

Real Country

A red acoustic guitar is the central focus, positioned diagonally across the frame. It has a white library sticker on its body with the text 'UNIVERSITY OF MICHIGAN' and a barcode. The background is dark and textured, with a faint, reddish-orange image of a person's face and upper body visible in the lower half. The title 'Real Country' is at the top in a stylized, orange-yellow font.

MUSIC AND LANGUAGE IN WORKING-CLASS CULTURE

ARON A. FOX

Real Country Music And Language In Working Class Culture

Harris Berger, Ruth Stone



Real Country Music And Language In Working Class Culture:

Real Country Aaron A. Fox, 2004-10-06 An ethnographic study of country music and the bars life and everyday speech of its rural fans The Oxford Handbook of Country Music Travis D. Stimeling, 2017-06-01 Now in its sixth decade country music studies is a thriving field of inquiry involving scholars working in the fields of American history folklore sociology anthropology musicology ethnomusicology cultural studies and geography among many others Covering issues of historiography and practice as well as the ways in which the genre interacts with media and social concerns such as class gender and sexuality The Oxford Handbook of Country Music interrogates prevailing narratives explores significant lacunae in the current literature and provides guidance for future research More than simply treating issues that have emerged within this subfield The Oxford Handbook of Country Music works to connect to broader discourses within the various fields that inform country music studies in an effort to strengthen the area s interdisciplinarity Drawing upon the expertise of leading and emerging scholars this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies first half century Rednecks, Queers, and Country Music Nadine Hubbs, 2014-03-22 In her provocative new book *Rednecks Queers and Country Music* Nadine Hubbs looks at how class and gender identity play out in one of America s most culturally and politically charged forms of popular music Skillfully weaving historical inquiry with an examination of classed cultural repertoires and close listening to country songs Hubbs confronts the shifting and deeply entangled workings of taste sexuality and class politics In Hubbs s view the popular phrase I ll listen to anything but country allows middle class Americans to declare inclusive omnivore musical tastes with one crucial exclusion country a music linked to low status whites Throughout *Rednecks Queers and Country Music* Hubbs dissects this gesture examining how provincial white working people have emerged since the 1970s as the face of American bigotry particularly homophobia with country music their audible emblem Bringing together the redneck and the queer Hubbs challenges the conventional wisdom and historical amnesia that frame white working folk as a perpetual bigot class With a powerful combination of music criticism cultural critique and sociological analysis of contemporary class formation Nadine Hubbs zeroes in on flawed assumptions about how country music models and mirrors white working class identities She particularly shows how dismissive politically loaded middle class discourses devalue country s manifestations of working class culture politics and values and render working class acceptance of queerness invisible Lucid important and thought provoking this book is essential reading for students and scholars of American music gender and sexuality class and pop culture **Johnny Cash and the Paradox of American Identity** Leigh H. Edwards, 2009-02-25 Throughout his career Johnny Cash has been depicted and has depicted himself as a walking contradiction social protestor and establishment patriot drugged wildman and devout Christian crusader rebel outlaw hillbilly thug and elder statesman Leigh H Edwards explores the allure of this paradoxical image and its cultural significance She argues that Cash embodies irresolvable

contradictions of American identity that reflect foundational issues in the American experience such as the tensions between freedom and patriotism individual rights and nationalism the sacred and the profane She illustrates how this model of ambivalence is a vital paradigm for American popular music and for American identity in general Making use of sources such as Cash s autobiographies lyrics music liner notes and interviews Edwards pays equal attention to depictions of Cash by others such as Vivian Cash s publication of his letters to her documentaries and music journalism about him Walk the Line and fan club materials found in the archives at the Country Music Foundation in Nashville to create a full portrait of Cash and his significance as a cultural icon Country Boys and Redneck Women Diane Pecknold, Kristine M.

