



## INTRODUCING

**Charles Bowden**  
*on authentication and back-end*

**Scott Bower**  
*on front-end and performance visual tooling*

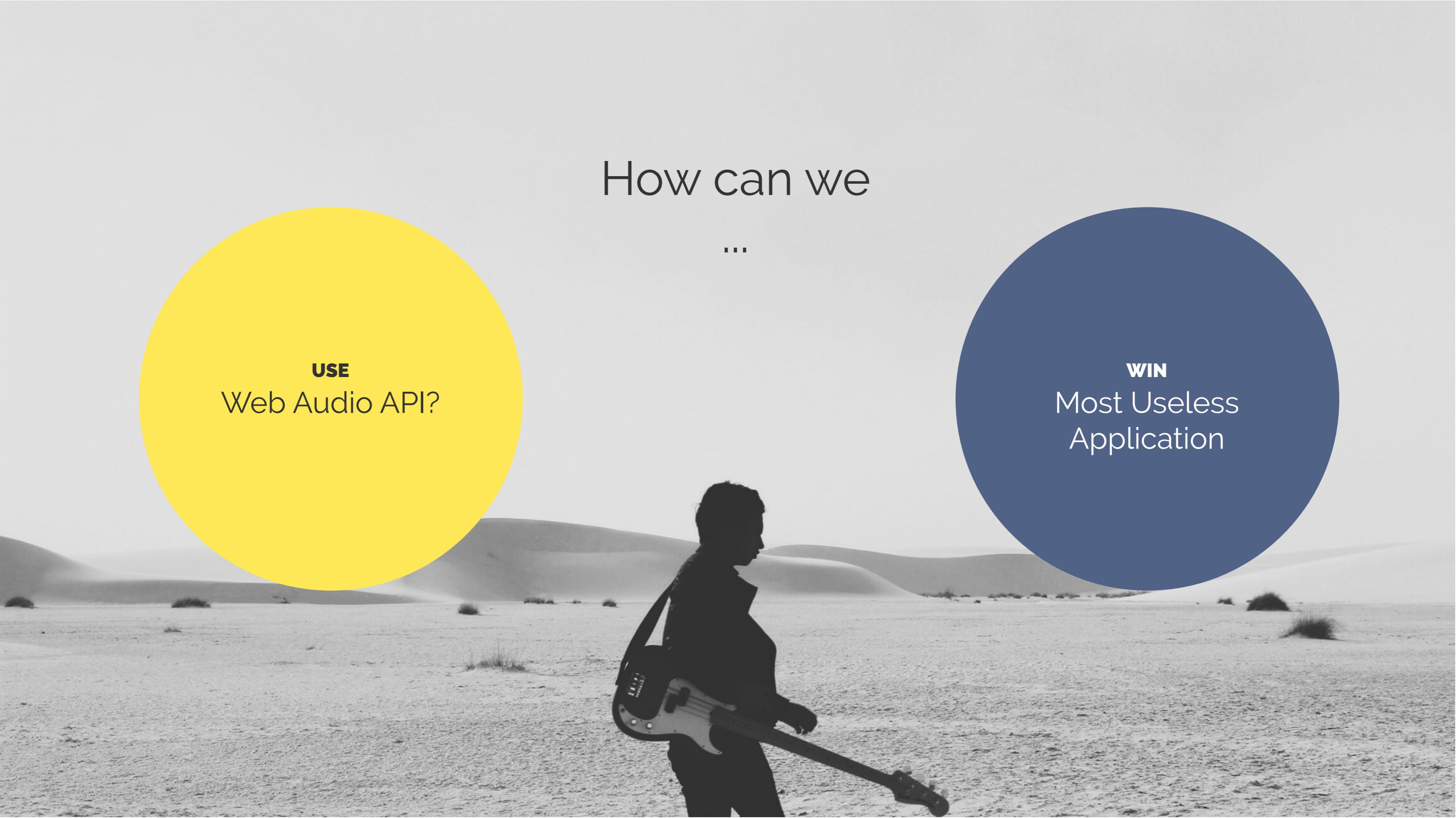
**Evan Harrison**  
*on everyend and performance audio tooling*

