Appendix: Color Images

Chapter 4. Subtractive Synthesis: noise and digital (un)creativity

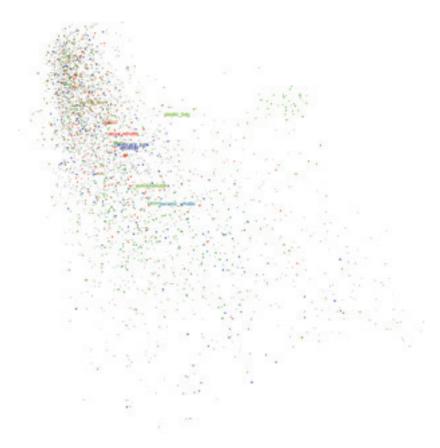


Figure 3: Screenshot from CataRT showing vocal samples plotted by spectral centroid (horizontal axis) and spectral flatness (vertical axis). Colors and labels correspond to vocal preparation materials

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

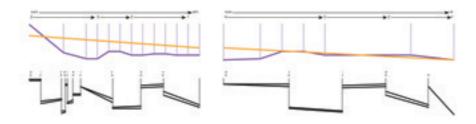


Figure 2: Parameterized objects in $[k(d_b)s]$, p. 7

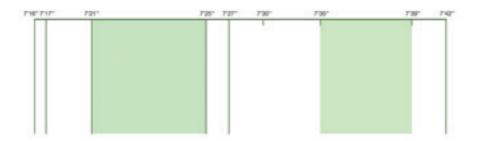


Figure 3: Temporal organization in $[k(d_b)s]$, p. 7

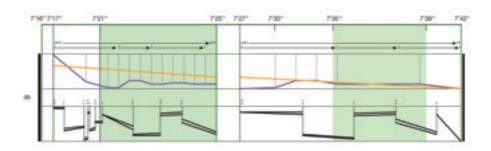


Figure 4: $[k(d_b)s]$, p. 7

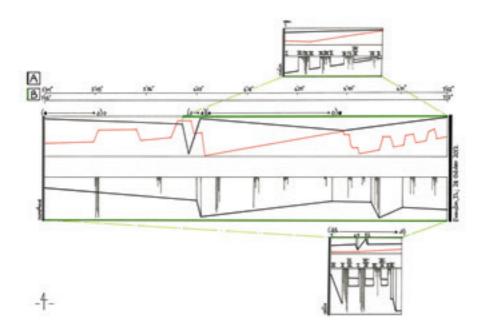


Figure 5: [IVsax(op_VIvln/c)], p. 4

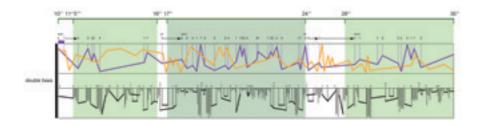


Figure 6: $[k(d_b)s]$, p. 1

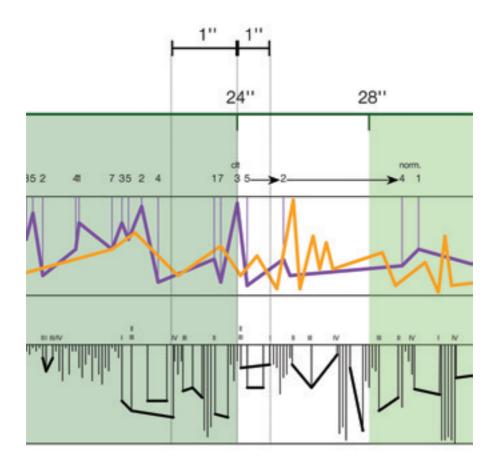


Figure 7: $[k(d_b)s]$, p. 1, detail

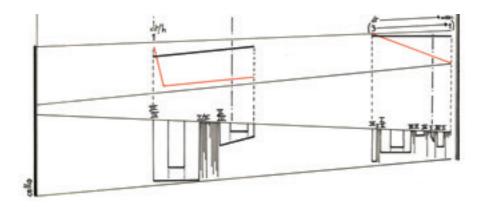


Figure 8: [IVflbclVIvln/c], p. 1, cello part

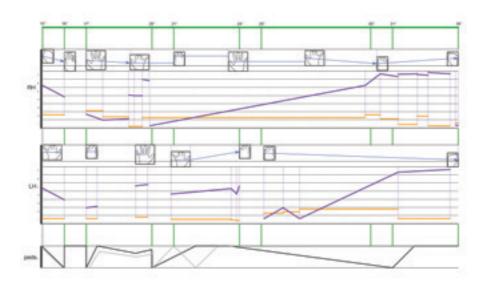


Figure 10: Study on Deliberate Equivocation (v1.0), p. 1

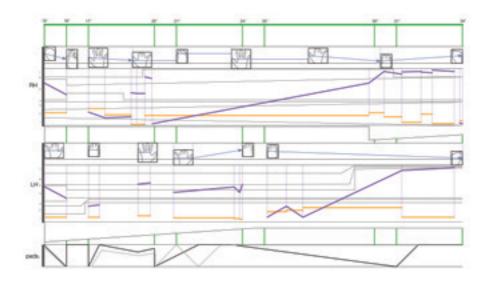


Figure 11: Study on Deliberate Equivocation (v1.1), p. 2

Chapter 12. Qubit Noise Non-ference: a conversation



 $\label{eq:construction Song (after Dick Higgins)} \ by \ Ian \ Power. \ Ning \ Yu, piano, New York, March 29, 2013 \ (photo by Steven Takasugi).$





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).



