

Diary Of My Songs Journal De Mes Melodies

[#songwriting journal](#) [#music diary](#) [#melody notebook](#) [#creative songwriting](#) [#lyrics and music log](#)

Explore a unique collection within this dedicated songwriting journal, serving as a personal music diary for original compositions. This melody notebook captures every creative spark, from initial lyrics to developing musical themes, making it an essential resource for anyone passionate about creative songwriting and maintaining a comprehensive lyrics and music log of their artistic journey.

All journals are formatted for readability and citation convenience.

We appreciate your visit to our website.

The document Songwriting Journal is available for download right away.

There are no fees, as we want to share it freely.

Authenticity is our top priority.

Every document is reviewed to ensure it is original.

This guarantees that you receive trusted resources.

We hope this document supports your work or study.

We look forward to welcoming you back again.

Thank you for using our service.

Across countless online repositories, this document is in high demand.

You are fortunate to find it with us today.

We offer the entire version Songwriting Journal at no cost.

Diary of My Songs

"From 1918 to 1960, song writing dominated Francis Poulenc's creative life. In *Diary of my Songs* he discusses all his melodies, describing their origins, commenting on performances he has heard, both good and bad, giving singers and pianists guidelines on interpretation and correcting numerous misconceptions. His *Diary* has a directness, a nonchalant wit and a self-deprecating irony that are characteristic not only of his writings but also of his music. Above all, the *Diary* is informed by the wisdom, tenderness and profound human sympathy that lie at the root of his greatness as a composer." "In this dual language edition Poulenc's French text appears as he himself had edited it for publication before his death in 1963. It is faced page by page with an English translation by Winifred Radford, enhanced by explanatory notes and a discographical appendix by Patrick Saul and an introduction by Graham Johnson." "Of value to singers, pianists, and all lovers of French music, *Diary of my Songs* adds importantly to our understanding of one of the best-loved and most approachable of 20th century composers."--BOOK JACKET.

Diary of My Songs

Features songs that documents the twenties and thirties from within. The original French text is published alongside its English translation.

Music & Musicians

The name of Francis Poulenc (1899-1963) was first brought to prominence in the 1920s as a member of Les Six, a group of young French composers encouraged by Satie and Cocteau. His subsequent fame spread well beyond France, and he is coming to be regarded as one of this century's most significant composers. His compositions are heard constantly in concert halls the world over, and numerous recordings, including complete sets of songs and piano music, have been released. Books, articles and more than a dozen doctoral dissertations have discussed his music. Carl Schmidt's catalogue of Poulenc's works represents the first comprehensive attempt to list an oeuvre which numbers approximately 185 compositions written from his teenage years until his death at the age of 63. The

Catalogue identifies a number of unpublished works, and adds a small group of compositions to his musical canon for the first time. Each work, whether complete or unfinished, published or unpublished, is described fully. Catalogue entries list and describe all known printed editions (including reprints) and manuscript copies of each work. In addition, they provide detailed compositional histories based on numerous letters, documents, and press accounts, many of which have not been published previously. Russian interest in Poulenc's music, manifested in press runs exceeding one million copies, is also revealed for the first time.

The Music of Francis Poulenc (1899-1963)

"Each chapter begins with a discussion of its composer's song-output and of the poets and poetry he sets, and goes on to give an account of the influences on him and the hallmarks of his style; the songs are then discussed in detail, focusing on the major works. The text is illustrated with musical examples and there is a comprehensive bibliography and index"--Jacket.

Parry to Finzi

Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

Choral-Orchestral Repertoire

(Book). Art Song: Linking Poetry and Music is a follow-up to author Carol Kimball's bestselling Song: A Guide to Art Song Style and Literature . Rather than a general survey of art song literature, the new book clearly and insightfully defines the fundamental characteristics of art song, and the integral relationship between lyric poetry and its musical settings. Topics covered include poetry basics for singers, exercises for singers in working with poetry, insights into composers' musical settings of poetry, building recital programs, performance suggestions, and recommended literature for college and university classical voice majors. The three appendices address further aspects of poetry, guidelines for creating a recital program, and representative classical voice recitals of various descriptions. Art Song: Linking Poetry and Music is extremely useful as an "unofficial" text for college/university vocal literature classes, as an excellent resource for singers and voice teachers, and of interest to all those who are fascinated by the rich legacy of the art song genre.

