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Country music is one of the first styles of music in modern America. It took its development in the South-East of the United States and represented a hybrid of British folk music, Afro-American blues and church music. The commonly used instruments were acoustic guitar, autoharp, mandolin, fiddle and banjo (Errey).

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Country and Western Music research papers examine the history and artistry of this genre of music. Artists like Toby Keith, Hank Williams, Reba McEntire, and many more are studied and researched. Country and Western Music Research Paper Help View Country Music Research Papers on Academia.edu for free. Country Music Research Papers - Academia.edu

Country Music Research Paper

Country music 743 Words | 3 Pages. Country music is a musical genre that is usually said to have originated in the southern United States when in fact European immigrants brought some of the aspects of country music here with them. Some of the most valuable possessions that they would bring across the ocean with them were musical instruments.

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In this paper, I will discuss how country music reflects the American culture in three dimensions, including American rustic culture, American family culture and view of marriage, and American urbanization and contemporary value. From where I stand, country music is more than a kind of popular music, but also the epitome of American culture.

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Country music is one form of music that has both an extensive history and also has a prominent place in the public consciousness right now. It is one of the most interesting types of music because of the fact that many people completely misunderstand where it came from and its roots.

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Seminar paper from the year 2005 in the subject American Studies - Culture and Applied Geography, grade: 1,5, Dresden Technical University (Unstitut für Anglistik/Amerikanistik), course: Readings in North American Cultural Studies, 14 entries in the bibliography, language: English, abstract: In my term paper I will examine the question "Why is Country Music in America so popular?" Therefore, I will concentrate on the development of country music from traditional folk music to commercial music. I will reflect on the influences of the immigrants who entered the USA to build a brave new world, different to the old world of Europe, which they assumed to be overpopulated and morally corrupt. On the basis of several selected books and articles, like those of Bill Malone, Seymour Martin Lipset and Rachel Rubin, I will emphasize the meaning of the most traditional music of America. Analyzing changes in the musical development, I will explain them as a consequence of the country's changing social circumstances by using the example of the Bakersfield movement in the 1930s. I will furthermore

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outline the most important facts and events regarding the music, including the life and work of Merle Haggard, who perfectly represented the theme of nostalgia in country music. At the end, I will emphasize the commercial aspect of country music, its Western image and the high efficiency of the Nashville music publishing industry."

Women have been pivotal in the country music scene since its inception, as Charles K. Wolfe and James E. Akenson make clear in *The Women of Country Music*. Their groundbreaking volume presents the best current scholarship and writing on female country musicians. Beginning with the 1920s career of teenage guitar picker Roba Stanley, the contributors go on to discuss Polly Jenkins and Her Musical Plowboys, 50s honky-tonker Rose Lee Maphis, superstar Faith Hill, the relationship between Emmylou Harris and poet Bronwen Wallace, the Louisiana Hayride's Margaret Lewis Warwick, and more.

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.

Immediately upon publication in 1998, the *Encyclopedia of Country Music* became a much-loved reference source, prized for the wealth of information it contained on that most American of musical genres. Countless fans have used it as the source for answers to questions about everything from country's first commercially successful recording, to the genre's pioneering music videos, to what conjunto music is. This thoroughly revised new edition includes more than 1,200 A-Z entries covering nine decades of history and artistry, from the Carter Family recordings of the 1920s to the reign of Taylor Swift in the first decade of the twenty-first century. Compiled by a team of experts at the Country Music Hall of Fame and Museum, the encyclopedia has been brought completely up-to-date, with new entries on the artists who have profoundly influenced country music in recent years, such as the Dixie Chicks and Keith Urban. The new edition also explores the latest and most critical trends within the industry, shedding light on such topics as the digital revolution, the shifting politics of country music, and the impact of *American Idol* (reflected in the stardom of Carrie Underwood). Other essays cover the literature of country music, the importance of Nashville as a music center, and the colorful outfits that have long been a staple of the genre. The volume features hundreds of images, including a photo essay of album covers; a foreword by country music superstar Vince Gill (the winner of twenty Grammy Awards); and twelve fascinating appendices, ranging from lists of awards to the best-selling country albums of all time. Winner of the Best Reference Award from the Popular Culture Association "Any serious country music fan will treasure this authoritative book." --*The Seattle Times* "A long-awaited, major accomplishment, which educators, historians and students, broadcasters and music writers, artists and fans alike, will welcome and enjoy." --*The Nashville Musician* "Should prove a valuable resource to those who work in the country music business. But it's also an entertaining read for the music's true fans." --*Houston Chronicle* "This big, handsome volume spans the history of country music, listing not only artists and groups but also important individuals and institutions." --*San Francisco Examiner* "Promises to be the definitive historical and biographical work on the past eight decades of country music. Well written and heavily illustrated an unparalleled work, worth its price and highly recommended." --*Library Journal*

Graced by more than 200 illustrations, many of them seldom seen and some never before published, this

