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EDUCATION

- 1987 PhD in Music and Medieval Studies, University of California, Berkeley.
Dissertation: "Concord out of Discord: Occasional Motets of the Early Quattrocento."
Supervisors: Daniel Hertz and Richard Crocker.
- 1982 MA in Music, University of California, Berkeley.
- 1980 BA *summa cum laude* in Music and Medieval Studies, with honours in both majors, Barnard College, Columbia University.

SPECIALIZATIONS

Digital humanities in music; Medieval and Renaissance polyphony, especially the motet; compositional practice; historical improvisation; prints and manuscripts; analysis of early music.
Languages: French, Latin, German, Italian.

ACADEMIC POSITIONS

- Fall 2017 Robert Lehman Visiting Professor, Visiting Professor, Villa I Tatti, Florence (Harvard Center for Italian Renaissance Studies)
- 2016-2017 Interim Dean, Schulich School of Music, McGill
- 2011-2016 Associate Dean, Research and Administration, Schulich School of Music, McGill
- 2018- Full Professor, Schulich School of Music, McGill University
- 1992- Associate Professor, Faculty of Music, McGill University (tenured in 1996)
- 1987-92 Assistant Professor in Music, Wellesley College
- 1986-87 Instructor in Music, Wellesley College.
- 1985-86 Part-time Instructor in Music, Wellesley College.

MEMBERSHIP IN PROFESSIONAL SOCIETIES

American Musicological Society
International Musicological Society
Early Music America
Renaissance Society of America

HONOURS AND AWARDS

- 2017 Robert Lehmann Visiting Professor, Harvard Centre for Italian Renaissance Studies, Villa I Tatti, Florence, September 4 to Dec. 20, 2017.
Northeastern Association of Graduate Schools Teaching Award, Doctoral level
- 2015 David Thomson Award for Excellence in Graduate Teaching & Supervision (across McGill) Graduate Faculty Teaching Award (doctoral level)
- 2007 Schulich School of Music Full-Time Teaching Award
- 1985 Christofilos Prize in Music at UC Berkeley, in recognition of intellectual achievement and support for fellow students.
- 1982-83 Graduate Opportunity Fellowship and Sarah Unna Scholarship, UC Berkeley.
- 1980-81 McEnery Fellowship and Hertz Scholarship, UC Berkeley.
Shaw Fellowship from Wellesley College, for graduate study.
- 1980 Murray Fellowship from Barnard College (for the student in the humanities most likely to succeed in her chosen field).
- 1979** Junior Phi Beta Kappa; Eleanor Thomas Eliot Prize, awarded to the most outstanding student in the Junior Class of Barnard College.

RESEARCH GRANTS

Applied for

- 2018-2023 Co-applicant on the Humanities PhD Futures SSHRC Insight grant application, PI Paul Yachnin.
- 2017-2022 Co-applicant on the Human Sciences Doctorate SSHRC Insight grant application, PI Paul Yachnin. Not awarded.

Received

- 2016-2020 Co-investigator on ANR/FQSC grant (projets franco-québécois en sciences humaines et sociales) PIs Philippe Rigaux and Ichiro Fujinaga, MuNIR (Music Notation Information Retrieval; Recherche d'information dans les collections de musique notée). \$163,918 (plus \$44,258 in indirect costs); one of 10 funded projects out of 41 applications.
- 2016-2020 MIRAI : Co-investigator on FQSC *Soutien aux équipes de recherche* grant (équipe en fonctionnement). PI Ichiro Fujinaga. MIRAI: D'information musicale, de la recherche, et de l'infrastructure : construction de la bibliothèque musicale mondiale du 21e siècle. \$602,118 over four years (\$296,000 of the funds are for the CEGEP researchers, Cory McKay and Glen Ethier). The application was ranked 2nd among 14 applications.
- 2016 Co-PI on Compute Canada Resource Allocation Request, 2016. Ichiro Fujinaga, PI. Grant written by postdoctoral fellows Andrew Hankinson and Reiner Krämer. Request for Computer resources to support the research on the SIMSSA grant (see below). It received an overall rating (out of 5) of 3.9 (Very strong). Allocation of 15 core years on Nestor; 14 TB on Hermes, valid until December 2016.
- 2014-2021 Co-investigator and Axis Leader on SSHRC Partnership Grant. PI Ichiro Fujinaga. SIMSSA: Single Interface for Music Score Search and Analysis. \$2,499,197. File no. 895-2013-1012. I am the leader of the Search and analysis axis, and co-wrote the grant application. See <http://www.mcgill.ca/music/channels/news/professor-ichiro-fujinaga-and-his-team-researchers-awarded-25-million-dollar-grant-ssh> ; <http://www.sshrc-crsh.gc.ca/results-resultats/recipient-recipientaires/2013/partnerships-partenariats-eng.aspx> See also <http://simssa.ca/>
- 2014-2016 Co-investigator on FQSC *Soutien aux équipes de recherche* grant. PI Ichiro Fujinaga. MIRAI: D'information musicale, de la recherche, et de l'infrastructure : construction de la bibliothèque musicale mondiale du 21e siècle. \$28,819 (2014-2015), \$26,144 (2015-2016), for a total of \$54,963.
- 2014-2019 Co-investigator on SSHRC Insight Grant. PI Ichiro Fujinaga. Cantus Ultimus: Building the ideal online plainchant research environment. \$499,694. File no. 435-2014-1766. See <http://cantus.simssa.ca/>
- 2013-2018 Co-investigator on SSHRC Partnership Grant (Paul Yachnin, PI). Forms of Conversion: Religion, Culture, and Cognitive Ecologies in Early Modern Europe and its Worlds. Total amount: \$2,457,800. File no. 895-2012-1016. Individual researchers: \$10,000 per year. <http://earlymodernconversions.com/>
- 2012-2014 PI on Digging into Data Challenge Grant. "ELVIS: Electronic Locator of Vertical Interval Successions. The first large data-driven research project on musical style." 14 teams awarded out of 67 applicants. Canadian portion of grant: \$125,000 over two years (Jan 2012-Jan 2014). File no. 869-2011-0006. Other McGill investigators: Ichiro Fujinaga, Jonathan Wild, René Rusch, Peter Schubert, Cynthia Leive. US: Michael Cuthbert (MIT) PI, with Ian Quinn, Yale. UK: Frauke Jürgensen (U of Aberdeen) PI, with George Coghill (Computer Science, Aberdeen). See <http://elvisproject.ca/> Press releases, Jan. 3: SSHRC, Digging into Data, McGill; article in McGill Reporter, Jan. 13, 2012 (<http://publications.mcgill.ca/reporter/2012/01/schulich-school-of-music-scholars-among-winners-of-digging-into-data-challenge/>)

