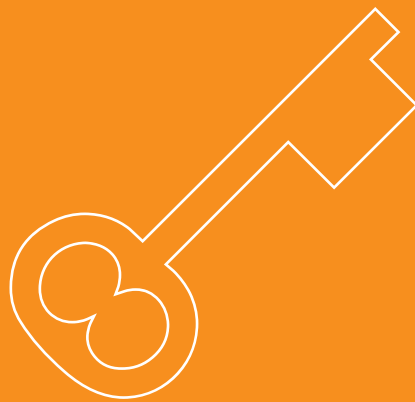


İTÜ DR.EROL ÜÇER
CENTRE FOR ADVANCED STUDIES IN MUSIC

MIAM





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MILESTONES

November 1999

MIAM Masters programme opened, first at the İTÜ Taşkışla campus and then at Maçka. Under the single programme heading of Music, the areas of speciality offered were: Performance, Composition, Ethnomusicology, Tonmeister Studies, and Music Theory.

September 2000

Music Administration (later renamed Music Business and Management) and Historical Musicology added to the curriculum.

September 2002

Doctoral programme in Music initiated. Available areas of concentration: Performance, Composition and Ethnomusicology.

September 2002

New Masters curriculum introduced, following the revised YÖK guidelines. This curriculum is based around a six-course core of compulsory courses (in the case of MIAM, this comprises one course from each of the principal academic areas represented in the department) spread over three semesters, plus six elective courses chosen from within a particular area of concentration. The three semesters of graduate-level study are preceded by a one-semester preparatory programme to ensure satisfactory entry standards.

September 2003

Sound Engineering and Design (formerly Tonmeister Studies) added to the Doctoral curriculum.

The academic emphasis at MIAM has been on areas not otherwise readily available in Turkey: Ancient musics, early European music (including study of facsimile materials and of notation), twentieth-century music (including post-tonal music), Schenkerian analysis, ethnomusicological perspectives on avant-garde music, music of the American and Pacific regions, bibliographical techniques, and technology-based courses such as production analysis and digital imaging. In the Doctoral programme the orientation is towards inter-disciplinary study.

Students have been graduating from the Masters programme since 2002, and the first Doctoral degrees will be granted in 2006. The Masters programme has also provided a platform from which to enter Doctoral programmes overseas. Students have been accepted into universities in the U.S.A. and U.K. in the areas of Composition, Music Theory, and Musicology. A number of past and present MIAM students have teaching positions in Turkish universities.





ACADEMIC PROGRAMMES

MASTERS PROGRAMME

Areas of concentration:

- ◀ Composition
- ◀ Ethnomusicology
- ◀ Historical Musicology
- ◀ Music Business and Management (MB&M)
- ◀ Music Theory
- ◀ Performance
- ◀ Sound Engineering and Design (SED)

Programme Language: English

Total credits required for graduation: 36 (in addition to zero-credit final project):

- ◀ 6 3-credit compulsory courses +
- ◀ 6 3-credit elective courses in an area of concentration

The programme normally comprises 4 semesters of courses: 1 preparatory semester followed by 3 semesters of Masters-level courses. Students can register for the final project in the final semester of courses, or defer this to the fifth semester. Students are allowed up to 6 semesters of study to complete the program.

The 6 compulsory courses are distributed across the 3 semesters of Masters-level study.

In the preparatory semester students are required to take (or pass out of) the following 3 courses:

- ◀ Bibliography (MYL 513P)
- ◀ Introduction to Music History (MYL 505P)
- ◀ Introduction to Music Theory (MYL 507P)

Each student is assigned an advisor on entry to the programme. In the first semester the advisor will recommend any additional preparatory-level courses; in later semesters the advisor will guide the student in the selection of Masters-level courses.

DOCTORAL PROGRAMME

Areas of concentration:

- ◀ Composition
- ◀ Ethnomusicology
- ◀ Performance
- ◀ Sound Engineering and Design (SED)

Programme Language: English

Total credits required for graduation: 33 (in addition to zero-credit thesis). Of these, 9 credits (3 courses) can be selected from among the Masters-level offerings.

The program comprises 4 semesters of courses. By the end of the fifth semester students will take the general qualifying examination. At the time of taking the examination, candidates must again demonstrate currently valid English proficiency scores.

On successfully completing the examination, a student proceeds to the thesis. This will be completed, under the guidance of the advisor, in semesters 6 to 8.

APPLICATIONS

Masters

Application requirements:

1. Accredited four-year Bachelors degree (photocopy of diploma and transcript required).
2. LES result. (For international applicants, the equivalent examinations GRE and GMAT are accepted.)
3. English proficiency. Qualifications and minimum scores--one of the following:
 - i) ÜDS (Üniversitelerarası Kurul Yabancı Dil Sınavı) 65;
 - ii) TOEFL: 513 (old system); 183 (new system);
 - iii) ELTS: 6.0;
 - iv) İTÜ Foreign Languages Department, English Proficiency Examination: 60.
4. Two letters of recommendation.
5. Academic disciplinary record.
6. Application fee.

Interview Procedure:

1. Music History multiple-choice examination. 2. Music Theory placement examination. 3. Interview.

Additional Examinations:

SED applicants: Music Technology examination.

Composition applicants: Contemporary Repertoire examination.

Doctorate

Application requirements:

1. Accredited Masters (in Music) and Bachelors degrees (photocopy of diploma and transcript required).
2. LES result. (For international applicants, the equivalent examinations GRE and GMAT are accepted.)
3. English proficiency. Qualifications and minimum scores--one of the following:
 - i) ÜDS (Üniversitelerarası Kurul Yabancı Dil Sınavı): 65;
 - ii) TOEFL: 513 (old system); 183 (new system);
 - iii) ELTS: 6.0;
 - iv) İTÜ Foreign Languages Department, English Proficiency Examination: 60.
4. Two letters of recommendation.
5. Academic disciplinary record.
6. Application fee.



Doctorate application requirements (continued)

Interview Procedure:

1. Music History multiple-choice examination. 2. Music Theory placement examination. 3. Interview.

Additional Examinations:

SED applicants: Music Technology examination.

Composition applicants: Contemporary Repertoire examination.

Ethnomusicology applicants: Ethnomusicology examination.

All Masters and Doctorate applicants, Turkish or international, should contact MIAM for interview times.

MIAM, İTÜ Maçka Kampüsü,
Yabancı Diller Binası 34349 Maçka-İstanbul/TURKEY
T. +90-212-247 1733 F. +90-212-248 5316
www.miam.itu.edu.tr
miam@itu.edu.tr

All Masters and Doctorate applicants, Turkish or international, should make a formal application to İTÜ main campus:

İTÜ Maslak Kampüsü, Öğrenci İşleri Daire Başkanlığı Maslak-İstanbul
Tel: +90 212 285 34 00 Fax: +90 212 285 29 09

Application form download web addresses:For Turkish students: <http://onkayit.sis.itu.edu.tr>
For international students: http://www.international.itu.edu.tr/files/itu_application_form.pdf





CONCENTRATION AREAS

Composition

Composition studies at MIAM comprise a weekly individual lesson with one of MIAM's faculty composers. Students have the choice of working in areas such as acoustic, electro-acoustic or electronic composition. No specific style is imposed on students; rather, each is encouraged to find his or her own compositional voice and to develop skills in 20th- and 21st-century writing techniques (they have the freedom to use these techniques as tools, as sources of inspiration, or as conventions to oppose). At weekly composition seminars examples from the contemporary repertoire are presented and the composers' aesthetic aims and compositional tools discussed. The final project for the Masters degree is expected to be a substantial work of twenty minutes duration (if scored for chamber ensemble or electronic medium) or ten minutes (in the case of orchestral works). The dissertation for the Doctorate must be a major work of minimum thirty minutes duration (if scored for chamber ensemble or electronic medium) or twenty minutes (in the case of orchestral works).

