

Barber Shop Quartet History

barber shop quartet history: Four Parts, No Waiting Gage Averill, 2003-02-20 Investigates the role that vernacular, barbershop-style close harmony has played in American musical history, in American life, and in the American imagination. It critiques the myths that have surrounded the barbershop revival, but also celebrates the participatory spirit of the harmony.

barber shop quartet history: The Schmitt Brothers P T Rivers, 2020-03-31 In 1951, the Schmitt Brothers won an international singing competition, besting the top 40 quartets in the U.S. and Canada. They blasted to fame in 18 short months and didn't stop singing for 35 years-making them the first to win on their first try and the longest performing quartet to retain its original members. But there's more to the story. The Schmitt Brothers were really brothers-from a family of 17. They were devoted husbands and fathers-with 35 children among them. They were businessmen and civic leaders-who never missed an opportunity to serve and promote their community. They traveled more than 2 million miles and performed in 3,000 programs including the Ed Sullivan, Arthur Godfrey and Lawrence Welk shows as well as Carnegie Hall, Madison Square Garden and the top stages in the country. The Schmitt Brothers were capable of perfectly blending delicate tones, thundering crescendos, cascading decrescendos and chords that-if you didn't know better-made you think there was an entire orchestra backing them up. For everyone who heard the Schmitt Brothers, the magic of their singing brought harmony and joy to all who knew them. This is their amazing story.

barber shop quartet history: Creating the Jazz Solo Vic Hobson, 2018-10-09 Throughout his life, Louis Armstrong tried to explain how singing with a barbershop quartet on the streets of New Orleans was foundational to his musicianship. Until now, there has been no in-depth inquiry into what he meant when he said, "I figure singing and playing is the same," or, "Singing was more into my blood than the trumpet." Creating the Jazz Solo: Louis Armstrong and Barbershop Harmony shows that Armstrong understood exactly the relationship between what he sang and what he played, and that he meant these comments to be taken literally: he was singing through his horn. To describe the relationship between what Armstrong sang and played, author Vic Hobson discusses elements of music theory with a style accessible even to readers with little or no musical background. Jazz is a music that is often performed by people with limited formal musical education. Armstrong did not analyze what he played in theoretical terms. Instead, he thought about it in terms of the voices in a barbershop quartet. Understanding how Armstrong, and other pioneer jazz musicians of his generation, learned to play jazz and how he used his background of singing in a quartet to develop the jazz solo has fundamental implications for the teaching of jazz history and performance today. This assertive book provides an approachable foundation for current musicians to unlock the magic and understand jazz the Louis Armstrong way.

barber shop quartet history: The British Barbershopper Liz Garnett, 2017-07-05 Barbershop singing is a distinctive and under-documented facet of Britain's musical landscape. Imported from the USA in the 1960s, it has developed into an active and highly organized musical community characterized by strong social support structures and a proselytizing passion for its particular style. This style is defined, within the community, in largely music-theoretical terms and is both highly prescriptive and continually contested, but there is also a host of performance traditions that articulate barbershop's identity as a distinct and specific genre. Liz Garnett documents and analyses the social and musical practices of this specialized community of music-makers, and extends this analysis to theorize the relationship between music and self-identity. The book engages with a range of sociological and musicological theoretical frameworks in order to explore the role of harmony, ritual, sexual politics, performance styles and 'tag-singing' in barbershop. This analysis shows how musical style and cultural discourses can be seen to interact in the formation of identity.

Garnett provides the first in-depth scholarly insight into the British barbershop community, and contributes to ongoing debates in the semiotics and the sociology of music.

barber shop quartet history: A Cappella Arranging 2.0 Deke Sharon, Dylan Bell, 2024-06-03 In this highly anticipated sequel to *A Cappella Arranging*, Deke Sharon and Dylan Bell provide even more tools and insights to help musicians master the craft of a cappella arranging—including new creative principles and theoretical techniques to expand the palate, as well as arranging in various musical genres spanning several decades of music. Since the publication of the original book in 2012, a cappella as a genre has grown enormously. Using conversational yet instructive tone, *A Cappella Arranging 2.0: The Next Level* picks up where the previous book left off, helping people deepen their a cappella arranging skills. In four parts, the book addresses a variety of topics including: The creative process An advanced understanding of vocal ranges Counterpoint and polyphony Harmonic concepts and techniques Arranging for the studio Live looping arrangements Instrumental idioms Arranging in different styles, including world styles Medleys and mashups This is the perfect resource for taking your a cappella arrangements to the next level.

