

VA336/546 interactive sound

Week 14

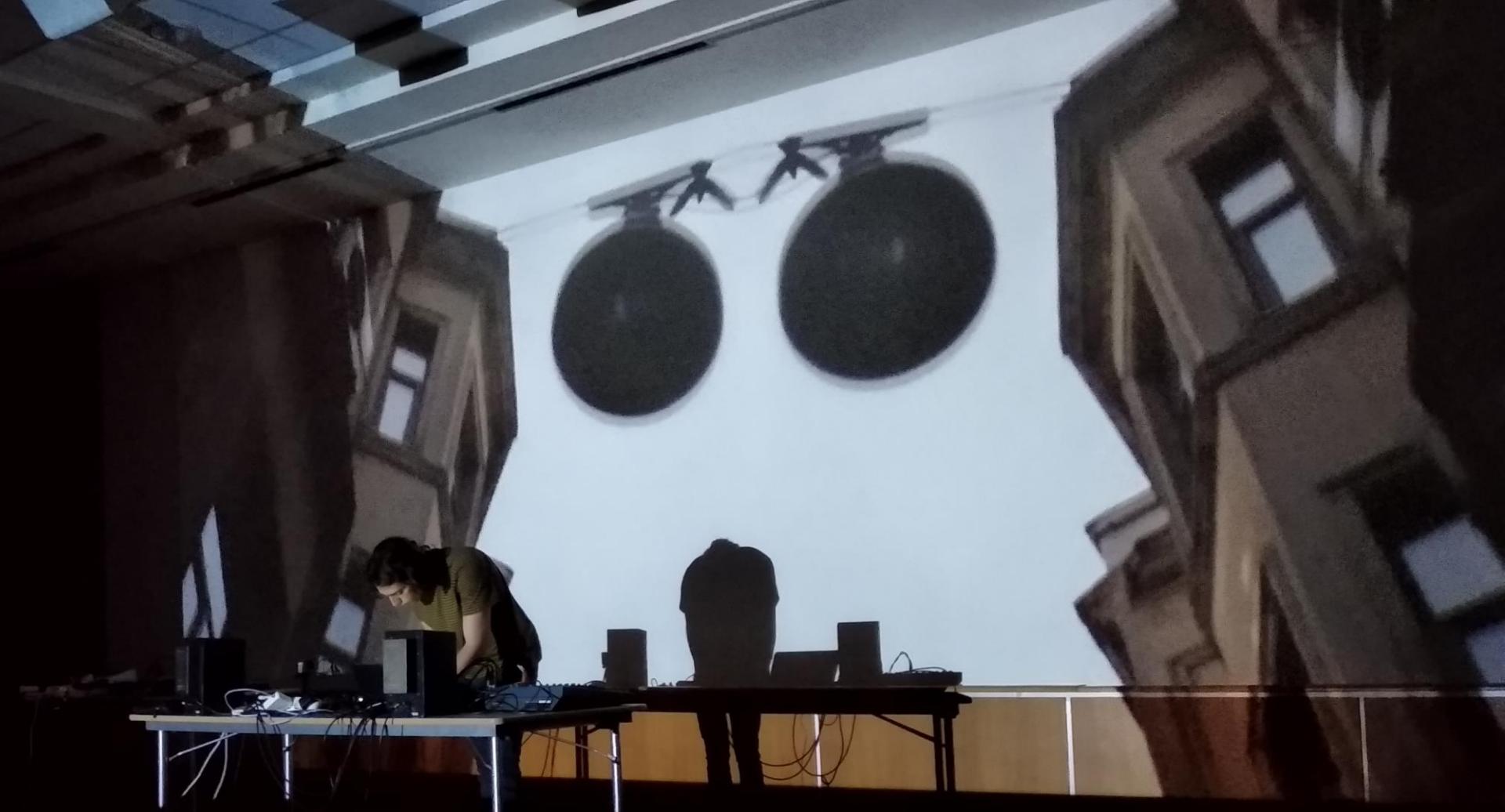
Final Projects Presentations

Instructor: Assist. Prof. Dr. Selcuk ARTUT

Email: sartut@sabanciuniv.edu

Web: selcukartut.com/teaching

0:30



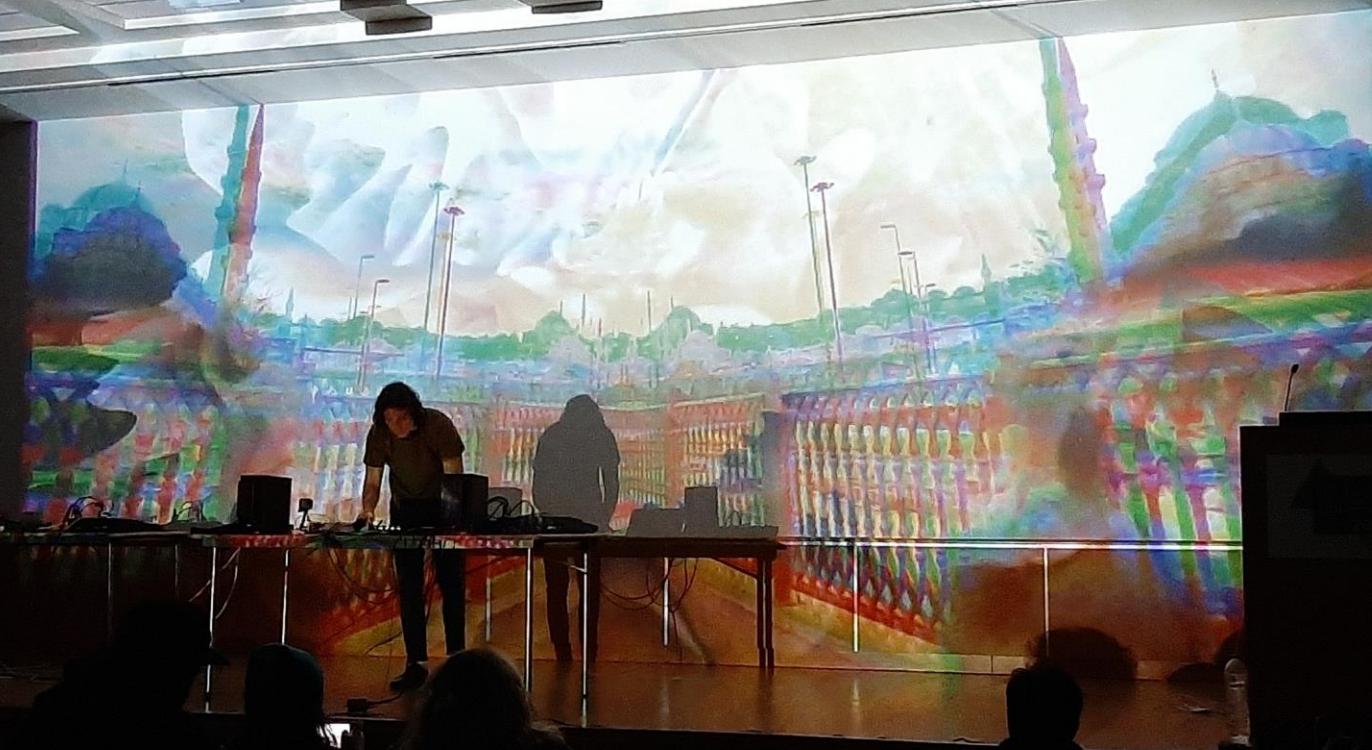
Aslan Gürün

Soundscape Electronics with Visuals

Tech: Max-msp, Jitter, Resolume, Ableton Live

