

## Country The Music Of America

Songs of America Jon Meacham 2019-06-11 NEW YORK TIMES BESTSELLER • A celebration of American history through the music that helped to shape a nation, by Pulitzer Prize winner Jon Meacham and music superstar Tim McGraw “Jon Meacham and Tim McGraw form an irresistible duo—connecting us to music as an unsung force in our nation's history.”—Doris Kearns Goodwin Through all the years of strife and triumph, America has been shaped not just by our elected leaders and our formal politics but also by our music—by the lyrics, performers, and instrumentals that have helped to carry us through the dark days and to celebrate the bright ones. From “The Star-Spangled Banner” to “Born in the U.S.A.,” Jon Meacham and Tim McGraw take readers on a moving and insightful journey through eras in American history and the songs and performers that inspired us. Meacham chronicles our history, exploring the stories behind the songs, and Tim McGraw reflects on them as an artist and performer. Their perspectives combine to create a unique view of the role music has played in uniting and shaping a nation. Beginning with the battle hymns of the revolution, and taking us through songs from the defining events of the Civil War, the fight for women’s suffrage, the two world wars, the Great Depression, the civil rights movement, the Vietnam War, and into the twenty-first century, Meacham and McGraw explore the songs that defined generations, and the cultural and political climates that produced them. Readers will discover the power of music in the lives of figures such as Harriet Tubman, Franklin Roosevelt, Eleanor Roosevelt, and Martin Luther King, Jr., and will learn more about some of our most beloved musicians and performers, including Marian Anderson, Elvis Presley, Sam Cooke, Aretha Franklin, Bob Dylan, Duke Ellington, Carole King, Bruce Springsteen, and more. *Songs of America* explores both famous songs and lesser-known ones, expanding our understanding of the scope of American music and lending deeper meaning to the historical context of such songs as “My Country, ’Tis of Thee,” “God Bless America,” “Over There,” “We Shall Overcome,” and “Blowin’ in the Wind.” As Quincy Jones says, Meacham and McGraw have “convened a concert in *Songs of America*,” one that reminds us of who we are, where we’ve been, and what we, at our best, can be.

**Manifestations of Collective Identity in Country Music - Cultural, Regional, National** Stephanie Schäfer 2011-12-01 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 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 [...]

Country Soul Charles L. Hughes 2015-03-23 In the sound of the 1960s and 1970s, nothing symbolized the rift between black and white America better than the seemingly divided genres of country and soul. Yet the music emerged from the same songwriters, musicians, and producers in the recording studios of Memphis and Nashville, Tennessee, and Muscle Shoals, Alabama--what Charles L. Hughes calls the "country-soul triangle." In legendary studios like Stax and FAME, integrated groups of musicians like Booker T. and the MGs and the Muscle Shoals Rhythm Section produced music that both challenged and reconfirmed racial divisions in the United States. Working with artists from Aretha Franklin to Willie Nelson, these musicians became crucial contributors to the era's popular music and internationally recognized symbols of American racial politics in the turbulent years of civil rights protests, Black Power, and white backlash. Hughes offers a provocative reinterpretation of this key moment in American popular music and challenges the conventional wisdom about the racial politics of southern studios and the music that emerged from them. Drawing on interviews and rarely used archives, Hughes brings to life the daily world of session musicians, producers, and songwriters at the heart of the country and soul scenes. In doing so, he shows how the country-soul triangle gave birth to new ways of thinking about music, race, labor, and the South in this pivotal period.

