

MIAM COLLOQUIUM 2022 SPRING

CURRENT
RESEARCH
IN MUSIC

JUNE 8-9-10, 2022 09:30 - 17:00 (WEDNESDAY & THURSDAY & FRIDAY)

İTÜ MIAM CEVAD MEMDUH ALTAR HALL

İSTANBUL TEKNİK ÜNİVERSİTESİ

DR. EROL ÜÇER MÜZİK İLERİ ARAŞTIRMALAR MERKEZİ

İTÜ MAÇKA KAMPÜSÜ

YABANCI DİLLER YÜKSEKOKULU 3. KAT MAÇKA/İSTANBUL

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İTÜ



MIAM COLLOQUIUM SPRING 2022

June 8-9-10, 2022

Organizing Committee

Yelda Özgen Öztürk
E. Şirin Özgün
Robert O. Behrs

PROGRAM

Wednesday, June 8th

10:00- 11:30

Rhythms: Music and Markets

Danai Palaka

Karşılama Rhythm in Anatolian Folk Songs and Anatolian Rock

Hatice Yalçındağ

The effect of artist, repertoire, and venue on the ticket purchasing decisions of symphonic music audience in Turkey: A preliminary study with İTÜ MIAM community

Sevda Pınar Yıldız

Analysis of Song Form of Hip-Hop and Its Status in American Popular Music Market

Respondents: Jerfi Aji, Hakan Kurşun

11:30-11:45 Break

12:00-13:30 Panel

Fikir ve Sanat Eserleri Kanunu'na Yeni bir Bakış

Serra İnderim, Gonca Feride Varol, Gamze Kiremitçi, Batu Certel, Barış Demirezer

13:30: Lunch Break

14:45-16:15

Semiotic Approaches to Music Analysis

Deniz Bayhan

A Sample Study of Existential Semiotics by Using Eero Tarasti's Modal on Scriabin's Prelude op.11 no.1

Nedim Güvenç

The Narrative of Agony in Pink Floyd's "Shine on You Crazy Diamond, I-IX": An Approach of Tarastian Modalities

Gökçe Göknel

Semiotic Analysis of Soundpainting Using the Tripartition Model of Nattiez

Respondents: Robbie Beahrs, Paul Whitehead

Thursday, June 9th

10:00- 11:30

İstanbul'un Sesleri (MSGSÜ Etnomüzikoloji Bölümü Öğrencileri)

Murat Köylü

Kuzguncuk İcadiye Caddesi'nin *Soundscape* açısından incelenmesi

Eray Cinpir

Üsküdar İskelesi'nin Sesleri

Ayşe Berfin Güney

Ihlamur Kasrı ve Azerbaycan Dostluk Parkı'nın Mekânsal Açından *Soundscape* Odaklı İncelemeleri

Respondents: Sair Sinan Kestelli, E. Şirin Özgün

11:30-11:45 Break

12:00-12:45 Workshop

Robert McDonald

Workshopping Messiaen's *Vingt regards* in post-Covid-19 contexts

13:00 Lunch Break

14:00-15:30 Panel

A mixed electroacoustics afternoon: interactions with live instruments, electronics and vide

Tuğçe Albayrak

Exit, for Ney and Mixed media.

Fatih Açıkgöz

Dysmetria, for Cello and Mixed media.

Cansu Ülker

Inertia, for Piano and Mixed media.

Günseli Naz Ferel

the split, for Piano and Mixed media.

Friday, June 10th

13:00-14:30

Experiments with Time and Space

Zeynep Ayşe Hatipođlu

The “Time-Makam Analysis Model” as a graphic notation: A playful tool for collaborative improvised music

