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EDUCATION

Ph.D., History, University of California at Los Angeles, 2008.
M.A., History, University of California at Los Angeles, 2003.
B.A., Physics with Astronomy/Astrophysics Concentration, Pomona College, 2001.

ACADEMIC CAREER

2019 - 2024, Co-Editor for the History of Science Society, overseeing *Isis*, *Osiris*, and the *Isis Current Bibliography*.
2015 (Summer), Visiting Scholar, Max Planck Institute for the History of Science in Berlin, Germany.
2014 - present, Associate Professor of History, Mississippi State University.
2013 (Fall), Visiting Scholar, Max Planck Institute for the History of Science in Berlin, Germany.
2013 (Fall), Visiting Scholar, History Department, University of California at Los Angeles.
2009 - present, Head of History of Science, Technology, and Medicine Research Cluster, Department of History, Mississippi State University.
2008 - 2014, Assistant Professor of History, Mississippi State University.

RESEARCH HONORS and FELLOWSHIPS

Institute for Humanities Fellow, Institute for Humanities, Mississippi State University, Spring 2022.

Gordon Cain Conference Fellow, Arnold and Mabel Beckman Center for the History of Chemistry, Science History Institute, Philadelphia, PA, 2021-2022.

Alexander von Humboldt Fellowship for Experienced Researchers, to conduct research at the Max Planck Institute for the History of Science in Berlin, Germany and the Rachel Carson Center for Environment and Society in Munich, Germany, Summers of 2017-2019.

Dean's Eminent Scholar Award, The College of Arts and Sciences, Mississippi State University. 2015-2016.

Fulbright U.S. Scholar Grant, to conduct research at the Norwegian University of Science and Technology in Trondheim, Norway, Fall, 2014 through Winter, 2015.

Society for the History of Psychology (Division 26 of the American Psychological Association) Early Career Award, 2014.

National Science Foundation Scholar's Award for project titled "The Science and Technology of Threshold Sounds in Public and Private Spaces" (Award # 1256966). Awarded through the Science, Technology and Society Program, Summer, 2013 through Spring, 2014.

European Society for the History of the Human Sciences (ESHHS) and Journal for the History of the Behavioral Sciences (JHBS) Early Career Award, 2010.

Dibner Library Resident Scholar, Smithsonian Institute, Washington, D.C., May, 2010.

Humanities and Arts Research Fellow, The College of Arts and Sciences and the Institute for Humanities, Mississippi State University, 2010 and 2013.

TEACHING HONORS

William E. Parrish Outstanding Faculty Teaching Award, Department of History, Mississippi State University, 2018-2019 and 2015-2016.

Mississippi State University State Pride Award for Faculty Excellence, 2010.

MONOGRAPHS and CO-EDITED VOLUMES

In preparation: *Listening to Nature: Standardized Soundscapes and Imagined Ecologies, 1900-2000* (Anticipated completion: 2023).

In preparation: *Sonifying Space: A History of the Science of Background Music, 1910-2010* (Anticipated completion: 2022).

Testing Hearing: The Making of Modern Aurality, co-edited with Viktoria Tkaczyk and Mara Mills (Oxford University Press, 2020).

Music, Sound and the Laboratory from 1750-1980, Osiris, 28, co-edited with Julia Kursell and Myles Jackson (University of Chicago Press, 2013).

The Psychophysical Ear: Musical Experiments, Experimental Sounds, 1840-1910 (The MIT Press, 2012).

REFEREED ARTICLES and BOOK CHAPTERS

"Listening for the 'Buluwayo': Auditory attention and standardizing the sounds of the forest at the beginning of the twentieth century," in D. Graham Burnett and Justin Smith, eds., *Scenes of Attention* (Columbia University Press, 2023).

"'An outrageous clatter,' 'pēē ā wēē,' and Other Sounds of Acclimatization," and Other Sounds of Acclimatization," in Peter McMurray and Priyasha Mukhopadhyay, eds., *Acoustics of Empire: Sound, Power, and Media in the Long Nineteenth Century* (Oxford University Press, forthcoming).

“Listening to Extinction: Early conservation radio sounds and the silences of species” *The American Historical Review* 126, 4 (2021): 1371-1395.

