

# ELSA DE LUCA

## *Curriculum vitae*

Last updated on November 17, 2017

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### CONTACT INFORMATION

Centro de Estudos de Sociologia e Estética Musical (CESEM)  
Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa  
Avenida de Berna, 26 C, 1069-061 Lisbon, Portugal  
E-mail: elsa@campus.ul.pt  
SCOPUS AUTHOR ID 56950314800  
ORCID ID 0000-0001-8020-2697

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### ACADEMIC QUALIFICATIONS

- 09/2007–01/2011 **PhD** in Historical Musicology, Università del Salento, LE (Italy). Dissertation: 'I manoscritti musicali dell'Archivio di San Nicola a Bari: elementi francesi nella musica e nella liturgia'. Supervisor: Marco Gozzi
- 09/2000–11/2005 **BA/MA** (Laurea in Beni Culturali Musicali) Grade 110/110 *cum laude*, 'Università degli Studi di Lecce', LE (Italy). Dissertation: 'La tradizione musicale degli Exultet con notazione beneventana in campo aperto'. Supervisor: Marco Gozzi
- 11/1993–09/2002 **Piano Diploma** (DMA) Istituto Musicale Pareggiato ai Conservatori di Stato, Ceglie Messapica, BR (Italy). Score 9/10

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### ACADEMIC APPOINTMENTS

- 10/2016–present Postdoctoral Fellow at Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa, Portugal. Research Project: *Portuguese Early Music Database (PEM)*. Supervisor: Manuel Pedro Ferreira.
- 05/2013–08/2016 Postdoctoral Research Assistant in Medieval Musicology on 'Shaping Text, Shaping Melody, Shaping Experience in and through the Old Hispanic Office'. Emma Hornby, PI. University of Bristol, UK. Research Project: *The Palaeography of Old Hispanic Notation*.
- 05/2011–04/2013 Postdoctoral Fellow at Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa, Portugal. Research Project: *French Sources and French Influence in Portugal: Liturgical Music, 12<sup>th</sup>-15<sup>th</sup> Centuries*. Supervisors: Manuel Pedro Ferreira and Barbara Hagg-Huglo.

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### PROFESSIONAL PARTICIPATION IN RESEARCH PROJECTS

- 09/2017–present Member of the program committee for the Fourth International Conference on Technologies for Music Notation and Representation (TENOR). Montréal, Canada, May 24 to 26, 2018 <http://matralab.hexagram.ca/tenor2018/committees>
- 07/2016–04/2017 Member of the Scientific Committee of the Third International Conference on Technologies for Music Notation and Representation (TENOR). A Coruña, Spain, 24-26 May 2017 <http://www.udc.es/grupos/ln/tenor2017/index.html>
- 06/2016–present Member of the 'Neumes Interest Group of the *Music Encoding Initiative*' <http://music-encoding.org/>

- 2014–2020 Collaborator on ‘Single Interface for Music Score Searching and Analysis’ (SIMSSA). Ichiro Fujinaga, PI. McGill University, Canada <https://simssa.ca/people>
- 2014–2018 Collaborator on ‘Cantus Ultimus: Building the Ideal Online Plainchant Research Environment’. Ichiro Fujinaga, PI. McGill University, Canada <https://cantus.simssa.ca/>
- 05/2013–08/2016 Researcher for ‘Shaping Text, Shaping Melody, Shaping Experience in and through the Old Hispanic Office’. University of Bristol  
<http://www.bristol.ac.uk/arts/research/oho-project>
- 05/2011–05/2013 Researcher for ‘Musical Exchanges 1100-1650: The Circulation of Early Music in Europe and Overseas in Iberian and Iberian-Related Sources’. Manuel Pedro Ferreira, PI. CESEM – FCSH Universidade Nova de Lisboa, Portugal.  
[https://www.fct.pt/apoiros/projectos/consulta/vglobal\\_projecto.phtml.en?idProjecto=105624&idElemConcurso=2800](https://www.fct.pt/apoiros/projectos/consulta/vglobal_projecto.phtml.en?idProjecto=105624&idElemConcurso=2800)
- 2011–2013 Researcher in the ‘Music & Liturgy Group’ (with Daniel Saulnier and Yossi Maurey) ‘Musique et Musiciens dans les Saintes-Chapelles, XIIIe -XVIIIe siècle’. David Fiala, PI. Centre d'études supérieures de la Renaissance - Université François-Rabelais, Tours
- 2005–2007 Manuscript Indexer and Database Editor on ‘RAPHAEL Project’ (Rhythmic and Proportional Hidden or Actual Elements in Plainchant: Computerized Census and Integral Restoration of a Neglected Musical Repertoire). Marco Gozzi, PI. Università degli Studi di Lecce, Italy [http://www.cantusfractus.org/raph\\_1/staff.htm](http://www.cantusfractus.org/raph_1/staff.htm)

