CV **Associate Professor Garth Paine**

Curriculum Vitae Dr. Garth Paine

Academic Position: Professor, Digital Sound and Interactive Media
School of Arts, Media and Engineering
Professor, Music Composition, School of Music
Arizona State University
PO Box 875802
Tempe AZ 85287-5802

ASU Profile: https://webapp4.asu.edu/directory/person/1818575

Web http://www.activatedspace.com

Ph. +1 480 297 2034

Email: garth.paine@asu.edu
       garth@activatedspace.com

Education and Training

Degrees.

PhD, RMIT University, Melbourne, Australia (2003)
- Title: Unencumbered Human Movement in Interactive Immersive Environments,
  Supervisor, Professor David Atkinson
  Paine, G. (2009). Unencumbered Human Movement in Interactive Immersive Environments. [S.l.] :
  Lulu Com, 2009, ISBN: 978-1-4452-0457-4

Graduate Certificate in IT (Software Engineering), Swinburne University of Technology, Australia (2002)
- Software engineering in Java and C++

BMus (Performance - Flute), Conservatorium of Tasmania, University of Tasmania, Australia, (1985)
- Flute performance and electronic music - Teachers, Professor David Cubbin, and Dr. Johannes Roose

Career Summary:

Academic, Composer, Interactive Systems developer, Installation Artist, Sound Designer

Positions (faculty & research):

2021 - present	Promoted to Full Professor with Tenure at Arizona State University
2018	Researcher in Residence – IRCAM Paris https://www.ircam.fr/person/garth-paine/
2018	Researcher/Composer in Residence – ZKM https://zkm.de/en/person/garth-paine
2018	Laureate, Cite International des Arts, Paris - https://www.citedesartsparis.net/fr/pp-garth-paine
2017 - 2021	Promoted to Tenure at Arizona State University
2012	Assoc. Professor, Digital Sound and Interactive Media, AME, Arizona State University
	Assoc. Professor, Music Composition, School of Music, Arizona State University
2013 - 2015	Associate Director, Synthesis Centre, Arizona State University
2013 - 2014	Associate Director, School of Arts Media and Engineering, Arizona State University
2012 - 2014	Chair, Digital Culture Undergraduate Program, AME, Arizona State University
2012 - 2013	Interim-Director, School of Arts Media and Engineering, Arizona State University
2010 - 2012	Assoc. Professor, Digital Musics - University of Western Sydney, Australia
2006 - 2012	Project Leader and Director, Virtual, Interactive, Performance Research Environment lab (VIPRE), University of Western Sydney
2003 - 2012	Senior Lecture, Digital Musics - University of Western Sydney
2003 - 2006	Head of Program – Electronic Arts, University of Western Sydney (2003-06)

2001 - 2003	Lecturer in Music Technology and Innovation, De Montfort University, Leicester, UK (2001-2003)
2000 - 2001	RA, Australian Sound Design Project http://www.sounddesign.unimelb.edu.au/site/index1.html
1998 - 2001	Sessional Lecturer/Tutor in interactive arts, RMIT University, 1998 – 2001

Honors and Awards:

2024	Finalist in XPrize Rainforest competition with team Waponi https://www.teamwaponi.org/ourteam
2018	Researcher/Composer in residence at IRCAM (Paris, France) and ZKM (Karlsruhe, Germany)
2018	Artist/Researcher in residence, IRCAM (Paris) – ZKM (Karlsruhe)
2016	Nominated for the ASU Faculty Women's Association Outstanding Faculty Mentor Award.
2014	Green Room Nominee for Best Dance Composition for BalletLab's All Things Return to Nature and Tomorrow (Annual Australian performing arts awards - See http://www.green-room.org.au/2013-green-room-award-nominations/ viewed July 21, 2014)
2014	South-West Maker Festival 1st Prize, Most Creative project – Oscillations: Singing Bowl Robots
2008	Vice-Chancellor's Excellence Award for Postgraduate Research Training and Supervision, University of Western Sydney
2002	Royal Melbourne Institute for Technology, Innovation Research Award for PhD research.
1999-2000	Artist in residence at the Staatliches Institut für Musikforschung (State Institute for Music Research), Berlin, Germany
1998	Green Room Award for Outstanding Creativity, for Escape Velocity (Company in Space), Australia
2000	Australia Council for the Arts - New Media Arts Fellow
2000	Millennium leader of innovation, Keyboard Magazine, Germany