“The Naturalization of Timbre: Two Case Studies,” in Emily Dolan and Alexander Rehding, eds., *Oxford Handbook of Timbre* (Oxford University Press, published online 2018/print 2021).

“‘Mother Nature had been digitalized’: Collecting sounds and naturalizing interior soundscapes, from 1970 to the present,” in special issue, “Opening the Doors of the Studio,” Jonathan Goldman, Fanny Gribenski, and João Romão, eds., *Contemporary Music Review* 40, 6 (2021):757-775.

“Ernst Mach’s Piano and the Making of a Psychophysical Imaginarium,” in John Preston, ed., *Interpreting Mach: Critical Essays* (Cambridge University Press, 2021).

“From ‘wuh wuh’ to ‘hoo-hoo’ and the rituals of representing bird song, 1885-1925,” in Tord Larsen, Michael Blim, Ted Porter, Kalpana Ram, and Nigel Rapport, eds., *Objects and Standards: On the limitations and effects of fixing and measuring life* (Carolina Academic Press, 2021).

“Testing the Underwater Ear: Hearing, Standardizing, and Classifying Marine Sounds during the Cold War,” co-authored with Lino Camprubí, in Viktoria Tkaczyk, Mara Mills, Alexandra Hui, eds., *Testing Hearing: The Making of Modern Aurality*. (Oxford University Press, 2020).

“My Pet Cloud: DIY cloud chambers at the dawn of the Atomic Age,” in Dolly Jorgensen and Finn Arne Jorgensen, eds., *Silver Linings: Clouds in Art and Science* (Museumsforlaget, 2020).

“Imagining Ecologies through Sound: a historic-ecological approach to the soundscape of the Mississippi Flyway.” *MUSICultures*, 45, 1-2 (2018): 35-52.

“First Re-Creations: Phonographs and New Cultures of Listening at the Beginning of the Twentieth Century,” in Christian Thorau and Hansjakob Ziemer, eds., *The Handbook of Music Listening in the 19th and 20th Centuries* (Oxford University Press, 2018).

“Walter Bingham und die Universalisierung des individuellen Hörers,” Netzwerk Hör-Wissen im Wandel (Hrsg.), Koordiniert von Daniel Morat, *Wissensgeschichte des Hörens in der Moderne* (Walter de Gruyter GmbH, 2017).

“Aural Rights and Early Environmental Ethics: Negotiating the Post-War Soundscape,” in Aaron Allen and Kevin Dawes, eds., *Current Directions in Ecomusicology: A Field Guide* (Routledge, 2016).

“‘Muzak-While-You-Work’: Programming Music for Industry, 1919-1948,” *Historische Anthropologie* 22, 3 (2014): 364-383.

“From the Piano Pestilence to the Phonograph Solo: Four Case Studies of Musical Expertise in the Laboratory and on the City Street,” in Daniel Morat, ed., *Sounds of Modern History: Auditory Cultures in 19th and 20th Century Europe* (Berghahn Books, 2014).

“Origin Stories of listening, melody, and survival at the end of the nineteenth century,” in James Kennaway, ed., *Music and the Nerves, 1660-1945* (Palgrave Macmillan, 2014).

“Changeable Ears: Ernst Mach’s and Max Planck’s studies of accommodation in hearing,” in Alexandra Hui, Julia Kursell, and Myles Jackson, eds., *Music, Sound, and the Laboratory during the Nineteenth and Twentieth Centuries*, *Osiris* 28 (2013): 119-145.

“Sound Objects and Sound Products: Creating a New Culture of Listening in the First Half of the Twentieth Century,” Special Issue on Objectification, Measurement and Standardization, *Culture Unbound: Journal of Current Cultural Research* 4 (2012): 599-616.

“The Bias of ‘Music-Infected Consciousness’: the Aesthetics of Listening in the Laboratory and on the City Streets of Fin-de-Siècle Berlin and Vienna” *Journal of the History of the Behavioral Sciences* 28, 3 (2012): 236-250.

“Instruments of Music, Instruments of Science: Hermann von Helmholtz’s Sound Sensation Studies, his Classicism, and his Beethoven Sonata,” *Annals of Science* 68, 2 (2011): 149-177.

