

Electronic Music Studies (10 29011 and 10 29010)

View Online



1.

Soundings: A Contemporary Score [Internet]. Available from:
https://www.moma.org/momaorg/shared/pdfs/docs/publication_pdf/3185/Soundings_PREVIEW.pdf

2.

First ever recording of computer music [Internet]. Available from:
<https://soundcloud.com/guardianaustralia/first-ever-recording-of-computer-music>

3.

Collins N, Schedel M, Wilson S. Electronic music [Internet]. Cambridge: Cambridge University Press; 2013. Available from:
<https://www.cambridge.org/core/books/electronic-music/4FD04D2A538AB21D7504B9CEA054DB4F>

4.

Reynolds S. Energy flash: a journey through rave music and dance culture. London: Picador; 1998.

5.

Global String Video [Internet]. Available from: <https://vimeo.com/46800992>

6.

Wire Recorder Piece - Halim El-Dabh [Internet]. Available from:
https://www.youtube.com/watch?v=j_kbNSdRvgo

7.

Yo-Yo Ma playing the Hypercello at Tanglewood [Internet]. Available from:
<http://web.media.mit.edu/~joep/MPEGs/YoYo.mpg>

8.

Steingo G. Kwaito's promise: music and the aesthetics of freedom in South Africa. Chicago: The University of Chicago Press; 2016.

9.

RA: An alternate history of sexuality in club culture [Internet]. Available from:
<https://www.residentadvisor.net/features/1927>

10.

Timothy D. Taylor. The Gendered Construction of the Musical Self: The Music of Pauline Oliveros. *The Musical Quarterly* [Internet]. Oxford University Press; 1993;77(3):385-396. Available from:
http://www.jstor.org/stable/742386?seq=2#page_scan_tab_contents

11.

Oliveros P. The Contribution of Women Composers. *Software for people: collected writings 1963-1980*. Baltimore: Smith Publications; 1984;132-137.

12.

And Don't Call Them Lady Composers [Internet]. Available from:
<http://music.ucsc.edu/sites/default/files/22.OliverosDontCallThemLadies.pdf>

13.

RA Exchange: EX.293 Pauline Oliveros [Internet]. Available from:
<https://www.residentadvisor.net/podcast-episode.aspx?exchange=293>

14.

The Black Madonna: 'I discovered Underground Resistance through the first guy who hit me.' [Internet]. Available from:
<https://www.traxmag.com/the-black-madonna-i-discovered-underground-resistance-through-the-first-guy-who-hit-me/>

15.

The Invisible Woman: A Conversation With Björk | Pitchfork [Internet]. Available from:
<http://pitchfork.com/features/interview/9582-the-invisible-woman-a-conversation-with-bjork/>

16.

RA: Between The Beats: The Black Madonna [Internet]. Available from:
<https://www.residentadvisor.net/features/2793>

17.

The Black Madonna b2b Mike Servito - BOILER ROOM [Internet]. Available from:
<https://boilerroom.tv/recording/the-black-madonna-mike-servito/>

18.

Oliveros P. Software for people: collected writings 1963-1980. Baltimore: Smith Publications; 1984.

19.

The girl crew partying for a better world | Dazed [Internet]. Available from:
<http://www.dazeddigital.com/music/article/30653/1/siren-london-clubbing-zine-partying-collective-female-girl>

20.

Discwoman : Discwoman.com [Internet]. Available from: <http://www.discwoman.com/>

21.

After Robot: Kwaito Music in Johannesburg (26 min, 2002) - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=VPMYdKs71jc>

22.

Real Scenes: Johannesburg - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=Ykt2f6o7-e8>

23.

Butler MJ. Playing with something that runs: technology, improvisation, and composition in DJ and laptop performance. New York: Oxford University Press; 2014.

24.

Farrugia R, Swiss T. Tracking the DJs: Vinyl Records, Work, and the Debate over New Technologies. *Journal of Popular Music Studies*. 2005 Apr;17(1):30-44.

25.

Kittler, Friedrich. Gramophone, Film, Typewriter. Gramophone, Film, Typewriter [Internet]. 1987. Available from: [http://www.findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1300028062&indx=2&reclId=TN_proquest1300028062&recldxs=1&elementId=1&renderMode=poppe dOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&sc p.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=%22gramophone%20film%20typewriter%22&dum=true&dstmp=1509016471785](http://www.findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1300028062&indx=2&reclId=TN_proquest1300028062&recldxs=1&elementId=1&renderMode=poppe dOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&sc p.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=%22gramophone%20film%20typewriter%22&dum=true&dstmp=1509016471785)

26.