Invited and Keynote Presentations

2022 Workshop leader in Spatial Audio, Académie supérieure de musique de Strasbourg and ZKM, Karlsruhe, Germany

2018 Keynote Speaker and Performer, Kyma International Sound Symposium, Santa Cruz, USA

2018 Invited Talk and Performance on my VR concert work *Future Perfect*,

- o ZKM, inSonic Fesitval
- o IRCAM, Centre Pompidou, Paris
- o EMPAC, Troy, New York (USA)
- o Karlsruhe University of Arts and Design (HfG) (Germany)
- o Cité International des Arts (Paris)
- o Conservatoire de Strasbourg (France)
- o Klingt Gut International Symposium on Sound, Hamburg University of Applied Sciences
- o Zürich University of the Arts, Switzerland

2016 Keynote Speaker and Performer, the International New Interfaces for Musical Expression conference (NIME2016), Brisbane, Australia.   https://nime2016.wordpress.com/keynotes/

2016 Invited talk and performance, Institute at Brown for Environment and Society: Save the Date: Earth Itself– Brown University, USA http://www.brown.edu/academics/institute-environment-society/news/story/save-date-earth-itself-2016

2015 ASU Presidents Weekend workshop on Sustainability and Biomimicry with Dean Chris Boon, Professor Prasad Boradkar. I presented as the Director of the Acoustic Ecology Lab @ ASU and performed a biomomicry inspired musical work.

2015 Institute for Humanities Research (IHR), ASU, Replicas and Replication lecture series. https://ihr.asu.edu/news-events/events/replicas-and-replication-brown-bag-lecture-series-1

2014 Ecomusicologies 2014 Conference: Dialogues – Keynote, University of North Carolina at Asheville, USA http://www.ecomusicologies.org/347-2/keynote-panels/

2014 ASU Presidents Showcase – Performance or Forest for flute, environmental recordings and live processing

2013 Arizona Design Week Launch - Pechakucha to launch Arizona Design week http://www.phxdw.com/2013/events/pechakucha-kickoff-party/

2009 The Soundings Festival, Limerick, Ireland http://soundings.ie/

2003 DesignX: Critical Reflections, Keynote, Tallahassee, Florida, USA

Grants and Commissions

Commissions

2023 *Surface Texture 2* – commissioned by Professor Thomas Landschoot for solo cello, ensemble & electronics – premiered at Prisms Festival 2023.

2021 *Frakture:* Commissioned by ASU Symphony Orchestra – for full orchestra and the audience's smart phones

2020 *Phoenix Zoo, Gunshot Project* – commissioned to develop a network of IoT devices for automatic gunshot detection in Costa Rica (funded in 2021 by US Fish and Wildlife - $250k) – Patent held by Paine

2018 *EcoListen:* Acoustic Ecology, long term monitoring project - McDowell Sonoran Conservancy (funded by Parsons foundation)

2017 *Surface Texture:* Commissioned by Thomas Landschoot (Cello) for solo cello, ensemble & electronics, premiered at the Prisms Festival in 2017

2016 *No Stone Unturned:* Commissioned by San Diego New Music Players, Premiered San Diego (UCSD) and performed at the Prisms Festival in 2016

2016 *Transcend* Commissioned by the Global Institute for Sustainability (GIOS), ASU for their 10th anniversary.

2016 *NOW* Commissioned by Institute at Brown for Environment and Society, Earth Itself: Science, Art, Air

2015 *Shimmering Edge*: Commissioned by Simone Mancuso. Premiered at Prisms Music Festival. Further performances are planned in Summer 2016 is Europe and Australia.

2015 *Resonant textures*: Commissioned by Alex Weir for his final recital at the ASU Art Museum. Further performances are planned across the USA

2014 *Forest*: Commissioned for the launch of the Biomimicry Centre at ASU. Also performance at the Presidents Showcase in 2014.

