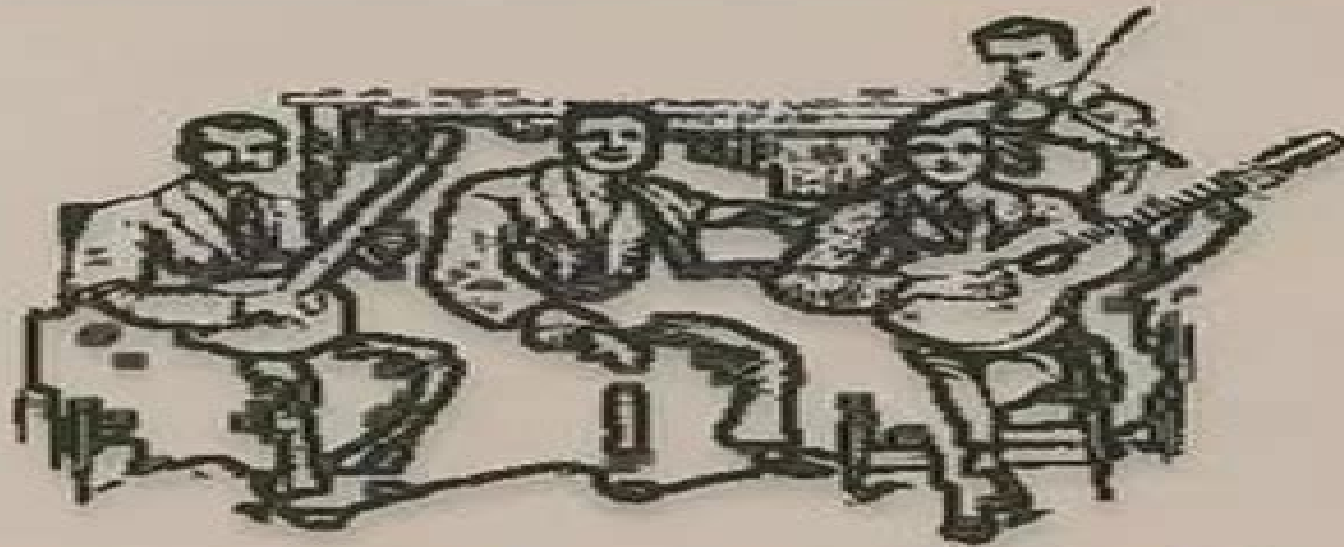


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NOLAN PORTERFIELD



EXPLORING ROOTS MUSIC

TWENTY YEARS OF THE JEMF QUARTERLY

Exploring Roots Music Twenty Years Of The Jemf Quarterly

Travis D. Stimeling



Exploring Roots Music Twenty Years Of The Jemf Quarterly:

Exploring Roots Music Nolan Porterfield, 2004 From its beginnings in the early 1920s commercial country music as performed on stage on records radio and in movies became an increasingly pervasive and lively part of American life yet some forty years passed before it was given serious attention by writers historians scholars and students of national culture The first publication founded for promoting the systematic research and recognition of country music was the John Edwards Memorial Foundation JEMF Quarterly at the University of California Los Angeles in 1965 Over time the JEMF Quarterly brought to light the lives and careers of dozens of pioneer musicians including Alfred G Karnes the Carter Family Riley Puckett and Buell Kazee along with details of early commercial radio operations the sources of many traditional songs and the reproduction of historical documents In addition the early work of many contributors who later became known as major scholars in the field Archie Green Charles Wolfe Norm Cohen Simon J Bonner and Loyal Jones among others appeared on the pages of the JEMF Quarterly during its 19 years in publication Exploring Roots Music reprints twenty seven representative articles published in the JEMF Quarterly over the years until it ceased publication in 1985 It also includes many illustrations and an introduction that seeks to place the journal in historical perspective and illuminate its central importance to the study of American culture *Continuum Encyclopedia of Popular Music of the World Volume 8* David Horn, 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 **Country Music Originals** Tony Russell, 2010-03-15 Graced by more than 200 illustrations many of them seldom seen and some never before published this 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

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

Yankee Twang Clifford R. Murphy, 2014-10-15 Merging scholarly insight with a professional guitarist s sense of the musical life Yankee Twang delves into the rich tradition of country western music that is played and loved in the mill towns and cities of the American northeast Scholar and musician Clifford R Murphy draws on a wealth of ethnographic material interviews and encounters with recorded and live music to reveal the central role of country and western in the social lives and musical activity of working class New Englanders As Murphy shows an extraordinary multiculturalism sets New England country and western music apart from other regional and national forms Once segregated at work and worship members of different ethnic groups used the country and western popularized on the radio and by barnstorming artists to come together at social events united by a love of the music Musicians meanwhile drew from the wide variety of ethnic musical traditions to create the New England style But the music also gave and gives voice to working class feeling Murphy explores how the Yankee love of country and western emphasizes the western reflecting the longing of many blue collar workers for the mythical cowboy s life of rugged but fulfilling individualism Indeed many New Englanders use country and western to comment on economic disenfranchisement and express their resentment of a mass media government and Nashville music establishment that they believe neither reflects their experiences nor considers them equal participants in American life

