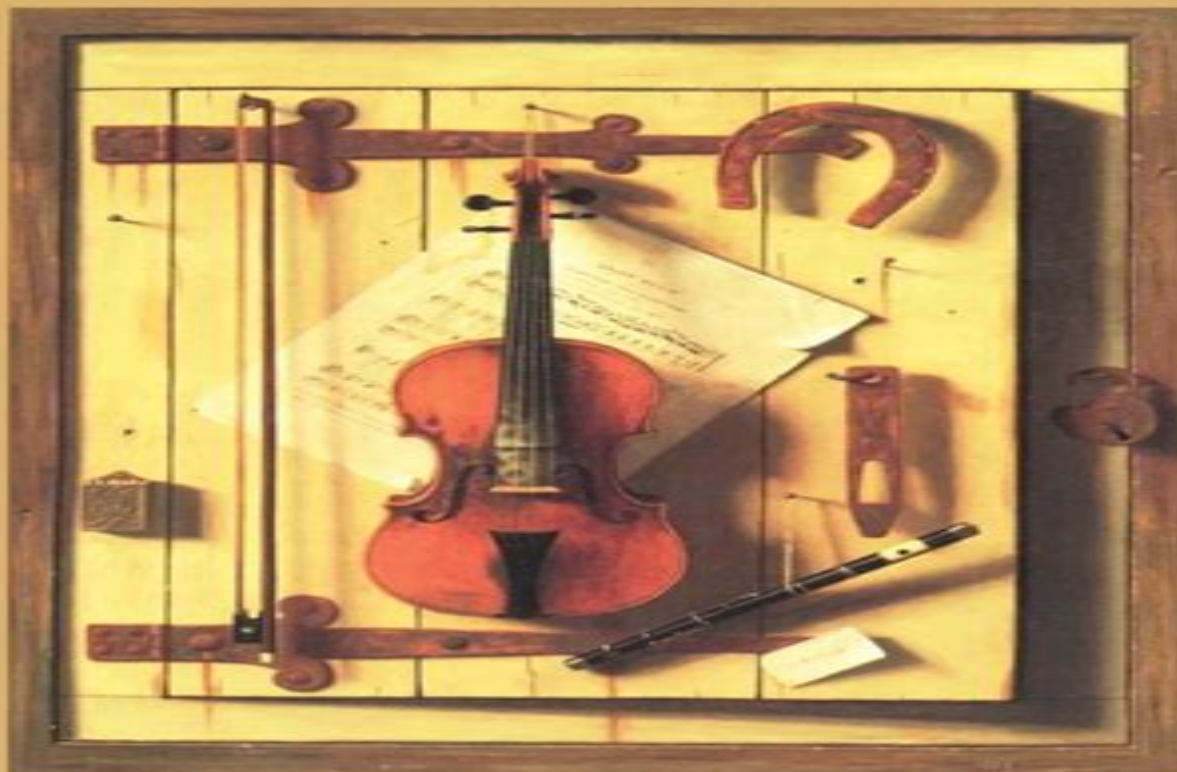




THE
COUNTRY MUSIC
MESSAGE:
Revisited

JIMMIE N. ROGERS

Country Music Message Revisited

Travis D. Stimeling



Country Music Message Revisited:

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 Message, Revisited Jimmie N. Rogers, 1989

