

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.

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