

On Reading a Song

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Modugno canta le sue canzoni e noi quelli [sic] degli altri. La differenza è che quando canta lui è come un abito fatto su misura, quando cantiamo noi sembriamo vestiti dai grandi magazzini.

[Modugno sings his own songs, and we sing other people's songs. The difference is that when he sings it's like a tailor-made suit, and for us it seems more like a department store suit.]

(Teddy Reno, quoted from Jachia & Paracchini, *Nonostante Sanremo*, 20-21)

There are so many ways of reading a song. It can be studied from the musicological, literary, sociological, socio-economic, or historical-cultural point of view, through the lens of popular music, through that of media studies, etc. Each of these approaches is potentially valid, and yet no one approach can, by itself, exhaust the critical discourse on an elusive, complex and multiform object like the song. A song in popular music is not simply what Dante defined as *cantio* seven-hundred years ago: “the self-contained action of one who writes harmonious words to be set to music,”¹ it is not just lyrics plus music; it is also that specific sound of guitar or drums, a certain riff, and perhaps a set of images, fixed or moving if there is a videoclip (which has existed at least since the 1950s, with televised performances of songs); it is interpretation, a peculiar timber of the voice, the identity of the singer, and perhaps many more things.

As early as twenty-five years ago Rossana Dalmonte (11-12), on the wake of Allan Moore, warned against “generalist” approaches, while hoping instead for a historical summary of the song. This historical perspective is available today, at least in terms of cultural history, thanks to a recent book by Jacopo Tomatis (2019). In addition to historiographical works by Gianni Borgna and Paolo Jachia, in the last two decades, the Italian song has also been studied in particular by musicologists (Franco Fabbri, Stefano La Via), linguists (Lorenzo Coveri, Luca Serianni, Giuseppe Antonelli, Luca Zuliani), philologists (Francesco Stella, Marta Fabbrini and Stefano Moscadelli), sociologists (Stefano Nobile, Marco Santoro), experts in several intersecting fields (Paolo Squillacioti, Alessandro Carrera), and in collected volumes edited by Fabrizio Deriu and Massimo Privitera; by Franco Fabbri, Goffedo Plastino; by Andrea Ciccarelli, Mary Migliozi, and Marianna Orsi; and again by Alessandro Carrera.

Another advantageous method for reading a song is to place the Italian *canzone d'autore* in its own historical, cultural, and literary context. We could profitably apply Julia Kristeva's notion of intertextuality in order to discuss critically a commercial song, if we keep in mind that the mass market has its own rules and this repertory is a product of the music industry's mechanism of supply and demand. With these caveats in mind, we can proceed to borrow a number of tools and insights from literary criticism, beginning perhaps with T.S. Eliot's famous notion, from “Tradition and the Individual Talent,” that no text has any significance by itself, because only context and intertexts can make it meaningful, or Ezra Pound's assertion that “the value of a capital or metropolis is that if a man in a capital cribs, quotes or imitates, someone else immediately lets the cat out of the bag and says what he is cribbing, quoting or imitating” (Pound 227). Pound then exemplifies with such big names as John Keats, François Villon, Walther von der Vogelweide, and Dante, a selection which includes some of the *cantautori*'s favorite authors.

Our multifaceted object of study presents a “textual” problem: if we refer, for example, to “Nel blu dipinto di blu,” which version, among the many available should we consider? A simple way to identify the “autograph” is to refer, unless differently specified, to the first studio recording of a song. Since every version could contain different elements which would affect the song’s meaning and reception, including the individual singer, a song’s specificity is inextricably linked to its performance. We can well say that “Insieme,” as recorded by Mina in 1970, is not the same song which Lucio Battisti, composer of the music, recorded in 1971, despite the tune by Battisti, and lyrics by Mogol, being the same. Even in different performances by the same artist, a song possesses a *mouvance* not unlike that which Paul Zumthor identified in the tradition of certain medieval texts: the live versions of Francesco De Gregori’s “Rimmel” or “Buonanotte fiorellino” are not the same songs that appear on the homonymous LP recorded in 1975 in the RCA studios in Rome, because words or chords may change, emphasis can be given to different parts of the song, a different interpretations might affect its reception, or the visual component of a live performance could change the meaning of the experience entirely. De Gregori himself declared that “...a song should never be played in the same way. I played ‘Buonanotte fiorellino’ in a thousand ways: with a violin, without it, now I play it in an overtly Dylanian style.”² Reading a song, therefore, presupposes selecting a specific version of it, a witness, as it were, because any change to the song’s elements could affect the reception of a perceptive reader/listener. We could say that “a *canzone* [...] is an act of singing, in an active or passive sense, just as *lectio* means an act of reading, in an active or passive sense.”³ Furthermore, if we may reuse and adapt Dante’s words to our subject, we can say that the act of listening is akin to the act of reading, and that a song should be “read” in an active way: by activating all the possible intertextual references that a complex piece of reading would activate.

