

MIAM COLLOQUIUM 2022 FALL

CURRENT
RESEARCH
IN MUSIC

JANUARY 12-13, 2023 10:00 - 17:00 (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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**MİAM
COLLOQUIUM FALL 2022**

January 12-13, 2023

Organizing Committee

Yelda Özgen Öztürk

E. Şirin Özgün

Robert O. Beahrs

PROGRAM

Thursday, January 12

9:30 Breakfast (first come, first serve!)

10:00-11:15 *GENRE*

Cenk Bonfil

Third Stream Music: A Method for Discussing its Validity as a Genre

Onok Bozkurt

M. Kemal Altınkaya and his Mission to Revive Rumeli *Türküs*

Gökçe Türkoğlu

Transcription of Musique Concrète & Sound Synthesis in 21st Century Textural Composition

Respondents: Paul Whitehead (moderator), Manolis Ekmektsoglou

11:30-12:45 *SPACE*

Deniz Ünsal

Greg Penny's Mixing Approach with Dolby Atmos on "Rocketman" by Elton John

Gazele Aydın, Çağın İnce, İlker Çelik, Burak Efe Arslantaş
Multimodal Methods for Researching Music and Sound

Emre Ekici (zoom)

Insights from Tonmeister Workshop at Nagoya University of Arts: Immersive Audio Recording Techniques for Solo Piano

Respondents: Can Karadoğan (moderator), Hakan Kurşun

14:00-15:15 *INTERACTION*

Aydın İ. Kuru

Increasing Adaptability in Video Game Music Systems

Salih Gaferoğlu

Reimagining Representing Sound: The Emergence of Spatiality in Sonic Arts

Konstantinos Vasilakos

Lick the Toad: An Interface for Displaced Sonification in Live Computer Music

Respondents: Konstantinos Vasilakos (moderator), Cevdet Erek

15:30-16:45 *PERFORMANCE*

Doruk Başoğlu

Pre-Explosion Kurdish Busking Music on İstiklal Avenue

Berna Lara Kasar, Doruk Başoğlu, Emre Köseoğlu, Onur Erdem Ünal, Selçuk Ener
Methods for Researching Live Music Performance

Barış Demirezer

Symphonie Concertante in 18th Century Paris

Respondents: Yelda Özgen Öztürk (moderator), Tolgahan Çoğulu

Friday, January 13

10:00-11:15 DATA

Duru Börü, Burcu Göksel, İlayda Gönen, Arda Karaburçak, Atılay Küçükkoğlu
Digital Humanities Tools I: Music Information Retrieval

Emre Tenker, Sibel Üney, Alp Timuçin Bulut, Gizem Kurt, and Denizcan Bıçakcı
Digital Humanities Tools II: Data Visualization

Fulya Kapuçugil, Can Dilekçi, Kıvanç Nadir, Ege Mete Erdoğan
Using Social Media in Scholarly Research about Music and Sound

Respondents: Taylan Özdemir (moderator), Konstantinos Vasilakos

11:30-12:45 PRACTICE

Senay Yılmaz
Practice-Based Research: A Listening Experiment on Pet Dogs

Rachael Koziara
Musical Therapeutic and Healing Practices in Turkey - An Interpretation of Musical Therapeutic Applications in Turkey

H. Miray Eslek
A Fieldwork Project: ITU Miam Library and Perception of Time and Space

Respondents: Jerfi Aji (moderator), E. Şirin Özgün

14:00-15:15 ANALYSIS

Nedim Güvenç
A Reading of the Progressiveness of King Crimson and Pink Floyd via Analysis of Two Pieces of Music

Yunus Belgin
How Can the Analysis of Marvin Smiths' Drum Solo on *Song for Soweto* be Utilized as a Study for Jazz Drummers

İrem Ece Gülensoy
Case Study: The Use of Sound by Female Directors in Turkish Independent Cinema after 2015

Respondents: Manolis Ekmektsoglou (moderator), Amy Salsgiver

15:30-16:45 *EXPRESSION*

İrem Arslan

Vocal Expression among Turkish Female Singers

Ümit Burcu Göksel

The Inner Soundscape: An Exploration of Individuals' Relationships with Sound and Inner Experiences

Su Odabaş

The Sounds of Istanbul's Underground Electronic Music Scenes

Respondents: Robert O. Beahrs (moderator), Jane Harrison

17:00 *SOUNDING BODIES*

Composer: Fatih Açıkgöz

Discrete Chasm

Moderator: Jerfi Aji

17:30 Afterparty in Teşvikiye

ABSTRACTS

Third Stream Music: A Method for Discussing Its Validity as a Genre **Cenk Bonfil**

