

RADIO'S 'KENTUCKY MOUNTAIN BOY' BRADLEY KINCAID



by Loyal Jones

Music Transcribed by
John M. Forbes

Words & music to 50 songs

Radios Kentucky Mountain Boy Bradley Kincaid

John E. Kleber



Radios Kentucky Mountain Boy Bradley Kincaid:

Radio's "Kentucky Mountain Boy" Bradley Kincaid Loyal Jones,1988 **Bradley Kincaid** Charles Ganzert,1990

Radio's "Kentucky Mountain Boy" Bradley Kincaid Loyal Jones,1980 **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 *Jelly Roll, Bix, and Hoagy* Rick Kennedy,2013-02-08 A lively and anecdotal history of the tiny family run studio where jazz greats from Jelly Roll Morton to Louis Armstrong made their first recordings *Jazz Times* From 1917 to 1932 in a primitive studio next to the railroad tracks the Gennett family of Richmond Indiana recorded some of the earliest performances of jazz blues and country greats including Jelly Roll Morton Big Bill Broonzy King Oliver Louis Armstrong Gene Autry Bix Beiderbecke and native Hoosier Hoagy Carmichael whose *Stardust* debuted on Gennett as a dance stomp Jelly Roll Bix and Hoagy is the first thoroughly researched account of the people and events behind this unique company and its outsized impact on American music Alive with personal details and anecdotes from musicians employees and family members it traces the colorful history of a pioneer recording company **Country Music** Richard Carlin,2014-02-25 This illustrated A Z guide covers more than 700 country music artists groups and bands Articles also cover specific genres within country music as well as instruments used Written in a lively engaging style the entries not only outline the careers of country music s greatest artists they provide an understanding of the artist s importance or failings and a feeling for his or her style Select discographies are provided at the end of each entry while a bibliography and indexes by instrument musical style genre and song title round out the work For a full list of entries a generous selection of sample entries and more visit the *Country Music A Biographical Dictionary* website *Old-Time Music Makers of New York State* Simon J. Bronner,1988-01-01 Ask an old timer what life was like in rural upstate New York during the nineteenth and early twentieth centuries and you will hear about the dances and bees that brought villagers and farmers together You will hear of favorite fiddlers who held center stage with dance tunes taken from early British and American sources You will hear of old time music and its significance to a people making the transition from

a rural agricultural life to an urban industrial one *Old Time Music Makers of New York State* is the first book published on this rich legacy of traditional Anglo American music and dance It traces the development of old time music beginning with its movement into New York State from New England in the early nineteenth century and to its combination with commercial country music in the twentieth century Exploring the regional character of the music and its meaning to the people who enjoy it Bronner introduces memorable figures from the major periods in the development of old time music and he places their stories their lives and their music in the context of the region's cultural and historical changes This is much more than a regional study however Bronner brings to the fore issues of national scope and interest He discusses the relationship of old time music to the commercial country music with which it has been closely aligned and he challenges the prevailing wisdom that the origins of country music are in the South Musician fan folklorist and historian alike will benefit from and enjoy this book The many musical transcriptions annotations photographs and appendixes provide a valuable reference to be used again and again

A&R Pioneers Brian Ward, Patrick Huber, 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

This is Pop Eric Weisbard, 2004 This publication is an inquiry that crosses stylistic categories of pop music and writing pop music

Torching the Fink Books and Other Essays on Vernacular Culture Archie Green, 2002-11-25 Archie Green shipwright folklorist teacher and lobbyist was a legendary figure in the field of American folklore and vernacular culture studies An inspiration to a generation of students and scholars Green was known for the remarkable passion intelligence and curiosity he brought to his explorations of everyday people their communities their work and their forms of expression This book gathers twelve essays intended to represent the range of Green's writings over forty years Selections include a study of

folk depictions in the art of Thomas Hart Benton investigations of occupational and labor language and a contemplative account of personal and political morality in the study of Appalachian musicians In an afterword Green traces his career and reflects on the state of folklore as a discipline Woven through the foreword by Robert Cantwell is Green's biography key to understanding his unique mix of activism and scholarship

Singing in Zion Robert Cochran, 1999-01-01 This book is a lyrical scholarly exploration of the connection between one family's musical traditions and its rural community of Zion Arkansas In 1959 three Gilbert sisters Alma Helen and Phydella began compiling songs they remembered as their own and sending them to one another in letters Their tendency to center memory in sound rather than sight reveals an unusual musical birthright Robert Cochran has constructed a composite portrait of this family for whom music is the center of life He examines their lived experience as they anchor their history through song singing and the playing of musical instruments The Gilberts are wonderful exemplars of the mediation of oral tradition and when approached through their music they reveal themselves as remarkable individuals with an elaborate and firmly held sense of their unique identities A decade in the making *Singing in Zion* is written with a memoirist's sense of family history and an ethnographer's sense of the rich encounter of worlds This narrative has a seductive simplicity that conveys much of the Gilbert family's charm while at the same time establishing a broader framework that is firmly academic It will be enjoyed by all readers

Traditional Country & Western Music Karl Anderson, 2020-10-26 Traditional Country Western Music presents historical photographs memorabilia and stories about an enduring music genre that took root in America from the late 1920s through the mid 1930s Although many of our early folk songs originated from the British Isles Jimmie Rodgers the Father of Country Music and Gene Autry America's Favorite Singing Cowboy became the foundation of modern country and western music Many regional styles and variations of country and western music developed during the first half of the 20th century including hillbilly bluegrass honky tonk rockabilly southern gospel Cajun and Texas swing Local artists live radio shows and regional barn dance programs provided entertainment throughout the Great Depression World War II and into America's postwar years During the 1950s country and western music became homogenized with the Nashville sound and the Bakersfield sound By the end of the 1960s country music completed its move to Nashville and western was dropped from the equation This book recalls the golden age of country and western music from the late 1920s through the 1960s Each of the featured artists and programs in this book were once household names We celebrate these early legends live radio and television shows unsung heroes and local performers from Maine to California