2033



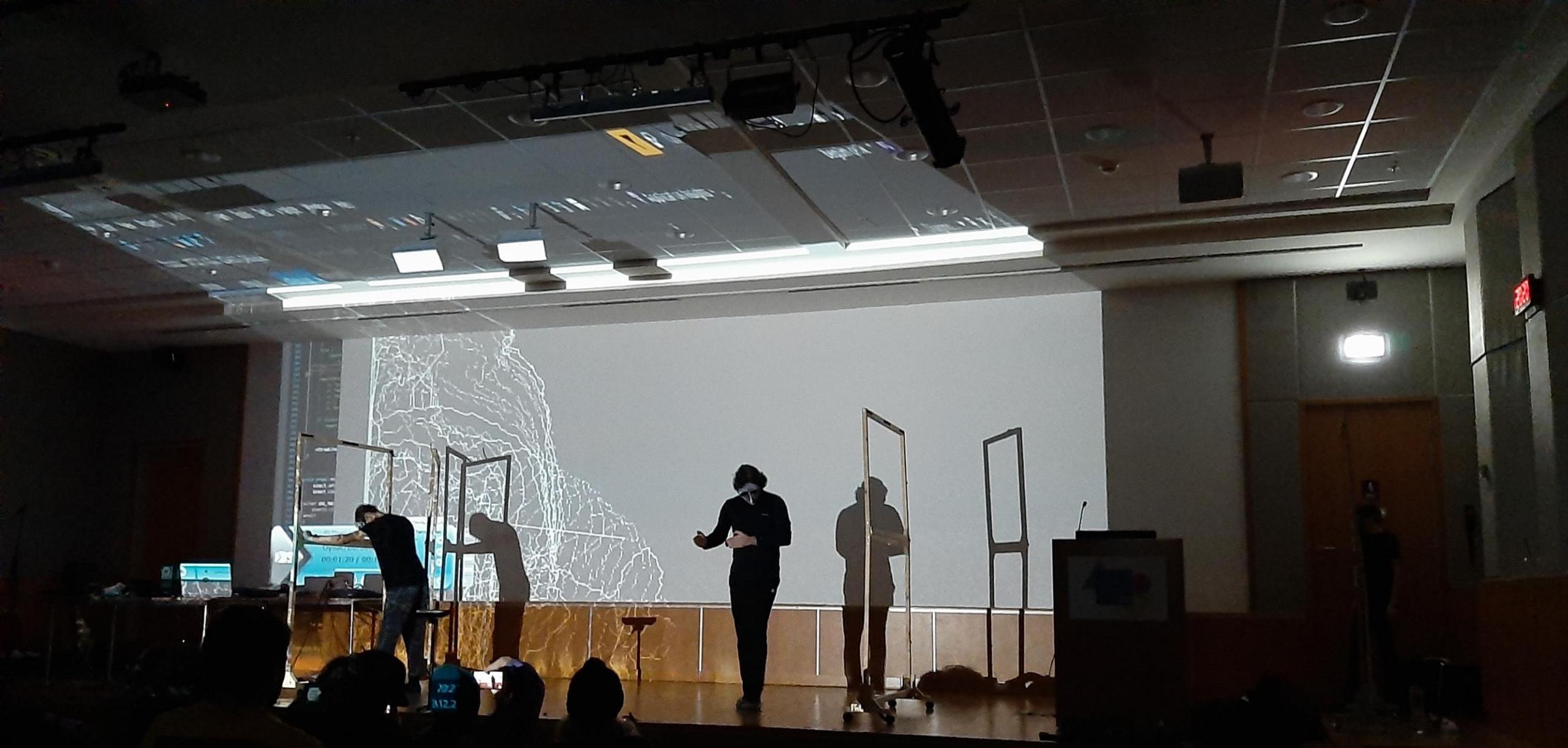




Begüm Çelik

Body-scanning (using Kinect Sensor) for a Theatre Performance

Tech: Openframeworks

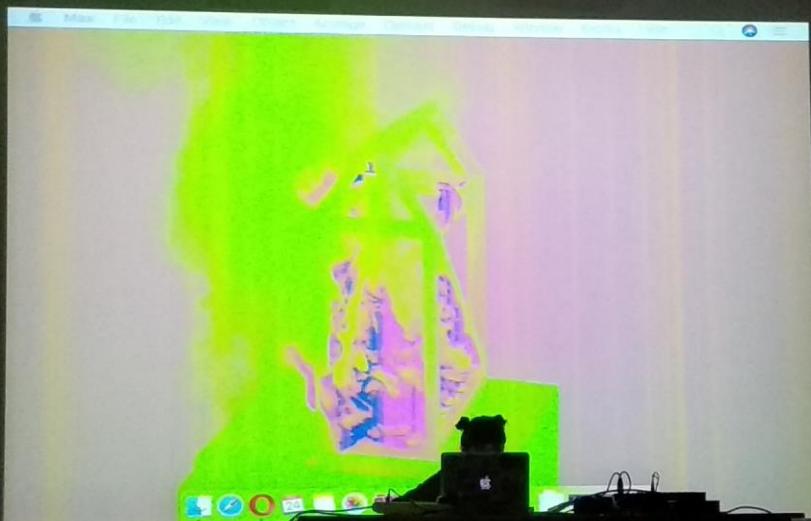


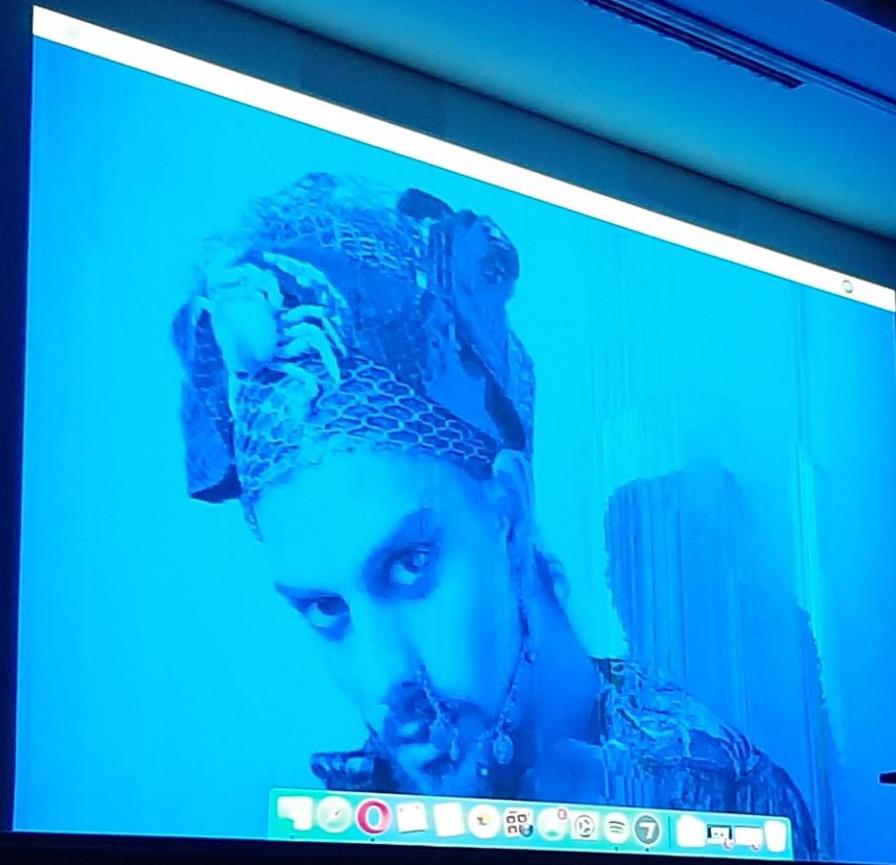
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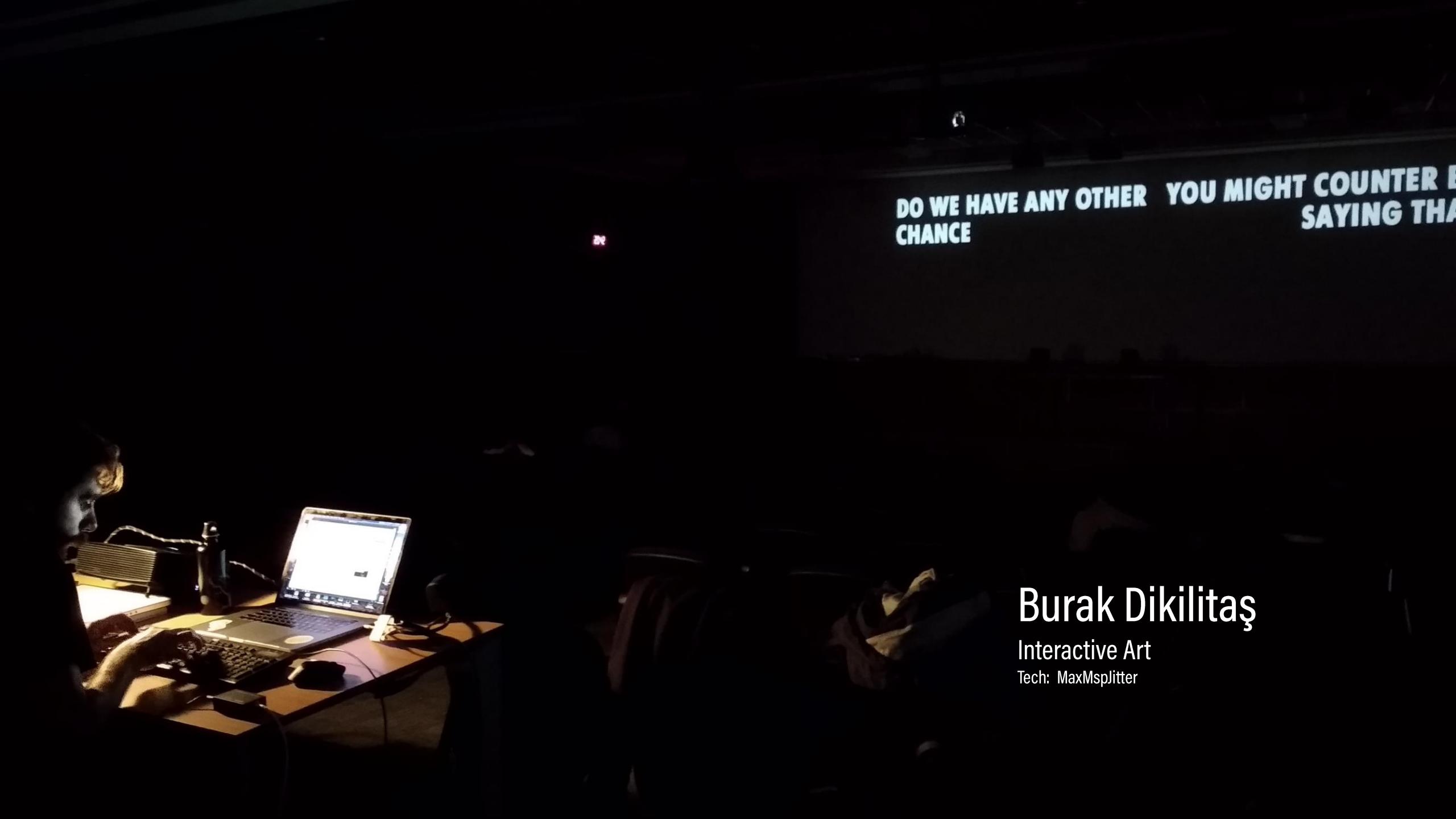
Beril Ece Güler

