

Brass Bands In The Twentieth Century

Howard T. Weiner, Rutgers University. Institute of Jazz Studies, Historic Brass Society

Brass Bands in the 20th Century Violet Brand,Geoffrey Brand,1979

Brass Roots Roy Newsome,2019-06-04 This book was originally published in 1998. For most of the nineteenth and the early part of the twentieth century, the brass band was a major feature of musical life in Britain. This book surveys the hundred years from 1836 in which bands flourished, examining their origins in the village bands of the nineteenth century, the culture of banding competitions that developed and the manner in which this fostered the growth and success of bands. Roy Newsome charts the impact of social and economic change on amateur bands during this period. The influence of classical music, in particular opera, on early band music is also examined. The latter part of the book looks in detail at the original music written for brass bands by composers such as Holst, Elgar and Bliss, as well as pieces written by prominent band leaders.

Bands Trevor Herbert,1991

Brass Bands in Colonial New South Wales Mark Pinner,2021-03-04 This book is a social history of the creation of the brass band movement in the Colony of New South Wales during the nineteenth century. By the end of that century, the brass band had become one of the most prominent musical ensembles in Australian public. They were characterised by quasi-military uniforms, a competitive and highly-regulated organisational structure, and a form of amateur musical tribalism absent from other forms of participatory music-making.Brass bands were present in almost every country town and suburb while others were attached to the colony's fledgling military forces. They were highly prized by their local communities which they provided with the latest in popular dance music and often their first taste of art music, especially opera. The presence of a brass band was considered essential to any civic event and no procession was complete without one or more bands.As a social study of early New South Wales band history, the book examines the myriad of influences that had led to the formation of a cohesive and competitive amateur brass band movement by at the turn of the twentieth century.

Legends in Brass Jack Greaves,Chris Earl,2001 Historical overview and biographies of leading Australian brass band achievers in the 20th century, including composers, conductors and instrumentalists. Includes photos and bibliography. Greaves has been involved with brass bands for over sixty years. He has been the historical research officer for the Band Association of NSW since 1985. Earl is a journalist and musician, and also the founding editor of Australia's Band World magazine.

The Modern Brass Ensemble in Twentieth-Century Britain John Miller,2022-09-27 The first study of the performance practice, repertoire and context of the modern 'brass ensemble' in the musical world.

Twentieth-Century Brass Soloists Michael Meckna,1994-02-28 Musical performance on brass instruments has blossomed in the 20th century because of technical improvements in horn making, a vastly increased literature, and an astonishing number of outstanding players. Louis Armstrong, Tommy Dorsey, and Doc Severinsen have become household names, and classical musicians such as Maurice Andre, Christian Lindberg, and Barry Tuckwell have pursued distinguished careers as soloists. Twentieth-Century Brass Soloists analyzes and celebrates nearly one hundred brass soloists who have performed and been recorded widely, and whose genius, technique, and style have combined to produce unforgettable moments in music.

The British Brass Band Trevor Herbert,2000-06-08 The British Brass Band is based on an earlier volume, *Bands*, published by Open University Press (1991) as part of its Popular Music in Britain Series. It was hailed as the most detailed and scholarly treatment of its subject. For the present volume, the original chapters have been heavily revised and an additional three chapters added, together with new and extensive appendices, numerous illustrations, a bibliography, and a new introduction. The new material includes studies on brass band repertoire, performance practices, and the bands of the Salvation Army. The contributors are the pre-eminent authorities on the subject. The work as a whole can be taken as a study of both a unique (and often misunderstood) aspect of British music, and its interaction with broader spheres of social and cultural history. It is the most detailed

and definitive study of the subject.

Can't Be Faded Stooges Brass Band, Kyle DeCoste, 2020-08-25 The Stooges Brass Band always had big dreams. From playing in the streets of New Orleans in the mid-1990s to playing stages the world over, they have held fast to their goal of raising brass band music and musicians to new heights—professionally and musically. In the intervening years, the band's members have become family, courted controversy, and trained a new generation of musicians, becoming one of the city's top brass bands along the way. Two decades after their founding, they have decided to tell their story. *Can't Be Faded: Twenty Years in the New Orleans Brass Band Game* is a collaboration between musician and ethnomusicologist Kyle DeCoste and more than a dozen members of the Stooges Brass Band, past and present. It is the culmination of five years of interviews, research, and writing. Told with humor and candor, it's as much a personal account of the Stooges' careers as it is a story of the city's musicians and, even more generally, a coming-of-age tale about black men in the United States at the turn of the twenty-first century. DeCoste and the band members take readers into the barrooms, practice rooms, studios, tour vans, and streets where the music is made and brotherhoods are shaped and strengthened. Comprised of lively firsthand accounts and honest dialogue, *Can't Be Faded* is a dynamic approach to collaborative research that offers a sensitive portrait of the humans behind the horns.