North American Fiddle

Music Drew Beisswenger, 2011-05-31 North American Fiddle Music A Research and Information Guide is the first large scale annotated bibliography and research guide on the fiddle traditions of the United States and Canada These countries both of which have large immigrant populations as well as Native populations have maintained fiddle traditions that while sometimes faithful to old world or Native styles often feature blended elements from various traditions Therefore researchers of the fiddle traditions in these two countries can not only explore elements of fiddling practices drawn from various regions of the world but also look at how different fiddle traditions can interact and change In addition to including short essays and listings of resources about the full range of fiddle traditions in those two countries it also discusses selected resources about fiddle traditions in other countries that have influenced the traditions in the United States and Canada *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 Paul Clayton and the Folksong Revival Bob Coltman, 2008-09-05 Paul Clayton and the Folksong Revival is the first biography of the folk singer and song collector Paul Clayton 1931 1967 Preeminently a scholar balladeer Clayton is credited with the Top Ten hit Gotta Travel On and single handedly brought hundreds of obscure folksongs t **Hidden in the Mix** Diane Pecknold, 2013-07-10 Country music s debt to African American music has long been recognized Black musicians have helped to shape the styles of many of the most important performers in the country canon The partnership between Lesley Riddle and A P Carter produced much of the Carter Family s repertoire the street musician Tee Tot Payne taught a young Hank Williams Sr the guitar playing of Arnold Schultz influenced western Kentuckians including Bill Monroe and Ike Everly Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country music performers and the enjoyment of black listeners The contributors to Hidden in the Mix examine how country music became white how that fictive racialization has been maintained and how African American artists and fans have used country music to elaborate their own identities They investigate topics as diverse as the role of race in shaping old time record catalogues the transracial West of the hick hopper Cowboy Troy and the place of U S country music in postcolonial debates about race and resistance Revealing how music

mediates both the ideology and the lived experience of race Hidden in the Mix challenges the status of country music as the white man s blues Contributors Michael Awkward Erika Brady Barbara Ching Adam Gussow Patrick Huber Charles Hughes Jeffrey A Keith Kip Lornell Diane Pecknold David Sanjek Tony Thomas Jerry Wever **Folk Music: The Basics** Ronald Cohen,2012-12-06 Folk Music The Basics gives a brief introduction to British and American folk music Drawing upon the most recent and relevant scholarship it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music traditional local performers professional collectors and the advent of professional performers in the twentieth century during the so called folk revival The two sides of the folk tradition will be examined both as popular and commercial expressions Folk Music The Basics serves as an excellent introduction to the players the music and the styles that make folk music an enduring and well loved musical style Throughout sidebars offer studies of key folk performers record labels and related issues to place the general discussion in context *A History of Folk Music Festivals in the United States* Ronald D. Cohen,2008 In A History of Folk Music Festivals in the United States Feasts of Musical Celebration Ronald D Cohen presents a comprehensive narration of folk music festivals in America providing details on events both large and small from the 19th century to the present Cohen discusses events like the Newport Philadelphia University of Chicago and National Folk Festivals describing and analyzing long running as well as short lived festivals throughout the country and covering a dizzying array of musical styles including blues Cajun Irish klezmer women s bluegrass gospel country singer songwriters and world Cohen draws on a wide range of primary and secondary sources to create a detailed description of these exciting feasts of musical celebration capturing the nature and variety of the festivals and fully expressing this vital part of the development of folk music Studying these events brings a truly national perspective to our understanding of folk music and provides important insights into their social cultural musical and even political contexts This account of folk music festivals in America is vital to folklorists ethnomusicologists U S historians and readers with an interest in folk music and its history Publisher s website **The Conscience of the Folk Revival** Izzy Young,2013 The Conscience of the Folk Revival The Writings of Israel Izzy Young collects Young s writing from his regular Frets and Frails column for Sing Out Magazine 1959 1969 to his commentaries on such contentious issues as copyright and commercialism A key collection of primary sources on the American countercultural scene in New York City this work will interest not only folk music fans but students and scholars of American social and cultural history *Nashville Cats* Travis D. Stimeling,2020 The Nashville Cats were a group of session musicians who bounced from studio to studio along Nashville s Music Row providing the instrumental backing tracks for countless recordings in the mid 20th century Including music industry titans like Chet Atkins Anita Kerr and Charlie McCoy these versatile Cats not only established the city as a well known hub for recording popular music but also defined the era of country music known as the Nashville Sound Drawing upon a rich array of previously unexplored primary sources and original oral histories Nashville Cats Record Production in Music City 1945 1975 is the first account of

