

1619 Project Day 3

Name: \_\_\_\_\_

Students will be able to:

Analyze the legacy of slavery and racism seen in the creation of Chicago Blues music.

## PDN: THINK AND RESPOND

**Directions: Read the question below. Share your thoughts in at least 3 complete sentences.**

What kind of music do you enjoy listening to and why?

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## The Creation of American Music and Evolution of Chicago Blues Music

**Today we will examine how American music has been influenced by African and African American cultures. We will analyze how American slavery and racism inspired the creation of American music and the evolution Blues music in Chicago.**

**Prompt:** How is the legacy of slavery and racism seen in the creation of Chicago Blues music?

Rewrite prompt in your own words

Historical Thinking Skill

## EXPLORE: The Origin of American Music

**Directions:** Watch the video “[A Short History: Black Music in America](#)” and answer the questions that follow.

**Notes:**

1. RECALL: What did T.D. Rice do that made him a popular stage performer?

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2. REMEMBER: What event in history encouraged African Americans to express themselves through art?

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3. UNDERSTAND: How did Hip-Hop and Rap become a popular genre of music?

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4. EVALUATE: Name at least 3 to 5 songs you really like. Identify what genre those songs are.

1619 Project Excerpt

**DIRECTIONS:** Read the passage below. Answer each question after reading the paragraph.

*“For centuries, black music, forged, in bondage, has been the sound of complete artistic freedom. No wonder everybody is always stealing it.”*  
-Wesley Morris, “American Popular Music,” *The 1619 Project*

... black American music is the architecture to create a means by which singers and musicians can be completely free, free in the only way that would have been possible on a plantation: through art, through music — music no one “composed” (because enslaved people were denied literacy), music born of feeling, of play, of exhaustion, of hope. What you’re hearing in black music is a miracle of sound, an experience that can really happen only once ...

1. WHO does the author say created “black American music”?

... historian Ann Douglas writes in *Terrible Honesty*, “American entertainment, whatever the state of American society, has always been integrated, if only by theft and parody.” Blackness was on the move before my ancestors were legally free to be. It was on the move before my ancestors even knew what they had. It was on the move because white people were moving it. And the white person most frequently identified as its prime mover is Thomas Dartmouth Rice, a New Yorker who performed as T. D. Rice ... Rice was a minstrel, which by the 1830s, when his stardom was at its most refulgent, meant he painted his face with burned cork to approximate those of the enslaved black people he was imitating ... Rice’s get-up most likely concocted skin blacker than any actual black person and a gibberish dialect meant to imply black speech. Rice had turned the old man’s melody and hobbled movements into a song-and-dance routine that no white audience had ever experienced before. What [white audiences] saw caused a permanent sensation. He reportedly won 20 encores. Rice repeated the act again, night after night, for audiences so profoundly rocked that he was frequently mobbed during performances.

2. What is minstrelsy?

After the Civil War, black performers had taken up minstrelsy, too, corking themselves, for both white and black audiences. Black troupes invented important new dances with blue-ribbon names (the buck-and-wing, the Virginia essence, the stop-time). But these were unhappy innovations. Custom obligated black performers to fulfill an audience's expectations, expectations that white performers had established. A black minstrel was impersonating the impersonation of himself. Think, for a moment, about the talent required to pull that.

What blackface minstrelsy gave the country during this period was an entertainment of skill, ribaldry and polemics. But it also lent racism a stage upon which existential fear could become jubilation, contempt could become fantasy. Paradoxically, its dehumanizing bent let white audiences feel more human. They could experience loathing as desire, contempt as adoration, repulsion as lust. They could weep for overworked Uncle Ned as surely as they could ignore his lashed back or his body as it swung from a tree ... Loving black culture has never meant loving black people, too. Loving black culture risks loving the life out of it. Four hundred years ago, more than 20 kidnapped Africans arrived in Virginia. They were put to work and put through hell. Twenty became millions, and some of those people found — somehow — deliverance in the power of music.

3. Why did black performers engage in minstrelsy?

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4. How did minstrelsy impact how people viewed black music and black people?

