

Contents

<i>List of illustrations</i>	<i>page</i> viii
<i>Notes on contributors</i>	xi
<i>Acknowledgements</i>	xviii
Introduction	
<i>The editors</i>	1
Personal takes:	
Learning to live with recording	
<i>Susan Tomes</i>	10
A short take in praise of long takes	
<i>Peter Hill</i>	13
1 Performing for (and against) the microphone	
<i>Donald Greig</i>	16
Personal takes:	
Producing a credible vocal	
<i>Mike Howlett</i>	30
'It could have happened': The evolution of music construction	
<i>Steve Savage</i>	32
2 Recording practices and the role of the producer	
<i>Andrew Blake</i>	36
Personal takes:	
Still small voices	
<i>Jonathan Freeman-Attwood</i>	54
Broadening horizons: 'Performance' in the studio	
<i>Michael Haas</i>	59
3 Getting sounds: The art of sound engineering	
<i>Albin Zak</i>	63
Personal takes:	
Limitations and creativity in recording and performance	
<i>Martyn Ware</i>	77
Records and recordings in post-punk England, 1978–80	
<i>Richard Witts</i>	80

4	The politics of the recording studio: A case study from South Africa	84
	<i>Louise Meintjes</i>	
	Personal take:	
	From Lanza to Lassus	
	<i>Tully Potter</i>	98
5	From wind-up to iPod: Techno-cultures of listening	102
	<i>Arild Bergh and Tia DeNora</i>	
	Personal take:	
	A matter of circumstance: On experiencing recordings	
	<i>Martin Elste</i>	116
6	Selling sounds: Recordings and the record business	120
	<i>David Patmore</i>	
	Personal take:	
	Revisiting concert life in the mid-century: The survival of acetate discs	
	<i>Lewis Foreman</i>	140
7	The development of recording technologies	149
	<i>George Brock-Nannestad</i>	
	Personal takes:	
	Raiders of the lost archive	
	<i>Roger Beardsley</i>	177
	The original cast recording of <i>West Side Story</i>	
	<i>Nigel Simeone</i>	181
8	The recorded document: Interpretation and discography	186
	<i>Simon Trezise</i>	
	Personal takes:	
	One man's approach to remastering	
	<i>Ted Kendall</i>	210
	Technology, the studio, music	
	<i>Nick Mason</i>	214
	Reminder: A recording is not a performance	
	<i>Roger Heaton</i>	217
9	Methods for analysing recordings	221
	<i>Nicholas Cook</i>	
10	Recordings and histories of performance style	246
	<i>Daniel Leech-Wilkinson</i>	
	Personal take:	
	Recreating history: A clarinettist's retrospective	
	<i>Colin Lawson</i>	263

Going critical: Writing about recordings	
<i>Simon Frith</i>	267
Personal take:	
Something in the air	
<i>Chris Watson</i>	283
Afterword Recording: From reproduction to representation to remediation	
<i>Georgina Born</i>	286
<i>Notes</i>	305
<i>Bibliography</i>	329
<i>Discography</i>	345
<i>Index</i>	349