

Popular Brass Music in the 21st Century

21–22 October 2023, Department of Music, University of Innsbruck, Austria

Registration (until 16 October 2023): <https://forms.gle/iutvNTvo9ek7TmJc6>

--- General Information and Schedule ---

Contact

Bernhard Achhorer

bernhard.achhorer@gmail.com

Bernhard Steinbrecher

bernhard.steinbrecher@uibk.ac.at

Call for Papers

https://www.uibk.ac.at/musikwissenschaft/aktuelles/events/2023/pdfs/cfp_popularbrassmusic.pdf

During the conference days, please don't hesitate to ask the conference volunteers any time. They will be identifiable by their lanyards.

Thanks to:



General Information

Location

The scholarly programme takes place at the Department of Music of the University of Innsbruck. You find our department in the “Haus der Musik” (“House of Music”), located right at the center of Innsbruck. Innsbruck main train station is located within walking distance to “Haus der Musik”.

Address: Universitätsstraße 1, 6020 Innsbruck (www.haus-der-musik-innsbruck.at)

To get to the Department of Music in the “Haus der Musik”, you can either take the west (main) entry of the building and walk right through it to the elevators (and stairs) at its other end, or you can directly take the building's east entry to get to us.



You find the registration desk at the 4th floor north foyer of the “Haus der Musik”. The presentations take place on the 5th floor (lecture room).

Conference fees and registration

There are no conference fees, neither for presenters nor for non-presenting attendees. Registration (online) is obligatory for attendance.

Conference dinner and evening events

The conference dinner on Saturday, which is at one's own, individual expense, is 10 Minutes away walking from the “Haus der Musik”.

Schedule

Time (CET)	Date	Information	
	Day 0 - Friday, October 20th		
18:30	Pizza, Beer & Screening	Location: 5th floor House of Music	
	Day 1 - Saturday, October 21st		
09:00 - 09:30	Coffee	4th floor House of Music	
09:30 - 10:00	Conference Opening	5th floor House of Music	
10:00 - 11:30	Session 1	Fascination with Brasspop: An analysis of the german-language music scene	Benedikt Weiß, Popakademie Mannheim, Germany
		Aus Alt mach Neu: From Tradition to Current Trends in Austrian Brass Music	David Gasche, Kunstuniversität Graz, Austria
		Sustainability and (Un)popularity of Amateur Wind and Brass Bands in Switzerland	Yves Chapuis, University of Bern, Switzerland
11:30 - 11:45	Coffee	4th floor	
11:45 – 13:00	Keynote	The Brass Band Renaissance: From New Orleans to the World	Matt Sakakeeny, Tulane University, Newcomb Department of Music, New Orleans, USA
13:00 - 14:00	Lunch	4th floor	
14:00 – 15:30	Session 2	20 Years of Brass in Protest: Dresden's Banda Comunale's Klein ist die Welt (2021) and (Musical) Reflections of the Global in the Local	Carolin Müller, The Hebrew University of Jerusalem, Israel
		Futures on Wax: New Orleans Brass Bands and Recorded Sound	Kyle DeCoste, Tulane University, New Orleans, USA
		The Fourth Stream? Wind Band Repertoire Influenced by Pop, Hip-Hop, and Electronic Dance Music	Bethany Amundson, The University of South Dakota, USA (remote)
15:30 - 16:00	Coffee	4th floor	
16:00 - 17:15	Panel	Gender Equity in the Brass Section: Lessons from the Brass Bodies Study	Sarah Schmalenberger, University of St. Thomas, College of Arts and Sciences, USA
			Patricia Maddox, University of St. Thomas, College of Arts and Sciences, USA
17:30	Musical intervention	Outdoors: Start at the House of Music	
18:30	Dinner	Krahvogel (Anichstraße 12, 6020 Innsbruck)	