Magnusson T. Musical Organics: A Heterarchical Approach to Digital Organology. *Journal of New Music Research*. 2017 Jul 3;46(3):286–303.

27.

Montano E. 'How do you know he's not playing Pac-Man while he's supposed to be DJing?': technology, formats and the digital future of DJ culture. *Popular Music*. 2010 Oct;29(03):397–416.

28.

Sterne J. *MP3: the meaning of a format*. Durham: Duke University Press; 2012.

29.

Sterne J. *MP3: the meaning of a format* [Internet]. Durham: Duke University Press; 2012. Available from: <https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1173260>

30.

Stems [Internet]. Available from: <https://www.native-instruments.com/en/specials/stems/>

31.

Clara Rockmore - Summertime [Internet]. 20AD. Available from: <https://www.youtube.com/watch?v=j0c7p5gejZs>

32.

Theremin - Clara Rockmore play 'The Swan' (Saint-Saëns) [Internet]. 3AD. Available from: <https://www.youtube.com/watch?v=pSzTPGINa5U>

33.

Best of NIME 2014 [Internet]. 1AD. Available from:
<https://www.youtube.com/watch?v=beLxqGKvI-M>

34.

Dobrian C, Koppelman D. The 'E' in NIME: musical expression with new computer interfaces. Proceedings of the 2006 conference on New interfaces for musical expression [Internet]. IRCAM — Centre Pompidou; 2006 Apr 6;277–282. Available from:
<http://dl.acm.org/citation.cfm?id=1142283>

35.

Montano E. 'You're Not A Real Dj Unless You Play Vinyl': Technology And Formats : The Progression Of Dance Music And Dj Culture. Journal on the Art of Record Production [Internet]. 2008; Available from:
<http://arpjournal.com/%E2%80%98you%E2%80%99re-not-a-real-dj-unless-you-play-vinyl%E2%80%99-%E2%80%93-technology-and-formats-%E2%80%93-the-progression-of-dance-music-and-dj-culture/>

36.

DJ Shiva / .noncompliant. @ Room 4 Resistance - ://about Blank garden - 10.09.2016 by Room 4 Resistance | Free Listening on SoundCloud [Internet]. Available from:
<https://soundcloud.com/room4resistance/dj-shiva-non-compliant-room-4-resistance-10092016>

37.

Born G. Music Research and Psychoacoustics. London: Routledge; 1995.

38.

Festivals and Venues - Graham, Stephen, 2016 (RECOMMENDED).

39.

Internet-mediated Musics: From Aesthetics to Materialities to Social Forms - Haworth,

Christopher and Georgina Born. Forthcoming (BACKGROUND)).

40.

John Driscoll and Matt Rogalsky. David Tudor's 'Rainforest': An Evolving Exploration of Resonance. *Leonardo Music Journal* [Internet]. The MIT PressThe MIT Press; 2004;14:25–30. Available from: http://www.jstor.org/stable/1513502?seq=1#page_scan_tab_contents

41.

<http://remix.nin.com> [Internet]. Available from: <http://remix.nin.com>

42.

Caleb Kelly. Sound and art. *Grove Art Online* [Internet]. Oxford University Press; Available from: <http://www.oxfordartonline.com/subscriber/article/grove/art/T079882>

43.

Demers JT. *Listening through the noise: the aesthetics of experimental electronic music*. Oxford: Oxford University Press; 2010.

44.

Demers JT. *Listening through the noise: the aesthetics of experimental electronic music* [Internet]. Oxford: Oxford University Press; 2010. Available from: <http://www.oxfordscholarship.com.bham-ezproxy.idm.oclc.org/view/10.1093/acprof:oso/9780195387650.001.0001/acprof-9780195387650>

45.

Douglas Kahn and Christian Marclay. Christian Marclay's Early Years: An Interview. *Leonardo Music Journal* [Internet]. The MIT PressThe MIT Press; 2003;13:17–21. Available from: http://www.jstor.org/stable/1513444?seq=1#page_scan_tab_contents

46.

Record without a Cover by Christian Marclay [Internet]. Available from:
<https://youtu.be/iVyO9BaMvAQ>

47.