ADDITIONAL PUBLICATIONS

“Senses: Sound, Smell, Taste and Touch,” co-authored with Marcy Norton, in Francesca Bray, Shadreck Chirikure, Dagmar Schäfer, Tiago Saraiva, and Matteo Valleriani, eds., *Cambridge History of Technology* (Cambridge University Press, forthcoming).

“Disciplinary Identity and *Isis*,” co-authored with Matthew Lavine, *Physis* 58, 1(2022):19-28.

“Sounds of Accompaniment: Music, Technology, and Labor amidst Capitalist Aesthetics,” in Field Notes, *Journal of Popular Music Studies* 34, 2 (2022) * Edited transcription of 2022 SCMS panel.

“Elevator Sounds: Everything Has a History,” *Perspectives on History* (April, 2022).

“How to Call a Duck,” in Essays & Reviews: How to Be an Expert, *Historical Studies in the Natural Sciences* 52, 1 (2022).

“Repair and Reconnection: The New ‘Back to School’,” co-authored with Shannon Bontrager, Katharina Matro, and Laura McEnaney, *Perspectives on History* (September, 2021).

“Temporalizing Space through Sound and Movement: The Günter Tembrock protocols fox behavior,” co-authored with Sophia Gräfe, *Sound and Science: Digital Histories*, Max Planck Institute for the History of Science (posted July, 2020).

“Mimicking the Voices of Nature: The Sounds of Hunting in Twentieth-Century America,” *Sound and Science: Digital Histories*, Max Planck Institute for the History of Science (posted June, 2018).

“Wissenschaftsgeschichte,” “Aufzug,” and “Labor,” contributions to Daniel Morat and Hansjakob Ziemer, eds., *Handbuch Sound* (J. B. Metzler, 2018).

“Persuasion in the Air: Background music and the authenticity of happiness,” *Hidden Persuaders Blog*, the Hidden Persuaders Project, University of London, Birkbek (posted March, 2017).

“The Naturalization of Built Environments: Two Case Studies,” *Ecomusicology Review*, 4 (2016).

“Przedmioty dźwiękowe i produkty dźwiękowe: standardy nowej kultury słuchania w pierwszej połowie XX wieku,” tr. By Justyna Stasiowska, *ER(R)GO* 33 (2016):135-150. *Translation of “Sound Objects and Sound Products: Creating a New Culture of Listening in the First Half of the Twentieth Century,” originally published in *Culture Unbound*.

“Muzak-mens-du-jobber: Muzikkprogrammer i industrien, 1919-1948,” tr. by Victor Szepessy, *Arr Redaksjonen* (2015):13-27. * Translation of “‘Muzak-While-You-Work’: Programming Music for Industry, 1919-1948,” originally published in *Historische Anthropologie*.

“Lost: Thomas Edison’s *Mood Music* Found: New Ways of Listening,” *Endeavour* 38, 2 (2014): 139-142.

“A Timeline from the Prepared Ear to the Present,” contribution to the catalogue of the exhibition in the Polish Pavilion of the 2013 Venice Biennale, *Konrad Smolenski Everything Was Forever, Until it Was No More*, edited by Dankiel Muzyczuk and Agnieszka Pindera (Mousse Publishing, 2013).

Book Reviews in *History of Humanities*, *The Journal of the American Musicological Society*, *The Journal of World History*, *Open Inquiry Archive*, *Physics Today*, *Social History of Medicine*, and *Technology and Culture*.

INVITED TALKS, KEYNOTES, and WORKSHOPS

History of Knowledge Seminar Series, University of Utrecht, NIAS, and Huizinga Institute, Utrecht, Netherlands (virtual), December 15, 2022.

Eisenberg Institute for Historical Studies University of Michigan, “Stillness, Stuck-ness, and Sensing Against the Archive,” Ann Arbor, MI, December 2, 2022.

Birmingham Research Institute for History and Cultures Seminar Series, University of Birmingham, Birmingham, UK (virtual), October 19, 2022.

Shelby Cullom Davis Center Seminar, Princeton University, “Dystopian sounds, Huxley’s politics of ecology, and listening to nature at the end of the Holocene,” Princeton, New Jersey, September 16, 2022.

Roundtable Session for USIH Book Award/Dewey Award Prize Winner, Andrew Jewett. Society for U. S. Intellectual History Roundtable Series. (virtual) May 2, 2022.

