

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 – May 2022

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 – **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: “*Predicting sensorimotor synchronization and attention to music using a linear oscillator model, eye-tracking, and electroencephalography*,” supervised by Prof. Dr. Petr Janata. [ProQuest full text record: 13902885](#).
- 08/2017 **Visiting Researcher** in the Max-Planck-Institute for Empirical Aesthetics, Frankfurt, Germany: “*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: “*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: “*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.
- 03/2015 – 06/2015 **Visiting Researcher** in the Geng Lab, Center for Mind & Brain, University of California, Davis: “*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: “*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: “*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: “*Music modulates eyeblinks: An examination of temporal coordination,*” supervised by Prof. Dr. Ian Cross. DOI: <https://doi.org/10.13140/RG.2.2.10645.65766>
- 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

* indicates co-first authorship (equal contribution)

- Fink, L.**, Alexander, P. & Janata, P. (2022, in press). The Groove Enhancement Machine (GEM): A multi-person adaptive metronome to manipulate sensorimotor synchronization and subjective enjoyment. *Frontiers in Human Neuroscience*.
- Wittstock, S., Sperber, L., Kirk, G., McCarty, K., de Sola-Smith, K., Wade, J., Simon, M., **Fink, L.** (2022, in press). Making what we know explicit: Perspectives from graduate writing consultants on supporting graduate writers. *Praxis: A Writing Center Journal*.
- Czepiel, A., **Fink, L.K.**, Fink, L.T., Wald-Fuhrmann, M., Tröndle, M., & Merrill, J. (2021). Synchrony in the periphery: inter-subject correlation of physiological responses during live music concerts. *Scientific Reports* 11, 22457. <https://doi.org/10.1038/s41598-021-00492-3>.
- *Fink, L.**, *Warrenburg, L. A., Howlin, C., Randall, W. M., +Hansen, N. C., & +Wald-Fuhrmann, M. (2021). Viral Tunes: Changes in musical behaviours and interest in coronamusic predict socio-emotional coping during COVID-19 lockdown. *Humanities & Social Sciences Communications*. <https://doi.org/10.1057/s41599-021-00858-y>
- *Durojaye, C., ***Fink, L.**, Roeske, T., Wald-Fuhrmann, M. & Larrouy-Maestri, P. (2021). Perception of Nigerian talking drum performances as speech-like vs. music-like: the role of familiarity and acoustic cues. *Frontiers in Psychology* 12:652673. <https://doi.org/10.3389/fpsyg.2021.652673>.
- Public outreach version (for ~ 10-year-olds):
- Fink, L.**, Durojaye, C., Roeske, T., Wald-Fuhrmann, M. & Larrouy-Maestri, P. (2022, in press). Drums help us understand how we process speech and music. *Frontiers for Young Minds*.
- Sharma, N., Krishnamohan, V., Ganapathy, S., Gangopadhyay, A. & **Fink, L.** (2020). Acoustic and linguistic features influence talker change detection. *JASA Express Letters* 147(5). <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. <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. <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. <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>.

Conference papers (peer-reviewed)

- Saxena, S., Lange, E. & **Fink, L.** (2022). Towards efficient calibration for webcam eye-tracking in online experiments. In *2022 Symposium on Eye Tracking Research and Applications (ETRA '22)*, June 08–11, 2022, Seattle, WA, USA. <https://doi.org/10.1145/3517031.3529645>
- Fink, L.** (2021). Computational models of temporal expectations. *Proceedings of the Future Directions of Music Cognition International Conference*, pp. 208-213. <https://doi.org/10.18061/FDMC.2021.0041>
- 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 (ICASSP)*, Barcelona, Spain, pp. 6249 – 6253. <https://doi.org/10.1109/ICASSP40776.2020.9054294>

Submitted manuscripts

- Fink, L.** & Simola, J., Tavano, A., Wallot, S., & Laeng, B. (in revision). From pre-processing to dynamic modeling of pupil data. *Preprint on PsyArXiv*: <https://psyarxiv.com/wqvue>
- Tavano, A., Blohm, S., Knoop, C.A., Muralikrishnan, R., **Fink, L.**, Scharinger, M., Wagner, V., Thiele, D., Ghitza, O., Ding, N., Menninghaus, W., Poeppel, D. (in revision). Neural harmonics of syntactic structure. *BioRxiv*: <https://www.biorxiv.org/content/10.1101/2020.04.08.031575v3>

