

Music, Gender, and Sexuality, post-1800: Final Overview

Brooks Spring 2021

	Introductory Ideas	Opera and Exoticism	Performing in the 19th Century: Domestic Piano Playing	Performing in the 19th Century: Piano Virtuosos in the Public Sphere	Continued: Composing and Performing in the 19th Century—Piano Virtuosos in the Public Sphere	Competition and the Early 20th Century	Begin American Popular Music: Gender, Race, and Class in the Blues	American Popular Music—Jazz in the 1930s through the 1950s
Date	Week 1, Feb 2-4	Week 2, Feb 9-11	Week 3, Feb 16-18	Week 4, Feb 23-25	Week 5, March 2-4	Week 6, March 11 (pop up day)	Week 7, March 16 (pop-up day)	Week 8, March 23-25
Topic	Syllabus, Introductory Ideas	Music, Gender, and Exoticism in 19th Century Opera	Music, Gender, and Class in Domestic Piano Playing in the 1800s	Virtuosity and Piano Playing, or the Case of Franz Liszt	Composition, Virtuosity, the “Absolute” Artwork and Idealism, or the Case of Franz Liszt	Composition and Contests: the Prix de Rome in Belle Epoque France	The Blues in the 1920s—Assessing Gender, Race, and Class	All-Girl Bands and Ornate Coleman
Readings	Tracy McMullen , “Gender, ii.” <i>Oxford Music Online</i> ; Anne C. Shreffler , “The Myth of the Canon’s Invisible Hand	Nicholas Till , “‘An Exotic and Irrational Entertainment’: Opera and Our Others, Opera As Other.”	Ruth Solie , “Girling at the Parlor Piano.”	Excerpt from Lawrence Kramer , “Franz Liszt and the Virtuoso Public Sphere.”	Continued work on Excerpt from Lawrence Kramer , “Franz Liszt and the Virtuoso Public Sphere.” In-class lecture on excerpts from Marcia Citron , “Professionalism and Creativity,” from <i>Gender and the Musical Canon</i>	In-class lecture on Annegret Fauser , “‘La guerre en dentelles’: Women and the Prix de Rome in French Cultural Politics.”	Hazel Carby , “It just be’s dat way sometime: the sexual politics of women’s blues;” Maria V. Johnson , “Black Women Electric Guitarists and Authenticity in the Blues.”	David Ake , “Re-Masculating Jazz: Ornette Coleman, ‘Lonely Woman,’ and the New York Jazz Scene in the late 1950s.” (additional resource— Sherrie Tucker , “Excerpt from Introduction to <i>Swing Shift: ‘All-Girl’ Bands of the 1940s</i>)
Related pieces of music or viewing	examples from “7 Ways” presentation	Bizet, “Pearl Fishers Duet;” in-class viewing and discussion of Bizet, <i>Carmen</i> excerpts	In-class examples of 19th-century sheet music and viewing from series such as <i>Victoria</i>	Liszt, “Feux Follets.” In-class discussion of personal examples and performance by Lang Lang	In-class discussion of Clara Schumann, <i>Piano Trio in G Minor</i>	Lili Boulanger, “Demain fera un an” and “Pie Jesu.”	Bessie Smith, “Lost Your Head Blues;” Ma Rainey, “Prove It On Me Blues;” Memphis Minnie, “Me and My Chauffeur Blues;” Sister Rosetta Tharpe, “Down by the Riverside.”	Excerpts from International Sweethearts of Rhythm; examples of bebop styles; Ornette Coleman, “Lonely Woman.”

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	Early Rock 'n' Roll	Country Music in the 1950s	Girl Groups and Motown	Music of the 1970s—Heavy Metal	Music of the 1970s—Disco	The 1990s, Feminism, and Riot Grrrl	Music, Gender, and Sexuality Now
Date	Week 9, March 31-April 2	Week 10, April 6-9	Week 11, April 13-15	Week 12, April 21-23	Week 13, April 28-30	Week 14, May 5-May 7	Week 15, May 12-14
Topic	Masculinity in Early Rock 'n' Roll—Elvis—and ongoing questions about drag, authenticity, and impersonation	Masculinity in Mid-Century Country—Hank Williams	Music, Gender, and Girling in early 1960s Girl Groups	Fandom, Masculinity, and Led Zeppelin	Masculinity, Sexuality, and Disco in the 1970s	Feminisms in the 1970s-1990s—from Womyn's Music to Riot Grrrl	Gender, Shaming, and the Voice in the 21st Century: Britney Spears and Beyond
Readings	Francesca Brittan , "Women Who 'Do Elvis:'" Authenticity, Masculinity, and Masquerade."	Richard Leppert and George Lipsitz , "Everybody's Lonesome for Somebody: Age, the Body and Experience in the Music of Hank Williams." Additional resource: Pamela Wilson , "Mountains of Contradictions: Gender, Class, and Region in the Star Image of Dolly Parton."	Jacqueline Warwick , "Chapter 2: The Voice of the Girl."	Susan Fast , "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock."	Luis-Manuel Garcia , "Reading Richard Dyer's 'In Defense of Disco,' 1979."	Theo Cateforis and Elena Humphreys , "Constructing Communities and Identities: Riot Grrrl New York City."	William Cheng , "The Worst You've Ever Sounded," Excerpt from <i>Loving Music Till It Hurts</i>
Related pieces of music or viewing	Elvis Presley, "Hound Dog," "Teddy Bear," "Love Me Tender."	Hank Williams, "I'm So Lonesome I Could Cry." Additional examples in-class, including Kitty Wells, "It Wasn't God Who Made Honky Tonk Angels."	The Shirelles, "I Met Him on a Sunday," "Will You Still Love Me Tomorrow?" The Marvelettes, "Please Mr. Postman." Shangri-Las, "Leader of the Pack." In-class examples	Led Zeppelin, "Since I've Been Loving You."	Gloria Gaynor, "I Will Survive." Donna Summer, "Love to Love You Baby." The Weather Girls, "It's Raining Men." In-class excerpt from <i>Saturday Night Fever</i>	Bikini Kill, "Rebel Girl." Bratmobile, "No You Don't." In-class excerpts from Alix Dobkin and <i>Lavender Jane Loves Women</i> , and The Ramones	None, but book chapter discusses Britney Spears's "leaked" version of "Alien" as well as other performances by Spears