barber shop quartet history: One and Done Gary Parker, 2019-08-28 *One and Done* is a nonfiction book replete with supporting photographs and quotations that chronicles in some detail the initial formation of the Dealer's Choice quartet, their unlikely journey and accelerated development through their victory at the international barbershop quartet contest in their first attempt, and beyond to their ultimate retirement. What a great read.....this was a real page turner. I almost felt like I was there, particularly.....backstage! - Jeff Baker, Nightlife quartet baritone. Good stuff!! This is a must read for any serious quartet, and I am happy you put it out there for all to see. - Terry Heltne, Classic Collection quartet bass

barber shop quartet history: Pitch Perfect Mickey Rapkin, 2008 Chronicles the competition between three contending groups for the Collegiate A Cappella championship, evaluating how their achievements reflect a rising surge in the music form's popularity, as well as the diversity that has shaped its expression.

barber shop quartet history: A Dictionary for the Modern Singer Matthew Hoch, 2014-04-28 Titles in the Dictionaries for the Modern Musician series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Each dictionary covers topics from instrument parts to technique, major works to key figures—a must-have for any musician's personal library! *A Dictionary for the Modern Singer* is an indispensable guide for students of singing, voice pedagogues, and lovers of the art of singing. In addition to classical singing, genres, and styles, musical theatre and popular and global styles are addressed. With an emphasis on contemporary practice, this work includes terms and figures that influenced modern singing styles. Topics include voice pedagogy, voice science, vocal health, styles, genres, performers, diction, and other relevant topics. The dictionary will help students to more fully understand the concepts articulated by their teachers. Matthew Hoch's book fills a gap in the singer's library as the only one-volume general reference geared toward today's student of singing. An extensive bibliography is invaluable for students seeking to explore a particular subject in greater depth. Illustrations and charts further illuminate particular concepts, while appendixes address stage fright, tips on practicing, repertoire selection, audio technology, and contemporary commercial music styles. *A Dictionary for the Modern Singer* will appeal to students of singing at all levels. For professionals, it will serve as a quick and handy reference guide, useful in the high school or college library and the home teaching studio alike; students and amateurs will find it accessible and full of fascinating information about the world of the singing.

barber shop quartet history: Mozart's Music of Friends Edward Klorman, 2016-04-21 This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

barber shop quartet history: The Cadaver King and the Country Dentist Radley Balko, Tucker Carrington, 2018-02-27 A shocking and deeply reported account of the persistent plague of institutional racism and junk forensic science in our criminal justice system, and its devastating

effect on innocent lives After two three-year-old girls were raped and murdered in rural Mississippi, law enforcement pursued and convicted two innocent men: Kennedy Brewer and Levon Brooks. Together they spent a combined thirty years in prison before finally being exonerated in 2008. Meanwhile, the real killer remained free. The Cadaver King and the Country Dentist recounts the story of how the criminal justice system allowed this to happen, and of how two men, Dr. Steven Hayne and Dr. Michael West, built successful careers on the back of that structure. For nearly two decades, Hayne, a medical examiner, performed the vast majority of Mississippi's autopsies, while his friend Dr. West, a local dentist, pitched himself as a forensic jack-of-all-trades. Together they became the go-to experts for prosecutors and helped put countless Mississippians in prison. But then some of those convictions began to fall apart. Here, Radley Balko and Tucker Carrington tell the haunting story of how the courts and Mississippi's death investigation system -- a relic of the Jim Crow era -- failed to deliver justice for its citizens. The authors argue that bad forensics, structural racism, and institutional failures are at fault, raising sobering questions about our ability and willingness to address these crucial issues.

barber shop quartet history: Respect Yourself Robert Gordon, 2015-02-03 Traces the rise and fall of the original Stax Records, touching upon the racial politics in Memphis in the 1960s, the personal histories of the sibling founders, and the prominent musicians they featured.