An aspect that has lately received some critical attention concerns the literary aspects of the song’s relationship with so-called “cultured” literature. This approach has been gaining some traction, despite long-standing opposition from music critics, academics and writers. Giaime Pintor in a 1975 article on *Muzak* (“De Gregori non è Nobel, è Rimmel”) famously lambasted Francesco De Gregori’s album *Rimmel* for daring to evoke Lorca or Gozzano (but did it, really?), and likened it to Baci Perugina, an Italian chocolate with inspirational, fortune cookie type quotes. It is true that De Gregori was later defended by Simone Dessì (*alias* Luigi Manconi), but radical positions such as Pintor’s clearly did not fade away if in 1990 Giorgio Manacorda wrote in the *Repubblica* that “Pop music poets are like the tourists of literature who, seeing that nobody in Italy respects the rules of the road, think they can get away with anything.”⁴ Manacorda correctly observed that song lyrics work differently from verse on a written page, of course, but among the songs he mentions⁵ I find none that contains quotations of or references to literary works, while many other songs by *cantautori* do (one could think, for example, of Roberto Vecchioni, Francesco Guccini, Fabrizio De André, De Gregori etc.). Perhaps such reactions many years ago had motivations that escape us today; however, I do not find it appalling that Sergio Endrigo employs a visionary style in “L’arca di Noè” (1968), or that Mogol and Battisti should speak of grocery stores in a 1971 song (“Supermarket” is about a jealous man breaking up with his woman because he cannot find her at the supermarket where she is employed and he suspects she is cheating on him). Certainly some literary references in the lyrics of the *cantautori* are no more than easily recognizable “talismans” only meant to embellish their songwriting and delight the audience. This is not always the case, however, and if “Tutti i poeti veri ingaggiano un titanico corpo a corpo con la tradizione” [all true poets engage in hand-to-hand combat with tradition] – as Manacorda has it – in some cases Italian *cantautori* also partake of the literary tradition, and in such a complex way that the usual mode of

engaging with a song – that is, listening for entertainment (Brett 1) – is not sufficient to show its complexity. Listeners must therefore also become readers, must venture outside of the musical experience and set out to *read* a song with an intertextual mindset. If on the one hand this process likens a song to a literary genre, I believe there is no need to invoke poetry as a tool to legitimize the song's artistic dignity. Songs possess or do not possess such a status independent of their proximity to or connections with poetry. And while those songs which lend themselves to study with a literary lens certainly do not represent the majority of the genre, many of them happen to be penned by canonic *cantautori* and have shaped the history of Italian song (Ciabattini 2016).

This leads to wonder about authenticity and aesthetic value. In general, the public as well as many critics of popular music value originality: most people think that if a song is not an entirely original creation, it is less aesthetically valuable and the songwriter is unauthentic. There are several ways in which a song can be less than entirely original, and the *cantautori* have practiced them all, to the point that the Italian *canzone d'autore* has sometimes been called derivative of North-American or British singers-songwriters and French language *chansonniers*, as well as from different artistic disciplines including classical music, visual arts and cinema. It is certain that artists such as Bob Dylan, Leonard Cohen, Georges Brassens, Jacques Brel and others have exerted a huge influence on many of our *cantautori*, such as Fabrizio De André, Gino Paoli, and Roberto Vecchioni. Franco Migliacci and Domenico Modugno's "Nel blu dipinto di blu" was allegedly inspired to Marc Chagall's "Le coq rouge dans la nuit." Francesco De Gregori's "Un guanto" (1996) narrates the visionary misadventures of a lover as in Max Klinger's etchings *Ein Handschue*. Angelo Branduardi constantly references, appropriates, or rewrites lyrics and melodies from the folk and classical traditions of several cultures and countries. In addition, Italian *cantautori* make great use of literary references, inviting the listener to become, to a certain extent, a reader. They draw, for the composition of their lyrics, from authors who belong to traditions to which songwriters do not belong: the literary, musical and visual arts canons. They quote, borrow, allude, cut and paste, they rework and address classics by Kafka, Pasolini, Dante, Salinger, Telemann, Klinger, Chagall, Fenoglio,⁶ and more.

