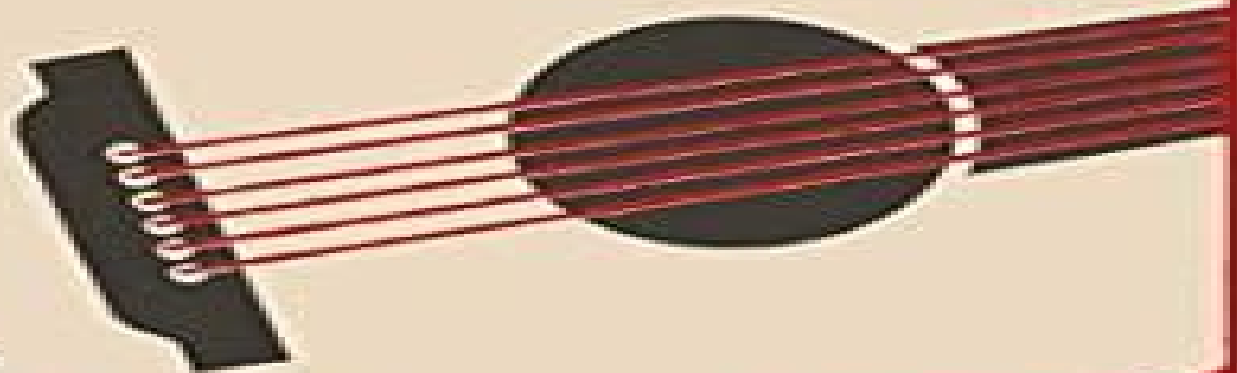


COUNTRY MUSIC 2001 ANNUAL



Edited by
**Charles K. Wolfe and
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Country Music Annual 2001

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Country Music Annual 2001 Charles K. Wolfe, James E. Akenson, 2015-01-13 The swelling interest in popular music studies has far outpaced the outlets for publication With the Country Music Annual scholars students and interested readers have a place for sharing their research and ideas The subjects of this second volume range from one of the very first musicians to make country records Henry Gilliland to the current avant garde work of the alternative country band Uncle Tupelo Ernest Tubb s musical roots the origins of one of Roy Acuff s classic gospel songs and the Carter Family s rhythms are discussed in these pages Even NASCAR makes an appearance Advisory Board Bill C Malone Nolan Porterfield Jimmie Rogers Curtis Ellison William K McNeil Wayne W Daniel Joli Jensen

Country Music Richard Carlin, 2014-02-25 This illustrated A Z guide covers more than 700 country music artists groups and bands Articles also cover specific genres within country music as well as instruments used Written in a lively engaging style the entries not only outline the careers of country music s greatest artists they provide an understanding of the artist s importance or failings and a feeling for his or her style Select discographies are provided at the end of each entry while a bibliography and indexes by instrument musical style genre and song title round out the work For a full list of entries a generous selection of sample entries and more visit the Country Music A Biographical Dictionary website

The Oxford Handbook of Country Music Travis D. Stimeling, 2017 Approaches country music through an interdisciplinary lens Features close analyses of gendered and racial disparities in country music Examines politics of both the performance of country music and the scholarship surrounding it Book jacket

The Country Music Reader Travis D. Stimeling, 2015-01-02 The Country Music Reader provides an anthology of primary source readings encompassing the history of country music from circa 1900 to the present offering firsthand insight into the changing role of country music within both the music industry and American culture

Rural Life and Culture in the Upper Cumberland Michael Birdwell, W. Calvin Dickinson, 2004-12-24 Seventeen original essays by prominent scholars uncover fascinating stories and personalities from the Upper Cumberland region of Kentucky and Tennessee often regarded as isolated and out of pace with the rest of the country but seen here as having a far richer history and culture than previously thought

