



SONIFIED

A Symposium of Sonic Practices
Presentations • Workshops • Concerts

21 - 22 March 2024
11:00 - 20:00

ARTER
No entry fee required

For the program please visit: tiny.cc/sonified2024program

İTÜ



İTÜ DR. EROL UÇER
CENTER FOR ADVANCED STUDIES IN MUSIC
MIAM

 ARTER

SONIFIED

A Symposium of Sonic Practices

SONIFIED is a two-day international symposium exploring sonic practices from an interdisciplinary perspective. The symposium will take place on March 21-22, 2024 at Arter Museum and will feature public performances, workshops, and lectures organized by Istanbul Technical University's Centre for Advanced Studies in Music (MIAM). The program also includes two specially curated concerts of immersive music in Arter's black box theatre Karbon. SONIFIED coincides with the 25th anniversary of MIAM and offers an opportunity to reflect on the last quarter century while listening ahead to the next. We invite all those interested in sonic arts, sound design, music composition, and sound studies to join us for this special occasion.

Organizing Committee

Can Karadođan
E. Őirin Özgün
Robert O. Beahrs

Academic & Artistic Committees

Robert O. Beahrs
Gökhan Deneç
Manolis Ekmektsoglou
Cevdet Erek
Can Karadođan
Reuben de Lautour
E. Őirin Özgün
Yelda Özgen Öztürk

Program

Day 1 - March 21, 2024

Morning Session			
<i>Location: Sevgi Gönül Oditoryumu</i>			
11:00 - 11:15	Opening Remarks		Emre Baykal, Arter Director Can Karadoğan, MIAM Director
11:15 - 11:45	Keynote	For Eyes that Listen... So Ears Can See	Melih Fereli Arter Founding Director Emeritus
11:45 - 12:15	BREAK		
12:15 - 13:30	Panel	(Sonic) Impressions: "Çepeçerçeve"	Cevdet Erek, chair Ayşe Yörükoğlu Baturalp Özcan Mert Alperden
13:30	LUNCH		
<i>Location: Divan Arter</i>			
Afternoon Session			
<i>Location: Foyer</i>			
14:45	Workshops	Interactive Session with Musical Interaction Design Prototypes <i>This interactive session will host an installation of five different musical interaction design prototypes. After brief introductions by the designers and a short exploration sessions with participants, the foyer will turn into a performance space with spontaneous solo/group performances.</i>	Ayşe Yörükoğlu Baturalp Özcan Can Murtezaoğlu Mert Alperden Sair Sinan Kestelli Cevdet Erek Gökhan Deneç
		Participatory Sensing Walk <i>This workshop invites you to participate in the urban ecology of Arter. We will walk along a special route in the neighborhood and experience cultural vibrations. Our walk will be followed by a discussion focusing on sensory methodologies.</i>	Ümit Hamlacıbaşı
16:15	BREAK		
17:00	Concert 1	Sonic Inquiries Decompose (Zeliha Doğusan: Flute, Gazele Aydın: electronics) Too Much Conflict (Fixed media) Tv in Space (Fixed media with video) Siren Song (Live interactive performance incl. guitar, vocals, and electronics) Ben Böyle Aşk Görmedim (live electronics version)	<i>Location: Karbon</i> Gazele Aydın Beste Öztürk Baran Güneş İlayda Gönen Can Karadoğan & Sair Sinan Kestelli

Day 2- March 22, 2024

11:00 - 15:00	Research Project	Encounters: Listening Within, Listening Without Please sign up for a private listening session using this link: https://forms.gle/GjvrYJyrlL6WCymq9A	Suna Başlantı Abdil Ozan Demir E. Şirin Özgün Location: Foyer
Morning Session Location: Sevgi Gönül Oditoryumu			
11:00 - 12:15	Panel 2	Perspectives on Listening Sonified Listening in the Early Music Sound Worlds Welcoming Others into Sonic Analysis Projects Sonic Borderlines and the Opera, Aşı Low Amplitude Sound Worlds and Micro Soundscapes	Paul Whitehead, <i>chair</i> Jane Harrison Jeremy Woodruff Kerem Eren Altaylar
12:15 - 12:45	BREAK		
12:45 - 14:00	Panel 3	Rethinking Immersion Listening as Kinship: Reconciling Technological Immersion with Ecological Engagement From 3D Audio to Immersive Audio: A Composer's Investigation on the Genealogy of an Adjective Drawing with or against Immersion? Koçu's Istanbul Encyclopedia: Rediscovering Multisensory Atmospheres Amidst Urban Transformation	Robert O. Beahrs, <i>chair</i> Görkem Özdemir Suzi Asa Mustafa Avcı
14:00 - 15:00	LUNCH Location: Divan Arter		
Afternoon Session Location: Sevgi Gönül Oditoryumu			
15:00 - 16:15	Panel 4	Thinking on Sound Studies and Its Terminology in Turkish: A Multi-Disciplinary Workgroup Experience* Ses Çalışmalarını ve Terminolojisini Türkçe Düşünmek: Çok-Disiplinli Bir Çalışma Grubu Deneyimi * This panel will be in Turkish	Tolga Tüzün, <i>moderator</i> Sair Sinan Kestelli Enis Gümüş Barkın Engin Taylan Özdemir Ayşe Yörükoğlu E. Şirin Özgün
16:15 - 16:30	BREAK		

