

SONIFIED

**A Symposium of Sonic Practices
Presentations · Talks · Concerts**

For the program please visit:
<http://tiny.cc/sonified>

**29 - 30 December 2022
11.00 - 20.00**

ARTER

Irmak Street No:13 Dolapdere
Beyoğlu - İstanbul

All events will take place at ARTER Dolapdere building. No entry fee required.

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 December 29th-30th, 2022 at Arter Museum, and will feature performances, exhibitions, and public lectures by current and former students and faculty of Istanbul Technical University's Center for Advanced Studies in Music (MIAM). The program also includes two specially curated concerts of electronic music diffused through a custom installed 3D sound system in Arter's black box theatre Carbon. SONIFIED coincides with the 10th anniversary of MIAM's Program in Sonic Arts, and offers an opportunity to reflect on the first decade of the program while listening ahead to the next. We invite all those interested in sonic arts and sonic practices to join us for this exciting event.

Organizing Committee

Yelda Özgen Öztürk
E. Şirin Özgün
Robert O. Beahrs
Reuben de Lautour

Scientific Committee

Yelda Özgen Öztürk
E. Şirin Özgün
Robert O. Beahrs
Reuben de Lautour
Konstantinos Vasilakos
Manolis Ekmektsoglou

PROGRAM

Day 1 Thursday Dec 29th

Morning session

11:00 AM Melih Fereli
Welcoming remarks

11:15 AM Serkan Sevilgen (Istanbul Coding Ensemble, ICE)
10' "Symphony in Blue 2.0" a Live Coding Retake on Kamran Ince's Work by the Home
Laptop Ensemble of MIAM

11:30 AM Fulya Uçanok & Heya هي (Zeynep Ayşe Hatipoğlu, Jilliene Sellner, Yara Mekawei and Nour Sokhon)
Exploring Paths of Sonic Bonding in the Process of Collaboration

12:15 PM Discussion / questions

12:30 PM Break

12:45 PM Suna Başlantı
Listening as a Research Practice for the Sonic Ethnographer

1:00 PM Oğul Köker
Eurorack Synthesizer Enthusiasts: “Communities of Practice” and/or “the Hyper-Individuation of Creative Practice”?

1:15 PM Discussion / questions

1:30 PM Lunch

Afternoon session

3:00 PM Hakan Kurşun
Spatial Music Production Design

3:15 PM Oğuz Öz & Can Karadoğan
Setting up the ITU/MIAM Recording Studios for Dolby Atmos

3:30 PM Discussion / questions

3:45 PM Cevdet Erek
On the Transformation of Site-specific Installations, Focus: Recent and Past Work in Arter

4:00 PM Cevdet Erek
Informal Walk up to View the Active Exhibition at Arter after the Talk

4:15 PM Break

5:00 PM **Concert 1 @ Carbon: *Invisible Clouds***
An exciting program of live electronic music by current students and recent graduates of MIAM's Sonic Arts program. All works are specially composed for this event and showcase a range of styles and approaches from live coding to modular synthesis to networked performance.

Day 2 Friday Dec 30th

Morning session

11:00 AM Amy Salsgiver
Engaging with the Local Soundscape: Composing with Sounds of Running

11:15 AM Belma Oğul & Zeynel Günbek
Open Noise: Feedback of Entangled Object(s) and Subject(s)

11:30 AM Discussion / questions

11:45 AM Jeremy Woodruff (**zoom**)
Comparative Sound Analysis from 10 International Protest Movements

12:00 PM E. Şirin Özgün
Why Soundscapes are Political: Discussions from Fieldwork

12:15 PM Discussion / questions

12:30 PM Break

12:45 PM Yelda Özgen Öztürk
New Sonic Experiments with the Halldorophone

1:00 PM Sinan Kestelli
Design/Perform/Compose: Overview of a Practice Based on New Digital Musical Instruments

1:15 PM Gökhan Deneç
Controlled Randomization

1:30 PM Discussion / questions

1:45 PM Lunch

Afternoon session

3:00 PM Laçın Sahin & Ayşe Yörükoğlu
3D Sound Recording of Rainforest V (Variation 3) at ARTER

3:15 PM Görkem Özdemir (**zoom**)
Very-loud-speakers: Alarms and Excursions

3:30 PM Discussion / questions

3:45 PM Mirko Ettore D'Agostino (**zoom**)
Sonic Practices and Tradition: Aesthetics, Ethics and Technology

4:00 PM Robert O. Beahrs
The Social Life of Field Recordings: Ethical and Ontological Reflections

4:15 PM Discussion / questions

4:30 PM Break

5:00 PM Concert 2 @ Carbon: *Visceral Grains*
Current and former faculty of MIAM's program in Sonics Arts present a concert of immersive works diffused through a custom installed 3D sound system.

