

The Musicology of Record Production

Recorded music is as different to live music as film is to theatre. In this book, Simon Zagorski-Thomas employs current theories from psychology and sociology to examine how recorded music is made and how we listen to it. Setting out a framework for the study of recorded music and record production, he explains how recorded music is fundamentally different to live performance, how record production influences our interpretation of musical meaning and how the various participants in the process interact with technology to produce recorded music. He combines ideas from the ecological approach to perception, embodied cognition and the social construction of technological systems to provide a summary of theoretical approaches that are applied to the sound of the music and the creative activity of production. A wide range of examples from Zagorski-Thomas' professional experience reveal these ideas in action.

SIMON ZAGORSKI-THOMAS is a Reader at the London College of Music, University of West London. He is a director of the annual Art of Record Production Conference, a co-founder of the *Journal on the Art of Record Production* and co-chairman of the Association for the Study of the Art of Record Production (www.artofrecordproduction.com). His publications include *The Art of Record Production* (co-edited with Simon Frith, 2012). Before becoming an academic he worked for twenty-five years as a composer, sound engineer and producer with artists as varied as Phil Collins, Mica Paris, London Community Gospel Choir, Bill Bruford, The Mock Turtles, Courtney Pine and the Balanescu Quartet. He continues to compose and record music and is currently conducting research into the musicology of record production, popular music analysis and performance practice in the recording process.

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