## **Bibliography**

- Abrams, S., Oppenheim, D., Pazel, D. and Wright, J. 1999. "Higher-level Composition Control in Music Sketcher". *Proceedings of the International Computer Music Conference* 1999. Bejing, ICMA: pp. 13-16.
- Adam, S. 2002. "Control and Mapping Strategies for *HybriD*". *Proceedings of the Australasian Computer Music Conference 2002*. Melbourne, ACMC: pp. 1-5.
- Alpern, A. 1995. "Techniqes for Algorithmic Composition". Hampshire, Hampshire University. accessed on 21<sup>st</sup> of February, 2004. site: alum.hampshire.edu/~adaF92/algocomp/algocomp95.html#Notes\_1
- Álvarez, D. A. 2005. "Pymprovisator project is suspended", Source Forge. accessed on 10th of February, 2005. site: pymprovisator.sourceforge.net/
- Amitani, S. and Hori, K. 2002. "Supporting Musical Composition by Externalizing the Composer's Mental Space". *Fourth Conference on Creativity and Cognition*. Loughborough, ACM Press: pp. 165-172.
- Andersen, T. H. 2005. "In the Mixxx: Novel Digital DJ Interfaces". *Conference on Human Factors in Computing Systems CHI '05*. Portland, USA, ACM Press: pp. 1136-1137.
- Anonymous 2007. "bjork remix website". accessed on 31st of May, 2007. site: sunday-in-the-park.com/bjork/
- Apple 2006. "Clint Bajakian: Adaptive Musical Architectures". accessed on 8th of May, 2006. site: www.apple.com/pro/audio/bajakian/index3.html
- Ariza, C. 2005. "Navigating the landscape of computer aided algorithmic composition systems". *Proceedings of the International Computer Music Conference 2005*. Barcelona, ICMC: p. 765.
- Arlin, M. I. 2000. "Metric Mutation and Modulation: The Nineteenth-Century Speculations of F. J. Fétis". *Journal of Music Theory*. **44** (2): pp. 261-322.
- Arom 1991. "African polyphony and polyrhythm". Cambridge, Cambridge University Press.
- Bachmann, T. 2001. "Autogam". France. accessed on the 8<sup>th</sup> of March, 2004. site: autogam.free.fr
- Baddeley, A. 1994. "The Magical Number Seven: Still Magic After All These Years?" *Psychological Review.* **101** (2): pp. 353-356.
- Bartók, B. 1950. "The Influence of Peasant Music on Modern Music". *Tempo.* **14** (2): pp. 19-24.
- Battier, M. 2003. "A Constructivist approach to the analysis of electronic music and audio art between instruments and faktura". *Organised Sound*. **8** (3): pp. 249-255.
- Beard, D. and Gloag, K. 2005. "Musicology: the key concepts". Abingdon, Oxon, Routledge.
- Beatnik 2002. "eXtensible Music Format", Beatnik. accessed on the 5<sup>th</sup> of March 2004. site: www.beatnik.com/pdf\_files/xmf\_datasheet.pdf

- Bel, B. and Kippen, J. 1992. "Bol Processor grammars". *Understanding Music With AI*, M. Balaban, K. Ebcioglu and O. Laske. Menlo Park, AAAI Press: pp. 366-400.
- Benadon, F. 2004. "Towards a theory of tempo modulation". *Proceedings of the 8th International Conference on Music Perception and Cognition: ICMPC8*. Evanston, IL, ICMPC: pp. 563-567.
- Bencina, R. 2004. "AudioMulch". Melbourne, AudioMulch. accessed: 1<sup>st</sup> of August, 2007. site: www.audiomulch.com
- Bencina, R. 2005. "The Metasurface Applying Natural Neighbour Interpolation to Two-to-Many Mapping". *New Interfaces for Musical Expression NIME05*. Vancouver, BC, Canada, NIME: pp. 101-104.
- Bencina, R., Kaltenbrunner, M. and Costanza, E. 2006. "reacTIVision software", Pompeu Fabra University. accessed on 15th of August, 2006. site: www.iua.upf.es/mtg/reacTable/?software
- Berg, P. 1992. "AC Toolbox", The Hague, Netherlands. accessed on 9th of July, 2007. site: www.koncon.nl/ACToolbox/
- Berger, J. 1995. "Morphing Music at a high-level of structure", CCRMA. accessed on 6th of September, 2005. site: www.ccrma.stanford.edu/~brg/research/morph/morph.html
- Berry, R., Makino, M., Hikawa, N. and Suzuki, M. 2003. "The Augmented Composer Project: The Music Table". *International Symposium on Mixed and Augmented Reality ISMAR 2003*. Tokyo, Japan: pp. 338-339.
- Berry, R., Makino, M., Hikawa, N., Suzuki, M. and Inoue, N. 2006. "Tunes on the table". *Multimedia Systems*. **11** (3): pp. 280-289.
- Berry, R., Rungarityotin, W., Dorin, A., Dahlstedt, P. and Haw, C. 2001.
  "Unfinished Symphonies songs of 3 1/2 worlds". *Artificial Life Models for Musical Applications ECAL2001*. Prague, Editoriale Bios: pp. 51-64.
- Biles, A. 2002. "GenJam: Evolutionary Computation Gets a Gig". *Third Conference on Information Technology Curriculum CITC3*. Rochester, New York, SIGITE. accessed on 2<sup>nd</sup> of August, 2007. site: www.it.rit.edu/~jab/CITC3/GenJamPaper.pdf
- Biles, A. 2004. "GenJam". accessed on 20th of April, 2004. site: www.it.rit.edu/~jab/GenJam.html
- Biles, A. 2008. "Evolutionary Music Bibliography". accessed on: 15th of February, 2008. site: www.it.rit.edu/~jab/EvoMusic/EvoMusBib.html
- Brandon, A. 2003. "Adaptive Audio: a report". in *The fat man on game audio: tasty morsels of sonic goodness*, G. Sanger. Indianapolis, Indiana, New Riders Publishing: pp. 194-209.
- Brandon, A. 2006. "Engine Roundup", MIDI Manufacturers Association. accessed on 14<sup>th</sup> of February, 2006. site: www.iasig.org/pubs/industry/engines.shtml
- Bregman, A. S. 1990. "Auditory scene analysis: the perceptual organization of sound". Cambridge Mass., MIT Press.
- Brewster, B. and Broughton, F. 1999. "Last night a DJ saved my life". London, Headline Book Publishing.
- Brown, A., Sorenson, A. and Dillon, S. 2004. "Jam2Jam". Exploding Art. accessed on 2<sup>nd</sup> of August, 2007. site: www.explodingart.com