Music Department Colloquium, University of Mississippi, “Attending to heard (but not listened to) music: how to write a history of background music,” Oxford, MS, February 4, 2022.

Distinguished Lecture, Forum for the History of the Human Sciences, “Functional music and affective spaces: 100 years of the human science of background music,” Annual Meeting of the History of Science Society, (virtual) November 18-21, 2021.

Cambridge History of Technology Workshop, “Senses: Sound, Smell, Taste and Touch,” to be co-presented with Marcy Norton, Max Planck Institute for the History of Science, Berlin, Germany, (hybrid) September 15-17, 2021.

Annual CISM in the Archive Lecture,, Center for the Interdisciplinary Study of Music, University of California at Santa Barbara, “Functional Music, Material Music: The Edison-Carnegie Mood Music Studies,” Santa Barbara, California, (virtual) March 31, 2021.

Attention: History, Philosophy, Science, Princeton History of Science Workshop, “Listening by the ‘Buluwayo’: Hunting by Ear in Forest and Fen,” Princeton, New Jersey, (virtual) March 19-20, 2021.

Johns Hopkins University History of Science and Technology Colloquium, “Imagined Ecologies and the Sounds of Extinction, 1900-1945,” Baltimore, MD, (virtual) March 4, 2021.

University of Oklahoma History of Science Colloquium, “Imagined Ecologies and the Sounds of Extinction, 1900-1945,” Norman, Oklahoma, (virtual) February 26, 2021.

NYU Center for Disability Studies, “Deafness and Hearing in the History of Science Panel” New York University, (virtual) February 12, 2021.

Third International Chopinological Congress, Fryderyk Chopin Institute in Warsaw, “Listening to the Woods with Chopin: the Romantic Ears of Nineteenth-Century Naturalists,” Warsaw, Poland. DECLINED due to COVID-19 travel risks.

Lyne Starling Trimble Science Heritage Public Lecture, American Institute of Physics, “Tests and Testing: The Case of Hearing and the Making of Modern Aurality in the Long Twentieth Century,” College Park, Maryland, (virtual) October 21, 2020.

Science and Technology in the Long 20th Century Conference, Purdue University, “Environment Roundtable,” West Lafayette, Indiana, November 14-15, 2019.

Opening the Doors of the Studio Workshop, Max Planck Institute for the History of Science, “‘Mother Nature had been digitalized’: Collecting sounds and naturalizing interior soundscapes, from 1970 to the present,” Berlin, Germany, June 24-25, 2019.

Hearing Science Symposium, part of the Mid Winter meeting of the Association for Research in Otolaryngology, “Three pianos: Musical instruments in Hugo Riemann, Hermann Helmholtz, and Ernst Mach’s science of sound,” Baltimore, Maryland, February 7-10, 2019.

“In the Clouds” ArtScience Workshop, Stavanger University, “My Pet Cloud: DIY cloud chambers at the dawn of the Atomic Age,” Stavanger Norway, January 24-26, 2019.

Acoustics of Empire Workshop II, Cambridge University, “Murmurations and Other Sounds of Acclimatization,” Cambridge, England, December 7-8, 2018.

Der Ohrenmensch: Radiophonic Explorations, Haus der Kulturen der Welt, “Dislocated Sounding Bodies: Sounds of the wild in conservation radio,” Berlin, Germany, November 1-3, 2018.

Wesleyan University Center for the Humanities Lecture Series, Wesleyan University, “Form(s) of Listening from Edison to Muzak and Beyond,” Middletown, CT, September 24, 2018.

New Approaches to a Cultural History of Organology Lecture Series, Deutsches Museum, “Making Duck Calls and Calling Ducks: The science and culture of wood in everyday soundmaking in early 20th century America,” Munich, Germany, June 14, 2018.

Vossius Center for the History of the Humanities and Sciences Lecture Series, University of Amsterdam, “Imagined Ecologies and the Sounds of Extinction, 1900-1945,” Amsterdam, Netherlands, June 12, 2018.

Productive Sounds in Everyday Spaces: Sounds at work in science, art, and industry Workshop, Max Planck Institute for the History of Science, “An Audible House Organ: The RCA Plant Broadcasting System, Personhood, and Panoptic Listening, 1943-1945,” Berlin, Germany, April 27-28, 2018. *Co-organizer of this conference.

