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Star  
by Haydn Quartet. The classic age of  
blackface minstrelsy began in the late  
1830s, when performers began to regularly  
form duos, trios, and occasionally quartets.

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Minstrel Songs | Popular Songs of the  
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condensation of the book originally published in English in 2006 and is offered in this condensation by arrangement with Oxford University Press, Inc. Larry Starr is Professor of Music at the University of Washington. His previous publications include *The Dickinson Songs of Aaron Copland* (2002), *A Union of Diversities:*

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American Popular Music

Countless lyrical variants of "Dixie" exist, but the version attributed to Dan Emmett and its variations are the most popular. Emmett's lyrics as they were originally

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intended to reflect the mood of the United States in the late 1850s toward growing abolitionist sentiment. The song presented the point of view, common to minstrelsy at the time, that slavery was overall a positive institution.

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Dixie (song) - Wikipedia Mp3 Larry

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is Professor of Music at the University of Washington. His previous publications include

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The larger Black minstrel shows included

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bands of multitalented instrumentalists to play marches for the troupe ' s parades in the daytime and perform string accompaniments for the evening shows. In addition to some music by Stephen Foster, their repertoire featured music by Black composers such as James Bland, a popular singer-banjoist who wrote some 700 songs,

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minstrel show | Description, History, &  
Facts | Britannica

The minstrel show, or minstrelsy, was an  
American form of entertainment



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developed in the early 19th century. Each show consisted of comic skits, variety acts, dancing, and music performances that depicted people specifically of African descent. The shows were performed by mostly white people in make-up or blackface for the purpose of playing the role of black people.

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Minstrel show - Wikipedia

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American Minstrelsy, also known as  
Blackface Minstrelsy was a type of  
theatrical entertainment in the early 19 th

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century. This type of performance was at its pinnacle from 1850-1970. It was essentially compromised of slave style music and dancing, exploited by white men. These white men would wear blackface using burnt cork.

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Christopher Waterman provide a unique combination of cultural and social history with the analytical study of musical styles.

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Popular music is one of the most enduring  
cultural exports of the United States. My

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book demonstrates that this tradition of exporting American popular music to the world began with the blackface minstrel shows of the 1830s and 40s. Indeed, racist minstrel shows are part of America ' s cultural legacy in the international arena.

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W&M professor explores blackface  
minstrelsy in America and ...

In *American Popular Music: From  
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Starr and Christopher Waterman examine  
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comprehensive look at the music, the

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cultural history of the times, and the connections between them. Using well-chosen examples, insightful commentaries, and an engaging wri.

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The most complete, colorful, and authoritative package of its kind, *American Popular Music: From Minstrelsy to MP3, Third Edition*, examines popular music in the United States from its beginnings into the 21st century. Highlighting the contributions of diverse groups, Larry

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Starr and Christopher Waterman trace the development of jazz, blues, country, rock, hip-hop, and other popular styles. They combine an in-depth treatment of the music itself--including discussions of stylistic elements and analyses of musical examples--with solid coverage of attendant historical, social, and cultural

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Appell (jazz studies, Diablo Valley College) and Hemphill (graduate studies, research, and development, San Francisco State University) offer a textbook for popular music, humanities, or cultural studies courses, organized by the musical

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influences of particular cultural groups--African American, European American, Latin, Native American and Asian--rather than a strict chronological approach. This is followed by a section tracing modern jazz to hip hop. They survey a broad range of styles, from minstrelsy, blues, hymns, and wind bands

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to Chicano music, Afro-Caribbean music, bebop, acid jazz, girl groups, folk-rock, the British invasion, R&B, and rock.

Music and performance provide a unique window into the ways that cultural

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Information is circulated and perceptions are constructed. Because they both require listening, are inherently ephemeral, and most often involve collaboration between disparate groups, they inform cultural perceptions differently from literary or visual art forms, which tend to be more tangible and stable. In Yellowface,

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Krystyn R. Moon explores the contributions of writers, performers, producers, and consumers in order to demonstrate how popular music and performance has played an important role in constructing Chinese and Chinese American stereotypes. The book brings to life the rich musical period of the late

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nineteenth and early twentieth centuries.

During this time, Chinese and Chinese American musicians and performers appeared in a variety of venues, including museums, community theaters, and world ' s fairs, where they displayed their cultural heritage and contested anti-Chinese attitudes. A smaller number

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Star I  
crossed over into vaudeville and performed non-Chinese materials. Moon shows how these performers carefully navigated between racist attitudes and their own artistic desires. While many scholars have studied both African American music and blackface minstrelsy, little attention has been given to Chinese

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Minstrelsy To Mp3 Library Staff  
and Chinese American music. This book provides a rare look at the way that immigrants actively participated in the creation, circulation, and, at times, subversion of Chinese stereotypes through their musical and performance work.

As the United States transitioned from a



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rural nation to an urbanized, industrial giant between the War of 1812 and the early twentieth century, ordinary people struggled over the question of what it meant to be American. As Brian Roberts shows in *Blackface Nation*, this struggle is especially evident in popular culture and the interplay between two specific strains

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of music: middle-class folk and blackface minstrelsy. The Hutchinson Family Singers, the Northeast ' s most popular middle-class singing group during the mid-nineteenth century, is perhaps the best example of the first strain of music. The group ' s songs expressed an American identity rooted in communal values, with

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Lyrics focusing on abolition, women's rights, and socialism. Blackface minstrelsy, on the other hand, emerged out of an audience-based coalition of Northern business elites, Southern slaveholders, and young, white, working-class men, for whom blackface expressed an identity rooted in individual self-expression, anti-

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intellectualism, and white superiority. Its performers embodied the love-crime version of racism, in which vast swaths of the white public adored African Americans who fit blackface stereotypes even as they used those stereotypes to rationalize white supremacy. By the early twentieth century, the blackface version of

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the American identity had become a part of America ' s consumer culture while the Hutchinsons ' songs were increasingly regarded as old-fashioned. Blackface Nation elucidates the central irony in America ' s musical history: much of the music that has been interpreted as black, authentic, and expressive was invented,

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performed, and enjoyed by people who believed strongly in white superiority. At the same time, the music often depicted as white, repressed, and boringly bourgeois was often socially and racially inclusive, committed to reform, and devoted to challenging the immoralities at the heart of America ' s capitalist order.

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