the role that these musicians along with recording engineers and record producers played in shaping the sounds of country music during one of its most definitive periods This era produced some of the genre s most celebrated recording artists including Country Music Hall of Fame inductees Patsy Cline Jim Reeves and Floyd Cramer The Nashville Sound attracted musicians like Bob Dylan and Leonard Cohen to the city s studios and marked the establishment of a recording industry that has come to define the city of Nashville in the national and international consciousness Author Travis D Stimeling explores how the Nashville system came to be how musicians functioned within it and how the desires of an ever growing and diversifying audience affected record production practices Through interviews with key players of the period and close analysis of hit songs Nashville Cats provides an exciting look into this prolific era of music history [Shreveport Sounds in Black and White](#) Kip Lornell, Tracey E. W. Laird, 2010-02-17 To borrow words from Stan The Record Man Lewis Shreveport Louisiana is one of this nation s most important regional sound cities Its musical distinctiveness has been shaped by individuals and ensembles record label and radio station owners announcers and disc jockeys club owners and sound engineers music journalists and musicians The area s output cannot be described by a single genre or style Rather its music is a kaleidoscope of country blues R B rockabilly and rock Shreveport Sounds in Black and White presents that evolution in a collection of scholarly and popular writing that covers institutions and people who nurtured the musical life of the city and surroundings The contributions of icons like Leadbelly and Hank Williams and such lesser known names as Taylor Griggs Melody Makers and Eddie Giles come to light New writing explores the famed Louisiana Hayride musicians Jimmie Davis and Dale Hawkins local disc jockey Dandy Don Logan and KWKH studio sound engineer Bob Sullivan With glimpses into the lives of original creators Shreveport Sounds in Black and White reveals the mix that emerges from the ongoing interaction between the city s black and white musicians *Arlo Guthrie* Hank Reineke, 2012-06-01 Arlo Guthrie the son of America s legendary dust bowl troubadour Woody Guthrie and Martha Graham dancer Marjorie Mazia Guthrie was reared in the rarefied atmosphere of New York City s remnant Old Left culture a period that brought together art political action and folk music Music was part of Guthrie s life from the very beginning and his self confessed earliest childhood memory was standing knee high next to Lead Belly the blues legend and King of the twelve string Guitar Arlo s earliest mentors were his father s friends and the youngster would learn his craft from the giants of American folk music Pete Seeger the Weavers Cisco Houston Josh White Oscar Brand Ramblin Jack Elliott Brownie McGhee and Sonny Terry Arlo Guthrie The Warner Reprise Years revisits Guthrie s fifteen year ride as a recording artist for the prestigious record label Hank Reineke guides readers through the colorful history of Guthrie s most creative period when the droll shaggy haired troubadour promised in song that a new world was surely coming In his thoughtful consideration of Guthrie s career as a popular if idiosyncratic recording artist for the Reprise Warner Bros label Reineke regales readers with stories behind the remarkable success of Guthrie s talking blues turned movie Alice s Restaurant and his celebrated appearance at the 1969 Woodstock festival

Guthrie's time at Reprise Warner Bros from 1967 to 1982 saw twelve critically acclaimed solo albums two staple singles of FM radio *Coming Into Los Angeles* and *City of New Orleans* and a pair of treasured folk music recording collaborations with Pete Seeger With a look at Guthrie's life and times before and after this prolific period of his career *Arlo Guthrie The Warner Reprise Years* is the first biography dedicated solely to this gifted artist A goldmine of information on the Guthrie family's legacy to American music the counterculture of the 1960s and the record industry of the 1970s this work also features a detailed bibliography as well as the first comprehensive discography of Guthrie's recordings through the present day *Arlo Guthrie The Warner Reprise Years* will appeal to popular music historians folk rock fans and readers interested in the American counterculture of the 1960s and 1970s

