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Blackface minstrelsy, which derived its name from the white performers who blackened their faces with burnt cork, was a form of entertainment that reached its peak in the mid-nineteenth century. Using caricatures of African Americans in song, dance, tall tales, and stand-up comedy, minstrelsy was immensely popular with white audiences.

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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, including "Carry Me Back to Old Virginny." In general, these minstrel shows were the only theatrical medium in which gifted black performers of the period could support themselves.

## **minstrel show | Description, History, & Facts | Britannica**

During the 1930s, minstrelsy lost its widespread popularity to jazz but could still be seen in aspects of American society such as film. The popular film *The Jazz Singer* (1927) was about a white man wanting to become a blackface performer and featured Al Jolson, the most well-known performer of the decade.

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The earliest songs that could be considered American popular music, as opposed to the popular music of a particular region or ethnicity, were sentimental parlor songs by Stephen Foster and his peers, and songs meant for use in minstrel shows, theatrical productions that featured singing, dancing and comic performances.

## **American popular music - Wikipedia**

Spirituals (known as jubilees) entered the repertoire in the 1870s, marking the first undeniably black music to be used in minstrelsy. Blackface minstrelsy was the first theatrical form that was distinctly American. During the 1830s and 1840s at the height of its popularity, it was at the epicenter of the American music industry.

## **Minstrel show - Wikipedia**

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This condensation of AMERICAN POPULAR MUSIC: FROM MINSTRELSY TO MP3 is a 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

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