

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Practice, Listening

Course Title **Remix Politics and the Reconstruction of Sound** | Workshop

Course Times and Location 4-8 May | LIE 314

Instructor [Prof. Daisuke Ishida](#), [Pisitakun Kuantalaeng](#)

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Office Hours and Location upon request, before or after the seminar

Possible Credit Points [Practice 2CP \(NG\)](#), [Listening 2CP \(NG\)](#), [Free Focus 2CP \(NG\)](#)

Course Description

Sound and politics are inseparable, regardless of the form sound takes or the meaning it conveys. Sound, both as an idea and as a force driving political change, manifests in many ways from the act of voting to the voices of protest and demand. It also plays a vital role in storytelling and in shaping political consciousness through music, protest songs, and revolutionary anthems.

Protest songs and revolutionary music arise from diverse political aims and ideologies, often reflecting the spirit and struggles of their time. By studying these songs, we can better understand the political history and ideas that shaped them and how those ideas continue to resonate today. Music becomes a link between past and present, transmitting political ideologies across generations and inviting reinterpretation in new contexts.

This workshop seeks to explore the history of politically engaged songs and reconnect them with contemporary perspectives. Participants will reimagine and reconstruct historical protest and revolutionary music based on their own ideas and current political situation. The aim is to deepen awareness of the political power of sound and to create new Remix expressions that reflect participants' voices in today's world.

Requirements for attending

Active participation

Max. 12 students

Schedule

Day 1 – Sound, politics, Histories and listening

Guided listening exercise: everyday political sounds

Short input: sound as political force (voice, noise, silence, media, infrastructure).

Group sharing: personal memories of political sounds/songs.

Homework: each participant chooses one political song/sound meaningful to them and notes why.

Day 2 – From archive to remix concept

Participants present their chosen songs/sounds.

Input: histories of protest and revolutionary Remix music in different contexts.

Groups or Person choose historical pieces (Sound/song/recording) to focus on for their remix.

Write a short "Concept" for their chosen piece (context + why it matters now).

Day 3 – Production and experimentation

Groups or Person Start drafting structure, lyrics, and sound palette.

Production and experimentation.

Sound Studies and Sonic Arts



Day 4 – Production and experimentation

Production and experimentation.

Export or define a full draft version; decide how it will be presented.

Day 5 – Presentation, discussion, and future

Morning: final polishing and rehearsal.

Prepare a short presentation for each project:

Present/perform each piece.

Short Q&A or discussion after each.

Exam / Credit Points

2CP assignment (not graded: Practice, Listening, Free Focus):

Active participation + a presentation on the day 5