

Syllabus MUS 127-ETHN 179 - DISCOVER JAZZ

Winter quarter 2021, UCSD Tue and Thu 11 am - 12:20 pm,

Zoom:

Instructor: Mark Dresser

Email: mdresser@ucsd.edu

Office hours: 9:45-10:50 Tues and Thursday, CPMC 332

Course website: <https://canvas.ucsd.edu>

Readers:

ACCESSIBILITY

[Office for Students with Disabilities](#) | osd@ucsd.edu | 858-534-4382

Any student with a disability is welcome to contact us early in the quarter to work out reasonable accommodations to support their success in this course. Students requesting accommodations for this course due to a disability must provide a current Authorization for Accommodation (AFA) letter issued by the [Office for Students with Disabilities](#) (OSD). Students are required to present their AFA letters to faculty in advance so that accommodations may be arranged.

INCLUSION

It is my goal to create a learning environment that supports diversity of thought, perspective, experience, and identities. I encourage all of you to participate in discussion and contribute from your perspective. If you have feedback on how to make the class more inclusive, please get in touch!

Office of Equity, Diversity, and Inclusion:

858.822.3542 | diversity@ucsd.edu | <https://diversity.ucsd.edu/>

<https://students.ucsd.edu/student-life/diversity/index.html>

<https://regents.universityofcalifornia.edu/governance/policies/4400.html>

About the Professor: Mark Dresser is a Grammy nominated bass player, winner of the 2015 Doris Duke Impact Award and composer. He lives between the worlds of jazz, improvised music, and experimental music. At the core of his music is an obsession and commitment to expanding the sonic, musical, and expressive possibilities of the contrabass. He has recorded over one hundred-forty CDs including ten CDs as composer/bandleader, five solo recordings and a DVD. His most recent is CD, "[Ain't Nothing But A Cyber Coup & You.](#)" the Mark Dresser Seven (Cleanfeed 2019). From 1985 to 1994, he was a member of Anthony Braxton's Quartet. He has also performed and recorded music of jazz greats Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Gerry Hemingway, Bob Ostertag, Joe Lovano,, Henry Threadgill, and John Zorn. Composers Roger Reynolds and Lei Liang have composed works dedicated to him. Since 2007 he has been deeply involved in telematic music performance and education.

Course Description What is Jazz? Why is it relevant to our lives? Who are the communities it represents and serves? Who are its most important artists? In what ways does the jazz tradition/continuum intersect with diverse socio-cultural identities and experiences?

The course will explore the often provocative role jazz has played in American and global society, the diverse perceptions and arguments that have surrounded its production and

reception, and how these have been shaped by issues of race, ethnicity, class, nationality, gender/ sexuality.

There are three approaches to the class. 1. Each week will be divided into two parts. a) unpacking the readings b) trajectories in innovation which will show the impact, influence and new developments of a specific instrumental focus. 2. Lectures thematically organized to address specific topics relevant to the course. 3. Several guest artists, (to be announced) will perform and share their experiences.

Learning Outcomes: You will become attuned to the musical contributions, significant artists and the aesthetic, social, and historical dimensions of the jazz tradition. Expect to develop an aural tool kit to help you appreciate and identify the components of a jazz performance including a critical lens to discuss the dimensions of a music whose highest values are improvisation, self-expression, transcendence and community. You will gain an appreciation of how jazz emerged out of societal inequities, including institutional and systemic oppression, all of which continues to make us aware of how music reflects and shapes society as well as personal identity.

Prerequisites:

This course is designed for upper division non-music majors. No prior musical experience is required.

