

En Avant La Zizique

Encyclopedia of Contemporary French Culture Alexandra Hughes 2002-03-11 More than 700 alphabetically organized entries by an international team of contributors provide a fascinating survey of French culture post 1945. Entries include: * advertising * Beur cinema * Coco Chanel * decolonization * écriture feminine * football * francophone press * gay activism * Seuil * youth culture Entries range from short factual/biographical pieces to longer overview articles. All are extensively cross-referenced and longer entries are 'facts-fronted' so important information is clear at a glance. It includes a thematic contents list, extensive index and suggestions for further reading. The Encyclopedia will provide hours of enjoyable browsing for all francophiles, and essential cultural context for students of French, Modern

History, Comparative European Studies and Cultural Studies.

La Belle Epoque Boris Vian 2013-04-12 Romancier, poète, parolier, dramaturge, Boris Vian fut aussi chroniqueur de presse. C'est cette dernière facette, sans doute la plus méconnue, d'un écrivain prodigieusement fécond et divers, que l'on découvrira dans ce recueil. Automobile, beaux - arts, littérature, variétés, mais aussi économie, sciences ou loisirs : les passions d'un homme curieux de tout sont représentées dans ces pages. Comme toujours, Vian joue ici avec brio des diverses dimensions du rire, de la satire, de la fantaisie, de l'absurde. Mais qu'on ne s'y trompe pas : si l'auteur de *L'Ecume des jours* n'accepta jamais de se draper dans le sérieux, cette apparente légèreté va de pair avec un regard aigu et lucide sur son temps. Et ses jugements esthétiques - en particulier sur

la chanson, où il salue à leurs débuts Brassens, Brel, Devos ou Gainsbourg-témoignent d'un goût aussi perspicace que rebelle à tous les conformistes. *Serge Gainsbourg* Olivier Julien 2024-01-11 Serge Gainsbourg is arguably the Francophone songwriter whose contribution to the international appeal of French popular music has been the most significant in the post-war era. Sampled by Beck, De La Soul, Massive Attack and Fatboy Slim, remixed by Howie B. and David Holmes, translated by Mick Harvey, and covered by Iggy Pop, Donna Summer, Portishead, Madeleine Peyroux, the Pet Shop Boys and Franz Ferdinand, his music has crossed borders in a way no other modern French-language singer-songwriter's has. The interdisciplinary approach of *Serge Gainsbourg: An International Perspective* engages in a dialogue between musicology, film and media studies, literature, cultural studies, gender studies, and more, revealing the broad scope of Gainsbourg's impact

in and outside of France, from the late 1950s through today. Bringing together a large selection of scholars from across the world, this collection of 26 chapters emphasizes his unique position in French culture, covering issues such as his musical influences and collaborations, esthetics and form, his experimentations with disciplines other than music (mainly film and literature), not to mention the conversation at play between high art and mass culture in this artist's multifaceted body of work. *Blues for a Black Cat and Other Stories* Boris Vian 2021-08-18 "[Blues for a Black Cat] brings back the nimble Vian in a collection of his short fiction, initially published as *Les Fourmis* in 1949. The work has the unmistakable flavor of the time and place, Claude Abadie's jazz band, the coded and absurdist messages of rebellion, the wistful fables, verbal riffs and goofy anarchic encounters; the mise-en-scene includes an expiring jazzman who sells his sweat, a cat with

a British accent and a piano that mixes a cocktail when "Mood Indigo" is played."--
Boston Globe

Coffret Boris Vian Boris Vian
2019-11-13

Underground: The Illustrated Bible of Cursed Rockers and High Priestesses of Sound

Arnaud Le Gouëfflec

2023-12-19 They don't do it for the fame, they do it for the music - these rock legends and priestesses of sound are the outsiders, the trailblazers, artists who changed the face of music forever simply for the love of it. From Captain Beefheart to Patti Smith, this odyssey through the rock hinterlands is perfect for fans of outsider artists, rock history aficionados, and those modern vinyl lovers who want to discover the saga that got music to where it is today. Featuring an all-new foreword from writer and musician Michael Moorcock, this is the essential guide to the weird and wonderful performers that became legends in their own right.

