

Whose Country Music?

In a period in which racism and gender inequity are at the fore of public, political, and scholarly discourse, this collection challenges systems of gate-keeping that have dictated who gets to participate in twenty-first-century country music culture. Building on established scholarship, this book examines contemporary issues in country music through feminist, intersectional, and postcolonialist theories, as well as other intertextual and cultural lenses. The authors pose questions about diversity, representation, and identity as they relate to larger concepts of artist and fan communities, stylistic considerations of the genre, and modes of production from a twenty-first-century perspective. Addressing and challenging the received narrative about country music culture, this collection delves into the gaps that are inherent in existing approaches that privileged biography and historiography, and expands new areas of inquiry relating to contemporary country music identity and culture.

PAULA J. BISHOP teaches in the Music Department at Bridgewater State University. She earned her PhD from Boston University with a dissertation on the Everly Brothers and has presented and published on the Everly Brothers, the Nashville songwriters Felice and Boudleaux Bryant, and feminism and country music.

JADA WATSON is an Assistant Professor of Digital Humanities in the School of Information Studies at the University of Ottawa. Principal Investigator of SongData, her research uses market data to address representation in country music. This work was cited in a brief submitted to the US Federal Communications Commission opposing radio deregulation, and the Recording Academy's Report on Inclusion and Diversity.

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Whose Country Music?

Genre, Identity, and Belonging in Twenty-First-
Century Country Music Culture

Edited by PAULA J. BISHOP
Bridgewater State University

JADA WATSON
University of Ottawa



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Contributors

JANET ASPLEY read history at Sidney Sussex College, Cambridge, then studied fashion and textiles at De Montfort University. In the mid-1980s, she developed a passion for country music and, as a long-time contributor to *Country Music People* magazine, has carried out countless interviews and written even more reviews. Returning to study, she graduated in 2011 from the University of Brighton with an MA in history of design and material culture. Her doctoral thesis, “Hillbilly Deluxe: Male Performance Dress and Authenticity 1947–1992,” brings together her interests in clothes and country music. Alongside her academic work, she runs a business, Dandy & Rose, making bespoke western shirts.

PAULA J. BISHOP is on the faculty in the Music Department at Bridgewater State University in Massachusetts, where she teaches a variety of courses on American vernacular music, as well as piano, music theory, and aural skills. She earned her PhD from Boston University with a dissertation on the Everly Brothers. She has presented and published on the Everly Brothers, duet practices, country music, Hawaiian music, and other aspects of American vernacular music. Her current research focuses on the country music songwriting couple, Felice and Boudleaux Bryant.

LEIGH H. EDWARDS is Professor of English at Florida State University and author of *Dolly Parton, Gender, and Country Music* (Indiana University Press, 2018, Foreword Book of the Year Award), *Johnny Cash and the Paradox of American Identity* (Indiana University Press, 2009), and *The Triumph of Reality TV: The Revolution in American Television* (Praeger, 2013). She researches intersections of gender and race in popular music, television, and new media. Her work appears in *Feminist Media Studies*, *The Journal of Popular Culture*, *Journal of Popular Television*, *Film & History*, *Narrative*, *FLOW*, *Journal of Popular Music Studies*, *Global Media Journal*, *Journal of American Studies*, and *Southern Cultures*. She is on the Institute for Bob Dylan Studies advisory board and the editorial boards of *Journal of Popular Television*, *The Popular Culture Studies Journal*, and *Pop Culture Universe*.

SOPHIA ENRIQUEZ (she/her) is Assistant Professor of Music at Duke University, where she also teaches in the program for Latinx Studies in the Global South. Her work investigates Latinx music, migration, and belonging in the Appalachian region of the United States. Other interests include the Mexican American heritage of Mississippi, the intersection of music and agriculture, and public ethnomusicology. She earned her PhD in ethnomusicology at Ohio State University as well as graduate certificates in folklore and women's, gender, and sexuality studies, and is an active performer of Appalachian and Mexican folk music.

