

Chapter 1 : Bill C. Malone Collection, s

Bill C. Malone (born August 25,) is an American musician, author and historian specializing in country music and other forms of traditional American music, he is a noted scholar.

Southern Music by Bill C. Malone "Bill Monroe, often called the father of Bluegrass music, established the classic Bluegrass sound - high, pure tenor voice, powerful mandolin solos against the banjo background. Bluegrass remains the most distinctive of all the sub-styles within country music, having changed relatively little in the last half-century. These vibrant styles have been taken to heart by people around the world and have even been reintroduced to this country in altered forms through the performances of such foreign-based musicians as the Beatles and Rolling Stones. Romantic images of the South have fired the imaginations of songwriters since at least the s, when black-face minstrels began exploiting Southern musical forms and cultural symbols. Southerners themselves have greatly enriched American music, as performers, songwriters, record producers and promoters, and folklorists. Southern-born musical styles also have conquered the world, making immense fortunes for a few musicians and more entrepreneurs, but we should not forget that they were born in poverty. They were nurtured in the folk communities of the South, largely apart from the gaze of outsiders, in homes, churches, singing schools and conventions, juke joints, honky tonks, brothels, fiddle contests, and other scenes of social interchange. The deep waters of Southern folk music flowed principally from the confluence of two mighty cultural streams, the British and the West African. This mighty river was enriched by the periodic infusion of German, Spanish, French, Caribbean, and other melodic and stylistic elements. The African admixture has contributed much to the distinctiveness and appeal of Southern music: But other ethnic groups have also added to the musical mix. Scotch-Irish balladry and fiddle music, German accordion rhythms and hymn tunes, the infectious Cajun dance style, and the soulful cry of Mexican conjunto singers have all shaped the Southern sound. Some rural dances, for example, had middle- or upper-class origins. The square dance came from the cotillion; the African-American cakewalk was a burlesque of formal European-American dancing; the Virginia Reel was a variation of the upper-class dance called the Sir Roger de Coverley. Many fiddle tunes hallowed in rural folk tradition, such as "Under the Double Eagle," "Listen to the Mockingbird," and "Red Wing," came from marches or pop tunes written by popular composers. Chautauqua tents, medicine shows, tent-rep shows, vaudeville, and the popular music industry all introduced styles and songs that became part of Southern folk traditions. The invention in ofshape notes, a format in which the pitch of each note is represented with one of four shapes, facilitated music reading. The notation proved so popular in the South and Midwest that practically every singing school book used the four shapes devised by William Little and William Smith. Until that time national audiences had heard only caricatures of Southern music in the performances of the black-face minstrels - Northern, White song-and-dance men who roamed the country sporting corked faces and grotesque "darker" dialects. In , however, a small group of African-American entertainers, the Georgia Minstrels, inaugurated a brand of minstrelsy that, while still suffering from stereotypes of the genre, enabled Black performers to slowly develop a form of entertainment more truly representative of their culture and music. By , Southern music had had a power-ful impact on high and popular culture. The Fisk Jubilee Singers from Nashville, Tennessee, made devotees of "serious music" aware of Negro Spirituals after , when they made performing tours in the North and in Europe. And in the s, a large number of itinerant piano players, led principally by Scott Joplin from Texarkana, Texas, revolutionized the world of American popular music with ragtime. During the years surrounding World War I, composer and veteran brass-band musician W. Handy, based in Memphis, popularized a style of sophisticated, urban blues music, including his own compositions such as "St. Louis Blues" and "Memphis Blues. First described as "jazz" in Chicago, this music rapidly won overyoung musicians and fans with its dance beat and spirited improvisations. Jazz stars quickly rose, including instrumentalists Sidney Bechet and Louis Armstrong and vocalist Bessie Smith, whose city blues developed in a close relationship with jazz. Although collections of Appalachian ballads and cowboy songs had been published in and , the music of rural White folk of the South between the eastern mountains and the western plains remained unknown and unvalued nationally. The