Time	Date	Information	
	Day 2 - Sunday October 22nd		
09:00 - 09:30	Coffee	Location: 4th floor House of Music	
09:30 - 10:30	Session 3	El Arte No Es Delito: Banda Dignidad and Chile's Estallido social	Chris David Westover-Muñoz, Denison University, USA
		Brass bands and activism in Valparaíso (Chile): from militarism to social movements participation	Ricardo Enrique Alvarez Bulacio, Pontifica Universidad Católica de Valparaíso, Chile
10:30 - 10:45	Coffee	4th floor	
10:45 - 12:15	Session 4	Moravian Wind Music through the Prism of Discourse of Authenticity	Barbora Turčanová, Masaryk University, Brno, Czech Republic
		Phenomenon Big Band in the Contemporary Trumpeting of Western Serbia in 21st Century	Jelena Joković, University of Arts in Belgrade, Serbia
		(Un)popular Brass Music in Czechia	Jakub Machek, Metropolitan University Prague, Czech Republic Ondřej Daniel, Charles University, Prague, Czech Republic
12:15 - 12:30	Closing	5th floor	

Abstracts and Biographies

Keynote	6
The Brass Band Renaissance: From New Orleans to the World	6
Panel	7
Gender Equity in the Brass Section: Lessons from the Brass Bodies Study	7
Session 1	8
Fascination with Brasspop. An analysis of the german-language music scene	8
Aus Alt mach Neu: From Tradition to Current Trends in Austrian Brass Music	9
Sustainability and (Un)popularity of Amateur Wind and Brass Bands in Switzerland	10
Session 2	11
20 Years of Brass in Protest: Dresden’s Banda Comunale’s Klein ist die Welt (2021) and (Musical) Reflections of the Global in the Local	11
Futures on Wax: New Orleans Brass Bands and Recorded Sound	12
The Fourth Stream? Wind Band Repertoire Influenced by Pop, Hip-Hop, and Electronic Dance Music	13
Session 3	14
El Arte No Es Delito: Banda Dignidad and Chile’s Estallido social	14
Brass bands and activism in Valparaíso (Chile): from militarism to social movements participation	15
Session 4	16
Moravian Wind Music through the Prism of Discourse of Authenticity	16
Phenomenon Big Band in the Contemporary Trumpeting of Western Serbia in 21st Century	17
(Un)popular Brass Music in Czechia	18

Keynote

The Brass Band Renaissance: From New Orleans to the World

Matt Sakakeeny, Tulane University, Newcomb Department of Music

Abstract

This presentation tracks a wave of change that rippled through community brass bands across the world in the late-20th century. I begin by establishing some universals of “the blown and beaten” in terms of instrumentation, functionality, regionalism, amateurism, and hegemonic male fraternity. I then turn to New Orleans as an epicenter for experimentation in the 1980s, when the Dirty Dozen and Rebirth brass bands remapped the boundaries of the traditional ensemble. By making innovative choices in repertoire, creating syncopated and polyrhythmic grooves, and emphasizing collective and individual improvisation, black musicians from New Orleans inaugurated a “Brass Band Renaissance” that echoed throughout the Americas, West Africa, Japan, Europe, and beyond. In their wake, younger generations were freed to experiment with culturally-specific traditions in their own locales.

Biography

I am an anthropologist of music living in New Orleans and teaching at Tulane University. My work relates music and sound to structures of inequality, especially anti-Black racism in New Orleans. In my book, *Roll With It: Brass Bands in the Streets of New Orleans*, I follow brass band musicians as they march off the streets and into nightclubs, festival grounds, and recording studios. Most recently, I received a grant from the Spencer Foundation for my next book on marching band education in the New Orleans school system.

My research brings an ethnomusicological perspective to sound studies. Along with David Novak I edited the reference work *Keywords in Sound*, a collection of twenty entries on sound written by leading scholars in the field of sound studies.

<https://liberalarts.tulane.edu/departments/music/people/matt-sakakeeny>

Panel

Gender Equity in the Brass Section: Lessons from the Brass Bodies Study

Sarah Schmalenberger & Patricia Maddox, University of St. Thomas, College of Arts and Sciences

Abstract

"Halfway through the gig, this other trumpet player, he says to me, 'well, you play pretty good for a little lady.'"

Comments like these appear throughout the data of the Brass Bodies Study, a project designed to describe and understand the experiences of female brass musicians. Over 500 study participants completed an online survey about their experiences, with 50 from the cohort providing additional information through a telephone interview. This presentation shares findings primarily from the interview data, toward addressing the challenge of creating inclusive and equitable environments that have been historically gendered as male domains.

