

**Deirdre Loughridge**  
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College of Arts, Media & Design  
Northeastern University  
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### **Employment**

Northeastern University, Boston MA

2023-present Associate Dean of Faculty Affairs, College of Arts, Media & Design  
2025-present Professor, Department of Music  
2020-2025 Associate Professor, Department of Music  
2016-2020 Assistant Professor, Department of Music

University of California, Berkeley CA

2015-2016 Lecturer, Department of Music  
2013-2015 ACLS New Faculty Fellow, Department of Music  
2011-2013 Mellon Postdoctoral Fellow in the Humanities, Department of Music

### **Education**

2011 PhD, Music History, University of Pennsylvania  
2004 BA, Music with Honors, and Biology with a specialization in Neuroscience  
University of Chicago

### **Awards & Honors**

2024 Ruth A. Solie award from the American Musicological Society for *The Science Music Borderlands* (also noted under book below)  
2022-23 Fellow, "Re-Imagining/Re-forming," Northeastern Humanities Center  
2019-20 Member, Institute for Advanced Study, Princeton, NJ (also noted under fellowships below)  
2018 CAMD Excellence in Research & Creative Activity Award (awarded to one faculty member in the College of Arts Media & Design at Northeastern University)  
2017 Kenshur Prize from the Center for Eighteenth-Century Studies at Indiana University for *Haydn's Sunrise, Beethoven's Shadow* (also noted under book below)  
2016-2017 American Society for Eighteenth-Century Studies Innovative Course Design competition winner, for course "Eighteenth-Century Origins"

## Publications

### Books

- 2023 *Sounding Human: Music and Machines, 1740/2020* (University of Chicago Press, Dec 2023)
- ❖ Reviewed in: *Seismograph* (Apr 3 2024): <https://seismograf.org/artikel/ai-er-ikke-din-fjende> [in Danish]; *Technology and Culture* 65/4 (2024): 1391-1393; *Journal of the American Musicological Society* 77/3 (2024): 826-829; *Journal of Musicological Research* 44 (2025); *Notes* 82/1 (2025): 95-98; *Isis: Journal of the History of Science Society* 116/3 (2025): 600-601.
  - ❖ In the media: *New York Times* (Dec 28 2023) <https://www.nytimes.com/2023/12/28/arts/design/artists-artificial-intelligence.html>; CBC Radio's Spark [Being Human Now, ep. 8: Music](#) (Apr 23, 2024); *Wallpaper Magazine* books about music tech <https://www.wallpaper.com/tech/new-music-tech-books> (June 24, 2024)
- 2023 [edited volume] *The Science-Music Borderlands: Reckoning with the Past and Imagining the Future*, edited with Elizabeth Margulis and Psyche Loui (MIT Press, 2023)
- ❖ Winner of the 2024 Ruth A. Solie award from the American Musicological Society
  - ❖ Reviewed in: *20<sup>th</sup>-Century Music* 21/1 (2024): 137-141; *Psychology of Aesthetics, Creativity, and the Arts* 18/3 (2024): 467; *Music & Science* 8 (2025): 1-5.
- 2016 *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism* (University of Chicago Press, September 2016).
- ❖ Winner of the 2017 Kenshur Prize for outstanding monograph in 18<sup>th</sup>-century studies from the Center for Eighteenth-Century Studies at Indiana University
  - ❖ Reviewed in: *The Beethoven Journal* 32 (2017): 39; *Isis: Journal of the History of Science Society* 108/4 (2017): 915-16; *Music Reference Services Quarterly* 21/2 (2018): 101-102; *Music & Letters* 99/1 (2018): 126-129; *Journal of the Royal Musical Association* 144/1 (2019): 205-221; *Eighteenth-Century Music* 16/2 (2019): 169-172; *Cambridge Opera Journal* 34/2 (2022): 235-244.
  - ❖ In the media: *New York Times* (Apr 20 2020) <https://www.nytimes.com/2020/04/17/arts/music/classical-music-loudness.html>
- In Press *The Museum of Imaginary Musical Instruments*, with co-author Thomas Patteson (London: Reaktion, forthcoming April 2026)
- In Press *Bone Flute to Autotune: 40,000 Years of Music Technology* (University of Chicago Press, anticipated Fall 2026)

