Panayiotis Kokoras

Scholarly bibliography

109 verified references. Updated 1 November 2026. Includes brief scholarly citations and extended studies. Publication type and extent vary; inclusion does not imply that an entire document focuses on Kokoras.

1. Gabriel Mora-Betancur (2026). Sobre la armonía tonal funcional y la tonalidad extendida: ¿de qué hablamos realmente?. Calle 14 revista de investigación en el campo del arte, 21(40), pp. 183–194. Journal review article.
Cited work / concept: The Sound Is the Music: From Shamanism to Quantum Sound (2021); sound as the form-bearing unit
Source 1 | Source 2 | Source 3

2. Joan Bagés i Rubí (2026). Composing Relations: Spectro-morphological composition in differentiated layers within a holophonic framework: a typology of morphological relations derived from compositional practice (2010–2026). Author website. Author-published research preprint, version 2.0.
Cited work / concept: Towards a Holophonic Musical Texture (2005 and 2007); Morphopoiesis: A General Procedure for Structuring Form (2005); Auditory Fusion and Holophonic Musical Texture in Xenakis' Pithoprakta (2014); Holophony (2002–03)
Source 1

3. Kateryna Hryvul (2026). Holophony as Compositional Thinking in Music for Ensemble and Electronics. IEM, University of Music and Performing Arts Graz / KUG PHAIDRA. Master's thesis in computer music.
Cited work / concept: Holophonic texture; ALIENATED
Source 1 | Source 2

4. Ali Balighi (2025). Resonant Ecologies: Spatialization and Site-Specificity in Electroacoustic Music. Emille 23, pp. 19–29. Journal article.
Cited work / concept: Sound Forest (2007)
Source 1 | Source 2

5. Ana Chifu Tarpagkos (2025). Introducing Contemporary Music Performance Practice to University Students. Bulletin of the Transilvania University of Brașov, Series VIII: Performing Arts, 18(67), Special Issue, pp. 295–306. Journal article.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form; Towards a Holophonic Musical Texture; contemporary notation and instrumental practices
Source 1 | Source 2 | Source 3

6. Costas Tsougras; Emilios Cambouropoulos (2025). Textur, Stimme und Streaming. Handbuch Musikanalyse: Pluralität und Methode, pp. 83–95. Book chapter.
Cited work / concept: Towards a Holophonic Musical Texture; holophony
Source 1

7. Gabriel Araújo (2025). Models in my Music Composition: Reflections on the Modeling of the Technological and the Biological. The University of Texas at Austin. Doctor of Musical Arts dissertation.
Cited work / concept: Mutation; holophony; biomorphic sound models

8. Marcelo Carneiro de Lima (2025). O cancelamento do futuro: marcas tecnográficas, clichês e os indícios de novas possibilidades para a música eletroacústica no século XXI. Revista Brasileira de Música 36(1), pp. 209–239. Journal article.
Cited work / concept: Síntesis Fab: la ejecución de sonidos. De la música concreta a la mecatrónica (2021)
Source 1 | Source 2

9. Ali Balighi (2024). The Art and Science of Multichannel Audio in Electroacoustic Music: A Review. Emille 22, pp. 21–32. Scholarly review article.
Cited work / concept: AI Phantasy (2020); fabrication synthesis
Source 1 | Source 2 | Source 3

10. Bihe Wen (2024). Portfolio of Electroacoustic Music Compositions: Self as a Method, an Exploration of the Creative Process. Queen's University Belfast. Ph.D. thesis.
Cited work / concept: Fab Synthesis; composer–performer–listener roles
Source 1 | Source 2

11. Camilo Juan Verga (2024). La Intertextualidad en la Composición Musical Contemporánea para Guitarra. Universidad Católica Argentina. Doctoral thesis / monograph.
Cited work / concept: Jet; Strauss vs Beethoven
Source 1 | Source 2 | Source 3

12. Hin Yan Austin Leung (2024). String Resonance in Music Textures: A Practitioner's Perspective. University of Hong Kong / HKU Scholars Hub. PhD thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2005); holophony
Source 1

13. Jon Martin Heitmann Vinje (2024). Et «fargeskrin» av klangmuligheter. Norwegian Academy of Music / NMH Brage. Master's thesis, theoretical component.
Cited work / concept: Towards a Holophonic Musical Texture (2005); holophony
Source 1