Ateş Erkoç

Innovating the sound scape medium: a multi-purpose sound mood generator

Metehan Köktürk

(Re)Creating Musical Space in Audio Post-production

Respondents: Jane Harrison, Can Karadođan

14:30-15:00 Break

15:00-16:30 Chamber Music Concert

ABSTRACTS

Karşılama Rhythm in Anatolian Folk Songs and Anatolian Rock

Danai Palaka

A rhythm can be perceived and played differently according to the sonic environment where it is performed. With the aim to understand further the interpretations of the *Karşılama* Rhythm, in this project I will analyse the rhythmic structure created by the percussive parts, in Anatolian Rock and in Anatolian Folk songs. Found broadly in Turkey and Greece, *karşılama* is an upbeat 9-pulse rhythm also associated with the *karşılama* dance. The rhythm functions as the core for an abundance of folk songs in Turkey but can also be found in songs that belong to what is to be known as “Anatolian Rock”. The term refers to the psychedelic rock movement that emerged in Turkey between 1965-1980 and is the combination of Anatolian folk melodies and rhythms performed with electric instruments. In this analysis project I will transcribe the rhythmic patterns of the *karşılama* rhythm as performed with davul and found in folk songs of Turkey. Also, I will present transcriptions of the *karşılama* patterns found in Anatolian Rock songs and performed with drum kit. By using the western notation system as the means of the primal transcription, I will analyse the differentiations of the rhythm in terms of accented and unaccented beats, ornamentation and texture variations. Moreover, I will present observations about characteristics of the rhythm that remain identical, regardless of the

instrument or the style of music. By pointing out those aspects, I aim to specify some characteristics that are preserved in all the occasions of the *karşılama* rhythm and that are the ones that define the rhythm itself. Ultimately, this project aims to contribute to the understanding of the *karşılama* rhythm and add on to the creativity and perspective of any percussive performance, analysis and listening experience.

Keywords: *karşılama*, 9 beat rhythm, Anatolian Rock, rhythm analysis.

The Effect of Artist, Repertoire, and Venue on the Ticket Purchasing Decisions of Symphonic Music Audience in Turkey: A Preliminary Study with İTÜ MIAM Community

Hatice Yalçındağ

What are the main things that attracted you to a symphonic concert? The magnificent stance of dozens of musicians on the stage together, the harmony and diversity in the music performed, listening to your favorite composer's works, your admiration for the conductor, or just diving into your inner world with sweet background music on the comfortable seats of the concert hall? Although there have been several studies in different countries about the social and demographic aspects of classical/symphonic concerts and the motivational factors for concert attendance, unfortunately, it is not possible to come across such research with the Turkish audience. Symphonic orchestra concerts, apart from being a prestigious event for sponsors or a niche area of interest for middle-aged and older audiences, should also be considered as an area where many well-educated musicians come together and create a serious economic greatness. Considering that finding optimal marketing solutions to enable greater consumption of music is a challenge in the field of Music Business and Management; it is a prerequisite to be aware of the factors that influence the audience decisions the most. Therefore, in this study, I examine the motivational factors related to audience attendance at symphonic concerts within the İTÜ MIAM community as a preliminary work for my thesis study that will be held with a large Turkish audience. These motivational factors are classified under three main topics as artist, repertoire, and concert venue. As a result of the survey that I carried out with 54 attendees, I share the analysis of how these three factors affect the ticket purchasing decisions, so to identify the further discussion focus on developing the symphonic music concert economy in Turkey.

Keywords: symphony orchestra, concert attendance, ticket purchase, music business, artist, repertoire, venue

Analysis of Song Form of Hip-Hop and Its Status in American Popular Music Market

Sevda Pınar Yıldız

Hip-hop, which is born in late 1970s, Bronx, gained its rapid lift in 1980s and 1990s in America's popular music market. One of the trademarks of the musical style is speech-like vocal technique, which I will define as *flow*. As results of my observation, I found that the rapid progress of popularity of style has caused some formal changes, such as formation of chorus section hip-hop song form in general. While first examples of the style haven't contain a kind of chorus, there were some slogan-like, short and repeated phrases in later examples. By time, this slogan-like and short phrases turned into stanza-like organizations and became an indispensable part of hip-hop songs. I aim to observe this evolution of chorus and verse sections by analyzing hip-hop songs in two different phases. As the analysis group, I determine a song list that contains songs for each year from 1980 to 2000 and there will be one song for each year. In the first phase of the analysis, I will visualize the forms of the songs in terms of length of verses/chorus sections. This stage will give me the density of the sections and their rational progress in time. In the second phase of analysis, I will demonstrate a graphic of the flow density of the songs, by calculating average number of the words in the verse sections. This phase will show the historical change of the verse sections of hip-hop songs. My main purpose in this study is to observe analytically how the hip-hop song form has changed with popularization of this music style in American popular music market.

