

SPECIAL THANKS

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Ergün Şahin
BSO Destek ekip

Başta Nurettin Eke olmak
üzere tüm BSO çalışanları

BILKENT UNIVERSITY STUDIO FOR
ELECTROACOUSTIC MUSIC

ELECTRO/ ACOUSTIC

11-12/01/2019 A. A. SAYGUN
CONCERT HALL



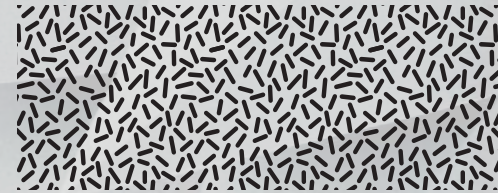
müzik
Bilkent

SOUND & SPACE

Bilkent University Studio for Electro-
acoustic Music Inaugural Concert

bilkentcomposition

BUSEAM



FLICK OF AN EAR,
BLINK OF AN EYE

COMD 527 Creative Sound Design
and Synthesis Student Projects

SOUND & SPACE

Bilkent University Studio for Electroacoustic Music Inaugural Concert

11/01/2019, 20:00

A. A. Saygun Concert Hall
Bilkent University

Senay Uğurlu

Labyrinth (2018)

for stereo fixed media

Åke Parmerud

Les Flûtes en Feu (1999)

for stereo fixed media

Deniz Çağlarcan

Expolanet (2018)

for string quartet and 8-channel tape

Tolga Yayalar

traces/recollections (2004)

for 4-channel fixed media

Jonty Harrison

Klang (1982)

for stereo fixed media

Deniz Çağlarcan

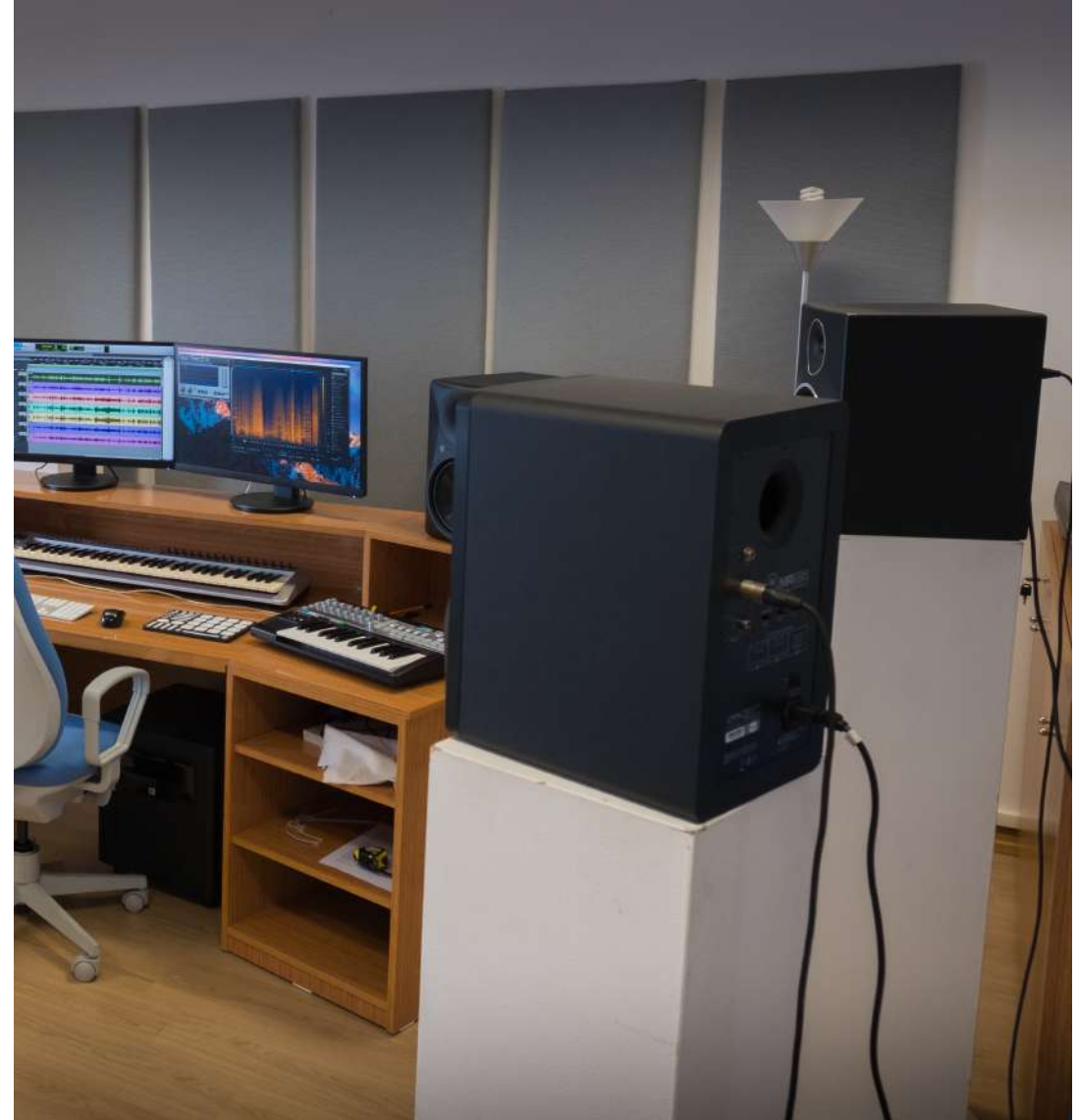
Warped (2018)