The Music Men Margaret Hindle Hazen, Robert M. Hazen, 1987 The authors have traced the evolution of the American band from its inception to the end of World War I, focusing on its sociological, rather than purely musical aspects. The relationship of band and band leader to community is clarified by the Hazens' basically democratic approach; even a miniscule ten-piece band from Oswayo, Pennsylvania is treated with affectionate respect. The book is lavishly illustrated with archival photographs, programs and other documents. ISBN 0-87474-547-0 (pbk) : \$19.95.

The Brass Band Bibliography Gavin Holman, 2019-08-05 9th edition, 2019. A comprehensive list of books, articles, theses and other material covering the brass band movement, its history, instruments and musicology; together with other related topics (originally issued in book form in January 2009)

Early Twentieth-Century Brass Idioms Howard T. Weiner, 2008-11-06 The work of multiple scholars is combined in this single volume, bringing together in conversation the traditions of brass instrumentalism and jazz idiom. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, edited by Howard T. Weiner, features articles by some of the most distinguished jazz and brass scholars and performers in the world. The topics covered span continents and decades and bridge gaps that until now remained uncrossed. Two primary themes emerge throughout the book and enter into dialogue with each other: the contribution brass performers made to the evolution of jazz in the early 20th century, and the influence jazz and popular music idioms had on the evolution of brass performance. The 13 articles in this volume cover a range of topics from Italian jazz trumpet style to the origins of jazz improvisation to the role of brass in klezmer music. New Orleans becomes a focal point as the essays examine the work of many important musicians, including Louis Armstrong, Buddy Bolden, Bunk Johnson, King Oliver, James Reese Europe, and Newell 'Spiegler' Willcox. Included as well is an interview with two legends of jazz trumpet, William Fielder and Joe Wilder, and the renowned performer and teacher Jimmy Owens reveals his practice techniques. Many of the essays include bibliographies, discographies, and other reference information. The meeting of the Historic Brass Society and the Institute of Jazz Studies represents the first time scholars have gathered to bring these two fields into such comprehensive discussion with each other. *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions* presents this historic conversation.

Continuum Encyclopedia of Popular Music of the World John Shepherd, 2003 See:

The Modern Brass Band Roy Newsome, 2006 Taking up the story of bands and their development from the 1930s to the start of the new millennium, Roy Newsome discusses the contest tradition of brass bands, the Youth banding movement, repertoire, instrumentation and the impact of the media on bands and their music.

The Distin Legacy Ray Farr, 2014-08-11 The rise of the brass band in 19th-century Britain is a historical, social and cultural phenomenon which represents the foundation of the modern

international brass band movement. Authors such as Trevor Herbert, Arnold Myers and Roy Newsome mention and acknowledge the relevance of the Distin Family brass ensemble; however, extensive research has produced new information. This book examines the various Distin projects as the main reason why brass bands of today are established in their current form.

Brass Bands and New Orleans Jazz William John Schafer, Richard B. Allen, 1977

Brass Bands of the British Isles 1800-2018 - a historical directory Gavin Holman, Of the many brass bands that have flourished in Britain and Ireland over the last 200 years very few have documented records covering their history. This directory is an attempt to collect together information about such bands and make it available to all. Over 19,600 bands are recorded here, with some 10,600 additional cross references for alternative or previous names. This volume supersedes the earlier "British Brass Bands - a Historical Directory" (2016) and includes some 1,400 bands from the island of Ireland. A separate work is in preparation covering brass bands beyond the British Isles. A separate appendix lists the brass bands in each county

"Every Village Would Have a Band" Marion Henry, 2021 In the second half of the twentieth century, mining brass bands faced a double challenge. On one hand, the rise of mass culture and the increasing popularity of musical genres imported from North America, which began in the inter-war period, questioned the place of brass bands within popular culture. On the other hand, deindustrialisation, the impact of which on British coalfields can be measured from the end of the 1950s onwards, threatened the organisation of cultural activities linked to the industry. In this context, the case of mining brass bands provides a prism for analysing the joint effects of cultural and socio-economic change on British coalfields, and working-class areas more generally, during the second half of the twentieth century. Combining oral history and the analysis of a varied range of written sources, this study considers mining brass bands across the English, Scottish, and Welsh coalfields. It focuses on mining bands' practices, repertoire, and representation. This work is conducted from the perspective of both cultural history and social and political history. It revisits questions formulated by cultural studies and contributes to discussions on the evolution of working-class cultures after 1945. It also examines the reconfiguration of the ties between the nationalised mining industry and mining communities, producing findings that are applicable more generally to industry and working-class communities.

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

Early Twentieth-century Brass Idioms Howard T. Weiner, Rutgers University. Institute of Jazz Studies, Historic Brass Society, 2009 *Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions*, edited by Howard T. Weiner, features articles by some of the most distinguished jazz and brass scholars and performers in the world. Topics span continents and decades, bridging gaps that until now remained uncrossed. Two primary themes emerge: the contribution brass performers made to the evolution of jazz in the early twentieth century and the influence of jazz and popular music idioms on the evolution of brass performance.

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