**David Killian**  
*on back-end, infrastructure, and broadcast tooling*

How can we

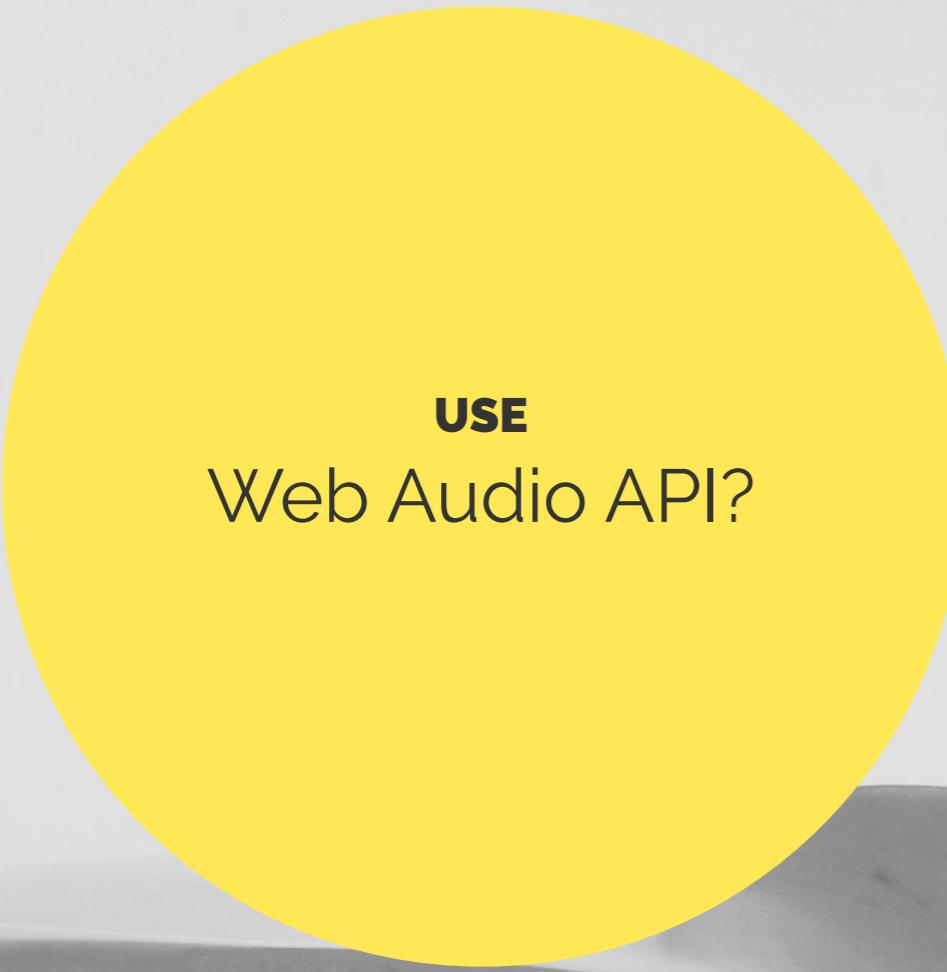
...





How can we

...



