



An Alternative



Country Music

Guide & Directory

MODERN T-WANG

by
David Goodman



Country
Reviews

Modern Twang An Alternative Country Music Guide And Directory

Warren R. Hofstra



Modern Twang An Alternative Country Music Guide And Directory:

Modern Twang David Goodman,1999 The only sourcebook dedicated to the alternative country movement The Chicago Tribune aptly described it If you think of country music as big hair big hats and slick production then clearly you ve missed out on the alternative country revolution

Modern Twang David Goodman,2000-02-29 The only sourcebook dedicated to the alternative country movement The Chicago Tribune aptly described it If you think of country music as big hair big hats and slick production then clearly you ve missed out on the alternative country revolution

Country Music Annual 2001 Charles K. Wolfe,James E. Akenson,2015-01-13 The swelling interest in popular music studies has far outpaced the outlets for publication With the Country Music Annual scholars students and interested readers have a place for sharing their research and ideas The subjects of this second volume range from one of the very first musicians to make country records Henry Gilliland to the current avant garde work of the alternative country band Uncle Tupolo Ernest Tubb s musical roots the origins of one of Roy Acuff s classic gospel songs and the Carter Family s rhythms are discussed in these pages Even NASCAR makes an appearance Advisory Board Bill C Malone Nolan Porterfield Jimmie Rogers Curtis Ellison William K McNeil Wayne W Daniel Joli Jensen

Country Music Nicolae Sfetcu,2014-05-09 In popular music country music also called country and western music or country western is an amalgam of popular musical forms developed in the Southern United States with roots in traditional folk music Celtic Music Blues Gospel music and Old time music that began to develop rapidly in the 1920s The term country music began to be widely applied to the music in the 1940s and was fully embraced in the 1970s while country and western declined in use Encompassing a wide range of musical genres from folk songs and religious hymns to rhythm and blues country music reflects our Nation s cultural diversity as well as the aspirations and ideals that unite us It springs from the heart of America and speaks eloquently of our history our faith in God our devotion to family and our appreciation for the value of freedom and hard work With its simple melodies and timeless universal themes country music appeals to listeners of all ages and from all walks of life President George H W Bush celebrated country music by declaring October 1990 Country Music Month

Southern Music/American Music Bill C. Malone,David Stricklin,2021-10-21 The South an inspiration for songwriters a source of styles and the birthplace of many of the nation s greatest musicians plays a defining role in American musical history It is impossible to think of American music of the past century without such southern derived forms as ragtime jazz blues country bluegrass gospel rhythm and blues Cajun zydeco Tejano rock n roll and even rap Musicians and listeners around the world have made these vibrant styles their own Southern Music American Music is the first book to investigate the facets of American music from the South and the many popular forms that emerged from it In this substantially revised and updated edition Bill C Malone and David Stricklin bring this classic work into the twenty first century including new material on recent phenomena such as the huge success of the soundtrack to O Brother Where Art Thou and the renewed popularity of Southern music as well as important new artists

Lucinda Williams Alejandro Escovedo and the Dixie Chicks among others Extensive bibliographic notes and a new suggested listening guide complete this essential study *The Harvard Dictionary of Music* Don Michael Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music **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 **Manifestations of Collective Identity in Country Music - Cultural, Regional, National** Stephanie Schäfer,2011-12-01 Inhaltsangabe Introduction All American music reflects the landscape from which it springs and as that landscape changes chewed up by the developments and industry and environmental disasters as the air we heave in and out of our lungs is filled with new particles as the water we drink gets its fluoride levels regulated and mineral content tweaked it makes perfect sense that American music becomes slicker more machinated less like reality We are all subject to our environs fashioned and chiseled and sanded into shapes We have highways for arteries and clouds for brains and sticks for bones The sounds we make are Americana As one of the first