Ethnomusicology

Ethnomusicology developed from the need for scholarly techniques to describe, analyze, and contextualize musics from outside the pan-European art tradition. Today ethnomusicologists include that tradition, as well as popular musics, the biology of music, music psychology, and music philosophy, along with the study of all the world's diverse musics. Students should have a degree in music or anthropology, but those from related disciplines may also be considered. The core of the Masters program comprises four courses: Introduction to Ethnomusicology, Foundations of Ethnomusicology, Analysis and Transcription, and Fieldwork Methods. Doctoral students who enter the program without a degree in ethnomusicology must take these courses or demonstrate mastery of them to the satisfaction of the faculty. Other courses include a variety of topics in Turkish music, surveys by continent, special seminars, and Critical Perspectives in Ethnomusicology (Doctoral level only). In addition, a compulsory course, Musics of the World, is taken by all Masters students regardless of their area of concentration.

Performance

Performance at MIAM is offered in those instruments most essential for participation in the core solo and chamber-music repertoires. The aim, within both the Masters and Doctoral curricula, is to prepare musically sophisticated, knowledgeable, and intellectually aware musicians, well versed in both the academic aspects of music generally and the repertoire of their chosen instrument. At the same time, rigorous technical training is provided so as to place MIAM's students at the forefront of a demanding profession, ready to rise to the challenges offered by an increasingly competitive international music scene. Individual weekly lessons form the mainstay of MIAM's performance curriculum, while coached participation in chamber ensembles and/or orchestra form an important complementary strand within which MIAM's performers continue to develop their musicianship. Masters students are required to present one half and one full recital (of separate programmes). Doctoral students are required to present three recitals and a thesis.



Historical Musicology

Historical Musicology is taught at MIAM both as a specialized concentration and, in the form of two compulsory courses, an integral part of the Masters curriculum. In the review-level Introduction to Music History and its Masters-level sequel, all students are exposed to a chronologically organized survey of western music, trained in critical listening, and introduced to key concepts in the periodisation of music history and its cultural contexts. In-depth elective courses are offered in particular genres (symphony and opera, for example) and in periods or repertoires (such as ancient musics, Renaissance music, and twentieth-century music). For students specializing in the field the Foundations of Musicology seminar provides essential training in research methodology, source studies and editing techniques, advanced bibliography, and critical concepts. Students have the option also of pursuing an independent study. The final project is intended to present an original contribution to a topic approved by the student's advisor (recent projects have taken as their subject matter the lute works of J. S. Bach, the songs of Sibelius, and the Seven Last Words of Haydn).

Music Business and Management (MB&M)

The global music industry has developed in various areas such as music technology, music distribution, merchandising, and web-based direct marketing, etc. With the technological advancements come the complex marketing mechanisms, market penetration strategies, event management, public relations and advertising tactics, new artist management systems, and sales/distribution methods. MIAM concentrates heavily on advanced music management, publishing and A&R (artist and repertoire) systems in order to adapt to an ever-changing global multi-billion-dollar music industry. MIAM provides advanced studies and research in global and local music business and management. The course "Introduction to Music Business and Management" (compulsory for all Masters students) provides an overview of the topics listed above. As the courses advance, students gain experience through studio productions, internships, and events management. MIAM's aim is to prepare artistically conscious music business professionals who understand music in all its stylistic aspects rather than marketing specialists driven purely by commercial interests. New methods in music business and management are researched continuously in order to provide students with up-to-date information and a focus to generate a musically "sound" business approach.

Music Theory

The Theory concentration at MIAM serves all MIAM students as well as those specializing in theoretical studies. Basic theoretical training for Masters-level students consists of two compulsory courses: Introduction to Music Theory, an intensive course in writing tonal harmony; and Graduate Level Music Theory, which focuses on Classical form and analysis. MIAM Theory majors are expected to master the most current analytical approaches to music, both of the common-practice era and of the 20th and 21st centuries. Courses are offered to this end in Post-Tonal Theory and Schenkerian Analysis, as well as advanced seminar courses which cover a range of advanced topics and other current approaches to 20th-century repertoire. Also occasionally offered are courses on a particular composer, historical period, or compositional current. Students may use the independent study option to explore certain areas of interest in more detail. This coursework serves ultimately as preparation for students' final project, which is expected to represent an original contribution of relevance to the field.

Sound Engineering and Design (SED)

The concentration in Sound Engineering and Design (SED) is unique in that it seeks to address the technical, commercial, and musical aspects of the discipline in equal measure. The scope of this objective is reflected in the diversity of the MIAM curriculum, which requires students to complete courses from every concentration area in addition to their own courses. Students graduating from the Masters program thus possess not only a comprehensive and up-to-the-minute grasp of all relevant practical and theoretical issues but also a refined creative sensibility and a subtle understanding of the global and domestic music industry across multiple genres. The opportunity to work as both assistant and in some cases primary engineers at MIAM's state-of-the-art digital recording studios during their studies is one of the most invaluable aspects of the program.



MASTERS PROGRAM

PREPARATORY COURSES (FALL)

COURSE CODE	COURSE TITLE	CREDIT
MYL 503P	Studio Practices	0
MYL 505P	Introduction to Music History	0
MYL 507P	Introduction to Music Theory	0
MYL 509P	Introduction to Ethnomusicology	0
MYL 511P	Introduction to Maqam Theory	0
MYL 513P	Bibliography	0
MYL 515P	Acoustics and Psycho-acoustics	0
MYL 517P	Preparation for Composition Studies	0
MYL 519P	Preparation for Instrumental Studies	0
MYL 521P	Orchestration	0

COMPULSORY COURSES

1st Semester (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 501	Music and Technology	3+0
MYL 503	Graduate Level Music Theory	3+0
MYL 505	History of Western Music	3+0

2nd Semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 502	Music Business and Management	3+0
MYL 504	Musics of the World	3+0
MYL 506	Music Performance Studies	3+0

3rd Semester (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 599	Term Project	0

ME COURSE LIST

ELECTIVE COURSES

Ethnomusicology

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 507	Foundations of Ethnomusicology	3+0
MYL 509	Organology	3+0
MYL 511	Fieldwork	3+0
MYL 513	Maqam Theory and Analysis	3+0
MYL 515	Selected Topics in Ethnomusicology	3+0
MYL 517	Music of Africa and Oceania	3+0
MYL 519	Music of Eurasia	3+0
MYL 521	Music and Gender	3+0
MYL 523	Transcription and Analysis in Turkish Music	3+0
MYL 525	Western Influences on Ottoman-Turkish Music and Music in Turkey in the 20th century	3+0
MYL 527	Independent Study 1	3+0

