AG1013 Practice 4: Sound Organisation

View Online



1.

Hugill, Andrew. The digital musician. New York: Routledge; 2008.

2.

Hugill, Andrew, NetLibrary, Inc. The digital musician: creating music with digital technology. New York: Routledge; 2008.

З.

Hugill, Andrew, NetLibrary, Inc. The digital musician: creating music with digital technology [Internet]. New York: Routledge; 2008. Available from: http://ezproxy.brighton.ac.uk/login?url=http://www.netLibrary.com/urlapi.asp?action=sum mary&v=1&bookid=209071

4.

Rumsey, Francis, McCormick, Tim. Sound and recording: an introduction. 4th ed. Oxford: Focal; 2002.

5.

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

6.

Cox C, Warner D, editors. Audio culture: readings in modern music. Revised edition.

London: Bloomsbury Academic; 2017.

7.

Baalman MAJ. Spatial Composition Techniques and Sound Spatialisation Technologies. Organised Sound. 2010 Dec;15(03):209–218.

8.

Cook, Perry R. Music, cognition, and computerized sound: an introduction to psychoacoustics. Cambridge, Mass: MIT Press; 1999.

9.

Sonnenschein, David. Sound design: the expressive power of music, voice, and sound effects in cinema. Studio City,CA: Michael Wiese Productions; 2001.

10.

Minard R. Silent music: between sound art and acoustic design. Silent music =: between sound art and acoustic design : zwischen Klangkunst und Akustik-Design. Heidelberg: Kehrer; 1999. p. 72–81.

11.

Murch W. Sound Design: The Dancing Shadow. Projections 4: film-makers on film-making. London: Faber and Faber; 1995. p. 237–251.