musical expressions of the United States country music represents the values and ideals on which the nation was founded Country music can be seen as the epitome of the American Dream It has its origins in the 19th century when cowboys were working in the fields and riding through the lonely prairie an image that has been romanticized by numerous Hollywood movies This thesis focuses on country music as a genre as well as the identity which it represents and by which audience and performers are linked Country music can be regarded as the music of Southern working class Americans Since before the Civil War the South has always been looked down upon as being primitive simple minded and extremely religious Having its roots in the South country music has had to face substantial criticism in terms of unsophistication and over sentimentalization Due to a shift in national economic power the United States have become increasingly Southernized both culturally and musically Southern culture and identity have become desirable This phenomenon allowed country music to shed its dubious reputation and gain popularity across the country This paper will shine a light on the American South as a cultural region that has more to offer than what meets the eye Southern working class culture and its core values are going to be described and put in context with country music as a form of cultural expression Central themes in American country music are family love heartbreak work friends religion and patriotism Characteristic for the country music genre are its narrative structures which by telling a story enhance its ability to form a collective identity as well as a connection between the narrator the performer and the audience However country musicians are not solely messengers of the *Country Music USA* Bill C. Malone, Tracey E. W. 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 **So You Want to Sing Country** Kelly K. Garner, 2016-10-27 Country music an original American artform has been around since before the recording industry began and long before a singer even had the opportunity to sing into a microphone From the early beginnings in the hills of Appalachia to the rise of Hank Williams Patsy Cline and the more recent megastars including Garth Brooks and Carrie Underwood country music has proven to have staying power It is one of the most popular styles of music in the world today garnering more sales and downloads currently than any other genre Many talented individuals are aspiring to sing country music and are determined to turn it into a successful career Because of this growing popularity there is a need to educate interested singers with information and methods that will give them the best possible chance at either having a career as a artist working in the industry as a background vocalist or session singer or simply realizing their potential in country music Kelly K Garner s *So You Want To Sing Country* is a book devoted to briefly reviewing the rich heritage of country singing and thoroughly examining the techniques and methods of singing in a country style Additional topics of discussion will include country song types and structure instrumentation performing on stage and in the studio and career options in country music Additional chapters by Scott McCoy and Wendy LeBorgne and Matthew Edwards address universal questions of voice science and pedagogy vocal health and audio enhancement technology The *So You Want to Sing* series is produced in partnership with the National Association of Teachers of Singing Like all books in the series *So You Want to Sing Country* features online supplemental material on the NATS website Please visit www.nats.org to access style specific exercises audio and video files and additional resources [Authenticity in North America](#) Jane Lovell, Sam Hitchmough, 2019-11-25 This interdisciplinary book addresses the highly relevant debates about authenticity in North America providing a contemporary re examination of American culture tourism and commodification of place Blending social sciences and humanities research skills it formulates an examination of the geography of authenticity in North America and brings together studies of both rurality and urbanity across the country exposing the many commonalities of these different landscapes Relph stated that nostalgic places are inauthentic yet within this work several chapters explore how festivals and visitor attractions which cultivate place heritage appeal are authenticated by tourists and communities creating a shared sense of belonging In a world of hyperreal simulacra post truth and fake news this book bucks the trend by demonstrating that authenticity can be found everywhere in a mouthful of food in a few bars of a Beach Boys song in a statue of a troll in a diffuse magical atmosphere in the weirdness of the ungentrified streets Written by a range of leading experts this book offers a contemporary view of American authenticity tourism identity and culture It will be of great interest to upper level students researchers and academics in Tourism Geography History Cultural Studies American Studies and Film Studies