6:30 PM Dinner

8:00 PM Evening session

Anıl Çamcı (**zoom**) & Reuben de Lautour
Looking back on a Decade of Sonic Arts at MIAM

Short break

PANEL Sonic Practices at MIAM: What will our future sound like?
Panelists / respondents TBA

ABSTRACTS

Serkan Sevilgen (Istanbul Coding Ensemble, ICE)
10' "Symphony in Blue 2.0" a Live Coding Retake on Kamran Ince's Work by the Home Laptop Ensemble of MIAM

The Istanbul Coding Ensemble meets Jerfi Aji for a live coding take of Kamran Ince's composition entitled Symphony in Blue (2012). While certain parts of this work are executed, an ongoing dialogue amongst the coders and piano is formed leading to real time symbiotic digital palimpsests of interactive sonic experimentations. This yields ongoing re-imagination of the composition using live coding and dynamic programming techniques improvised by the ensemble. ICE is the home live coding ensemble of İTÜ's Center for Advanced Studies in Music (MIAM). It was founded by Konstantinos Vasilakos formed with postgraduate students of the department. For this event, Serkan Sevilgen and Onur Dağdeviren are taking part in the performance. (<https://konvas.netlify.app/ice/>).

Fulya Uçanok & Heya هي
(Zeynep Ayşe Hatipoğlu, Jilliene Sellner, Yara Mekawei and Nour Sokhon)
Exploring Paths of Sonic Bonding in the Process of Collaboration

The artistic talk and performance will focus on the collaboration process of Heya (Zeynep Ayse Hatipoglu, Nour Sokhon, Yara Mekawei and Jilliene Sellner) and Fulya Uçanok. The artists "sonic bonding" paths within the rehearsal, and live performance will be presented and demonstrated.

Suna Başlantı
Listening as a Research Practice for the Sonic Ethnographer

In this presentation, I will share my experiences on different types of listening. As an ethnomusicologist and a sonic ethnographer, listening has become one of the main research practices that have shaped my studies. Beginning with searching for lullabies and ending with hearing as trees, I will present three cases from my researches since 2018 to express how listening as a research practice can deepen our understanding of music and sound and our interaction with the multispecies world.

Oğul Köker
Eurorack Synthesizer Enthusiasts: "Communities of Practice" and/or "the Hyper-Individuation of Creative Practice"?

Modular synthesizers, representing a synthesis method that was almost completely abandoned in the 1980s, are back with the popularization of the Eurorack format. However, the ongoing Eurorack synthesizer craze has been the subject of only a few social scientists' work so far. In this presentation, I aim to (i) discuss why studying Eurorack synthesizers and their users have the potential to offer social scientists unique insights into music technologies' relationship with the "democratization" of music, as well as ecology, gender, and class; (ii) summarize the viewpoints offered by the recent research on Eurorack synthesizers and their users; and finally, (iii) provide a preliminary report on what I am and will be doing on Eurorack synthesizers and their users as part of my ongoing PhD dissertation project and its fieldwork that will take place in Edinburgh.

Hakan Kurşun
Spatial Music Production Design

A new language for music transmission is developing. The essence of multiple sound positioning within the space of the listener. An enveloping musical experience. The transformation of closed stereo music files to open multi format audio files with metadata. Musical atmospheres with multiple musical layers are to be discovered. Imagination of post musical genre design, synchronization and parallel feelings. "Can we experience with passion more than one piece of music at the time?" Welcome to world of spatial music. The technology gives powerful transmission capacities. Recording arts specialist Hakan Kursun will speak about the new language of music production and transmission, music coding with Dolby Atmos and virtual reality developments.