### Edited Journal Issue

- 2025 "Voice and Sound in Diderot," edited with Scott M. Sanders, themed issue of *Diderot Studies*, vol 41

## Refereed Articles

- 2021 "Daphne Oram, Cyberneticist?" *Resonance: The Journal of Sound and Culture* 2/4 (2021): 503-522.
- "Metamorphosis and the Taxonomy of Musical Instruments," *Journal of Musicological Research* 40/3 (2021): 279-288
- "'Always Already Technological': New Views of Music and the Human in Musicology and the Cognitive Sciences," *Music Research Annual* 2 (2021): 1-22.
- 2017 "Piano Death and Life," *Keyboard Perspectives* 10 (2017): 1-18.
- 2016 "Muted Violins from Lully to Haydn," *Early Music* 44/3 (Aug 2016): 427-447.
- "Making, Collecting and Reading Music Facsimiles Before Photography," *Journal of the Royal Musical Association* 141/1 (May 2016): 27-59.
- 2013 "Magnified Vision, Mediated Listening and the 'Point of Audition' of Early Romanticism," *Eighteenth-Century Music* 10/2 (2013): 179-211.
- 2010 "Haydn's *Creation* as an Optical Entertainment," *Journal of Musicology* 27/1 (2010): 9-54.

## Book Chapters

- Invited "Technology," *Cambridge History of German Opera to the Early Nineteenth Century*, ed. Estelle Joubert and Austin Glatthorn (Cambridge University Press)
- 2025 "Oram's Sound Houses," in *Sonic Circulations: Music, Modernism, and the Politics of Knowledge*, ed. Emily Dolan, Emily MacGregor, and Arman Schwartz (University of Pennsylvania Press, 2025), 233-256.
- 2021 "Timbre Before Timbre: Listening to the Effects of Organ Stops, Violin Mutes and Piano Pedals ca. 1650-1800," in *The Oxford Handbook of Timbre*, ed. Emily Dolan and Alexander Rehding (Oxford University Press, 2021 [published online 2018])
- ❖ Book won the 2022 Ruth A. Solie Award from the American Musicological Society for a collection of musicological essays of exceptional merit
- 2019 "Science, Technology, and Love in Late Eighteenth-Century Opera," in *Nineteenth-Century Opera and the Scientific Imagination*, ed. David Trippett and Benjamin Walton (Cambridge University Press, 2019), 175-198.
- ❖ Reviewed in: *Music & Letters* 101/1 (2020): 163-65; *Cambridge Opera Journal* 32/2-3 (2020): 253-258; *Isis* 113/2 (2022): 447-449.
- 2017 "Celestial Mechanisms: Adam Walker's Eidouranon, Celestina and the Advancement of Knowledge," in *Sound Knowledge: Music and Science in London, 1789-1851*, ed. Ellen Lockhart and James Davies (University of Chicago Press, 2017), 47-76.

- ❖ Reviewed in: *The Wordsworth Circle* 48/4 (2017): 206-07; *The British Journal for the History of Science* 51/3 (2018): 525-27; *Context: Journal of Music Research* 43 (2018): 81-83; *Isis* 109/1 (2018): 186-87; *Nineteenth-Century Music Review* 16/3 (2019): 446-448.

