



Langage Et Musique Proximité

Colette Beaumont-James



Langage Et Musique Proximite

Du langage et de la musique Salomon Stricker, 1885

Parole et musique Stanislas Dehaene, Christine

Petit, 2009-10-08 Parole et musique façonnent notre vie sociale et notre relation au monde Mais d'où provient l'aptitude singulière de notre espèce de donner du sens à l'expression de signaux acoustiques Pourquoi et comment ces systèmes de communication sont-ils apparus au cours de l'évolution Existe-t-il des parentés entre les sonorités mises en œuvre et traitées par l'un et l'autre système Peut-on parler de langage musical Ou bien doit-on affirmer avec Wagner que la musique commence à l'origine le pouvoir des mots Ces interrogations trouvent aujourd'hui des éléments de réponse dans les avancées réalisées depuis vingt ans par les neurosciences cognitives de la musique et du langage De nouveaux concepts outils et voies de recherche naissent de la rencontre entre neurobiologistes spécialistes de l'évolution philosophes historiens psychologues anthropologues psychoacousticiens informaticiens linguistes musicologues Ce colloque qui les a rassemblés au Collège de France les 16 et 17 octobre 2008 montre combien cette réflexion est stimulante et féconde Stanislas Dehaene est professeur au Collège de France chaire de psychologie cognitive expérimentale Il est notamment l'auteur de *La Bosse des maths* 2003 *Vers une science de la vie mentale* 2006 et *Les Neurones de la lecture* 2007 Christine Petit est professeur au Collège de France chaire de génétique et physiologie cellulaire Ses travaux sur la cochlée ont permis notamment la découverte de gènes impliqués dans la surdité Contributions de S Arom A Bargiacchi E Bigand J Bouveresse R Chartier G Dehaene Lambertz M Edwards D Gnansia C Haggge M Hausberger R Kolinsky C Lorenzi H Neville P Y Oudeyer I Peretz J C Risset L Rizzi X Rodet P Szendy M Zilbovicius

Introduction au langage musical Jacqueline Robinson, 1990

MUSIQUE ET LANGAGE Marie-Noëlle Masson, 1998

CETTE RECHERCHE SE SITUE DANS LE CADRE DE LA SEMIOLOGIE OU SCIENCE DES SIGNES POUR LAQUELLE LE LANGAGE EST UNE REFERENCE OBLIGEE LA QUESTION LIMINAIRE D'OU DERIVERONT TOUTES LES AUTRES EST CELLE DE LA VALIDITE ET DE LA FECONDITE D'UN TRANSFERT DE METHODOLOGIE A QUELLES CONDITIONS ET DANS QUELLES LIMITES LE LANGAGE TONAL PEUT IL ETRE CONSIDERE COMME ANALOGUE A UN FAIT DE LANGAGE QUELLE EST LA PORTEE METHODOLOGIQUE DE NOTIONS TELLES QUE SEGMENTATION STRUCTURE PARADIGME SYNTAXE RHETORIQUE FIGURES PREDICATION SENS NARRATION ETC DANS L'ANALYSE DES OEUVRES MUSICALES LES TROIS PARTIES QUI ORGANISENT L'ENSEMBLE DU TEXTE L'ESPACE DU LANGAGE LA MUSIQUE TONALE POETIQUE MUSICALE MONTRENT A TRAVERS UN JEU DE VA ET VIENT ENTRE LE LANGAGE ET LA MUSIQUE QUE L'ANALYSE DU SYSTEME TONAL SE PRETE AISEMENT A UNE APPROCHE STRUCTURALE LE DISCOURS MUSICAL ETANT ANALOGUE A CELUI QUE DEVELOPPE LA POESIE CEPENDANT AU DELA DE LA SIMPLE TRANSPOSITION D'OUTILS CONCEPTUELS DU CHAMPS DU LANGAGE VERS CELUI DE LA MUSIQUE CETTE ETUDE FAIT APPARAITRE QUE LE LANGAGE CONSTITUE UN ARCHETYPE LE TOPOS D'UNE METAPHORE HISTORIQUEMENT DATES ET NETTEMENT DELIMITEES DANS LE TEMPS LA CONCLUSION A LAQUELLE ELLE ABOUTIT MENE A UNE REFLEXION GENERALE SUR

