

Linthead Stomp The Creation Of Country Music In T

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A New History of American and Canadian Folk Music Dick Weissman 2019-09-05 Building on his 2006 book, *Which Side Are You On?*, Dick Weissman's *A New History of American and Canadian Folk Music* presents a provocative discussion of the history, evolution, and current status of folk music in the United States and Canada. North American folk music achieved a high level of popular acceptance in the late 1950s. When it was replaced by various forms of rock music, it became a more specialized musical niche, fragmenting into a proliferation of musical styles. In the pop-folk revival of the 1960s, artists were celebrated or rejected for popularizing the music to a mass audience. In particular the music seemed to embrace a quest for authenticity, which has led to endless explorations of what is or is not faithful to the original concept of traditional music. This book examines the history of folk music into the 21st century and how it evolved from an agrarian style as it became increasingly urbanized. Scholar-performer Dick Weissman, himself a veteran of the popularization wars, is uniquely qualified to examine the many controversies and musical evolutions of the music, including a detailed discussion of the quest for authenticity, and how various musicians, critics, and fans have defined that pursuit.

[Selling Folk Music](#) Ronald D. Cohen 2017-11-29 *Selling Folk Music: An Illustrated History* highlights commercial sources that reveal how folk music has been packaged and sold to a broad, shifting audience in the United States. Folk music has a varied and complex scope and lineage, including the blues, minstrel tunes, Victorian parlor songs, spirituals and gospel tunes, country and western songs, sea shanties, labor and political songs, calypsos, pop folk, folk-rock, ethnic, bluegrass, and more. The genre is of major importance in the broader spectrum of American music, and it is easy to understand why folk music has been marketed as America's music. *Selling Folk Music* presents the public face of folk music in the United States via its commercial promotion and presentation throughout the twentieth century. Included are concert flyers; sheet music; book, songbook, magazine, and album covers; concert posters and flyers; and movie lobby cards and posters, all in their original colors. The 1964 hootenanny craze, for example, spawned such items as a candy bar, pinball machine, bath powder, paper dolls, Halloween costumes, and beach towels. The almost five hundred images in *Selling Folk Music* present a new way to catalog the history of folk music while highlighting the transformative nature of the genre. Following the detailed introduction on the history of folk music, illustrations from commercial products

make up the bulk of the work, presenting a colorful, complex history.

The Bloomsbury Handbook of Popular Music and Social Class Ian Peddie 2020-02-06 The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field. Encompassing contemporary research in ethnomusicology, sociology, cultural studies, history, and race studies, the volume explores the intersections between music and class, and how the meanings of class are asserted and denied, confused and clarified, through music. With chapters on key genres, traditions, and subcultures, as well as fresh and engaging directions for future scholarship, the volume considers how music has thought about and articulated social class. It consists entirely of original contributions written by internationally renowned scholars, and provides an essential reference point for scholars interested in the relationship between popular music and social class.

Country Music Dayton Duncan 2019 The story of America's most popular music and the singers and songwriters who captivated, entertained, and consoled listeners throughout the 20th century

The American Middle Class: An Economic Encyclopedia of Progress and Poverty [2 volumes] Robert S. Rycroft 2017-05-12 What is the "American Dream"? This book's author argues that contrary to what many believe, it is not achieving the wealth necessary to enter the top one percent but rather becoming members of the great middle class by dint of hard work and self-discipline. • Includes content related to all the themes of the National Curriculum Standards for Social Studies and the Common Core requirements for primary documents and critical thinking exercises • Focuses on the intersections of middle class society to current issues of interest and policy debates, including diversity, gender, taxation, race, minimum wage, unions, student loan interest rates, school closings, and labor issues • Documents the perspectives of the major economists of each era on the middle class