Oğuz Öz & Can Karadoğan
Setting up the İTÜ/MIAM Recording Studios for Dolby Atmos

İTÜ Dr. Erol Üçer MİAM Recording Studio has been a key player keeping high quality recording standards in Istanbul's music production scene, becoming a pioneer for modern studios in Turkey over the last 20 years. This presentation will focus on the latest developments regarding the rise of the 3D music production culture within the realm of the recording studio. Focusing on the research projects done in the period from 2018 to 2022, the focal point will be the upgrade stages of two MİAM studios to Dolby Atmos making İTÜ MİAM the only university in Turkey to use this calibration for both education and professional mix service.

Cevdet Erek
On the Transformation of Site-specific Installations, Focus: Recent and Past Work in Arter

I will be talking about the transformation of site specific installation works. My focus will be on two series of works that had versions conceived for exhibitions at Arter: Bergama Stereo (initial version: Ruhrtrienalle and Hamburger Bahnhof Museum Berlin, 2019) and Kolon (initial version: Tanas, Berlin, 2010). The 2011 version of Kolon is on view as a part of the exhibition ThisPlay at Arter while Bergama Stereo in Singapore is being shown at the Singapore Biennale 2022. The talk will be followed by an informal walk through the galleries that ends with visiting Kolon.

Amy Salsgiver
Engaging with the Local Soundscape: Composing with Sounds of Running

Over several years I have been cultivating a practice-based research project of deep listening and recording the soundscape as I run through Macka Park. These recordings then become source material for my compositions and improvisations. In this session, I will share sonic highlights captured in the month of November, and discuss how these can be treated as tools for musical creativity. Excerpts from a performance by MİAM Improvisation Ensemble and preparations for an upcoming performance by sa.ne.na serve as recent examples. It is my hope that by encouraging a deeper engagement with our often chaotic local sonic environment, we can find moments of beauty and inspiration.

Belma Oğul & Zeynel Günbek
Open Noise: Feedback of Entangled Object(s) and Subject(s)

One of the main concerns of a sound engineer is to prevent the acoustic feedback and noise during live concerts and recordings. In this respect, any undesirable sound is noise. However, we will discuss the potential of the noise as Open Noise, inspired by the Open Artwork of Umberto Eco. Acoustic feedback, as a noise, occurs when the amplified human and/or non-human sound from any loudspeaker re-enters the sound system through any open microphone and is amplified again repeatedly. In this study, the potentiality of the acoustic feedback, as an open noise, will be presented by discussing in terms of New Materialism and by practicing it. The acoustic feedback situation may make us think that sound production such as microphone, speaker, human and non-human sounds are both objects and subjects at the same time. Thus, acoustic feedback can be an open noise art tool in the New Materialism theory, which opens the subject-object distinction to discussion, and can be a 'horizon opener'.

Jeremy Woodruff (zoom)
Comparative Sound Analysis from 10 International Protest Movements

By listening to several different soundscapes of protest recorded by earwitnesses in Berlin, Turkey, Hong-Kong, USA, Myanmar, Russia, Catalan and Sao Paulo it is possible to tell how different protest movements all have special sound marks that result from the particular culture and forms of repression in which they took place, and show that no two protest movements are alike (or sound alike). Listening to many different protests also gives an insight into how various strategies and rhetoric of protest movements could possibly inform each other to become more effective overall. By listening to many different protests it becomes apparent that, above all, protest is indeed a kind of special performance which, like any art form, serves certain essential human needs on its own, aside from the relative ultimate "success" of one particular protest action or another. Here I investigate similarities and differences of the social tonality inherent in the particular moments captured on these recordings to show that rage against corruption and injustice is quintessentially transcultural.

E. Şirin Özgün
Why Soundscapes are Political: Discussions from Fieldwork

When I was a doctoral student in 2008, reading ethnomusicologist Steven Feld's article on Kaluli (a Papua New Guinean people) soundscape, titled "Sound Structure as Social Structure" (1984) transformed my understanding of music and inspired a new perspective on the relationships of sounds around us and the societies we live in. When we begin to consider sounds as primary components of our living environments, as something worth paying attention to, we enter the realm of relationships and reciprocities; chaos and order; hierarchies and regulations: of power. All sounds around us affect and reflect the dynamic relationships humans have with their environment and within their societies, whether they are part of a city soundscape or a sonic event performed by villagers on a mountaintop. In this presentation I will reflect on how and why I inevitably address politics and power when I study soundscapes, drawing on examples from my fieldwork in Istanbul and in Antalya.

