

Acoustic Communication by Barry Truax 2001

Since the first edition was published seventeen years ago dramatic social and technical changes have altered the world of acoustic communication. This book draws upon many traditional disciplines that deal with specific aspects of sound, and presents material within an interdisciplinary framework. It establishes **a model for understanding all acoustic and aural experiences** both in their traditional forms and as they have been radically altered in the 20th century.

Spaces Speak, Are You Listening?: Experiencing Aural Architecture

By Barry Blesser and Linda-Ruth Salter 2006

“Philosophically, we can never access phenomenon directly, but like a hidden object, we can infer its properties by looking at the shadows that it casts through the filter of dozens of disciplines. **Aural architecture is the unifying concept of the aural influence of space on the social, behavioral, and musical activities of the inhabitants.** While the concept appears to be new, its roots go back to cavemen and spans the millenia across many cultures, including our modern high-tech electronic arts.....“ Barry Blesser

The Audible Past: Cultural Origins of Sound Reproduction

by Jonathan Sterne 2003

The Audible Past explores the cultural origins of sound reproduction. It describes a distinctive sound culture that gave birth to the sound recording and the transmission devices so ubiquitous in modern life. With an ear for the unexpected, scholar and musician Jonathan Sterne uses the technological and cultural precursors of telephony, phonography, and radio as an entry point into a history of sound in its own right. Sterne studies the **constantly shifting boundary between phenomena organized as "sound" and "not sound."** In *The Audible Past*, this history crisscrosses the liminal regions between bodies and machines, originals and copies, nature and culture, and life and death.

Sonic Experience - A Guide to Everyday Sounds

by Jean Francois Augoyard and Henry Torgue 2006

In a multidisciplinary work spanning musicology, electro-acoustic composition, architecture, urban studies, communication, phenomenology, social theory, physics, and psychology, Jean-François Augoyard, Henry Torgue, and their associates at the Centre for Research on Sonic Space and the Urban Environment (CRESSON) in Grenoble, France, provide **an alphabetical sourcebook of eighty sonic/auditory effects.**

The Tuning of the World

by R. Murray Schafer 1977.

This book is a pioneering exploration of our acoustic environment, past and present, and an attempt to imagine what it might become.

“Reflections on the Sonic Commons.” *Leonardo Music Journal* - 63–68
(December 2009):. Odland, Bruce, and Sam Auinger.

A long-standing artistic practice raises **the question of a common listening space.**

Rhythmanalysis: Space, Time and Everyday Life.

Im Original *Éléments de rythmanalyse*, 1992 Henri Lefebvre. 2013

Rhythmanalysis displays all the characteristics which made Lefebvre one of the most important Marxist thinkers of the twentieth century. In the analysis of rhythms - both biological and social -- Lefebvre shows the interrelation of **space** and **time** in the understanding of **everyday life.**

Listening by Roland Barthes (1985) is an essay part of
“The Responsibility of Forms: Critical Essays on Music, Art, and Representation.”

According to Roland Barthes listening can be understood on three levels: **alerting, deciphering,** and an understanding of how the sound is produced and **how the sound affects the listener.**

Deep Listening by Pauline Oliveros

<https://www.deeplisting.rpi.edu/deep-listening/>

Noise: The political Economy of Music by Jaques Attali 1977

Attali believes that music has gone through four distinct cultural stages in its history: *Sacrificing, Representing, Repeating,* and a fourth cultural stage which could roughly be called *Post-Repeating.* These stages are each linked to a certain "mode of production"; that is to say, each of these stages carries with it a certain set of technologies for producing, recording and disseminating music, and also concomitant cultural structures that allow for music's transmission and reception.

Sonic Warfare: Sound , Affect and the Ecology of Fear

by Steve Goodman 2011

An exploration of the production, transmission, and mutation of affective tonality—**when sound helps produce a bad vibe.**