Boris Vian Alfred Cismaru

1974

Escalade plaisir: Alpes du Sud, Provence Hervé Galley

2014-03-18 Ce topo-guide est axé sur le plaisir de l'escalade en «grandes voies» (hauteur 100 à 400 mètres) de difficulté abordable (4b à 6b maxi, 4a à 6a obligé) et d'accès aisé (piolet et crampons inutiles, sac léger). Toutes les voies sélectionnées offrent une belle escalade en bon rocher, le plus souvent bien équipée ou facile à protéger. Leur description est très précise (texte et croquis détaillés) pour que le grimpeur, bien renseigné sur l'itinéraire, puisse savourer pleinement l'ambiance et le plaisir du geste. Cette 2e édition, mise à jour et augmentée, décrit 200 voies, toutes parcourues par l'auteur, dans les massifs suivants: Baronnies, Briançonnais, Ecrins (Ailefroide), Queyras, Ubaye, Argentera, Mercantour, Verdon et Calanques de Marseille.

Brassens le mécréant de Dieu Jean-Claude Lamy

2014-10-01 « Brassens ? C'est un anarchiste pour rire ! » :

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Paul Fort, déjà, bouleversait l'image réductrice et consacrée d'un Brassens athée et rebelle. Ce faux sauvage, fruste et intellectuel à la fois, antimilitariste et patriote, anticlérical et respectueux de la religion, dissimulait en effet un « croyant malgré lui ». C'est ce que nous révèle cette biographie qui, pour la première fois, explore la face cachée de ce « poète par vocation, chanteur par occasion » dont l'oeuvre s'inscrit dans une longue lignée qui va de François Villon à Francis Jammes. Comme eux, il partage des valeurs profondément humanistes à connotations chrétiennes, au nom d'une foi qui dépasse la dimension religieuse et le rend plus chrétien que les vrais chrétiens : Brassens est un homme libre qui sait pardonner. De ses engagements à ses amitiés indéfectibles, Jean-Claude Lamy nous présente à travers les témoignages de l'abbé Barrès, du père Doumairon, de Mgr Poupard, de Georges Moustaki, François Cavanna,

Bernard Clavel, Raymond Devos et tant d'autres, un Brassens pudique et généreux, extrêmement cultivé et tourmenté jusqu'à ses derniers jours par une angoisse métaphysique. Un « mécréant de Dieu » d'une noblesse d'esprit et d'une exigence rares.

Making Jazz French Jeffrey

H. Jackson 2003-08-05

Between the world wars, Paris welcomed not only a number of glamorous American expatriates, including Josephine Baker and F. Scott Fitzgerald, but also a dynamic musical style emerging in the United States: jazz. Roaring through cabarets, music halls, and dance clubs, the upbeat, syncopated rhythms of jazz soon added to the allure of Paris as a center of international nightlife and cutting-edge modern culture. In *Making Jazz French*, Jeffrey H. Jackson examines not only how and why jazz became so widely performed in Paris during the 1920s and 1930s but also why it was so controversial. Drawing on

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memoirs, press accounts, and cultural criticism, Jackson uses the history of jazz in Paris to illuminate the challenges confounding French national identity during the interwar years. As he explains, many French people initially regarded jazz as alien because of its associations with America and Africa. Some reveled in its explosive energy and the exoticism of its racial connotations, while others saw it as a dangerous reversal of France's most cherished notions of "civilization." At the same time, many French musicians, though not threatened by jazz as a musical style, feared their jobs would vanish with the arrival of American performers. By the 1930s, however, a core group of French fans, critics, and musicians had incorporated jazz into the French entertainment tradition. Today it is an integral part of Parisian musical performance. In showing how jazz became French, Jackson reveals some of the ways a musical form created in the United States

became an international phenomenon and acquired new meanings unique to the places where it was heard and performed.