2013   *Conversations: Sounding the Environment*: ABC Radio National, Sydney, Australia (National Live Radio Broadcast)

2013   *All Things Return to Nature Tomorrow* – for BalletLab. Premier: L'Oreal Melbourne Fashion   Festival Cultural Program and Dance Massive Festival, Melbourne Australia http://www.balletlab.com/index.php?nodeId=114

2012   *Prelude: Conversation* for 100 x John: A Global Salute to John Cage in Sound and Image – NYC http://whiteboxnyc.org

Musical Performances and Exhibition of My Compositions:

2024   Code Zero (Garth Paine and Michael Compitello), performing ZeroOne, Phoenix Synthesiser Festival. https://soundcloud.com/garthpaine/codezero_zeroone

2023   Ambisonic Dome Concert: Mexican Multichannel Music curated by F. Tito Rivas, featuring music by Tania Rubio, CNDSD (Malitzin Cortés), Manuel Rocha Iturbide, Edmar Soria, and a world premiere by F. Tito Rivas.

2022   *Float* for 5th order ambisonic dome – ZKM Museum of Media Art, Karlsruhe, Germany

2021   *Frakture:* for Symphony Orchestra and the audience's smart phones

2018   *Future Perfect* concert work for Ambisonic (HOA), Smartphone spatial audio and VR
        ZKM, inSonic Fesitval
        Cité International des Arts, Paris
        IRCAM, Centre Pompidou, Paris
        EMPAC, Troy, New York (USA)
        Karlsruhe University of Arts and Design (HfG) (Germany)
        Conservatoire de Strasbourg (France)
        Klingt Gut, Hamburg
        Zürich University of the Arts, Switzerland

2018   *Fue Sho* for flute and live electronics, Kyma International Sound Symposium, Santa Cruz, USA

2018   *Suspession* for resonating orchestral cymbals. Académie Supérieure de Musique de Strasbourg

2017   *Metal Music* – a new work for live electronics, musical robots and percussion. Performed at the Musical Instrument Museum, Scottsdale and at the Oh My Ears contemporary music festival.

2017   *Core – MTI concert series* – Leicester, UK. collaboration with John Richards and Dirty Electronics.

2016   *No Stone Unturned.* Commissioned by the San Diego New Music Ensemble. Premiered at UCLA for the San Diego New Music Ensemble Fall Season and at the Prisms Music Festival.

2016   *Oscillations* Singing Bowl robots Perambulatory performance - International conference "Music and Landscape – Soundscape and Sonic Art", Kunstuniversität Graz, Austria

2016   *Becoming Desert,* Institute for Electronic Music, Graz, Austria

2016   *CrossTalk* - Interactive dance work With Simon Biggs and Sue Hawksley, presented at

2016   *Oscillations* Singing Bowl robots exhibited at the CHI2016 Works Gallery, San Jose, California (June 2016) http://art-chi.org

2016   *Opening Night solo concert – NIME2016,* Brisbane, Australia

2016   *Becoming Desert,* Sonic Environments Conference, Brisbane, Australia

2016   *Feel Now,* Forgotten Worlds night club, Melbourne, Australia

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2016   *Now -* Brown University - Earth Itself – Atmospheres, On Air, Climate And The Environment

2016   *Transcend -* ASU Global Institute of Sustainability Tenth Anniversary Celebration, Tempe, Arizona

2015   *Rainforest Remix* – a performance project in partnership with Rainforest Partners and the UN +SocialGood climate campaign to create an immersive musical performance experience of rainforest environments for SxSW Eco (Oct/15). *Rainforest Remix* will be featured at Texas Earth Day 2016 – this project seeks a broad community engagement with environmental awareness by leveraging the popularity and cultural capital of celebrity DJ's.

2015   *Forrest* for flute and live electronics composed for the President's Showcase (Fall 2014) and also performed at President's Weekend (Nov'15), the at the Launch of the Biomimicy center (2015).

2015   *Oscillations* Singing Bowl robots exhibited at the Shaw Centre, Baton Rouge, Louisiana (June 2015)

2015   49 Waltzes by John Cage – Interactive media installation around sonic place-making developed with students at Technische Hochschule Ansbach, Germany

2015   *Rainforest Listening walk* – an iOS based project for smart phones - dynamic sounds of the Amazon were geotagged throughout Times Square and other major venues for Climate Week 2015 in New York. The project was a Featured Venues project for Climate Week NYC 2015 for September 22nd-24th - Times Square, New York. In collaboration with Leah Barclay, Rainforest Partnership and UNESCO Soundscapes Project.

