

## Country Music A Cultural And Stylistic History

In this unique book, David Fillingim explores country music as a mode of theological expression. Following the lead of James Cone's classic, "The Spirituals and the Blues, Fillingim looks to country music for themes of theological liberation by and for the redneck community. The introduction sets forth the book's methodology and relates it to recent scholarship on country music. Chapter 1 contrasts country music with Southern gospel music--the sacred music of the redneck community--as responses to the question of theodicy, which a number of thinkers recognize as the central question of marginalized groups. The next chapter "The Gospel according to Hank," outlines the career of Hank Williams and follows that trajectory through the work of other artists whose work illustrates how the tradition negotiates Hank's legacy. "The Apocalypse according to Garth" considers the seismic shifts occurring during country music's popularity boom in the 1980s. Another chapter is dedicated to the women of country music, whose honky-tonk feminism parallels and intertwines with mainstream country music, which was dominated by men for most of its history. Written to entertain as well as educate and advance, "Redneck Liberation will appeal to anyone who is interested in country music, Southern religion, American popular religiosity, or liberation theology.

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

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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 [...] Drawing on literature, art, film theatre, music and much more, American Cultural Studies is an interdisciplinary introduction to American culture for those taking American Studies. This textbook: \* introduces the full range and variety of American culture including issues of race, gender and youth \* provides a truly interdisciplinary methodology \* suggests and discusses a variety of approaches to study \* highlights American distinctiveness \* draws on literature, art, film, theatre, architecture, music and more \* challenges orthodox paradigms of American Studies. This is a fast-expanding subject area, and Campbell and Kean's book will certainly be a staple part of any cultural studies student's reading diet. This title presents Von Sternberg as a real individual, in a real setting. The author not only presents the facts, but embellishes Von Sternberg's life with his own interpretations.

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

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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

First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

The concept of place is integral to country music, a genre conventionally associated with geographic regions, rural landscapes, and community values. While country music literature has defined the genre's connection to place in relation to the geography of its origins and prominent scenes, there has been a growing scholarly interest in the place-themed songs that proliferate the genre. The tradition of place songs finds its roots in early hillbilly recordings, songs of the singing cowboy, Kentucky bluegrass, and western swing, where songwriters expressed nostalgia for the seemingly simpler places and times of their childhood. These narratives do not just describe the landscape and culture of geographic regions, but rather, they also define the relationship between individuals and their surrounding environment and community, unveiling elements of the artist's character, values, and beliefs. Focusing on the music of Canadian alt-country artist Corb Lund, this dissertation seeks to define this relationship between country singer-songwriter and place, and interrogate how he (like many other country artists) uses place songs to explore more fully his ties to his Albertan origins. More specifically, it is interested in how place-based narratives contribute to the construction of an artist's identity, what Simon Frith (1996) calls the artistic persona. As both Richard Peterson (1997) and Pamela Fox (2009) have noted, country artists tend to refer to their origins as an act of "authentic sincerity," constructing personalized (often autobiographical) conceptions of place. For a study of this nature, it was important to consider the multiple layers of signification surrounding a singer-songwriter including genre, levels of artistic identity, and geographic-cultural ("geo-cultural") association. Cultural geographic and ecomusicological discourse offers a rich understanding of the ways in which individuals respond to place and the intimate connection between the "sense of self" and the "sense of place" (Tuan 1974; Cantrill 1993; Solomon 2000). The concept "geo-cultural" identity, drawn from the political sciences (Talukder 2013), is invoked to describe this connection and define the geographic-cultural elements of an artist's identity. Through an interrogation of Lund's music, this dissertation explores how the singer-songwriter describes life, work, and socio-cultural issues in his native Alberta, creating diverse conceptions of place, all while constructing his uniquely

Albertan "geo-cultural" identity.

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 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

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 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.