16:30 - 17:15	Presentation and Informal Walk to Arter Gallery -1	Exhibiting and Publishing an Interactive Performance Work "SSS - Shore Scene Soundtrack" (2006-)	Cevdet Erek
17:15	BREAK		
17:30	Concert 2	Audile Attitudes SSS - Shore Scene Soundtrack Augmented (Carpet, live processing) Backhurts (Fixed media) 30087C/1823 (Piano & live electronics) Cross-Pollination (Fixed media) Hammers of the Bruenor (Cymbal, live processing, electronics) This Fire (Clarinet, voice, live elec., H. Miray Eslek: clarinet, Nihal Kurtuluş: electronics) Istanbul Running (Video, fixed media, musicians) with MIAM Improvisation Ensemble (Danae Palaka, Gökçe Göknel, Jashiin, Miray Eslek, Yavuz Tilek) and the Writing for Percussion Class 2024 (Beste Öztürk, Çağın İnce, Ege Mete Erdoğan, Furkan Temel, İlayda Gönen, Mat Solomon, Vahdet Ertuğrul Boydak)	<i>Location: Karbon</i> Cevdet Erek, Sair Sinan Kestelli, Gökhan Deneç İdil Kocabozdoğan Reuben de Lautour Zeynep Özcan Kerem Altaylar Nihal Kurtuluş, Miray Eslek Amy Salsgiver
19:00 - 20:00	DINNER BREAK		
20:00	Closing Session	MIAM 25th Anniversary Roundtable	<i>Location: Sevgi Gönül Oditoryumu</i>

SONIFIED 2024 – ABSTRACTS

Sonic Impressions: *çepeçerçeve*

Cevdet Erek, Ayşe Yörükoğlu, Baturalp Özcan, Mert Alperden

This study explores the sonic and spatial aesthetics of the multifaceted exhibition *çepeçerçeve* (2023). The exhibition by Cevdet Erek, one of the participants in this presentation, strives to craft a multilayered conceptual space by weaving together objects and their dynamic relationship with visitors. This study sought to preserve the authenticity of the artist's spatial intentions from changing perspectives (of Mother Ear, performer, listener), allowing for a nuanced exploration of the exhibition's sonic dimensions incorporating the acoustic environment of the gallery space.

Numerous binaural recordings that focused on the fidelity of spatial nuances, directional cues, and ambient sounds were created throughout this exhibition, offering different auditory perspectives. Among many recordings, a soundwalk was made from a visitor's perspective, intending to transpose the visual medium in the exhibition into an immersive auditory experience. The gallery performances were captured, resulting in an album released on the online streaming platform Bandcamp. This work's central aim was to document and amplify the inherent spatial qualities within the artwork through the lens of binaural recordings. A "listening party," an online service provided by the streaming platform, enabled listeners to gather in the gallery. In contrast, listeners in remote locations could experience the whole album binaurally through their headphones.

This presentation focuses on several aspects of *çepeçerçeve*: the work's evolution through several preceding installations, the spatial aesthetics, the recording process, and the impact of the recordings on the audience's perception of the exhibition.

Encounters: Listening Within, Listening Without

Suna Başlantı, A. Ozan Demir, E. Şirin Özgün

"Encounters: Listening Within, Listening Without" is an immersive auditory experience that invites listeners to embark on a listening journey. The title itself encapsulates the essence of the event, emphasizing the encounter between the listener and the listened; highlighting the interconnectedness of bodies. At the heart of this immersive experience is a forest soundscape, recorded to capture the rich tapestry of sounds in different forests complemented by the resonant tones of singing bowls that transport the listener inside.

Listeners are drawn into this sonic realm, where they immerse themselves in the forest, attuning with the environment and listening with their bodies.

Focusing on the experience of bodily listening – the idea that listening extends beyond the ears to encompass the entire body – this listening experiment aims to combine real-world bodily experience with immersive listening technologies in the technological realm, enabling the listener to cognitively imagine this experience. Before fully immersing themselves in the forest soundscape, listeners are encouraged to first direct their attention on their own bodies through listening to the sound of singing bowls; tuning in to their own sensations and rhythms. Singing bowls are instruments that heighten awareness of the body in the physical world, as they are placed on the body, facilitating direct interaction. Therefore, in this listening experiment, they are used as a medium to evoke a similar effect on the listener's body through meditative state. As they immerse themselves in the soundscape of the forest, they are invited to encounter other bodies that inhabit this shared space. The experience encourages listeners to not only listen with their ears, but to engage in this sensory experience where their bodies become active participants in the act of listening.

"Encounters: Listening Within, Listening Without" offers a unique opportunity for listeners to deepen their connection to their bodies and the natural world through sound. By fostering a sense of presence and attunement to both internal and external, this immersive listening experience invites listeners to cultivate a deeper understanding of the interconnected web of life that surrounds them.

Sonified Listening in the Early Music Sound Worlds

Paul Whitehead

The fields of sonification and sound art may, on the face of it, seem remote from the world of early music – or indeed of any score-based music that pre-dates the advent of recording technology. Nevertheless, various scholars in these fields have drawn attention to a historical background in which music (and sound) was seen as a reflection of extra-musical or non-audible sources. Some of the parallels between early (or “earlier”) music and these contemporary practices may seem tenuous, and will be mentioned briefly in the presentation. Others, though, posit early-stage sonification metaphors. It therefore appears reasonable to explore these connections further, and to consider certain early-music listening practices in a “sonification” context. To this end, I plan to delve into some of the discussions that have been taking place around how sonic art and sonification are defined, and how scientific and artistic methods co-exist within them--and to test their relevance to selected early-music listening scenarios. Inevitably, the broad compass of early

music spanned a wide range of compositional strategies, which in turn were mirrored in equally diverse modes of listening. Therefore the examples cited will, of necessity, be somewhat selective and screened for appropriacy. In the course of considering them, the aim will be to raise intriguing questions about such areas as: the existence of contrasting aesthetic paradigms and creative processes, the mixing of sonic and visual elements (especially when music is represented in notated sources), the evidence for structural patterning, and the level of transparency in creators' intentions.

