

Caitlyn Marie Trevor

PhD Candidate
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RESEARCH INTERESTS

Music Perception	Music Information Retrieval	Music & Emotion
Vocal Affective Cues	Music Theory	Affective Neuroscience

EDUCATION

2018 (expected)	PhD	Music Theory , Ohio State University, USA Thesis: Investigating Auditory Threat Perception with FearMus: Fearful Music Database Adviser: David Huron
2018 (expected)	MM	Cello Performance , Ohio State University, USA
2016	MA	Music Theory , Ohio State University, USA Thesis: Three Studies of Emotional Cues in Instrumental Music Inspired by Acoustical Cues in Vocal Affect. Adviser: David Huron Committee: David Huron, Marc Ainger, Anna Gawboy
2014	BA	Music , Illinois Wesleyan University, USA

GRANTS & AWARDS

Total Received: USD 18,200.00

2018	Helmholtz Achievement Award in Music Cognition, awarded yearly to a Graduate Student working in the Cognitive and Systematic Musicology Laboratory at OSU for exceptional research and accomplishments in music cognition.
2018	Outstanding Graduate Associate in Music, awarded yearly to a Graduate Teaching Associate for excellent work in their position as a teacher.
2018	Best Score awarded by the Top Shorts Online Film Festival for April 2018 for my score for the short animated film <i>SentiencE</i> .
2018	Best Student Presentation at the College Music Society Great Lakes Regional Conference at Otterbein University (USD 150.00).

- 2018 **Graduate Teaching Development Grant** to create a supplemental training program for new Music Theory Graduate Teaching Associates and an online peer mentorship archive for current Music Theory Graduate Teaching Associates at Ohio State University in collaboration with Anna Gawboy (USD 10,000.00).
- 2018 **Second Place in the Arts Presentations** at the Hayes Graduate Research Forum at Ohio State University, a public speaking competition among ten finalists who are judged on quality of presentation and ability to present to a general audience (USD 400.00).
- 2018 **Arts and Humanities Graduate Research Small Grant** for presenting at the Music and the Moving Image Conference in New York, NY in May 2018 (USD 500.00).
- 2018 **Best Original Music Score** awarded by the Los Angeles Independent Film Festival (LAIFF) for February 2018 for the electroacoustic soundtrack I composed for the short animated film *SentiencE*.
- 2017 **Concerto Competition Winner** of the Ohio State University Concerto Competition for Graduates and Undergraduates, played the first movement of the Lalo Cello Concerto, performed as a soloist with the OSU Symphony Orchestra on 31 January 2018.
- 2017 **Nomination for OSU GTA Teaching Award**, a university-wide award for excellence in teaching as a Graduate Teaching Associate.
- 2017 **School of Music Travel Grant** for presenting at the American String Teachers Association National Conference in Atlanta in March 2018 (USD 250.00).
- 2017 **Third Place in the Arts Presentations** at the Hayes Graduate Research Forum at Ohio State University (USD 200.00).
- 2017 **School of Music Travel Grant** for presenting a paper for the Music Informatics Group Poster Session at the Society for Music Theory national conference in Arlington, VA in November 2017 (USD 250.00).
- 2017 **School of Music Travel Grant** for presenting at the Music and the Moving Image Conference in New York, NY in May 2017 (USD 250.00).
- 2016 **Arts and Humanities Graduate Research Small Grant** for presenting three studies at the 14th Biennial International Conference on Music Perception and Cognition in San Francisco, CA in July 2016 (USD 500.00).
- 2016 **School of Music Travel Grant** for presenting three studies at the 14th Biennial International Conference on Music Perception and Cognition in San Francisco, CA in July 2016 (USD 250.00).

- 2015 **Summer Graduate Research Fellowship** awarded by the Center of Cognitive and Brain Sciences at Ohio State University to support an interdisciplinary research project during the summer (USD 5,000.00).
- 2015 **School of Music Travel Grant** for presenting a lightning talk for the Film and Multimedia Interest Group at the Society for Music Theory Annual Conference in St. Louis, MO in November 2015 (USD 250.00).
- 2014 **The Katherine Riedelbauch Baker Music Award** in recognition of being an outstanding complete musician within the graduating class of music majors at Illinois Wesleyan University, nominated by the faculty and awarded at the graduation ceremony (USD 200.00).
- 2012 **Todd M. French Stringworks Award** in recognition of excellence in string performance for an undergraduate music major at Illinois Wesleyan University.

PEER REVIEWED PUBLICATIONS

Journal Article

1. Huron, D. & Trevor C. (2016). “Are stopped strings preferred in sad music?” *Empirical Musicology Review*, 11(2), 261–269.

Journal Articles in Press

1. Trevor, C & Huron, D. “Animated performance: 'Better' music means larger movements.” *Music Theory Online*.
2. Trevor, C & Huron, D. “Are Humoresques Humorous? On the Acoustic Similarity Between Laughter and Staccato.” *Empirical Musicology Review*.

