
Bookmark File PDF Country Music A Cultural And Stylistic History

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Country Music A Cultural and Stylistic History [Oxford University Press, USA](#) Written by an experienced teacher and renowned scholar of the genre, *Country Music: A Cultural and Stylistic History, Second Edition*, offers a chronological narrative that explains country music's origins, development, and meaning from the first commercial recordings of the 1920s up to the present. It highlights significant performers, songs, and institutions throughout the history of country music. It also considers key social, political, and musical issues that span many decades of evolution within the genre. **The Country Music Reader** [Oxford University Press, USA](#) In *The Country Music Reader* Travis D. Stimeling provides an anthology of primary source readings from newspapers, magazines, and fan ephemera encompassing the history of country music from circa 1900 to the present. Presenting conversations that have shaped historical understandings of country music, it brings the voices of country artists and songwriters, music industry insiders, critics, and fans together in a vibrant conversation about a widely loved yet seldom studied genre of American popular music. Situating each source chronologically within its specific musical or cultural context, *Stimeling* traces the history of country music from the fiddle contests and ballad collections of the late nineteenth and early twentieth centuries through the most recent developments in contemporary country music. Drawing from a vast array of sources including popular magazines, fan newsletters, trade publications, and artist biographies, *The Country Music Reader* offers firsthand insight into the changing role of country music within both the music industry and American musical culture, and presents a rich resource for university students, popular music scholars, and country music fans alike. **The Oxford Handbook of Country Music** [Oxford University Press](#) Country music studies is a thriving interdisciplinary field. The *Oxford Handbook of Country Music* draws upon the expertise of leading and emerging scholars to present an introduction into the historiographical narratives and methodological issues that have emerged in country music studies' first half-century and to suggest potential avenues for further research. **Dolly Parton, Gender, and Country Music** [Indiana University Press](#) 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. **Country Music: a Very Short Introduction** [Oxford University Press, USA](#) *Country Music: A Very Short Introduction* presents a compelling overview of the music and its impact on American culture. Country music has long been a marker of American identity; from our popular culture to our politics, it has provided a soundtrack to our national life. While traditionally associated with the working class, country's appeal is far broader than any other popular music style. While this music rose from the people, it is also a product of the popular music industry, and the way the music has been marketed to its audience is a key part of its story. Key artists, songs, and musical styles are highlighted that are either touchstones for a particular social event (such as Tammy Wynette's "Stand By Your Man," which produced both a positive and negative backlash as a marker of women's roles in society at the beginning of the liberation movement) or that encompass broader trends in the industry (for example, Jimmie Rodgers' "T for Texas" was an early example of the appropriation of black musical forms by white artists to market them to a mainstream audience). While pursuing a basically chronological outline, the book is structured around certain recurring themes (such as rural vs. urban; tradition vs. innovation; male vs. female; white vs. black) that have been documented through the work of country artists from the minstrel era to today. Truly the voice of the people, country music expresses both deep patriotism as well as a healthy skepticism towards the powers that dominate American society. *Country Music: A Very Short Introduction* illuminates this rich tradition and assesses its legacy in American popular music culture. **I'd Fight the World A Political History of Old-Time, Hillbilly, and Country Music** [University of Chicago Press](#) Long before the United States had presidents from the world of movies and reality TV, we had scores of politicians with connections to country music. In *I'd Fight the World*, Peter La Chapelle traces the deep bonds between country music and politics, from the nineteenth-century rise of fiddler-politicians to more recent figures like Pappy O'Daniel, Roy Acuff, and Rob Quist. These performers and politicians both rode and resisted cultural waves: some advocated for the poor and dispossessed, and others voiced religious and racial anger, but they all walked the line between exploiting their celebrity and righteously taking on the world. La Chapelle vividly shows how country music campaigners have profoundly influenced the American political landscape. **Country Boys and Redneck Women New Essays in Gender and Country Music** [Univ. Press of Mississippi](#) 