Art Song

'He plays the piano well,' wrote the society hostess Mme de Saint-Marceaux in her diary on 18 March 1927. 'His compositions are not devoid of talent but he's not a genius, and I'm afraid he thinks he is.' Intelligent though the lady was, she got this one spectacularly wrong. Poulenc has in fact outpaced his colleagues in Les Six by many a mile, as singers and instrumentalists all over the world will attest, and while he would never have accepted the title of 'genius', preferring 'artisan', a genius is increasingly what he appears to have been. Part of the answer lay in always being his own man, and this independence of spirit shows through in his writings and interviews just as brightly as in his music, whether it's boasting that he'd be happy never to hear The Mastersingers ever again, pointing out that what critics condemn as the 'formlessness' of French music is one of its delights, voicing his outrage at attempts to 'finish' the Unfinished Symphony, writing 'in praise of banality' - or remembering the affair of Debussy's hat. And in every case, his intelligence, humour and generosity of spirit help explain why he was so widely and deeply loved. This volume comprises selected articles from Francis Poulenc: J'écris ce qui me chante (Fayard, 2011) edited by Nicholas Southon. Many of these articles and interviews

have not been available in English before and Roger Nichols's translation, capturing the very essence of Poulenc's lively writing style, makes more widely accessible this significant contribution to Poulenc scholarship.

Francis Poulenc: Articles and Interviews

Are you looking for that perfect Musicians gag gift for yourself, your friend or your coworker? Grab this songwriters diary for anyone that you know that loves writing music, playing music or just keeping track of lyrics and notes. This perfect journal for musicians is a great way to keep track of songwriting. This music diary is a 108 page blank lined journal that comes with a matte finished cover, white pages, and in a 6" x 9" size. It is a great way to write down your favorite parts of your trip, your daily schedule, or anything else. It is the perfect birthday gift from family members or friends as a way to write down and make continuous progress. Be sure to check out my other great scrapbooks, journals and unique gift ideas by clicking my author name, Daniel Timothy.

My Lyric Diary

This practical guide by two experienced translators and translation tutors explores aspects of time, context and culture in a range of translated literary texts, including novels, memoirs, poems and plays. Reflective analytical sections are complemented by a variety of practical tasks that reflect the book's craft-based approach. Providing a dual focus on both analysis and creativity, this volume helps readers to develop two different skill sets required for translation: deconstruction and reconstruction. To learn how to analyse or deconstruct a source text (ST), the tasks include translating and editing, comparison and analysis of source language (SL) texts and translations, and critiquing or improving target language (TL) texts produced by translators from different times. A range of creative writing challenges reveal the secrets writers use to hook their readers. Whatever language readers translate into, these insights will help them to find their own writer's voice, making them better equipped to recreate another author's voice, whatever the time or cultural context. This is the essential guide to improving target texts for all translators and students of translation.

Translation: A Guide to the Practice of Crafting Target Texts

Hans Werner Henze is a prolific and internationally famous composer of the post-Second World War period. He is amongst the most frequently performed and recorded composers of his generation, and has been the subject of numerous festivals in several continents. But he is also a composer of controversy. His music has stimulated a critical polemic of notable vigour. *Tristan* (1973), Henze's large-scale work for piano, full orchestra and electronic tape explores Henze's creative stance with regard to Wagner. The work represents a powerful contribution to the 'tradition' of *Tristan*-alluding twentieth-century works, those by Berg and Messiaen being amongst the best known. *Tristan* has been heard as a piano concerto and as a symphonic poem, and is a fine example of how a single piece can interrogate the styles, expressions, genres and aesthetics of major, often conflictual, trends in European culture. In this book, Stephen Downes begins by placing Henze's *Tristan* in its wider context and in the context of Henze's compositional output and writings. He considers Henze's description of the genesis of the work by examining row tables and sketches, draft and annotated parts, and a full score with corrections and conductor's annotations. This analysis of form raises issues of genre, harmony and melody, temporality, unity and intertextuality, and places the work in the formal aesthetics characteristic of romanticism, modernism and 'postmodernism'. Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze's later works, placing the techniques and aesthetics of *Tristan* in the context of the composer's subsequent developments. The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze.

NU Quarter Notes

Ces lignes que vous allez lire, il n'a tenu qu'au destin de Francis Poulenc qu'elles deviennent posthumes : tout, dans cet écrit, témoigne de la vie même de celui qui le traça pour non point qu'on le lise mais plus encore qu'on le consulte.

