

Lindsey Reymore

Curriculum Vitae
January 28, 2022

Postdoctoral Fellow
McGill University, Schulich School of Music
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EDUCATION

- PhD The Ohio State University. Music Theory;
advisors David Huron & Daniel Shanahan. 2020
- MMus The University of Texas at Austin. Oboe Performance;
instructor Rebecca Henderson. 2014
- BMus Vanderbilt University, *summa cum laude*. Oboe Performance;
instructor Jared Hauser. Minor in Philosophy. 2012

PROFESSIONAL APPOINTMENTS

- 2020– Postdoctoral Fellow, McGill University, Schulich School of Music; ACTOR project
(Analysis, Creation, and Teaching of ORchestration). Montréal, Québec, Canada
- 2014–2016 Artist Teacher of Musicianship, Vanderbilt University, The Blair School of Music.
Nashville, TN
- 2016 Oboe Instructor, Belmont University. Nashville, TN

PUBLICATIONS

- Accepted Reymore, L., Beauvais-Lacasse, E., Smith, B.K., & McAdams, S. Modeling noise-related
timbre semantic categories of orchestral instrument sounds with audio features, pitch
register, and instrument family. *Frontiers in Psychology*.
- In press Reymore, L. Variations in timbre qualia with register and dynamics in the oboe and
French horn. *Empirical Musicology Review*.
- 2021 Reymore, L. Characterizing prototypical musical instrument timbres with Timbre Trait
Profiles. *Musicae Scientiae*. <https://doi.org/10.1177/10298649211001523>

- 2021 Hansen, N.C. & Reymore, L. (Registered report). Articulatory motor planning and timbral idiosyncrasies as underlying mechanisms of instrument-specific absolute pitch in expert musicians. *PLOS ONE*. <https://doi.org/10.1371/journal.pone.0247136>
- 2020 Reymore, L. & Hansen, N.C. A Theory of Instrument-Specific Absolute Pitch. *Frontiers in Psychology*. 11:560877. <https://doi.org/10.3389/fpsyg.2020.560877>
- 2020 Reymore, L. & Huron, D. Mapping the cognitive linguistic dimensions of musical instrument timbre. *Psychomusicology*, 30(3), 124–144. <https://doi.org/10.1037/pmu0000263>
- 2020 Warrenburg, L., Reymore, L., & Shanahan, D. The communication of melancholy, grief, and fear in dance with and without music. *Human Technology*, 16(3), 283–309. <https://doi.org/10.17011/ht/urn.202011256766>

SUBMITTED ARTICLES

- Under review Reymore, L., Noble, J., Saitis, C., Traube, C., & Wallmark, Z. Timbre semantic associations vary both between and within instruments: An empirical study incorporating register and pitch height. *Music Perception*.
- In revision Reymore, L., & Lindsey, D. Color and tone color: Audio-visual crossmodal correspondences with musical instrument timbre. *Attention, Perception, & Psychophysics*.

CONFERENCE PROCEEDINGS

- 2021 Albrecht, J., Warrenburg, L., Reymore, L., & Shanahan, D. (Eds.). *Proceedings of Future Directions of Music Cognition*. Ohio State University Libraries. <https://doi.org/10.18061/FDMC.2021.0000>
- 2021 Reymore, L., Beauvais-Lacasse, E., Smith, B.K., & McAdams, S. Navigating noise: Modeling perceptual correlates of noise-related semantic timbre categories with audio features. *Proceedings of the 22nd International Society for Music Information Retrieval Conference*. <https://archives.ismir.net/ismir2021/paper/000069.pdf>
- 2020 Reymore, L. Timbre Trait Analysis: The semantics of instrumentation. In A. Zacharakis, C. Saitis, & K. Siedenbug (eds.), *Proceedings of the 2nd International Conference on Timbre (Timbre 2020)*. Online conference (Thessaloniki, Greece). pp. 38–41.
- 2018 Reymore, L. & Huron, D. Identifying the perceptual dimensions of musical instrument timbre. In R. Parncutt & S. Sattmann (eds.), *Proceedings of the 15th International*

Conference on Music Perception and Cognition. Graz, Austria: Centre for Systematic Musicology, University of Graz. pp. 372–377.

- 2018 Reymore, L. Musical affect and embodiment: Fear, threat, and danger in the music of *The Lord of the Rings*. In R. Parncutt & S. Sattmann (eds.), *Proceedings of the 15th International Conference on Music Perception and Cognition*. Graz, Austria: Centre for Systematic Musicology, University of Graz. pp. 378–383.