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## GRANTS & SCHOLARSHIPS

2017:

- AMS Keitel-Palisca / Membership and Professional Development Travel Grant to attend the *AMS Annual Meeting*, Rochester 2017 (\$650).
- Social Sciences and Humanities Research Council of Canada: Conference and Travel Grant to attend the *XIII SIMSSA Workshop*, Sept. 22, 2017 Halifax, NS and the *Conference Material Matters*, Dalhousie University, Halifax. (€1350; c. \$1590)
- Social Sciences and Humanities Research Council of Canada: Conference and Travel Grant to attend the *International Musicological Society 20th Quinquennial Congress* March 19-23, 2017, Tokyo (€1472.39; c. \$1735).

2016:

- Social Sciences and Humanities Research Council of Canada: Conference and Travel Grant to attend the ‘*Cantus Ultimus*’ workshop and the *XVIII Meeting of the IMS Study Group* ‘*Cantus Planus*’. Dublin, 2–6/08 (£932.24; c. \$1230).
- Social Sciences and Humanities Research Council of Canada: Conference and Travel Grant to attend the ‘*Cantus Ultimus*’ and ‘*SIMSSA VIII*’ Workshops at McGill University, and the *Music Encoding Conference*, McGill University, Montréal, 17-20/05 (£1009.36; c. \$1331).
- Plainsong and Medieval Music Society Grant to provide travel bursaries for students attending the Interdisciplinary Workshop I organized, ‘Palaeography of Old Hispanic Manuscripts: Music, Text and Beyond’ 4<sup>th</sup> May 2017, CESEM – FCSH, Universidade Nova de Lisboa (£150; c. \$198).

2015:

- Social Sciences and Humanities Research Council of Canada: Conference and Travel Grant to attend the *VII SIMSSA Workshop* and the *Medieval and Renaissance Music Conference*. Brussels, 6–9/07 (£737.97; c. \$974).

05/2011–04/2013:

- Fundação para a Ciência e a Tecnologia, Portugal: Postdoctoral Grant (€37,880; c. \$44,643).

09/2007–09/2010

- Scuola di Dottorato Università del Salento, Italy: Doctoral Studentship (€36000; c. \$42,428).

2001, 2002, 2003, 2004 Annual bursaries for the most proficient students of the Università degli Studi of Lecce. Italy. Ente per il Diritto allo Studio Universitario (EDiSU) (ca €4000, c. \$4714, each, plus exemption from University fees).

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## PUBLICATIONS

### Articles

- 2017 A Graduale-Prosarium from Sens in Lisbon [*Portuguese Journal of Musicology*, accepted]
- Musical Cryptography and the Early History of the 'León Antiphoner'. *Early Music History* 36 (2017): 105-58. DOI:10.1017/S0261127917000018.
  - Royal Misattribution: Monograms in the León Antiphoner. *Journal of Medieval Iberian Studies* 9/1 (2017): 25-51. DOI: 10.1080/17546559.2015.110152. Available from: <http://www.tandfonline.com/doi/full/10.1080/17546559.2015.1101521>.
- 2008 Il canto dell'Exultet nella liturgia beneventana. *Rivista Internazionale di Musica Sacra* 29/1 (2008): 63-104

### Book Chapters in Peer-Reviewed Volumes

- 2017 Medieval Music Notes as Cryptography (co-authored with J. Haines). In: K. Ellison and S. Kim, eds. *A Material History of Medieval and Early Modern Ciphers: Cryptography and the History of Literacy*. (Material Readings in Early Modern Culture) Routledge. 2017: 30-47
- 2012 L'aggiunta manoscritta all'Editio Medicaea di Trento: un 'Ordinarium', un Credo e un 'Lauda Sion'. In: M. Gozzi, ed. *Cantus fractus italiano: un'antologia*. Hildesheim – Zurich – New York: Georg Olms Verlag, 2012: 399-430

