

Lindsey Reymore

Curriculum Vitae

June 9, 2026

Assistant Professor
School of Music, Dance and Theatre
50 E Gammage Pkwy
Tempe, AZ 85281

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Education

- PhD The Ohio State University. Music Theory and Cognition;
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

- 2022– Assistant Professor of Music Theory, School of Music, Dance and Theatre, Herberger Institute
for Design and the Arts, Arizona State University. Tempe, AZ
- 2020–2022 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

Research

Publications

- In press Rosner, J., Reymore, L., & McAdams, S. How sweet the sound? Understanding musical
sweetness. *Music Perception: An Interdisciplinary Journal*.
- In press Reymore, L., Nestorova, T., Soden, K., & Marchand Knight, J. Timbre semantics of the singing
voice. *Music Perception: An Interdisciplinary Journal*.
- 2026 Reymore, L. “Computational approaches to instrumentation analysis with Timbre Trait Profiles,”
book chapter in *The Oxford Handbook of Orchestration Studies*.
- 2025 Shea, N., Reymore, L., White, C. W., Duinker, B., VanHandel, L., Zeller, M., & Biamonte, N.
(2025). Response to Trevor de Clercq (2025). *Music Theory Online*, 31(4).
<https://doi.org/10.30535/mto.31.4.10>

- 2025 Reymore, L., & Lindsey, D. Color and tone color: Audiovisual crossmodal correspondences with musical instrument timbre. *Frontiers in Psychology*, 15. <https://doi.org/10.3389/fpsyg.2024.1520131>
- 2024 Reymore, L. An interdisciplinary analysis of “ringtone” by 100 geos. *Music and Science*. <https://doi.org/10.1177/20592043241288333>
- 2024 Hansen, N.C., & Reymore, L. Timbral cues underlie instrument-specific absolute pitch in expert oboists. *PLOS ONE*. <https://doi.org/10.1371/journal.pone.0306974>
- 2024 Shea, N., Reymore L., White, C.W., Duinker, B., VanHandel, L., Zeller, M., & Biamonte, N. Diversity in music corpus studies. *Music Theory Online*. <https://doi.org/10.30535/mto.30.1.0>
*Awarded 2025 Outstanding Publication from the Society for Music Theory
- 2023 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: An Interdisciplinary Journal*. <https://doi.org/10.1525/mp.2023.40.3.253>
- 2023 Reymore, L. Variations in timbre qualia with register and dynamics in the oboe and French horn. *Empirical Musicology Review*, 16(2), 231–275. <https://doi.org/10.18061/emr.v16i2.8005>
- 2022 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*. 13:796422. <https://doi.org/10.3389/fpsyg.2022.796422>
- 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. Using auditory imagery tasks to map the cognitive linguistic dimensions of musical instrument timbre qualia. *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>

Conference Proceedings

- Accepted Chasle Cauchy, T., Tailleur, M., Reymore, L., Roche, F., & Lagrange, M. Predicting Timbre Traits for interpretable assessment of musical sound synthesizers. *Proceedings of the 23rd Sound and Music Computing Conference*.
- 2023 Reymore, L. Timbre as a (de)constructing force in 1000 geos. *Proceedings of the 3rd International Conference on Timbre (Timbre 2023)*. Thessaloniki, Greece. https://drive.google.com/file/d/14AWI_ZL3LunXhO9DEmGznPAXnpYTKQhm/view

- 2023 Reymore, L., Duinker, B., Zeller, M., VanHandel, L., Shea, N., White, C.W., Tatar, J., Roth, J., and Biamonte, N. “Encoding and Analyzing the Timbre in Popular Song (TiPS) Corpus,” in 2022 Proceedings of the Music Encoding Conference, ed. Ai Lynn Ang, Jennifer Bain, and David Weigl, 139–144. Humanities Commons. Halifax, Canada.
- 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. Siedenbueg (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

- 2024 Principal Investigator, Institute of Social Sciences Research Internal Seed Grant; “Cross-linguistic approaches to mapping cognitive representations of timbre,” \$8,000 USD
- 2023 Principal Investigator, HIRBI Internal Research Grant; “MILES: Music Immersive Learning ExperienceS.” \$10,000 USD plus matched funding from Meteor Studio
- 2021 Principal Investigator, ACTOR Project Strategic Grant; “Interactions of timbre, genre, and form in popular music.” \$5900 USD (\$8,000 CAD)
- 2019 Co-PI, Ohio State Energy Partners Grant
Funding for the Music and Sciences Teaching and Research Colloquium Series (MASCATS). \$13,500 USD
- 2019 Co-PI, 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

