

Dr. Turgut Erçetin



*The role of Acoustics
in Complex Musical Forms*

Date > 17.11.2017

Location > MUTProbe 1

Hochschule für Musik
Am Schloss Gottesau 7
76131 Karlsruhe

A native of Istanbul, Dr. Turgut Erçetin studied composition and completed his doctorate studies at Stanford University.

Erçetin's current works engage with issues of sound, not as colors but as sonic entities that are perceived at various degrees of complexities as a result of dynamics unfolding as a function of time and space. Most of his works, therefore, are involved with acoustics and psychoacoustics as well as computer aided compositional process.

His solo, chamber and electro-acoustic works have been performed throughout the US and Europe with notable performances given at Ultraschall Festival, MaerzMusik Festival, Gaudeamus Festival, Manifeste, and many others. His music has been championed by pioneering ensembles such as The Arditti Quartet, JACK Quartet, ELISION Ensemble, Neue Vocalsolisten Stuttgart, Ensemble Mosaik and Ensemblekollektiv Berlin.

In 2016, he was awarded with the prestigious Berliner Künstlerprogramm of DAAD for a yearlong residency in Berlin.

Distinguished Talk I – 14:30-15:30

Reimagining the Inner Acoustics of Hagia Sophia

Scholarly written works published by art historians such as Prof. Bissera Pencheva show that Byzantium polyphonic chanting was dependent on space to determine its temporal and phrasing aspects as well as the pitch content in subtle ways. Accordingly, the architectural acoustics of Hagia Sophia played a significant role in developing this ancient polyphonic singing tradition. With the recent acoustics research conducted by myself together with Prof. Jonathan Abel of CCRMA, another aspect regarding the acoustics of the church was revealed: it is understood that the reflections coming from the dome and the colonnades are diffused in such a way that the listeners perceive the singing not coming from their natural sources but from the 'above', from the dome.

Composition Seminar – 15:45-17:15

Engaging with acoustics and psychoacoustics in the context of a musical work, which deals with complex formal networks, necessitates fine-tuned computation - therefore the use of computer. This seminar will survey the ways in which I address to various pre-compositional phases by giving a close reading to the algorithmic processes and analyses used in my former works, String Quartet No.2 and Resonances (b).

Distinguished Talk II – 17:30-18:15

On "Im Keller" and the Use of Virtual Acoustics

The focus of the musical discourse in "Im Keller" lies on constituting simultaneous virtual spaces, of which the spatial properties are in constant with each other. The composition consists of two vocal seeds (groups) with independent formal and sonictemporal entities that yield a compound formal network for the macro-level. Simultaneously constructed virtual spaces are formulated in such a way that they increase the resolution of the characteristics pertaining to these entities, thus to the seeds. The performance space is virtually divided into two, where each half is used to construct a unique virtual space by means of live processing.

<https://soundcloud.com/turgut-ercetin/sets/works-by-turgut-ercetin-1>

NB: Talks will be held in English.

Seminar participants may bring a score or recording, ad lib. sound materials.

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