Welcoming Others into Sonic Analysis Projects

Jane Harrison

As a musicologist, analyzing musical sound is a routine part of my job. In my presentation, I describe my recent analysis of the song "Marquee Moon" by Television, which was a novel approach for me. Inspired by practice-based research methods, I went through an intentional series of steps that involved different tools, techniques, and versions of the song. I paid attention to my subjective experience as it shifted in time and documented it carefully. Along the way, I became increasingly aware of the presence of Others in my listening journey. That drew my mind back to an abandoned project of mine to use Emmanuel Levinas's ethical philosophy, which puts Otherness at the center, as the basis for an ethics of music listening. While that project did not come to fruition it still helped me to think about expression and relationships in musicking in new ways. The resonance with Levinas prompted me to actively invite external perspectives into the "Marquee Moon" project. I describe the journey I took with Television and their "Marquee Moon," along with some of my analytical conclusions. I bring up Levinasian concepts like "dwelling," "revelation," and "generosity" to interpret my experiences. In today's world, where countless musical options vie for our attention, we can feel overwhelmed by choice. How do we decide what to listen to, and how do we engage with the music once we've chosen? My presentation might offer audience members some new tools to apply to today's bewildering abundance and availability of musical content.

Sonic Borderlines and the Opera, Aşı

Jeremy Woodruff

In the current Sonic Borderlines project (see sonicborderlines.org) metaphors inherent in musical terminology from different cultures and disciplines allow players to deconstructed their own most familiar pieces to make them aware of their unexamined interpretive musical habits and to open up their way of listening to enable them to play “across borders”. The concepts of racial musical inheritance along with the disciplining action of professionalization by of teachers and musical institutions reinforce a way of listening which rejects certain sounds as “out of bounds”. These sonic borderlines of music are linked with how all listening is intrinsically political, since musical sounds relate to the concept of body, identity, and selfhood. The Opera Aşı (see vaccineopera.org) will be one output of the Sonic Borderlines project wherein metaphors inherent in differing cultural musical terminologies (for notes, rhythms, expression and other terms) are used in combination with new notational means to undertake more compatible and meaningful ways of mixing Ottoman classical, baroque, dangbêj, electronic music, experimental music and sound art. A mirror is turned on the audience’s own presumed concepts about what kinds of sounds, what kinds of musical nuances, pertain as essential characteristics of a culture’s music. While their own mobile phones are used interactively in the opera, the sonic borderlines existing in the way the audience hears musical style and interpretation become thematized and exaggerated. In this way, the political topics of the opera are also relocated as stemming from the audience and questioned.

Low Amplitude Sound Worlds and Micro Soundscapes

Kerem Eren Altaylar

Abstract: This research focuses on micro soundscapes of small worlds, employing daily observation and site-specifically designed recordings in a custom-built "Formicarium (Anthouse)." Inspired by soundscape and acoustic ecology approaches, the project focuses on "low-amplitude sound worlds" generated by ant movements, interactions, and behaviors. Expanding beyond the human audible amplitude range, recordings captured delicate clicks, scrambles, and other tiny sounds using embedded piezo-electric microphones. Beyond data collection, the process became a meditative listening experience, highlighting the often-missed sonic environments of small creatures. Further analysis with specialized tools aims to unlock even fainter sounds, expanding the discourse of amplitude in sound studies and listening research. This project underscores the limitations of human senses and showcases the power of transdisciplinary approaches in

uncovering hidden sonic universes. Additionally, the concept of micro soundscapes and low amplitude sound worlds can contribute to our understanding of the world around us by exploring the tiny realm of micro sounds created by seemingly unnoticed creatures.

Listening as Kinship: Reconciling Technological Immersion with Ecological Engagement

Robert O. Beahrs

In this presentation, I explore the concept of co-aesthetic witnessing with birds through an immersive engagement with the more-than-human world. I examine the prevalent uncritical embrace of sensory technologies of immersion, highlighting ways in which such technologies run the risk of fostering passivity, escapism, and a profound disconnection from both social and ecological realms. An alternative perspective on immersion is proposed that aligns with ecological sensibility and ancestral kinship, emphasizing the importance of non-escapist, multispecies, and community-oriented practices. Highlighting examples such as live nest cams, ornithology voice recognition apps, and urban tracking practices, I suggest methods for using technology to cultivate a more nuanced understanding of our relation with the more-than-human world. Key to my argument is the concept of co-regulation, which offers a corrective to the anthropocentric effects of technological immersion by promoting a reciprocal, co-affecting presence of both human and nonhuman entities. By fostering practices that regulate bodily and sensory awareness together with birds, I advocate a shift from consumption to participation in our lived environments, thus enriching our affective connections to the world and each other. In advocating for a reimagined use of immersive technologies, this presentation calls for a political and spiritual choice towards fostering multispecies kinship, suggesting that such a shift is not only possible but necessary for the well-being of our communal and ecological networks.

From 3D Audio to Immersive Audio:

A Composer's Investigation on the Genealogy of an Adjective

Görkem Özdemir

In this talk, I will present a 3 to 5 minute audio narrative which might help us to understand how the word "immersive" emerged. I believe any kind of sounding act has a potential to envelop or immerse a listener regardless of its commercial medium. It is an experiential phenomena that is directly related with our bodies, senses, sensibilities, abilities, imaginations, and emotions. Immersion is about who we are, not about what we use.

