

Lauren Fink

Postdoctoral Researcher | [Department of Music](#) | Max Planck Institute for Empirical Aesthetics
Affiliate | [Center for Language, Music, & Emotion](#) | New York University, Max Planck Institute

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Curriculum Vitae – Dec. 2020

1. EDUCATION AND DEGREES

- 2014 - 2019 Ph.D. in Neuroscience, University of California, Davis (UCD), CA, USA
2013 - 2014 M.Phil. in Music Studies (Music & Science), University of Cambridge, England, UK
2009 - 2013 B.M. in Percussion Performance (major) and Psychology (minor), University of Cincinnati College Conservatory of Music, Ohio, USA, *summa cum laude*

2. RESEARCH CAREER

- 01/2020 – **Wissenschaftliche Mitarbeiterin** (Postdoctoral Researcher) in the Music Department, Max Planck Institute for Empirical Aesthetics.
- 09/2015 – 10/2019 **Researcher** in the Janata Lab, Center for Mind & Brain, at the University of California, Davis, for the research projects: 1) “Predicting sensorimotor synchronization and attention to music using a linear oscillator model, eye-tracking, and electroencephalography,” and 2) “Fostering Empathy and Improving Focus Through the Groove Enhancement Machine: Facilitating Sensorimotor Coordination and Cooperation Among Groups of Individuals,” supervised by Prof. Dr. Petr Janata, funded by *The University of California Music Experience Research Community Initiative* and the *National Academies Keck Futures Initiative*.
- 08/2017 **Gastforscher** (Guest Researcher) in the Max-Planck-Institute for Empirical Aesthetics, Frankfurt, Germany, for the project: “Comparing Pupil Labs and SMI mobile eye-tracking glasses in the concert hall,” directed by Dr. Elke Lange.
- 08/2016 **Visiting Researcher** in the Swartz Center for Computational Neuroscience at the University of California, San Diego, for the project: “Simultaneous eye-tracking and electroencephalography during an auditory deviance detection task,” supervised by Dr. John Iversen.
- 07/2016 – 08/2016 **Visiting Researcher** in the Center for Computer Research in Music and Acoustics, Stanford University, for the project: “Fostering Empathy and Improving Focus Through the Groove Enhancement Machine: Facilitating Sensorimotor Coordination and Cooperation Among Groups of Individuals,” directed by Prof. Dr. Petr Janata and Prof. Dr. Jonathan Berger, funded by the *National Academies Keck Futures Initiative*.

- 03/2015 – 06/2015 **Visiting Researcher** in the Geng Lab, Center for Mind & Brain, University of California, Davis, for the research project: “Characterization of eyeblinks and pupil diameter during an auditory deviance detection task,” directed by Prof. Dr. Joy Geng.
- 01/2015 – 03/2015 **Visiting Researcher** in the Dynamic Memory Lab, Center for Neuroscience, University of California, Davis, for the research project: “Goal relevance in temporal contexts: the role of the fronto-striatal-hippocampal circuit,” supervised by Prof. Dr. Charan Ranganath and Dr. Matthias Gruber.
- 09/2014 – 12/2014 **Visiting Researcher** in the Janata Lab, Center for Mind & Brain, University of California, Davis, for the research project: “Attention mapping via amplitude modulated sounds,” supervised by Prof. Dr. Petr Janata.
- 10/2013 – 08/2014 **Researcher** in the Centre for Music & Science, University of Cambridge, for the research project: “Music modulates eyeblinks: An examination of temporal coordination,” supervised by Prof. Dr. Ian Cross.
- 04/2011 – 05/2013 **Intern** at the Archives & Rare Books Library, University of Cincinnati
<http://libapps.libraries.uc.edu/liblog/?s=lauren+fink>

