

Country Music A Cultural And Stylistic History

River of Tears is the first ethnography of Brazilian country music, one of the most popular genres in Brazil yet least-known outside it. Beginning in the mid-1980s, commercial musical duos practicing *música sertaneja* reached beyond their home in Brazil's central-southern region to become national bestsellers. Rodeo events revolving around country music came to rival soccer matches in attendance. A revival of folkloric rural music called *música caipira*, heralded as *música sertaneja*'s ancestor, also took shape. And all the while, large numbers of Brazilians in the central-south were moving to cities, using music to support the claim that their Brazil was first and foremost a rural nation. Since 1998, Alexander Sebastian Dent has analyzed rural music in the state of São Paulo, interviewing and spending time with listeners, musicians, songwriters, journalists, record-company owners, and radio hosts. Dent not only describes the production and reception of this music, he also explains why the genre experienced such tremendous growth as Brazil transitioned from an era of dictatorship to a period of intense neoliberal reform. Dent argues that rural genres reflect a widespread anxiety that change has been too radical and has come too fast. In defining their music as rural, Brazil's country musicians—whose work circulates largely in cities—are criticizing an increasingly inescapable urban life characterized by suppressed emotions and an inattentiveness to the past. Their performances evoke a river of tears

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flowing through a landscape of loss—of love, of life in the countryside, and of man's connections to the natural world.

From the smiling, sentimental mothers portrayed in 1930s radio barn dance posters, to the sexual shockwaves generated by Elvis Presley, to the female superstars redefining contemporary country music, gender roles and imagery have profoundly influenced the ways country music is made and enjoyed. Proper male and female roles have influenced the kinds of sounds and images that could be included in country music; preconceptions of gender have helped to determine the songs and artists audiences would buy or reject; and gender has shaped the identities listeners made for themselves in relation to the music they revered. This interdisciplinary collection of essays is the first book-length effort to examine how gender conventions, both masculine and feminine, have structured the creation and marketing of country music. The essays explore the uses of gender in creating the personas of stars as diverse as Elvis Presley, Patsy Cline, and Shania Twain. The authors also examine how deeply conventions have influenced the institutions and everyday experiences that give country music its image: the popular and fan press, the country music industry in Nashville, and the line dance crazes that created the dance hall boom of the 1990s. From Hank Thompson's "The Wild Side of Life" to Johnny Cash's "A Boy Named Sue," from Tammy Wynette's "Stand by Your Man" to Loretta Lynn's ode to birth control, "The Pill," A Boy Named Sue demonstrates the role gender played in the development of

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country music and its current prominence.

Now in its sixth decade, country music studies is a thriving field of inquiry involving scholars working in the fields of American history, folklore, sociology, anthropology, musicology, ethnomusicology, cultural studies, and geography, among many others. Covering issues of historiography and practice as well as the ways in which the genre interacts with media and social concerns such as class, gender, and sexuality, *The Oxford Handbook of Country Music* interrogates prevailing narratives, explores significant lacunae in the current literature, and provides guidance for future research. More than simply treating issues that have emerged within this subfield, *The Oxford Handbook of Country Music* works to connect to broader discourses within the various fields that inform country music studies in an effort to strengthen the area's interdisciplinarity. Drawing upon the expertise of leading and emerging scholars, this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies' first half-century. With its steel guitars, Opry stars, and honky-tonk bars, country music is an American original. The most popular music in America today, it's also big business. Amazing, then, that country music has been so little studied by critics, given its predominance in American culture. *Reading Country Music* acknowledges the significance of country music as part of an authentic American heritage and turns a loving, critical eye toward understanding the sweep of this peculiarly American phenomenon. Bringing together a