Manuscripts in preparation

- Lange, E., & **Fink, L.** (in prep). Eye-blinking and its relation to musical processing: A methodological perspective.
- 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. *Preliminary results discussed here*: <https://www.youtube.com/watch?v=5bpDhrxUvLg>
- *Tavano, A., ***Fink, L.**, Sierra, F., Lange, E., Poeppel, D., Valsecchi, M. (in prep). Eye and brain dynamics synchronize in expectation of future events.
- Czepiel, A., **Fink, L.**, Seibert, C., Scharinger, M., Kotz, S. (in prep). Aesthetic and physiological effects of naturalistic multimodal music listening.

Pre-registered reports

Saxena, S., **Fink, L.**, Lange, E. (pre-registered 2021). An empirical experiment on deep learning models for tracking eye movements via webcam. osf.io/qh8kx/

Fink, L. & Fiehn, H. (pre-registered 2021). Predictors of time spent engaging with unfamiliar music and visual art from a professionally curated online exhibition. osf.io/hjgc5

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)

| | |
|--------------|------------------------------------------------------------|
| Spring, 2021 | 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 | Supervisor of PhD students and interns in the Music Department at MPIEA <ul style="list-style-type: none"> • PhD Students: <ul style="list-style-type: none"> ○ Shreshth Saxena (03/2021 – 03/2024) |
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¹ assisted teaching by holding weekly office hours, proctoring and grading all exams, and maintaining student records.

- Co-supervising PhD dissertation project “Characterizing attentional shifts during audiovisual musical engagement,” which involves a combination of computational modeling, webcam and in-lab eye-tracking, and behavioral experiments.
 - Anna Czepiel (01/2020 – 10/2022)
 - Co-supervising multiple projects related to the analysis of physiological data recorded from audience members during live music listening in the concert hall.
- **Interns:**
 - Alexander Nguyen (09/2021 - present)
 - Supervising project “Computational models of musical surprise vs. expectation: A comparison of D-REX and IDyOM”
 - Hannah Fiehn (01/2020 – present)
 - Supervising project “Music as image and metaphor: Cross-modal (audiovisual) aesthetic appreciation.”
 - Supervising administrative organization of Conference on Music & Eye-Tracking
- 01 – 09 / 2019 Graduate coordinator for University of California LEADS (Leadership Excellence through Advanced Degrees)
 - 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
 - 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

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|--------------|-----------------------------------------------------------------------------------------------|
| Summer 2021 | “Data science for neuroscience.” <i>CLaME summer internship program, New York University.</i> |
| Fall, 2017 | “How to publish as an undergraduate.” <i>Undergraduate Research Center, UCD</i> |
| Summer, 2017 | “Introduction to literature reviews.” <i>Pre-College Program: Mind & Brain, UCD</i> |
| Winter, 2017 | “Music & science research methods for undergraduates.” <i>Musicology Department, UCD</i> |

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| Spring, 2016 | <p>“Forming & maintaining writing groups.” <i>University Writing Program, UCD</i></p> <p>“The first abstract: Teaching undergraduates to summarize their research. <i>Professors for the Future Program, UCD</i></p> <p>“Mentoring scientific writing: How to give effective, time-efficient feedback.” <i>Professors for the Future Program, UCD</i></p> <p>“Music & visual motor behavior.” <i>Musicology Department, UCD</i></p> |
| Fall 2015 | <p>“Expectation, Syntax, and Tension in Music” <i>Psychology Department, UCD</i></p> |

6. GRANTS / SCHOLARSHIPS / FELLOWSHIPS

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| 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) |
| 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. INVITED TALKS

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| Apr 2022 | <p>“Attention, arousal, and connection: The effects of music across the nervous system and individuals.” Seminar Outreach for Minority Advocacy, Center for Neuroscience, University of California, Davis, CA, USA.</p> |
| Apr 2022 | <p>“The Groove Enhancement Machine (GEM): A multi-person adaptive metronome to manipulate sensorimotor synchronization and subjective enjoyment.” McMaster University Psychology, Neuroscience, and Behaviour, Graduate Student Research Day, Hamilton, Ontario, Canada (virtual).</p> |