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## EXPLORE: The Evolution of American Music

**BLUES** - Blues is a music genre and musical form which originated in the Deep South of the United States around the 1860s by African-Americans from roots in African-American work songs, and spirituals. Blues incorporated spirituals, work songs, field hollers, shouts, chants, and rhymed simple narrative ballads.

**Rhythm and Blues (R&B)**- a form of popular music of African American origin that arose during the 1940s from blues, with the addition of driving rhythms taken from jazz. It was an immediate precursor of rock and roll.

5. ANALYZE: Blues music was developed from what kinds of music? How did Blues music change over time?

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**Directions:** Listen to “[\(Night Time Is\) The Right Time](#)” by Ray Charles. Answer the question that follows.

6. EVALUATE: Describe what you hear in the song by Ray Charles. What makes this a “Rhythm and Blues” song?
- Do you hear shouts, chanting, a repeating rhythm?
  - What else do you hear that makes this song “Rhythm and Blues” based on the definition above?

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EXPLORE: The Evolution of American Music

**Directions:** Read the passage below. Answer each question after reading the paragraphs.

Excerpt 1: *Doowop: The Chicago Scene (Music in American Life)* by Robert Pruter

“From the first decades after World War II, Chicago was a major center for rhythm and blues, a new eclectic style of black-appeal popular music that grew out of Blues and Jazz. Operating out of “Record Row” (Cottage Grove between 47th and 50th), Chicago’s independent record companies, including Chicago’s Miracle (founded 1946), Chess (founded as Aristocrat in 1947), Chance (1950), United (1952), and Vee-Jay (1953), helped to spread its popularity nationally and internationally.

Phil and Leonard Chess had achieved their original success with blues artists before becoming a major factor in the exploding R&B market with such guitarist/singers as Chuck Berry and Bo Diddley and such vocal harmony groups as the Flamingos and the Moonglows. Vee-Jay, founded by Jimmy Bracken and Vivian Carter, enjoyed success on both the R&B and pop charts with bluesman Jimmy Reed and with groups like the Spaniels and El Dorados. Many of these R&B artists crossed over to the pop charts and contributed significantly to the development of rock ‘n’ roll.”

7. ANALYZE: How did Rhythm and Blues (R&B) become popular music in Chicago?

Excerpt 2: *Chicago Blues: The City & the Music* by Mike Rowe

“By the early 1960s, a relocated Record Row on South Michigan Avenue became the production, distribution, and marketing center for a new style of gospelized R&B called soul. The first notable Chicago soul-style record was Vee-Jay's “For Your Precious Love,” a 1958 hit by Jerry Butler and the Impressions. Other notable Vee-Jay soul artists were Dee Clark, Betty Everett, and Gene Chandler. Led by producer Carl Davis, Chicago-based Okeh (Columbia's independently distributed R&B subsidiary) had huge success in the soul market with Major Lance, Billy Butler, Walter Jackson, and the Vibrations.

Although the city's record industry declined after the 1970s, Chicago continued to contribute to R&B. It introduced America in the 1980s to a dance-oriented version of R&B called house, a disco variant developed by club deejays at the Warehouse on the West Side. In the next decade, Chicago-based performers R. Kelly, Common (Rashied Lynn), and Crucial Conflict had national R&B hits.”

8. ANALYZE: How did R&B music evolve or change in Chicago?

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Music artists are often inspired by other music artists, creating new songs with similar sounds and/or vocals. Music continually evolves in this way.

**Directions:** Listen to the songs [“Voodoo Woman” by Koko Taylor](#) and [“Rolling in the Deep” by Adele](#). Answer the questions that follow:

1. What instruments do you hear?
2. Does the artist sing in high pitch/low pitch/both?
3. Do you hear shouts, chanting, a repeating rhythm?
4. What sounds the same/different in each song?

Use the questions above to describe what you hear in each song. Record your thoughts below. Write down as many details as you can for each artist.

Koko Taylor - Voodoo Woman	Adele - Rolling in the Deep

1619 Project Day 1

Name: \_\_\_\_\_

Students will be able to:  
Analyze the legacy of slavery and racism seen in the creation of Chicago Blues music.

EXIT TICKET

1. EVALUATE: How did Chicago Blues music from artists like Koko Taylor help inspire present-day R&B music from artists such as Adele?

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