

ACKNOWLEDGMENTS

I started working on this book in 2011, when I was rereading Jacques Attali's *Noise* after having just taught Foucault's lectures on neoliberalism. My 2012 *New Inquiry* piece on Attali and Foucault was the germ that sprouted into both this book and *Resilience and Melancholy*, which began, in my head, as the same project. I would like to thank Rob Horning, my editor at *The New Inquiry*, for helping this project get its start. This book also began as my first *Sounding Out!* article on sound and biopolitics. Thanks to Jennifer Stoeber and Liana Silva for their work on this and for what has become a long and productive working relationship; I hired Liana as a developmental editor to help me with the final round of manuscript revisions. Everything in this book began as seeds of ideas I shared with my husband, Christian Ryan, over drinks or while walking the dogs. He helped me shape these rough ideas into terms accessible to nonexperts and lent me his college acoustics textbooks so I could double-check and make sure I had the science right. He also took care of all our dogs, plants, and all the housework while I was away giving conference papers and invited talks that would eventually become part of this book. The conditions of capitalism are such that everyone basically needs a "wife," and I am grateful that I have someone who will help me share the reproductive labor it takes just to live, because that's what makes it possible for me to have the time to think and write.

I have shared earlier versions of the work in this book all over the world. Some of the material in the introduction was delivered as talks at the Society for Phenomenology and Existential Philosophy in 2017 and 2018; the 2017 talk was published in the SPEP special issue of the *Journal of Speculative Philosophy*. I lectured on versions of chapter 1 at UCLA's Musicology Colloquium and the Harvard Graduate Music Forum. Versions of the discussion of Rihanna's "BBHMM" in chapter 2 were delivered as lectures at LaSalle University's Philosophy Colloquium, the APA Eastern Division Annual Meeting, Ithaca College's Music Department Colloquium, and the College of Charleston's Aesthetics Working Group. Various parts of chapter 3 were delivered as lectures at the AMS Music and Philosophy Study Group, the University of Virginia Music Department Colloquium, and the SPEP. Versions of chap-

ter 4 were delivered as lectures at the SUNY Stony Brook Sound and Affect conference, University of Groningen Music Department Colloquium, NYU's Music Department Colloquium, the New England Popular Culture Association meeting, the SPEP, IASPM International, IASPM-US, American Philosophies Forum, and the University of Sussex's American Studies Colloquium. Material from throughout the book informed talks I gave at the University of Cardiff and at Goldsmith's.

I am deeply grateful to everyone who invited me to share my work and who engaged with it at these lectures, including Luvell Anderson, Natalia Cecire, Monica Chieffo, Nomi Dave, Hayley Fenn, Joel Garver, the Harvard Graduate Music Forum, Chui Wa Ho, Judy Lockhead, Breena Loraine, Kristin McGee, Eduardo Mendieta, Jonathan Neufeld, Michael O'Brian, Alex Reed, Josh Robinson, Antony Paul Smith, Steven Smith, John Stuhr, Alejandro García Sudo, Olufemi Taiwo, and Marina Vischmitt. I am grateful to other people who gave feedback on various stages of the project, including Marie Thompson, Annie Goh, Ben Tausig, Barry Shank, Louis-Manuel Garcia, my colleagues in the philosophy department at UNC Charlotte, and of course the UNC Charlotte graduate and undergraduate students who read many of the texts I cite in this book in class with me. I would especially thank my spring 2017 Theories of Sound and Music class, as well as my spring 2018 Feminist Theory and Its Applications class. I am also deeply grateful for the thoughtful and constructive feedback provided by the anonymous peer reviewers of this manuscript.

I also owe a lot to my editor at Duke, Elizabeth Ault. She has shepherded this project through a rigorous review process and helped me both with incredibly incisive feedback and with wise advice that helps me get some of my worst writing habits under better control.

I've talked a lot about humans I have to thank, but I also would like to thank the nonhuman members of my family: Sputnik (rest in peace), Laika, Hyperion, and especially Juno, who has sat on my lap or wedged herself between my back and the back of the chair for at least half of the writing of this manuscript. Their emotional support and their drawing me away from the computer to exercise and play helped me be a better writer.

I am grateful to the K-Hole collective for allowing me to reprint a graphic from their 2013 "Youth Mode" report; it appears in chapter 1.

The initial research for chapter 3 was supported by a UNC Charlotte Reassignment of Duties in fall 2014. A portion of this book's production was funded by the UNC Charlotte College of Liberal Arts and Sciences small grants program.

Acknowledgments