### Other Publications

- 2021      *Review: "Rebecca Cypess and Nancy Sinkoff, eds., Sara Levy's World," Women & Music* 25 (2021): 184-188.
- 2020      *Opinion Essay: "COVID-19: Music in Times of Pestilence," Naxos Musicology International* (April 29 2020): <https://beta-nmi.naxos.com/opinion/covid-19-music-in-times-of-pestilence/>
- Review: "Ellen Lockhart, Animation, Plasticity and Music in Italy, 1770-1830," Journal of the American Musicological Society* 73/1 (2020): 177-182.
- Review: "Emily H. Green, Dedicating Music, 1785-1850," Eighteenth-Century Studies* 53/2 (2020): 334-336.
- 2019      *Encyclopedia Entry: "Amateurs" in The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O'Connell (Cambridge University Press, 2019), 4-7.
- 2017      *Review: "Review: The Oxford Handbook of Music and Virtuality," Music & Letters* 98/3 (2017): 497-98.
- Essay: "The Semiconductor: As Venezuela crumbles, LA's maestro goes silent," Even Magazine* 8 (Fall 2017): 33-35.
- Review: "Score review [two Chopin facsimiles]," Nineteenth-Century Music Review* 14/2 (2017): 283-286.
- 2016      *Essay: "The Robot's Mixtape," Even Magazine* 3 (February 2016): 74-88; republished in *Out of Practice*, ed. Jason Farago (2018), 207-14 [anthology collecting the best writing from the first ten years of *Even Magazine*]
- 2015      *Essay: "Cat Pianos, Sound-Houses, and Other Imaginary Musical Instruments,"* coauthored with Thomas Patteson, *Public Domain Review* (July 15 2015). Selected for inclusion in *The Public Domain Review: Selected Essays, Vol III* (Cambridge: PDR Press, 2016)
- 2014      *Essay: "Marvelous Illusions: Visual and Musical Beauty from the Renaissance through the 18<sup>th</sup> Century" in Art or Sound*, ed. Germano Celant (Milan: Progetto Prada Arte, 2014), 30-32; excerpt published in Italian translation as "Art or Sound: strumenti di bellezza," *Amadeus* No. 295 (June 2014): 68-71.
- Review: "When Media Meet," Cambridge Opera Journal* 26/2 (2014): 203-213.

2013 *Invited Contribution: "Who Measured the Wind and Made the Fingers Move,"*  
*Journal of the American Musicological Society* 66/1 (2013): 270-275.

Invited Research Talks

- 2025 "Sounding Human" [keynote], Chigiana Conference 2025 Music and Machines, Siena, Italy, December 4-6
- "Music and Machines 1740/2025," Case Western Reserve University, music department colloquium series, October 10
- "Analogical Instruments," Keyboard Energies symposium, Cornell Center for Historical Keyboards, Cornell University, April 26
- "Music and Machines, 1700s/2000s," symposium Beyond Human: AI, Opera and the Art of Machine Expression, University of Michigan, April 12
- 2024 "Learning Machines: Historical Perspectives on Music & AI," Music & Data International Symposia, University of Hong Kong, March 1-2
- 2023 Author Series, *Science-Music Borderlands* book talk with Elizabeth Margulis and Psyche Loui, Harvard Countway Library, Oct 17
- "An Acoustemology of Haydn's *Orfeo*," Resurrecting Haydn's *Orfeo* symposium, University of Toronto, May 27
- "Notational Negotiations of Sounding Human," AMS Notation, Inscription and Visualization Study Group online talk series, May 22 [virtual]
- 2022 "Sounding Human," Faculty Works-in-Progress Presentations, Northeastern Humanities Center, Dec 6
- "When (In)Attention Is All You Need," The Attentive Ear Workshop, Max-Planck-Institut für empirische Ästhetik, Dec 12 [virtual]
- 2021 "Revisiting the Museum of Imaginary Musical Instruments," co-presented with Thomas Patteson, Rhythmic Music Conservatory, Copenhagen, Nov 2 [virtual]
- "Sounding Human and/or Machine?" Music and Science from Pythagoras to the Synthesizer public lecture series, Hamilton College, Oct 5
- "Automaton Encounters: Vaucanson's Flute-Player, Graffigny's Letters, and the Pleasure before Anxiety," Sound and Technology Working Group, Consortium for History of Science, Technology, and Medicine, Sept 10 [virtual]
- "Why did Oram want to Humanize the Machine?" Columbia University music colloquium series, Feb 26 [virtual]