3. PUBLICATIONS

- Sharma, N., Krishnamohan, V., Ganapathy, S., Gangopadhyay, A. & **Fink, L.** (2020). Acoustic and linguistic features influence talker change detection. *J. Acoust. Soc. Amer. Express Letters* 147(5). DOI: <https://doi.org/10.1121/10.0002462>.
- Fink, L.**, Lange, E., & Groner, R. (2019). The application of eye-tracking in music research. *Journal of Eye Movement Research*, 11(2):1. DOI: <https://doi.org/10.16910/jemr.11.2.1>.
- Fink, L.**, Hurley, B., Geng, J. & Janata, P. (2018). A linear oscillator model predicts dynamic temporal attention and pupillary entrainment to rhythmic musical patterns. *Journal of Eye Movement Research*, 11(2):12. DOI: <https://doi.org/10.16910/jemr.11.2.12>.
- Hurley, B., **Fink, L.**, & Janata, P. (2018). Mapping the dynamic allocation of attention in musical patterns. *Journal of Experimental Psychology: Human Perception & Performance*, 44(11), 1694-1711. DOI: <https://doi.org/10.1037/xhp0000563>.
- Fink, L.** (2017). Chance operations in neuroscience. In Lane, J. and L. Fink (Eds.), *Allen Otte Folio*, pp. 17-20. <https://mediapressmusic.com/allen-otte-folio-various/>.
- Fink, L.** (2016). The Greatest. *Pulse Special Issue of Ethnomusicology Review/Sounding Board*. <https://ethnomusicologyreview.ucla.edu/content/greatest>.

Submitted manuscripts

- *Durojaye, C., ***Fink, L.**, Wald-Fuhrmann, M., Roeske, T. & Larrouy-Maestri, P. (submitted). Perception of Nigerian talking drum performances as speech-like vs. music-like: the role of familiarity and acoustic cues.
- ***Fink, L.**, *Warrenburg, L. A., Howlin, C., Randall, W. M., +Hansen, N. C., & +Wald-Fuhrmann, M. (submitted). Viral Tunes: Changes in musical behaviours and interest in coronamusic

predict socio-emotional coping during COVID-19 lockdown.
<https://doi.org/10.31234/osf.io/7mg2v>

Czepiel, A., **Fink, L.K.**, Fink, L.T., Wald-Fuhrmann, M., Tröndle, M., & Merrill, J. (under review). Synchrony in the periphery: inter-subject correlation of physiological responses during live music concerts. *BioRxiv*. DOI: <https://doi.org/10.1101/2020.09.01.271650>.

Manuscripts in preparation

Fink, L., Alexander, P. & Janata, P. (in prep). A multi-person adaptive metronome enhances synchrony among tappers in groups.

Fink, L. & Simola, J. (in prep). Time series analyses in pupillometry.

Fink, L., Janata, P.; Ganapathy, S.; Furukawa, S. & Lange, E. (in prep). Using pupillometry and computational models of salience to predict listener's absorption into music.

*Tavano, A., ***Fink, L.**, Sierra, F., Lange, E., Poeppel, D., Valsecchi, M. (in prep). Eye and brain dynamics synchronize in expectation of future events.

* indicates co-first authorship (equal contribution)

Conference proceedings (peer-reviewed)

Fink, L. (2021, provisionally accepted). Computational models of temporal salience. *Proceedings of the Future Directions of Music Cognition International Conference*.

Sharma, N., Krishnamohan, V., Ganapathy, S., Gangopadhyay, A. & **Fink, L.** (2020). On the impact of language familiarity in talker change detection. *Proceedings of the 2020 IEEE International Conference on Acoustics, Speech, and Signal Processing, Barcelona, Spain*, pp. 6249 – 6253. DOI: <https://doi.org/10.1109/ICASSP40776.2020.9054294>.

