

LA
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HISTOIRE DE LA CHANSON ET DU CAVEAU

CONTENANT L'HISTORIQUE DES PRINCIPALES SOCIÉTÉS CHANTANTES
ET DES BIOGRAPHIES DE CHANSONNIERS

PAR

CHARLES COLIGNY

ORNÉE DE QUATRE-VINGT-DIX PORTRAITS

par PIERRE PETIT

DES MEMBRES DU CAVEAU ET DE LA LIGUE CHANSONNIÈRE

PRÉCÉDÉE D'UNE ÉTUDE SUR CHARLES COLIGNY PAR ALFRED LÉCONTE

ET SUIVIE D'UNE NOTICE SUR LES RÉGIMENTS PAR SYLVAIN ST-ÉTIENNE

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Histoire De La Chanson

Gérôme Guibert, Catherine Rudent



Histoire De La Chanson:

La chanson française et son histoire Dietmar Rieger, 1988 **Histoire de la chanson** Guy Erismann, 1967 **La grande histoire de la chanson française et des chansons de France** Pierre Grosz, 1997 *La grande histoire de la chanson française et des chansons de France* Pierre Grosz, 1997 Troisième volume de cette encyclopédie qui en comporte quatre. Aborde de nombreux thèmes : chanson et cinéma et théâtre et publicités, chansons des poètes, chansons des différentes régions de France, chansons d'enfance. Nombreuses illustrations. *Chanson, la bande-son de notre histoire* Louis-Jean Calvet, 2013-06-05 Les chansons ont existé bien avant l'écriture. Certaines composent la fois notre mémoire collective et un kalidoscope de la mémoire affective de chacun. Dans cette histoire de la chanson francophone du Moyen-Âge nos jours, Louis-Jean Calvet invente une cantologie inaugurant ainsi une façon de parler de la chanson qui prend en compte toutes ses composantes : le texte, la voix, la mélodie, l'orchestration, la scène afin de construire un véritable discours critique. Il y aborde plusieurs thématiques : la chanson enfantine et ses sens cachés qui renoue avec la tradition orale, des débuts de la chanson politique et pamphlétaire qui prend son essor au XIX^e siècle, la censure et l'ingéniosité déployée par les chansonniers pour la contourner, l'arrivée du jazz en Europe, dans les années 20, l'évolution des supports et l'influence des progrès techniques sur le format, et la chanson elle-même jusqu'au grand retour ces dernières années de la nouvelle chanson française, phénomène qui dépasse nos frontières et atteint galement le reste des pays francophones. Un ouvrage qui prend la forme d'un voyage au sein de notre mémoire où les chansons sommeillent, moins de temps révolus et pouvant parfois les ressusciter. **Music and Musicians** Albert Lavignac, 1899 *Finding List for the Music Library. 1909* Princeton University. Library, 1909

Continuum Encyclopedia of Popular Music of the World, Volume 2 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 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. [Grove's Dictionary of Music and Musicians](#) J. A. Fuller Maitland, 1906 **Grove's Dictionary of Music and Musicians** George Grove, 1911 [Jean Cras, Polymath of Music and Letters](#) Paul-André Bempéchat, 2017-07-05 Jean Cras 1879-1932 was a remarkable man by any measure. Twice a decorated hero of the Great War, this Rear Admiral of the French navy, scientist, inventor and moral philosopher was also a highly esteemed composer during his lifetime, enjoying the same stature and celebrity as Fauré, Debussy and Ravel. Since his death, however, both Cras and his music have been almost completely overlooked. In this, the first critical biography of Cras, Paul-André Bempéchat situates Henri Duparc's protégés as a missing link between the French post-

