

**Doğukan Pahsa (b. 2001)**

**Traces of Zazen (2022) 13'**

The piece follows itself through the path of a need to contemplation.  
"Lingering in contemplation is a form of closure. Indeed, closing your eyes visibly signifies as much. Perception can arrive at a conclusion only by way of peaceful contemplation."\*

\*Byung Chul Han, Agony of Eros (2012)

Bilkent University Studio for Electroacoustic Music

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BILKENT UNIVERSITY STUDIO FOR ELECTROACOUSTIC MUSIC

# SOUND IN SPACE

Acousmatic Music for 12 Speakers

7 January 2025

BILKENT CONCERT HALL

19:00

bilkentcomposition

Müzik  
Bilkent



**BUSEAM**

# SOUND IN SPACE

## Acousmatic Music for 12 Speakers

7 January 2025

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19:00

### Program

Ceren Ünver | **Nightmares in Sindarin (2025)**

Tolga Yayalar | **Resounding Transitions (2024)**

Alperen Demirkaya | **Tunnels (2025)**

Erkin Çokova | **Through the Gates (2024)**

Arda Bayram | **Odradek Suite (Concert Version) (2024)**

*intermission*

Sezer Öykü Çenteler | **Aphiemi (2025)**

Tokzhan Karatai | **Emancipation (2025)**

Aslı Kuterdem | **Reverie in Ashes (2024)**

Doğukan Pahsa | **Traces of Zazen (2022)**

Concert ends around 21:00

**Tokzhan Karatai (b. 1994)**

### **Emancipation (2025)**

“Emancipation” is an electroacoustic composition that explores the timbral characteristics of traditional Central Asian instruments, including the Jow harp, Domyra, and Zhetigen. The title reflects emancipating these instruments from their transformations during the Soviet era, when Westernization transformed their repertoire and sound, gradually losing their original identity.

The work employs non-traditional playing techniques to reinterpret these instruments, reconnect with their roots, and regain their original identity with their authentic sound before Westernization.

The piece explores timbral qualities, overtones, and spatiality, blending tradition and innovation.

**Aslı Kuterdem (2003)**

### **Reverie in Ashes (2025)**

“Reverie in Ashes” is an exploration of spatialized electroacoustic sound, intertwining processed field recordings with synthesized textures to construct a vivid, immersive auditory experience. Drawing inspiration from the repetitive patterns of daily life, the piece contrasts the mechanical repetition of adulthood with the echoes of childhood memory and offers a journey through the fading echoes of childhood memories. The memories that are forever blurred and out of reach.

Utilizing multichannel spatial audio, the composition emphasizes the movement of sound, transforming the listening space into a dynamic environment where textures evolve and disintegrate. Everyday sounds—alarm clocks, car honks—are processed through time manipulations, ring modulation, and granular synthesis, creating rhythmic structures that fracture and reassemble.

Through layers of recorded voices, park ambiances, and abstract electronic gestures, “Reverie in Ashes” blurs the boundaries between natural and artificial sound worlds. Temporal loops accelerate and distort, reflecting the cyclical nature of routine, while spectral harmonies allows childhood memories to emerge and recede in dream-like fragments, but rather in a melancholic texture.

This work explores the perception of time and memory through sound, expanding the boundaries of auditory space and narrative form, echoing the pioneering spirit of electroacoustic composition.

**Erkin Çokova (b. 2003)****Through the Gates (2024) 5'05"**

"Through the Gates" takes the listener to a walkthrough to a portal in the underground. Where the listener is only the observer and proceeds with constant speed. Through the pathway, there are five different spaces that the listener passes through. Every space presents its own character with the abstracted use of sounds. As they belong to a fantasy world, sounds both exist as objects and as part of the ambiance. Every space is separated with a gate from the last one and the transition happens constantly, offering a fresh sound world in every section. The Portal at the end of the piece represents a gate where chaos spreads to the overworld. As the listener proceeds on the pathway, the sounds get more abstracted as a result of getting closer to the portal. In the last section of the piece, when the listener enters the portal, perception of space changes and differs from the rest of the piece as a quality of chaos.

**Arda Bayram, (2001)****Odradek Suite (Concert Version) (2024) 15'**

You are going to listen the concert version of a ballet. It is about a ambiguous creature called Odradek which is from Kafka's short story "Worries of the family man". Kafka defines the creature as following

**Sezer Öykü Çenteler (b. 2003)****Aphiemi (2025) 5'47"**

"Aphiemi" (2025), being Sezer Öykü Çenteler's first multi-channel work, has a story-telling image for the listeners. The delicate storyline showcases the story of Eurydice and Orpheus from Ancient Greek mythology. The star-crossed lover's story abruptly ends when Eurydice is bitten by a snake. This forces Orpheus into immense grief, resulting in him going down to the underworld to beg Hades for Eurydice's return. Hades guarantees her safe return in one condition, Orpheus must not look backwards while walking back to the world of the living.

The word "Aphiemi", meaning forgiveness in Greek, portrays the gratitude Eurydice feels because his dear husband tried everything for her to come back. The piece consists of two worlds; the home of lost souls and the living. The sound world is created with highs and lows, portraying the shifts in the story.

