

Chapter 8. Beyond Pitch Organization:
an interview with Michael Maierhof

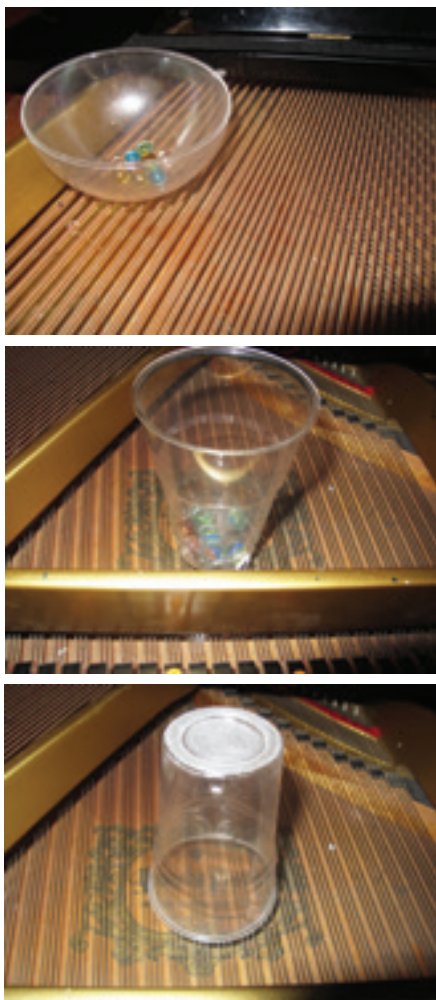
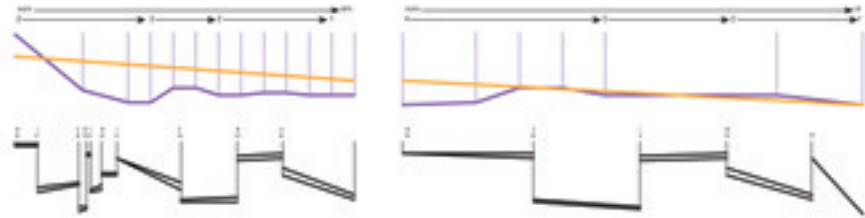
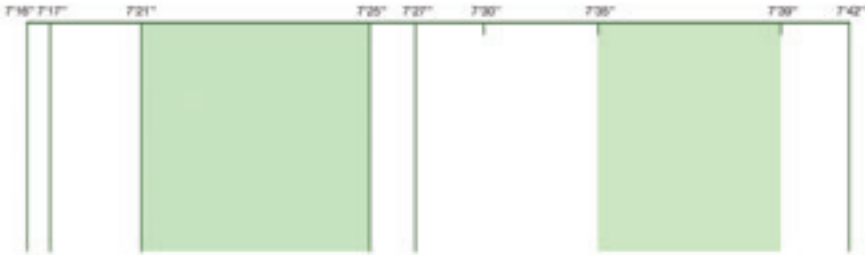


Figure 3: vibrating systems in *splitting 36.1*; a. plastic half-sphere with glass marbles; b. “splitter,” a hard plastic cup with glass marbles fixed to the bottom by a net of nylon strings; c. a hard plastic cup

Chapter 10. Noise-Interstate(s): toward a subtextual formalization

Figure 2: Parameterized objects in $[k(d_b)s]$, p. 7Figure 3: Temporal organization in $[k(d_b)s]$, p. 7