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wide range of scholars and critics from literature, communications, history, sociology, art, and music, this anthology looks at everything from the inner workings of the country music industry to the iconography of certain stars to the development of distinctive styles within the country music genre. Essays include a look at the shift from "hard-core" to "soft-shell" country music in recent years; Johnny Cash as lesbian icon; gender, class, and region in Dolly Parton's star image; and bluegrass's gothic tradition. Originally published as a special issue of South Atlantic Quarterly, this expanded book edition includes new articles on the spirituality of Willie Nelson, the legacy and tradition of stringed music, and the revival of Stephen Foster's blackface musical, among others. Contributors. Mary A. Bufwack, Don Cusic, Curtis W. Ellison, Mark Fenster, Vivien Green Fryd, Teresa Goddu, T. Walter Herbert, Christine Kreyling, Michael Kurek, Amy Schragger Lang, Charmaine Lanham, Bill Malone, Christopher Metress, Jocelyn Neal, Teresa Ortega, Richard A. Peterson, Ronnie Pugh, John W. Rumble, David Sanjek, Cecelia Tichi, Pamela Wilson, Charles K. Wolfe

Hillbilly, honky-tonk, Nashville glitz, or alt.country: what makes music authentically country?

Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 1,5, Dresden Technical University (Unstitut fur Anglistik/Amerikanistik), course: Readings in North American Cultural Studies, 14 entries in the bibliography, language: English, abstract: In my term paper I will examine

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the question "Why is Country Music in America so popular?" Therefore, I will concentrate on the development of country music from traditional folk music to commercial music. I will reflect on the influences of the immigrants who entered the USA to build a brave new world, different to the old world of Europe, which they assumed to be overpopulated and morally corrupt. On the basis of several selected books and articles, like those of Bill Malone, Seymour Martin Lipset and Rachel Rubin, I will emphasize the meaning of the most traditional music of America. Analyzing changes in the musical development, I will explain them as a consequence of the country's changing social circumstances by using the example of the Bakersfield movement in the 1930s. I will furthermore outline the most important facts and events regarding the music, including the life and work of Merle Haggard, who perfectly represented the theme of nostalgia in country music. At the end, I will emphasize the commercial aspect of country music, its Western image and the high efficiency of the Nashville music publishing industry."

In this pioneering work of cultural history, historian Anthony Harkins argues that the hillbilly-in his various guises of "briar hopper," "brush ape," "ridge runner," and "white trash"-has been viewed by mainstream Americans simultaneously as a violent degenerate who threatens the modern order and as a keeper of traditional values of family, home, and physical production, and thus symbolic of a nostalgic past free of the problems of contemporary life. "Hillbilly" signifies both rugged individualism and

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stubborn backwardness, strong family and kin networks but also inbreeding and bloody feuds. Spanning film, literature, and the entire expanse of American popular culture, from D. W. Griffith to hillbilly music to the Internet, Harkins illustrates how the image of the hillbilly has consistently served as both a marker of social derision and regional pride. He traces the corresponding changes in representations of the hillbilly from late-nineteenth century America, through the great Depression, the mass migrations of Southern Appalachians in the 1940s and 1950s, the War on Poverty in the mid 1960s, and to the present day. Harkins also argues that images of hillbillies have played a critical role in the construction of whiteness and modernity in twentieth century America. Richly illustrated with dozens of photographs, drawings, and film and television stills, this unique book stands as a testament to the enduring place of the hillbilly in the American imagination. Hillbilly received an Honorable Mention, John G. Cawelti Book Award of the American Culture Association.

What does it mean when we call a music genre like country "authentic" or "pure", or, in contrast, "commercial"? By examining the dramatic changes that occurred in country music in the 1950s and '60s, Joli Jensen explores why the concept of authenticity in country music is so crucial to so many of its fans. Anyone interested in the ways that popular culture has been shaped in response to changing times will find Jensen's incisive interpretations instructive. 20 illustrations.

