

# Lauren Fink

Postdoctoral Researcher | [Department of Music](#) | Max Planck Institute for Empirical Aesthetics  
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**Curriculum Vitae – Oct. 2021**

## 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.
- 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)

- Czepiel, A., **Fink, L.K.**, Fink, L.T., Wald-Fuhrmann, M., Tröndle, M., & Merrill, J. (2021, in press). Synchrony in the periphery: inter-subject correlation of physiological responses during live music concerts. *Nature Scientific Reports*. Pre-print on BioRxiv: <https://doi.org/10.1101/2020.09.01.271650>.
- Wittstock, S., Sperber, L., Kirk, G., McCarty, K., de Sola-Smith, K., Wade, J., Simon, M., **Fink, L.** (2021, in press). Making what we know explicit: Perspectives from graduate writing consultants on supporting graduate writers. *Praxis: A Writing Center Journal*.
- \*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. *Nature 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>.
- 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)

**Fink, L.** (2021, in press). Computational models of temporal expectations. *Proceedings of the Future Directions of Music Cognition International Conference*. Pre-print available here:  
[https://lkfink.github.io/assets/FinkLauren\\_FDoMC\\_proceedings\\_20210201.pdf](https://lkfink.github.io/assets/FinkLauren_FDoMC_proceedings_20210201.pdf).

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 Aoustics, Speech, and Signal Processing (ICASSP), Barcelona, Spain*, pp. 6249 – 6253. <https://doi.org/10.1109/ICASSP40776.2020.9054294>.

### Submitted manuscripts

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. (submitted). Neural harmonics of syntactic structure. *Pre-print on BioRxiv*.  
<https://doi.org/10.1101/2020.04.08.031575>

**Fink, L.**, Durojaye, C., Roeske, T., Wald-Fuhrmann, M. & Larrouy-Maestri, P. (under review). Drums help us understand how we process speech and music. *Frontiers for Young Minds*.

### Manuscripts in preparation

**Fink, L.**, Alexander, P. & Janata, P. (in prep). A multi-person adaptive metronome enhances synchrony among tappers. *Preliminary results discussed here*:  
<https://www.youtube.com/embed/optqIxLbz2k>

**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>

**Fink, L.** & Simola, J., Tavano, A., Wallot, S., & Laeng, B. (in prep). Analyzing pupil data: From epoched averages to single-trial analyses.

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

## 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)<sup>1</sup>

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

01 /2020 – present	Supervisor of PhD students and interns in the Music Department at MPIEA <ul style="list-style-type: none"> <li>• <b>PhD Students:</b> <ul style="list-style-type: none"> <li>○ Shreshth Saxena (03/2021 – 03/2024) <ul style="list-style-type: none"> <li>▪ 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.</li> </ul> </li> <li>○ Anna Czepiel (01/2020 – 10/2022) <ul style="list-style-type: none"> <li>▪ Co-supervising multiple projects related to the analysis of physiological data recorded from audience members during live music listening in the concert hall.</li> </ul> </li> </ul> </li> <li>• <b>Interns:</b> <ul style="list-style-type: none"> <li>○ Alexander Nguyen (09/2021 - present) <ul style="list-style-type: none"> <li>▪ Supervising project “Computational models of musical surprise vs. expectation: A comparison of D-REX and IDyOM”</li> </ul> </li> <li>○ Hannah Fiehn (01/2020 – present) <ul style="list-style-type: none"> <li>▪ Supervising project “Music as image and metaphor: Cross-modal (audiovisual) aesthetic appreciation.”</li> </ul> </li> </ul> </li> </ul>
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<sup>1</sup> assisted teaching by holding weekly office hours, proctoring and grading all exams, and maintaining student records.

- 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

- Summer 2021 “Data science for neuroscience.” *CLaME summer internship program, New York University.*
- 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)
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

Hörster, M., **Fink, L.**, Wald-Fuhrmann, M., Poeppel, D. & Larrouy-Maestri, P. (2021, forthcoming, 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). Eyeblick 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 14<sup>th</sup> 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 14<sup>th</sup> 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

- 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*  
*Music & Science*  
*Journal of Eye Movement Research*  
*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 (Sysmus)*

- 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

## 9. PROFESSIONAL TRAINING

- 2021 Sign UP! Career-building Program for Post Docs, *Max-Planck-Gesellschaft, EAF Berlin*
- 2020 Communicating Science to Non-Scientists and Media Training for Researchers, *Max-Planck-Gesellschaft, online*
- 2020 Neuromatch Academy, observer track, *online*
- 2019 Telluride Neuromorphic Cognition Engineering Workshop, *Telluride, CO*
- 2018 Mini Event-Related Potential Bootcamp, *Steve Luck, UCD Center for Mind & Brain*
- 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, *American Association for the Advancement of Science*
- 2017 Certificate: Thoughtful Pedagogy for Diverse Learning Environments, *UCD Center for Educational Effectiveness*
- 2016 Certificate: Foundations in Teaching, *UCD Center for Educational Effectiveness*
- 2014 Interdisciplinary Kollege: Social Cognition. *Günne, Germany*
- 2009-10 Racial Awareness Pilot Program. *U. of Cincinnati*

## 10. 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

## 11. INVITED TALKS

May 2021 “Predicting attentional fluctuations during music listening.” Language and Computation in Neural Systems Research Group, Max Planck Institute for Psycholinguistics, Nijmegen, The Netherlands.

Feb. 2021 “Pupil dynamics reflect listeners’ attention and absorption.” Music Cognition Lab of Elizabeth Margulis, Princeton University.

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

MPIEA:

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