- 2020 "Listening for the (Non) Human, in the 18<sup>th</sup> Century and Today," Historical Studies colloquium, Institute for Advanced Study, Princeton, NJ, Jan 27
- "Man Alone Sings," Early Modern Europe seminar, Institute for Advanced Study, Princeton, NJ, Jan 16
- 2019 "Producing the Voice: Discourses of Nature and Technology in EDM-Pop Music," Science & Technology Studies Lunch Seminar, Tufts University, Mar 29
- 2018 "On Sounding (Not) Like a Person: From Dehumanization to Posthumanization in Musical Discourse," Brandeis University musicology colloquium series, Sept 27
- 2017 "Haydn's Sunrise, Beethoven's Shadow," Kenshur Prize Symposium, Center for Eighteenth-Century Studies at Indiana University, Bloomington, IN, Dec 1
- "Sounding Human," Food for Thought colloquium series, Northeastern University, Apr 4
- 2016 "How Do Keyboards Network?" Keynote address at *Keyboard Networks*, Westfield Center/Cornell University, Ithaca, NY, Mar 2
- 2015 "Timbre Talk," *Making Sense of Timbre*, Radcliffe Institute, Cambridge, MA, May 15
- 2013 "Audiovisual Culture from Haydn to Beethoven," Ron Alexander Memorial Series in Musicology, Stanford University, May 13
- 2012 "Close Listening at a Distance, or, Outside Beethoven's Room," Music Studies Colloquium Series, UC Berkeley, Feb 17
- 2011 "Kant's Telescope, Beethoven's Telephone," Center for Science, Technology, Medicine and Society Brownbag, UC Berkeley, Nov 30
- "Music, Science, and Metaphysical Empiricism in the Age of Beethoven," Brown Bag Lecture Series, Beckman Center at the Chemical Heritage Foundation, Philadelphia PA, April 12

#### National/International Conference Presentations

- 2023 "Extended Analogies: From Cybernetics to Oramics," Cybernetic Poetics seminar organized by Yiren Zheng and Jack Chen, American Comparative Literature Association Annual Meeting, Chicago, March 16-19
- 2022 "Musical Instruments, Embodied Minds, and Sounding Human," Society for Literature, Science and the Arts Annual Meeting, Purdue University, Oct 6-9
- 2021 "Music and Cybernetics" roundtable convened by Clara Latham and

- Chris Hayworth, American Musicological Society Annual Meeting, Nov 21  
[virtual]
- 2019 "Daphne Oram, Cyberneticist?" Recursions – Music and Cybernetics in Historical Perspective, University of Edinburgh, Oct 24
- 2018 "Listening for (Non)human Agency, c.1770/Today," Annual Meeting of the American Musicological Society, San Antonio, Nov 4
- "Synchronization and Dehumanization" for evening panel "Synchronizations," Annual Meeting of the American Musicological Society, San Antonio, Nov 1
- "On Sounding (Not) Like a Person in 2016," Pop Conference, Museum of Pop Culture, Seattle, Apr 28
- 2017 "Soul and Voice, Fingers and Strings: Rousseau and Diderot on Musical (Non)Humans," Royal Musical Association Music and Philosophy Study Group Conference, King's College London, UK, July 13-14
- "Rousseau's Singing Savage, Diderot's Human Harpsichord: Listening to (Non)Human Agency in the French Enlightenment," American Society for Eighteenth-Century Studies, Minneapolis, MN, Apr 1
- "Eighteenth-Century Origins" [Innovative Course Design Competition Winner], American Society for Eighteenth-Century Studies, Minneapolis, MN, Mar 31
- 2016 "Breakthroughs in Neuroscience, or, Back to the Eighteenth Century," Society for Music Theory Music Cognition Interest Group, Annual Meeting of the American Musicological Society/Society for Music Theory, Vancouver, BC, Nov 5
- "The Sentient Harpsichord," *Cembalophilia*, Westfield Center/Berkeley Early Music Festival, Berkeley, CA, June 7
- 2014 "The Museum of Imaginary Musical Instruments," co-authored with Thomas Patteson, Bone Flute to Auto-Tune: A Conference on Music and Technology in History, Theory and Practice, UC Berkeley, Apr 24
- 2013 "Beethoven's Phantasmagoria," American Musicological Society Annual Meeting, Pittsburgh, PA, Nov 9
- "Bone Flute to Auto-Tune: On the Long History of Music and Technology," alternative format session "Critical Organology," at American Musicological Society Annual Meeting, Pittsburgh, PA, Nov 7
- "Instruments of Popular Astronomy: Adam Walker's Eidouranon and Celestina," Sound Knowledge: Music and Science in London, 1800-1850, King's College London, Oct 19

