

LINDSEY REYMORE

Curriculum Vitae
November 6, 2019

PhD candidate, Music Theory
The Ohio State University
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EDUCATION

2020 (expected)	PhD	The Ohio State University. Music Theory; dissertation advisors David Huron & Daniel Shanahan. Defense April 2020.
2014	MMus	The University of Texas at Austin. Oboe Performance; instructor Rebecca Henderson.
2012	BMus	Vanderbilt University, <i>summa cum laude</i> . Oboe Performance; instructor Jared Hauser. Minor in Philosophy.

PROFESSIONAL APPOINTMENTS

2014–2016	Artist Teacher of Musicianship, Vanderbilt University, The Blair School of Music. Nashville, TN.
2016	Oboe Instructor, Belmont University. Nashville, TN.

PUBLICATIONS

Reymore, L. & Huron, D. (Under review). Mapping the cognitive linguistic dimensions of musical instrument timbre. *Psychomusicology*.

Reymore, L. (Under review). Shades of sound, subtle and sublime: Schoenberg's *Klangfarbenmelodie* and the occult. *Music Theory Online*.

Reymore, L. & Huron, D. (2018). 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.

Reymore, L. (2018). 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.

Manuscripts in Preparation

Reymore, L. (in preparation). Mode and triad in seventeenth-century Germany: The theory and music of Johann Crüger. Submission to *Indiana Theory Review* expected November 2019.

Reymore, L. and Hansen, N.C. (in preparation). A theory of instrument-specific absolute pitch. Submission to *Medical Hypotheses* expected November 2019.

Reymore, L. & Lindsey, D. (in preparation). Color and tone color: Audio-visual cross-modal correspondences with musical instrument timbre. Submission to *Cognitive Science* expected December 2019.

Reymore, L. & Huron, D. (in preparation). Timbre Trait Profiles: A cognitive-linguistic approach to instrument *qualia*. Submission expected January 2020.

Hansen, N.C., Reymore, L., Orvek, D., & Huron, D. (in preparation). “Lontano effects: the affective connotations of offstage instrumentation in orchestral music.” Submission to *Music Perception: An Interdisciplinary Journal* expected January 2020.

Reymore, L. (in preparation). The interaction of timbre *qualia* with pitch height and loudness. Submission expected Spring 2020.

Warrenburg, L., Reymore, L., & Shanahan, D. (in preparation). “Multimodal Emotion Associations in Music and Dance.” Submission expected Summer 2020.

Reymore, L. (in preparation). “Musical expression and embodiment: Fear, threat, and danger in the music of *The Lord of the Rings*.” Submission to *Music and the Moving Image* expected Summer 2020.

Reymore, L. (in preparation). The cross-modal vocabulary of timbre. Submission expected Fall 2020.

Reymore, L., Heard, M., Lee, Y., & Lindsey, D. (in preparation). Investigating the neural bases of cross-modal timbre vocabulary. Submission expected Fall 2020.

Reymore, L. (in preparation). Understanding musical structure through timbre semantics. Submission to *Music Theory Spectrum* expected Winter 2020.

AWARDS & HONORS

- 2019 Helmholtz Award for Achievement in Music Cognition, Ohio State University.
Graduate student award for exceptional research and accomplishments in music cognition.
- 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.
Awarded to a for a high-quality proceedings paper in the field of music 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), Quarter-finalist.
America's largest chamber music competition.
- 2013 University of Texas at Austin Concerto Competition, Semi-finalist.
- 2012 S.S. and I.M.F. Marsden Award in Music Scholarship, Blair School of Music, Vanderbilt University.
- 2012 Elliott and Alisa Newman Prize for excellence in woodwind performance, Blair School of Music, Vanderbilt University.
- 2011 Presser Undergraduate Award, The Presser Foundation and Vanderbilt University.
Awarded to an outstanding music major.

GRANTS & FELLOWSHIPS

- 2019 Ohio State Energy Partners Grant
Funding for the Music and Sciences Teaching and Research Colloquium Series (MASCATS).
- 2019 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).

- 2019 Travel Grant, Ohio State School of Music.
Support for conference travel.
- 2018, Center for Cognitive and Brain Sciences Summer Research Grant, Ohio State University.
2019 Awarded to support innovative interdisciplinary research in cognitive and brain sciences.
- 2017 Society for Music Perception and Cognition Student Travel Award.
Conference travel support based on excellence of submission.
- 2017 Delegate Outreach Grant, Council of Graduate Students, Ohio State University.
Funding for School of Music event to communicate with graduate student constituents.
- 2016 University Fellowship, Ohio State University.
Fellowship funding for one year; one of the highest-offered merit awards at OSU, 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.
- 2008–2012 Cornelius Vanderbilt Scholarship, Vanderbilt University.
Four years full tuition and one summer research stipend.
- 2008–2012 Anne Potter Wilson Scholarship, Blair School of Music, Vanderbilt University.

