Fall and Redemption: The Essence of Country Music

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Abstract
My initial focus as a final project in the Creative Pulse was to begin to sing again. Singing fulfilled the three requirements of choice in a project: risk, rigor, and the requirement of 'having to do it'. I had sung as a young man, and stopped as the result of listening to an adult tell me that I could not sing. During the following 23 years, I used percussion and became a dancer in order to express myself. The art forms of percussion and dance I was drawn to like a man is drawn to a woman that he must have. What about being drawn to an art form in order to continue existing? An artistic pursuit whose means of expression are a salvation? One can read about many artists who came into an art form out of necessity. Their life outside of expressing themselves was bleak and the art form became their cry. I by no means wish to place myself at the level of expertise of such artists that came to their art to survive, or to imply that I "paid my dues" to the extent that certain artists have (artists such as Hank Williams, or the Blues artist Robert Johnson, for example). I do mean to express through this paper my experience of the catharsis in singing country music and the Blues. My beginning singing came at a time when I really needed it; the music helped me through a difficult time. The title of the paper is Fall and Redemption: the Essence of Country Music for this reason. It is in Narrative form, foot printing my process and discovery of the music. I attempted to combine life's experiences with the discovery of the music. The experiences were the inspiration behind playing the music. The essence of country music and the Blues is its' sincerity, and I hope that I have combined my life's narrative with the artistic process effectively, as the time period (December 2005 to June 2007) was a time in which art was defined by life, and life was defined by art.

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