

Storia Dei Generi Musicali

Alceste Ayroldi

Storia dei generi letterari italiani, 1902

Storia universale della musica Hugo Riemann, 1903

Storia della musica occidentale Mario Carrozzo, Cristina Cimagalli, 2008

Come le star. La vera storia dei Blustinti ovvero Come suonare per sempre senza diventare mai famosi. Con CD Audio
Federico Tomassini, 2005

Storia culturale della canzone italiana Jacopo Tomatis, 2019-01-31 Tutti sappiamo - o pensiamo di sapere - che cos'è la canzone italiana. Ne parliamo con gli amici guardando Sanremo, la ascoltiamo su Spotify o su vinile, la cantiamo sotto la doccia, la amiamo, la odiamo, o tutt'e due le cose insieme. Ma che cosa rende «italiana» una canzone? «Felicità», siamo tutti d'accordo, suona come una tipica «canzone italiana», al punto che potremmo definirla «all'italiana». E allora «Via con me» di Paolo Conte, coeva eppure lontana miglia e miglia dal successo sanremese di Al Bano e Romina, non lo è? O forse lo è meno, con quello swing americano e quella voce roca? Jacopo Tomatis parte da qui, dal ripensamento delle idee più diffuse sulla canzone italiana («canzone italiana come melodia», «canzone italiana come specchio della nazione», «canzone italiana come colonna sonora del suo tempo»), per scriverne una nuova storia. Fatta circolare su spartito o su rivista, trasmessa dalla radio, suonata da dischi e juke box, al cinema e alla tv, in concerti e festival, la canzone è stata, per un pubblico sempre più giovane, il punto di partenza per definire la propria identità (su una pista da ballo come nell'intimità della propria stanza), per fare musica e per parlare di musica. E allora hanno qualcosa da dirci non solo «Vola colomba», «Il cielo in una stanza», «Impressioni di settembre», «La canzone del sole», «Preghiera in gennaio», ma anche i nostri discorsi su queste canzoni, come le ascoltiamo, come le suoniamo, come le ricordiamo. Storia culturale della canzone italiana ripercorre i generi e le vicende della popular music in Italia ribaltando la prospettiva: osservando come la cultura abbia pensato la canzone, quale ruolo la canzone abbia avuto nella cultura e come questo sia mutato nel tempo - dal Quartetto Cetra agli urlatori, da Gino Paoli al Nuovo Canzoniere Italiano, da De Gregori a Ghali. Con la consapevolezza e l'ambizione che fare una storia della canzone in Italia non significa semplicemente raccontare la musica italiana, ma contribuire con un tassello importante a una storia culturale del nostro paese. Del resto, quando parliamo di musica non parliamo mai solo di musica.

Rivista musicale italiana ,1926

Introduzione alla bibliografia musicale Carmela Bongiovanni,2020-04-05 Nel campo della bibliografia musicale e della documentazione della musica esistono attualmente pochissimi testi monografici in lingua italiana e comunque o non aggiornati, o dedicati solo a singoli settori della materia, oppure fuori commercio. Il volume intende colmare la lacuna, tenuto conto che la disciplina è divenuta oggi materia obbligatoria di insegnamento nei Conservatori di Stato e mancando sostanzialmente manuali di sintesi aggiornati alle risorse di rete nel campo specialistico della bibliografia e biblioteconomia musicale. La disciplina è stata affrontata in modo introduttivo e complessivo, a guisa di manuale, considerando sia gli aspetti legati al mondo dell'informazione bibliografica musicale in rete e su cartaceo, che i centri di ricerca e le istituzioni musicali o con fondi musicali, sia infine le questioni legate al profilo dei documenti musicali, alle tipologie di musica manoscritta e a stampa e alle peculiarità nel trattamento di analisi bibliografica dovuto a questi particolarissimi documenti.

L'industria della canzone Gianni Sibilla,2024-05-17T00:00:00+02:00 Ogni giorno vengono pubblicate sulle piattaforme più di centomila canzoni: arricchiscono un catalogo di oltre cento milioni di brani, accessibili in streaming. Non solo su Spotify o YouTube, le canzoni sono ovunque: su Instagram o su TikTok, nella sigla o nella scena di una serie, alla tv o alla radio. È quasi impossibile passare un giorno senza ascoltarne una, e per questo si tende a darle per scontate. La canzone, invece, è uno degli oggetti più complessi della cultura contemporanea e, con l'avvento delle piattaforme, è diventata ancora più pervasiva ed è cresciuta esponenzialmente l'industria, dalla discografia ai live, dai media tradizionali a quelli digitali. Dalla canzone italiana classica al rap e alla trap, da Elvis Presley a Taylor Swift, dai concerti e dai videoclip al Festival di Sanremo: uno studio sistematico ricostruisce il ruolo narrativo, produttivo e simbolico della canzone e del suo rapporto con l'industria e i media.