All required reading, listening, assignments, and lecture slides will be accessible on www.canvas.com

Grading Breakdown:

Concert Report 1: 5%
Concert Report 2: 5%
Concert Report 3: 5%
Paper 1: 15%
Paper 2: 15%
Midterm: 20%
Final?: 25%
Attendance: 10%

Extra Credit: 10% (Optional Concert Report 5 & 6 = 5% each)
There will be 110% potential which you will be graded by a 100% standard

Grading Scale A=90-100% B=80-89%, C=70-79%, D=60-69% F=59% -below

* *There are no make-ups for missed exams* except under the most unusual circumstances. To request a make-up, a legitimate excuse must be submitted *in writing* and *in person* either before the exam, or no later than one class period after the exam. For example, if you were seriously ill, *you must provide a signed note* from a doctor, with their name, address and phone number. *Travel plans are not an acceptable excuse.*

* Integrity of Scholarship- Please be aware that plagiarizing (or other forms of academic

dishonesty) can result in an F for the course and can lead to further disciplinary action by the University. ([For more information](#) see the section entitled UCSD Policy on Integrity of Scholarship in the UCSD General Catalogue.)

There will be sporadic attendance quizzes on the reading. They will be announced in class one week before. They will not impact your grade but serve as feedback on the materials which you will need to know for the midterm and final.

Midterm: Thursday, February 6

Final: Thursday, March 19 11:30- 2:30pm

Accepted Concerts for reports:

[Panama 66 Jazz Jam session with Young Lions Jazz Conservatory Wed evenings](#)

[Dizzy's San Diego - Many concerts all quarter long](#)

[Joshua White Gilbert Castellanos duo- Jazz at the Lyceum, noon January 20](#)

[Oren Evans Trio - Jazz at the Athenaeum - Jan. 28](#)

[Joshua White Trio - Encinitas Library - February 2](#)

[Festival of New Trumpet West - Feb. 2, 4, 5, 6](#)

[Jeff Denson/Roman Pillon/Brian Blade-Jazz at the Athenaeum - Feb. 4](#)

[Cha Wa - Art Power Feb. 6](#)

[Alicia Olantuja - Art Power - Feb. 7](#)

[David Borgo: 50th - Feb. 9](#)

[Changing Tides - A Telematic Translocational Concert Feb. 13](#)

[Satoko Fujii Kaze Quartet Tues Feb. 18 7pm](#)

[Aaron Goldberg Trio - Jazz at the Athenaeum - Feb. 18](#)

[Matt Wilson's Honey and Salt Quintet - Jazz at the Athenaeum - Feb. 23](#)

[Extra credit Feb 25th 5pm: Encounters: Improvisational Cultures- Korea and American Collaborations](#)

[Jamison Ross - Art Power - Feb. 27th](#)

[Joshua White Trio +1 at Dizzy's - Feb. 29](#)

[Anthony Davis / Mark Dresser - Mar. 7](#)

[UCSD Jazz Ensemble - Mar. 9](#)

Attendance:

On-time attendance in lecture and section is required. The readers will take attendance at the lecture. Students are recommended to sit in a consistent seat in the classroom throughout the quarter. Each student is allowed two absences. **After these two excused absences, each additional absence will result in lowering the student's final grade by 2 percentage points.** Tardiness will be treated as half of an absence, so, after the allotted absences/tardy days, every tardy day will lower the student's final grade by 2 percentage points. Excessive absences (more than six missed days, either lecture) is grounds for failing the course.

Week	Topic	Weekly Reading & Listening
Week 1a Tues, Jan 7	Introduction	
Week 1b Thurs, Jan 9	Exnomination, Origins	Reading: Karlton Hester "An Introduction to Afrocentric Music Africanisms in African-American Music" Listening: refer to Canvas

Week 2a Tues, Jan 14	New Orleans	Karlton Hester "New Orleans"
Week 2b Thurs, Jan 16	Guest: pianist Joshua White	
Week 3a Tues, Jan 21		Karlton Hester "Innovators Emerging between 1920-30pp pp. 197-223"
Week 3b Thurs, Jan 23	Jazz Trajectories 2- the singers	
Week 4a Tues, Jan 28		Karlton Hester "Innovators Emerging between 1930-40" Revised: pp 243-273
Week 4b Thurs, Jan 30	Jazz Trajectories 3 - large ensembles/composers	
Week 5a Tues, Feb. 4		Karlton Hester "Innovators Emerging between 1940-50" Revised pp 291-320
Week 5b Thurs, Feb 6	Midterm: 30 multiple choice.	
Week 6a Tues, Feb 11	Gender and Jazz	Sherrie Tucker Big Ears (pp375-408) Laura Pellegrini "Dig Boy Dig" We Have Voice Women in Jazz and Blues and the Objectifying Truth
Week 6b Thurs, Feb 13	Bebop Trajectories Guest: Charles McPherson	
Week 7a Tues, Feb 18		1959 the year that changed jazz forever Concert reports 1 & 2 must be turned in before Tues. February 18th