American composer and horn player Gunther Schuller coined the term Third Stream to mean the music that brings together elements of jazz and contemporary classical music, as a fusion of “...*the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development.*” in Schuller’s words. In my thesis, I will attempt to bring an answer to the question of whether Third Stream is a distinctive genre or not. In this presentation, I am willing to introduce a method which I will use in my thesis to discuss Third Streams’s validity as a genre. To do this, I will first shortly talk about Gunther Schuller and his definition of Third Stream music. After, I will give an introduction about the theories that I will apply in my method, first of which is Franco Fabbri’s “*genre theory*” in which he attempts to use set theory in mathematics to define the socially accepted rules of a genre. I will explain the possible rules to look for in order to decide whether a set of musical events is a genre or not. The second is the concept of “*mediation*” by Antoine Hennion where he discusses how mediators (score, performance practices, instruments etc.) in which music is created affects the creative product itself. Later, I will explain how these theories will relate and will benefit my discussion on Third Stream’s validity as a genre. I will argue that defining which mediators Third Stream borrows either from jazz or from contemporary classical music may help us to see the “rules” that Third Stream music has and therefore we will be able to see if these rules make Third Stream a genre or not

M. Kemal Altinkaya and His Mission to Revive Rumeli *Türküs* Onok Bozkurt

Born and raised in Skopje, writer, musician, compiler M. Kemal Altinkaya served as a civil servant for many years in Belgrade, Ankara and Istanbul. He worked as a translator at the Belgrade Turkish Consulate for 8 years (he knows French and nearly 10 languages from Balkan.) In these years, he recognized that all the songs which he heard from his ancestors at his homeland during his childhood were singing by gypsies only. So, he felt in desire to revive *Rumeli* (Rumelia), *Tuna* (Danube) and *serhat* (frontier) *türküs*. He is supposed to collect nearly 600 examples of this genres. His first publicity attempt of them was made on 03.04.1939, on Ankara Radio under the name Danube Night. The second one is carried out on 15.11.1939. And after a long break they were broadcasted for a few months in 1948 once again. However, after these rare instances, although they received great attention from public they were no longer on Radio. They were prevented from being broadcast by a clique which was nested in the radio. As a result of the continuation of its sabotages, his civil service life was completely terminated in 1949. Consequently, the revival of *türküs* is unavoidably prevented. The documents that have preserved by his family, hence survived us today from Altinkaya are as follows: Lyrics and music partitions of 67 *Serhat*, *Tuna* and *Rumeli türküs* compiled by him (half of these songs are well known, while the other half is completely forgotten), 4 published books, drafts of unpublished ones, compositions, research, letters, correspondence, petitions, newspaper and magazine clippings.

Transcription of Musique Concrète & Sound Synthesis in 21st Century Textural Composition Gökçe Türkoğlu

Music composition is a field that stands between the academic and the artistic which grows cumulatively in relationship with sociological and technological progressions that happens throughout human history. Beginning with the 12- tone technique in 1923, composers built many methodologies to compose music by generating sets of rules as a consequence of the feeling of a lack of systems and environments during compositional activity. As a result, many new contemporary and individualized practices were born. They made an effort to apply many non-musical contexts such as mathematics, graphics, technological progressions and other art forms, into the musical domain in a symbolic manner as structural ideas. These non-musical parameters were transcribed into pitch, rhythm, timbre and texture. On account of this approach, treatment of symbolic musical data led to the abstraction of the act of composing. In my research, I will analyze the reflections of the rapid progress in electronic music after 1945 into textural music composition by questioning how the composers implemented the knowledge they gained and the ideas they produced from this field into instrumental musical practices. At the beginning, I will introduce the formation of two electronic music schools in Paris and Cologne which are respectively Musique Concrète and Synthesis, then observe their influence on the foundation of two schools of instrumental music called Musique Concrète Instrumentale and Spectralism. Then, I will demonstrate the possible transcriptions of methodologies into contemporary musical works by showing examples drawn from Spectralism in the context of orchestration. As a case study, I will analyze a textural work written between 2020 and 2021 called 'Atara' for orchestra composed by Chaya Czernowin by listening to some excerpts and looking for traces of electronic way of

thinking in the context of Musique Concrète Instrumentale and Synthesis during the composition of this piece.

Greg Penny's Mixing Approach with Dolby Atmos on "Rocketman" by Elton John Deniz Ünsal

We as humans perceive sound with two ears. By using these two ears and our Head Related Transfer Functions (HRTF for short) our brains can localize the sound sources in three dimensions. In the history of recorded sound, we were hearing the sound from a single (mono) channel which gave our brains one dimension to understand. Afterward with stereo technology, we started to hear the sound from two separate channels which gave us another dimension that describes the placement of individual elements in the horizontal panorama. Multiple speaker systems are being tried for a long time but now we have reached a point where consumer technology at affordable levels can provide an immersive listening experience with multiple speakers. With these developments, Dolby has packed a new technology called Dolby Atmos Music. It's a technology that provides the opportunity for mixing music and streaming it up to 64 channels. We only have the width axis with stereo. With Dolby Atmos, we now have the real representation of the height and depth axis with the additional speakers placed on the sides, rear, and top. New possible problems showed up due to this technology's nature. Since we have two ears, and the stereo technology already represents the sound from two different channels do we really need more? Can't we achieve an immersive listening experience just by imitating HRTF without having more channels? How can a mixing engineer take advantage of these extra channels in terms of creating an immersive listening experience? In this presentation, I will try to answer these questions by examining how additional channels were used by Greg Penny in the Dolby Atmos mix of the song "Rocketman" by Elton John. The presentation will include a 7.1.4 Apple Music loopback record of 12 individual channels played separately in pairs.

