

Entretiens réalisés,
réunis et présentés par
Eric Denut

Musiques actuelles, musique savante *Quelles interactions ?*

Avant-propos de Danielle Cohen-Levinas

L'Itinéraire

L'Harmattan

Musiques Actuelles Musique Savante Quelles Interaction

Marie-Raymonde Lejeune Löffler



Musiques Actuelles Musique Savante Quelles Interaction:

Musiques actuelles, musique savante Eric Denut, 2001 Quel point de vue défend la musique appelée savante sur ses éventuelles interactions avec les musiques dites actuelles Acteurs et observateurs s'expriment Entretiens avec Jacopo Baboni Schilingi Thierry Coduys Philippe Hurel Michaël Levinas Bruno Mantovani Yan Maresz *The Oxford Handbook of Spectral Music* Amy Bauer, Liam Cagney, William Mason, 2025 The handbook presents a cross section of current scholarly research on the spectral music movement and its legacy from its founding in the mid 1970s to the present It will appeal to scholars composers and students desiring to become better acquainted with the broad influence of spectral music Les enjeux de la recherche-crédation en musique Sophie Stévanec, Serge Lacasse, 2014-01-13T00:00:00-05:00 Depuis les années 1970 au Québec le paysage de l'enseignement supérieur a été considérablement modifié par l'intégration des arts dans le milieu universitaire Pour quelles raisons la création a-t-elle été introduite dans ce haut lieu de production des savoirs Comment le concept recherche-crédation a-t-il bien pu merger et que signifie-t-il Bien qu'une recherche soit inhérente au processus de création la démarche de création n'est pas comparable à la recherche scientifique Aussi comment peut-on concilier les impératifs de rigueur intellectuelle de la recherche scientifique et la démarche expérimentale et intuitive de création La recherche-crédation permet cette collaboration autour d'un projet qui reconnaît les expertises de chacun en vue d'une production artistique qui générera un discours de nature théorique ou qui aura tgné par la recherche scientifique Dans le domaine de la recherche en musique en quelles circonstances peut-on alors parler de discipline académique part entière Comment et pourquoi enseigner cette discipline et qui intéresse-t-elle Cet essai propose de revenir sur le contexte historique politique social culturel et universitaire qui a vu naître au Québec la recherche-crédation avant qu'ailleurs dans le monde on ne s'empare arbitrairement de cette notion pour désigner une réalité parfois tout autre Dans le domaine de la musique plus particulièrement les auteurs de cet ouvrage avancent minutieusement et progressivement une définition de la recherche-crédation sur la base de leurs projets interdisciplinaires desquels se dégagent des avenues méthodologiques possibles de recherche-crédation en musique *Les mots et la musique au XXe siècle* Marie-Raymonde Lejeune Löffler, 2004-01-01 Au XXe siècle l'évolution de l'emploi du rapport mot-musique constitue un des axes de recherche et de réflexion privilégiés des compositeurs Cette évolution est particulièrement loquente dans un des lieux majeurs de la création musicale contemporaine Internationale Ferienkurse für Neue Musik Darmstadt de 1946-1978 Darmstadt représente ce titre l'exemple type d'une confrontation historique avec les supports les formes et les langages musicaux **Frank Zappa** Juliette Boissel (coord. éd.), Pierre-Albert Castanet (coord. éd.), 2018-01-30 Résumé Ce volume commémore l'occasion des vingt ans de la disparition de Frank Zappa rassemble les contributions de musicologues de compositeurs et de musiciens il met en lumière l'aspect savant de l'œuvre de cet artiste iconoclaste en étudiant son travail de chef d'orchestre de compositeur ou de cinaste **Omaggio a Luciano Berio** Danielle Cohen-Lévinas, 2006-06-01 Luciano Berio est mort le 26 mai 2003 Ce volume de textes rend hommage à un des plus grands

compositeurs de sa g n ration dont les traces ind l biles ont fond un v ritable langage et une v ritable pens e du XXe si cle Luciano Berio a d senclav au plus haut niveau l oeuvre musicale de sa Tour de Babel en s inscrivant au coeur de la r flexion esth tique et des pratiques transversales D o son lien ind l bile avec le th tre la po sie la litt rature la sc ne la technologie et la philosophie