4. EDITED VOLUMES

Fink, L. & Lange, E., Eds. (2018). *Special Issue on Music & Eye-Tracking*. Journal of Eye Movement Research. Vol. 11(2). <https://bop.unibe.ch/JEMR/issue/view/793>

Fink, L., Ed. (2017). *Explorations: The UC Davis Undergraduate Research Journal* (vol. 19). The Regents of the University of California. <http://explorations.ucdavis.edu/2017/index.html>

Lane, J. & **L. Fink**, Eds. (2017). *Allen Otte Folio*. A collection of percussion pieces, distributed by Media Press Inc. <https://mediapressmusic.com/allen-otte-folio-various/>.

5. TEACHING CAREER

GU = Goethe University, Frankfurt am Main; UCD = University of California, Davis;
 MPIEA = Max Planck Institute for Empirical Aesthetics

Classes (conducted)

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| Spring, 2021 (confirmed) | Musical Time: Psychological & Theoretical Perspectives, GU |
| Summer, 2019 | Introduction to Research Methods, UCD |
| Fall, 2018 | Visual Rhetoric, UCD |
| Winter, 2017 | Popular Science and Technology Writing, UCD |
| Fall, 2016 | Neurobiology, UCD |
| Spring, 2016 | Cultural History of the Blues, UCD |

Classes (assisted teaching)¹

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| Fall, 2017 | Psychology of Music, UCD |
| Spring, 2017 | Human Brain & Disease (led anatomy lab for dissecting sheep brains), UCD |
| Fall, 2015 | Psychology of Music, UCD |
| Winter, 2015 | Research Methods, UCD |
| Spring, 2015 | Neurobiology of Speech, UCD |

Mentoring

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| 01 /2020 – present | <p>Supervisor of PhD students and interns in the Music Department at MPIEA</p> <ul style="list-style-type: none"> • PhD Students: <ul style="list-style-type: none"> ○ Shreshth Saxena (03/2021 – 03/2024) <ul style="list-style-type: none"> ▪ Co-supervising PhD dissertation project “Characterizing attentional shifts during audiovisual musical engagement,” which involves a combination of computational modeling, eye-tracking, and behavioral experiments. ○ Anna Czepiel (01/2020 – 10/2022) <ul style="list-style-type: none"> ▪ Co-supervising multiple projects related to the analysis of physiological data recorded during live music listening in the concert hall. • Interns: <ul style="list-style-type: none"> ○ Student TBD, reviewing applications (01/2021 – 07/2021) <ul style="list-style-type: none"> ▪ Supervising student to assist with project “Assessing computational models of musical surprisal.” The student will be responsible for creating centralized databases of audio files and processing them through various models. ○ Hannah Fiehn (01/2020 – 05/2020) <ul style="list-style-type: none"> ▪ Co-supervised student assistance and tasks related to the Conference on Music & Eye-Tracking (currently postponed due to COVID-19). |
| 01 – 09 / 2019 | <p>Graduate coordinator for University of California LEADS (Leadership Excellence through Advanced Degrees)</p> <ul style="list-style-type: none"> • Assisted under-represented undergraduates in preparing for graduate school by offering one-on-one mentorship • Helped students successfully find and complete summer research experiences |
| 09/2015 – 06/2019 | Graduate Writing Fellow for the University Writing Program |

¹ assisted teaching by holding weekly office hours, proctoring and grading all exams, and maintaining student records.

- Held one-on-one consultations, group writing retreats, and writing workshops
 - Conducted research on graduate student writing
- 09/2017 – 09/2019 Graduate mentor, Janata Lab
- Mentored four undergraduate research assistants (2 from Psychology; 1 from Neurobiology, Physiology, & Behavior; 1 from Musicology)
- 01 – 06/2017 Graduate mentor for the Undergraduate Research Center
- Mentored undergraduate Psychology student in lab-based research methods