**USE**  
Web Audio API?



**WIN**  
Most Useless  
Application



Visual

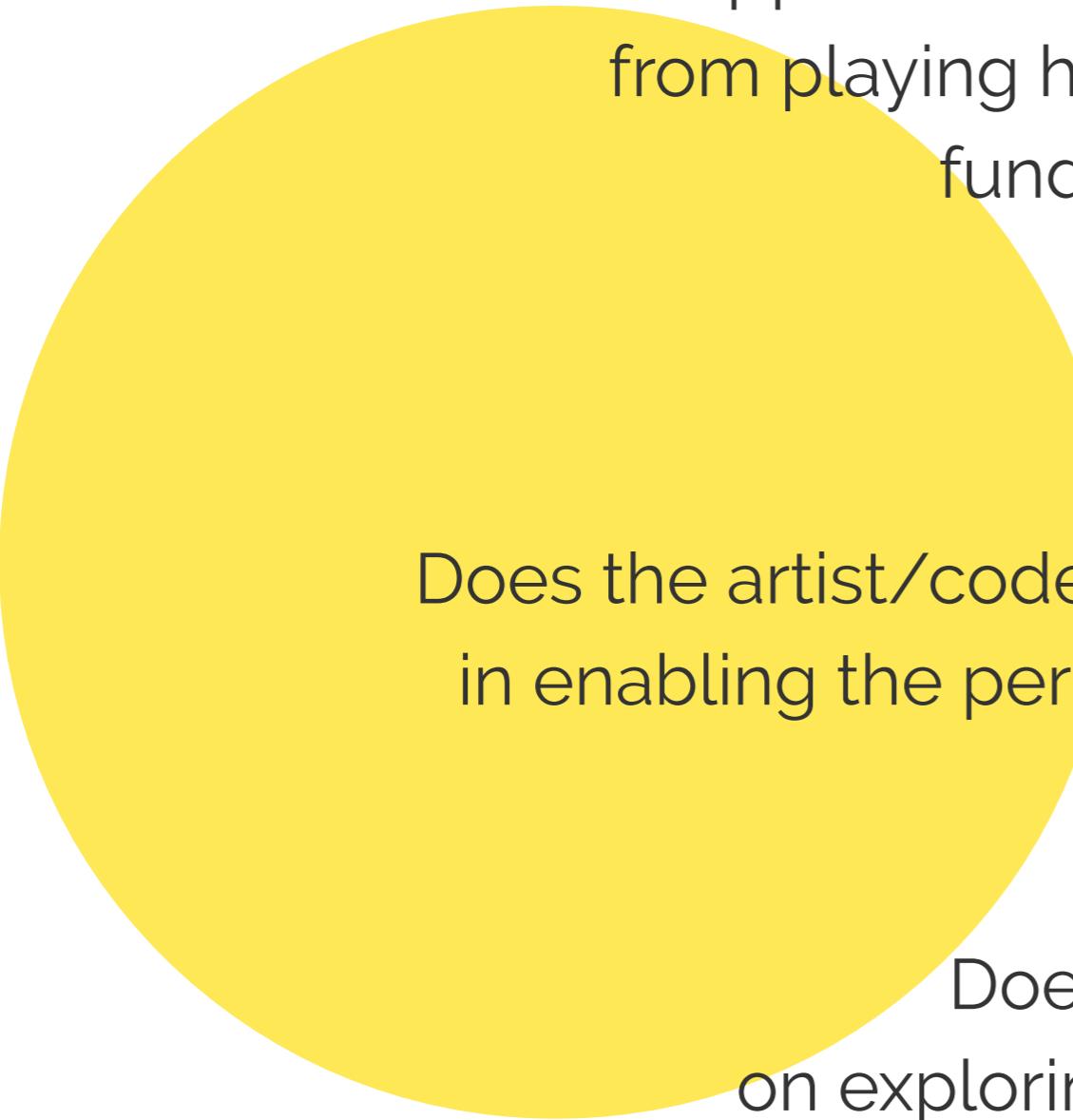
Audio

**OUTPUT**

**INPUT**

**INSTRUMENTS** (the floor)

PERFORMER



How can we deliver a coded experience,  
which supports the creative exploration of expressing feedback  
from playing hidden experimental instruments whose  
fundamental nature is unknown?



**DESIGNER VS DESIGNER**

Does the artist/coder work with -or against- the musician/coder  
in enabling the performer when developing their rules space?