Yasunao Tone. John Cage and Recording. *Leonardo Music Journal* [Internet]. The MIT Press/The MIT Press; 2003;13:11-15. Available from:
http://www.jstor.org/stable/1513443?seq=1#page_scan_tab_contents

48.

Iddon M. OUTSOURCING PROGRESS: ON CONCEPTUAL MUSIC. *Tempo*. 2016
Jan;70(275):36-49.

49.

Guitar Drag by Christian Marclay [Internet]. Available from: <https://youtu.be/NEIc7YdSFpU>

50.

Solo for Wounded CD by Yasunao Tone [Internet]. Available from:
<https://youtu.be/CEDi-39o5qw>

51.

Documentary about Kreidler's outsourcing works [Internet]. Available from:
https://www.youtube.com/watch?v=L72d_0zIT0c

52.

LaBelle B. *Background noise: perspectives on sound art*. Second edition. New York, NY: Bloomsbury Academic; 2015.

53.

LaBelle B. *Background noise: perspectives on sound art* [Internet]. Second edition. New

York, NY: Bloomsbury Academic; 2015. Available from:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=2003623>

54.

Voegelin S, Voegelin S. Listening to noise and silence: towards a philosophy of sound art [Internet]. New York: Continuum; 2010. Available from:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=601993>

55.

Rosalind Krauss. Two Moments from the Post-Medium Condition. October [Internet]. The MIT PressThe MIT Press; 2006;116:55–62. Available from:
http://www.jstor.org/stable/40368424?Search=yes&resultItemClick=true&searchText=sn:01622870&searchText=AND&searchText=year:2006&searchUri=%2Fopenurl%3Fpage%3D2%26amp%3Bed%3D%26amp%3BQuery%3Dsn%253A01622870%2BAND%2Byear%253A2006%26amp%3Bmod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.%26amp%3Bsd%3D&seq=1#page_scan_tab_contents

56.

Kim-Cohen S, Kim-Cohen S. In the blink of an ear: towards a non-cochlear sonic art [Internet]. New York: Continuum; 2009. Available from:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=601811>

57.

Soundings: A Contemporary Score [Internet]. Available from:
https://www.moma.org/momaorg/shared/pdfs/docs/publication_pdf/3185/Soundings_PREVIEW.pdf

58.

Butler MJ. Part III: Electronic Dance Music and the Epic. Unlocking the groove: rhythm, meter, and musical design in electronic dance music. Bloomington: Indiana University Press; 2006. p. 177–254.

59.

Kronengold, Charles. Exchange Theories in Disco, New Wave, and Album-Oriented Rock. Criticism [Internet]. 2008;50(1):43–82. Available from: [http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS1536034208100036&indx=1&reclId=TN_museS1536034208100036&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbrSourceidDisplay=muse&frbrIssnDisplay=0011-1589&dscnt=0&frbrRecordsSource=Primo+Central&mode=Basic&vid=44BIR_VU1&lastPag=&rfrGrp=frbr&tab=local&frbrJtitleDisplay=&dstmp=1513963325182&frbg=260652882879128926&lastPagIndx=1&frbrEissnDisplay=1536-0342&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&cs=frb&fctV=260652882879128926&srt=rank&fctN=facet_frbrgrouperid&dum=true&vl\(freeText0\)=kronengold%20exchange%20disco](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS1536034208100036&indx=1&reclId=TN_museS1536034208100036&reclDxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbrSourceidDisplay=muse&frbrIssnDisplay=0011-1589&dscnt=0&frbrRecordsSource=Primo+Central&mode=Basic&vid=44BIR_VU1&lastPag=&rfrGrp=frbr&tab=local&frbrJtitleDisplay=&dstmp=1513963325182&frbg=260652882879128926&lastPagIndx=1&frbrEissnDisplay=1536-0342&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&cs=frb&fctV=260652882879128926&srt=rank&fctN=facet_frbrgrouperid&dum=true&vl(freeText0)=kronengold%20exchange%20disco)

60.

Fink RW. Repeating Ourselves: American Minimal Music as Cultural Practice [Internet]. Berkeley: University of California Press; 2005. Available from: http://birmingham.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3514744190004871&institutionId=4871&customerid=4870

61.

Fink RR. Repeating ourselves: American minimal music as cultural practice. Berkeley: University of California Press; 2005.

62.

SPICER M. (Ac)cumulative Form in Pop-Rock Music. *twentieth-century music*. 2004 Mar;1(1):29–64.

