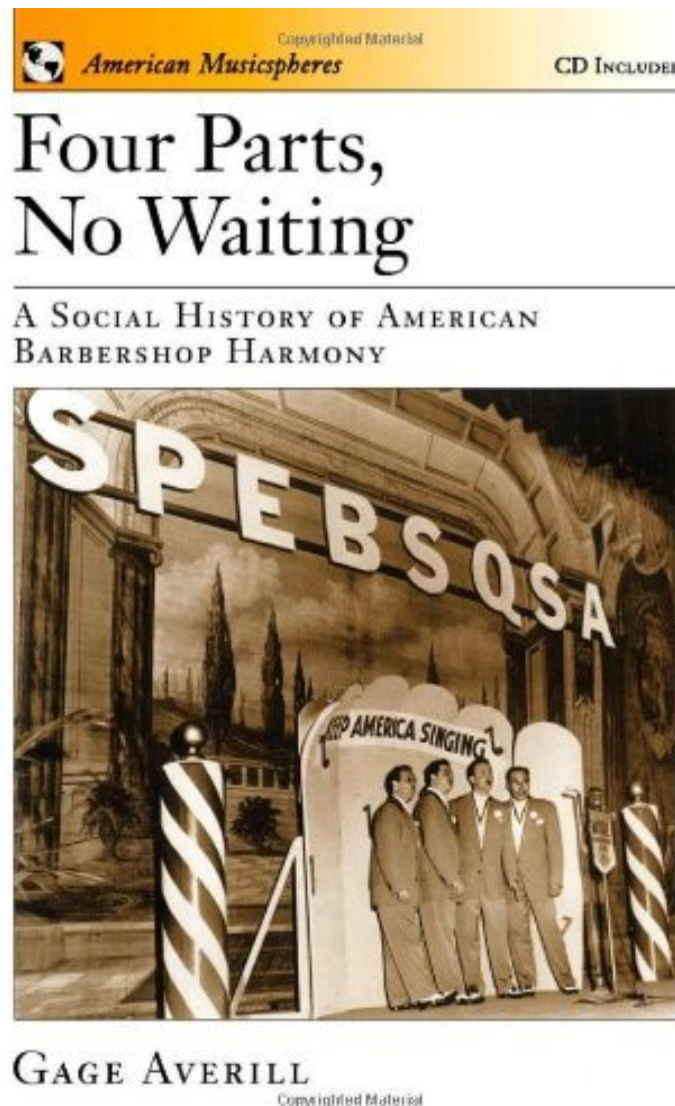


[Free and download] Four Parts, No Waiting: A Social History of American Barbershop Quartet (American Musicspheres)

## Four Parts, No Waiting: A Social History of American Barbershop Quartet (American Musicspheres)

Gage Averill

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**Gage Averill : Four Parts, No Waiting: A Social History of American Barbershop Quartet (American Musicspheres)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Four Parts, No Waiting: A Social History of American Barbershop Quartet (American Musicspheres):

7 of 7 people found the following review helpful. Nice TreatmentBy Duane P. JohnsonAs a long time barbershop singer, I appreciated this treatment by a mostly disinterested author. It fills in a lot of blanks, and corrects a lot of

mistaken assumptions about the history of barbershop music. With the current rising enthusiasm for youth choruses and quartets, history is still being made in this genre, and perhaps an addendum will soon be in order. 1 of 1 people found the following review helpful. Three Stars By Troy W Interesting, but a slow read. 1 of 1 people found the following review helpful. Love those "RINGERS"! By Edmondson/Littlefieldhey, if your Dad and 2nd Mom were as bonkers about 4 part harmony as I have become (and Dad still is!) you'd enjoy reading the back stories. This is one viewpoint - a good "overview".

Four Parts, No Waiting investigates the role that vernacular, barbershop-style close harmony has played in American musical history, in American life, and in the American imagination. Starting with a discussion of the first craze for Austrian four-part close harmony in the 1830s, Averill traces the popularity of this musical form in minstrel shows, black recreational singing, vaudeville, early recordings, and in the barbershop revival of the 1930s. In his exploration of barbershop, Averill uncovers a rich musical tradition--a hybrid of black and white cultural forms, practiced by amateurs, and part of a mythologized vision of small-town American life. Barbershop harmony played a central -- and overlooked -- role in the panorama of American music. Averill demonstrates that the barbershop revival was part of a depression-era neo-Victorian revival, spurred on by insecurities of economic and social change. Contemporary barbershop singing turns this nostalgic vision into lived experience. Arguing that the "old songs" function as repositories of idealized social memory, Averill reveals ideologies of gender, race, and class. This engagingly-written, often funny book critiques the nostalgic myths (especially racial myths) that have surrounded the barbershop revival, but also celebrates the civic-minded, participatory spirit of barbershop harmony. The contents of the CD have been replaced by a companion website with helpful links, resources, and audio examples.