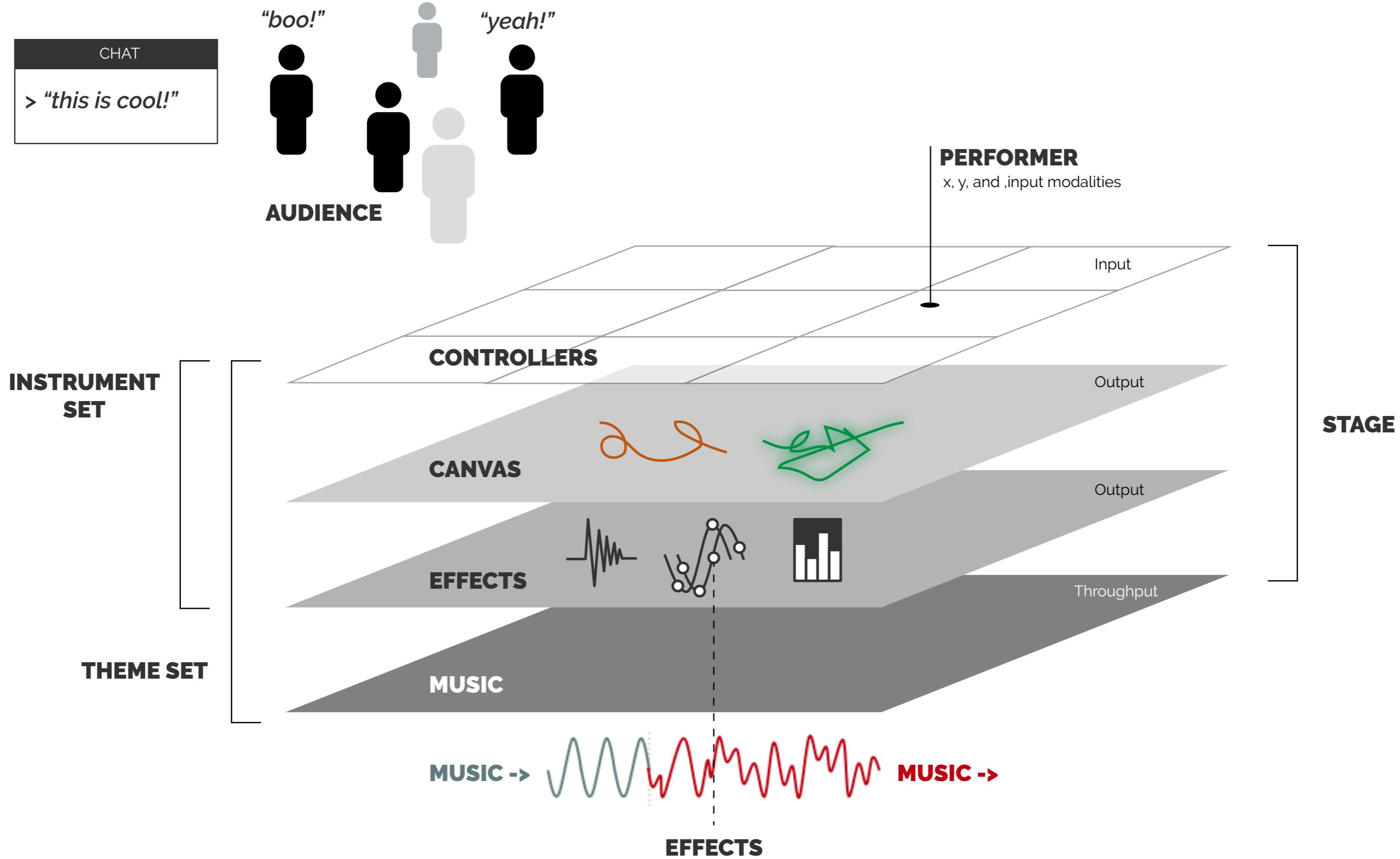
**ART VS MUSIC**



Does the performer focus more  
on exploring the instruments visual space, or,  
learning to manipulate the instruments acoustics?

**PRESENTING**

*draw sound live*

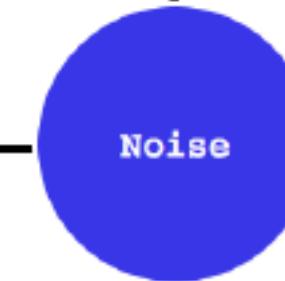


**PROCESS**



# Noise

Tone.Noise has 3 different types:



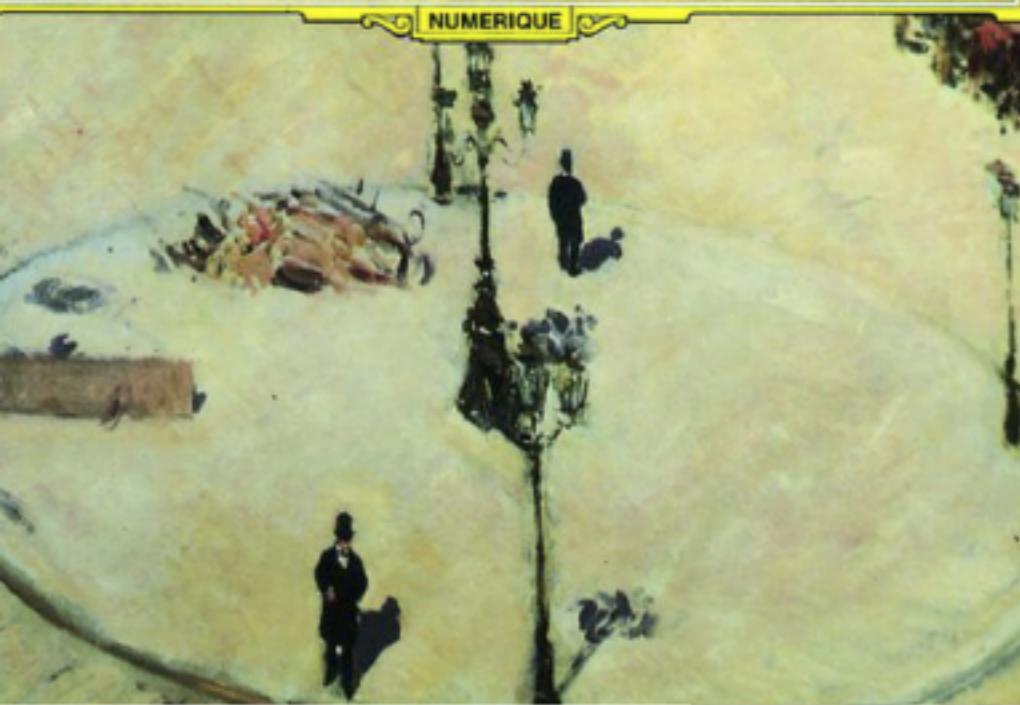
Noise

**RESEARCH  
PROOF OF CONCEPT**



INSTRUMENT : AUDITORY EXPRESSION : CODE ITERATIONS →

Gramophone  
Debussy · Ravel: String Quartets  
Streichquartette · Quatuors à cordes  
EMERSON STRING QUARTET