- 2012 “What a Facsimile Reproduces: The Case of Rossini’s Waltz (1841),” Consuming Music, Commodifying Sound, 1750-1850, Yale University, Oct 5
- “Musical Charlatanism and the Origins of the Art/Pop Divide,” Annual Meeting of the American Society for Eighteenth-Century Studies, San Antonio, TX, Mar 25
- 2010 “Magnifying Instruments, Scopic Looking, and Early Romantic Listening,” American Musicological Society/Society of Music Theory Annual Meeting, Indianapolis, IN, Nov 5
- “Thunderous Ghosts: The Media Origins of a Supernatural Phenomenon,” North American Society for the Study of Romanticism Annual Meeting, Vancouver, Aug 22
- "Muted Sounds and Optical Images: Haydn's Telescopic Music," American Society for Eighteenth-Century Studies, Albuquerque, NM, Mar 19
- 2009 “Haydn's *Creation* as a Visual Entertainment,” Haydn Society of North America Conference, Cambridge, MA, May 29

### **Grants & Fellowships**

#### External

- 2019-20 Institute for Advanced Study, Princeton, NJ
- Society for the Humanities Fellowship, Cornell University [declined]
- 2015 AMS 75 PAYS publication subvention for book, *Haydn’s Sunrise, Beethoven’s Shadow* (University of Chicago Press, 2016) from the American Musicological Society \$3,500

#### Internal (including at other institutions)

- 2019 CAMD Summer Support Grant, \$3,895
- 2018-2019 Dean’s Fellow, Design for Human Experience (four-member team) \$15,000
- 2018 CAMD Research, Scholarship and Creative Activity Dissemination Grant for “On Sounding (Not) Like a Person in 2016” \$1,000
- 2017 Faculty Innovations Grant in Diversity and Academic Excellence for “More Voices, Smarter Innovation: Diversity in Music Industry and Sonic Arts” \$9,560
- 2015 Cal Performances/Mellon Foundation Grant for new course “Music Travels” at UC Berkeley \$18,700

- 2013 Conference Grant for “Bone Flute to Auto-Tune,” Townsend Humanities Center, UC-Berkeley \$1,500
- 2010-2011 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year’s Theme: Virtuality), University of Pennsylvania, \$1,000
- 2009-2010 Mellon Graduate Research Fellowship, Penn Humanities Forum (Year’s Theme: Connections), University of Pennsylvania, \$1,000

### **Teaching and Advising**

#### **2016-present Northeastern University**

- MUSC 1001: “Music in Everyday Life” *new course*  
 Fall 2016 (73 students), Spring 2017 (48 students), Fall 2017 (96 students)  
 Developed online version for NUStart (Summer 2020)
- MUSC 1144 “Music and Technology: Stone Age to Digital Age” *new course*  
 Online development Spring 2019; delivery Summer 2019 (24 students),  
 Summer 2020 (15 students)
- MUSC 2320: “40,000 Years of Music Technology”  
 Spring 2017 (24 students), Fall 2018 (19 students), Fall 2020 (22 students),  
 Fall 2021 (18 students)
- MUSC 2340 “Divas, DJs, and Double Standards” *new course*  
 Fall 2017 (31 students), Fall 2020 (20 students), Spring 2022 (19 students)
- MUSC 3337 “Writing About Music”  
 Spring 2021 (6 students)
- MUSC 3352 “Sounding Human” *new course*  
 Fall 2018 (19 students), Spring 2021 (19 students), Fall 2021 (8 students)
- MUSC 4651 “Music Research Capstone” *new course*  
 Spring 2022 (4 students)