Graced by more than 200 illustrations, many of them seldom seen and some never

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before published, this sparkling volume offers vivid portraits of the men and women who created country music, the artists whose lives and songs formed the rich tradition from which so many others have drawn inspiration. Included here are not only such major figures as Jimmie Rodgers, The Carter Family, Fiddlin' John Carson, Charlie Poole, and Gene Autry, who put country music on America's cultural map, but many fascinating lesser-known figures as well, such as Carson Robison, Otto Gray, Chris Bouchillon, Emry Arthur and dozens more, many of whose stories are told here for the first time. To map some of the winding, untraveled roads that connect today's music to its ancestors, Tony Russell draws upon new research and rare source material, such as contemporary newspaper reports and magazine articles, internet genealogy sites, and his own interviews with the musicians or their families. The result is a lively mix of colorful tales and anecdotes, priceless contemporary accounts of performances, illuminating social and historical context, and well-grounded critical judgment. The illustrations include artist photographs, record labels, song sheets, newspaper clippings, cartoons, and magazine covers, recreating the look and feel of the entire culture of country music. Each essay includes as well a playlist of recommended and currently available recordings for each artist. Finally, the paperback edition now features an extensive index.

Offers profiles of more than six hundred performers, songwriters, and groups, and discusses themes and topics in country music

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This collection of essays examines modern country music in America, from its roots to today's music. Contributors look at aspects of the music as diverse as the creation of country culture in the honky tonk; the development of the Nashville music industry; and why country music singers are similar to the English romantic poets. Historians, sociologists, musicologists, folklorists, anthropologists, ethnographers, communication specialists, and journalists are all represented.

Country music of late 1960s and early 1970s was a powerful symbol of staunch conservative resistance to the flowering hippie counterculture. But in 1972, the city of Austin, Texas became host to a growing community of musicians, entrepreneurs, journalists, and fans who saw country music as a part of their collective heritage and sought to reclaim it for their own progressive scene. These children of the Cold War, post-World War II suburban migration, and the Baby Boom escaped the socially conservative world their parents had created, to instead create for themselves an idyllic rural Texan utopia. Progressive country music--a hybrid of country music and rock--played out the contradictions at work among the residents of the growing Austin community: at once firmly grounded in the conservative Texan culture in which they had been raised and profoundly affected by the current hippie counterculture. In *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin's Progressive Country Music Scene*, Travis Stimeling connects the local Austin culture and the progressive music that became its trademark. He presents a colorful range of evidence, from

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behavior and dress, to newspaper articles, to personal interviews of musicians as diverse as Willie Nelson, Jerry Jeff Walker, and Doug Sahm. Along the way, Stimeling uncovers parodies of the cosmic cowboy image that reinforce the longing for a more peaceful way of life, but that also recognize an awareness of the muddled, conflicted nature of this counterculture identity. *Cosmic Cowboys and New Hicks* brings new insight into the inner workings of Austin's progressive country music scene -- by bringing the music and musicians brilliantly to life. This book will appeal to students and scholars of popular music studies, musicology and ethnomusicology, sociology, cultural studies, folklore, American studies, and cultural geography; the lucid prose and interviews will also make the book attractive to fans of the genre and artists discussed within. Austin residents past and present, as well as anyone with an interest in the development of progressive music or today's 'alt.country' movement will find *Cosmic Cowboys and New Hicks* an informative, engaging resource.

In this ethnography of Navajo (Diné) popular music culture, Kristina M. Jacobsen examines questions of Indigenous identity and performance by focusing on the surprising and vibrant Navajo country music scene. Through multiple first-person accounts, Jacobsen illuminates country music's connections to the Indigenous politics of language and belonging, examining through the lens of music both the politics of difference and many internal distinctions Diné make among themselves and their fellow Navajo citizens. As the second largest tribe in the United States, the Navajo have often

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been portrayed as a singular and monolithic entity. Using her experience as a singer, lap steel player, and Navajo language learner, Jacobsen challenges this notion, showing the ways Navajos distinguish themselves from one another through musical taste, linguistic abilities, geographic location, physical appearance, degree of Navajo or Indian blood, and class affiliations. By linking cultural anthropology to ethnomusicology, linguistic anthropology, and critical Indigenous studies, Jacobsen shows how Navajo poetics and politics offer important insights into the politics of Indigeneity in Native North America, highlighting the complex ways that identities are negotiated in multiple, often contradictory, spheres.