Keywords: Hip-hop, Flow, Analysis

A Sample Study of Existential Semiotics by Using Eero Tarasti's Modal on Scriabin's Prelude op.11 no.1

Deniz Bayhan

In this study I analyze the semiotic meanings that derive from Scriabin's solo piano piece *Prelude op.11 no.1*. Although the album consists of 24 Preludes, I will only study and analyze the first Prelude. Semiologists such as Charles Senders Pierce, Eero Tarasti and Jean-Jacques Nattiez brought forward radical perspectives of analyzing musical timbres, sounds and sign relations which I have read during Semiotics of Music Studies, therefore I will refer to some of Greimas's, Tarasti's and Peirce's sign process perspectives. One of the reasons why I chose to narrate Scriabin's music in symbolic way is that his music stands out from other musicians in harmonic and in polyrhythmic structure and above all he stated no literary connections or extra-musical associations on the *Preludes op.11*. His understanding of musical sounds and harmonic relations appear as non-worldly and mysterious. Scriabin used synthetic chords and scales in his later works, and also his harmonic progression indicates an authentic character in his music. Although he intermittently utilized mystic chord in his late opus numbers, in *Preludes op.11*, he reflects

upon Chopin's *Preludes op.28*. In order to sustain a methodological approach, I offer an synthetic analysis of the theorists I've encountered and read along during Semiotics of Music studies and I suggest the reader to perceive these non-programmatic works in a more philosophical context.

Keywords: Semiotics, Semiology, Eero Tarasti, Charles Pierce, Greimas, Alexander Scriabin, Preludes

The Narrative of Agony in Pink Floyd's "Shine on You Crazy Diamond, I-IX": An Approach of Tarastian Modalities

Nedim Güvenç

"Shine on You Crazy Diamond" is a song from English rock band Pink Floyd's masterpiece album *Wish You Were Here*. It is written as a eulogy for the former leader of the band Roger Keith "Syd" Barrett. He was strongly addicted to LSD and felt the pressures of the music market as well. After leaving the band he was never too enthusiastic about music again. He did not just quit Pink Floyd or music, but he also ceased to see his former bandmates. In fact, he was a childhood friend of Roger Waters', the bassist and bandleader after Syd, and he used to have strong connections with the rest of the band too. Therefore "Shine on You Crazy Diamond" is mostly interpreted as a song that carries the agony of losing a precious friend, both lyrically and musically. Mostly symbolic and allegorical, Waters' lyrics are celebrated by the critics and the fans as a strong expression of the heartbreak that losing a friend can give. The meaning of the musical side of the song though is rather obscurely interpreted that it supports the lyrical meaning. I intend to examine if these musical meanings have more than being a mere background of what is said in the lyrics. For this assessment, I will employ narrativity interpretation of Tarastian semiotic methodology which Tarasti himself mostly utilized for Western art music. In addition to that, "Shine on You Crazy Diamond" is a large-scale song that consists of nine sub-parts. Every sub-part appears to bear certain psychological and emotional shifts even though lyrics are sung only in the fourth and seventh thus, I will employ Tarastian modalities to illuminate how the agony is experienced and transmitted throughout the song, mostly in musical means.

Keywords: semiotics, musical semiotics, psychology, popular music, rock music, Pink Floyd, Eero Tarasti.

Semiotic Analysis of Soundpainting Using the Tripartition Model of Nattiez

Gökçe Göknel

Soundpainting is a sign language that is used for improvisatory live performances. It is defined as “the art of live composition” by the creator of the language, Walter Thompson. The music is created right in the moment of the performance by the Soundpainter’s gestures assigned to the performers and the performers’ responses to those gestures. Interpretation and recreation takes an important place in the musical performance, even in the cases when being faithful to the music score is of utmost importance. Consequently, a major semiotic issue concerns what the interpretation of the performer brings to the sounds we hear. In Soundpainting, the performers undertake not only the interpretation of the gestures assigned to them but the process of composition at that particular time. That being so, I label two levels to analyze semiotically: the music created which I call the *sound level*, and the way it is composed which I call the *composition level*. I analyze these levels using the tripartition model of Nattiez. The model for the composition level consists of the Soundpainter’s poietic dimension, the performers’ esthetic dimension, and the gestures as the trace. On the other hand, the model for the sound level includes the responses of the performers, in addition to the process of the Soundpainter, in the poietic dimension; it includes the sound in addition to the gestures in the trace; and adds the audience’s esthetic dimension. I analyze parts from two different video performances both of which include Walter Thompson first practicing with the orchestra some gestures and then performing with them using those gestures. Since improvised music hasn’t been the subject of Nattiez’s model, my analysis can serve as an extension of the model to improvised music.