GRANTS & FELLOWSHIPS

- 2021 Principal Investigator, ACTOR Project Strategic Grant; “Interactions of timbre, genre, and form in popular music. \$8,000 CAD
- 2021 Collaborator, Schulich School of Music, McGill University Research Grant; “Investigating the effects of reed staple on oboe timbre,” PI: Jacqueline Leclair. \$2,200 CAD
- 2021–2025 Collaborator, Social Sciences and Humanities Research Council (SSHRC) Insight Grant; “Analyzing orchestration practice in ensemble music,” PI: Stephen McAdams. \$300,000 CAD
- 2021–2025 Collaborator, Fonds de recherche du Québec – Société et culture (FRQSC) Team Support Grant; “Analytical, perceptual and technological approaches to musical orchestration and its teaching,” PI: Robert Hasegawa. \$240,000 CAD
- 2018–2025 Collaborator, Social Sciences and Humanities Research Council (SSHRC) Partnership Grant; ACTOR (Analysis, Creation, and Teaching of ORchestration),” PI: Stephen McAdams. \$2,500,000 CAD
- 2019 Co-applicant, Ohio State Energy Partners Grant
Funding for the Music and Sciences Teaching and Research Colloquium Series (MASCATS). \$13,500 USD
- 2019 Co-applicant, Speaker Series/Workshop Proposal Grant, Center for Cognitive and Brain Sciences, Ohio State University.
Funding for the Music and Sciences Teaching and Research Colloquium Series (MASCATS). \$3,500 USD
- 2019 Travel Grant, Ohio State School of Music.
For conference travel based on excellence of submission. \$250 USD

- 2018, 2019 Center for Cognitive and Brain Sciences Summer Research Grant, Ohio State University. For innovative interdisciplinary research. \$11,000 USD
- 2017 Society for Music Perception and Cognition Student Travel Award. For conference travel based on excellence of submission. \$500 USD
- 2017 Delegate Outreach Grant, Council of Graduate Students, Ohio State University. Funding for School of Music event to communicate with graduate student constituents. \$200 USD
- 2016 University Fellowship, Ohio State University. Fellowship funding; given for academic merit and artistic achievement through a university-wide competition.
- 2012–2014 E. W. Doty Endowed Presidential Scholarship in Music, Butler School of Music, The University of Texas at Austin.
- 2012–2014 Butler Excellence Scholarship, Butler School of Music, The University of Texas at Austin.

AWARDS & HONORS

- 2020 Graduate Achievement Award, Ohio State University School of Music.
- 2019 Helmholtz Award for Achievement in Music Cognition, Ohio State University. Graduate student award for exceptional research.
- 2019 Hayes Graduate Research Forum, 1st place in the Arts, Ohio State University. Public speaking competition judged on quality of research, presentation, and ability to present to a general audience.
- 2018 Early Career Researcher Award, 1st place. European Society for the Cognitive Sciences in Music (ESCOM), International Conference on Music Perception and Cognition.
- 2018 Hayes Graduate Research Forum, 3rd place in the Arts, Ohio State University. Public speaking competition judged on quality of research, presentation, and ability to present to a general audience.
- 2016, 2010 Fischhoff Competition (Chamber music competition), Quarter-finalist.
- 2013 University of Texas at Austin Concerto Competition, Semi-finalist.

INVITED TALKS

- 2022 Guest lectures on timbre in music theory; 3 sections of Theory I. University of Delaware. February 23. Virtual
- 2021 “Semantics of Sound: Mapping the Language of Musical Timbre.” SAMBA (Science of Art, Music, and Brain Activity) research group, Arizona State University. September 28. Virtual
- 2021 “Multimodal emotion association in music and dance.” Affective Neuroscience and Psychophysiology (ANaP) Laboratory, University of Göttingen, Germany. July 19. Virtual
- 2021 “Color and tone color: Audio-visual cross-modal correspondences with musical instrument timbre.” The Perception-Cognition-Aesthetics research group, Queen Mary University of London, UK. March 2. Virtual
- 2019 “Timbre in the brain.” Center for Music in the Brain, Aarhus University & The Royal Academy of Music Aarhus/Aalborg. October 25. Aarhus, Denmark

CONFERENCE PRESENTATIONS

Reymore, L., & Leclair, J. Testing the effects of staple on oboe timbre.

2022 International Double Reed Society (July 26–30)

Reymore, L., Zeller, M., Van Handel, L. Duinker, B., Shea, N., White, C., Tatar, J., Roth, J., & Biamonte, N. Encoding and analyzing a new corpus of popular songs.