- Apr 2022 “Music & eye-tracking research: An overview of theory and methods.” Northern Network for Empirical Music Research, Liverpool, UK (virtual).
- Apr 2022 “Analyzing pupil time series.” Pupillometry Workshop help at RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway. Recording available:
<https://www.uio.no/ritmo/english/projects/ritpart/events/workshops/2022/pupillometry/videos/11-fink.mp4?vrtx=view-as-webpage>
- Dec 2021 “Dynamics of musical engagement across the nervous system.” Department of Psychology, Neuroscience, and Behavior, McMaster University, Hamilton, Ontario, Canada (virtual).
- May 2021 “Predicting attentional fluctuations during music listening.” Language and Computation in Neural Systems Research Group, Max Planck Institute for Psycholinguistics, Nijmegen, The Netherlands (virtual).
- Feb. 2021 “Pupil dynamics reflect listeners’ attention and absorption.” Music Cognition Lab of Elizabeth Margulis, Princeton University, New Jersey, USA (virtual).
- Feb. 2019 “Modeling pupillary entrainment to music and absorptive music listening experiences.” Center for Computer Research in Music and Acoustics, Stanford University, Palo Alto, CA, USA.
- Sept. 2018 “Pupillometry as an auditory research tool.” UC Davis Neuroscience Retreat, Bodega Bay Marine Laboratory, Bodega Bay, CA, USA.
- Apr. 2018 “The Groove Enhancement Machine.” Center for Computer Research in Music and Acoustics, Stanford University, Palo Alto, CA, USA.
- Mar. 2018 “Seeing in time: Rhythmic music systematically alters pupil dynamics.” Max Planck Institute for Empirical Aesthetics, Frankfurt a.M., Germany.
- Oct. 2017 “Stage presence.” Ladies Rock Sacramento, Sacramento, CA, USA.
- Apr. 2017 “Writing a personal statement.” Neuroscience Initiative to Enhance Diversity, UC Davis, CA, USA.
- Nov. 2016 “Predicting audiovisual attention over time.” Davis Entrepreneurs Meet-Up, Davis Roots, Davis, CA, USA.
- July 2016 “Assessing attention to music using eye-tracking.” Stanford Summer Arts Institute, Stanford University, Palo Alto, CA, USA.
- Apr. 2016 “The importance of synchronization and the power of music.” Sunday Assembly, Sacramento, CA, USA.
- Oct. 2013 “It’s all in the mind.” Cambridge Festival of Ideas, Cambridge, UK.

8. CONFERENCE PRESENTATIONS

- Czepiel, A., **Fink, L.**, Seibert, C., Scharinger, M., Kotz, S. (2022, May). Physiological correlates of aesthetic and naturalistic music concert experience. *Poster presented at the International Conference of Cognitive Neuroscience, Helsinki, Finland.*