Keywords: soundpainting, improvisation, semiotics, musical semiotics, Nattiez, tripartition, performer, live composition

Kuzguncuk İcadiye Caddesi’nin *Soundscape* Açısından İncelenmesi

Murat Köylü

Konum olarak Üsküdar ilçesinde Beylerbeyi, İcadiye ve Sultantepe mahalleleri arasında kalan Kuzguncuk, mimari yapısı, tarihi geçmişinin ilgi çekici olması ve boğaza kıyısı olması itibarıyla turistik bir bölge olarak görüldüğünden oldukça zengin ziyaretçi sayısına sahiptir. Cadde boyunca farklı insan ve esnaf profillerinin sesleri, kafelerin müzik ve içecek sesleri, hayvan ve doğa sesleri ve ya sessizlikleri farklı günlerde ve saatlerde gözlemlenmiş ve dinlenmiştir. Bu cadde üzerinde bulunan seslerin insanlar üzerindeki etkisi, sesleri insanların algılayış biçimleri çalışmada çeşitli insanlar görüşme yoluyla çalışılıp incelenmiş görsel materyallerle desteklenmiştir. Birçok farklı kültürün bir arada yaşadığı, ibadethanelerin, kafelerin, evlerin ve doğal alan ve şehrin iç içe olduğu Kuzguncuk mahallesinin ana yürüyüş hattı olan İcadiye caddesinde sesler *Soundscape* çalışmaları ışığında analiz edilmiştir.

Kilise, Cami ve Sinagog aynı cadde üzerinde farklı konumlarda durmaktadır. Boğazdan caddeye girilmeden önce bu üç ibadethane takribi iki yüz metre uzunluğundaki yol hattı içinde neredeyse yan yana durmaktadır. Kilise'nin kapıları pazar günü hariç kitli, Sinagog' un kapıları her zaman kitli ve önünde polis kulübesi bulunmakta, Caminin kapıları ise hep açık durmaktadır. Bu durumun seslerle ilişkisi gözlem ve yarı yapılandırılmış görüşme ile yorumlanmaya çalışılmıştır. Kuzguncuk hakkında düşünülen kurtarılmış bölge (şehirden kaçış noktası) yada doğal alan (yeşillik içinde olması) gibi düşüncelerin doğruluğu veya yanlışlığı sesler üzerinden tartışılmaya ve anlamlandırılmaya çalışılmış, farklı dini kültürlerdeki insanların ibadethanelerinin seslerinin yorumları aktarılmaya çalışılmıştır.

Çalışmada mahalle sakini, esnaf ve güvenlik görevlileri ile yarı yapılandırılmış görüşmeler yapılmış, görüşmelerde rahatsız olunan sesler ve sevilen sesler sorulmuştur. Bu görüşmeler sonucunda esnafın para ve sesi nasıl ilişkilendirdiği, mahalle sakininin seslerden duyduğu güvenlik hissiyatını, güvenlik görevlisinin ise ibadethanelerin sesleri hakkındaki düşünceleri alınmış ve yorumlanmıştır.

Çeşitli video, görüntü ve görüşmelerle desteklenen. *Soundscape* odaklı bu çalışma ışığında seslerin kültürel açıdan nasıl algılandığı, insanlara neler ifade ettiği, Kuzguncuk'un nasıl bir yer olduğu, sesleri ayırt edici özellikleri anlamlandırılmaya çalışılmıştır.

