

Acknowledgments

I first began working on some of the questions that motivate this book more than fifteen years ago, while researching my undergraduate thesis about the early work of the German band Einstürzende Neubauten. I have been a fan of their music ever since my sister introduced me to the album *Silence Is Sexy* (2000) when I was a teenager. Over the years, I worked through their catalogue, all the way back to the infamous debut album *Kollaps*, released in 1981. It was this earlier work, all screeching and banging, shouting and drilling, drumming and screaming, that first opened my ears to the noise that is sometimes called music and the music that some people call noise. Why, I wondered, was I so attracted by it? Why did I find it appealing, fascinating even? Why did it feel thrilling, exciting, exhilarating, but also comforting and, at times, unmistakably beautiful? Why did I keep listening? Little did I know at the time that these questions would stay with me for so many years, making their way to this book, in which they evolved into more fundamental questions about the ways in which the machines that dominated musical production and consumption over the past hundred and forty years shape the sound of music.

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Chapter 2: “‘An Exceptional Purity of Sound’: Noise Reduction Technology and the Inevitable Noise of Sound Recording.” *Journal of Sonic Studies* 7 (2014). <https://www.researchcatalogue.net/view/84544/84545>.

Chapters 4 and 5: “Hearing Pastness and Presence: The Myth of Perfect Fidelity and the Temporality of Recorded Sound.” *Sound Studies* 6, no. 1 (2020), pp. 29–44. doi: 10.1080/20551940.2020.1713524.

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