14. Josué Peregrina Ramírez (2024). Freud y la Creación Artística. Author-posted essay. Research essay.
Cited work / concept: AI Phantasy
Source 1 | Source 2

15. Louis Couturier (2024). Modeling Texture in Symbolic Music for Computer-aided Analysis and Composition. Université de Picardie Jules Verne (UPJV), doctoral school ED 585. Doctoral thesis.
Cited work / concept: Towards a Holophonic Musical Texture (ICMC 2005); holophony; schematic representations of musical texture
Source 1 | Source 2 | Source 3

16. Marek Wojtaszek (2024). Sonorous assemblages. Speculating a metallurgical aesthetic of airport media art. Journal of Aesthetics & Culture. Research journal article.
Cited work / concept: Towards a Holophonic Musical Texture (2005); holophony
Source 1 | Source 2

17. Nataša Crnjanski (2024). Analiza muzičkog dela 1 [Analysis of the Musical Work 1]. University of Novi Sad, Academy of Arts, Novi Sad, Serbia. University-published music-analysis textbook (Serbian).
Cited work / concept: Towards a Holophonic Musical Texture (2007); Auditory Fusion and Holophonic Musical Texture in Xenakis' Pithoprakta (2014)
Source 1

18. Aemilia Vaitsi (Αιμιλία Βαΐτση) (2023). Η πολυμορφική μουσική αποτύπωση των σύγχρονων επιρροών στη νέα έντεχνη δημιουργία περισσοτέρων από πενήντα εν ζωή ελλήνων συνθετών…. 14th Musicological Conference: Histories, Traditions, Transformations. Conference-proceedings paper.
Cited work / concept: Holophony; West Pole (2008); Cycling (2009)
Source 1 | Source 2

19. Elizabeth Black (2023). From Fusion to Stratification: Plurality of Textural Ideas. How Can We Examine Textural Relationships in Instrumental Composition?. City, University of London / City Research Online. Doctoral thesis.
Cited work / concept: Holophonic texture; sound scales; sound composition; Holophony; Susurrus
Source 1 | Source 2

20. Gabriel Mora-Betancur (2023). Imagen-Sonido: Panayiotis Kokoras y las imágenes mentales. Sul Ponticello 101, III Época. Analytical essay.
Cited work / concept: Asphyxia (2017); Stone Age (2022); The Sound is the Music (2021); Fab Synthesis
Source 1

21. Giuseppe Desiato (2023). The Intermedial Composition Practice and an Original Composition, Marmo al tatto for Ensemble and SATB Vocal Quartet. Brandeis University. Doctoral dissertation.
Cited work / concept: Viper Snake (2020); intermedial composition
Source 1

22. Joan Gómez Alemany (2023). Un concierto dirigido por Pere Vicalet con obras de Pannayiotis Kokoras y Miguel Ángel Berbis. Sul Ponticello. Critical concert review / analytical essay.
Cited work / concept: Fanfara Magno Arcano (2007); holophony; timbre and electronic approaches to orchestral composition; embedded Rhino excerpt
Source 1

23. Juan Pablo Correa (2023). Cross-Modal Musical Expectancy in Complex Sound Music: A Grounded Theory. Journal of Cognition 6(1), article 33, pp. 1–20. Peer-reviewed journal article.
Cited work / concept: Cymatics
Source 1

24. Juan Pablo Correa; Jorge Arturo Chamorro Escalante (2023). Música sonorista: definición de un meta-género desde una perspectiva antropológica. Pluralidad cultural y artes identitarias regionales, 33–58. Book chapter.
Cited work / concept: Susurrus; Holophony; Towards a Holophonic Musical Texture (2005); Auditory Fusion and Holophonic Musical Texture in Xenakis's Pithoprakta (2014)
Source 1

25. Kim Yerim (김예림) (2023). 감각으로 상상 빚기: 서울국제컴퓨터음악제 2023 리뷰 / Create Imagination with Senses. Emille 21, pp. 75–79. Festival review.
Cited work / concept: AI Phantasy (2020)
Source 1

26. Onur Dülger (2023). Çağdaş Müzik Performansı: Çağdaş Müzikte Yorumculuk Eğitimi. 13th International Hisarlı Ahmet Symposium proceedings, 355–370, Kütahya. Conference paper.
Cited work / concept: Susurrus; prepared-piano techniques
Source 1