Country Music Annual 2002 Charles K. Wolfe, James E. Akenson, 2015-01-13 In the third volume of this acclaimed country music series readers can explore topics ranging from the career of country music icon Conway Twitty to the recent phenomenal success of the bluegrass flavored soundtrack to the film *O Brother Where Art Thou* The tricky relationship between conservative politics and country music in the sixties the promotion of early country music artists with picture postcards the history of the voice of the Blue Ridge Mountains North Carolina radio station WPAQ and the formation of the Country Music Association as a chamber of commerce for country music to battle its negative hillbilly stereotype are just a few of the eclectic subjects that country music fans and scholars won't want to miss *Country Music Annual 2000* Charles K. Wolfe, James E. Akenson, 2015-01-13 The swelling interest in popular music studies has far outpaced the outlets for publication Country music with its all too familiar stereotypes has been particularly slow to gain scholarly acceptance With the Country Music Annual scholars students and even fans now have a outlet for the dissemination of research and ideas Each volume of this new yearbook is devoted to all aspects of country music and is the only forum for series studies of the subject Specific topics include old time music western swing bluegrass honky tonk music Cajun instrumental music Nashville sound era new traditionalism country rock alternative country Americana modern folk and contemporary Nashville as well as biographical studies and interdisciplinary approaches to music geography gender class race media and culture This inaugural edition defines country music in a broad sense and reflects the marvelous complexities of what has often been called a simple cultural form The articles look at old time music Western swing honky tonk Bluegrass Cajun country rock and the many other incarnations country music has taken Contributors explore country music in Hollywood and Nashville humor country's complex relationship with religion music careers sound mixing and teaching country music in the classroom Analysis of music lyrics and aesthetics stand alongside discussions of Minnie Pearl Tennessee Ernie Ford Dolly Parton Loretta Lynn Emmylou Harris Shania Twain and many more artists Advisory Board Bill C Malone Nolan Porterfield Jimmie Rogers Curtis Ellison William K McNeil Wayne W Daniel Joli Jensen *Country Music Culture* Curtis W. Ellison, 1995 A social history of country music from the 1920s to the present discussing such artists as Patsy Cline Grandpa Jones Dolly Parton and Garth Brooks *The Women of Country Music* Charles K. Wolfe, James E. Akenson, 2014-10-17 Women have been pivotal in the country music scene since its inception as Charles K Wolfe and James E Akenson make clear in *The Women of Country Music* Their groundbreaking volume presents the best current scholarship and writing on female country musicians Beginning with the 1920s career of teenage guitar picker Roba Stanley the contributors go on to discuss Polly Jenkins and

Her Musical Plowboys 50s honky tonker Rose Lee Maphis superstar Faith Hill the relationship between Emmylou Harris and poet Bronwen Wallace the Louisiana Hayride s Margaret Lewis Warwick and more *Rednecks, Queers, and Country Music* Nadine Hubbs, 2014-03-22 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 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

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

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 breathe 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

Wrong's What I Do Best Barbara Ching,2001-07-19 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

The World of Bob Dylan Sean Latham,2021-05-06 This book features 27 integrated essays that offer access to the art life and legacy of one of the world s most influential artists

"Cashville" - Dilution of Original Country Music Identity Through Increasing Commercialization Stephanie Sch„fer,2012-04 Where I come from it s cornbread and chicken This line from Alan Jackson s country hit defines the genre as the music of the American South All its ambiguity set aside the South stands proudly for its hospitality politeness sense of place and community Family and religion are traditionally more important down there than in the rest of the country As Southern culture becomes more and more americanized and the music of the small town Southern man another Jackson song is adapted for a mainstream audience the original rustic identity that defines the true American genre loses its charm Modern country music has become slick and professionalized and sounds more and more like common pop music to make it more profitable This study focuses on the authentic country music identity and how it is threatened by increasing commercialization It defines said identity and the working class culture from which it springs It traces the history of country music and its different genres from the 19th and early 20th century cowboy music over Western Swing and Honky Tonk of

the 1930s and 1940s the progressive movements of the 1960s and 1970s up to today's mainstream Country Pop and shows how its target audience has changed over time and how the opposition tries to preserve traditional sounds Authentic Texas Country is set in contrast to the commercial Nashville recording industry and both are compared in their respective developments over the years In the face of terrorism which poses a threat to the American National identity country music with its representative American values has become increasingly popular and enforces a strong collective identity on a national level However in doing so it also dilutes the original identity that was once restricted to life in a small town community rather than the country as a whole What sets country music as a genre apart is its narrative structure Every song has a story to tell Be it about The Cold Hard Facts of Life a prayer finally answered or the first kiss on a Saturday night