Acoustics of Empire Workshop I, Max Planck Institute for the History of Science, “Murmurations and Other Sounds of Acclimatization,” Berlin, Germany, March 16-17, 2018.

Hagley Research Seminar Series, Hagley Museum and Library, “Making *Muzak* Natural: The sounds of life, death, and the lyre bird in the built environment, 1950-1970,” Wilmington, DE, September 14, 2017.

Epistemes of Modern Acoustics Research Group Colloquium, Max Planck Institute for the History of Science, “Dystopian Sounds: from pillow-talk with the State to Huxley’s loudspeaker, the sounds of control during the Cold War,” Berlin, Germany, May 9, 2017.

Pomona College, “Listening to Nature: Standardizing Soundscapes and Imagined Ecologies, 1900-1945,” Claremont, CA, April 4, 2017.

History of Science Colloquium, University of California at Los Angeles, “Listening to Extinction: Imagined ecologies in the first half of the twentieth century,” Los Angeles, CA, April 3, 2017.

After Idealism Conference, Cambridge University, “‘The ripening harvest of comparative musical science’: Representative tonometrics and mental measurement in the first decades of the twentieth century,” Cambridge, England, March 17-18, 2017.

Barwick Colloquium, Harvard University, “Sonifying Space: Background music and new forms of listening in the first half of the twentieth century,” Cambridge, MA, March 28, 2016.

Max Kade Center for European and German Studies, Vanderbilt University, “From *Vogelflöte* to *wichity wichity wichity*: Standardizing the sounds of nature in the first decades of the twentieth century,” Nashville, TN, February 3, 2016.

The Cultural Logic of Facts and Figures IV, Fourth Annual CUFF Conference, Norwegian University of Science and Technology, “How do Scientists Listen to Nature?” in Trondheim, Norway, December 17-19, 2015.

Testing Hearing: Art, Science, Industry” Conference at the Max Planck Institute for the History of Science, “Testing the Underwater Ear: Hearing, Standardizing, and Classifying Marine Sounds during the Cold War,” presented with Lino Camprubí, Berlin, Germany, December 3-6, 2015. *Co-organizer of this conference.

Center for Advanced Study, University of Illinois, “Rights to Silence: Defending the Sound Commons of the Built Environment in the Middle of the Twentieth Century,” Urbana, IL, October 26, 2015.

Knowledge, Technologies, and Mediation: A Workshop in Honor of Norton Wise, University of California at Los Angeles, “Testing the Underwater Ear: Hearing, Standardizing, and Classifying Marine Sounds during the Cold War,” presented with Lino Camprubí, Los Angeles, CA, October 17, 2015.

National Museum for American History, Smithsonian Institution, “Sonifying Space: Creating new cultures of listening in the first half of the twentieth century,” Washington, D.C., September 29, 2015.

Georgia Institute of Technology, “Listening to Nature: Representing bird song, 1885-1945,” Atlanta, GA, September 14, 2015.

Universidad Autónoma de Barcelona, “‘Persuasion in the Air’: Psychology, Phonographs, and New Cultures of Listening at the Beginning of the Twentieth Century,” Barcelona, Spain, June 22, 2015.

Epistemes of Modern Acoustics Research Group Colloquium, Max Planck Institute for the History of Science, “‘Persuasion in the Air’: Pig-Squeal Radio, Marketing Muzak, and the Behaviorist Turn,” in Berlin, Germany, June 16, 2015.

Radcliffe Institute for Advanced Study, Harvard University, “Naturalizing Timbre,” presented at “Timbre: An Exploratory Seminar,” Cambridge, MA, May 13-15, 2015.

Vitenskapsteoretisk Forum, Norwegian University of Science and Technology, “‘Persuasion in the Air’: Psychology, Phonographs, and New Cultures of Listening at the Beginning of the Twentieth Century,” Trondheim, Norway, January 27, 2015.

Research Seminar Series in History of Science and Ideas and Umeå Studies in Science, Technology, and Environment, University of Umeå, “Listening to Nature and Standardizing Sound,” Umeå, Sweden, December 9, 2014.

Innovating Communication in Scholarship Center for Science and Innovation Studies Speaker Series, University of California at Davis, “Standardizing Species: Listening, Representing, and Universalizing Bird Song in the Twentieth Century,” Davis, CA, November 4, 2014.