McCusker, 2016-02-08 Country music boasts a long tradition of rich contradictory gender dynamics creating a world where Kitty Wells could play the demure housewife and the honky tonk angel simultaneously Dolly Parton could move from traditionalist girl singer to outspoken trans rights advocate and current radio playlists can alternate between the reckless masculinity of bro country and the adolescent girlishness of Taylor Swift In this follow up volume to *A Boy Named Sue* some of the leading authors in the field of country music studies reexamine the place of gender in country music considering the ways country artists and listeners have negotiated gender and sexuality through their music and how gender has shaped the way that music is made and heard In addition to shedding new light on such legends as Wells Parton Loretta Lynn and Charley Pride it traces more recent shifts in gender politics through the performances of such contemporary luminaries as Swift Gretchen Wilson and Blake Shelton The book also explores the intersections of gender race class and nationality in a host of less expected contexts including the prisons of WWII era Texas where the members of the Goree All Girl String Band became the unlikeliest of radio stars the studios and offices of Plantation Records where Jeannie C Riley and Linda Martell challenged the social hierarchies of a changing South in the 1960s and the burgeoning cities of present day Brazil where college country has become one way of negotiating masculinity in an age of economic and social instability *Country Music USA* Bill C. Malone, Tracey Laird, 2018-06-04 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

Rethorizing Race and Whiteness in the 21st Century Charles A. Gallagher, France Winddance Twine, 2014-01-02

Rethorizing Race and Whiteness in the 21st Century examines the role whiteness and white identities play in framing and reworking racial categories hierarchies and boundaries within the context of nation class gender and immigration It takes as its theoretical starting point the understanding that whiteness is not and nor has it ever been a static uniform category of social identification The scholarship in this book uses new empirical studies to show whiteness as a multiplicity of identities that are historically grounded class specific politically manipulated and gendered social relations that inhabit local custom and national sentiment Contributors to this book examine a wide range of issues yet all chapters are linked by one common denominator they examine how power and oppression are articulated redefined and asserted through various political discourses and cultural practices that privilege whiteness even when the prerogatives of the dominant group are contested Rethorizing Race and Whiteness in the 21st Century is an important new contribution to the study of whiteness for academics researchers and advanced students of Ethnic Studies Sociology Political Science and Ethnography This book was originally published as a special issue of Ethnic and Racial Studies

Popular Music Tara Brabazon, 2011-10-03 An incredibly wide ranging critical account of popular music The book is an essential resource for all staff and students in the field John Storey Centre for Research in Media and Cultural Studies University of Sunderland Organized in accessible sections and covering the main themes of research and teaching it examines The key approaches to understanding popular music The main settings of exchange and consumption The role of technology in the production of popular music The main genres of popular music The key debates of the present day Brabazon writes with verve and penetration Her approach starts with how most people actually consume music today and transfers this onto the plain of study The book enables teachers and students to shuffle from one topic to the other whilst providing an unparalleled access to the core concepts and issues As such it is the perfect study guide for undergraduates located in this exciting and expanding field Tara Brabazon is Professor of Communication at University of Ontario Institute of Technology UOIT

Images That Injure Paul Martin Lester, 2011-04-19 This expanded collection of new and fully revised explorations of media content identifies the ways we all have been negatively stereotyped and demonstrates how careful analysis of media portrayals can create more beneficial alternatives Not all damaging stereotypes are obvious In fact the pictorial stereotypes in the media that we don't notice could be the most

harmful because we aren't even aware of the negative false ideas they perpetrate. This book presents a series of original research essays on media images of groups including African Americans, Latinos, women, the elderly, the physically disabled, gays and lesbians, and Jewish Americans, just to mention a few. Specific examples of these images are derived from a variety of sources such as advertising, fine art, film, television shows, cartoons, the Internet, and other media, providing a wealth of material for students and professionals in almost any field. *Images That Injure: Pictorial Stereotypes in the Media*, Third Edition, not only accurately describes and analyzes the media's harmful depictions of cultural groups but also offers creative ideas on alternative representations of these individuals. These discussions illuminate how each of us is responsible for contributing to a sea of meaning within our mass culture. — *Nashville Cats*, Travis D. Stimeling, 2020-04-01

The Nashville Cats bounced from studio to studio along the city's Music Row, delivering instrumental backing tracks for countless recordings throughout the mid-20th century. Music industry titans like Chet Atkins, Anita Kerr, and Charlie McCoy were among this group of extraordinarily versatile session musicians who defined the era of the Nashville Sound and helped establish the city of Nashville as the renowned hub of the record industry. It is today Nashville Cats Record Production in Music City is the first account of these talented musicians and the behind-the-scenes role they played to shape the sounds of country music. Many of the genre's most celebrated artists, Patsy Cline, Jim Reeves, Floyd Cramer, and others immortalized in the Country Music Hall of Fame, and musicians from outside the genre's ranks like Bob Dylan and Leonard Cohen, heard the call of the Nashville Sound and followed it to the city's studios, recording song after song that resonated with the brilliance of the Cats. Author Travis D. Stimeling investigates how the Nashville system came to be, how musicians worked within it, and how the desires of an ever-growing and diversifying audience affected the practices of record production. Drawing on a rich array of recently uncovered primary sources and original oral histories, interviews with key players, and close exploration of hit songs, *Nashville Cats* brings us back into the studios of this famous era, right alongside the remarkable musicians who made it happen. — **Theory for Ethnomusicology**, Harris Berger, Ruth Stone, 2019-05-31

Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory. The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research. New co-author Harris M. Berger and Ruth M. Stone investigate the discipline's past, present, and future, reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008. A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology. Each chapter examines ethnographic and historical works from within ethnomusicology, showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogues while illuminating the field's relevance and pointing the way toward new horizons of research. New to this edition: Every chapter in the book is completely new, with richer and more comprehensive discussions. New chapters have been added on gender and sexuality, sound and voice studies, performance, and

critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

Country Music Goes to War Charles K. Wolfe, James E. Akenson, 2021-11-21 Listening to the Beat of the Bomb UPK author Charles Wolfe discusses his work and his new book *Country Music Goes to War* in the NEW YORK TIMES While Toby Keith suggests that Americans should unite in support of the president the Dixie Chicks assert their right to criticize the current administration and its military pursuits Country songs about war are nearly as old as the genre itself and the first gold record in country music went to the 1942 war song There s a Star Spangled Banner Waving Somewhere by Elton Britt The essays in *Country Music Goes to War* demonstrate that country musicians engagement with significant political and military issues is not strictly a twenty first century phenomenon The contributors examine the output of country musicians responding to America s large scale confrontation in recent history World War II the Korean War Vietnam the cold war September 11 and both conflicts in the Persian Gulf They address the ways in which country songs and artists have energized public discourse captured hearts and inspired millions of minds Charles K Wolfe professor of English and folklore at Middle Tennessee State University is the author of numerous books and articles on music James E Akenson professor of curriculum and instruction at Tennessee Technological University is the founder of the International Country Music Conference Together they have edited the collections *The Women of Country Music* *Country Music Annual 2000* *Country Music Annual 2001* and *Country Music Annual 2002*

Old Roots, New Routes Pamela Fox, Barbara Ching, 2025-10-01 *Old Roots New Routes* takes an in depth look at the many influences meanings and identities of this contemporary music form Because the definition of the term alt country changes continually even the genre s own mouthpiece the Web site nodepression com declared its terrain to be alternative country whatever that is Despite alt country s murky parameters its origins indeed its patron saints are generally acknowledged to range from the Carter Family and Hank Williams as interpreters of traditional American country to the country rock fusions of Gram Parsons and Steve Earle Just as other musical genres before it have distanced themselves from the popular and commercial center from the start alt country has positioned itself as a different kind of music than the slick country sounds emanating from Nashville hit machines such as Garth Brooks and Shania Twain And yet alt country s embrace of authenticity and disdain for commercialism while simultaneously injecting into a traditional working class music form an often cosmopolitan flavor and Generation X values has resulted in a fascinating hybrid full of contradictions In *Old Roots New Routes* Pamela Fox and Barbara Ching bring together a range of scholars to investigate as never before this significant contemporary music form providing in addition new ways to approach the worlds of country and alternative music more generally Individual essays explore the work of a variety of artists including Neko Case Jay Farrar Justin Trevi o and alt country hero Gram Parsons along with promotional rhetoric album art advertising and fan Web sites to offer readers a comprehensive understanding of how alt country functions as a distinct musical form Pamela Fox is Associate Professor of

English and currently the Director of the Women's and Gender Studies Program at Georgetown University She is the author of *Class Fictions Shame and Resistance in the British Working Class Novel 1890-1945* Barbara Ching is Associate Professor at the University of Memphis Her previous books include *Wrong's What I Do Best* *Hard Country Music and Contemporary Culture and Knowing Your Place* *Rural Identity and Cultural Hierarchy* coedited with Gerald Creed *The Selling Sound* Diane Pecknold, 2007-11-07 *Industry history of the country music business* *River of Tears* Alexander Dent, 2009-10-05 A study of caipira Brazil's most indigenous country music and the commodification of the rural in Brazilian popular culture