L'Indécrotable Cobayitude du Cochon d'Inde

J-J. Russell 2016-11-24T00:00:00Z « Si l'on me demandait de résumer " L'insoutenable cobayitude... ", en un mot, je dirais sans l'ombre d'une hésitation: d'accord ». C. C. Turpignasse, interviou. Rien n'est commun chez Boris : son esprit irrationnellement scientifique, son amour surnaturel pour Liane, son lunarium aux coussins en duvet de poussin, sa stéréo spatio-stratosphérique, et surtout son Chat, qui prétend analyser les relations humaines en échange de croquettes souriceau-babeurre. En deux soirées festives et une matinée mémorable, Boris va pouvoir constater toute la pertinence des analyses du matou.

La musique oubliée Jean-Louis Pautrot 1994

Underground 2021-04-14 La bible de la musique indépendante ! Ces hommes et

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ces femmes ne sont pas connus du grand public et pourtant, leurs œuvres ont bouleversé l'histoire de la musique. Pour remettre sur le devant de la scène des artistes dont la popularité n'égale pas l'influence, Arnaud Le Gouëfflec et Nicolas Moog nous content les histoires de ces fabuleux créateurs. Parmi eux, (re)découvrez le génie sensible et maniaco-dépressif Daniel Johnston, la reine péruvienne de l'exotica Yma Sumac, l'improbable SDF aveugle Moondog, les chineurs classieux de The Cramps, la légendaire Patti Smith et tellement d'autres... Véritable bible illustrée de la scène musicale underground, cette anthologie de 50 récits biographiques invite à découvrir des maestros méconnus, géniteurs de chefs-d'œuvre sous-écoutés. Destiné aux érudits comme aux simples curieux, Underground parvient par ses nombreuses anecdotes et son sens du récit à ouvrir les portes d'incroyables mondes personnels et sonores. Plus important encore - car sens

premier de l'ouvrage finalement - ces pages vous donneront envie d'aller plus loin et d'écouter tous ces trésors oubliés.

Cent ans de chanson française

Louis-Jean Calvet 2006-12-06

Ce dictionnaire couvre tout ce qui, à un titre ou à un autre, concerne la chanson française des cent dernières années : les chanteurs bien sûr (qui ont au moins 3 CD à leur actif), mais aussi les auteurs, les compositeurs, les maisons de disques, les lieux où l'on chante, les chansons enfin.

Cette mise en perspective critique d'un siècle de chanson est un instrument de travail sans égal. En fin d'ouvrage figurent l'index des personnes, des œuvres et des lieux cités.

Ce livre paru initialement au Seuil en 1972 a reparu

jusqu'en 1985 en Points Seuil.

En avant la zizique Boris Vian 1966

Elles se rendent pas compte

Boris Vian 2017-01-05 Elles se rendent pas compte paraît pour la première fois en 1950 sous le nom de Vernon Sullivan, traduit par Boris Vian. "

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D'abord, ça devrait être interdit, les bals costumés. Ça assomme tout le monde et au vingtième siècle, on n'est tout de même plus d'âge à s'habiller en bandit sicilien ou en grand air de la Tosca juste pour avoir le droit d'entrer chez des gens dont on fréquente la fille... ".

The Flight of the Angels

Alistair Charles Rolls

2023-11-27 It is a close study of four novels by Boris Vian. It aims to show how *L'Écume des jours*, *L'Automne à Pékin*, *L'Herbe rouge* and *L'Arrache-cœur* form a unified and coherent tetralogy. By establishing close links between these four texts, it becomes possible to achieve a more comprehensive understanding, not only of the significance of the tetralogy in exposing a complex and multi-layered novelistic strategy at the heart of the vianesque, but of the individual novels as autonomous creations. An examination of the novels reveals that they are not merely joined to one another via a superficial network of textual similarities (that which

I refer to as intratextuality), but that this intertwining is emblematic of a common method of narrative construction. Each Vian novel is dependent, for a thorough understanding of the text to be possible, upon the multiple lines of external influence running through it. The sources of this influence (which I refer to as intertextuality) are located in various major texts of twentieth century literature, anglophone as well as francophone. Thus, in each instance the narrative is driven by a complicated interaction of intratextuality and intertextuality.