- Article in McGill Headway Research magazine. Web version: <http://publications.mcgill.ca/headway/magazine/the-big-picture-on-big-data/> (third & last project mentioned). Pdf of the print version (p. 25 of the magazine, p. 27 of the pdf): http://publications.mcgill.ca/headway/files/2014/04/HW8_1_Eng_FINAL_Web_Opt.pdf
- 2011-2014 Collaborator on SSHRC Partnership Development Grant (Ichiro Fujinaga, PI): “Single Interface for Music Score Searching And Analysis” (SIMSSA). \$198,234 over three years.
- 2010-2013 Collaborator on SSHRC Standard Research Grant (Ichiro Fujinaga, PI): “Optical music recognition for plainchant.” \$141,393 over three years.
- 2009-2012 Principal investigator in SSHRC Standard Research Grant (Peter Schubert, Co-investigator): “The Lost Generation: The Motet between Josquin and Palestrina.” \$102,981. We were ranked 8th out of the 130 applicants applications reviewed by our selection committee (fine arts, including art history, architecture, theatre, music, ethnomusicology and film).
- 2005-2010 SSHRC MCRI (Major Collaborative Research Initiative): “Making Publics: Media, Markets and Association in Early Modern Europe, 1500-1700” (see www.makingpublics.mcgill.ca for a full description of the project). The total amount for the grant is \$2,494,925, over 5 years (January 2005 to January 2010). The principal investigator was Paul Yachnin, Department of English; I was one of 16 co-investigators, 7 from McGill, the others from elsewhere in Canada and the US; there are also 12 collaborators from Canada, the US, France, and the UK, and a number of partners. \$10,000 per year for 5 years and 2 RTS @ \$2500 each.
- Featured on CBC’s Ideas, in a 14-part series of broadcasts, September 10 to December 17, 2010, “The Origins of the Modern Public,” produced by David Cayley. I am interviewed in episode 4, “The Print Revolution,” <http://www.cbc.ca/ideas/episodes/features/2010/04/26/the-origins-of-the-modern-public/#episode4>
- 2001-2005 Principal investigator in SSHRC Standard Research Grant (Peter Schubert, Co-investigator): “The Origins of Imitation in the Josquin Era.” \$68,282. File no. 410-2001-1616. We were ranked 5th out of the 68 applications reviewed by our selection committee (fine arts, including art history, architecture, theatre, music, ethnomusicology and film).
- 1995-2000 Co-investigator with Peter Schubert on a SSHRC Standard Research Grant, entitled “Ingenious Repetition: Compositional Strategies in the Late Renaissance.” The application was ranked 13th out of 61 files reviewed by the committee. We applied for a total of \$17,575 over three years (95-98) and were granted the entire amount.

CONFERENCES ORGANIZED (Funded by SSHRC, hosted by McGill).

- 2013 CIRMMT Workshop and Hack Day, May 10-11, 2013.
Workshop on searching symbolic musical data for repeated patterns: The ELVIS project. May 10-11, 2013. Centre for Interdisciplinary Music Media and Technology, McGill University. Speakers: Frauke Jürgensen (University of Aberdeen); Ian Knopke (BBC, London); Michael Scott Cuthbert (MIT); Christopher White (Yale); Kirill Zikanov (Yale); Julie Cumming (McGill), Christopher Antila (McGill), Catherine Motuz (McGill).

The conferences below featured interaction between invited scholars and P. Schubert’s choir, *VivaVoce*.

- 2012 “Talking about the Lost Generation.” May 19-20. Guest speakers: Anthony Newcomb (UC Berkeley), Christopher Reynolds (UC Davis), Jennifer Thomas (University of Florida), Peter Urquhart (University of New Hampshire), Richard Freedman (Haverford College). Four papers presented at this conference have been special issue of *Journal of Musicology* 32.3 (Summer 2015), with an introduction by Peter Schubert and myself.

- 2005 “Petrucci’s Motet Prints: Crucible of the New Style.” June 11, 2005. Guest speakers: Joshua Rifkin (Bach Ensemble), Sarah Fuller (SUNY Stonybrook).
- 2003 “Josquin and his Models: The Emergence of Pervasive Imitation.” June 7-8, 2003. Guest speakers: Ross Duffin (Case Western Reserve, Cleveland, Ohio); David Fallows (University of Manchester, UK); Marie-Maude Goulet (McGill University); Kevin Moll (East Carolina University, Greenville, North Carolina); Mary Natvig (Bowling Green State University, Bowling Green, Ohio); Murray Steib (Ball State University, Muncie, Indiana). Written up by Zacy Benner: “All Eyes and Ears on Josquin at McGill Conference in Montréal,” *Early Music America* 9.4 (Winter 2003-4): 43.
- 2000 “Form and Expression in Renaissance Polyphony.” February 12, 2000. Guest speakers: Patrick Macey (Eastman School of Music, Rochester, NY); James MacKay (McGill University); Jessie Ann Owens (Brandeis University, Waltham, MA); Benito Rivera (Indiana University). Written up by Ruth DeFord: “Analysing Renaissance Polyphony,” *Early Music* 28.2 (May 2000): 316-17.

PUBLICATIONS

Book *The Motet in the Age of Du Fay*. Cambridge: Cambridge University Press, October 1999. Released in paperback October 2003.

Reviews

- Margaret Bent, “Varieties of Motet,” *Early Music*, 28.1 (February 2000), 115-116.
- Lucien Jenkins, “Ageless,” *The Singer*, February-March 2000.
- Anthony Pryer, *Times Literary Supplement*, February 11 2000.
- Matthew Westphal, *BBC Music Magazine*, March 2000, 112.
- Richard Freedman. *Choice*, 37.9 (May 2000), 1659.
- Edward Wickham, *Early Music Today* 8.4 (August-September 2000), 24.
- Anon., *Chamber Music* 17 (Oct 2000), 182.
- Kevin Moll, *Notes* 57.2 (December 2000), 380-82.
- Timothy McGee, *University of Toronto Quarterly* 70.1 (Winter 2000/2001), 340-41.
- Eleonora Beck, *Renaissance Quarterly* 54.4 (Winter 2001), 1624-6.
- Anne Stone, *Journal of Plainsong and Medieval Music* 10 (April 2001), 94-8.
- Robert Nosow, *Journal of the American Musicological Society* 54.2 (Summer 2001), 362-368.
- David Fallows, *Speculum* 77.1 (Jan. 2002), 162-3.
- Vincenzo Borghetti, *Il Saggiatore musicale: Rivista semestrale di musicologia* 10.1 (2003), 200-203.

Edition

2003 *Petrucci’s Odhecaton* (1501), general editor, David Fallows. 500th Anniversary edition, published by Amherst Early Music (2001). I was one of 10 editors.

Articles (Many of my publications are available on <https://mcgill.academia.edu/JulieCumming>)

2017

Claire Arthur, Julie Cumming, and Peter Schubert. “The Role of Structural Tones in Establishing Mode in Renaissance Counterpoint.” In *Oxford Companion to Corpus Studies*, edited by Ian Quinn, Daniel Shenahan, and Ashley Burgoyne. Oxford University Press, 2018 or 19. Submitted.

Julie E. Cumming. “Du Fay’s Use of Improvisatory Techniques in *Resvellies vous et faites chiere lye*.” In *Composition and Improvisation in Fifteenth-Century Music*, a special issue of the RATM (Rivista di Analisi e Teoria Musicale), ed. Julie Cumming, Jesse Rodin, and Massimiliano Locanto, vol. 17.2 (2017). Submitted.

