

List of references

- [Agre 1997] Philip Agre, “Toward a Critical Technical Practice: Lessons Learned in Trying to Reform AI”. In G. C. Bowker, S.L. Star, W. Turner, and L. Gasser (eds.) *Social Science, Technical Systems, and Cooperative Work: Beyond the Great Divide*, Lawrence Erlbaum Associates, 1997.
- [Agre 2002] Philip Agre, “The Practical Logic of Computer Work”. In M. Scheutz (ed.) *Computationalism: New Directions*, MIT Press, 2002.
- [Artaud and Geay 1980] Pierre-Yves Artaud and Gérard Geay, *Flûtes au présent: Traité des techniques contemporaines sur les flûtes traversières à l'usage des compositeurs et des flûtistes*, Editions Jobert & Editions musicales transatlantiques, 1980.
- [Babbitt 1958] Milton Babbitt, “The Composer as Specialist (Who Cares if You Listen?)”, *High Fidelity*, 8(2), 1958.
- [Balaban et al. 1992] Mira Balaban, Kamal Ebcoglu, and Otto Laske (eds.), *Understanding Music with AI. Perspectives on Music Cognition*, MIT Press, 1992.
- [Barad 2003] Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter”, *Signs: Journal of Women in Culture and Society*, 28(3), 2003.
- [Barry & Born 2013] A. Barry & G. Born “Introduction. Interdisciplinarity: Reconfigurations of the Social and Natural Sciences. In A. Barry & G. Born (eds.), *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences*, Routledge, 2013.
- [Bartolozzi 1967] Bruno Bartolozzi, *New Sounds for the Woodwind*, Oxford University Press, 1967.
- [Bernardini & Vidolin 2005] Nicola Bernardini and Alvisé Vidolin, “Sustainable Live Electroacoustic Music”, *eContact!*, 8(3), 2005. https://econtact.ca/8_3/bernardini_vidolin.html
- [Borciani 1977] Paolo Borciani, *For Modern and Contemporary Music. 209 Exercises in Advanced Violin Technique*. Ricordi, 1977.
- [Borgdorff 2007] Henk Borgdorff, “The Debate on Research in the Arts”, *Dutch Journal of Music Theory*, 12(1), 2007.
- [Borgdorff 2012] Henk Borgdorff, *Conflict of the Faculties. Perspectives on Artistic Research and Academia*, Leiden University Press, 2012.
- [Borgdorff et al. 2020] Henk Borgdorff, Peter Peters, and Trevor Pinch (eds.), *Dialogues Between Artistic Research and Science and Technology Studies*, Routledge, 2020.
- [Born 1995] Georgina Born, *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. University of California Press, 1995.
- [Born 2021] Georgina Born “Knowing in Performing. Artistic Research”. In A.Huber , D.Ingrisch, T.Kaufmann, J.Kretz , G.Schröder and T.Zembylas (eds.) *Music and the Performing Arts*, Transcript Verlag, 2021
- [Boulez 2005] Pierre Boulez, *Leçons de Musique. Points de repère III*, C.Bourgeois, 2005.
- [Braidotti 2022] Rosi Braidotti, *Il postumano II. Saperi e soggettività*, Derive Approdi, 2022.
- [Braidotti & Bignall] R.Braidotti and S. Bignall (eds.), *Posthuman Ecologies. Complexity and Process after Deleuze*, Rowman & Littlefield, 2019.
- [Bregman 1990] Albert Bregman, *Auditory Scene Analysis: The Perceptual Organization of Sound*, MIT Press, 1990.
- [Burri 2021] Regula Valérie Burri, “Doing research by means of art”. In H. Star Rogers, M.K. Halpern, D. Hannah, and K. de Ridder-Vignone (eds.) *Routledge Handbook of Art, Science, and Technology Studies*, Routledge, 2021.

