

# ((( ATMM ))) 2013

## Audio Technologies for Music and Media Conference

### 31 Oct Thursday / 31 Ekim Perşembe

	FFB-022	FFB-005	FFB-006	Foyer / Fuaye
12:30	Lennie Moore Keynote Address			
13:00				
13:30				
14:00		E1 Sessions (English)	NOMAD	
14:30	Stephen Harwood & Lennie Moore "Game Audio Theory and Practice"			
15:00				
15:30				
16:00		T1 Sunumlar (Türkçe)	Paul Devens "Recording Strategies"	
16:30				
17:00	H. T. Dizdar "İşitme Kayıpları"			
17:30				

19:00 "Beyond Reasoning" (sergi açılışı ve kokteyl /exhibition opening and reception) & Marcus Schmieker  
"particle/matter-wave/energy" (performance/perormans) Goethe-Institut, Ankara.

### 01 Nov Friday / 01 Kasım Cuma

	FFB-022	FFB-005	FFB-006	Foyer / Fuaye
10:00		T2 Sunumlar (Türkçe)	E2 Sessions (English)	
10:30	Mehmet Uğur Memiş "Miks Semineri"			
11:00				
11:30				
12:00				
12:30	Liz Teutsch Berklee Valencia "Audio Technology Education Panel"			
13:00				
13:30				
14:00		T3 Sunumlar (Türkçe)	Medea Electronique	
14:30	Pieter Snapper "Perspectives on Recording, Mixing, and Mastering Contemporary Opera"			
15:00			HR Stamenov "Sounds From the Sky"	
15:30				
16:00	Cem Tuncer "Seminer: Bas Gitar Tonu"	E3 Sessions (English)	Paul Devens "Recording Strategies 2"	
16:30				
17:00			1000names	
17:30				
18:00				

# ATMM 2013 Program

(Short Descriptions / Kısa Açıklamalar)

## Keynote: Lennie Moore

### English:

ATMM 2013 keynote will be delivered by Lennie Moore who has been a proven force as an accomplished composer, orchestrator and arranger of music for video games, film, and television for 25 years. His credits include Star Wars: The Old Republic, Kinect Disneyland Adventures, The Walking Dead Motion Comic, Watchmen Motion Comic (2008 G.A.N.G. award winner), and Dirty Harry among many others.

Moore is not only a professional, but also an educator as well. He has developed the first accredited degree program for Game Audio and Interactive Media at Pinnacle College, and also developed and taught Composing for Video Games courses at the USC Thornton School of Music and UCLA Extension.

### Turkish:

ATMM 2013 ana konuşmacısı (keynote) 25 yıldır bilgisayar oyunları, film ve televizyon için yaptığı müziklerle alanın duayenlerinden biri olan Lennie Moore olacak. Star Wars: The Old Republic, Kinect Disneyland Adventures, The Walking Dead Motion Comic, 2008 G.A.N.G. ödüllü Watchmen Motion Comic ve Dirty Harry, Lennie Moore'un çalışmaları arasında yer alan yapımlardan sadece birkaç tanesidir. Profesyonel çalışmaları dışında eğitimci kimliğiyle de öne çıkan alan Moore, Pinnacle College'da "Game Audio & Interactive Media" (Oyun Sesi ve Etkileşimli Medya) dalında Amerika Birleşik Devletleri'ndeki ilk akredite programı geliştirmiştir. Moore, bunun yanı sıra UCLA Extension ve USC Thornton School of Music için oyunlar ve ses/müzik üzerine çeşitli dersler tasarlamış ve uygulamıştır.

## Featured Events / Etkinlikler

### **Game Audio Theory and Practice**

#### **Stephen Harwood Jr. & Lennie Moore**

Game-curious? Interested in the video game industry but unsure of what exactly it is that we do here? In addition to sound design, composition, engineering, and production supervision, game audio development requires skill sets that are rarely encountered in the more familiar realm of sound for film and TV. Taking post-production for traditional linear media as a point of reference, this session will present the essential concepts and practical approaches used in the creation of sound and music for video games (and other interactive virtual environments).

### **Perspectives on Recording, Mixing, and Mastering Contemporary Opera**

#### **Pieter Snapper**

Contemporary opera production - and classical recording in general - is fraught with challenges not encountered in mainstream studio environments. We will look at how to frame the problems, as well as specific technical solutions through the lens of two recent opera projects- Michael Ellison's "Say I Am You/Mevlana" and Kamran Ince's "The Judgment of Midas." We will listen to the works at different stages of production, examining how certain technical and musical decisions shape the overall impact of the recordings.

## **Miks Semineri**

### **Mehmet Uğur Memiş**

ATMM 2013 tanınmış ses mühendislerinden Mehmet Uğur Memiş tarafından gerçekleştirilecek olan miks seminerine ev sahipliği yapacak.

