CONTENTS

FOREWORD	
"RESPONSE" TO ADDRESS BY JOHN CAGE	1
THE PHONOGRAPH AND THE AUDIENCE	7
William Ivey, RECORDINGS AND THE AUDIENCE FOR THE REGIONAL AND ETHNIC MUSICS OF THE UNITED STATES 7	
Jane Jarvis, NOTES ON MUZAK 13	
James Goodfriend, THE PHONOGRAPH AND THE AUDIENCE 19	
THE PHONOGRAPH AND THE COMPOSER	25
William Bolcom, COMPOSER, PERFORMER, AND RECORDINGS 25	
Roger Reynolds, THOUGHTS ON WHAT A RECORD RECORDS 28	
Eric Salzman, TECHNOLOGY AND RECENT DIALECTICAL PROCESSES IN MUSIC 36	
THE PHONOGRAPH AND THE PERFORMER	42
Martin Williams, JAZZ, THE PHONOGRAPH, AND SCHOLARSHIP 42	
David Baker, THE PHONOGRAPH IN JAZZ HISTORY AND ITS INFLUENCE ON THE EMERGENT JAZZ PERFORMER 45	
Charlie Gillett, THE PRODUCER AS ARTIST 51	
THE PHONOGRAPH AND THE SCHOLAR AND CRITIC	57 ′
Richard Crawford, INTRODUCTION 57	
John Rockwell, THE PHONOGRAPH AND THE MUSIC OF TODAY 59	
Charles Hamm, THE PHONOGRAPH AS TIME-MACHINE 61	
David Hamilton, SOME THOUGHTS ON LISTENING TO RECORDS 65	
	"RESPONSE" TO ADDRESS BY JOHN CAGE THE PHONOGRAPH AND THE AUDIENCE William Ivey, RECORDINGS AND THE AUDIENCE FOR THE REGIONAL AND ETHNIC MUSICS OF THE UNITED STATES 7 Jane Jarvis, NOTES ON MUZAK 13 James Goodfriend, THE PHONOGRAPH AND THE AUDIENCE 19 THE PHONOGRAPH AND THE COMPOSER William Bolcom, COMPOSER, PERFORMER, AND RECORDINGS 25 Roger Reynolds, THOUGHTS ON WHAT A RECORD RECORDS 28 Eric Salzman, TECHNOLOGY AND RECENT DIALECTICAL PROCESSES IN MUSIC 36 THE PHONOGRAPH AND THE PERFORMER Martin Williams, JAZZ, THE PHONOGRAPH, AND SCHOLARSHIP 42 David Baker, THE PHONOGRAPH IN JAZZ HISTORY AND ITS INFLUENCE ON THE EMERGENT JAZZ PERFORMER 45 Charlie Gillett, THE PRODUCER AS ARTIST 51 THE PHONOGRAPH AND THE SCHOLAR AND CRITIC Richard Crawford, INTRODUCTION 57 John Rockwell, THE PHONOGRAPH AND THE MUSIC OF TODAY 59 Charles Hamm, THE PHONOGRAPH AS TIME-MACHINE 61

VI	THE PHONOGRAPH AND OTHER MEDIA	72
	Claire Brook, THE BOOK PUBLISHER AND RECORDINGS 72	
	Cynthia Adams Hoover, THE PHONOGRAPH AND MUSEUMS 77	
	Allan Miller, THE USE OF RECORDED SOUND AND ITS MANIPULATION IN FILMS 84	

APPENDIX 88