This book forms a basis and a starting point for a closer dialogue between musicologists, anthropologists and psychologists to achieve a better understanding of the cultural psychology of musical experience. This is done by arranging a meeting point or an arena in which different aspects of psychology and musicology touch and encounters each other due to how the two fields might

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be defined today. In line with this the book consists of a group of scholars that have their feet solidly grounded in psychology, social science or musicology, but at the same time have a certain interest in uniting them. On this basis it is divided into five parts, which investigates musical sensations, musical experiences, musical transformations, musical fundamentals and the notion of a cultural psychology of music. Thus another aim of this book is to prepare the basis for a further growth of a cultural psychology that is able to include the experiences of music as a basis for understanding the ordinary human life. Thus this book should be of interest for those who want to investigate the mysterious intersection between music and psychology. ENDORSEMENTS "Near a century ago, Alfred North Whitehead, a philosopher sensitive to the natural vitality of human intelligence, warned against the restriction of awareness by 'products of logical discernment'. This book makes a bold and much needed effort to recover an appreciation of the creative agency in music of all kinds, which supports mastery of all domains of cultural intelligence, including language, and 'artificial intelligence'. We need to replace a rational psychology of musical form with appreciation of impulses of 'musicality' in the life of every human society. From birth, and before, a human mind is eager to share the rhythms and tones of awareness-with-feeling in body movement, elaborated in song, instrumental performance or dance. The scholastic disciplines of psychology, anthropology, musicology and ethnomusicology, separated by artificial conventions, need to recover this common ground by 'a project that aims at assembling disciplines that have been separated and developed individually for almost hundred years ... to achieve a better understanding of the cultural psychology of musical experience.' This collection of papers boldly meets this challenge, with skillful respect for the complicated history of our understanding." Colwyn Trevarthen Professor (Emeritus) of Child Psychology and Psychobiology, School of Philosophy, Psychology and Language Sciences, The University of Edinburgh "This book is an important marker in the next wave of interdisciplinary socio-musical study. Culture, individual experience, and social forces converge here and are addressed, and sometimes redressed, through musical means. Bravo!" Tia DeNora Professor, Sociology, Philosophy & Anthropology (SPA) Exeter University EX4 4RJ, UK "Klempe has crafted a fascinating collection of discussions that is accessible and inspiring. Both students and experts will find this book invaluable." Fathali Moghaddam, Professor of Psychology Director of the Interdisciplinary Program in Cognitive Science, Georgetown University This work traces the development of country music and its institutionalization from Fiddlin' John Carson's pioneering recordings in Atlanta in 1923 to the posthumous success of Hank Williams.

This book has an original focus and is structured in two parts: the first discusses broad issues affecting music festivals globally, especially in the context of rural revitalisation. The second part looks in more detail at a range of types of festivals commonly found throughout North America, Europe and Australasia, such as country music, jazz, opera and alternative music festivals. The authors draw on in-depth research undertaken over the past five years in a range of Australian places and make clear conclusions on their significance for rural and regional change.

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,

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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 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.

Manifestations of Collective Identity in Country Music - Cultural, Regional, Nationaldiplom.de

From the late-1970s to the late-1980s rock music in Yugoslavia had an important social and political purpose of providing a popular cultural outlet for the unique forms of socio-cultural critique that engaged with the realities and problems of life in Yugoslav society. The three music movements that emerged in this period - New Wave, New Primitives, and New Partisans - employed the understanding of rock music as the 'music of commitment' (i.e. as socio-cultural praxis premised on committed social engagement) to articulate the critiques of the country's 'new socialist culture', with the purpose of helping to eliminate the disconnect between the ideal and the reality of socialist Yugoslavia. This book offers an analysis of the three music movements and their particular brand of 'poetics of the present' in order to explore the movements' specific forms of socio-cultural engagement with Yugoslavia's 'new socialist culture' and demonstrate that their cultural praxis was oriented towards the goal of realizing the genuine Yugoslav socialist-humanist community 'in the true measure of man'. Thus, the book's principal argument is that the driving force behind the music of commitment was, although critical, a fundamentally constructive disposition towards the progressive ideal of socialist Yugoslavia.

Drawing upon a wide range of scholarly enquiry into early music, queer musicology, ethnomusicology, performance practice, music education and technology, *Aesthetics and Experience in Music Performance* provides a lively forum for the articulation of varied perspectives on the role of music, its interpretation and function in contexts supported by those who practice or experience

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it. The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia, held at the University of Queensland, Brisbane in October 2003. The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical, expressive and embodied aspects of performance. The papers included in this publication bring together the research of a wide community of scholars (e.g., musicologists, anthropologists, ethnomusicologists and linguists) working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today.