2nd Semester

COURSE CODE	COURSE TITLE	CREDIT
MYL 508	Transcription and Analysis in Ethnomusicology	3+0
MYL 510	Foundations of Turkish Musicology	3+0
MYL 512	Music and Identity	3+0
MYL 514	Music in Mediterranean Cultures	3+0
MYL 516	History of Ottoman-Turkish Music (17th to 19th centuries)	3+0
MYL 572	Popular Music Studies	3+0
MYL 574	Music and Religion	3+0
MYL 576	Music in India	3+0
MYL 586	Current Influences in Ethnomusicology	3+0
MYL 588	Music of the Americas	3+0

Performance

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 529	Instrument Individual Instruction 1	3+0
MYL 531	Instrument Individual Instruction 3	3+0
MYL 535	Improvisation 1	3+0
MYL 539	Chamber Music Ensemble 1	3+0
MYL 541	Chamber Music Ensemble 3	3+0

2nd Semester

COURSE CODE	COURSE TITLE	CREDIT
MYL 518	Instrumental Individual Instruction 2	3+0
MYL 520	Chamber Music Ensemble 2	3+0
MYL 566	Physical, Physiological and Technical Aspects of Violin and Viola Playing	3+0
MYL 578	Instrumental Pedagogy	3+0
MYL 580	Piano Accompaniment	3+0
MYL 590	Soloist Techniques	3+0

Composition

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 537	Basic Conducting Techniques	3+0
MYL 543	Composition Individual Instruction 1	3+0
MYL 545	Composition Individual Instruction 3	3+0
MYL 549	Advanced Orchestration	3+0
MYL 551	Introduction to MIDI 1	3+0

2nd semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 522	Composition Individual Instruction 2	3+0
MYL 524	Introduction to MIDI 2	3+0
MYL 526	Film Scoring 2	3+0
MYL 568	Conducting	3+0
MYL 592	Composition Class	3+0
MYL 594	Contemporary Musical Practices	3+0
MYL 596	Film Scoring 1	3+0

Historical Musicology

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 557	Foundations of Musicology	3+0
MYL 559	Historical Periods in Western Music	3+0
MYL 561	Evolution of Western Musical Genres 1	3+0
MYL 563	Composer Studies	3+0
MYL 565	Compositional Context	3+0

2nd semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 528	History of 20th-century Music	3+0
MYL 530	Repertoire and Style Studies	3+0
MYL 532	Topical Issues in Western Music	3+0
MYL 534	Evolution of Western Music Genres 2	3+0
MYL 536	History of Western Notation	3+0
MYL 582	History of Jazz	3+0

Music Business and Management (MB&M)

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 567	Legal Aspects of the Music Industry	3+0
MYL 569	Music Marketing and Promotion	3+0
MYL 571	Local and International Business Operations - Record Companies and Publishing Companies	3+0

2nd Semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 538	Internship	3+0
MYL 540	Entrepreneurship and Fund-Raising	3+0
MYL 542	Production Analysis	3+0

Sound Engineering and Design (SED)

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 555	Introduction To Digital Imaging	3+0
MYL 573	Multitrack Recording and Mixing	3+0
MYL 575	Advanced Mixing and Re-mixing	3+0
MYL 577	Concert Sound Reinforcement	3+0
MYL 579	Multichannel Audio	3+0
MYL 581	Location Recording	3+0
MYL 583	Assistant Engineer Practicum 1	3+0
MYL 585	Engineer Practicum 1	3+0
MYL 587	Computer Music 2	3+0
MYL 589	Mastering	3+0

2nd Semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 544	Independent Study 2	3+0
MYL 546	Location Recording Practicum	3+0
MYL 548	Assistant Engineer Practicum 2	3+0
MYL 550	Engineer Practicum 2	3+0
MYL 552	Computer Music 1	3+0
MYL 554	Production	3+0
MYL 556	Orchestral Recording	3+0

Theory

1st and 3rd Semesters (Spring)

COURSE CODE	COURSE TITLE	CREDIT
MYL 533	Advanced Harmony	3+0
MYL 547	Jazz Harmony 2	3+0
MYL 553	Auditory Musical Perception	3+0
MYL 591	Polyphony and Counterpoint	3+0
MYL 593	Introduction to Schenkerian Analysis	3+0
MYL 595	Introduction to 'Post Tonal' Music Theory	3+0
MYL 597	Topics in 20th-century Analysis	3+0

2nd Semester (Fall)

COURSE CODE	COURSE TITLE	CREDIT
MYL 558	Analysis of Western Music	3+0
MYL 560	Post Tonal Theory	3+0
MYL 570	Advanced Ear Training	3+0
MYL 584	Jazz Harmony 1	3+0

Not all courses are available every year. The courses offered in any given semester are announced before course registration.

DOCTORAL PROGRAMME COURSE LIST

COMPULSORY COURSES

COURSE CODE	COURSE TITLE	CREDIT
MDP 699	Dissertation	0

ELECTIVE COURSES

FALL SEMESTER

COURSE CODE	COURSE TITLE	CREDIT
MDP 601	Advanced Trends in Music Theory	3+0
MDP 603	Composition Project 1	3+0
MDP 605	Composition Project 3	3+0
MDP 607	Advanced Chamber Music 1	3+0
MDP 609	Recital 1	3+0
MDP 611	Recital 3	3+0
MDP 613	Critical Studies in Music	3+0
MDP 615	Repertoire Studies 1	3+0
MDP 617	Pedagogical Methods in Music	3+0
MDP 619	Current Debates in Ethnomusicology	3+0
MDP 621	Critical Perspectives in Ethnomusicology	3+0
MDP 623	Preceptorial Listening and Readings: America	3+0
MDP 625	Individual Research Topics in Music 1	3+0
MDP 627	Advanced Production Analysis	3+0
MDP 629	Advanced Computer Music	3+0
MDP 631	Keyboard Musicianship	3+0
MDP 633	Advanced Chamber Music 3	3+0

SPRING SEMESTER

COURSE CODE	COURSE TITLE	CREDIT
MDP 602	Recent Trends in Musical Composition	3+0
MDP 604	Composition Project 2	3+0
MDP 606	Composition Project 4	3+0
MDP 608	Period Performance Practices	3+0
MDP 610	Recital 2	3+0
MDP 612	Recital 4	3+0
MDP 614	Individual Research Topics in Music 2	3+0
MDP 616	Advanced Conducting	3+0
MDP618	Recent Trends in Music Theory	3+0
MDP620	Repertoire Studies 2	3+0
MDP 622	Topics in Ethnomusicology: Theory and Praxis	3+0
MDP 624	Preceptorial Listening and Readings: Africa and Oceania	3+0
MDP 626	Advanced Chamber Music 2	3+0
MDP 628	Preceptorial Listening and Readings: Eurasia	3+0
MDP 630	Recent Trends in Musical Composition 2	3+0
MDP 632	Schenkerian Analysis	3+0
MDP 634	Recent Trends in Musicology Studies	3+0
MDP 638	Advanced Audio Mastering	2+2
MDP 640	Specialised Editing Techniques	2+2

Not all courses are available every year. The courses offered in any given semester are announced before course registration.

A group of five people, three men and two women, are seated around a table in what appears to be a meeting or collaborative workspace. They are all looking towards the center of the table, where several documents and laptops are open. The setting is a modern office with bookshelves visible in the background. The lighting is bright and even.