Multimodal Methods for Researching Music and Sound Gazale Aydın, Çağın İnce, İlker Çelik, Burak Efe Arslantaş

Music and sound research is multimodal by character and design. When carrying out research on music, for instance, more often than not one must resort to recorded music, sheet music, interviews with experts and existing research. The gathered information must be classified into quantifiable and qualitative data. Interviews and existing research will fall under qualitative approaches (secondary and formal research), whereas recorded music can be analyzed statistically or through data analysis software. There is likely to be convergence between these methods and the researcher must create a complex and detailed methodology to make sure that, in particular, explanatory/causal research is not affected by confounding influences. Having a large sample group and ensuring collaboration across disciplines are among the ways that one can avoid research results from being affected by outside influences and human biases. Paula Gunn Allen coined the term `border studies` to refer to this method of trans-disciplinary research. The aim of this presentation is to define a general view of the subject and show why multimodal research is necessary for answering more complex research questions. Through some examples, we will be demonstrating the advantages and disadvantages of utilizing this method in sound/music research.

Insights from Tonmeister Workshop at Nagoya University of Arts: Immersive Audio Recording Techniques for Solo Piano

Emre Ekici

Immersive audio is becoming popular with the help of increased accessibility for consumer-grade products. Research on immersive audio is growing; however, classical music productions still form a small part of the extensive body of literature. In order to address this gap, production techniques for solo piano in an immersive audio setup are a good example that could be applied to both chamber and orchestral music. I attended a tonmeister workshop for immersive audio at Nagoya University of Arts on 15-16 October 2022 to produce an album during the weekend. The guest lecturer was Florian B. Schmidt (Dipl.-Tonmeister, Universität der Künste Berlin). During my presentation, I will explain the workshop format and its limitations. Then I will explain microphone placements for the Dolby Atmos setup and the theory behind them. I will further explain some significant issues for reverb and mixing for the Dolby Atmos setup. Lastly, I will briefly explain the further research I will conduct at Tokyo University of Arts in March 2023 with Dr. Will Howie (Ph.D. in Sound Recording, McGill-Schulich) on off-axis microphone techniques for side channels in immersive audio.

Increasing Adaptability in Video Game Music Systems

Aydın I. Kuru

The issue of adaptability has been a principal concern in game music system design since the inception of the medium. Due to the inherent characteristics of the narrative structures of video games, music systems and compositions that are realized for this medium have to tackle specific problems, limitations and objectives. They have to adapt to instant and gradual changes in virtual environments and scenarios, facilitate non-linear plots and game zones, all the while operating on humble computational and financial resources. This sets numerous challenges that both the industry and the academy proposed models to circumvent. In this presentation, I study the historical and current conventions, outlooks, applications, and research in the field of game music systems and propose alternative models with their respective applications. First off, I discuss the evolution and the history of game music systems in reference to the contemporary state-of-the-art in game audio. I analyze the priorities and demands of the game industry in addition to the outlook of composing for a game system. Current real-time score generation models, namely horizontal and vertical arrangement models, are studied regarding their respective advantages and disadvantages. Afterwards, I put the conclusions from the theoretical and practical analysis of these models into practice with the proposition of novel adaptive music models. Namely, I propose two principal ideas that have the purpose of increasing the game immersion through adaptability: note-level vertical generative composition for instant responsiveness to game-triggers and directly mapping user output data to sound elements for personalized interactive music. The note-level vertical composition method implies a mode of composition that relies on the inclusion and exclusion of pre-selected notes to represent cues for different scenes. The direct mapping system implies a composition model that is intertwined with the game system and bases its musical parameters to the data created from the interaction of the operator with the game system. In the last part, I further develop these two ideas with their respective examples and implementation propositions.