27. Theodoros Lotis (Θεόδωρος Λώτης) (2023). Σύνθεση Ηλεκτρονικής Μουσικής. Θεωρία και Πράξη. Kallipos, Open Academic Editions. Open academic textbook.
Cited work / concept: Michelangelo's Empire Turbine; Rhino; Ape; Qualia; Breakwater
Source 1

28. Yiğit Can Eyüboğlu (2023). Examination of the Techniques and Elements Used in the Canon as a Polyphonic Form. Silk Road 2nd International Scientific Research Conference, Iğdır. Conference paper.
Cited work / concept: Towards a Holophonic Musical Texture (2007); Morphopoiesis (2005)
Source 1

29. Andrés González (2022). Descripción fenomenológica como herramienta de análisis músico-sonoro. Unpublished manuscript. Unpublished analytical manuscript.
Cited work / concept: Rhino (2017); Morphopoiesis (2006)
Source 1

30. Dinh-Viet-Toan Le; Mathieu Giraud; Florence Levé; Francesco Maccarini (2022). A Corpus Describing Orchestral Texture in First Movements of Classical and Early-Romantic Symphonies. DLfM 2022 / ACM, pp. 22–35. Conference paper.
Cited work / concept: Towards a Holophonic Musical Texture (2005)
Source 1 | Source 2 | Source 3

31. Francisco Martín Quintero (2022). Lo textural como perspectiva. Aportaciones del enfoque textural a la composición y análisis de obras para grandes formaciones instrumentales. Universidad Rey Juan Carlos, Escuela Internacional de Doctorado. Doctoral thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2005 ICMC proceedings); holophony; perceptual fusion; morphopoiesis
Source 1 | Source 2

32. Marco Stroppa (2022). About this issue. Musica/Tecnologia 16, pp. 5–6. Journal editorial.
Cited work / concept: Fab Synthesis: Performing Sound, from Musique Concrète to Mechatronics
Source 1 | Source 2

33. Matías Couriel (2022). La influencia de los medios electroacústicos en la música instrumental. Atriles, año 7, no. 15, November 2022, pp. 60–63. Journal article.
Cited work / concept: Morphopoiesis: A general procedure for structuring form (2005); Towards a Holophonic Musical Texture (2007)
Source 1 | Source 2 | Source 3

34. Vera Fonte; Luís Pipa; Aaron Williamon; Tania Lisboa (2022). Memorising Contemporary Piano Music as Described by Professional Pianists. Music & Science 5. Journal article.
Cited work / concept: Kokoras's contemporary-piano repertoire
Source 1

35. Agustín Issidoro (2021). Bello Ruido: de la Altura al Sonido. Transformaciones del Medio Musical en el Siglo XX. Universidad Nacional de Córdoba, Faculty of Arts. Undergraduate composition thesis.
Cited work / concept: Morphallaxis; morphopoiesis; holophony
Source 1

36. Bohdan Syroyid Syroyid (2021). Textural Metamorphosis: A Spectral Analysis of the Timbrical Transformations in Cycling (2009) for Amplified Flute by Panayiotis Kokoras. International Symposium of Contemporary Music Research. Selected conference presentation.
Cited work / concept: Cycling (2009)
Source 1 | Source 2 | Source 3

37. Cindy Zeiher; Mike Grimshaw (2021). Introduction: How Knowable Is Music?. Continental Thought & Theory 3(3), 1–9. Issue introduction / editorial.
Cited work / concept: The Sound Is the Music: From Shamanism to Quantum Sound (2021)
Source 1 | Source 2

38. Felipe de Vasconcelos (2021). [Meta]polifonia em Cântico das Crianças Corrompidas: uma visão ampliada da polifonia musical a partir das propostas de Mikhail Bakhtin. Musica Theorica 6(1), pp. 165–191. Scholarly journal article.
Cited work / concept: Magic
Source 1 | Source 2

39. Gabriel Mora-Betancur (2021). Panayiotis Kokoras y Gilles Deleuze: de la holofonía al bajo relieve. Sul Ponticello 83, III Época. Critical / theoretical essay.
Cited work / concept: Towards a Holophonic Musical Texture; Auditory Fusion and Holophonic Musical Texture in Xenakis's Pithoprakta
Source 1