Anahtar kelimeler: *Soundscape*, kuzguncuk, ibadethane sesleri

Üsküdar İskelesi'nin Sesleri

Eray Cinpir

İlk olarak Kanadalı besteci ve yazar R. Murray Schafer tarafından dile getirilen *soundscape* terimi temelde bir mekânın sessel manzarasını tanımlar. Mekânı sessel olarak algılamayı ve bu iki etken arasındaki ilişkiyi tanımlamayı hedefleyen bu alan birçok kişi tarafından geliştirilerek günümüze kadar ulaşmıştır. Her türlü akustik çevreyi çalışma alanı içerisine alan bu disiplin başlangıçta ses merkezli bir anlayışı yansıtmaktaydı. 1984'te ise Kanadalı bestekar Barry Traux *soundscape* tanımını farklı bir yere taşıyarak ses merkezli anlayışı birey ve toplumun iletişim merkezine taşımıştır. Traux'a göre *soundscape* yalnızca akustik çevrenin sesleriyle ilgili değil aynı zamanda bu seslerin o mekânda yaşayan bireyler tarafından nasıl algılandığı ve anlamlandırıldığıyla da ilgiliydi. Bir diğer yandan Amerikalı etnomüzikolog Steven Feld, Colin Turnbull'un "*The Forest People*" adlı çalışmasından etkilenerek bu alana yoğunlaşmaya başladı ve ses çalışmalarında büyük yankı uyandıran 'akustemoloji' kavramını geliştirdi. "Bilmenin ve dünyada var olmanın sessel bir yolu" olarak tanımlanan bu kavram etnomüzikolojideki bazı temel kabullerin de sorgulanmasını sağladı: müzik olarak tanımladığımız şey bölgedeki topluluğun kültürünü anlamak için yeterli midir? ya da bize temel veriyi sağlayan bu sesler bölgedeki bireyler tarafından aynı mı anlaşılmaktadır?

Yapılan çalışmada Üsküdar iskele bölgesinde bir *soundscape* araştırması yapılmıştır. Öncelikle bu çevrenin tarihsel, konumsal ve sosyo-kültürel öneminden bahsedilmiş ve neden bu bölgenin seçildiği açıklanmıştır. Mekânın sesleri ve ses şiddetleri kayıt altına alınarak akustik haritası çıkartılmıştır. Dinleme duyusuna odaklanılarak yapılan bu eylemler sonucu normalde fark edilmeyen sesler ortaya çıkmış ve bir envanter oluşturulmuştur. Envanterdeki bu sesler sınıflandırılarak *keynote*, *soundmark*, *signal* gibi terimsel kategorilere ayrılmış ve bu kategori altındaki seslerin işlevleri açıklanmıştır. Ayrıca bazı kaynaklardan faydalanarak tarihsel ses grafiği oluşturulmuş ve bu sayede kaybolan sesler saptanmaya çalışılmıştır. Bölgede yaşayan insanlarla belirlenen sorular ışığında çeşitli görüşmeler yapılmıştır. Bu görüşmeler sonucu bireylerin çevredeki sesleri nasıl algıladıkları, hangi sesleri sevip hangilerini sevmedikleri, hangilerini gürültü olarak tanımladıkları anlaşılmasına çalışılmış ve bulgular üzerinden çıkarımlar yapılmıştır. Bu sayede bölgenin sessel hafızasını da kaydetmek amaçlanmıştır.

Anahtar kelimeler: Soundscape, Üsküdar Sesleri, Akustemoloji, Ses Envanteri

Ihlamur Kasrı ve Azerbaycan Dostluk Parkı'nın Mekânsal Açından Soundscape Odaklı İncelemeleri

Ayşe Berfin Güney

Çevresel seslerin, insanca tanımlanmış gürültü ve sessizliğin ve bu ses düzenleri veya düzensizliğinin kültürel açıdan nasıl şekillenip bulunduğu ortam ve/ya ilişkileri şekillendirmesinin incelendiği soundscape çalışmalarına bağlı olarak, ilgili çalışmada karşı karşıya konumlanmış Beşiktaş ve Şişli semtlerinde sırasıyla bulunan Azerbaycan Dostluk Parkı ve Ihlamur Kasrı görsel ve sessel açıdan analiz edilmiştir. Beş çıkışlı park ziyaretçiler tarafından hem dinlenme hem geçiş yolu olarak kullanılırken bünyesinde müze ile kafe bulunduran kasır içerisine ulaşım tek giriş-çıkıştan belirli bir ücret karşılığında yapılırken dinlenme ve gezi alanı şekillerinde kullanılmaktadır. Aralarından geçen tek bir yol ile mekânsal ilişkileri kesilen Milli Saraylar'a bağlı kasır ile kamusal alan olarak kullanılan parkta benzer çevresel öğeler (merkezde bulunma, doğal ortama bağlı olarak bitki ve hayvan çeşitleri, vb.) bulunsa da ziyaretçiler tarafından alımlanmasında farklılıklar bulunmaktadır; bu alımlamaya görsel faktörlere ek sessel etmenler yapılan gözlemler yoluyla öne çıkmaktadır. Mekânlar araştırmacı ve/ya ziyaretçiler tarafından tanımlanırken kullanılan "doğal ortam, yeşillik, temizlik" gibi belirli kelimelerin ses yoluyla nasıl belirginleştiği çalışma içerisinde tartışılmıştır. Çalışma, günümüz sesleri dâhilinde Nisan ve Mayıs ayları içerisinde farklı gün ve zamanlarda anlık gözlem ve ses kayıtları aracılığıyla incelenmiş, ek olarak yarı yapılandırılmış görüşmeler ilgili sahalarda gerçekleştirilerek mekânların ziyaretçiler tarafından hangi biçimlerde sessel ilişki dâhilinde anlaşıldığı üzerinde durulmak planlanmıştır. Belirli sürelerde yapılan ritim analizleri görseller ve ses kayıtları ile desteklenmiştir. Mekânlarda ayırt edilen sesler-karşılaştırılmış, ortaya çıkan farklılıkların ziyaretçiler tarafından yapılan mekân tercihlerinde herhangi bir etkisi olup olmadığı tartışılmıştır; araştırmacının özdeşimsel yaklaşımı yapılan gözlem ve görüşmelere ilaveten sınırlı yorumlar dâhilinde eklenmiştir. İncelenen mekânlarda öne çıkan tasviri seslere ilaveten "gürültü" olarak adlandırılan düzensiz sesler ve bireyler tarafından farklı tanımlanabilen sessizlik tarifi üzerinde durulmuştur. Çalışma sonlanırken araştırmacı tarafından seslerin, sessizliğin ve