Folk Richard Carlin, 2005 Presents brief entries covering the history significant artists styles and influence of folk music

Encyclopedia of American Gospel Music W. K. McNeil, 2013-10-18 The Encyclopedia of American Gospel Music is the first comprehensive reference to cover this important American musical form Coverage includes all aspects of both African American and white gospel from history and performers to recording techniques and styles as well as the influence of gospel on different musical genres and cultural trends

Popular Music

and the Underground Chuck Mancuso, 1996 An interpretive history of America's pre-rock popular commercial music spanning 1900-1950. The author examines both popular music stars who ruled the airwaves, sold the most records, and were featured in major motion pictures and performers in the musical underground: jazz, blues, and country. Chapters are arranged chronologically with biographies of important musicians and numerous photographs. Contains a discography and videography as well as indexes of musical performers, contributors, and music titles. Annotation copyrighted by Book News, Inc., Portland, OR.

Kentucky Folkmusic Burt Feintuch, 2021-11-21 In 1899 a fundraising program for Berea College featured a group of students from the mountains of eastern Kentucky singing traditional songs from their homes. The audience was entranced. That small encounter at the end of the last century lies near the beginning of an unparalleled national and international fascination with the indigenous music of a single state. Kentucky has long figured prominently in our national sense of traditional music. Over the years a diverse group of people: reformers, enthusiasts, the musically literate, and the musically illiterate, radicals, liberals, a British gentleman, and his woman companion, amateurs, local residents, and academics have been sufficiently captivated by that music to have devoted considerable energy to harvesting it from its fertile ground, studying its various manifestations, and considering its many performers. *Kentucky Folkmusic: An Annotated Bibliography* is a guide to the literature of this remarkable music. More than seven hundred entries, each with an evaluative annotation, comprise the largest bibliographic resource for the folkmusic of any state or region in North America. Divided into eight sections, the bibliography covers collections and anthologies, fieldworkers and scholars, singers, musicians, and other performers, text-centered studies, studies of history, context, and style, festivals, dance, and discographies, check lists, and other reference tools. A subject index, an author index, and an index of periodicals provide access to the materials. From early hymnals and songsters to Kentucky performers of traditional music, the bibliography is a comprehensive guide to music which has for many years been one of the major emblems of American traditional music.

Lonesome Cowgirls and Honky-tonk Angels Kristine M. McCusker, 2008 A collective biography of the women who shaped early country and western music.

The Kentucky Encyclopedia John E. Kleber, 2014-10-17 The Kentucky Encyclopedia's 2,000-plus entries are the work of more than five hundred writers. Their subjects reflect all areas of the commonwealth and span the time from prehistoric settlement to today's headlines, recording Kentuckians' achievements in art, architecture, business, education, politics, religion, science, and sports. Biographical sketches portray all of Kentucky's governors and U.S. senators, as well as notable congressmen and state and local politicians. Kentucky's impact on the national scene is registered in the lives of such figures as Carry Nation, Henry Clay, Louis Brandeis, and Alben Barkley. The commonwealth's high range from writers Harriette Arnow and Jesse Stuart, reformers Laura Clay and Mary Breckinridge, and civil rights leaders Whitney Young Jr. and Georgia Powers to sports figures Muhammad Ali and Adolph Rupp and entertainers Loretta Lynn, Merle Travis, and the Everly Brothers. Entries describe each county and county seat and each community with a population above 2,500. Broad overview articles examine such topics as agriculture, segregation,

transportation literature and folklife Frequently misunderstood aspects of Kentucky's history and culture are clarified and popular misconceptions corrected The facts on such subjects as mint juleps Fort Knox Boone's coonskin cap the Kentucky hot brown and Morgan's Raiders will settle many an argument For both the researcher and the more casual reader this collection of facts and fancies about Kentucky and Kentuckians will be an invaluable resource

Sounding the Color Line Erich Nunn, 2015 Sounding the Color Line explores how competing understandings of the U S South in the first decades of the twentieth century have led us to experience musical forms sounds and genres in racialized contexts Yet though we may speak of white or black music rock or rap sounds constantly leak through such barriers A critical disjuncture exists then between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other This is nowhere more apparent than in the South Like Jim Crow segregation the separation of musical forms along racial lines has required enormous energy to maintain How asks Nunn did the protocols structuring listeners racial associations arise How have they evolved and been maintained in the face of repeated transgressions of the musical color line Considering the South as the imagined ground where conflicts of racial and national identities are staged this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry Drawing on a diverse archive of musical recordings critical artifacts and literary texts Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed fractured and reformed This push and pull between segregationist cultural logics and music's disrespect of racially defined boundaries is an animating force in twentieth century American popular culture

Singing Cowboys and Musical Mountaineers Bill C. Malone, 2003-08-01 In this slim lively book our foremost historian of country music recalls the lost worlds of pioneering fiddlers and pickers balladeers and yodelers As he looks at hillbilly music's pre commercial era and its early popular growth through radio and recordings Bill C Malone shows us that it was a product not only of the British Isles but of diverse African German Spanish French and Mexican influences

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