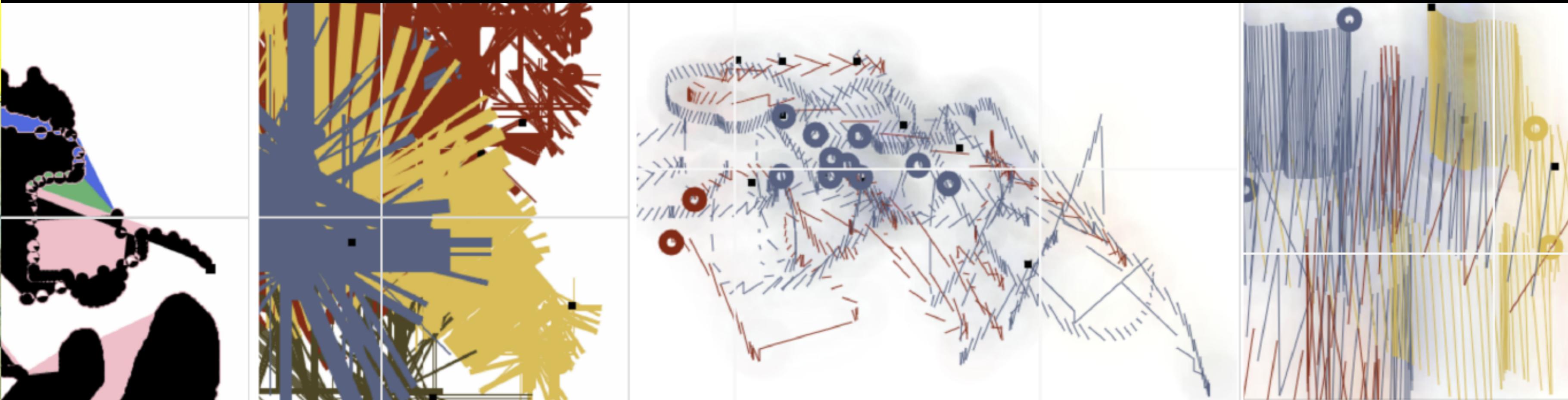
**Tone.BitCrusher**

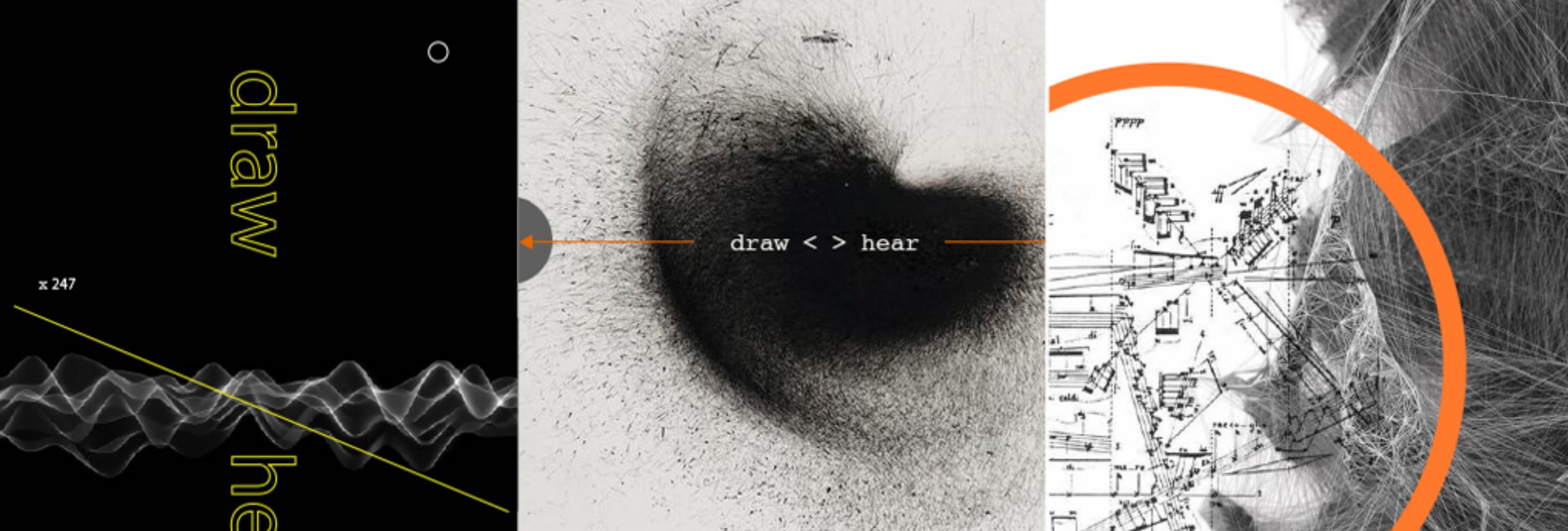
↳ EXTENDS Tone.Effect

Tone.Bitcrusher downsamples the incoming audio signal to produce distortion. Read more about Bitcrushing on the [BitCrusher page](#).