Julie Cumming and Evelyn Tribble. “Distributed Cognition, Improvisation, and the Arts in Early Modern Europe.” In *A History of Distributed Cognition 2: From Medieval to*

- Renaissance Culture*, edited by Miranda Anderson and Michael Wheeler. Edinburgh, University of Edinburgh Press. In press.
- David Garfinkle, Claire Arthur, Peter Schubert, Julie Cumming, and Ichiro Fujinaga. "PatternFinder: Content-Based Music Retrieval with music21." *Proceedings of the 4th International Workshop on Digital Libraries for Musicology*. Shanghai, China, October 28, 2017. DOI: 10.1145/3144749.3144751
- Cory McKay, Julie Cumming, and Ichiro Fujinaga. "Characterizing Composers Using jSymbolic2 Features." *Extended Abstracts for the Late-Breaking Demo Session of the 18th International Society for Music Information Retrieval Conference, Suzhou, China, 2017*. <https://ismir2017.smcnus.org/lbds/McKay2017.pdf>
- Julie E. Cumming. "Sources and Identity: Composers and Singers in Darnton's Communications Circuit." Introductory article in *Sources of Identity: Makers, Owners and Users of Music Sources Before 1600*, ed. Tim Shepherd and Lisa Colton, 25-38. Turnhout: Brepols, 2017.
- 2015 Peter Schubert and Julie Cumming. "Another Lesson from Lassus: Using Computers to Analyze Counterpoint." *Early Music* 43.4 (November 2015): 577-86. <http://em.oxfordjournals.org/content/early/2015/09/17/em.cav088.full.pdf?keytype=ref&ijkey=xeljUz7AQfGNiVU>
- Laura Risk, Lillio Mok, Andrew Hankinson, and Julie Cumming. "Melodic Similarity in Traditional French Canadian Instrumental Dance Tunes." 16th International Society for Music Information Retrieval Conference, 2015 (ISMIR 2015). Málaga, Spain, October 27, 2015. http://ismir2015.uma.es/docs/ISMIR2015_Proceedings.pdf, 93-99.
- Julie Cumming and Peter Schubert, "Talking about the Lost Generation: Sacred Music of Willaert, Gombert, and Michele Pesenti." Introduction to a special issue of *Journal of Musicology* 32.3 (Summer 2015): 323-327.
- Julie Cumming and Peter Schubert. "The Origins of Pervasive Imitation." Chapter 12 in *The Cambridge History of Fifteenth-Century Music*, ed. Anna Maria Busse Berger and Jesse Rodin, 200-228. Cambridge, UK: Cambridge University Press, 2015.
- Audrey Laplante, Andrew Hankinson, Julie E. Cumming, Ichiro Fujinaga. « SIMSSA : Une interface unique pour la recherche et l'analyse de millions de partitions musicales numériques. » *Actes des Journées d'Informatique Musicale* 2015. http://jim2015.oicrm.org/actes/JIM15_Laplante_A_et_al.pdf
- 2014 "The Past is not Over: Special Collections in the Digital Age." In *Meetings with Books: Special Collections in the 21st Century. With a Tribute to Raymond Klibansky & Illustrated Survey of Special Collections at McGill Library and Archives*. Edited by Jillian Tomm and Richard Virr. Montreal: McGill University Library 2014, 109-115. http://digitool.library.mcgill.ca/R/-?func=dbin-jump-full&object_id=128916&silolibrary=GEN01
- Ichiro Fujinaga, Andrew Hankinson, and Julie E. Cumming. "Introduction to SIMSSA (Single Interface for Music Score Searching and Analysis)." *Proceedings of the International Workshop on Digital Libraries for Musicology*, 100–102. London, UK, 2014. <http://dl.acm.org/citation.cfm?id=2660184>
- Christopher Antila and Julie Cumming. "The VIS Framework: Analyzing Counterpoint in Large Datasets." 15th International Society for Music Information Retrieval Conference, 2014 (ISMIR 2014). http://www.terasoft.com.tw/conf/ismir2014/proceedings/T014_162_Paper.pdf
- R. Michael Winters and Julie E. Cumming. "Sonification of Symbolic Music in the ELVIS Project." *Proceedings of the 20th International Conference on Auditory Display (ICAD-2014)* June 22–25, 2014, New York, USA. <http://hdl.handle.net/1853/52072>
- 2013 "From Two-Part Framework to Movable Module." In *Medieval Music in Practice: Studies in Honor of Richard Crocker*, edited by Judith Peraino. Münster, Germany: American Institute of Musicology, 2013, 175-214.

- Julie E. Cumming. "Renaissance Improvisation and Musicology." *Music Theory Online* 19.2.4 (June 2013). <http://mtosmt.org/issues/mto.13.19.2/mto.13.19.2.cumming.php>
- 2012 "Text Setting and Imitative Technique in Petrucci's First Five Motet Prints." In *The Motet around 1500: On the Relationship of Imitation and Text Treatment*, edited by Thomas Schmidt-Beste. Epitome musical. Turnhout: Brepols, 2012, 63-90.
- "Julie Cumming Interview." In *The Legacies and Futures of the Humanities in North America and beyond*, edited by Robert F. Barsky. *Ameriquequests* 9 (2012). <http://ejournals.library.vanderbilt.edu/index.php/ameriquequests/issue/view/183/showToc>
- Peter Schubert and Julie Cumming. "Text and Motif c. 1500: A New Approach to Text Underlay." *Early Music* 40 (2012): 3-14.
- 2011 "Composing Imitative Counterpoint around a *cantus firmus*: Two Motets by Heinrich Isaac." *Journal of Musicology* 28 (2011): 231-288.
- 2010 "Iphigenia." Article in *The Classical Tradition*, edited by Anthony Grafton, Glenn W. Most, and Salvatore Settis. Harvard University Press Reference Library. Cambridge, MA: Harvard University Press, 2010, 485-486.
- "Petrucci's Publics for the First Motet Prints." In *Making Publics in Early Modern Europe: People, Things, Forms of Knowledge*, edited by Bronwen Wilson and Paul Yachnin, 96-122. New York and London: Routledge, 2010.
- 2008 "From Variety to Repetition: The Birth of Imitative Polyphony." In *Yearbook of the Alamire Foundation 6*, edited by Bruno Bouckaert, Eugeen Schreurs, and Ivan Asselman. Peer, Belgium: Alamire, 2008, 21-44. http://www.arts.kuleuven.be/alamire/downloads/AF_Yearbook_6.pdf.
- 2007 "From Chapel Choirbook to Print Partbook and Back Again." In *Cappelle musicali fra corte, stato e chiesa nell'Italia del rinascimento, Atti del Convegno internazionale Camaiore, 21-23 ottobre 2005*, edited by Franco Piperno, Gabriella Biagi Ravenni, and Andrea Chegai, 373-403. *Historiae musicae cultores* 108. Florence: Olschki, 2007.
- 2000 "Motet and Cantilena," in *A Performer's Guide to Medieval Music*, ed. Ross W. Duffin, 52-82. Bloomington: Indiana University Press, 2000.
- 1995 "Gluck's *Iphigenia* Operas: Sources and Strategies," in *Opera and the Enlightenment*, ed. Thomas Bauman and Marita Petzoldt McClymonds, 217-240. Cambridge: Cambridge University Press, 1995.
- 1994 "The Aesthetics of the Medieval Motet and Cantilena," *Historical Performance* 7 no. 2 (Fall 1994): 71-83.
- 1992 "Iphigenia in Aulis" and "Iphigenia in Tauris," articles for *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London, 1992), vol. 2, 815-16, 816.
- 1992 "Music for the Doge in Early Renaissance Venice," *Speculum* 67 (1992): 324-64.
- 1980 "The Goddess Fortuna Revisited," *Current Musicology* 30 (1980): 7-23.

Review Essays

- 2014 Review of Jesse Rodin, *Josquin's Rome: Hearing and Composing in the Sistine Chapel*. *Journal of the American Musicological Society* 67 no. 2 (Summer 2014): 581-587.
- 1987 Review of M. Bent and A. Hallmark, eds., *The Works of Johannes Ciconia*, *The Journal of Musicology* 5 (1987): 126-136.
- 1985 "Contemplating Musicologists" (a review of Joseph Kerman's *Contemplating Music: Challenges to Musicology*), *Cum notis variorum* no. 88 (1985): 7-12.