Drawing with or Against Immersion?

Suzi Asa

It would be unjust for cultures with rich multi-sensory, affective, and embodied traditions and histories woven into their daily knowledge production to view sensory methodologies merely as a “new” radical departure challenging the methodological and epistemological foundations of text-centric academic scholarship in the name of experimentation. In recent years, the concept of transduction has appeared in various guises throughout sound studies. Like the field in which it operates, this concept is a migratory one that has its origins in technical or scientific fields, but is used increasingly to think sound. Transduction, as Stefan Helmreich describes it, is a kind of messy, incomplete translation, but it is also additive, always including something of the transducer with it. The many transducers of sound, from microphones to stethoscopes, eardrums to watermelons, walls to water, thus mark different material-discursive transduction zones, by being cultural artifacts while operating through material principles. Following Stefan Helmreich’s understanding of “transductive anthropology”, my emphasis on multisensory methods, particularly drawing’s, potentiality lies on evoking those sensory layers that are already immanent in those cultures, rituals, or practices through sensory ethnography. Thus, my understanding of creative methodologies stems from a transductive process that allows the researcher to tune into distortions, ruptures, and resistances rather than *fully* immersing oneself to a new culture. Considering drawing as such a tool, by looking at some meyhane sketches and drawings I will try to explore this kind of knowing through failures, ruptures, or misalignments embedded in those visuals.

Koçu's Istanbul Encyclopedia: Rediscovering Multisensory Atmospheres Amidst Urban Transformation

Mustafa Avcı

Koçu's Istanbul Encyclopedia, along with his other works, constitutes a monumental archive that meticulously documents the profound transformation of Istanbul. This transformation reverberated across numerous dimensions, encompassing the social, cultural, economic, geographical, and ethnic facets that compose the very essence of this vibrant city. As Istanbul underwent a relentless metamorphosis, its denizens found themselves dispossessed of their beloved metropolis, prompting them to embark on a journey of documenting this gradual loss, tinged with nostalgia. Koçu's oeuvre transcends mere documentation; it serves as a vivid canvas depicting not only the city's renowned figures, architectural marvels, social and physical landscapes, significant historical events, and the rich tapestry of its folklore but also unveils the obscure, eccentric, bizarre, and enigmatic aspects of Istanbul. By curating these captivating narratives and employing illustrative drawings that breathe life into the past, the encyclopedia conjures the lost atmospheres of the city. While acknowledging the inexorable forces of change and the accompanying sense of mourning, Koçu's work emerges as a remarkable fusion of diverse genres. It reanimates the bygone city of Istanbul through a pastiche that incorporates elements from these genres. This presentation aims to dissect how Koçu masterfully reconstructed the multisensorial and immersive atmospheres of the ever-evolving city. It explores the ways in which his work transcends the boundaries of conventional genres to breathe new life into Istanbul's bygone eras, inviting the audience to journey through time and experience the city's lost atmospheres once more.

**Thinking on Sound Studies and Its Terminology in Turkish:
A Multi-Disciplinary Workgroup Experience**

**“Ses Çalışmalarını ve Terminolojisini Türkçe Düşünmek:
Çok-Disiplinli Bir Çalışma Grubu Deneyimi”**

Tolga Tüzün, Sair Sinan Kestelli, Enis Gümüş, Barkın Engin,

Taylan Özdemir, Ayşe Yörükoğlu, E. Şirin Özgün

This panel will explore the journey of a multi-disciplinary workgroup, formed in 2017 by various researchers from Istanbul working in fields related to sound such as music production, timbre, sound design, lutherie, and soundscape. The workgroup's primary focus was to discuss and reconsider the current terminology of these fields in Turkish, leading to the production of diverse outputs in various formats. After seven years of regular meetings, the workgroup is preparing to present its first major output in the coming months. The panel participants will summarize this process, highlighting key discussions, sharing insights from their individual fields, and reflecting on the cross-disciplinary interactions within the group. They will also discuss the framework of the workgroup in terms of sound studies. The group's multidisciplinary nature provides an opportunity to initiate a discussion about the content and scope of established sound studies, creating an alternative platform for multidisciplinary discussion and collaboration.

Presenters

Mert Alperden, born in 1990, graduated with a Bachelor's degree in Metallurgical and Materials Engineering from METU in 2012. Following his graduation, he worked in the engineering field for six years, concurrently collaborating with theatre companies and music bands. In 2019, he embarked on a Master's degree program at MIAM, Istanbul Technical University, specializing in sound engineering. Focused on deconvolution for his thesis, he successfully completed his Master's degree in 2022. Currently, he is advancing his academic journey as a PhD student at ITU's MIAM.

Kerem Altaylar is a researcher/artist with expertise in audio programming, creative coding, sound theory, sonification, recording technologies and creative technologies. He holds a master's degree of sonic arts and sound engineering programs from Istanbul Technical Universities music department where he pursues a PhD in the same program and currently serves as a research assistant at Istanbul University of Commerce. Kerem's recent works demonstrate a focus on experimental acoustic ecology studies and sound based interventions with audio programming practices through a passion for exploring the creative potential of technology.

Suzi Asa (they/them) is a PhD student and a multi-disciplinary working artist in the department of Interdisciplinary Graduate Studies at the University of British Columbia Okanagan. They are interested in politics of knowledge productions through the methodology of mapping with a focus on sensory research. Suzi dwells around how maps, as a creative and critical design tool, inscribe territory, shape discourse, and produce knowledge. Their PhD project is on sensorially loaded sonic taverns in Istanbul, *meyhanes*, places with distinctive cuisine, rigorous political discussions, unique codes of social conduct, and rituals of sociability formed over centuries. Suzi is interested in how *meyhanes* have evolved within the diverse urban fabric of Istanbul due to both the persecution of non-Muslims and gentrification policies.