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sparkling volume offers vivid portraits of the men and women who created country music, the artists whose lives and songs formed the rich tradition from which so many others have drawn inspiration. Included here are not only such major figures as Jimmie Rodgers, The Carter Family, Fiddlin' John Carson, Charlie Poole, and Gene Autry, who put country music on America's cultural map, but many fascinating lesser-known figures as well, such as Carson Robison, Otto Gray, Chris Bouchillon, Emory Arthur and dozens more, many of whose stories are told here for the first time. To map some of the winding, untraveled roads that connect today's music to its ancestors, Tony Russell draws upon new research and rare source material, such as contemporary newspaper reports and magazine articles, internet genealogy sites, and his own interviews with the musicians or their families. The result is a lively mix of colorful tales and anecdotes, priceless contemporary accounts of performances, illuminating social and historical context, and well-grounded critical judgment. The illustrations include artist photographs, record labels, song sheets, newspaper clippings, cartoons, and magazine covers, recreating the look and feel of the entire culture of country music. Each essay includes as well a playlist of recommended and currently available recordings for each artist. Finally, the paperback edition now features an extensive index.

Studies of the Irish presence in America have tended to look to the main corridors of emigration, and hence outside the American South. Yet the Irish constituted a significant minority in the region. Indeed, the Irish fascination expresses itself in Southern context in powerful, but disparate, registers: music, literature, and often, a sense of shared heritage. *Rethinking the Irish in the South* aims to create a readable, thorough introduction to the subject, establishing new ground for areas of inquiry. These essays offer a revisionist critique of the Irish in the South, calling into question widely held understandings of how Irish culture was transmitted. The discussion ranges from Appalachian ballads, to *Gone With the Wind*, to the Irish rock band U2, to Atlantic-spanning literary friendships. Rather than seeing the Irish presence as "natural" or something completed in the past, these essays posit a shifting, evolving, and unstable influence. Taken collectively, they offer a new framework for interpreting the Irish in the region. The implications extend to the interpretation of migration patterns, to the understanding of Irish diaspora, and the assimilation of immigrants and their ideas

Renowned folklorist William R. Ferris has captured the voices of southern musicians, artists, writers, and thinkers for forty years—and we have been proud to publish his work in *Southern Cultures* for nearly half of that time. To celebrate *Southern Cultures'* 20th anniversary, we present our inaugural special omnibus ebook, *The William R. Ferris Reader*. Collected here for the first time are all 20 of Bill Ferris's essays and interviews as they have appeared in our pages between 1995 and 2013, as well as an introduction to the collection by Ferris. From folk humor to moon pies to Faulkner, Welty, Walker, and so much more, we are delighted to share this special collection of a favored friend, mentor, and colleague.

Wherever we look today, popular culture greets us with “texts” that make implicit arguments; this book helps students to think and write critically about these texts. *The World Is a Text* teaches critical reading, writing, and argument in the context of pop-culture and visual examples, showing students how to “read” everyday objects and visual texts with basic semiotics. The book shows how texts of all kinds, from a painting to a university building to a pair of sneakers, make complex arguments through their use of signs and symbols, and shows students how to make these arguments in their own essays. This new edition is rich with images, real-world examples, writing and discussion prompts, and examples of academic and student writing. The first part of the book is a rhetoric covering argumentation, research, the writing process, and adapting from high-school to college writing, while the second part explores writing about specific cultural topics. Notes, instruction, and advice about research are woven into the

text, with research instruction closely tied to the topic being discussed. New to the updated compact edition are chapters on fashion, sports, and nature and the environment.

Much discussion in country music scholarship today addresses concerns of authenticity in a musical genre whose commercial development throughout the twentieth century was characterized by stylistic hybridization. Bill Malone and Jocelyn R. Neal point to particular worries that arose starting in the 1950s when country musicians began blending what listeners at the time considered a traditional country sound with stylings of popular music being played on the radio. Joli Jenson likewise details this blending in her work on the subject, which became known as the “Nashville Sound” of the 1950s and 60s. In the ensuing decades, country musicians continued to incorporate instrumentation and production techniques from different styles which further developed sub-genres of country music. Such techniques—while well-documented in research on pop and rock music—remain under-studied in country music research. In this paper I focus on the sub-genre of country-pop and its contextualization within the larger genre of country music following Eric Drott’s conceptualization of genre and its inherent multiplicities. Specifically, I look at the musical career of Canadian singer/songwriter Shania Twain, and the impact of her productional choices on country-pop music from the 1990s onward. By focusing in on aspects of vocal timbre and studio production specifically, this research works to further analytical discussion on the voice by pinpointing intersections of studies in music theory, musicology, gender, feminism, and technology. My analysis of the audible shift in Twain’s vocal production from two singles— “Swingin’ With My Eyes Closed,” and “Life’s About to Get Good,”—off of her 2017 album *Now* points at ways Twain and her co-producers manipulate and interact with her sound that align with Asaf Peres’s description of sonic density in twenty-first century pop music. These choices act concurrently with Twain’s gender presentation and postfeminine stance, marketing her within the ever-evolving sub-genre of country music that is country-pop

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