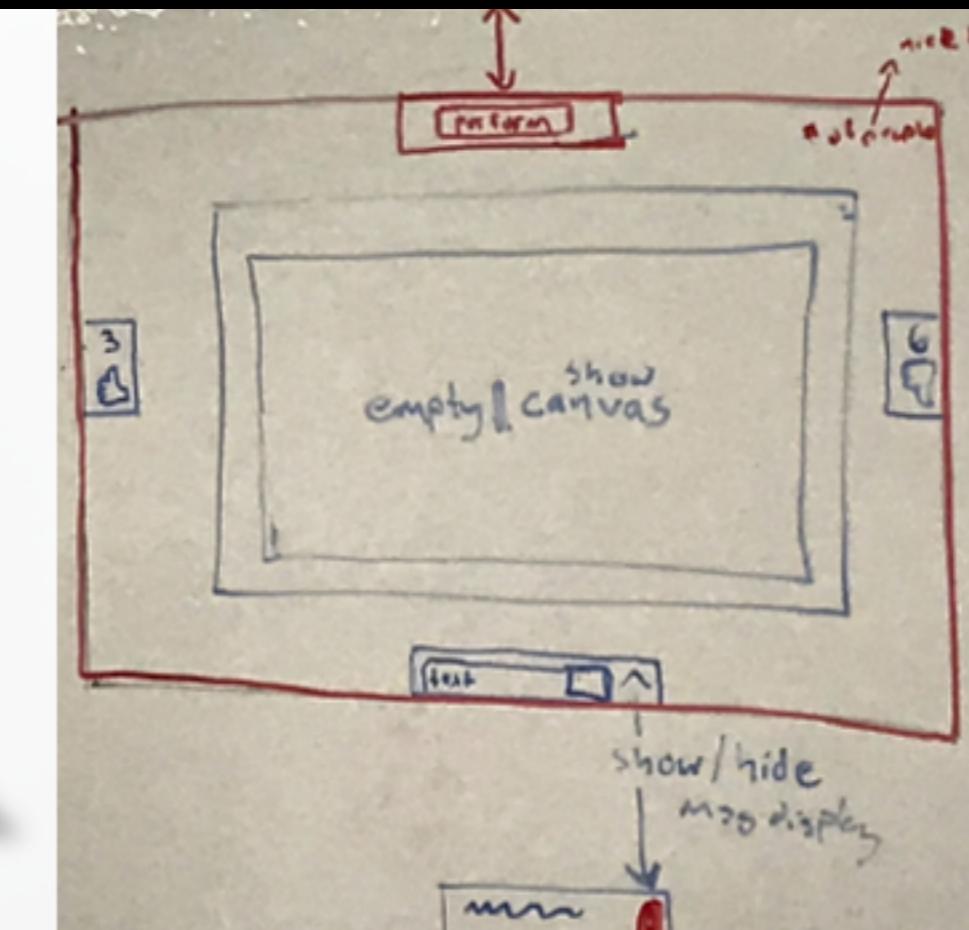
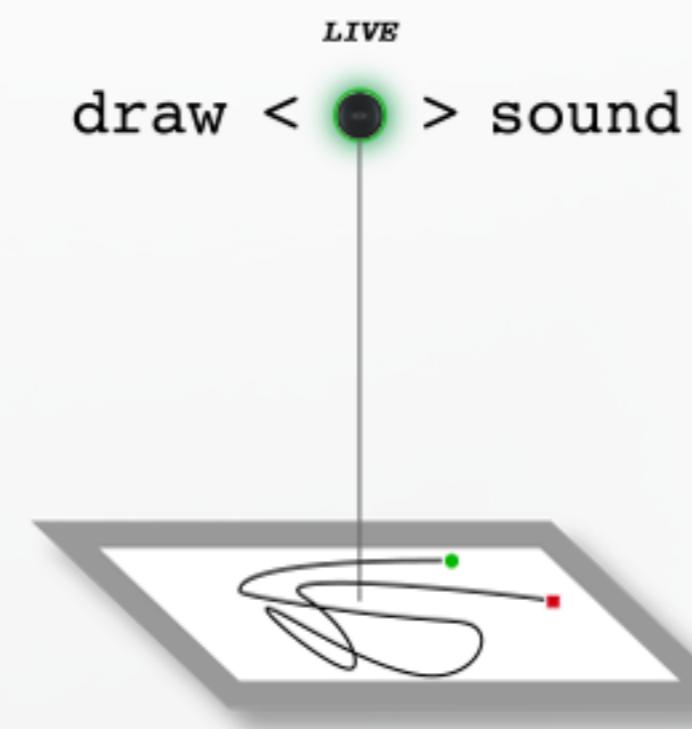
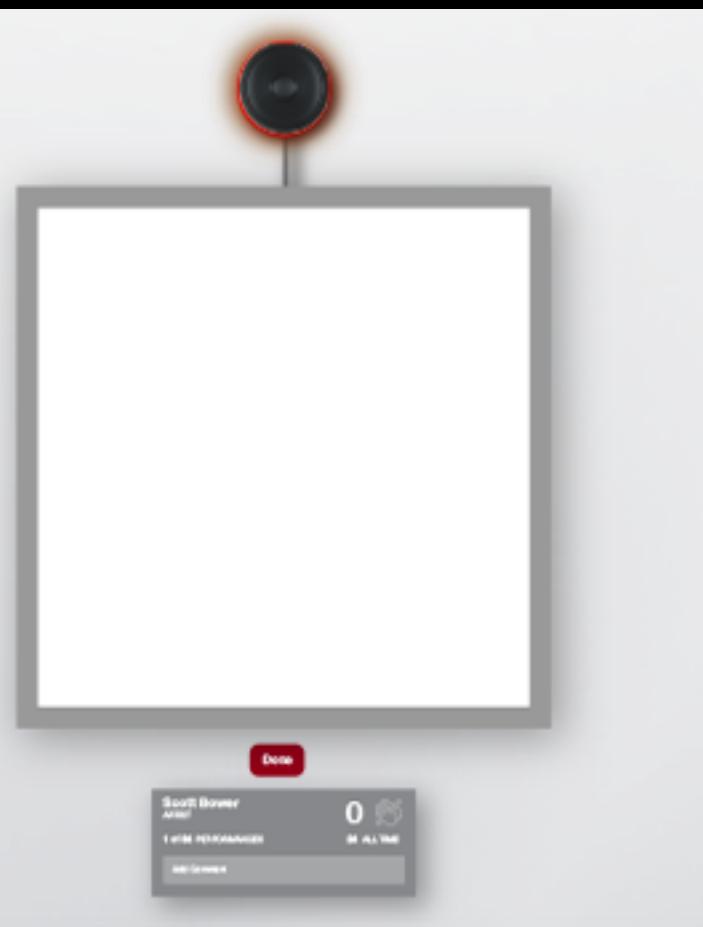