Reimagining Representing Sound: The Emergence of Spatiality in Sonic Arts
Salih Gaferoğlu

Humankind has an intrinsic relationship with spatiality in sound. This is because determining directions and calculating the approximate distance of sound sources is a must-have tool for survival. Clearly, we are not the only species, but we developed an auditory system that can process information from our environment to locate where a sound comes from very fast, and very accurately. In fact, our brains make continuous assumptions about sounds even before we become aware of them, looking for sound events & clues worth paying attention to. Therefore, claiming that we are naturally aware of the spatial sound panorama around us is certainly not an exaggeration. Starting from the prehistoric ages, this awareness shaped our biology, our mind, and our approach to the space we live in: How we position ourselves in it, what sound events to care for, how to arrange this space... As a part of more extensive research on our relationship with spatial sound paradigms and their aesthetic examination in the context of sonic arts, this presentation aims to explore the techniques we have developed on the spatialization of sound over time and its impact in a nutshell. Regarding this exploration, we will take a closer look at how we perceive sound briefly, what we did to alter the effect of sound events through history, and what today's rapidly emerging technologies mean within this context.

Lick the Toad: An Interface for Displaced Sonification in Live Computer Music
Konstantinos Vasilakos

Most practice-based research and creative practice has highlighted live coding's contribution to the ethos of liveness (Blackwell et al. 2022) in music performance, using improvisation to provide the impetus for real-time exploration under the rubric of live and improvised electronic music. However, much of this exploration focus on a traditional performer-audience dichotomy, leaving the audience outside the creative equation. Arguably, the idea of allowing the audience to have first-hand contact with the music material that is created on the fly still remains underdeveloped. Lick the Toad (ltt) is an online web application that was designed to enable collaborative participation of the audience during a live coding performance by allowing users to interact with the performer, and thereby helping establish real-time communication as a means to influence the decisions and directions taken while coding. It provides an interface with which to synthesize sound and utilize machine learning capabilities in a web browser running on computers and mobile devices (e.g., smartphones and tablets). Using real-time communication amongst users and coders alike the interface also serves as the mediator to exchange data. Furthermore, the application may be used both onsite and remotely, which makes it an ideal asset for exploring displacement and decentralized spaces during live performances.

Pre-explosion Kurdish Busking Music on Istiklal Avenue Doruk Bařođlu

Kurdish busking music has been one of the very prominent sound elements of Istiklal Avenue for recent years. Though there was a more heterogeneous busking scene on Istiklal, different styles of music such as Syrian, Native Indian, Black Sea, and Gypsy, etc. music have slightly disappeared from the streets of Istiklal over the years. However, Kurdish buskers preserved their existence on Istiklal, thus outnumbering musicians of other styles. While the oppressive policies of the officials reduced the already limited busking spaces on Istiklal to a great extent, Kurdish busking music has still taken a crucial part in Istiklal Avenue's soundscape until the end of 2022. This particular style of music which has been present on Istiklal since 2013 is performed by a dynamic community of Kurdish musicians. My fieldwork on Kurdish busking music on Istiklal aimed to explore the characteristics of this Istiklal region-specific style, its live practices, its similarities to Kurdish wedding music, and street-social media interactions within Kurdish busking music. Data from this research are collected through video recordings of live performances on Istiklal Avenue, interviews with the musicians, social media content productions, participation and observations in the Kurdish music community life. In this research, a brief ontology of Istiklal's Kurdish busking music from its emergence to its essential features, which is preserved till the prohibition of music after the terrible explosion on the avenue in November 2022, is tried to be drawn.

Methods for Researching Live Music Performances Berna Lara Kasar, Doruk Okuyucu, Emre Kõseođlu, Onur Erdem Ünal, Selçuk Ener

Live performances have long been of interest to people, but not much research has been done on the study of live performances. With technology and changing lifestyles over the years, the definitions of these live performances also vary. There is a big difference between the concept of the liveliness of performances in the years when there were no recording facilities and the concept of liveliness that can be recorded and shared with simultaneous live broadcasts today. Moreover, the approaches to live music performance may differ in many terms such as the parameters of time, location, price of the event, organization, music genre, audience, and the music community. Therefore, the research methods of live concert performances are crucial. The liveness experiences of the people who go to the concerts as listeners, the experiences of the performers, the interviews with the concert and venue planners regarding the liveness of the performances, doing a literature review of previous research, experiencing, and criticizing the live broadcasts on the social media, and conducting interviews with musicology researchers on the subject can be the methods. The aim of this research is to examine the methods of researching live performance to catch the unique liveness of today's world.

Symphonie Concertante in 18th Century Paris

Bariř Demirezer

Symphonie concertante is a short-lived musical genre that flourished throughout the 18th century. For this genre, orchestral prominence was still significant. However, local virtuoso players were chosen to be promoted in the events. To promote local highly skilled musicians, composers wrote pieces that included extended solo parts for those specific players to entertain the audiences and show off in the concerts to gain more money. This genre was one of the music industry's responses and solutions to the rising bourgeoisie. Even though it has great social importance, it has also many important musical qualities. This work examines the symphonie concertante genre through its terminology, social context in Paris, and genre-specific qualities. The usage of symphonie and concertante words has its benefits and problems. However, these words are the most relevant ones to represent this genre's qualities. Symphonie, concertante, and symphonie concertante terms will be examined to explain their relevancy. The historical development and usage will be discussed briefly to demonstrate the qualities. The genre's roots can be traced to Mannheim, London, Italy, Habsburg, Germany, and, most importantly, France. Changing the social status of musicians and public concerts were the most important motives for this genre's popularity and usage. While examining its roots through these musical centers, the social contexts of these centers and the compositional approaches of the composers will be demonstrated. To promote local musicians and provide easy-to-consume musical pieces to audiences, composers tried different strategies for this specific genre. These qualities will be divided into separate topics as instrumentation, concertante usage, harmonic language, musical texture, formal organization, and movement structure. Further, the possible implications of this genre will be discussed.