Center for Science, Technology, Medicine, and Society Lecture Series, University of California at Berkeley, “Listening to Nature and Standardizing Sound,” Berkeley, CA, October 30, 2014.

Zachęta – National Gallery of Art, “Everything Was Until Now,” presented as part of Konrad Smoleński’s exhibit, *Everything Was Forever, Until it Was No More — Time Test*, Warsaw, Poland, October 23, 2014.

The Cultural Logic of Facts and Figures III, Third Annual CUFF Conference “Visualizing and Materializing Bird Song, 1920-1937,” in Reykjavik, Iceland, August 18-20, 2014.

University of Wisconsin at Madison, Holtz Center Symposium: When Nature and Numbers (Don’t) Meet, “‘Listening through a Sound Microscope’: Two case studies of the standardization of listening to bird song in the twentieth century,” Madison, WI, April 4-6, 2014.

Department II Colloquium, Max Planck Institute for the History of Science, “First Re-Creations: Making a New Culture of Listening in the Twentieth Century,” Berlin, Germany, November 13, 2013.

History of Science Colloquium, University of California at Los Angeles, “‘Leaders of Western Culture. Jets. Muzak’: Industrial Psychology and New Cultures of Listening in the First Half of the Twentieth Century,” Los Angeles, CA, October 8, 2012.

The Art of Listening – Trends and Perspectives of a History of Music Listening Conference, “First Re-Creations: Psychology, Phonographs and New Cultures of Listening at the Beginning of the Twentieth Century,” in Berlin, Germany, July 12-14, 2012.

Hearing Modern History: Auditory Cultures in the 19th and 20th Century, 9th Blankensee Colloquium, “Noteworthy Neighbors? Hearing in the Laboratory and Listening on the Street at the End of the Nineteenth Century,” Berlin, Germany, June 17-19, 2010.

REFEREED PRESENTATIONS

“Listening to Loss: Conservation Radio and the Sounds of Extinction, 1930-1945,” to be presented at the Radio Preservation Task Force meeting, Library of Congress, Washington, D.C.
POSTPONED.

“Laboring Sound: Industrial music systems, worker morale, and pan-aural listening,” presented at the Annual Meeting of the Society for Cinema and Media Studies, Chicago, Illinois, (virtual) March 31-April 2, 2022.

“Finding Attention in the Archives: listening for control and listening for manipulation in the Irv Teibel Papers,” presented at the Annual Meeting of the History of Science Society, (virtual) November 18-21, 2021.

“Huxley’s Loudspeaker: Dystopian Sounds of Control During the Cold War,” presented at the Annual Meeting of the History of Science Society, Utrecht, Netherlands, July 23-27, 2019.

“Calling the Wild: The psychoacoustics and ethics of mimicry in modern duck hunting,” presented at the Annual Meeting of the Society for Cinema and Media Studies, Seattle, Washington, March 13-17, 2019.

“Beyond Disciplines: From Knowledge Communities to Mensch-Hood,” part of the Presidential Roundtable: Thinking with Ann Johnson, Annual Meeting of the Society for the History of Technology, Philadelphia, PA, October 26-29, 2017.

“Testing the Mood: Surveying listening preferences in American homes and factories, 1920-1950,” presented at the History of Science Society (HSS), Atlanta, GA, November 3-6, 2016.

“Training the Underwater Ear,” presented at the Cheiron/European Society for the History of the Human Sciences (ESHHS) joint conference, Barcelona, Spain, June 27-31, 2016.

“Listening to Extinction in the Twentieth Century,” presented at the Southern History of Science and Technology (SoHOST) Conference, Auburn, AL, April 15-16, 2016.

“Hunting with the Mic and Saving with the Antenna: The Sounds of Conservation in Interwar America,” presented at the American Society for Environmental History (ASEH) Annual Meeting, Washington, D.C., March 18-21, 2015. *read by Jason Hauser

“The Naturalization of Built Environments: Two Case Studies,” presented at the American Musicological Society (AMS) Annual Meeting in Milwaukee, WI, November 5-9, 2014.

“‘*Muzak-While-You-Work*’ and New Forms of Listening in the First Half of the Twentieth Century,” presented at the Southern History of Science and Technology (SoHOST) Conference, in Atlanta, GA, March 28-29, 2014.