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Old Roots, New Routes Pamela Fox, Barbara Ching, 2025-10-01 Old Roots New Routes takes an in depth look at the many influences meanings and identities of this contemporary music form Because the definition of the term alt country changes continually even the genre s own mouthpiece the Web site nodepression com declared its terrain to be alternative country whatever that is Despite alt country s murky parameters its origins indeed its patron saints are generally acknowledged to range from the Carter Family and Hank Williams as interpreters of traditional American country to the country rock fusions of Gram Parsons and Steve Earle Just as other musical genres before it have distanced themselves from

the popular and commercial center from the start alt country has positioned itself as a different kind of music than the slick country sounds emanating from Nashville hit machines such as Garth Brooks and Shania Twain And yet alt country s embrace of authenticity and disdain for commercialism while simultaneously injecting into a traditional working class music form an often cosmopolitan flavor and Generation X values has resulted in a fascinating hybrid full of contradictions In Old Roots New Routes Pamela Fox and Barbara Ching bring together a range of scholars to investigate as never before this significant contemporary music form providing in addition new ways to approach the worlds of country and alternative music more generally Individual essays explore the work of a variety of artists including Neko Case Jay Farrar Justin Trevi o and alt country hero Gram Parsons along with promotional rhetoric album art advertising and fan Web sites to offer readers a comprehensive understanding of how alt country functions as a distinct musical form Pamela Fox is Associate Professor of English and currently the Director of the Women s and Gender Studies Program at Georgetown University She is the author of Class Fictions Shame and Resistance in the British Working Class Novel 1890 1945 Barbara Ching is Associate Professor at the University of Memphis Her previous books include Wrong s What I Do Best Hard Country Music and Contemporary Culture and Knowing Your Place Rural Identity and Cultural Hierarchy coedited with Gerald Creed

Country Music USA Bill C. Malone, Tracey E. W. Laird, 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 A Boy Named Sue Diane Pecknold, Kristine M. McCusker, 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

The Journal of Country Music ,2001 *The Music of Bill Monroe* Neil V. Rosenberg,Charles K. Wolfe,2024-04-22

Spanning over 1 000 separate performances The Music of Bill Monroe presents a complete chronological list of all of Bill Monroe s commercially released sound and visual recordings Each chapter begins with a narrative describing Monroe s life and career at that point bringing in producers sidemen and others as they become part of the story The narratives read like a who s who of bluegrass connecting Monroe to the music s larger history and containing many fascinating stories The second part of each chapter presents the discography Information here includes the session s place date time and producer master matrix numbers song tune titles composer credits personnel instruments and vocals and catalog release numbers and reissue data The only complete bio discography of this American musical icon The Music of Bill Monroe is the starting point for any study of Monroe s contributions as a composer interpreter and performer **Cajun Breakdown** Ryan Andre

Brasseaux,2009-06-04 In 1946 Harry Choates a Cajun fiddle virtuoso changed the course of American musical history when his recording of the so called Cajun national anthem Jole Blon reached number four on the national Billboard charts Cajun music became part of the American consciousness for the first time thanks to the unprecedented success of this issue as the French tune crossed cultural ethnic racial and socio economic boundaries Country music stars Moon Mullican Roy Acuff Bob Wills and Hank Snow rushed into the studio to record their own interpretations of the waltz followed years later by Waylon Jennings and Bruce Springsteen The cross cultural musical legacy of this plaintive waltz also paved the way for Hank Williams Sr s Cajun influenced hit Jamabalaya Choates Jole Blon represents the culmination of a centuries old dialogue between the Cajun community and the rest of America Joining into this dialogue is the most thoroughly researched and broadly conceived history of Cajun music yet published Cajun Breakdown Furthermore the book examines the social and