Interactive Video Art

Tech: MaxMspJitter

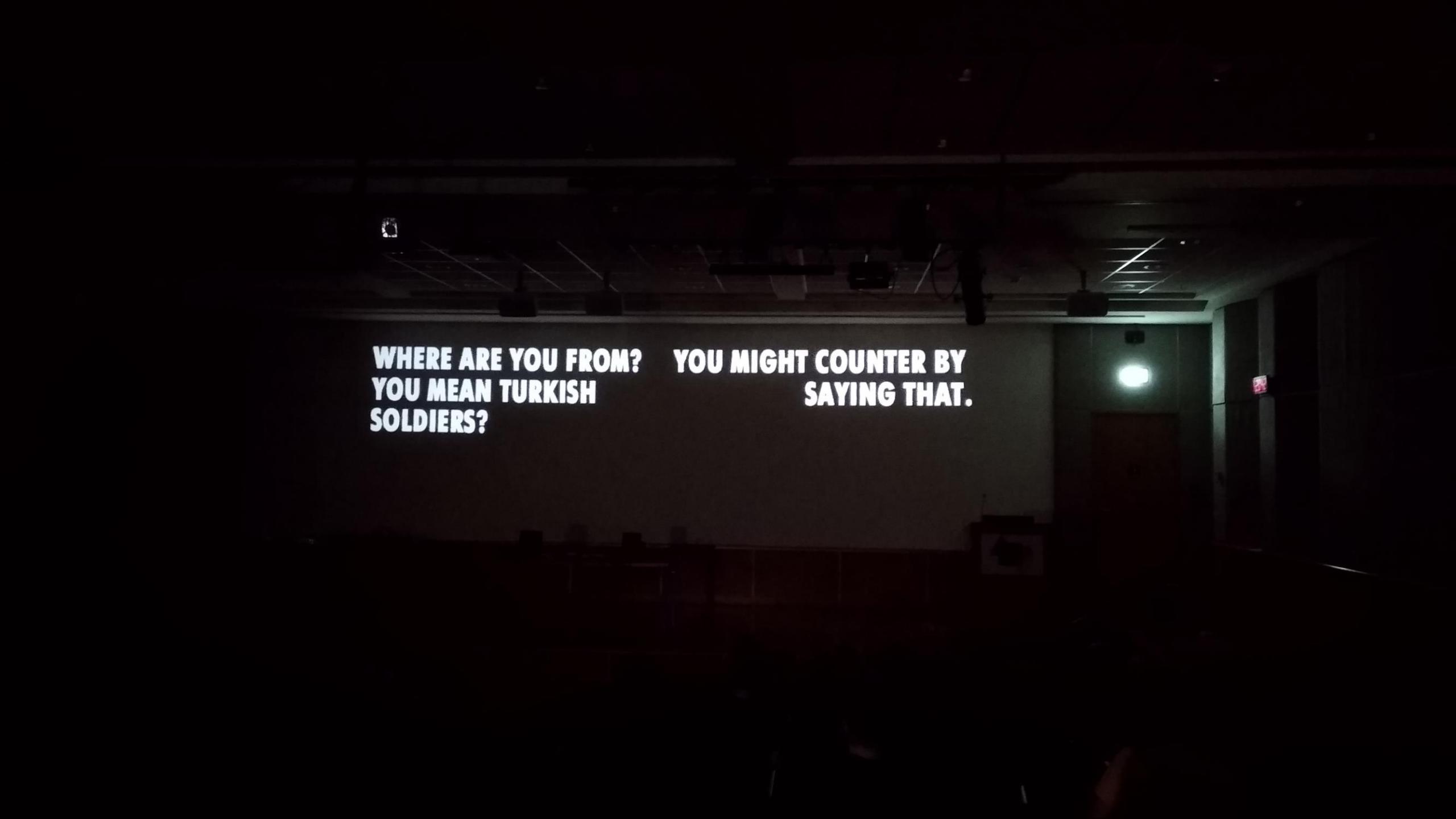






DO WE HAVE ANY OTHER YOU MIGHT COUNTER
CHANCE SAYING THAT

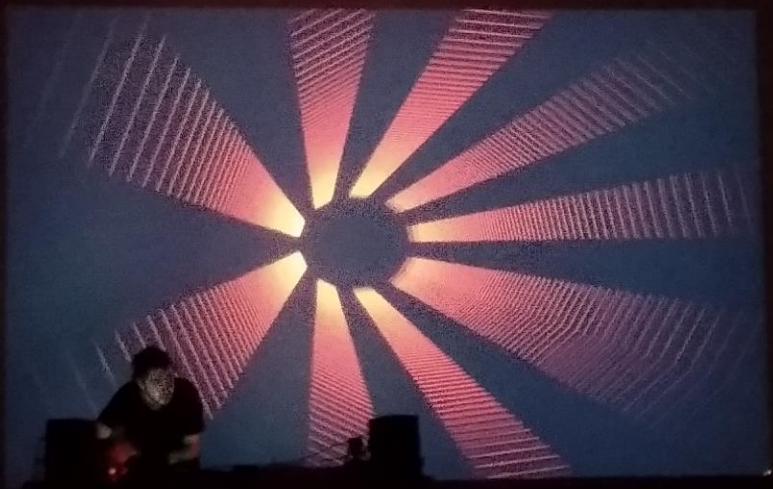
Burak Dikilitaş
Interactive Art
Tech: MaxMspJitter



**WHERE ARE YOU FROM? YOU MIGHT COUNTER BY
YOU MEAN TURKISH SAYING THAT.
SOLDIERS?**

WHAT?