**ACOUSMATIC MUSIC**

The term "acousmatic" refers to a listening experience where the sound sources are unseen, encouraging listeners to focus solely on the auditory sensations without the distraction of visual elements. Originating from Pierre Schaeffer's concept of *musique concrète*, acousmatic music manipulates real-world sounds to craft sonic landscapes that are both immersive and abstract. Just as cinema captivates your visual senses, tonight's performance is designed to be a "Cinema for the Ears," where the sounds guide your imagination through vivid soundscapes and atmospheric depths.

Our venue today is equipped with 12 loudspeakers placed around you, creating a fully immersive auditory environment. This setup is not merely about hearing the speakers individually but experiencing the expansive space they create. In acousmatic music, we maybe write for the loudspeakers but we aim to use space as a musical parameter.

Acousmatic music challenges us to redefine our understanding of sound. By stripping away visual cues, the sounds are no longer tied to their sources but instead exist as pure, abstract entities. This allows for a deeper appreciation of their musical qualities—timbre, color, gesture, and harmony—free from their original contexts. Tonight, as you listen, you may find your mind painting pictures or telling stories, a testament to the evocative power of acousmatic music.

This is not just a concert; it is an experience that promises to engage, challenge, and inspire.

## **Ceren Ünver (b. 2004)**

### **Nightmares in Sindarin (2025)**

"Nightmares in Sindarin" (2024–25) is an electroacoustic, abstracted syntax piece that aims to combine raw and manipulated sounds in an abstract storyline. This piece allows the audience to experience being the main character and an observer simultaneously. To provide this feeling, the composer used both "mimetic music (cinema for the ear)" and "aural music" techniques together. The experiment of combining both methods aims to create a natural resonance and a sound of reality that blend into each other. The story of this piece surrounds an elf and her vaguely spiritual nightmare. The usage of raw sounds, such as her breath and running from our unknown, creates a solid image while contrasting with the manipulated resonance sounds that act as the source of her fears. To achieve the sounds of the resonances, she used sources like percussion instruments, a telephone, an elevator, and a piano. Speech is in Sindarin, a type of Elvish language created by J. R. R. Tolkien, and is taken from his series "Lord of The Rings". The fear belongs to her, but the experience and her spiritual being are shared. The source of her fear was her own soul in the end, which haunted her and chased her until the end.

"I amar prestar aen,  
han mathon ne nen,  
han mathon ne chae  
a han noston ned 'wilith."

"The world has changed,"  
I can feel it in the water,  
I can feel it in the earth,  
I can smell it in the air."

## **Tolga Yayalar (b.1973)**

### **Resounding Transitions (2024) 13'47"**

"Resounding Transitions" is an acousmatic piece that delves into the layered urban and ecological evolution of Ankara, from a city intertwined with vibrant streams to one dominated by expansive urbanity. This composition, inspired by soundscape ecology, explores how sound serves as a mediator for both experience and ecological awareness.

Inspired by the documentary "Under the road, the River" by Yasin Semiz, the piece reflects on Ankara's concealed streams—like Kavaklıdere and Hoşdere—now buried beneath the bustling streets. These streams, integral to the city's early plans when it became the capital in 1923, continue to flow unseen under layers of modern infrastructure, including subways and roads, unnoticed by many.

Mirroring the city's structural layers, the audio spectrum in "Resounding Transitions" is meticulously divided into vertical layers, placing various sound sources within these strata to coexist vertically within the spectrum. This method not only enriches the auditory experience but also symbolizes the complex interplay of natural and human-made elements in urban environments.

Through its layered sound design, "Resounding Transitions" invites listeners to rethink the origins and consequences of urban sounds, fostering a heightened awareness of the dynamics between human and non-human agents within the city. This piece serves as both a reflection on Ankara's hidden natural streams and a call to reengage with our auditory surroundings, encouraging contemplation on urban development's ecological impacts and the potential paths toward ecological recovery.

## **Alperen Demirkaya (b. 2004)**

### **Tunnels (2025) 6'45"**

Tunnels (2025) is a piece about shifting realities and spaces. Its story involves an entangled mixture of real and dream-like events.

The piece/story has 2 layers. The first layer is a fictional story about an exploration trip to the underground. After various events (this is the 5th piece of the same story), the main character loses its light source in dark tunnels and blindly navigates to the unknown. He crosses lakes, sees crystal geodes, and hears earthquakes and collapsation. As he tries to find any light source, he finds himself in weirder situations. The physicality of the piece; elemental usage (water, earth, glass...), frequency usage, reverberation, etc is gathered around this reality.

The second layer is about my journey through this semester. The story contains important events from my life, thoughts, feelings, and such. It functions as a diary to me. This personal reality decides my sound material (car, train, sea), musicality (mood), dynamics, and pace, alongside some scenery connected with the story layer.

2 layers have their accented, dedicated sections in the form/structure of the piece. For example, a train sound is ultimately connected with the real life. However, they morph into each other continuously (for example it turns into a rumble, a quake). Thus, they create a unique and alternative story we can call a 3rd layer; the Masking layer. A layer that has petrified as audio, lost its composer's heritage and merged with the listener's story. Enjoy.