"Cashville" - Dilution of Original Country Music Identity Through Increasing Commercialization Stephanie Sch., 2012-04 Where I come from it s cornbread and chicken This line from Alan Jackson s country hit defines the genre as

the music of the American South All its ambiguity set aside the South stands proudly for its hospitality politeness sense of place and community Family and religion are traditionally more important down there than in the rest of the country As Southern culture becomes more and more americanized and the music of the small town Southern man another Jackson song is adapted for a mainstream audience the original rustic identity that defines the true American genre loses its charm Modern country music has become slick and professionalized and sounds more and more like common pop music to make it more profitable This study focuses on the authentic country music identity and how it is threatened by increasing commercialization It defines said identity and the working class culture from which it springs It traces the history of country music and its different genres from the 19th and early 20th century cowboy music over Western Swing and Honky Tonk of the 1930s and 1940s the progressive movements of the 1960s and 1970s up to today s mainstream Country Pop and shows how its target audience has changed over time and how the opposition tries to preserve traditional sounds Authentic Texas Country is set in contrast to the commercial Nashville recording industry and both are compared in their respective developments over the years In the face of terrorism which poses a threat to the American National identity country music with its representative American values has become increasingly popular and enforces a strong collective identity on a national level However in doing so it also dilutes the original identity that was once restricted to life in a small town community rather than the country as a whole What sets country music as a genre apart is its narrative structure Every song has a story to tell Be it about The Cold Hard Facts of Life a prayer finally answered or the first kiss on a Saturday night

The Music Sound Nicolae Sfetcu,2014-05-07 A guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes The traditional or classical European aspects of music often listed are those elements given primacy in European influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

Music Scenes Andy Bennett,Richard A. Peterson,2004 While more than 80 percent of the world s commercial music is controlled by four multinational firms most music is made and enjoyed in diverse situations divorced from such corporate behemoths These fourteen original essays examine the fascinating world of music scenes those largely inconspicuous sites where clusters of musicians producers and fans explore their common musical tastes and distinctive lifestyle choices Although most music scenes come and go with hardly a trace they nevertheless give

immense satisfaction to their participants and a few New York bop jazz Merseybeat Memphis rockabilly London punk Bronx hip-hop achieve fame and spur musical innovations To date serious study of the scenes phenomenon has focused mainly on specific music scenes while paying less attention to recurrent dynamics of scene life such as how individuals construct and negotiate scenes to the various activities This volume remedies that neglect The editors distinguish between three types of scenes local translocal and virtual which provide the organizing framework for the essays Aspects of local scenes which are confined to specific areas are explored through essays on Chicago blues rave karaoke teen pop and salsa The section on translocal scenes which involve the coming together of scattered local scenes around a particular type of music and lifestyle includes articles on Riot Grrrls goths art music and anarcho punk Aspects of virtual scenes in which fans communicate via the internet are illustrated using alternative country the Canterbury sound postrock and Kate Bush fans Also included is an essay that shows how the social conditions in places where jazz was made influenced that music's development

Country Roads: How Country Came to Nashville Brian Hinton, 2012-06-26 Hinton's latest book takes readers on an enthralling journey to explain the diverse music that has come to be known as country starting with Celtic myth and mystery traveling to the Appalachian mountains and taking a few unexpected turns along the way with such disparate personalities as Bob Dylan Hank Williams and Elvis Presley

The Journal of Country Music, 2001

Sweet Dreams Warren R. Hofstra, 2013-08-01

One of the most influential and acclaimed female vocalists of the twentieth century Patsy Cline 1932-63 was best known for her rich tone and emotionally expressive voice Born Virginia Patterson Hensley she launched her musical career during the early 1950s as a young woman in Winchester Virginia and her heartfelt songs reflect her life and times in this community A country music singer who enjoyed pop music crossover success Cline embodied the power and appeal of women in country music helping open the lucrative industry to future female solo artists Bringing together noted authorities on Patsy Cline and country music *Sweet Dreams: The World of Patsy Cline* examines the regional and national history that shaped Cline's career and the popular culture that she so profoundly influenced with her music In detailed deeply researched essays contributors provide an account of Cline's early performance days in Virginia's Shenandoah Valley analyze the politics of the split between pop and country music and discuss her strategies for negotiating gender in relation to her public and private persona Interpreting rich visual images fan correspondence publicity tactics and community mores this volume explores the rich and complex history of a woman whose music and image changed the shape of country music and American popular culture Contributors are Beth Bailey Mike Foreman Douglas Gomery George Hamilton IV Warren R Hofstra Joli Jensen Bill C Malone Kristine M McCusker and Jocelyn R Neal