2022 Music Encoding Conference (May 19–22)

Reymore, L., Beauvais-Lacasse, E., Smith, B.K., & McAdams, S. “Navigating noise: Modeling perceptual correlates of noise-related semantic timbre categories with audio features.”

2021 International Society for Music Information Retrieval (November 9–12)

Reymore, L., & Leclair, J. “Taking it off the page: Interpretation and performance-driven analysis.”

2021 Dialogues: Analysis and Performance (October 7–9)

Reymore, L. “Characterizing prototypical musical instrument timbre with Timbre Trait Profiles.”

2021 International Conference on Music Perception and Cognition (July 28–31)

Reymore, L., Noble, J., Saitis, C., Traube, C., & Wallmark, Z. "Mapping the semantics of timbre across pitch registers."

2021 International Conference on Music Perception and Cognition (July 28–31)

Reymore, L. "A timbral-motivic analysis of Obermüller's *different forms of phosphorus* for solo English horn."

2021 Music Theory Midwest (June 10–13)

2021 Society for Music Theory (November 2–9)

Maillard, J., Traube, C., Reymore, L., & McAdams, S. "Orchestrational thinking and composer-performer relationships in the context of a collaborative creation process."

2021 NOVA Contemporary Music Meeting (May 5–7)

2021 CIRMMT-ACTOR Symposium on Orchestration Research (November 17)

Reymore, L. "Timbre semantics, orchestration, and musical analysis."

2021 Future Directions of Music Cognition, Columbus, OH (March 6–7)

2021 IRCAM Forum Workshop: Spatialization, Orchestration, Perception, Online (Montreal, Canada) (February 5)

2020 Music Theory Midwest (Summer)

Reymore, L. "A model of the cognitive linguistics of musical instrument timbre qualia."

2020 ACTOR Year 2 Workshop, plenary session (July 13)

Reymore, L. "Timbre Talk."

2020 ACTOR Year 2 Workshop, Timbre Semantics working group (July 16)

Reymore, L. "Shades of Sound, Subtle and Sublime—Theoretical implications of the color/tone-color metaphor."

2019 Society for Music Theory, Columbus, OH (November 8, poster)

2019 Music Theory Southeast, Elon, NC (March 29)

2019 Indiana University Annual Symposium for Research in Music, Bloomington, IN (February 8)

Reymore, L. & Lindsey, D. "Color and tone color: Audio-visual cross-modal correspondences with musical instrument timbre."

2019 Multimodality: Illusion, Performance, Experience. Aarhus, Denmark (October 24).

2019 Society for Music Perception and Cognition, New York, NY (August 5)

2019 Hayes Research Forum, Columbus, OH (March 1)

2018 Autumn Retreat for the Center for Cognitive and Brain Sciences, Mt. Sterling, OH (September 15)

Warrenburg, L., Reymore, L., & Shanahan, D. "Multimodal Emotion Associations in Music and Dance."

2019 Interdisciplinary Musicology: Embodiment in Music, Graz, Austria (September 27)
2019 Society for Music Perception and Cognition, New York, NY (August 7)

Reymore, L. & Hansen, N.C. "Case studies suggesting a role for timbral cues and motor imagery in instrument-specific absolute pitch."

2021 Future Directions of Music Cognition, Columbus, OH (March 6–7, poster)
2019 Society for Music Perception and Cognition, New York, NY (August 7, poster)
2019 International Symposium on Performance Science, Melbourne, Australia (July 19, poster)

Reymore, L. & Lindsey, D. "More than Metaphor: Mapping the Colors of Tone Color."

2019 36th annual Music Theory Forum at Florida State, Tallahassee, FL (January 19)

Reymore, L. & Huron, D. "Identifying the Perceptual Aspects of Musical Instrument Timbre."

2018 International Conference on Music Perception and Cognition, Graz, Austria (July 25, poster)
2018 Timbre 2018, Montreal, Canada (July 6)
2017 Interdisciplinary Methods Festival, Columbus, OH (July 21)

Hansen, N.C., Reymore, L., Orvek, D., & Huron, D. "Lontano effects: the affective connotations of offstage instrumentation in orchestral music."

2020 Brain, Cognition, Emotions, Music, Virtual (May 20–21)
2018 International Conference on Music Perception and Cognition, Graz, Austria (July 25)

Reymore, L. "Mode and Triad in 17th Century Germany: The Theory and Music of Johann Crüger."

2018 18th Biennial International Conference for Baroque Music, Cremona, Italy (July 13).
2018 Music Theory Society of New York State, New York, New York (April 15).

Reymore, L. "Musical expression and embodiment: Fear, threat, and danger in the music of *The Lord of the Rings*."