This series of biographical profiles shines a spotlight on that special place “Where the West meets the Guitar.” From Gene Autry and Roy Rogers to contemporary artists like Michael Murphy, Red Steagall, Don Edwards and Riders in the Sky, many entertainers have performed music of the West, a genre separate from mainstream country music and yet an important part of the country music heritage. Once called “Country and Western,” it is now described as “Country or Western.” Though much has been written about “Country,” very little has been written about “Western”—until now. Featured are a number of photos of the top stars in Western music, past and present. Also included is an extensive bibliography of works related to the Western music field.

DIVIndustry history of the country music business./div

"Proud to be an Okie is a fresh, well-researched, wonderfully insightful, and imaginative

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book. Throughout, La Chapelle's keen attention to shifting geographies and urban and suburban spaces is one of the work's real strengths. Another strength is the book's focus on dress, ethnicity, and the manufacturing of style. When all of these angles and insights are pulled together, La Chapelle delivers a fascinating rendering of Okie life and American culture."—Bryant Simon, author of *Boardwalk of Dreams: Atlantic City and the Fate of Urban America*

In her provocative new book *Rednecks, Queers, and Country Music*, Nadine Hubbs looks at how class and gender identity play out in one of America's most culturally and politically charged forms of popular music. Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs, Hubbs confronts the shifting and deeply entangled workings of taste, sexuality, and class politics. In Hubbs's view, the popular phrase "I'll listen to anything but country" allows middle-class Americans to declare inclusive "omnivore" musical tastes with one crucial exclusion: country, a music linked to low-status whites. Throughout *Rednecks, Queers, and Country Music*, Hubbs dissects this gesture, examining how provincial white working people have emerged since the 1970s as the face of American bigotry, particularly homophobia, with country music their audible emblem. Bringing together the redneck and the queer, Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class. With a powerful combination of music criticism, cultural critique, and sociological analysis of contemporary class formation, Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working-class identities. She particularly shows how dismissive, politically loaded middle-

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class discourses devalue country's manifestations of working-class culture, politics, and values, and render working-class acceptance of queerness invisible. Lucid, important, and thought-provoking, this book is essential reading for students and scholars of American music, gender and sexuality, class, and pop culture.

A close-up look at country music argues that it has become a national art form, reflecting the same themes that have characterized American art and literature over three centuries. In Lockhart, Texas, a rural working-class town just south of Austin, country music is a way of life. Conversation slips easily into song, and the songs are full of conversation. Anthropologist and musician Aaron A. Fox spent years in Lockhart making research notes, music, and friends. In *Real Country*, he provides an intimate, in-depth ethnography of the community and its music. Showing that country music is deeply embedded in the textures of working-class life, Fox argues that it is the cultural and intellectual property of working-class people and not only of the Nashville-based music industry or the stars whose lives figure so prominently in popular and scholarly writing about the genre. Fox spent hundreds of hours observing, recording, and participating in talk and music-making in homes, beer joints, and garage jam sessions. He renders the everyday life of Lockhart's working-class community in detail, right down to the ice cold beer, the battered guitars, and the technical skills of such local musical legends as Randy Meyer and Larry "Hoppy" Hopkins. Throughout, Fox focuses on the human voice. His analyses of conversations, interviews, songs, and vocal techniques show how feeling and experience are expressed, and how local understandings of place, memory, musical aesthetics, working-class social history, race, and gender are shared. In *Real Country*, working-class Texans re-imagine their past and give voice to the struggles and satisfactions of their

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lives in the present through music.