**High Lonesome** Cecelia Tichi 1994 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 *Hidden in the Mix* Diane Pecknold 2013-06-28 Country music's debt to African American music has long been recognized. Black musicians have helped to shape the styles of many of the most important performers in the country canon. The partnership between Lesley Riddle and A. P. Carter produced much of the Carter Family's repertoire; the street musician Tee Tot Payne taught a young Hank Williams Sr.; the guitar playing of Arnold Schultz influenced western Kentuckians, including Bill Monroe and Ike Everly. Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country-music performers and the enjoyment of black listeners. The contributors to *Hidden in the Mix* examine 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. They investigate topics as diverse as the role of race in shaping old-time record catalogues, the transracial West of the hick-hopper Cowboy Troy, and the place of U.S. country music in postcolonial debates about race and resistance. Revealing how music mediates both the ideology and the lived experience of race, *Hidden in the Mix* challenges the status of country music as "the white man’s blues." Contributors. Michael Awkward, Erika Brady, Barbara Ching, Adam Gussow, Patrick Huber, Charles Hughes, Jeffrey A. Keith, Kip Lornell, Diane Pecknold, David Sanjek, Tony Thomas, Jerry Wever

*Country Music Goes to War* Charles K. Wolfe 2014-07-11 "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 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.

*All that Glitters* George H. Lewis 1993 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 USA** Bill C. Malone 2018-06-04 "Fifty years after its first publication, Country Music USA still stands as the most 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 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.

**Music and Protest in 1968** Beate Kutschke 2013-04-25 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.

*Country* Nick Tosches 1985

**Workin' Man Blues** Gerald Haslam 1999-04-29 "Workin' Man Blues is possibly the most brilliantly astute and thorough examination ever written about country music in California and the impact it has had in our lives and on our culture. I'm extremely flattered to be even mentioned in such august company."—Dwight Yoakam, Singer, Songwriter "With all the pathos of a Rose Maddox ballad and more edges than a Merle Haggard song, Haslam has spun together the stories of the artists who have made California part of country music and country music part of California."—James Gregory, author of *American Exodus: The Dust Bowl Migration and Okie Culture in California* "This book clears new ground in both the history of music and American ethnicity. As gorgeously detailed as any shirt worn by a Rhinestone Cowboy, there's no other book like it."—Kevin Starr, State Librarian of California

*Will the Circle be Unbroken* Paul Kingsbury 2006 Produced in association with Country Music Hall of Fame, this book is an illustrated, literary work on the history and development of country music.

*American Country* Lloyd Sachs 2017-01-01 Audisee® eBooks with Audio combine professional narration and sentence highlighting to engage reluctant readers! A singer belts out a lonesome song. A guitarist plucks out a twangy lead. A fiddle player brings out a sweet melody. These are the sounds of country. Country music rose out of the folk songs that immigrants brought to the United States. The music spread from the American South to all over the country, capturing the hopes and the struggles of everyday people. In the twenty-first century, fans enjoy all sorts of wild, upbeat, and moving styles of country music. Find out what inspired the country's most memorable songs. Discover the stories of outlaw musicians and Nashville legends. And learn more about superstars such as Hank Williams, Patsy Cline, Johnny Cash, and Taylor Swift.

*A Country Music Christmas* Edie Hand 2006 More than 65 stars of country music share their favorite recipes, cherished holiday memories, and family photos in this country-style Christmas treasury that includes a 15-song CD. A portion of the proceeds from this book will benefit St. Jude Children's Research Hospital, the Country Music Hall of Fame and Museum, and the Edie Hand Foundation.

*The Encyclopedia of Country Music* 2012-02-01 Immediately upon publication in 1998, the *Encyclopedia of Country Music* became a much-loved reference source, prized for the wealth of information it contained on that most American of musical genres. Countless fans have used it as the source for answers to questions about everything from country's first commercially successful recording, to the genre's pioneering music videos, to what conjunto music is. This thoroughly revised new edition includes more than 1,200 A-Z entries covering nine decades of history and artistry, from the Carter Family recordings of the 1920s to the reign of Taylor Swift in the first decade of the twenty-first century. Compiled by a team of experts at the Country Music Hall of Fame and Museum, the encyclopedia has been brought completely up-to-date, with new entries on the artists who have profoundly influenced country music in recent years, such as the Dixie Chicks and Keith Urban. The new edition also explores the latest and most critical trends within the industry, shedding light on such topics as the digital revolution, the shifting politics of country music, and the impact of American Idol (reflected in the stardom of Carrie Underwood). Other essays cover the literature of country music, the importance of Nashville as a music center, and the colorful outfits that have long been a staple of the genre. The volume features hundreds of images, including a photo essay of album covers; a foreword by country music superstar Vince Gill (the winner of twenty Grammy Awards); and twelve fascinating appendices, ranging from lists of awards to the best-selling country albums of all time. Winner of the Best Reference Award from the Popular Culture Association "Any serious country music fan will treasure this authoritative book." --The Seattle Times "A long-awaited, major accomplishment, which educators, historians and students, broadcasters and music writers, artists and fans alike, will welcome and enjoy." --The Nashville Musician "Should prove a valuable resource to those who work in the country music business. But it's also an entertaining read for the music's true fans." --Houston Chronicle "This big, handsome volume spans the history of country music, listing not only artists and groups but also important individuals and institutions." --San Francisco Examiner "Promises to be the definitive historical and biographical work on the past eight decades of country music. Well written and heavily illustrated an unparalleled work, worth its price and highly recommended." --Library Journal