40. Joana Maria Albons Caldentey (2021). Tècniques esteses del clarinet: Mutation i Panayiotis Kokoras en el panorama actual. Undergraduate final-degree thesis. Undergraduate final-degree thesis.
Cited work / concept: Mutation (composed November 2014–January 2015)
Source 1

41. Michael Jewell Rhoades (2021). Composing Holochoric Visual Music: Interdisciplinary Matrices. Virginia Tech. Doctoral dissertation.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1 | Source 2

42. Pedro S. Bittencourt (2021). Inteligibilidad y plasticidad en el performance musical en el reciente repertorio mixto con saxofones: Rhino de Panayiotis Kokoras y Light & Dust de Manuel Rocha Iturbide. Perspectivas actuales en la creación y el análisis de la música electroacústica. Book chapter.
Cited work / concept: Rhino; ultrathin synthetic reeds
Source 1 | Source 2

43. Reuben de Lautour (2021). A Listening Art. Electroacoustic Music Studies Network Conference, Leicester. Conference proceedings paper.
Cited work / concept: AI Phantasy (2020); fabrication synthesis, mimetic sounds, spectromorphological relationships and listener interpretation
Source 1 | Source 2 | Source 3

44. Yukun Song (2021). Sound Construction Based on Two Types of Score Information: A Case Study of the Mixed Electronic Work West Pole. Wuhan Conservatory of Music, Composition Department. Master's thesis in computer music composition.
Cited work / concept: West Pole (2009), for piano and electronics; holophony; staff notation and spectral/amplitude representations
Source 1 | Source 2

45. Alejandro Ruscio (2020). El vínculo entre la guitarra solista y los medios electrónicos: Desafíos y estrategias al momento de interpretar una obra mixta. Conservatorio Superior de Música Manuel de Falla, Diplomatura Superior en Música Contemporánea. Graduation research paper.
Cited work / concept: Performer vs Electronics: Performing Music for Instrument and Electronics
Source 1

46. David Cano Barranco (2020). Opera Prima: Práctica artística y proceso compositivo. Universidad de Jaén, CREA repository. Master's thesis.
Cited work / concept: T-totum (2009)
Source 1 | Source 2

47. Felipe Pinto-d'Aguiar (2020). Musical OOPArts: Early Emergences of Timbral Objects. Proceedings of Timbre 2020, Aristotle University of Thessaloniki. Conference paper.
Cited work / concept: Towards a Holophonic Musical Texture (2007); timbral objects
Source 1

48. Glauber Kiss de Souza (2020). Questionamentos sobre a música contemporânea no século XXI e reflexões sobre meu trabalho como compositor e instrumentista. Orfeu 5(1), 337–357. Journal article.
Cited work / concept: Kokoras's compositional aesthetics
Source 1

49. Levy Oliveira; João Pedro Oliveira (2020). Procedimentos Estruturais na Peça A Twilight's Song de Matthias Pintscher. Per Musi 40, 1–19. Journal article.
Cited work / concept: Towards a Holophonic Musical Texture; holophony
Source 1 | Source 2

50. Marcelino García (Marcelino García Sedano) (2020). Performance digital audiovisual. El lado tecnológico de la sinestesia. Revista F-ILIA no. 1, pp. 66–85. Journal article in artistic research.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (Electronic Musicological Review, vol. IX, 2005)
Source 1 | Source 2

51. Nicoleta Demian (2020). Geometria ecoului – proiect de coregrafie digitală. Tehnologii Informatice și de Comunicație în Domeniul Muzical 11(1), 87–92. Journal article.
Cited work / concept: Mnemonic Generator
Source 1

52. Pablo Federico Araya (2020). Una correspondencia metafórico-analógica conceptual entre ciencia y música: la noción de sistemas complejos aplicada al análisis de obras solistas y de cámara de Julio Estrada, Luciano Azzigotti, Samuel Cedillo y Raúl Dávila. Universidad Nacional de Córdoba, Facultad de Artes, Argentina. Doctoral dissertation in arts.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (2005); Towards a Holophonic Musical Texture (2005)
Source 1 | Source 2

