

All By Myself Piano

Richard Kostelanetz

All by Myself Steve Hamelman, 2016-05-19 Thriving within a narrow niche in rock music is the recording on which one artist composes, plays, sings and often produces each track. As a showcase of individual effort and talent, the single-artist rock album has been adopted by artists such as Neil Young, Stevie Wonder, and Prince to produce unique additions to their discographies. To this type of album, Steve Hamelman has affixed the label AlphaSoloism. In *All by Myself: Essays on the Single-Artist Rock Album*, eleven scholars explore eleven different albums, both well-known and obscure, released between 1970 and 2011. Their essays illuminate aesthetic, technical, and theoretical elements that distinguish AlphaSolo recordings from conventional ones. In addition to providing historical background on studio, live, original, and cover recordings released between the 1970 to the present, the essays explore questions of intention, craft, performance, and reception. *All by Myself* marks the AlphaSolo subgenre's moment of origin as a musical category and academic field. To date, no study exists on this unique genre of music-making, and *All by Myself* serves as a call for future investigations into this present and growing phenomenon in rock culture.

All By Myself Ken Bachtold, 2015-02-02 Mitch Donnelly and Grady Gilmore are two damaged souls. While walking in Central Park, novelist Mitch finds actor Grady in terrible distress, digging up the grass as if he can bury himself in the ground. After hearing the story of Grady's long-time partner's betrayal, Mitch is afraid to leave him alone, so he invites him to stay in his spare room until he feels better. Mitch understands—he lost his first love in a car accident. Upon Grady's arrival, Mitch is much happier and his writing improves. Grady, with Mitch's constant support, auditions and is cast as Iago in a production of *Othello*. Attraction slowly blossoms, but each man has been so terribly hurt in the past, both are afraid to act on it. With the encouragement of Emma Latimore, Mitch's outspoken landlady and friend, and constant chatter from a parakeet named Tweet, Mitch and Grady might find the courage to face their doubts and find a second chance at happiness.

I Can Read It All by Myself Paul V. Allen, 2021-05-28 In the late 1950s, Ted Geisel took on the challenge of creating a book using only 250 unique first-grade words, something that aspiring readers would have both the ability and the desire to read. The result was an unlikely children's classic, *The Cat in the Hat*. But Geisel didn't stop there. Using *The Cat in the Hat* as a template, he teamed with Helen Geisel and Phyllis Cerf to create Beginner Books, a whole new category of readers that combined research-based literacy practices with the logical insanity of Dr. Seuss. The books were an enormous success,

interplay of factors in the music, in the individual, and in the situation. Developments in the brain sciences have been invaluable in helping researchers to understand just how the human brain deals with music. However, there is a major gap between what we can uncover using state of the art technology, and understanding just what music really means to us personally. While measuring brain or heart activity can reveal much about our physiological reactions, there is of course much more to music than this. *Strong Experiences in Music* is a groundbreaking new book, developed from a long-running study into the effects of music. It draws on over two decades of research, and almost 1000 participants, who describe, in their own words, their own unique, powerful, and personal experiences of music. The book will be a valuable resource for those in the fields of music psychology, music education, and musicology.

By Faith, Not By Sight Scott MacIntyre, 2012-04-02 A moving story of hope, faith, persistence and the power of dreams. A piano prodigy, a nineteen-year-old college grad, a Marshall scholar, and an American Idol finalist. This guy had it made. He could sing. He could ski blind. What couldn't he do? Even if you saw him in concert, you might not believe that Scott MacIntyre is blind, and you'd never guess that at nineteen, he faced a diagnosis that rocked his family and nearly took his life. So how did he do it? How did he overcome the odds? This is Scott's story, but he'd be the first to tell you that it's not really about him. This is the story of how God used a dedicated family, a selfless acquaintance, hardship, and a host of characters to give him life, faith, determination, and experiences most can only imagine. Peek behind the scenes to see how he learned to overcome his disability, how he made it in the music industry, how he found the love of his life, and how God taught him that in all things, we can truly achieve our dreams *By Faith, Not by Sight*.

Catalog of Copyright Entries Library of Congress. Copyright Office, 1977

The Poets of Tin Pan Alley Philip Furia, Laurie J. Patterson, 2022 From the turn of the century to the 1960s, the songwriters of Tin Pan Alley were synonymous with American popular music. Irving Berlin, Cole Porter, George and Ira Gershwin, Rodgers and Hart--even today these giants remain household names, their musicals regularly revived, their methods and styles analyzed and imitated, and their songs the bedrock of jazz and cabaret. In this new edition of *The Poets of Tin Pan Alley*, authors Philip Furia and Laurie Patterson offer a unique perspective on these great songwriters, showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song. Furia and Patterson continue the tradition of great perception and understanding established in the first edition as they explore the deft rhymes, inventive imagery, and witty solutions these songwriters used to breathe new life into rigidly established genres. They devote full chapters to such greats as Irving Berlin, Lorenz Hart, Ira Gershwin, Cole Porter, Oscar Hammerstein II, Howard Dietz, E.Y. Harburg, Dorothy Fields, Leo Robin, and Johnny Mercer. They also offer a comprehensive survey of other lyricists who wrote for the sheet-music industry, Broadway, Hollywood, and Harlem nightclub revues. This was the era that produced *The New Yorker*, Don Marquis, Dorothy Parker, and E.B. White--and the book places Tin Pan Alley lyrics firmly in

this fascinating historical context. In these pages, the lyrics emerge as an important element of American modernism, as the lyricists, like the great modernist poets, took the American vernacular and made it sing.

