

Popular Music in Contemporary France

Authenticity, Politics, Debate

David L. Looseley



Oxford • New York

Popular Music In Contemporary France

Barbara Lebrun



Popular Music In Contemporary France:

Popular Music in Contemporary France David Looseley, 2003-03 This book investigates the innovative segmentation of the French music scene in the 1960s and the debates it has spawned It makes sense of the complexity behind the history of French popular music and its relation to authentic cultural identity

Music in Contemporary French Cinema Phil Powrie, 2017-06-29 This book explores composed scores and pre existing music in French cinema from 1985 to 2015 so as to identify critical musical moments It shows how heritage films construct space through music generating what Powrie calls third space music while also working to contain the strong women characters found in French heritage films through the use of leitmotifs and musical cues He analyses fiction films in which the protagonists perform at the piano showing how musical performance supports the performance of gender Building on aspects of musical performance and in particular the use of songs performed in films Powrie uses a database of 300 films since 2010 to theorize the intervention of music at critical moments as a crystal song Applying Roland Barthes s concept of the punctum and Gilles Deleuze s concept of the crystal image Powrie establishes the importance of the crystal song which reconfigures time as a crystallization of past present and future

Encyclopedia of Contemporary French Culture Alexandra Hughes, Alex Hughes, Keith A Reader, Keith Reader, 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 critique 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

National Myth and the First World War in Modern Popular Music Peter Grant, 2016-12-09 This book looks at the role of popular music in constructing the myth of the First World War Since the late 1950s over 1 500 popular songs from more than forty countries have been recorded that draw inspiration from the War National Myth and the First World War in Modern Popular Music takes an interdisciplinary approach that locates popular music within the framework of memory studies and analyses how songwriters are influenced by their country s national myths How does popular music help form memory and remembrance of such an event Why do some songwriters stick rigidly to culturally dominant forms of memory whereas others seek an oppositional or transnational perspective The huge range of musical examples include the great chansonniers Jacques Brel and Georges Brassens folk maestros including Al Stewart and Eric Bogle the socially aware rock of The Kinks and Pink Floyd metal legends Iron Maiden and Bolt Thrower and female iconoclasts Diamanda Gal s and PJ Harvey

Popular Music in France from Chanson to Techno Steve Cannon, 2017-07-05 In France during the 1960s and 1970s popular music became a key component of socio

cultural modernisation as the music record industry became increasingly important in both economic and cultural terms in response to demographic changes and the rise of the modern media As France began questioning traditional ways of understanding politics and culture before and after May 1968 music as popular culture became an integral part of burgeoning media activity Press radio and television developed free from de Gaulle's state domination of information and political activism shifted its concerns to the use of regional languages and regional cultures including the safeguard of traditional popular music against the centralising tendencies of the Republican state The cultural and political significance of French music was again revealed in the 1990s as French language music became a highly visible example of France's quest to maintain her cultural exceptionalism in the face of the perceived globalising hegemony of English and US business and cultural imperialism Laws were passed instituting minimum quotas of French language music The 1980s and 1990s witnessed developing issues raised by new technologies as compact discs the minitel telematics system the internet and other innovations in radio and television broadcasting posed new challenges to musicians and the music industry These trends and developments are the subject of this volume of essays by leading scholars across a range of disciplines including French studies musicology cultural and media studies and film studies It constitutes the first attempt to provide a complete and up to date overview of the place of popular music in modern France and the reception of French popular music abroad

Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain Dr Hugh Dauncey, Mr Philippe Le Guern, 2013-01-28 The term Popular Music has traditionally denoted different things in France and Britain In France the very concept of popular music has been fiercely debated and contested whereas in Britain and more largely throughout what the French describe as the Anglo saxon world popular music has been more readily accepted as a description of what people do as leisure or consume as part of the music industry and as something that academics are legitimately entitled to study French researchers have for some decades been keenly interested in reading British and American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music but apart from the widespread use of elements of French theory in British and American research the Anglo saxon world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics French British and American research into popular music has thus coexisted with considerable cross fertilization for many years but the barriers of language and different academic traditions have made it hard for French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK **Modern France** Michael F. Leruth, 2022-10-18 A truly astonishing book of facts about France librarians will find this book useful for developing collections preparing for instruction sessions and writing library guides Choice This

volume offers perspective on contemporary France exploring topics ranging from geography to popular culture This encyclopedia is organized into thematic chapters covering numerous aspects of life in modern France Each chapter contains an overview of the topic and alphabetized entries providing specific examples of the theme Special appendices offer profiles of a typical day in the life of representative members of French society a glossary key facts and figures about France and a holiday chart The volume is an essential guide for readers looking for specific topical information and for those who want to develop an informed perspective on aspects of modern France