63.

Windsor L. Through and around the acousmatic: The interpretation of electroacoustic sounds. *Music, Electronic Media and Culture* [Internet]. 2013. p. 7–35. Available from: <https://ebookcentral.proquest.com/lib/bham/detail.action?docID=429716&query=Mus>

ic%2C+Electronic+Media+and+Culture

64.

Emmerson S. Music, electronic media and culture. Aldershot: Ashgate; 2000. Available from:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=429716&query=Music%2C+Electronic+Media+and+Culture>

65.

Garcia, Luis-Manuel. On and On: Repetition as Process and Pleasure in Electronic Dance Music. Music Theory Online [Internet]. 11(4). Available from:
<http://www.mtosmt.org/issues/mto.05.11.4/mto.05.11.4.garcia.html>

66.

Emmerson S, Landy L, editors. Expanding the horizon of electroacoustic music analysis. Cambridge: Cambridge University Press; 2016.

67. .

noncompliant. (DJ Shiva) @ Room 4 Resistance - ://about Blank garden - 10.09.2016 by Room 4 Resistance [Internet]. Available from:
<https://soundcloud.com/room4resistance/dj-shiva-non-compliant-room-4-resistance-10092016>

68.

Nick Collins. Live Coding of Consequence. Leonardo [Internet]. The MIT PressLeonardo; 2011;44(3):207-230. Available from:
http://www.jstor.org/stable/20869451?seq=1#page_scan_tab_contents

69.

Magnusson, Thor. Confessions of a Live Coder. Proceedings of the International Computer Music Conference 2011 [Internet]. Available from:
<http://quod.lib.umich.edu/i/icmc/bbp2372.2011.122/5/--confessions-of-a-live-coder?page=root;size=100;view=pdf>

70.

George E. Lewis. Too Many Notes: Computers, Complexity and Culture in 'Voyager'. Leonardo Music Journal [Internet]. The MIT PressThe MIT Press; 2000;10:33-39. Available from: http://www.jstor.org/stable/1513376?seq=1#page_scan_tab_contents

71.

Butler MJ. Making It Up and Breaking It Down. Playing with something that runs: technology, improvisation, and composition in DJ and laptop performance [Internet]. New York: Oxford University Press; 2014. p. 113-171. Available from: <http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780195393613.001.0001/acprof-9780195393613-chapter-4>

72.

Butler MJ. Playing with something that runs: technology, improvisation, and composition in DJ and laptop performance. New York: Oxford University Press; 2014.

73.

Green O. Agility and Playfulness: Technology and skill in the performance ecosystem. Organised Sound. 2011 Aug;16(02):134-144.

74.

Simon Waters. Performance Ecosystems: Ecological approaches to musical interaction [Internet]. Electroacoustic Music Studies Network; Available from: <http://www.ems-network.org/spip.php?article278>

75.

Show Us Your Screens [Internet]. Available from: <https://vimeo.com/20241649>

76.

Experimental live coding stream -- Yaxu live from Hangar Barcelona. [Internet]. 5AD.

Available from: <https://www.youtube.com/watch?v=FenTeBMkAsQ>

77.

The toplap manifesto [Internet]. Available from: <https://toplap.org/wiki/ManifestoDraft>

78.

TOPLAP | the home of live coding [Internet]. Available from: <https://toplap.org>

79.

algorave.com [Internet]. Available from: <https://algorave.com>

80.

ResoNations 2009: International Telematic Concerts for Peace (background watching).

81.

Global String - Atau Tanaka [Internet]. Available from:
<http://www.ataut.net/site/Global-String>

82.

NMF2013: The Hub on Vimeo [Internet]. Available from: <https://vimeo.com/65502094>

83.

· · · CROSSFADE · · · Chris Brown & John Bischoff - Indigenous to the Net ~ Early Network
Bands in the San Francisco Area [Internet]. Available from:
<http://crossfade.walkerart.org/brownbischoff/index.html>

84.

Stuck Note [Internet]. Available from:
http://crossfade.walkerart.org/brownbischoff/hub_texts/stucknote.html

85.

Max Neuhaus [Internet]. Available from:
<https://web.archive.org/web/20180626212759/http://www.max-neuhaus.info/audio-video/>

86.

Max Neuhaus - The Broadcast Works and Audium [Internet]. Available from:
http://designblog.uniandes.edu.co/blogs/dise2514/files/2009/04/broadcast_works_and_audium_neuhaus.pdf

87.

