Course Title: Radical Listening, MUS 31, Spring 2021

Course: MUSIC 21b P 001 LEC

Instructor: Prof. Ken Ueno

Office: 228 Morrison Hall

E-mail: kueno@berkeley.edu

Class meetings:

Lecture Th 11:30-1:30pm

Discussion 101 M 12-1

Location: 128 MORRISON

Units/Credit: 4

Class Website for materials: on bCourse

Class Prerequisites: None

Catalog Description:

Radical Listening (MUS 29B) considers music through the lenses of extra-musical epistemologies (aesthetics and philosophies related to culture, memory, identity, gender, etc.) with the purview that listening to music enhanced with such considerations can foster and illuminate personal emotional stakes. Cultivating personal stakes in listening has the benefit of moving us towards a greater capacity for empathy - what we do in our most personal aesthetical spaces can project outwards into how we engage with others, publicly, as caring citizens. Tactically, we will rehearse applying “radical listening” concepts on some of the most ubiquitous and influential music in Western culture – The Beatles, The Rolling Stones, Stevie Wonder, Celine Dion, Missy Elliott, David Bowie, Kanye West, et al. – in tandem with important, though esoteric, exponents of experimental music and new trends (e.g. Vocaloids). The class is open to all, especially those with no prior training in music.

Instructor: Professor Ken Ueno [kueno@berkeley.edu](mailto:kueno@berkeley.edu)

LECTURE: Thursday 11:30-1:30 p.m. (Pacific Time) (class begins promptly at 11:30 a.m.)

ZOOM meeting invitation:

<https://berkeley.zoom.us/j/9925395127>

Passcode: musicnow29B

OFFICE HOUR:  Thursday 2-3 p.m.

Students are welcome to drop in, but priority will be given to those with an appointment.

(send request to kueno@berkeley.edu)

ZOOM meeting invitation for OFFICE HOURS ONLY

<https://berkeley.zoom.us/j/9925395127>

PW: musicnow29B

LAB INSTRUCTORS AND MEETING TIMES:

DANNIEL RIBEIRO [dannielribeiro@berkeley.edu](mailto:dannielribeiro@berkeley.edu)

101 LAB CLASS MON. 12:00PM – 12:59PM

Listening and readings will be assessed through spot checks and pop quizzes in class.

Materials (readings and listenings) will be made available through bCourse.

All assignments are expected to be the original work of the student.  Any evidence of plagiarism will result in severest legal punishment.  Cheating on quizzes will be dealt with similarly.

Grading will be assessed according to the following table:

Attendance and discussion participation – 10%

Weekly journals – 40%

Mid-Term – 25%

Final Exam – 25%

**For Morrison Hall**

**EMERGENCY PROCEDURES**

Your emergency evacuation assembly area is **the lawn just south of Hertz Hall.**

In the event of an emergency please follow instructions from your instructor and Music Department staff.

**Take note of emergency procedures posted in your classroom.** If the fire alarm is sounding, exit the building immediately. In the event of an earthquake, duck when possible and hold in place, covering your head with your arms, a binder or your laptop. Then exit the building when the shaking stops.

If you are in a wheelchair and on the second floor of Morrison, proceed to the Designated Waiting Area for evacuation. A Disabled Evacuation Chair is located in the first floor classroom hallway.

If you are in a wheelchair and in the basement area, exit through the long locker hallway and through the service area out the door to your right at the end of the hall. You may need assistance to open the outside door.

**EMERGENCY SERVICES:**

* UC Police and all emergencies number from campus phones: **911**
* UC Police and all emergencies number from cell phones: **(510) 642-3333**
* UC Police non-emergency number: **(510) 642-6760**

**RESTROOM ACCESS:**

We recognize every individual's right to use a bathroom facility that corresponds with their gender identity or identities, regardless of their perceived gender presentation. Binary, gender-specific restrooms are located in the basement of Morrison Hall. For those who would prefer gender non-specific restrooms, there are two single-stall all gender restrooms with locking doors labeled with a white triangle on the second floor of the building.

**COPYRIGHT INFORMATION**

Federal copyright laws protect all original works of authorship fixed in a tangible medium. When using material that has been written, recorded, or designed by someone else, it is important to make sure that you are not violating copyright law by improperly using someone else's intellectual property.

The Department of Music is committed to upholding copyright law. As a student enrolled in this music class, you may be provided with access to copyrighted music which is directly related to the content of this course. It is our expectation that you will utilize these digital recordings during the course of the semester that you are enrolled in this class, and will delete these recordings after the close of the course. The purpose and character under which these recordings are being provided to you is for nonprofit educational purposes only.

To read more about UC's Policy and Guidelines on the Reproduction of Copyrighted Materials for Teaching and Research, visit <http://copyright.universityofcalifornia.edu/index.html>

Classes:

Week 1 – Intro – Radical Listening, a bespoke music practice

Discussion: Introductions

# Listening:

# Ueno – Intro Lecture - <https://www.youtube.com/watch?v=Gz2IBo1MThI>

Reading:

Ueno – New York Times Opionator, “Finding the Score within” <https://opinionator.blogs.nytimes.com/2011/06/22/finding-the-score-within/>

Week 2 – Music you Hate

Discussion: Share and listen to each other’s least favorite music and discuss the emotional stakes.

Reading:

# Carl Wilson – excerpts from *Celine Dion's Let's Talk About Love: A Journey to the End of Taste (33 1/3)*

# Listening:

# Celine Dion: *My Heart Will Go On*

Week 3 – Aspectual Hearing

Discussion: What are other examples of aspectual hearing? How is listening different naive and informed?

