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Evalyne (1913) performed by Will
Oakland & Billy Murray. Dear old

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Songs (1904) performed by Richard
Jose. Carry me back to old Virginia
(1901) performed 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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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: Style in
the Music of Charles Ives (1992 ...

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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 intended reflect the mood of

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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 Text

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Minstrelsy, T. M. Starr is Professor of
Music at the University of Washington.
His previous publications include

American Popular Music -
USEmbassy.gov

The larger Black minstrel shows

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included 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

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popular singer-banjoist who wrote
some 700 songs, including “Carry Me
Back to Old Virginny.”

minstrel show | Description, History, &
Facts | Britannica

The minstrel show, or minstrelsy, was

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an American form of entertainment 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

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purpose of playing the role of black
people.

Minstrel show - Wikipedia

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American Minstrelsy, also known as

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Minstrelsy was a type of theatrical entertainment in the early 19th 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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Blackface Minstrelsy: Then and Now
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Popular music is one of the most enduring cultural exports of the United States. My book demonstrates that this tradition of exporting American popular music to the world began with the blackface minstrel shows of the

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1830s and 40s. Indeed, racist minstrel shows are part of America's cultural legacy in the international arena.

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

In American Popular Music: From

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examine popular music in the United
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century, offering a comprehensive look
at the music, the cultural history of the
times, and the connections between
them. Using well-chosen examples,

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insightful commentaries, and an
engaging wri.

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