**Country Music as Reflection on the American Culture** Juliane Hanka 2011-11 Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 1,5, Dresden Technical University (Unstitut für Anglistik/Amerikanistik), course: Readings in North American Cultural Studies, 14 entries in the bibliography, language: English, abstract: In my term paper I will examine 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.

**The Starday Story** Nathan D. Gibson 2011-06-30 The Starday Story: The House That Country Music Built is the first book entirely dedicated to one of the most influential music labels of the twentieth century. In addition to creating the largest bluegrass catalogue throughout the 1950s and '60s, Starday was also known for its legendary rockabilly catalogue, an extensive Texas honky-tonk outpouring, classic gospel and sacred recordings, and as a Nashville independent powerhouse studio and label. Written with label president and co-founder Don Pierce, this book traces the label's origins in 1953 through the 1968 Starday-King merger. Interviews with artists and their families, employees, and Pierce contribute to the stories behind famous hit songs, including "Y'all Come," "A Satisfied Mind," "Why Baby Why," "Giddy-up Go," "Alabam," and many others. Gibson's research and interviews also shed new light on the musical careers of George Jones, Arlie Duff, Willie Nelson, Roger Miller, the Stanley Brothers, Cowboy Copas, Red Sovine, and countless other Starday artists. Conversations with the children of Pappy Daily and Jack Starns provide a unique perspective on the early days of Starday, and extensive interviews with Pierce offer an insider glance at the country music industry during its golden era. Weathering through the storm of rock and roll and, later, the Nashville Sound, Starday was a home to traditional country musicians and became one of the most successful independent labels in American history. Ultimately, The Starday Story is the definitive record of a country music label that played an integral role in preserving our nation's musical heritage.

**White Soul** Tex Sample 1996 White Soul is an examination of the social, political, and religious foundations that bring rural and urban working-class white people and country music together as a dominant force in 20th century American music. An elitism of the upper class is named, examined, and debunked--with particular focus on the cultural values of working-class people and the "trashy" church that is preferred.

**A Boy Named Sue** Diane Pecknold 2010-10-01 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 country music and its current prominence.

**Country Music** Jocelyn R. Neal 2012-09-27 A vibrant introduction to a quintessential American art form, Country Music: A Cultural and Stylistic History is the first undergraduate textbook that focuses solely on country music. Written by an experienced teacher and renowned scholar of the genre, it offers a coherent narrative that explains country music, its origins, its development, and its meaning from the first commercial recordings of the 1920s up to the present.

**Taylor Swift** Michael Heatley 2015 When Taylor Swift's fourth full-length album "Red" sold 1.2 million copies during its first week of release in the fall of 2012, it registered the biggest single-week sales since Eminem's "The Eminem Show" a full decade earlier. It was her second consecutive album to top a million in its debut week and confirmed the talented 22-year-old as one of America's biggest stars. Like Eminem, she moved from a cult figure to become nationally (and internationally) known - but hers was far from a deprived childhood. The daughter of an investment banker, Swift emerged from a small town in Pennsylvania to become a star by sheer force of will. Her girl-next-door image was no pretense, but her most impressive achievement was crossing over from the country market, at which she'd originally been aimed, and making inroads on the mainstream charts. Her confessional brand of singer-songwriting has always been inspired by real life, so the fact she was dating Conor Kennedy from the famous political family in 2012 not only made headlines in the gossip columns but was also noted by fans as potential for future songs. This small-town girl with the big talent had become America's sweetheart - and seemed set to remain so.