HUMAN RIGHTS HAVE
BEEN ECLIPSED BY
CONCERN WITH THE
PROTECTION OF
SOLDIERS' LIVES



Cem Sakarya

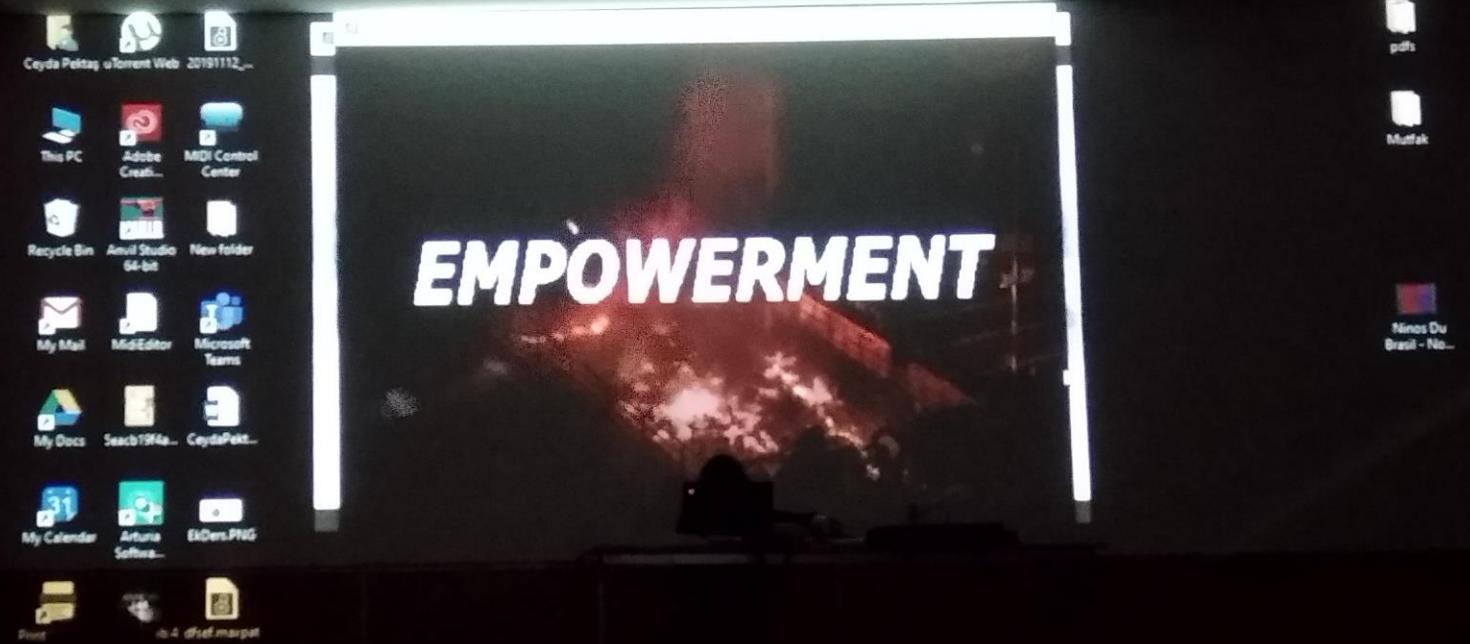
Audio Visual Performance

Tech: MaxMspJitter, Ableton Live, Hardware Synths, Drum Machines, Sequencers

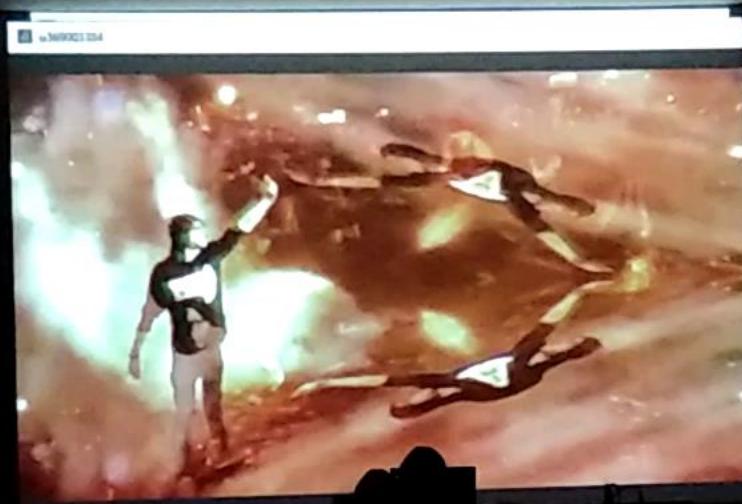
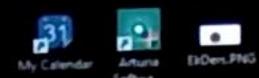


