

Jazz, Race and Gender in America. Thomas C. Duffy, DMA.

Online, Summer 2018

Monday, Thursday 7:00 - 9:00 pm, EDT

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Homer Plessy, 1862 - 1925

MUSI. 573-01. Jazz, Race & Gender in America. Thomas C. Duffy, DMA.

What role do race relations and gender play in the evolution of jazz styles over the course of the 20th century? The *post bellum* period to the beginning of the 20th century encompasses political and social dialectics that set up the unique and fertile environment from which the first jazz styles coalesce and evolve. We will study and connect the 20th-century trajectories of jazz music with race relations and gender issues.

Do you love jazz? Do you know jazz? Do you recognize jazz? Or are you embarking on a pioneering exploration of something with which you are not familiar? This class presumes no jazz expertise, nor even a familiarity with jazz. You will study history, a little theory, and jazz forms and form analysis.

Texts: Electronic books are accessed by clicking links in syllabus.

1. EBOOK **Blues People, The Negro Experience in White America And The Music That Developed From It* by LeRoi Jones, 1963 (edition – 1999), Harper Perennial. **ISBN-10:** 068818474X **ISBN-13:** 978-0688184742

<http://solomon.bltc.alexanderstreet.com/cgi-bin/asp/philo/bltc/documentidx.pl?sourceid=S7672>

2. EBOOK: *Subversive Sounds: Race and the Birth of Jazz in New Orleans*. Charles B. Hersch, 2007. University of Chicago Press. ISBN: 9780226328690

<http://site.ebrary.com/lib/yale/docDetail.action?docID=10265903>

PDF Books/ Articles:

3. Gavin, James (2001). *Homophobia in Jazz*. Jazz Times. (pdf)
4. Ostransky, Leroy (1978). *Jazz City, The Impact of Our Cities on the Development of Jazz*. Prentice-Hall, ISBN 0-13-509372-4

[Jazz City\[2\].pdf](#)

5. Tucker, Sherrie (2000). *Swing Shift: "All-Girl" Bands of the 1940s*. Durham, NC: Duke University Press, 2000. (pdf) (excerpts)
6. Tucker, Sherrie (2008). *When Did Jazz Go Straight: a queer question for jazz studies*. Critical Studies in Improvisation / Études critiques en improvisation, Vol. 4, No 2 (2008). (pdf)
7. Wilson, Amy Leigh (2003). *A Unifying Anthem or Path to Degradation?: The Jazz Influence in American Property Law*. Alabama Law Review. Vol. 55:2:425 (pdf)

Week Day/Date General Topic [Homework is in boldface.]

Weekly topics and reading assignments (books only; articles are assigned in class):

Class Day/Date General Topic [Reading homework is in boldface.]

1 M 7/02 Introductions. The Political Antecedents of Jim Crow. What is Jazz? Basic Fundamentals of Music (Form!); Africa, Proto-jazz—the Africa-America blend

Reading Assignment: Blues People: Chapter 1-5; Subversive Sounds, Introduction, Chap.1 pp. 15- 30

2. TH 7/05 Antebellum music in the South, Listening exercises, Early New Orleans Dixie, Socio-politics of New Orleans at the turn of the century, Ragtime, Blues

Reading—Blues People Chapters 6-8; Jazz City: chaps. 1—3;

Subversive Sounds: pp. 30 – 54, Chapter 2-3.

- 3 M 7/9 Chicago Dixieland Style, Up-town versus down-town, Boogie Woogie, intro Kansas City and Swing

Reading: Jazz City: Chapters 4-6; Subversive Sounds: Chapter 4; Swing Shifts.... Excerpt (pdf)

- 4 TH 7/12 Stride Piano, Artist/style study of Kansas City Swing, New York Swing

Reading: Jazz City, Chapters 7-8; Subversive Sounds: Chapter 5

Mini-paper 1. Identify the historical (social, political, and economic) factors that promote the evolution of the Early New Orleans Dixieland style to the Chicago Dixieland style. (250 - 400 words)

- 5 M 7/16 Duke Ellington: a unique case; BeBop

Reading: Jazz City: Chap. 9-10; Blues People: 9-12

Mini-paper #2. Identify the historical (social, political, and economic) factors that promote the evolution of the Chicago Dixieland style to the Swing style. (250 - 400 words)

- 6 TH 7/19 Dixie Revival, Cool.

Mini-paper #3. Identify the historical (social, political, and economic) factors that promote the evolution of the Swing style to Bebop and the Dixieland Revival (200 - 300 words).

- 7 M 7/23 Dialectics: East Coast/West Coast? Gender/talent? Black/White? Improvisation: how it works.

Mini-paper #4. Identify the historical (social, political, and economic) factors that promote the evolution of the Bebop and the Dixieland Revival to the Cool/West Coast Cool styles. (200 – 300 words).

8 TH 7/26 Hard Bop. Third Stream

Mini-paper #5. Short essay. Identify the changes in music that occur with and the philosophies that promote the differences between Cool styles and Hard Bop/Third Stream. (250 – 350 words.)

9 M 7/30 Modern" Trends in jazz (Free Form, Third Stream, Funk, Jazz-rock), Fusion, Blues/Gospel

Mini-paper #6. Focusing on the action/reaction aspects of the two tracks in the jazz world, track the attributes of and dynamics between the styles of Free Form/ Bossa Nova Reaction, and AgitProp/ Fusion.

10. TH 8/02 Culminating discussion and in-class essay.

Class work: Throughout the course, there will be listening exercises that ask you to identify forms and styles. These will be worked into the class assignments.

Online assignments: Reading and listening tasks, formal analysis diagrams (you will learn how to do this in the first class), and documentary movies.

Grade process. You can always see your grade point standing by accessing the Grades folder (left side of class menu). You will be able to predict your final grade using the scale below. If you receive an 82, you will get a B-. If you receive an 83, you will receive a B. You can monitor your progress and shouldn't be surprised at all by your final grade, with the possible exception of grading of any materials due during class 10 which will complete the final grade point total.

Grade Scale	Grade Conversion	Grade Scale	Grade Conversion
93-100	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D

80-82	B-	60-62	D-
77-79	C+	Grade < 60	F

Since this is a compressed class, missing an online session is the equivalent of missing two weeks of school. You must participate in every one of the 10 classes. If you experience a *force majeure*, please let me know. That might be extenuating.