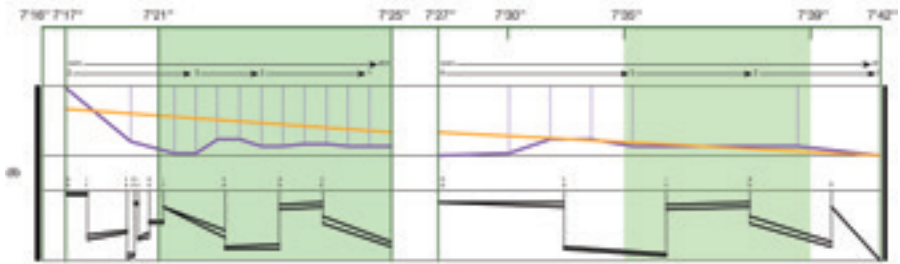


Figure 4: $[k(d_b)s]$, p. 7

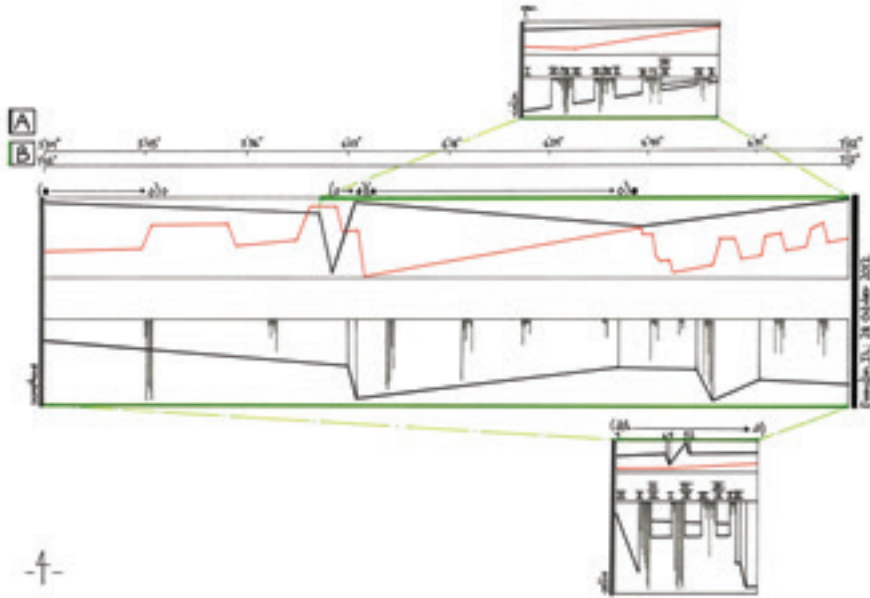


Figure 5: $[IVsax(op_VIvln/c)]$, p. 4

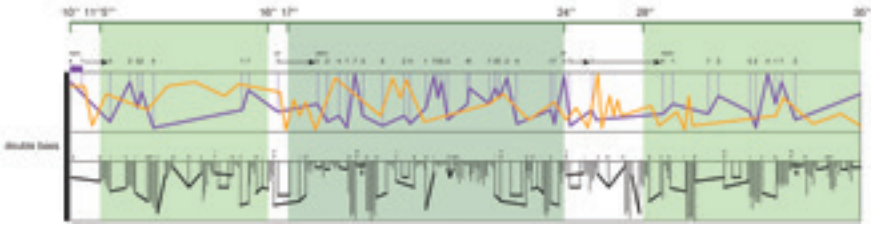


Figure 6: $[k(d_b)s]$, p. 1

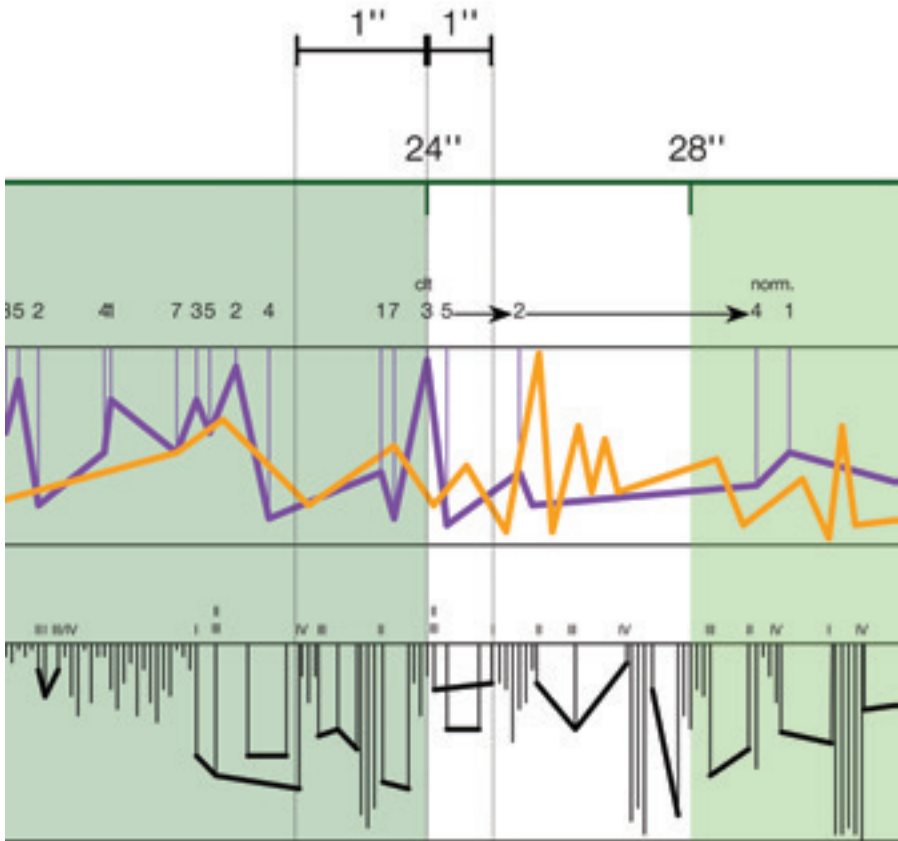


Figure 7: $[k(d_b)s]$, p. 1, detail

NOISE IN AND AS MUSIC

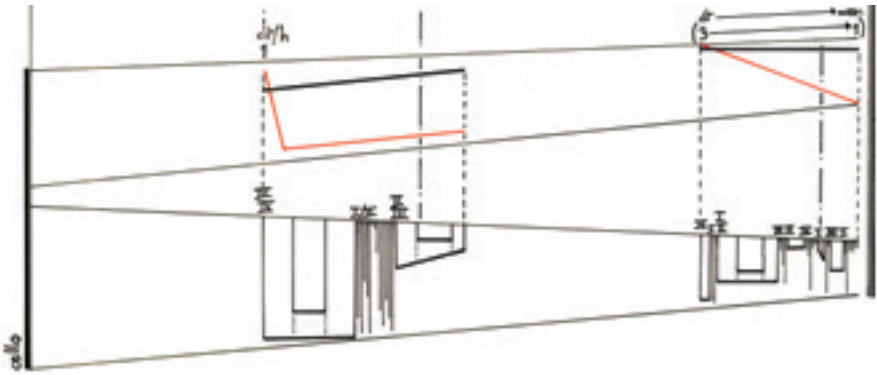


Figure 8: [IVth bc IVth ln/c], p. 1, cello part

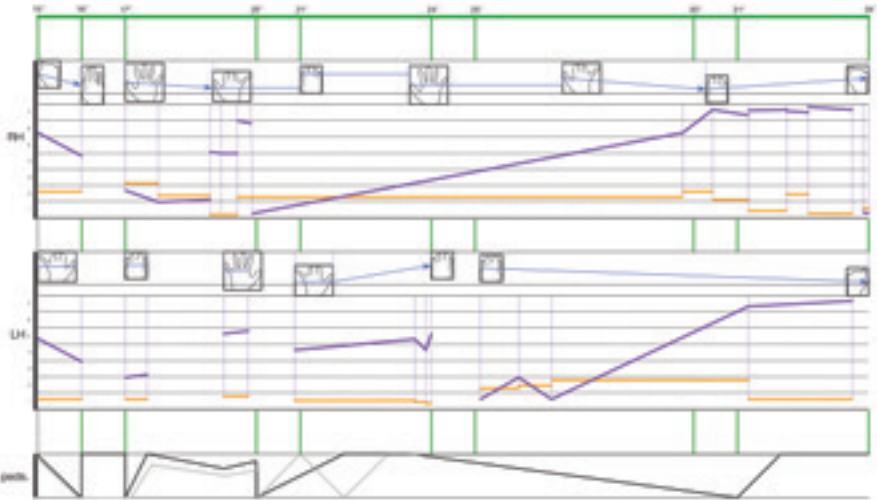


