Humanities (2020) – *panelist*
Netherlands Organisation for Scientific Research (2017) – *ad hoc*

JOURNAL AND CONFERENCE REVIEWER
ACM Transactions on Intelligent Systems and Technology (2015)
Cognitively Based Music Informatics Research seminar (2014, 2015)
Computer Speech and Language (2017)
Digital Humanities conference (2018)
European Signal Processing Conference (2019, 2020)
IEEE Workshop on Applications on Signal Processing to Acoustics and Audio (2011)
International Computer Music Conference (2019)
International Conference on Music Perception and Cognition (2018)
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)
Journal of the American Musicological Society (2020, 2022)
Mathematics and Computation in Music conference (2013, 2015, 2017)
Music and Science (2017)

Music Perception (2012–14, 2019)
Music Performance Research (2015)
Music Reference Services Quarterly (2017)
Music Theory Online (2022)
Society of Music Perception and Cognition conference (2015, 2017)
Society for Music Perception and Cognition Student Award (2013, 2015)
Student Conference in Systematic Musicology (2008, 2011)

INVITED SESSION CHAIR
    Graduate Students In Music (GSIM) conference (2022, 2023)
    IEEE International Conference on Acoustics, Speech and Signal Processing (2021)
    International Conference for Music Perception and Cognition (2014)
    Mathematics and Computation in Music conference (2015)
    Society for Music Perception and Cognition conference (2015)
    Society for Music Theory (2017, 2021)
OTHER ACADEMIC SERVICE
    Student Representative on Board of Directors, CIRMMT, McGill University (2008–2009)
    Co-Chair, Digital Musicology Study Group, International Musicological Society (2015–present)
    Paper Submission and Review Coordination Assistant, International Computer Music Conference (2009)
    Chair, Music Informatics Group, Society for Music Theory (2011–2015)
    Networking Committee, Society for Music Theory (2020–present)
    Professional Development Committee, Society for Music Theory (2009–2012)
    Proposal Advising Program, Committee for Status of Women, Society for Music Theory, (2013)
    Secretary, Society of Mathematics and Computation in Music (2013–present)
    Vice President, Society of Interdisciplinary Musicology (2016–2019)
    Society of Math and Computing in Music discussion list (2009–2019) – Listserv Manager
    Mentor, Women in Music Information Retrieval (WiMIR) mentorship program (2016)
    Director of University Community Involvement, STEAM Factory, Ohio State University (2014–2016)
UNION SERVICE
    Executive Board Member (Guide) UAW Local 5810, Union of Postdocs and Academic Researchers,
        University of California. 2011–2012
    Head Steward, UAW Local 5810, Union of Postdocs and Academic Researchers, UC Berkeley, University
        of California. 2011–2012
    Executive Committee Member (Communications Officer), CUPE 3903, Union representing Contract
        Faculty, Graduate Assistants, and Research Assistants, York University, 2002–2003

UNIVERSITY SERVICE

    Appointments Committee, Music, College (2022–present)
    Diversity, Equity, and Inclusion Ad-Hoc Committee, Music, Graduate Center (2021–2022)
    Grade Review Committee, Conservatory of Music, Brooklyn College (2021–present)
    Faculty Council Alternate, Brooklyn College (2021–present)
    Executive Committee, Music Program, Graduate Center (2021–present)
    Anti-Racism Committee, School of Visual, Media and Performing Arts, BC (2021–present)
    Executive Committee, Data Analysis and Visualization, Graduate Center (2020–present)
    Diversity, Equity, and Inclusion Committee, Data Analysis and Visualization, GC (2020–present)
    Curriculum Committee, Data Analysis and Visualization, Graduate Center (2020–present)
    Admissions Committee, Data Analysis and Visualization, Graduate Center (2020–present)
    Music Technology Committee, Conservatory of Music, Brooklyn College (2020–present)
    Curriculum Committee Chair, Conservatory of Music, Brooklyn College (2020)
    Curriculum Committee Member, Conservatory of Music, Brooklyn College (2019–present)
    Arts and Science Connect, Graduate Center, (2019–present)
    Sustainability Committee, Brooklyn College (2019–present)
    Italian American Faculty and Staff Advisory Council to the Calandra Institute, CUNY (2019–present)
    Admissions Committee, Sonic Arts, Conservatory of Music, Brooklyn College (2019–present)
    Admissions Committee, Music, Graduate Center (2018–present)
    Assessment Coordinator, Conservatory of Music, Brooklyn College (2018–present)
    Undergraduate Studies Committee, School of Music, Ohio State University (2014–2017)
    Commencement Speaker Advisory Committee, Ohio State University (2014–2016)