## **Audio Technology Education Panel**

### **Liz Teutsch - Berklee Valencia**

In its short-lived history, the field of audio technology has developed at a rapid pace. The approach towards training in the profession has also modulated, and what began as an apprentice-based system is now almost exclusively university-based, with many programs largely focused on tools and technology. In an industry where these tools are changing as rapidly as the industry itself, is this model sustainable and appropriate? Furthermore, where is the industry headed, and as educators, students, and professionals how can we best prepare ourselves for it? This dynamic panel of educators from around the globe will address these and other questions as we discuss the future trajectory of the exciting and evolving field of professional audio.

## **Bas Gitar Tonunu Etkileyen Faktörler**

### **Cem Tuncer**

Bas gitar tonlarının kalitesini etkileyen faktörlerin ele alındığı seminer.

## **Gürültüye Bağlı İşitme Kaybı**

### **Handan Turan Dizdar**

Kulak anatomi ve işitme fizyolojisi. Akustik travma ve/veya gürültüye bağlı işitme kaybı tanımları. Akustik travma ve/veya gürültünün insan sağlığı üzerinde işitme dışındaki etkileri. Akustik travma ve/veya gürültüye bağlı işitme kaybı sonrası tedavi yöntemleri. Akustik travma ve/veya gürültüden korunma yolları.

# **Peer Reviewed Papers / Bildiriler**

## **E1 Sessions**

### **A Generative Synthesis Drum Machine Model in Max/MSP**

Y. Burak Tamer

Bahçeşehir Üniversitesi

### **The Functions of Music and Sound in Tarkovsky's Films**

Metin Çolak

Uluslararası Kıbrıs Üniversitesi

## **E2 Sessions**

### **Kyma: Programming Environment for Sound**

İlker Işıkyakar

Cloud 18 Productions

**A System in Max/MSP and Java For Matching the Tuning in the Recording**  
Y. Burak Tamer & Barış Bozkurt  
Bahçeşehir Üniversitesi

**Band Ant: Music Made By an Ant Colony**  
Buğra Karabey  
METU Informatics Institute

## E3 Sessions

**Vocoding Techniques in Audio Applications**  
Kürşat Pasinlioğlu  
Voispectra

**Aliasing in Audio Applications and Solution Approaches**  
Teoman Pasinlioğlu  
Independent Researcher

## T1 Sunumlar

**Reklam İletişiminde Kullanılan Müzik Tasarımının Hedef Kitle Üzerindeki Rolü**  
Zekiye Tamer Gencer  
Sivas Cumhuriyet Üniversitesi

**Müzik Teknolojisi Eğitiminde Türkiye'deki Devlet Üniversitelerinde Uygulanan Modeller Üzerine Bir İnceleme**  
Server Acım  
İnönü Üniversitesi Devlet Konservatuarı

**Türkiye'de Klasik ve Çağdaş Müzik Prodüksiyonlarında Ses Mühendisi ile Sanatçı Arasındaki İletişim**  
Can Karadoğan  
İTÜ TMDK & MIAM

## T2 Sunumlar

**Tını Araştırmalarında Sistemik ve Yenilikçi Bir Yaklaşım İhtiyacı**  
Sair Sinan Kestelli  
İTÜ MIAM

**Mikrotonal Perdelerin MIDI İle Seslendirilmesi: Bir Max/MSP Çalışması**  
Serdar Çelik & Arda Eden & Gülay Karşıcı  
Cumhuriyet Üniversitesi & İnönü Üniversitesi & Erciyes Üniversitesi

**Video Oyun Sektöründe Kullanılan Ses Tasarımı Teknikleri, Sanal Müzisyenlik Kavramı ve Değişen Müzisyenlik Pratikleri: Rocksmith Oyunu Örneği**  
Suat Vergili & Aykut Çerezcioglu  
Dokuz Eylül Üniversitesi

## T3 Sunumlar

### **Zaman Kodlu Senkron Sorunlarının Kökeni**

Cihan Işıkkhan

Dokuz Eylül Üniversitesi

### **Kontrol Odalarında Tasarım Yaklaşımları**

İsmet Emre Yücel

Sakarya Üniversitesi Devlet Konservatuvarı

## Remote: Relocating Sound

Remote: Relocating Sound project is developed to trace the new mental maps through sound-art. In a period in which geographical positioning is losing its importance, the project aims to question how the production which focuses on sound-art in Turkey, Germany, Bulgaria, and Greece position itself.

Remote: Relocating Sound project creates platforms of discussion on various subjects related with the current focusing points of contemporary sound-art milieu. The expressive potentials of sound-art performances, sonification of scientific data, interpretation of remote information are some of the topics of presentations, workshops, and performances.

Remote: Relocating Sound, curated by Basak Senova, is a joint project of ArtUP!, NOMAD and Bilkent University.

Participants of the project are Marcus Schmickler (Germany), HR Stamenov (Bulgaria), 1000 names (Bulgaria), Medea Electronique (Greece), and NOMAD (Turkey).