Ambisonics improvisation

Engin Dağlık

Wunderkammer (2018)

for 4 instruments and
high order ambisonics



Bilkent University
Studio for ElectroAcoustic Music

BUSEAM



FLICK OF AN EAR, BLINK OF AN EYE

COMD 527 Creative Sound Design and Synthesis Student Projects

Ali Bozkurt *1992

2 Forms of Transient States
(Electronic, Ambient, Downtempo)

Deniz Çağlarcan *1992

Submergé
(for stereo fixed media)

Artun Çekem *1992

A Quaint Contraption
(Tape Music /Soundscape)

Ece Çevik *1995

The White Owl
(Experimental Fusion)

Can Gürmeriç *1994

Darkness
(Song, Electronic)

Aslıhan Keçebaşoğlu *1994

Whisper From a Shaman Ritual
(Tape Music)

Deniz Özyurt

Shunpike
(Music for Synthesizer)

Ali Ranjbar *1985

VOCs (Volatile Organic Compounds)
(Experimental Random Electronics Generation)

Lalin Yüksel

Pretend
(Audio-Visual Project)

12/01/2019, 20:00

A. A. Saygun Concert Hall
Bilkent University

SENAY UĞURLU

Labyrinth, which carries the same idea throughout the whole piece and in terms of material has a colorful structure which makes the characters so close to each other. From the meaning of Labyrinth, we already know that there is only one single exit as it is in a maze, but with the presence of many other paths which confuses us to know whether it is the right one or not. When we enter the Labyrinth we walk in a heavy pace to be sure that we are on the right path. Nevertheless, it is possible to hit a dead end so we try another one. At the end do you think that there was a way out or not?

ÂKE PARMERUD

Les flûtes en feu (Flutes on Fire) is based on the concept of the composer as an alchemist. With the use of computers and modern studio facilities, the composer of acousmatic music or sonic art, is able to treat the acoustic material as if it was a substance with a constantly redefinable morphology. In the piece the basic sonic 'substance' is some simple sounds of flutes. They are transformed and recomposed in various ways as to give a glimpse of their virtual potential. As the piece evolves, the relatively simple structures reveals new and sometimes surprising sides of their original gestures. There is also another element recurring throughout the composition. A short metallic sound, reminiscent of the sledge hitting the anvil, signals the presence of a force that is about to change the shape of things. Finally, in the end of the piece, the sound of fire, representing the catalyzing process of the four elements present as the basis of all alchemy, briefly enters the sonic stage to confirm the process that has been taking place. As in many other instances where the ambitions of art touches upon the old idea of metamorphosis, working with this piece definitely made me realize that "all that glitters ain't gold." However, as usual when working closely with some sound material, my relation to the flute as a source of sound and as an instrument in general got a lot deeper, with in itself is a golden experience.

