

Popular Music in ENGLAND, 1840 - 1914



A social history
SECOND EDITION

DAVE RUSSELL

Popular Music In England 1840 1914

Trevor Griffiths



Popular Music In England 1840 1914:

Popular Music in England, 1840-1914 Dave Russell, 2009 **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 *Popular Music in England, 1840-1914* Dave Russell, 1987-11-01 Russell s discussion reflects the broad categories of popular music activity during this period His first section describes the musical activity generated by moral crusaders philanthropists educationalists and reformers who sought to use music as a method of instilling habits of mind and body in the English working classes The second studies the musical forms developed by entrepreneurs particularly in the music halls The third section focuses on the music and musical institutions produced by the community illustrating the popular capacity for making as well as enjoying music Perhaps most important in this first thorough social history of popular music Russell shows how ideas and experiences gained through various forms of popular musical activity influenced popular political life

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

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians *Continuum Encyclopedia of Popular Music of the World* , 2003-01-30 The Bloomsbury Encyclopedia of Popular

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Victorian Songhunters E. David Gregory, 2006-04-13 *Victorian Songhunters* is a pioneering history of the rediscovery of vernacular song street songs that have entered oral tradition and have been passed from generation to generation in England during the late Georgian and Victorian eras In the nineteenth century there were four main types of vernacular song ballads folk lyrics occupational songs and national songs The discovery collecting editing and publishing of all four varieties are examined in the book and over seventy five selected examples are given for illustrative purposes Key concepts such as traditional balladry broadside balladry folksong and national song are analyzed as well as the complicated relationship between print and oral tradition and the different methodological approaches to ballad and song editing Organized chronologically *Victorian Songhunters* sketches the history of English song collecting from its beginnings in the mid seventeenth century focuses on the work of important individual collectors and editors such as William Chappell Francis J Child and John Broadwood examines the growth of regional collecting in various counties throughout England and demonstrates the considerable efforts of two important Victorian institutions the Percy Society and its successor the Ballad Society The appendixes contain discussions on interpreting songs an assessment of relevant secondary sources and a bibliography and alphabetical song list Author E David Gregory provides a solid foundation for the scholarly study of balladry and folksong and makes a significant contribution to our understanding of Victorian intellectual and cultural life

Wealth and Welfare Martin Daunton, 2007-04-26 Martin Daunton provides a clear and balanced view of the continuities and changes that occurred in the economic history of Britain from the Great Exhibition of 1851 to the Festival of Britain in 1951 In 1851 Britain was the dominant economic power in an increasingly global economy The First World War marked a turning point as globalisation went into reverse and Britain shifted to insular capitalism Rather than emphasizing the decline of the British economy this book stresses modernity and the growth of new patterns of consumption in areas such as the service sector and the leisure industry

Cultural Theory and Popular Culture John Storey, 1998 Intended as a theoretical analytical and historical introduction to the study of popular culture

Acts of supremacy J. S. Bratton, Richard Cave, Brendan Gregory, Michael Pickering, 2017-03-01 Imperialist discourse interacted with regional and class discourses

Imperialism's incorporation of Welsh Scots and Irish identities was both necessary to its own success and one of its most powerful functions in terms of the control of British society. Most cultures have a place for the concept of heroism and for the heroic figure in narrative fiction; stage heroes are part of the drama's definition of self, the exploration and understanding of personal identity. Theatrical and quasi-theatrical presentations, whether in music hall, clubroom, Shakespeare Memorial Theatre or the streets and ceremonial spaces of the capital, contributed to that much-discussed national mood. This book examines the theatre as the locus for nineteenth-century discourses of power and the use of stereotype in productions of the Shakespearean history canon. It discusses the development of the working class and naval hero myth of Jack Tar, the portrayal of Ireland and the Irish and the portrayal of British India on the spectacular exhibition stage. The racial implications of the ubiquitous black face minstrelsy are focused upon. The ideology cluster which made up the imperial mindset had the capacity to rearrange and reinterpret history and to influence the portrayal of the tragic or comic potential of personal dilemmas. Though the British may have prided themselves on having preceded America in the abolition of slavery and thus outpacing Brother Jonathan in humanitarian philanthropy, abnegation of hierarchisation and the acceptance of equality of status between black and white ethnic groups was not part of that achievement. **Looking North** Dave Russell, 2004-10

Investigating areas as diverse as travel literature, fiction, dialect, the stage, radio, television, feature film, music and sport, this book assesses the portrayal of the North of England within the national culture and how this has impacted upon attitudes to the region and its place within notions of Englishness. The relationship between these cultural forms and the construction of regional identity has received only limited consideration, and this fascinating work provides not only much new information but also a map for future writers. The North, although seen ultimately as other and the subject of much critical comment, is also shown here as capable of stimulating the creative imagination and invigorating English culture in sometimes surprising ways. *The Routledge Hispanic Studies Companion to Nineteenth-Century Spain* Elisa Martí-López, 2020-09-24