- Brown, A. R. 2007. "Software development as music education research". International journal of Education and the Arts. **8**(6): pp. 1-13. accessed on 20<sup>th</sup> of August, 2007. site: ijea.asu.edu/v8n6/
- Burke, P., Polansky, L. and Rosenboom, D. 2005. "HMSL", SoftSynth. accessed on 7th of March, 2006. site: www.softsynth.com/hmsl/
- Burton, A., Piché, J., Philips, D., Bourgeois, S., Champlain, Y. d., Beck, B., Sobolik, P. and Steiner, H. 2004. "Cecilia 2.0.5", Sourceforge. accessed: 22<sup>nd</sup> of June 2004. site: cecilia.sourceforge.net/index.html
- Butler, M. 2006. "Unlocking the groove". Bloomington, Ind., Indianna University Press.
- Cage, J. 1938. "Metamorphosis fof piano I-V". in *John Cage: Early Piano Music* [Compact Disc], Henk, H. 2002., ECM Records.
- Cakewalk 2004. "Writing CAL Programs". Massachusetts, Twelve Tone Systems. accessed on 22<sup>nd</sup> of June, 2004. site: www.cakewalk.com/devxchange/writingcal.asp
- Callender, C. 2004. "Continuous Transformations". *Music Theory Online*, Society for Music Theory. **10** (3): pp. 2-44.
- Canazza, S., Poli, G. D., Drioli, C., Roda, A. and Vidolin, A. 2001. "Expressive Morphing for Interactive Performance of Musical Scores". *First International Conference on WEB Delivering of Music (WEDELMUSIC`01)*, Florence, Italy, IEEE Computer Society: pp. 116-122.
- Carter, E. 1960. "Shop talk by an american composer". *The Musical Quarterly*. **XLVI:** pp. 189-201.
- Chamagne, M. and Ninh, L. Q. 2005. *Max Object Database*, MaxObjects.com. accessed on 9th of February, 2005. site: www.maxobjects.com/
- Chapman, J. 2005. "The creative practice of composition in a cross-cultural musical setting". *Speculation and Innovation: applying practice led research in the Creative Industries*. Queensland University of Technology. accessed on: 2<sup>nd</sup> of August. site: www.speculation2005.net
- Chapman, J. 2006. "African Composition Vocabulary". accessed on 24<sup>th</sup> of May, 20067. site: www.jimrhythm.com/learning/phd/CompVocab.htm
- Chen, C. C. J. and Miikkulainen, R. 2001. "Creating Melodies with Evolving Recurrent Neural Networks". *International Joint Conference on Neural Networks*. Washington, IEEE. accessed: 2<sup>nd</sup> of August, 2007. site: nn.cs.utexas.edu/downloads/papers/chen.ijcnn01.pdf
- Chew, G. and McKinnon, J. 2007. "Centonization", Grove Music Online. accessed on 23rd of March, 2007. site: www.grovemusic.com
- Chokalis, E. 1999. "What are DNA groove templates". Toronto, Numerical Sound. accessed on 1st April, 2007. site: www.numericalsound.com
- Chomsky, N. 1956. "Three models for the description of language". *IRE Transations on Information Theory*. **2**: pp. 113-124.
- Chomsky, N. 1957. "Syntactic structures". The Hague, the Netherlands, Mouton.
- Clark, A. 2007. "Defining Adative Music", Gamasutra. accessed on 18th of April, 2007. site: www.gamasutra.com/features/20070417/clark 01.shtml

- Clarke, E. 2004. "Empirical methods in the study of performance". *Empirical musicology: aims, methods, prospects*, N. Cook and E. Clarke. Oxford, Oxford University Press: pp. 77-102.
- Clarke, E. and Cook, N. 2004. "Empirical Musicology". Oxford, Oxford University Press.
- Cliff, D. 2000. "Hang the DJ: Automatic Sequencing and Seamless Mixing of Dance Music", Hewlett Packard. accessed on: 2<sup>nd</sup> of August, 2007. site: www.hpl.hp.com/techreports/2000/HPL-2000-104.html
- Cohn, R. 1992. "Transpositional Combination of Beat-Class Sets in Steve Reich's Phase-Shifting Music". *Perspectives of New Music*. **30** (2): pp.146-177.
- Collins, N. 2001. "Algorithmic composition methods for breakbeat science". *Proceedings of Music Without Walls*. De Montfort University. accessed on: 2<sup>nd</sup> of November, 2007. site: www.cus.cam.ac.uk/~nc272/papers/pdfs/acmethodsforbbsci.pdf
- Collins, N. 2006. [Pers. Comm.] "Interpolation vs Morphing". Brisbane.
- Cook, P. 1998. "Toward the perfect audio morph? singing voice synthesis and processing". *Proceedings of the digital audio effects workshop (DAFX)*. Barcelona. accessed on: 2<sup>nd</sup> of November, 2007. site: www.iua.upf.es/dafx98/papers/
- Cope, D. 1991. "Computers and musical style". *Computer music and digital audio series*; v. 6. Madison, Wis., A-R Editions.
- Cope, D. 1996. "Experiments in Musical Intelligence". *Computer Music and Digital Audio Series; v. 12.* Madison, Wis., A-R Editions.
- Cope, D. 1997. "Techniques of the contemporary composer". New York, London Schirmer Books; Prentice Hall International.
- Cope, D. 2004. "David Cope", University of Santa Cruz. accessed on 20th of October, 2004. site: arts.ucsc.edu/faculty/cope/
- Cope, D. 2005. "Computer Models of Musical Creativity". Mass., MIT.
- Cope, D. and Hofstadter, D. R. 2001. "Virtual music: computer synthesis of musical style". Cambridge, Mass., MIT Press.
- Cost-287 2007. "ConGAS Gesture Controlled Audio Systems". accessed on 17th of April, 2007. site: www.cost287.org/
- Courson, H. d. and Akendengue, P. 1996. [Compact Disc] "Lambarena: Bach to Africa: an hommage to Albert Schweitzer". Paris, Sony Classical.
- Cycling'74 2004. "MAX/MSP". San Francisco, Cycling'74. accessed on: 2<sup>nd</sup> of November, 2007. site: www.cycling74.com/products/maxmsp
- Damerau, F. J. 1964. "A technique for computer detection and correction of spelling errors." *Communications of the ACM* **7**(3): pp. 171-176.
- Dannenberg, R. 2002. "Nyquist", Carnegie Mellon University. accessed on: 21<sup>st</sup> of February, 2005. site: www-2.cs.cmu.edu/~music/music.software.html
- Dannenburg, R. 1984. "An online algorithm for realtime accompaniment". *International Computer Music Conference ICMC1984*. Paris, ICMA: pp. 193-198.
- Dechelle, F., Schwarz, D., Schnell, N. and Tisserand, P. 2004. "jMax", Source Forge/IRCAM. accessed on: 2<sup>nd</sup> of August, 2007. site: sourceforge.net/projects/imax/