Recent CD Releases: Original Compositions

Listening Lands (2017), Environmentally inspired music for instruments, live electronics and field recordings. Released Internationally http://garthpaine.com/album/listening-lands

Analog Clouds (2017), Original Analog Synth compositions. Released Internationally http://garthpaine.com/album/analog-clouds

Surface, Texture, Line CD (2009) by SynC, Released Internationally

http://www.syncsonics.com/blog/?page_id=301

Parallel Lines CD (2007) by SynC Released Internationally, Hong Kong : Naxos Digital Services Ltd. And Celestial Harmonies http://trove.nla.gov.au/work/31412591?versionId=38095820

Books:

Paine, G. Yang, C. (2024) Community Environmental Listening Fieldguide. ASU Futures Lab. https://www.ecolisten.org/blog/community-fieldguide/

Paine, G. (2009). "Unencumbered Human Movement in Interactive Immersive Environments". [S.l.] : Lulu Com, 2009

Book Chapters:

* indicates chapters developed collaboratively with students and presented together

Feisst, S., Paine, G. (2022) Teaching Acoustic Ecology Through John Cage's 49 Waltzes for the Five Boroughs. Soundscapes of Work and Play, ed. F Michi, S Zorzanello and A May

Paine, G. (2021) Un-knowing: A Strategy for Forging New Directions and Innovative Works through Experiential Materiality, The Routledge International Handbook of Practice-Based Research (Routledge International Handbooks)

C Brown*, G Paine. (2018). A Case Study in Collaborative Learning via Participatory Music Interactive
Systems: Interactive Tango Milonga, New Directions in Music and Human-Computer Interaction, Springer Series on Cultural Computing book series (SSCC). (pp. 285-306)

Biggs, S., Hawksley, S., & Paine, G. (2016) Bodytext: somatic data as agency in interactive dance. In C. Fernandez (Ed.), *Multimodality and Performance*. Newcastle, UK: Cambridge Scholars Publishing.

Paine, G. (2015). "From Local to Idiomatic" in New music needs new instruments!: A NIME Reader. Schirmer Press

Paine, G. (2008). "Gesture and Morphology in Laptop Music Performance." In R. T. Dean (Ed.), The Oxford Handbook of Computer Music (pp. 299-329). New York: Oxford University Press.

Paine, G. (2008). "Noise and Texture, towards and Asian influences composition approach to the concert flute." In M. Atherton & B. Crossman (Eds.), Music of the Spirit: Asian Pacific Musical Identity (pp. 139-149). Sydney: Australian Music Centre.

Paine, G. (2007). "Playing and Hearing Sonic Environments." In R. Bandt, M. Duffy, & D. MacKinnon (Eds.), Hearing Places: Sound, Place, Time and Culture (pp. 348-368). Newcastle, England: Cambridge Scholars Press.

Paine, G. (2006). "Interactive, Responsive Environments: a Broader Artistic Context." In Engineering Nature: Art & Consciousness in the Post Biological Era (pp. 312-334). Chicago: University of Chicago Press, Intellect Ltd.

Journal Articles (full paper refereed)

 * Indicates papers developed collaboratively with students and presented together

Paine, G., Bevilacqua, F., Matuszewski, B., Schnell, N. (2022) On Designing, Composing and Performing Networked Collective Interactions, Organised sound Journal: Cambridge University Press (UK)

Paine, G. (2021) Drone delivery and environmental sound. The Conversation
https://theconversation.com/drones-to-deliver-incessant-buzzing-noise-and-packages-116257

Brown, C., Paine, G. (2019) A Case Study in Collaborative Learning via Participatory Music Interactive Systems: Interactive Tango Milonga, Springer Series on Cultural Computing

Paine, G. (2018) Listening to nature: How sound can help us understand environmental change. The Conversation. https://theconversation.com/listening-to-nature-how-sound-can-help-us-understand-environmental-change-105794

Rainsford, M*., Palmer, MA., G Paine, G. (2018). "The MUSOS (MUsic SOftware System) Toolkit: A computer-based, open source application for testing memory for melodies", Behavior research methods 50 (2), 684-702 (1, April, 2018)

Paine, G. (2017). "Acoustic Ecology 2.0". Contemporary Music Review (15, Nov. 2017)

Paine, G. (2016). "Ecolisten at the McDowell-Sonoran Preserve," in *Field Institute Insider. Scientific Magazine of the McDowell Sonoran Conservancy*, January 2017, co-authored with Sabine Feisst

Paine, G. (2016). "Ecologies of Listening and Presence: Perspectives from a Practitioner ". Contemporary Music Review (October)

Paine, G. (2015). "Interaction as Material: the techno-somatic dimension". Organised Sound, 20(1), 82-89. This was an invited article for the twentieth anniversary edition of the Organised Sound Journal from CUP.