cultural roots of Cajun music's development through 1950 by raising broad questions about the ethnic experience in America and nature of indigenous American music. Since its inception the Cajun community constantly refashioned influences from the American musical landscape despite the pressures of marginalization, denigration and poverty. European and North American French songs, minstrel tunes, blues, jazz, hillbilly, Tin Pan Alley melodies and western swing all became part of the Cajun musical equation. The idiom's synthetic nature suggests an extensive and intensive dialogue with popular culture, extinguishing the myth that Cajuns were an isolated folk group astray in the American South. Ryan Andr Brasseaux's work constitutes a bold and innovative exploration of a forgotten chapter in America's musical odyssey. [Play Me Something Quick and Devilish](#) Howard Wight Marshall, 2013-01-01. [Play Me Something Quick and Devilish](#) explores the heritage of traditional fiddle music in Missouri. Howard Wight Marshall considers the place of homemade music in people's lives across social and ethnic communities from the late 1700s to the World War I years and into the early 1920s. This exceptionally important and complex period provided the foundations in history and settlement for the evolution of today's old time fiddling. Beginning with the French villages on the Mississippi River, Marshall leads us chronologically through the settlement of the state and how these communities established our cultural heritage. Other core populations include the Old Stock Americans, primarily Scotch Irish from Kentucky, Tennessee, North Carolina and Virginia; African Americans; German speaking immigrants; people with American Indian ancestry focusing on Cherokee families dating from the Trail of Tears in the 1830s; and Irish railroad workers in the post Civil War period. These are the primary communities whose fiddle and dance traditions came together on the Missouri frontier to cultivate the bounty of old time fiddling enjoyed today. Marshall also investigates themes in the continuing evolution of fiddle traditions. These themes include the use of the violin in Westward migration in the Civil War years and in the railroad boom that changed history. Of course musical tastes shift over time and the rise of music literacy in the late Victorian period as evidenced by the brass band movement and immigrant music teachers in small towns affected fiddling. The contributions of music publishing as well as the surprising importance of ragtime and early jazz also had profound effects. Much of the old time fiddlers' repertory arises not from the inherited reels, jigs and hornpipes from the British Isles nor from the waltzes, schottisches and polkas from the Continent but from the prolific pens of Tin Pan Alley. Marshall also examines regional styles in Missouri fiddling and comments on the future of this time honored and changing tradition. Documentary in nature, this social history draws on various academic disciplines and oral histories recorded in Marshall's forty some years of research and field experience. Historians, music aficionados and lay people interested in Missouri folk heritage as well as fiddlers of course will find [Play Me Something Quick and Devilish](#) an entertaining and enlightening read. With 39 tunes, the enclosed Voyager Records companion CD includes a historic sampler of Missouri fiddlers and styles from 1955 to 2012. A media kit is available [here](http://press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx): press.umsystem.edu/pages/PlayMeSomethingQuickandDevilish.aspx. **Nashville Cats** Travis D. Stimeling, 2020. The Nashville Cats were a group of session musicians who bounced from

studio to studio along Nashville's Music Row providing the instrumental backing tracks for countless recordings in the mid 20th century Including music industry titans like Chet Atkins Anita Kerr and Charlie McCoy these versatile Cats not only established the city as a well known hub for recording popular music but also defined the era of country music known as the Nashville Sound Drawing upon a rich array of previously unexplored primary sources and original oral histories Nashville Cats Record Production in Music City 1945-1975 is the first account of the role that these musicians along with recording engineers and record producers played in shaping the sounds of country music during one of its most definitive periods This era produced some of the genre's most celebrated recording artists including Country Music Hall of Fame inductees Patsy Cline Jim Reeves and Floyd Cramer The Nashville Sound attracted musicians like Bob Dylan and Leonard Cohen to the city's studios and marked the establishment of a recording industry that has come to define the city of Nashville in the national and international consciousness Author Travis D Stimeling explores how the Nashville system came to be how musicians functioned within it and how the desires of an ever growing and diversifying audience affected record production practices Through interviews with key players of the period and close analysis of hit songs Nashville Cats provides an exciting look into this prolific era of music history **American Reference Books Annual, 2002** Bohdan S. Wynar, Libraries

Unlimited, 2002-05 This source of information on contemporary American reference works is intended for the library and information community It has nearly 1600 descriptive and evaluative entries and reviews material from more than 300 publishers in nearly 500 subject areas It should help the user keep abreast of reference publications in all fields answer everyday questions and build up reference collections **The Encyclopedia of Popular Music: Selected Albums.**

