Research in the area of recorded music is becoming increasingly diverse. Contributions from a variety of fields, including music performance, composition and production, cultural studies and philosophy, are drawn together here, for the contrasting perspectives they bring 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 sub-disciplines 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 developments in technology, changing listening practices, and social contexts, to explore the ways in which recordings influence the study of music performance and the nature of musical experience. Representing the increasingly diverse research into recorded music, this book offers contrasting perspectives on a range of music genres, including jazz, ethnomusicology and music production. Attitudes of performers are considered alongside developments in technology, changing listening practices and social contexts, all of which contribute to our understanding of recordings.