ACADEMIC STAFF

MIAM CO-DIRECTORS

Prof. Dr. Kamran İnce
Assoc. Prof. Dr. Cihat Aşkın

CORE FACULTY

Prof. Dr. Kamran İnce
Assoc. Prof. Dr. Cihat Aşkın (Head of Graduate Music Programmes)
Prof. Şehvar Beşirođlu
Prof. Koral alđan
Prof. İlhan Usmanbaş

ADJUNCT FACULTY: Full-Time

Dr. Michael Ellison
Dr. Robert Reigle
Dr. Pieter Snapper
Dr. Paul Whitehead
Mary Berkmen
Reyent Bölükbaşı
Reuben de Lautour
Ayşegül Sarıca

ADJUNCT FACULTY: Part-Time

Erden Bilgen
Lynn Trepel ađlar
Bülent Evcil
Melih Fereli
Emin Fındıkođlu
Engin Gürkey

RESEARCH ASSISTANTS

Jerfi Aji
Eray Altınbüken
İlđın Ayık
Tolgahan ođulu
Cevdet Eređ
Can Karadođan
Yelda Özgen Öztürk

FACULTY BI

Prof. Dr. Kamran İNCE (Co-director, Composition)

Kamran İnce has been hailed by The Los Angeles Times as "that rare composer able to sound connected with modern music, and yet still seem exotic". Major orchestras and ensembles around the world have performed his work. Concerts devoted to his music recently took place at Holland Festival, CBC Encounter Series (Toronto), the International Istanbul Music Festival, and Estoril Festival (Lisbon). Major performances in 2005 included those throughout Holland with Netherlands Blazers Ensemble (a programme of his works arranged by him for the NBE for release on cd); the premiere of Requiem Without Words for the International Istanbul Music Festival; and the premiere of his 5th symphony Galatasaray for the 100th anniversary of Galatasaray Sports Club. The latest orchestral cd (3rd and 4th symphonies), with İnce conducting the Prague Symphony, was released by Naxos in June 2005. In White ("On In White, İnce does with sound what Walt Disney did with light in Fantasia"-Innova) came out in 2004. Among his other cds is The Fall of Constantinople from Decca. Upcoming major commissions are for the Chanticleer 2007 Mass project; and for Judgement of Midas, an opera for the 100th year of Sardis/Lydia excavations (sponsored by Harvard University) for 2008. İnce was born in Montana in 1960 to American and Turkish parents. He holds a doctorate from Eastman and is also Professor at the University of Memphis. His numerous prizes include the Prix de Rome, a Guggenheim Fellowship, and the Lili Boulanger Prize. His Waves of Talya was named one of the best chamber works of the 20th century by a living American composer in the Chamber Music Magazine.

Assoc. Prof. Dr. Cihat AŞKIN (Co-director, Violin)

Born in Istanbul, Cihat Aşkin started his violin lessons at the age of 11 with Prof. Ayhan Turan, at the Istanbul Technical University Turkish Music State Conservatoire, graduating in 1989. He continued his studies in London, working with Rodney Friend at the Royal College of Music and Yfrah Neaman at City University. He became an Associate Professor at İTÜ in 1998. His prizes include: İTÜ Success Award (1984), Istanbul Philharmonic Society Award (1985), The Best Bartók Interpreter at Yehudi Menuhin International Violin Competition (1987), Percy Coates (1990 London), Leonard Hirsch Award (1990 London), Outstanding Merit Prize at Carl Flesch Competition (1990), Kathleen Long Chamber Music Award (1990), Isolde Menges Award (1990 and 1991), and Foyer des Artistes (Italy, 2002). Aşkin is the founder of İTÜ Chamber Orchestra and soloist of the Istanbul Modern Music Ensemble. He is currently Professor of Violin at the İTÜ Turkish Music State Conservatoire, and Co-director of MIAM.

Prof. Şehvar BEŞİROĞLU (Ethnomusicology)

Şehvar Beşiroğlu has been performing music with various ensembles since 1980. The recordings of the concert series "Parthenon to Bosphorus" given in the USA, in which Beşiroğlu played with the Romeiko Ensemble, were released as a cd in 1999. She also made a two-cd recording with the Cantemir Ensemble for Prof. Yalçın Tura's book on Cantemir repertoire. Beşiroğlu has also participated in many national and international symposia, conferences, and panels, and given seminars and masterclasses in summer schools on Ottoman-Turkish Music and instruments. She completed her post-doctoral studies in the year of 1999 at the Harvard University Center for Middle Eastern Studies with Cemal Kafadar and at the New England Conservatory with Robert Labarree and Peter Row. Since 1986, she has taught kanun, musicology, and music theory at the İTÜ Turkish Music State Conservatoire, where she became Head of the Musicology Branch in 1998 and Head of the Musicology Department in 2001.



OGRAPHIES

Prof. Koral ÇALGAN (Viola)

Koral Çalgan started his music education with his father, Turgut Çalgan, violist with the Presidency Symphony Orchestra, Ankara, which Koral Çalgan himself joined in 1962 after graduating from the Ankara State Conservatoire as a pupil of Necdet Remzi Atak. In 1965 he went to Germany and completed his education at the Hochschule für Musik, Köln, as a pupil of Prof. Ernst Nippes. He was awarded the Chamber Music Prize at the Weikersheim Music Festival. He performed as a soloist with the Rheinische Kammerorchester, and later as first violist with the Presidency Symphony Orchestra and the TRT Ankara Chamber Orchestra. His numerous concerto performances have included the premiere of the Viola Concerto of Necil Kazım Akses, written for Çalgan. As Vice President of the Ministry of Culture Fine Arts Department he regularly contributed articles to Cumhuriyet newspaper. His published books include Duyuşlar, Ulvi Cemal Erkin, Müzik Fıkraları, Liszt'in İstanbul Konserleri, and Ulvi Cemal Erkin'e Armağan. A conductor as well as violist, he has been featured on a number of television programmes since 1985. At a ceremony organized at Rome's La Sapienza University in March 1997, he was awarded a diploma and gold medal by the Foyer des Artistes association in recognition of his work as a conductor and his contributions to the establishment of youth orchestras. Çalgan is currently Professor at the Uludağ University State Conservatoire Orchestra and Chamber Music Department.

Prof. İlhan USMANBAŞ (Composition)

Hailed as the most prominent Turkish composer of his generation, İlhan Usmanbaş completed his undergraduate a British Council scholarship allowed him to pursue additional research projects in the Czech Republic. Whilst in the United States he was a member of various early-music performing groups. As harpsichordist and basso continuo player he was a founder member of the Penn Baroque Ensemble, and he also performed in the early-music choir Ancient Voices, directed by Alexander Blachly. After receiving his doctorate he taught courses on the symphonic repertoire and Baroque music at the University of Pennsylvania before moving to Franklin and Marshall College, Pennsylvania. A member of the MIAM faculty since its opening in 1999, he has taught courses on musicology, music theory, and musicianship and has also presented seminars on performance practice, music publishing, and music historiography.

