

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

View Online



1.

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

2.

Katz, M.: Capturing sound: how technology has changed music. University of California Press, Berkeley, Calif (2010).

3.

Manning, P.: Electronic and computer music. Oxford University Press, New York (2013).

4.

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

5.

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

6.

Heifetz, R.J.: On the wires of our nerves: the art of electroacoustic music. Bucknell University Press, Lewisburg (1989).

7.

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

8.

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

9.

Schaeffer, P., North, C., Dack, J.: In search of a concrete music. University of California Press, Berkeley, Calif (2012).

10.

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

11.

Milner, G.: Perfecting sound forever: the story of recorded music. Granta, London (2010).

12.

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

13.

Cook, P.R.: Music, cognition, and computerized sound: an introduction to psychoacoustics. MIT Press, Cambridge, Mass (2001).

14.

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

15.

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

16.

Kivy, P.: Sound sentiment: an essay on the musical emotions, including the complete text of The corded shell. Temple University Press, Philadelphia (1989).

17.

Deutsch, D.: The psychology of music. Academic, Oxford (2013).

18.

Sethares, W.A.: Tuning, timbre, spectrum, scale. Springer, London (2005).

19.

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

20.

Collins, N., Schedel, M., Wilson, S.: Electronic music. Cambridge University Press, Cambridge (2013).

21.

Collins, N., Escrivan Rincón, J. d': The Cambridge Companion to Electronic Music (2nd edition). Cambridge University Press, Cambridge.

22.

Pinch, T.J., Trocco, F., ebrary, Inc: Analog days: the invention and impact of the Moog synthesizer. Harvard University Press, Cambridge, MA (2002).