



Editorial Introduction

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IASPM Journal is pleased to offer a special issue, edited by Guest Editors Samantha Bennett and Eve Klein, with further editorial support of William Echard and Carlo Nardi, unpacking the complex and interwoven relationship between popular music and sound recording, as popular music circulates via recordings but the recording process itself remains largely obscured for its audiences. Within eight research articles, a variety of entry points are offered to debates that foreground how the technologies, philosophies, mythologies, ideologies and discourses of sound recordings contribute to the construction of popular music and its cultures. The discussion is enhanced by a range of related book reviews, edited by Sarah Raine.

Samantha Bennett elucidates the impact of time-based signal processors on the shape of four alternative rock recordings, demonstrating their potential in the construction of sonic environments, the shaping of musical elements and the crafting of musical identity. Eve Klein enters the digital realm to interrogate the ways virtual instrument software challenges notions of human musical expressivity by both simulating and performing the markers of humanness, of being human. Landon Palmer examines the construction of liveness through media objects produced via intersecting practices of documentary filmmaking and live album recording of North American rock music festivals between 1967 and 1969. With reference to ethnographic case studies, Brett D. Lashua and Paul Thompson examine how mythic representations of creativity influence musicians' technical expectations of recording processes. By contrast, Lori Burns considers the concept album in relation to the complex networks of promotional and supplementary materials surrounding a release, arguing for a transmedial story-world created across multimedial, intermedial and transmedial contexts. Within the sonic space of music recordings, Gregory Weinstein argues that the sound of the breath is essential to the perception of embodied authenticity on recordings. Studying the mashup scene, Maarten Michielse makes a case for a "digital recording consciousness", in which communal processes that encompass

interaction, competency and skills development generate a shared sensibility of music. Finally, Alexander C. Harden shows how the emergence of 1970s kosmische musik (“cosmic music”) must be understood within the context of West Germany’s social climate and a post-war attraction to emerging electronic music technologies.

This is also an opportunity to welcome our new Translation Editors, Stef Alisch and Laura Jordan. *IASPM Journal* aims to increase access to influential peer-reviewed research articles in popular music studies from the various language areas of our IASPM branches by translating these into the English language. In addition, we wish to encourage English-language reviews of popular music monographs that are currently published in IASPM’s non-English branch languages. We therefore invite IASPM members and especially branch representatives to suggest, for translation into English, peer-reviewed papers in popular music studies that are of crucial influence within their respective language areas.

Meanwhile, we are saying goodbye to Jacopo Tomatis, *IJ*’s Editorial Assistant of two years. We are very grateful for the time he made within a very busy schedule to produce a professional finish to the articles, leaving his traces in the beautiful style guide and layout template, which was refined during the four issues of 2015 and 2016; thank you!

Finally, the our heartfelt thanks goes out to our long-standing and dedicated editorial colleague, Carlo Nardi, who has worked on the journal for all of its eleven editions, including a special issue on Popular Music Performance (4/1, 2014). In addition, Carlo set up and designed the journal’s initial web platform, putting his stamp on the overall look and direction of the journal, and battled the many quirky technical gremlins that arose from software and server issues. We are all sad to see you go, it was a real pleasure to collaborate.