L'opéra dans l'histoire Bernard Wodon, 2024-10-03 Depuis 1600 en Europe puis 200 ans plus tard en Am rique l op ra refl te les th mes culturels et les diff rents aspects de la vie quotidienne Neuf chapitres retracent chronologiquement cette histoire de l op ra des origines nos jours contexte historique style lyrique d cor de th tre et biographie des compositeurs regroup s par coles jalonnent ce floril ge des principales oeuvres du r pertoire Cet outil indispensable en r sume les arguments clarifie les principaux termes musicaux et s attarde parfois plus longuement sur les grands succ s Par force de d tails pr cisions anecdotes et autres curiosit s l auteur invite le lecteur d couvrir les lieux magiques o les sentiments des protagonistes sont traduits par les paroles et soutenus par la musique Ce livre s adresse tout m lomane enseignant tudiant musicologue ainsi qu aux professionnels du spectacle interpr tes programmateurs musicaux et d corateurs sonores

PROPOS DE L AUTEUR Bernard Wodon docteur en Philosophie et Lettres a enseign l universit de Li ge Belgique l Institut des hautes tudes des communications sociales I H E C S de Bruxelles et comme invit aux universit s de Louvain et de Bruxelles Cet ouvrage prolonge son Histoire de la musique parue chez Larousse en 2014 Son importante synth se avec lexique 1500 ans d arts et de musique en Belgique dit en 2021 par La Renaissance du Livre r serve elle aussi une large part ce genre musical

Le temps de l'écoute, 2004-03-01 En novembre 1998 dispara ssait un des compositeurs les plus importants de sa g n ration G rard Grisey Ce volume collectif qui lui rend hommage nous invite une exp rience quasi proustienne de la musique L oeuvre de G rard Grisey profond ment arrim e la perception et aux lois acoustiques du ph nom ne sonore labore ce que l on pourrait appeler une critique du temps et de l coute devenue une des esth tiques les plus irr ductibles dans les ann es quatre vingt G rard Grisey concevait le son comme une nouvelle peau Comme une zone de contact presque tactile entre l auditeur et l oeuvre

La musique contemporaine à travers les associations créées en France dans les années 1990 Pascal Pistone, 2004

Incidences Philippe Gontier, 2005 Hommage en trois parties au compositeur Pierre Boulez parcours photographique r alis en suivant le musicien depuis quinze ans travers le monde six entretiens de compositeurs europ ens Elliot Carter Marc Andr Dalbavie Pascal Dusapin etc sur l art musical l aube du XXIe si cle enfin une discographie des oeuvres de P Boulez

Livres hebdo, 2002

Sociétés, 2003

Livres de France, 2002

Drammaturgie musicali del Novecento Marco Vincenzi, 2008

Les Livres disponibles, 2003 La liste exhaustive des ouvrages disponibles publi s en langue fran aise dans le monde La liste des diteurs et la liste des collections de langue fran aise

Les musiques particularistes Elisabeth Cestor, 2006-02-01 Quelle est la place des chanteurs s exprimant dans l une des diff rentes langues autochtones de France et notamment celle des Proven aux Si les Corses les Bretons et les Basques semblent tre mieux parvenus s imposer dans le paysage musical que leurs voisins du Midi nombreux sont ceux qui

chantent la langue d'Oc vivent de leur art et stimulent un espace créatif. Régulièrement publiés par la presse, les musiciens d'expression occitane sont pourtant difficilement diffusés et leur parcours est semé d'embûches. D'où provient alors ce décalage entre acteurs, productions artistiques et public ?

Le corps électrique Alessandro Arbo, Danielle Cohen-Lévinas, 2005

Le corps électrique Jean-Baptiste Murairi Mitima, 2005-09-01

C'est un voyage au milieu de sonorités dures, corrosives mais aussi d'un sublime couper le souffle que nous propose Fausto Romitelli, talentueux compositeur italien disparu en juin 2004. Dans ses créations de plus grande ampleur, la trilogie *Professor Bad Trip* (1998-2000) et le vidéo-opéra *An index of metals* (2003) l'écriture spectrale intègre toute la force visionnaire des effets de saturation et de distorsion du rock psychédélique et de l'univers techno. Un alliage qui traduit le refus des rhétoriques formalistes et la volonté d'interpréter le travail de composition comme un outil d'investigation du réel.

La profession d'artiste interprète de la musique savante Audrey Barrieres, 2004

Perspectives philosophiques sur les musiques actuelles Clément Canonne, 2017

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