NADINE HUBBS is the author of many essays and two award-winning books, *The Queer Composition of America's Sound* (University of California Press, 2004) and *Rednecks, Queers, and Country Music* (University of California Press, 2014). She coedited with Francesca Royster an award-winning JPMS special issue, *Uncharted Country: New Voices and Perspectives in Country Music Studies* (2020), and is currently writing *Country Mexicans: Sounding Mexican American Life, Love, and Belonging in Country Music*. Her publicly engaged scholarship has appeared with *The Guardian*, *Los Angeles Times*, *New York Times*, BBC, NPR, and other outlets. Hubbs is Professor of Women's and Gender Studies and Music, Faculty Affiliate in American Culture, and Director of the Lesbian-Gay-Queer Research Initiative at the University of Michigan.

PHOEBE E. HUGHES holds a PhD in musicology from Ohio State University. Her research interests include gender, sexuality, identity, and genre in country and other popular musics. Her dissertation project investigated race, gender, and genre in country music, focusing specifically on female crossover artists from the 1960s to the present day. Hughes also holds degrees in music and history from Northern Arizona University and an MA in musicology from West Virginia University.

REBEKAH HUTTEN is a PhD candidate in musicology and feminist studies at McGill University and editor for Reed & Quill and *MUSICultures*. Her research explores genre and gender in popular music communities, focusing on women's musical labor in the Annapolis Valley, Nova Scotia. You can find her writing in *Beyoncé in the World: Making Meaning with Queen Bey in Troubled Times* (Wesleyan University Press, 2021) and the *Society for American Music: The Bulletin*. She holds an MA in musicology from the University of Ottawa and bachelor's degrees from Acadia University.

KRISTINA JACOBSEN lives, works, and teaches in the bordertown of Albuquerque, New Mexico, which sits on unceded Sandia Pueblo and

Navajo Nation land. She is a cultural anthropologist, ethnographer, and Associate Professor of Music and Anthropology (Ethnology) at the University of New Mexico. A touring singer-songwriter, she is the author of *The Sound of Navajo Country: Music, Language and Diné Belonging* (University of North Carolina Press, 2017), which won the 2018 Woody Guthrie Award for the most outstanding book on popular music (IASPM-US). At the University of New Mexico, Jacobsen founded and cofacilitates the Honky Tonk Ensemble and coordinates the Songwriting in Community program. Her current ethnographic project focuses on ethnographic songwriting and language reclamation on the Italian island of Sardinia, where she was a Fulbright Scholar from 2019–2020.

TRACEY E. W. LAIRD serves as Harry L., Corinne Bryant, and Cottie Beverly Slade Professor of Humanities and Professor of Music at Agnes Scott College in Atlanta, GA, where her teaching and research address intersections of US music, regional and racial identity, and media. She is an author or editor of five books, including *Louisiana Hayride: Radio and Roots Music Along the Red River* (Oxford University Press, 2004; 2015); *Shreveport Sounds in Black and White*, edited with Kip Lornell (University Press of Mississippi, 2006); *Austin City Limits: A History* (Oxford University Press, 2014); *Austin City Limits: A Monument to Music* (Insight Editions, 2015), coauthored with Brandon Laird; and, most recently, the 50th Anniversary edition of Bill Malone's groundbreaking *Country Music, USA* (University of Texas Press, 2018).

KRISTINE M. MCCUSKER holds a PhD in history, folklore, and ethnomusicology from Indiana University and is Professor of History at Middle Tennessee State University. She's the author of *Lonesome Cowgirls and Honky-Tonk Angels* (University of Illinois Press, 2008) and the coeditor of *A Boy Named Sue* (University Press of Mississippi, 2004) and *Country Boys and Redneck Women* (University Press of Mississippi, 2016). Her articles have appeared in *American Music*, *American Studies*, and *The Oxford Handbook of Country Music*. She is writing a National Institutes of Health-funded study of southern death rituals. She is the coexecutive director of the Oral History Association.