Inhaltsangabe: Introduction: All American music reflects the landscape from which it springs and as that landscape changes, chewed up by the developments and industry and environmental disasters, as the air we heave in and out of our lungs is filled with new particles, as the water we drink gets its fluoride levels regulated and mineral content tweaked, it makes perfect sense that American music becomes slicker, more machinated, less like reality. We are all subject to our environs, fashioned and chiseled and sanded into shapes We have highways for arteries and clouds for brains and sticks for bones, The sounds we make are Americana. As one of the first musical expressions of the United States, country music represents the values and ideals on which the nation was founded. Country music can be seen as the epitome of the American Dream. It has its origins in the 19th century, when cowboys were working in the fields and riding through the lonely prairie, an image that has been romanticized by numerous Hollywood movies. This thesis focuses on country music as a genre as well as the identity which it represents and by which audience and performers are linked. Country music can be regarded as the music of Southern working class Americans. Since before the Civil War, the South has always been looked down upon as being primitive, simple-minded, and extremely religious. Having its roots in the South, country music has had to face substantial criticism in terms of unsophistication and over-sentimentalization. Due to a shift in national economic power, the United States have become increasingly Southernized, both culturally and musically. Southern culture and identity have become desirable. This phenomenon allowed country music to shed its dubious reputation and gain popularity across the country. This paper will shine a light on the American South as a cultural region that has

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more to offer than what meets the eye. Southern working class culture and its core values are going to be described and put in context with country music as a form of cultural expression. Central themes in American country music are family, love, heartbreak, work, friends, religion, and patriotism. Characteristic for the country music genre are its narrative structures, which by telling a story, enhance its ability to form a collective identity as well as a connection between the narrator, the performer, and the audience. However, country musicians are not solely messengers of the [...]

This is the first study of "hard" country music as well as the first comprehensive application of contemporary cultural theory to country music. Barbara Ching begins by defining the features that make certain country songs and artists "hard." She compares hard country music to "high" American culture, arguing that hard country deliberately focuses on its low position in the American cultural hierarchy, comically singing of failures to live up to American standards of affluence, while mainstream country music focuses on nostalgia, romance, and patriotism of regular folk. With chapters on Hank Williams Sr. and Jr., Merle Haggard, George Jones, David Allan Coe, Buck Owens, Dwight Yoakam, and the Outlaw Movement, this book is written in a jargon-free, engaging style that will interest both academic as well as general readers.

Country Music: A Very Short Introduction presents a compelling overview of the music and its impact on American culture. Country music has long been a marker of American identity; from our popular culture to our politics, it has provided a soundtrack to our national life. While traditionally associated with the working class, country's appeal is far broader than any other popular music style. While this music rose from the people, it is also a product of the popular music industry, and the way the music has been marketed to its audience is a key part of its

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story. Key artists, songs, and musical styles are highlighted that are either touchstones for a particular social event (such as Tammy Wynette's "Stand By Your Man," which produced both a positive and negative backlash as a marker of women's roles in society at the beginning of the liberation movement) or that encompass broader trends in the industry (for example, Jimmie Rodgers' "T for Texas" was an early example of the appropriation of black musical forms by white artists to market them to a mainstream audience). While pursuing a basically chronological outline, the book is structured around certain recurring themes (such as rural vs. urban; tradition vs. innovation; male vs. female; white vs. black) that have been documented through the work of country artists from the minstrel era to today. Truly the voice of the people, country music expresses both deep patriotism as well as a healthy skepticism towards the powers that dominate American society. *Country Music: A Very Short Introduction* illuminates this rich tradition and assesses its legacy in American popular music culture.

"Stunningly gorgeous."—NPR From the author of the wildly acclaimed *Night Boat to Tangier*, one of the *New York Times*' 10 Best Books of 2019, stories of rural Ireland in the classic mode: full of love (and sex), melancholy and magic, bedecked in some of the most gorgeous prose being written today. With three novels and two short story collections published, Kevin Barry has steadily established his stature as one of the finest writers not just in Ireland but in the English language. All of his prodigious gifts of language, character, and setting in these eleven exquisite stories transport the reader to an Ireland both timeless and recognizably modern. Shot through with dark humor and the uncanny power of the primal and unchanging Irish landscape, the stories in *That Old Country Music* represent some of the finest fiction being written today.