- [Busch 2009] Kathrin Busch, “Artistic Research and the Poetics of Knowledge”, *Art and Research. A Journal of Ideas, Contexts, and Methods*, 2(2), 2009 (<http://www.artandresearch.org.uk/v2n2/busch.html>).
- [Cameron & Rogalski 2006] Laura Cameron and Matt Rogalski, “Conserving Rainforest 4: aural geographies and ephemerality”, *Social & Cultural Geography*, 7(6), 2006.
- [Cappuccio 2008] Massimiliano Cappuccio (ed.) *La neurofenomenologia. Esperienza, percezione, cognizione*. Special Issue of *Rivista di Estetica* 37(1), 2008.
- [Caruso 2022] Giusy Caruso, *La ricerca artistica musicale. Linguaggi e metodi*, LIM, 2022
- [Cecchi 2019] Alessandro Cecchi, “Forme e concetti dell’esperienza musicale: testo, performance, media nella prospettiva della mediazione radicale”. In A. Cecchi (ed.) *La musica fra test, performance e media*, NeoClassica, 2019.
- [Chowning 1973] John Chowning, “The Synthesis of Complex Audio Spectra by Means of Frequency Modulation”, *Journal of the Audio Engineering Society*, 21(7), 1973.
- [Clarke & Hansen 2009] Bruce Clarke and Mark Hansen (eds.) *Emergence and Embodiment: New Essays on Second-order Systems Theory*, Duke University Press, 2009.
- [Cobussen 2007] Marcel Cobussen, “The Trojan Horse. Epistemological Explorations Concerning Practice Based Research”, *Dutch Journal of Music Theory*, 12(1), 2007.
- [Cobussen 2019] Marcel Cobussen, “Artistic Research and Sound Art in Public Urban Spaces”. In P. de Assis and L. D’Errico (eds.), *Artistic Research Charting a Field in Expansion*, Rowman & Littlefield, 2019.
- [Coessens et al. 2019] Kathleen Coessens, Darla Crispin, and Anne Douglas, *The Artistic Turn. A Manifesto*, Leuven University Press, 2019.
- [Cont 2013] Arshia Cont, “Introduction: Musical Research at IRCAM”, *Contemporary Music Review*, 32(1), 2013.
- [Cook 2015] Nicholas Cook “Performing Research: Some Institutional Perspectives”. In Mine Doğantan-Dack (ed.), *Artistic Practice as Research in Music: Theory, Criticism, Practice*, Ashgate, 2015.
- [Cowell 1930] Henry Cowell, *New Musical Resources*, A. Kopf, 1930.
- [Croft 2007] John Croft, “Composition is not research”, *Tempo*, 69, 2007.
- [D’Errico 2021] Lucia D’Errico, “Stare con la domanda”. In Gabriele Manca (ed.). *L’instabilità del quesito. La domanda nel fare artistico: cinque anni di ricerca Milano, Firenze, Gent*, Edizioni ETS, 2021.
- [De Assis & D’Errico 2019] Paulo de Assis and Lucia D’Errico (eds.), *Artistic Research Charting a Field in Expansion*, Rowman & Littlefield, 2019.
- [De Assis 2014] Paulo De Assis, “Epistemic Complexity and Experimental Systems in Music Performance”. In Darla Crispin and Bob Gilmore (eds.), *Artistic Experimentation in Music: an Anthology*, Leuven University Press, 2014.
- [Descola & Ingold 2014] Philippe Descola and Tim Ingold, *Être au monde. Quelle expérience commune?*, Presses Universitaires de Lyon, 2014.
- [Dick 1975] Robert Dick, *The other flute. A Performance Manual of Contemporary Techniques*. Oxford University press, 1975.
- [Di Scipio 1994] Agostino Di Scipio, “Conceptual vs perceptual aspects of composing”, *Proceedings of the 3rd International Conference on Music Perception and Cognition* (Irène Deliège, ed.), ESCOM / Université de Liege, 1994.
- [Di Scipio 1995] Agostino Di Scipio, “Centrality of *techne* for an aesthetic approach on electroacoustic music”, *Journal of New Music Research*, 24(4), 1995.