Digital Humanities Tools I: Music Information Retrieval

Duru Börü, Burcu Göksel, İlayda Gönen, Arda Karaburçak, Atlay Küçüköğlü

Age of digitalization has changed our relationship with musical information. To deal with this increased number and size of musical databases, 'music information retrieval' (MIR) has become more and more important. Some topics under MIR include genre classification of songs in digital domains, tune recognition through real time listening, music transcription and music generation such as algorithmic composition. They all have different types of methods and technologies involved in their procedure. The interest of this paper is to ask the question how these methods and tools can be involved in musical academic research. What are the ways to reconsider these MIR technologies in a non-commercial research environment? Thinking of music fields such as sonic arts, ethnomusicology, sound arts, composition, and audio engineering, how can MIR methods be reevaluated in an experimental approach? As a method, interviews with music students and academics are made and case studies from different music schools around the world are involved in this research paper. The outcome of this paper can be used as a source for how to apply MIR in student works.

Digital Humanities Tools II: Data Visualization

Emre Tenker, Sibel Üney, Alp Timuçin Bulut, Gizem Kurt, and Denizcan Bıçakcı

Data visualization is the depiction of unstructured information using a visual framework, such as a chart, diagram, or picture, in order to make it simpler for each generation to understand and transmit knowledge. We frequently assume that data visualization is the result of technological advancements and, by extension, digitalization, but this concept dates back to the early days of humanity. This visualization aspect of data in any context is significant for people. That is why humans developed some sort of methods to use in their daily lives that involve visualization. Because it facilitates the visual recall of any type of information. This propensity for visualization might be the sole explanation for why innovations such as writing and musical notation, which are crucial to humanity, were discovered. And this colloquium presentation is going to look at what extent visualization goes in the context of information(data). In other words, this presentation examines the current state of data visualization in our digitalized world. With that, we come across the invention of spectrograms. These spectrograms are indispensable visual tools in the musical context. This is because they provide a visual representation of a signal's strength or loudness over time, allowing one to see whether there is more energy present at any one time. Therefore, they are essentially like a picture of audio, which is why all the tools are connected. Next, we looked for tools currently available to the public that include or leverage these spectrograms. And examine the tools that can be crucial in a music research context while it is convenient to use. Then, we searched for currently accessible tools that included or used these spectrograms. In addition to the fact that the resources we discovered can be crucial in the context of music research, we also created a list while taking care to ensure that it is practical and simple to use. In order to highlight what alternative options are available in this digital age, we tried to look for and include other data visualization tools in this list in addition to spectrograms. Finally, this will bring us to the last part of our presentation, which is the research and development of the application of various technological principles in data visualization that brings us to the subsequent stage of sound visualization.

Using Social Media in Scholarly Research about Music/Sound

Fulya Kapuçugil, Can Dilekçi, Kıvanç Nadir, Ege Mete Erdoğan

Social media has greatly impacted the way that sound and music are analyzed and understood. With the widespread use of platforms like YouTube, Instagram, and TikTok, music and sound can now be easily shared and accessed by a global audience. This has led to the emergence of new forms of analysis, such as the study of music trends and virality on social media. For example, a researcher might use spectral analysis to understand the frequency content of a popular song that has gone viral on TikTok or use cultural analysis to examine the social and cultural factors that have contributed to the song's success on the platform. In addition to these new forms of analysis, traditional approaches like formal analysis, psychological analysis, and acoustic analysis can also be applied to the study of music and sound on social media. Additionally, researchers may have to be careful about the unclear ethical issues such as ethics and citation while collecting data from social media. Ultimately, the specific approach taken will depend on the researcher's goals and the resources available to them.

