

- 1) Georgina Born (2005), 'On musical mediation: Ontology, technology and creativity', *Twentieth Century Music*, v. 2, n. 1, pp. 7-36. Cambridge: CUP.
- 2) Georgina Born (2011), 'Music and the social', chapter 23, pp. 261-274 in M. Clayton, T. Herbert and R. Middleton (eds), *The Cultural Study of Music* (2nd edition). London: Routledge.
- 3) Georgina Born (2012), 'Digital music, relational ontologies and social forms', pp. 163-180 in D. Peters et al (eds), *Bodily Expression in Electronic Music: Perspectives on Reclaiming Performativity*. London: Routledge.
- 4) Georgina Born (2010), 'The social and the aesthetic: For a post-Bourdieuian theory of cultural production', *Cultural Sociology*, v. 4, n. 2, pp. 1-38.
- 5) Georgina Born (2010), 'On Tardean Relations: Temporality and ethnography', pp. 232-249 in M. Candeia (ed.), *The Social After Gabriel Tarde: Debates and Assessments*. London and New York: Routledge.
- 6) Georgina Born (2009), 'Listening, mediation, event: Anthropological and sociological perspectives', *Journal of the Royal Musical Association*, v. 134, n. 1, pp. 79-89.