LES NOTIONS D'ARCHETYPE ET DE METAPHORE LA LINGUISTIQUE FOURNIT UNE FICTION OPERATOIRE QUI PERMET D'EXPLORER LES RAISONS POUR LESQUELLES DANS UN CONTEXTE HISTORIQUE DEFINI LA MUSIQUE S'EST PENSÉE COMME UN SIMULACRE DU LANGAGE À L'INVERSE L'INADEQUATION DU MODÈLE LINGUISTIQUE DANS L'APPROCHE D'AUTRES REPERTOIRES INVITE À RECHERCHER SELON QUELLE AUTRE RHÉTORIQUE LE METALANGAGE DU XXÈME SIÈCLE APPREHENDÉ L'ŒUVRE MUSICALE ET À DÉFINIR UNE AUTRE METAPHORE OU LA TEMPORALITÉ DISCURSIVE CÈDE LE PAS À UNE SPATIALISATION DU TEMPS MUSICAL **Musique et langage**

Bénédicte Poulin-Charronnat, 2015 My research deals with perception and learning of linguistic and musical structures Music and language have properties specific to human species that make them primary systems to understand cognitive and cerebral functioning of the human brain The postulate on which my research is based on is the existence of general processing and learning mechanisms that apply to different domains Study and compare processing involved in language and music allows the identification of some of these mechanisms Part of my research relates on the perception of harmonic structures in different kinds of listeners adults and children musicians and nonmusicians as well as the role of cognitive and acoustical components in harmonic processing Language and music sharing many similarities some of my research evaluates whether the processing of these two systems are independent or interactive In addition musical expertise having very few effect on music perception listeners become sensitive to regularities present in the structures of their musical idiom My research has addressed the issue of the nature of acquired knowledge and the nature of mechanisms involved in implicit learning Finally a last part of my research focused on two automatisms linked to language and music reading and note naming in order to provide new insights on cognitive automatisms and their evolution *Corrélation entre rythmes perçus dans le langage et dans la musique chez des enfants d'âge scolaire et préscolaire* Raphaël Viellard, 2007 Langage et musique partagent un certain nombre de similitudes mais il reste difficile de cerner les limites entre ces deux domaines Cette étude porte sur la perception des éléments rythmiques du français et des éléments rythmiques de la musique tonale La population choisie est constituée de 2 groupes d'enfants de 5 ans et de 10 ans avec pour objectif de comprendre les mécanismes d'acculturation aux systèmes linguistiques et musicaux maternels et leur évolution avec l'âge Par des tâches de reproduction de rythme de battement de pulsation et de discrimination auditive de phrases et de séquences musicales dont le rythme a été modifié ce mémoire met en évidence que chez des enfants la perception du rythme implique des processus cognitifs communs en particulier le phénomène de groupement Il apparaît également que la perception fine des enfants est soumise à l'influence de leur langue maternelle et de leur système musical maternel jusqu'à 10 ans et sans doute au-delà avec une prédominance du langage D'une part ces résultats supportent pour le moins au niveau du rythme les théories proposant un traitement similaire du langage et de la musique D'autre part ils justifient l'utilisation de la musique comme outil thérapeutique pour les troubles du langage **Le langage musical** Marina Scriabine, 1963-01-01T00:00:00+01:00 Dans ce second opus qui fait suite à

Introduction au Langage musical Marina Scriabine nous présente la musique comme un véritable langage le mettant en rapport avec les autres formes d'expression les institutions et les croyances dans les différentes régions de notre monde