Yelda Özgen Öztürk
New Sonic Experiments with the Halldorophone

Yelda Özgen visited Stockholm in November 2022, as part of an exchange program between EMS (Elektronmusik Studion) and ITU MIAM that was instigated by the Swedish Consulate General in Istanbul. During her stay, Özgen had the opportunity to experiment with the Halldorophone, a self-resonating vibrotactile feedback instrument created by Halldor Ulfarsson. In this talk, she will share her new musical sensations as a cellist, through the audio and video recordings she made while spending three days with the cello-like Halldorophone.

Sinan Kestelli

Design/Perform/Compose: Overview of a Practice Based On New Digital Musical Instruments

Sair Sinan Kestelli will give an artist talk about development of his electronic music and sound design practice which started more than 15 years ago with his entrance to MİAM. In addition to giving information about design of new digital musical instruments with some early and recent examples as well as the role of real-time musical interaction on his fixed media electroacoustic music and live electronics composition process, Kestelli will also talk about the impact of graduate studies at MİAM (2004-2008/Sound Engineering and Design, 2012-2019/Sonic Arts) on his sonic practice.

Gökhan Deneç

Controlled Randomization

Gökhan Deneç will give examples on creating musical structures with algorithmic procedures and implementing variety on those using randomization of parameters. As limitations and boundaries are built by controlling randomized patterns, we can develop strategies maintaining musical progression and creating compositional continuity. He will present two of his past works that generate random melodic progressions realized by controlled randomizations, one realized in 2011 with PureData to create resonant ambiances in a sound installation, and another in 2016 with Max for Live to create an emotional setting for a scene in a theater play.

Laçın Sahin & Ayşe Yörükoğlu

3D Sound Recording of Rainforest V (Variation 3) at ARTER

Rainforest V (variation 3) is a self-performing sound installation that is comprised of 20 found and constructed objects that resonate with pre-recorded sound files (Arter, 2020). It was created by composers John Driscoll and Phil Edelstein of CIE (Composers Inside Electronics, Inc) as a continuation of their experience with David Tudor. The installation, which was acquired by ARTER in 2018, is designed as a sound environment for visitors to observe, walk in and out, listen to and be immersed in the experience. In February 2022, at the request of composers and Arter, ambisonic sound recording of the installation was done by a team of sound engineers from ITU MİAM. In this presentation, different production stages of the recording are going to be explained briefly.

Görkem Özdemir (zoom)

Very-loud-speakers: Alarms and Excursions

For this talk, I am going to open my Istanbul soundscape archive and share a humble portion with the audience. The presentation will include some of my auditory and video material cumulated over a ten year period where I lived and worked and co-existed with others. A raw-untouched media collection from Istanbul might help us to observe the dynamics of power, otherness, and silencing. I hope through captured representations of usual events from the city will bring a fruitful conversation afterwards.

Mirko Ettore D'Agostino (zoom)

Sonic Practices and Tradition: Aesthetics, Ethics and Technology.

The presentation centers around the use of traditional music repertoires and culturally connoted elements in electroacoustic music and sonic arts. In particular, it analyses approaches, strategies and techniques with regard to composition and sound processing, with a specific focus on ethically appropriate engagement modalities with the material.

Robert O. Beahrs
The Social Life of Field Recordings: Ethical and Ontological Reflections

Field recordings give voice to our listening experiences in the world. Alongside technical considerations about how to make field recordings, sonic practices such as attunement, envoiement, playback, and remediation deserve more critical attention in music and sound studies. In this presentation, I reflect on my experiences conducting fieldwork in Inner Asia with gifted sonic practitioners in more-than-human social worlds. I discuss some questions related to the social life of field recordings and recording archives in my work as an ethnomusicologist and sound artist. Drawing on the concept of enrollment from Science and Technology Studies, I examine how field recordings enroll different sonic agents and mobilize listening as witness and testimony. Remediation of field recordings is both ontological and ethical in how it configures world-sense and exerts obligations on sonic practitioners as storytellers in relation to real and imagined listeners.

Anıl Çamcı (zoom) & Reuben de Lautour
Looking back on a Decade of Sonic Arts at MIAM

MIAM Sonic Arts founders Anıl Çamcı and Reuben de Lautour look back on the early years of the program, the musical and scholarly trends that shaped the initial curriculum and research interests of faculty and students, and reflect on how those trends have changed over the intervening decade.