Écrits sur le jazz Boris Vian

2012-10-24 " Il était amoureux du jazz, ne vivait que pour le jazz, n'entendait, ne s'exprimait qu'en jazz... " Ainsi Henri Salvador évoque-t-il son ami Boris Vian. Dans ce recueil de plus de trois cents chroniques, parues dans *Jazz Hot*, *Combat*, *Art*, *Jazz News*, l'auteur de *L'Écume des jours* témoigne de cette passion née dès l'adolescence, alors qu'il allait applaudir Benny Carter ou

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Duke Ellington, et qui le conduisit à devenir lui-même trompettiste dans l'orchestre de Claude Abadie, puis au " Tabou ". Il explore au fil de ces écrits tous les univers du jazz, inconditionnel des grands classiques en même temps qu'attentif à l'innovation, pourfendant plagiaires ou suiveurs avec une verve inégalable. Aucune dimension ne lui est étrangère : technique musicale, coulisses du spectacle et de la production, signification d'une musique qui, après avoir été l'expression majeure des Noirs américains, porte les aspirations et la révolte de la jeunesse française. En même temps qu'une clef essentielle de sa personnalité et de son oeuvre, ce livre demeure une somme irremplaçable pour tous les amateurs de jazz.

El jazz y sus espejos Joaquim Romaguera i Ramió 2003 Segundo volumen de esta extensa y completísima obra que recoge la presencia del jazz en diversas disciplinas. A través de lo publicado de/sobre jazz en España y Latinoamérica

se pone de manifiesto la decisiva presencia de esta música universal en las diferentes causas artísticas. *Made in France* Gêrôme Guibert 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 Topics. Contributors: Christian Béthune Juliette Dalbavie

Gérôme Guibert Fabien Hein
Olivier Julien Marc Kaiser
Barbara Lebrun David Looseley
Stéphanie Molinero Anne
Petiau Cécile Prévost-Thomas
Vincent Rouzé Catherine
Rudent Matthieu Saladin
Jedediah Sklower Raphaël
Suire Florence Tamagne

Bescherelle Chronologie de la littérature française

Laurence Rauline 2019-10-02
Une chronologie de l'histoire de la littérature française signée Bescherelle. Un ouvrage complet, fiable et attractif qui s'adresse à tous les curieux de littérature. Un panorama vivant de l'histoire de la littérature française • Le récit débute en 881-882 avec la Séquence de Sainte Eulalie, premier texte transposé du latin dans ce qui deviendra le français moderne, et s'achève en 2013 avec La Disparition de Jim Sullivan de Tanguy Viel. • L'histoire de la littérature française est ainsi déroulée, sous une forme documentée et vivante, à travers plus de 150 dates clés permettant d'évoquer ses auteurs majeurs et ses œuvres fondatrices. Une organisation

claire, une mise en page rythmée • Au début de chaque période, une grande frise chronologique. • Puis, au fil des doubles pages, la présentation en texte et en images de chaque œuvre, avec des encadrés pour mettre en lumière le contexte culturel. • À intervalles réguliers, des dossiers sur les principaux mouvements littéraires.

