

I suggest...that the biggest contributing factor to musicology's "chaotic conceptualisation of musical structuration" is the widespread lack of engagement with the tools, techniques, workflows, and critical vocabulary of recording production, and with the audible aesthetics of recorded sound. No student of historical musicology could ever graduate without having at least a basic proficiency in music theory and analysis, ear training and piano performance, a pedagogical convention that directly results in the perplexing kinds of melodic, rhythmic and harmonic analyses Tagg notes comprise the bulk of popular music analysis. I argue that an equivalent baseline for popular music studies would include the ability to understand recorded music theory and analysis, ear training skills geared towards hearing production techniques (also called "reverse-engineering" the recording process), and a basic practical knowledge of how recording work, studio musicianship and production/arrangement is done.

—Bates, p.18

- Why do you think Bates considers these skills necessary? Do you think they are? Why or why not?
- (Do you possess them yourself? Do you think it matters?)

One of the defining features of the majority of articles in *Dancecult* is the strong presence of participant-observation research and ethnographic writing, and an overwhelming emphasis on the *experience* of the live performance of EDM, at festivals, clubs, raves, bedrooms, or other spaces... By all appearances, *Dancecult* is what popular music studies journals might be if anthropology were part of the interdisciplinary compass, and if the primary objects of analysis were the social formations constituted at events. However, continuing a problem that generally affects anthropological approaches to music, within the journal very little attention has been paid to musical sound or structure.

—Bates, p.23

- Why do you think Dancecult's participant-observation research is unusual in popular music studies?
- Is there a reason few authors manage to consider both musical sound and the social aspect of music?