

**MUSI S265E 01. Introduction to Jazz, Race, and Gender. Thomas C. Duffy, DMA.
Online, Summer 2024
Monday, Thursday 6:00 - 8:00 pm, EST May 27 – June 27, 2024.**

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Homer Plessy

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 War 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 20th and 21st centuries.

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 associates with today's Black popular music. Coursework is done through a combination of online work, short essay papers, group discussion, and reading assignments.

Weekly topics and reading assignments:

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

Class 1 M 5/27 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 1-4
Research Assignment: Jim Crow Laws
Music Assignment: Listening: Mister Dollar, Blue Suede Shoes

Class 2 TH 5/30 Musical and social traditions of Africa; Listening to Blues Forms; Antebellum music in the South. Ragtime Module.

Reading Assignments/Responses: a. *Blues People* Chapters 5 – 7, and quizzes b. *Subversive Sounds: Intro and Chapter 1*. C. *Jazz City*: chaps. 1-3 (no response required) d. *Jazzwomen: Conversations With Twenty-One Musicians*. Read your assigned chapter and respond.

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

Module Response: Ragtime Quiz

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

Reading Assignments: Blues People Chapter 8.
Jazz City: Chapters 4-6; (no response required).
Swing Shifts.... Excerpt (pdf)
Lisa Hix. *Singing the Lesbian Blues in 1920s Harlem*.

Module Response: Minstrel Show/ Gansta' Rap assignment

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

Reading Assignments/Responses: Blues People: Chapter 9-10. Women Pianists & the Function of Gender in the Jazz Age.

Movie/ Response: Robert Johnson

Module Response: Race Recordings

Class 5 M 6/10 Jazz and the urban Landscape: Chicago, Southwest Territory Bands, Kansas City, New York City.

Reading Assignments/ Responses:

a. Blues People: Chapter 11-12;

b. Amy Wilson. *A Unifying Anthem or Path to Degradation?: The Jazz Influence in American Property Law*. (no response required);

c. Jazz City: Chapters 4 and 5

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 6/13 The Swing Phenomenon; World War 2- shifting roles for African Americans and Women.

Reading Assignments/ Responses:

a. Peter Watrous. *Jazz View: Why Women Remain at the Back of the Bus*. (no response required)

b. Monson, Ingrid (2007). *Jim Crow, Economics, and the Politics of Musicianship*. (read before next class)

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 6/17 The Civil Rights Movement; Bebop; Dixieland Revival.

Reading Assignments/ Responses:

- a. Ingrid Monson. *The Problem with White Hipness: Race, Gender, and Cultural Conceptions in Jazz Historical Discourse.* (no response required)
- b. *Jazzwomen: Conversations With Twenty-One Musicians.* Read your assigned chapter and respond.

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

Jazz Article Research Project assigned

Class 8 TH 6/20 Dialectics: East Coast/West Coast? Gender/talent? Black/White? 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 6/24 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 6/27 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

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.

Grading Plan and Scale - 100 points total, assigned as follows:

- In-class participation exercises: 5
- Quizzes on Class materials: 22
- Written responses to readings (17) and presentations (23): 40
- Mini-essays: 25
- Final presentation: 6
- In-class essay/class evaluation: 2

- **Required Texts:** Summer 2024.

You may have to buy this book. (We may have it as an ebook. More later.)

Darkest America: Black Minstrelsy from Slavery to Hip-hop. Yuval Taylor; Jake Austen, 2021. W. W. Norton & Company. ISBN: 9780393070989. Used: \$4 - \$27; Kindle: \$15.29; Hard cover: \$13.29.

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

Link: [Blues People](#)

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> Links to an external site.
Links to an external site.

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

1. Capehart, Jonathan. (2018) Opinion: Jazz musician Wynton Marsalis says rap and hip-hop are ‘more damaging than a statue of Robert E. Lee’. Washington Post. <https://www.washingtonpost.com/blogs/post-partisan/wp/2018/05/22/jazz-musician-wynton-marsalis-says-rap-and-hip-hop-are-more-damaging-than-a-statue-of-robert-e-lee/> Links to an external site.
2. 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](#)
3. Enstice, W. and Stockhouse J (2004). *Jazzwomen: Conversations With Twenty-One Musicians.* Indiana University Press; Har/Com edition. (pdf) ISBN-13:978-0253344366.
4. Gavin, James (2001). *Homophobia in Jazz.* Jazz Times. (pdf)
5. Hinz, Luke (2018) [Why Wynton Marsalis' Comments about Hip-Hop are Unfair](#) Links to an external site.
6. Hix, Lisa (2013). *Singing the Lesbian Blues in 1920s Harlem.* Collectors Weekly. [Singing the Lesbian Blues in 1920s Harlem | Collectors Weekly.pdf](#)
7. Keys, David (2018). *Guns, heroin syringes and sex hygiene equipment: Archeological dig reveals sordid history of Storyville red light district of New Orleans.* Independent, United Kingdom. <https://www.independent.co.uk/news/world/americas/storyville-new-orleans-red-light-district-history-prostitution-jazz-heroin-drugs-guns-a8666671.html> Links to an external site.

8. Monson, Ingrid (2007). *Jim Crow, Economics, and the Politics of Musicianship*. Freedom Sounds: Civil Rights Call Out to Jazz and Africa. Oxford Scholarship Online (2010).
<https://oxford.universitypressscholarship.com/view/10.1093/acprof:oso/9780195128253.001.0001/acprof-9780195128253-chapter-2?print=pdf>
9. Oredsson, Ellen (2016). *Why Primitivism was Cultural Appropriation*. How to Talk About Art History. <http://www.howtotalkaboutarthistory.com/uncategorized/art-history-101-primitivism-cultural-appropriation/>
10. Ostransky, Leroy (1978). *Jazz City, The Impact of Our Cities on the Development of Jazz*. Prentice-Hall, ISBN 0-13-509372-4. Excerpts. Jazz City[2].pdf
11. Taylor, Yuval and Austen, Jake. (2012) *Darkest America. Black Minstrelsy from Slavery to Hip-hop*. W. W, Norton and Co. ISBN 978-0-393-07098-9 Link will be provided.
11. 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)
12. 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
13. Wilkins, Langston. (2018) A Hip Hop Head's Response to Wynton Marsalis. Praxis Center. <http://www.kzoo.edu/praxis/wynton-marsalis/#Langston> (unavailable) [Links to an external site.](#)
14. [Links to an external site.](#) 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
15. Keller, D. (2010, July 06). *Race, Gender, Jazz & Local 493: Black Women Musicians in Seattle: 1920-1955*. BlackPast.org. <https://www.blackpast.org/african-american-history/race-gender-jazz-local-493-black-women-musicians-seattle-1920-1955/>