

Modal music : a bridge between East & West

17th & 18th of November 2011
Le Quartz - Scène Nationale de Brest



Why this conference ?

The project of a Modal music Network is one of a **network and resource centre** bringing together different international music promoters and bodies interested by modal musics, popular and erudite, and in modal understanding of music : performers, composers, instrument makers, teachers and musicologists from all kinds of musical styles.

Beyond informal exchanges, they will meet in **biannual conferences** and meetings, discussing topics related to the modal system and its presence in contemporary musical creation.

Artists will be invited for longer periods of residence in order to work in a thorough way with local students and musicians (educational workshops in music schools, reflection, master classes, composition work for performers, concerts and presentation of new creations, conferences/seminars on modal understanding in creation and composition, on teachings and instrument making...).

Creating such a network in Western Europe endorses our willing to share pluricultural and multidisciplinary experiences in music.

This first conference inaugurates the creation of the

Modal Music Network.

The Modal music network is one of Drom's lines of work, together with professional musical training (notably Kreiz Breizh Akademi project) and artist companionship.

The conference is organised in partnership with Le Quartz, scène nationale de Brest, the collective Bretagne(s) World Sounds*, the City of Brest, the Cultural Board of Finistère, the Cultural Board of Cotes d'Armor, the Cultural Board of Morbihan, the Brittany Region, the DRAC of Brittany, the University of Western Brittany (UBO), Spectacle Vivant Bretagne, Musique et Danse en Finistère, Zone Franche, Dastum, Puglia Sounds, Brest music Conservatoire.

**Created in 2010, Bretagne(s) World Sounds (BWS) is a collective that gathers together professionals of World music in Brittany. Its six members are dedicated to the meeting and transmission of traditional/popular musical aesthetics from Brittany and the whole world : Daktari Music, Label Caravan, Naïade Productions, Ton All Produktion / Innacor Records, Cie Hirundo Rustica / Label Hirustica, Drom.*



Amine BEYHOM

NoBorder01 WORLD FOLK MUSICS

Uniting world folk musics and stepping over the borders, Le Quartz, the collective Bretagne(s) World Sounds, Erik Marchand and his association Drom reinvent a festival that opens many horizons.

Giving a place to nomad sounds from all around the planet, inviting them to the height of the Brest autumn and having them crossing worlds and cultures, arousing curiosity, sparking off thrilling desires towards the unknown... Discovering modal musics, mysterious and yet familiar, getting fascinated by its astonishing itchy feet musicians-researchers, since the modal music network gathers immensely rich and varied musics. Come and stroll for three days between Le Vauban and Le Quartz, where the musics take you : from Brittany to Palestine, Italian Apulia to the Basque country, from Lebanon to Ethiopia... With neither borders nor limits, NoBorder01 enters the stage as a new appointment with world folk musics. Join the trip...

*Matthieu Banvillet, Erik Marchand
& Bretagne(s) World Sounds*

Before the conference...

Musical Presentation

“Modal musics : what is it for real ?”

« Mode », « modality », two rather evasive words, with different definitions according to musics, musicians and musicologists.

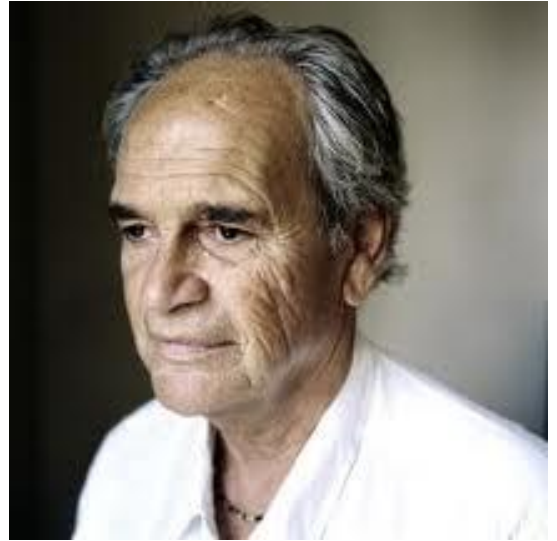
These terms are the roots of Drom's project and its « modal music network ». Yet, what is it for real ? Some explanations shall be welcome before the conference starts.

Amine Beyhom will try in the course of this conference, to remind quickly the evolution through history, from the antique Greece up to nowadays, of the meaning and the use of these terms, and to explore the way contemporary musicologists define it. In order to make things clearer for non specialists, the conference will insist, together with historical and theoretical developments, on the listening in order to identify the criterias of modality ; we will follow therefore the developments of one particular mode and its variations.

Erik Marchand will tell about his own experience with modality, the way he hears it and sings it, as an illustration to these explanations.

