# 1. Topic 1

This is a description of topic 1 from my research directions.

## 1.1 Sub-Topic

Description of Sub-Topic 1

“Frascati Manual 2015.” *Frascati Manual 2015*, 2016, doi:10.1787/9789264268111-ko.

Dunaway, Judy. “The Forgotten 1979 MoMA Sound Art Exhibition.” *Resonance*, vol. 1, no. 1, 2020, pp. 25–46, doi:10.1525/res.2020.1.1.25.

Musick, Michael. *Annotated Bibliography Style Guide.* University of Montana, 2020.

This is the style guide for an annotated bibliography that you could choose to follow.

Chadabe, J. “Some Reflections on the Nature of the Landscape within Which Computer Music Systems Are Designed.” Computer Music Journal (1977): 5–11.

This early writing describes the many aspects and possibilities offered through the act of composition or performance with interactive systems. Many of the structural and philosophical changes that will be called for in the 1990’s are outlined here. It is especially important to note that Chadabe highlights the power of being able to compose and work with interactions in music systems, and the importance that information feedback play for the system and composer.

Collins, Nicolas. Handmade Electronic Music: The Art of Hardware Hacking. Routledge, 2009.

This book is an important resource for building, hacking, or circuit-bending, physical electronic music devices. It serves as an introduction to this art for the newcomer, and a great resource for the history of physical based electronic music. This book also contains ideas and complex directions for the experienced builder.

Keller, Hans. “Schoenberg: The Future of Symphonic Thought.” *Perspectives of New Music*, vol. 13, no. 1, 1974, pp. 3–20, http://www.jstor.org/stable/832366.

This resource is seemingly related, but due to significant

## 1.2 Digital Signal Processing (DSP) and Acoustics

Everest, FA, KC Pohlmann, and T Books. *Master Handbook of Acoustics*. McGraw-Hill, 2001.

This book is arguably one of the most well read sources for acoustics and serves as a resource to how sound works, how to measure sound, how we hear sound, and the physics of sound in space. It also contains many practical guidelines and discussions for the proper treatment, and design of spaces critical to sound, such as recording studios, concert halls, and control rooms.

# 2. SPECIALIZED BIBLIOGRAPHY IN INTERACTIVE PERFORMANCE SYSTEM COMPOSITION

The following bibliography represents my past research and work, as well as the research areas I intend to pursue in the coming years. My work focuses around the development, composition, and analysis of Interactive Sonic Performance Systems. I am interested in continuing the tradition of developing performance systems that incorporate the various areas of music technology research. The combination of these ideas allows for the creation of systems that can listen, react to, and influence collaboration with human agents.

## 2.1 Aesthetics

Adorno, Theodor W. *Aesthetic Theory (Theory and History of Literature)*. University Of Minnesota Press, 1998.

In this posthumously published work by Adorno, he examines art and society, as he outlines the trends he has seen and what he considers to be truthful art. One major theme throughout the book is the industrialization and modernization of art to the detriment of its honesty or ability to accurately reflect on society.