“Listening to Birds in the Twentieth Century,” presented at the American Ornithological Union (AOU) Annual Meeting, Chicago, IL, August 13-17, 2013.

“From Silence to *Fee-bee fee-bee fee-b-be-be*: the place of nature in the sonic environment, 1948-1969,” presented at the American Society for Environmental History (ASEH) Annual Meeting, Toronto, Canada, April 3-7, 2013.

“Agency and Aural Rights: Negotiating the Soundscape, 1948 to the present,” presented at Ecomusicologies 2012, New Orleans, LA, October 30-31, 2012.

“‘Muzak-While-You-Work’: Industrial Psychology and New Cultures of Listening in the First Half of the Twentieth Century,” presented at the joint meeting of Cheiron and the European Society for the History of the Human Sciences (ESHHS) in Montreal, Canada, July 18-22, 2012.

“Threshold Spaces of Mind and Music: (New) Psychology and New Cultures of Listening at the Beginning of the Twentieth Century,” presented at the Objectification, Measurement and Standardization Conference, First Annual CUFF Conference, in Trondheim, Norway, January 5-7, 2012.

“Hermann von Helmholtz and the Historicity of Form,” presented at the Annual Meeting of the History of Science Society (HSS) in Cleveland, OH, November 3-6, 2011.

“The Bias of *Musikbewusstsein*: The Carl Stumpf and Wilhelm Wundt Debate,” presented at the annual meeting of the European Society for the History of Human Sciences (ESHHS) in Utrecht, Netherlands, August 23-27, 2010.

“The Aesthetics of Attention: Ernst Mach’s Accommodation Experiments, his Musical Aesthetics, and his Friendship with Eduard Kulke,” presented at the Annual Meeting of the History of Science Society (HSS) in Phoenix, AZ, November 19-22, 2009.

“Instruments of Music as Instruments of Science: Hermann von Helmholtz’s Sound Sensation Studies, his Classicism, and his Beethoven Sonata,” presented at the XXIII International Congress of History of Science and Technology, Budapest, Hungary, July 28-August 2, 2009.

“Ways of Hearing, Ways of Listening: Musical Expertise in the Psychophysical Studies of Sound Sensation of Hermann Helmholtz, Ernst Mach, and Carl Stumpf,” presented at 2007 Joint Meeting of Cheiron (Society for the History of Psychology) and the European Society for the History of Human Science (ESHHS) in Dublin, Ireland, June 25-29, 2007.

“Musical Instruments, Psychophysical Instruments: The Sound Sensation Studies of Hermann Helmholtz and Ernst Mach,” presented at the Annual Meeting of the History of Science Society (HSS) in Vancouver, Canada, November 2-5, 2006.

JOURNAL-EDITING PRESENTATIONS

“HSS Futures: The Future of Open Access in the History of Science and Technology,” Annual Meeting of the History of Science Society, (virtual) November 18-21, 2021.

“The First Journal Article” Panel, California STS Retreat, part of The STS futures Initiative, (virtual) June 26, 2021.

“Publishing Environmental History in Journals” Roundtable, Environmental History Week, American Society for Environmental History, (virtual) April 19, 2021.

Journal Article Workshop, History and Sociology of Science Department, University of Pennsylvania, (virtual) December 7, 2020.

“The Future of Scholarly Journals” Roundtable, Annual Meeting of the American Historical Association. Accepted for 2021 but then annual meeting was CANCELLED.

“HSS Futures II: Roundtable: What Do We Do about the Future of the Profession? Challenges from COVID-19 and Beyond for Women and Early Career Scholars Through the Lens of Diversity,” History of Science Society Virtual Forum, (virtual) October 8-11, 2020.

“HSS Futures I: Roundtable: What Do We Do about the Future of Scholarship? Demography, Diversity, and the Transformation of the History of Science?” History of Science Society Virtual Forum, (virtual) October 8-11, 2020. *Organizer of this panel.

“Publishing Roundtable: *Isis and Osiris*,” Virtual HistSTM, (virtual) September 9, 2020.

“Editing Roundtable,” Science and Technology in the Long 20th Century Conference, Purdue University, West Lafayette, Indiana, November 14-15, 2019.