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Written by an experienced teacher and renowned scholar of the genre, *Country Music: A Cultural and Stylistic History, Second Edition*, offers a chronological narrative that explains country music's origins, development, and meaning from the first commercial recordings of the 1920s up to the present. It highlights significant performers, songs, and institutions throughout the history of country music. It also considers key social, political, and musical issues that span many decades of evolution within the genre.

Kentucky Country is a lively tour of the state's indigenous music, from the days of string bands through hillbilly, western swing, gospel, bluegrass, and honkey-tonk to through the Nashville Sound and beyond. Through personal interviews with many of the living legends of Kentucky music, Charles K. Wolfe illuminates a fascinating and important area of American culture. The list of country music stars who hail from Kentucky is a long and glittering one. Red Foley, Bill Monroe, Loretta Lynn, Tom T. Hall, the Judds, Dwight Yoakum, Billy Ray Cyrus, Ricky Skaggs, John Michael Montgomery, and Keith Whitley -- all these and many others have called Kentucky home. *Kentucky Country* is the story of these stars and dozens more. It is also the story of many Kentucky musicians whose contributions have been little known or appreciated, and of those collectors, promoters, and entrepreneurs who have worked behind the scenes to bring Kentucky music to national attention.

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In *The Country Music Reader* Travis D. Stimeling provides an anthology of primary source readings from newspapers, magazines, and fan ephemera encompassing the history of country music from circa 1900 to the present. Presenting conversations that have shaped historical understandings of country music, it brings the voices of country artists and songwriters, music industry insiders, critics, and fans together in a vibrant conversation about a widely loved yet seldom studied genre of American popular music. Situating each source chronologically within its specific musical or cultural context, Stimeling traces the history of country music from the fiddle contests and ballad collections of the late nineteenth and early twentieth centuries through the most recent developments in contemporary country music. Drawing from a vast array of sources including popular magazines, fan newsletters, trade publications, and artist biographies, *The Country Music Reader* offers firsthand insight into the changing role of country music within both the music industry and American musical culture, and presents a rich resource for university students, popular music scholars, and country music fans alike.

"Listening to the Beat of the Bomb" UPK author Charles Wolfe discusses his work and his new book *Country Music Goes to War* in the *NEW YORK TIMES*. While Toby Keith suggests that Americans should unite in support of the

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president, the Dixie Chicks assert their right to criticize the current administration and its military pursuits. Country songs about war are nearly as old as the genre itself, and the first gold record in country music went to the 1942 war song "There's a Star Spangled Banner Waving Somewhere" by Elton Britt. The essays in *Country Music Goes to War* demonstrate that country musicians' engagement with significant political and military issues is not strictly a twenty-first-century phenomenon. The contributors examine the output of country musicians responding to America's large-scale confrontation in recent history: World War II, the Korean War, Vietnam, the cold war, September 11, and both conflicts in the Persian Gulf. They address the ways in which country songs and artists have energized public discourse, captured hearts, and inspired millions of minds. Charles K. Wolfe, professor of English and folklore at Middle Tennessee State University, is the author of numerous books and articles on music. James E. Akenson, professor of curriculum and instruction at Tennessee Technological University, is the founder of the International Country Music Conference. Together they have edited the collections *The Women of Country Music*, *Country Music Annual 2000*, *Country Music Annual 2001*, and *Country Music Annual 2002*.

"Fifty years after its first publication, *Country Music USA* still stands as the most

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authoritative history of this uniquely American art form. Here are the stories of the people who made country music into such an integral part of our nation's culture. We feel lucky to have had Bill Malone as an indispensable guide in making our PBS documentary; you should, too." —Ken Burns and Dayton Duncan, *Country Music: An American Family Story* From reviews of previous editions:

"Considered the definitive history of American country music." —Los Angeles Times "If anyone knows more about the subject than [Malone] does, God help them." —Larry McMurtry, from *In a Narrow Grave* "With *Country Music USA*, Bill Malone wrote the Bible for country music history and scholarship. This groundbreaking work, now updated, is the definitive chronicle of the sweeping drama of the country music experience." —Chet Flippo, former editorial director, CMT: Country Music Television and CMT.com "Country Music USA is the definitive history of country music and of the artists who shaped its fascinating worlds." —William Ferris, University of North Carolina at Chapel Hill, former chairman of the National Endowment for the Humanities and coeditor of the *Encyclopedia of Southern Culture* Since its first publication in 1968, Bill C. Malone's *Country Music USA* has won universal acclaim as the definitive history of American country music. Starting with the music's folk roots in the rural South, it traces country music from the early days of radio into the twenty-first century. In

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this fiftieth-anniversary edition, Malone, the featured historian in Ken Burns's 2019 documentary on country music, has revised every chapter to offer new information and fresh insights. Coauthor Tracey Laird tracks developments in country music in the new millennium, exploring the relationship between the current music scene and the traditions from which it emerged.

Between 1900 and the 1970s, twenty million southerners migrated north and west. Weaving together for the first time the histories of these black and white migrants, James Gregory traces their paths and experiences in a comprehensive new study that demonstrates how this regional diaspora reshaped America by "southernizing" communities and transforming important cultural and political institutions. Challenging the image of the migrants as helpless and poor, Gregory shows how both black and white southerners used their new surroundings to become agents of change. Combining personal stories with cultural, political, and demographic analysis, he argues that the migrants helped create both the modern civil rights movement and modern conservatism. They spurred changes in American religion, notably modern evangelical Protestantism, and in popular culture, including the development of blues, jazz, and country music. In a sweeping account that pioneers new understandings of the impact of mass migrations, Gregory recasts the history of twentieth-century America. He

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demonstrates that the southern diaspora was crucial to transformations in the relationship between American regions, in the politics of race and class, and in the roles of religion, the media, and culture.

A collection of essays considering how country music became "white," how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities.

Music was integral to the profound cultural, social and political changes that swept the globe in 1968. This collection of essays offers new perspectives on the role that music played in the events of that year, which included protests against the ongoing Vietnam War, the May riots in France and the assassination of Martin Luther King, Jr. From underground folk music in Japan to antiauthoritarian music in Scandinavia and Germany, *Music and Protest in 1968* explores music's key role as a means of socio-political dissent not just in the US and the UK but in Asia, North and South America, Europe and Africa. Contributors extend the understanding of musical protest far beyond a narrow view of the 'protest song' to explore how politics and social protest played out in many genres, including experimental and avant-garde music, free jazz, rock, popular song, and film and theatre music.

Studies the evolution of country music from its early rural beginnings in the South

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to its emergence into the national culture.

An insightful and wide-ranging look at one of America's most popular genres of music, *Walking the Line: Country Music Lyricists and American Culture* examines how country songwriters engage with their nation's religion, literature, and politics. Country fans have long encountered the concept of walking the line, from Johnny Cash's "I Walk the Line" to Waylon Jennings's "Only Daddy That'll Walk the Line." Walking the line requires following strict codes, respecting territories, and, sometimes, recognizing that only the slightest boundary separates conflicting allegiances. However, even as the term acknowledges control, it suggests rebellion, the consideration of what lies on the other side of the line, and perhaps the desire to violate that code. For lyricists, the line presents a moment of expression, an opportunity to relate an idea, image, or emotion. These lines represent boundaries of their kind as well, but as the chapters in this volume indicate, some of the more successful country lyricists have tested and expanded the boundaries as they have challenged musical, social, and political conventions, often reevaluating what "country" means in country music. From Jimmie Rodgers's redefinitions of democracy, to revisions of Southern Christianity by Hank Williams and Willie Nelson, to feminist retellings by Loretta Lynn and Dolly Parton to masculine reconstructions by Merle Haggard and Cindy Walker, to Steve Earle's reworking of American ideologies, this collection examines how country lyricists walk the line. In weighing the influence of the lyricists' accomplishments, the contributing authors walk the line in turn, exploring iconic country lyrics that have tested and expanded boundaries, challenged musical, social, and political conventions, and reevaluated what "country" means in country music. First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

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Soul music and country music propel American popular culture. Using ethnomusicological tools, Shonekan examines their socio-cultural influences and consequences: the perception of and resistance to hegemonic structures from within their respective constituencies, the definition of national identity, and the understanding of the 'American Dream.'