2018 International Conference on Music Perception and Cognition, Graz, Austria (July 26, poster)
2018 Hayes Research Forum, Columbus, OH (March 2)

Reymore, L. & Huron, D. "Does proper voice-leading sound better?"

2017 Society for Music Perception and Cognition, San Diego, California (August 2)

Léveillé-Gauvin, H., Reymore, L., Brinkman, A., Hansen, N.C., Karakurt, A. “Do flat-side harmonies and tempo predict emotion of lyrics in popular music?”

2017 Society for Music Perception and Cognition, San Diego, California (August 1)

Huron, D., Amarasinghe, Y., Bishop, S., Brinkman, A., Hansen, N.C., Harris, B., Lee, J. Léveillé-Gauvin, H., Nisula, K., Reed, A., Reymore, L., Shanahan, E., Trevor, C., Warrenburg, L. “Are there universal melodic tendencies? Testing 15 purported characteristics of melodic phrases.”

2017 Society for Music Perception and Cognition, San Diego, California (August 1, poster)

CAMPUS & DEPARTMENTAL TALKS

2021 Guest lecture on timbre semantics for seminar, “Timbre as a Form-Bearing Element in Music: Perceptual and Cognitive Issues,” Schulich School of Music, McGill University. October 4. Montreal, QC

2020 “The semantics of instrumentation: Music analysis with Timbre Trait Profiles.” McGill Association of Music Theorists (MAMuTH), Schulich School of Music, McGill University. November 19. Virtual

2020 Guest lecture on music cognition and timbre research for Research Methods course, Schulich School of Music, McGill University. November 10. Virtual

2019 Guest lecture on crossmodal associations for Sensation and Perception course, Psychology Department, Ohio State University. November 25. Columbus, OH

COURSES TAUGHT

**Instructor of record for all courses listed unless otherwise indicated.

McGill University

Timbre in Music Analysis (co-taught, Spring 2022)

The Ohio State University

Theory I (Fall 2017)

Theory II (Spring 2018)

Theory III (Fall 2018, Fall 2019)

Theory IV (Spring 2019, Spring 2020)

Aural Skills I (Fall 2017, Fall 2019)

Aural Skills II (Spring 2018, Spring 2020)

Aural Skills III (Fall 2018)
Aural Skills IV (Spring 2019)

Kent State University

Music Analysis (graduate course, Spring 2019, Summer 2020, Fall 2021)

Belmont University

Oboe Lessons for majors (Spring 2016)
Technique and Literature of the Oboe (Summer 2016)

Vanderbilt University

Precollege Musicianship I (Spring 2015)
Precollege Musicianship II (Fall 2016)
Precollege Musicianship III (Spring 2016)
Wind Ensemble and Orchestra—Rehearsal Assistant/Sectional Coach (Fall 2014–Spring 2016)

The University of Texas at Austin

Oboe Lessons for Non-majors (Fall 2012, Spring 2013, Fall 2013, Spring 2014)
Oboe Lessons for music education majors (Fall 2012, Spring 2013, Fall 2013, Spring 2014)

ADDITIONAL TEACHING EXPERIENCE

Fall 2020 & Spring 2021	Course design/instruction, Treasure Coast Youth Symphony virtual season
2012–2020	Private studio lessons in oboe, musicianship, and reed-making
2017–2020	Graduate Teaching Assistant (Music Theory), The Ohio State University, Columbus, OH
2017, 2019	Course design/instruction, Treasure Coast Youth Symphony Music Theory Intensive Workshops. Jensen Beach, FL
2018–2020	Yoga Instructor (RYT 200), Yoga Six, Columbus, OH
2016	Oboe Instructor, Summer Winds Band Camp at Belmont University. Nashville, TN
2012–2014	Graduate Teaching Assistant (Oboe), The University of Texas at Austin. Austin, TX
2013 & 2014	Oboe Instructor, Operation O.B.O.E & Bocal Majority Summer Camp. Austin, TX

ACADEMIC SERVICE

Professional

Reviewer for *Music Perception, Music & Science, Leonardo, College Music Symposium*

Society for Music Theory

Organizer/Interim Chair: Timbre & Orchestration Interest Group, 2021–present

IT/Networking Committee, Nov. 2021–present

Led conference yoga sessions, 2019 & 2021

ACTOR project (Analysis, Creation, and Teaching of ORchestration)

Executive Committee, 2020–present

Knowledge Mobilization Committee, 2020–present

Committee on Diversity and Inclusion, 2020–present

Conference Planning Co-chair, Future Directions in Music Cognition. Virtual through Ohio State University, 2021

Program committee, McGill Music Graduate Symposium, 2021

Conference Session Chair: 2nd International Conference on Timbre, 2020; IRCAM Forum, 2021

Volunteer, Society for Music Perception and Cognition conference, New York, NY. 2019

Society for Music Perception and Cognition, 2015 National Conference Planning Committee, Chair of the Kickoff Event Committee

University

Co-chair and Treasurer, Music and Sciences Colloquium and Teaching Series (MASCATS), Ohio State University. 2018–2020.