Conference Proceedings

1. Trevor, C & Huron, D. (2016). “Animated performance: ‘better’ music means larger movements.” *Proceedings for the International Conference for Music Perception and Cognition*, San Francisco, CA, 420–423.
2. Trevor, C & Huron, D. (2016). “Are stopped strings preferred in sad music?” *Proceedings for the International Conference for Music Perception and Cognition*, San Francisco, CA, 578–581.
3. Trevor, C & Plazak J. (2016). “Imprinting emotion on music: transferring affective information from sight to sound.” *Proceedings for the International Conference for Music Perception and Cognition*, San Francisco, CA, 265–268.

Master’s Thesis

1. Trevor, C. (2016). Three Studies of Emotional Cues in Instrumental Music Inspired by Acoustical Cues in Vocal Affect. Ohio State University.

RESEARCH PRESENTATIONS

1. Trevor, C. & Huron, D. “Animated performance: ‘Better’ music means larger movements.” Music Graduate Students' Conference at Case Western Reserve University, Cleveland, OH (*Accepted for Presentation in October 2019*).
2. Trevor, C., Huron, D., & Devaney, J. “The Expressive Role of String Register: An Ethological Examination of Fingering Choices in Classical String Instrument Playing.” The International Conference for Music Perception and Cognition, Graz, Austria (*Accepted for Presentation in July 2018*).
3. Trevor, C. “Screaming strings and looming drones: Ethological perspectives on music for terror and suspense in film.” The Music and the Moving Image Conference, New York, NY (May 2018).
4. Trevor, C. “A new Barber’s *Adagio for Strings* in film; the valuable ambiguity of ‘On the Nature of Daylight’ by Max Richter.” College Music Society Great Lakes Regional Conference, Westerville, OH (April 2018).
5. Trevor, C. & Yackley, A. “Navigating the ‘blacktop’: Aural Skills for Upper Position Playing on Lower Strings.” The American String Teachers Association Conference, Atlanta, GA, (March 2018).
6. Trevor, C & Huron, D. “The role of string register in affective performance choices.” The Hayes Graduate Research Forum, Columbus, OH (March 2018).
7. Trevor, C. “Eye Tracking Horror Music: Studying the affective information of drone tones.” RMC Interdisciplinary Methods Festival, Ohio State University, Columbus, OH (July 2017).
8. Trevor, C. “The emotional flexibility of “On the Nature of Daylight” by Max Richter; An analysis of its ambiguous use in film”. The Music and the Moving Image Conference, New York, NY (May 2017).
9. Trevor, C & Huron, D. “Animated performance: ‘better’ music means larger movements.” The Hayes Graduate Research Forum, Columbus, OH (March 2017).
10. Trevor, C. “Finishing the picture: The subtler moments of Bernard Herrmann’s score for *Psycho*”. The International Association for Popular Music Conference, US, Cleveland, OH (February 2017).
11. Trevor, C & Huron, D. “Are stopped strings preferred in sad music?” The International Conference for Music Perception and Cognition, San Francisco, CA (July 2016).
12. Trevor, C. “Doubled Tragic Affect: The Emotional Transferability Of Vesper’s Theme In The Film *Casino Royale*”. The Society of Music Theory Annual Meeting, Film and Multimedia Interest Group, Lightning Talks, St. Louis, MO (November 2015).

13. Trevor, C & Huron, D. "Are stopped strings preferred in sad music?" The Society for Music Perception and Cognition, Nashville, TN (August 2015).
14. Trevor, C & Plazak, J. "The voice of silent films; passing affective information from sight to sound." John Wesley Powell Research Conference, Illinois Wesleyan University, Bloomington, IL (April 2014).
15. Trevor, C. "Featured Composition: 'Prague'." John Wesley Powell Research Conference, Illinois Wesleyan University, Bloomington, IL (April 2014).
16. Trevor, C. "Featured Composition: 'Bringing Up Baby'." John Wesley Powell Research Conference, Illinois Wesleyan University, Bloomington, IL (April 2011).