Introduction au langage musical. - (Paris): Les Editions de Minuit (1961). 148 S. 8° Marina Scriabine, 1961 *Langage et musique* Marie-Claire Méry, Stéphanie Benoist, 2014 Rapprocher langage et musique ou logos et melos peut apparaître comme une entreprise la fois banale et périlleuse En effet le sens commun hésite d'emblée entre deux thèses opposées et apparemment irrconciliables par certains aspects la musique parle tout auditeur fût-il peu averti elle parle aux motions et elle est même souvent présente comme un langage universel mais la musique semble gatement inaccessible aux mots impossible de créer ou paraphraser parce qu'elle serait justement apte à exprimer le plus souvent sans mots l'indicible ou l'ineffable La tension entre ces deux pôles continue à nourrir la réflexion des philosophes comme elle a interrogé les linguistes et les musicologues La diversité des approches contenues dans cet ouvrage témoigne de la volonté des auteurs de procéder de façon pluridisciplinaire et traduit aussi leur souhait de s'adresser un public varié de linguistes philosophes ou encore musiciens qu'ils soient professionnels ou amateurs compositeurs ou interprètes et donc tout lecteur pour lequel écouter ou faire de la musique n'est pas seulement une occupation anodine et superficielle **Musique et langage** Marie-Noëlle Masson, 1998 **Peut-on penser la musique d'après le langage?** Laurent Bernat, 1999 **La musique comme langage, le langage comme musique** Marie Lyse Pflimlin, 1982 *Musique et langage* Pascale Lidji, 2008 Le langage musical André Boucourechliev, 1993 Explorer le phénomène musical de l'intérieur tenter de mettre en lumière ses mécanismes intimes dans leur constitution leur fonctionnement et leur perception interroger la forme musicale comme processus dynamique guetter les stratégies du compositeur au sein de l'œuvre voquer enfin certaines grandes tapes du langage musical en volution tenues pour historiques telle est l'ambition de cet ouvrage L'auditeur que la musique passionne trouvera ici le livre susceptible de l'orienter Ni essai pour professionnels ni ouvrage de vulgarisation il s'adresse par son vocabulaire compréhensible et par sa façon nouvelle de questionner le discours musical au lecteur non spécialiste désireux de pénétrer au cœur de cet univers Andr Boucourechliev un des plus importants compositeurs français de sa génération connu et apprécié par ses ouvrages sur Schumann Beethoven et Stravinsky se révèle un initiateur brillant au ton très personnel Musique et hermeneutique Ch'ien-mei Johanna Liu, 2001 *MUSIQUE DE LANGAGE. CONTRIBUTION A UNE POETIQUE DU MOT CHANTE EN FRANCAIS DE ROUSSEAU A MALLARME* Violaine Anger, 1998 SUR L'ENSEMBLE DU XIXE SIECLE DEUX CONSTATS PARALLELES PEUVENT ETRE FAITS D'UNE PART LA METAPHORE MUSICALE PREND UNE PLACE DE PLUS EN PLUS IMPORTANTE DANS LA MANIERE QU'ONT LES POETES DE SE REFERER A LEUR ART DU POINT DE VUE DES MUSICIENS BIEN QUE L'AIR RESTE IMPORTANT LA DIFFERENCE ENTRE PAROLE ET CHANT TEND A ETRE GOMMEE D'AUTRE PART ON ASSISTE DANS LES DEUX DOMAINES A UNE EVOLUTION DE LA SENSIBILITE METRIQUE ET INTONATIVE QUELLES SONT LES GRANDES ETAPES DE CETTE EVOLUTION IL FAUT PROCEDER PAR SONDAGE A DES