Invited Lecturer

- Fall, 2017 “How to publish as an undergraduate.” *Undergraduate Research Center, UCD*
- Summer, 2017 “Introduction to literature reviews.” *Pre-College Program: Mind & Brain, UCD*
- Winter, 2017 “Music & science research methods for undergraduates.” *Musicology Department, UCD*
- Spring, 2016 “Forming & maintaining writing groups.” *University Writing Program, UCD*
- “The first abstract: Teaching undergraduates to summarize their research. *Professors for the Future Program, UCD*
- “Mentoring scientific writing: How to give effective, time-efficient feedback.” *Professors for the Future Program, UCD*
- “Music & visual motor behavior.” *Musicology Department, UCD*
- Fall 2015 “Expectation, Syntax, and Tension in Music” *Psychology Department, UCD*

6. GRANTS / SCHOLARSHIPS / FELLOWSHIPS

- 2017-19 ARCS Foundation Achievement Research Award for College Scientists (\$22,000)
- 2016-19 Lead Graduate Writing Fellowship, UCD (\$11,000)
- 2016-19 University Writing Program Travel Award, UCD (\$1,900)
- 2018 Graduate Student Association Special Projects Award (\$700)
- 2017-18 Graduate Student Association Travel Award (\$1000)
- 2018 Lesbians Who Tech Summit Scholarship (\$250)
- 2017 UC Davis Diversity Inclusion and Innovation Grant. “SOMA: Seminar Outreach for Minority Advocacy.” PI: Lauren Fink (\$5,000)
- 2016-17 UC Davis & Humanities Graduate Research Award (\$3,000)
- 2016 University of California Music Experience Research Community Initiative: Research Exchange Grant – UC San Diego (\$3,500)
- 2016 Ling-Lie Chau Student Award for Brain Research, UCD (\$1,000)
- 2015 University of California Music Experience Research Community Initiative Symposium Travel Award (\$1,200)
- 2015-16 Graduate Writing Fellowship, UCD (\$3,000)
- 2014-15 Neuroscience Graduate Group Fellowship, UCD (\$28,680)
- 2014 William Barclay Squire Fund/Wolfson College Travel Grant, U. Cambridge (£600)

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| 2013-14 | Cambridge Overseas Trust, Wolfson Cambridge Scholarship, U. Cambridge (£7000) |
| 2012-13 | U. of Cincinnati Marshall Scholarship Finalist |
| 2012-13 | Undergraduate Research Council Grant, U. Cincinnati (\$3,000) |
| 2012 | Summer Undergraduate Research Fellowship, U. Cincinnati (\$4,000) |
| 2011 | Summer Undergraduate Mentored Research Grant, U. Cincinnati (\$3,000) |
| 2009-13 | Cincinnati Scholarship, U. Cincinnati (\$32,000) |
| 2009-13 | College-Conservatory of Music Scholarship, U. Cincinnati (\$4,000) |
| 2009-13 | Fouces M. Luley Music Scholarship (\$8,000) |

