

Course Syllabus

Syllabus MUS 127-ETHN 179 - DISCOVER JAZZ

Winter quarter 2024, UCSD Tues and Thurs 11 am - 12:20 pm, CPMC 127

Instructor: Mark Dresser

Email: mdresser@ucsd.edu

Office hours: 9:45-10:50 Tues and Thursday, in CPMC 332 or by zoom. Kindly let me know beforehand, if you intend to come by, please.

<https://ucsd.zoom.us/j/95933393755>

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

TA/Readers:

Akari Komura - akomura@ucsd.edu

Lyra Montoya - l1montoya@ucsd.edu

Yifan Guo - yig020@ucsd.edu

ACCESSIBILITY

[Office for Students with Disabilities](#)

[Links to an external site.](#)

| osd@ucsd.edu | 858-534-4382

[Link to sign up to view the podcast.](#)

Any student with a disability is welcome to contact us early in the quarter.

(OSD). Students are required to present their AFA letters to faculty in advance so that ons <https://caps.ucsd.edu/>Your well being ilt 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/>

[Links to an external site.](#)

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

[Links to an external site.](#)

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

[\(Links to an external site.\)](#)

About the Professor:

Mark Dresser is an internationally renowned and Grammy nominated bass player, improviser, composer, and interdisciplinary collaborator. At the core of his music is an artistic obsession to expand the sonic and musical possibilities of the double bass through the use of unconventional

amplification and extended techniques. His solo works include the DVD/CD/booklet triptych, GUTS: Bass Explorations, Investigations, and Explanations (2010) and CDs UNVEIL (2006) and Invocation (1994) feature the music evolving out of this research. A chapter on his extended techniques, "A Personal Pedagogy," appears in the book, ARCANA (Granary Press). Dresser has written two articles on extended techniques for The Strad magazine: "Double Bass Harmonics" (October 2008) and an "Introduction to Multiphonics" (October 2009). He is a recipient of a 2015 Doris Duke Impact Award.

His distinctive sound is documented in more than one hundred fifty recordings including thirty as a bandleader and co-leader. He has performed and recorded with Ray Anderson, Jane Ira Bloom, Bobby Bradford, Tim Berne, Gerry Hemingway, Anthony Davis, Dave Douglas, Satoko Fujii, Osvaldo Golijov, Bob Ostertag, Joe Lovano, Dawn Upshaw, John Zorn and many others. From 1985 to 1994, he was a member of Anthony Braxton's Quartet, which recorded nine CDs and was the subject of Graham Locke's book Forces in Motion (Da Capo).

Born in Los Angeles in 1952, Dresser has been a creative force since he first started gaining attention in the early '70s with Stanley Crouch's Black Music Infinity, a free jazz ensemble that included Bobby Bradford, Arthur Blythe, James Newton, and David Murray (at the same time he was performing with the San Diego Symphony). He earned a BA and MA from the UC San Diego studying contrabass with maestro Bertram Turetzky. Recruited by Anthony Braxton, Dresser made the move to New York in 1986 and spent nine years touring and recording extensively with the reed visionary's celebrated quartet with pianist Marilyn Crispell and drummer Gerry Hemingway. At the same time he became a ubiquitous force on the Downtown scene, working widely with masters such as Ray Anderson, Tim Berne, Anthony Davis, and John Zorn.

A composer, Dresser developed many pieces for the Arcado String Trio featuring violinist Mark Feldman and cellist Hank Roberts, and Tambastics with the innovative flutist Robert Dick, pianist Denman Maroney and drummer Gerry Hemingway, while receiving numerous commissions, three MacDowell Fellowships and recording his scores for several classic silent films, including The Cabinet of Dr. Caligari. He moved back to Southern California in 2004 to take a position as Professor of Music at UC San Diego. While he maintained creative relationships with many of his New York associates, the move west coincided with his renewed focus on solo bass performance. As well, Dresser in 2013 recorded his first quintet CD in nearly two decades to international acclaim Nourishments (2013). (Clean Feed) marks his re-immersion as a bandleader.

Since 2007 he has been researching, performing, composing, and teaching about telematic music performance, which explores the musical, technical, and social dimensions of live performance between multiple locations through high speed Internet. He was a co-coordinator, composer, performer, and conductor of Deep Tones for Peace, a 2009 Internet performance including thirteen internationally bassists collaborating live between Jerusalem and New York City as well as ResoNations (2009), a five site international telematic performance for peace (2009). In 2013 Dresser and his University of California colleagues Michael Dessen, pianist

Myra Melford and flutist Nicole Mitchell, collaborated, performed, and collaborated with like-minded and renowned musicians in three different cities and spread across the West Coast, East Coast and Europe on The Virtual Tour: A Reduced-Carbon Footprint Concert Series. The DVD was released in January 2016 on PfMentum. Other notable telematic projects include [Changing Tides: A Telematic Translocational Concert](#) between UCSD and Seoul, Feb 13/14 2020. He along with William Parker initiated [Deep Tones for Peace 2020](#), a regular streaming of live meditations for peace, healing and transformation.