Mustafa Avcı earned his undergraduate degree in Economics from Boğaziçi University, then pivoted to ethnomusicology for his master's at ITU MIAM. In 2007, he joined New York University's GSAS Music Department, completing his Ph.D. in ethnomusicology in 2015. His research focuses on gender, music, dance, and the soundscapes of the Ottoman Empire and Contemporary Turkey. He received research grants from various institutions such as SSRC, SEM, and NYU. As a contemporary artist and composer, he showcased his installations and compositions at various events, notably the Istanbul and Mardin Biennials. In addition, as a film music composer, he composed the music score for *Yuva*, which made its world premiere at the Venice Film Festival. Avcı won the "Best Original Score" award at the 30th Ankara International Film Festival in 2019. He is still working as a full-time faculty member at Altınbaş University Cinema and TV Department.

Gazale Aydın is an electronic music composer who works with distorted and deformed sounds. Her compositions aim to build gradual tensions by manipulating instrument samples and environmental sounds. Additionally, she is a part of an electronic dance music duo called *Koi Failure*. Having completed her Bachelor's degree in Music at Bilgi University, she is currently pursuing her Master's in Sonic Arts at MIAM.

Suna Başlantı is a multidisciplinary scholar with expertise in engineering, ethnomusicology, and sound studies. She received her MA in Ethnomusicology from the Centre for Advanced Studies in Music at Istanbul Technical University with a thesis on the relationship between soundscape and memory in the Anatolian Black Sea region. She is currently working on her dissertation on the sonic ecology of forests and its impact on listening practices, pushing the boundaries of our understanding of sound, hearing, and listening. She is also working as a researcher in different interdisciplinary academic projects. Her research interests span a range of interdisciplinary fields, including sound studies, multi-species ethnography, acoustic archaeology, and cultural geography.

Robert O. Beahrs is an artist, sonic researcher, and ethnomusicologist from Minnesota currently living in Istanbul. His work examines more-than-human kinship, sociomaterial geographies of voice, and the politics of heritage in Inner, Central, and West Asia. Through multispecies ethnography and practice-based research, he seeks to understand the role of musicking in transforming shared consciousness, ecological sensibility, and community well-being. He studied music at Pomona College and received his M.A. and Ph.D. in ethnomusicology from the University of California, Berkeley. After working for several years as a postdoctoral fellow at the University of Pittsburgh, he joined the Center for Advanced Studies in Music (MIAM) at Istanbul Technical University as a lecturer in ethnomusicology. www.robeahrs.com

Ozan Demir, an alumnus of Yeditepe University's architecture program, embarked on a transformative journey exploring the fascinating world of sound engineering. His path led him to the Centre for Advanced Studies in Music at Istanbul Technical University, where he pursued a master's degree and is now dedicated to his doctoral studies in the same place. His pioneering work with *Chromas* and *Peradi* has been recognized in the field, particularly in the realm of spatial acapella recordings. His expertise also extends to spatial music production design. As he ventures forward, Ozan envisions exploring the spatial and

immersive dimensions of music that technologies like Dolby Atmos offer. His aspiration lies in crafting innovative projects that artfully blend traditional instruments with modern technology, weaving diverse cultural tapestries into the universal language of music. Through his work, Ozan aims not only to create sound but to humbly craft transformative experiences that resonate deeply with audiences.

Gökhan Deneç is a sound enthusiast and music laborer from Istanbul. After his education in engineering and experience in the IT field, he pursued his passion for experimenting with instruments. He completed master's in 2003, and Ph.D. studies in 2015 at ITU Center of Advanced Studies in Music. While actively working in the music industry, he has started teaching in various universities since 2010. His main areas of interest are experimental music and sound design. He performed with his duo project D2GG, and released solo works under the monikers of Kokan Dellec and Mayzerkaiser. He's currently a faculty member at the Turkish Music State Conservatory and MIAM, at Istanbul Technical University.

Barkin Engin is a musician, audio engineer, and academician from Istanbul, Turkey. He has received his M.A. & Ph.D. degrees at Advanced Studies in Music (MIAM) program (Istanbul Technical University). His research areas include music production, sound design for various media, and sonic arts. Engin has been a performing musician since the late 90s. He continues to release records with bands such as Replikas, Reverie Falls On All, Pitohui, and Yerçekimi, besides featuring as a solo artist on various albums. He has contributed to multi-cultural musical projects such as Verklaerte Zeit, Yolda, and Breath Song as a composer and performer. Recently, he works as an associate professor at Bahcesehir University and as a freelance audio engineer/sound designer for music and film productions.

www.barkinengin.com

Cevdet Ereğ lives and works in Istanbul. He studied architecture at Mimar Sinan University of Fine Arts. He completed his post-graduate Sound Engineering and Design and Music studies at ITU MIAM Center for Advanced Studies in Music. Ereğ's works have been presented widely, including Documenta, Sydney Biennale, Istanbul Biennial, and San Fransisco Museum of Art. He represented Türkiye at the 57. Venice Biennale in 2017. Solo exhibitions of his work were organized at Hamburger Bahnhof Museum, Kunsthalle Basel, Art Institute Chicago, and M HKA. He co-designed, with MESO Digital Interiors, the installation of the "Radiophonic Spaces" exhibition that took place at Tinguely Museum in 2018. He is a member of the faculty at ITÜ MIAM and ITÜ TMDK.