Short Reviews

- 2010 Review of *Young Choristers (650-1700)*, ed. Susan Boynton and Eric Rice, *Speculum* 85 no. 4 (October 2010): 941-42.
- 2001 Review of *Savonarolan Laude, Motets, and Anthems*, ed. Patrick Macey. *Notes* 57 no. 3 (March 2001): 271-3.

- 1997 Review of *Theology and Music at the Early University: The Case of Robert Grosseteste and Anonymous IV*, by Nancy van Deusen. *Speculum* 68, no. 3 (1997): 893-95.
- 1996 Review of *Born for the Muses: The Life and Masses of Jacob Obrecht* by Rob Wegman (Oxford: Clarendon Press, 1994), *Early Music America* 2:2 (1996): 33-35.
 Review of *Haydn, Mozart and the Viennese School, 1740-1780* by Daniel Heartz (Norton, 1995), *Early Music America* 2:1 (Spring 1996): 38-40.
- 1994 Review of *Die Motette: Beiträge zu ihrer Gattungsgeschichte*, ed. Herbert Schneider, *Notes* 51 no. 2 (December 1994): 580-81.
- 1993 Review of *A Companion to Medieval and Renaissance Music*, ed. David Fallows and Tess Knighton, *Historical Performance* 6.2 (Fall 1993): 114-117.
- 1992 Review of *Composers of the Low Countries*, by Willem Elders, *Notes* 49 (1992): 539-41.
 Review of *Medieval Instrumental Dances*, ed. Timothy J. McGee, *Speculum* 67 (1992): 188-89.
- 1989 Review of *Music in Medieval Europe*, by Jeremy Yudkin, *Historical Performance* 2 no. 2, (1989): 93-95.
- 1984 “Howard Mayer Brown Lectures on Iconography,” *Cum notis variorum* 82 (May 1984), 17 & 22. “The New Josquin Edition,” *Cum notis variorum* 80 (March 1984), 3-5.

Discography on the Web

- 1999 Discography to accompany Allan W. Atlas's *Anthology of Renaissance Music* (New York: Norton, 1998), Compiled by Mark Pottinger; enlarged by Julie E. Cumming, November 3, 1999. <http://www.wwnorton.com/college/music/renmusic/>

WORK IN PROGRESS

- Claire, Arthur, Peter Schubert and Julie Cumming. “Techniques for Examining Two-Voice Counterpoint” (provisional title), commissioned article for the *Oxford Handbook of Music and Corpus Studies*, edited by Daniel Shanahan, Ashley Burgoyne, and Ian Quinn. Article due December 2017.
- Revision of the article “Motet: Renaissance” in *New Grove Online* (due January 2017).
- Origins of the Italian Madrigal: Looking at the musical connections with chanson and motet. Research project, Villa I Tatti, fall 2017.
- Julie Cumming, Peter Schubert, and Catherine Motuz. “Chant-Paraphrase Canon c. 1500.”

PRESENTATIONS AND WORKSHOPS

- 2018 Julie Cumming and Peter Schubert. “Contrapuntal Style: Josquin Desprez vs. Pierre de la Rue.” Renaissance Society of America annual meeting, New Orleans, Louisiana. March 23, 2018.
 “Computers and Counterpoint: New Approaches to Research on Early Music.” Keynote speech, University of Ottawa Music Graduate Student Colloquium. March 3, 2018.
 “Revisiting the Origins of the Italian Madrigal.” Guest Lecture, Washington University in St. Louis, Department of Music. February 23, 2018.
- 2017 Cory McKay, Andrew Hankinson, Julie Cumming, and Ichiro Fujinaga. “A Database Model for Computational Music Research.” Poster presented at the DLFM 2017, Shanghai, China, October 28, 2017.
 “Du Fay e l’impiego di tecniche d’improvvisazione in *Resvelliés vous*.” Introductory paper in a session on Composizione e improvvisazione nella musica del Quattrocento. XIV Convegno Internazionale di Teoria e Analisi Musicale, Gruppo Analisi e Teoria Musicale. Istituto Superiore di Studi Musicali “G. Lettimi”, Rimini, 1 ottobre 2017.
 Cory McKay, Tristano Tenaglia, Julie Cumming, and Ichiro Fujinaga. “Using Statistical Feature Extraction to Distinguish the Styles of Different Composers.” 45th Medieval and Renaissance Music Conference, Prague, 4-8 July 2017.

- “William Byrd, Catholic Composer in Protestant England.” Circus of Conversions Round Table, at the 15th Annual Montreal Baroque Festival. 24 June, Notman House, Montreal.
- “*Discordia concors dans l’Ecclesiae militantis* de Dufay : une expression musicale de la suprématie pontificale.” Colloque no. 314 : « Protestation, propagande, oppression, résistance : comment penser les liens entre musique et politique? » Association canadienne-française pour l’avancement des sciences, Université McGill, Montréal, 12 mai 2017.
- 2016 Peter Schubert and Julie Cumming. “ ‘Maintaining a Point’: Repeated Motives over an Equal-Note *cantus firmus* from Josquin to Monteverdi.” Society for Music Theory Conference, Vancouver, BC, November 4, 2016.
- “Musical Skills for Musicologists: Historical Improvisation in the Graduate Seminar.” Historical Performance: Theory, Practice, and Interdisciplinarity, Indiana University, Bloomington, May 21, 2016. Invited speaker.
- “Choirbooks and Partbooks: Different Formats, Different Affordances.” Duke University, Department of Music, February 16, 2016.
- 2015 “Choirbooks and Partbooks: Different Formats, Different Affordances.” University of Florida, Gainesville, School of Music, November 18, 2015.
- “ ‘Google Scores’ without Google.” University of Florida, Gainesville, Digital Humanities Group, November 16, 2015.
- Julie Cumming and Peter Schubert. “Traces of Improvised Practice in Composed Music, 1425-1610.” American Musicological Society annual meeting, Louisville, Kentucky, November 15, 2015.
- Laura Risk, Lillio Mok, Andrew Hankinson, and Julie Cumming. “Melodic Similarity in Traditional French Canadian Instrumental Dance Tunes.” 16th International Society for Music Information Retrieval Conference, 2015 (ISMIR 2015). Malaga, Spain, October 27, 2015.
- Zoey Cochran, Anna Lewton-Brain, Catherine Motuz, Alexis Risler, Catherine Bahn (students of Julie Cumming), and Julie Cumming. “What difference does music make? William Lawes’s setting of *When death shall snatch us from these kids*.” 26 July 2015, Early Modern Conversions Team Meeting, Cambridge University, UK, at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH).
- “SIMSSA, Search and Analysis Axis, Report on our First Year.” 9 July 2015, SIMSSA workshop at the Med-Ren conference, Brussels, Belgium.
- “Analysing Renaissance Polyphony: Taxonomy and Terminology, 1 and 2.” 9 July 2015, Panel discussion at the Annual Medieval and Renaissance Music Conference, Brussel, Belgium. I organized this double session, chaired it, and presented on Josquin’s *Huc me sydereo*. Other participants were Peter Schubert, McGill, Richard Freedman, Haverford; Jesse Rodin, Stanford, Dennis Collins, U. of Queensland, and John Milsom, Liverpool Hope U.
- “SIMSSA, Search and Analysis Axis, Report on our First Year.” 27 June 2015, SIMSSA workshop at the IAML/IMS NYC 2015, *Music Research in the Digital Age*.
- “How has Technology Changed Musicological Research?” IMS Study Group on Digital Musicology, 21 June 2015. IAML/IMS NYC 2015, *Music Research in the Digital Age*.
- « Resveillez-vous: Chantons l’air », Early Modern Conversions at the Montréal Baroque Festival, 28 June 2015. Led by Alexis Risler and Zoey Cochran; I participated.
- “Coin, candle, china, skull: Objects of conversion,” Early Modern Conversions at the Montréal Baroque Festival, 28 June 2015. I was chair, and one of four speakers, presenting the work of Jane Hatter; others were Paul Yachnin, Ben Schmidt, and Stephen Wittek. .
- “Heavenly Music.” Early Modern Conversions and the Stratford Festival, Forum Educational program, 12 June 2015. Presentation on listening to Renaissance music, with participation of four singers (current and former McGill students: Anna Lewton-Brain, Zoey Cochran, Daniel Donnelly, David Benson).
- 2014 Peter Schubert and Julie Cumming. “Another Lesson from Lassus.” Society for Music Theory annual meeting, Milwaukee, 9 November 2014.