Disenchanted Race Francis Lee Higginson 1997

From the chanson française to the canzone d'autore in the 1960s and 1970s Rachel Haworth 2016-03-03
The similarities between the chanson française and the canzone d'autore have been often noted but never fully explored. Both genres are national forms which involve the figure of the singer-songwriter, both experienced their golden age of production in the post-World War II period and both are enduringly popular, still accounting for a large proportion of record sales in their respective countries. Rachel Haworth looks beyond these superficial similarities,

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and investigates the nature of the relationship between the two genres. Taking a multidisciplinary approach, encompassing textual analysis of song lyrics, cultural history and popular music studies, Haworth considers the different ways in which French and Italian song is thought about, written about and constructed. Through an in-depth study of the discourse surrounding chanson and the canzone d'autore, the volume analyses the development of the genres' rules and rhetoric, identifying the key themes of Authority, Authenticity and Influence. The book finally considers the legacy of major artists, looking at modern perspectives on Georges Brassens, Jacques Brel, Léo Ferré, Fabrizio De André and Giorgio Gaber, ultimately affording a deeper understanding of the notions of quality and value in the context of chanson française and the canzone d'autore.

Jazz in Paris Boris Vian

2015-07-09 En 1948, Boris

Vian est choisi par une radio de

New York pour présenter aux auditeurs " amerlauds " le jazz tel qu'il se crée à Paris depuis les années trente. Pendant près de deux ans, il prend plaisir à enchaîner les disques des jazzmen français ou des groupes franco-américains enregistrés en France. Il le fait dans un anglais bien à lui, avec son élan habituel _ variations comiques et stylistiques, jeux de mots bilingues, fantaisie et humour _ , mais aussi avec le sérieux du connaisseur pédagogue. Voici donc en édition bilingue un (ultime?) complément indispensable aux quelque 1 200 pages de chroniques de jazz déjà publiées du vice-président du Hot Club de Paris. Il se révèle toujours, même dans des textes d'une forme convenue, un instructeur aimable et un écrivain brillamment original que chaque titre de jazz peut faire glisser vers les régions fécondes de l'imaginaire.

Gilbert Pestureau

Translation and Music

Sebnem Susam-Sarajeva

2016-04-08 Popular and

multimodal forms of cultural

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products are becoming increasingly visible within translation studies research. Interest in translation and music, however, has so far been relatively limited, mainly because translation of musical material has been considered somewhat outside the limits of translation studies, as traditionally conceived. Difficulties associated with issues such as the 'musicality' of lyrics, the fuzzy boundaries between translation, adaptation and rewriting, and the pervasiveness of covert or unacknowledged translations of musical elements in a variety of settings have generally limited the research in this area to overt and canonized translations such as those done for the opera. Yet the intersection of translation and music can be a fascinating field to explore, and one which can enrich our understanding of what translation is and how it relates to other forms of expression. This special issue is an attempt to open up the field of translation and music to a wider audience within

translation studies, and to an extent, within musicology and cultural studies. The volume includes contributions from a wide range of musical genres and languages: from those that investigate translation and code-switching in North African rap and rai, and the intertextual and intersemiotic translations revolving around Mahler's lieder in Chinese, to the appropriation and after-life of Kurdish folk songs in Turkish, and the emergence of rock'n roll in Russian. Other papers examine the reception of Anglo-American stage musicals and musical films in Italy and Spain, the concept of 'singability' with examples from Scandinavian languages, and the French dubbing of musical episodes of TV series. The volume also offers an annotated bibliography on opera translation and a general bibliography on translation and music.

Cent ans de chanson

française Chantal Brunschwig

1981-01-01T00:00:00+01:00

Partie intégrante de

l'inconscient collectif, la

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chanson tisse la trame sonore de la vie des peuples — non sans ambiguïté aujourd'hui, tant les lois du profit et de la rentabilité contredisent souvent les exigences de rigueur créatrice. Ce dictionnaire couvre ce qui, à un titre ou à un autre, ressortit au phénomène de la chanson française des cent dernières années : les chanteurs bien sûr, mais aussi les auteurs, les compositeurs, les intermédiaires, les lieux où l'on chante, les chansons enfin. Voici donc, à la fois, une mise en perspective critique d'un siècle de chanson, un instrument de travail exceptionnel, un manifeste salubre pour une vraie culture populaire.