Harry Smith's Anthology of American Folk Music Ross Hair 2016-12-08 Released in 1952, The Anthology of American Folk Music was the singular vision of the enigmatic artist, musicologist, and collector Harry Smith (1923–1991). A collection of eighty-four commercial recordings of American vernacular and folk music originally issued between 1927 and 1932, the Anthology featured an eclectic and idiosyncratic mixture of blues and hillbilly songs, ballads old and new, dance music, gospel, and numerous other performances less easy to classify. Where previous collections of folk music, both printed and recorded, had privileged field recordings and oral transmission, Smith purposefully shaped his collection from previously released commercial records, pointedly blurring established racial boundaries in his selection and organisation of performances. Indeed, more than just a ground-breaking collection of old recordings, the Anthology was itself a kind of performance on the part of its creator. Over the six decades of its existence, however, it has continued to exert considerable influence on generations of musicians, artists, and writers. It has been credited with inspiring the North American folk revival—"The Anthology was our bible", asserted Dave Van Ronk in 1991, "We all knew every word of every song on it"—and with profoundly influencing Bob Dylan. After its 1997 release on CD by Smithsonian Folkways, it came to be closely associated with the so-called Americana and Alt-Country movements of the late 1990s and early 2000s. Following its sixtieth birthday, and now available as a digital download and rereleased on vinyl, it is once again a prominent icon in numerous musical currents and popular culture more generally. This is the first book devoted to such a vital piece of the large and complex story of American music and its enduring value in American life. Reflecting the intrinsic interdisciplinarity of Smith's original project, this collection contains a variety of new perspectives on all aspects of the Anthology.

Music around the World: A Global Encyclopedia [3 volumes] Andrew R. Martin 2020-09-30 With entries on topics ranging from non-Western instruments to distinctive rhythms of music of various countries, this one-stop resource on global music also promotes cultural appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find *Music around the World: A Global Encyclopedia* accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region. Presents information that is accessible for general readers but will also be useful to specialists and music scholars Examines music from a geographical and cultural viewpoint, allowing students to make cross-cultural comparisons Includes numerous sidebars and appendices that provide even more compelling information of interest to readers, such as information on top-selling artists and albums in various countries, biographies of well-known musicians, and other fascinating "fun facts" and statistics Supports the National Geography Standards and AP Human Geography topics by examining cultural patterns, experiences, and influences

The Country Music Reader Travis D. Stimeling 2015-01-02 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.

A Companion to Popular Culture Gary Burns 2016-03-08 *A Companion to Popular Culture* is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up-and-coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies

Sounds and the City B. Lashua 2014-05-27 This book explores the ways in which Western-derived music connects with globalization, hybridity, consumerism and the flow of cultures. Both as local terrain and as global crossroads, cities remain fascinating spaces of cultural contestation and meaning-making via the composing, playing, recording and consumption of popular music.

The Oxford Handbook of Country Music Travis D. Stimeling 2017 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.

Encyclopedia of Great Popular Song Recordings Steve Sullivan 2013-10-04 The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2 covers the full range of popular music recordings with virtually unprecedented breadth and depth. In this 2-volume encyclopedia, Sullivan explores approximately 1,000 song recordings from 1889 to the present, telling the stories behind the songs, recordings, performers, and songwriters. From the Victorian parlor ballad and ragtime hit at the end of the 19th century to today's rock classics, the Encyclopedia progresses through a parade popular music styles, from jazz to blues to country Western, as well as the important but too often neglected genres of ethnic and world music, gospel, and traditional folk. This book is the ideal research tool for lovers of popular music in all its glorious variety.

A&R Pioneers Brian Ward 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music, 2019 A&R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists-and-repertoire (A&R) work in the early US recording industry. In the process, they helped create much of what we now think of as American roots music. Resourceful, innovative, and, at times, shockingly unscrupulous, they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars. They also shaped the repertoires and musical styles of their discoveries, supervised recording sessions, and then devised marketing campaigns to sell the resulting records. By World War II, they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry. Moreover, though their musical interests, talents, and sensibilities varied enormously, these A&R pioneers created the template for the job that would subsequently become known as "record producer." Without Ralph Peer, Art Satherley, Frank Walker, Polk C. Brockman, Eli Oberstein, Don Law, Lester Melrose, J. Mayo Williams, John Hammond, Helen Oakley Dance, and a whole army of lesser known but often hugely influential A&R representatives, the music of Bessie Smith and Bob Wills, of the Carter Family and Count Basie, of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America's musical heritage. This is their story.

The Late Voice Richard Elliott 2017-05-18 Popular music artists, as performers in the public eye, offer a privileged site for the witnessing and analysis of ageing and its mediation. The Late Voice undertakes such an analysis by considering issues of time, memory, innocence and experience in modern Anglophone popular song and the use by singers and songwriters of a 'late voice'. Lateness here refers to five primary issues: chronology (the stage in an artist's career); the vocal act (the ability to convincingly portray experience); afterlife (posthumous careers made possible by recorded sound); retrospection (how voices 'look back' or anticipate looking back); and the writing of age, experience, lateness and loss into song texts. There has been recent growth in research on ageing and the experience of later stages of life, focusing on physical health, lifestyle and psychology, with work in the latter field intersecting with the field of memory studies. The Late Voice seeks to connect age, experience and lateness with particular performers and performance traditions via the identification and analysis of a late voice in singers and songwriters of mid-late twentieth century popular music.