#### **2011-2016 University of California, Berkeley**

- “Music & Technology: Bone Flute to Auto-tune”  
 Fall 2012, Spring 2014, Spring 2016 (50-60 students per semester)
- “Film Music”  
 Fall 2014 (8 students), Spring 2016 (21 students)
- “Music Travels”  
 Fall 2015 (20 students)
- “Music and Technology: Historical and Critical Approaches” (graduate seminar)  
 Fall 2013 (5 students), Fall 2015 (8 students)
- “The Symphony”  
 Fall 2011, Spring 2015 (50 students per semester)
- “Eighteenth-Century Origins”  
 Spring 2015 (8 students)
- “Music and Visual Media”  
 Spring 2014 (16 students)
- “Looking at Music, 1750-1850”  
 Spring 2012 (12 students)

“Audiovisual Histories” (graduate seminar)  
Fall 2012 (3 students)

Independent Study and Research

Fall 2014: “Adventures in Patchblocks”

Special Study for Honors Candidates in Music

Spring 2013: “Orchestra Marketing: How Marketing Can Influence Young Adult Audience Attendance”

### **University of Pennsylvania**

“Introduction to the History of Music,”

Fall 2006-Spring 2008 (20 students per semester)

Teaching Assistant for “Technology and Society,” History and Sociology of Science Department, Spring 2009 (60 students)

### External Advising/Examiner

2025 Thesis examiner for PhD in music at University of Western Ontario

2024-current Dissertation committee member for PhD in musicology/ethnomusicology at Brown University

### Service

#### Service to the Institution

2023-present Associate Dean of Faculty Affairs, College of Arts, Media & Design

2021-2022 Research Policy Oversight Committee co-chair, Senate Committee, University  
CAMD Excellence Awards Committee member, CAMD  
Working group on college-wide creative degrees, CAMD  
Graduation Ceremony Faculty Marshall, CAMD  
BA in Music Program Director, Music Department  
Merit Review Committee Chair, Music Department  
Curriculum Committee member, Music Department  
Search subcommittee member (Music Technology and AI), Music Department  
Tenure & Promotion Committee (3 annual reviews), Music Department  
Liaison to library, Music Department  
Co-organizer, Leading Voices speaker series, Music Department

2020-2021 New Faculty Orientation panelist, University  
NU Start Faculty Orientation speaker (9/1, 9/11, 10/15), University  
Search Committee member (Music and AI), Music Department-Khoury College  
BA in Music Program Director, Music Department  
Curriculum Committee member, Music Department  
Tenure & Promotion Committee chair (2 annual reviews), Music Department  
T&P Committee member (2 tenure cases, 1 annual review), Music Department  
Merit Review Committee chair, Music Department

- Liaison to library, Music Department  
Organizer, Leading Voices speaker series, Music Department
- 2019-2020 hiring interview participant (Director, Center for the Arts), CAMD
- 2018-2019 BA in Music Program Director, Music Department  
Chair, Search Committee (one-year replacements), Music Department  
Search Committee member (Music Tech), Music Department  
FTNTT Promotion Committee member, Music Department  
Curriculum Committee member, Music Department  
Merit Review Committee member, Music Department  
Liaison to library, Music Department  
Creator and organizer: Leading Voices speaker series  
Review Committee for Faculty Innovations in Diversity & Academic Excellence member, University
- 2017-2018 BA in Music Program Director, Music Department  
Search Committee member (Ethno), Music Department  
Search Committee member (Music Tech), Music Department  
Curriculum Committee member, Music Department  
Workload Policy Committee member, Music Department  
Event Organizer and Host:  
Oct 11: A Conversation with Ann Powers (NPR music critic)  
Oct 18: A Conversation & Performance with Tara Rogers (electronic musician)  
Nov 21: A Conversation with Matt Brennan (music industry researcher)  
Mar 24: Full Spectrum Symposium (day-long event on diversifying music industry and technology)  
Creator, Full Spectrum initiative and website (diversifying music industry and technology): <https://dloughridge8.wixsite.com/fullspectrum>  
Review Committee for Faculty Innovations in Diversity & Academic Excellence member, University
- 2016-2017 BA in Music Program Director, Music Department  
Search Committee member (Music Industry), Music Department  
Judith Tick Prize for Excellence in Research selection, Music Department  
Academic Affairs Committee member, CAMD  
Commencement faculty marshal, CAMD and University