In this slim, lively book our foremost historian of country music recalls the lost worlds of pioneering fiddlers and pickers, balladeers and yodelers. As he looks at "hillbilly" music's pre-commercial era and its early popular growth through radio and recordings, Bill C. Malone shows us that it was a product not only of the British Isles but of diverse African, German, Spanish, French, and Mexican influences.

In her provocative new book *Rednecks, Queers, and Country Music*, Nadine Hubbs looks at how class and gender identity play out in one of America's most culturally and politically charged forms of popular music. Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs, Hubbs confronts the shifting and deeply entangled workings of taste, sexuality, and class politics. In Hubbs's view, the popular phrase "I'll listen to anything but country" allows middle-class Americans to declare inclusive "omnivore" musical tastes with one crucial exclusion: country, a music linked to low-status whites. Throughout *Rednecks, Queers, and Country Music*, Hubbs dissects this gesture, examining how provincial white working people have emerged since the 1970s as the face of American bigotry, particularly homophobia, with country music their audible emblem. Bringing together the redneck and the queer, Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class. With a powerful combination of music criticism, cultural critique, and sociological analysis of contemporary class formation,

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Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working-class identities. She particularly shows how dismissive, politically loaded middle-class discourses devalue country's manifestations of working-class culture, politics, and values, and render working-class acceptance of queerness invisible. Lucid, important, and thought-provoking, this book is essential reading for students and scholars of American music, gender and sexuality, class, and pop culture.

Long before the United States had presidents from the world of movies and reality TV, we had scores of politicians with connections to country music. In *I'd Fight the World*, Peter La Chapelle traces the deep bonds between country music and politics, from the nineteenth-century rise of fiddler-politicians to more recent figures like Pappy O'Daniel, Roy Acuff, and Rob Quist. These performers and politicians both rode and resisted cultural waves: some advocated for the poor and dispossessed, and others voiced religious and racial anger, but they all walked the line between exploiting their celebrity and righteously taking on the world. La Chapelle vividly shows how country music campaigners have profoundly influenced the American political landscape.

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A star par excellence, Dolly Parton is one of country music's most likable personalities. Even a hard-rocking punk or orchestral aesthete can't help cracking a smile or singing along with songs like "Jolene" and "9 to 5." More than a mere singer or actress, Parton is a true cultural phenomenon, immediately recognizable and beloved for her talent, tinkling laugh, and steel magnolia spirit. She is also the only female star to have her own themed amusement park: Dollywood in Pigeon Forge, Tennessee. Every year thousands of fans flock to Dollywood to

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celebrate the icon, and Helen Morales is one of those fans. In Pilgrimage to Dollywood, Morales sets out to discover Parton's Tennessee. Her travels begin at the top celebrity pilgrimage site of Elvis Presley's Graceland, then take her to Loretta Lynn's ranch in Hurricane Mills; the Country Music Hall of Fame and the Grand Ole Opry in Nashville; to Sevierville, Gatlinburg, and the Great Smoky Mountains National Park; and finally to Pigeon Forge, home of the "Dolly Homecoming Parade," featuring the star herself as grand marshal. Morales's adventure allows her to compare the imaginary Tennessee of Parton's lyrics with the real Tennessee where the singer grew up, looking at essential connections between country music, the land, and a way of life. It's also a personal pilgrimage for Morales. Accompanied by her partner, Tony, and their nine-year-old daughter, Athena (who respectively prefer Mozart and Miley Cyrus), Morales, a recent transplant from England, seeks to understand America and American values through the celebrity sites and attractions of Tennessee. This celebration of Dolly and Americana is for anyone with an old country soul who relies on music to help understand the world, and it is guaranteed to make a Dolly Parton fan of anyone who has not yet fallen for her music or charisma.

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