This talk will address technologically-mediated sonic responses to site through human, material, and environmental considerations. Informed by theories of self-organisation and reflexivity, I discuss the notion of site-responsive sonic art as an attempt to build a methodology for developing portable sound-systems using microcontroller technologies in which sonic entities emerge over time through mutually affecting relationships with the environments in which they are situated. I assess this work with reference to Hayles’ discussion of second-order cybernetics and its implications for conceptualising musical systems as sets of relationships between living things, machines, and the environment.

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