Dr. Michael ELLISON (Theory, Composition)

Michael Ellison studied at the New England Conservatory (B.Mus.) and the University of California, Santa Barbara (Ph.D.). His teachers included William Kraft, William A. Mathieu, and Indian Vocal Master Pandit Pran Nath. Commissions and awards have included a grant from the National Endowment for the Arts to compose String Quartet No.2 for the Borromeo Quartet (2002), a premiere in Carnegie Hall by the New York Youth Symphony as winner of their First Music 11 competition (1995), and awards from the Beebe Foundation, Ojai Festival, Barlow Endowment, and ASCAP. His works have been premiered by the Pittsburgh New Music Ensemble, Berlin Saxophone Quartet, Calgary Philharmonic, and at the Gaudeamus Festival in Amsterdam. Awards from the Fulbright Foundation (1997-98) and ARIT (American Research Institute in Turkey) facilitated field research in classical and folk music of Turkey (2000-1) for an opera to be premiered in 2006. He has collaborated on projects with Turkish masters Kâni Karaca and Erkan Oğur at festivals in Istanbul.

Dr. Robert REIGLE (Ethnomusicology)

Robert Reigle joined the MIAM faculty in 2002. He conducted his primary ethnomusicological research in Serieng village, Papua New Guinea, where he lived for three years. There he studied the sacred music repertoire wherein men modify the timbre of their voices to transform them from mere human voices into those of ancestor spirits. He received his doctorate from the University of California, Los Angeles. In 2005 he began to study dengbêj music in Turkey. Reigle's article on octave perception appeared in *Sonus*. He also collaborates regularly with leaders of the phenomenological school of spectral composition, Iancu Dumitrescu and Ana-Maria Avram, and has premiered works by them in Tokyo and Bucharest. His recordings as a saxophonist and composer have been reviewed in *The Wire*, *Downbeat*, and *Cadence*, among other journals. He founded improvisation ensembles in Istanbul, Los Angeles, Seattle, New York, and Lincoln. He has performed with the Cecil Taylor Workshop Ensembles, percussionist Gustavo Aguilar, soprano Keiko Hatanaka, and a number of dancers, poets, and visual artists. Reigle gave the New York premiere of Giacinto Scelsi's *Tre Pezzi*, for saxophone, and made the first recording of that work on tenor (rather than soprano) saxophone. He performs in Istanbul with Onur Türkmen, Şenol Küçükyıldırım, and the MIAM IMPROVISATION eNSeMBLe.

Dr. Pieter SNAPPER (SED, Composition)

Pieter Snapper is an American-born composer and sound engineer whose works have been widely played throughout the USA, Europe, and Asia by groups such as KammarensembleN in Stockholm and Klangforum in Vienna. He has received awards from BMI, ASCAP, UC Berkeley, the Union League Foundation, and commissions from the Fromm Foundation at Harvard University, the Yamaha Corporation of America, Eighth Blackbird, and the Memphis Symphony Orchestra. Composition teachers included Andrew Imbrie and Edwin Dugger at the University of California-Berkeley, and Ralph Shapey and Howard Sandroff at the University of Chicago. He has toured extensively as a performer of live computer music. As a sound engineer Snapper has worked with the Chicago Symphony, Lyric Opera of Chicago, the Cleveland Orchestra, the National Symphony Orchestra of Ireland, the Beethovenhalle Orchestra, TRT, and numerous recording artists in Turkey and abroad. Snapper taught composition and music technology at the Oberlin Conservatory of Music before joining the MIAM faculty at its inception, and is also widely known as a jury member on the music competition Akademi Türkiye.

Dr. Paul WHITEHEAD (Programme Co-ordinator, Historical Musicology)

Paul Whitehead was born in Glasgow and graduated in music (with honours) from Edinburgh University, where his teachers included musicologist and performer Peter Williams and composer Kenneth Leighton. He moved on to London University, where he studied with Geoffrey Chew for the M.Mus. degree in Music Theory and Analysis. Later, as a graduate student and teaching assistant at the University of Pennsylvania, he focused on musicology, graduating with a Ph.D. in 1996. His primary research area has been seventeenth-century Italian and German instrumental music; a British Council scholarship allowed him to pursue additional research projects in the Czech Republic. Whilst in the United States he was a member of various early-music performing groups. As harpsichordist and basso continuo player he was a founder member of the Penn Baroque Ensemble, and he also performed in the early-music choir Ancient Voices, directed by Alexander Blachly. After receiving his doctorate he taught courses on the symphonic repertoire and Baroque music at the University of Pennsylvania before moving to Franklin and Marshall College, Pennsylvania. A member of the MIAM faculty since its opening in 1999, he has taught courses on musicology, music theory, and musicianship and has also presented seminars on performance practice, music publishing, and music historiography.



Mary BERKMEN (Librarian)

Born in Oxford, England, Mary Berkmen started her working life in the library of Nuffield College, Oxford. After studying and qualifying as a professional librarian, she also worked in London at a technical college. In 1965, she came to Istanbul to work at the former Robert College, and continued after it became Boğaziçi University in 1971. She was in charge of the university library between 1973 and 1979. After an interlude of working in travel and shipping agencies, she returned to the library of the International Community School in 1982 and in 1994 moved to the present Robert College Lycée library. She has been a keen supporter of the Istanbul Foundation for Culture and Arts since the days of the first International Music Festival in 1973.

Reyent BÖLÜKBAŞI (Cello)

Born in 1958 in Izmir, Reyent Bölükbaşı started playing cello at the age of 13. Educated at the Izmir and Ankara State Conservatoires, he later went to the USA where he studied cello, chamber music, and orchestral playing at Mannes College, the Manhattan School of Music, Michigan State University, and Brooklyn College. Returning to Turkey, Bölükbaşı played cello for one year in the Izmir State Opera and Ballet Orchestra, and for six years as principal cellist in the Istanbul State Symphony Orchestra. Since 1999 he has been teaching cello and chamber music at MIAM and performing in the Istanbul Modern Music Ensemble. Bölükbaşı is a sought-after soloist and collaborator among classical and crossover artists.

Reuben de LAUTOUR (SED, Composition)

Reuben de Lautour studied piano and composition at the University of Auckland, New Zealand and later at Princeton University. He teaches engineering, sound and video design and composition at MIAM. His creative work within and outside of academics is comprised of intermedia art, sound design, and film-making. He also works as an independent music producer, sound engineer, and video artist.

Ayşegül SARICA (Piano)

Born in Istanbul, Ayşegül Sarıca started her piano studies at the Istanbul Conservatoire under Prof. Ferdi Statzer. Later on she went to France where she continued her studies at the Conservatoire National de Paris, under Lucette Descaves (piano) and Pierre Pasquier (chamber music). She graduated in 1953, receiving the First Prize. Following further studies in Paris under Marguerite Long, she participated in the Marguerite Long - Jacques Thibaud International Competition in 1959 and was awarded the Prix de la Ville de Paris. Sarıca has performed in many countries and given concerts under such conductors as Karel Ancerl, Pierre Dervaux, and Anatole Fistoulari, and also with other distinguished virtuosi including Christian Ferras, Andre Navarra and Heinrich Schiff. She received the title State Artist of Turkey from the Turkish Government in 1971. She was also awarded Chevalier de l'Ordre des Arts et Lettres by the French Ministry of Culture. Her recordings include the Katibim Variations by Cemal Reşit Rey, piano concertos by Mozart, Beethoven and Schumann, violin-piano sonatas of Franck, Debussy, and Grieg with violinist Ayla Erduran, and a cd of works by Schubert and Rachmaninoff. Sarıca taught at Bilkent University Faculty of Music and Performing Arts from 1991 to 2000.

