

CONTENTS

List of figures and tables vii

List of contributors ix

Acknowledgments xiii

- 1 The Production of Music and Sound: A Multidisciplinary Critique *Eliot Bates and Samantha Bennett* 1

PART ONE Situating Production: Place, Space and Gender

- 2 Field Recording and the Production of Place *Tom Western* 23
- 3 The Poietics of Space: The Role and Co-performance of the Spatial Environment in Popular Music Production *Damon Minchella* 41
- 4 “An Indestructible Sound”: Locating Gender in Genres Using Different Music Production Approaches *Paula Wolfe* 62

PART TWO Beyond Representation

- 5 Producing TV Series Music in Istanbul *Eliot Bates* 81
- 6 Reclamation and Celebration: Kodangu, a Torres Strait Islander Album of Ancestral and Contemporary Australian Indigenous Music *Karl Neuenfeldt* 98

PART THREE Electronic Music

- 7 “All Sounds Are Created Equal”: Mediating Democracy in Acousmatic Education *Patrick Valiquet* 123

- 8 Technologies of Play in Hip-Hop and Electronic Dance Music Production and Performance *Mike D'Errico* 138

PART FOUR Technology and Technique

- 9 Weapons of Mass Deception: The Invention and Reinvention of Recording Studio Mythology *Alan Williams* 157
- 10 Auto-Tune In Situ: Digital Vocal Correction and Conversational Repair *Owen Marshall* 175

PART FIVE Mediating Sound and Silence

- 11 Listening to or Through Technology: Opaque and Transparent Mediation *Ragnhild Brøvig-Hanssen* 195
- 12 Six Types of Silence *Richard Osborne* 211

PART SIX Virtuality and Online Production

- 13 Intermixtuality: Case Studies in Online Music (Re)production *Samantha Bennett* 231
- 14 Crowdfunding and Alternative Modes of Production *Mark Thorley* 253

Index 267