Studiare la computer music Laura Zattra,2011

Dizionario artistico-scientifico-storico-tecnologico-musicale-incominciato ... Americo Barberi,1872

Les anciens répertoires de plain-chant Michel Huglo,2023-07-14 The differences between Old-Roman, Ambrosian, Aquileian, Gallican, and Hispanic chant, and their interconnections with each other and the Gregorian chant occupied Michel Huglo in his early career, although he returned to these questions in the 1980s and 1990s. The present volume, the second in the set of four to be published in the Variorum series, brings all this work together. Huglo's 1954 article, the first to describe the sources for Old Roman chant, recognized as distinct from Gregorian chant, is of primary significance for the historiography of Western plainchant, because it opened the debate on the relationship between Old Roman and Gregorian chant. The final section presents articles on the Latin version of the Akathistos hymn and on Byzantine chants translated into Latin that became part of the Western plainchant repertory. Les différences entre les répertoires Vieux-romain, Ambrosien, Aquiléien, Gallican et Hispanique, leurs influences réciproques et leurs relations avec le chant grégorien ont occupé Michel

Huglo au début de sa carrière: il revint sur ces questions dans les années 1980 et 1990. Ce volume, le deuxième d'une série de quatre dans la collection Variorum, réunit toutes ces études. L'article de 1954 de Michel Huglo sur les sources du chant Vieux-romain, considéré comme distinct du grégorien, est de première importance pour l'historiographie du plain-chant occidental, car il a ouvert les débats sur le rapport entre Vieux-romain et grégorien. Les articles sur la version latine de l'Hymne Acathiste et sur les pièces de chant byzantin traduites en latin dans les répertoires occidentaux du plain-chant achèvent ce volume.

Gazzetta musicale di Milano, 1891

Musica pop ed educazione musicale Oscar Francani, 2015-12-09 L'analisi del possibile connubio formativo tra popular music e nuove tecnologie, all'interno dei quattro ambiti fondamentali dell'educazione musicale (abilità vocali, abilità strumentali e compositive, ascolto e storia della musica), occuperà l'intero quinto capitolo. Cercando di individuare in che modo collocare all'interno di un discorso educativo, l'utilizzo di nuovi strumenti didattici informatici e lo studio della popular music come spazio di applicazione di nuovi modelli educativi, verranno prese in considerazione alcune realtà scolastiche visitate durante la mia ricerca, per arrivare a definire una possibile soluzione didattica che, in ambito anglosassone, viene descritta con i termini *polymusicality* e *polimodality*.

Viaggio musicale in Italia Charles Burney, 1979

La divulgazione musicale in Italia oggi Alessandro Rigolli, 2005

Made in Italy Franco Fabbri, Goffredo Plastino, 2013-10-30 *Made in Italy* serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Italian popular music. Each essay, written by a leading scholar of Italian music, covers the major figures, styles, and social contexts of pop music in Italy and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance to Italian popular music. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: Themes; Singer-Songwriters; and Stories.

Parole e musica Paul Morley, 2013-07-02 Cosa avrebbero da dirsi la cantante australiana Kylie Minogue e il filosofo austriaco Ludwig Wittgenstein attraversando tutte le città del mondo su una Cadillac decappottabile? Chi crede che la filosofia non abbia nulla da dire alla musica pop e viceversa sarà costretto ad aprire le orecchie. In un incredibile e documentatissimo viaggio, traboccante di scoperte musicali, classifiche e avventure romanzesche, Paul Morley, famoso e fantasioso giornalista inglese, ci costringe ad ascoltare di più e meglio. Sul suo piatto da filosofo-dj girano Donna Summer e John Cage, Rachmaninov e i New Order, Guido d'Arezzo e Baudelaire, nel più esauriente, lucido e divertito remix della storia della cultura popolare. Un ritmo che ti entra dentro e ti fa muovere a tempo, sempre che tu riesca a stargli dietro.

Fatti e misfatti dell'industria musicale italiana Alceste Ayroldi, 2023-10-09T00:00:00+02:00 Il settore della musica

sviluppa lavoro, produce, fattura, crea Pil alla stregua di tutti gli altri settori della produzione, in alcuni casi anche di più. La musica per chi ci lavora non è solo svago e divertimento, ma è un vero e proprio lavoro. L'industria musicale italiana è un sistema complesso, fatto di settori produttivi che si intersecano, collaborano. Dalle scuole di musica, che formano gli artisti, alle case discografiche, che creano i prodotti finali, ai musicisti professionisti, alla critica musicale con la stampa specializzata (e non), agli uffici stampa che danno voce alle opere artistiche, ai tour manager, i social media manager che, mai come oggi, sono diventati fondamentali nella carriera di un artista. E poi, i promoter, gli organizzatori di festival, i direttori artistici, l'editoria di settore, le associazioni di categoria. Insomma, un macro settore che cresce sempre di più e sul quale ruotano cifre considerevoli. Lo scopo di questo libro è di essere una guida nel mondo dell'industria musicale italiana, accendendo i riflettori anche su tutte le situazioni che appaiono piuttosto nebuloze. Ciò, partendo da alcune domande: quanto è genuina la musica che ascoltiamo? I comportamenti dei musicisti sono spontanei o "comandati" dalle teste pensanti del marketing? Le case discografiche coadiuvano o sfruttano il musicista? Lo Stato cosa fa? I conservatori e le scuole di musica sono adeguate e al passo con i tempi? La critica musicale è stata sepolta dallo spirito libero dei social?

Venezia Alison Bing, Robert Landon, 2012

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step the frozen yogurt mix is sent through an ammonia cooled scraped surface heat exchanger where initial freezing takes place and air is injected to give the frozen yogurt a light creamy texture finally the frozen yogurt is packaged hardened and finally sent to a storage freezer to await shipping **organisationsformen römischer töpfer manufakturen am beispiel** -

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