RESEARCH POSTERS

1. Trevor, C. "Investigating the Suspenseful Potential of Drone Tones Using Ambiguous Images." The International Conference for Music Perception and Cognition, Graz, Austria (*Accepted for Presentation in July 2018*).
2. Trevor, C., Huron, D., Feth, L., & Arnal, L. "The Screaming Strings of the Silver Screen: Signaling Fear with the Use of Acoustic Features of Human Screams." The International Conference for Music Perception and Cognition, Graz, Austria (*Accepted for Presentation in July 2018*).
3. Trevor, C. "Signaling Fear in Horror Movie Soundtracks: The Use of Acoustic Features of Human Screams." The Society of Music Theory Annual Meeting, Music Informatics Group Poster Session, Arlington, VA (November 2017).
4. Trevor, C. "Signaling Fear in Horror Movie Soundtracks: The Use of Acoustic Features of Human Screams." The Center for Cognitive and Brain Sciences, Mt. Sterling, OH (August 2017).
5. Trevor, C & Huron, D. "Animated performance: 'better' music means larger movements." The American String Teachers Association Conference, Pittsburgh, PA (March 2017).
6. Trevor, C & Huron, D. "The role of string register in affective performance choices". The American String Teachers Association Conference, Pittsburgh, PA (March 2017).
7. Trevor, C & Huron, D. "Animated performance: 'better' music means larger movements." The International Conference for Music Perception and Cognition, San Francisco, CA (July 2016).
8. Trevor, C & Plazak J. "Imprinting emotion on music: transferring affective information from sight to sound." International Conference for Music Perception and Cognition, San Francisco, CA (July 2016).

9. Trevor, C & Huron, D. “Animated performance: ‘better’ music means larger movements.” The Center for Cognitive and Brain Sciences, Mt. Sterling, OH (September 2015).
10. Trevor, C & Huron, D. “Are Humoresques humorous? On the acoustic similarity between laughter and staccato.” The Society for Music Perception and Cognition, Nashville, TN (August 2015).
11. Trevor, C & Yim, G. “An album cover rainbow: examining emotional connections between exposure levels, color temperatures, and musical affect.” The Society for Music Perception and Cognition, Nashville, TN (August 2015).
12. Trevor, C & Plazak J. "The voice of silent films; passing affective information from sight to sound." The Society for Music Perception and Cognition, Toronto, CA (August 2013).

INVITED LECTURES

1. Ungeheuer, E. & Trevor, C. “Analysis of “On the Nature of Daylight” by Max Richter in Film.” Film Music Class, Ohio State University, Columbus, OH (14 April 2017)
2. Trevor, C. “Technology in Music Research and Composition.” The Flute Workshop, Ohio State University, Columbus, OH (15 June 2015)

WORKSHOPS

- 2018 **Participant**, Marie Skłodowska-Curie actions: Master Class for Individual Fellowship applicants, University of Oslo, Norway, March 15–16.
- 2015 **Participant**, Tennessee Cello Workshop, University of Tennessee, Knoxville, TN, U.S.A, February 25–27.

TEACHING EXPERIENCE

- 2014–2018 **Music Theory I, II, III, IV**, Graduate Teaching Associate for nine semesters at The Ohio State University. I led all in-class lectures, activities, and exercises and was the students’ point person for any questions or confusion about the material as well as the primary grader. Occasionally I would also create my own lectures on the material. Students were primarily undergraduate music majors required to take four semesters of music theory in order to receive their degree. The class size ranged from 10 to 20 students a semester with students that had diverse musical backgrounds and career paths.
- 2014–2018 **Aural Skills I, II, III IV**, Graduate Teaching Associate for nine semesters at The Ohio State University. I led daily singing warm-ups that exercised solfege and pitch accuracy through scales, arpeggios, and chord progressions. I assigned

melodies and rhythms, as both solos and duets, to be practiced in preparation for each class. I then would quiz students individually on their singing daily and on dictation every two weeks. As primary grader, I was responsible for evaluating their daily singing and dictation quizzes as well as the final exams. The students were primarily undergraduate music majors who were required to take Aural Skills I – IV to receive their degree. The class size ranged from 10 to 20 students a semester. Singing and piano skills were necessary in teaching these courses.

2014–2018 **Private Cello Instructor**, I teach a private studio that ranges seasonally from 2 to 10 students. I meet each student once a week for 45 minutes. I develop their skills and musical abilities through weekly repertoire assignments and assistance with technique during lessons.

PERFORMANCE EXPERIENCE

2015–present Ohio State University Symphony Orchestra
 2015–present Sonic Arts Ensemble
 2014–present Ohio State University Cello Ensemble (CellOhio)
 2010–2013 Illinois Wesleyan University Civic Orchestra
 Co-principal Cellist, 2013–2014
 2011–2014 New Music Café ensemble performances
 2010–2014 Student Composition Concerts
 2011 IWU Concerto Aria Competition Finalist

PROFESSIONAL MEMBERSHIPS

2015–present The Center for Cognitive and Brain Sciences
 2015–present The Advanced Computing Center for the Arts and Design
 2014–present The Cognitive and Systematic Musicology Laboratory
 2014–present The Graduate Music Student Association
 2014–present Music Honors Society Pi Kappa Lambda

LANGUAGE PROFICIENCY

Native	Limited working	Elementary
English	French	Russian, German

Programming

R, SPSS, MATLAB (MIRtoolbox & SPM),
HTML & CSS, MaxMSP, Humdrum, Javascript, MS Office

REFERENCES

David Huron, Arts & Humanities Distinguished Professor, The Ohio State University
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