- Desain, P. and Honing, H. 1989. "Quantization of Musical Time: A Connectionist Approach". *Computer Music Journal.* **13** (3): pp. 56-66.
- Desain, P. and Honing, H. 1992. "Music, mind and machine: studies in computer music, music cognition and artificial intelligence". Amsterdam, Thesis Publishers.
- Desain, P., Honing, H., Michon, J. A., Sadakata, M., Schouten, Y. and Trilsbeek, P. 2005. "Music Mind Machine Publications", NICI. accessed on 14th of February, 2005. site: www.nici.kun.nl/mmm/publications.html
- Deutch, D. (ed) 1982. "The psychology of music". (1<sup>st</sup> Edition). New York, Academic Press (now owned by Elsevier).
- Didkovsky, N. 1997. "Shubert Impromptu Morpher". accessed on 16th of February, 2006. site: www.punosmusic.com/pages/schubert/schubertapplet.html
- Didkovsky, N. and Burke, P. 2001. "Java Music Specification Language, an introduction and overview". *International Computer Music Conference ICMC2001*. La Habana, Cuba. accessed on: 2<sup>nd</sup> of August, 2007. site: www.doctornerve.org/nerve/pages/articles.htm
- Didkovsky, N. and Burke, P. 2004. "JMSL Tutorial: JScore Implementing your own Binary Copy Buffer Transform, part two". accessed on: 16th of February, 2006. site: www.algomusic.com/jmsl/tutorial/jscoretoot07.html
- Dodge, C. and Jerse, T. A. 1997. "Computer Music". New York, Schirmer Books.
- Eck, D. 2003. "Composing Music with LSTM -- Blues Improvisation". accessed on: 20th of August, 2004. site: www.iro.umontreal.ca/~eckdoug/blues/
- Eck, D. and Schmidhuber, J. 2002. "A First Look at Music Composition using LSTM Recurrent Neural Networks". Manno, Switzerland, Instituto Dalle Molle di studi sull' intelligenza artificiale.
- Edlund, J. 2004. "The Virtues of the Musifier: A Matter of View", Interamus. accessed on: 16th of February, 2006. site: www.interamus.com/techTalk/musificationAndView.html
- Edlund, J. 2006. "Morphing Demo Server", InterAmus Music Systems. accessed on: 13th of April, 2006. site: www.interamus.com
- Electronic Arts 1998. [PC Computer Game] "Need for Speed III: Hot Pursuit", Electronic Arts.
- Emagic 2004. "Logic Pro 6 Technical data", Emagic. accessed on: 22nd of June, 2004. site: www.emagic.de/
- Experia 2006. "Midicretor+", Experia. accessed on: 17th of April, 2007. site: www.experia-innovations.co.uk/
- Factor Five 2000. "MusyX", Factor Five. accessed on: 8<sup>th</sup> of March, 2003. site: www.factor5.com
- Fanshawe, D. 2007. "The official African sanctus website". accessed on: 1st of June, 2007. site: www.africansanctus.com
- Farbood, M. 2000. "Hyperscore: A New Approach to Interactive, Computer-Generated Music". Massachusetts, MIT. accessed on 27th of April 2004. site: web.media.mit.edu/~mary/thesisprop/
- Fay, T. M., Selfon, S. and Fay, T. J. 2003. "DirectX 9 Audio Exposed". Plano, Texas, Wordware.

- Ferris, D. 2000. "C. P. E. Bach and the art of strange modulation". *Music Theory Spectrum*. **22** (1): pp. 60-88.
- Foster, A. 2007. "Soundhive audio production for multimedia". Widgee, Australia, Soundhive. accessed on: 4th of June, 2007. site: www.soundhive.com/
- Fraietta, A. 2001. "Algorithmic Composer". Sydney Australia. accessed on: 16<sup>th</sup> of April, 2004. site: www.users.bigpond.com/angelo f/AlgorithmicComposer/
- Fraser, M. 2002. [Masters Thesis] "An Automatic Software DJ". *Software Engineering*. Brown, G. (advisor). Sheffield, University of Sheffield.
- Fujio, T. and Shiizuka, H. 2003. "A system of mixing songs for automatic DJ performance using genetic programming". *6th Asian Design International Conference*. Tsukuba. accessed on: 2<sup>nd</sup> of November, 2007. site: www.idemployee.id.tue.nl/g.w.m.rauterberg/conferences/CD\_doNotOpen/ADC/final\_paper/496.pdf
- Gannon, P. 2004. "Band in a Box". Victoria, Canada, PG Music Inc. accessed on: 22<sup>nd</sup> of June, 2004. site: www.pgmusic.com.
- Gartland-Jones, A. 2002. "Can a Genetic Algorithm Think Like a Composer?" *Proceedings of the 5th International Conference on Generative Art*, C. Soddu. Politecnico di Milano University, Milan: pp14.11-14.12.
- Georges, A. and Flohr, F. 2002. "System and methods for creating, modifying, interacting with and playing musical compositions". US Patent No: 7015389. Medialab Solutions LLC. Washington, DC, US Patent and Trademark Office.
- Gillies, M. 2007. "Bela Bartok", Grove Music Online. accessed on: 27th of March, 2007. site: www.grovemusic.com
- Gitlin, L. 2004. "DJ Makes Jay-z Meet Beatles", Rolling Stone Magazine. accessed on: 24th of March, 2007. site: www.rollingstone.com/news/story/5937152/dj\_makes\_jayz\_meet\_beatles
- Glass, P. 2000. "Metamorphosis I-V". in *Glass Cage*, [Compact Disc] Arabesque Recordings.
- Grant, C. P. 1977. "The real relationship between Kirnberger's and Rameau's 'Concept of the Fundamental Bass'." *Journal of Music Theory* **21**(2): pp. 324-338.
- Green, D. 1979. "Form in tonal music: an introduction to analysis". New York; Holt, Rinehart and Winston.
- Grove 2007. "Medley", Grove Music Online. accessed on: 31st of May, 2007. site: www.grovemusic.com
- Hannon, E., Snyder, J., Eerola, T. and Krumhansl, C. 2004. "The role of melodic and temporal cues in perceiving musical meter". *Journal of Experimental Psychology / Human Perception and Performance*. **30** (5): pp. 956-974.
- Hawkins, S., Scott, D. and Sweeney-Turner, S. 2007. "Pop musicology online". accessed on 29th of May, 2007. site: www.popular-musicology-online.com/
- Hild, H., Feulner, J. and Menzel, D. 1992. "HARMONET: a neural net for harmonizing chorals in the style of J.S. Bach". in *Advances in Neural*