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. **In Search of Appalachia** [Hamilton Books](#) After writing extensively about different cultures, Nancy Brown Diggs chose to focus on one closer to her own, the Appalachian, and was surprised to learn that it is her own—and quite different from the image conveyed by the media. Rich in anecdotes and interviews that bring her research to life, this book offers a study of Appalachians today and explores what they are truly like, and why, concluding that is a culture to be celebrated, not denigrated. **Sing Me Back Home Southern Roots and Country Music** [University of Oklahoma Press](#) 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. **Folklore in the United States and Canada An Institutional History** To ensure continuity and foster innovation within the discipline of folklore, we must know what came before. *Folklore in the United States and Canada* is an essential guide to the history and development of graduate folklore programs throughout the United States and Canada. As the first history of folklore studies since the mid-1980s, this book offers a long overdue look into the development of the earliest programs and the novel directions of more recent programs. The volume is encyclopedic in its coverage and is organized chronologically based on the approximate founding date of each program. Drawing extensively on archival sources, oral histories, and personal experience, the contributors explore the key individuals and central events in folklore programs at US and Canadian academic institutions and demonstrate how these programs have been shaped within broader cultural and historical contexts. Revealing the origins of graduate folklore programs, as well as their accomplishments, challenges, and connections, *Folklore in the United States and Canada* is an essential read for all folklorists and those who are studying to become folklorists. **Real Country Music and Language in Working-Class Culture** [Duke University Press](#) 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. **Cosmic Cowboys and New Hicks The Countercultural Sounds of Austin's Progressive Country Music Scene** [Oxford University Press](#) Country music of late 1960s and early 1970s was a powerful symbol of staunch conservative resistance to the flowering hippie counterculture. But in 1972, the city of Austin, Texas became host to a growing community of musicians, entrepreneurs, journalists, and fans who saw country music as a part of their collective heritage and sought to reclaim it for their own progressive scene. These children of the Cold War, post-World War II suburban migration, and the Baby Boom escaped the socially conservative world their parents had created, to instead create for themselves an idyllic rural Texan utopia. Progressive country music—a hybrid of country music and rock—played out the contradictions at work among the residents of the growing Austin community: at once firmly grounded in the conservative Texan culture in which they had been raised and profoundly affected by the current hippie counterculture. In *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin's Progressive Country Music Scene*, Travis Stimeling connects the local Austin culture and the progressive music that became its trademark. He presents a colorful range of evidence, from 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. **Music in American**

Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes] **An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture** [ABC-CLIO](#) A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world. **MuzikMafia From the Local Nashville Scene to the National Mainstream** [Univ. Press of Mississippi](#) In October 2001, an unlikely gathering of musicians calling itself the MuzikMafia took place at the Pub of Love in Nashville, Tennessee. "We had all been beat up pretty good by the 'industry' and we told ourselves, if nothing else, we might as well be playing muzik," explains Big Kenny of Big and Rich. For the next year and a half, the MuzikMafia performed each week and garnered an ever-growing, dedicated fan base. Five years, several national tours, six Grammy nominations, and eleven million sold albums later, the MuzikMafia now includes a family of artists including founding members Big and Rich, Jon Nicholson, and Cory Gierman along with Gretchen Wilson, Cowboy Troy, James Otto, Shannon Lawson, Damien Horne (Mista D), Two-Foot Fred, Rachel Kice, and several more in development. This book explores how a set of shared beliefs created a bond that transformed the MuzikMafia into a popular music phenomenon. David B. Pruett examines the artists' coalition from the inside perspective he gained in five years of working with them. Looking at all aspects of the collective, MuzikMafia documents the problems encountered along the ascent, including business difficulties, tensions among members, disagreements with record labels, and miscalculations artists inevitably made before the MuzikMafia unofficially dissolved in 2008. A final section examines hope for the future: the birth of Mafia Nation in 2009. **The Selling Sound The Rise of the Country Music Industry** [Duke University Press](#) *Industry history of the country music business.