

AG1013 Practice 4: Sound Organisation

View Online



Baalman, M. A. J. (2010). Spatial Composition Techniques and Sound Spatialisation Technologies. *Organised Sound*, 15(03), 209–218.
<https://doi.org/10.1017/S1355771810000245>

Cook, Perry R. (1999). *Music, cognition, and computerized sound: an introduction to psychoacoustics*. MIT Press.

Cox, C., & Warner, D. (Eds.). (2017). *Audio culture: readings in modern music* (Revised edition). Bloomsbury Academic.

Hugill, Andrew. (2008). *The digital musician*. Routledge.

Hugill, Andrew & NetLibrary, Inc. (2008a). *The digital musician: creating music with digital technology*. Routledge.

Hugill, Andrew & NetLibrary, Inc. (2008b). *The digital musician: creating music with digital technology*. Routledge.
<http://ezproxy.brighton.ac.uk/login?url=http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=209071>

Minard, R. (1999). Silent music: between sound art and acoustic design. In *Silent music =: between sound art and acoustic design : zwischen Klangkunst und Akustik-Design* (pp. 72–81). Kehrer.

Murch, W. (1995). Sound Design: The Dancing Shadow. In *Projections 4: film-makers on film-making: Vol. Projections* (pp. 237–251). Faber and Faber.

Rumsey, Francis & McCormick, Tim. (2002). *Sound and recording: an introduction* (4th ed). Focal.

Schafer, R. Murray. (1994). *The soundscape: our sonic environment and the tuning of the world*. Destiny Books.

Sonnenschein, David. (2001). *Sound design: the expressive power of music, voice, and sound effects in cinema*. Michael Wiese Productions.