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# 1619 DBQ Packet - American Sound

## **Directions**

Unpack the question below and check out the grid options for this question.

Prompt: Analyze the legacy of slavery and racism seen in the creation of American music.

- 1) Independently, read your document set using 4 Corners to actively read your documents
- 2) Place your documents in chronological order in the timeline below. **Don't just put document numbers in the timeline!** List main ideas or quotes. You'll use this in English when you begin to write your thesis statement.

## **Timeline**

**Music Document 1**

**DOC 1 SOURCE: KOKO TAYLOR (CORA WALTON), (1928-2009); BY: ALYS BEVERTON, WRITTEN JULY 15, 2009**

Koko Taylor, dubbed the “Queen of the Blues,” was one of the most revered female blues singers in history. She was born Cora Walton on September 28, 1928 in Bartlett, Tennessee to sharecropper parents who nicknamed her Koko for her love of chocolate. It was on the plantations where she grew up that she developed her love of music, listening to the gospel of the churches and artists such as Memphis Minnie and Bessie Smith.

By the age of 11, Walton was orphaned. She continued to pick cotton, receiving little formal education, until moving to Memphis to clean houses. In 1952, Walton and her future husband Robert “Paps” Taylor moved to Chicago with only “35 cents and a box of Ritz crackers,” (in their own words). In Chicago, she continued to clean houses, but, increasingly, she became absorbed in Chicago’s blues scene and began singing with local bands at nightclubs.



In 1962, Taylor was spotted by composer Willie Dixon, and he quickly arranged for her to be signed to Chess Records. Dixon also produced her 1965 hit, “Wang Dang Doodle,” which was arguably her most popular record. In 1967, she visited Europe as part of the American Folk Blues Festival, marking the beginning of her international appeal. In 1969, when Chess Records was faltering, Taylor’s contract was terminated, and she was forced to return to domestic service. But, in 1975, she signed with Alligator Records, where she would release nine albums between 1978 and 2007, eight of which were Grammy nominated.

Koko’s recording success led to regular work in Chicago, plus trips to black nightspots in the South. As the 1970s began, she started singing on Chicago’s Northside at Wise Fools Pub with Bob Riedy’s band, then added Kingston Mines, then Biddy Mulligan’s, as these new clubs opened and her audience (and the blues’) became increasingly more diverse.

## Music Document 2

### DOC 2 **SOURCE: Muddy Waters short biography, article from: Mojohand**

Born: April 4, 1915, Rolling Forks, Mississippi

Died: April 30, 1983, Westmont, Illinois

Also known as: McKinley Morganfield

Muddy Waters grew up in the Mississippi Delta, singing as he worked in the cotton fields as a boy and playing near his favorite muddy creek — thus the nickname. He picked up a guitar when he was 17. Influenced by the deeply emotional performer Son House as well as Robert Johnson, Waters became an accomplished bluesman himself. In the early 1940s he took the raw depth of the Delta blues to Chicago, and in a few years he had revolutionized the city's blues scene. His many contributions to Chicago blues include his skill with an electric guitar, his tough, powerful vocals, and his evocative, compelling songwriting. As a bandleader he established the ensemble sound and style of Chicago electric blues — just about every great Chicago blues player of that time was in Waters's band at one point or another. British rockers the Rolling Stones took their name from a Waters's song — a testament to Waters's extensive influence on both American and British rock and roll.



## Music Document 3

### **SOURCE: CHICAGO BLUES: 1930, THE JAZZ HISTORY TREE**

Indigenous to Chicago, Illinois, Chicago blues is an electric blues style of urban blues. Urban blues evolved from classic blues following the Great Migration of African Americans, which was both forced and voluntary at times, fleeing from poverty and oppression in the south to the industrial cities of the north.

Urban blues started in Chicago and St. Louis as music created by part-time musicians playing in the streets, at rent parties, and other events in the black community.

Chicago blues was heavily influenced by the Mississippi bluesmen who traveled to Chicago in the early 1940s. The development of blues up to the Chicago variety arguably progressed from country blues, to city blues, to urban blues. Chicago blues is based on the sound of the electric guitar and the harmonica, with the harmonica played through a PA system or guitar amplifier and both heavily amplified, often to the point of distortion. It also features a rhythm section of drums and bass (double bass at first, then bass guitar) with piano, depending on the song or performer.

