**Introduction to Jazz, Race and Gender. Thomas C. Duffy, DMA.**

**Online, Summer 2022**

**Monday, Thursday 6:00 - 8:00 pm, EST May 30 – June 30, 2022.**

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**MUSI. 265E-01. Introduction to Jazz, Race & Gender. 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 period between the end of the Civil Way and 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, and to the development of Black popular music in the 21st century.

Prerequisites: 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. This introductory course presents jazz from its roots in African music, through its development in New Orleans (1900-1917), to its evolutionary expansion throughout the United States. The course includes a study of jazz's greatest artists/styles from the 1880s through the 1970s; an examination of the social, racial, gendered, and economic factors that gave rise to jazz styles; and how jazz developmental patterns are represented in today’s music. This introductory course may be redundant for students who have already had a significant studies in jazz history. Coursework is done through a combination of online work, short essay papers, group discussion, and reading assignments.

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**Weekly topics and reading assignments:**

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

Class 1          M 5/30            Introductions. The Political Antecedents of Jim Crow. What is Jazz? Basic Fundamentals of Music (Form!); Africa, Proto-jazz—the Africa-America blend

**Reading Assignment and Responses: Blues People: Chapter 1-3**

**Research Assignment: Jim Crow Laws**

**Music Assignment: Listening: Mister Dollar, Blue Suede Shoes**

Class 2          TH 6/2 Musical and social traditions of Africa; Listening to Blues Forms; Antebellum music in the South. Ragtime Module.

**Reading Assignments/Responses:** Blues People Chapters 4 – 5. Subversive Sounds: Intro and Chapter 1. Jazz City: chaps. 1-3 (no response required)

**Music Assignment:** Blue Suede Shoes Form Sheet.  I Can’t Feel at Home Form Sheet.

**Module Response:** Ragtime Quiz

Class 3          M 6/6              The South: Minstrel Shows, Ragtime, the Blues, Early New Orleans Dixie, Socio-politics of New Orleans at the turn of the century.

**Reading Assignments/Responses:** Blues People Chapter 6.

Jazz City: Chapters 4-6; (no response required).

Swing Shifts…. Excerpt (pdf) (no response required)

Lisa Hix. *Singing the Lesbian Blues in 1920s Harlem.*

**Module Response:** Minstrel Show/ Gansta’ Rap assignment

Class 4          TH 6/9             Race Recordings; Where are the Women?; Stereotypes in jazz: Robert Johnson.  Boogie Woogie/ Stride piano.

**Reading Assignments/Responses:** Blues People: Chapter 7-8. Women Pianists & the

Function of Gender in the Jazz Age.

**Movie/ Response:** Robert Johnson

**Module Response:** Race Recordings

Class 5          M 6/13            Jazz and the urban Landscape: Chicago, Southwest Territory Bands, Kansas City, New York City.

**Reading Assignments/ Responses:** Blues People: Chapter 9-10.

Amy Wilson. *A Unifying Anthem or Path to Degradation?: The Jazz Influence in*

*American Property Law*. (no response required)

**Mini-paper 1.** Identify the historical (social, political, and economic) factors that promote

the evolution of the style of Early New Orleans Dixieland to the style of Chicago Dixieland.

**Module Response:** Paul Whiteman

Class 6          TH 6/16           The Swing Phenomenon; World War 2- shifting roles for African Americans and Women.

**Reading Assignments/ Responses:** Peter Watrous. *Jazz View: Why Women Remain at the*

*Back of the Bus. (no response required)*

**Movie:** The Girls in the Band

**Mini-paper #2.**  Identify the historical (social, political, and economic) factors that

promote the evolution of the Chicago Dixieland style to the Swing style.

Class 7          M 6/20            The beginnings of the Civil Rights Movement; Bebop; Dixieland Revival.

**Reading Assignments/ Responses:** Blues People: Chapter 11-12.

Ingrid Monson. *The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse. (no response required)*

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

**Jazz Article Research Project assigned**

Class 8          TH 6/23           Dialectics: East Coast/West Coast? Gender/talent? Black/White? Improvisation: how it works. Homophobia in the Jazz World.

**Reading Assignments/ Responses:** James Gavin. *Homophobia in Jazz*

Sherie Tucker: *When Did Jazz Go Straight: a queer question for jazz studies*.

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

Class 9          M 6/27            Dialectics: Hard Bop, Third Stream, Free Form. The beginnings of the modern Women’s Rights Movements.

**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.

Class 10        TH 6/30           Modern Trends in jazz (Funk, Jazz-rock), Fusion, Blues/Gospel

**Mini-paper #6.**  Focusing on dialectical forces in the jazz world, track the attributes of and dynamics between the styles of Free Form/ Bossa Nova Reaction, and AgitProp/ Fusion.

Jazz article presentations, culminating discussion, and in-class essay

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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.

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**Required Texts:**

**A. 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>

**C. PDF Books/ Articles: available through link or will be supplied in class.**

1. Chamberlain, Charles (2001). *The Goodson Sisters: Women Pianists and the Function of Gender in the Jazz Age.*The Jazz Archivist. ISSN 1085-8415. (pdf)  [Women Pianists and the Function of Gender in the Jazz Age.pdf](file:////courses/57045/files/3619310/download%3fwrap=1)

2. Enstice, W. and Stockhouse J (2004). *Jazzwomen: Conversations With Twenty-One Musicians.* Indiana University Press; Har/Com edition. (pdf) **ISBN-13:**978-0253344366.

3. Gavin, James (2001). *Homophobia in Jazz*. Jazz Times. (pdf)

4. Hix, Lisa (2013). *Singing the Lesbian Blues in 1920s Harlem.* Collectors Weekly. [Singing the Lesbian Blues in 1920s Harlem | Collectors Weekly.pdf](file:////courses/57045/files/3619286/download%3fwrap=1)

5. Monson, Ingrid (1995). *The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse.*Journal of the American Musicological Society, Vol. 48, No. 3, Music Anthropologies and Music Histories (Autumn, 1995), pp. 396 - 422.

6. 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](file:////courses/9214/files/473521/download%3fwrap=1)

7. Tucker, Sherrie (2000). *Swing Shift: "All-Girl" Bands of the 1940s.”*Durham, NC: Duke University Press, 2000. (pdf) (excerpts)

8. 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)

9. Watrous, Peter (1994). *Jazz View: Why Women Remain at the Back of the Bus.* New York Times. Pdf. [Jazz Why Women Remain at the back of the Bus.pdf](file:////courses/57045/files/3619275/download%3fwrap=1)

10. 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) [Jazz and American Property Law.pdf](file:////courses/57045/files/3922022/download%3fwrap=1)