Brass instruments have been historically gendered male, not only for the physicality of playing the instrument but also for the role of brass in repertoire evoking masculine attributes. The popular press has presented much of what we know about gender parity in the music industry, whether in general statistical findings or singular case studies of an individual musician facing gender-based discrimination in college or performance settings. Many of our participants reported that colleagues saw them first for their sex category (with associated stereotypes) and as a musician second. Participants wanted to be seen as musicians first, wishing that their gender was not constantly being called into question.

Data from the Brass Bodies Study documents how participants define equity in terms of respect and dignity. Participants spoke of their sense of identity and value as a musician, and their place among male colleagues. They described strategies to navigate music spaces built by and for men. Some participants re-inscribed gendered expectations, while others challenged them. Many wished to normalize their experiences in gender-neutral way, and endeavored to create spaces where they feel respected in their roles and their performance environments.

Biographies

Sarah Schmalenberger, musicologist and hornist, teaches music history courses for both undergraduate and graduate programs in music. An active professional musician, she also teaches studio French Horn and presents master classes on horn performance in the region.

Sarah Schmalenberger conducts original research on a variety of topics exploring the lives of musicians past and present. Her most current research, the Brass Bodies Study, explores the occupational well-being of female brass players. Her earliest published scholarship documents the thriving network of African-American women in the western European concert music tradition during the early twentieth century. She has also conducted extensive research on the effects of cancer treatment on women musicians with breast cancer.

<https://cas.stthomas.edu/departments/faculty/sarah-schmalenberger/>

Patricia Maddox is a sociologist with expertise in sexuality & gender studies, youth culture, race and ethnicity and social theory with an emphasis on intersectionality. Her research interests include self-identified women's experiences in male dominated professions, first generation college students and academic belonging and LGBTQIA+ inclusive & comprehensive sex education. She is the faculty member for the Helping Professions Living Learning Community and is a trained faculty facilitator for the Inside-Out Prison Exchange Program

<https://cas.stthomas.edu/departments/faculty/patricia-maddox/>

Session 1

Fascination with Brasspop. An analysis of the german-language music scene

Benedikt Weiß, Popakademie Mannheim, Germany

Abstract

Brasspop bands are more popular than ever in the 21st century. The JAZZRAUSCH BIGBAND is among the most successful big bands in the world, and LA BRASS BANDA is featured in the lineup of almost every major festival. In 2022, MEUTE became the first German brasspop band to perform at one of the largest mainstream festivals in America, the Coachella Festival. A few months later, Josef Menzls Kultkapelle was stripped of its mainstream status at the Munich Oktoberfest.

So, what exactly characterizes brass music, especially in the popular art context of the 21st century? As part of my Master's thesis at the Popakademie Mannheim, I have endeavored to answer these questions and explore the fascination with brasspop. This involves exploring and explaining the connections and backgrounds of brasspop and pop culture, tradition and innovation, trend consciousness and uniqueness, as well as music business and global marketing.

To achieve this, relevant literature was analyzed and evaluated on a quantitative level. The focus of the work then shifted to expert interviews with industry professionals. The findings from the literature indicate that tradition and adaptability, as well as unique, authentic sounds and live performances in the guise of 21st-century pop cultural aesthetics, can fascinate and inspire.

The expert interviews, which aimed to examine the manifestation of these phenomena in the context of today's pop culture, confirmed these theories and showed that the phenomenon of enthusiasm for brasspop bands can apply to all fusions of brass and pop. It's not about a particular tradition, lineup, or genre, but rather the fusion of the central functions of brass and pop: celebrating and dancing.

Depending on their focus on musical, pop cultural, or societal trends, brass music inspires different audience groups in different ways. While individual brass bands cannot be successful in all areas from tradition to pop culture and mainstream landscapes, the musical phenomenon of brass music remains enduringly relevant to pop culture and all musical traditions.