7. CONFERENCE PRESENTATIONS

- Czepiel, A., **Fink, L.**, Seibert, C., Scharinger, M. (2021, Mar). Multimodality of music listening: how live versus recorded versions of piano music influence self-report and physiological responses. *Talk (virtual) presented at the Tagung experimentell arbeitender Psychologen (TeaP)*.
- Fink, L.***, Howlin, C.*, Randall, W., Warrenburg, L., Hansen, N.C., Wald-Fuhrmann, M. (2020, Sept.) Music as a tool for socio-emotional coping during Covid-19 pandemic lockdown. *Talk (virtual) presented at the Society for Education, Music, and Psychology Research*.
- Czepiel, A., Merrill, J., **Fink, L.**, Egermann, H., Wald-Fuhrmann, M. (2020, Sept.) Tempo and key clarity synchronise physiology in classical concert audiences. *Poster (virtual) presented at the Deutschen Gesellschaft für Musikpsychologie Virtuelle Postertagung*.
- Lange, E., Zweck, F., Sinn, P., Thiel, D., **Fink, L.**, & Kuipers, M. (2020, Sept.) Eye-tracking as method to investigate experiences of aesthetic absorption. *Poster (virtual) presented at the Deutschen Gesellschaft für Musikpsychologie Virtuelle Postertagung*.
- Fink, L.**, Hurley, B., Geng, J., Lange, E., & Janata, P. (2019, Aug.). A computational model of rhythmic auditory attention predicts the pupillary response to music. *Talk presented at the European Conference on Eye Movements, Alicante, Spain*.
- Lange, E., Thiele, D., **Fink, L.**, & Kuipers, M. (2019, Aug.). Narrative aesthetic absorption into audiobooks: Acoustics, cross-modal coupling and subjective states are related. *Poster presented at the European Conference on Eye Movements, Alicante, Spain*.
- Fink, L.**, Alexander, P., Janata, J. (2019, March). Bringing groups of people into greater temporal and psychological synchrony using a multi-person adaptive metronome. *Poster presented at the Cognitive Neuroscience Society Meeting, San Francisco, CA*.
- Mikovits, M., Sperber, L., **Fink, L.** & Prebel, J. (2019, March). Writing fellows as agents of transfer: Training in threshold concepts to support campus-wide sites of writing. *Symposium presented at the College Composition and Communication Convention, Pittsburgh, PA*.
- Fink, L.**, Lange, E., Janata, P. (2018, July). The pupil entrains to prominent periodicities in music. *Talk presented at the International Conference on Music Perception & Cognition, Graz, Austria*.
- Fink, L.**, Hurley, B., Geng, J., & Janata, P. (2018, May). Predicting attention and motor responses to musical patterns. *Poster presented at the Stanford Music & Brain Symposium, Palo Alto, CA*.
- Fink, L.**, Ribeiro, J., & White, V. (2018, March). Transforming graduate writing experiences: A new Writing Across the Curriculum (WAC) certificate program. *Symposium presented at the College Composition and Communication Convention, Kansas City, MO*.

- Lange, E. & **Fink, L.** (2017, August). Using eye-tracking and pupillometry to study rhythmic processing in music and dance. *Symposium presented at the European Conference on Eye Movements, Wuppertal, Germany.*
- Fink, L.,** Hurley, B., Geng, J., & Janata, P. (2017, August). Predicting attention to auditory rhythms using a linear oscillator model and pupillometry. *Talk presented at the Conference on Music & Eye-Tracking, Frankfurt, Germany.*
- Fink, L.,** & Alexander, P., & Janata, P. (2017, July). Fostering Empathy and Improving Focus Through the Groove Enhancement Machine: Facilitating Sensorimotor Coordination and Cooperation Among Groups of Individuals. *Demonstration presented at the National Academies Keck Futures Initiative Art, Science, Engineering, and Medicine Mid-Cycle Grant Meeting, Boston, MA.*
- Hurley, B., **Fink, L.,** & Janata, P. (2017, March). A resonator model predicts temporal orienting in rhythmic music. *Proceedings of the Cognitive Neuroscience Society Annual Meeting.*
- Bright, A., Singleton, J., **Fink, L.,** & Rodger, K. (2017, March). Cultivating a Rhetorical Consciousness: Supporting Graduate Student Writers Across the Curriculum. *Symposium presented at the College Composition and Communication Convention, Portland, OR.*
- Fink, L.,** Hurley, B., Geng, J. & Janata, P. (2016, July). Pupillary and eyeblink responses to auditory stimuli index attention and sensorimotor coupling. *Proceedings of the 14th International Conference for Music Perception & Cognition*, pg. 788.
- Hurley, B., **Fink, L.,** & Janata, P. (2016, July). Predicting temporal attention in music with a damped oscillator model. *Proceedings of the 14th International Conference for Music Perception & Cognition*, pg. 782.
- Fink, L.** & Rodger, K. (2016, June). Mapping neuroscience through professional writing. *Talk presented at the International Writing Across the Curriculum Conference, Ann Arbor, MI.*
- Fink, L.** (2015, July). Eyeblinks as biomarkers of temporal coordination during music cognition. *Poster presented at the Rhythm Perception & Production Workshop, Amsterdam, Netherlands.*
- Fink, L.** & Mazman, A. (2013, July). False belief attribution: An investigation of the neural pattern account. *Poster presented at the Society for Philosophy and Psychology Conference, Providence, RI.*