Erden BİLGİN (Trumpet)

Erden Bilgen studied at the Izmir State Conservatoire with Hermann Neuling and Hans Nicolai between 1964 and 1969 and graduated from the Ankara State Conservatoire in 1971 after two years mentoring from Jean Claude Bayeaux. He played with the Presidency Symphony Orchestra in Ankara between 1971-1978, at the same time performing in a wide range of styles including folk, pop, and jazz. He was invited to Germany in 1978, and has been performing and teaching music abroad since then. He was the associate solo trumpet with the Essen Philharmonic Orchestra, and taught trumpet at the Pädagogische Hochschule, Freiburg and the Freiburg School of Jazz (where he was also a constitutional member) and solfeggio at the Musikhochschule, Stuttgart. He performed in the world premieres of many contemporary pieces with the German ensemble Avance. The only brass player to be awarded the title State Artist by the Turkish Ministry of Culture, Bilgen has performed at festivals and concerts throughout the world. Works dedicated to Bilgen include New Zealand composer Gary Daverne's Gallipoli, A Rhapsody for Trumpet and Orchestra, and Nejat Başeğmezler's Sinfonietta, premiered by Bilgen himself with the Presidency Symphony Orchestra under Gürer Aykal.

Lynn TREPEL ÇAĞLAR (Voice)

American soprano Lynn Trepel Çağlar received a B.Mus. in voice from Lawrence University Conservatory in Appleton, WI and a M.Mus. in voice and opera from Northwestern University. After receiving an International Rotary Scholarship she continued her education with Prof. Irmgard Hartmann at the Berlin Hochschule der Künste, where she graduated with highest honours. She began her professional career at the Kammer Oper Berlin, and continued at the Oper Theater Hagen, Deutsche Oper Berlin, and Darmstad Staatstheater. Since 1984 she has been a soloist at the Istanbul State Opera and Ballet, performing more than 20 leading roles in such operas as Carmen, Don Carlos, Samson et Dalila, and Jenufa. She has sung concerts and oratorios in many countries with, among other orchestras, the Berlin Philharmonic, the Frankfurt Radio, Milwaukee, Tulsa, and Berlin Symphony Orchestras, and the major symphony orchestras in Turkey. She taught voice at Mimar Sinan University State Conservatoire between 1994 and 1998, and since 2000 she has been teaching voice at the Istanbul University State Conservatoire.

Bülent EVCİL (Flute)

Bülent Evcil studied flute at Mimar Sinan University State Conservatoire. An Istanbul Philharmonic Foundation scholarship enabled him to continue his studies at the Brussels Royal Conservatoire, where he earned his masters diploma in Flute with honours and was also awarded first prize in chamber music. Evcil holds a doctoral degree from the Mannheim University of Music and Performing Arts. He took second prize in the Wolfgang Hoffmann Wind Instruments Contest and, in 1992, in the Best Interpreter Contest held in Dublin during the flute seminar organized by Irish flute virtuoso James Galway (with whom he studied from 1992 to 1999). Described by Galway as "one of the best flute players in his generation", Evcil has given concerts in many countries of the world. Between 1996 and 1998 he appeared as solo flute player in the Solist Kapella Imperial Concerts in Vienna. Evcil, who holds the Kingdom of Belgium Medal for Support of the Arts, has recorded an album with the Camerata Leonis Chamber Orchestra. He currently plays first flute in the Istanbul State Opera and Ballet Orchestra and the Borusan Istanbul Philharmonic Orchestra. At the invitation of Lorin Maazel, he performed as soloist with the Arturo Toscanini Philharmonic Orchestra on its 2004 tour of Europe. Recently he also played and recorded three concerts with the Sao Paolo State Symphony Orchestra, and joined a seven-concert tour of the Far East with the Italian International Symphony Orchestra.



Melih FERELİ (Artistic Advisor, MB&M)

Melih Fereli (1948 Istanbul), having received his M.Sc. in Fluid Mechanics from VirginiaTech, worked for Lucas PLC as a strategic planner. A devotee of art in general, Fereli was a member of the Philharmonia Chorus, London, for many years and served as Director General of the Istanbul Festivals from 1993 to 2001. Fereli was awarded the Order of the British Empire by Queen Elizabeth II for his services to British-Turkish cultural relations; he attended The White House Conference on Culture and Diplomacy at the invitation of President Clinton. Fereli co-produced Mozart in Turkey, a film of Mozart's opera Die Entführung aus dem Serail, which won the Golden Rembrandt Award. Now a free-lance arts manager, Fereli is a member of UNESCO's Mediterranean Cultural Council, a trustee of Turkish Educational Volunteers and Cultural Awareness Foundations, and serves on Borusan Istanbul Philharmonic Orchestra and Mersin Festival boards.

Emin FINDIKOĞLU (Jazz)

Born in Istanbul in 1940, Emin Findikoğlu's early musical training was on mellophone. He later studied with renowned Turkish jazz critic Cüneyt Sermet and with Arif Mardin. As a scholarship student at Berklee School of Music, Boston (1962-1966) he majored in composition-arranging, studying with, among others, Herb Pomeroy (scoring), Ray Santisi (piano), John LaPorta (improvisation), Bill Maloof (orchestration), and James Progris (counterpoint). He contributed two arrangements of Mercer Ellington tunes to Berklee LP Vol. 8 (A Tribute to Duke Ellington). Back in Istanbul, he performed as pianist in the quartet of Swedish saxophone giant Lennart Jansson, and founded the jazz club, The Rhythm Section. In the early 1970s he played in dance music groups throughout Europe. His interest in theatre led to posts as music director of the Istanbul production of Hair (1971) and the much-acclaimed Brecht-Cabaret (1979), a collage of songs with music by Kurt Weill and Hans Eisler. His passion for writing for wind ensembles led to the formation of groups such as Euphony (1986) and Détente (1999), featuring the leading horn players on the Turkish jazz scene. In 1985 he founded the BİLSAK International Jazz Festival (the first of its kind in Istanbul). In 1996 he released the cd Dog Songs on Muzikotek label. At MIAM, in addition to teaching, he has formed a jazz ensemble, with a string quartet as nucleus.

Engin GÜRKEY (Percussion)

Percussionist and composer Engin Gürkey was born in Istanbul in 1967. He started his percussion lessons in 1976 at Istanbul State Conservatoire with Yücel Berrak, graduating in 1992. In 1994 he graduated with a masters degree from the İTÜ Turkish Music State Conservatoire. Gürkey was guest artist with the Istanbul State Symphony Orchestra between 1985 and 1992. Other orchestras that he has performed with include the Ayangil Turkish Music Chamber Orchestra, the CRR Symphony Orchestra, the Istanbul Chamber Orchestra, and the Akbank Chamber Orchestra. He also plays Latin American, African, and Turkish percussion instruments, and has performed with such ensembles as the Istanbul Percussion Band, the Turkuaz Dance Company, Velvele, the Camelon Quartet, Hi-Jazz, and Mızrabın Nefesi. He has participated in recording sessions with over 200 artists and is featured on, among other albums, Serzeniş, Vuşlat, and Pervane (Yansımalar), İstanbul'a Dair and Mazi Kalbimde (İncesaz), and Hybrid Project (Donovan Mixon). In 2005 he released his own album, World of Percussion. Festivals Gürkey has performed in include the International Istanbul Music Festival, the Akbank Jazz Festival, the Yapı Kredi Music Festival, the International Jahan e Khusrau Music Festival, New Delhi, the Sopot Music and Art Festival, Poland, and Les Traversées Tatihou, France. In 2000 he formed a percussion ensemble with which he has been touring nationally and internationally. In 2003 he designed a special drum cymbal for the Mehmet Cymbals. Gürkey's compositions have been performed by Yansımalar and İncesaz ensembles and have been featured in theatre artist Yıldız Kenter's show Oscar and Pink Angel.