Ceyda Pektaş

Audio Visual Performance
Tech: MaxMspJitter



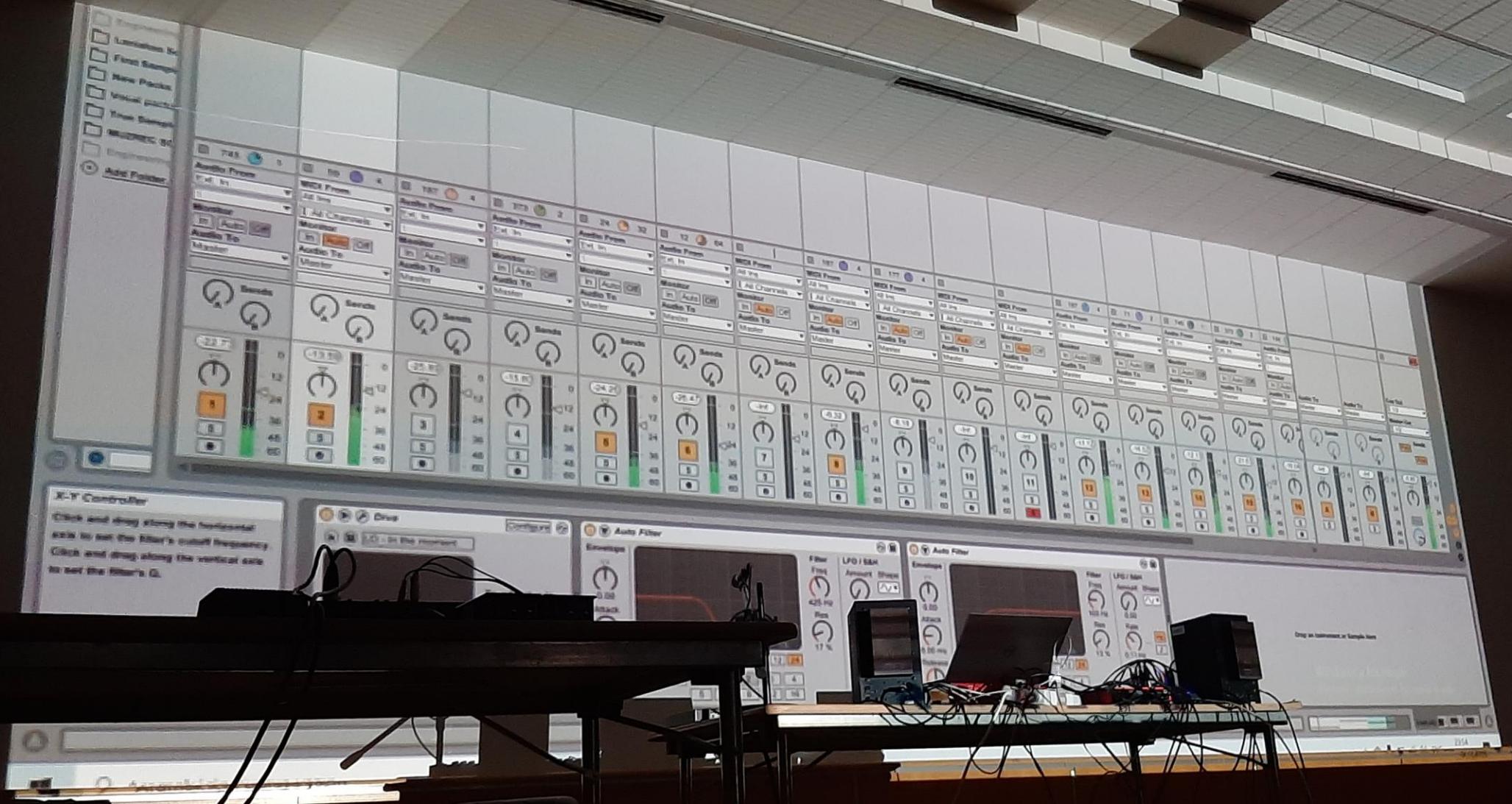
ENG EMEF



V 14 Q EWS FORM



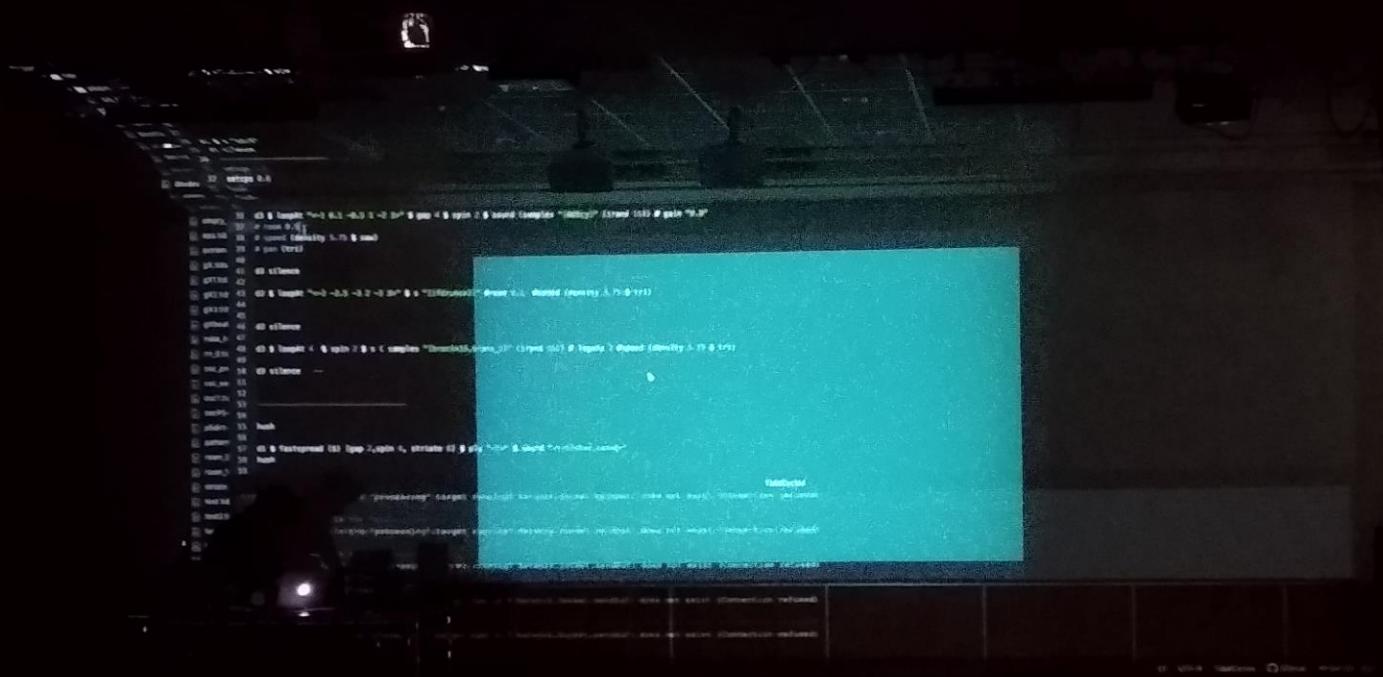
Furkan Alper
Audio Performance
Tech: Ableton Live



Göksun Yüksel & Alp Cihan

Livecoding Audio Visual Performance

Tech: Tidalcycles, Processing







Gülnaz Erol
Audio Visual Performance