discovery and popularization of this music came with the media revolution of the s. White rural entertainers began performing on newly established Southern radio stations, and in a fiddler named John Carson, who had earlier performed on WSB in Atlanta, made the first "hillbilly" recording in the same city. As the decade continued, other Southern grassroots forms such as Cajun, cowboy, gospel African- and European-American , and country blues also began to appear on commercial recordings. Southern musical forms changed as they grew to national popularity during the s and s. They thrived during the Great Depression and provided hard-pressed Americans with escape, fantasy, and hope in danceable rhythms and down-to-earth lyrics. New and vital forms emerged, including the singing cowboy genre of Gene Autry, the western swing dance music of Bob Wills, the honky-tonk music of Ernest Tubb, the gospel soul of Mahatia Jackson, the shuffle beat of Louis Jordan, and the urban and electrified blues of Muddy Waters. Southern music was already making crucial stylistic departures and reaching out to larger audiences by the end of the s through powerful radio broadcasts, Hollywood movies, personal appearance tours, and increasingly sophisticated recording techniques. The massive population movements and the prosperity caused by World War II and new forms of consciousness among youth, women, and African Americans combined to intensify the nationalization of Southern music. Many small record labels featuring grassroots music styles of the South appeared after the war, in and outside the region. Gospel singers on W. Handy Square in Memphis. Gospel music is rooted in spirituals, blues, shape-note songs, ragtime, and the urban church revival It emerged in the early twentieth century as traveling performers "visited" church communities, popularizing compositions by Charles Tindley and Thomas Dorsey. Gospel compositions are formally notated, but they are transformed during performances, when participation and improvisation on the part of the audience become an important part of the offering. Freeman Powered by prosperity and an emerging youth market, a skyrocketing entertainment industry distributed great quantities of commercial music. American youth were increasingly receptive to musical alternatives of which their parents had been unaware, or to which they were opposed. Elvis Presley was a major beneficiary of these transformations. His dynamic and sensual style combined elements from virtually every form of popular music available in the postwar years. He and other rockabilly musicians such as Buddy Holly, Jerry Lee Lewis, Carl Perkins, and the Everly Brothers unleashed the most important musical revolution that America had experienced since the blossoming of jazz earlier in the century. Together with rhythm and blues performers such as Fats Domino, Little Richard, and Chuck Berry, they carried the musical sounds of the Southern working class deep into American popular culture. This trend may reflect a "southernization of the North," but it also suggests the musics and the cultures that created them are becoming part of the national mainstream. But country musicians are still overwhelmingly from the South, and their lyrics often self-consciously reflect Southern preoccupations and longings. Southerners export musical treasures to the world and absorb much in return. Their styles may no longer be as regionally distinctive as many would like, but how could it be otherwise when the folk cultures that produced these traditions are undergoing a similar transformation? Happily, many of the older traditions - such as old-time fiddling and string band music, clog dancing, and Sacred Harp singing - are preserved and revitalized by increasing numbers of young people. New Orleans has seen a revitalization of the brass band as young musicians rediscover it, and scores of Cajun youth have taken up the accordion and the Louisiana French music of their ancestors. The cast of the Louisiana Hayride. Begun in in the Municipal Auditorium in Shreveport, the Louisiana Hayride was the launching-pad of country music in the s and s. The show, dubbed the "Cradle of the Stars, " presented area favorites and trendsetting explorers on the edge of what was then called "hillbilly" music. Fans came from neighboring states and all over Louisiana to the live, Saturday night broadcasts over local satation KWKH. The sometimes rowdy audience could make or break an act. It was on the Hayride that a truck driver from Mississippi, Elvis Presley, gyrated himself to stardom with more moves than the Grand Ole Opry in Nashville would tolerate. And, thank God, Bill Monroe, the Kentucky musician whose sky-high tenor singing and powerful mandolin style defined the art of bluegrass music performance, still lives and entertains. Young, more commercial musicians prove it The cast of the Louisiana is still possible to create new, exciting, and popular sounds by building on time-tested musical genres: Tish Hinojosa, with her affecting blend of Tex-Mex and country styles; the Nashville Bluegrass Band, with its superb mixture of