JOCELYN R. NEAL is the Bowman and Gordon Gray Distinguished Term Professor of Music at the University of North Carolina at Chapel Hill. She holds a PhD in music theory from the Eastman School of Music. Her research addresses analysis of country music, music and dance, and songwriting. Her publications include *Country Music: A Cultural and Stylistic*

History (Oxford University Press, 2012; second edition 2018); *The Songs of Jimmie Rodgers* (Indiana University Press, 2008), and, coauthored with Bill C. Malone, *Country Music, USA* (Texas Press, second revised edition, 2010), along with numerous journal articles and book chapters. Neal directs the UNC Bluegrass Initiative.

RISSI PALMER, who describes her musical style as “Southern Soul,” has received widespread media attention in national publications, including *Ebony*, *Billboard*, *People*, *Newsweek*, *Huffington Post*, *Rolling Stone*, and *The Wall Street Journal*. She has performed on the CBS Morning Show, CNN, Oprah & Friends, at the White House, Lincoln Center, and the Grand Ole Opry. Palmer made music history in 2007 with the release of her top-forty debut single, “Country Girl,” becoming the first African American female to appear on *Billboard’s* Hot Country Songs chart since 1987. She is now the host of the Apple Music Country show, Color Me Country Radio w/Rissi Palmer, and administers the Color Me Country Artist Grant Fund to provide grants for artists of color pursuing careers in Country and Americana Music.

ALICE RANDALL is the most successful Black female country songwriter in history. She has worked in Nashville across four decades serving in a variety of overlapping and award-winning roles, including songwriter, publisher, screenwriter, and scholar. Trisha Yearwood, Reba McEntire, Garth Brooks, Glen Campbell, The Nitty Gritty Dirt Band, Lil Hardin, and DeFord Bailey are some of the acts with whom she is most closely associated. Currently Professor, Writer-in-Residence, and Andrew W. Mellon Chair in the Humanities at Vanderbilt University, she teaches *Black Country*. Her memoir and a history of Black people in country music, *My Black Country*, is forthcoming.

NANCY P. RILEY is Lecturer at Belmont University in Nashville, TN. She completed a PhD in musicology and ethnomusicology at the University of Georgia in Athens, with a graduate certificate in women’s studies. She has contributed articles related to country and alt.country music in *The SAGE International Encyclopedia of Music and Culture* and *The Grove Dictionary of American Music*, and also published in the *International Journal for the Scholarship of Teaching and Learning*. She has also collaborated with PBS Learning Media to produce education curriculum to support documentary projects of Ken Burns.

RACHEL SKAGGS is the Lawrence and Isabel Barnett Assistant Professor of Arts Management in the Department of Arts Administration, Education,

and Policy at The Ohio State University. She completed her PhD in sociology at Vanderbilt University as the American Studies Fellow at the Robert Penn Warren Center for the Humanities. Her research focuses on social networks in music industry careers, arts entrepreneurship, rejection and failure in the arts, and public perceptions of artists.

STEPHANIE VANDER WEL is Associate Professor of Historical Musicology at the University at Buffalo (State University of New York). She has published on Gene Autry and Patsy Montana in the *Musical Quarterly*, Loretta Lynn and the singing voice in *The Oxford Handbook of Country Music*, and Webb Pierce in the essay collection *Honky Tonk on the Left: Progressive Thought in Country Music*. Her book *Hillbilly Maidens, Okies, and Singing Cowgirls: Women's Country Music, 1930–1960* was published in March 2020 by the University of Illinois Press.

JADA WATSON is a white researcher living and working on unceded territory of the Algonquin Anishinaabe Nation. She is an Assistant Professor of Digital Humanities in the School of Information Studies at the University of Ottawa. Watson leads the SSHRC-funded SongData project (www.SongData.ca), which focuses on the role of market data in the formation and evolution of genre categories. This work has been published in *Popular Music & Society*, *Popular Music History*, and *American Music Perspectives*. She has released a series of public reports addressing representation on country music radio, including three prepared in consultation with Woman of Music Action Network and another in partnership with CMT's EqualPlay campaign. This work has been cited in a legal brief submitted to the US Federal Communications Commission, as well as in the Grammy Recording Academy's Report on Inclusion and Diversity.

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