Tech: MaxMspJitter

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Nagihan Aydinlik

Audio Visual Performance

Tech: Resolume





Eylül Naz Kirelli

Audio Visual Performance

Tech: MaxMSPJitter



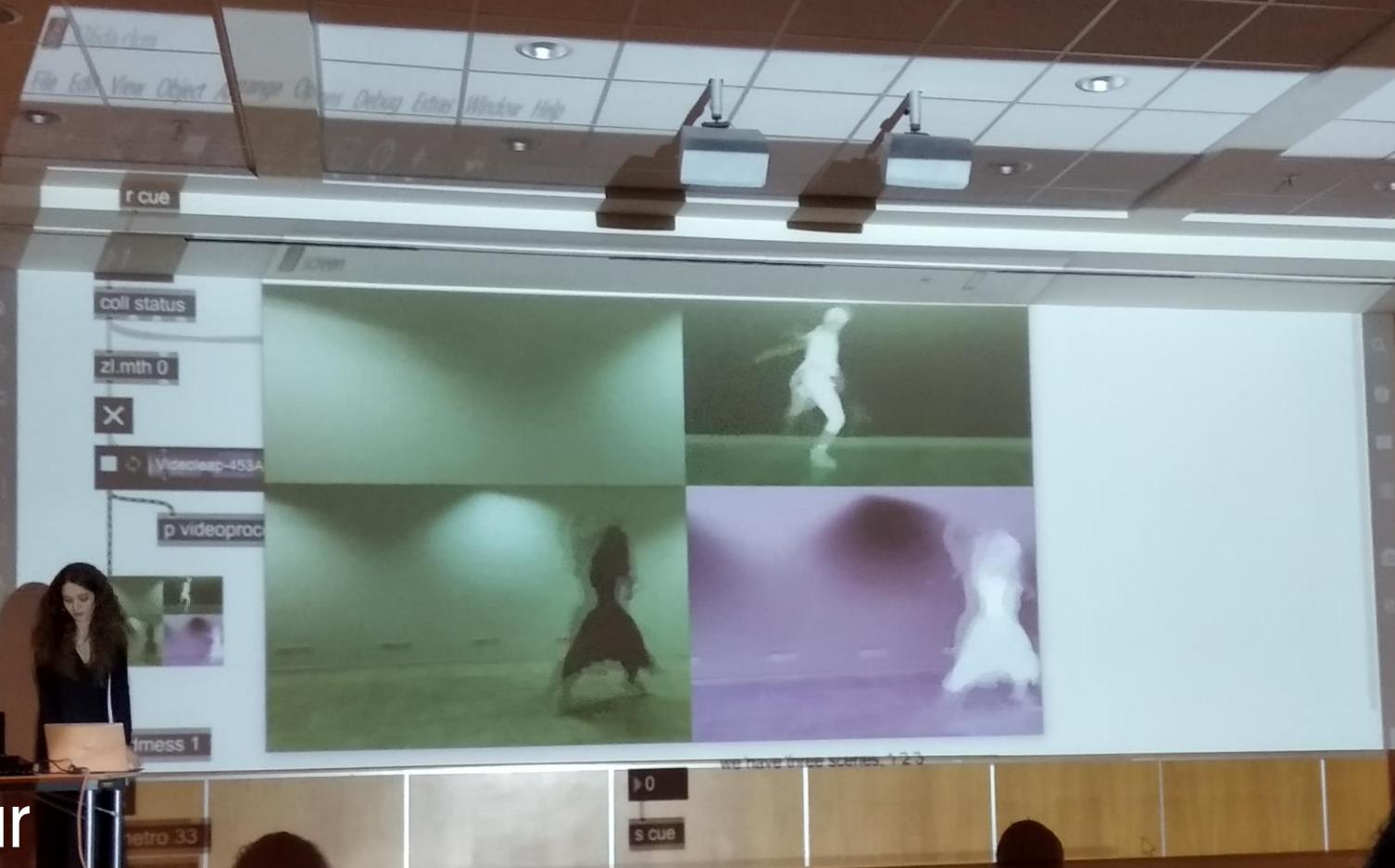
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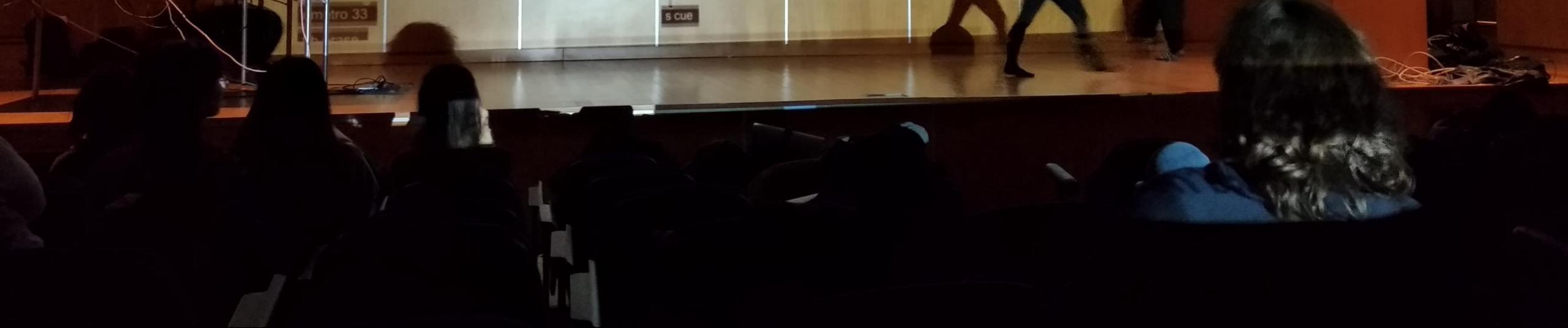
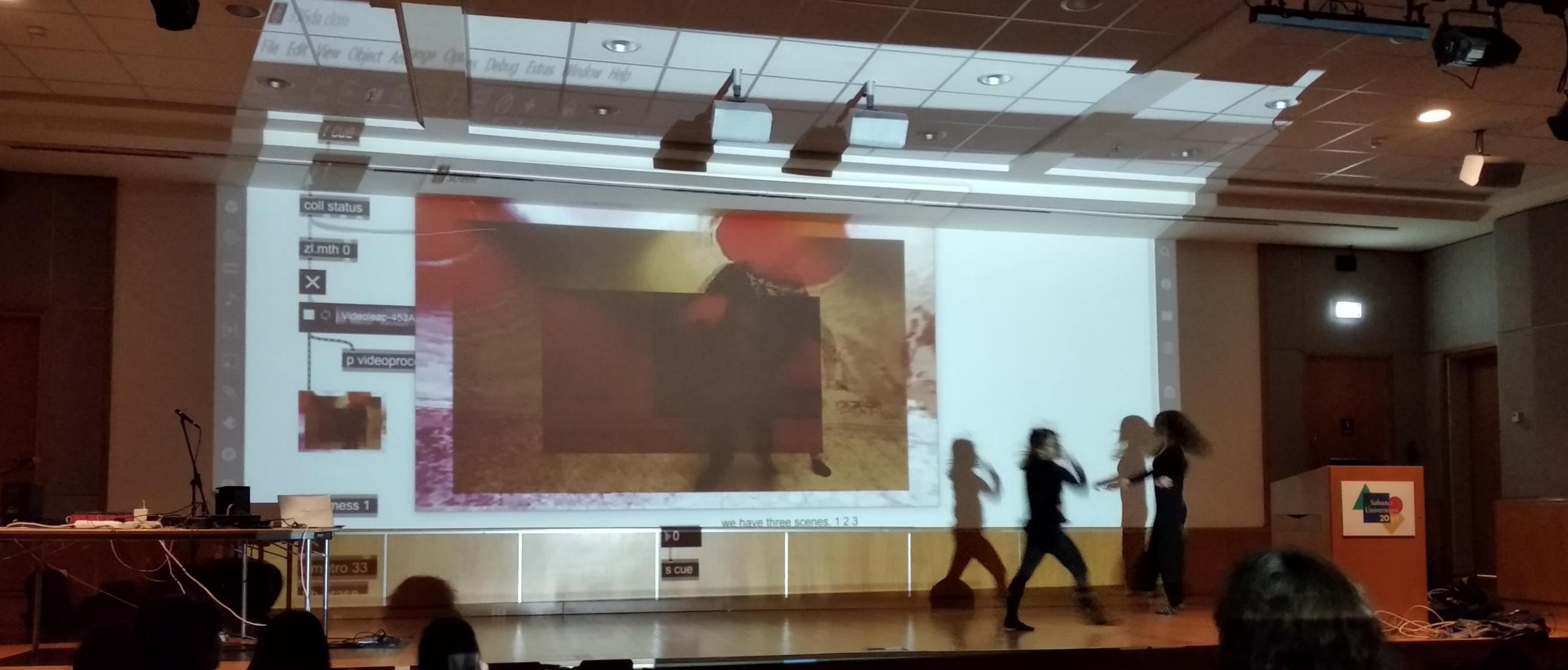


