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Autore	Hill Constance Valis
Titolo	Tap dancing America : a cultural history // Constance Valis Hill
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ISBN	0-19-974589-7 0-19-022538-6 9786612731112 1-282-73111-4 0-19-974218-9
Descrizione fisica	1 online resource (612 p.)
Disciplina	792.7/8
Soggetti	Tap dancing - United States - History
Lingua di pubblicazione	Inglese
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Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 391-408) and index.
Nota di contenuto	Trickster Gods and rapparees (1650-1900) -- Buck-and-wing (turn of the century) -- Over-the-top and in-the-trenches (teens) -- Simply full of jazz (twenties) -- Swing time (thirties) -- Jumpin' jive (forties) -- Beat, bebop, birth of the cool (fifties) -- Tap happenings (sixties) -- Nostalgia, and all that tap (seventies) -- Black and blue (eighties) -- Noise and funk (nineties) -- Hoofing in heels (millennium).
Sommario/riassunto	This is the first comprehensive, fully documented, intercultural history of tap dance, a uniquely American art form, that explores all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of contemporary tap luminaries. Tap dance evolved from the oral traditions and expressive cultures of the West Africans and the Irish that converged and collided in America, and was perpetuated by such key features as the tap challenge—any competition or showdown in which dancers compete against each other before an audience of spectators or judges. The book begins with an account of a buck dance challenge between Bill (“Bojangles”) Robinson and Harry Swinton at Brooklyn’s Bijou Theatre, in 1900, and proceeds decade by decade through the twentieth century. Vividly described are tap’s musical styles and steps—from buck-and-wing and ragtime stepping at the

turn of the century; jazz tapping to the rhythms of hot jazz, swing, and bebop in the 1920s, 1930s, and 1940s; to hip-hop-inflected hitting and hoofing in heels (high and low) from the 1990s up to today. Tap dancing has long been considered “a man’s game,” and this book is the first history to highlight such outstanding female artists as Ada Overton Walker, Kitty O’Neill, and Alice Whitman, at the turn of the twentieth century, as well as the pioneering women composers of the tap renaissance, in the 1970s and 1980s, and the hard-hitting rhythm-tapping women of the millennium.