53. Rafael David García Jaramillo (2020). Música para dos cuartetos de saxofones, percusión y electrónica. Investigación entorno a los modos de sincronización y mutua afectación entre medios emisores de sonido como herramienta compositiva. Pontificia Universidad Javeriana, Facultad de Artes, Carrera de Estudios Musicales, Énfasis Composición. Undergraduate degree project in composition.
Cited work / concept: Susurrus (2011 as cited; composer catalogue dates the composition 2010)
Source 1 | Source 2

54. Vera Fonte (2020). Reconsidering Memorisation in the Context of Non-Tonal Piano Music. Royal College of Music, London. Doctoral dissertation.
Cited work / concept: Bold Ridge Apex; performance and memorisation
Source 1 | Source 2

55. Arash Majd (2019). Post-Pitch World: Timbre as the Primary Element of Form. UCLA / eScholarship. Doctoral dissertation.
Cited work / concept: Crama; holophonic musical texture; timbre as musical form; morphopoiesis
Source 1 | Source 2

56. Edgar Berdahl; Austin Franklin; Eric Sheffield (2019). A Spatially Distributed Vibrotactile Actuator Array for the Fingertips. Proceedings of NIME 2019, 429–430, Porto Alegre. Conference paper.
Cited work / concept: Sense (2014) and its tactile-chair arrangement
Source 1

57. Jason Thorpe Buchanan (2019). Behavior and Compositional Process in Georges Aperghis' Luna Park. Eastman School of Music, University of Rochester. Doctoral dissertation.
Cited work / concept: Kokoras's notation and composer–performer relationships
Source 1 | Source 2

58. Jorge Luiz de Lima Santos (2019). Considerações sobre a forma musical na poética composicional contemporânea. Universidade Estadual de Campinas, Instituto de Artes. Doctoral dissertation.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1

59. Luis Alejandro Olarte (2019). Elements of Electroacoustic Music Improvisation and Performance: A Pedagogical Toolkit. University of the Arts Helsinki, Sibelius Academy. Doctoral dissertation / monograph.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (2005)
Source 1 | Source 2

60. Niv Marinberg; Vered Aviv (2019). Dancers' Somatic of Musicality. Frontiers in Psychology 10:2681. Journal article.
Cited work / concept: Towards a Holophonic Musical Texture (2005)
Source 1

61. Pedro Sousa Bittencourt (2019). Inteligibilidade e plasticidade musicais na performance do recente repertório misto. Anais do XXIX Congresso da ANPPOM, Pelotas. Conference paper.
Cited work / concept: Rhino (2017); Mutation; ultra-thin synthetic reeds; detuned systems; sound-based composition
Source 1

62. Sandrine Perraudeau (2019). La texture en musique : sa contribution pour la composition, l'apprentissage de la musique et ses effets sur la perception musicale et la cognition des enfants sourds implantés. Université Bourgogne Franche-Comté. Doctoral dissertation in musicology.
Cited work / concept: Auditory Fusion and Holophonic Musical Texture in Xenakis' Pithoprakta (2014)
Source 1 | Source 2

63. Víctor Manuel Esteban Zamar (2019). Interrelaciones. Universidad Nacional de Córdoba. Bachelor's final thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2005); holophony
Source 1 | Source 2

64. Hanan Hadžajlić (2018). Flauta kao metainterfejs modularnih sistema u savremenoj elektroakustičkoj muzici. University of Arts in Belgrade, Faculty of Music Arts. Doctoral artistic project, written study.
Cited work / concept: Cycling (2009); flute timbre, extended techniques, amplification and performance
Source 1 | Source 2

65. Josué Peregrina (2018). Analysis of Connotations (2015) by Panayiotis Kokoras. Taller de Música Electroacústica. Analytical teaching paper.
Cited work / concept: Connotations (2015); holophony; morphopoiesis; Kokoras program notes and theoretical writings
Source 1 | Source 2

66. Landon Morrison (2018). Transmedial Aesthetics and Mimetic Models in the Music of Panayiotis Kokoras. Nuove Musiche 5, pp. 119–139. Peer-reviewed journal article.
Cited work / concept: Mutation; transmediation; mimetic sound
Source 1

67. Marcelo Bigliassi (2018). Cortical and Psychophysiological Effects of Sensory Modulation on Attentional Switching During Exercise. Brunel University London. Doctoral dissertation.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1 | Source 2