In Tune Ben Wynne, 2014-10-06 Born into poverty in Mississippi at the close of the nineteenth century Charley Patton and Jimmie Rodgers established themselves among the most influential musicians of their era *In Tune* tells the story of the parallel careers of these two pioneering recording artists one white one black who moved beyond their humble origins to change the face of American music At a time when segregation formed impassable lines of demarcation in most areas of southern life music transcended racial boundaries Jimmie Rodgers and Charley Patton drew inspiration from musical traditions on both sides of the racial divide and their songs about hard lives raising hell and the hope of better days ahead spoke to white and black audiences alike Their music reflected the era in which they lived but evoked a range of timeless human emotions As the invention of the phonograph disseminated traditional forms of music to a wider audience Jimmie Rodgers gained fame as the Father of Country Music while Patton's work eventually earned him the title King of the Delta Blues Patton and Rodgers both died young leaving behind a relatively small number of recordings Though neither remains well known to mainstream audiences the impact of their contributions echoes in the songs of today The first book to compare the careers of these two musicians *In Tune* is a vital addition to the history of American music

I Wonder as I Wander Ronald Pen, 2010-08-24 The enigmatic figure of John Jacob Niles collector songwriter composer and scholar receives its due in this new biography from Pen director John Jacob Niles Ctr for American Music Univ of Kentucky Library Journal

Folk Horror Revival: Harvest Hymns. Volume I- Twisted Roots Folk Horror Revival, 2018 The Twisted Roots of Folk Horror music An exploration of the artists and their music who laid the foundations for future generations of Folk Horror musicians Taking in Murder Ballads Acid Folk Occult Rock The Blues and Traditional Folk Music as well as Film Soundtracks *Twisted Roots* is a collection of articles interviews and album reviews from the likes of Maddy Prior Jonny Trunk Sharron Kraus John Cameron and Candia McKormack and many more

African American Folksong and American Cultural Politics Bruce M. Conforth, 2013-05-16 In *African American Folksong and American Cultural Politics* The Lawrence Gellert Story scholar and musician Bruce Conforth tells the story of one of the most unusual collections of African American folk music ever amassed and the remarkable story of the man who produced it Lawrence Gellert Compiled between the World Wars Gellert's recordings were immediately adopted by the American Left as the voice

of the true American proletariat with the songs largely variants of traditional work songs or blues dubbed by the Left as songs of protest As both the songs and Gellert s standing itself turned into propaganda weapons of left wing agitators Gellert experienced a meteoric rise within the circles of left wing organizations and the American Communist party But such success proved ephemeral with Gellert contributing to his own neglect by steadfastly refusing to release information about where and from whom he had collected his recordings Later scholars as a result would skip over his closely held largely inaccessible research with some asserting Gellert s work had been doctored for political purposes And to a certain extent they were correct Conforth reveals how Gellert at least assisted in the creation of some of his more political material But hidden behind the few protest songs that Gellert allowed to become public was a vast body of legitimate African America folksongs enough to rival the work of any of his contemporary collectors Had Gellert granted access to all his material scholars would have quickly seen that it comprised an incredibly complete and diverse collection of all African American song genres work songs blues chants spirituals as well as the largest body of African American folktales about Irish Americans what were referred to as One Time I shman tales It also included vast swaths of African American oral literature collected by Gellert as part of the Federal Writers Project In African American Folksong and American Cultural Politics Conforth brings to light for the first time the entire body of work collected by Lawrence Gellert establishing his place and the place for the material he collected within the pages of American folk song scholarship In addition to shedding new light on the concept of protest music within African American folk music Conforth discusses the unique relationship of the American Left to this music and how personal psychology and the demands of the American Communist party would come to ruin Gellert s life African American Folksong and American Cultural Politics will appeal to students and scholars in the fields of American social and political history African American studies the history of American folk music and ethnomusicology

A Pete Seeger Discography David King Dunaway, 2010-11-12 Pete Seeger is one of the most recorded artists in American history and his recording catalog tells us not just the story of his career but the story of our culture and its political and social history *A Pete Seeger Discography Seventy Years of Recordings* is a comprehensive listing of the 45s 78s LPs and CDs recorded by Seeger in his various incarnations with the Almanac Singers with the Weavers as a solo artist and with other musicians and contributors David King Dunaway provides information with easy to use cross references on rare recordings and archival collections The discography offers details on Seeger s recording history including the album title song s other artists on the recording the publisher and number and the year or exact recording date if known as well as the original release date and the re releases of each recording Structured to make locating details easy for readers the recordings are organized chronologically and categorized by albums singles private pressings and foreign releases Readers can easily cross reference through album and song title indexes and a contributing artist index An appendix listing the unreleased archival holdings of the Smithsonian Folkways collection under Moe Asch completes the volume and a photospread with more than 30 of Seeger s album covers

convey a pictorial recording history of this well loved artist The authors gratefully acknowledge Furthermore a program of the J M Kaplan Fund for their funding assistance in preparing this discography

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