### Conference Proceedings

- 2015 A Methodology for Studying Old Hispanic Notation: Some Preliminary Thoughts. In: *Papers Read at the 17th Meeting of the IMS Study Group Cantus Planus, Venice, 2014, July 28 - August 1, 2014* [accepted]
- 2014 Il rito parigino Duecentesco nei manoscritti di San Nicola di Bari. In: A. Bonsante – R. Pasquandrea, eds. *Celesti sirene - Musica e monachesimo dal Medioevo all'Ottocento Atti del secondo seminario internazionale (San Severo, 11-13 ottobre 2013)*. San Severo: Gerni Editori, 2014: 139-58
- 2009 (with V. Marangi) Rhythmic and Proportional Hidden or Actual Elements in Plainchant: Computerized Census and Integral Restoration of a Neglected Musical Repertoire [RAPHAEL project]. In: R. Dalmonte – F. Spampinato, eds. *Il 'nuovo' in musica e in musicologia: estetiche tecnologie linguaggi. Atti del convegno trento, 18-20 gennaio 2008*. Lucca: LIM, 2009: 247-52

### Book Reviews

- 2017 Deeming, H. and E.E. Leach. *Manuscripts and Medieval Song: Inscription, Performance, Context*. Cambridge University Press, 2015. *Early Music Performer*, 40 (2017): 31-3

- 2012 Scarcez, A. *L'Antiphonaire 12 A-B de Westmalle dans l'histoire du chant cistercien au XIII<sup>e</sup> siècle. Introduction historique, analyse, fac-similés, tableaux et index*. Turnhout: Brepols, 2011. *Revue de Musicologie* 98(1): 247-9
- 2007 Parmeggiani, C., ed. *Canto e Colore. I corali di San Domenico di Perugia nella Biblioteca comunale di Augusta (XIII - XIV)*. Perugia: Volumnia Editrice, 2006. *Rivista Italiana di Musicologia*, 2007, 42(1): 137-41
- 2006 Gabrielli, G. *Il canto fratto nei manoscritti della Fondazione Biblioteca S. Bernardino di Trento*. Provincia autonoma di Trento, 2005 (Patrimonio storico e artistico del Trentino, 28). *Rivista Italiana di Musicologia*, 2006, 41(2): 339-42

### **Collective Work**

- 2009 *Medioevo Musicale-Music in the Middle Ages*. Firenze: SISMEL. Vol. 10-11\*
- 2008 *Medioevo Musicale-Music in the Middle Ages*. Firenze: SISMEL. Vol. 9  
*Medioevo Latino. A Bibliographical Bulletin of European Culture from Boethius to Erasmus (VI<sup>th</sup> to XV<sup>th</sup> century)*. Firenze: SISMEL. Vol. 29
- 2007 *Medioevo Musicale-Music in the Middle Ages*. Firenze: SISMEL. Vol. 8  
*Medioevo Latino. A Bibliographical Bulletin of European Culture from Boethius to Erasmus (VI<sup>th</sup> to XV<sup>th</sup> century)*. Firenze: SISMEL. Vol. 28

\* *Medioevo Musicale* and *Medioevo Latino* are bibliographical bulletins that keep track of the most recent international publications in the areas of Medieval Music and Medieval Latinity. Collaborators are assigned journal series and book(s), and they check to see whether any new study on Medieval Music or Medieval Latinity is published. If so, collaborators write a description of the contents, list the manuscript(s) mentioned, and provide any additional relevant information. Collaborators do not write reviews, only descriptions of the contents of the new studies. Please feel free to ask for a list of the books/journals I scrutinized for *Medioevo Musicale* and *Medioevo Latino*.

### **Exhibition Catalogue**

- 2012 Ferreira, M.P., ed. *Harmonias do céu e da terra: a música nos manuscritos de Guimarães (séculos XII- XVII) = Harmonies of Heaven and Earth: the Music in the Manuscripts of Guimarães (12<sup>th</sup>-17<sup>th</sup> centuries)*. Guimarães - Museu de Alberto Sampaio: Greca Artes Gráfica, 2012

I prepared the codicological and paleographical descriptions of four musical fragments: P-G (Guimarães) Arquivo Municipal Alfredo Pimenta C 149, C 627, C 1370, C 1206.