2018, 2019 Center for Cognitive and Brain Sciences Summer Research Grant, Ohio State University. For innovative interdisciplinary research. \$11,000 USD

As Co-applicant

2026–2032 Co-applicant, Social Sciences and Humanities Research Council (SSHRC) Partnership Grant; “TONE: Timbre and Orchestration Network,” PI: Stephen McAdams. \$1,844,050 USD (\$2,500,000 CAD)

2024 Collaborator, Danish Ministry of Culture; “PLAY: Timbral Diversification for Personalised Learning in Aural Skills Pedagogy” \$131,057 USD (DKK 883,008)

2023–2026 Co-applicant, Social Sciences and Humanities Research Council (SSHRC) Insight Grant; “Interactions of Timbre, Genre, and Form in Popular Music,” PI: Nicole Biamonte. \$115,806 USD (\$157,000 CAD)

2021–2025 Co-applicant, 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. \$236,038 USD (\$320,000 CAD)

2021 Co-applicant, Schulich School of Music, McGill University Research Grant; “Investigating the effects of reed staple on oboe timbre,” PI: Jacqueline Leclair. \$1,622 USD (\$2,200 CAD)

As Collaborator

2021–2025 Collaborator, Social Sciences and Humanities Research Council (SSHRC) Insight Grant; “Analyzing orchestration practice in ensemble music,” PI: Stephen McAdams. \$221,286 USD (\$300,000 CAD)

2018–2025 Collaborator, Social Sciences and Humanities Research Council (SSHRC) Partnership Grant; ACTOR (Analysis, Creation, and Teaching of ORchestration),” PI: Stephen McAdams. \$1,844,050 USD (\$2,500,000 CAD)

Invited Talks (External)

Campus Visits

2025 Guest lecture. “Theorizing Timbre.” Aalborg University. October 6. Aalborg, Denmark.

2025 CORE Workshop with the Talea Ensemble. Session leader, Timbre Semantics. University of California San Diego, San Diego, CA

2025 School of Music Colloquium. “Timbre: From sound to meaning.” University of Iowa. February 28. Iowa City, IA.

2025 Music Theory Lecture Series and guest teaching. “Timbre: From sound to meaning.” February 12–15. Christopher Newport University. Newport News, VA.

- 2024 Residency, Distinguished Lecturers in Music Theory. Including research talk, “Engaging timbre in the Music Theory core curriculum.” Michigan State University. November 17–21. East Lansing, MI.
- 2023 Music Theory and Cognition Colloquium. “Inquiries, Tools, and Methods in Contemporary Timbre Research.” Northwestern University. October 19. Evanston, IL.
- 2023 Music Colloquium Series. “Inquiries, Tools, and Methods in Contemporary Timbre Research.” University of British Columbia. October 6. Vancouver, BC, Canada.
- 2023 Invited panelist, concluding session of the 3rd International Conference on Timbre. July 12. Thessaloniki, Greece.
- 2019 “Timbre in the brain.” Center for Music in the Brain, Aarhus University & The Royal Academy of Music Aarhus/Aalborg. October 25. Aarhus, Denmark
- Virtual
- 2025 Cognitive Ethnomusicology Interest Group of the Society for Ethnomusicology. Presentation and discussion of upcoming co-authored book project on David Huron’s empirical methodology. August 11. Virtual.
- 2025 Cognitive Ethnomusicology Interest Group of the Society for Ethnomusicology. “Theorizing timbre.” April 11. Virtual.
- 2025 Music Cognition Colloquium. “Theorizing timbre.” University of Western Ontario. April 9. Virtual (London, Canada).
- 2024 Research talk, Music Cognition (graduate seminar). “Instrument-specific Absolute Pitch.” University of Toronto. October 1. Virtual (Toronto, Canada)
- 2024 Research talk, Music Cognition (undergraduate course). “Timbre semantics: Approaching meaning through language.” Oberlin College and Conservatory. April 19. Virtual (Oberlin, OH)
- 2024 Research talk, Techniques d'analyse (undergraduate course). “Analyzing timbre in popular music.” University of Moncton. March 25. Virtual (New Brunswick, Canada)
- 2024 Musicology Colloquium. “Timbre semantics: Approaching meaning through language.” University of Montreal. April 12. Virtual (Montreal, Canada)
- 2022 Guest lectures on timbre; 3 sections of Theory I. University of Delaware. February 23. Virtual (Newark, DE)
- 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 (Tempe, AZ)
- 2021 “Multimodal emotion association in music and dance.” Affective Neuroscience and Psychophysiology (ANaP) Laboratory, University of Göttingen. July 19. Virtual (Göttingen, Germany)
- 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 (London, UK)

Conference Presentations

Reymore, L., Bergeron-Dumaine, H., & Rosner, J. Panel: Integrating timbre into the undergraduate Music Theory curriculum.