- **Amine Beyhom**, HDR Doctor from the Sorbonne University - Paris IV, Director of the Research Center for Arabic Musics (CERMAA) – Lebanon
- **Erik Marchand**, singer, artistic and educational Director of Drom

*Wednesday, 16th of November - 6.30/8.30pm
Brest Music Conservatoire
16 rue du Château
Free entrance on booking : contact@drom-kba.eu
CONFERENCE IN FRENCH*



Bernard LORTAT-JACOB

THURSDAY, 17TH OF NOVEMBER

9.30am : coffee reception

10/10.30am :

Opening Speech

- **Matthieu Banvillet**, Director of Le Quartz, Scène Nationale de Brest
- **Jean-Yves le Drian**, President of the Brittany Region
- **Jean-Michel Le Boulanger**, Vice-Président of the Brittany Region in charge of Culture
- **François Erlenbach**, Regional Director of the Cultural Board of Brittany (to be confirmed)
- **Pierre Maile**, Président of the Conseil Général du Finistère,
- **Gaëlle Abily**, Deputy Mayor responsible for Culture, Brest
- **Erik Marchand**, singer, artistic and educational Director of Drom
- **Bertrand Dupont**, President of the collective Bretagne(s) World Sounds

10.30/11.15am : Presentation

Introduction

Although modal understanding was historically present in Western musics, it seems to be reserved solely for the contemporary analyses and descriptions of extra-European musics.

Several questions appear, that will be declined along these conference talks ; two main questions, from which depend most of the others, tackle the connection between temperament and the modal system, and, more thoroughly, the definition of modality.

Taking this reality into account will probably provide an innovative ground for creation, and may throw light on a musical syntax shared between East and West.

- **Amine Beyhom**, HDR Doctor from the Sorbonne University - Paris IV, Director of the Research Center for Arabic Musics (CERMAA) – Lebanon
- **Erik Marchand**, singer, artistic and educational Director of Drom

11.15am/12.30pm : Presentation

Modal music, a philosophical approach - "the cultural ear"

At a time when the overwhelming power of globalisation is ever-present, can we expect music to redefine territories, to strengthen micro-cultures, places of exchange and, above all, creation ?

For emotion can be shared only by those who master its expressive codes, and even better, those who make and shape them.

With -or against- our knowledge of the «human ear», that is, «particular to human kind», and its cognitive approach to music we can extend our focus to the notion of the «cultural ear», whilst always keeping in mind the importance [or necessity] of maintaining modal variety in the creation of music and listening.

- **Bernard Lortat-Jacob**, ethnomusicologist, CNRS

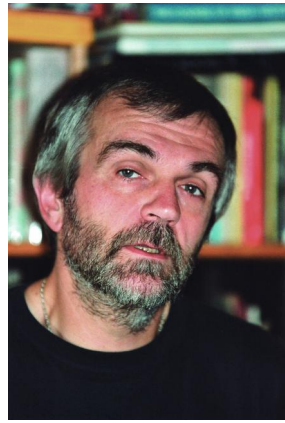
These talks will be followed with extracts of movies

12.30pm/1pm : musical aperitif

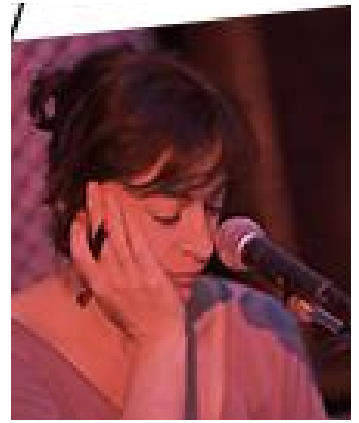
Musical encounter

With **Fawaz Baker**, **Vedat Yıldırım** and **Tolgahan Ço ulu**

1/2pm : lunch break



Etienne BOURS



Françoise DEGEORGES

2/3.45pm : Conference discussion n-1

Current situation for modal expressions in Western Europe

While culture was given a new impetus in the 80's in France, notably under Maurice Fleuret's influence while he was in charge of the Music and Dance department in the Culture Ministry, traditional musics were allowed to enter elite conservatories. The «World music» wave has led to the encounter of musical aesthetics which previously seemed opposing, and the relative democratisation of transport has allowed Western travellers (more often so than from other regions of the world) to discover cultural and musical forms previously unknown to their ears.

Have such factors encouraged the awareness of modal understanding ? Have local popular/traditional cultures benefited from a certain awareness of diverse forms of expression ? In other words, when one comes from a non-national culture in Western Europe, has one passed from the status of «uneducated» to that of «cultivated in another manner» ?

Considering the modal system in its scholarly Oriental forms or in its local forms issued from Western popular music, has it succeeded in reaching a wider audience ?

Or is it still considered as a rarity or a precise academic research subject ?

Moderator :

• **Etienne Bours**, journalist, author

Guest-speakers :

• **François Picard**, ethnomusicologist, professor at the University Paris Sorbonne

• **Giovanna Marini**, musician, singer, researcher in ethnomusicology - Italy

• **Thomas Loopuyt**, musician (oud, percussion), teacher at the Conservatoire Régional de Nice

• **Nando Aquaviva**, singer, educator and researcher - Corsica

4/6pm : Conference discussion n-2

The use of the modal system in contemporary creation

Whatever the public's knowledge about the modal system and its rules, be they written or unwritten, a relatively important number of musical creations integrate characteristics from modal music.