- Workshop on Early Modern Listening. The Guildhall School of Music and Drama. London, June 4-5, 2014. I helped organize the event with Paul Yachnin, and ran the first day on listening to Renaissance polyphonic music.
- “Choirbooks and Partbooks: Different Formats, Different Affordances.” Presented at the Séminaire de musicologie on *Notation as a mode of thinking*. Centre d'études supérieures de la Renaissance. Tours, 30 May 2014.
- “The Improvisation Revolution: What is historical counterpoint, and why should we do it?” Presented at the conference *Improvised Counterpoint 1500-1700: Con la mente e con le mani*, Phase Two: Workshop on Historical Improvisation. Schulich School of Music, McGill University, Montreal, 15 May 2014.
- Peter Schubert and Julie Cumming. “Improvisation in the Classroom.” CIRMMT workshop with Robert Duke. McGill University, Montreal, 17 April 2014.
- “Music for the Doge in Early Fifteenth-Century Venice.” Presentation at *Ut pictura musica*, Painting meets Music in Renaissance Italy (14th – 17th century), Journée d'étude dans le cadre de l'exposition « Splendore a Venezia », Montreal Museum of Fine Arts, 15 January 2014.
- 2013 “ELVIS: Electronic Locator of Vertical Interval Successions.” Montreal, Digging into Data Challenge 2013 Conference, 12 October 2013.
- “Sources and Identity: Composers and Singers in Darnton’s Communications Circuit.” Invited speaker at the conference *Sources of Identity: Makers, Owners and Users of Music Sources Before 1600*, 4-6 October 2013, University of Sheffield, Centre for the Study of Music, Gender and Identity (MuGI).
- Julie Cumming and Peter Schubert. “Another Lesson from Lassus: Quantifying Contrapuntal Repetition in the Duos of 1577.” *Med-Ren Certaldo*, July 7, 2013.
- Invited presentation at the conference *Performing and Analyzing Josquin in the Digital Age*.” Stanford University, 13-14 April 2013. <http://music.stanford.edu/Events/josquin.html>
- “Special Collections in the Digital Age.” Symposium entitled Meetings with Books: Raymond Klibansky, Special Collections and the Library in the 21st Century. McGill University, March 20, 2013.
- 2012 Member on a Panel discussion, “Improvisation: Object of Study and Critical Paradigm.” Organized by Paul Steinbeck, chair of the Society for Music Theory's improvisation interest group; includes two scholars from each of the societies. AMS/SEM/SMT meeting New Orleans, Nov. 1-4, 2012.
- Member of a Panel discussion. “New Digital Projects for the Study and Dissemination of Medieval and Renaissance Music.” AMS session organized by Richard Freedman and Mauro Calcagno. AMS/SEM/SMT meeting New Orleans, Nov. 1-4, 2012.
- Peter Schubert and Julie Cumming. “From Babel to Lexicon: A Common Terminology for Renaissance Polyphony.” International Musicological Society Meeting, Rome, 1-7 July 2012. (The paper was presented by Massimiliano Guido.)
- Peter Schubert and Julie Cumming. “Taking the mystery out of compositional process.” *Mini-Music*, May 2012.
- Julie Cumming and Peter Schubert. “Chant-Paraphrase Canon: From Improvisation to Composition c. 1500.” Colloque FABRICA (Ressources pour l'étude des polyphonies orales et savantes). Toulouse, France, April 26, 2012. Invited presentation. Assisted by our graduate student, Catherine Motuz.
- 2011 “From Two-Part Framework to Movable Module: Changes in Compositional Process in the Fifteenth Century.” American Musicological Society Annual Meeting, San Francisco, 13 November 2011.
- Presentation on SIMSSA grant, with Ichiro Fujinaga, American Musicological Society Annual Meeting, San Francisco, 11 November 2011.
- Peter Schubert and Julie Cumming. “Chant Paraphrase Canon: Straitjacket or Instinctive Behaviour?” Medieval and Renaissance Music Conference, Barcelona, Spain, 6 July 2011.

- Peter Schubert/Julie Cumming. "Patterns of Imitation and Other Collocations in Renaissance Music." CIRMMT Workshop with Robert Gjerdingen (Northwestern), entitled *What can patterns in corpora tell us about the organization of music and language?* 18 February 2011.
- 2010 Peter Schubert, "Is Fux Necessary?" I helped provide musical illustrations for this presentation at the SMT meeting, Indianapolis, November 4, 2010.
- "From Two-Part Framework to Movable Module: Changes in Compositional Process in the Fifteenth Century." University of Pittsburgh, Department of Music, 8 October 2010 (invited lecture).
- "Music Information Retrieval, Archiving, and Analysis in Renaissance Music." CIRMMT Seminar, McGill University, 19 September 2010.
- "Publics in Renaissance Venice." Panel discussion (with Bronwen Wilson, Wes Folkert, and Marlene Eberhart) on Renaissance Venice. Part of the Making Publics/Montreal Baroque Summer Festival, 26 June 2010.
- "Two Motets by Isaac in the First Five Petrucci Motet Prints." Presented at the conference Heinrich Isaac and His World, Indiana University, Bloomington, 21 May 2010.
- "Public and Private in Cosimo Bartoli's *Ragionamenti accademici sopra alcuni luoghi difficile di Dante; con alcune inventioni & significati* (Venice, 1567)." Co-author, Anne Thackray. Presented at the annual meeting of the Renaissance Society of America, Venice, April 2010.
- "Reproducing Music, Producing Publics." Presented at the conference on Humanities and Public Life, Dawson College, 23 March 2010.
- 2009 "Patterns of Imitation, 1450-1508." Co-author, Peter Schubert. Presented at the Med-Ren Music conference in Utrecht, the Netherlands, 1 July 2009; at the American Musicological Society Meeting, Philadelphia, 13 November, 2009; at McGill University 21 September 2010.
- 2008 "Text and Motive c. 1500." Peter Schubert, principal author. Presented at the Med-Ren Music conference in Bangor, Wales, 24 July 2008.
- 2007 "Petrucci's Publics: Makers and Partakers of the First Motet Prints." Presented at the conference *Printing and its Publics in Early Modern Italy*, Florence, 4 May 2007, organized by Bronwen Wilson in conjunction with Making Publics.
- "Text Setting and Imitative Technique in Petrucci's First Five Motet Prints." International Musicological Conference, University of Wales, Bangor: "On the Relationship of Imitation and Text Treatment? The Motet around 1500," 29 March 2007.
- 2005 "Petrucci's Motet Prints: Crucible of the New Style." American Musicological Society, Annual Meeting, Washington D.C., 27 October 2005
- 2005 "From Chapel Choirbook to Print Partbook and Back Again." Invited paper at the Convegno internazionale di studi, *L'istituzione "cappella musicale" fra corte e chiesa nell'Italia del Rinascimento*, Camaiore, Italy, 23 October 2005.
- "From Chapel Choirbook to Print Partbook and Back Again." Medieval/Renaissance Music Conference in Tours, France, 15 July 2005.
- "Compere's *Officium de Cruce* and the Evolution of Imitation" presented at the conference "Petrucci's Motet Prints: Crucible of the New Style," organized by Peter Schubert and myself, McGill University, Montreal 11 June 2005.
- 2004 "Textless Motets or Texted Tricinia." Contribution to a Panel Discussion: "Heresies and Hear Says Revisited: Thoughts on Instrumental Performance of Untexted Parts and Repertories, 1350-1550." American Musicological Society, Annual Meeting, Seattle, 11 November 2004.
- "Petrucci's Motet Prints: Crucible of the New Style," at the Medieval and Renaissance Music Conference, University of Glasgow, 17 July 2004.
- 2003 "Generic Allusion in Du Fay's *Supremum est mortalibus bonum*," at the Medieval Academy of America conference, "Encounter and Exchange," University of Minnesota, 10-13 April 2003.