- Fink, L.**, Hörster, M., Poeppel, D., Wald-Fuhrmann, M., & Larrouy-Maestri, P. (2022, Apr.). Bonfire happiness or a scratchy affair?: Patterns in free labelling and categorization of percussive stimuli. *Poster presented at the Cognitive Neuroscience Society Annual Meeting, San Francisco, CA, USA.*
- Lange, E. & **Fink, L.** (2022, Feb.). Eye-tracking as a method to investigate music listening experiences. *Talk presented at the Tagung experimentell arbeitender Psychologen (TeaP).*
- Hörster, M., **Fink, L.**, Wald-Fuhrmann, M., Poeppel, D. & Larrouy-Maestri, P. (2021, Nov.). Speech, music, or “raindrops on drums”: Labels influence the categorization of sounds. *International conference of students of systematic musicology (SysMus21), Aarhus, Denmark.*
- Lange, E. & **Fink, L.** (2021, Aug.). What is the relation between musical features and spontaneous or restricted blink activity? Blick und Bewegung Symposium, organized by Jörg Mühlhans. *Talk (virtual) presented at the DAGA 47. Deutsche Jahrestagung für Akustik, Vienna, Austria.*
- Fink, L.**, Janata, P., Ganapathy, S., Furukawa, S., Lange, L. (2021, Aug.). The pupil as an index of musical rhythmic structure and listeners' absorption. Blick und Bewegung Symposium, organized by Jörg Mühlhans. *Talk (virtual) presented at the DAGA 47. Deutsche Jahrestagung für Akustik, Vienna, Austria.*
- Fink, L.**, Janata, P., Ganapathy, S., Furukawa, S., Lange, L. (July, 2021). Spectral signatures of the pupillary response as an implicit measure of musical absorption. *Talk (virtual) presented at the International Conference for Music Perception & Cognition.*
<https://www.youtube.com/watch?v=5bpDhrxUvLg>
- *Warrenburg, **Fink, L.**, L. A., Howlin, C., Randall, W. M., +Hansen, N. C., & +Wald-Fuhrmann, M. (2021, in press). Viral Tunes: Changes in musical behaviours and interest in coronamusic predict socio-emotional coping during COVID-19 lockdown. *Talk (virtual) presented at the International Conference for Music Perception & Cognition.*
<https://www.youtube.com/watch?v=qnR8fWfyVEo>
- Larrouy-Maestri, P., **Fink, L.**, Durojaye, C., Hörster, M., Poeppel, D. & Wald-Fuhrmann, M. (2021, July). Music or language or both: Effect of the task on the classification of dundún talking drum stimuli. *Talk (virtual) presented at the International Conference for Music Perception & Cognition.*
<https://www.youtube.com/watch?v=vBKJINpRtq8>
- Lange, E. & **Fink, L.** (2021, July). Eyeblink activity during music listening. *Talk (virtual) presented at the International Conference for Music Perception & Cognition.* <https://youtu.be/Y7vaASokv24>
- Czepiel, A., **Fink, L.**, Seibert, C., Scharinger, M. (2021, July). Multimodality of music listening: how live versus recorded versions of piano music influence aesthetic, physiological, and neural responses in a concert setting. *Poster (virtual) presented at the International Conference for Music Perception & Cognition.*
- Fink, L.**, Alexander, P., Janata, P. (2021, June). The influence of metronome adaptivity and auditory feedback on group tapping. *Talk presented at the Rhythm Perception & Production Workshop, Oslo, Norway (virtual).* <https://www.youtube.com/watch?v=optqIxLbz2k>
- Fink, L.**, Janata, P., Ganapathy, S., Furukawa, S., Lange, L. (2021, June). Spectral signatures of the pupillary response as an implicit measure of musical absorption. *Poster presented at the Neuromusic VII conference, Aarhus, Denmark (virtual).*

- Czepiel, A., **Fink, L.K.**, Fink, L.T., Wald-Fuhrmann, M., Tröndle, M., & Merrill, J. (2021, June). Inter-subject correlation of physiological responses during live musical performances. *Poster presented at the Neuromusic VII conference, Aarhus, Denmark (virtual)*.
- 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.*

9. SERVICE

- 2021 – Editorial Board Member, *Journal of Eye Movement Research*
- 2016 – Ad-hoc Reviewer for:
European Journal of Neuroscience | *Brain and Cognition* | *Behavior Research Methods*
Nature Scientific Reports | *Cortex* | *Cognitive Neurodynamics* | *PLoS ONE*
Music & Science | *Journal of Vision* | *Vision Research* | *Frontiers in Psychology*,
Quarterly Journal of Experimental Psychology | *Society for Music Perception & Cognition*
International Conference on Music Perception & Cognition | *Rhythm Perception & Production Workshop* | *International Conference of Students of Systematic Musicology*
- 2020 – Postdoctoral representative to the Directors, Music Department, MPIEA
- 2020 – Member of the Equality Support Team, MPIEA
- 2021 Project Mentor. Data Science Bootcamp, *Erdős Institute*, Columbus, Ohio, USA
- 2017 & 2022 Scientific Chair. [Conference on Music & Eye-Tracking](#), MPIEA
- 2018-20 Peer-review panelist. *California Arts Council*, State of California
- 2017-19 Guest Editor of Special Issue. *Journal of Eye Movement Research*
- 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. *Explorations: The UC Davis Undergraduate Research Journal*
- 2015-16 Editor. *Explorations: The UC Davis Undergraduate Research Journal*
- 2014-16 Neuroscience Retreat Organizing Committee, UCD

10. PROFESSIONAL TRAINING

| | |
|---------|---------------------------------------------------------------------------------------------------------------------|
| 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> |

11. AFFILIATIONS / MEMBERSHIPS

| | |
|---------|------------------------------------------|
| 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 |

12. PROFESSIONAL MUSIC EXPERIENCE

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

13. REFERENCES

MPIEA:

Prof. Dr. Melanie Wald-Fuhrmann: Director, Max Planck Institute for Empirical Aesthetics
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