### **Dictionary**

Antolini, B.M., ed. *Dizionario degli editori musicali italiani. Dalle origini alla metà del Settecento*. Pisa ETS (Dizionari, 2). My dictionary entries are co-authored with B.M Antolini: Arrivabene, De Gregori, Farri, Giunta, Guerra, Paganini, Sessa, Spira, Stagnino, Torresani [submitted in 2009, forthcoming in 2018].

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### **ONLINE PUBLICATIONS**

#### **Musical Databases**

- 2012– ‘Cantus Index’. Co-Founder and Chant Contributor (1750 chants) <http://cantusindex.org/>
- 2011– ‘Portuguese Early Music Database’. Development Coordinator with the additional tasks of data input and quality control for the plainchant sources <http://pemdatabase.eu/>. Information on the sources I indexed can be found at <http://pemdatabase.eu/contributors>
- 2013–16 ‘Chant Editing and Analysis Program’ (CEAP). University of Bristol. Contribution as Paleographical Consultant <https://neumes.org.uk/editor/auth/login>

2008 *Exultet* Database. Musical and Textual Contents. Hosted on the Website of the Center for Computer Assisted Research in the Humanities (CCARH) Stanford University  
<http://kern.ccarh.org/cgi-bin/ksbrowse?l=exultet>

2005 *Cantus Fractus* – RAPHAEL Project (Rhythmic and Proportional Hidden or Actual Elements in Plainchant). Contribution as chant indexer, data input and proofread  
[http://www.cantusfractus.org/raph\\_1/staff.htm](http://www.cantusfractus.org/raph_1/staff.htm)

### Collective Work

2017 Portuguese Early Music Database: Instructions for collaborators  
<http://pemdatabase.eu/instructions>

2015 Guide to Graduals Cantus Manuscript Database  
<http://cantus.uwaterloo.ca/sites/default/files/documents/7.%20Guide%20to%20Graduals.pdf>

### Forum

Collaboration with the ‘Old Hispanic Office Forum,’ where I wrote several posts on the paleography of Old Hispanic notation [http://w11.zetaboards.com/Old\\_Hispanic\\_Office/index/](http://w11.zetaboards.com/Old_Hispanic_Office/index/)

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### PAPERS AND PRESENTATIONS AT SEMINARS AND CONFERENCES

2017:

- The Neumes of the León Antiphoner: Written and Oral Transmission in Old Hispanic Chant. *2017 Annual Meeting of the American Musicological Society*. Rochester, 9-12/11 2017  
<http://www.ams-net.org/rochester/program.pdf>
- The Portuguese Early Music Database. *Interdisciplinary Conference on Iberian Manuscripts*. Universidade Nova de Lisboa, 19-21/10  
<https://iberianmanuscriptsconference.files.wordpress.com/2017/09/abstract22.pdf>
- Old Hispanic Neumes and the Music Encoding Initiative. *Workshop on SIMSSA XIII*. Art Gallery of Nova Scotia, Halifax, NS, Canada, 22/09/2017 <https://simssa.ca/workshops>
- Correction, erreur et variante: l'exemple du plain-chant médiéval (with O. Boudeau). *1<sup>st</sup> International French-Italian Symposium "Philology and Musicology"*. Saint-Guilhem-le-Désert, France, 22-27/05 <http://ccu.univ-montp3.fr/evenement/2016-2017/1er-congres-international-franco-italien-qui-dit-tradition-dit-faute>
- The Music of the León Antiphoner. *52<sup>nd</sup> International Congress on Medieval Studies*. Kalamazoo, 11-14/05 <https://wmich.edu/sites/default/files/attachments/u434/2017/medieval-congress-program-2017-for-web.pdf>
- Changes in Old Hispanic Notation in the Tenth and Eleventh Century, March 19-23, 2017, Tokyo. *International Musicological Society 20th Quinquennial Congress*. Presentation in the ‘Cantus Planus’ Study Session <http://ims2017-tokyo.org/Sessions%20and%20Abstracts/>

2016:

- A Gradual from Sens in Lisbon. *Encontro Nacional de Investigação em Música*. Aveiro (Portugal), 3-5/11 <http://www.spimusic.pt/wp-content/uploads/2014/07/Programa-ENIM-2016-2.pdf>
- Scribal Habits in the León Antiphoner. *XVIII Meeting of the IMS Study Group 'Cantus Planus'*. Dublin, 2–6/08
- ‘Invited paper’ Italian and French Elements in the Plainchant of the Basilica of St. Nicolas in Bari. *The Poetics of Christian Performance: Prayer, Liturgy, and Their Environments in East and West*. Center for the Study of Christianity and Institute for Advanced Studies, Hebrew University of Jerusalem, 19-22/06 <http://www.as.huji.ac.il/christianpoetics>
- Encoding Old Hispanic Neumes. *Music Encoding Conference*. McGill University, Montréal, 17-20/05

- The Early History of the León Antiphoner. *51<sup>st</sup> International Congress on Medieval Studies*. Kalamazoo, 12-15/05
  - A Taxonomy of León 8's Neumes *Old Hispanic Office Project Report*. University of Bristol, 26/04
  - 'Invited paper' The Dating and Early History of the León Antiphoner. *Plainsong & Medieval Music Society's Annual Study Day*. Newcastle, 09/04  
<http://plainsong.org.uk/events/previous-events/>
- 2015:
- 'Invited paper' Undecipherable Music: Cracking the Code of Old Hispanic Notation. Research seminar. University of Bristol, 27/10
  - Musical Cryptography: an Elitist Code for Visigothic Scribes. *Medieval and Renaissance Music Conference*. Brussels, 6–9/07
  - 'Invited paper' Liturgical Manuscripts as Royal Insignia: Monograms in the León Antiphonary. *Senses of Liturgy Conference*. University of Bristol, 21-22/05
  - Beyond Notation: Visigothic Musical Cryptography. *Old Hispanic Office Project Report*. University of Bristol, 21/04
- 2014:
- Um caso de escrita criptográfica musical no Antifonário de León. *III Simpósio Internacional de Música Ibero-Americana*. Queluz-Oeiras-Lisboa, 12-15/10
  - A Taxonomy of León 8's Notation. *XVII Meeting of the IMS Study Group 'Cantus Planus'*. Venice, 28/07-01/08
  - Towards a Taxonomy of the Old Hispanic Notations: The Chant Editing and Analysis Programme. *International Medieval Congress*. Leeds, 7-10/07
  - Reading Non-Pitch Readable Neumes: the Case of the León Antiphonary. *Medieval and Renaissance Music conference*. Birmingham, 3-6/07
  - 'Invited paper' Introducing the Palaeography of Old Hispanic Vertical Notation. *Plainsong and Medieval Music Society Annual Study Day*. British Library, 29/03  
<http://blogs.bl.uk/music/2014/03/plainsong-and-medieval-music-study-day-at-the-british-library.html>
  - Reading Non-Pitch Readable Notations: the Case of the Old Hispanic Neumes. *Religion, culture and imagination research cluster half-day conference*. Bristol University, 06/03
- 2013:
- 'Invited paper' Le prose nei manoscritti francesi della Basilica di San Nicola. *Secondo Seminario Internazionale 'Celesti Sirene'*. San Severo (FG), Italy, 11-13/10
  - 'Invited paper' Liturgy at Sainte-Chapelle of Bari: the Prosas and Other Paleographical Insights. *LVI<sup>e</sup> Colloque international d'Études Humanistes «Les Saintes-Chapelles du XIII<sup>e</sup> au XVIII<sup>e</sup> siècle»*. Centre d'Études Supérieures de la Renaissance - Université François-Rabelais, Tours, 26-28/06
- 2012:
- O manuscrito Iluminado 84 da Biblioteca Nacional: música e liturgia francesas em Portugal. *II Encontro Nacional de Investigação em Música / Second National Conference Of Music Research*. Castelo Branco, Portugal, November
  - Italian and French Elements in the Plainchant of the Basilica of St. Nicolas in Bari. *Cantus Planus Day – 19<sup>th</sup> Congress of the International Musicological Society*. Rome, July
  - 'Invited paper' The 'Portuguese Early Music' Database. *International Colloquium Musical Exchanges 1100-1650: The Circulation of Early Music in Europe and Overseas in Iberian and Iberian-Related Sources*. Lisbon, June
  - 'Invited paper' A Gradual from Sens (c. 1400) at the Biblioteca Nacional in Lisbon. *International Colloquium Musical Exchanges 1100-1650: The Circulation of Early Music in Europe and Overseas in Iberian and Iberian-Related Sources*. Lisbon, June