### Service to the Discipline

- 2024-25 Peer reviewer, book manuscripts/proposals: University of California Press, Boydell Press, Oxford University Press, University of Chicago Press  
Peer reviewer, articles: *Journal of the American Musicological Society*, *American Music*, *Eighteenth-Century Music*  
External Reviewer, Institute for Advanced Study  
American Musicological Society Council (elected position, term 2022-2024)  
Editorial Board Member, *Eighteenth-Century Music* (2019-2024)  
Editorial Board Member, *Journal of the Royal Musical Association* (2019-2024)

- 2023-24 Program Committee, New England Chapter of the American Musicological Society (term: 2021-24)  
Peer reviewer, book manuscripts/proposals: Boydell Press, University of California Press, University of Chicago Press  
Grant reviewer: Swiss National Science Foundation  
Peer Reviewer, articles: *Journal of the American Musicological Society*, *Journal of Musicology*
- 2022-23 Lewis Lockwood Award Committee (musicological book, early career), American Musicological Society (2022)  
Chair, Alvin H. Johnson AMS 50 Dissertation Fellowship sub-committee, American Musicological Society (2022-23)  
Peer Reviewer, article: *Journal of Musicological Research*
- 2021-22 Kenshur Prize Committee (book award), Center for Eighteenth-Century Studies, Indiana University  
Alvin H. Johnson AMS 50 Dissertation Fellowship Committee member, American Musicological Society (term: 2019-23)  
Peer Reviewer, articles: *Eighteenth-Century Music*, *Journal of Musicology*, *Entremons: UPF Journal of World History*  
Editorial Board Member, *Naxos Musicology International*
- 2020-21 External Reviewer, Institute for Advanced Study  
Peer Reviewer, articles: *20<sup>th</sup>-Century Music*, *Journal of the American Musicological Society*, *Sound Stage Screen*  
Peer Reviewer, book manuscript/proposal: University of Virginia Press, University of Chicago Press
- 2019-20 Peer Reviewer, book proposal/manuscript: Oxford University Press, University of Pennsylvania Press  
Peer Reviewer, article: *Feminist Review*  
Session chair, American Musicological Society annual meeting
- 2018-19 Chair, Innovative Course Design Competition Selection Committee, American Society for Eighteenth-Century Studies  
Peer Reviewer, abstracts for the Society for Eighteenth-Century Music panel for the American Society for Eighteenth-Century Studies annual meeting
- 2017-18 Peer Reviewer, articles: *Organised Sound*, *Journal of the American Musicological Society*, *Gli spazi della musica Society*, Oxford University Press (*Oxford Handbook* series)  
Peer Reviewer, book manuscript: University of Chicago Press  
Innovative Course Design Competition Selection Committee member, American Society for Eighteenth-Century Studies  
Session chair, American Musicological Society annual meeting
- 2015-2016 Peer Reviewer, article: *Music Theory Online*

2014 Application Reviewer, Austrian Science Fund (FWF)  
Conference Organizer: Bone Flute to Auto-Tune: A Conference on Music and  
Technology in History, Theory and Practice, UC Berkeley (April 24-26 2014);  
Funded by Berkeley Center for New Media; Center for Science, Technology,  
Medicine and Society; Department of Music; Meyer Sound; Townsend  
Humanities Center <<http://boneflutetoautotune.wordpress.com/conference-2014>>

Service to the Public: Public Musicology

ongoing Museum of Imaginary Musical Instruments <<http://imaginaryinstruments.org>>  
Curated collection of imaginary musical instruments from antiquity to present,  
coauthored with Thomas Patteson

ongoing Spooky & the Metronome <<http://spookyandthemetronome.wordpress.com>>  
Blog on historical dimensions of music and technology. Posts have been cited by  
Alex Ross ("The Anxious Ease of Apple Music," *The New Yorker*, July 6 2015), and  
syndicated by The Browser and The Next Web.