

Course Syllabus

Syllabus MUS 127-ETHN 179 - DISCOVER JAZZ

Winter quarter 2022, UCSD Tues and Thurs 11 am - 12:20 pm, CPMC 136

Instructor: Mark Dresser

Email: mdresser@ucsd.edu

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

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

Readers: Kosuke Matsuda - kmatsuda@ucsd.edu

Sang Song- ssong@ucsd.edu

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ACCESSIBILITY

[Office for Students with Disabilities](#)

[Links to an external site.](#)

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

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

(OSD). Students are required to present their AFA letters to faculty in advance so that accommodations may be arranged. A<https://caps.ucsd.edu/>

Your well being is of paramount importance to me. We are all faced with the continued challenges of studying during the pandemic. I encourage you to not hesitate to utilize UCSD's free counseling services <https://caps.ucsd.edu/> if needed

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/>

[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, and Kjell Nordeson 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

[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 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 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%

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.

* 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: Thursday, February 6, 2022

Final: Thursday, March 17, 2022 11:30- 2:30pm

Accepted Concerts for reports to be updated throughout the quarter:

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

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

Concert potentials will be updated throughout the quarter.


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 4	Introduction	Meeting ID: 991 2571 7603
Week 1b Thurs, Jan 6	Exnomination, Origins	Meeting ID: 991 2571 7603 Reading: Karlton Hester “An Introduction to Afrocentric Music Africanisms in African-American Music” Listening: refer to Canvas
Week 2a Tues, Jan 11	New Orleans	Meeting ID: 991 2571 7603 Karlton Hester “New Orleans” pp 146-164
Week 2b Thurs, Jan 13	Musical terminology with guest pianist, Jonny Stallings	Meeting ID: 991 2571 7603

Week 3a Tues, Jan 18	Musical terminology with guest pianist, Jonny Stallings	Karlton Hester “Innovators Emerging between 1920-30pp pp. 197-223”
Week 3b Thurs, Jan 20	Jazz Trajectories 2- the singers Music terminology 2 with Jonny Stallings	Attendance Quiz
Week 4a Tues, Jan 25	Guest: Joshua White	Karlton Hester “Innovators Emerging between 1930-40” Revised: pp 243-273
Week 4b Thurs, Jan 27	Jazz Trajectories 3 - large ensembles/composers	Attendance Quiz
Week 5a Tues, Feb. 1	Midterm: multiple choice.	Karlton Hester “Innovators Emerging between 1940-50” Revised pp 291-333 Bebop Trajectories
Week 5b Thurs, Feb 3	Guest: Charles McPherson	

<p>Week 6a Tues, Feb 8</p>	<p>Gender and Jazz</p>	<p>Sherrie Tucker Big Ears (pp375-408)</p> <p>Laura Pellegrini "Dig Boy Dig"</p> <p>(Links to an external site.)</p> <p>We Have Voice</p> <p>(Links to an external site.)</p> <p>Women in Jazz and Blues and the Objectifying Truth</p> <p>(Links to an external site.)</p> <p>Bebop Trajectories</p> <p>Attendance Quiz</p>
<p>Week 6b Thurs, Feb 10</p>	<p>Guest: Kris Davis</p>	

<p>Week 7a Tues, Feb 15</p>		<p>1959 the year that changed jazz forever</p> <p>(Links to an external site.)</p> <p></p> <p>Concert reports 1 & 2 must be turned in <i>before</i> Tues. February 18th</p> <p>Paper 1 Due date: Feb 18</p>
<p>Week 7b Thurs, Feb 17</p>	<p>Guest Matt Wilson</p>	<p>Quiz</p>

<p>Week 8a Tues, Feb 22</p>		<p>Angela Davis “Strange Fruit”</p> <p>"Singing the Lesbian Blues in 1920's Harlem"</p> <p>(Links to an external site.)</p> <p>Fred Hersch: A Musician “In and Out of Jazz”</p> <p>(Links to an external site.)</p> <p>Alison Miller: “You Don’t Play Like a Girl” Queer in a Jazz World</p> <p>(Links to an external site.)</p> <p>Asynchronous Quiz</p>
<p>Week 8b Thurs, Feb 24</p>	<p>Jazz Trajectories 5-</p>	<p>Attendance Quiz</p>
<p>Week 9a Tues, March 1</p>	<p>“Aesthetic and Social Agency”the AACM</p>	<p>G.E. Lewis: A Power Stronger than Itself, Ch 4.</p>

Week 9b Thurs, March 3	Trajectories 6 -	Paper 2 Due Date: March 4 Attendance Quiz
Week 10a Tues, March 8	Tba	Concert report 3 by Tues. March 9, 11:59 pm
Week 10b Thurs, March 10	Review	Attendance Quiz
Finals: Thursday, March 17 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. 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. January 27, 11:59 pm**

Concert report 2 by **Thurs. February 10, 11:59 pm**

Concert report 3 by **Thurs. February 24, 11:59 pm**

Extra credit concert 1 & 2 reports must be submitted by **Thurs. March 10, 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 3 (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 10 (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: A final of 3 hour in length will be on CANVAS. Multiple choice and essay

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.

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.*