COLLABORATIVE SCHOLARSHIP

2015 - 2017, Co-organizer of the “Testing Hearing: Science, Art, Industry” Working Group, part of the “Epistemes of Modern Acoustics” Research Group at the Max Planck Institute for the History of Science in Berlin, Germany. <http://www.mpiwg-berlin.mpg.de/en/research/projects/RGTkaczyk>

2011 - 2015, Member of the “Cultural Logic of Facts and Figures: Objectification, Measurement, and Standardization as Social Processes” Research Group, based at the Department of Social Anthropology and the Norwegian University of Science and Technology (NTNU). Funded by the Norwegian Research Council (NRC) through 2015. <http://www.ntnu.edu/sosant/cuff>

2011 - present, Core Faculty of the Center for the History of Agriculture, Science, and the Environment in the South (CHASES) at Mississippi State University. <http://www.chases.msstate.edu/>

2009 - 2016, Member of the interdisciplinary and international Berlin Wissenschaftliches Netzwerk “Hör-Wissen im Wandel: Zur Wissensgeschichte des Hörens in der Moderne” based at the Freie Universität. Funded by the German Research Council (DFG) through 2016. <http://www.hoer-wissen-im-wandel.de/>

2017-present, Member of Consortium for the History of Science, Technology, and Medicine Working Groups on Earth and Environmental Science, Measuring Aurality, and Sound and Technology.

MEDIA ENGAGEMENT

Interview, “The Day the Muzak Died,” BBC Radio 4 Documentary on Muzak. Broadcast March 30 and April 8, 2021. <https://www.bbc.co.uk/programmes/m000tlw8>

Interview, “A Brief History of Facts: Prove It, Part 1” and “A Brief History of Facts: Prove It, Part II,” “Brains On” American Public Media science podcast for kids. Posted October 2 and 9, 2018.

Interview, with Michele Catanzaro for his article, “Así Suenan La Naturaleza,” *El Periódico*. Published September 27, 2015.

SERVICE to the PROFESSION

2022 - 2025, Advisory Board for Wilko Graf von Hardenberg and James Castell, Co-PIs, “The Sound of Nature: Soundscapes and environmental awareness, 1750-1950” project, funded by the German Research Foundation (DFG).

2020 - present, Advisory Board for New Histories of Psychology series, Oxford University Press.

2019 - 2024, Co-Editor for the History of Science Society, overseeing *Isis*, *Osiris*, *Isis Current Bibliography*, and *HSS Newsletter*. *Ex officio* member of HSS Executive Committee.

2019 - 2021, Teaching Division Councilor, American Historical Association Executive Council.

2013 - present, Co-Series Editor of NEXUS: New Histories of Science, Technology, the Environment, Agriculture, and Medicine, The University of Alabama Press.

Grant proposal panel and individual proposal reviewer for the National Science Foundation (USA) and the Social Sciences and Humanities Research Council (Canada).

Manuscript reviewer for Bloomsbury Publishing, The MIT Press, Routledge Press, The University of Chicago Press, *Annals of Science*, *Historical Studies in the Natural Sciences*, *History and*

Technology, History of the Humanities, Isis, Journal of Architecture, Journal of the Society of Architectural Historians, Journal of the American Musicological Society, Modern American History, Music Research Annals, Senses and Society, Sound Studies, and Technology and Culture.

COURSES DEVELOPED

The History of Science in Six Ideas (HI 1003); Early Western World (HI 1213); Modern Western World (HI 1223); History of the Holocaust (HI 3773); History of Science and Technology (HI 4653); History of Modern Germany (HI 4763); Readings in European History, 1789-1914 (HI 8523); Graduate Colloquium on Late Modern Europe (HI 8803); Graduate Colloquium on the History of the Holocaust (HI 8803); Graduate Colloquium on the History of Modern Environmental Science (HI 8803); Graduate Colloquium on Sensory History (HI 8803); Graduate Colloquium on the History of Modern Science and Technology (HI 8803); Graduate Seminar in European History after 1789 (HI 8863); Graduate Seminar in History of Science and Technology (HI 8873); Graduate Historiography (HI 8923).

SOCIETY MEMBERSHIPS

American History Association; American Society for Environmental History; Cheiron/European Society for the History of the Human Sciences; German Studies Association; History of Science Society; Society for Cinema and Media Studies; World Forum for Acoustic Ecology.