barber shop quartet history: **Grand Canyon Suite** Ferde Grofé, 1932 Titles: * Grand Canyon Suite: Sunrise * Painted Desert * On the Trail * Sunset * Cloudburst

barber shop quartet history: **"But He Doesn't Know the Territory"** Meredith Willson, 2020-09-22 Chronicles the creation of Meredith Willson's The Music Man—reprinted now as the Broadway Edition Composer Meredith Willson described The Music Man as “an Iowan's attempt to pay tribute to his home state.” Now featuring a new foreword by noted singer and educator Michael Feinstein, this book presents Willson's reflections on the ups and downs, surprises and disappointments, and finally successes of making one of America's most popular musicals. Willson's whimsical, personable writing style brings readers back in time with him to the 1950s to experience firsthand the exciting trials and tribulations of creating a Broadway masterpiece. Fresh admiration of the musical—and the man behind the music—is sure to result.

barber shop quartet history: *Creating Jazz Counterpoint* Vic Hobson, 2014-03-19 The book *Jazzmen* (1939) claimed New Orleans as the birthplace of jazz and introduced the legend of Buddy Bolden as the First Man of Jazz. Much of the information that the book relied on came from a highly controversial source: Bunk Johnson. He claimed to have played with Bolden and that together they had pioneered jazz. Johnson made many recordings talking about and playing the music of the Bolden era. These recordings have been treated with skepticism because of doubts about Johnson's credibility. Using oral histories, the *Jazzmen* interview notes, and unpublished archive material, this book confirms that Bunk Johnson did play with Bolden. This confirmation, in turn, has profound implications for Johnson's recorded legacy in describing the music of the early years of New Orleans jazz. New Orleans jazz was different from ragtime in a number of ways. It was a music that was collectively improvised, and it carried a new tonality--the tonality of the blues. How early jazz musicians improvised together and how the blues became a part of jazz has until now been a mystery. Part of the reason New Orleans jazz developed as it did is that all the prominent jazz pioneers, including Buddy Bolden, Bunk Johnson, Louis Armstrong, Sidney Bechet, Johnny Dodds, and Kid Ory, sang in barbershop (or barroom) quartets. This book describes in both historical and musical terms how the practices of quartet singing were converted to the instruments of a jazz band, and how this, in turn, produced collectively improvised, blues-inflected jazz, that unique sound of New Orleans.

barber shop quartet history: **Barber Shop Chronicles** Inua Ellams, 2021-08-12 Newsroom, political platform, local hot spot, confession box, preacher-pulpit and football stadium. For generations, African men have gathered in barber shops to discuss the world. These are places where the banter can be barbed and the truth is always telling. *Barber Shop Chronicles*, which was partly inspired by verbatim recordings, is a heart-warming, hilarious and insightful play that leaps

from a barber shop in Peckham to Johannesburg, Harare, Kampala, Lagos and Accra over the course of a single day. It was first produced by the National Theatre, Fuel and Leeds Playhouse in 2017 and is here published as a Methuen Drama Student Edition with commentary and notes by Oladipo Agboluaje.

barber shop quartet history: Slaughterhouse-Five Kurt Vonnegut, 1999-01-12 Kurt Vonnegut's masterpiece, *Slaughterhouse-Five* is "a desperate, painfully honest attempt to confront the monstrous crimes of the twentieth century" (Time). Selected by the Modern Library as one of the 100 best novels of all time *Slaughterhouse-Five*, an American classic, is one of the world's great antiwar books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiography, and satire in an account of the life of Billy Pilgrim, a barber's son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming "unstuck in time." An instant bestseller, *Slaughterhouse-Five* made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely those elements of Vonnegut's writing—the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit—that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Crichton, Tim O'Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut's words. Jonathan Safran Foer has described Vonnegut as "the kind of writer who made people—young people especially—want to write." George Saunders has declared Vonnegut to be "the great, urgent, passionate American writer of our century, who offers us . . . a model of the kind of compassionate thinking that might yet save us from ourselves." More than fifty years after its initial publication at the height of the Vietnam War, Vonnegut's portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era's uncertainties.

barber shop quartet history: *Massa's in the Cold, Cold, Ground* Stephen Collins Foster, 1889

barber shop quartet history: *Barbershop Fun* Hal Leonard Corp., 2009-06-01 (Sing in the Barbershop Quartet). These great collections let men sing four-part a cappella harmony with a professionally recorded barbershop quartet. They include TTBB parts and the audio features full performances. Just turn on the audio, pick your part, and sing along! This volume includes: Do You Hear the People Sing? * Feliz Navidad * Give Me a Barbershop Song * Good Night Ladies * Harmony Leads the Way * Honey/Little 'Lize Medley * Sound Celebration * You'll Never Walk Alone.