Miray Eslek was born in Istanbul. She grew up with music. Became a part-time clarinet student at I. U. State Conservatory Clarinet Department and graduated in 2014. She earned her BSc and MSc degrees from MSFAU Sociology Department. She continues her academic work in music and noise concepts. Since 2015, she has been working on soundpainting as a performer, clarinetist, and vocalist in various groups such as "İstanbul Soundpainting Orchestra," "Soundpainting Lab Ensemble," and "Think Tank Orchestra." Also, she is a brand new soundpainter. With Ayşe Akarsu, she organizes play-based children's songs, improvisational music for adults, and workshops as nuyOmusic. Since 2021, she has been completing her master's degree in the Ethnomusicology Department at ITU MIAM and focusing on acoustemology, sound, and space.

Melih Fereli graduated from the Istanbul High School for Boys in 1965, and completed his secondary education in 1966 at Waynesboro Area High School in Pennsylvania State, USA, where he studied as an AFS bursary student. He studied mechanical engineering in the undergraduate department of Robert College (now Boğaziçi University), graduating in 1970. In 1971, he completed an MSc in Fluid Mechanics at Virginia Tech (Virginia Polytechnic Institute and State University), USA. From 1973 to 1985, he worked at Lucas Industries in the UK. In addition to performing as a singing member of the London Philharmonia Chorus (tenor), he also served on its Executive Board between 1985 and 1992. Upon his return to Turkey in 1993, he became director general of the Istanbul Foundation for Culture and Arts (İKSV); a post he remained in until 2001. Between 2002 and 2005, Fereli worked as a freelance arts manager, before becoming culture and arts consultant at the Vehbi Koç Foundation (VKF) in 2005. He was the founding director of Arter when it opened in 2010. He curated Erdem Helvacıoğlu's exhibition Freedom to the Black and Sarkis' Interpretation of Cage / Ryoanji, both organised by Arter. While still serving on Arter's Executive Board and as its Founding Director, Fereli is additionally a member of the teaching staff at Istanbul Technical University Dr. Erol Üçer Centre for Advanced Studies in Music (MIAM). He is also a member of the Board of Trustees of the Education Volunteers Foundation of Turkey (TEGV). In 1998, Fereli received an OBE (Officer of the Most Excellent Order of the British Empire) for his outstanding contributions to Turkish-British cultural relations.

İlayda Gönen is a musician living in İstanbul. She studied jazz vocal at Hacettepe University Ankara State Conservatory Jazz Department. As a result of her curiosity to carry the musical knowledge she acquired in the jazz department to a new world, she started her master's education in sonic arts at ITU Center of Advanced Studies in Music. She also has a keen interest in cinema and film music and continues her journey by working on these subjects. Throughout her musical life, she performed in

many places and festivals, composed for an awarded short film “Invisible” by Zeynep Özturhan, and gave piano and vocal lectures.

Enis Gümüş is a composer, sound designer, and performer. He studied folk music between 1996-1999. He was involved in rock/metal bands and folk music ensembles while studying engineering at Istanbul Technical University (2001-2005). He received his BA in the Audio Design/Composition departments at Yıldız Technical University and Rotterdam Conservatory (2006-2010). He received his master's degree in composition from the Rotterdam Conservatory in 2012. During his studies and the following years, he worked with many musicians and musical ensembles, including Asko|Schönberg, Nieuw Ensemble, and Nederlands Blazers Ensemble. He received his PhD from Istanbul Technical University, Center for Advanced Studies in Music (MIAM) in 2020. Gümüş is active in individual and collaborative projects. He is a faculty member at Istanbul Bilgi University, Department of Music, where he teaches composition, music theory, Turkish music, metal music, and music psychology. <http://www.enisgumus.com/>

With a foundation in Media and Visual Arts, **Baran Güneş** explores the intersections of the broad spectrum of animation, AI-enhanced visual design and sound creation. Rather than focusing on a single instrument, he embarked on a journey of exploring multiple instruments, each performed with different principles, in pursuit of the experience of creating a holistic sound. This exploratory approach is not limited to the auditory alone; it extends into visual realms, particularly through the lens of the creating world-building stories, where the integration of sight and sound is crucial. His work is characterized by the creation of environments where ambient soundscapes and real-time visuals combine to tell compelling stories within his crafted worlds. He is on a constant quest to push the boundaries of technology and art, attempting to offer audiences new forms of sensory experience that have not yet been fully realized.

Dr. Ümit Hamlacıbaşı is a sensory anthropologist and food culture researcher, with a focus on Mediterranean and Anatolian cuisine. Her engagement with local food traditions has culminated in her book, *Kala-Afiyet*. In 2019, she earned her Ph.D. in anthropology, focusing on Istanbul's iconic Grand Bazaar. Dr. Hamlacıbaşı's research delves into the sensory experiences, artisanal skills, and spatial practices within this historic marketplace. A key aspect of her methodology is the use of sensory walks, allowing her to deeply explore the sensory ecology, artistic craftsmanship, and cultural significance of the Grand Bazaar's bustling environment. Through this participant sensory approach, Dr. Hamlacıbaşı offers insights into the complex relationship between sensory perception, cultural traditions, and historical context.

Jane Harrison earned her Ph.D. in musicology from Ohio State University in 2011. Currently, she is a professor in musicology at Istanbul Technical University. There, she teaches classes about European art music, semiology of music, sociology of music, and music psychology. In her research projects, she tries to combine these different disciplinary perspectives on music. She utilizes both quantitative and qualitative methods depending on what seems most appropriate for a particular project. She has published articles about early 20th-century French art music, municipal concerts in Istanbul, and the metal music scene in the same city.