weissbenedikt@icloud.com

Biography/Musical Career

- Since 2014: Music studies (HfM Würzburg: Music Education, Bachelor of Jazz Drums; Popakademie Mannheim: Master of Popular Music - Drums)
- From 2010: Member of various jazz ensembles (LJJB, Isle of Swing Big Band, Roman Fritsch Jazz Orchestra, etc.) and popular music groups (from trios to octets).
- Since 2011: Drum and percussion teacher, school workshops, and lecturer.
- From 2014: Drummer (live/studio) in "FRESCH" (cover/party/gala band); drummer in "Xtreme" (top 40 cover/party band) until 2018; drummer (live/studio) and manager of "The Epicureans" with concerts and tours in Australia in 2019; drummer for the party/ gala band "Sakrisch Guat" with tours throughout China and Korea.
- Since 2017: Endorser for AHEAD.
- Since 2018: Drummer (live/studio) and manager of the Groove Big Band "Poly Radiation" with concerts including the Kempten Jazz Spring festival.
- Since 2020: Drummer for PolyPoly, Mickela, Maggie Ries and FRAGO.
- Since 2020: Composer and arranger for various bands, ensembles, and publishers
- 2022/2023: Internship at Sawtooth Studios in Australia.

Aus Alt mach Neu: From Tradition to Current Trends in Austrian Brass Music

David Gasche, Kunstuniversität Graz

Abstract

In June 2023, the Austrian Wind Band Association submitted an application for the “sound and musical tradition of Austrian wind bands” to be included on UNESCO's list of intangible cultural heritage. This history is closely linked to “typically” Austrian instrumentation, based on brass instruments such as the flugelhorn and tenor flugelhorn, which give wind orchestras their distinctive sound. These are also wind instruments built with rotary valves and Viennese valves instead of Périnet valves and specific bands such as the Weisenbläser. Unlike in many other European countries, saxophones were not used until after the Second World War, but brass instruments still play a dominant role. However, these traditional values are being challenged in an international context where brass bands and repertoire are tending to become standardised. What are the relations between traditional Austrian instrumentation and the modern brass band? Is an “Austrian” brass band conceivable or has it become international? What trends can be observed today? This presentation will first examine the traditional role of brass instruments and brass music by analysing selected examples. The factors contributing to its development and popularisation will be discussed. An interview with musicians such as Anna Maria Hammer (Tuba), Thomas Zsivkovits (tenor flugelhorn, trombone) und Thomas Gansch (trumpet) will then address the current issues, challenges and transformation processes. This will provide an overview and an initial assessment of the state of brass music in Austria.

Biography

David Gasche began his musical education in Bayonne and continued it at the Conservatory and the University of Tours (France). After his Master in 2004, he pursued at the University of Vienna (Austria) his PhD through a Cotutelle, completed in December 2009. He also obtained in 2011 the “Artistic Diploma” of clarinet at the Prayner Conservatory. His research, his publications and participation in international congresses focus on Viennese Harmoniemusik, gender research and symphonic wind music in German-speaking countries. The attribution of the “Thelen Price” 2012 of the International Society for Research and Promotion of Wind Music (IGEB) rewarded his research. David Gasche was a music teacher, choral conductor and worked for the Viennese Collection of Ancient Instruments. He is currently a clarinetist and member of the Pannonisches Blasorchester (PBO). He is also Senior Scientist at the University of Music and Performing Arts Graz, director of the International Center for Wind Music Research, general secretary of IGEB and president of PBO.

david.gasche@kug.ac.at

Sustainability and (Un)popularity of Amateur Wind and Brass Bands in Switzerland

Yves Chapuis, University of Bern

Abstract

While festivals like Woodstock der Blasmusik and Bands such as Moop Mama or MEUTE point to an increasing popularity of brass music in German-speaking regions, membership numbers of amateur wind and brass bands in Switzerland have been rapidly declining over the past 25 years. Today, amateur brass music is deemed conservative, old-fashioned, militaristic, and boring by large parts of the younger population. Reasons for the decreasing popularity are often sought in changes to society, in electronic media consumption or in an ever-larger range of possible leisure activities. In my paper, however, I argue that amateur wind and brass bands have largely failed to adjust to changes in the cultural landscape and musical tastes over the past couple of decades. While the repertoire of civic wind bands in the 19th century consisted largely of arrangements of famous excerpts from the newest operas as well as popular marches, dances and songs, bands today often neglect the importance of aligning their repertoire with what is popular. At the same time, many bands also struggle to adjust their collective organization and uniform image to the ever-increasing individuality of the modern world. Using both quantitative and qualitative data I explore the question of how amateur wind and brass bands in Switzerland can operate in a sustainable way, how they can become more popular and attractive to Generation Z and, ultimately, how this cultural practice can continue to not only survive, but also thrive in the 21st century.