- [Di Scipio 1998] Agostino Di Scipio, "Questions concerning music technology", *Angelaki. Journal of the Theoretical Humanities*, 3(2), 1998.
- [Di Scipio 2003] Agostino Di Scipio, "Sound is the interface. From 'interactive' to 'ecosystemic' signal processing", *Organised Sound*, 8(3), 2003.
- [Di Scipio 2008] Agostino Di Scipio, "Emergence du son, son d'émergence. Essai d'épistémologie expérimentale par un compositeur" *Intellectica. Revue de l'Association pour la Recherche Cognitive*, n. 48-49, 2008.
- [Di Scipio 2009] Agostino Di Scipio, "The notion of synthesis in Xenakis Music". In Ralph Paland and Christoph von Blumenroeder (eds.) *Iannis Xenakis: Das elektroakustische Werk*, Der Apfel Verlag, 2009.
- [Di Scipio 2015] Agostino Di Scipio, "Stochastics and granular sound in Xenakis' electroacoustic music". In Makis Solomos (ed.) *Iannis Xenakis. La musique électroacoustique*, Paris, L'Harmattan, 2015.
- [Di Scipio 2017] Agostino Di Scipio, "La ricerca musicale di Jean-Claude Risset", *Musica+*, 49, 2017.
- [Di Scipio 2020a] Agostino Di Scipio, *Qu'est-ce qui est « vivant » dans la performance live electronics ? Une perspective écosystémique des pratiques de création sonore et musicale*, Université Paris VIII (PhD dissertation), 2020.
- [Di Scipio 2020b] Agostino Di Scipio, "Che vuol dire 'musica elettronica dal vivo'? Liveness e agentività nell'ecosistema performativo", *Rivista di Analisi e Teoria Musicale*, 26(2), 2020.
- [Di Scipio 2021] Agostino Di Scipio, "Thinking *liveness* in performance with *live electronics*. The need for an *eco-systemic* notion of agency". In J. Impett (ed.), *Sound Work: Composition as Critical Technical Practice*, Leuven University Press, 2021.
- [Di Scipio 2022a] Agostino Di Scipio, "La *Sintesi del suono* in Iannis Xenakis. Indagine di una ricerca compositiva", *Musica/Tecnologia*, 16, 2022.
- [Di Scipio 2022b] Agostino Di Scipio, "Relational ontology of feedback. Situated sound-making in the Audible Ecosystemics project", *Echo. A journal of music, thought and technology*, 3, 2022.
<https://echo.orpheusinstituut.be/article/a-relational-ontology-of-feedback>
- [Doğantan-Dack 2015] "Introduction" In Mine Doğantan-Dack (ed.), *Artistic Practice as Research in Music: Theory, Criticism, Practice*, Ashgate, 2015.
- [Feenberg 1991] Andrew Feenberg, *Critical Theory of Technology*, Oxford University Press, 1991.
- [Feld 2012] Steven Feld, *Sound and Sentiment. Birds, Weeping, Poetics, and Song in Kaluli Expression*, Duke University Press, 2012.
- [Fletcher 1940] Harvey Fletcher, "Stereophonic Reproduction From Film", *Bell Laboratories Record*, 18(9), 1940.
- [Frascati Manual 2015] <https://www.oecd.org/publications/frascati-manual-2015-9789264239012-en.htm>
- [Frayling 1993] Christopher Frayling, "Research in art and design", *Royal College of Art Research Papers* 1(1), 1993.
- [Gabor 1947] Dennis Gabor, "Acoustical quanta and the theory of hearing", *Nature* 159, 1947.
- [Garity & Hawkins 1941] W.M. Garity and J.N.A. Hawkins, "Fantasound", *Journal of the Society of Motion Picture Engineers*, 37(8), 1941: 127 - 146
- [Gioti 2021] Artemi-Maria Gioti, *Agency and Distributed Creativity in Interactive Compositions*, Kunst Universitat Graz (PhD Dissertation), 2021.
- [Godøy & Jorgensen 2001] Rolf Inge Godøy and Harald Jorgensen, *Musical Imagery*, Routledge, 2001.
- [Gritten 2015] Anthony Gritten, "Determination and Negotiation in Artistic Practice as Research in Music". In Mine Doğantan-Dack (ed.), *Artistic Practice as Research in Music: Theory, Criticism, Practice*, Ashgate, 2015.
- [Haraway 1991] Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*, Routledge, 1991.