Country Boys and Redneck Women Diane Pecknold, Kristine M. McCusker, 2016-02-08 Country music boasts a long tradition of rich contradictory gender dynamics creating a world where Kitty Wells could play the demure housewife and the honky tonk angel simultaneously Dolly Parton could move from traditionalist girl singer to outspoken trans rights advocate and current radio playlists can alternate between the reckless masculinity of bro country and the adolescent girlishness of Taylor Swift In this follow up volume to *A Boy Named Sue* some of the leading authors in the field of country music studies reexamine the place of gender in country music considering the ways country artists and listeners have negotiated gender and sexuality through their music and how gender has shaped the way that music is made and heard In addition to shedding new light on such legends as Wells Parton Loretta Lynn and Charley Pride it traces more recent shifts in gender politics through the performances of such contemporary luminaries as Swift Gretchen Wilson and Blake Shelton The book also explores the intersections of gender race class and nationality in a host of less expected contexts including the prisons of WWII era Texas where the members of the Goree All Girl String Band became the unlikeliest of radio stars the studios and offices of Plantation Records where Jeannie C Riley and Linda Martell challenged the social hierarchies of a changing South in the 1960s and the burgeoning cities of present day Brazil where college country has become one way of negotiating masculinity in an age of economic and social instability

Resounding Pasts Drago Momcilovic, 2020-05-15 The field of memory studies has long been preoccupied with the manner in which events from the past are commemorated forgotten re-fashioned or worked through on both the individual and collective level Yet in an age when various modes of artistic and cultural commemoration have begun to overlap with and respond to one another the dynamics of cultural remembering and forgetting become bound up in an increasingly elaborate network of representations that operate both within and outside temporal cultural and national borders As publicly circulating texts that straddle the line between cultural artifact and artistic object both musical and literary works both individually and often in conjunction with one another help shape cultural memories and individual experiences of those events Troping their cultural milieux through specific aesthetic and social forms genres and modes of dissemination music and literature become part of a growing global panoply of raw materials

upon which we might begin to pose questions regarding the way we remember the consequences of sharing and passing on those memories and the aesthetic and cultural pressures attendant upon the circulation and interpretation of texts that resound the past

Country Music Annual, 2002 **Local Violence, Global Media** Lisa M. Cuklanz, Sujata Moorti, 2009

This series publishes critical scholarship that seeks to engage and transcend the disciplinary isolationism and genre confinement that now characterize so much of contemporary research in communication studies and related fields. It focuses on studies that address the broad intersections and hybrid trajectories that define the encounters between human groups in modern institutions and societies and the way these intersections are represented in contemporary popular cultural forms of knowledge

Dolly Parton, Gender, and Country Music Leigh H. Edwards, 2018-01-06

The Foreword Indies Gold Medal Winner that analyzes Dolly Parton as a performance art project designed to subvert gender and class expectations

Shondaland Dolly Parton is instantly recognizable for her iconic style and persona but how did she create her enduring image? Dolly crafted her exaggerated appearance and stage personality by combining two opposing stereotypes: the innocent mountain girl and the voluptuous sex symbol. Emerging through her lyrics, personal stories, stage presence, and visual imagery, these wildly different gender tropes form a central part of Dolly's media image and portrayal of herself as a star and celebrity. By developing a multilayered image and persona, Dolly both critiques representations of femininity in country music and attracts a diverse fan base ranging from country and pop music fans to feminists and gay rights advocates. In *Dolly Parton: Gender and Country Music*, Leigh H. Edwards explores Dolly's roles as musician, actor, author, philanthropist, and entrepreneur to show how Dolly's gender subversion highlights the challenges that can be found even in the most seemingly traditional form of American popular music. As Dolly depicts herself as simultaneously real and fake, she offers new perspectives on country music's claims of authenticity. A valuable contribution to studies of celebrity, gender, music, media, and popular culture that should be useful to scholars working in any of these areas.

Celebrity Studies A stellar exploration of how Parton deftly balanced traditional country aesthetics with her willingness to rebel against those same trappings by completely owning her image and how she performed her femininity.