8. SERVICE

- 2016 – Ad-hoc Reviewer for:
Nature Scientific Reports
Brain and Cognition
Cortex
Music & Science
Cognitive Neurodynamics
Journal of Eye Movement Research
Journal of Vision
Vision Research
Quarterly Journal of Experimental Psychology
- 2020 – Postdoctoral representative to the Directors, Music Department, MPIEA
- 2020 – Member of the Equality Support Team, MPIEA
- 2017 & 2022 Scientific Chair. Conference on Music & Eye-Tracking, MPIEA
- 2018-20 Peer-review panelist. California Arts Council, State of California

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| 2017-19 | Guest Editor of Special Issue. <i>Journal of Eye Movement Research</i> |
| 2017-18 | Founder and coordinator. Seminar Outreach for Minority Advocacy, UCD |
| 2017 | Selection Committee. Neuroscience Initiative to Enhance Diversity, UCD |
| 2017 | Graduate Student Coordinator. Neuroscience Initiative to Enhance Diversity, UCD |
| 2016-17 | Editor-in-Chief. <i>Explorations: The UC Davis Undergraduate Research Journal</i> |
| 2015-16 | Editor. <i>Explorations: The UC Davis Undergraduate Research Journal</i> |
| 2014-16 | Neuroscience Retreat Organizing Committee, UCD |

9. PROFESSIONAL TRAINING

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| 2021 | Sign UP! Career-building Program for Post Docs, <i>Max-Planck-Gesellschaft, EAF Berlin</i> |
| 2020 | Communicating Science to Non-Scientists and Media Training for Researchers, <i>Max-Planck-Gesellschaft, online</i> |
| 2020 | Neuromatch Academy, observer track, <i>online</i> |
| 2019 | Telluride Neuromorphic Cognition Engineering Workshop, <i>Telluride, CO</i> |
| 2018 | Mini Event-Related Potential Bootcamp, <i>Steve Luck, UCD Center for Mind & Brain</i> |
| 2018 | Women in Music Information Retrieval Mentoring Program (mentor: Dr. Kat Agres) |
| 2017 | Certificate: AAAS Science Communication Program |
| 2017 | Certificate: Designing an Undergraduate STEM course, <i>American Association for the Advancement of Science</i> |
| 2017 | Certificate: Thoughtful Pedagogy for Diverse Learning Environments, <i>UCD Center for Educational Effectiveness</i> |
| 2016 | Certificate: Foundations in Teaching, <i>UCD Center for Educational Effectiveness</i> |
| 2014 | Interdisciplinary Kollege: Social Cognition. <i>Günne, Germany</i> |
| 2009-10 | Racial Awareness Pilot Program. <i>U. of Cincinnati</i> |

10. AFFILIATIONS / MEMBERSHIPS

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| 2018 – | Cognitive Neuroscience Society |
| 2017 – | Women in Music Information Retrieval |
| 2016 – | Society for Music Perception & Cognition |
| 2015 – | Association of Women in Science |
| 2007 – | Percussive Arts Society |
| 2013-14 | Society for Philosophy & Psychology |

11. INVITED TALKS

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| Oct. 2020 | “Using pupillometry to index auditory attention and aesthetic absorption.” Center for Language, Music, and Emotion, New York University, Max Planck Institute. |
| Mar. 2020 (cancelled due to COVID-19) | “Time series and convolutional analyses in pupillometry.” Pupillometry Workshop, RITMO Center for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo. |
| Feb. 2019 | “Modeling pupillary entrainment to music and absorptive music listening experiences.” Center for Computer Research in Music and Acoustics, Stanford University. |
| Sept. 2018 | “Pupillometry as an auditory research tool.” UC Davis Neuroscience Retreat, Bodega Bay Marine Laboratory, Bodega Bay, CA. |