- [Hoffmann 2015] Peter Hoffmann, “Post-Xenakian art: after and beyond xenakis”. In *Iannis Xenakis, la musique électroacoustique* (M. Solomos, ed.), L’Harmattan, 2015 : 321-331.
- [Hörl 2015] Erich Hörl, “The technological condition”, *Parrhesia*, 22, 2015
- [Hörl & Burton 2017] Erich Hörl e James Burton (eds), *General ecology. The new ecological paradigm*, Bloomsbury, 2017
- [Impett & Cancino 2019] Jonathan Impett and Juan Parra Cancino, “Artistic Research and Music Technology”. In P. de Assis and L. D’Errico (eds.), *Artistic Research Charting a Field in Expansion*, Rowman & Littlefield, 2019.
- [Impett 2017] Jonathan Impett, “The Contemporary Musician and the Production of Knowledge: Practice, Research, and Responsibility”. In J. Impett (ed.), *Discipline and Resistance: Artistic Research in Music*, Leuven University Press, 2016
- [Impett 2021a] Jonathan Impett, “Dissociation and interference in composers’ stories about music: the renewal of musical discourse”. In J. Impett (ed.), *Sound Work: Composition as Critical Technical Practice*, Leuven University Press, 2021.
- [Impett 2021b] Jonathan Impett (ed.), *Sound Work: Composition as Critical Technical Practice*, Leuven University Press, 2021.
- [Ingold 2001] Tim Ingold, “Beyond Art and Technology: The Anthropology of Skill”. In *Anthropological Perspectives on Technology* (M.B. Schiffer, ed.), University of New Mexico Press, 2001: 17–31.
- [Ingold 2011] Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, Routledge, 2011.
- [Kagel 1959] Mauricio Kagel, “Tone, clusters, attacks, transitions”, *Die Reihe*, 5, 1959.
- [Kaufman & Bear 2005] James C. Kaufman and John Baer (eds), *Creativity Across Domains. Faces of the Muse*, Lawrence Erlbaum Associates, 2005.
- [Kirkpatrick 2020] Graeme Kirkpatrick, *Technical politics. Andrew Feenberg’s critical theory of technology*, Manchester University Press, 2020.
- [Kirkkopelto 2015] Esa Kirkkopelto, “Artistic research as institutional practice”. In Torbjörn Lind (ed.), *Artistic Research Yearbook 2015: From Arts College to University*, Swedish Research Council.
<https://publikationer.vr.se/en/product/arsbok-kfou-2015-frankonstnarlig-hogskola-till-universitet/>
- [Knorr Cetina 2001] Kathrin Knorr Cetina, “Objectual practice”. In T. R. Schatzki, K. Knorr Cetina and E. von Savigny (eds.), *The Practice Turn in Contemporary Theory*, Routledge, 2001.
- [Kuivila 2004] Ron Kuivila, “Open Sources: Words, Circuits and the Notation-Realization Relation in the Music of David Tudor”, *Leonardo Music Journal*, 14, 2004.
- [Laske 1977] Otto Laske, *Music, Memory, and Thought. Explorations in Cognitive Musicology*, Michigan University Press, 1977.
- [Laske 1986] Otto Laske, *A Course in Applied Epistemology*. Technical Report, Applied Artificial Intelligence Center, 1986.
- [Laske 1990] Otto Laske, “The Computer as the Composer’s Alter Ego”, *Leonardo*, 23(3), 1990.
- [Laske 1991] Otto Laske, “Toward an Epistemology of Composition”, *Interface. Journal of New Music Research*, 21(1-2), 1991.
- [Laske 1992] Otto Laske, “The Observer Tradition of Knowledge Acquisition”. In M. Balaban, K. Ebcoglu, and O. Laske (eds.), *Understanding Music with AI. Perspectives on Music Cognition*, MIT Press, 1992.
- [Leman 1999] Marc Leman, “Music”, *Encyclopedia of Creativity*, vol.2, Academic Press, 1999.