**In the Country of Country** Nicholas Dawidoff 1997 From the author of the bestselling "The Catcher Was a Spy" comes an exhilarating exploration of the performers, places, and experiences which form country music--a genre which is uniquely and authentically American. 40 photos.

**Pickin' on Peachtree** Wayne W. Daniel 2001 But for a few twists of fate, Atlanta could have grown to be the recording center that Nashville is today. Pickin' on Peachtree traces Atlanta's emergence in the 1920s as a major force in country recording and radio broadcasting and its forty years as a hub of country music. From the Old Time Fiddlers' Conventions and barn dances through the rise of station WSB and other key radio outlets, Wayne W. Daniel thoroughly documents the consolidation of country music as big business in Atlanta. He also profiles a vast array of performers, radio personalities, and recording moguls who transformed the Peachtree city into the nerve center of early country music.

**Sing Me Back Home** Bill C. Malone 2017-02-17 For over fifty years, Bill C. Malone has researched and written about the history of country music. Today he is celebrated as the foremost authority on this distinctly American genre. This new collection brings together his significant article-length work from a variety of sources, including essays, book chapters, and record liner notes. Sing Me Back Home distills a lifetime of thinking about country and southern roots music. Malone offers the heartfelt story of his own working-class upbringing in rural East Texas, recounting how in 1939 his family's first radio, a battery-powered Philco, introduced him to hillbilly music and how, years later, he went on to become a scholar in the field before the field formally existed. Drawing on a hundred years of southern roots music history, Malone assesses the contributions of artists such as William S. Hays, Albert Brumley, Joe Thompson, Jimmie Rodgers, Johnny Gimble, and Elvis Presley. He also explores the intricate relationships between black and white music styles, gospel and secular traditions, and pop, folk, and country music. Author of many books, Malone is best known for his pioneering volume County Music, U.S.A., published in 1968. It ranks as the first comprehensive history of American country music and remains a standard reference. This compilation of Malone's shorter—and more personal—essays is the perfect complement to his earlier writing and a compelling introduction to the life's work of America's most respected country music historian.

**Don't Get Above Your Raisin'** Bill C. Malone 2002 Don't Get above Your Raisin' examines the close relationship between "America's truest music" and the working-class culture that has constituted its principal source, nurtured its development, and provided its most dedicated supporters.

**Country Music** Dayton Duncan 2019-09-10 The rich and colorful story of America's most popular music and the singers and songwriters who captivated, entertained, and consoled listeners throughout the twentieth century--based on the upcoming eight-part film series to air on PBS in September 2019 This gorgeously illustrated and hugely entertaining history begins where country music itself emerged: the American South, where people sang to themselves and to their families at home and in church, and where they danced to fiddle tunes on Saturday nights. With the birth of radio in the 1920s, the songs moved from small towns, mountain hollers, and the wide-open West to become the music of an entire nation--a diverse range of sounds and styles from honky tonk to gospel to bluegrass to rockabilly, leading up through the decades to the music's massive commercial success today. But above all, Country Music is the story of the musicians. Here is Hank Williams's tragic honky tonk life, Dolly Parton rising to fame from a dirt-poor childhood, and Loretta Lynn turning her experiences into songs that spoke to women everywhere. Here too are interviews with the genre's biggest stars, including the likes of Merle Haggard to Garth Brooks to Rosanne Cash. Rife with rare photographs and

endlessly fascinating anecdotes, the stories in this sweeping yet intimate history will captivate longtime country fans and introduce new listeners to an extraordinary body of music that lies at the very center of the American experience.