- *Information Processing v.4*, R. P. Lippmann, J. E. Moody and D. S. Touretzky (eds). San Francisco, CA, Morgan Kaufmann.
- Hill, B. 2005. "Breaking down the breakdown: the use of timbres in contemporary dance music sub-genres". *Proceedings of the Australasian Computer Music Conference ACMC2005: Generate and Test.* Brisbane, QUT, ACMA: pp. 75-84.
- Hiller, L. and Isaacson, L. 1958. "Musical Composition with a High-Speed Digital Computer". in *Machine Models of Music*. Schwanauer, S. and Levitt, D. 1993. Cambridge, Mass. The MIT Press.
- Hindemith, P. 1989. [Compact Disc] "Symphonic metamorphosis of themes by Weber". *Hindemith*. Cleveland, OH, Telarc.
- Hirata, K. and Aoyagi, T. 2003. "Computational Music Representation Based on the Generative Theory of Tonal Music and the Deductive Object-Oriented Database". *Computer Music Journal.* **27** (3): pp. 73-89.
- Hirst, D. 2003. "Developing a cognitive framework for the interpretation of acousmatic music". *Australasian Computer Music Association Conference ACMC2003: Converging Technologies:*, Perth, ECU, ACMA: pp. 43-57.
- Horner, A. and Goldberg, D. E. 1991. "Genetic Algorithms and Computer Assisted Composition". *Proceedings of the International Computer Music Conference*. pp. 479-482.
- Hunt, A., Kirk, R. and Neighbour, M. 2004. "Multiple Media Interfaces for Music Therapy". *IEEE Multimedia*. **11** (3): pp. 50-58.
- Huron, D. 2006. "Sweet Anticipation". Cambridge, Mass., MIT Press.
- IBM Computer Music Center 1999a. [Computer Program] "Music Sketcher". in *Composing Music with Computers*. Miranda, E. 2001. Oxford, Focal Press.
- IBM Computer Music Center 1999b. [Help file] "Music Sketcher Help: What is smart harmony?", IBM. in [Computer Program] "Music Sketcher". in *Composing Music with Computers*. Miranda, E. 2001. Oxford, Focal Press.
- Ingham, S. 1996. "MIDI Morphing: interpolation algorithms for Standard MIDI Files in the Patchwork environment". *Australasian Computer Music Conference ACMC1996*. Brisbane, QUT, ACMA. pp.1-3.
- Jacob, B. 1996. "Algorithmic composition as a model of creativity". *Organised Sound*. **1** (3): pp. 157-165.
- James, R. (AKA Aphex Twin) 2003. [Compact Disc] "Twenty-six mixes for cash", Warp Records.
- Jehan, T. 2005. [PhD Thesis] "Creating Music by Listening". *Program in Media Arts and Sciences*. Machover, T. (advisor) Massachusetts, MIT. accessed on: 2<sup>nd</sup> of August, 2007. site: web.media.mit.edu/~tristan/phd/
- Jordà, S., Kaltenbrunner, M., Geiger, G. and Bencina, R. 2005. "The ReacTable\*". *International Computer Music Conference ICMC2005*. Barcelona, Spain, UPF, ICMA: pp. 579-582.
- Kaltenbrunner, M. 2006. "Tangible musical interfaces music tables", UPF. accessed on: 6th of December, 2006. site: mtg.upf.es/reactable/?related

- Kato, H. 2006. "ARToolkit", Washinton University. accessed on: 6th of December, 2006. site: www.hitl.washington.edu/artoolkit/
- Kay, S. 2004. "What is KARMA?", Karma Lab. accessed on: 15th of April 2004, 2004. site: www.karma-lab.com/KARMA/What\_ls\_KARMA.html
- Keller, R. 2003. [Masters Thesis] "Mapping the soundscape: rhythm and formal structure in electronic dance music". *School of Music*. Clendinning, J.P. (advisor) Tallahassee, Florida State University.
- Kerman, J. and Tomlinson, G. 2003. "Listen". 5<sup>th</sup> ed. New York, NY, Bedford/St. Martins.
- Kernfield, B. 2007. "Beats in Jazz", Grove Music Online. accessed on: 9th of March, 2007. site: www.grovemusic.com
- Kirchmeyer, H. 1968. "On the historical constitution of a rationalistic music". *Die Reihe*. **8:** pp. 11-24.
- Klippel, C. 2005. "Karma A new, upcoming Dataflow-Environment ala pd/jmax/max". accessed on 14th of February, 2005. site: karma.mamalala.de/
- Krueger, M. 1991. "Artificial reality II". Reading, Mass, Addison-Wesley.
- Krumhansl, C. 1979. "The psychological representation of musical pitch in a tonal context". *Cognitive Psychology*. **11:** pp. 346-374.
- Krumhansl, C. 1983. "Perceptual structures for tonal music". *Music Perception*. **1** (1): pp. 28-62.
- Krumhansl, C. L. 2000. "Rhythm and pitch in music cognition". *Psychological Bulletin*. **126** (1): pp. 159-179.
- Laurson, M. 1996. "Patchwork". Helsinki, Sibelius Academy.
- Lerdahl, F. and Jackendoff, R. 1983. "A generative theory of tonal music". Cambridge, Mass, MIT Press.
- Letz, S. 2004. "Midishare", Grame. accessed on 14th of April, 2004. site: www.grame.fr/MidiShare/
- Lewin, D. 1981. "On harmony and meter in Brahm's Op. 76, No.8". *19th-Century Music.* **4** (3): pp. 261-265.
- Lewis, G. 1999. "Interacting with Latter-Day Musical Automata". *Contemporary Music Review.* **18** (3): pp. 99-112.
- Lewis, G. 2007. "Voyager", EMF. accessed on 27th of April, 2007. site: emfinstitute.emf.org/exhibits/voyager.html
- London, J. 2007. "Rhythm: complex rhythms and complex metres", Grove Music Online. accessed on: 9th of March, 2007. site: www.grovemusic.com
- Loy, G. and Abbott, C. 1985. "Programming languages for computer music synthesis, performance and composition". *ACM Computing Surveys* (*CSUR*). New York, ACM Press. **17** (2): pp. 235-265.
- M2 Communications 1997. "SSEYO's interactive Koan Music Control to change Internet music forever". *M2 Presswire*.
- MadWaves 2004. [Device] "MadPlayer". London, MadWaves.
- Maniates, M. R., Branscombe, P. and Freedman, R. 2007. "Quodlibet", Grove Music Online. accessed on 23rd of March, 2007. site: www.groveonline.com
- Marcus, S. L. 1992. "Modulation in arab music: documenting oral concepts, performance rules and strategies". *Ethnomusicology*. **36** (2): pp. 171-195.