The Routledge Hispanic Studies Companion to Nineteenth-Century Spain brings together an international team of expert contributors in this critical and innovative volume that redefines nineteenth-century Spain in a multi-national, multi-lingual and transnational way. This interdisciplinary volume examines questions moving beyond the traditional concept of Spain as a singular, homogenous entity to a new understanding of Spain as an unstable set of multipolar and multilingual relations that can be inscribed in different translational ways. This invaluable resource will be of interest to advanced students and scholars in Hispanic Studies. **Victorian Soundscapes** John M. Picker, 2003-09-04 Far from the hushed restraint we associate with the Victorians, their world pulsed with sound. This book shows how, in more ways than one, Victorians were hearing things. The representations close listeners left of their soundscapes offered new meanings for silence, music, noise, voice and echo that constitute an important part of the Victorian legacy to us today. In chronicling the shift from Romantic to modern configurations of sound and voice, Picker draws upon literary and scientific works to recapture the sense of aural

discovery figures such as Babbage Helmholtz Freud Bell and Edison shared with the likes of Dickens George Eliot Tennyson Stoker and Conrad

Electric Edwardians Vanessa Toulmin, 2019-07-25 *Electric Edwardians* presents a stunning visual record of the films of Sagar Mitchell and James Kenyon combined with an illuminating discussion of the films and the social context of their production by Vanessa Toulmin a leading authority on the collection Advertised as local films for local people the films of Mitchell and Kenyon were commissioned by travelling exhibitors in the early twentieth century for screening in town halls village fetes and local fairs Audiences paid to see their neighbours families and themselves on the screen glimpsed at work and at play This attractive volume includes over 200 illustrations drawn from the Mitchell and Kenyon collection as well as contemporary posters and handbills from the National Fairground Archive Vanessa Toulmin's lucid accompanying text provides an introduction to the work of the M K company the showmen who commissioned their films and their place in early British cinema Focusing on major themes such as Leisure and Recreation Sport Industry the Boer War and the City Toulmin explores how the M K collection deepens our understanding of these key aspects of Edwardian life

Scottish Soldier and Empire, 1854-1902 Edward M. Spiers, 2006-07-20 *The Scottish Soldier and Empire 1854 1902* reflects upon the iconic role of the Scottish soldier as an empire builder from the Crimean War to the end of the nineteenth century It examines how the soldier commented on this imperial experience largely through letter diaries and poems published in the provincial press how his exploits were reviewed in Scotland and how military achievements contributed to both a growing sense of national identity and a deepening degree of imperial commitment

Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain Philippe Le Guern, 2016-04-01 The term Popular Music has traditionally denoted different things in France and Britain In France the very concept of popular music has been fiercely debated and contested whereas in Britain and more largely throughout what the French describe as the Anglo saxon world popular music has been more readily accepted as a description of what people do as leisure or consume as part of the music industry and as something that academics are legitimately entitled to study French researchers have for some decades been keenly interested in reading British and American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music but apart from the widespread use of elements of French theory in British and American research the Anglo saxon world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics French British and American research into popular music has thus coexisted with considerable cross fertilization for many years but the barriers of language and different academic traditions have made it hard for French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK

Music and the Middle Class William Weber, 2017-07-05 First published

in 1975 *Music and the Middle Class* made a trail blazing contribution to the social history of music bringing together sociological and historical methods that have subsequently become accepted as central to the discipline of musicology. Moreover the major themes of the book are ones which scholars today continue to grapple with: the nature of the middle classes and their role in cultural definition; the concept of taste; publics distinct from social status and the establishment of the musical canon. This classic text is reissued here in Ashgate's *Music in Nineteenth Century Britain* series though of course the book ranges beyond its study of London to discuss in detail the contrasting concert life of Paris and Vienna. This edition features a substantial new preface which takes into account the significant work that has been done in this field since the book first appeared and provides a unique opportunity to assess the impact the book has had on our thinking about the European middle class and its role in musical life.

Cinema and Cinema-Going in Scotland, 1896-1950 Trevor Griffiths, 2013-08-20 This book deals with the growth of cinema going in Scotland in an extended scholarly manner integrating the study of cinema into wider debates in social and economic history.

The Cambridge Social History of Britain, 1750-1950 F. M. L. Thompson, 1990 Whilst in certain quarters it may be fashionable to suppose that there is no such thing as society historians they have had no difficulty in finding their subject. The difficulty rather is that an outpouring of research and writing is hard for anyone but the specialist to keep up with the literature or grasp the overall picture. In these three volumes as is the tradition in *Cambridge Histories* a team of specialists has assembled the jigsaw of topical monographic research and presented an interpretation of the development of modern British society since 1750 from three perspectives: those of regional communities; the working and living environment; and social institutions. Each volume is self contained and each contribution thematically defined contains its own chronology of the period under review. Taken as a whole they offer an authoritative and comprehensive view of the manner and method of the shaping of society in the two centuries of unprecedented demographic and economic change.

The Late Victorian Folksong Revival E. David Gregory, 2010-04-13 This book traces the early history of the first English folksong revival during the late Victorian era focusing on the work of three prominent song collectors: Sabine Baring Gould, Frank Kidson and Lucy Broadwood. It follows E. David Gregory's earlier book *Victorian Songhunt*.

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