LIBRARY

MIAM Dr. Erol Üçer Music Library

One of the largest music libraries in Turkey, the Dr. Erol Üçer Music Library was opened in May 2000. It offers its users a collection of 5000 books, 3800 CDs and DVDs, 3000 musical scores, subscriptions to more than 70 periodicals, and on-line databases (including Grove Music Online, the International Index to Music Periodicals, and JSTOR). High-quality music listening stations and computers are available for catalogue searches, internet research, and multimedia use.

The library holdings represent all subject areas taught at MIAM. The book collection (predominantly in English) emphasizes scholarly monographs and important reference works, while the scores archive, in addition to standard repertoire items, has strengths in early music and the twentieth-century avant-garde.

The CD collection complements the scores of western music and also includes a substantial collection of Turkish, world, and popular musics. The main focus of the DVD collection is operas and videos of classical concerts, although video releases of pop-rock artists and films are also featured.

The library is regularly used as a reference source by students from other universities in İstanbul, especially the conservatories, and is also open to outsiders for research purposes.

All İTÜ library collections are browsable at the İTÜ Library Web Site: www.library.itu.edu.tr

Library Staff

Mary Berkmen: Head Librarian

Fatma Yavuz: Librarian



STUDIO

The Control Room

The large 34 m2 control room is designed to provide a spacious, efficient, extremely accurate monitoring and working environment. It features multiple monitoring systems including ATC SCM-200 ASL Pro soffitt-mounted LCR mains, with ATC SCM-100ASL Pro rear surrounds and ATC subs for 5.1 mixing. Various nearfield options are also available including Yamaha NS-10Ms and ATC SCM-20 ASL Pros. The huge producer's desk provides ample workspace for even the most elaborate productions. Multiple mixing console options are available, with the default system being a 32-channel Digidesign ProControl surface with an integrated Edit Pack. On either side of the desk are rack islands with the analog patchbay to the left and all the mic preamps to the right. The control room also has carefully chosen seating, with Herman Miller Aeron chairs at the console and a leather sofa behind the producer's desk.

The Studio (Recording Space)

If the heart of the MIAM Studios is its control room, then the soul is its beautiful live room. It is a gigantic 78.5 m2 with 6m high ceilings and a warm open sound that must be experienced to be believed. It is ideal for all acoustic ensembles up to classical symphonies and it is a perfect drum recording space. It also features reversible wall panels to fine-tune the acoustics for each project. With the MIAM Studios' large collection of gobos from Stackit and ACS, the space can be divided up into a number of semi-separated areas allowing musicians to play together in the same space without sacrificing channel separation. This helps preserve spontaneity and musicality, and lets musicians communicate more efficiently. Headphone monitoring is through Beyerdynamic and AKG headphones driven by numerous Langevin "More-Me" headphone mixers. Additional live room equipment includes two Manley Starbird booms, and high-quality ergonomic seating by Wenger.

The Isolation Booths

The main live room is supplemented by two isolation booths: one traditional vocal booth and one larger chamber with very comfortable moods. The larger space also features a view out over Istanbul and the Bosphorus.

The Piano

MIAM Studios is extremely proud of its perfect 9-foot Hamburg Steinway Model D concert grand piano. It is maintained by Steinway factory technicians and it is kept in perfect humidity and temperature controlled conditions. It is an unusual instrument in that it is well suited to classical, jazz and pop music with its presence and depth of tone. There is no equal to this instrument in any studio in the region, in fact few anywhere in the world. The best part is that it will continue to improve as it matures. Even classical pianists who generally only record on location are drawn to record on this spectacular instrument. Come and listen for yourself.

ProTools HD

The heart of the recording studio is a new ProTools HD system with a Macintosh G5, expanded with a huge amount of additional DSP horsepower (HD core plus five HD Process card). This allows for up to 128 tracks of pristine digital audio and sample rates up to 192 kHz, all using multiple instances of even the most DSP-hungry TDM plug-ins. All this power is controlled by a 32-channel ProControl surface, including an Edit Pack with dual joysticks for surround mixing. Add to this the highest-quality possible A-D converters from Apogee (Special Edition) and PrismSound, and a HUGE selection of TDM plug-ins including waves Diamond Bundle & Restoration Bundle, you have a truly world-class system for music tracking, mixing and post-production.

Monitoring

The full 5.1 monitor system features large soffitt-mounted LCR mains from ATC, the first and only such system in Turkey. These ATC SCM-200ASL Pro units offer breathtaking clarity and accuracy, and with their complementary surround monitors and subs their performance is unrivalled by any system at any price. Of course for mixing contrasting monitors are available, including a pair of industry-standard Yamaha NS-10s.



The MIDI Suite

For projects that don't need all the space and resources of the main studio, the MIDI Suite may be just the ticket. It features a wide variety of MIDI synths and tone generators, as well as a full ProTools system. It has its own attached iso booth, and monitoring by ATC, so despite its diminutive size it is capable of big results.

Equipment

The technical equipment of the studio is the highest standard of the industry, from microphones to preamps to converters to outboard units.

Note: this is only a partial list of all the equipment available in the MIAM Studios, and we are adding new equipment all the time. If you don't see a particular piece of gear listed, PLEASE ASK! We may already have it, and if we don't, we can arrange to rent it for you.

Microphones

Neumann M149 (2)
Neumann U87Ai (2)
Neumann KM184 (2)
Earthworks QTC1 (2)
Royer SF-1 Ribbon mics (2)
DPA(B&K) microphones 4006 (2)
AKG C414BTLII (4)
AKG D112
Shure PZM
Shure SM57 (7)
Shure Beta 58A (3)
Sennheiser 421 (3)

Additional Devices

Tascam DA-98HR
Tascam DA-45HR (3)
Tascam DA-P1 (2)
Yamaha o2Rv2
Yamaha o1V
Mackie 24-ch 4-buss mixer
Oram Octamix
Oram Octamix

Outboard Gear and Mic Preamps

Grace Design (8ch.)
Manley Labs (2ch.)
Millenia Media (2ch.)
Great River MP2NV (2ch.)
Drawmer 1960 (2ch.)
Joemeek (2ch.)
Presonus (16ch.)
Apogee Trak2 (2ch.)
Sony DRE-S777 sampling reverb
Eventide Orville
Manley Voxbox (2)
Manley Massive Passive EQ
Manley Variable-Mu Compressor
tc electronic M3000
Lexicon MPX550
Sherman Filter Bank 2
Sans Amp Pro

Synths and Tone Generators

Korg Triton ProX (2)
Waldorf Q
Yamaha EX5R
Kurzweil PC-88mx
Kurzweil K2600RS (fully expanded)
Clavia Nord Lead 3 Keyboard
Clavia Nord Lead 2 Rack
Roland Handsonic Percussion Pad
Digidesign SampleCells (3)

Live Room Equipment

Stackit Gobos (12)
ASC Acoustics (10 studio traps)
Langevin (Headphone mixers)
Beyerdynamic headphones
AKG headphones
Manley Starbird booms
Special musician chairs
Conductor's stand and podium

Services

Most people will immediately recognize the facility as the perfect music tracking location, due to the huge warm-sounding studio with high ceilings, stellar piano, and the pristine audiophile-grade recording paths. However, it is also very well suited to editing, mixing, mastering, and post production work. We can also provide arrangement, production, composition, and duplication services. Please talk to our staff to determine how we can best serve your needs.