- [Leman 2005] Marc Leman, “Music Creativity Research”. In James C. Kaufman and John Baer (eds.), *Creativity Across Domains. Faces of the Muse*, Lawrence Erlbaum Associates, 2005.
- [Leman 2008] Marc Leman, *Embodied Music Cognition and Mediation Technology*, MIT Press, 2008.
- [Magnusson 2019] Thor Magnusson, *Sonic Writing. Technologies of Material, Symbolic and Signal Inscriptions*, Bloomsbury, 2019.
- [MacKay 1984] John MacKay, “On the Perception of Density and Stratification in Granular Sonic Textures”, *Journal of New Music Research*, 13, 1983: 171–186.
- [Manca 2021] Tiziano Manca, “L’obiezione. Ovvero della ricerca artistica in musica”. In Gabriele Manca (ed.). *L’instabilità del quesito. La domanda nel fare artistico: cinque anni di ricerca Milano, Firenze, Gent*, Edizioni ETS, 2021.
- [McGinn 1983] Robert E. McGinn, “Stokowski and the Bell Telephone Laboratories: Collaboration in the Development of High-Fidelity Sound Reproduction”, *Technology and Culture*, 24(1), 1983.
- [Mody & Nelson 2013] Cyrus Mody and Andrew Nelson, “A Towering Virtue of Necessity: Interdisciplinarity and the Rise of Computer Music at Vietnam-Era Stanford”, *Osiris* 28(1) (Special Issue: *Music, Sound, and the Laboratory from 1750–1980*), 2013.
- [Mooney 2013] James Mooney, “International Electronic Music Catalog: Hugh Davies and the (ethno)musicology of electronic music”, Electronic Music Symposium at Anglia Ruskin (EMSAR), 2013. (<https://eprints.whiterose.ac.uk/80575/>)
- [Mooney 2017] James Mooney, “The Hugh Davies Collection: live electronic music and self-built electro-acoustic musical instruments, 1967–1975”, *Science Museum Group Journal*, 2017. (<http://dx.doi.org/10.15180/170705>)
- [Mumma 2015] Gordon Mumma, *Cybersonic Arts: Adventures in American New Music* (Michelle Fillion, ed.), University of Illinois Press, 2015.
- [Negri 2014] Toni Negri, *Arte e multitud* (Nicolas Martino, ed.), Derive Approdi, 2014.
- [Nelson 2013] Robin Nelson, *Practice as Research in the Arts. Principles, Protocols, Pedagogies, Resistances*. Palgrave MacMillan, 2013.
- [O’Brien 2018] Gabrielle E. O’Brien, “The New Age of Sound: How Bell Telephone Laboratories and Leopold Stokowski Modernized Music”, *Acoustics Today*, 14(2), 2018.
- [Ouzounian 2020] Gascia Ouzounian, *Stereophonica. Sound and Space in Science, Technology, and the Arts*, The MIT Press, 2020.
- [Palacio-Quintin 2014] Cléo Palacio-Quintin (ed.) *La recherche musicale. Aux croisements de l’art et de la science*. Special Issue of *Circuit. Musiques Contemporaines*, 24(2), 2014.
- [Penazzi 1982] Sergio Penazzi, *Metodo per fagotto*. Suvini Zerboni, 1982.
- [Peters 2020] Peter Peters, “Crafting Baroque Sound How the Making of Organ Pipes Matters Artistically”. In H. Borgdorff, P. Peters, and T. Pinch (eds.), *Dialogues Between Artistic Research and Science and Technology Studies*, Routledge, 2020.
- [Pickering 2001] Andrew Pickering, “Practice and posthumanism. Social theory and a history of agency”. In T. R. Schatzki, K. Knorr Cetina and E. von Savigny (eds.), *The Practice Turn in Contemporary Theory*, Routledge, 2001.
- [Pigott 2020] Jon Pigott, “Material Systems: Kinetic Sound Art and STS”. In H. Borgdorff, P. Peters, and T. Pinch (eds.), *Dialogues Between Artistic Research and Science and Technology Studies*, Routledge, 2020.
- [Plant 1997] Sadie Plant, *Zeroes and Ones. Digital Women and New Technoculture*, Fourth Estate, 1997.

[Polany 1958] Michael Polanyi, *Personal Knowledge. Towards a Post-Critical Philosophy*, The University of Chicago Press, 1958.

[Polany 1966] Michael Polanyi, *The Tacit Dimension*, The University of Chicago Press, 1966.

[Polfreman *et al.* 2006] Richard Polfreman, David Sheppard, and Ian Dearden, “Time to re-wire? Problems and strategies for the maintenance of live electronics”, *Organised Sound*, 11(3), 2006: 229-242.

[Rehfeldt 1977] Phillip Rehfeldt, *New Directions for Clarinet*, University of California Press, 1977.

[Reybrouk 2006] Mark Reybrouk, “Music Cognition and the Bodily approach: Musical Instruments as Tools for Musical Semantics”, *Contemporary Music Review*, 25 (1-2), 2006.

[Reybrouk 2021] Mark Reybrouk, *Musical Sense-Making. Enaction, Experience, and Computation*, Routledge, 2021.