The first blues clubs in Chicago were mostly in predominantly black neighborhoods on the South Side, with a few in the smaller black neighborhoods on the West Side. New trends in technology, chaotic streets, and bar bands adding drums to an electric mix gave birth to a new club culture. One of the most famous clubs was Ruby Lee Gatewood's Tavern, known by patrons as "The Gates." During the 1930s, virtually every big-name artist played there.

What drove the blues to international influence was the promotion of record companies such as Paramount Records, RCA Victor, and Columbia Records.

Through such record companies, Chicago blues became a commercial enterprise. The new style of music eventually reached Europe and the United Kingdom. In the 1960s, young British musicians were highly influenced by Chicago blues, resulting in the British blues movement.

Talents like Tampa Red (Hudson Whittaker), Big Bill Broonzy, and Memphis Minnie (Lizzie Douglas) were among the first generation of Chicago blues artists. They paved the way for newcomers like Muddy Waters (McKinley Morganfield), Howlin' Wolf (Chester Arthur Burnett), Marion "Little Walter" Jacobs, and Willie Dixon, and often lent them valuable support. During the decade of the 1950s, Chicago blues ruled the R & B charts, and the style has heavily influenced soul, R & B, and rock music to this day.

Subsequent generations of Chicago blues artists such as Buddy Guy, Frank "Son" Seals, and Lonnie Brooks have incorporated significant influences from rock and roll music, while other contemporary artists such as Nick Moss and Carey Bell adhere to an older Chicago blues tradition.

**Music Document 4****DOC 4: Source: The Evolution of African American Gospel Music by Natalie Koking, March 22, 2018 Chicago Gospel**

As African Americans migrated from rural southern towns to northern urban cities, their musical stylings and forms of worship followed. Chicago became an epicenter for gospel music shortly after the turn of the century. Gospel artists and composers collaborated with secular musicians who played piano, guitar and brass instruments. Thomas A. Dorsey, the son of a southern Baptist preacher and now considered the father of gospel music, pioneered the sound by blending spirituals and traditional worship music with blues, jazz and swing.

Dorsey, along with fellow gospel artist Theodore Frye, organized the first modern gospel chorus at Ebenezer Baptist Church. They then launched the National Convention of Gospel Choirs and Choruses. Performers included Mahalia Jackson, Roberta Martin and even Sister Rosetta Tharpe. Each of them became immensely popular artists in the region as a result. Chicago also became home to nearly a dozen gospel music publishing houses. Classic gospel tracks that have seen countless recordings and originated in Chicago include “Peace in the Valley” and “Take My Hand, Precious Lord.”

**Rhythm & Blues and Rock ‘n’ Roll**

Alongside gospel’s rise in popularity was the emergence of rhythm and blues (R&B). Much like Chicago gospel’s sound, R&B reflects the migration of African Americans to northern cities and their influence on each other’s music. The genre, which was largely formed in the 1940s, includes sounds of boogie woogie, swing, jazz and blues. Despite its predominantly secular nature, early R&B artists drew inspiration from African American gospel music in their form, styling and performance.



The genre not only reflects a quickly growing musical culture but also a changing, post-World War II America. The issue of segregation was growing in awareness and legislative action, and R&B followed suit. The name itself was controversial: “R&B” was a general marketing term that denoted “African American music,” and it was created to replace the term “race records.” These efforts were done to appeal more strategically to white audiences. As racial divides intensified around the country, R&B music found a broad, cross-cultural appeal with young listeners who would amplify the significance of the music to audiences at large and, ultimately, society.

These social and artistic forces combined to create the foundation of rock and roll, embodied by a single performer: Elvis Presley. His 1954 hit single “That’s All Right,” recorded at Sun Records by Sam Phillips, officially established the genre that changed the face of music. He (along with rock pioneers Jerry Lee Lewis, Little Richard and Chuck Berry) list the music of Sister Rosetta as one of their most important influences.