- The Graduale Fulltext Database: A New Online Tool for Studying Mass Sources. *47<sup>th</sup> International Congress on Medieval Studies*. Kalamazoo, May
- Os fragmentos de canto gregoriano português na base de dados 'Portuguese Early Music'. *I Encontro Ibero-Americano de Jovens Musicólogos*. Lisbon, February
- 2011:
  - Fragmentos de Pergaminho: Novas evidências no canto gregoriano português. *I Encontro Nacional De Investigação Em Música*. Porto, November
- 2010:
  - 'Invited paper' La Sainte-Chapelle de Bari: Liturgie et Musique. *Séminaire de recherche en musicologie - Section Saintes-Chapelles-Centre d'études supérieures de la Renaissance*. Tours, June
- 2008:
  - Il canto dell'Exultet nell'antica liturgia beneventana. *XV Convegno annuale della Società Italiana di Musicologia*. Bergamo, October
  - Il canto dell'Exultet nella liturgia beneventana e gli sviluppi della tradizione. *Sesto Incontro di Studio di Analitica / Sixth Conference of Musical Analysis*. Conservatory of Rimini, October
- 2007:
  - Il sito web, i materiali e gli strumenti di consultazione del Progetto RAPHAEL – Rhythmic and Proportional Hidden or Actual Elements in Plainchant: Computerized Census and Integral Restoration of a Neglected Musical Repertoire [RAPHAEL project] (with V. Marangi). *XIV Convegno annuale della Società Italiana di Musicologia*. University of Pescara, October
- 2006:
  - 'Invited paper' Considerazioni su alcuni Kyriali della Biblioteca Feininger. *Conference 'Il canto fratto in Italia'*. University of Lecce (Italy), October

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## TEACHING EXPERIENCE

### Course Convener

- 2015 University of Bristol, Department of Music: *Medieval Music Palaeography* (third-year and MA students)
- 2012 Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas: *Paleografia Musical – Idade Média* (MA and PhD students). Taught in Portuguese
- 2011 Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas: *Paleografia Musical – Idade Média* (MA students). Taught in Portuguese

### Course Co-Convener

- 01–02/2014 University of Bristol, Departments of Music: *Source Study, Palaeography and Editorial Practices* (MA seminars and lectures)

### Guest Lectures

- 05/2017 'Music Palaeography of Old Hispanic Manuscripts' Centre for the Study of the Sociology and Aesthetic of Music (CESEM), Lisbon
- 02/2017 'Having Fun with Plainchant in PEM' Centre for the Study of the Sociology and Aesthetic of Music (CESEM), Lisbon
- 10/2016 'Temáticas Aprofundadas – Planear e desenvolver uma investigação musicológica' – Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa (PhD seminar)
- 11/2015 'Opera Studies: Giuseppe Verdi' – University of Bristol (MA seminar)

- 10/2015 'Performance Studies in the Academy' – University of Bristol (MA seminar)  
04/2015 'Word and Music in Early European Notations' – University of Bristol  
(undergraduate seminar)

The above courses, apart from 'Word and Music', and the three guest lectures at CESEM included marking essays and/or exams.

### **Supervised Final Year Editing Project**

02–05/2016 One-to-one tutorials on modern techniques of editing early music with two third-year students. Method of teaching: fortnightly 30-minute tutorials (plus additional time when needed), University of Bristol.

### **Voluntary advisor to thesis writing at Master's level**

- 07/2017– Carla Crespo, 'O Kyrie nos manuscritos portugueses', Universidade Nova de Lisboa.  
01–04/2017 Zuelma Chaves, 'O Ofício de Defuntos – repertório musicado monódico, em fontes portuguesas, até c. 1700', Universidade Nova de Lisboa.

### **Voluntary advisor to thesis writing at Ph.D. level**

- 05/2017– Rui Araujo, 'Continuidades musicais entre as Cantigas de Santa Maria de Alfonso X e os vilancicos do Cancioneiro Musical do Palácio (MS-II-1335)', Universidade Nova de Lisboa.