Biography

Yves Chapuis completed his MA in musicology at the University of Bern, Switzerland in 2021 and is currently studying for his doctorate, writing on the cultural sustainability of the wind and brass band scene in German-speaking Switzerland. He is on the committee of the community wind band of Lyss as well as the Bernese Cantonal Wind Band Association. His research interests include the wind and brass band scene – especially in Switzerland – as well as the bagpipe music of Scotland and Ireland.

yveschapis@me.com

Session 2

20 Years of Brass in Protest: Dresden's Banda Comunale's Klein ist die Welt (2021) and (Musical) Reflections of the Global in the Local

Carolin Müller, The Hebrew University of Jerusalem

Abstract

What are the properties of contemporary brass music that make it so attractive forming the identity and sound of both protest and community cohesion in the streets of Dresden? This presentation considers this question in the context of the work of the Dresden-based intercultural brass ensemble Banda Comunale. I discuss the formation and shifting of style and genre that Banda Comunale's contemporary brass music exhibits in relation to political change in Saxony.

Against the backdrop of the band's coming of age through anti-far right protests, Banda Comunale transformed from a small neighborhood ensemble to a popular member of the German World Music and global pop music scene. The band's 20th anniversary marked a point of reflection that culminated in the production and performance of the band's album *Klein ist die Welt* (2021).

Building on extensive ethnographic fieldwork (2017-21), this presentation discusses how the band's sound finds itself always changing, shifting in styles, and sounding the political changes surrounding musicians in Saxony. I argue that the political dramaturgy of the local affects the music and causes the band to shift between genres within the brass music world and beyond. Considering the post-migratory realities and political challenges in Dresden, Banda Comunale shows how contemporary brass music's popularity is deeply connected to recent social movements against far-right groups as well as to socio-political immigration and integration debates. Furthermore, the case of Banda Comunale sheds light on the ways in which political contemporary brass music still wrestles with the exoticisms in newly forming intercultural ensembles.

Biography

Carolin Müller studied Art Education and EFL at Technische Universität Dresden, where she wrote a semiotic analysis of William Kentridges animated drawings, and focused on the films of Rainer Werner Fassbinder during her studies in Germanic Languages and Literatures at the Ohio State University, where she also defended her PhD. Her doctoral thesis explores musical activism as a mode of civic activism that opposed the recent resurgence of anti-immigrant and neo-fascist attitudes and policies in the city of Dresden, Germany. Her overall research examines the relationship of art, performance, and politics in migration issues.

carolin.mueller@mail.huji.ac.il

Futures on Wax: New Orleans Brass Bands and Recorded Sound

Kyle DeCoste, Tulane University New Orleans (remote presentation)

Abstract

While plenty has been written about brass bands in New Orleans in live performance—second lines, festival performances, and jazz funerals—the more intimate spaces that result in commercial recordings—studios, lunches, meetings, and calls—have received less attention. The importance of these spaces can hardly be understated; they are where hopes, desires, and dreams, are spoken and they are often brass bands' entryway into the popular music industry. While recordings offer the possibility of a passive income, the industry also extorts wealth from artists—and even more so for Black artists. Of the brass band recordings that do exist, many are improperly credited, robbing musicians of royalties, which has only been exacerbated by streaming. Unsurprisingly, the path from recording to steady income isn't straight or easily traceable. Furthermore, the U.S. music industry has a poor understanding of the aesthetics of brass band music, often provincializing it as little more than a trite, local tradition with a limited commercial appeal (e.g., "regional roots music"). This paper takes the pulse of the brass band recording landscape in New Orleans by focusing on the production of the Big 6 Brass Band's newest album, which is being independently produced and pressed on vinyl. Placing the band in the contemporary and historical brass band scene, I analyze the uneasy relationship between brass band and genre(s), discuss the means by which they have negotiated the music industry's hazards, and speculate on the recorded futures of brass band music in New Orleans.