DENİZ ÇAĞLARCAN

Exoplanets ... They are far away from our homeland Earth. Their appearances are so appealing, mysterious and unique. In infinite space, those exoplanets and their diversity in terms of colors, mass, movements among each other seems like they are in discord however, there are some kind of harmony in macrocosm. The thought of settling an exoplanet makes people curious and excited. Also, the fact that the existence of non-humanoid life activities at undiscovered planets and to know that we are not alone in entire universe, regardless of whether they are hostile or friendly, intelligent or basic life forms makes them so appealing. Even the imagination of witnessing a nice sunset with two sun like at Kepler-16b is so exciting.

On the other hand, maybe, only the imagination itself is the source of the excitement. Maybe the reality is much more different than what we imagine, if we could have gone there, because of the gravitational difference or the weather conditions, like extreme cold or hot, or the hostile alien life forms, we would not face that exaggerated happiness. The pure happiness of the imagination and the expectations maybe cannot match with the reality. In this piece, each instrument has its own temporal space which serves to overall texture of the music which contains a constant process between harmonicity and inharmonicity.

ASLIHAN KEÇEBAŞOĞLU

Whisper From a Shaman Ritual. I have been interested in mysticism since my childhood. I believe that every substance and energy forms have their own harmony and pulse in themselves. In this music, I try to focus on different levels of pulse, rhythm and harmony which are already exist in sound waves. I just explored them by changing slightly waveforms or different parameters. Bringing together my exploration in sound world and my imaginary scenario, for the first time, I experienced compose for a tape music.

DENİZ ÖZYURT

Shunpike. I would like to dedicate this piece of music to those rare time periods in which one becomes able to mark different points in a retrospective fashion. Such kind of a perspective always places one to a position where the correlation or the causation between decisions and consequences may appear overwhelming. As a solution, one tends to build shortcuts to go back and forth between now and then, old beginnings and new ends. This is the habit of the mind. It constantly searches for a rescue from itself, rhythmically and progressively, by circumventing its check points. It is quite like walking on a rough sidewalk instead of a main road which necessitates constant confrontations unlike the former that only requires the next step to be careful and watchful, by ignoring the daring ones.

ALİ RANJBAR

IVOCs (Volatile Organic Compounds) Inspired by the thesis topic I've been researching for the past couple of years about interior environmental ventilation modes where various air particles get in relation with another reforming their structure and effecting each other, I adapted the topic into sound particles resonating and effecting each other, creating a different soundscape every time. That is what inspires me about sound generation as the same components come together to resonate and form a different reality in each experience. Much like in the scientific theory of Parallel universes, there are billions of different probabilities of various realities that distinct each from another. My point of origin, forming this composition was to simulate different realities of soundscapes, being unique each time, though having the very same components, much like it is debated in parallel universes theory.

LALİN YÜKSEL

Pretend. This audio visual work explores the relationship between repetitive melodies, rhythms and visuals. Ever since I was a child I have been fascinated by popular music and how they are being constructed. In this project, the song was constructed within the verse-chorus-verse approach. The visuals also act in the same manner along with the audio. What starts out as hope soon becomes corrupted into futility, leaving only a sense of decadence and the inevitability of a new synthesis. As unusual melodies become distorted through diligent and diverse practice, the viewer is left with the darkness of our era. In order to stay alive, we need to pretend that we are having fun.