- 2002 “From Variety to Repetition: The Birth of Imitative Polyphony,” at the 17th International Musicological Society Congress, Leuven, Belgium, 2 August 2002.
- 2000 “Josquin's *Alma redemptoris mater/Ave regina celorum*” at the conference Form and Expression in Renaissance Polyphony, McGill University, 12 February 2000.
- 1995 “The Four-Voice Motet, 1450-1475: Roots and Ramifications,” at the National Meeting of the American Musicological Society, New York, 2 November 1995.
- 1993 “The Motet in Transition, 1445-1475,” at a conference in honor of Owen Jander, Wellesley College, 1 June 1993.
 “Song and Story: Monteverdi's Settings of Tasso and Guarini,” in the McGill University Italian Department Lecture Series -- Cross-Cultural Studies, March 10, 1993, and at the McGill Historical Performance Academy, June 3, 1993.
- 1992 “The Emergence of the Renaissance Motet,” at the National Meeting of the American Musicological Society, Pittsburgh, 8 November 1992
 “Motets in the Trent Codices,” at the 27th International Congress on Medieval Studies, Kalamazoo, Michigan, 10 May 1992.
- 1990 “Venice and Music in the Early Fifteenth Century,” at a meeting of faculty in Renaissance studies from the Five Colleges, Smith College, 3 December 1990.
 “Genre and Subgenre in the Early Renaissance Motet,” at the National Meeting of the American Musicological Society, Oakland, 9 November 1990.
- 1988 “*Iphigenia in Tauris*, Neoclassicism, and Reform,” at the National Meeting of the American Musicological Society, Baltimore, 4 November 1988.
 “Music for the Doge in Early Renaissance Venice,” at the 23rd International Congress on Medieval Studies, Kalamazoo, Michigan, 6 May 1998.
- 1986 “A Musical ‘Mirror for Princes’: Dufay's *Ecclesie militantis*,” at the National Meeting of the American Musicological Society, Cleveland, 9 November 1986.
 “Peace and War in Dufay's *Ecclesie militantis*,” at the conference “War and Society in the Middle Ages,” University of Toronto, 28 February 1986.
- 1985 “Polytextuality and Good Government,” at the 20th International Congress on Medieval Studies, Kalamazoo Michigan, May 9-12, and at the New England Chapter meeting of the American Musicological Society, 21 September, 1985.

OTHER EMPLOYMENT and PROFESSIONAL ACTIVITY

- 2009 “Gluck’s *Iphigenia Operas: Sources and Strategies*,” program notes for the Brussels Opera, *La Monnaie*, productions of December 2009.
- 2004-2008 Review Editor, *Journal of the American Musicological Society*.
- 1995-1996 Contributing Editor, *Early Music America*, the quarterly magazine of Early Music America.
- 1988-1992 Book Review Editor of *Historical Performance*, the Journal of Early Music America. Also occasional referee for articles.
- '91, 90, 84 Lecturer at the Amherst Early Music Festival.
- 1982-1985 Assistant to the director of the Amherst Early Music Festival.
- 1985 Lecturer on harmonic proportions and Classical and Renaissance architecture for the San Francisco Architectural Club.

SERVICE TO THE PROFESSION

- 2017- Member of the Editorial Board, *Journal of Musicology*.
- 2017 Reviewer for book proposals for Ashgate and Routledge.
- 2014 External review of a grant proposal for the KU Leuven Research Council.
- 2010-2015 Member of the AMS Publications Committee (which involves reading 5 or 6 books a year)

2011 Chaired four sessions at the Renaissance Society of America Meeting, and helped organize three, Montreal, March 2011.

2009, 2010 External reviewer on a grant application for the Austrian Science Fund, Vienna.

2007 Member of the Fine Arts Committee (3) for the 2007 SSHRC Standard Research Grants.

2006- Tenure reviews for MIT, Stanford, Eastman School of Music, Case Western Reserve, UBC, Yale, and University of Florida at Gainesville. Promotion to Professor reviews for UC Davis.

2004-2008 Review Editor, *Journal of the American Musicological Society*

2001-2003 Member of the AMS Performance Committee (chair, 2002-2003)

2002-2010 Member of the AMS Graduate Steering Committee

1995- Referee for articles for *Speculum* (Journal of the Medieval Academy of America), *Journal of the American Musicological Society*, *Historical Performance* (Journal of Early Music America), *Journal of Musicology*, *Early Music*, and *Plainsong and Medieval Music*; referee for books for Oxford University Press, Cambridge University Press

1995 Program Committee for CUMS/SMUC meeting, June 1-4 1995, at McGill

1993 Local Arrangements Committee, National AMS Meeting in Montreal

1990-92 Member of the Outreach Committee of the AMS Council

1989-91 Member of the AMS Council

1986-89 Member of the AMS Committee on the Status of Women

SERVICE TO THE SCHULICH SCHOOL OF MUSIC

2016-2017 Interim Dean

2011-2016 Associate Dean, Research and Administration

2015-2016 Member of the Search Committee for the Dean of the Schulich School of Music

2013-2016 Chair of the Technical Management Committee and the Digital Rights Management Committee

2011-2016 Chair of the Academic Committee on Teaching and Programs (ACTP)

2013-2014 Member of the Search Committee for the director of CIRMMT

2011-2016 Member of CIRMMT Executive Committee

2014 Department of Music Research Tenure Committee (3 candidates)

2014 Member of the Committee on the Concert and Celebration of Wayne Riddell

2009-2011 University Tenure Committee, Music

2013- Chair of the Technical Management Committee

2014- Chair of the Digital Rights Committee

2014- Chair of the Direct Costs and Rental Space Committee

2013 Chair of the Search Committee for the Chair of the Department of Performance

2010-2011 Member of the Search Committee for the Dean of the Schulich School of Music