Biography

Kyle DeCoste (he/him) is a writer and scholar of popular music. He is currently a PhD candidate in ethnomusicology at Columbia University and a Visiting Lecturer in Music and Gender & Sexuality Studies at Tulane University. His dissertation, "Imagining Innocence: The Poetics of Childhood in Black Popular Music," looks to the aesthetics and poetics of popular music to imagine (Black) childhood as a space of freedom and possibility. His writing has been published in peer-reviewed publications including *Ethnomusicology*, *The Journal of Popular Music Studies*, and *The Journal of the Society for American Music*. He is also co-author, alongside the Stooges Brass Band, of *Can't Be Faded: Twenty Years in the New Orleans Brass Band Game*, a twenty-year collaborative retrospective of New Orleans's brass band scene which was published by the University Press of Mississippi in 2020.

kyle.a.decoste@gmail.com

The Fourth Stream? Wind Band Repertoire Influenced by Pop, Hip-Hop, and Electronic Dance Music

Bethany Amundson, The University of South Dakota (remote presentation)

Abstract

In 1957, Gunther Schuller coined the term “third stream” to describe the fusion of western art music and jazz. Devin Otto’s 2019 article “Beyond Third Stream: Examining Wind Band Music Influenced by Rock Music,” asserts that rock-influenced wind band repertoire developed from third-stream band works and should therefore be considered a new genre or sub-genre of wind band repertoire. When considering the ways in which wind band repertoire has moved “beyond the third stream,” the influence of pop, hip-hop, and electronic dance music in the genre must also be considered. This presentation will examine the various ways in which pop, hip-hop, and electronic dance music manifests in modern wind band works. Through an exploration of an annotated list of wind band repertoire in which the composer either references pop, hip-hop, and electronic dance genres, songs, and/or artists, this presentation will make the case for the consideration of pop, hip-hop, and electronic in a new “fourth stream” of influence.

Biography

Dr. Bethany Amundson is the Director of Symphonic Bands at the University of South Dakota. She holds a Bachelor of Music Education degree from Augustana University; a Master of Music in Trumpet Performance and a Master of Music in Conducting, both from the University of South Dakota; and a Doctorate in Musical Arts in Wind Conducting from the University of Kansas, where she studied with Dr. Paul Popiel. Prior to her appointment at USD, Amundson founded the band program at Dakota Wesleyan University in 2015, where she served as Director of Bands until 2023. Amundson has also taught 9-12 band at T.F. Riggs High School in Pierre, SD and 5-12 band in Wessington Springs, SD. Amundson is the past president of the South Dakota Music Education Association, past chair of the South Dakota Intercollegiate Band Committee, and is a member of South Dakota Bandmasters and Phi Beta Mu. Amundson is an active clinician, guest conductor and adjudicator, and she performs regularly throughout the Midwest with various chamber ensembles. Her research on Repertoire for Small College Bands and Hip-hop, Pop, and EDM influences in the Wind Band Repertoire has been selected for presentation at state, national and international conferences, including the 2022 IGEB Conference in Bolzano, Italy. Amundson is also published in the GIA Music Series *Teaching Music Through Performance in Band*.

Bethany.amundson@usd.edu

Session 3

El Arte No Es Delito: Banda Dignidad and Chile's Estallido social

Chris David Westover-Muñoz, Denison University

Abstract

Wind-bands historically have found much of their cultural significance in the musical exhibition of military power and might. They have been tools of war, colonization, and religious conversion, and still find much of their cultural meaning as instruments of propaganda and power. As Brucher and Reily and Boonzjer-Flaes show, wind-bands became “emblems of power” in order to project the authority of the state through national identity and to portray and enforce a European sense of beauty and order. Despite this, as Reebee Garafolo shows, “local populations have [...] been known to upend the military model, indigenizing (musical) instruments of war.” Relying on recent scholarship and forthcoming interviews, this paper specifically examines a Chilean street-band, Banda Dignidad, that formed during the social protests that broke out in October 2019. This paper documents the formation and practices of Banda Dignidad in order to consider the new model of counterhegemonic banding that it presents.