* **The Relentless Pursuit of Tone Timbre in Popular Music** [Oxford University Press](#) *The Relentless Pursuit of Tone: Timbre in Popular Music assembles a broad spectrum of contemporary perspectives on how "sound" functions in an equally wide array of popular music. Ranging from the twang of country banjos and the sheen of hip-hop strings to the crunch of amplified guitars and the thump of subwoofers on the dance floor, this volume bridges the gap between timbre, our name for the purely acoustic characteristics of sound waves, and tone, an emergent musical construct that straddles the borderline between the perceptual and the political. Essays engage with the entire history of popular music as recorded sound, from the 1930s to the present day, under four large categories. "Genre" asks how sonic signatures define musical identities and publics; "Voice" considers the most naturalized musical instrument, the human voice, as racial and gendered signifier, as property or likeness, and as raw material for algorithmic perfection through software; "Instrument" tells stories of the way some iconic pop music machines-guitars, strings, synthesizers-got (or lost) their distinctive sounds; "Production" then puts it all together, asking structural questions about what happens in a recording studio, what is produced (sonic cartoons? rockist authenticity? empty space?) and what it all might mean.* **Real Country Music and Language in Working-Class Culture** [Duke University Press](#) *DI* An ethnographic study of country music, and the bars, life, and everyday speech of its rural fans. **TV in the USA: A History of Icons, Idols, and Ideas [3 volumes]** [ABC-CLIO](#) This three-volume set is a valuable resource for researching the history of American television. An encyclopedic range of information documents how television forever changed the face of media and continues to be a powerful influence on society. • Supplies historic context for why television shows were released at a particular moment in time • Covers key television genres—such as the western, sitcoms, crime shows, and variety programs—in detail • Provides readers with an understanding of the technical evolution of television that directly affected programming • Includes biographies of important individuals in the television industry **So You Want to Sing Country A Guide for Performers** [Rowman & Littlefield](#) Country music, an original American artform, has been around since before the recording industry began and long before a singer even had the opportunity to sing into a microphone. From the early beginnings in the hills of Appalachia, to the rise of Hank Williams, Patsy Cline, and the more recent megastars, including Garth Brooks and Carrie Underwood, country music has proven to have staying power. It is one of the most popular styles of music in the world today, garnering more sales and downloads currently than any other genre. Many talented individuals are aspiring to sing country music and are determined to turn it into a successful career. Because of this growing popularity, there is a need to educate interested singers with information and methods that will give them the best possible chance at either having a career as a artist, working in the industry as a background vocalist or session singer, or simply realizing their potential in country music. Kelly K. Garner's *So You Want To Sing Country* is a book devoted to briefly reviewing the rich heritage of country singing and thoroughly examining the techniques and methods of singing in a country style. Additional topics of discussion will include country song types and structure, instrumentation, performing on stage and in the studio, and career options in country music. Additional chapters by Scott McCoy and Wendy LeBorgne, and Matthew Edwards address universal questions of voice science and pedagogy, vocal health, and audio enhancement technology. The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing. Like all books in the series, *So You Want to Sing Country* features online supplemental material on the NATS website. Please visit www.nats.org to access style-specific exercises, audio and video files, and additional resources. **The Bloomsbury Handbook of Rock Music Research** [Bloomsbury Publishing USA](#) *The Bloomsbury Handbook of Rock Music Research is the first comprehensive academic survey of the field of rock music as it stands today. More than 50 years into its life and we still ask - what is rock music, why is it studied, and how does it work, both as music and as cultural activity? This volume draws together 37 of the leading academics working on rock to provide answers to these questions and many more. The text is divided into four major sections: practice of rock (analysis, performance, and recording); theories; business of rock; and social and culture issues. Each chapter combines two approaches, providing a summary of current knowledge of the area concerned as well as the consequences of that research and suggesting profitable subsequent directions to take. This text investigates and presents the field at a level of depth worthy of something which has had such a pervasive influence on the lives of millions.