



Chapter Five – Spatial Practices – Circuits, Resistors, and The Performance Space/Control Room Divide .....	87
I. The Naturalization of the Performance Space/Control Room Divide .....	87
The Amplified Divide – Performing Space and the Advent of Electric Recording .....	89
Loudspeakers and the Advent of the Audioscape .....	90
II. Singing the Body Electric – Performance and the Electric Microphone .....	93
Baffled – Multiple Microphones and Sonic Isolation .....	94
Intruders in Their Midst – Microphone Placement and Negotiated Space .....	96
"My Sound" – Sonic Identity and the Microphone .....	104
III. "I'm Not Hearing What You're Hearing" Headphone Mixes and Multiple Audioscapes .....	115
The Dislocated Sound – Headphones and the Musician/Instrument Divide .....	116
The Bridge as Barrier – Headphones and the Musician/Musician Divide .....	120
Competing Audioscapes – Headphones and the Musician/Music Divide .....	122
"How Can You Hear With Those Things On Your Head?" – An Example of Mediated Confusion .....	123
IV. Controlling Practice .....	129
"Is It In My Head?" – Perception in Doubt .....	130
Power To The People – Personal Headphone Monitoring .....	133
Barrier as Bridge – Headphone Connection .....	135
V. Summary .....	137
Chapter Six – Charged Encounters – The Mythology of Electric Recording .....	141
I. Role Formation .....	141
Engineers as the Keepers of Secrets .....	141
Producers as Managers of the Workplace .....	143
Unions and Professional Recording Musicians .....	145
Artists as Assets Devalued .....	148
II. Studio Space .....	149
"I'm Looking Through You" – The Performance Space/Control Room Divide as Panopticon .....	149
The Panauralcon – Headphones and Talkback Systems .....	152
The Sonic Other – The Disembodied Voice of the Control Room .....	158
"I Am Sitting In A Room" – The Acoustic Properties of Studio Space .....	160
Mythic Sound – Rooms and Chambers .....	163
III. "Dig If You Will, A Picture" – Representations of Studio Practice .....	166
Album Cover Artwork and the Microphone .....	166
Establishing Historical Mythology – Robert Johnson – <i>King of the Delta Blues</i> .....	173
Locating Blues Mythology in the Recording Studio – August Wilson's <i>Ma Rainey's Black Bottom</i> .....	178
Film Representations of the Studio as Workplace – <i>The House I Live In</i> and <i>Good Night and Good Luck</i> .....	183
A Film Representation of Microphone Surveillance – <i>A Star Is Born (1954)</i> .....	188
Film Representations – The Heroic Test/Confronting The Divide – <i>Jailhouse Rock</i> and <i>Coal Miner's Daughter</i> .....	191
IV. Summary .....	196

III. Analog .....	198
Chapter Seven -- Restructuring Space, Reconfiguring Time -- The Advent of Magnetic Tape	
The Development of Magnetic Recording .....	199
High Fidelity -- Long Players, Stereo, and the Audiophile .....	204
The Time Machine -- The Advent of Multitrack Recording .....	207
The Rise of the Independent Studio .....	212
Supply and Demand -- The Rise of the Recording Industry .....	217
Summary .....	220
Chapter Eight -- Phases and Stages -- The Rationalized Process of Overdubbing .....	222
I. Sequential Stages of the Analog Recording Process .....	222
Step One -- Composition .....	223
Step Two -- Pre-production .....	225
Step Three -- Basic Tracking .....	227
Step Four -- Overdubbing .....	229
Step Five -- Mixing .....	233
Step Six -- Mastering .....	238
II. Division and Isolation in the Performance Space .....	239
Solitary Confinement -- Isolation in Multitrack Practice .....	241
A Room With a View -- Traversing The Divide .....	247
Musical Chairs -- The Couch in the Back, The Chair at the Board .....	248
Be My Guest -- Advocates in the Control Room .....	251
Domestic Space and the Staging Ground of Resistance .....	254
III. Playing With Time -- Overdubbing and Temporal Displacement .....	257
"Again" -- Memory and the Ideal in Conflict .....	260
The Persistence of Memory .....	265
The Lasting Presence of the Erased .....	266
The Triumph of Correction .....	270
Living With Ghosts .....	274
IV. A Matter of Opinion -- Value Assessment .....	278
'Scratch' Tracks and Intentional Impermanence .....	278
"It's Only Make Believe" -- Recasting the Scratch as Permanent .....	286
"The First One Was The One" -- The 'Single Take' Mythology .....	289
V. Summary .....	292
Chapter Nine -- A Room With a VU --	
The Mobility of the Artist and the Presentation of Studio Practice .....	296
I. Roles in Flux .....	296
The Rise of the Producer .....	397
Engineers as Producers .....	304
Union vs. Royalty Artists -- On and Off the Clock .....	310
Artists Re-assert Power .....	313
II. Mythic Studios -- Locating History .....	319
Goin' Mobile -- Redefining Studio Space .....	321
Studio Tourists -- In Search of Exotic Experience .....	324