Paine, G., (2013) "New Musical Instrument Design Considerations," in *MultiMedia, IEEE* , vol.20(4), 76-84.

Lem, A., Paine, G. (2011). "Dynamic Sonification as a Free Music Improvisation Tool for Physically Disabled Adults." Music and Medicine, 3(3), 182-188.

Paine, G. (2009). "Towards unified design guidelines for new interfaces for musical expression." *Organised Sound*, 14(2), 143-156.

Paine, G. (2007). "Sonic Immersion: Interactive Engagement in Real-Time Immersive Environments." *SCAN Journal of Media Arts and Culture* (online), 4(1).

Paine, G. (2005). "Endangered Sounds, a sound project." *Organised Sound*, 10(2), 149-162.

Paine, G. (2005). "An exploration of corporeal perceptual awareness in sonic environments." en.scientificcommons.org. Retrieved from http://en.scientificcommons.org/48737662

Paine, G. (2004). "Gesture and Musical Interaction: The Moment of Engagement." Image. Retrieved from http://search.informit.com.au/

Paine, G. (2003). "REEDS, a responsive environmental sound installation." *Organised Sound*, 8(2), 139-150.

Paine, G. (2002). "Interactivity, where to from here?" *Organised Sound*, 7(3), 295-3041.

Paine, G. (1999). "Immersive Virtual Environments: In Search of dynamic realtime interaction." *Journal of Electroacoustic Music:* Vol. 12. London: Sonic Arts Network: 24-26.

Paine, G. (1997). "Immersive Virtual Environments, Application in Museum Exhibition Design: Engagement, Entertainment and Information Delivery Through Interaction." *InSite, the journal of Museum Victoria*

Conference Papers: (full paper refereed)

* Indicates papers developed collaboratively with students and presented together

Paine, G., Yang C.* 2023. *Communal Listening for Climate Action*. In Proceedings of Soundstainability: Making Future from Sound, Lugano, Switzerland, 2023

Paine, G., Yang C.* 2023. *Communal Listening for Climate Action*. In Proceedings of the Conference of the World Forum for Acoustic Ecology, Atlanta Centre for the Arts, FL, March 23-26, 2023

Paine, G. 2018. *Ecorift: Experiencing American National Parks through VR*. In Proceedings of the Sound Forms Symposium, The Royal Danish Academy of Art, Copenhagen, Denmark

Paine, G. 2018. *Future Perfect And Ecorift*. In Proceedings of the Global Composition Conference, Darmstadt, Germany

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[1] My article consistently ranks as one of the most cited articles in Organised Sound journal - http://journals.cambridge.org/action/displayJournal?jid=OSO viewed March 21, 2014

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Paine, G. 2018. *Interactive Time.* In Proceedings of the Electroacoustic Music Studies Conference (EMS), Firenze, Italy

Paine, G. 2018. *Future Perfect.* In Proceedings

IRCAM Forum, IRCAM, Paris
Klingt Gut Conference, Hamburg
ZKM, inSonic Fesitval
Cité International des Arts, Paris – Artists Talks
EMPAC, Troy, New York (USA) – Spatial Audio Summer School
Zürich University of the Arts, Switzerland – Spatial Audio Research Symposium

Paine, G., Berisha, V., Rowe, H., Hoefer*, K., Singh, A.P., Feisst, S., Hall, S.J., 2018. *EcoSonics - Psychoacoustic Diversity Modeling for Environmental Management,* In Proceedings of the Arrid Lands Symposium, Phoenix, Arizona

Paine, G. 2017. *Acoustic Ecology 2.0.* In Proceedings of the Sound + Environment Conference, Hull University, UK

Paine, G. 2016. *Oscillations.* In Proceedings of the 2016 CHI Conference Extended Abstracts on Human Factors in Computing Systems (CHI EA '16). ACM, New York, NY, USA, 3875-3876.