		Paper 1 Due date: Feb 18
Week 7b Thurs, Feb 20		
Week 8a Tues, Feb 25	Guest: Lisa Mezzacappa	Angela Davis "Strange Fruit"
Week 8b Thurs, Feb 27	Jazz Trajectories 5-TBA	"Singing the Lesbian Blues in 1920's Harlem" Fred Hersch: A Musician "In and Out of Jazz" Alison Miller: "You Don't Play Like a Girl" Queer in a Jazz World
Week 9a Tues, March 3	"Aesthetic and Social Agency"the AACM Guest lecturer 1 Kamau Kenyatta Quiz on reading from weeks 8 and 9	G.E. Lewis: A Power Stronger than Itself, Ch 4.
Week 9b Thurs, March 5	Trajectories 6 - Guest lecturer 2 Hitomi Oba	Paper 2 Due Date: March 5
Week 10a Tues, March 10	Tba REVIEW BRING BLANK BLUE BOOK	Concert report 3 by Tues. March 10th, 11:59 pm
Week 10b Thurs, March 12	Guest lecturer 3	
Finals: Thursday, March 19 11:30- 2:30pm	Final	

Assignments:

Three concert reports should each be approximately 500 words long. They are to be uploaded or typed directly into the text box of the Assignment page of Canvas. Your report should include the following basic information: date, venue name and location, name of the group, and (ideally) names of all the musicians and the instruments they play. Take notes as you listen to the performance. In addition to observations about the music, make observations about the venue,

the general mood, the audience makeup and any specific reactions to the music they may have. You should relate your experiences and observations to the topics and contexts discussed in class. Please upload documentation of attendance: ticket stub, program, photograph.

Concert reports 1 & 2 must be turned in before **Tues. February 18th, 11:59 pm**

Concert report 3 by **Tues. March 10th, 11:59 pm**

Extra credit concert reports must be turned in by **Thurs. March 12, 11:59 pm**

Paper 1: Choose one of the interviews posted on canvas.ucsd.edu. Write a five page multi-dimensional paper of approximately 2500 words. Research the artist, where they are situated in jazz history. Become familiar with some of their recordings. Also familiarize yourself with the other artists and topics referenced in the interview, and seek the connections between them. Write about the artist and the topics in the article from a combination of two or more of these perspectives: 1. a historical context; how their music and the artists referenced in the article are shaped by the time it was created, including social, political, economic factors. 2. Focusing on one recorded example, discuss it from multiple perspectives including its musical components, orchestration/personnel, emotional impact, and creativity. You should [properly cite sources](#). **Due date: Feb 11 (uploaded to Canvas by 11:59 pm)**

Paper 2. Choose one of the full length albums listed on canvas.ucsd.edu and listen to it from start to finish in a single listening. Listen to it again and take notes, identify the compositions and players. Follow the trajectory of each piece, the changing soloists, and the mood of each piece. Write about the artist and the recording from a combination of two or more of these perspectives: 1. a historical context; how this recording is situated in relationship to earlier works by the same artist. 2. Discuss the recording from multiple perspectives including the overall shape of the recording, its contrasting moods, musical specifics, emotional impact, and creativity. Write a five page multi-dimensional paper of approximately 2500 words. You should [properly cite sources](#). **Due Date: March 5 (uploaded to Canvas by 11:59 pm)**

Late Assignments will be devalued 3% each day.

Midterm: A multiple choice exam covering the content of the readings and lectures.

Final: You must supply a blank blue book during the lecture a week prior to the exam. Exams involve listening identification, written reflection on what you are hearing, and short answer responses to prompts or terms based on course themes, lectures, and readings. The final exam is NOT cumulative.

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