- Marques, M., Oliveira, V., Vieira, S. and Rosa, A. C. 2000. "Music composition using genetic evolutionary algorithms". *Proceedings of the 2000 congress on evolutionary computing*, IEEE. **1:** pp. 714-719.
- Mathews, M. V. and Rosler, L. 1969. "Graphical Language for the Scores of Computer-generated Sounds". in *Music by Computers*, H. V. Foerster and J. W. Beauchamp. New York, John Wiley and Sons, Inc.: pp. 84-114.
- Mazzola, G. 2002. "The topos of music: geometric logic of concepts, theory and performance". Basel, Birkhäuser Verlag.
- McConnell, S. 1998. "Software Project Survival Guide". Washington, Microsoft Press.
- McCormack, J. 2003. "Evolving sonic ecosystems". Kybernetes. 32 (1): p. 184.
- McCormack, J. 2006. [Pers. Comm.] "Interpolation vs Morphing". Brisbane.
- McNamara, C. 2007. "Basics of Conducting Focus Groups", Management Help. accessed on: 17th of May, 2007. site: www.managementhelp.org/evaluatn/focusgrp.htm
- Merriam, A. P. 1964. "The anthopology of music". Illinois, Northwestern University Press.
- Meyer, L. 1956. "Emotion and Meaning in Music". Chicago, University of Chicago Press.
- Michie, C. 2003. "Frank Zappa Recording History", Penton Media. accessed on: 23<sup>rd</sup> of March, 2007. site: mixonline.com
- Microsoft 2004. "DirectMusic Producer Download". accessed on: 12th of October, 2004. site: www.microsoft.com/downloads
- Miranda, E. R. 2001. "Compsing Music with Computers". *Music Technology v.* 12, F. Rumsey (ed.). Oxford, Focal Press.
- Miranda, E. and Biles, A. (eds) 2007. "Evolutionary computer Music". London: Springer Verlag.
- MMA 2003. "Adaptive Audio". accessed on: 23rd of January, 2005. site: www.adaptiveaudio.org/
- Momeni, A. and Wessel, D. 2003. "Characterizing and Controlling Musical Material Intuitively with Geometric Models". *Proceedings of the 2003 Conference on New Interfaces for Musical Expression NIME2003*. Montreal, Canada: pp. 54-62.
- Moroni, A., Manzolli, J., Van Zuben, F. and Gudwin, R. 1990. "Vox Populi: An Interactive Evolutionary System for Algorithmic Music Composition". Leonardo Music Journal, **10:** pp. 49-54.
- Mozer, M. 1994. "Neural network music composition by prediction: Exploring the benefits of psychoacoustic constraints and multi-scale processing". *Connection Science*. **6:** pp. 247-280. accessed on: 2<sup>nd</sup> of November, 2007. site: www.cs.colorado.edu/~mozer/papers/reprints/music.pdf
- Muzzulini, D. 1995. "Musical Modulation by Symmetries". *Journal of Music Theory.* **39** (2): pp. 311-327.
- Native Instruments 2007. "Reaktor", Native Instruments. accessed on 24th of April, 2007. site: www.nativeinstruments.de
- Nattiez, J. J. 1990. "Music and discourse: towards a semiology of music". Princeton, NJ, Princeton University Press.

- Neil, C. 2005. "Adaptive audio in games". *Australasian Computer Music Conference ACMC2005: Generated and Test*. Brisbane, QUT, ACMA: p. 6.
- Neill, B. 2002. "Pleasure beats: rhythm and the aesthetics of current electronic music". *Leonardo Music Journal.* **12:** pp. 3-6.
- Noll, T. 2001. "Geometry of Chords", Technical University of Berlin. accessed on 31st of May, 2007. site: flp.cs.tu-berlin.de/~noll/GeometryOfChords.pdf
- Olofson, D. 2005. "Audiality", Olofson.net. accessed on: 8<sup>th</sup> of February, 2005. site: audiality.org.
- Oppenheim, D. 1993. "Slappability: A New Metaphor for Human Computer Interaction". *Music Education: An Artificial Intelligence Approach Al-ED93*, Edinburgh, Scotland: pp. 92-107.
- Oppenheim, D. 1997. "Interactive system for compositional morphing of music in realtime". US Patent No: 533636, IBM, Washington, DC, U.S. Patent and Trademark Office.
- Oppenheim, D. 2007. [Pers. Comm.] "Email discussion on timbre integration" Oppenheim, D. 1995. "Demonstrating MMorph: A System for Morphing Music in Real-time". *International Computer Music Conference ICMC1995*. Banff Canada, ICMA: pp. 479-480.
- Orpen, K. S. and Huron, D. 1992. "Measurement of Similarity in Music: A Quantitative Approach for Non-parametric Representations." *Computers in Music Research* **4**: pp. 1-44.
- Pachet, F. 1997. "Computer analysis of jazz chord sequences: is solar a blues?" in *Readings in music and artificial intelligence*, E. R. Miranda (ed.), Amsterdam, Harwood Academic Publishers.
- Pachet, F. 1999. "Surprising Harmonies". *International journal on computing anticipatory systems.* **4**. accessed on: 2<sup>nd</sup> of August. site: www.csl.sony.fr/downloads/papers/1999/pachet-casys1999.pdf
- Pachet, F. 2002. "Playing with Virtual Musicians: the Continuator in Practice". *IEEE Multimedia*. **9:** pp. 77-82.
- Pachet, F. 2002. "The Continuator: Musical Interaction with Style". *International Computer Music Conference ICMC2002*. Göteborg, Sweden, ICMA: pp. 211 218.
- Pachet, F. 2004. "Beyond the cybernetic jam fanasty: the continuator". *IEEE Computers Graphics and Applications*. **24:** p. 31-35.
- Pachet, F. 2004. "Continuator 1: Raise the machine", Sony Computer Science Laboratory. accessed on: 20th of October, 2004. site: www.csl.sony.fr/~pachet/Continuator/index.html
- Pachet, F. 2005. [Pers. Comm.] "Discussion at Live Algorithmic Music workshop". Goldsmith College, London.
- Paine, G. 2004. "Gesture and Musical Interaction: Interactive Engagement Through Dynamic Morphology". *New Interfaces to Musical Expression NIME04*. Shizouka, Japan, NIME: pp. 80-76. accessed: 2<sup>nd</sup> of August, 2007. site: www.nime.org/2004/NIME04/paper/NIME04 2A03.pdf
- Paine, G. 2007. "Installation Works". accessed on: 27th of April, 2007. site: www.activatedspace.com/Installations/Installations.html