Dresser continues to tour and record with the collective Trio M with Melford and drummer Matt Wilson as well as the collective Jones Jones with saxophonist Larry Ochs and percussionist Vladimir Tarasov. He performs solo bass recitals, and with his sonically inspired new-music trio featuring flutist Matthias Ziegler and Denman Maroney on hyperpiano. His most recent ensemble projects, a septet featuring Nicole Mitchell, Marty Ehrlich, Michael Dessen, Joshua White, David Morales Boroff, Keir GoGwilt and Jim Black perform and record his compositions on the CDs "Sedimental You" (2016) and "Ain't Nothing But A Cyber Coup and You (2019) Dresser received both B.A. and M.A. degrees from the University of California, San Diego where he studied with the seminal contrabass soloist, Professor Bertram Turetzky. In 1983, he received a Fulbright Fellowship to study in Italy with Maestro Franco Petracchi. He has been awarded New York Foundation for the Arts grants, Meet the Composer commissions, and fellowships to the MacDowell Colony, Civitella Ranieri, Bellagio, Akrai, and Shifting Foundation. He is on the advisory board of the International Society of Bassists, the International Society of Improvised Music, and the Deep Listening Institute, and the new music ensemble, NOISE. He has been a lecturer at Princeton University, faculty at the New School University, and Hampshire College. In fall of 2004, Dresser joined the faculty of University of California, San Diego. He is a Distinguished Professor of Music.

"Mr. Dresser, a bassist who is one of the great instrumental forces in recent American jazz outside of the mainstream." New York Times

"Dresser uses the bow like Picasso used the brush: to refract and recast certain realities and to create completely new ones." – Robert Bush, San Diego Reader

[Mark Dresser Playlist](#)

Course Description What is Jazz? Why is it relevant to our lives? Who are the communities it represents and serves? Who are its significant innovators and influential 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 c) developing critical listening skills 2. Lectures thematically organized to address specific topics relevant to the course. 3. Several guest artists 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 will be based on pop quizzes given in each class: 10%

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.

* 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 Links to an external site.](#) see the section entitled UCSD Policy on Integrity of Scholarship in the UCSD General Catalogue.)

Midterm: Tues, February 14, 2022

Final: Thursday, March 24, 2024 at 11:30am. It will be taken without interruption during a 3 hour period within the available window.

Accepted Concerts for reports to be updated throughout the quarter:

See full list on module: Accepted Concerts for reports to be updated throughout the quarter:

[Smalls Jazz Club](#): sets 4:30pm, 7pm every night

[Arts for Art Salon series](#) Check their schedule.

[Sam First](#) in Los Angeles. Check their schedule

Live Concerts at [Dizzy's](#) at the Musicians Union: Dizzy's events are held in Aria Hall behind the Musician's Association building at [1717 Morena Blvd, San Diego 92110](#)

Concert potentials will be updated throughout the quarter on Accepted Concerts for Reports module.

[Jazz at the Athenaeum](#)

Jam sessions in San Diego: [Panama 66](#)


Jam sessions in Encinitas on Sunday from 6pm -10pm at [Mr. Peabody's Bar and Grill](#)

Attendance

Pop up quizzes will be given each lecture to make sure you keep up with the class. Contact your TA before the class if you are unwell and not able to attend the class.

Week	Topic	Weekly Reading & Listening
Week 1a Tues, Jan 9	Introduction	Go through Syllabus and Introductions
Week 1b Thurs, Jan 11	Afrocentric Origins of "Jazz"	Readings weeks 1-5 from: Karlton Hester's, Bigotry and the Afrocentric "Jazz" Evolution Ch 1 "An Introduction to Afrocentric Music Africanisms in African-American Music" Listening: refer to Canvas
Week 2a Tues, Jan 16	New Orleans-Contexts, Forms and Terms	Karlton Hester "New Orleans" pp 146-164 Refer to Listening List in Canvas