* **Novel Sounds Southern Fiction in the Age of Rock and Roll** [Columbia University Press](#) The 1950s witnessed both the birth of both rock and roll and the creation of Southern literature as we know it. Around the time that Chuck Berry and Elvis Presley put their electric spin on Southern vernacular ballads, a canonical group of white American authors native to rock's birthplace began to write fiction about the electrification of those ballads, translating into literary form key cultural changes that gave rise to the infectious music coming out of their region. In *Novel Sounds*, Florence Dore tells the story of how these forms of expression became intertwined and shows how Southern writers turned to rock music and its technologies—tape, radio, vinyl—to develop the "rock novel." Dore considers the work of Southern writers like William Faulkner, Flannery O'Connor, and William Styron alongside the music of Bessie Smith, Lead Belly, and Bob Dylan to uncover deep historical links between rock and Southern literature. Along with rock pioneers, Southern authors drew from blues, country, jazz, and other forms to create a new brand of realism that redefined the Southern vernacular as global, electric,

and notably white. Resurrecting this Southern literary tradition at the birth of rock, Dore clarifies the surprising but unmistakable influence of rock and roll on the American novel. Along the way, she explains how literature came to resemble rock and roll, an anti-institutional art form if there ever was one, at the very moment academics claimed literature for the institution. **Songbooks The Literature of American Popular Music** [Duke University Press](#) In *Songbooks*, critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 *New-England Psalm-Singer* to Jay-Z's 2010 memoir *Decoded*. Drawing on his background editing the *Village Voice* music section, coediting the *Journal of Popular Music Studies*, and organizing the Pop Conference, Weisbard connects American music writing from memoirs, biographies, and song compilations to blues novels, magazine essays, and academic studies. The authors of these works are as diverse as the music itself: women, people of color, queer writers, self-educated scholars, poets, musicians, and elites discarding their social norms. Whether analyzing books on Louis Armstrong, the Beatles, and Madonna; the novels of Theodore Dreiser, Gayl Jones, and Jennifer Egan; or varying takes on blackface minstrelsy, Weisbard charts an alternative history of American music as told through its writing. As Weisbard demonstrates, the most enduring work pursues questions that linger across time period and genre—cultural studies in the form of notes on the fly, on sounds that never cease to change meaning. **A Boy Named Sue Gender and Country Music** [Univ. Press of Mississippi](#) 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. **Gateways to Understanding Music** [Routledge](#) *Gateways to Understanding Music* explores music in all the categories that constitute contemporary musical experience: European classical music, popular music, jazz, and world music. Covering the oldest forms of human music making to the newest, the chronological narrative considers music from a global rather than a Eurocentric perspective. Each of sixty modular "gateways" covers a particular genre, style, or period of music. Every gateway opens with a guided listening example that unlocks a world of music through careful study of its structural elements. Based on their listening experience, students are asked to consider how the piece came to be composed or performed, how the piece or performance responded to the social and cultural issues at the time and place of its creation, and what that music means today. Students learn to listen to, explain, understand, and ultimately value all the music they may encounter in their world. **FEATURES** Global scope—Presents all music as worthy of study, including classical, world, popular, and jazz. Historical narrative—Begins with small-scale forager societies up to the present, with a shifting focus from global to European to American influences. Modular framework—60 gateways in 14 chapters allow flexibility to organize chronologically or by the seven recurring themes: aesthetics, emotion, social life, links to culture, politics, economics, and technology. Listening-guided learning—Leads to understanding the emotion, meaning, significance, and history of music. Introduction of musical concepts—Defined as needed and compiled into a Glossary for reference. Consistent structure—With the same step-by-step format, students learn through repeated practice how to listen and how to think about music. In addition to streamed audio examples, the companion website hosts essential instructors' resources. **Neil Young American Traveller** [Reaktion Books](#) When Neil Young left Canada in 1966 to move to California, it was the beginning of an extraordinary musical journey that would leave song after song resonating across the landscapes of North America. From "Ohio" to "Albuquerque," Young's fascination with America's many places profoundly influenced his eclectic style and helped shape the restless sensibility of his generation. In this book, Martin Halliwell shows how place has loomed large in Young's prodigious catalog of songs, which are themselves a testament to his storied career as a musician