barber shop quartet history: The Adagio of Samuel Barber Wayne Clifford Wentzel, 2013-01-01 It is probably safe to contend that the reception history of *Adagio for Strings* (1934) by American composer Samuel Barber (1910-1981) is unmatched. It has, of course, achieved canonical status in the three versions prepared by its composer—for string quartet, string orchestra, and mixed chorus. In addition, its broad appeal to classical music lovers as well as to members of the general public has resulted in an array of transcriptions and arrangements. But what becomes ultimately compelling is the spectrum of social contexts where this music is heard and been enthusiastically embraced: in the discotheque and on the modern dance stage, at the movie theater and on television, during memorial services and demonstrations of patriotism, at rock concerts and the circus, in therapy sessions and scientific research, at figure-skating competitions and other sporting events, at weddings and funerals, and on the Internet. In 2011 over 29,000 hits for *Adagio for Strings* could be found on YouTube alone. There are fascinating connections to poetry and fiction, paintings and sculpture, ring tones and crossword puzzles. Wayne Wentzel's study of this beloved work represents the most exhaustive consideration to date. He not only provides a well documented account of its birth and infancy but its adolescence--when it moved beyond the expected concert

setting--and its maturity--when it became a pervasive feature of Western culture in both its cultivated and popular realms. Musical analysis and references to a host of testimonials and assessments are bolstered by discographical and bibliographical reports. Professor Wentzel concludes the volume with thoughtful speculation on the meaning of Barber's masterpiece and wrestles with inevitable and yet controversial questions: Is it American? Is it sad? Is it gay? And, after more than seventy-five years, is it trite?--Publisher description.

barber shop quartet history: *Singing the Glory Down* William Lynwood Montell, 2015 The editors, William J. Devlin and Shai Biderman, have compiled an impressive list of contributors to explore the philosophy at the core of David Lynch's work. Lynch is examined as a postmodern artist and the themes of darkness, logic and time are discussed in depth.

barber shop quartet history: *Encyclopedia of American Gospel Music* W. K. McNeil, 2013-10-18 The Encyclopedia of American Gospel Music is the first comprehensive reference to cover this important American musical form. Coverage includes all aspects of both African-American and white gospel from history and performers to recording techniques and styles as well as the influence of gospel on different musical genres and cultural trends.

barber shop quartet history: *Slaughterhouse-five* Kurt Vonnegut, 1969 Billy Pilgrim returns home from the Second World War only to be kidnapped by aliens from the planet Tralfamadore, who teach him that time is an eternal present.

barber shop quartet history: *The Saddest Music Ever Written* Thomas Larson, 2010-09-15 An exploration of the cultural impact of Samuel Barber's Adagio for Strings, the Pieta of music, and its enigmatic composer. Whenever the American dream suffers a catastrophic setback, Barber's Adagio plays on the radio." —Alex Ross, author of *The Rest is Noise* In the first book ever to explore Samuel Barber's Adagio for Strings, music and literary critic Thomas Larson tells the story of the prodigal composer and his seminal masterpiece: from its composition in 1936, when Barber was just twenty-six, to its orchestral premiere two years later, led by the great Arturo Toscanini, and its fascinating history as America's secular hymn for grieving our dead. Older Americans know Adagio from the funerals and memorials for Presidents Roosevelt and Kennedy, Albert Einstein, and Grace Kelly. Younger Americans recall the work as the antiwar theme of the movie *Platoon*. Still others treasure the piece in its choral version under the name *Agnus Dei*. More recently, mourners heard Adagio played as a memorial to the victims of the 9/11 attacks. Barber's Adagio is truly the saddest music ever written, enrapturing listeners with its lyric beauty as few laments have. The Adagio's sonorous intensity also speaks of the turbulent inner life of its composer, Samuel Barber (1910-1981), a melancholic who, in later years, descended into alcoholism and severe depression. Part biography, part cultural history, part memoir, *The Saddest Music ever Written* captures the deep emotion Barber's great elegy has stirred throughout the world during its seventy-five-year history, becoming an icon of our national soul.