- Papadopoulos, G. and Wiggins, G. 1999. "Al Methods for Algorithmic Composition: A Survey, A Critical View, and Future Prospects". *Symposium on Musical Creativity AISB'99*. Edinburgh, Scotland, UK. accessed on: 2<sup>nd</sup> of August, 2007. site: citeseer.ist.psu.edu
- Paul, L. J. 2003. "Audio Prototyping with Pure Data", Gamasutra. accessed on 9th of February 2005. site: www.gamasutra.com/resource\_guide/20030528/paul\_pfv.htm
- Pearce, M. T. and Wiggins, G. A. 2001. "Towards a framework for the evaluation of machine compositions". *Proceedings of the Symposium on Artificial Intelligence and Creativity in the Arts and Sciences AISB'01*. Brighton, UK, SSAISB: pp. 22-32.
- Pearce, M. T., Meredith, D., Wiggins, G. A. (2002). "Motivations and methodologies for automation of the compositional process." *Musicae Scientae* **6**(2): pp. 119-147.
- Perry, D. 2003. "Amplitude", IGN Entertainment. accessed on: 22nd of June, 2004. site: ps2.ign.com/articles/390/390620p1.html
- PGMusic 2004. "Band In A Box 2004". accessed on: 20th of October, 2004. site: www.pgmusic.com/products bb.htm
- Phon-Amnuaisuk, S., Tuson, A. and Wiggins, G. 1999. "Evolving musical harmonisation". *International Conference on Adaptive and Natural Computing Algorithms ICANNGA*'99. Slovenia. accessed on: 2<sup>nd</sup> of August, 2007. site:
- www.doc.gold.ac.uk/~mas02gw/papers/ICANNGA99.pdf Plogue 2004. "Bidule". accessed on: 2<sup>nd</sup> of August, 2007. site: www.plogue.com
- Poel, B. v. d. 2005. "Musical MIDI Accompaniment". accessed on: 10th of February, 2005. site: mypage.uniserve.com/~bvdp/mma/index.html
- Polansky, L. 1987. "Distance Music I-VI for any number of programmer/performers and live, programmable computer music systems". *Perspectives of New Music.* **25** (1): pp. 537-544.
- Polansky, L. 1991. [Compact Disc] "51 Melodies", Artifact Recordings/Frog Peak Music.
- Polansky, L. 1992. "More on Morphological Mutations:Recent Techniques and Developments". *International Computer Music Conference ICMC1992*. San Jose, ICMA: pp. 57-60.
- Polansky, L. 1996. "Bedhaya Guthrie/Bedhaya Sadra for Voices, Kemanak, Melody Instruments, and Accompanimental Javanese Gamelan". *Perspectives of New Music.* **34** (1): pp.28-55.
- Polansky, L. 1996. "Morphological Metrics". *Journal of New Music Research*. **25** (4): pp. 289-368.
- Polansky, L. 2006. "midifiles.demo.front", Dartmouth college. accessed on: 8th of March, 2006. site: eamusic.dartmouth.edu/~larry/midifiles.demo.front.html
- Polansky, L. 2006. [Pers. Comm.] Email discussions.
- Polansky, L. and Erbe, T. 1996. "Spectral Mutation in Soundhack". *Computer Music Journal.* **20** (1): pp. 92-101.
- Polansky, L. and McKinney, M. 1991. "Morphological Mutation Functions: Applications to Motivic Transformations and to a New Class of Cross-

- Synthesis Techniques". *International Computer Music Conference ICMC1991*. Montreal, ICMA: pp. 234-241.
- Pope, S. T. 1991. "The well tempered object". Cambridge, Mass., The MIT Press.
- Pratt, G. 1998. "Aural synthesis". *Aural awareness: principles and practice*. New York, Oxford University: pp. 31-45.
- Pressing, J. 1992. "Synthesizer performance and real-time techniques". Oxford, Oxford University Press.
- Puckette, M. 2005. "Pure Data", Source Forge. accessed on 9th of February, 2005. site: sourceforge.net/projects/pure-data/
- Puckette, M. and Apel, T. 1998. "Real-time audio analysis tools for Pd and MSP". *Proceedings of the International Computer Music Conference*. San Francisco, International Computer Music Association: pp. 109-112.
- Puckette, M. and Zicarelli, D. 1990. [computer program] "MAX", Opcode.
- RAD 2004. "Miles SDK Features", RAD Game Tools. accessed on: 20th of April 2004. site: www.radgametools.com/msssdk.htm#midi
- Raphael, C. 2003. "Orchestra in a Box: A System for Real-Time Musical Accompaniment". *International Joint Conference on Artificial Intelligence IJCAI2003, Rencon Workshop.* accessed on: 2<sup>nd</sup> of August, 2007. site: xavier.informatics.indiana.edu/~craphael/papers/ijcai03.pdf
- Rare 1998. [computer game] "Banjo Kazooi". Japan, Nintendo.
- Reger, M. 1903. "On the theory of modulation". Munich, Kalmus. (undated reprint edition by Van Nuys, CA, Alfred).
- Renz, C. 2005. "MIDI-Morph-0.02". accessed on: 15th of December, 2006. site: search.cpan.org/~crenz/MIDI-Morph-0.02/
- Reti, R. 1958. "Tonality, Atonality, Pantonality: A Study of Some Trends in Twentieth Century Music". Westport, CT, Greenwood Press.
- Richards, T. 2007. "NVIVO", QSR International. accessed on: 30th of July, 2007. site: www.qsrinternational.com
- Roads, C. (ed.) 1985. "Composers and the computer". *The computer music and digital audio series*. Los Altos, Calif., William Kaufmann.
- Roads, C. 1996. "The Computer Music Tutorial". Cambridge, Massachusetts, MIT Press: pp. 823.
- Rodet, X. and Lefevre, A. 1997. "The Diphone program: new features, new synthesis engines and experience of musical use". *Proceedings of International Computer Music Conference ICMC1997*. Thessaloniki, Greece, ICMA: pp. 418-421.
- Roeder, J. 2003. "Beat-Class Modulation in Steve Reich's Music". *Music Theory Spectrum.* **25** (2): pp. 275-304.
- Rosenboom, D. 1982. "The Qualities of Change: 'ON BEING INVISIBLE': Steps Towards Transitional Topologies of Musical Form". Oakland, CA, Mills College. accessed on: 2<sup>nd</sup> of August, 2007. site: music.calarts.edu
- Rowe, R. 1993. "Interactive Music Systems". Cambridge, Massachusetts, MIT Press.
- Rowe, R. 2001. "Machine musicianship". Cambridge, Mass., MIT Press.
- Rowe, R. 2007. "Video of concert using Cypher", New York University. accessed on: 27th of April, 2007. site: homepages.nyu.edu/~rr6/CigarLocation.mov