Living in Luxury – Resort Destination Studios .....	328
III. Representations of Studio Practice .....	329
Album Graphics – Tape Recorders and Track Sheets .....	330
Medium Cool – Documenting the Recording Studio .....	335
Insider Knowledge – The "Troggs Tape" .....	341
Film Representations of the Studio as Workplace – <i>Help!</i> , <i>Nashville</i> , and <i>Laurel Canyon</i> .....	345
Film Representations of Multitrack Practice – <i>The Buddy Holly Story</i> and <i>Ray</i> .....	352
Film Narrative Tropes – Recording as Heroic Test – <i>Grace of My Heart</i> , and <i>The Jazz Singer</i> (1980) .....	357
Film Narrative Tropes – Emotional Turmoil in the Studio – <i>Inside Daisy Clover</i> , and <i>This Is Spinal Tap</i> .....	360
IV. Summary .....	364
IV. Digital .....	367
Chapter Ten – "OK Computer" – The Digital Age .....	368
I. Byting the Hand That Feeds – The Record Industry in the Digital Era .....	370
II. Automation .....	373
Drum Machines in the Studio .....	375
Mixing .....	376
The MIDI Revolution .....	378
III. Digital Recording .....	380
Digital Multitrack .....	381
Rationalizing the Living Room – The Portastudio .....	383
ADAT and the Birth of the Prosumer .....	385
Pro Tools and the Birth of the Digital Audio Workstation .....	387
IV. Summary .....	392
Chapter Eleven – Bits and Pieces – Recording Practice in the Digital Age .....	394
I. Automation .....	394
Marking Time – The Inaudible Presence of Click Tracks .....	395
The Presence of Absence .....	400
The Temporary Becomes Permanent .....	403
Mixing .....	405
II. Digital Audio Workstations and Recording Practice .....	414
Pieces of Me – DAWs and Fractured Performance .....	414
"We Can Rebuild Him. Better, Faster, Stronger." – DAWs and Composite Performance ..	420
Undo and the Reordering of Process .....	423
Videoscapes – The Presence of the Computer Monitor .....	426
Putting It On Display .....	430
Mysteries Revealed .....	433
Weakness Exposed .....	436
"My Little Friend" – Accepting Digital Practice .....	440
The Reality of the Virtual – The Ephemeral Made Concrete .....	441

III. Bringing It All Back Home – DAWs and Professional Home Recording .....	443
Masters of Their Domain – The Fluidity of Prosumer Technology .....	445
Home/Studio Hybrid Projects .....	450
Rejection of Studio Practice .....	456
IV. Summary .....	460
Chapter Twelve – Replicating History, Rejecting Practice .....	462
I. The Inmates Have Taken Control of the Asylum – Role Revisions .....	462
Musicians as Producers .....	462
Musicians as Engineers .....	470
II. Halls of Fame – Recording and the Iconic .....	475
“Let Me Stand Next To Your Fire” – The Quest For Iconic Sounds .....	476
Living Mythology – The Emulation of Classic Rock Location Recording Practices in the Post-Punk Era .....	478
The Sound of the Simulacrum .....	480
Vintage – Iconic Equipment .....	481
III. Chronicling History, Documenting Mythology – Representations of Recording Practice .....	485
A Tale of Two Magazines – <i>Mix</i> and <i>Tape Op</i> .....	486
Marketing Recording Practice – ‘Making of Album’ Books .....	493
Recalling Past Glories – The Classic Album Documentary Series .....	497
Documenting Dysfunction – <i>Let It Be</i> , <i>I Am Trying To Break Your Heart</i> , and <i>Some Kind of Monster</i> .....	501
IV. The Mythology of Rebellion – The Conscious Transformation of Studio Practice .....	512
Neil Young .....	513
The Cowboy Junkies .....	516
Daniel Lanois .....	518
Safe and Sound – A Case Study in Open Space Recording Practices .....	521
Hierarchy Equalized .....	523
Musical Chairs – Roles in Exchange .....	527
The Value of Acquired Skill .....	528
Preserving Experience .....	529
V. Summary .....	532
Conclusion .....	535
Appendix – Formal Interviews .....	543
Bibliography .....	544
Discography .....	558
Filmography .....	559