barber shop quartet history: *Old Gods Almost Dead* Stephen Davis, 2001-12-11 The acclaimed, bestselling rock-and-roll biographer delivers the first complete, unexpurgated history of the world's greatest band. The saga of the Rolling Stones is the central epic in rock mythology. From their debut as the intermission band at London's Marquee Club in 1962 through their latest record—setting Bridges to Babylon world tour, the Rolling Stones have defined a musical genre and experienced godlike adulation, quarrels, addiction, legal traumas, and descents into madness and death while steadfastly refusing to fade away. Now Stephen Davis, the New York Times bestselling author of *Hammer of the Gods* and *Walk This Way*, who has followed the Stones for three decades, presents their whole story, replete with vivid details of the Stones' musical successes and personal excesses. Born into the wartime England of air-raid sirens, bombing raids, and strict rationing, the Rolling Stones came of age in the 1950s, as American blues and pop arrived in Europe. Among London's most ardent blues fans in the early 1960s was a short blond teenage guitar player named Brian Jones, who hooked up with a lorry driver's only son, Charlie Watts, a jazz drummer. At the same time, popular and studious Michael Philip Jagger—who, as a boy, bawled out a phonetic version of "La Bamba" with an eye-popping intensity that scared his parents—began sharing blues records

with a primary school classmate, Keith “Ricky” Richards, a shy underachiever, whose idol was Chuck Berry. In 1962 the four young men, joined by Bill Perks (later Wyman) on bass, formed a band rhythm and blues band, which Brian Jones named the “the Rollin’ Stones” in honor of the Muddy Waters blues classic. Using the biography of the Rolling Stones as a narrative spine, *Old God Almost Dead* builds a new, multilayered version of the Stones’ story, locating the band beyond the musical world they dominated and showing how they influenced, and were influenced by, the other artistic movements of their era: the blues revival, Swinging London, the Beats, Bob Dylan’s Stones-inspired shift from protest to pop, Pop Art and Andy Warhol’s New York, the “Underground” politics of the 1960s, Moroccan energy and European orientalism, Jamaican reggae, the Glam and Punk subcultures, and the technologic advances of the video and digital revolution. At the same time, *Old Gods Almost Dead* documents the intense backstage lives of the Stones: the feuds, the drugs, the marriages, and the affairs that inspired and informed their songs; and the business of making records and putting on shows. The first new biography of the Rolling Stones since the early 1980s, *Old Gods Almost Dead* is the most comprehensive book to date, and one of the few to cover all the band’s members. Illustrated throughout with photos of pivotal moments, it is a celebration of the Rolling Stones as an often courageous, often foolish gang of artists who not only showed us new worlds, but new ways of living in them. It is a saga as raunchily, vibrantly entertaining as the Stones themselves.

barber shop quartet history: *A History of Rock Music in 500 Songs Vol 1* Andrew Hickey, 2019-12-08 In this series of books, based on the hit podcast *A History of Rock Music in 500 Songs*, Andrew Hickey analyses the history of rock and roll music, from its origins in swing, Western swing, boogie woogie, and gospel, through to the 1990s, grunge, and Britpop. Looking at five hundred representative songs, he tells the story of the musicians who made those records, the society that produced them, and the music they were making. Volume one looks at fifty songs from the origins of rock and roll, starting in 1938 with Charlie Christian's first recording session, and ending in 1956. Along the way, it looks at Louis Jordan, LaVern Baker, the Ink Spots, Fats Domino, Sister Rosetta Tharpe, Jackie Brenston, Bill Haley, Chuck Berry, Elvis Presley, Little Richard, and many more of the progenitors of rock and roll.

barber shop quartet history: *The Cleveland Orchestra Story* Donald Rosenberg, 2000 How did a late-blooming midwestern orchestra rise amid gritty Big Industry to become a titan in the world of Big Art? This groundbreaking book tells the complete story of the people and events that shaped the Cleveland Orchestra into a classical music legend. It taps the most authoritative sources to show how decisions were made along the often bumpy road to artistic and financial success. Told with plenty of anecdotes and intriguing behind-the-scenes details.

barber shop quartet history: *Two Man Show* RashDash,, 2017-02-20 Two women play two women playing two men. RashDash return with a playful new show about gender and language. A story of power with a strong theme of love running through the narrative. John and Dan keep hearing people say that men have all the power, but it doesn't feel like that to them. Abbi and Helen are making a show about Man and men. They want to talk about masculinity and patriarchy but the words that exist aren't good enough, so there's music and dance too. It's loud and raucous.