PERIODES CHOISIES LA NOTION D ACCENT TONIQUE S AVERE CENTRALE CAR POINT DE RENCONTRE ENTRE METRE ET INTONATION ENTRE MUSIQUE ET LANGUE ELLE APPARAÎT COMME UNE SORTE DE LIEU MUSICAL DU LANGAGE AUTOUR DUQUEL S ORGANISENT DES NOTIONS PLUS OBSCURES COMME CELLE DE SENS L HISTOIRE CROISEE DE LA MUSIQUE ET DE LA LANGUE SE JOUE AUTOUR D UNE DOUBLE DISSOCIATION DISSOCIATION ENTRE RYTHME ET MESURE ENTRE VERS ET UNITE SYNTAXIQUE TOUT EN S OPERANT AU NOM DE LA NATURE UNITAIRE DE LA LANGUE ET DE LA MUSIQUE LE PARALLELISME DE CES DEUX MOUVEMENTS DE FLUIDIFICATION MET EN EVIDENCE UN DIVORCE ENTRE LES DEUX INSTANCES LES DEUX BORNES RETENUES ROUSSEAU ET MALLARME SONT CONSIDEREES DANS LEUR CONTINUITE ET DANS LEUR OPPOSITION ROUSSEAU ATTRIBUE UNE ORIGINE COMMUNE A LA LANGUE ET A LA MUSIQUE EN DECA DE L ARTICULATION ET DE L HARMONIE UNION QUI CONTIENT LE GESTE PHYSIQUE ET QUI EST LE LIEU DU SENS L EVOLUTION INTRODUISANT ARTICULATION ET HARMONIE MARQUE LA PERTE DE SENS ET L INADEQUATION INSURMONTABLE ENTRE LANGUE ET MUSIQUE A L OPPOSE MALLARME PEUT APPARAÎTRE COMME CELUI QUI TIRE LES CONSEQUENCES ULTIMES DE L IMPOSSIBILITE A TROUVER UNE CONTINUITE REELLE ENTRE LANGUE ET MUSIQUE EN AFFIRMANT LEUR DIFFERENCE TOUT EN TRAVAILLANT A PARTIR DE CETTE IDEE DE MUSICALISATION DE LA LANGUE ET DE CONCEPTION DE LA MUSIQUE COMME UN LANGAGE AUTONOME

LE FRANÇAIS CHANTE OU LA LANGUE ENCHANTEE DES CHANSONS

Colette Beaumont-James, 1999-04-01 90% des musiques achetées par les français sont des variétés pour moitié françaises Que nous disent ces chansons Leur exclusion de la culture légitime ne confisque-t-elle pas cette parole du peuple et plus spécialement des jeunes qui en sont principalement destinataires Ne devrions-nous pas remettre en question notre propre décodage des chansons y compris du rap de manière à entendre ce qui veut être dit notre société et faciliter notre communication avec la jeunesse

Technique de mon langage musical Olivier Messiaen, 1944 **Des relations entre musique et langage envisagées sous l'aspect biologique**, 1983

Musique, rationalité, langage Antonia Soulez, François Schmitz, Jan Sebestik, 1998 Les origines grecques de la conception d harmonie H Dufourt Du monde au matériau le devenir musical du timbre A Soulez La musique est-elle un langage R Casati et J Dokic Le devenir du matériau musical au XXe siècle M Solomos Hauteur timbre harmonie synthèse J C Risset et d autres articles

Adopting the Track of Expression: An Mental Symphony within **Langage Et Musique Proximateacutes Musique**

In some sort of eaten by displays and the ceaseless chatter of immediate interaction, the melodic elegance and mental symphony developed by the published term frequently diminish into the background, eclipsed by the persistent noise and distractions that permeate our lives. But, nestled within the pages of **Langage Et Musique Proximateacutes Musique** a stunning fictional prize filled with raw emotions, lies an immersive symphony waiting to be embraced. Constructed by a wonderful composer of language, that charming masterpiece conducts readers on a psychological trip, well unraveling the concealed songs and profound impact resonating within each carefully constructed phrase. Within the depths of the emotional evaluation, we can explore the book is central harmonies, analyze their enthralling writing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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