Georgina Lewis, Eric Straw, Will Born. Improvisation and Social Aesthetics. Available from:
[http://www.findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44BIR_SFX_DS3710000001118533&indx=2&recIds=44BIR_SFX_DS3710000001118533&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=improvisation%20social%20aesthetics%20born%20straw&dum=true&dstmp=1518788387653](http://www.findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44BIR_SFX_DS3710000001118533&indx=2&recIds=44BIR_SFX_DS3710000001118533&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=improvisation%20social%20aesthetics%20born%20straw&dum=true&dstmp=1518788387653)

88.

Gresham-Lancaster S. The Aesthetics and History of the Hub: The Effects of Changing Technology on Network Computer Music. *Leonardo Music Journal*. 1998;8.

89.

Wilson S, Lorway N, Coull R, Vasilakos K, Moyers T. Free as in BEER: Some Explorations into Structured Improvisation Using Networked Live-Coding Systems. *Computer Music Journal*. 2014 Mar;38(1):54-64.

90.

Chaves R, Hickman F. A Window in Between: Mediation Strategies in Networked Sonic Arts | Interference [Internet]. Available from:
<http://www.interferencejournal.com/articles/sound-methods/a-window-in-between-mediation-strategies-in-networked-sonic-arts>

91.

Föllmer G. Lines of net music. Contemporary Music Review. 2005 Dec 1;24(6):439-444.

92.

Chandler A, Neumark N. At a distance: precursors to art and activism on the Internet. Cambridge, Mass: MIT Press; 2005.

93.

Truax B, editor. The Handbook for Acoustic Ecology [Internet]. Available from:
<https://www.sfu.ca/~truax/handbook2.html>

94.

Schafer RM. The soundscape: our sonic environment and the tuning of the world. Rochester, Vt: Destiny Books; 1994.

95.

Collins N, Escrivan Rincón J d', Escrivan Rincón J d'. The Cambridge companion to electronic music. Cambridge: Cambridge University Press; 2007.

96.

Thornton S. Club cultures: music, media and subcultural capital. Cambridge: Polity; 1995.

97.

Taylor T. A Riddle Wrapped in a Mystery: Transnational Music Sampling and Enigma's 'Return to Innocence. Music and technoculture. Middletown, Conn: Wesleyan University Press; 2003. p. 64–92.

98.

Escrivan Rincón J d'. Music technology. Cambridge: Cambridge University Press; 2012.

99.

dEscrivan J. Hacking electronics for music. Music technology [Internet]. Cambridge: Cambridge University Press; 2012. p. 173–183. Available from: <https://www.cambridge.org/core/books/music-technology/hacking-electronics-for-music/DA332935ADEA72B38C48C48382BFEA25>

100.

Music Hackspace [Internet]. Available from: <http://musichackspace.org/>

101.

Searching For The Perfect Beep -- A Personal History Of Hardware Hacking [Internet]. Brussels: Experimental Media Arts; 2006. Available from: <http://nicolascollins.com/texts/perfectbeep.pdf>

102.

Hackers Holding Hands [Internet]. 20AD. Available from: <https://www.youtube.com/watch?v=8E38DX4Cw4A>

103.

Technology Featured Instructables [Internet]. Available from: <http://www.instructables.com/tag/type-id/category-technology/>

104.

Maker Faire | Electric Saxophone [Internet]. Available from:
<http://makerfaire.com/maker/entry/58025/>

105.

Ghazala QR. The Folk Music of Chance Electronics: Circuit-Bending the Modern Coconut. Leonardo Music Journal [Internet]. 2004 Dec;14:97-104. Available from:
<http://www.jstor.org/stable/1513514>

106.

Reed Ghazala's Anti-Theory Workshop [Internet]. Available from:
<http://www.anti-theory.com/>

107.

Reed Ghazala, the Father of Circuit Bending: Sound Builders [Internet]. 31AD. Available from: <https://www.youtube.com/watch?v=KHDL9iGxDPM>

108.

How Arduino is open-sourcing imagination | Massimo Banzi [Internet]. 27AD. Available from: <https://www.youtube.com/watch?v=UoBUXOOdLXY>

109.

Arduino - Home [Internet]. Available from: <https://www.arduino.cc/>

110.

Dougherty D. The Maker Movement. Innovations: Technology, Governance, Globalization. 2012 Jul;7(3):11-14.