Hans Werner Henze: *Tristan* (1973)

An authoritative account of the life and work of Francis Poulenc, one of the most prolific and striking figures in twentieth-century classical music "An assured overview of Poulenc's life and work."--Alex

Ross, New Yorker "Essential reading for anyone interested in the French musical culture of Poulenc's time. This is the biography the composer deserves."--Christopher Dingle, BBC Music Magazine, Named one of the Best Books on Classical Music in 2020 by BBC Music Magazine Francis Poulenc is a key figure in twentieth-century classical music, as well as an unorthodox and striking individual. Roger Nichols draws upon Poulenc's music and other primary sources to write an authoritative life of this great artist. Although associated with five other French composers in what came to be called "Les Six"

Journal de mes mélodies

There have been very few books written directly by prominent recitalists that provide audiences with an authoritative, inspired guide to the interpretation and appreciation of French melodie. In this translation of the groundbreaking *Le Chant Intime*, internationally renowned baritone Francois Le Roux, in conversation with journalist Romain Reynaldy, presents a master class on French art song, with a thorough analysis of 60 selected songs that deviate from the traditionally narrow repertoire of the melodie genre. Taking an approach that goes far beyond the typical limiting conventions, Le Roux and Reynaldy adhere to composer Francis Poulenc's principle that a song should always be "a love affair, not an arranged marriage." Neither theoretical nor purely academic, this guide instills in its readers a deep appreciation for the historical and artistic context of each piece by enriching each analysis with the full text of the lyrical poem and several musical examples, as well as fascinating details of historic premieres, concert halls, singers and poets. Paired with intensive and practical notes related to the nuances of melody and vocal delivery, each analysis provides an essential reference for performers and listeners alike.

The Full Score

A world list of books in the English language.

Translations and Annotations of Choral Repertoire

A French Song Companion is an indispensable guide to the modern repertoire and the most comprehensive book of French melodie in any language. Noted accompanist Graham Johnson provides repertoire guides to the work of over 150 composers--the majority of them from France but including British, American, German, Spanish, and Italian musicians who have written French vocal music. The book contains major articles on Faure, Duparc, Debussy, Ravel, and Poulenc, as well as essays on Bizet, Chabrier, Gounod, Chausson, Hahn, and Satie, and important reassessments of such composers as Massenet, Koechlin, and Leguerney. The book combines these articles with the complete texts in English of over 700 songs, all translated by Richard Stokes, making it also a treasury of French poetry from the fifteenth through the twentieth centuries. The translations alone will prove invaluable to music lovers and performers; combined with the biographical articles, they become the ideal map for exploring this exciting and diverse repertoire.

Schwann CD.

Issues for include section: The Organ world.

Poulenc

Carol Kimball's comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years this newly revised edition includes biographies and discussions of the work of

Le Chant Intime

Who doesn't love music? Music and rhythm have the potential to convert the worst of our days to the best. Each song we hear becomes a part of us. One of the aspiring musicians writing all your own cool, raps and music notes? Here is the perfect journal for you, your friends and your complete band. Features of the notebook: 109 pages Lined, white pages with date slots. High quality 90 GSM thick paper. Paperback cover with matte finish. Handy 6" x 9" compact size for bed, desks, college, home, office. All your precious songs and memories at one place Click ADD TO CART now!

Forthcoming Books

This collection of essays provides vivid new insights into Poulenc's world, his particular rapport with painters, writers and fellow musicians, and with the socialite who promoted his music through their salons. Contributions from international Poulenc scholars include the influence of various artists on his music, the nature of his affinity for Eluards poetry, his response to texts by Cocteau and Bernanos, and his constant search for suitable libretti. New light is thrown on two friendships, the first with his childhood friend Raymonde Linossier who introduced him to the world of books, the second to his teacher Charles Koechlin who greatly influenced his choral style. A detailed study is also provided of Poulenc's four choral works with orchestra. Finally, the reader is allowed a rare view of Poulenc at the microphone, not as interviewee but as radio presenter, in his 1947-1949 series of programmes *A bâtons rompus*.

Music, Books on Music, and Sound Recordings

One of the greatest modernist composers comes alive in this illuminating biography, a must-have for musicians and music-lovers alike. Francis Poulenc (1899–1963) is widely acknowledged as one of the twentieth century's most significant masters of vocal music—solo, choral, and operatic—quite apart from his achievements in instrumental spheres. But what it cost him, and the determined bravery it took for his unusual talent to thrive, has always been underestimated. In this seminal biography, which will serve as the definitive guide to the songs, acclaimed collaborative pianist Graham Johnson shows that it is in Poulenc's extraordinary songs, and seeing how they fit into his life—which included crippling guilt on account of his sexuality—that we discover Poulenc heart and soul. With Jeremy Sams's vibrant new song translations, the first in over forty years, and the insight that comes from a lifetime of performing this music, Johnson provides an essential volume for singers, pianists, listeners, and readers interested in the artistic milieu of modernism in the first half of the twentieth century.

Cumulative Book Index

"Works to be included must be for full chorus and orchestra, containing some English text, and composed between 1900 and 1972"--Introd.

A French Song Companion

The work of Poulenc in the context of his colourful personal life.

The Flutist Quarterly

New in the NTSU Music Library