Reading:

Daniel – Aspectual Hearing

<https://disquiet.com/2011/09/08/stephen-vitiello-wtc-911-floyd/>

Listening:

Matmos – Lipostudio

Einstürzende Neubauten – Negativ Nein

The Beach Boys – Vegetables

Claudine Longet – [It’s Hard to Say Goodbye](https://www.youtube.com/watch?v=wP5lMZihgq0)

Week 4 – Musique Concrète and Sounds

Discussion: How might you transcribe music based on sounds, rather than music based on traditional elements such as melody and harmony?

Readings:

Dennis Smalley – The Listening Imagination

Listening:

Stephen Vitiello  – World Trade Center Recordings Winds After Hurricaine Floyd

Pierre Schaeffer - *Etude aux Chemins de Fer*

Pierre Henry – *Variations on a Door and a Sigh*

The Beatles – Revolution 9

Week 5 - Object = Subject: Auto-Archaeology in Stevie Wonder, Missy Elliott’s digital text setting

Discussion: What other pieces you know feature auto-archaeology? In those pieces, does auto-archaeology serve as an authenticating gesture?

Reading:

Martin Jay – *The Sound of Somaesthetics: Ken Ueno’s Jericho Mouth*

Listening:

Stevie Wonder – *Isn’t She Lovely*

Missy Elliott – *Work It*

Ueno - *On A Sufficient Condition For The Existence Of Most Specific Hypothesis*

Week 6 – Song forms – repetitive grids vs. an arch in The Rolling Stones’ *You Can’t Always Get What You Want;* Kanye West’s *Runaway*, a mini-opera

Discussion: How does an understanding of form influence your listening?

Reading:

Kirk Walker Graves – excerpts from *My Beautiful Dark Twisted Fantasy* *(33 1/3)*

Listening:

Beethoven, Variations On God Save The King, WoO 78

The Rolling Stones – *You Can’t Always Get What You Want*

The Beatles – *You Know My Name (Look up the number)*

David Bowie – *Sound and Vision*

Missy Elliott – *Work It*

Local H – *What Would You Have Me Do?*

The Beatles – *Abbey Road*

Week 7 –Noise – Unpacking Hendrixian feedback, Merzbow’s wall of noise, and Lachenmann

Discussion: How can we train ourselves to defer judgement when listening to music? How do we train ourselves to be empathic to things we initially don’t like?

Reading:

Luigi Russolo – *The* *Art of Noises*

Listening:

Kanye West – *Runaway*

Jimi Hendrix – *Wild Thing (Monterrey Pop Music Festival performance)*

Merzbow – *Woodpercker No. 1*

Helmut Lachenmann - *Pression*

Week 8 – The Punctum in The Beatles’ *Dear Prudence*; the Grain of the Voice in The Rolling Stones’ *Monkey Man*

Reading:

Roland Barthes – excerpts from *Camera Lucida*

Roland Barthes – *The Grain of the Voice*

Listen:

            The Beatles – *Dear Prudence*

The Rolling Stones – *Monkey Man*

Week 9 – Mid-Term

Week 10 – Rhythm as text setting in Robert Johnson’s *Rambling On My Mind*

Discussion: How do mappings between different parameters (e.g. text and rhythm) work to create symbolic meanings effectively?

Reading:

Ashon T. Crawley – excerpts from *The Lonely Letters*

Listening:

Robert Johnson – *Rambling On My Mind*

The Beatles – *Here Comes the Sun*

The Beatles – *Lucy in the Sky with Diamonds*

Week 11 – Silence, from the Goon Squad

Discussion: Many authors allude to music in their writings (e.g. Haruki Murakami, Teju Cole). What instances speak to you the most? Why?

Reading:

Jennifer Egan - Chapter 12: Great Rock and Roll Pauses, from *A Visit from the Goon Squad*

Ken Ueno – *The History of Breath (program notes)*

Listen:

            The Frames – *Mighty Sword*

The Doobie Brothers – *Long Train*

Garbage – *Supervixen*

The Police – *Roxanne*

An Horse – *Rearrange Beds*

Semisonic – *Closing Time*

Led Zeppelin – *Good Times, Bad Times*

George Michael – *Faith*

Zombies – *The time of the Season*

The Four Tops – *Bernadette*

Jimi Hendrix – *Foxey Lady*

David Bowie – *Young Americans*

John Cage - *4'33"*

Filament – *Filament 1-01*

Ken Ueno – ‘TARD

Week 12 - John Cage and Filament: Cage’s Silence vs. Japanese *Ma*

Discussion: Why is silence still so controversial to listen to in Western cultures?

Reading:

John Cage - Juilliard Lecture

Listen:

John Cage - *4'33"*

Filament – *Filament 1-01*

Week 13 – Approaching the post-human: Vocaloids

Discussion: In what ways does technology facilitate culture? Does it also normalize technological surveillance tools and facilitate neoliberal exploitation?

Reading:

Mariana Timony – *Vocaloids: Our Friends Electric* [*https://daily.bandcamp.com/features/vocaloids-our-friends-electric*](https://daily.bandcamp.com/features/vocaloids-our-friends-electric)

Adèle-Elise Prévost – *the signal of noise*

Listen:

Hatsune Miku – *World is Mine*

Xtraspicy – *first sounds reupload*

Jamie Paige – *Anew, Again*

Week 14 - Final Exam Review

Week 15 – RRR week

Final Exam