**Traditional Country & Western Music** Karl Anderson 2020-10-26 Traditional Country & Western Music presents historical photographs, memorabilia, and stories about an enduring music genre that took root in America from the late 1920s through the mid-1930s. Although many of our early folk songs originated from the British Isles, Jimmie Rodgers (the "Father of Country Music") and Gene Autry ("America's Favorite Singing Cowboy") became the foundation of modern country and western music. Many regional styles and variations of country and western music developed during the first half of the 20th century, including hillbilly, bluegrass, honky-tonk, rockabilly, southern gospel, Cajun, and Texas swing. Local artists, live radio shows, and regional barn dance programs provided entertainment throughout the Great Depression, World War II, and into America's postwar years. During the 1950s, country and western music became homogenized with the Nashville sound and the Bakersfield sound. By the end of the 1960s, country music completed its move to Nashville, and "western" was dropped from the equation. This book recalls the golden age of country and western music from the late 1920s through the 1960s. Each of the featured artists and programs in this book were once household names. We celebrate these early legends, live radio and television shows, unsung heroes, and local performers from Maine to California.

**Country** Ariel Books 1995-05-01 Here are the roots of country music and its brightest stars, as well as some just plain amusing facts and figures. Perfect for gift-giving or collecting, this small-scale volume represents the same attention to detail as high-quality full-size books. Color.

Walking the Line Thomas Alan Holmes 2013-10-09 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.

Country Music, U.S.A. Bill C. Malone 2010-11-01 "If anyone knows more about the subject than [Malone] does, God help them."-Larry McMurtry, from in a Narrow Grave --

**Queer Country** Shana Goldin-Perschbacher 2022-01-25

Welcome to New Country David A. Westbrook 2017-10-15 *Welcome to New Country* shows (as opposed to argues) how and why commercial new country music is a major collective achievement, on par with jazz and the Broadway musical. A traditionally Southern and working class idiom has been transformed into a national and middle class mode of expression that articulates many of the hopes and concerns of life in America today. At its most interesting, new country music is music for the middle: middle class, middle aged, and often in the middle of the country. *Welcome to New Country* is written for anybody who can follow a serious country song -- which is a lot of people. It is also written sympathetically, as a small contribution to ameliorating some of the divides that run through this nation. Using copious quotation from hits, straightforward explication, and a bit of memoir, the book shows how new country music articulates an American mythos. Country music not only expresses an imaginary (small towns, cars, fields, etc.), but also meditates on life, from birth to death, home to politics to being out on the lake to God. Politically, country music reflects changing ideas of America itself, which may be caricatured as a shift from experiment in self governance to appreciation of American experiences. America is reinventing herself, and this music is a way to start talking, in very plain language, about how. Psychologically, new country music is on occasion what in another context was called existential: it queries, sometimes rather desperately, the significance of often ordinary lives. Indeed, there are a number of country music songs (and a chapter of the book) about "life" itself, and how we stand vis-a-vis our days. Middle aged concerns. So country music is popular and commercial and so forth, but that is not to be confused with unserious. I hope you enjoy the book; it has been a good long journey.

**Country Music U.S.A.** Bill C. Malone 1974

Discovering Country Music Don Cusic 2008-07-30 *Discovering Country Music* chronicles the incredible evolution of country music in America - from the fiddle to the pop charts - and provides an insightful account of the reasons and motives that have determined its various transformations and offshoots over the years. In order to understand what country music is, and why, it is essential to understand how it makes its money — the basic revenue streams, the major companies involved, and how country artists are booked and marketed. Author Don Cusic helps readers do that, and goes even further, covering not only the business and the technology that have shaped the industry, but also tackling the question of country's relationship to the other major genres of the American recording industry, including pop, blues, and rock music. *Discovering Country Music* is broken down into ten sections which include: key musical trends; ancillary business trends such as recording technology, radio, and the recording industry; and prominent artists, including as a small sample Stephen Foster, The Carter Family, Elvis, Johnny Cash, Dolly Parton, Willie Nelson, Garth Brooks, The Dixie Chicks, Tim McGraw, Faith Hill, and Kenny Chesney. This work should appeal to fans, scholars, educators, libraries and the general reader alike.

