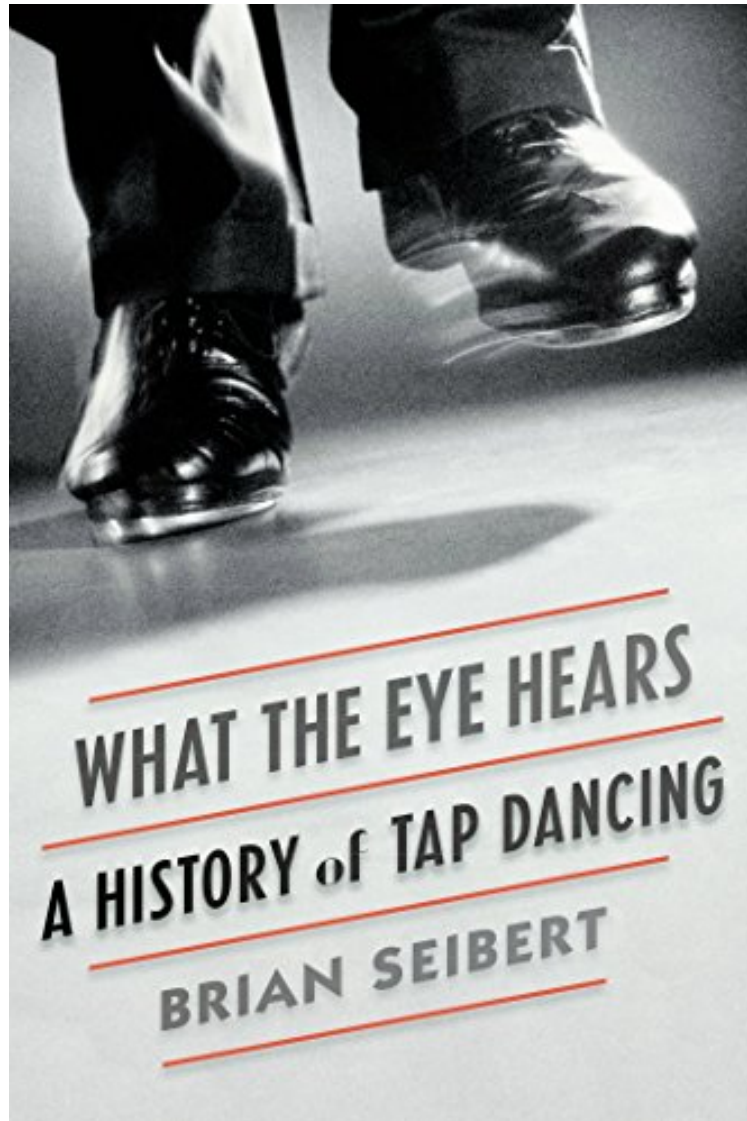


(Free download) What the Eye Hears: A History of Tap Dancing

What the Eye Hears: A History of Tap Dancing

Brian Seibert

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#861609 in Books Seibert Brian 2016-11-22 2016-11-22 Original language: English PDF # 1 8.19 x 1.65 x 5.471, .0 #File Name: 0374536511624 pages What the Eye Hears A History of Tap Dancing | File size: 40.Mb

Brian Seibert : What the Eye Hears: A History of Tap Dancing before purchasing it in order to gage whether or not it would be worth my time, and all praised What the Eye Hears: A History of Tap Dancing:

7 of 7 people found the following review helpful. MasterpieceBy Kindle Customer This book is a masterful history of tap. He weaves together so much: the roots of dances from slavery in America, Irish clubbing, early Blackface minstrel shows, actual Black minstrel shows and a whole array of dancers. He focuses on the art of Henri Cole, the

Nicolas brothers, Fred Astaire, Eleanor Powell, Gregory Hines and Savion Glover and many, many others. Seibert is a dance critic for the New York Times and "What the Eye Hears" reflects that fact. Astaire and Rogers remain at the pinnacle. Gene Kelly not so much. He seems taken back by Glover, greatness mixed with - at times - a bad attitude. He lauds what is available on YouTube, as I sit back and watch perfection -- Astaire and Powell tapping to Cole Porter's "Begin the Beguine." For anyone who loves dance, this book is an essential. One other plus: the photographs are amazing. 5 of 5 people found the following review helpful. An excellent and much needed book. By SWeberfulA much welcomed addition to the still scant historical literature on tap dance. Seibert is not only a dance critic but is a tap dancer himself. He has not only immersed himself in the art's history but is able to apply his own critical insight to those developments in the form that he has witnessed. 3 of 3 people found the following review helpful. If I could award more than five stars to a book, this would be among the few. By Frank Cullen What the Eye Hears: a History of Tap Dancing by Brian Seibert (2015, Farrar, Straus and Giroux, hard bound, 624 pages with photos: \$23 Fascinating, well-written fun (and jargon-free), Seibert's definitive history and informed consideration about percussive dance offers more than its subtitle promises. Percussive dance found stages in minstrelsy, revue, vaudeville, jazz clubs, musical comedy, movies and television; in writing about tap, Brian Seibert places it within social history and show business. And much of what he tells us as a fellow tapper, dance reviewer and chronicler is not only how the eye hears but how we who attend dance respond to what we see and hear as our muscles and tendons contract, expand and nearly stomp and soar. In my opinion, this book is also a caution to those who are merely academic theorists: if you can't do it, don't know it in your bones and heart: don't try to write about it. What the Eye Hears is one big bargain of a book, in quality and quantity. I would not be surprised to find the publishers raising the price following this initial offering. Frank Cullen; co-founder of American Vaudeville Museum; author of Vaudeville, Old New: an Encyclopedia of Variety Performers in America

The first authoritative history of tap dancing, one of the great art forms--along with jazz and musical comedy--created in America What the Eye Hears offers an authoritative account of the great American art of tap dancing. Brian Seibert, a dance critic for The New York Times, begins by exploring tap's origins as a hybrid of the jig and clog dancing and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits. Seibert chronicles tap's spread to ubiquity on Broadway and in Hollywood, analyzes its decline after World War II, and celebrates its rediscovery and reinvention by new generations of American and international performers. In the process, we discover how the history of tap dancing is central to any meaningful account of American popular culture. This is a story with a huge cast of characters, from Master Juba through Bill Robinson and Shirley Temple, Fred Astaire and Ginger Rogers, and Gene Kelly and Paul Draper to Gregory Hines and Savion Glover. Seibert traces the stylistic development of tap through individual practitioners and illuminates the cultural exchange between blacks and whites, the interplay of imitation and theft, as well as the moving story of African Americans in show business, wielding enormous influence as they grapple with the pain and pride of a complicated legacy. What the Eye Hears teaches us to see and hear the entire history of tap in its every step.

An Economist Best Book of 2015 A Finalist for National Book Critics Circle Award