

# Aesthetics of Electronic and Computer Music (MUSI1014) (W31C24)

View Online



---

[1]

A. Ross, Listen to this. London: Fourth Estate, 2011.

[2]

M. Katz, Capturing sound: how technology has changed music, Rev. ed. Berkeley, Calif: University of California Press, 2010 [Online]. Available:  
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=579794>

[3]

P. Manning, Electronic and computer music, 4th ed. New York: Oxford University Press, 2013.

[4]

H.-J. Braun and Symposium ICOHTEC, Music and technology in the twentieth century. Baltimore: John Hopkins University Press, 2002.

[5]

M. J. Prendergast, The ambient century: from Mahler to trance, the evolution of sound in the electronic age. London: Bloomsbury, 2000.

[6]

R. J. Heifetz, On the wires of our nerves: the art of electroacoustic music. Lewisburg:

Bucknell University Press, 1989.

[7]

L. Russolo and F. B. Pratella, *The art of noise: destruction of music by futurist machines*. [S.I.]: Sun Vision Press, 2012.

[8]

C. Cox and D. Warner, *Audio culture: readings in modern music*. New York: Continuum, 2004.

[9]

P. Schaeffer, C. North, and J. Dack, *In search of a concrete music*, vol. *California studies in 20th-century music*. Berkeley, Calif: University of California Press, 2012.

[10]

D. Toop, *Ocean of sound: aether talk, ambient sound and imaginary worlds*. London: Serpent's Tail, 2001.

[11]

G. Milner, *Perfecting sound forever: the story of recorded music*, Pbk. ed. London: Granta, 2010.

[12]

P. Shapiro, *Modulations: a history of electronic music, throbbing words on sound*. New York: Caipirinha Productions, 2000.

[13]

P. R. Cook, *Music, cognition, and computerized sound: an introduction to psychoacoustics*, 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press, 2001.

[14]

D. J. Levitin, *This is your brain on music: understanding a human obsession*. London: Atlantic, 2007.

[15]

A. Ross, *The rest is noise: listening to the twentieth century*. London: Fourth Estate, 2012.

[16]

P. Kivy, *Sound sentiment: an essay on the musical emotions, including the complete text of The corded shell, vol. Arts and their philosophies*. Philadelphia: Temple University Press, 1989.

[17]

D. Deutsch, *The psychology of music*, Third edition. Oxford: Academic, 2013 [Online]. Available: <https://www.sciencedirect.com/book/9780123814609/the-psychology-of-music>

[18]

W. A. Sethares, *Tuning, timbre, spectrum, scale*, 2nd ed. London: Springer, 2005 [Online]. Available: <https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=303730>

[19]

K. McLeod and P. DiCola, *Creative license: the law and culture of digital sampling*. Durham [NC]: Duke University Press, 2011.

[20]

N. Collins, M. Schedel, and S. Wilson, *Electronic music*. Cambridge: Cambridge University Press, 2013.

[21]

N. Collins and J. d'Esquivan Rincón, *The Cambridge Companion to Electronic Music* (2nd edition). Cambridge: Cambridge University Press [Online]. Available: <https://doi.org/10.1017/9781316459874>

[22]

T. J. Pinch, F. Trocco, and ebrary, Inc, *Analog days: the invention and impact of the Moog synthesizer*. Cambridge, MA: Harvard University Press, 2002 [Online]. Available: <https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3300076>