Research in the area of recorded music is becoming increasingly diverse. Drawn together here are contributions from a variety of fields, including music performance, composition and production, cultural studies and philosophy, bringing contrasting perspectives to a range of music genres. Discourses in jazz, ethnomusicology and popular music – whose histories and practices have evolved principally from recordings – are presented alongside those of Western classical music, where analysis of recordings is a relatively recent development. Different methodologies have evolved in each of these subdisciplines where recordings have been contextualised variously as tools, texts or processes, reflective of social practices. This book promotes the sharing of such differences of approach. Attitudes of performers are considered alongside social contexts, developments in technology and changing listening practices, to explore the ways in which recordings influence the study of music performance and the nature of musical experience.
In loving memory of my parents
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Notes and acknowledgements

Timings of recordings are referred to using the symbol for minutes and for seconds.

Audio extracts for chapters 5, 10, 11, 14 and 16 are located on the website for the book: www.cambridge.org/recordedmusic.

I am grateful to a number of people who have helped in the production of this book, not least of whom are the contributors themselves. Members of staff at the British Library Sound Archive have been exceptionally helpful: in particular I had many inspiring conversations with Tim Day (former classical music curator) that influenced a number of decisions made during the planning stages. Nicholas Cook, director of the Arts and Humanities Research Council’s Research Centre for the History and Analysis of Recorded Music (CHARM) from 2004 to 2009, kindly agreed to host audio extracts relating to specific chapters of this book on the CHARM website which were expertly organised by Carol Chan. This is now under the aegis of Kings College, London, so my thanks extend to Daniel Leech-Wilkinson and to staff at the Centre for Computing in the Humanities. I owe special thanks to Chris Foster for his assistance with citations and sources and for his astute academic observations, as well as to Julie Locke, for her help with the index and her critical eye. I am grateful to Vicki Cooper and Becky Jones at Cambridge University Press for their encouragement and advice which has helped to bring this project to fruition.