Can Karadoğan graduated from the Deutsche Schule Istanbul before earning his B.Sc. in Electronics and Communication Engineering from Istanbul Technical University and his M.Sc. in Information & Communication Systems from Technische Universität Hamburg-Harburg, Germany. He completed his doctoral studies in sound engineering and design at ITU's Dr. Erol Üçer Center for Advanced Studies in Music (İTÜ MIAM). Since 2011, Can has served as the head of the Music Technology Department at the Turkish State Music Conservatory (TMDK) and as the studio manager of MIAM Recording Studios. Currently, Can is the director at MIAM and teaches courses on sound engineering and design. He has played key roles in numerous professional recording projects across various genres as a recording engineer and producer. Can is also a singer-songwriter who produces and performs his music, and he has been a member of the Audio Engineering Society since 2011.

Sair Sinan Kestelli combined his environmental engineering undergraduate education with sound engineering and design and sonic arts graduate studies. He performed at various international music events and collaborated with different choreographers for contemporary dance/performance projects as sound designer and performer. His work, ‘earthworks’, was part of the record ‘Anthology of Turkish Experimental Music: 1961–2014’ released by Sub Rosa Records in 2016. He released his debut album ‘Poles Re-Mediated’ in 2019, which was commissioned by Haus der Kulturen der Welt (HKW) in 2017 as part of ‘After the Wildly Improbable’ event series about Berlin-Baghdad and Hijaz Railways and second album “kontraste” in 2023, a selection of his electroacoustic music compositions. Sair Sinan Kestelli currently works as an Assistant Professor at Istanbul Technical University Turkish Music State Conservatory Music Technology Department and focuses on subjects such as electroacoustic music composition, live electronic music performance and musical interaction design.

Idil Kocabozdoğan studied Psychology at Boğaziçi University between 2018-2023. They are currently a first year master student of Sonic Arts at ITU Miam. Their interest in music started in their childhood by meddling with various instruments.

Currently their main acoustic instruments are violin and vocals. Besides the electroacoustic works they have been producing since early 2023, their interest in experimental electronics, improvised music and the avant-garde has been growing for a few years. The complexity of random occurrences, the delicate fracturing of conventional boundaries, and the transcendence of perception interplay with their production process. They are allured by exploring the subtle nuances of the unpredictable tapestry of existence in the tides of improvisational fluidity through the mediums of cut-up composition & randomization of sounds, improvisational music itself and also photography & collage.

Nihal Kurtuluş is independent artist, producer and sound designer based in Istanbul. She is making alternative compositions inspired by synth pop, electronic, ambient, blues, and jazz genres with her own style. She completed her master's degree in the field of Sound Arts at Istanbul Technical University Music Advanced Research Center (MIAM). She has taken part in various group works and also designs and realizes electronic and acoustic solo projects on different stages of Istanbul. In their duo project with clarinetist Miray Eşlek, they perform as two female musicians coming from two different musical disciplines, blending different instrument styles and finding common ground.

Composer and pianist **Reuben de Lautour** is Associate Professor and Head of Composition & Creative Music Technology at the University of Canterbury School of Music. Prior to this he worked at Istanbul Technical University's Center for Advanced Studies in Music, where he founded the Program in Sonic Arts in 2012. He composes music for humans, computers, and various sounding objects, and writes about music technologies and listening practices. His music has been performed internationally by artists including Evelyn Glennie, the Nash Ensemble, NZTrio, The Christchurch Symphony Orchestra, UMS 'n JIP, Mark Menzies, and Justin DeHart; and in international festivals including Festival D'Avignon, the New York Electronic Music Festival, EMU-Fest Rome, the Matera Intermedia Festival, and Forum-Wallis. He earned his PhD in Music Composition from Princeton University, where he studied with Paul Lansky and Steven Mackey.

Baturalp Özcan is a sound designer and audio engineer based in Istanbul, Turkey. With over a decade of experience, he has refined his craft across various platforms, including composing and designing sound for films, theaters, and music production as a musician and record producer. He holds an M.Sc. degree in Sound Engineering and Design from ITU MIAM, with a thesis entitled 'Considerations in Mastering Electroacoustic Music,' where he examined different mastering approaches practiced by electroacoustic music composers and highlighted practical differences compared to popular music mastering techniques. He is currently pursuing a Ph.D. in Sound Engineering and Design at ITU MIAM. His expertise lies in creating immersive auditory experiences, with main research interests focusing on space within the musical context, immersive audio, electroacoustic music composition, and soundscape. His technical prowess extends to recording, mixing, and mastering, utilizing both analog and digital systems.

Dr. Zeynep Özcan is an experimental and electronic music composer, sound artist and performer. She explores biologically inspired musical creativity, interactive and immersive environments, and generative systems. Her works have been performed and presented throughout the world in concerts, exhibitions, and conferences, such as AES, ICMC, ISEA, NYCEMF, and ZKM. She is an Assistant Professor and a faculty director of Girls in Music and Technology (GiMaT), Summer Institute at the Department of Performing Arts Technology at the University of Michigan, School of Music, Theatre & Dance. She specializes in the implementation of software systems for music-making, audio programming, sonification, sensors and microcontrollers, novel interfaces for musical expression, and large-scale interactive installations. Her research interests are exploring bio-inspired creativity, playfulness and failure in performance, community-engaged research, autoethnographic methodology, feminist epistemology, and sonic cyberfeminisms. She is passionate about community building and creating multicultural and collaborative learning experiences for students through technology-driven creativity.