Practice-Based Research: A Listening Experiment on Pet Dogs

Senay Yilmaz

Pet dogs experience many things with their owners such as listening to music that they may get influenced by. In order to examine the impact of a particular song on them, I conducted an experimental practice-based research with the participant pet dogs and their owners, as a part of a research project of Cross Cultural Music Analysis class. The aim is to find out that if the song "Lovin' You" has a calming / relaxing affect on pet dogs immediately, as in comparison with a drone song that I chose "Dog Meditation". Based on this, my research question is "How does the song Lovin 'You by Minnie Riperton affects the pet dog's behaviors when compared to the piece Dog Meditation?" And I hypothesize that the song Lovin 'You has more relaxing and attractive effect on the pet dogs than the meditation song. With regard to the context of self-reflexivity my starting point was that, whenever my dog listens to this song she visibly calms down and switches into sleeping mode and actually the first time she heard it, too. There are some attractive points of the song that I found out when I searched about its compositional background, after I realized that my dog directly had been influenced by. What I found out the most important thing during the research process was, it is possible to create a transcription analysis of a sonic experience that pet dogs had and It can even be adapted to humans as well. Another thing is about transcribing gestures that I created my own diagram of them. As I inspired by Matt Rahaim, I adopted his system of thinking of gesture and melogram, I tried to integrate this into my own experiment. This is a kind of a pilot study which may be a fundament for extended scientific research later.

Musical Therapeutic and Healing Practices in Turkey - An Interpretation of Musical Therapeutic Applications in Turkey

Rachael Koziara

Musical Therapeutic and Healing Practices vary across the spectrum of cultural and historical perspectives, resulting in a variation of defining music as a therapy in a myriad of contexts. For instance, according to some international perspectives and standards of music therapy, in Turkey, though it carries rich historical roots of music used as a healing process, music therapy is not generally considered a scientific discipline in Turkey. Though many want to establish music therapy as an official scientific discipline, practice, and profession, the process in doing so and potential cross-cultural concerns must be carefully examined. If the historical roots of music therapy in Turkey are not included, or if music therapy as defined in Turkey simply merges with the international perspectives, it might then lose its credibility within the context of the application of musical therapeutic practices in Turkey. This misconception of music therapy as defined in Turkey necessitates looking at music as a therapy in its cultural context within Turkey and the Turkish diaspora abroad.

Many scholars and music therapists acknowledge music and the arts as complementary therapies as an addition to wholistic health treatments and therapies. In looking at how these therapies in music and the arts connect and complement each other in a wholistic healthcare setting, perhaps the definitions of music therapy in various cross-cultural contexts can be both more broadly defined for international use and recognition and tailored for each individual cultural situation. In acknowledging the similarities and differences in defining music therapeutic practices in various cultural and cross-cultural settings, knowledge can be shared across cultures in respect to international and localized cultural settings, potentially leading to developing more options and resources to fit the current systems in place.

A Fieldwork Project: ITU MIAM Library and Perception of Time and Space

H. Miray Eslek

This research investigates the relationships, emotions, and social lives through the sounds created by the ITU MIAM Library between October and to end of December 2022. Two methods were used in the research: In-depth interviews and five-minute listening practices. As fieldwork research, in-depth interviews and listening practices were conducted with the participants who took part and shared information about the library and their experiences. The richness of the sounds coming towards the library was handled within five-minute listening practices. As an institute, ITU MIAM is a place for people, students, and researchers who are intertwined with music. However, it is not just a library and institute in Istanbul, Maçka; it is a place where we listen and hear the music from the practice rooms, the record room, and the MIAM Studio next to the library. As a sound and music research center, MIAM is a unique place for researching how the library shapes listening practices with silence, music, and sound. Diversity of sounds in the foreground, ITU MIAM Library as a research area is necessary for developing social, cultural, historical, and political practices. Considering the library resources and archives, the sounds from outside regarding listening practice change the perceptual ability to hear, see, and listen. In this sense, this research establishes how to think about sound through the library. The study focuses on the sound spectrum from an ethnomusicological point of view, with fieldwork notes, interviews, and listening practices.

A Reading of the Progressiveness of King Crimson and Pink Floyd via Analysis of Two Pieces of Music

Nedim Güvenç

Pink Floyd and King Crimson are two English rock bands who produced their music during the first wave of progressive rock, around 1967-1975. During these years, many English rock bands started to write large-scale songs with longer instrumental and improvisatory parts with many fusion elements such as jazz, Western art music, and folk. The main motivation for these attempts, mostly avant-garde on many occasions, is to explore a section of serious music in one of the most influential popular music genres, in the form of rock music. Rock was one of the main branches of popular music in those years and was quite open to experimenting as its formal structure is yet to be formulated. For this motivation to be fulfilled, many bands widened their orchestration and instrument selection. King Crimson for instance was associated with the busy use of mellotron, the instrument became an important element of their timbre. The forms of the songs tend to be more complex among the progressive rock bands as new experimental discoveries were made in the very journey of each band. Apart from their large-scale songs, Pink Floyd tended to stay simple in this regard as the rest of the progressive rock bands added many parts or sub-parts even to their medium to small-scale songs. As a small portion of my thesis, I intend to analyze one song from King Crimson (“21st Century Schizoid Man”) and another from Pink Floyd (“Us and Them”) and attempt to discover the differences and similarities in their music production regarding the elements of the popular song such as form, harmony, instrumentation, and the major facts of the genre stated above. For this analysis, I will utilize a spreadsheet transcription for each song and apply a redux to them for a more intelligible rendition of their differences and similarities.