barber shop quartet history: *Lost in the Stars* Maxwell Anderson, Kurt Weill, 2012-03-01

barber shop quartet history: *Before Elvis* Larry Birnbaum, 2013 An essential work for rock fans and scholars, *Before Elvis: The Prehistory of Rock 'n' Roll* surveys the origins of rock 'n' roll from the minstrel era to the emergence of Bill Haley and Elvis Presley. Unlike other histories of rock, *Before Elvis* offers a far broader and deeper analysis of the influences on rock music. Dispelling common misconceptions, it examines rock's origins in hokum songs and big-band boogies as well as Delta blues, detailing the embrace by white artists of African-American styles long before rock 'n' roll appeared. This unique study ranges far and wide, highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald. Too often, rock historians treat the genesis of rock 'n' roll as a bolt from the blue, an overnight revolution provoked by the bland pop music that

immediately preceded it and created through the white appropriation of music till then played only by and for black audiences. In *Before Elvis*, Birnbaum daringly argues a more complicated history of rock's evolution from a heady mix of ragtime, boogie-woogie, swing, country music, mainstream pop, and rhythm-and-blues--a melange that influenced one another along the way, from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm-and-blues. Written in an easy style, *Before Elvis* presents a bold argument about rock's origins and required reading for fans and scholars of rock 'n' roll history.

barber shop quartet history: *The Disneyland Encyclopedia* Chris Strodder, 2017-04-11
Completely updated and expanded with over 50 new entries and 300 new photos, *The Disneyland Encyclopedia* spans the entire history of the park, from its founding more than 50 years ago to the present day. This fascinating book features detailed explorations of 600 Disneyland topics, including lands, attractions, restaurants, stores, events, and significant people. Each of the main encyclopedia entries illuminates the history of a Disneyland landmark, revealing the initial planning strategies for the park's iconic attractions and detailing how they evolved over the decades. Enriching this unique A-to-Z chronicle are profiles of the personalities who imagined and engineered the kingdom known as "The Happiest Place on Earth." Discover unbuilt concepts, including Liberty Street, Rock Candy Mountain, and Chinatown, and delight in fascinating trivia about long-lost Disneyland features, from the real rifles in the shooting gallery that was once located on Main Street to the jet-packed Rocket Man who flew above Tomorrowland. The new "Mouscellany" feature adds fun facts, hidden secrets, and odd trivia to the third edition. Overflowing with meticulously researched details and written in a spirited, accessible style, *The Disneyland Encyclopedia* is a comprehensive and entertaining exploration of the most-influential, most-renovated, and most-loved theme park in the world!

barber shop quartet history: *Uncle Jed's Barber Shop* Margaree King Mitchell, 2011-06-28
Coretta Scott King Award winner *A young girl's beloved uncle is a talented barber without a shop who never gives up on his dream in this richly illustrated, stirring picture book. Everyone has a favorite relative. For Sarah Jean, it's her Uncle Jed. Living in the segregated South of the 1920s, where most people are sharecroppers, Uncle Jed is the only black barber in the county and has to travel all over the county to cut his customers' hair. He lives for the day when he could open his very own barbershop. But there are a lot of setbacks along the way. Will Uncle Jed ever be able to open a shiny new shop?*

barber shop quartet history: *Doc* Frank Adams, Burgin Mathews, 2012-09-04
Autobiography of jazz elder statesman Frank "Doc" Adams, highlighting his role in Birmingham, Alabama's, historic jazz scene and tracing his personal adventure that parallels, in many ways, the story and spirit of jazz itself. Doc tells the story of an accomplished jazz master, from his musical apprenticeship under John T. "Fess" Whatley and his time touring with Sun Ra and Duke Ellington to his own inspiring work as an educator and bandleader. Central to this narrative is the often-overlooked story of Birmingham's unique jazz tradition and community. From the very beginnings of jazz, Birmingham was home to an active network of jazz practitioners and a remarkable system of jazz apprenticeship rooted in the city's segregated schools. Birmingham musicians spread across the country to populate the sidelines of the nation's bestknown bands. Local musicians, like Erskine Hawkins and members of his celebrated orchestra, returned home heroes. Frank "Doc" Adams explores, through first-hand experience, the history of this community, introducing readers to a large and colorful cast of characters—including "Fess" Whatley, the legendary "maker of musicians" who trained legions of Birmingham players and made a significant mark on the larger history of jazz. Adams's interactions with the young Sun Ra, meanwhile, reveal life-changing lessons from one of American music's most innovative personalities. Along the way, Adams reflects on his notable family, including his father, Oscar, editor of the *Birmingham Reporter* and an outspoken civic leader in the African American community, and Adams's brother, Oscar Jr., who would become Alabama's first black supreme court justice. Adams's story offers a valuable window into the world of Birmingham's black middle class in the days before the civil rights movement and integration. Throughout, Adams demonstrates the ways in which jazz professionalism became a source of pride within this community, and he offers

his thoughts on the continued relevance of jazz education in the twenty-first century.