[Rink 2015] John Rink, “The (F)utility of Performance Analysis”. In Mine Doğantan-Dack (ed.), *Artistic Practice as Research in Music: Theory, Criticism, Practice*, Ashgate, 2015.

[Risset 1985] Jean-Claude Risset, “Le compositeur et ses machines: de la recherche musicale”, *Esprit*, 99(3) 1985.

[Rutz 2023] Hanns Holger Rutz, “Understanding of Artistic Research” (unpublished document, Gustav Mahler Private Universität, Klagenfurt), 2023.

[Sanfilippo & Di Scipio 2019] Dario Sanfilippo and Agostino Di Scipio, “Defining Ecosystemic Agency in Live Performance. The *Machine Milieu* Project as Practice-Based Research”, *Array. Journal of the International Computer Music Association*, 2019.

[Schaeffer 1966] Pierre Schaeffer, *Traité des Objets Musicaux*, Seuil, Paris, 1966.

[Schatzki *et al.* 2001] Theodore R. Schatzki, Karin Knorr Cetina and Eike von Savigny (eds.), *The Practice Turn in Contemporary Theory*, Routledge, 2001.

[Schüler 1995] Nico Schüler, *Erkenntnistheorie, Musikwissenschaft, Künstliche Intelligenz und der Prozeß. Ein Gespräch mit Otto Laske*. Axel Dietrich Verlag, 1995.

[Schwab 2018] Michael Schwab (ed.) *Transpositions: Aesthetico-Epistemic Operators in Artistic Research*, Leuven University Press, 2018.

[Schwab 2019] Michael Schwab, “Expositionality”. In P. de Assis and L. D’Errico (eds.), *Artistic Research Charting a Field in Expansion*, Rowman & Littlefield, 2019.

[Star Rogers & Halpern 2020] Hanna Star Rogers and Megan Halpern, “Introduction: The past, present, and future of Art, Science, and Technology Studies”. In H. Star Rogers, M.K. Halpern, D. Hannah, and K. de Ridder-Vignone (eds.) *Routledge Handbook of Art, Science, and Technology Studies*, Routledge, 2021.

[Stokowski 1932] Leopold Stokowski, “New horizons in music”, *Journal of the Acoustical Society of America* 4(1), 1932.

[Strange & Strange 2001] Pamela Strange and Allen Strange, *The Contemporary Violin. Extended Performance Techniques*, University of California Press, 2001.

[Szanto 1977] Ted Szanto, “Extended vocal techniques”, *Interface. Journal of New Musical Research*, 6(3-4), 1977: 113-115.

[Tabor 1999] Jerry Tabor (ed.), *Otto Laske. Navigating New Musical Horizons*, Greenwood Press, 1999.

[Tazelaar 2020] Kees Tazelaar, *On the Threshold of Beauty. Philips and the Origins of Electronic Music in the Netherlands 1925–1965*, V2 publishing, 2020 (<https://v2.nl/publishing/on-the-threshold-of-beauty-digital-version>)

[Truax 1978] Barry Truax, *Handbook of Acoustic Ecology*, A.R.C. Publications, 1978.

[Truax 1984] Barry Truax, *Acoustic Communication*, Academic Press, 1984.

[Truax 1988] Barry Truax, "Real-Time Granular Synthesis with a Digital Signal Processor", *Computer Music Journal*, 12(2), 1988.

[Veitl 1996] Anne Veitl, *Politiques de la Musique Contemporaine. Le compositeur, la 'recherche musicale' et l'état en France de 1958 à 1991*. L'Harmattan, 1997.

[Voegeling 2010] Salomé Voegeling, *Listening to Noise and Silence. Towards a Philosophy of Sound Art*, Continuum 2010.

[Waters 2007] Simon Waters, "Performance ecosystems: Ecological approaches to musical interaction. Proceedings of Electroacoustic Music Studies Network, 2007 (<http://www.emsnetwork.org/spip.php?article278>)

[Waters 2011] Simon Waters (ed.), *Performance Ecosystems*. Special Issue of *Organized Sound*, 16(2), 2011.

[Xenakis 1992] Iannis Xenakis, *Formalized Music. Thought and Mathematics in Music*. Pendragon Press, 1992.

[Zattra 2007] Laura Zattra, "The Assembling of *Stria* by John Chowning: A Philological Investigation", *Computer Music Journal*, 31(3), 2007.