Bearded Gentlemen Music *A Bibliography of Tennessee History, 1973-1996* W. Calvin Dickinson, Eloise R. Hitchcock, 1999

With some 6,000 entries, *A Bibliography of Tennessee History* will prove to be an invaluable resource for anyone—students, historians, librarians, genealogists—engaged in researching Tennessee's rich and colorful past. A sequel to Sam B. Smith's invaluable 1973 work *Tennessee History: A Bibliography*, this book follows a similar format and includes published books and essays as well as many unpublished theses and dissertations that have become available during the intervening years. The volume begins with sections on Reference, Natural History, and Native Americans. Its divisions then follow the major periods of the state's history: Before Statehood, State Development, Civil War, Late Nineteenth Century, Early Twentieth Century, and Late Twentieth Century. Sections on Literature and County Histories round out the book. Included is a helpful subject index that points the reader to particular persons, places, incidents, or topics.

Substantial sections in this index highlight women's history and African American history two areas in which scholarship has proliferated during the past two decades. The history of entertainment in Tennessee is also well represented in this volume including for example hundreds of citations for writings about Elvis Presley and for works that treat Nashville and Memphis as major show business centers. The Literature section meanwhile includes citations for fiction and poetry relating to Tennessee history as well as for critical works about Tennessee writers. Throughout the editors have strived to achieve a balance between comprehensive coverage and the need to be selective. The result is a volume that will benefit researchers for years to come. The Editors: W. Calvin Dickinson is professor of history at Tennessee Technological University; Eloise R. Hitchcock is head reference librarian at the University of the South.

Music in the Post-9/11 World Jonathan Ritter, J. Martin Daughtry, 2013-10-31. *Music in the Post-9/11 World* addresses the varied and complex roles music has played in the wake of September 11, 2001. Interdisciplinary in approach, international in scope and critical in orientation, the twelve essays in this groundbreaking volume examine a diverse array of musical responses to the terrorist attacks of that day and reflect upon the altered social, economic and political environment of post-9/11 music production and consumption. Individual essays are devoted to the mass-mediated works of popular musicians such as Bruce Springsteen and Darryl Worley as well as to lesser-known musical responses by artists in countries including Afghanistan, Egypt, Mexico, Morocco, Peru and Senegal. Contributors also discuss a range of themes including the role played by Western classical music in rites of mourning and commemoration, invisible musical practices such as the creation of television news music and implicit censorship in the mainstream media. Taken as a whole, this collection presents powerful evidence of the central role music has played in expressing, shaping and contesting worldwide public attitudes toward the defining event of the early twenty-first century.

Rock Music in American Popular Culture III Frank Hoffmann, B. Lee Cooper, Wayne S. Haney, 2014-02-04. *Rock Music in American Popular Culture III: More Rock n' Roll Resources* explores the fascinating world of rock music and examines how this medium functions as an expression of cultural and social identity. This nostalgic guide explores the meanings and messages behind some of the most popular rock n' roll songs that captured the American spirit, mirrored society and reflected events in our history. Arranged by themes, *Rock Music in American Popular Culture III* examines a variety of social and cultural topics with related songs such as sex and censorship (Only the Good Die Young by Billy Joel and Night Moves by Bob Seger) and The Silver Bullet Band holiday songs (Rockin' Around the Christmas Tree by Brenda Lee and The Christmas Song by Nat King Cole), death (Leader of the Pack by The Shangri-Las and The Unknown Soldier by The Doors), foolish behavior (When a Man Loves a Woman by Percy Sledge and What Kind of Fool by Barbra Streisand) and Barry Gibb jobs and the workplace (Don't Stand So Close to Me by The Police and Dirty Laundry by Don Henley), military involvements (Boogie Woogie Bugle Boy by the Andrews Sisters and War by Edwin Starr), novelty recordings (The Purple People Eater by Sheb Wooley and Eat It by Weird Al Yankovic), letters and postal images (P.S. I Love You by The Beatles and Return to Sender by Elvis Presley). In addition, a

discography and a bibliography after each section give further examples of the themes and resources being discussed as do extensive lists of print references at the end of the text

Delve into the emotional tapestry woven by Crafted by in **Country Music Message Revisited** . This ebook, available for download in a PDF format (Download in PDF: *), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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