For all the care devoted to this manuscript, the acknowledgments remains a section where things won’t sound good enough. Appreciative words can’t do justice to my enduring gratitude for the people without whom the book wouldn’t exist.

Susan Brison, Richard Leppert, and Alexander Rehding imparted the vital spirit I needed to trace this project from beginning to end. At the University of Michigan Press, editor Mary Francis trusted in the book early on and presciently knew what it could become long before its fulfillment. For insightful copyediting and smooth production at the Press, I thank Richard Isomaki, Marcia LaBrenz, and Christopher Dreyer. Two anonymous reviewers went to remarkable lengths to recommend diverse improvements.

Revisions benefited from a workshop at the Leslie Humanities Center of Dartmouth College, with participants Aimee Bahng, Andrew Dell’Antonio, Brianne Gallagher, Rosemarie Garland-Thomson, Christian Haines, Graziella Parati, and Steve Swayne. Steve and other Dartmouth music faculty—Michael Casey, Kui Dong, Ashley Fure, Ted Levin, Melinda O’Neal, Sally Pinkas, and Spencer Topel—made me feel unfalteringly welcome and empowered me to do the work I most believed in. Having the freedom to write a book like this was an immense privilege that I won’t take for granted. A year’s leave via the Harvard Society of Fellows afforded me much-needed headspace during the final stretch. Jess
Landau lent her gorgeous art for the cover. Susan McClary generously took the time to pen a profound and vibrant foreword.

I’m grateful for all friends who read the manuscript, gave care, or otherwise patiently handed me building blocks of prose. Alas, the appearance of names below in list form belies the uniqueness of people’s individual, crucial contributions: Chloe Angyal, Michael Bakan, Karol Berger, Michaella Bronstein, Avery Brown, Scott Burnham, Suzanne Cusick, Ryan Dohoney, Rowan Dorin, Noah Feldman, Marta Figlerowicz, Charles Hiroshi Garrett, Roger Mathew Grant, Thomas Grey, Heather Hadlock, Lydia Hamessley, Kyle Kaplan, Mark Katz, Eva Kim, Christine Larson, Frank Lehman, Neil Lerner, Hannah Lewis, Fred Maus, Felicia Miyakawa, Roger Moseley, Anthony Newcomb, Emily Richmond Pollock, Elaine Scarry, Kay Kaufman Shelemay, Anthony Sheppard, Cassie Stoddard, Joseph Straus, Elizabeth Teisberg, Scott Wallace, Emily Wilbourne, Eunice Wong, and Rosalind Wong. I’m also fortunate to have shared portions of this work during colloquiums and classroom discussions at Dartmouth College, Northwestern University, Harvard University, Cornell University, Clark University, New York University, University of Oregon, and Eastman School of Music, where students and faculty provided encouragement and critiques. For late-stage conversations, eagle eyes, and helping hands, I thank Naomi André, Mike Backman, Gregory Barz, Samantha Bassler, Anna Maria Busse Berger, Lauren Berlant, Monique Bourdage, Samantha Candon, Dale Chapman, Paula Durbin-Westby, Yesim Erdmann, Roger Freitas, Samuel Golter, Stephanie Jensen-Moulton, Jeannette Jones, Loren Kajikawa, Kelly Katz, Catherine LaTouche, Peter McMurray, Katherine Meisel, Diana Morse, Stephan Pennington, Marcus Pyle, Maureen Ragan, Matthew Leslie Santana, Amartya Sen, Anne Shreffler, and Jonathan Sterne.

Final and always thanks go to Chris Schepici, my parents, and family, whose love makes life good.

Brief excerpts from Just Vibrations appeared in recent articles for Slate, Huffington Post, Washington Post, and Musicology Now.