Sometimes dilettantes, journalists, or colleagues in the mood for a friendly provocation will ask me if I believe that Fabrizio De André's songs are less beautiful or less original because they often "copy," wholly or in part, other works. Sometimes the Genoese singer-songwriter is taken to task for not being the sole author of both his lyrics and music, having co-written a song, or taken the tune, the lyrics, or the main idea from someone else. Although these questions may appear superficial or idle, they raise nodal points about the song as an artistic genre, or at the very least about the *canzone d'autore*, a genre that is defined through a socially constructed interpretive frame based upon a specific value of authenticity that is externally ascribed, not internally measurable (Tomatis, 2014). So, how much is too much? Is there a minimum requirement of original material for a song to be aesthetically valid, or, for the *canzone d'autore*, to be authentic?

First, to the issue of authoring both lyrics and music. It is usually perceived as less of a problem when Lucio Battisti, Riccardo Cocciante, or Lucio Dalla set to music the lyrics of a lyricist, or Angelo Branduardi sets a poem by John Keats or Dante. Some, however (such as Enrico Deregibus or Giuseppe Pollicelli)⁷ have directed scorching criticism at Fabrizio De André for drawing tunes and lyrics from other artists. In the arguments of these critics, originality is often equated with authenticity, and the borrowing or reusing of pre-existing material is seen as a lack of artistic inventiveness. Moreover, detractors accuse De André of not always giving full credit to the original authors. The tune of "Via del campo" by Enzo Jannacci (the original song, with lyrics

by Dario Fo, is titled “La mia morosa la va a la fonte,” 1965), while the notes on De André’s record cover only acknowledge “una musica del ’500 (XVI secolo), tratta da una ricerca di Dario Fo” [a sixteenth-century song, based on research by Dario Fo]. The fake attribution, however, was initially a prank by Fo and Jannacci which De André simply reproduced (yes, he copied the prank, too!). The lyrics of “La ballata del Miché” are by Clelia Petracchi, but she is only credited as a collaborator on the cover notes. Another hit by the Genoese songwriter, “Fila la lana” (1965) is a rather literal translation of “File la laine,” a 1948 song by Robert Marcy and Jean François Porry. The record cover notes attribute the song to “a popular French song of the fifteenth century,” which is not entirely false, since Marcy loosely drew the inspiration from “Malbrough s’en va-t-en guerre,” an eighteenth-century French song (Porry’s music is instead original and reused by De André); however, “Fila la lana” is very much indebted to “File la laine” for both lyrics and music: it is practically a cover of the song by Marcy and Porry, who received no credit. Again, “La canzone dell’amore perduto” (1966) reuses a melody for trumpet that was composed by Georg Philipp Telemann (Trumpet Concerto TWV 51: D7). Furthermore, De André is sometimes berated for alluding to Italo Calvino’s “Dove vola l’avvoltoio” in “La guerra di Piero” – and the list could go on – and in general for his obvious debt to songwriters such as Bob Dylan, Leonard Cohen, Georges Brassens, and Jacques Brel. But it is one thing to credit the source, and another to establish whether a song that uses pre-existing material should be aesthetically disqualified. In fact, in my opinion, the most interesting cases may be songs that – rather than explicitly re-proposing a tune or an entire text – select, excise, or allude. I believe the question to ask is whether and how these references function to expand the meaning of a song.

Perhaps some of this far-reaching deprecation can be explained with the iconoclastic and very human tendency to challenge the gods: De André became, even during his lifetime, a sort of a mythical figure, a Prometheus of the Italian *cantautori* pantheon. He gave fire to humankind and therefore deserved to be punished. In a more favorable spirit, singer-songwriter Alessio Lega recently acknowledged De André’s ability to create a new and original product through the use of quotations, which Lega considers “a tool of composition.”⁸ And although the cover of *Vinile*, in which Lega’s article appears, features the title “Tutti i plagii di Fabrizio De André” [All the Plagiarisms of Fabrizio De André], Lega admits that “la citazione (a ogni livello: esplicita, supposta, ellittica, camuffata) è il cardine della scrittura” [citation (at every level: explicit, assumed, elliptic, disguised) is the foundation of literature] (25), and therefore it does not necessarily detract from the aesthetic value of the work that employs it.