Disability and Accessibility in the Music Classroom Alexandria Carrico, Katherine Grennell, 2022-08-29 *Disability and Accessibility in the Music Classroom* provides college music history instructors with a concise guide on how to create an accessible and inclusive classroom environment In addition to providing a concise overview of disability studies highlighting definitions theories and national and international policies related to disability this book offers practical applications for implementing accessibility measures in the music history classroom The latter half of this text provides case studies of well known disabled composers and musicians from the Western Art Music canon from the Middle Ages to the Twentieth Century as well as popular music genres such as the blues jazz R B pop country and hip hop These examples provide opportunities to integrate discussions of disability into a standard music history curriculum *Media, Minorities, and Meaning* Debra L. Merskin, 2011 *Foundations Introduction Constructing categories of difference Minorities meaning and mass media Articulations of difference The articulation of difference Country music and redneck woman The construction of Arabs as enemies Perpetuation of the hot Latina stereotype in Desperate housewives Commodified racism brand images of Native Americans The pornographic gaze in mainstream American magazine and fashion advertising Women lipstick and self presentation Sun also rises Stereotypes of the Asian American woman on Lost Coon songs the Black male stereotype in popular American sheet music 1850-1920 Homosexuality and horror the lesbian vampire film Television news coverage of Day without an immigrant* **The New Generation of Country Music Stars** David Dicaire, 2014-11-21 This book highlights 50 of the most important entertainers in contemporary country music providing a brief biography of each artist with special emphasis on experiences that influenced their musical careers The artists are divided into five categories The New Traditionalists artists such as George Strait Reba McEntire and Clint Black who established the mainstream country sound in the 1980s Alternative Country artists such as Steve Earle and Bela Fleck who made country music on their own terms Groups ensemble acts such as Alabama the Dixie Chicks and Rascal Flatts that have carried on the traditions of the Carter Family and other prominent groups of the 1920s and 1930s Country Pop artists such as Garth Brooks and Shania Twain who firmly established the countrypolitan sound as the cash cow of Nashville and New Country the next generation of country pop artists with particular attention paid to international megastars such as Keith Urban and teen sensations including LeAnn Rimes and Taylor Swift *Making Meaning in Popular Song* Theodore Gracyk, 2022-06-16 Winner ASA

American Society for Aesthetics 2023 Outstanding Monograph Prize For Theodore Gracyk meaning in popular music depends as much on the context of reception and performer's intentions as on established musical and semantic practices Songs are structures that serve as the scaffolding for meaning production influenced by the performance decisions of the performer and their intentions Arguing against prevailing theories of meaning that ignore the power of the performance Gracyk champions the contextual relevance of the performer as well as novel messaging through creative repurposing of recordings Extending the philosophical insight that meaning is a function of use Gracyk explains how both the performance persona and the personal life of a song's performer can contribute to or undercut ethical and political aspects of a performance or recording Using Carly Simon's 'You're So Vain' Pink Floyd the emergence of the musical genre of post punk and the practice of cover versions Gracyk explores the multiple sometimes contradictory notions of authenticity applied to popular music and the conditions for meaningful communication He places popular music within larger cultural contexts and examines how assigning a performance or recording to one music genre rather than another has implications for what it communicates Informed by a mix of philosophy of art and philosophy of language Gracyk's entertaining study of popular music constructs a theoretical basis for a philosophy of meaning for songs

Keywords in Writing Studies Paul Heilker, John

Vandenbergh, 2015-02-15 *Keywords in Writing Studies* is an exploration of the principal ideas and ideals of an emerging academic field as they are constituted by its specialized vocabulary A sequel to the 1996 work *Keywords in Composition Studies* this new volume traces the evolution of the field's lexicon taking into account the wide variety of theoretical educational professional and institutional developments that have redefined it over the past two decades Contributors address the development transformation and interconnections among thirty six of the most critical terms that make up writing studies Looking beyond basic definitions or explanations they explore the multiple layers of meaning within the terms that writing scholars currently use exchange and question Each term featured is a part of the general disciplinary parlance and each is a highly contested focal point of significant debates about matters of power identity and values Each essay begins with the assumption that its central term is important precisely because its meaning is open and multiplex *Keywords in Writing Studies* reveals how the key concepts in the field are used and even challenged rather than advocating particular usages and the particular vision of the field that they imply The volume will be of great interest to both graduate students and established scholars

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