- Apr. 2018 “The Groove Enhancement Machine.” Center for Computer Research in Music and Acoustics, Stanford University.
- Mar. 2018 “Seeing in time: Rhythmic music systematically alters pupil dynamics.” Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany.
- Oct. 2017 “Stage presence.” Ladies Rock Sacramento. Sacramento, CA.
- Apr. 2017 “Writing a personal statement.” Neuroscience Initiative to Enhance Diversity, UC Davis.
- Nov. 2016 “Predicting audiovisual attention over time.” Davis Entrepreneurs Meet-Up, Davis Roots, Davis, CA.
- July 2016 “Assessing attention to music using eye-tracking.” Stanford Summer Arts Institute, Stanford University.
- Apr. 2016 “The importance of synchronization and the power of music.” Sunday Assembly, Sacramento, CA.
- Oct. 2013 “It’s all in the mind.” Cambridge Festival of Ideas, Cambridge, UK.

12. PROFESSIONAL MUSIC EXPERIENCE

- 2018-19 Drum set coach. Girls Rock Sacramento. *Sacramento, CA*
- Nov. 2014 Percussion Quartet: Lauren Fink, Tyler Niemeyer, Shane Jones, Zach Larabee. Premiere of “Oscillator Etudes” by Paul Schuette at the *Percussive Arts Society International Convention, Indianapolis, IN*
- Feb. 2013 Drum set player. “Science! The Musical.” World Premiere. Corpus Playroom, *Cambridge, UK*
- Apr. 2013 Senior Recitalist. “Matriculaphony: A Percussive Circus on Van Meter Ames’ *A Book of Changes*.” Patricia Corbett Theater, *Cincinnati, OH*
- 07-08/2013 Drum Line Instructor. Liberty High School, *Youngstown, OH*
- 2012-13 Percussion Accompanist. Dance Division, *U. of Cincinnati College-Conservatory of Music*.
- 2010 – 2011 Percussion Coach. Cincinnati Youth Wind Ensemble. *Cincinnati, OH*
- 06-07/2010 Orchestral Percussionist. Symphony Orchestra Academy of the Pacific. *British Columbia, Canada*
- 2008 – 2014 Private Percussion Teacher. *Youngstown & Cincinnati, OH*

13. REFERENCES

- Prof. Dr. Melanie Wald-Fuhrmann:** Director, Max Planck Institute for Empirical Aesthetics
Phone: +49 69-8300479-200 | E-Mail: melanie.wald-fuhrmann@ae.mpg.de
- Dr. Elke Lange:** Scientific Researcher, Max Planck Institute for Empirical Aesthetics
Phone: +49 69-8300479-210 | E-Mail: elke.lange@aesthetics.mpg.de
- Prof. Dr. Petr Janata:** Professor of Psychology, Center for Mind & Brain, UC Davis

Phone: +1 (530) 297 4471 | E-Mail: pjanata@ucdavis.edu

Prof. Dr. Joy Geng: Associate Professor of Psychology, Center for Mind & Brain, UC Davis

Phone: +1 (530) 297-4486 | E-Mail: jgeng@ucdavis.edu

Dr. Melissa Bender: Continuing Lecturer, University Writing Program, UC Davis

Phone: +1 (530) 752-6283 | E-Mail: mmbender@ucdavis.edu

Prof. Dr. Ian Cross: Professor of Music and Science, Faculty of Music, U. of Cambridge, UK

Phone: +44 (0)1223 335185 | E-Mail: ic108@cam.ac.uk

Prof. Allen Otte: Professor of Percussion, U. of Cincinnati College-Conservatory of Music

Phone: +1 (513) 556 9423 | E-Mail: allen.otte@uc.edu