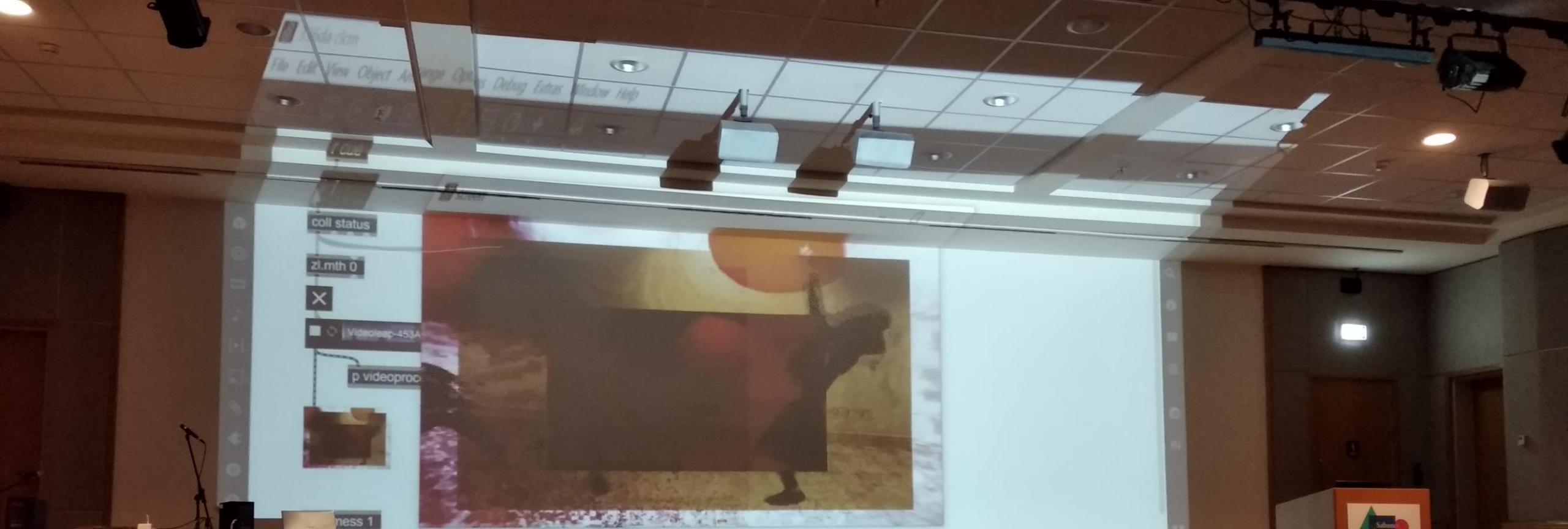
Öykü Bozkır

Audio Visual Dance Performance

Tech: MaxMSPJitter





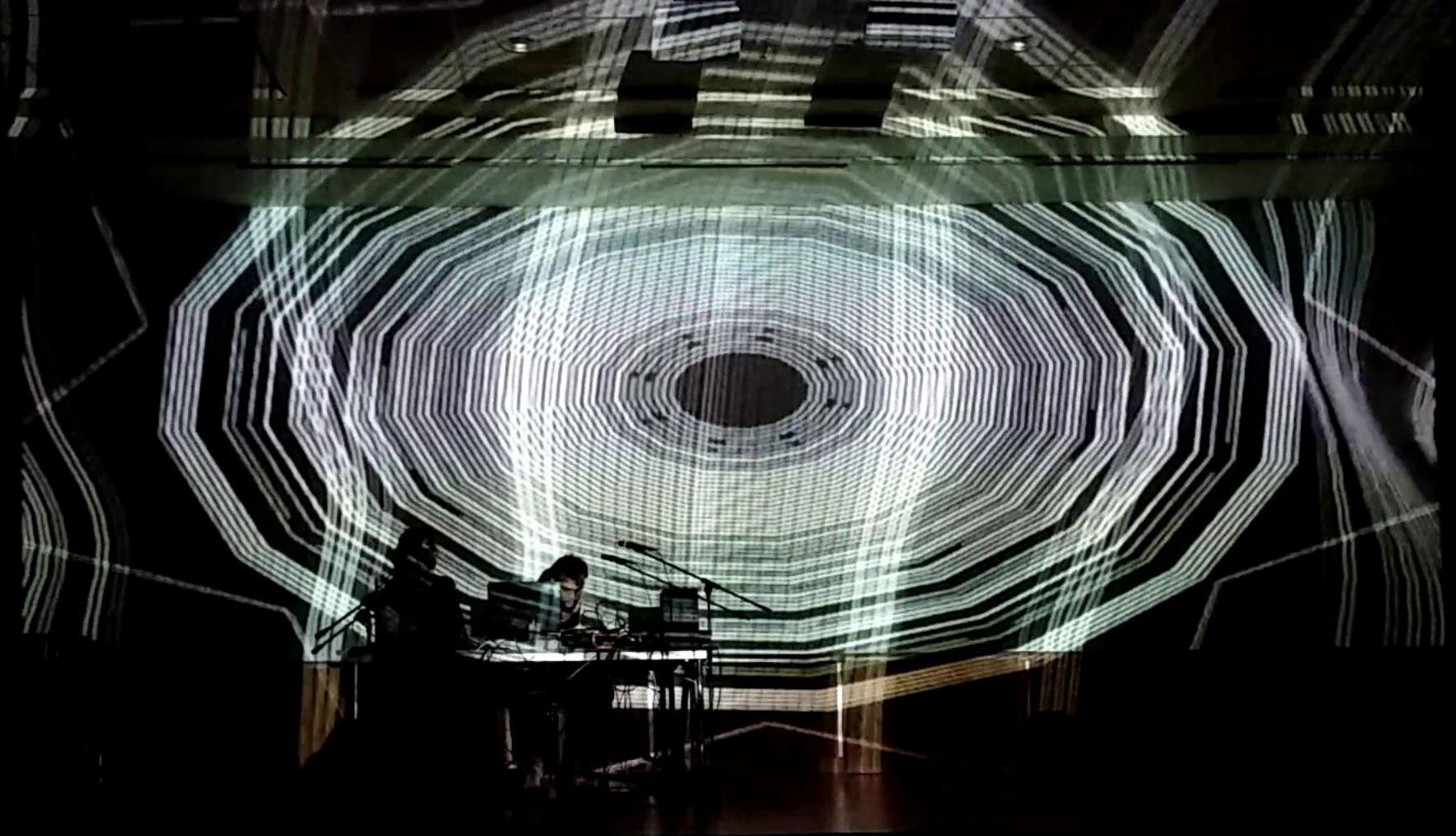




Sina Barlas

Audio Visual Performance

Tech: MaxMSPJitter, AbletonLive, Resolume, Processing



Tuğrul Veli Salıcı

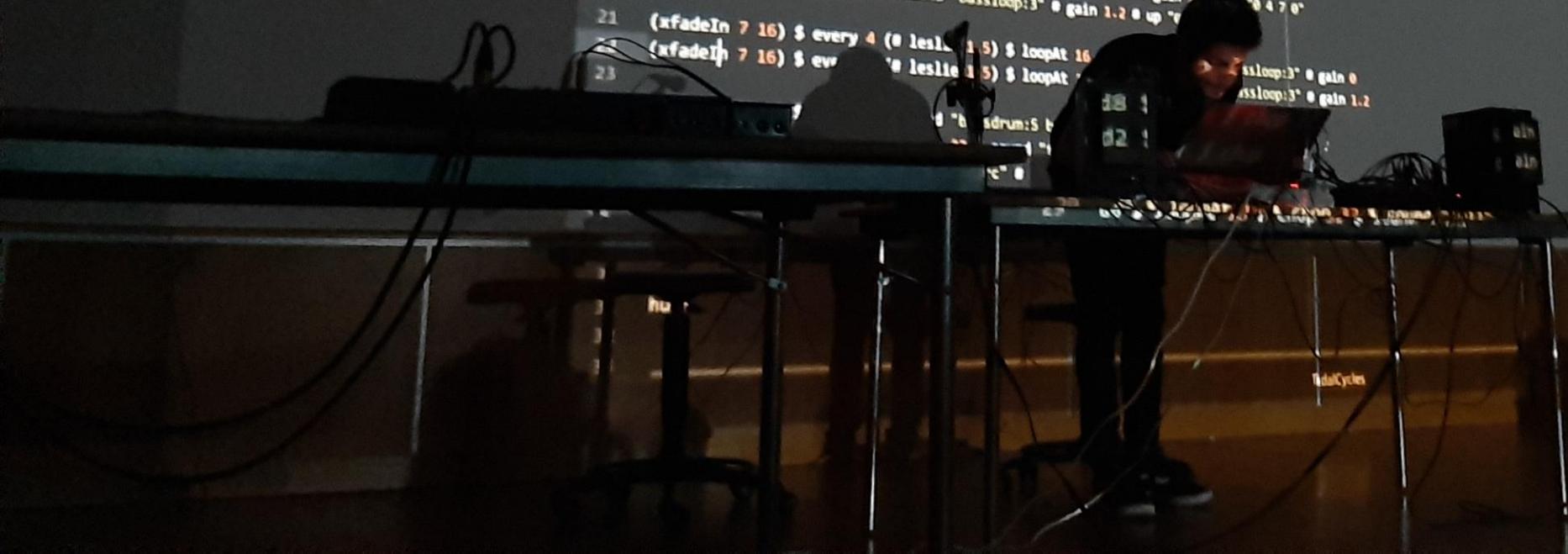
LiveCoding Performance
Tech: TidalCycles

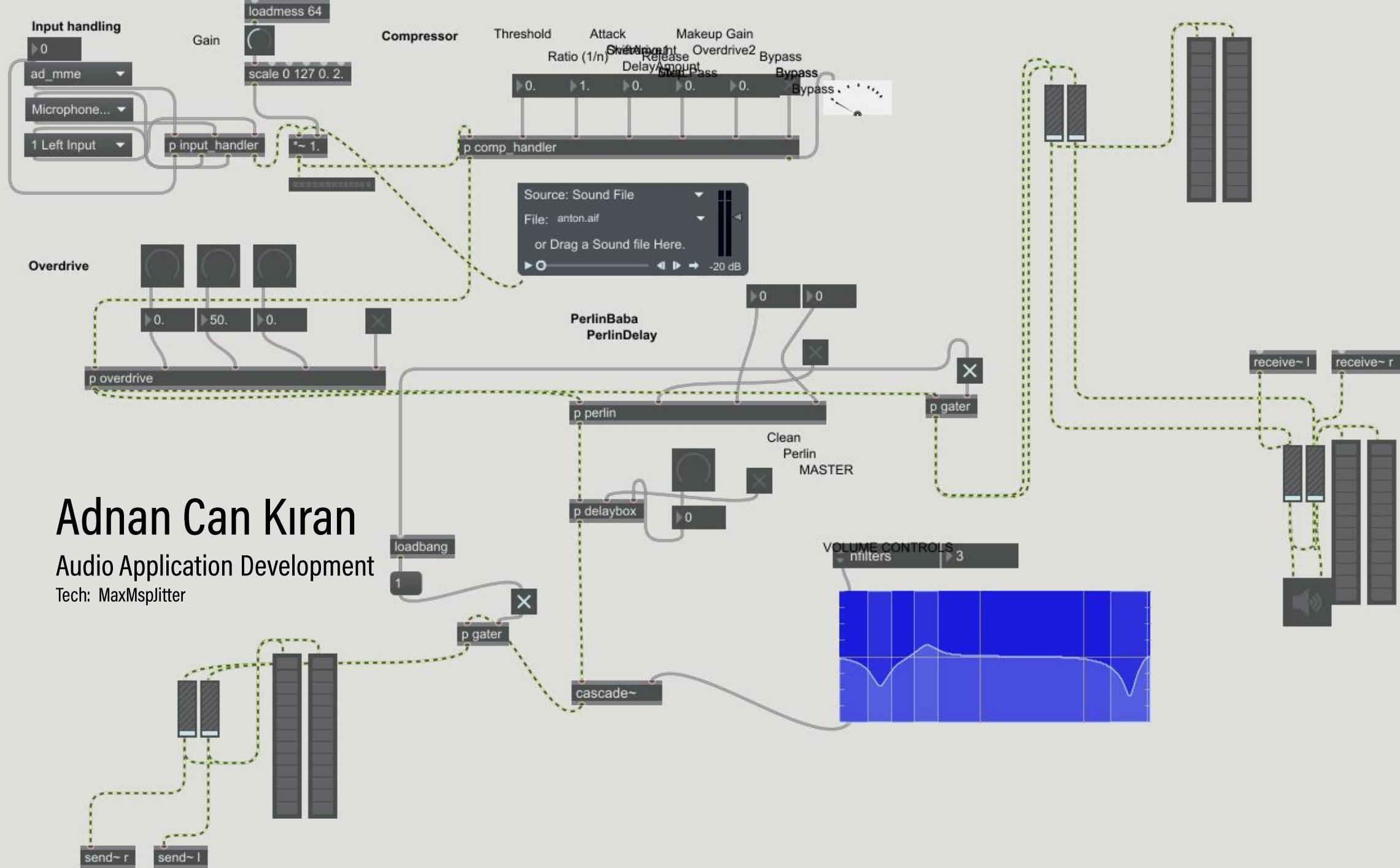
The screenshot shows a dark-themed interface for TidalCycles. On the left, a file tree under the 'Project' section shows files: 'NIGHTDIVE' (containing 'live-recorder.scd', 'MUTE.tidal', 'nightdive.tidal', and 'other.tidal'). In the center, a code editor displays a TidalCycles score with numbered lines of code. The code includes various musical operations like `setcps`, `hush`, `dB silence`, and `loopAt` with associated sounds like 'tapenoise', 'bassloop:3', 'assdrum:5 bass', and 'tner'. On the right, a visual sequencer titled 'TidalCycles' shows a grid of notes and controls for sound parameters.

```
1 setcps 0.20
2
3 hush
4
5 let inv 1 = 0
6     inv 0 = 1
7
8 -- SONG 9
9
10 hush
11 dB silence
12 setcps 1.1
13
14
15 do
16 d1 $ loopAt 16 $ chop 64 $ sound "tapenoise"
17
18 (xFadeIn 7 16) $ loopAt 32 $ chop 32 $ sound "bassloop:3" # gain 1.2 # up "0 4 7 0"
19 d7 $ loopAt 32 $ chop 32 $ sound "bassloop:3" # gain 1.2 # up "0 4 7 0"
20
21 (xFadeIn 7 16) $ ever-      <lie 1.5> $ loopAt 16 $ chop 32 $ sound "bassloop:3" # gain 0
22 (>` `ein 7 16) $ ev       1.5) $ loopAt 16 $ chop 32 $ sound "bassloop:3" # gain 1.2
23
24 d1 $ assdrum:5 bass/    assdrum:5 bass/ # gain 1.2
25     4) $         url $ sound "tner" # gain 1.1
26     it 1          tnerc" # gain 1
27
28 d8 $ JSGPAT 16 $ chop 32 $ sound "///444" # gain 1.2
29
30 hush
```