I'd Fight the World Peter La Chapelle 2019-09-09 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.

Noise Uprising Michael Denning 2015-09-15 A radically new reading of the origins of recorded music *Noise Uprising* brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans' jazz, Buenos Aires' tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to decolonization.

The Bloomsbury Handbook of Popular Music Video Analysis Lori A. Burns 2019-10-17 Music videos promote popular artists in cultural forms that circulate widely across social media networks. With the advent of YouTube in 2005 and the proliferation of handheld technologies and social networking sites, the music video has become available to millions worldwide, and continues to serve as a fertile platform for the debate of issues and themes in popular culture. This volume of essays serves as a foundational handbook for the study and interpretation of the popular music video, with the specific aim of examining the industry contexts, cultural concepts, and aesthetic materials that videos rely upon in order to be both intelligible and meaningful. Easily accessible to viewers in everyday life, music videos offer profound cultural interventions and negotiations while traversing a range of media forms. From a variety of unique perspectives, the contributors to this volume undertake discussions that open up new avenues for exploring the creative changes and developments in music video production. With chapters that address music video authorship, distribution, cultural representations, mediations, aesthetics, and discourses, this study signals a major initiative to provide a deeper understanding of the intersecting and interdisciplinary approaches that are invoked in the analysis of this popular and influential musical form.

Depression Folk Ronald D. Cohen 2016-08-26 While music lovers and music historians alike understand that folk music played an increasingly pivotal role in American labor and politics during the economic and social tumult of the Great Depression, how did this relationship come to be? Ronald D. Cohen sheds new light on the complex cultural history of folk music in America, detailing the musicians, government agencies, and record companies that had a lasting impact during the 1930s and beyond. Covering myriad musical styles and performers, Cohen narrates a singular history that begins in nineteenth-century labor politics and popular music culture, following the rise of unions and Communism to the subsequent Red Scare and increasing power of the Conservative movement in American politics--with American folk and vernacular music centered throughout. Detailing the influence and achievements of such notable musicians as Pete Seeger, Big Bill Broonzy, and Woody Guthrie, Cohen explores the intersections of politics, economics, and race, using the roots of American folk music to explore one of the United States' most troubled times. Becoming entangled with the ascending American left wing, folk music became synonymous with protest and sharing the troubles of real people through song.

Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes] Jacqueline Edmondson Ph.D. 2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

Big Band Jazz in Black West Virginia, 1930–1943 Christopher Wilkinson 2012-02-06 The coal fields of West Virginia would seem an unlikely market for big band jazz during the Great Depression. That a prosperous African American audience dominated by those involved with the coal industry was there for jazz tours would seem equally improbable. *Big Band Jazz in Black West Virginia, 1930-1942* shows that, contrary to expectations, black Mountaineers flocked to dances by the hundreds, in many instances traveling considerable distances to hear bands led by Count Basie, Duke Ellington, Andy Kirk, Jimmie Lunceford, and Chick Webb, among numerous others. Indeed, as one musician who toured the state would recall, "All the bands were goin' to West Virginia." The comparative prosperity of the coal miners, thanks to New Deal industrial policies, was what attracted the bands to the state. This study discusses that prosperity as well as the larger political environment that provided black Mountaineers with a degree of autonomy not experienced further south. Author Christopher Wilkinson demonstrates the importance of radio and the black press both in introducing this music and in keeping black West Virginians up to date with its latest developments. The book explores connections between local entrepreneurs who staged the dances and the national management of the bands that played those engagements. In analyzing black audiences' aesthetic preferences, the author reveals that many black West Virginians preferred dancing to a variety of music, not just jazz. Finally, the book shows bands now associated almost exclusively with jazz were more than willing to satisfy those audience preferences with arrangements in other styles of dance music.

Continuum Encyclopedia of Popular Music of the World Volume 8 John Shepherd 2012-03-08 The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume discusses the genres of North America in relation to their cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo.

