

Lindsey Reymore

Curriculum Vitae
July 29, 2024

Assistant Professor
School of Music, Dance and Theatre
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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

- 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 revision Reymore, L. An interdisciplinary analysis of “ringtone” by *100 geecs*. *Music and Science*.
- In press Hansen, N.C., & Reymore, L. Timbral cues underlie instrument-specific absolute pitch in
 expert oboists. *PLOS ONE*.

- In press Reymore, L. "Computational approaches to instrumentation analysis with Timbre Trait Profiles," book chapter in *The Oxford Handbook of Orchestration Studies*.
- 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>
- 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*. <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. 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>

CONFERENCE PROCEEDINGS

- 2023 Reymore, L. Timbre as a (de)constructing force in 1000 geecs. *Proceedings of the 3^d International Conference on Timbre (Timbre 2023)*. Thessaloniki, Greece.
https://drive.google.com/file/d/14AWI_ZL3LunXhO9DEmGznPAXnpYTKOhm/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. Siedenburg (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

- 2023 Principal Investigator, HIRBI Internal Research Grant; "MILES: Music Immersive Learning ExperienceS." \$10,000 USD
- 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. \$157,000 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 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. \$320,000 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
- 2021 Principal Investigator, ACTOR Project Strategic Grant; “Interactions of timbre, genre, and form in popular music.” \$8,000 CAD
- 2021 Co-applicant, Schulich School of Music, McGill University Research Grant; “Investigating the effects of reed staple on oboe timbre,” PI: Jacqueline Leclair. \$2,200 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
- 2018, 2019 Center for Cognitive and Brain Sciences Summer Research Grant, Ohio State University. For innovative interdisciplinary research. \$11,000 USD

INVITED TALKS (EXTERNAL)

CAMPUS VISITS

- 2025 School of Music Colloquium. University of Iowa. February 28. Iowa City, IA.
- 2025 Music Theory Lecture Series. Christopher Newport University. Newport News, VA.
- 2024 Residency, Distinguished Lecturers in Music Theory. 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

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. MILES: Music Immersive Learning ExperienceS.

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

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

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. "Orchestrational 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 TAUGHT

Arizona State University

Theory II (Spring 2023, Spring 2024)

Theory III (Fall 2022)

Intermediate Form & Analysis (Fall 2022, Fall 2024)

Timbre & Orchestration in Music Analysis (graduate seminar, Spring 2023)

Introduction to Music Cognition (Fall 2024)

Music & the Mind (graduate seminar, Fall 2023)

Analytical Techniques (graduate seminar, Fall 2023)

Research Methods in Music Theory & Cognition (graduate seminar, Spring 2024)

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)

LECTURES AND PANELS

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| 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 21 st -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

Leadership

- 2024–2025 Co-chair, Accessibility through Technology, International Conference for Music Perception and Cognition. São Paulo, 2024
Largest international conference on music cognition, bringing together societies from Europe, Asia, and North America; widely interdisciplinary (e.g., psychology, neuroscience, music theory/musicology, music therapy)
- 2023–2024 Program Co-Chair, Conference of the Society for Music Perception and Cognition. Banff, AB, Canada, 2023
Largest North American conference on music cognition; widely interdisciplinary
- 2021–present Founder and co-chair, Society for Music Theory Timbre & Orchestration Interest Group
Started first timbre-focused working group for the largest North American music theory conference; organize annual meeting sessions, including presentations and workshops
- 2022–present Co-chair, ACTOR Partnership Timbre Semantics Working Group
Organize and lead group’s Zoom sessions (4x/year) plus sessions at the annual international ACTOR workshop
- 2020–2021 Conference Planning Co-chair, Future Directions in Music Cognition. Virtual through Ohio State University

Committees

- 2021–present IT/Networking Committee, Society for Music Theory
- 2022–present Teaching and Mentoring Committee, ACTOR Partnership Grant
- 2023 Program committee, 3rd International Conference on Timbre
- 2023 Program committee, 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

Routledge
Music Perception
Musicae Scientiae
Music & Science
Leonardo
College Music Symposium

Conference Volunteer Work

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

Led conference yoga sessions, 2019 & 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