Bibliographies Colin Larkin, 2006 Containing 27 000 entries and over 6 000 new entries the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day including jazz country folk rap reggae techno musicals and world music the Encyclopedia also offers thousands of additional entries covering popular music genres trends styles record labels venues and music festivals Key dates biographies and further reading are provided for artists covered along with complete discographies that include record labels release dates and a 5 star album rating system *Roots Music in America* Fred Bartenstein, 2024-01-12 Joe Wilson represented a deep diversity in American vernacular music and culture He directed the National Folk Festival and roots music tours engaging government support for traditional communities Joe combined Appalachian wisdom with searching intellect to create original brilliance America's foremost hillbilly intellectual laughed at my sobriquet and worked tirelessly for the music and people he loved Nick Spitzer American Routes Joe Wilson served for twenty eight years as executive director of the National Folk Festival and National Council for Traditional Arts Throughout his impressive career Wilson wrote extensively and colorfully about many facets of vernacular music in North America including works on major folk instruments as well as on characteristic musical styles especially old time bluegrass

modern country blues cowboy a cappella gospel and others This volume a companion to Lucky Joe s Namesake The Extraordinary Life and Observations of Joe Wilson compiles Wilson s best writings on musical topics including some previously unpublished works With wry humor Wilson covers the origins of roots music in eighteenth century America and its subsequent dispersion through races classes ethnic groups and newly settled regions Wilson knew worked with and wrote about many iconic artists of the twentieth century including Willie Nelson Doc Watson Clarence Ashley the Stanley Brothers Kenny Baker Cephas Wiggins John Jackson and members of the Hill Billies the band whose name came to signify an entire genre of the earliest recorded roots music This carefully curated volume is comprised of works previously scattered in liner notes small circulation magazines tour booklets and unpublished manuscripts all collected here and organized by theme The writings of this legendary internationally recognized figure will be indispensable to roots music fans and will delight readers and students interested in the traditional arts and dedicated to preserving historic folkways Fred Bartenstein teaches country and bluegrass music history at the University of Dayton He is the editor of Bluegrass Bluesman Josh Graves a Memoir and coauthor and editor of The Bluegrass Hall of Fame Inductee Biographies 1991 2014 The New Encyclopedia of Southern Culture Glenn Hinson,William Ferris,Charles Reagan Wilson,2010-01-01 Southern folklife is the heart of southern culture Looking at traditional practices still carried on today as well as at aspects of folklife that are dynamic and emergent contributors to this volume of The New Encyclopedia of Southern Culture examine a broad range of folk traditions Moving beyond the traditional view of folklore that situates it in historical practice and narrowly defined genres entries in this volume demonstrate how folklife remains a vital part of communities self definitions Fifty thematic entries address subjects such as car culture funerals hip hop and powwows In 56 topical entries contributors focus on more specific elements of folklife such as roadside memorials collegiate stepping quinceanera celebrations New Orleans marching bands and hunting dogs Together the entries demonstrate that southern folklife is dynamically alive and everywhere around us giving meaning to the everyday unfolding of community life

Seeking Home Leslie Harper Worthington,Jürgen Grandt,2024-01-12 Appalachian people are frequently depicted as poorly educated whites who isolate themselves in mountain hollows In Seeking Home editors Leslie Harper Worthington and Jürgen E Grandt turn that stereotype upside down by showcasing Appalachia s ethnic diversity through a lively collection of essays discussing fiction poetry letters and songs This distinct collection begins with a personal narrative in which Worthington relates how she discovered her own home through teaching Lee Smith s Fair and Tender Ladies Other essays range from the anticipated Ron Rash Barbara Kingsolver Harriette Simpson Arnow to the unanticipated Charles Frazier s magical realism a Confederate soldier s journals and three different examinations of Appalachian poets Adding further texture to the collection are essays examining the diversity in Appalachian music including Cherokee song and dance a discussion of Appalachian mining songs and an examination of recording technology and authenticity Seeking Home confirms that just as there are many Souths there are also many Appalachias The

region is multifaceted multicultural and all we have to do is be willing to examine the variety

LESLIE HARPER
WORTHINGTON is the dean of Academic Programs and Services at Gadsden State Community College in Alabama She is the
author of Cormac McCarthy and the Ghost of Huck Finn

J R GEN E GRANDT is an associate professor of English at the
University of North Georgia He is the author of Shaping Words to Fit the Soul The Southern Ritual Grounds of Afro
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