Rather than trying to make a realistic acoustical and material representation of such a fictional location, I only wanted to focus on the sentiment that this particular experience would evoke. Therefore, I chose types of sounds that would somewhat represent a mechanical contraption; but used them in ways that would defy laws of physics and acoustics. I also wanted to apply a very simple, linear compositional form; where the sounds would be started by an initial force (the pulling of a lever) and respond to each other's presence in the room, then inevitably die out like any machine would as its energy fades away.

ECE ERÇEVİK

The White Owl is inspired by a personal experience that I had with nature. It is about a wild barred owl that awoke me in the middle of a summer night with violent screams. We were located in the middle of an olive tree forest next to the seaside, far from civilization. Across from me it landed and we sat eye to eye, until it flew back into the forest. This wild creature was so surreal to me, where in fact it was more real than anything I've ever seen. For I was a temporary guest, a stranger in its home, because of the urban way our kind chose to live, the way I was always thought to live. That is why this experience was 30 seconds of going back to roots, being two different animals facing one another. This duality of my own nature fascinated me and inspired me to combine electronic components with nature references. With this work, I aimed to transform the owl's wild screams, the environmental soundscape of this experience and my own screams -as a statement of the animality of human kind- into an experimental musical composition. Additionally I wanted to integrate my work with the visualization of changing mandala figures, it's philosophy presenting the spiritual wisdom that the universe has to offer, in relation with the wisdom that I felt looking into the wild owl's eyes, transforming my work into an audio-visual experience.

CAN GÜRMERİÇ

Darkness is an electronic/alternative song which has a main synth sound that was created inside a software. It is an experimental work consist of softer based sounds and presets. The song has lyrics which are written and recorded by myself. There are also deep bass and treble sounds that give rhythm to the audio work. Majority of the sounds were created with using Synthmaster One plug-in with addition of various effects and filters to them. No musical instruments were used while creating the work, all of the sounds and effects are software-based. Main goal was to create an experimental audio work that have characteristics of alternative and electronic music with a dominant synthesizer sound that reflects 1980s' musical atmosphere.

TOLGA YAYALARI

traces/recollections was written for June in Buffalo festival in 2004 and was premiered there. The piece solely uses piano sounds and was conceived as a 4-channel tape. The starting point of the piece was how familiar objects and faces get distorted in dreams. In the piece, the all-familiar sound of piano goes through a similar distortion and alteration.

JONTY HARRISON

The title (**Klang** is the German for 'sound') reflects the onomatopoeic nature of the family of sounds providing the raw material for the piece — sharp, metallic attacks with interesting resonances rich in harmonics. The real starting point for Klang was the discovery (in Denis Smalley's kitchen!) of two earthenware casseroles, the sounds of which were recorded in the Electroacoustic Music Studio of the University of East Anglia (Norwich, UK) during the summer of 1981. Material of two kinds was recorded — attack/resonance sounds made by tapping the lids on or in the bowls, and continuous rolling sounds made by running the lids around the insides of the bowls. Different pitches resulted from the various combinations of lids and bowls, and different qualities of resonance emerged according to the attack position. The microphones were placed very close to the bowls to maximize the movement within the stereophonic image. Other related material, accumulated over the previous three or four years, was also used. This included both real-world sounds, such as cow-bells, metal rods and aluminum bars, and electronically generated sounds, both analog and digital. The final impetus to compose the piece came in June 1981 when I was invited by János Décsenyi to work in the Electronic Music Studio of Magyar Rádió in Budapest. As studio time would be limited I was advised to take a certain amount of taped material with me; the two weeks prior to the visit were therefore spent in preliminary work in the Electroacoustic Music Studio of The University of Birmingham. Much of the opening two sections of the piece were composed before going to Hungary.

Although continuous, Klang falls into six short, fairly clearly defined sections: Introduction; Development 1: duet; Development 2: interruption of duet and increase in complexity towards the first climax; Development 3: relatively static section; Development 4: proliferation of material from the previous section into glissando structures, build-up to the second (main) climax; and slow release to the final Coda.