- Royce, W. 1970. "Managing the development of large software systems". *Proceedings of IEEE WESCON*: pp. 1-9.
- Russell, S. and Norvig, P. 2004. "Artificial Intelligence: A Modern Approach". *Prentice Hall Series in Artificial Intelligence*. New Jersey, Prentice Hall.
- Russo, W. 1968. "Jazz composition and orchestration". Chicago, University of Chicago Press.
- Sachs, C. 1953. "Rhythm and tempo". New York, Norton.
- Sanger, G. A. 2003. "The fat man on game audio: tasty morsels of sonic goodness". Indianapolis, Indiana, New Riders Publishing.
- Saslaw, J. 2007. "Modulation", Grove. accessed on: 24th of March, 2007. site: www.grovemusic.com
- Schenker, H. 1935. "Der Freie Satz (Free Composition)". New York, Longman, 1979.
- Schnittke, A. 1971. "Polystylistic tendencies in modern music". *A Schnittke reader*. J. D. Goodliffe. Bloomington, Indiana, Indiana University Press.
- Schoenberg, A. 1978. "Theory of Harmony". Berkeley, University of California Press.
- Schoenberg, A. 2006. "Technique of joining". in *The musical idea and the logic, technique and art of its presentation*, P. Carpenter and S. Neff (translators), Indianna University Press: p. 174.
- Schüler, N. 2002. "On Classifying Computer-Assisted Music Analysis". *Computer Applications in Music Research*, N. Schüler (ed.). Frankfurt, Peter Lang.
- Schwanauer, S. M. and Levitt, D. A. 1993. "Machine Models of Music". Cambridge, Mass., The MIT Press.
- Schwarz, D. 2004. [PhD Thesis] "Data driven concatenative sound synthesis". Université Paris 6, Paris. accessed on: 19<sup>th</sup> of February. site: recherche.ircam.fr/equipes/analyse-synthese/schwarz/
- Seargent, W. 1933. "Bernard Ziehn; Precursor". *The Musical Quarterly*. **19** (2): pp. 169-177.
- Shapiro, P. 2000. "Modulations: A History of Electornic Music Throbbing Words on Sound". New York, Distributed Art Publishers.
- Sharp, D. 2006. *LMUSe*. accessed on 6th of December, 2006. site: www.geocities.com/Athens/Academy/8764/lmuse/lmusej.html
- Shepard, R. N. 1964. "Circularity in judgements of relative pitch". *The Journal of the Acoustical Society of America*. **36** (12): pp. 2346-2353.
- Shepard, R. N. 1982. "Geometical approximations to the structure of musical pitch". *Psychological Review*. **89:** pp. 305-333.
- Sides, A. 1996. [compact disc] "Disney's Music from the Park", The Walt Disney Company.
- Smith, T. 1996. "Anatomy of a Fugue." Accessed on: 14th of February, 2008, site: jan.ucc.nau.edu/~tas3/fugueanatomy.html.
- Sommerer, C. and Mignonneau, L. 1998. "Art@Science". Vienna/New York, Springer.
- Sorenson, A. and Brown, A. 2004. "jMusic". Brisbane, QUT. accessed on: 13th April 2004. site: jmusic.ci.qut.edu.au

- Sorenson, A. and Brown, A. 2000. "An introduction to jMusic". *Australasian Computer Music Association Conference ACMC2000: interFACES*. Brisbane, ACMA.
- SoundTrek 2005. "Jammer Professional 5". Suwanee, USA, SoundTrek. accessed on: 10<sup>th</sup> of February, 2005. site: www.soundtrek.com
- Spiegel, L. 1987. "A Short History of Intelligent Instruments", *The Computer Music Journal.* **11** (3). accessed on: 22nd of June, 2004. site: retiary.org/ls/writings/cmj\_intelligt\_instr\_hist.html
- SSEYO 2004. "KOAN", TAO. accessed on: 8<sup>th</sup> of March, 2004. site: www.sseyo.com
- SSEYO 2004. "Koan Interactive Audio Platform Vector Audio / Generative Music", SSEYO. accessed on: 15th of April 2004. site: www.sseyo.com/koan/koan/VectorAudio GenerativeMusic.html
- Sturm, B. 2004. "MATCONCAT: An application for exploring concatenative sound synthesis in MATLAB". *Proceedings of the Digital Audio Effects Workshop DAFx04*. Naples, Italy: pp. 323-326.
- Sushi 2002. "Review of FreQuency", GameReviewers. accessed on: 22nd of June, 2004. site: gamereviewers.com/sushi/playstation2/music/frequency.html
- Synthtopia 2004. "Controversial Grey Album Mixes Beatles with Rap", Synthtopia. accessed on 23rd of March, 2007. site: www.synthtopia.com/content/2004/02/16/controversial-grey-album-mixes-beatles-with-rap/
- Tagg, P. 1982. "Analysing popular music: theory, method and practice". *Popular Music*. **2** (Theory and Method issue): pp. 37-67.
- Taube, H. 2004. "Notes from the metalevel: introduction to algorithmic music composition". London, Taylor & Francis Group.
- Temperley, D. 2001. "The cognition of basic musical structures". Mass., MIT Press.
- Temperley, D. 2007. "Music and probability". Cambridge, Mass., MIT.
- Tenney, J. and Polansky, L. 1979. "Temporal Gestalt Perception in Music". *Journal of Music Theory*. **24** (2): pp. 205-241.
- Thaut, M. 2005. "Rhythm, music and the brain: scientific foundations and clinical applications". *Studies on new music research v. 7*. London, Routledge.
- Thom, B. 2000. "BoB: an interactive improvisational companion". *Fourth international conference on autonomous agents Agents 2000*. Barcelona, Spain, ACM Press: pp. 309-316.
- Thompson, T. 2007. "KeyKit", AT&T. accessed on: 24th of April, 2007. site: nosuch.com/keykit/
- Thomson, W. 1999. "Tonality in music". San Marino, Everett Books.
- Tokita, A. M. 1996. "Mode and scale, modulation and tuning in Japanese shamisen music: the case of Kiyomoto narrative". *Ethnomusicology*. **40** (1): pp. 1-33.
- Towsey, M., Brown, A., Wright, S. and Diederic, J. 2001. "Towards melodic extension using genetic algorithms". *Educational Technology and Society*. **4:** pp. 54-65.

