

ent events) can “hear” meta-diegetic performers (past events), but not the other way around. Likewise extra-diegetic sounds emerge as a media-within-media effect. Extra-diegetic sound events, however, appear after the diegesis and thus logically become the new present as the diegesis is relocated to the past.

As I demonstrated through the examples the, diegetic layering of phonographic sound events may take various forms, and often the listener is presented with ambiguous or even conflicting acoustical cues. In addition, I suggested that previous knowledge about the production of the track have an effect on the nature of the perceived performance. In this way, the notion of the phonographic diegesis may open up for further reflection on the experiential aspects of virtual spatiality in recorded music.

### *Abstracts*

The use of studio-based effects and recording techniques to shape the sound quality and aesthetics of recordings are addressed in a number of studies. This article explores how such practices have shaped the sonic narrative of recordings and listeners' point of audition. Building on research into literature and film sound, and by considering the spatiality of a number of popular music productions, I outline the concept of diegesis in the context of recorded music. I conclude by proposing a way to categorize sound events relative to the perceived performance space of recordings.

En lang række videnskabelige publikationer har undersøgt den måde hvorpå optageteknikker og efterbehandling af musik i lydstudiet har formet optagelsens æstetik. Denne artikel har fokus på hvordan det auditive narrativ samt lytterperspektivet er designet i lydstudiet. Med afsæt i litteraturstudier og filmlydstudier, og igennem korte analyser af en række populærmusikproduktioner, argumenteres der for en redefinering af diegese-begrebet og en kategorisering af lyd i optagelsens virtuelle performancerum.