The listener can trace the development of the material from raw statements of casserole sounds in the Introduction, through more complex, highly transformed events in the four sections, back to the opening sound-world in the Coda. The most obvious transformation technique is mixing, using multiple but only slightly transposed versions of simple sounds. Besides mixing and transposition with tape recorders and a harmonizer, the main modifications were achieved by filtering and, most important of all, montage. This last technique is the principal means of controlling the timing and rhythmic articulation of the material and its organisation into phrases (which may be a single line or a mix of many layers, edited together into the desired sequence).

DENİZ ÇAĞLARCAN

Warp. The sonic scape of our daily lives encloses us. However, we neglect their unique spectral and gestural features. Now they are magnified. Feel the space where the sound travels. In this journey, you will be exposed to these sound morphologies, their deterioration and their interactions with each other in the space medium. The relationship between sound and space, and the disruptions of their bodies will make you redefine the boundaries of the connection between you and the sound in course of time.

ENGİN DAĞLIK

Wunderkammer is an ongoing project (ca. 40') which I have been producing for a specific site (second floor of the music building at Bilkent University), since September, 2018. This site-specific sound and light installation/performance is based on my memory of the acoustics of the site perceived as a non-place. Since I have been thinking about this project, the most lasting idea is that I should create such a space that I can feel free while I am giving attention to the boundaries. I assume this work as a production rather than just a composition. Therefore, I initially worked on the overall idea and organization of the production. I begin with putting the facts, boundaries on the table. Defining these boundaries led me to create a bendable space which I can imply my current ideas. At the end, the production process is manifesting itself during the moment.

ALİ BOZKURT

2 Forms of Transient States. The act of creation possesses a time-based, processual nature in its essence. What I experience during this temporal journey, which reveals itself in this audiovisual performance, has two distinct states:

First is the beginning of the creative process, which is experienced as a chaotic and stateless form of audio with high-pitched sounds, symbolizing the crisis of beginning and the pain of childbirth. In the visual counterpart, I experience this state in a highly digitalized form, trapped inside a paralyzed state of habituation in a matrix of binaries.

In this journey of creation, a special moment exists for me, one which is both utopic and comforting to me. It is the moment of the first hit, the unleashing touch that illuminates the path of creation. This is the activator that ensures the flow, the ultimate, continuous flow of inspiration. The bliss of flux. A new way to say “hooray!”

In this comforting state of flow, my perceptual qualities heavily resemble a synaesthetic experience, in which I can hear intermingling and kaleidoscopic colors and see the patterns of rhythmic elements. This unite of sensory experiences is the main resemblance of the interactivity between musical and visual elements in this work.

DENİZ ÇAĞLARCAN

Submergé. Sound is a kind of energy and spreads in waves. In order for sound waves to propagate, there must be molecules or atoms in the medium in which they form the substance. For this reason, sound waves can be emitted in material environments such as solids, liquids and gases. In our daily life, our relationship with sound is made almost entirely by air waves. Submergé (underwater, sunken) is a work that has emerged to reposition our relationship with sound. The name of the work, which consists entirely of water sounds, comes from the process of the music. Music starts on the water, slowly sinks and disappears in the depths of the oceans. The gravity pulls the sound downwards and at some point the sound enters the water medium from the air environment and gradually becomes heavier and deformed. This is in some sense a kind of alienation, a process of transformation and disappearance. In this dark journey towards the unknown, the ear always looks for a light.

ARTUN ÇEKEM

A Quaint Contraption. In this piece I wanted to create the imagery of a fictional place, an abandoned and forgotten ancient chamber which is actually a contraption in itself. I pictured this location as if it was a room enclosed by rusted mechanical walls containing gears, chains, sound holes and metal plates inside. The visitor would enter the room and simply pull a lever which would cause the contraption to start and as a result of the inner workings of its mechanism, sounds would emanate all around the chamber for a brief moment of time.