INSTRUMENT : VISUAL EXPRESSION : CODE ITERATIONS

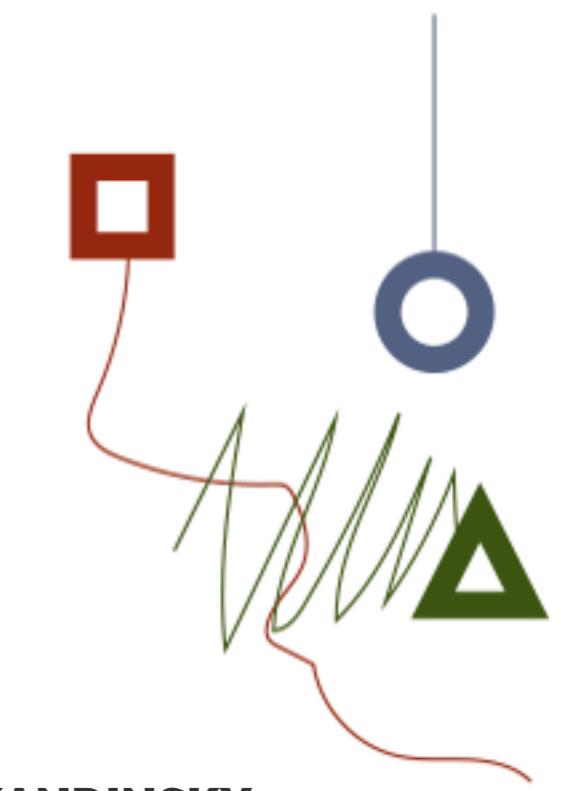




## USER INTERFACE : THEME, MOCKUP, WIREFRAME ITERATIONS



draw <<< >>> hear



KANDINSKY

**AND NOW AN EXCLUSIVE**

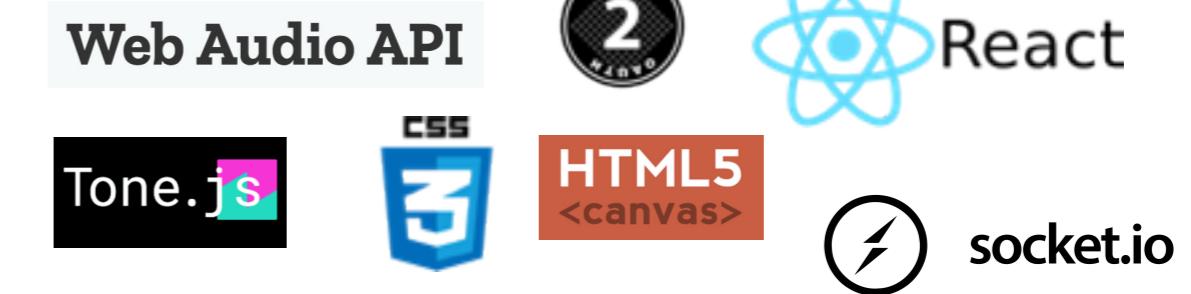
*a live performance*

## STATS



## COLLABORATION

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## FRONT END

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## BACK END

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## ROADMAP

Different sets

Art installation?

Platform for experimenting

Preloader/Transition events