I'll Be Here in the Morning Brian T. Atkinson, 2011-11-28 The writer of such influential songs as Pancho and Lefty To Live's to Fly If I Needed You and For the Sake of the Song Townes Van Zandt exerted an influence on at least two generations of Texas musicians that belies his relatively brief deeply troubled life Indeed Van Zandt has influenced millions worldwide in the years since his death and his impact is growing rapidly Respected singer

songwriter John Gorka speaks for many when he says Pancho and Lefty changed it unchained my idea of what a song could be In this tightly woven intelligently written book Brian T Atkinson interviews both well known musicians and up and coming artists to reveal in the performers own words how their creative careers have been shaped by the life and work of Townes Van Zandt Kris Kristofferson Guy Clark Billy Joe Shaver Rodney Crowell Lucinda Williams and Lyle Lovett are just a few of the established musicians who share their impressions of the breathtakingly beautiful tunes and lyrics he created along with their humorous poignant painful and indelible memories of witnessing Van Zandt s rise and fall Atkinson balances the reminiscences of seasoned veterans with the observations of relative newcomers to the international music scene such as Jim James My Morning Jacket Josh Ritter and Scott Avett the Avett Brothers presenting a nuanced view of Van Zandt s singular body of work his reckless lifestyle and his long lasting influence Forewords by Cowboy Jack Clement and longtime Van Zandt manager and friend Harold F Eggers Jr open the book and each chapter begins with an introduction in which Atkinson provides context and background linking each interviewee to Van Zandt s legacy Historians students and fans of all music from country and folk to rock and grunge will find new insights and recall familiar pleasures as they read I ll Be Here in the Morning The Songwriting Legacy of Townes Van Zandt *Where the Devil Don't Stay* Stephen Deusner,2021-09-07 In 1996 Patterson Hood recruited friends and fellow musicians in Athens Georgia to form his dream band a group with no set lineup that specialized in rowdy rock and roll The Drive By Truckers as they named themselves grew into one of the best and most consequential rock bands of the twenty first century a great live act whose songs deliver the truth and nuance rarely bestowed on Southerners so often reduced to stereotypes Where the Devil Don t Stay tells the band s unlikely story not chronologically but geographically Seeing the Truckers albums as roadmaps through a landscape that is half real half imagined their fellow Southerner Stephen Deusner travels to the places the band s members have lived in and written about Tracking the band from Muscle Shoals Alabama to Richmond Virginia to the author s hometown in McNairy County Tennessee Deusner explores the Truckers complex relationship to the South and the issues of class race history and religion that run through their music Drawing on new interviews with past and present band members including Jason Isbell Where the Devil Don t Stay is more than the story of a great American band it s a reflection on the power of music and how it can frame and shape a larger culture [Kent Finlay, Dreamer](#) Brian T. Atkinson,Jenni Finlay,2016-02-15 Though not a household name for the general public Kent Finlay 1938 2015 was one of the world s best known and best loved promoters mentors and gurus of Texas music In 1974 he founded the Cheatham Street Warehouse in San Marcos as a venue for live music and an incubator for young talent In 1977 he drove to Nashville and took with him a young unknown singer named George Strait On that trip Strait recorded a demo that laid the initial foundation of his sensational career Finlay s friends and fans also include such Texas music fixtures as Todd Snider Ray Wylie Hubbard Jack Ingram James McMurtry Joe King Carrasco Marcia Ball Radney Foster Eric Johnson Hayes Carll Omar Dykes Omar and the Howlers Terri Hendrix and Ray

Benson Asleep at the Wheel These and many others have contributed first person interviews to this volume which pays tribute both to Finlay and to his unselfish love for Texas music and musicians

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