dynamic musicianship, original and traditional songs, and a cappella gospel harmonies - Zachary Richard, with his fusion of rock and traditional zydeco stylings; and Aaron Neville, with his sweet, soulful melange of country and New Orleans rhythm and blues. Whatever directions its talented musicians may take in the years to come, the South will not soon lose its genius or its romantic aura. It will always sing and be sung about. He holds a Ph. A former Guggenheim Fellow for the study of country music and the Southern working class, Dr. Malone is the author of an award-winning book entitled *Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music*, and numerous educational journal publications and encyclopedia articles on the varied forms of Southern music.

Chapter 2 : Malone, Bill C. [WorldCat Identities]

Bill C. Malone, widely recognized as country music's ranking senior authority, is professor emeritus of history at Tulane University and the author of many books about country music. David Stricklin, assistant professor of history at Lyon College, is the author of A Genealogy of Dissent: Southern Baptist Protest in the Twentieth Century.

Bill Clifton made a wise choice in tapping Malone as his biographer. A Memoir "A marvelous and wide-ranging biography of Bill Clifton by Bill Malone, the acknowledged dean of country music historians. Cohen, co-author of Roots of the Revival: American and British Folk Music in the s Additional Information from Movie Mars Product Description The most atypical of bluegrass artists, Bill Clifton has enjoyed a long career as a recording artist, performer, and champion of old-time music. Born into a prominent Maryland family, Clifton connected with old-time music as a boy. Yet that was just the beginning. Closely allied with the Carter Family, Woody Guthrie, Mike Seeger, and others, Clifton altered our very perceptions of the music--organizing one of the first outdoor bluegrass festivals, publishing a book of folk and gospel standards that became a cornerstone of the folk revival, and introducing both traditional and progressive bluegrass around the world. As Malone shows, Clifton clothed the music of working-class people in the vestments of romance, celebrating the log cabin as a refuge from modernism that rang with the timeless music of Appalachia. An entertaining account by an eminent music historian, Bill Clifton clarifies the myths and illuminates the paradoxes of an amazing musical life. We offer unbeatable prices, quick shipping times and a wide selection second to none. All items are from licensed Distributors. We do not deal with any Bootleg or Used items! Seller assumes all responsibility for this listing. Shipping and handling This item will ship to Germany, but the seller has not specified shipping options. Contact the seller- opens in a new window or tab and request a shipping method to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. Illinois, United States Shipping to: Philippines, Brazil No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Quantity:

Chapter 3 : River of Song: Music Along the River

Since its first publication in , Bill C. Malone's Country Music, U.S.A. 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 through the first decade of the twenty-first century.

Chapter 4 : Country Music, U.S.A. - Bill C. Malone - Google Books

The Culture Bill Malone on Fifty Years of 'Country Music USA' Fifty years after it was first published, Bill C. Malone's 'Country Music USA' remains the most comprehensive look at the genre.

Chapter 5 : Music - Wake County Public Libraries

A musician, documentarian, scholar, and one of the founding members of the influential folk revival group the New Lost City Ramblers, Mike Seeger () spent more than fifty years collecting, performing, and commemorating the culture and folk music of white and black southerners, which he called "music from the true vine."

Chapter 6 : "Southern Music/American Music" by Bill C. Malone and David Stricklin

Bill C. Malone. likes. Bill is a musician and historian of country music. The host of the WORT-FM () show Back to the Country, he is the author.

Chapter 7 : Bill C. Malone (Author of Country Music, U.S.A.)

Since its first publication in , 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.

Chapter 8 : Bill C. Malone - Wikipedia

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.

Chapter 9 : UI Press | Bill C. Malone | Bill Clifton: America's Bluegrass Ambassador to the World

This is not a fun read. But it is a detailed read. Malone knows the subject of old country music cold, but that is part of the problem. While this book gets 5 stars for scholarship and detail, it loses points for excessive detail and readability.