2026 Society for Music Theory, Milwaukee, WI (November 5–9)

Hansen, N.C., & Reymore, L. Instrument-specific absolute pitch: mechanisms and prevalence across musical specializations.

2026 Society for Music Perception and Cognition, Evanston, IL (July 22–24)

McCartney Adesso, K., & Reymore, L. Mapping crossmodal correspondences with standard and extended vocal techniques.

2026 Society for Music Perception and Cognition, Evanston, IL (July 22–24, poster)

Reymore, L. Timbre in the undergraduate Music Theory core curriculum.

2026 Pedagogy into Practice, Vancouver, BC, Canada (May 31–June 2)

Reymore, L. Timbre: From sound to meaning.

2026 Cognitive Science Conclave, University of Arizona, Tucson, AZ (April 25)

Reymore, L. Towards an interdisciplinary framework for strategic communication about sound, timbre, and orchestration.

2026 Rocky Mountain Society for Music Theory, Tucson, AZ (March 27–28)

2026 4th International Conference on Timbre (Timbre 2026), Montreal, QC, Canada (July 2–4)

Reymore, L., Biamonte, N., Duinker, B., Roth, J., Shea, N., Tatar, J., VanHandel, L., White, C.W., Zeller, M. Analyzing timbre and texture in a multi-genre popular music corpus.

2025 Third International Conference on Computational and Cognitive Musicology, Aalborg, Denmark (October 8–10)

Reymore, L. MILES: Music Immersive Learning Experiences.

2024 ACTOR Y6 Workshop, Vancouver, Canada (July 15)

Reymore, L. Timbre as a (de)constructing force in *1000 gecs*.

2024 Society for Music Theory, Jacksonville, FL (November 7–10)

2023 3rd International Conference on Timbre (Timbre 2023), Thessaloniki, Greece (July 10–12)

Reymore, L., Nestorova, T., Soden, K., & Marchand-Knight, J. Timbre semantics of the singing voice.

2024 Society for Music Perception and Cognition, Banff, Canada (July 25–27)

2023 3rd International Conference on Timbre (Timbre 2023), Thessaloniki, Greece (July 10–12)

Reymore L., Shea, N., White, C.W., Duinker, B., VanHandel, L., Zeller, M., Biamonte, N. Diversity in music corpus studies.

2022 Society for Music Theory, Music Cognition Interest Group, New Orleans, LA
(November 10–13)

Hansen, N.C., & Reymore, L. Causal evidence for timbral underpinnings of instrument-specific absolute pitch in expert oboists.

2022 Society for Music Perception and Cognition, Portland, OR (August 4–7)

Reymore, L., & Leclair, J. Interaction effects of staple type, register, and performer on oboe timbre.

2022 International Double Reed Society, Denver, CO (July 26–30)

2022 Society for Music Perception and Cognition, Portland, OR (August 4–7)

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

2022 Music Encoding Conference, Halifax, Nova Scotia, Canada (May 20, poster)

2022 Le son du futur/Le futur du son, Centre for Interdisciplinary Research in Music Media and Technology, Montreal, Canada (May 26, poster)

2022 ACTOR Year 4 Workshop, Calgary, Canada (July 9)

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, virtual (November 9–12)

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

2021 Dialogues: Analysis and Performance, Toronto, Canada/virtual (October 7–9)

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

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

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

2021 Music Theory Midwest, virtual (June 10–13)

2021 Society for Music Theory, virtual (November 2–9)

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

2021 NOVA Contemporary Music Meeting, Lisbon, Portugal/virtual (May 5–7)

2021 CIRMMT-ACTOR Symposium, Montreal, Canada (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 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)

Teaching

Courses

Arizona State University

Undergraduate

Theory II

Theory III

Form and Analysis I

Introduction to Music Cognition

Graduate

Timbre & Orchestration in Music Analysis

Music & the Mind

Analytical Techniques

Research Methods in Music Theory & Cognition

Advanced Semantics: Language, Experience, and AI (co-taught with Linguistics)