Oeuvres complètes Boris Vian 2001 Ce volume comprend "En avant la zizique", le traité de chansons que Boris Vian publia en 1958, de même que l'ensemble des textes de pochettes de disques qu'il écrivit de 1956 à 1959, au sujet de musiques de films et de divers artistes de music-hall.

Et on tuera tous les affreux

Boris Vian 2017-01-05 Paru pour la première fois en 1948, *Et on tuera tous les affreux* est le troisième ouvrage de Boris Vian écrit sous le pseudonyme de Vernon Sullivan. Sexe, sang, anticipation scientifique, suspense, espionnage et froide rigolade y sont superbement dosés.

Conte de fées à l'usage des moyennes personnes Boris Vian 2015-07-09 *Conte de fées à l'usage des moyennes personnes*, écrit en 1941, échappe simplement à la définition. C'est déjà du Boris Vian, bien avant *L'Écume des Jours*, *L'Arrache-Coeur* ou *L'Herbe Rouge*. "Il était une fois un prince beau comme le jour. Il vivait entre son chien et son cheval, à l'orée d'un bois, dans un château aux murs gris et au toit mauve...".

Sounds French Jonathyne Briggs 2015-03-02 *Sounds French* examines the history of popular music in France between the arrival of rock and roll in 1958 and the collapse of the first wave of punk in 1980, and the connections between musical genres and concepts of

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community in French society. During this period, scholars have tended to view the social upheavals associated with postwar reconstruction as part of debates concerning national identity in French culture and politics, a tendency that developed from political figures' and intellectuals' concerns with French national identity. In this book, author Jonathyne Briggs reorients the scholarship away from an exclusive focus on national identity and instead towards an investigation of other identities that develop as a result of the increased globalization of culture. Popular music, at once individual and communal, fixed and plastic, offers an illuminating window into such transformations in social structures through the ways in which musicians, musical consumers, and critical intermediaries re-imagined themselves as part of novel cultural communities, whether local, national, or supranational in nature. Briggs argues that national identity was but one of a panoply of

identities in flux during the postwar period in France, demonstrating that the development of hybridized forms of popular music provided the French with a method for expressing and understanding that flux. Drawing upon an array of printed and aural sources, including music publications, sound recordings, record sleeves, biographies, and cultural criticism, *Sounds French* is an essential new look at popular music in postwar France.

Hits Peter Szendy *2012 Hits: Philosophy in the Jukebox* is an extraordinary foray into what apple has convinced us is "the soundtrack of our lives." How does music come to inhabit us, to possess and haunt us? What does it mean that a piece of music can insert itself-- Szendy's term for this, borrowed from German, is the earworm--into our ears and minds? In this book, Peter Szendy probes the ever-growing and ever more global phenomenon of the hit song.

Hits is the culmination of years

of singular attentiveness to the unheard, the unheard-of, and the overheard, as well as of listening as it occurs when one pays anything but attention. Szendy takes us through our musical bodies, by way of members and instruments, playing and governing apparatuses, psychic and cinematic doublings, political and economic musings. The hit song, Szendy concludes, functions like a myth, a force of repetition that grows by force of repetition. In the repetition generated by the song's relation to itself, Szendy locates its production as a fetishized commodity, a self-producing structure, and a self-desiring machine. Like a Deleuzian machine, then, the hit song is a technology of the self, or better, a technology of rule, a bio-melo-technology. After reading this book, one can no longer avoid realizing that music is more than a soundtrack: It is the condition of our lives. We are all melomaniacs, Szendy tells us in his unique style of writing and of thought. We are melo-