Romantic generation of composers and the Impressionists The book explores both historically and analytically the methodology by which Cras evolved his eclectic brand of Impressionism striking the delicate balance between Celtic folk idioms and exoticisms inspired by his travels Cras creative legacy extends beyond the world of music to the world of science His five patented inventions include the navigational gyrocompass which bears his name still in use to this day by the French navy coast guard and boating aficionados Bempechat draws special attention to the humanist Jean Cras and his distinguished military career he is credited with saving the Serbian army from extinction drawing on primary source material such as family correspondence and wartime diaries to reaffirm this composer as a true Renaissance man of the twentieth century

French Musical Life Katharine Ellis, 2022 Explicitly or not the historical musicology of post Revolutionary France has focused on Paris as a proxy for the rest of the country This distorting lens is the legacy of political and cultural struggle during the long nineteenth century indicating a French Revolution unresolved both then and now In light of the capital s power as the seat of a centralizing French state which provincials found colonizing and as a cosmopolitan musical crossroads of nineteenth century Europe the struggles inherent in creating sustainable musical cultures outside Paris and in composing local and regionalist music are ripe for analysis Replacement of France with Paris has encouraged normative history writing articulated by the capital s opera and concert life Regional practices have been ignored disparaged or treated piecemeal This book is a study of French musical centralization and its discontents during the period leading up to and beyond the provincial awakening of the Belle poque The book explains how different kinds of artistic decentralization and regionalism were hard won or not across a politically turbulent century from the 1830s to World War II In doing so it redraws the historical map of musical power relations in mainland France Based on work in over 70 archives chapters on conservatoires concert life stage music folk music and composition reveal how tensions of State and locality played out differently depending on the structures and funding mechanisms in place the musical priorities of different communities and the presence or absence of galvanizing musicians Progressively the book shifts from musical contexts to musical content exploring the pressure point of folk music and its translation into local color for officials who perpetually feared national division Control over composition on the one hand and the emotional intensity of folk based musical experience on the other emerges as a matter of consistent official praxis In terms of French music and its compositional styles what results is a surprising new historiography of French neoclassicism bound into and growing out of a study of diversity and its limits in daily musical life

Made in France G r me Guibert, Catherine Rudent, 2017-11-06 Made in France Studies in Popular Music serves as a comprehensive introduction to the history sociology and musicology of contemporary French popular music The volume consists of essays by scholars of French popular music and covers the major figures styles and social contexts of pop music in France The book first presents a general description of the history and background of popular music in France followed by essays that are organized into thematic sections The Mutations of French Popular Music During the Trente Glorieuses Politicising Popular

Music Assimilation Appropriation French Specificity and From Digital Stakes to Cultural Heritage French Contemporary
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 Saladin Jedediah Sklower Rapha l Suire Florence Tamagne **Grove's Dictionary of Music and Musicians: F-L** Sir
 George Grove, John Alexander Fuller-Maitland, 1906 Histoire de la chanson française Claude Duneton, 1998 *Dictionary*
of Music and Musicians Sir George Grove, John Alexander Fuller-Maitland, 1895 **The New Encyclopedia of Music and**
Musicians Waldo Selden Pratt, 1924 Bloomsbury Encyclopedia of Popular Music of the World, Volume 11 David
 Horn, 2017-10-05 See French Music in the Early Sixteenth Century. Studies in the Music Collection of a Copyist of Lyons
(Manuscript in Copenhagen) Peter Woetmann Christoffersen, 1990 Music in Society Ivo Supićić, 1987 The subject of this
 study has two distinct but not unrelated aspects first an investigation into the sociology of music as an autonomous and
 specialized discipline and second an examination of certain fundamental facts that may be considered within the purview of
 the sociology of music itself If an analysis and study even a preliminary one of these facts is to be properly focused and
 fruitful we must first try to determine the subject and methods of the sociology of music its position and boundaries in
 respect to musicology and most especially its relation to the aesthetics of music and music history It is equally indispensable
 to ascertain what the sociology of music as a separate scholarly discipline embraces where its investigation leads and finally
 to establish its position vis a vis sociology in general From the Author s Introduction

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