Project
NIGHTDIVE
live-recorder.scd
MUTE.tidal
nightdive.tidal
other.tidal

```
1      MUTE.tidal
2      setcps 0.20
3      bush
4
5      let inv 1 = 0
6      inv 0 = 1
7
8      -- SONG 9
9
10     bush
11     db silence
12     setcps 1.1
13
14
15     do
16     d1 $ loopAt 16 $ chop 64 $ sound "tapenoise"
17     (xfadeIn 7 16) $ loopAt 32 $ chop 32 $ sound "bassloop:3" $ gain 0.5 up "0 4 7 0"
18     d7 $ loopAt 32 $ chop 32 $ sound "bassloop:3" $ gain 1.2 up "0 4 7 0"
19     (xfadeIn 7 16) $ every 4 (0 lesli 1.5) $ loopAt 16
20     (xfadeIn 7 16) $ ev... '0 lesli 1.5) $ loopAt 16
21     (xfadeIn 7 16) $ ev... '0 lesli 1.5) $ loopAt 16
22     (xfadeIn 7 16) $ ev... '0 lesli 1.5) $ loopAt 16
23
```





Adnan Can Kiran

Audio Application Development

Tech: MaxMspplitter

Tap 140.00 | 1 Bar

125. 2. 2 | 31. 1. 1 | 2. 0. 0

Key: H | MIDI: 7% | D

Search (Ctrl + F)

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Emirhan Pocar

3D Music Performance

Tech: Ableton Live

The Ableton Live 10 Suite interface displays a live session with the following tracks and effects:

- Clip 1:** melo (14 melody-091_124bpm) - Contains a green waveform clip.
- Clip 2:** synth-bass-02 (18 synth-bass-02_110bp) - Contains a brown waveform clip.
- Clip 3:** glitchy-thrash (19 glitchy-thrash_125bp) - Contains a grey waveform clip.
- Effects:**
 - 14 melody-091_124bpm: Auto Filter, Frequency
 - 18 synth-bass-02_110bp: Mixer, Track Volume
 - 19 glitchy-thrash_125bp: Mixer, Track Volume
 - A Reverb, B Delay
 - Master: Gain (-6.4 dB)

Auto Filter

Envelope: Attack (6.00 ms), Release (200 ms). Filter Freq (11.8 kHz), Res (14 %).

LFO / S&H: Amount (0.00), Rate (0.11 Hz), Phase (0.00°).

Beat Repeat

Interval (2 Bar), Offset (15/16), Grid (1/8), Variation (0). Repeat Chance (100 %), Gate (9/16), Pitch (0 st), Pitch Decay (0.00 %). Mix (1.00 kHz), Ins (4.00), Trigger (Variation).

EQ Eight

Freq (97.9 Hz), Gain (0.00 dB), Q (0.63). Mode: Stereo. Scale: 100 %. Gain: 0.00 dB.

Media files are missing. Please click here to learn more.

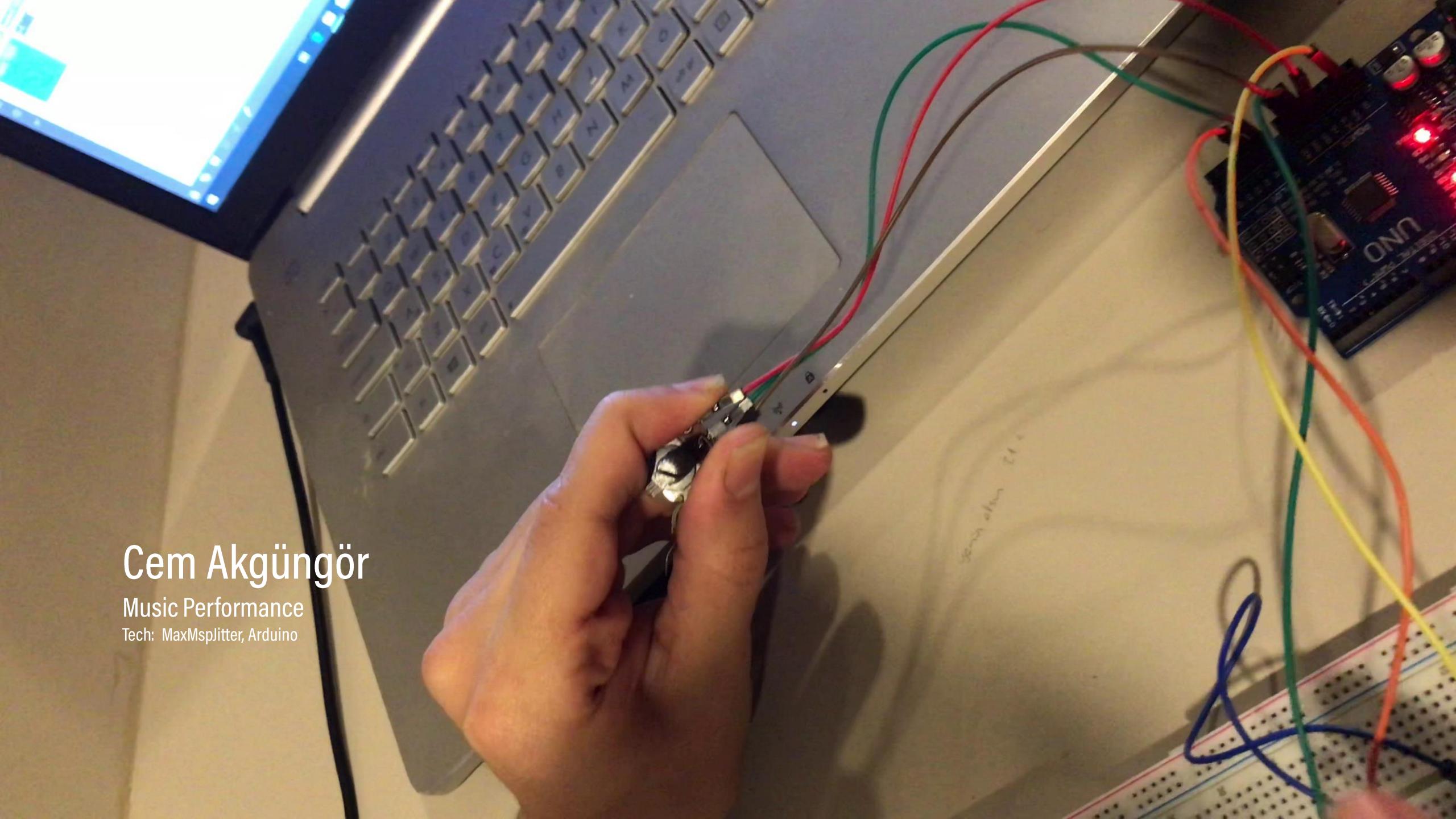
Sample Offline

14-melody-091_124bpm_G_major



Type here to search

TUR 2:34 PM
1/21/2020



Cem Akgüngör

Music Performance

Tech: MaxMspJitter, Arduino



Umutcan Özbilen & Semih Yıkılmaz

Audio Visual Performance

Tech: MaxMspJitter