Krzyzaniak*, & Paine, G. (2015). *Realtime Classification of Hand-Drum Strokes.* Proceedings from International Conference on New Interfaces for Musical Expression (NIME-15): 400–3. Baton Rouge, LA, USA.

Brown, C*., & Paine, G. (2015). *Rawr! A Study in Sonic Skulls: Embodied Natural History.* International Conference on New Interfaces for Musical Expression (NIME-15): 4-10. Baton Rouge, LA, USA.

Brown, C*., & Paine, G. (2015). *Towards an Interactive Argentine Tango Milonga.* Proceedings from ICMC, Denton, Texas.

Biggs, S., Hawksley, S., & Paine, G.(2015). *Crosstalk, Making People in Interactive Spaces.* Proceedings from ACM SIGCHI CHI 2015, Seoul, South Korea. http://art-chi.org/crosstalk

Biggs, S. Hawksley, S. Paine, G. (2015) Crosstalk – performance and paper presentation. ELO 2015 The End(s) of Electronic Literature conference

Brown, B*. and G Paine. (2015) *Interactive Tango Milonga: Designing Internal Experience.* Proceedings from MOCO'15 - 2nd International Workshop on Movement and Computing: 17–20.

Paine, G. (2014) "Sound Of The Land". Invited Keynote paper at Ecomusicologies 2014: Dialogues, 4-5 October 2014, North Carolina, Asheville, USA **Invited Keynote**

Barclay, L*., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen^n Project: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemination.* International Union for Conservation of Nature World Parks Congress, Sydney, Australia, 13–18 November 2014

Barclay, L*., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen^n Project: Virtual Embodied experiences of the American Southwest Desert(s).* Under Western Skies: Intersections of Environments, Technologies, and Communities, 9-13 September, 2014, Calgary, Canada

Barclay, L*., Feisst, S., Gilfillan, D. & Paine, G. (2014) *The Listen^n Project: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemination.* World Forum for Acoustic Ecology Conference: Invisible Places, Sounding Cities: Sound, Urbanism and Sense of Place. 18–20 July, Viseu, Portugal

Krzyzaniak, M*. Akerly, J*. Yildirim, M*. Mosher, M*. Paine, G. (2014) *Separation: Short Range Repulsion Implementation of an automated aesthetic synchronization system for a dance performance.* Poster at International Conference on New Interfaces for Musical Expression (NIME2014), Goldsmiths University, London, UK

Biggs, S., Hawksley, S., Paine, G. (2014) *"CrossTalk."* International Workshop on Movement and Computing (MOCO), IRCAM, Paris, France

Biggs, S., Hawksley, S., Paine, G. (2013) *Bodytext, Computing Soma.* 1st International Conference on Multimodal Communication: Language, Performance and Digital Media, Lisbon, Portugal

Biggs, S., Hawksley, S., Paine, G. (2013) *Somatic Data as Agency in Interactive Dance.* 19th International Symposium on Electronic Art (ISEA), June 11-14, 2013, Sydney Australia.

Biggs, S., Hawksley, S., Paine, G. (2013) *Crosstalk.*: TaPRA 2013 Conference (Performance & the Body + Performance & New Technologies Working Groups), 4-6 September 2013, University of Glasgow, Scotland

Salmon, R*., Paine, G. (2013) *Embodiment: auditory visual enhancement of interactive environments.* 7th International Conference on Tangible, Embedded and Embodied Interaction (TEI13), Barcelona, Spain

Lem, A., & Paine, G. (2011). "A Dynamic Sonification Device in Creative Music Therapy." WFMT World Congress of Music Therapy, Seoul, South Korea

Critical Acclaim in Books by Other Authors (Selections)

Books referencing the creative works and compositions of Garth Paine:

1. Allen, A., Post, J., and Dawe, K., *(ed) Ecomusicology: A Field Guide*, New York: Routledge,

2. Priest, G. (2009). *Experimental Music: Audio Explorations in Australia.* UNSW Press, Sydney.

3. Hugill, A. (2008). *The digital musician.* New York: Routledge.

4. Landy, L. (2007). *Understanding the art of sound organization.* Cambridge, Mass: MIT Press.

5. Tofts, D. (2005). *Interzone : media arts in Australia* (New art series). Fishermans Bend, Vic: Craftsman House.