

Sound Studies and Sonic Arts

Summer Term 2026

Phase Focus

Module Listening

Course Title Masterpieces of Radiophonic Sound Art | Seminar

Course Times and Location Mondays | 3 - 7 pm | LIE 314

Instructors Antje Vowinckel

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Office Hours and Location upon request, LIE 312

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

Course Description

We will listen to complete award-winning and pioneering works from the history of sound art that have influenced generations of artists and current works from recent years. Concepts that combine sounds, music and speech in unusual ways will be at the center. We will focus on the perspective of the artist and the Making Of. Which decisions have the artists made? How do the creators deal with actors, spontaneous speech? What was the process of creating the pieces like? What is the relationship between acoustic, staged and narrated spaces? How do time paradoxes arise? What is the relationship between music, language and the world? How are listeners challenged?

At the end we will consider practical professional aspects: Who finances such pieces? What dramaturgical ideas are pursued by the public broadcasters? Where are the entry points?

We will listen to some long pieces. Some passages twice. You are welcome to bring utensils for quiet activities such as drawing.

Requirements for Attending

This class is limited to a maximum of 12 Students.

Schedule

13. 4. Time concepts, Time Paradoxes:

Walter Ruttmann: Weekend (1930)

Diether Roth: Radiosonate (1976)

27. 4. Collage

Barry Bermange: The Dreams (1964)

Ferdinand Kriwet: Apollo Amerika (1969)

11. 5. Language, sounds, instruments and introduction to mimesis/diegesis

Mauricio Kagel: Hörspiel. Ein Aufnahmezustand (1969)

Antje Vowinckel: Call me yesterday (2005) (short excerpts)

18.5. Soundscapes :

Hildegard Westerkamp: A walk through the city (1981)

Sound Studies and Sonic Arts

Pierre Henry: *La Ville. Metropolis Paris* (1984) (excerpts)

Barry Bermange: *Radioville. Metropolis London* (1987)

1. 6. "Soundscapes" II

Hanna Hartman : *Fog Factory* (2021)

Jan Jelinek: *Überwachen* (2022)

15. 6. Space Concepts:

Mauricio Kagel: *Nah und Fern* (1995)

Anna Fritz: *Revenant* (2023)

22. 6. Transformation

Antje Vowinckel: *Opdoppling* (2023)

- final discussion, reflecting listening processes, current radio programs and practical advice

Objectives: complex listening skills, ability to differentiate between recorded and staged spaces, understanding of different staging levels, understanding of temporal concepts, multi-perspective perception of language as music, poetry and performance

Exam / Credit Points

2CP (graded: Listening; not graded: Free Focus): Regular attendance and presentation in class (15-20min.)

Consecutive assignment leading to a total of 4CP for the course (optional, graded: Listening; grading: mean of both grades; not graded: Free Focus): fixed media work (2/4/8 channels, 6-12 min) or similar and elaborated reflection (max. 10pages) due Oct. 1st

Passing the first assignment is mandatory for submitting the second assignment.

Supporting Media

Bergson, Henri. *Time and Free Will (Zeit und Freiheit)*, Original: *Essai sur les données immédiates de la conscience*. 1889

Goergen, Jeanpaul. *Walter Ruttmann. Eine Dokumentation*. Freunde der deutschen Kinemathek, 1989.

Groys, Boris. *Under Suspicion. A phenomenology of media*. 2012.

Maye, Harun; Reiber Cornelius (Hrsg.): *Original/Ton. Zur Mediengeschichte des O-Tons*. Konstanz, 2007.

Schafer, R. Murray. *The Tuning of the World*. 1977.

bzw. (deutsche Ausgabe hrsg. von Sabine Breitsameter): **Schafer**, R. Murray. *Die Ordnung der Klänge. Eine Kulturgeschichte des Hörens*. 2010.

Ong, Walter. *Orality und Literacy* (1982)

Vowinckel, Antje. *Collagen im Hörspiel*. 1995

Vowinckel, Antje. "Der O-Turn, Abbiegungen aus der Sprech-Inszenierung." In *Sprache. Ein Lesebuch von A-Z*.

Göttingen: Deutsches Hygiene-Museum Dresden und Deutsche Akademie für Sprache und Dichtung, 2016.