68. Olivier Pasquet (2018). Automatic Versus Automatic, Materialized Fiction as a Confrontational Compositional Process. University of Huddersfield. Doctoral dissertation.
Cited work / concept: Spectrograms in Kokoras's scores; notation of electronic music
Source 1 | Source 2

69. Pablo Araya (2018). Objetos sonoros y configuraciones texturales dinámicas del sonido en la música instrumental contemporánea. Pilacremus 1(2), July 2018, pp. 97–135. Journal article.
Cited work / concept: Towards a Holophonic Musical Texture (2007); historical musical-texture diagram; holophony
Source 1 | Source 2

70. Pongsakorn Rattanapattarakul (2018). Through Time and Space: A Sonification of the First 5 Dimensions of the Universe. Silpakorn University, Thailand. Master's thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1 | Source 2

71. Ângela Maria Soares da Ponte (2018). Estratégias de análise da música eletroacústica para a disciplina de A.T.C. – um estudo de caso. Universidade de Aveiro, Departamento de Comunicação e Arte. Master's dissertation in music education.
Cited work / concept: Connotations (2015)
Source 1

72. Anton A. Rovner (2017). Contemporary Music in Odessa: The Festival "Two Days and Two Nights of New Music" in April 2017. Problemy muzykal'noi nauki / Music Scholarship 2017(2), 72–77. Journal review.
Cited work / concept: West Pole II, as named by the reviewer
Source 1

73. Demian Rudel Rey (2017). Música visual: interacción y referencialidad. Apreciaciones y reflexiones sobre la obra Cenizas del tiempo. Sonic Ideas / Ideas Sónicas, vol. 10, no. 19. Journal article.
Cited work / concept: Holophonic musical texture; virtuosity of sound; Construct Synthesis; Anechoic Pulse; Hiss and Whistle
Source 1

74. Diego S. Maranan (2017). Haplós: Towards Technologies for and Applications of Somaesthetics. University of Plymouth. Doctoral dissertation.
Cited work / concept: Sense: An Electroacoustic Composition for Surround Sound and Tactile Transducers (2014)
Source 1

75. Elizabeth Black (2017). Exploring a Holophonic Texture. RMA/BFE Research Students' Conference, Canterbury Christ Church University. Conference abstract.
Cited work / concept: Towards a Holophonic Musical Texture (2007); fusion and stratification
Source 1

76. Mike Frengel (2017). The Unorthodox Guitar: A Guide to Alternative Performance Practice. Oxford University Press, New York. Scholarly performance-practice book.
Cited work / concept: Slide (2002); above-the-fretboard slide techniques
Source 1 | Source 2

77. Aimilia Karapostoli / Αιμιλία Καραποστόλη (2016). Η μελέτη και ο σχεδιασμός του ηχητικού περιβάλλοντος στην αρχιτεκτονική θεωρία και πρακτική: αναζητώντας τα σύγχρονα ηχοτοπία της Θεσσαλονίκης. Aristotle University of Thessaloniki, School of Architecture. Doctoral dissertation.
Cited work / concept: Course notes: Ιστορία και αισθητική της ηλεκτροακουστικής μουσικής; Holophonic Texture sound composition website
Source 1 | Source 2

78. Ana Kazimić (2016). Muerto de amor: plesna fantazija za vokalno-instrumentalni ansambl i elektroniku — theoretical study of the doctoral art project. University of Arts in Belgrade, Faculty of Music Arts. Doctoral artistic project, theoretical study.
Cited work / concept: Kokoras's use of samples, no specific composition named
Source 1

79. Jolene Karen Masone (2016). The Contemporary Bassoonist: Music for Interactive Electroacoustics and Bassoon. University of North Texas, UNT Digital Library. DMA dissertation.
Cited work / concept: Performer vs Electronics: Performing Music for Instrument and Electronics (2011)
Source 1

80. Kristian Sønderlund Ross Kristensen (2016). A Musical Wormhole: Between the Infinity of the Universe and the Limitations of the Computer Game Media — A Theoretical Basis for Adaptive Vertically Dominated Music in Computer Games. Aalborg University. Doctoral thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2005)
Source 1 | Source 2 | Source 3

81. Marcelino García Sedano (2016). Performance audiovisual digital en la Asturias del siglo XXI. Liño, no. 22 (2016), pp. 149–158. Journal article in art history.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (Electronic Musicological Review, vol. IX, October 2005)
Source 1 | Source 2 | Source 3