For a long time, country music has been popular as a way to sing about emotions, events, and people in ordinary life. Over the years, country music has changed, bringing in more instruments, complex lyrics, and musical styles. From honky-tonks to Nashville, country rock to pop country, this style of music continues to evolve, grow, and keep people singing along. Readers discover history behind these toe-tapping tunes through main text and sidebars featuring annotated quotes from country artists and music critics, a detailed discography of essential country albums, and photographs of superstars of country music.

This book is a sociological study of a societal grouping that has the popular title 'middle class'. It argues that it is more precise to describe the middle classes as dominant groupings, and the book draws upon a wide range of characters from such groupings. In a detailed analysis of cultural practices, those making an appearance include omnivores, carnivores, herbivores, the middle-brow, traditional culture vultures, middle class plunderers, the urban arts eclectic and the English gentleman. There is a particular focus on those expressing the 'silver disposition'; predominantly affluent, middle-aged and white, with a taste for conspicuous consumption and established cultural forms. The book brings together a range of disparate sources on the middle classes and offers a sustained engagement with the concept of 'culture'. It illustrates the extent to which social groups utilize the various assets at their disposal and seek to maintain the legitimacy of their cultural practices. The findings emphasise the continuing link between class and taste. Culture and the Middle Classes will be of interest to those working in the fields of class and culture across a range of disciplines, including sociology, cultural studies, social theory, media studies and cultural anthropology.

Beyond the familiar forms of Mississippi Delta Blues and mainstream country music, the vernacular music of the South also ranges from the ceremonial music of Native Americans, to "shout" singing in South Carolina sea islands, Cajun fiddling, and Mexican-American conjunto music. Sounds of the South assesses past efforts to document these richly varied musical forms and the challenges facing future work. "Sounds of the South"—a 1989 conference that gathered record collectors, folklorists, musicians, record producers, librarians, archivists, and traditional music lovers—celebrated the official opening of the Southern Folklife Collection with the John Edwards Memorial Collection at the library of the University of North Carolina, Chapel Hill. Based on that conference, Sounds of the South includes Bill Malone's account of his own career as fan and scholar of country music, Paul Oliver on European blues scholarship, and Ray Funk on researching Black Gospel Quartets. The contributors look at a number of topics related to the role of the archivist/folklorist in recording and documenting the music of the South—evaluating past fieldwork and current needs in documentation, archival issues, prospects for the publication of recordings, and changes in music and technology. Written in an accessible style, this volume will be of interest to all those concerned with preserving the music of the American South.

Chronicles the evolution of country music in America, providing an account of the reasoning and motives that have determined its path

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A comprehensive and authoritative reference to a huge range of American musical styles, from Barbershop to Bluegrass and from Ragtime to Rockabilly.

Music, Popular Culture, Identities is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music, cultural studies, and ethnomusicology. Organized around the central theme of music as an expression of local, ethnic, social and other identities, the essays touch upon popular traditions and contemporary forms from several different regions of the world: political engagement in Italian popular music; flamenco in Spain; the challenge of traditional music in Bulgaria; boerenrock and rap in Holland; Israeli extreme heavy metal; jazz and pop in South Africa, and musical hybridity and politics in Côte d'Ivoire. The collection includes essays about Latin America: on the Mexican corrido, the Caribbean, popular dance music in Cuba, and bossanova from Brazil. Communities of a cultural diaspora in North America are discussed in essays on Somali immigrant and refugee youth and Iranians in exile in the US. Grounded in cultural theory and a specialized knowledge of a particular popular musical practice, each author has written a critical study on the mix of music and identity in a particular social practice and context.

An in-depth look at the influences, meaning, and identity of this contemporary music form

In the Fourth Edition of Cultures and Societies in a Changing World, author Wendy Griswold illuminates how culture shapes our social world and how society shapes culture. Through this book, students will gain an understanding of the sociology of culture and explore stories, beliefs, media, ideas, art, religious practices, fashions, and rituals from a sociological perspective. Cultural examples from multiple countries and time periods will broaden students' global understanding. Students will develop a deeper appreciation of culture and society from this text, gleaning insights that will help them overcome cultural misunderstandings, conflicts, and ignorance and that will help equip them to live their professional and personal lives as effective, wise citizens of the world.

