

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Practice, Listening

Course Title **Superpsyched Ears** | Seminar

Course Times and Location Tuesdays | 10 am – 2 pm | LIE 314

Instructor [Prof. Daisuke Ishida](#)

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

Possible Credit Points Practice 2CP/4CP (G), Listening 2CP/4CP (G), Free Focus 2CP/4CP (NG)

Course Description

Superpsyched Ears is a seminar for artistic praxis, offering an opportunity to learn and create a piece of art, with a focus on psychoacoustics.

Psychoacoustics is the interdisciplinary scientific study of sound perception and audiology, specifically the study of psychological responses associated with sound. Perception of sound or vibration in general is not simply about detection, but just as much about cognition, physiological and psychological implications and effects. Human auditory perception is defined by our physical abilities and restrictions. Other species' capabilities surpass that of human perception and much of "hearing" is filtered, selected and sorted unconsciously. The step between auditory perception and illusion is small.

At the same time, listening does not take place in isolation. It is shaped by spatial context, architecture, media, memory, and social experience. Beyond laboratory psychoacoustics, we will also consider "sonic experience" — how sound is perceived, interpreted, and given meaning in everyday life. Listening is not only a biological process but also a cultural and situational one.

How can we approach these fundamental capabilities and restrictions of human perception artistically? In this seminar we will explore both the mechanisms of auditory perception and the lived experience of listening. We will examine phenomena such as spatial localization, masking, pitch illusion, stream segregation, filtering, and auditory memory — not only as scientific concepts, but as potential artistic strategies. Rather than treating sound as a fixed object, we will consider how listening actively constructs spatial, temporal, and social realities.

A number of artists have created works engaging with perceptual phenomena. We will listen to examples (i.e. James Tenney, Maryanne Amacher, Jean-Claude Risset, Diana Deutsch, Florian Hecker, Marcus Schmickler) for inspiration.

Students are expected to research and present a topic of their choice related to psychoacoustics or sonic experience, and to develop an artistic work that engages with perceptual conditions.

The seminar will culminate in a live public broadcast from the Cashmere Radio studio in Berlin Wedding. The planning and realization of the event — including curating the program, organizing the live broadcast, moderation, and coordinating practical aspects such as bar and audience setting — will be part of the seminar work.

Requirements for attending

The first day introduction is mandatory
Max. 12 students

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Schedule

14.04.2026 - Introduction, listening session, discussion
28.04.2026 - Assignment presentations 1
12.05.2026 - Assignment presentations 2
19.05.2026 - presenting artistic ideas
02.06.2026 - Status updates
16.06.2026 - Individual consultations
23.06.2026 - Preparing the show at Cashmere Radio

Friday 10.07.2026 - Public event, Live broadcasting from Cashmere Radio

Exam / Credit Points

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

1. 20 min presentation of a few topics of existing research on Psychoacoustics (topics needs to be confirmed by the instructor) with some listening examples, and
2. 15 min presentation of your idea for your project, and
3. Live broadcast of the projects on July 10

Consecutive assignment leading to 4CP for the course (optional; graded: Practice, Listening; grading: mean of both grades; not graded: Free Focus):

Above plus proper documentation of your project, including a written statement (max. 1-page A4) and documentation of the development process (max 10 pages, photos, sketches, text, audio/video also possible). Due 1 October 2026. Passing the first assignment is mandatory for submitting the second assignment.

Supporting Media

Blauert, J. *Spatial Hearing*. MIT Press, Cambridge MA, 1996.

Fastl, H. , E. Zwicker. *Psychoacoustics - Facts and Models*. Springer-Verlag, 3rd Edition, 2007.

Moore, B.C.J. *An Introduction to the Psychology of Hearing*. Emerald Group Publishing, 6th Edition, London, 2012.

Augoyard, JF., T. Henry. *Sonic Experience: A Guide to Everyday Sounds*. McGill-Queen's University Press, 2006

Bregman, A.S. *Auditory Scene Analysis: The Perceptual Organization of Sound*. MIT Press, Cambridge, MA, 1990

Online Repository

<https://cloud.udk-berlin.de/s/TPj95rYG5nfgQET>