Space-Girl Michelle #7, So Long and Thanks For All the Coffee Clinton Armer, 2023-06-09 Therese's peace ends as evil returns to take over the earth and the United Free Planets. When the government becomes corrupt and broken, the Space-Girls are outlawed, so they become outlaws. Time travel, epic battles, and determination will be needed for Therese and her friends to defeat evil and restore peace to the galaxy. Julie and her friends travel to the 1980's and the 1800's causing several eighties movies and classic country songs to happen to save the galaxy.

The Musician ,1912

Revolutionizing Children's Records David Bonner, 2007-11-26 Young People's Records and Children's Record Guild were the first commercially significant record clubs in the world. By applying proven book club methods to the field of phonograph records, these two related companies attracted some hundred thousand subscribers at their peak and serviced perhaps a million members in their existence. *Revolutionizing Children's Records: The Young People's Records and Children's Record Guild Series, 1946-1977* tells the history of YPR/CRG, explaining how these two labels intersected important developments in the histories of mass marketing, recording technology, educational philosophy, folk music, contemporary composition, and Cold War politics. David Bonner covers in detail the history of YPR/CRG, tracing its influences back to the beginnings of music education in the 19th Century and incorporating the impact of the American folk music revival on music educators. The narrative follows the career paths of the company principals, such as its progressive founder Horace Grenell; the musicians who recorded for him, like American folk music revival pioneer Tom Glazer; and the record industry offshoots they created in the process. Bonner considers advances the club made in recording technology as the first record label devoted exclusively to unbreakable vinyl discs and provides a comprehensive summary of record club marketing, including the application of music appreciation to phonograph records. He also charts the commercial, critical, and political response to these endeavors, including an historical footnote to the Red Scare unavailable in existing Cold War literature. A complete and detailed discography listing every YPR and CRG recording, including all known writers and performers, concludes this excellent reference for scholars, nostalgists, and phonographic fanatics.

The American Song Book Philip Furia, Laurie Patterson, 2016 *The American Song Book, Volume I: The Tin Pan Alley Era* is the first in a projected five-volume series of books that will reprint original sheet music, including covers, of songs that constitute the enduring standards of Irving Berlin, Jerome Kern, the Gershwins, and other lyricists and composers of what has been called the Golden Age of American popular music. These songs have done what popular songs are not supposed to do—stayed popular. They have been reinterpreted year after year, generation after generation, by jazz artists such as Charlie Parker and Art Tatum, Ella Fitzgerald and Louis Armstrong. In the 1950s, Frank Sinatra began recording albums of these

standards and was soon followed by such singers as Tony Bennet, Doris Day, Willie Nelson, and Linda Ronstadt. In more recent years, these songs have been reinterpreted by Rod Stewart, Harry Connick, Jr., Carly Simon, Lady GaGa, K.D. Laing, Paul McCartney, and, most recently, Bob Dylan. As such, these songs constitute the closest thing America has to a repertory of enduring classical music. In addition to reprinting the sheet music for these classic songs, authors Philip Furia and Laurie Patterson place these songs in historical context with essays about the sheet-music publishing industry known as Tin Pan Alley, the emergence of American musical comedy on Broadway, and the talkie revolution that made possible the Hollywood musical. The authors also provide biographical sketches of songwriters, performers, and impresarios such as Florenz Ziegfeld. In addition, they analyze the lyrical and musical artistry of each song and relate anecdotes, sometimes amusing, sometimes poignant, about how the songs were created. The American Songbook is a book that can be read for enjoyment on its own or be propped on the piano to be played and sung.

Brought to bay: or, Experiences of a city detective, by James McGovan William Crawford Honeyman, 1903

Music Education Robert Walker, 2007 This is an important work that addresses the complex issues surrounding musical meaning and experience, and the Western traditional justification for including music in education. The chapters in this volume examine the important subjects of tradition, innovation, social change, the music curriculum, music in the twentieth century, social strata, culture and music education, psychology, science and music education, including musical values and education. Additional topics include the origins of mania, aesthetics and musical meaning related to concepts that are well-known to the ancient Greeks and Romans, which are compared to contemporary life. The rise of studies of musical behavior by social psychologists has been an important feature for the last two decades, and the relevance of this development to music education is explored. Articulating the difference between education and entertainment has been central to discussions and debates about the role of music in education since Plato and Aristotle first examined the problem. Many of the questions and issues raised by these two Greek philosophers in ancient Greece about the nature of music and its role in education are highly relevant today, and these are examined in the context of the twenty-first century. The writer stresses that music is a product of specific cultural ways of thinking and doing, and its inclusion in education can only be justified in terms of the importance a particular culture places on its music as a valued art form. The implications for music education are that those teaching music should focus in the ways musicians employ special cultural ways of thinking in their compositions and performance practices, whatever the genre. (Contains 28 illustrations and 2 tables.).

Seagulls And Camels... Douglas D. Hubbard, 2008-08-29 *Seagulls And Camels, And Other Tales That Touch The Heart* is a delightful montage of a lifetime of stories, reflections, and observations by the author on his way to becoming an octogenarian (a person who is in his eighties). It is a feel-good book for replaced, unhurried, recreational reading, and readers will appreciate the author's intentional avoidance of politics, gloom and doom, confrontational or divisive issues of

any kind, or the advocating of any sort of causes. This book is for sheer time-out enjoyment.

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