West Virginia History 2009

Small-Screen Souths Lisa Hinrichsen 2017-11-16 In sixteen essays that capitalize on recent innovations in cultural studies, media studies, and American studies, *Small-Screen Souths: Region, Identity, and the Cultural Politics of Television* assesses a diverse televisual archive to demonstrate how television studies can offer new critical possibilities for analyzing the complex histories of gender, sexuality, class, and race in the U.S. South. *Small-Screen Souths* analyzes historical and current depictions of the South and the way such depictions have influenced popular conceptions of the region.

North Carolina Women Michele Gillespie 2014-02-15 North Carolina has had more than its share of accomplished, influential women—women who have expanded their sphere of influence or broken through barriers that had long defined and circumscribed their lives, women such as Elizabeth Maxwell Steele, the widow and tavern owner who supported the American Revolution; Harriet Jacobs, runaway slave, abolitionist, and author of *Incidents in the Life of a Slave Girl*; and Edith Vanderbilt and Katharine

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Smith Reynolds, elite women who promoted women's equality. This collection of essays examines the lives and times of pathbreaking North Carolina women from the late eighteenth century into the early twentieth century, offering important new insights into the variety of North Carolina women's experiences across time, place, race, and class, and conveys how women were able to expand their considerable influence during periods of political challenge and economic hardship, particularly over the course of the late nineteenth and early twentieth centuries. These essays highlight North Carolina's progressive streak and its positive impact on women's education—for white and black alike—beginning in the antebellum period on through new opportunities that opened up in the late nineteenth and early twentieth centuries. They explore the ways industrialization drew large numbers of women into the paid labor force for the first time and what the implications of this tremendous transition were; they also examine the women who challenged traditional gender roles, as political leaders and labor organizers, as runaways, and as widows. The volume is especially attuned to differences in region within North Carolina, delineating women's experiences in the eastern third of the state, the piedmont, and the western mountains.

Nashville Cats Travis D. Stimeling 2020 "Nashville Cats: Record Production in Music City, 1945-1975 is the first history of record production during country music's so-called "Nashville Sound" era. This period of country music history produced some of the genre's most celebrated recording artists, including Country Music Hall of Fame inductees Patsy Cline, Jim Reeves, and Floyd Cramer, and marked the establishment of a recording industry that has come to define Nashville in the national and international consciousness. Yet, despite country music's overwhelming popularity during this period and the continued legacy of the studios that were built in Nashville during the 1950s and 1960s, little attention has been given to the ways in which recording engineers, session musicians, and record producers shaped the sounds of country music during the time. Drawing upon a rich array of previously unexplored primary sources, Nashville Cats: Record Production in Nashville, 1945-1975 is the first book to take a global view of record production in Nashville during the three decades that the city's musicians established the city as the leading center for the production and distribution of country music"--

New Voyages to Carolina Larry E. Tise 2017-09-14 New Voyages to Carolina offers a bold new approach for understanding and telling North Carolina's history. Recognizing the need for such a fresh approach and reflecting a generation of recent scholarship, eighteen distinguished authors have sculpted a broad, inclusive narrative of the state's evolution over more than four centuries. The volume provides new lenses and provocative possibilities for reimagining the state's past. Transcending traditional markers of wars and elections, the contributors map out a new chronology encompassing geological realities; the unappreciated presence of Indians, blacks, and women; religious and cultural influences; and abiding preferences for industrial development within the limits of "progressive" politics. While challenging traditional story lines, the authors frame a candid tale of the state's development. Contributors: Dorothea V. Ames, East Carolina University Karl E. Campbell, Appalachian State University James C. Cobb, University of Georgia Peter A. Coclanis, University of North Carolina at Chapel Hill Stephen Feeley, McDaniel College Jerry Gershenshorn, North Carolina Central University Glenda Elizabeth Gilmore, Yale University Patrick Huber, Missouri University of Science and Technology Charles F. Irons, Elon University David Moore, Warren Wilson College Michael Leroy Oberg, State University of New York, College at Geneseo Stanley R. Riggs, East Carolina University Richard D. Starnes, Western Carolina University Carole Watterson Troxler, Elon University Bradford J. Wood, Eastern Kentucky University Karin Zipf, East Carolina University

So You Want to Sing Country Kelly K. Garner 2016-10-27 Country music, an original American artform,

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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 an 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.