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### **PUBLIC OUTREACH EVENTS**

- 10–13/05/2018 Co-organization of two sessions 'Medieval Iberian Cultural Identity: the Manuscript Record I–II' at the 53<sup>rd</sup> International Congress on Medieval Studies, Kalamazoo, USA (with Dr A. Miguelez)
- 19–21/10/2017 Co-organization of the 'Interdisciplinary Conference on Iberian Manuscripts' at the Universidade Nova, Lisbon (with Dr A. Miguelez)  
<https://iberianmanuscriptsconference.wordpress.com/>
- 04/05/2017 Organization of the Interdisciplinary Workshop 'Palaeography of Old Hispanic Manuscripts: Music, Text and Beyond'. CESEM, Lisbon  
<http://cesem.fcsh.unl.pt/en/event/palaeography-of-old-hispanic-manuscripts-music-text-and-beyond/>
- 01/2017 Organization of the Workshops: 'Indexing Polyphony in PEM' (10 January), led by Dr J.P. d'Alvarenga and Dr B. Nelson; and 'Having Fun with Plainchant in PEM' (08 February), led by E. De Luca and Z. Chaves. CESEM, Lisbon <http://cesem.fcsh.unl.pt/en/event/portuguese-early-music-database-tutorial-sessions/>
- 11/06/2016 Participation in the one-day symposium 'Chorusing' exploring the relationship of voice to transcription – of utterance and the written score. Delfina Foundation, London  
<http://delfinafoundation.com/whats-on/symposium-and-performance-chorusing/>
- 08/2015–03/2016 Co-organization of the 'Old Hispanic Composition Competition' and its Workshop held on 4 - 8 March 2016, The Music Department, Victoria Rooms; Lord Mayor's Chapel, Bristol; St Peter's College Oxford (with Dr E. Hornby and Dr K. Ihnat)  
<http://www.bristol.ac.uk/arts/research/oho-project/composition-competition/>
- 29/03/2015 Conversation on the palaeography of the Old Hispanic notation with the public of '5Hz' –an interactive exhibition that invites audiences to experience a new human language, by Artist Emma Smith at Arnolfini, Bristol <https://www.arnolfini.org.uk/whatson/5hz-events-day-7>



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**POSTERS**

- 2013 CANTUS Index: Building an Online Network of Chant Databases for Mass and Office (with J. Koláček and Dr D. Lacoste). *Medieval and Renaissance Music Conference*. Certaldo (Italy), July
- 2008 Le nuove tecnologie applicate alla musica: il sito web del progetto RAPHAEL sul canto fratto (with V. Marangi). *Il 'nuovo' in musica e in musicologia: estetiche tecnologie linguaggi*. University of Trento, January

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**LANGUAGES**

**Italian:** Native speaker

**English:** Completed course for English proficiency at College Green, Bristol (01-06/2015)

**Portuguese:** B2, Language Certificate from the Faculdade de Letras, Universidade de Lisboa, 2013

**French:** B2 (self-assessment)

**Spanish:** Reading B2 and listening B1 (self-assessment)

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**REFERENCES**

Manuel Pedro Ferreira

Professor of Musicology, President of CESEM

Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa

Avenida de Berna, 26 C; 1069-061 Lisbon, Portugal

E-mail: mpferreira@fcsh.unl.pt

Barbara Hagg-Huglo

Professor of Music (Musicology)

University of Maryland, College Park, MD 20742, USA

Fellow, Yale University, Institute of Sacred Music, 2017/18, USA

E-mail: hagg@umd.edu

Susan Rankin

Professor of Medieval Music, Director of Studies, Emmanuel College

Emmanuel College, Cambridge CB2 3AP, UK

E-mail: skr1000@cam.ac.uk

Debra Lacoste

Project Manager and CANTUS Principal Researcher; IMM Director and General Editor

University of Waterloo – Conrad Grebel University College

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E-mail: dlacoste@uwaterloo.ca

Claire Maître

Emeritus Director of Research

Institut de recherche et d'histoire des textes CNRS, UPR 841

40, avenue d'Iéna, 75116 Paris, France

E-mail: c.maitre@irht.cnrs.fr