Figure 10: Study on Deliberate Equivocation (v1.0), p. 1

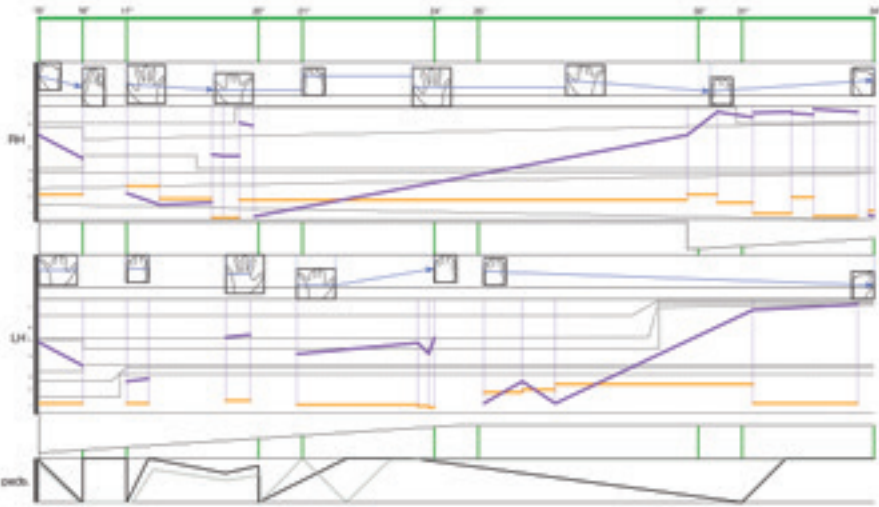


Figure 11: *Study on Deliberate Equivocation (v1.1)*, p. 2

Chapter 12. Qubit Noise Non-ference: a conversation



Figure 1: *Construction Song* (after Dick Higgins) by Ian Power. Ning Yu, piano, New York, March 29, 2013 (photo by Steven Takasugi).



Figure 2: *Daring Doris* by Megan Grace Beugger. Crossfire Percussion Duo (Jason Bauers and Robert Fullex), New York, March 30, 2013 (photos by Justina Villanueva).