Country Music USA Bill C. Malone 2018-06-04 "Still stands as the most authoritative history of this uniquely American art form . . . Bill Malone [was] an indispensable guide in making our PBS documentary." —Ken Burns and Dayton Duncan, *Country Music: An American Family Story* This is the newly updated edition of *Country Music USA*, "considered the definitive history of American country music" (Los Angeles Times). 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, Bill C. 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. Praise for *Country Music USA*: "The country-music history bible." —Rolling Stone "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 "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, National Endowment for the Humanities and coeditor, *Encyclopedia of Southern Culture* "If anyone knows more about the subject than [Malone] does, God help them." —Larry McMurtry, from *In a Narrow Grave: Essays on Texas*

Music from the True Vine Bill C. Malone 2011-10-24 A musician, documentarian, scholar, and one of the founding members of the influential folk revival group the New Lost City Ramblers, Mike Seeger (1933-2009) spent more than fifty years collecting, performing, and commemorating the culture and folk music of white and black southerners, which he called "music from the true vine." In this fascinating biography, Bill Malone explores the life and musical contributions of folk artist Seeger, son of musicologists Charles and Ruth Crawford Seeger and brother of folksingers Pete and Peggy Seeger. Malone argues that Seeger, while not as well known as his brother, may be more important to the history of American music through his work in identifying and giving voice to the people from whom the folk revival borrowed its songs. Seeger recorded and produced over forty albums, including the work of artists such as Libba Cotten, Tommy Jarrell, Dock Boggs, and Maybelle Carter. In 1958, with an

ambition to recreate the southern string bands of the twenties, he formed the New Lost City Ramblers, helping to inspire the urban folk revival of the sixties. Music from the True Vine presents Seeger as a gatekeeper of American roots music and culture, showing why generations of musicians and fans of traditional music regard him as a mentor and an inspiration.

A Companion to American Agricultural History R. Douglas Hurt 2022-06-08 Provides a solid foundation for understanding American agricultural history and offers new directions for research A Companion to American Agricultural History addresses the key aspects of America's complex agricultural past from 8,000 BCE to the first decades of the twenty-first century. Bringing together more than thirty original essays by both established and emerging scholars, this innovative volume presents a succinct and accessible overview of American agricultural history while delivering a state-of-the-art assessment of modern scholarship on a diversity of subjects, themes, and issues. The essays provide readers with starting points for their exploration of American agricultural history—whether in general or in regards to a specific topic—and highlights the many ways the agricultural history of America is of integral importance to the wider American experience. Individual essays trace the origin and development of agricultural politics and policies, examine changes in science, technology, and government regulations, offer analytical suggestions for new research areas, discuss matters of ethnicity and gender in American agriculture, and more. This Companion: Introduces readers to a uniquely wide range of topics within the study of American agricultural history Provides a narrative summary and a critical examination of field-defining works Introduces specific topics within American agricultural history such as agrarian reform, agribusiness, and agricultural power and production Discusses the impacts of American agriculture on different groups including Native Americans, African Americans, and European, Asian, and Latinx immigrants Views the agricultural history of America through new interdisciplinary lenses of race, class, and the environment Explores depictions of American agriculture in film, popular music, literature, and art A Companion to American Agricultural History is an essential resource for introductory students and general readers seeking a concise overview of the subject, and for graduate students and scholars wanting to learn about a particular aspect of American agricultural history.

The New Encyclopedia of Southern Culture Larry J. Griffin 2012-07-01 This volume of *The New Encyclopedia of Southern Culture* offers a timely, authoritative, and interdisciplinary exploration of issues related to social class in the South from the colonial era to the present. With introductory essays by J. Wayne Flynt and by editors Larry J. Griffin and Peggy G. Hargis, the volume is a comprehensive, stand-alone reference to this complex subject, which underpins the history of the region and shapes its future. In 58 thematic essays and 103 topical entries, the contributors explore the effects of class on all aspects of life in the South—its role in Indian removal, the Civil War, the New Deal, and the civil rights movement, for example, and how it has been manifested in religion, sports, country and gospel music, and matters of gender. Artisans and the working class, indentured workers and steelworkers, the Freedmen's Bureau and the Knights of Labor are all examined. This volume provides a full investigation of social class in the region and situates class concerns at the center of our understanding of Southern culture.

The Scotch-Irish Influence on Country Music in the Carolinas: Border Ballads, Fiddle Tunes and Sacred Songs Michael C. Scoggins 2013-05-14 Country music in the Carolinas and the southern Appalachian Mountains owes a tremendous debt to freedom-loving Scotch-Irish pioneers who settled the southern backcountry during the eighteenth and nineteenth centuries. These hardy Protestant settlers brought with them from Lowland Scotland, Northern England and the Ulster Province of Ireland music that created the essential framework for "old-time string band music." From the cabins of

the Blue Ridge and Great Smoky Mountains to the textile mills and urban centers of the Carolina foothills, this colorful, passionate, heartfelt music transformed the culture of America and the world and laid the foundation for western swing, bluegrass, rockabilly and modern country music. Author Michael Scoggins takes a trip to the roots of country music in the Carolinas.