Council of Graduate Students, Ohio State University. 2016–2019.

Delegate for The School of Music, 2016–2018.

Grants Administration Committee, 2016–2019.

Ray Travel Award Committee, 2017–2019.

Health and Wellness Committee, 2018.

PERFORMANCE EXPERIENCE

2020

Multimedia Production Assistant, concert experience of *Prometheus: The Poem of Fire*,

Op. 60, Royal Concertgebouw Orchestra. Performances January 16, 17, & 19, 2020.
Amsterdam, The Netherlands.

Professional Ensembles

- 2016 The Murfreesboro Symphony Orchestra. Principal oboe, Murfreesboro, TN.
- 2015–2016 The Jackson Symphony Orchestra. Co-principal oboe, Jackson, TN.
- 2015 W.O. Smith Music School Faculty Orchestra. Principal oboe, Nashville, TN.
- 2013–2015 Austin Baroque Orchestra. Second oboe, Austin, TX.
 Historical performance ensemble; all performances on period instruments.

Additional performances with Atlanta Baroque Orchestra (Atlanta, GA), Music City Baroque (Nashville, TN), and The Academy Orchestra (Stuart, FL).

Festivals

- 2013 National Music Festival. Symphony Orchestra, Festival Chamber Players.
- 2010–2012 Hot Springs Festival. Symphony Orchestra, Festival Chamber Players.
- 2012 Eastern Music Festival. Eastern Symphony Orchestra.
- 2010 Banff Festival Orchestra and Opera Orchestra.
- 2009 Festival d'Aix en Provence.
 Chamber music residency; coachings with the members of the Berlin Philharmonic.
- 2009 Marrowstone Summer Music Festival. Fellowship Chamber Orchestra and Marrowstone Concert Orchestra.
- 2011 Baroque Performance Institute at Oberlin. Oberlin, OH.
- 2011 International Baroque Institute at Longy. Cambridge, MA.

Recordings

John Mackey's *Wine-Dark Sea: Symphony for Band*, The University of Texas Wind Ensemble: RR-137. 2016.

Angelo Casto e Bel, Gabriel Silva, tenor; The Academy Orchestra: AMR Digital (7776), 2010.

PROFESSIONAL DEVELOPMENT

- 2020 Research Computing Autumn School, WestGrid
- 2019 Recovery Is Spoken Here training, Higher Education Center for Alcohol and Drug Misuse Prevention & Collegiate Recovery Community, Ohio State University
- 2019 “Music theory pedagogy in the 21st century”
Led by Jennifer Snodgrass, Appalachian State University: Music Theory Southeast Graduate Student Workshop
- 2019 “Three Myths about Tonality”
Led by Megan Kaes Long, Oberlin College and Conservatory: workshop at Ohio State University
- 2019 Workshop on Rhythm in Pop Music
Led by Nicole Biamonte, McGill University: Indiana University Symposium Graduate Student Workshop
- 2018 “Engaging Students,” an unconference on Music Theory pedagogy. Columbus, OH
- 2018 “Accommodating Differences in the Classroom and Beyond”
Led by Jennifer Iverson, University of Chicago: Music Theory Society of New York State Graduate Student Workshop
- 2018 Diversity and Implicit Bias Awareness Training, Ohio State University
- 2017 REACH Suicide Prevention Training, Ohio State University.

SKILLS AND LANGUAGES

Statistics (including multivariate analysis, principal component analysis & factor analysis)
Programming (R, Bash/Humdrum, basic MATLAB)
Music notation software (Sibelius, Finale)

French (reading, intermediate aural comprehension, basic conversational)
Spanish (reading, intermediate aural comprehension, intermediate conversational)
German (reading)
Italian (reading)

MEMBERSHIPS AND AFFILIATIONS

Society for Music Theory

Society for Music Perception and Cognition

Society for Interdisciplinary Musicology

ACTOR Partnership (Analysis, Creation, and Teaching of Orchestration)

Pi Kappa Lambda, National Music Honor Society, Eta Iota Chapter

Sigma Alpha Iota, International Music Fraternity, Iota Phi Chapter