One thing to keep in mind when considering the degree of originality, authenticity, and general aesthetic value of a cover song, is that its meaning can change radically when appropriated by the new singer, depending on that singer’s personality and reputation. If De André rewrites “Le gorille” and “Suzanne,” what does his voice add to or take away from the original songs by Brassens or Choen? The personality, values, even the biographical history and topographical particularities of the new singer all cast their influence over the original song. For example, Cohen’s lines “And the sun pours down like honey / on our lady of the harbor” are offered in De André’s voice as “Il sole scende come miele / su di lei, donna del porto.” How can we not think of the port of Genoa, its *caruggi*, the prostitute of “Via del Campo,” the lowlife of “La città vecchia” and all of De André’s favorite characters and settings? Suddenly, the figure of Suzanne Verdal, the dancer who provided inspiration for Cohen’s song, slips out of view when we listen to De André’s version. And even more important, the listener tends to identify with the voice of his/her favorite singer, in an imponderable psychological transfer that has little to do with rational thought.

More recently, Francesco De Gregori has produced an entire album titled *Amore e furto* (2015) in which he translated into Italian and recorded eleven songs by Bob Dylan. The record plays as an enjoyable and well-crafted work; however, perhaps because full credit is given to Dylan and because of the ironic reference to theft in the title, the appropriation is partially defused and downplayed: here De Gregori is translating and singing Bob Dylan songs, not writing his own song based on those of the American songwriter. *Amore e furto* can be considered an illustrious if late example of a category that was particularly successful before Italian copyright laws changed in the 1970s assigning lower royalties for translations: the “cover song” is basically a translation or adaptation of someone else’s song. Paolo Prato calls the cover “a cross-cultural device that puts into communication two or more cultures and creates a virtual international community tied together by the same songs” (Prato 2007 480). However, among cover songs there can be varying degrees of originality and appropriation. If a cover is presented explicitly as a version in a new language of someone else’s song, it is not the same as De André’s rewriting of “Le passanti” (modeled once again after Georges Brassens, who in turn followed a poem by Antoine Pol, who was influenced by Baudelaire’s “À une passante”), according to his own personal style. Further examples include Mogol’s “Senza luce,” recorded in 1967 by Dik Dik, which is a loose translation of Procol Harum’s “A Whiter Shade of Pale;” and “Sognando California” (1966), also by Mogol, which translates, with a few differences, “California Dreamin’” by The Mamas and the Papas (1965). Cover songs are not necessarily bad copies of the original: sometimes they provide translators and interpreters with the opportunity to re-contextualize, enrich, or alter the original message, as happens, for example, with “La filanda,” sung by Milva, whose lyrics are Vito Pallavicini’s very personal adaptation of Albert Janes’s “É ou não é.” The Italian song departs significantly from the Portuguese original, adding a wholly new narrative about a young woman who works in a textile factory and gets impregnated and then abandoned by her boss’s son (do we hear an echo of Elio Pagliarani’s “La ragazza Carla”?). The attention of Pallavicini’s lyrics to workers’ rights and women’s rights fits quite well the public figure of the interpreter, Milva, a champion of leftist values in the ’60s and ’70s.

Literary allusions and quotations are very common among Italian *cantautori*, perhaps more so than in songs in other languages (although recently Thomas F. Kelly has brought to light the many literary allusions in Bob Dylan’s songs; but Bob Dylan, we all know, is not Rimmel, he is Nobel...). In writing his lyrics, Vinicio Capossela freely mixes Dante, Herman Melville, Jorge Luís Borges, Homer and Louis-Ferdinand Céline (*Marinai, profeti e balene*, 2011) with more mundane “salsicce, fegatini, viscere alla brace” [sausages, chicken-liver, grilled giblets] (“Il ballo di San Vito” 1996), and this mélange leads one to wonder what, precisely, the former group represents for him: how does Capossela approach literature? The literary, musical, and artistic references which many songwriters employ in their songs are not always as trivial, out of place, or easy to spot as Manacorda would have it. De Gregori’s “L’abbigliamento di un fuochista” is born from a meditation on multiple texts such as Kafka’s “The Stoker” (*Amerika*), Jacopone da Todi (“Donna de Paradiso”) and from an evangelical passage (the disrobing of Christ), which is often the subject of paintings or frescoes. In *La vita è adesso* (1985), Claudio Baglioni rewrites Pier Paolo Pasolini’s *The Ragazzi*, *A Violent Life* and *The Ashes of Gramsci* (Ciabattone 2016). Baglioni, whose literary songwriting spans many decades, also intersperses *La vita è adesso* with quotes from Mario Luzi, Gabriel García Marquez and Elsa Morante, all the more surprising because this Roman *cantautore* was accused of flippancy and shallow content during the politically polarized 1970s and 1980s. Angelo Branduardi’s “Paradiso Canto XI” (*L’infinitamente piccolo*, 2000) might sound like a daring challenge, setting to music lofty verses of Italy’s greatest poet.