What questions did the artists have to face preceding these creations ?

What difficulties did they encounter (problems related to organology, to the different musical cultures of the members of the orchestra, to media perception, communication...) ?

Moderator :

• **Françoise Degeorges**, journalist, France Musique

Guest-speakers :

• **Titi Robin**, musician (guitar, oud, bouzouki) - France / India...

• **Ibrahim Maalouf**, musician (trumpet and piano), trumpet teacher – France / Lebanon

• **Gaby Kerdoncuff**, musicien (trumpet, bombard) - Brittany

• **Vedat Yıldırım**, singer, member of the Kardes Türküler - Turkey

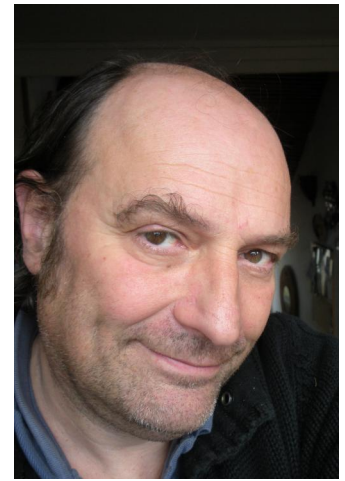
6pm : Cocktail organised in partnership with the collective Bretagne(s) World Sounds followed by concerts at Le Quartz and Le Vauban

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WORLD FOLK MUSICS



Laurent BIGOT



Gérard ALLE

FRIDAY, 18TH OF NOVEMBER

10am : coffee reception

10.30am/12.30pm : Conference discussion n.3

Instruments and temperament

Can the strictness of Western instrument-making, dedicated to equal temperament, lend itself to the interpretation of Oriental modes or Western traditional modal musics ?

In the same way, can a voice shaped to equal temperament interpret an aesthetic that generally uses unequally tempered scales ?

Modality confronts voices and instruments to the same possible limits/openings: should the modal system do without Western instruments (including singing) ? Should it adapt them ? Should it adapt itself ?

Moderator :

• **Laurent Bigot**, musician/traditional music teacher (head professor at the Brest conservatory)

Guest-speakers :

• **Tolgahan Ço ulu**, musician, member of the Kardes Türküler - Turkey

• **Ross Daly**, musician, LABYRINTHE Workshops - Ireland / Crete...

• **Evelyne Girardon**, singer and musician, Compagnie Beline, teacher, previously in charge of the "transmission" commission at the Federation of Traditional Music and Dance Associations - FAMDT

• **Amine Beyhom**, HDR Doctor from the Sorbonne University - Paris IV

12.30pm/1pm : musical aperitif

Musical encounter

With **Erik Marchand** and **Titi Robin**

1/2pm : lunch break

2/4pm : Conference discussion n.4

Modal musics and culturel diversity

This conference discussion is organised in partnership with Zone Franche, the World Music Network.

Starting from questions related to the modal system's occurrence in the Western world and the resulting conclusions in terms of standardisation and/or cultural diversity, the debate will be enriched by the presentation of the first results from the Zone Franche/Unesco study concerning cultural diversity in France.

This Watch consists of observing and following the application by France of the 2003 Unesco Convention for the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention for Cultural Diversity, gathering accounts by cultural protagonists within the network.

What commitments do we have concerning cultural diversity ? Which responsibilities ? What is the reality for cultural promoters ?

Moderator :

• **Gérard Alle**, journalist, author

Guest-speakers :

• **Fawaz Baker**, architect, musician, director of the Alep conservatory – Syria

• **Jean-Michel Lucas**, Uzeste musical president, researcher (Université Rennes 2 Haute-Bretagne)

• **Laurent Aubert**, head of the «Ateliers d'ethnomusicologie» in Geneva

• **Bertrand Dupont**, manager of Innacor records and booking, head of la Grande Boutique, member of Zone Franche board of directors

This final conference discussion will be an opening for the next conference organised by the Modal music network (2013), since it will deal with a more political reflection: modal system and harmony, standardisation, diversity, popular/erudite art...

4/5pm :

Summary of the two days and open debate

6pm : Closing Cocktail

Jam session with the participants

followed by concerts at Le Quartz and Le Vauban

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WORLD FOLK MUSICS

Drom will publish the acts of this conference.

Contact us to know the publication date.



⊗ PROMOTION ET TRANSMISSION
DES CULTURES POPULAIRES DE TRADITION ORALE
ET DE LA MUSIQUE MODALE ⊗

INFORMATION

Free entrance on registration at contact@drom-kba.eu

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Cedex 1
www.drom-kba.eu // +33 (0)2 98 33 95 47

The staff

- **Erik Marchand** - artistic and educational direction
- **Nathalie Miel** - vocational trainings and international projects : nathalie.miel@drom-kba.eu
- **Tangi le Boulanger** - administrator : tangi.leboulanger@drom-kba.eu
- **Coline Ellouz** - assistant : contact@drom-kba.eu

NoBorder01 - complete program of the festival
www.festivalnoborder.com