INVITED TALKS

“Timbre, the brain, and musical structure.” Center for Music in the Brain, Aarhus University & The Royal Academy of Music Aarhus/Aalborg. October 25, 2019. Aarhus, Denmark.

CONFERENCE PRESENTATIONS

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

November 7–10, 2019. Society for Music Theory, Columbus, OH. Poster.

March 29, 2019. Music Theory Southeast, Elon, NC. Paper.

February 8, 2019. Indiana University Annual Symposium for Research in Music, Bloomington, IN. Paper.

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

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

August 5, 2019. Society for Music Perception and Cognition, New York, NY. Paper.

March 1, 2019. Hayes Research Forum, Columbus, OH. Paper.

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

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

September 26–28, 2019. Interdisciplinary Musicology: Embodiment in Music, Graz, Austria. Paper.

August 7, 2019. Society for Music Perception and Cognition, New York, NY. Paper.

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

August 7, 2019. Society for Music Perception and Cognition, New York, NY. Poster.

July 19, 2019. International Symposium on Performance Science, Melbourne, Australia. Poster.

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

January 19, 2019. 36th annual Music Theory Forum at Florida State, Tallahassee, FL. Paper.

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

July 25, 2018. International Conference on Music Perception and Cognition, Graz, Austria. Poster/proceedings article. Winner of the Early Career Researcher Award from the European Society for the Cognitive Sciences of Music (ESCOM), 1st prize.

July 6, 2018. Timbre 2018, Montreal, Canada. Paper.

July 21, 2017. Interdisciplinary Methods Festival, Columbus, OH. Paper.

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

July 25, 2018. International Conference on Music Perception and Cognition, Graz, Austria. Paper.

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

July 13, 2018. 18th Biennial International Conference for Baroque Music, Cremona, Italy. Paper.

April 15, 2018. Music Theory Society of New York State, New York, New York. Paper.

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

July 26, 2018. International Conference on Music Perception and Cognition, Graz, Austria. Poster/proceedings article.

March 2, 2018. Hayes Research Forum, Columbus, OH. Paper.

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

August 2, 2017. Society for Music Perception and Cognition, San Diego, California. Paper.

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?”

August 1, 2017. Society for Music Perception and Cognition, San Diego, California. Paper.

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.”

August 1, 2017. Society for Music Perception and Cognition, San Diego, California. Poster.

PERFORMANCE EXPERIENCE

2019–2020 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
Woodwind Quintet.
- 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.

ADDITIONAL TEACHING EXPERIENCE

- 2017–present Graduate Teaching Assistant, The Ohio State University, Columbus, OH.
- 2019 Adjunct Instructor, Kent State University, Kent, OH.
- 2012–present Private studio lessons in oboe, musicianship, and reed-making.
- 2017, 2019 Course Design and Instruction, Treasure Coast Youth Symphony Music Theory
Intensive Workshop. Jensen Beach, FL.
- 2016 Oboe Instructor, Summer Winds Band Camp at Belmont University. Nashville, TN.

2012–2014 Teaching Assistant (Oboe), The University of Texas at Austin. Austin, TX.

2013 & 2014 Oboe Instructor, Operation O.B.O.E and Bocal Majority Summer Camp. Austin, TX.

COURSES TAUGHT

Instructor of record for all courses listed unless otherwise indicated.

The Ohio State University

Theory I (Fall 2017)
 Theory II (Spring 2018)
 Theory III (Fall 2018, Fall 2019)
 Theory IV (Spring 2019)

Aural Skills I (Fall 2017, Fall 2019)
 Aural Skills II (Spring 2018)
 Aural Skills III (Fall 2018)
 Aural Skills IV (Spring 2019)

Kent State University

Music Analysis (graduate course, Spring 2019)

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)

ACADEMIC SERVICE

Professional

Conference Planning Co-chair, Future Directions in Music Cognition. To be hosted at Ohio State University, May 11–15, 2020.

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

Reviewer for *Leonardo*, MIT Press Journals. 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–present.

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

Delegate for The School of Music, 2016–2018.

Grants Administration Committee, 2016–present.

Ray Travel Award Committee, 2017–present.

Health and Wellness Committee, 2018.

PROFESSIONAL DEVELOPMENT

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 components analysis, machine learning)

Programming (R, Xcode, SPSS, Bash)

Music notation software (Sibelius)

Spanish (conversational, reading)

German (reading)

Italian (reading)

MEMBERSHIPS AND AFFILIATIONS

ACTOR project (Analysis, Creation, and Teaching of Orchestration). International research partnership for the study of timbre and orchestration.

Society for Music Theory.

Society for Music Perception and Cognition.

European Society for the Cognitive Sciences of Music.

College Music Society.

Cognitive Science Society.

Center for Cognitive and Brain Sciences, Ohio State.

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

Sigma Alpha Iota, International Music Fraternity, Iota Phi Chapter.

2011–2012, Programs Chair

2009–2010, Fraternity Education Chair