2009-2010 Director of Graduate Studies in Music

2009-2011 University Tenure Committee, Music

2008-2010 Programme note editor (for student program-note writers)

2001-2003 Director of Graduate Studies in Music

1993-5, 98-01 Chair of the Musicology Area in the Department of Theory

1998-2010 Chair of the Music Library Advisory Committee

1999-2003, 09-10, 14-15 Member of the Academic Committee on Teaching and Programs (ACTP)

SERVICE TO MCGILL UNIVERSITY

2011-2016 Member of the Teaching and Learning Spaces Working Group
 Member of the University Teaching Labs Working Group
 Member of the Research Advisory Committee

2014-2015 Member of the Graduate Supervision Committee

2013-2015 Member of the Management Committee of the Early Modern Conversions Project

- 2013-2016 Member of the Prizes and Awards Committee
 2013-2014 Member of the Research Data Policy Committee
 2014- Member of the Digital Humanities steering committee
 2009-2010 Member of the Graduate and Postdoctoral Studies Council, and Advisory Committee
 2009-2010 Member of the University Tenure Committee for Recruitment
 2007-2009 Member of the Research Chairs Reviewing Committee for Social Sciences and Humanities (reviews appointment and reappointment to CRC, James McGill, and Dawson Chairs)
 2008-2010 McGill Association of University Teachers, Council
 2007 Guest Host for David Lank's BUSA 691: Entrepreneurial Leadership (I hosted Jean de Grandpré, former CEO of Bell Canada, and McGill Chancellor)
 2005-2007 McGill Association of University Teachers, Council
 2004-2006 Chair, Ad Hoc Committee to revise the Mandate of the Senate Committee on Libraries
 1999-2008 Chair of the Special Libraries Advisory Committee
 1999-2008 Member of the Senate Committee on Libraries
 2002-2003 Member of the Research Policy Committee
 2001-2003 Member of the Council on Graduate and Postdoctoral Studies
 1997-2001 Member of the Senate Subcommittee on Women
 1999-2000 Evaluator for literature and fine arts applications for SSHRC and McGill Major graduate fellowships.
 1994-1995 Board Member from Music of the McGill Centre for Research and Teaching on Women

OUTREACH AND COMMUNITY SERVICE

- 2014-2017 Workshops and lectures for the general public around improvisation and listening to Renaissance music; see above, under presentations.
 2007 Programme notes for *Pierre de la Rue, Magnificats and Salve Reginas*. Performed by VivaVoce, dir. Peter Schubert. 2 CD set, Naxos (summer 2007).
 2003-2005 President of the Parent Committee of the Choeur des Enfants de Montréal, directed by Iwan Edwards. This independent community choir provides first-rate music education to any child between the age of 9 and 17 in the Montreal area. The choir does multiple concerts each year, including benefits; it puts on musicals, and under my leadership we put on a gala with Montreal Symphony Orchestra musicians at which we raised \$40,000 for the choir.
 1999-2011 Programme notes for concerts of *Les chanteurs d'Orphée/The Orpheus Singers*, directed by Peter Schubert. This is a prize-winning community choir of which I am a member, dedicated to doing concerts of unusual repertoire from every era.
 1998-2002 Pre-concert lectures and lectures to the casts of baroque operas performed at McGill.
 1998: Peri's *Euridice* (also interviewed on CBC radio)
 1999: Cavalli's *La Calisto*
 2000: Handel's *Semele*
 2002: Rameau, *Les sauvages*, from *Les indes galantes*; and Telemann, *Don Quichotte*.

GRADUATE STUDENT ADVISEES AT MCGILL UNIVERSITY

Current Students. All of my students (plus additional students supervised by Peter Schubert, and sometimes post-docs on the Early Modern Conversions Project) are members of the Cumming-Schubert Research Lab. We meet weekly to share our work and discuss professional development (job applications, publications, etc.)

Postdoctoral Scholars

Claire Arthur. Postdoctoral Scholar on the SIMSSA project, July 18 2016 to July 17 2018. PhD in Music Theory, Ohio State University.

Nathaniel Condit-Schultz. Postdoctoral Scholar on the SIMSSA project, July 1 2017 to June 30 2018. PhD in Music Theory, Ohio State University.

PhD

Anna Lewton-Brain (2009-). ABD. English; supervisor Kenneth Borris. I am the second reader on her dissertation: “Metaphysical Music: Donne, Herbert, Crashaw, and Seventeenth-Century Song.” SSHRC fellowship.

Catherine Motuz (2011-). ABD. Co-supervisor, Peter Schubert. SSHRC Fellowship. Persuasive Imitation: Mimesis as Musical Expression 1480–1540.

Zoey Cochran (2012-). ABD. SSHRC Fellowship. The politics of *drammi per musica* in Austrian Italy during the European Wars of Succession (1701-1748). I am the co-supervisor with Steven Huebner.

Alexis Risler (Jan. 2014-). ABD. SSHRC Fellowship. “Chante, mon luth : La mise en tablature comme intermédiaire entre la musique vocale et les fantaisies originales.”

Alessandra Ignesti (Sep. 2014-). “Theory of Counterpoint and Music Pedagogy in 14th- and 15th-Century Italian treatises.”

Ian Lorenz (Sep. 2015-). “Counterpoint as Stylistic Determinant: A New Approach to the Music of the ‘Lost Generation’ in the Magnificats cycles of LaRue, Gombert, and Palestrina.”

Martha Thomae Elias (Sep. 2017-). Music Technology. Co-supervisor with Ichiro Fujinaga.

Carlotta Marturano (Sep. 2014-). Musicology. Co-supervisor with Ed Klorman.

DMus

Catherine Bahn (September 2014-2018). Viola da gamba and cello; pursuing a degree focused on the study and practice of improvisation in the 16th and 17th centuries. Lecture Recital February 6, 2018.

Former Students

Postdoctoral Researchers

Krämer, Reiner. Postdoctoral Scholar on the SIMSSA project. July 1, 2015, to June 30, 2017. PhD in Music Theory, University of North Texas. Current position: Music Theory, University of Northern Colorado.

Karen Desmond. Banting Postdoctoral Scholar. Project: Novelty in the Fourteenth Century. October 1, 2014, to September 30, 2016. \$70,000 per year. Current position: tenure track assistant professor at Brandeis University.

Marlene Eberhart (2005-2010); in relation to the MCRI grant, “Making Publics: Media, Markets and Associations in Early Modern Europe, 1500-1700,” www.makingpublics.mcgill.ca). I was co-supervisor with Paul Yachnin. Now teaching at CÉGEP Vanier.

PhD

Jacob Sagrans (2009-16). “The Choir of King’s College Cambridge and the Early Music Revival.” Co-supervisor, Peter Schubert. PBEEE Fellowship. Passed dissertation defense Sept 23, 2016.