- Travis, J. 1938. "Irish National Music". *The Musical Quarterly*. **24** (4): pp. 451-480.
- Truax, B. 1976. "A Communicational Approach to Computer Sound Programs". *Journal of Music Theory.* **20** (2): pp. 227-300.
- Truchet, C., Assayag, G. and Codognet, P. 2001. "Visual and Adaptive Constraint Programming in Music"., *International Computer Music Conference ICMC2001*. La Havana, Cuba, IMA Press. accessed on: 2<sup>nd</sup> of August, 2007. site: www.ircam.fr
- UI Software 2005. "MetaSynth 4", UI-Software. accessed on: 22<sup>nd</sup> of February, 2005. site: www.uisoftware.com/MetaSynth/
- Vercoe, B. 1984. "The synthetic performer in the context of live performance". *International Computer Music Conference ICMC1984*. Paris, France: pp. 199-200.
- Vercoe, B. 2000. "Forward". in *The Csound book*, R. Boulanger (ed.). Cambridge. Mass. MIT Press.
- Viñao, A. 1996. "Masago's Confession", Viñao. accessed on 23rd of March, 2007. site: www.vinao.com
- Warburton, D. 1988. "A Working Terminology for Minimal Music". *Integral.* **2:** pp. 135-159.
- Waterman, R. 1948. ""Hot" rhythm in negro music". *Journal of the American Musicological Society*. **1** (1): pp. 24-37.
- Weinberger, N. M. 1999. "Music and the Auditory System". in *The Psychology of Music 2<sup>nd</sup> Ed*, D. Deutsch. San Diego, California, Academic Press: pp. 47-83.
- Whitmore, G. 2003. "Design With Music In Mind: A Guide to Adaptive Audio for Game Designers", Gamasutra. accessed on 27th of April, 2004. site: www.gamasutra.com/resource\_guide/20030528/whitmore\_02.shtml
- Whittall, A. 2007. "Form", Grove Music Online. accessed on: 30th of May, 2007. site: www.grovemusic.com
- Wiggins, G., Miranda, E., Smaill, A. and Harris, M. 1993. "A Framework for the evaluation of music representation systems". *Computer Music Journal.* **17** (3): pp. 31-42.
- Wikipedia 2006. "Classical music era", Wikipedia: the Free Encyclopaedia. accessed on 15th of February, 2006. site: en.wikipedia.org
- Wikipedia 2007. "Potpourri". Wikipedia: the Free Encyclopaedia. accessed on 31st of May, 2007. site: en.wikipedia.org
- Windsor, W. L. 1995. [PhD thesis] "A perceptual approach to the description and analysis of acousmatic music". *Music Department*. Clarke, E. (advisor) London, City University.
- Windsor, W. L. 2004. "Data collection, experimental design and statistics in musical research". in *Empirical musicology: aims, methods, prospects*, Cook, N. and Clarke, E. (eds.) Oxford, Oxford University Press: pp. 197-222.
- Winkler, T. 1998. "Composing Interactive Music". Cambridge, Mass., MIT Press.
- Winkler, T. 2007. "Video of concert using followplay", Brown University. accessed on: 27th of April, 2007. site: www.brown.edu/Departments/Music/sites/winkler//music/int\_concert/

- int concert poster.mov
- Winter, R. 2005. [Honours report]"Interactive Music: Compositional Techniques for Communicating Different Emotional Qualities". *Electronic Engineering*. Freiburg, A. (advisor) York, University of York.
- Wishart, T. 1996. "On sonic art". *Contemporary music studies v. 12*, S. Emmerson (ed.). Amsterdam, Harwood Academic Publishers. (revised from 1985 orig.)
- Wishart, T. 2000. [compact disc] "Red Bird/Anticredos", EMF.
- Wooller, R. 2003. "A Brief Analysis of Club Drum and Bass: Compositional Structures and Sonic Forms". *Australasian Computer Music Association Conference ACMC2003: Converging Technologies*. Perth, ACMA.
- Wooller, R. 2004. "LEMu Feature Guide". LEMu. accessed on: 15th of April 2004, 2004. site: www.lemu.org/files/featureGuide.html
- Wooller, R. 2006. "Review of compositional morphing: works, techniques, applications and possibilities". *Australasian Computer Music Conference ACMC2006:Trans*. Adelaide, ACMA.
- Wundt, W. 1896. "Grundriss der Psychologie". Leipzig, Wilhelm Engelmann. translated as "Outlines of Psychology". 1897. C.H. Judd (translator). Leipzig, Wilhelm Engelmann (Reprinted 1999. Bristol, Thoemmes.).
- Xenakis, I. 1992, "Formalized music: thought and mathematics in composition". *Harmonologia series v. 6.* Stuyvesant, NY, Pendragon Press.
- Zicarelli, D., Offenhartz, J., Widoff, A. and Chadabe, J. 1986. "M", Intelligent Music. accessed on: 6<sup>th</sup> of June, 2004. site: www.cycling74.com/support/questionsm.html