gürültünün bulunduđu mekânlar içerisinde şehre dâhil kültürel olarak sessel uzam üzerinden kültürel öğelerin nasıl şekillendiđi üzerinde durulmuş, gürültü adıyla tavsif edilen seslerin çevre ve bireyler üzerine etkisine ise yorum getirilmeye çalışılmıştır.

Anahtar kelimeler: Doğal ortam, gürültü, ritim analizi

Workshopping Messiaen's *Vingt regards* in Post-Covid-19 Contexts

Robert McDonald

In the global reckoning and slow emergence from the Covid-19 pandemic, musicians and audiences are now returning to concerts after eagerly waiting behind closed doors in isolation. With this return to relative normalcy comes an opportunity to restructure music events and re-engage audiences, allowing for the inclusion of previous experience and frustrations with social distancing and failed efforts to control the virus. Following Pauline Oliveros and Tomie Hahn's workshopping ethos, I will perform selections from Olivier Messiaen's *Vingt regards sur l'enfant-Jésus* for piano. Listeners will be guided toward active engagement based on a lightly scripted prompt, encouraging decisions in their listening, thinking, and consideration of life in deeply interconnected communities like Istanbul. These ideas are taken from the program and context of Messiaen's work, attempting to draw out ideals from his music and experience them beyond their sonic forms, connecting and applying these to our own lives. This practice will be experimental and open-ended rather than targeted and goal-oriented, following a semester of similar exercises in the Music and Healing course at MIAM under professors Jane Harrison and Robert O. Beahrs.

Keywords: Workshop, Messiaen, Healing

A Mixed Electroacoustics Afternoon: Interactions with Live Instruments, Electronics and Vide

Exit, for Ney and Mixed media

Tuğçe Albayrak

Duration: 6'.

The composition is about discovering and using effectively all frequencies between two consecutive sounds. To achieve this, several Ney instruments of different tones are used. Through the use of a collection of Max Msp patches, the work aims to reveal a different perspective beyond the traditional limits of the Ney instruments.

Dysmetria, for Cello and Mixed media.

Fatih Açıkgöz

Duration: 7'.

In this work, the music experience comes with different dynamics. Processed sounds are used (instruments, machines) as well as natural sounds (wind, forest soundscape). The title "Dysmetria" features the asymmetrical relationship between these two. It aims to highlight this contrast with certain electronic router tools. Therefore, the "Dysmetria" will be integrated with the call of the "Morus capensis" bird family in the forest universe using the cello. To achieve this, the pitch range of the cello is divided into 4 equal parts using the "~sigmund" object offered by Max Msp software. These sections correspond to 4 effect packs placed in an "Ableton live" effects rack. The latter will capture the values of another Max object, the "~bonk", as well as the transient sounds which are yielded by filtering the cello. As a result, these transient values will be used to manipulate specific parameters. Furthermore, the processed sound of the cello and the "morus Capensis" call will be cross-synthesized. A subtype of the method implemented here is called "sound morphing". The transient values of the processed cello sound will determine the morph.

Inertia, for Piano and Mixed media.

Cansu Ülker

Duration: 7'.