- Alex Morgan** (2012-16). “Renaissance Interval-Succession Theory: Treatises and Analysis.” I am the co-supervisor with Peter Schubert. Passed dissertation defense Sept. 30, 2016. Currently a Post-doc at the Université Libre de Bruxelles.
- Jane Hatter** (2007-2014) (and see below, under MA). Co-supervisor, Peter Schubert. “*Musica: Music about Music and Musicians, 1450-1530.*” McGill Major Fellowship. Assistant prof., University of Utah.
- Daniel Donnelly** (2008-2014) (and see below, under MA). Co-supervisor, Peter Schubert. “Cantar à la Venessiana: Venetian-language polyphony in the secondo cinquecento.” Schulich Scholarship; Max Stern Fellowship. Fellow at the Centre for Reformation and Renaissance Studies, University of Toronto.
- Andrew Hankinson** (2009-2014). “Optical Music Recognition Infrastructure for Large-Scale Music Document Analysis.” I am second reader; first reader, Ichiro Fujinaga, Music Technology. Postdoctoral Fellow on SIMSSA, SSHRC partnership grant. Postdoctoral scholar on the SIMSSA grant; and at the Oxford University, on the Digital Image Archive for Medieval Music (DIAMM). (He goes back and forth)
- Geneviève Bazinet** (2007-2013). “Pierre Attaignant’s Encyclopedia of Sacred Music: The 1534-39 Motet Series.” Schulich Scholarship. Adjunct professor at University of Ottawa.
- Remi Chiu** (2006-2012): (and see below, under MA). “Music for the Times of Pestilence, 1420-1600.” My editorial assistant on the *Journal of the American Musicological Society*, 2006-2007. SSHRC fellowship. Assistant Professor at Loyola College in Baltimore, MD.
- Ilene McKenna** (2000-2006; did not complete): My editorial assistant on the *Journal of the American Musicological Society*, 2005-2006. Reference Archivist, Client Services Division, Library and Archives Canada.
- Alexis Luko** (1999-2008): “Unification and *Varietas* in the *Sine nomine* Mass from Dufay to Tinctoris.” My editorial assistant on the *Journal of the American Musicological Society*, 2005-2006. Tenured Associate professor, Carleton University, Ottawa, ON, 2009.
- Rachelle Taylor** (2003-2007): “Musicians and Intelligence Operations, 1570-1612: Politics, Surveillance, and Patronage in the Late Tudor and Early Stuart Years.” Historian Archivist (HR2 Level), Library and Archives Canada, Government Archives Branch and Canadian Archives and Special Collections, Music Section. Part-time Instructor in Music, Université de Montréal.
- Frauke Jürgensen** (1998-2005): “Accidentals in the Mid-Fifteenth Century: A Computer-Aided Study of the Buxheim Organ Book and its Concordances.” Awarded the Governor General’s Gold Medal for the best dissertation in the Social Sciences and Humanities at McGill. SSHRC Postdoc, 2005-2007. Tenured Associate Professor, University of Aberdeen, Scotland.
- Marcelle Lessoil-Daelman** (1997-2002): “Une approche synoptique des motifs et des modules dans la messe parodique.”
- Philippe Michaud** (co-supervisor with Diane Desrosiers-Bonin, Dept. of French) (1996-2002): “La chanson polyphonique française de la renaissance ca 1470-ca 1550 : les avatars du populaire.”
- James MacKay** (co-supervisor with Peter Schubert) (1992-2000): “Contrapuntal Strategies in William Byrd’s 1589 *Cantiones Sacrae*.” Tenured Associate Professor of Music Theory, Loyola University, New Orleans, College of Music and Fine Arts.
- Ken McLeod** (1991-1997): “Judgement and Choice: Politics and Ideology in Early Eighteenth-Century Masques.” SSHRC Postdoc, 1997-1999. Tenured Associate Professor, University of Toronto, Scarborough.
- Douglas Kirk** (1987-1993): “Churching the Shawms in Renaissance Spain: Lerma, archivo de San Pedro ms. mus. 1.” SSHRC Postdoc, 1993-1995. Managing English Editor for the Commission for Environmental Cooperation, a side agreement to the North American Free Trade Agreement.

MA (with thesis)

- Martha Thomae Elias** (2015-17). “Automatic Scoring up of Mensural Music using Perfect Mensurations, 1300-1550.”
- Rory O’Connor** (2013-16). “ ‘A Well Regulated Church Music’: The First Month of Bach’s Second Cantata Cycle.”
- Adam Salmond** (2013-16). SSHRC fellowship. “Improvisation and Polyphony in Colonial Mexico.”
- Daniel Donnelly** (2006-2008). “The Madrigal as Literary Criticism: Veronese Settings of Ariosto’s *Orlando furioso*.” Dean’s Honour List. Completed PhD
- Jane Hatter** (2005-2007): “Marian Motets in Petrucci’s Venetian Motet Anthologies.” Dean’s Honour List. Completed PhD.
- Remi Chiu** (2004-2006): “The Motet and the Song of Songs, 1500-1520.” Completed PhD.
- Marie-Maude Goulet** (2001-2003): “Analyses et comparaisons des techniques répétitives utilisées dans les oeuvres séculaires et sacrées de Loyset Compère.” Now in business.
- Gary Day** (September 2000-July 2002): “Five *Salve regina* settings of Baldassare Galuppi: Marian Antiphons at Two Venetian Ospedali.” Music librarian.
- Annette Campbell** (1995-2001): “ ‘A choking gall and a preserving sweet’: Gender and Genre in Campion’s First Booke of Ayres and Wilbye’s First Set of English Madrigals.”
- Wendy Lai** (1998-2000): “Handel’s Borrowing Practice in his Biblical Oratorios.” MLIS at University of Western Ontario in 2001. Information Services Librarian, Markham Public Libraries.
- Katia Strieck** (1996-1999): “The Mystery of the Mystery Sonatas: A Musical Rosary Picture Book.” MLIS at UBC in 2000. Librarian at the Free Library of Philadelphia.
- Miriam Tees** (1991-1995): “Chronology and Style in the Laborde Chansonnier.”
- Jennifer Bain** (1991 - 1995): “Selected Antiphons of Hildegard von Bingen: Notation and Structural Design.” (second reader; Don McLean, first reader). PhD, SUNY Stony Brook. Associate Professor (with tenure) of Music Theory, Dalhousie University, Departments of Music and Gender and Women’s Studies.

MA (non-thesis papers)

- Adalyat Issiyeva** (2001-2003): “The Ostinato Motets by Josquin Desprez,” and “Number Symbolism in Ockeghem’s Marian Motets.” Completed PhD at McGill (FQRSC and SSHRCC doctoral fellowships).
- Marlene Murtonen** (2000-2002): “The Chansons of Jean de la Haye.”
- Julia Dokter-Ubertelli** (2000-2002): “Synthesizing Modal Criteria: A Consideration of Mode in the Motets of Josquin Des Prez.” Recently completed DMus in organ at McGill.

DMus (member of advisory committee; primary supervisor for doctoral paper)

- Ruth Phillips** (2006-2010). Early Music, Voice. “Sad Ladies and Headless Horsemen: Conversion, Martyrdom, and Murder in the Political Laments of the *Seicento*.” Visiting instructor, University of Alberta at Lethbridge.
- Kevin Komisaruk** (2000-2003): “Liturgical Contexts and Plainchant Treatment in the Organ Repertory of the Hamburg School, 1600-1650.” Assistant Professor of organ and harpsichord at University of Toronto
- Johanne Couture** (1997-2001): “Musique française du XVII^e siècle pour clavecin.” Received a SSHRC postdoctoral grant at McGill, 2001-2003.
- Claudia Friedlander** (1996-1999): “*Man sieht den Weg nicht*: Musical, Cultural, and Psychoanalytic Signposts along the Dark Path of Schoenberg’s *Erwartung*.” Instructor of Voice, The Bronxville School.
- Rachelle Taylor** (1993-1997) (and see above, under PhD): “Sources and Style in the Keyboard Music of Peter Philips (ca. 1560-1628).” Received an FCAR post-doctoral fellowship at McGill, 1998-2000.