Biography

Chris David Westover-Muñoz has conducted and curated programs for wind ensembles and orchestras nationally and internationally. He was the First Prize laureate of the 2019 Warsaw Wind Ensemble Conducting Competition, and his work has been described as “elegant, bold, vibrant, inspiring and centered,” by Augusta Read Thomas. Dr. Westover-Muñoz is associate professor of music at Denison University and Music Director of the Newton Mid-Kansas Symphony Orchestra. He has conducted across the United States, in the People’s Republic of China, and maintains an active relationship with ensembles and conductors in Poland. He has presented his wide-ranging scholarship at Hong Kong Baptist University and the conferences of the College Band Directors National Association and IGEB. His album of IWW brass-band music will be released in late-2023 by PM Press.

westoverc@denison.edu

Brass bands and activism in Valparaíso (Chile): from militarism to social movements participation

Ricardo Enrique Alvarez Bulacio, Pontificia Universidad Católica de Valparaíso

Abstract

There are reports of professional brass bands in Valparaíso (Chile) since the 19th century associated, in its beginnings, with the Chilean Navy. After two centuries of its birth, in the city there is an increase in the number of these groups now made up of young people who have given new meanings to these instrumentation, being now representative of the marches called by social movements (against the privatization of education, ecological damage and the fight against patriarchy); as the main sound in religious celebrations and as part of popular music groups from different genres such as hip-hop, cumbia and techno-pop.

This presentation seeks to investigate the causes that explain the increase of youth brass bands in Chile during this century and its participation during the political crisis of 2019-20, focusing on two case studies based in Valparaíso: Banda La Bandalismo and Banda San Pedro.

The methodology includes interviews with members of these bands; fieldwork recordings on the places where they played; music analysis of their repertoire and collaborations with other artists; and literature review of brass bands history in the country.

First results of this research project show peculiar elements of brass bands in Valparaíso, where they have been pioneers in establishing connections with the Chilean social movements developed as a form of resistance in the streets since the last 40 years (La Bandalismo during the military dictatorship in the 80s and Banda San Pedro in the recent social outbreak of 2019).

Biography

Dr. Ricardo Alvarez holds a PhD and MA in Music from the University of York (UK) where he was granted a Postdoctoral Fellowship from the Humanities Research Centre (2016-17). As a music researcher he has presented his research on Chilean brass bands in conferences, journal articles and books. Since 2018 he is Assistant Lecturer at the Pontificia Universidad Católica de Valparaíso (Chile). Currently he is developing a three-year research project funded by the Chilean Government on the participation of brass bands from Valparaíso and Santiago in the social movements developed in the country during the last decade.

<https://www.imuspucv.cl/ricardo-alvarez/>

Session 4

Moravian Wind Music through the Prism of Discourse of Authenticity

Barbora Turčanová, Masaryk University, Brno

Abstract

Wind music in the Czech Republic is a typical representative of popular culture, but in some Moravian regions it is still a part of ethno-cultural traditions and represents local „folk“ culture. Since the end of the 19th century, the study of this culture has been influenced by the discourse of 'authenticity' (originality, antiquity) and aesthetic evaluation. The aim was not only to study the selected phenomena, but also to protect them. This academic discourse was strongly influenced by nationalism and, after 1918, by the building of a new state (Czechoslovakia) and its national culture. In the mid-1950s, this discourse was followed by the communist totalitarian cultural policy, which modified it with its specific demands on folklore. The wind music of the Moravian countryside did not fit into the notion of what "folk music" was, nor did it meet the aesthetic requirements of the communist government for so-called the artistic creativity of the people. It therefore developed without external interference, without the tendency to preserve the archaic layers of folk music and stylize them for the stage and the mass media (as folk ensembles did). Through the prism of the discourse of authenticity, it is thus a more authentic representative of the traditional musical culture of the Moravian countryside than the musical ensembles operating in the sphere of the so-called folklore movement. The transformations of Moravian wind music will be presented on the example of the instrumental piece *Gesang der Lerche*, which in German-speaking countries is similarly popular as Moravian wind music.