"Inertia is a mixed composition for piano and electronics. The sound from the piano is manipulated with M4L devices and accompanied by synthesizers written in Supercollider."

***the split*, for Piano and Mixed media.**

Günseli Naz Ferel

Duration: 7'.

“the split” is a mixed composition consisting of a steady piano piece jumping between different scale degrees. The sound of the piano is processed using M4L devices together with fixed electronic sounds which have been generated by M4L instruments.

The “Time-Makam Analysis Model” as a Graphic Notation: A Playful Tool for Collaborative Improvised Music*,

Zeynep Ayşe Hatipoğlu

This study seeks to explore the creative performing processes that arise from the use of graphic scores. To achieve this, it uses the Time-Makam Analysis Model to demonstrate how this type of notation can produce “playful” creative processes, which are open to discussion. The study presents a practical, experimental, and multidisciplinary approach to graphic notation, it discusses the individual and collective relationships that performers have with a score of this type, and examines the spontaneous decision-making processes. The study is also intended to support performers’ collective creative decision-making, their playful thinking, and their improvisational skills. The article contains field notes from two performances in which the author of this study took part: an online recording by the SAVT improvisation trio (Elif Canfeza Gündüz classical kemenche, Merve Salgar tanbur, and Zeynep Ayşe Hatipoğlu violoncello) and a real time collaboration with Ülkü Çağlayan (body movement and violoncello).

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Innovating The Sound Scape Medium: A Multi-Purpose Sound Mood Generator

Ateş Erkoç

In our everyday lives, we mostly have no control on our sound environment. In a big city which human population’s great spare live in, we directly encounter “city” sounds and these sounds are created by a cumulative randomness. To have control what we hear, we firstly have to control our acoustic space which phenomenon can diverse from acoustically treated rooms to basic headphones. By using personalized acoustic spaces and audio technology we can design or manipulate the soundscape mainly for our psychological mood which corresponds to serenity in most cases.

However, we can of course create a desired soundscape in many different aims such as mimicking rural atmospheres, specific geographical areas or specific time of a day’s sound. While talking about soundscapes it is debatable that we can include music as the carrier of a soundscape. As it is a carrier medium with sonic textures, compositional elements and cultural burden, it can be very dominant on the feel of a soundscape and transform the desired pitch to a totally different narration.

In this manner, usage of recordings should not be repetitive otherwise it can create an undesired narration and it felt unnatural to human perception and this is a great challenge on playback medium memory and processing power. In order to solve these kinds of problems, a non-repeating, natural felt, memory and processing power friendly solution is needed.

This presentation is about the need of innovation on creating a soundscape on our everyday life by using a software. This software is basically a sound mood generator that can work on its own or integrated with digital music providers. Mainly for meditation, relaxation, etc. can be used for different purposes. By using a sound engine, it drains less power and consumes less memory from the device and it creates non-repeating and non-ending sound atmospheres, allows the user to mix these sounds according to their wishes, and connects with digital music providers, giving the opportunity to place and mix the music with these services in the soundscapes they produce. Users can share the 'moods' which they have created, through their own profiles with the world.

(Re)Creating Musical Space In Audio Post-Production

Metehan Köktürk

Soundscape and acoustemology (Feld and Westerkamp, etc), hyper-reality (Baudrillard, Chevsky), and architectural acoustics as a musical agent (Labelle), were all important aesthetic factors in creating an audio social space in an online performance (Lefebvre). Composer-Performer and audio engineer were equal partners in creating the final audio. This interactive article follows the choices that were made throughout the production of the performance to understand how they relate to the aesthetic ideals above.

This presentation is a summary from the audio engineering and design perspective of a freshly submitted article with the same name of this presentation, written by Amy Salsgiver and Metehan Köktürk. I will be explaining the post-production approach, via using short audio excerpts.

The article follows the audio production from a performance in the New and Newest music festival by Arter in Istanbul, presented online via YouTube in February, 2022. The online format was preferred due to the havoc of scheduling live events during the uncertainty of Covid-19; however, this also presented a wonderful opportunity to curate the audio space for electroacoustic music presentation in an online platform.

The authors are the performer/composer and the audio engineer, and this paper follows the artistic and technical decisions made according to our set of specific aesthetic choices as we preserved, enhanced, and generated the acoustic environment for online transmission. The creative possibilities of the audio post-production stages for a live performance provided a chance to experiment on how projection of aural space on the listener can be enhanced.