playing with bands such as Buffalo Springfield, Crazy Horse, and, of course, Crosby, Stills, Nash & Young. Moving from the Canadian prairies to Young's adopted Pacific home, Halliwell explores how place and travel spurred one of the most prolific creative outputs in music history. Placing Young in the shifting musical milieus of the past decades—comprised of artists such as Bob Dylan, Joni Mitchell, Gordon Lightfoot, the Grateful Dead, Lynyrd Skynyrd, Devo, and Pearl Jam—he traces the ways Young's personal journeys have intertwined with that of American music and how both capture the power of America's great landscapes. Spanning Young's career as a singer-songwriter—from his many bands to his work on films—Neil Young will appeal not just to his many fans worldwide but to anyone interested in the extraordinary ways American music has engaged the places from which it comes. **Before Elvis The Prehistory of Rock 'n' Roll** [Rowman & Littlefield](#) An essential work for rock fans and scholars, *Before Elvis: The Prehistory of Rock n Roll* surveys the origins of rock n roll from the minstrel era to the emergence of Bill Haley and Elvis Presley. Unlike other histories of rock, *Before Elvis* offers a far broader and deeper analysis of the influences on rock music. Dispelling common misconceptions, it examines rock's origins in hokum songs and big-band boogies as well as Delta blues, detailing the embrace by white artists of African-American styles long before rock n roll appeared. This unique study ranges far and wide, highlighting not only the contributions of obscure but key precursors like Hardrock Gunter and Sam Theard but also the influence of celebrity performers like Gene Autry and Ella Fitzgerald. Too often, rock historians treat the genesis of rock n roll as a bolt from the blue, an overnight revolution provoked by the bland pop music that immediately preceded it and created through the white appropriation of music till then played only by and for black audiences. In *Before Elvis*, Birnbaum daringly argues a more complicated history of rock's evolution from a heady mix of ragtime, boogie-woogie, swing, country music, mainstream pop, and rhythm-and-blues a melange that influenced one another along the way, from the absorption of blues and boogies into jazz and pop to the integration of country and Caribbean music into rhythm-and-blues. Written in an easy style, *Before Elvis* presents a bold argument about rock's origins and required reading for fans and scholars of rock n roll history." **Handbuch Popkultur** [Springer-Verlag](#) Das Handbuch begründet Popkultur als inter- und transdisziplinäres Forschungsfeld sowie als eigenständige Wissenschaftsdisziplin. Es informiert in über 60 Beiträgen über die wichtigsten Erscheinungsformen und

Diskurszusammenhänge der Popkultur und unterscheidet diese grundsätzlich von denen der Hoch- sowie Populärkultur. Die Beiträge widmen sich den Begriffen und Konzepten der Popkultur, der Bedeutung der Popkulturforschung in unterschiedlichen Wissenschaftsdisziplinen sowie den Medien und Gattungen der Popkultur - vom Rock 'n' Roll über Soul, Punk, Techno bis hin zu Pop-Art, TV-Serien, B-Movies, Social Media u.v.a. Das Handbuch bietet international erstmalig einen systematischen Überblick über das gesamte Wissensfeld der Popkultur und stellt die Popkulturforschung auf ein historisches und theoretisches Fundament. **Rednecks, Queers, and Country Music** [Univ of California Press](#) 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. **Crime, Prisons and Viscous Culture Adventures in Criminalized Identities** [Springer](#) This unique book explores criminalized identities and the idea of 'viscous culture' to provide new understandings of crime, punishment and justice. It shows that viscous culture encourages some of us to become outlaws, monsters or shapeshifters who challenge systems of domination and forces of control. *Crime, Prisons and Viscous Culture* interweaves analyses of popular culture with extensive empirical research to explore both the glamorous and grotesque nature of crime, control and containment. Through encounters with numerous popular and mythological archetypes the book explores the boundaries of the criminological discipline. Criminology itself is presented as fragmented, distorted and fascinating, and the important transdisciplinary potential of criminology is highlighted. In doing so, this book will be of great interest to scholars of criminology, cultural studies, popular culture and sociological theory. **Country Music USA 50th Anniversary Edition** [University of Texas Press](#) "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. **Bad Music The Music We Love to Hate** [Routledge](#) Why are some popular musical forms and performers universally reviled by critics and ignored by scholars—despite enjoying large-scale popularity? How has the notion of what makes "good" or "bad" music changed over the years—and what does this tell us about the writers who have assigned these tags to different musical genres? Many composers that are today part of the classical "canon" were greeted initially by bad reviews. Similarly, jazz, country, and pop musics were all once rejected as "bad" by the academy that now has courses on these and many other types of music. This