Invited Workshops, Lectures, and Panels

- 2026 Research Retreat in Memory of David Huron (co-taught with Daniel Shanahan and Joshua Albrecht). Evanston, IL
- 2025 Workshop, “Orchestrational Narrativity: Engaging Form through Timbre.” Royal Academy of Music in Aarhus. Aarhus, Denmark
- 2025 Guest lecture on timbre for Theory 2. Royal Academy of Music, Aarhus, Denmark
- 2025 Guest lecture on corpus studies for Empirical Methodology. Aalborg University, Aalborg, Denmark
- 2025 Timbre and Orchestration in Popular Song (TOPS), Conference Workshop (co-taught with Nicole Biamonte), McGill University, QC, Canada
- 2025 Guest lecture on timbre for graduate seminar, Timbre Analysis. The Ohio State University, virtual
- 2025 Guest lecture on timbre for undergraduate Music Cognition course. Carleton College, virtual
- 2025 Guest lecture on timbre for Theory 2. Christopher Newport University, Newport News, VA
- 2024 Musicology Colloquium, “Timbre semantics: Approaching meaning through language,” Arizona State University, Tempe, AZ
- 2023 ACTOR Training and Mentoring Panel, “Designing and Delivering Effective Research and Research-Creation Presentations,” virtual
- 2023 Timbre and Orchestration Summer School, Timbre Semantics Workshop (co-taught with Zachary Wallmark), Thessaloniki, Greece
- 2023 Guest lecture on timbre and pop music for course, “Popular Music Analysis,” School of Music, Dance and Theatre, Arizona State University (Downtown Campus), Phoenix, AZ
- 2023 Guest lecture on timbre for seminar, “Analysis of 21st-century Music and Sound Art,” School of Music, Dance and Theatre, Arizona State University, Tempe, AZ
- 2022 ACTOR Training and Mentoring Panel, CV and Cover Letter Workshop. Virtual
- 2022 Guest lecture on timbre for seminar, “Analytical Techniques,” School of Music, Dance and Theatre, Arizona State University. Tempe, AZ
- 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

Service

Professional

2024–2026 Conference Steering Committee, 4th International Conference on Timbre (Timbre 2026). Montreal, QC, Canada, 2026

2023–2024 Program Co-Chair, Conference of the Society for Music Perception and Cognition. Banff, AB, Canada, 2023

2021–2024 Founder and co-chair, Society for Music Theory Timbre & Orchestration Interest Group

2022–2025 Co-chair, International Timbre Semantics Working Group

2020–2021 Conference Planning Co-chair, Future Directions in Music Cognition. Virtual through Ohio State University

Committees

2026 Committee Member, Outstanding Publication Award, Society for Music Theory

2026 Reviewer, Society for Music Perception and Cognition

2026 Student Award Committee, Rocky Mountain Society for Music Theory

2026 Reviewer, Rocky Mountain Society for Music Theory

2025 Reviewer, International Conference on Music Perception and Cognition

2024 Reviewer, International Conference on Music Perception and Cognition

2021–present IT/Networking Committee, Society for Music Theory

2022–2025 Teaching and Mentoring Committee, ACTOR Partnership Grant

2023 Reviewer, 3rd International Conference on Timbre

2023 Reviewer, Rocky Mountain Society for Music Theory

2020–2022 Executive Committee, ACTOR Partnership

2020–2022 Knowledge Mobilization Committee, ACTOR Partnership

2020–2022 Committee on Diversity and Inclusion, ACTOR Partnership

2021 Program committee, McGill University Music Graduate Symposium

Reviewing

Scientific Reports (Nature)
Transactions on Audio, Speech, and Language Processing
Routledge
Music Perception
Musicae Scientiae
Music & Science
Leonardo
College Music Symposium
Journal of New Music Research

Session Chairing

Society for Music Perception and Cognition, 2024

3rd International Conference on Timbre, 2023
Society for Music Theory, 2023
IRCAM Forum, 2021
2nd International Conference on Timbre, 2020

Arizona State University

2026	Herberger Research Council
2025–26	Herberger Institute Dean’s Think Tank
2025–	School of Music, Dance and Theatre Recruitment Committee
2024–25	Search committee, Assistant Professor, Oboe
2024	Search committee, Clinical Assistant Professor of Music Therapy
2023	Search committee, Visiting Assistant Professor of Music Theory
2023	Judge, Mykytyn Competition (composition)