How can the Analysis of Marvin Smiths' Drum Solo on *Song for Soweto* be Utilized as a Study for Jazz Drummers?

Yunus Belgin

This presentation will explore a small section of the detailed analysis of the recorded drum solo on Ralph Moore's composition "Song for Soweto", performed by drummer Marvin Smith. Most drum solos, especially in the realm of jazz, are generally associated to be highly sophisticated, consisting of a great deal of spontaneous rhythmic figures and complex temporal ideas. One of the ways to get familiarized with these intricate rhythmic phrases and eventually play them, is to study a drum solo intimately through transcription. Learning and imitating the content of a solo, without any extra analysis, should already be valuable and abundant for the student to develop technique and vocabulary however, impractical in fostering originality. To aid in making self-expression and artistic innovation more attainable for the student, I created five specific parameters namely, rudiments, rates, orchestration, motion, and dynamics to be readily examined and applied to any section of the transcription to hopefully yield invaluable results. I will briefly discuss these parameters and explain how this whole process can be utilized by any disciplined student and be applied to any drum solo in any style of music, which can obviously lead to very interesting results. I specifically selected the drum solo on "Song for Soweto" because of its ample amount of complex rhythmic material for the purpose of a detailed transcriptive analysis, thereby creating an applicable and adaptive resource for drummers to utilize in order to cultivate creativity, musicality and encourage artistic self-expression for real-time performance applications. Ideally, I hope to unravel and demystify drum solos through transcription, whilst encouraging a platform for students to foster originality and encourage self-expression on this infinite journey to mastery.

Case Study: The Use of Sound by Female Directors in Turkish Independent Cinema After 2015

İrem Ece Gülensoy

The sound phenomenon has become an inevitable element of the cinematic narrative over time. In the cinema industry, which started with silent cinema, the image has a superiority over the sound. With the inclusion of the sound in the narration, the power of the narration has deepened. Dialogues, music, sound and silence; their contribution to the narrative is invaluable. With this work, I would like to emphasize once again how important the subject of sound in cinema is for expression. For this research, I choose to focus specifically on independent cinema. On a subject such as independent cinema, in an area where the director can freely express themselves without being affiliated with any institution, I was quite curious about the use of music, sound, dialogue and silence. In my thesis, I focus especially on female directors. I will examine the use of sound by female directors in independent Turkish cinema after 2015. Directors and movies I will review: Ceylan Özgün Özçelik-Kaygı (2017), Pelin Esmer - *İşe Yarar Bir Şey* (2017), Yeşim Ustaoglu-Tereddüt (2016). The common point of all the films I have chosen is that the main character in all of them is a woman. From the perspective of a female director, I examine the role of sound in the narration of the female character. By analyzing the sound of the movies, I will compare and review the movies in certain parameters. At what point do directors prefer music? Why did they choose to use music? How did music/or sound help cinematic expression? I wanted to approach these

questions from a female perspective. This presentation I will make is a brief introduction of my thesis research that I am still working on.

Vocal Expression Among Turkish Female Singers **İrem Arslan**

Vocal expression is the way of expressing thoughts and feelings using voice, mostly by singing. Singing is a whole body activity, practiced using several muscles in coordination. Any tension in the body or lack of focus is easily heard, seen and felt by the audience. It is common to have performance anxiety - the fear of not performing well enough, not being understood, or appreciated usually affects singers' performances. As a female singer born and raised in Turkey, I have experienced different levels of inhibition in my vocal expression and tried different methods to overcome these inhibitions and sing freely. Through years of singing in vocal communities, learning and teaching voice I have encountered hundreds of female singers coping with similar problems. In order to have a better understanding of the inhibitions we have and find a common ground to share our ways and solutions I have started working on my project in 2021. I started with my fieldwork in Vokal Akademi in September 2021, doing auto-ethnographic writing and analysis with Chromas Choir and Vokal Akademi Pop&Jazz Choir, there I also conducted several interviews. During my fieldwork I have seen that this performance anxiety and vocal expression inhibition is more common among Turkish female singers, there are several cultural and social aspects affecting singers' voices. This year I started to meet female music leaders in Turkey building their careers based on their songs and voices to understand how they have coped with the inhibitions that they faced and managed to continue their careers by singing. In this presentation, I will dive into the common problems we have as female singers living in Turkey and share our solutions to express ourselves freely via singing.