Recording Dante's poetry as a pop song entails some important consequences in the reception of the text. Branduardi made small spelling changes to the lyrics and chose to omit several tercets. More significantly, his voice is a strong element of diffraction casting a very personal interpretation and presence on the text. Just as in a cover song, the physical presence of the singer occupies space within and modifies the meaning of the artifact. Roland Barthes called this *The Grain of the Voice*, which affects equally an original song by Brassens and Dante's *Paradiso* when sung by a specific singer.

The effects of the new voice interpreting an older piece of music or literature are far-reaching: the song is permanently altered, appropriated and transfigured by the new medium. The physical expression of the singer's voice transforms what was previously familiar into a new, hybrid object. As to Dante's *Paradiso* XI, it is one thing to read the verses on the written page, with no vocal cords lending their vibrations, and it is another thing entirely to hear it embodied by a singer's voice. What would happen if the song were also complemented by a video? We find an example of this additional element in Caparezza's "Argenti vive" (*Museica*, Universal Music 2014), which consists in a free rewriting of *Inferno* VIII, with the video clip playing just as important a part in the narrative as do the lyrics, the music and the vocals. Caparezza plays both Dante and Filippo Argenti in the video, wearing different clothes, adopting different ways of moving and speaking. Here kinesics (body movement language), proxemics (relative positions of the bodies on stage), and vestemics (clothes language) come into play: that is, those branches of communication that have to do with movement (including when the singer also dances). A song can be read with attention all these elements, external to the lyrics and music. We should therefore note Caparezza's ability in his rewriting of *Inferno* VIII which involves all the aesthetic aspects of the song, from music, to image, to lyrics, and to the videoclip, in which the singer impersonates both Dante and his Florentine antagonist Filippo Argenti. More to the point, "Argenti vive" explores the relationship between song and literary tradition and hybridizes the Dantean motif with a specific device of the rap genre: "dissing," a highly codified and broadly represented form in rap – including Italian rap – in which a rapper challenges another rapper to the sound of flying rhymes and insults, in much the same way that medieval poets wrote *tenzoni* (*tenso* was the original Provençal word), or polemic debates, often satirical or vehemently personal.

Dante's *tenzone* with Forese Donati became a literary case that has not ceased to produce critical responses among scholars. Thus, "Argenti vive" activates a highly charged intertextual net of references, because Argenti's/Caparezza's "dissing" of Dante can be compared to a *tenzone* between poets, but translated, of course, into the rap context. It would be conceivable to expect such literary awareness from a learned author such as Caparezza, and to view his song as an allusion to the poetic tradition of the *tenzone*. As Filippo Argenti physically challenges the pilgrim in *Inferno* VIII, whereas Caparezza seems to challenge Dante himself, and does so as a rapper who challenges a poet: not just any poet, but *the Poet* par excellence. The songwriter and performer here exploits multiple aesthetic layers and devices of the rap genre to engage in a dialogue between rap and poetry, between pop culture and institutional culture, which is at the same time an homage to and a critical discussion on the current relevance of Dante's poetry.

Thus, the words of a great scholar of citatory practices, Antoine Compagnon ("la citation est la forme originale de toutes les pratiques du papier, le découper-coller, et c'est un jeu d'enfant" [citation is the original form of all paper practices, cutting and pasting, and it's child's play], Compagnon, 27) could be extended beyond the written page to include more channels of communication: melody, musical arrangement, timber of musical instruments, voice, image,

movement, and clothing, thus shining light on the song as a perfectly intermedial genre. If considered in the context of global pop culture, a song today can become an exemplar of the convergence of several different messages, which are likely not the result of mere chance, but can be construed as a wink, an homage, a rebuke, or even a dialogue between the song's authors (the singer-songwriter or individual singer and songwriter, the videoclip director, etc.) and past tradition or current events.