Week 2b Thurs, Jan 18	Demonstration of musical terminology with guest pianist, Jonathan Stallings	Refer to Listening List in Canvas
Week 3a Tues, Jan 23	Innovators of New Orleans	Karlton Hester "Innovators Emerging between 1920-30pp pp. 197-223" Refer to Listening List in Canvas
Week 3b Thurs, Jan 25	Jazz Trajectories 2- the singers More Music terminology 2 with Jonathan Stallings	Refer to Listening List in Canvas
Week 4a Tues, Jan 30	Guest: Joshua White	Karlton Hester "Innovators Emerging between 1930-40" Revised: pp 243-273 Refer to Listening List in Canvas
Week 4b Thurs, Feb 1	Jazz Trajectories 3 - large ensembles/composers	Refer to Listening List in Canvas Concert Report 1 due, 11:59pm
Week 5a Tues, Feb. 6	Introduction to Bebop	Karlton Hester "Innovators Emerging between 1940-50" Revised pp 291-333 Bebop Trajectories Refer to Listening List in Canvas
Week 5b Thurs, Feb 8	Anthony Davis	Refer to Listening List in Canvas Paper 1 due, 11:59pm

Week 6a Tues, Feb 13	Virtual Lecture only Some Review Gender and Jazz	<p>"Mary Lou Williams As Apology" Kimberly Hannon Teal Sherrie Tucker Big Ears (pp375-408) Laura Pellegrini "Dig Boy Dig" (Links to an external site.) We Have Voice (Links to an external site.) Women in Jazz and Blues and the Objectifying Truth (Links to an external site.) Bebop Trajectories</p> <p>Refer to Listening List in Canvas</p>
Week 6b Thurs, Feb 15	Midterm: 50 multiple choice On Canvas from 11-12:20 In class or remotely.	<p>Refer to Listening List in Canvas Concert Report 2 due, 11:59pm</p>
Week 7a Tues, Feb 20		<p>1959 the year that changed jazz forever (Links to an external site.)</p> <p></p> <p>Concert reports 1 & 2 must be turned in before Tues. February 16</p> <p>Refer to Listening List in Canvas</p>
Week 7b Thurs, Feb 22		<p>Refer to Listening List in Canvas</p>

Week 8a Tues, Feb 27	Guest: Matana Roberts	https://ucsd.zoom.us/j/95933393755 Angela Davis "Strange Fruit" "Singing the Lesbian Blues in 1920's Harlem" (Links to an external site.) Fred Hersch: A Musician "In and Out of Jazz" (Links to an external site.) Alison Miller: "You Don't Play Like a Girl" Queer in a Jazz World (Links to an external site.) Refer to Listening List in Canvas
Week 8b Thurs, Feb 29	Jazz Trajectories 5-	https://ucsd.zoom.us/j/95933393755 Refer to Listening List in Canvas Concert Report 3 due, 11:59pm
Week 9a Tues, March 5	"Aesthetic and Social Agency"the AACM	https://ucsd.zoom.us/j/95933393755 G.E. Lewis: A Power Stronger than Itself, Ch 4. Refer to Listening List in Canvas
Week 9b Thurs, March 7	Trajectories 6 -	https://ucsd.zoom.us/j/95933393755 Refer to Listening List in Canvas Paper 2 Due, 11:59pm
Week 10a Tues, March 12	Tba	https://ucsd.zoom.us/j/95933393755 Refer to Listening List in Canvas
Week 10b Thurs, March 14	Review	https://ucsd.zoom.us/j/95933393755 Refer to ListeningList in Canvas Extra Credit Concert Reports Due 11:59pm

Finals: Thursday, March 21 11:30- 2:30pm	Final Multiple choice and Essay	
--	---------------------------------	--

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. The intent is for you to hear live music. There are live online concerts as well as some regularly scheduled live concerts in San Diego. Your report should include the following basic information: date, venue name and location, name of the group) 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, You should relate your experiences and observations to the topics and contexts discussed in class.

Concert reports 1 must be turned in before Thurs. February 1 11:59 pm

Concert report 2 by Thurs. February 15, 11:59 pm

Concert report 3 by Thurs. Feb 29, 11:59 pm

Paper 1: Choose one of the interviews posted on canvas.ucsd.edu. Write a multi-dimensional paper of a minimum of 5 pages up to 2500 words, double spaced. 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 8 (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 listen. 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](#)

[\(Links to an external site.\)](#)

Due Date: March 7 (uploaded to Canvas by 11:59 pm)

Late Assignments will be devalued 3% each day

Midterm: Multiple choice questions covering the content of the readings, lectures, and guests.
Feb 15, 2024

Final: A 3 hour exam combining multiple choice and short essay questions will be given on

March 21rd at 11:30 am and due by 2:30 pm. It will be taken in one uninterrupted sitting. You are welcome to use all notes and class resources.

It will include listening identification and written responses to prompts on course themes, lectures, readings of the 2nd half of the quarter, as well as reflections on all guest lecturers.

The final exam will cover the reading from the 2nd half of the quarter only but will include all guests and all listening throughout the quarter.

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.