barber shop quartet history: *The Team that Forever Changed Baseball and America* Lyle Spatz, 2012-04 Tells the story of the 1947 Brooklyn Dodgers in contextualized biographies of the players, managers, and everyone else important to the team.

barber shop quartet history: *The Oxford Handbook of Music and Disability Studies* Blake Howe, Stephanie Jensen-Moulton, Neil William Lerner, Joseph Nathan Straus, 2016 Like race, gender, and sexuality, disability is a social and cultural construction. Music, musicians, and music-making simultaneously embody and shape representations and narratives of disability. Disability -- culturally stigmatized minds and bodies -- is one of the things that music in all times and places can be said to be about.

barber shop quartet history: *The Science of Vocal Pedagogy* D. Ralph Appleman, 1986 Drawing upon the sciences of acoustics, linguistics, and physiology, D. Ralph Appelman advances a system of teaching voice based on the International Phonetic Alphabet. His premises are that vocal pedagogy requires an understanding of physiological and physical processes; that the singer and the voice teacher need pedagogical tools to link this scientific knowledge with the art of vocalization; that the word in the art song provides such a tool, for it conveys the primary meaning of the utterance; that the art song, therefore, demands intelligibility as well as beauty; and that if the art song is to attain the aesthetic level demanded by the music and the text, the singer must master a refined and orderly vocal system. Liberally illustrated with photographs, x-rays, spectrograms, palatograms, charts, drill materials, and drawings, this text develops the total process of disciplined vocal utterance, progressing from the physiological aspects of phonation to the elements of aesthetic interpretation and the art of combining the two in song.

barber shop quartet history: *Twin Cities by Trolley* John W. Diers, Aaron Isaacs, The recent development of light rail transit in the Twin Cities has been an undeniable success. Plans for additional lines progress, and our ways of shopping, dining, and commuting are changing dramatically. As we embrace riding the new Hiawatha light rail line, an older era comes to mind—the age when everyone rode the more than 500 miles of track that crisscrossed the Twin Cities. In *Twin Cities by Trolley*, John Diers and Aaron Isaacs offer a rolling snapshot of Minneapolis and St. Paul from the 1880s to the 1950s, when the streetcar system shaped the growth and character of the entire metropolitan area. More than 400 photographs and 70 maps let the reader follow the tracks from Stillwater to University Avenue to Lake Minnetonka, through Uptown to downtown Minneapolis. The illustrations show nearly every neighborhood in Minneapolis and St. Paul as it was during the streetcar era. At its peak in the 1920s and early 1930s, the Twin City Rapid Transit Company (TCRT) operated over 900 streetcars, owned 523 miles of track, and carried more than 200 million passengers annually. Recounting the rise and fall of the TCRT, *Twin Cities by Trolley* explores the history, organization, and operations of the streetcar system, including life as a streetcar operator and the technology, design, and construction of the cars. Inspiring fond memories for anyone who grew up in the Twin Cities, *Twin Cities by Trolley* leads readers on a fascinating and enlightening tour of this bygone era in the neighborhood and the city they call home. John W. Diers has worked in the transit industry for thirty-five years, including twenty-five years at the Twin Cities Metropolitan Transit Commission. He has written for *Trains*, and has served on the board of the Minnesota Transportation Museum. Aaron Isaacs worked with Metro Transit for thirty-three years. He is the author of *Twin City Lines—The 1940s* and *The Como-Harriet Streetcar Line*. He is also the editor of *Railway Museum Quarterly*.

barber shop quartet history: *Perspectives on Males and Singing* Scott D. Harrison, Graham F. Welch, Adam Adler, 2012-01-03 “Since singing is so good a thing, I wish all men would learn to sing” (William Byrd, 1588) Over the centuries, there has been reluctance among boys and men to become involved in some forms of singing. *Perspectives on Males and Singing* tackles this conundrum head-on as the first academic volume to bring together leading thinkers and practitioners who share their insights on the involvement of males in singing. The authors share research that analyzes the axiomatic male disinclination to sing, and give strategies designed to

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