If the experience of Italian songwriting is, to an extent, a derivative phenomenon, (derived from the most globally popular American singer-songwriters and/or French *chansonniers*), perhaps this literariness can be considered a distinctive element that pertains specifically to Italian *cantautori*, more so than for French *chansonniers* or for English-speaking songwriters. What is undisputable, however, is that there is a continuous and fruitful communicative channel between literature and song, that the *cantautori* freely and sometimes brazenly utilize the literary repertoire and share it with their astute listeners. This practice represents the transfer of the classics into a new genre of artistic expression, the foundation of a new popular musical culture that reuses the building blocks of previous cultures. But here precisely, I believe, lies part of the value of songs: they extend beyond their models, they emulate rather than simply imitate, and they rework existing fragments into a novel and original product, which can be appreciated by listeners who read.

¹ “Cantio nichil aliud esse videtur quam actio completa dicentis verba modulationi armonizata,” *De vulgari eloquentia* II.viii.6, transl. Steven Botterill (Cambridge UP 1996), pp.70-71. Dante’s definition of *cantio* has been invoked by several excellent scholars (Fabbri, “Canzone” 2017 113; Tomatis 2019) of popular music at the outset of their discussion on the *canzone* as a genre, but we must of course depart from the medieval cultural frame when discussing popular music.

² “...una canzone non deve mai essere uguale a se stessa. ‘Ho fatto ‘Buonanotte fiorellino’ in mille modi: con il violino, senza, e adesso la faccio dichiaratamente in versione Dylan.’” Luca Valtorta “‘Francesco De Gregori: ‘Ecco perché ho ‘dylaniato’ la mia ‘Buonanotte fiorellino’” in *Repubblica*, 02/05/2017 (updated 01/28/2019), available at https://www.repubblica.it/spettacoli/musica/2017/02/05/news/francesco_de_gregori_questa_non_e_un_intervista_purch_e_ho_dylaniato_buonanotte_fiorellino_-157615972/ (retrieved on 10/29/2019).

³ “Est enim cantio [...] ipse canendi actus vel passio, sicut lectio passio vel actus legendi,” Dante, *De vulgari eloquentia*, II.viii.3.

⁴ “I poeti della musica leggera sono dei turisti della letteratura, i quali, vedendo che in Italia nessuno rispetta il codice della strada, pensano che si possa fare qualsiasi cosa.” Giorgio Manacorda, “Il paroliere vuole vestirsi da poeta” in *Repubblica*, 01/06/1990, available at <https://ricerca.repubblica.it/repubblica/archivio/repubblica/1990/01/06/il-paroliere-vuole-vestirsi-da-poeta.html> (retrieved on 10/29/2019).

⁵ They are: Endrigo’s “L’arca di noè,” Battisti & Mogol’s “Supermarket,” Dalla’s “Grande figlio di puttana” (written by Lucio Dalla with Gianfranco Baldazzi, Giovanni Pezzoli and Gaetano Curreri), and Zucchero’s “A Wonderful World,” written with Frank Musker.

⁶ In 1996 the indie/alternative/folk rock band CSI (Consorzio Suonatori Indipendenti) published *Linea Gotica*, whose title track quotes the incipit of Fenoglio’s *I ventitré giorni della città di Alba* and references *Una questione privata*.

⁷ Enrico Deregibus, “De André era un grande artista. E Cesare?” *L’isola che non c’era*, febbraio 2005; Giuseppe Pollicelli “Com’era bravo De André (a copiare le canzoni degli altri)” https://www.dagospia.com/rubrica-2/media_e_tv/com-era-bravo-fabrizio-de-andre-copiare-canzoni-altrui-rivista-123438.htm (retrieved on 10/29/2019).

⁸⁸ Alessio Lega, “De André rivelato. Luci, ombre, stroncature, plagi e contraffazioni del più intoccabile dei cantautori italiani” in *Vinile*, April 2016, pp. 14-29, and see also his online interview: <http://www.rossoparma.com/index.php/2016-02-15-14-46-45/cultura-e-spettacoli-citta/9721-cromatismi-le-fonti-di-fabrizio-de-andre-intervista-ad-alessio-lega> (retrieved on 10/29/2019).

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