Biography

Barbora Turčanová was born in 1994 in Slovakia, where she began her studies in ethnology and folklore studies in 2014. Her research in the field of musical anthropology focuses on the music of everyday life and wind music of rural environments. Since 2017 she has been studying at Masaryk University in Brno, Czech Republic, where she is currently working on her PhD thesis. She writes about wind music for a magazine, broadcasts a show on Czech Radio Brno and promotes it on social media (@dechnography).

bobaturcanova@gmail.com

Phenomenon Big Band in the Contemporary Trumpeting of Western Serbia in 21st Century

Jelena Joković, University of Arts in Belgrade

Abstract

The subject of this paper is an examination of the origin and development of a specific phenomenon in the contemporary trumpet music of western Serbia in the 21st century, known as the Big Band. The paper will analyze the repertoire and orchestral development of the Dejan Petrović Big Band from Užice. The reason for choosing this band is that it is currently the only one of its kind in the area of western Serbia and is very popular both in Serbia and abroad. The main hypothesis is that such example orchestral apparatus with world music performing repertoire represents specific products of a gradual process of local and global transculturality within the micro and macro levels (according to Wolfgang Welsch). In addition to fieldwork (interview with Dejan Petrović) and discographic archival work (three compact disc of the Band) as pre-research methods, stylistic comparative analysis was used. It consisted of a classification of the recorded repertoire and comparative observation of the following levels: melodic-rhythmic (melody, rhythm, ornamentation and articulation), harmonic (tonality, harmonic accompaniment, harmonic-rhythmic base) and arrangement. It can be concluded that the Dejan Petrović Big Band is a combination of the instruments of a trumpet orchestra (trumpet section, tenor horn section and tuba), instead of drums and drums, there is a set of drums with added minor percussion, electric guitar and keyboard. In the recorded repertoire, the band had from traditional to world music tracks.

Biography

Jelena Joković (1992, Belgrade, Serbia) graduated in 2015. and received her master's degree in 2017 at the Faculty of Music in Belgrade, at the Department of Ethnomusicology. She is currently in the final year of her doctoral studies, with the registered topic of her doctoral dissertation entitled Transculturality of Trumpet Styles in Contemporary Trumpeting of Western Serbia, under the mentorship of Assoc. Dr. Mladen Marković. So far, she has participated in several domestic and international scientific conferences and published several scientific papers in international journals and collection of papers, as well as one ethnomusicological monographic study: She was engaged as a junior researcher on the project of the Ministry of Science and Information of the Republic of Serbia, entitled Musical and dance traditions of multicultural and multi-ethnic Serbia (no. 177024). She plays the violin, piano, wooden flute (frula), doubles wooden flutes (dvojnice), ocarina, gusle, sings Serbian traditional folk songs and for the purposes of her doctoral dissertation, she has been learning to play the trumpet.

jelena.jokovic@yahoo.com

(Un)popular Brass Music in Czechia

Jakub Machek, Metropolitan University Prague, Czech Republic

Ondřej Daniel, Charles University, Prague, Czech Republic

Abstract

As the popularity of brass music in Czechia remains limited to the oldest generations, in the proposed paper we plan to describe the situation of the genre and to show possible reasons for this. While, for most of the 20th century, brass music held its place above 50% in genre popularity surveys (Kotek 1998), it became limited to about one fifth of the population in the 21st century. As Bek (2003) shows, this popularity is not generational, but age-determined: a certain part of the population gradually ages to brass music. This is probably related to the preservation of the genre, which underwent a last significant transformation in the early 1970s, when the Moravanka band successfully combined it with East Moravian folklore (Tkadlčík 2012). In the twenty-first century, the community of fans had managed to build a new media system, where listeners and musicians took refuge after being pushed out of the mainstream media. However, the above-mentioned situation does not support the innovations happening in the related genre of Czech šlágr, which, with the help of dominant keyboards, has managed to fuse with mainstream genres such as disco or Eurodance. Even efforts such as important institutional support for brass music - public elementary art schools having their own youth brass bands fail to entice young musician to listen to the genre (Plašilová 2017). The only innovation has so far been the occasional domain of rather ironically-minded attempts from the positions of rather elite, alternative genres (František Skála and DH Provodovjané).

Biographies

Ondřej Daniel, PhD is working as a historian in the Seminar on General and Comparative History within the Department of Global History at Charles University. His current work examines intersections of class and culture in contemporary Czech society.

Jakub Machek, PhD is lecturing in the Department of Media Studies at Metropolitan University Prague. His latest research is focused on the function of music in Czech society, from brass band music to disco.

Both are founding members of the Centre for the Study of Popular Culture.

ondrej.daniel@ff.cuni.cz

jakub.machek@mup.cuni.cz