book addresses why this is so through a series of essays on different musical forms and performers. It looks at alternate ways of judging musical performance beyond the critical/academic nexus, and suggests new paths to follow in understanding what makes some music "popular" even if it is judged to be "bad." For anyone who has ever secretly enjoyed ABBA, Kenny G, or disco, *Bad Music* will be a guilty pleasure! **Rock Over the Edge Transformations in Popular Music Culture** [Duke University Press](#) This collection brings new voices and new perspectives to the study of popular—and particularly rock—music. Focusing on a variety of artists and music forms, *Rock Over the Edge* asks what happens to rock criticism when rock is no longer a coherent concept. To work toward an answer, contributors investigate previously neglected genres and styles, such as "lo fi," alternative country, and "rock en español," while offering a fresh look at such familiar figures as Elvis Presley, the Beatles, and Kurt Cobain. Bridging the disciplines of musicology and cultural studies, the collection has two primary goals: to seek out a language for talking about music culture and to look at the relationship of music to culture in general. The editors' introduction provides a backward glance at recent rock criticism and also looks to the future of the rapidly expanding discipline of popular music studies. Taking seriously the implications of critical theory for the study of non-literary aesthetic endeavors, the volume also addresses such issues as the affective power of popular music and the psychic construction of fandom. *Rock Over the Edge* will appeal to scholars and students in popular music studies and American Studies as well as general readers interested in popular music. Contributors. Ian Balfour, Roger Beebe, Michael Coyle, Robert Fink, Denise Fulbrook, Tony Grajeda, Lawrence Grossberg, Trent Hill, Josh Kun, Jason Middleton, Lisa Ann Parks, Ben Saunders, John J. Sheinbaum, Gayle Wald, Warren Zanes **Country Music An Illustrated History** [Knopf](#) 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. **Hot Stuff: Disco and the Remaking of American Culture** [W. W. Norton & Company](#) Reveals the ways in which disco permanently transformed popular music and influenced rap, techno and trance music, in a book that also examines the complex relationship between disco and the era's major movements, including gay liberation, feminism and African American rights. By the author of *Scars of Sweet Paradise*. **Proud to be an Okie Cultural Politics, Country Music, and Migration to Southern California** [Univ of California Press](#) "Proud to be an Okie is a fresh, well-researched, wonderfully insightful, and imaginative book. Throughout, La Chapelle's keen attention to shifting geographies and urban and suburban spaces is one of the work's real strengths. Another strength is the book's focus on dress, ethnicity, and the manufacturing of style. When all of these angles and insights are pulled together, La Chapelle delivers a fascinating rendering of Okie life and American culture."--Bryant Simon, author of *Boardwalk of Dreams: Atlantic City and the Fate of Urban America* **Continuum Encyclopedia of Popular Music of the World Volume 8 Genres: North America** [A&C Black](#) A comprehensive and authoritative reference to a huge range of American musical styles, from Barbershop to Bluegrass and from Ragtime to Rockabilly. **The Music of Malaysia The Classical, Folk and Syncretic Traditions** [Taylor & Francis](#) The Music of Malaysia, first published in Malay in 1997 and followed by an English edition in 2004 is still the only history, appreciation and analysis of Malaysian music in its many and varied forms available in English. The book categorizes the types of music genres found in Malaysian society and provides an overview of the development of music in that country. Analyses of the music are illustrated with many examples transcribed from original field recordings. Genres discussed include theatrical and dance forms, percussion ensembles, vocal and instrumental music and classical music. It is an excellent introduction to and exploration of the country's vibrant musical culture. This new, fully revised and updated edition includes time lines, listening guides and downloadable resources of field recordings that are analysed and discussed in the text. **Old Roots, New Routes The Cultural Politics of Alt.country Music** [University of Michigan Press](#) An in-depth look at the influences, meaning, and identity of this contemporary music form **Performing Music History Musicians Speak First-Hand about Music History and Performance** [Springer](#) *Performing Music History* offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include "authentic" performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, *Performing Music History* explores historical contexts for a host of fascinating issues. **Reading Country Music Steel Guitars, Opry Stars, and Honky-tonk Bars** [Duke University Press](#) Expanded edition of special SAQ issue on country music. Six new articles will be added by Jocelyn Neal on the structure of country, Cristine Kreyling on "Music Row" in Nashville, Walter Herbert on Willie Nelson and the interpretation of his m