Görkem Özdemir is an Istanbul-born artist, researcher and composer. His musical approach combines experimental, traditional, ambient and drone aesthetics. His works suggest themes inspired by urban everyday conditions and unprecedented emotions of post-2000s. He lives and works in Ljubljana.

Taylan Özdemir received his Master's and Ph.D. degree at Istanbul Technical University's Dr. Erol Üçer Center for Advanced Studies in Music (MIAM). In 2015, he completed his doctoral thesis titled "The Role of Sound Design in Filmic Narration: Case Studies from Cinema of Turkey after 2000." He has served as a recording, mixing, or mastering engineer on numerous domestic and international albums. In addition to music production, he conducts research on Film Sound, Immersive Audio, Sound Design, and Sound Perception. He is currently a faculty member at Music Technology Department in Istanbul Technical University Turkish Music State Conservatory.

E. Şirin Özgün graduated from Galatasaray High School and Boğaziçi University's Sociology Department. She completed her master's and doctoral studies in Ethnomusicology at ITU Dr. Erol Üçer Center for Advanced Studies in Music (MIAM). Her

research interests include traditional drumming practices of women in Anatolia, political soundscapes, the sound world of Yörüks, and historical soundscapes. She currently teaches ethnomusicology at MIAM and serves as vice-director.

Beste Öztürk is a cellist and composer with a background in classical music from the Ankara University State Conservatory, she expanded her interests into sound and electro-acoustic composition during her later undergraduate years. In addition to her classical training, she has been involved in free-improvisation projects as a cellist and improviser, and spent two years playing bass guitar in a surf rock band. Her varied experiences also include performing as a DJ and live performer. Currently, she is pursuing a master's degree in Sonic Arts at Istanbul Technical University's Center for Advanced Studies in Music, where she continues to engage in both performance, composition and sound design.

Amy Salsgiver is an Istanbul-based percussionist, composer, and educator. She is an active performer in classical and contemporary music, performing with Borusan Istanbul Philharmonic Orchestra, new music group Hezarfen Ensemble, sa.ne.na percussion group, and as a free-improviser. Amy is a faculty member at the Centre for Advanced Studies in Music at Istanbul Technical University (MIAM), where she teaches classes in percussion, chamber music, improvisation, and composition. She holds degrees from Manhattan School of Music, Royal College of Music London, and ITU MIAM.

www.amysalsgiver.com

Tolga Tüzün is a composer and performer of contemporary music. After receiving his BA in Political Sciences, he studied composition at the Istanbul Technical University, MIAM.

During his studies for a Ph.D. in Music Composition at CUNY Graduate Center, he studied composition with David Olan and Tristan Murail in New York, and with Philippe Leroux in Paris. He participated in master classes with Roger Reynolds, Rand Steiger, Edmund Campion, Horacio Vaggione, Hughes Dufourt, Joshua Fineberg and Brian Ferneyhough.

He has given lectures on music theory and electro-acoustic music at international conferences. and taught harmony and composition at Brooklyn College Conservatory of Music through 2003-2005. Tolga Tüzün participated in the composition and computer music course at IRCAM during 2005-2006. Along with his compositional output, he also performs within experimental, jazz and electronic scenes, solo or with other artists. Tolga Tüzün is a full professor at Istanbul Bilgi University where he teaches theory, composition and electronic music.

A member of MIAM's faculty since its founding, and programs coordinator until 2012, **Paul Whitehead** gives courses in musicology (with a focus on early music, theory, and performance) and related areas, and also serves as Turkey representative for RILM. He graduated with a Ph.D. from the University of Pennsylvania, then taught as a lecturer at the University of Pennsylvania and as assistant professor at Franklin and Marshall College, Pennsylvania. In the U.S. he performed in various early-music performing groups—including as a member of the early-music choir Ancient Voices as basso continuo player in the Penn Baroque Ensemble--and he continued with performing activities after arriving in Istanbul.

Jeremy Woodruff is Senior Scientist at the Doctoral School for Artistic Research (KWDS) at the University of Music and Performing Arts Graz. He is founder of Berlin School of Sound and formerly taught composition and theory at the Istanbul Technical University Center for Advanced Studies in Music (MIAM) and KM Music Conservatory in Chennai, India. He is an artist and composer with many internationally presented works and numerous published writings. His work deals with diverse subjects including protest, urban gardens and transcultural music theory. Most recently he is a co-curator of the Dystopia Sound Art Festival 2024 and Leader of the Sonic Borderlines research project in Graz and festival 2024 in Berlin.

www.jeremywoodruff.net

Ayşe Yörükoğlu is a research assistant at the Film and TV Department of Işık University and a doctoral student in the Sound Engineering and Design program at ITU MIAM. She graduated with a double major in Film and Television and Visual Communication Design from Bahçeşehir University in 2016 and completed her master's degree in Film and TV at Kadir Has University's Communication Faculty. In 2022, she completed her master's degree in Sound Engineering at ITU MIAM with her thesis titled "The Sonic Journey of the Hero: Sound design analysis in filmic narrative," where she examined narrative structures and sound relationships. Throughout her education, she has worked in various roles behind the camera and has been involved in different productions. Yörükoğlu, who continues her studies in the field of sound engineering, focuses on film sound design and three-dimensional sound studies.

İTÜ DR. EROL ÜÇER
CENTER FOR ADVANCED STUDIES IN MUSIC

MIAM

İTÜ



250 YIL
1773-2023