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Hugh Dauncey, 2017-07-05 In France during the 1960s and 1970s popular music became a key component of socio cultural modernisation as the music record industry became increasingly important in both economic and cultural terms in response to demographic changes and the rise of the modern media As France began questioning traditional ways of understanding politics and culture before and after May 1968 music as popular culture became an integral part of burgeoning media activity Press radio and television developed free from de Gaulle's state domination of information and political activism shifted its concerns to the use of regional languages and regional cultures including the safeguard of traditional popular music against the centralising tendencies of the Republican state The cultural and political significance of French music was again revealed in the 1990s as French language music became a highly visible example of France's quest to maintain her cultural exceptionalism in the face of the perceived globalising hegemony of English and US business and cultural imperialism Laws were passed instituting minimum quotas of French language music The 1980s and 1990s witnessed developing issues raised by new technologies as compact discs the minitel telematics system the internet and other innovations in radio and television broadcasting posed new challenges to musicians and the music industry These trends and developments are the subject of this volume of essays by leading scholars across a range of disciplines including French studies musicology cultural and media studies and film studies It constitutes the first attempt to provide a complete and up to date overview of the place of popular music in modern France and the reception of French popular music abroad

The Contemporary Review ,1892

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 Topics Contributors Christian B thune Juliette Dalbavie G r me Guibert Fabien Hein Olivier Julien Marc Kaiser Barbara Lebrun David Looseley St phanie Molinero Anne Petiau C cile Provost Thomas Vincent Rouz Catherine Rudent Matthieu Saladin Jedediah Sklower Rapha l Suire Florence Tamagne

Publications of the Modern Language

Association of America Modern Language Association of America, 1896 *Library of the World's Best Literature, Ancient and Modern: Biographical dictionary* Charles Dudley Warner, 1898 **Etude Music Magazine** Theodore Presser, 1914
 Includes music Littell's Living Age , 1892 **The Legitimation of Popular Culture in Contemporary France** Chris Warne, 1996 **The Nation** , 1884 **Protest Music in France** Barbara Lebrun, 2016-04-08 Barbara Lebrun traces the evolution of protest music in France since 1981 exploring the contradictions that emerge when artists who take their musical production and political commitment seriously cross over to the mainstream becoming profitable and consensual
 Contestation is understood as a discourse shaped by the assumptions and practices of artists producers the media and audiences for whom it makes sense to reject politically reactionary ideas and the dominant taste for commercial pop Placing music in its economic historical and ideological context however reveals the fragility and instability of these oppositions The book firstly concentrates on music production in France the relationships between independent labels major companies and the state s cultural policies This section provides the material background for understanding the development of rock alternatif France s self styled subversive genre of the 1980s and explains the specificity of a protest music culture in late twentieth century France in relation to the genre s tradition in the West The second part looks at representations of a protest identity in relation to discourses of national identity focusing on two 1990s sub genres The first chanson n o r aliste contests modernity through the use of acoustic instruments but its nostalgic protest raises questions about the artists real engagement with the present The second rock m tis borrows from North African and Latino rhythms and challenges the neutral Frenchness of the Republic while advocating multiculturalism in problematic ways A discussion of Manu Chao s career a French artist who has achieved success abroad also allows an exploration of the relationship between transnationalism and anti globalization politics Finally the book examines the audiences of French protest music and considers festivals as places of non mainstream identity negotiation Based on first hand interviews this section highlights the vocabulary of emotions that audiences use to make sense of an alternative performance unveiling the contradictions that underpin their self definition as participants in a protest culture The book contributes to debates on the cultural production of resistance and the representation of post colonial identities uncovering the social constructedness of the discourse of protest in France It pays attention to its nation specific character while offering a wider reflection on the fluidity of subversive identities with potential applications across a range of Western music practices **Library of the World's Best Literature** Charles Dudley Warner, 1898 **The Academy** , 1876 **Old English Popular Music** William Chappell, 1893

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