82. Martin Vishnick (2016). Creating a Sound-Based Aesthetic for Music Played on the Classical Guitar. Principles of Music Composing / Muzikos komponavimo principai XVI, 124–136. Conference proceedings article.
Cited work / concept: Slide (2002); extended guitar techniques
Source 1 | Source 2

83. Omar Peracha (2016). A Portfolio of Compositions with Commentary and Spectral Research. University of York / White Rose eTheses. MA by Research thesis.
Cited work / concept: Holophony
Source 1 | Source 2

84. Pedro Miguel de Moraes (2016). Densidade textural e morfologia no planejamento das três peças do ciclo Dimensões, para orquestra de câmara. Universidade Federal da Paraíba. Master's dissertation.
Cited work / concept: Towards a Holophonic Musical Texture (2007); holophony
Source 1 | Source 2

85. Daniel Albert Tramte (2015). tA/v\Am: Real-time Audio/video Scrubbing Tools for Analysis of Multimedia and G®¡ND. University of North Texas, Denton. Ph.D. dissertation in composition.
Cited work / concept: Towards a Holophonic Musical Texture (ICMC 2005)
Source 1 | Source 2

86. Joshua J. Glover (2015). Composition for Classical Guitar and Live Electronics: Exploring Note, Nodal and Noise Qualities in Extended Instrumental Techniques. Coventry University. MA by Research portfolio.
Cited work / concept: Slide (2002); holophony; sound composition
Source 1

87. Alissa Kati Ann Gleiser (2014). Harnessing the Piano's Voltage. Jacobs School of Music, Indiana University. Doctor of Music piano essay / doctoral study.
Cited work / concept: West Pole; West Pole Reloaded; Performer vs Electronics: Performing Music for Instrument and Electronics (ISEA 2011); West Pole programme notes
Source 1 | Source 2 | Source 3

88. Mario Mazzoli (2014). Emerging Musical Structures: A Method for the Transcription and Analysis of Electroacoustic Music. CUNY Graduate Center / CUNY Academic Works. Ph.D. dissertation.
Cited work / concept: Towards a Holophonic Musical Texture
Source 1 | Source 2

89. Martin Lawrence Vishnick (2014). A Survey of Extended Techniques on the Classical Six-String Guitar with Appended Studies in New Morphological Notation. City University London. Doctoral dissertation.
Cited work / concept: Slide (2002); extended guitar techniques and morphology
Source 1 | Source 2

90. Diāna Zandberga (2013). Klavierfaktūras vēsturiski stilistiskā attīstība un tās izpausme latviešu mūzikā. Jāzeps Vītols Latvian Academy of Music. Doctoral dissertation in musicology.
Cited work / concept: Towards a Holophonic Musical Texture (2007)

91. Manuel Jesús Sánchez García (2013). Duetos (2013): Análisis [title as transcribed; also catalogued as Ductus]. Conservatorio Superior de Música de Sevilla. Directed academic composition analysis.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1

92. Mark Iain Pilkington (2013). Portfolio of Original Electroacoustic Compositions. University of Manchester. Doctoral portfolio and commentary.
Cited work / concept: Anechoic Pulse
Source 1

93. Seán Mac Erlaine (2013). Redesigning a Performance Practice: Synergising Woodwind Improvisation with Bespoke Software Technology. Dublin Institute of Technology. Doctoral thesis.
Cited work / concept: Towards a Holophonic Musical Texture (2007 journal version)
Source 1 | Source 2 | Source 3

94. Greg Jenkins; Lloyd Barrett; Andrew R. Brown (2012). Sound Media Musicianship. In Sound Musicianship: Understanding the Crafts of Music, edited by Andrew R. Brown. Cambridge Scholars Publishing, pp. 335–345. Book chapter.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (2005)
Source 1 | Source 2

95. Matías Couriel (2012). La ocupación del espacio musical interno estructural a partir de la textura de los objetos sonoros. 4’33” Revista Online de Investigación Musical, Año IV, no. 1, 12–87. Journal article.
Cited work / concept: Towards a Holophonic Musical Texture; holophony
Source 1