obsessive subjects, not so much driven to a frenzy by a music we hardly have time to listen to as governed and ruled by it. *Boris Vian, le sourire créateur* Valère-Marie Marchand 2009-04-15 Le 23 juin 1959, Boris Vian meurt après de la projection de *J'irai cracher sur vos tombes*, film tiré de son roman. Il disparaît la même année que Gérard Philipe, Sydney Bechet, Raymond Chandler et Billie Holiday. Il ne connaîtra pas Mai 68, les premiers pas de l'homme sur la Lune, l'assassinat de Martin Luther King. Pourtant, il aura tout annoncé... *Homme d'ombre et de lumière*, Boris Vian a sans doute été le plus contemporain de ses contemporains. Ingénieur ès Lettres, inventeur, auteur-compositeur et interprète, il reste, cinquante après sa disparition, l'électron libre de la littérature française. Boris Vian, c'est aussi, un certain sourire, un certain regard sur la création. Un état d'esprit, singulier et pluriel, résolument inclassable. S'appuyant sur des documents d'archives et une

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soixantaine de témoignages inédits (Michelle Vian, Juliette Gréco, Nadine de Rothschild, Guy Béart, Georges Moustaki, Claude Bolling, Danielle Delorme, J.-B. Pontalis, Roger Pierre, Jean Malaurie, François Caradec, Jean-Jacques Pauvert, Massin, André Halimi...), cet ouvrage illustré de nombreux documents inédits se présente à la fois comme une biographie et comme le panorama de toute une époque.

Ça m'apprendra à dire des

conneries Boris Vian

2020-06-17 Mille et une facéties, pensées et humeurs de Boris Vian, mille et une merveilleuses conneries que l'écrivain, chanteur, inventeur, musicien, poète, trompettiste a dites ou écrites, directement ou au travers de ses personnages. Une lecture jubilatoire et inépuisable, où s'expriment aussi bien la fantaisie que la sagacité de Boris Vian.

Chanson Jean-Nicolas De Surmont 2010 La terminologie des genres chansonniers a suscité l'intérêt des musicologues, médiévistes, ethnomusicologues et

bibliographes soucieux d'une meilleure compréhension de la production chansonnière. L'étude du vocabulaire chansonnier français met en relief l'existence d'un genre littéraire plus ou moins bref désigné par le mot chanson. C'est du mot chanson et de sa famille lexicale, depuis ses origines en ancien français jusqu'à nos jours en français moderne, dont il sera question. La présente étude entend créer un vocabulaire opératoire utile pour l'avancement des recherches relatives à l'histoire de l'objet-chanson. Elle conceptualise l'objet-chanson et s'efforce de maintenir les lexèmes de la famille de chanson dans une approche historique des cultures franco-française et québécoise. Le corpus utilisé est formé de documents écrits (corpus linguistiques) au sein desquels se matérialise le vocabulaire en contexte. Nous avons aussi considéré la réflexion sur l'usage des signes servant à nommer ces phénomènes (corpus métalinguistique). Environ 500 dictionnaires de langue et terminologie et 900

oeuvres littéraires (essais sur la chanson, etc.) constituent le corpus. Nous avons nommé ce va-et-vient interactif entre l'onomasiologie et la sémasiologie l'ingénierie lexicale, évoquant l'activité de résolution de problèmes propres à l'ingénieur.

Réflexions sur la socialité de la musique 2007-11-01 Par les différents acteurs qui participent à sa conception et à sa réalisation, par les lieux où elle s'enseigne, se pratique et se donne à entendre, par les moyens mis au service de sa production, de sa commercialisation et par la diversité des publics à qui elle s'adresse, la musique s'inscrit nécessairement dans l'espace social. Ce recueil de textes conjugue les approches sociologique et littéraire du fait musical.

The Idea of Europe in Literature Susanne Fendler 1999-09-11 The relevance of culture has recently enjoyed increasing recognition for the study of European integration and a European identity. Appeals to a common European

culture as well as appeals to different national cultures have been used respectively as a means to pursue political ends. Paying tribute to literature's role as an important constituent part of a culture, this collection of essays explores literary representations of Europe and its nation states and should be of particular value to anyone who is interested in cultural, political or literary studies in the European context.