The Inner Soundscape: An Exploration of Individuals' Relationships with Sound and Inner Experiences **Ümit Burcu Göksel**

This research sought to understand how people's musical preferences and relationships with sound are influenced by their inner experiences, a concept referred to as the "inner soundscape." To gather data, a questionnaire was administered to a group of 12 individuals, including 6 students from ITU MIAM and 6 individuals from various locations. The questionnaire contained questions that aimed to encourage participants to describe and express their inner experiences related to sounds. The results of this study showed that not all individuals have the same relationship with sounds and inner experiences. While the concept of the inner soundscape is something to which everyone can relate, not all individuals are equally attuned to their inner experiences. The data also revealed the various listening habits of different individuals. Overall, this research highlights the importance of examining the influence of inner experiences on musical preferences and relationships with sound. Further research in this area could provide insight into the ways in which individuals' inner experiences shape their musical preferences and relationships with sound, as well as how these preferences and relationships may change over time. Additionally, understanding the individual differences in inner experiences and listening habits could inform the development of personalized approaches to composition, music therapy and other interventions that use sound to promote well-being.

The Sounds of Istanbul's Underground Electronic Music Scenes

Su Odabaş

Electronic music cultures have been evolving as a striking phenomenon in urban settings by creating distinctive communities with observable outcomes in the social life of the city. I am focusing on the underground electronic music scenes of Istanbul in this project by questioning the sounds and socio-musical activities, such as musical productions and live performances, to examine various practices within the city orbiting around the electronic music. How can these cultures be understood within their sonic and social structures? Based on long-term participation in the field, I propose to interpret Istanbul's underground electronic music cultures within three intersecting scenes: the bass, experimental, and queer scenes. In the frame of this project, I have concentrated on the perspectives of musicians from four different collectives, which are Algorave Istanbul, Badmash, Beton Orman, and Queerwaves. I conducted fieldwork at underground electronic music events, undertook semi-directed interviews, and did blind listening sessions with participants linked to the scenes. The creative practices that I examine include: 1) composing/producing, 2) performing techniques in the sonic field, 3) collaborative actions, 4) collective-forming tendencies, and 5) organizing events in the social field. Across all these practices, I show how the sound perceptions and descriptions of the participants reflect the sonic atmosphere of Istanbul's underground electronic music scenes. The relationship between city and sound is linked to its creators' positioning in urban life. I suggest that the electronic music cultures create taste/lifestyle communities with its ongoing socio-cultural practice of "gather and dance" that orients people to meet around music. I also describe how the styles of socialization and solidarity vary according to the needs, and orientations of the participants, such as with academic-scientific interests in experimental scene, street culture focus in bass scene, and intimate community bonds in queer scene.

Discrete chasm

Limited Involvement of Body Movements in the Process of Sound Synthesis and An Understanding of Physics and Computer Communication In the Integration Process

Fatih Açıkgöz

The musical production process carries many dynamics starting from the mental process, such as the environment in which the sound is produced, the materials used and the ways and purposes of using these materials. In this context, the method I used in my project is to directly incorporate the data I obtained with "Leap Motion", the sensor that captures certain movements I make with my hands, directly into the sound synthesis process. In the context of gesture control, I refer to this approach as "Direct Acquisition" because of the way movements are captured and used (direct involvement in the synthesis process of the data obtained using sensors) (Gibet & Marteau, 2004:634). In this sense, the harmony between the movement of the hands in real space and the integration process that will correspond to this in the sound synthesis process is a very important point. In order to include the real-world equivalent of the movement in the sound synthesis process on a metaphorical plane, I also placed the speed, direction and realization time of the movements within a certain range for each parameter. However, the "expressivity" of the movement mechanism here is still not fully settled. Expressivity of the interfaces rely on the goals

of the user and the context of output perception to generate information (Malloch et al., 2006:50). It is almost impossible to place the movements on a meaningful ground and find the musical equivalent of them. At this point, it would be appropriate to try to converge to each other by considering each phenomenon in terms of its aesthetics. In this sense, being aware of the natural physical process underlying motion, while providing insight into the choice of musical material, does not necessarily provide an obvious musical solution (Winkler, 1995). My preferred approach here was the strong reflectiveness of the hands for emotional expression. I tried to achieve the aforementioned emotional expression by using the data output of the movement of the hands in the 3D plane as a means of manipulating on the determined parameters. In this sense, the mapping strategy he uses is the "Ergotic" approach (Cadoz, 2000 as cited in, Hunt & Kirk, 2000:233). The importance of the mapping strategy here is that it has the potential to interfere sharply with the listener's perception of the produced sound universe. In terms of listener convergence, the interaction model I use responds to the "holistic" listening mode that appeals to subliminal movements, in a sense, even though it contains analytical follow-up materials. This is because the movements I integrated on leap motion interfere with a certain part of the soundscape, not the whole. In this sense, the listener can make an analytical connection with the part where hand movements interfere with the sound. But in general, if we consider the whole sound universe, in a sense, the listener will perceive the sound through the whole piece (including the parts formed by certain body movements) (Hunt & Kirk, 2000:232). Finally, the mapping strategy I set up through Leap Motion is "Divergent mapping". In this respect, gestures made by the hand in a certain direction manipulate many parameters at the same time. The reason for choosing this is to blur the link that may occur between hand movements and musical/sound output in a certain sense.

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