A Short History of the Modern Media Jim Cullen 2013-09-25 A Short History of the Modern Media presents a concise history of the major media of the last 150 years, including print, stage, film, radio, television, sound recording, and the Internet. Offers a compact, teaching-friendly presentation of the history of mass media Features a discussion of works in popular culture that are well-known and easily available Presents a history of modern media that is strongly interdisciplinary in nature

Linthead Stomp Patrick Huber 2008-10-20 Contrary to popular belief, the roots of American country music do not lie solely on southern farms or in mountain hollows. Rather, much of this music recorded before World War II emerged from the bustling cities and towns of the Piedmont South. No group contributed more to the commercialization of early country music than southern factory workers. In *Linthead Stomp*, Patrick Huber explores the origins and development of this music in the Piedmont's mill villages. Huber offers vivid portraits of a colorful cast of Piedmont millhand musicians, including Fiddlin' John Carson, Charlie Poole, Dave McCarn, and the Dixon Brothers, and considers the impact that urban living, industrial work, and mass culture had on their lives and music. Drawing on a broad range of sources, including rare 78-rpm recordings and unpublished interviews, Huber reveals how the country music recorded between 1922 and 1942 was just as modern as the jazz music of the same era. *Linthead Stomp* celebrates the Piedmont millhand fiddlers, guitarists, and banjo pickers who combined the collective memories of the rural countryside with the upheavals of urban-industrial life to create a distinctive American music that spoke to the changing realities of the twentieth-century South.

Country Boys and Redneck Women Diane Pecknold 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.

Linthead Stomp Patrick Huber 2008 An exploration of the origins and development of American country music in the Piedmont's mill villages celebrates the colorful cast of musicians and considers the impact that urban living, industrial music, and mass culture had on their lives and music.

He's Dead, All Right! Patrick Huber 2013-08-07 Father Oscar L. Huber's own accounts of administering

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last rites to President John F. Kennedy in Dallas, Texas, on November 22, 1963.

Dreaming of Dixie Karen L. Cox 2011-05-15 From the late nineteenth century through World War II, popular culture portrayed the American South as a region ensconced in its antebellum past, draped in moonlight and magnolias, and represented by such southern icons as the mammy, the belle, the chivalrous planter, white-columned mansions, and even bolls of cotton. In *Dreaming of Dixie*, Karen Cox shows that the chief purveyors of nostalgia for the Old South were outsiders of the region, playing to consumers' anxiety about modernity by marketing the South as a region still dedicated to America's pastoral traditions. In addition, Cox examines how southerners themselves embraced the imaginary romance of the region's past.

Dolly Parton, Gender, and Country Music Leigh H. Edwards 2017-11-30 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&R Pioneers Brian Ward 2018-06-26 Association for Recorded Sound Collections Certificate of Merit for the Best Historical Research in Recorded Roots or World Music, 2019 A&R Pioneers offers the first comprehensive account of the diverse group of men and women who pioneered artists-and-repertoire (A&R) work in the early US recording industry. In the process, they helped create much of what we now think of as American roots music. Resourceful, innovative, and, at times, shockingly unscrupulous, they scouted and signed many of the singers and musicians who came to define American roots music between the two world wars. They also shaped the repertoires and musical styles of their discoveries, supervised recording sessions, and then devised marketing campaigns to sell the resulting records. By World War II, they had helped redefine the canons of American popular music and established the basic structure and practices of the modern recording industry. Moreover, though their musical interests, talents, and sensibilities varied enormously, these A&R pioneers created the template for the job that would subsequently become known as "record producer." Without Ralph Peer, Art Satherley, Frank Walker, Polk C. Brockman, Eli Oberstein, Don Law, Lester Melrose, J. Mayo Williams, John Hammond, Helen Oakley Dance, and a whole army of lesser known but often hugely influential A&R representatives, the music of Bessie Smith and Bob Wills, of the Carter Family and Count Basie, of Robert Johnson and Jimmie Rodgers may never have found its way onto commercial records and into the heart of America's musical heritage. This is their story.