Derrière la zizique Boris Vian 2013-04-15 De 1953 à 1959, comme journaliste de jazz ou dans le cadre de ses fonctions artistiques dans l'industrie du disque, Boris Vian a écrit ou traduit - de l'américain ou de langues imaginaires - près de 150 textes qui ont été publiés au dos de pochettes de disques de peintures telles que Louis Armstrong, Duke Ellington, Miles Davis, Screamin' Jay Hawkins, mais aussi Raymond Devos, Édith Piaf, Zizi Jeanmaire et ses amis et complices Henri Salvador et Magali Noël. Si certains de ces textes sont relativement

conventionnels, ils ont au moins du style et ils reflètent à merveille la passion joyeuse de leur auteur pour la musique et les variétés, et son respect pour le public. Mais il y a surtout ses textes où il est en totale rupture avec les normes du genre et ses impératifs commerciaux. Ironiques, burlesques, insolents, fous d'imagination, ils se lisent comme de courts chapitres d'un roman, qu'entre Vercoquin et le plancton et L'Ecume des jours, Boris Vian n'aurait pas eu le temps d'écrire, des passages oubliés d'En avant la zizique ou des Chroniques du menteur qu'il aurait omis de donner aux Temps Modernes. Leur plus grand attrait est peut-être, avec la jubilation dans laquelle ils nous entraînent, de nous montrer une fois encore que pour Boris Vian, qu'il soit romanesque, poétique, journalistique, épistolaire ou rétrodiscographique, le travail de l'écrivain ne se partage pas. Et que dans la diversité de sa création, Jack K. Netty, l'un des vrais faux-auteurs qu'il s'amuse

à soi-disant traduire, est juste le frère de Jean-Sol Partre.

Music and Trance Gilbert Rouget 1985-12-15 Ritual
trance has always been closely associated with music—but why, and how? Gilbert Rouget offers an extended analysis of music and trance, concluding that no universal law can explain the relations between music and trance; they vary greatly and depend on the system of meaning of their cultural context. Rouget rigorously examines a worldwide corpus of data from ethnographic literature, but he also draws on the Bible, his own fieldwork in West Africa, and the writings of Plato, Ghazali, and Rousseau. To organize this immense store of information, he develops a typology of trance based on symbolism and external manifestations. He outlines the fundamental distinctions between trance and ecstasy, shamanism and spirit possession, and communal and emotional trance. Music is analyzed in terms of performers, practices,

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instruments, and associations with dance. Each kind of trance draws strength from music in different ways at different points in a ritual, Rouget concludes. In possession trance, music induces the adept to identify himself with his deity and allows him to express this identification through dance. Forcefully rejecting pseudo-science and reductionism, Rouget demystifies the so-called theory of the neurophysiological effects of drumming on trance. He concludes that music's physiological and emotional effects are inseparable from patterns of collective representations and behavior, and that music and trance are linked in as many ways as there are cultural structures.

From Vocal Poetry to Song

Jean Nicolas De Surmont
2017-11-23 Although the song is often the subject of monographs, one of its forms remains insufficiently researched: the vocalised song, communicated to the spectator through performance. The study of the song takes one

back to the study of vocal practices, from aesthetic objects to forms and to plural styles. To conceive a song means approaching it in its different instances of creation as well as its linguistic diversity. Jean Nicolas De Surmont proposes ways of research and analysis useful to musicians, musicologists, and literary critics alike. In his book he takes up the issue of vocal poetry in addition to examining the theoretic aspects of song objects. Rather than offering an autonomous model of analysis, De Surmont extends the research fields and suggests responses to debates that have involved everyone interested in vocal poetic forms.

Le refrain dans la chanson française de Bruant à

Renaud Maria Spyropoulou
Leclanche 1998 A partir d'un corpus de chansons françaises, l'auteur dresse une typologie des refrains, procède à une étude sémiologique et analyse les fonctions des refrains.

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