America's Music Robert K. Oermann 1996 This lavishly illustrated celebration of America's most popular music turns to those who know it best--the performers. In a vivid oral history of the rich heritage of contemporary country music, the hottest names of yesterday and today look back at the stars, styles and scenes of an earlier era. Hear from Chet Atkins, Dolly Parton, Emmylou Harris, Alan Jackson, Clint Black and many more. 200 photos, 100 in full color.

Country Nick Tosches 2009-08-05 Celebrating the dark origins of our most American music, *Country* reveals a wild shadowland of history that encompasses blackface minstrels and yodeling cowboys; honky-tonk hell and rockabilly heaven; medieval myth and musical miscegenation; sex, drugs, murder; and rays of fierce illumination on Elvis, Jerry Lee Lewis, and others, famous and forgotten, whose demonology is America's own. Profusely and superbly illustrated, *Country* stands as one of the most brilliant explorations of American musical culture ever written.

**My Country** Melanie Dunea 2012-10-02 Now in paperback, a volume of stunning photographs of 50 country music icons and intimate accounts of their thoughts on God, America, and their favorite songs. Award-winning photographer and author of *My Last Supper*, Melanie Dunea traces the throughlines from country music's gritty roots to the chart-topping chanteuses of today, presenting beautiful, imaginative, and revealing photographs of icons ranging from Taylor Swift to Wynonna Judd to Little Jimmy Dickens and conducting interviews that ask stars to discuss their musical roots and inspirations, their defining moments, and what makes country music the heart and soul of America. As the music industry fractures and suffers from flagging sales, country music has enjoyed explosive growth and unprecedented popularity. This totally unique book will be a must-own (and a perfect gift) for fans of the old time country twang and the millions who love the glitz and glamour of today's country-pop. *My Country* is a music-lovers dream, and in this more inexpensive, accessible market the book is sure to find its core audience amongst country music's legions of fans.

**Country Music Originals** Tony Russell 2010-03-15 Graced by more than 200 illustrations, many of them seldom seen and some never 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.

*In the Country of Country* Nicholas Dawidoff 1998-04-28 In a series of indelible portraits of country music stars, Dawidoff reveals, among others, Jimmie Rodgers, the "father of Country"; Johnny Cash, the "Man in Black"; and Patsy Cline, a lonely figure striding out bravely in a man's world. *In the Country of Country* is a passionate and expansive account of a quintessentially American art form and the performers that made country music what it is today. Both deeply personal and endlessly evocative, *In the Country of Country* pays tribute to the music that sprang from places like Maces Springs, Virginia, home of the Carter Family, and Bakersfield, California, where Buck Owens held sway. Bestselling author Nicholas Dawidoff takes readers to the back roads and country hollows that were home to Chet Atkins, Doc Watson, Emmylou Harris, and many more.

*Gone to the Country* Ray Allen 2011-02-14 *Gone to the Country* chronicles the life and music of the New Lost City Ramblers, a trio of city-bred musicians who helped pioneer the resurgence of southern roots music during the folk revival of the late 1950s and 1960s. Formed in 1958 by Mike Seeger, John Cohen, and Tom Paley, the Ramblers introduced the regional styles of southern ballads, blues, string bands, and bluegrass to northerners yearning for a sound and an experience not found in mainstream music. Ray Allen interweaves biography, history, and music criticism to follow the band from its New York roots to their involvement with the commercial folk music boom. Allen details their struggle to establish themselves amid critical debates about traditionalism brought on by their brand of folk revivalism. He explores how the Ramblers ascribed notions of cultural authenticity to certain musical practices and performers and how the trio served as a link between southern folk music and northern urban audiences who had little previous exposure to rural roots styles. Highlighting the role of tradition in the social upheaval of mid-century America, *Gone to the Country* draws on extensive interviews and personal correspondence with band members and digs deep into the Ramblers' rich trove of recordings.

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