### **NOMAD: Erhan Muratoğlu - Emre Erkal - Başak Şenova**

NOMAD was founded in 2002 as an independent formation and registered as an association in 2006. NOMAD aims to produce and experiment with new patterns in the digital art sphere by using the lenses of various other disciplines. NOMAD's production network aims to build strong connections across territorial borders through digital culture-oriented projects; initially in Europe and the Middle East, then in other areas. The main goal of these projects is to establish a productive communication channel that facilitates access to new information resources. Since 2002, NOMAD has developed numerous local and international projects, including festivals, exhibitions, performances, multimedia events, experimental film screenings, lectures, panels, and publications. For the last few years NOMAD has produced one or two projects per year as opposed to the extensive production rate from 2002 to 2008. Most recently, NOMAD has been focusing on archiving and publishing as another mode of operating that has a less immediate output. <http://www.nomad-tv.net>

### **Recording Strategies Day 1**

#### **Paul Devens**

A microphone plays different roles, in all its variations from instrument, filter, snapshot medium, broadcaster to telescope, magnifying glass, etc. Often it is a metaphor; more often it's an intermediate in a power relation. What does it mean when the recording microphone is introduced in an everyday environment of people who don't expect it, and the recordist has total freedom to manipulate the recordings? The workshop will reflect on this by given examples from contemporary culture and works from the art practise of Paul Devens. On the

first day of the workshop, there will be an introduction, reflecting on the techniques and theories. Then, a small assignment will be handed out.

## **Recording Strategies Day 2**

### **Paul Devens**

On the second day of the workshop, the assignment will be discussed. Please bring recording equipment such as video-cameras, voice recorders, phones with a recording function, etc.

### **Medea Electronique**

Medea Electronique comprising of Manolis Manousakis (Sound Artist), Michael Larsson (Video Artist), Ioanna Kambylafka (Performer), Kleopatra Korai (Animator), Yannis Lolis (Video Artist Designer), Christos Laskaris (Painter), Tim Wart (Composer), Haris Germanidis (Video Artist), Panatiosis Goubouros (Animator), Eric Lewis (Improviser), Theodoris Zioutos (Improviser / Sound Technician), Aggeliki Poulou (Curator) presents some selected works. These works include Soundscapes/Landscapes (Interactive AV Installation, 2013), Beyond Reasoning (Video Installation, 2012), Koumaria Residency 2009-2013, EPIC (Video Art-2012), Electric Nights (Electronic Arts Festival, 2012), Fragments of the Unseen (Interactive Performance, Video Installation 2010-2012), EMW (Electronic Arts Festival, 2010), and Monotonia (Video Installation, 2010).

### **Sounds From the Sky**

#### **HR Stamenov**

The interaction of scientific experiments and media impressionism will be traced through the collaboration of two artists which resulted in a new media work. In 1979 Alzek Misheff working with the group for Mathematic Calculation at the Institute of the National Research Council in Pisa created a sound interpretation of the color slides from Andromeda Galaxy. The experiment and performance using and disseminating sounds of a cosmic origin was realized in Milan. In 2011 HR-Stamenov installed the artwork Space 0 Space in Venice. Using high voltage lighting equipment and powerful sound he reproduced a thunderstorm with lightning inside a 17th century palazzo. The cooperation between Stamenov with his experiments to "capture and control" natural phenomena, and Misheff with the aforementioned and other experiments, led to the media performance The Nightmare of Prometheus (2011).

### **1000names**

Long before the current wave of Russian and Eastern European 'beats and glitch' producers, Bulgarian duo 1000names were in at the foundation of the sound, debuting with the now classic Melonball Bounce alongside Rustie on Beatnick's Vol 1 in 2007. Taking their name from an Anish Kapoor sculpture, 1000names is identifiably part of the global beats scene. 1000names presents some samples from their collection.

### **Exhibition: Medea Electronique: "Beyond Reasoning"**

Beyond Reasoning is a four channel audio visual installation piece inspired by Attalis work Noise. Noise is a resonance that interferes with the audition of a message in the process of emission. It is any disruption of any social process, any source of pain. Noise necessarily produces resistance in the mind, creating a "critical distance" via a "body/mind rupture."

In Medea Electronique's Beyond Reasoning, noise represents the inability to express any emotion of resistance. The reaction of the four characters (who stand defenseless in front of the camera) to the soundtrack represent their failure to react against the establishment. In large the project is inspired by the recent economic crisis and the subsequent crisis in moral and values...

**Performance: Marcus Schmickler**

For his performance, Schmickler shows compositions based on sonification: Bonn Patternization is based on astrophysical data that asks the question: "What does it sound like when galaxy clusters of 30 objects reciprocally influence each other by means of gravitation?". Using data gathered by researchers at Germany's Argelander Institute of Astronomy, Schmickler will collide first two, then three simulated galaxies.

Another composition is based on sonifications of contemporary mathematics. Is it possible to perceive changes in a society through changes in its music? Is it possible to understand contemporary music through its implicit relationships with money? And how better could we describe the disciplines of music and economics than through mathematics, their common foundation?