Studio Staff

Dr. Pieter Snapper (Art Director)
Reuben de Lautour (Associate Art Director)
Timurhan Çelikyay (Marketing and Promotional Director)
Can Karadoğan (Research Assistant)

ENSEMBLES



İTÜ Chamber Orchestra

Established upon MIAM's inception in November 1999 by Co-director Assoc. Prof. Dr. Cihat Aşkın, İTÜ Chamber Orchestra (ICO) gave its first concert on November 25 of that year in Mustafa Kemal Auditorium. Since then, the orchestra has successfully represented the university at numerous academic ceremonies, in addition to performing diverse programs outside the University.

In the 2005 spring season, Hakan Şensoy (violinist and conductor) was appointed artistic director. A collaborative venture involving students, faculty, and alumni of both MIAM and the Turkish Music State Conservatoire, ICO boasts a wide repertoire ranging from Baroque music to contemporary compositions. Its programmes include, whenever possible, premieres of works of young Turkish Composers. The orchestra provides performance students (including emerging soloists) with the opportunity of making music together with faculty, and composition students with the chance to hear performances of their works.

MIAM İstanbul Modern Music Ensemble (IMME)

MIAM İstanbul Modern Music Ensemble (IMME) was founded in 2000 by Prof. Dr. Kamran İnce under the sponsorship of Dr. Erol Üçer Center for Advanced Research in Music (MIAM) at the İstanbul Technical University. Its members consist of some of Turkey's top soloists and musicians (some of which are faculty members of MIAM). It is dedicated solely to the performance and recording of music written in the past 20 years. A special interest is to spearhead the creation of works which add to the regular Western instrumentation various ethnic instruments and voices. Its aim is to contribute to the future of the orchestra, one that will surely be different in presentation, image, and ingredients than today's traditional western orchestra. In addition to giving concerts in Turkey, IMME has toured abroad (Europe, USA). IMME was featured at the 2005 İstanbul International Music Festival at Hagia İrini church in a program of İnce's works from the past five years.

MIAM Improvisation Ensemble (MiAM i.e.)

Students at MIAM formed the MiAM Improvisation Ensemble in January 2003, under the direction of Dr. Robert Reigle. The ensemble creates works with improvisation, drawing on the diverse styles brought by the individual members. Unlike many of the great traditions of spontaneous music composition, the ensemble's music does not follow a single method or style. Rather, the group delights in setting up new combinations, new rules and new strategies, often subverting them in order to take advantage of the elements of surprise and serendipity. In 2005 members of the ensemble performed at the French Cultural Center and made a studio recording.



EVENTS

divertimentoiki
“iyi müzik”

Garanti

divertimentoiki
divertimento, TÜ MAM bünyesinde yaratıcı birliktel ve müziğin her alanından ustaların “yeni kolları” için bir araya geliyor ve İstanbul’da sandeğerinde buluşuyor.
divertimento, iyi müzik !

14 **15**
16 **17**
18

İTÜMIAM
İTÜ ENOLUÇER MÜZİKLERİ ARAŞTIRMALAR MERKEZİ

Garanti

MIAM

Tüm konserler İTÜ Mağla Mustafa Kemal Anfiteatrında Saat 20.00’de yapılacak.

MIAMSUNAR
MASTERCLASS
ETKİNLİKLERİ

Lily Afshar
01.12’05, 12:00 Guitar Masterclass

İTÜ Mağla Kampüsü Yabancı Diller Binası MIAM Oda No:124

Giriş ücretsizdir
Rezervasyon: 012 329 1006

TÜRKİYE İŞ BANKASI

MIAMSUNAR
KASIM’05

> MASTERCLASS <
Davulda Doğaçlamamanın Temelleri ve Günümüzdeki Uygulamaları
10.11’05, 12:00 Şenol Küçükıldırım
MIAM Müzik Kütüphanesi

> KONSER <
Şenol Küçükıldırım Trio
Robert Reigler(Tenor Saksofon), Onur Türkmen(Elektirik bas), Şenol Küçükıldırım(Davul)
10.11’05, 19:30
Mustafa Kemal Anfisi

İTÜ Mağla Kampüsü Yabancı Diller Binası MIAM

TÜRKİYE İŞ BANKASI

MIAMSUNAR
ARALIK’05

> MASTERCLASS ve SEMİNERLER <
Lily Afshar (Gitar) 01.12.05 12:00
01.12.05 19:30 Mustafa Kemal Anfisi
Pioter Snopcew/ Reuben De Lander (Sound/İngilizce) 01.12.05 19:30 Mustafa Kemal Anfisi
“Sade Otomatik Çalgı Çengeller için Elitizm” Edebi Dilgen 01.12.05 19:30 Mustafa Kemal Anfisi
“The Impact of Anatolian Music on Classical Guitar Repertoire” Süleyman Çelikkaya 01.12.05 19:30 Mustafa Kemal Anfisi

> YARIŞMA <
2005 Sakar Otomatik Çalgılar Oda Müzik Yarışması 01.12.05 19:30 Mustafa Kemal Anfisi

> AKADEMİK KONSERLER <
01.12.05 19:30 Mustafa Kemal Anfisi
MIAM Müzik Kütüphanesi Davul
01.12.05 19:30 Mustafa Kemal Anfisi
Arzu Güler / Hüseyin Tok / Hüseyin Tok / Hüseyin Tok / Hüseyin Tok
01.12.05 19:30 Mustafa Kemal Anfisi
Pioter Snopcew/ Reuben De Lander (Sax ve İngilizce) 01.12.05 19:30 Mustafa Kemal Anfisi
Çağrı Beşerler / Serdar / Arzu Ağayev (Clap / Agut’in / Kattırmayla) 01.12.05 19:30 Mustafa Kemal Anfisi
Edebi Dilgen / Hüseyin Tok / Hüseyin Tok / Hüseyin Tok / Hüseyin Tok
01.12.05 19:30 Mustafa Kemal Anfisi

İTÜ Mağla Kampüsü Yabancı Diller Binası MIAM

TÜRKİYE İŞ BANKASI

MIAM events can be categorised under three headings: Divertimento, MIAMSUNAR, and international conferences.

Divertimento is a series of concerts aimed at the young audience of İstanbul, held annually in November at MIAM's Mustafa Kemal Auditorium, bringing together musicians of MIAM and local and international high-calibre professionals, to create a musical platform where the classical meets the contemporary.

MIAMSUNAR is a series of academic concerts, masterclasses, panels, and interviews, all free of charge, held at regular intervals throughout each academic year with local and international participants. In addition to the Mustafa Kemal Auditorium, the MIAM Studio and Library are also utilised for these events.

The İstanbul International Spectral Music Conference was held in November 2003. Initiated and organised by MIAM, the event attracted delegates from around the world. Further conferences on different subjects are being planned for the future.



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