96. Jorge Alberto Falcón (2011). Quatro critérios para a análise musical baseada na percepção auditiva. Universidade Federal do Paraná, Curitiba. Master’s dissertation in music.
Cited work / concept: Towards a Holophonic Musical Texture (JMM 2007); holophony and multidimensional relationships between sound planes
Source 1 | Source 2 | Source 3

97. Petra Bachratá (2011). Modèles musicaux interactifs basés sur le geste pour l’analyse et la composition de musique mixte. Revue Francophone d’Informatique et Musique, no. 1. Journal article, translated from English.
Cited work / concept: Morphallaxis; interaction of instrumental and electroacoustic gestures
Source 1 | Source 2

98. Stavros Sakellariou / Σταύρος Σακελλαρίου (2011). Σύνθεση Ηλεκτροακουστικής Μουσικής [Νησίδες]. Ionian University, Arts and Technologies of Sound programme. Master’s thesis / composition commentary.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form
Source 1

99. Blanca Regina Pérez-Bustamante Yábar (2010). El VJ y la creación audiovisual performativa: hacia una estética radical de la postmodernidad. Universidad Rey Juan Carlos. Doctoral dissertation.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (2005), Vilnius version
Source 1 | Source 2

100. Jean-Julien Filatriau and Daniel Arfib (2010). Creation and Exploration of a Perceptual Sonic Textures Space Using a Tangible Interface. Proceedings of the Sound and Music Computing Conference 2010, Barcelona. Conference proceedings paper.
Cited work / concept: Towards a Holophonic Musical Texture (2007); sonic textures in contemporary and electroacoustic music
Source 1 | Source 2 | Source 3

101. Jorge Alberto Falcón (2010). Critérios analíticos perceptivos para o estudo da textura baseados em correntes auditivas e sua relação com a forma musical. Anais do VI SIMCAM, Rio de Janeiro, 73–83. Conference paper.
Cited work / concept: Towards a Holophonic Musical Texture (2007)
Source 1

102. Petra Bachratá (2010). Interacção Gestual na Música para Instrumentos e Sons Electroacústicos / Gesture Interaction in Music for Instruments and Electroacoustic Sounds. Universidade de Aveiro, Departamento de Comunicação e Arte, Portugal. Doctoral dissertation in music.
Cited work / concept: Morphallaxis; Towards a Holophonic Musical Texture (2007 journal version)
Source 1 | Source 2 | Source 3

103. Bryan Holmes (2009). Espectromorfologia na Música Instrumental. Universidade Federal do Estado do Rio de Janeiro, UNIRIO. Master's dissertation.
Cited work / concept: Holophony (score and performance notes); Morphopoiesis (2005)
Source 1

104. Ian Whalley (2009). Review: Electronic Music, Vol. III, Música Viva Competition Prize Winners 2004–2005–2006. Computer Music Journal 33(4), 91–93. Recording review.
Cited work / concept: Anechoic Pulse
Source 1 | Source 2

105. Lautaro Vieyra (2009). Le rythme dans la musique acousmatique. Conservatoire à Rayonnement Départemental de Pantin. Diploma research document.
Cited work / concept: Anechoic Pulse (2004), printed as Anchoic Pulse
Source 1 | Source 2

106. Lloyd Barrett and Andrew R. Brown (2009). Towards a definition of the performing AudioVisualist. Improvise: The Australasian Computer Music Conference 2009, Brisbane, Australia, proceedings pp. 46–55. Conference proceedings paper.
Cited work / concept: Morphopoiesis: A General Procedure for Structuring Form (2005), cited as the 5th International Music Theory Conference, Vilnius version
Source 1 | Source 2 | Source 3

107. David Kim-Boyle (2006). International Computer Music Conference 2005: Music Review. Computer Music Journal 30(2), pp. 87–90. Journal concert review.
Cited work / concept: Shatter Cone
Source 1

108. Josué Peregrina (n.d.). Imbricaciones entre la Música Electroacústica y el Diseño Sonoro. CMMAS. Institutional conference abstract.
Cited work / concept: Fab Synthesis / Fabsynthesis; compositional sound production and sound design
Source 1 | Source 2

109. Paula César; interviewee Sandra González (n.d.). Si no se la oye, no trasciende. Conservatorio Superior de Música Manuel de Falla, Diplomatura Superior. Graduation paper with interviews.
Cited work / concept: Compositional and intellectual influence
Source 1