Provost's Discovery Themes Lecturer Advisory Committee, Ohio State University (2014–2016)
Equity Commissioner, Post-Graduate Students' Society, McGill University (2009–2010)
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 Ctte., 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)

ADVISING AND EXAMINATION COMMITTEE SERVICE

Graduate Center, CUNY
- Doctoral dissertations advisor:
  - Michèle Duguay (2018–2021) *Gendering the Virtual Space: Sonic Femininities and Masculinities in Contemporary Top 40 Music* (Currently: Harvard, VAP.)
  - Kristi Hardman (2019–2022) *Experiencing Changes in Sound: Acoustic Properties as Form- and Meter-Bearing Elements in Popular Music Vocals* (Currently: UNC Charlotte, Assistant Professor)
  - Maren Rothfritz (2021–present) *Cueing Motions in a String Quartet: An Exploratory Study of Motion Trajectories*
  - Stephen Spencer (2021–present) *A Multilateral Approach to the Analysis and Visualization of Timbre in Post-tonal Orchestral Music* (Currently: Hunter College, Instructor)
- Doctoral first reader: Gabrielle Chou (2021–2023)
- Doctoral defense committee chair: Emily Eagen (2020), Sepideh Sahfiel (2021)
- Doctoral defense committee member: Stephen Peck Gomez (2023)
- Doctoral examination committee member: Xiuyan Ni (2017)

Brooklyn College, CUNY
- Undergraduate Thesis advisor: Shannel Mercado (2020–2021)

New York University
- PhD external examiner: Rachel Bittner (2018), Jong Wook Kim (2019)
- Master's Thesis advised: Linda Borda (2017–2018), Farrah Dupoux (2017–2018), Noah Gall (2017–2018), Theda Hammel (2017), Melody Hwang (2017–2018)
- Master's Thesis committees: Mert Cetinkaya (2017), Deneera James (2017), Yalai Jiang (2017), Yuzheng Lin (2017), Xuejiao Wang (2017), Tai-hua Yu (2017), Jing Zhang (2017)

Western Sydney University
- Master's Thesis external examiner: Farrah Sa'adullah (2017)

York University
- PhD external examiner: Nathalie Dupuis-Désormeaux (2017)

Ohio State University
- Post-Doctoral scholar advised: Andrea Schiavio (2015–16)
- PhD dissertation defense committees: Angela Ripley (2015), Jennifer Shafter (2016) Nat Condit-Schultz (2016)
- PhD qualifying exam committees: Hubert Léveillé Gauvin (2017), 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: Laura Dittmar (2014), Samantha Kauffman (2014), Jennifer McMullen (2014), Kirsten Nisula (2014), Dana DeVlieger (2016)
- Graduate Assistants funded and supervised: Claire Arthur (2015), Dana DeVlieger (2015–6), Hubert Léveillé Gauvin (2016), Kirsten Nisula (2014), Nat Condit-Schultz (2014), Lindsay Warrenburg (2015)
- Undergraduate Thesis supervised: Ali Kovacevich (2015)
- Undergraduate Thesis committees: Dominik Repka (2014), Rebecca Flore (2013)

Universitat Pompeu Fabra Barcelona

- PhD external examiner: Helena Cuesta i Mussarra (2022)

SOCIETY MEMBERSHIPS

Institute of Electrical and Electronics Engineers (IEEE) – Member
International Society for Music Information Retrieval (ISMIR) – Member
Society for Interdisciplinary Musicology (SIM) – Founding Member
Society for Music Theory (SMT) – Member