12. “American Popular Music” by Wesley Morris (pages 60–67)

|  |  |
| --- | --- |
| Excerpt  | “When we’re talking about black music, we’re talking about horns, drums, keyboards and guitars doing the unthinkable together. We’re also talking about what the borrowers and collaborators don’t want to or can’t lift — centuries of weight, of atrocity we’ve never sufficiently worked through, the blackness you know is beyond theft because it’s too real, too rich, too heavy to steal.”  |
| Key Names, Dates, and Terms  | appropriation, minstrelsy  |
| Guiding Questions  | 1. How does the author describe black music and blackness in music?
2. How might the imitation of Black music by non-Black

artists demonstrate a distinction between a love of Black culture and a love of Black people?1. Can you identify elements of contemporaneous pop culture that perpetuate ignorance or ambivalence toward the treatment of Black Americans in the United States?
 |
|  |  |