A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

"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.

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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 lives in the present through music.

*Music Cultures in the United States* is a basic textbook for an Introduction to American Music course. Taking a new, fresh approach to the study of American music, it is divided into three parts. In the first part, historical, social, and cultural issues are discussed, including how music history is studied; issues of musical and social identity; and institutions and processes affecting music in the U.S. The heart of the book is devoted to American musical cultures: American Indian; European; African American; Latin American; and Asian American. Each cultural section has a basic introductory article, followed by case studies of specific musical cultures. Finally, global musics are addressed, including Classical Musics and Popular Musics, as they have been performed in the U.S.. Each article is written by an expert in the field, offering in-depth, knowledgeable, yet accessible writing for the student. The accompanying CD offers musical examples tied to each article. Pedagogic material includes chapter overviews, questions for study, and a chronology of key musical events in American music and definitions in the margins.

Sociologist S. Craig Watkins shows how the black film wave has transformed the concept and representation of "blackness" in America. Watkins contends that despite the social and economic marginalization of black youth, they have gained unprecedented access to the popular media and have influenced not only black popular culture but the broader U.S. popular culture scene as well.

*Sound and Vision* is the first significant collection of new and classic texts on video and brings together some of the leading international cultural and music critics writing today. Addressing one of the most controversial forms of popular culture in the contemporary world, *Sound and Vision* confronts easy interpretations of music video - as promotional vehicles, filmic images and postmodern culture - to offer a new and bold understanding of its place in pop music, television and the media industries. The book acknowledges the history of the commercial status of pop music as a whole, as well as its complex relations with other media. *Sound and Vision* will be an essential text for students of popular music and popular culture.

This history of country music places country singers and songs within their social, cultural, and historical context and traces the rise of the Nashville sound, the urban folk revival, rockabilly, country pop and rock, and the "crossover" phenomenon

*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.

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The term "culture wars" refers to the political and sociological polarisation that has characterised American society the past several decades. This new edition provides an enlightening and comprehensive A-to-Z ready reference, now with supporting primary documents, on major topics of contemporary importance for students, teachers, and the general reader. It aims to promote understanding and clarification on pertinent topics that too often are not adequately explained or discussed in a balanced context. With approximately 640 entries plus more than 120 primary documents supporting both sides of key issues, this is a unique and defining work, indispensable to informed discussions of the most timely and critical issues facing America today.

The Oxford Encyclopedia of American Cultural and Intellectual History brings together in one two-volume set the record of the nation's values, aspirations, anxieties, and beliefs as expressed in both everyday life and formal bodies of thought. Over the past twenty years, the field of cultural history has moved to the center of American historical studies, and has come to encompass the experiences of ordinary citizens in such arenas as reading and religious practice as well as the accomplishments of prominent artists and writers. Some of the most imaginative scholarship in recent years has emerged from this burgeoning field. The scope of the volume reflects that development: the encyclopedia incorporates popular entertainment ranging from minstrel shows to video games, middlebrow ventures like Chautauqua lectures and book clubs, and preoccupations such as "Perfectionism" and "Wellness" that have shaped Americans' behavior at various points in their past and that continue to influence attitudes in the present. The volumes also make available recent scholarly insights into the writings of political scientists, philosophers, feminist theorists, social reformers, and other thinkers whose works have furnished the underpinnings of Americans' civic activities and personal concerns. Anyone wishing to understand the hearts and minds of the inhabitants of the United States from the early days of settlement to the twenty-first century will find the encyclopedia invaluable.

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.

Arthur Penn: American Director is the comprehensive biography of one of the twentieth century's most influential filmmakers. Thematic chapters lucidly convey the story of Penn's life and career, as well as pertinent events in the history of American film, theater, and television. In the process of tracing the full spectrum of his career, Arthur Penn reveals the enormous scope of Penn's talent and his profound impact on the entertainment industry in an accessible, engaging account of the well-known director's life. Born in 1922 to a family of Philadelphia immigrants, the young Penn was bright but aimless -- especially compared to his talented older brother Irving, who would later become a world-renowned photographer. Penn drifted into directing, but he soon mastered

