

Cambridge University Press 978-0-521-68461-3 - The Cambridge Companion to Recorded Music Edited by Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson and John Rink Table of Contents More information

Contents

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

[v]



Cambridge University Press 978-0-521-68461-3 - The Cambridge Companion to Recorded Music Edited by Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson and John Rink Table of Contents More information

vi Contents

4	The politics of the recording studio: A case study	
	from South Africa	
	Louise Meintjes	84
	Personal take:	
	From Lanza to Lassus	
	Tully Potter	98
5	From wind-up to iPod: Techno-cultures of listening	
	Arild Bergh and Tia DeNora	102
	Personal take:	
	A matter of circumstance: On experiencing recordings	
	Martin Elste	116
6	Selling sounds: Recordings and the record business	
	David Patmore	120
	Personal take:	
	Revisiting concert life in the mid-century: The survival	
	of acetate discs	1.10
_	Lewis Foreman	140
7	The development of recording technologies	140
	George Brock-Nannestad Personal takes:	149
	Raiders of the lost archive	
	Raiders of the lost archive Roger Beardsley	177
	The original cast recording of West Side Story	1//
	Nigel Simeone	181
8	The recorded document: Interpretation and discography	101
Ü	Simon Trezise	186
	Personal takes:	
	One man's approach to remastering	
	Ted Kendall	210
	Technology, the studio, music	
	Nick Mason	214
	Reminder: A recording is not a performance	
	Roger Heaton	217
9	Methods for analysing recordings	
	Nicholas Cook	221
10	Recordings and histories of performance style	
	Daniel Leech-Wilkinson	246
	Personal take:	
	Recreating history: A clarinettist's retrospective	
	Colin Lawson	263



Cambridge University Press 978-0-521-68461-3 - The Cambridge Companion to Recorded Music Edited by Nicholas Cook, Eric Clarke, Daniel Leech-Wilkinson and John Rink Table of Contents More information

vii Contents

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