



## CURRICULUM VITÆ

**Musicologist – *maqām* theories:** Arabian, Turkish and Persian Music theories and practice, Traditional European music

**Musician** (fretless guitar and *'ūd*)

**Member of the ICONEA research group** (International Conference On the Near-East Archaeomusicology – University of London)

**Member of the SFE** (Société Française d'Ethnomusicologie)

**Former: Associate Professor** – Director of *Master* studies, **Redactor in chief** of the «Revue des Traditions Musicales des Mondes Arabes et Méditerranéens» (RTMMAM), **Music Producer** (festivals, concerts, etc.), **Research Engineer**

### EDUCATION

- 2010 **Habilitation** à Diriger les Recherches (Music et Musicology): **University of Sorbonne – Paris IV**. Title : «Théories de l'échelle et pratiques mélodiques chez les Arabes – une approche systématique et diachronique».
- 2003 **PhD in Music and Musicology: University of Sorbonne – Paris IV**. Title: «*Modal Systematics*» - Thesis supervisor: Nicolas Meeùs [with the unanimous felicitations of the members of the jury].
- 2001 **Master (2) degree in Music and Musicology: University of Sorbonne - Paris IV**. Title: «*Maqām-Concept Evolution in Contemporary Arabic Music*».
- 1997 **German Language Diploma:** Goethe Institute – Beirut.
- 1986 **Master (2) degree in Building Sciences:** École Nationale des Ponts and Chaussées, Paris-France.
- 1985 **Engineering Diploma - Master of Sciences in Engineering:** Moscow Institute for Roads Construction (MADI). Specialization: Bridges and Tunnels.
- 1985 **State Diploma in Russian Language:** Moscow Institute for Roads Construction (MADI).

## PUBLICATIONS

### PUBLISHED BOOK

*Théories de l'échelle et pratiques mélodiques chez les Arabes – Une approche systématique et diachronique, Tome 1 : Théories gréco-arabes de Kindī (IX<sup>e</sup> siècle) à Ṭūsī (XIII<sup>e</sup> siècle)*, Published by Société Nouvelle Librairie Orientaliste Paul Geuthner, 2010, 706 pages. [three more volumes to go]

### CHAPTERS IN COLLECTIVE BOOKS (IN FRENCH)

**“A systematic approach to Arabic music: System genera and scale”**, in *De la théorie à l'Art de l'improvisation : analyse de performances et modélisation musicale* (Ayari Mondher - ed.), Delatour, Paris, 2006. [An extensive article expanding the study on the Contemporary use of *genera* in Arab music]  
([http://www.beyhom.com/download/thesis/pdf/genres\\_systeme.pdf](http://www.beyhom.com/download/thesis/pdf/genres_systeme.pdf))

### PUBLISHED ARTICLES

- **“A new hypothesis for the elaboration of heptatonic scales and their origins”**, *ICONEA 2008 – Proceedings of the International Conference of Near Eastern Archaeomusicology held at the British Museum – December 4, 5 and 6 2008, Vol. I*, Irving Finkel and Richard Dumbrill (ed.), 2009, London, ICONEA Publications, p. 149-209 + 138 pages of Appendices on the web. [this is an article of synthesis on *Modal Systematics*, written for the ICONEA conference at the British Museum in December 2008]  
([http://www.beyhom.com/download/articles/ICONEA%202008%20\(2010\)%20-%20Hypothesis%20Beyhom%20-%20complete.pdf](http://www.beyhom.com/download/articles/ICONEA%202008%20(2010)%20-%20Hypothesis%20Beyhom%20-%20complete.pdf))
- **“Étude musicologique de Fransezan (de Marie-Josée Bertrand, chanteuse bretonne)”**, *“A study case of Mme Bertrand's chant”*, CD DAS 156, publications Dastum, Rennes (France), 2008, p. 44-53 [An analysis of the particularities of the singing of Mme Bertrand, a singer in Brittany – France]  
([http://www.beyhom.com/download/articles/Beyhom\\_2008\\_Analyse\\_d\\_un\\_chant\\_de\\_Madame\\_Bertrand\\_DAS\\_156.pdf](http://www.beyhom.com/download/articles/Beyhom_2008_Analyse_d_un_chant_de_Madame_Bertrand_DAS_156.pdf))
- **“Des critères d'authenticité dans les musiques métissées et de leur validation : exemple de la musique arabe”**, *“Validation of authenticity criteria in mixed music(s), on the example of Arabic music”*, *filigrane n° 5*, Paris, 2007. [The dilemma of composers nowadays can be summarized through the variety of the widespread offer in Ethnic music and, paradoxically, through a general phenomena of structurally poor compositions due, mainly, to the use of “clichés” which considerably reduce the effective integration of ethnic music in the creative process ; this applies equally to the attempts to introduce tonal music schemes in non Occidental Art music]  
([http://www.beyhom.com/download/articles/Beyhom\\_2007\\_%20Des\\_criteres\\_d\\_authenticite\\_filigrane\\_n5.pdf](http://www.beyhom.com/download/articles/Beyhom_2007_%20Des_criteres_d_authenticite_filigrane_n5.pdf))
- **“Point de vue : Musiques savantes de l'Orient ou le temps de la reconnaissance »**, *“A point of view: Art Music of the Orient, or the time for recognition”*, in *Revue des Traditions Musicales des Mondes Arabe and Méditerranéen n° 1* (RTMMAM), ISM-UPA, Baabda – Lebanon, 2007, p. 13-26. [A historical review of the relations between Occidental musicology and music of the Orient, stressing on the recent developments in diachronical systematics and their repercussions on research in the domain of maqām music]  
([http://www.beyhom.com/download/articles/Beyhom\\_2007\\_%20Point\\_de\\_vue\\_RTMMAM\\_n1.pdf](http://www.beyhom.com/download/articles/Beyhom_2007_%20Point_de_vue_RTMMAM_n1.pdf))
- **“Dossier : Mesures d'intervalles - méthodologie et pratique »**, *“Measuring intervals: methodology and practice”*, in *Revue des Traditions Musicales des Mondes Arabe and Méditerranéen n° 1* (RTMMAM), ISM-UPA, Baabda – Lebanon, 2007, p. 181-235. [A synthesis of the author's researches on pitch and interval measuring methods, in particular concerning maqām and European traditional music, meant to minimize measurement errors in the process of the musicological analysis]  
([http://www.beyhom.com/download/articles/Beyhom\\_2005\\_Genres\\_et\\_echelle\\_systeme\\_Delatour.pdf](http://www.beyhom.com/download/articles/Beyhom_2005_Genres_et_echelle_systeme_Delatour.pdf))

- **“Systématique modale : modélisation des échelles musicales sur une grille de 24 quarts de ton”, “Modal systematics: a model for generating musical scales on a 24 quartertones grid”, in *Al Antouniyah* n° 6, UPA, Baabda – Lebanon, 2005. [Methods and algorithms] ([http://www.beyhom.com/download/articles/Article\\_UPA\\_pour\\_web.pdf](http://www.beyhom.com/download/articles/Article_UPA_pour_web.pdf))**
- **“L’Interaction entre la musique et l’image : l’exemple de la trilogie du Seigneur des Anneaux”, “The interaction between music and images on the example of the trilogy of *The Lord of the Rings*”: in *Regards*, IESAV - University St-Joseph press, Beirut, January 2005. [Analysis of Music and sound techniques used in the film, with a stress on the use of identification themes for ethnic and regional differentiation] ([http://www.beyhom.com/download/articles/Beyhom\\_2005\\_Interaction\\_musique\\_et\\_image\\_Regards\\_n7.pdf](http://www.beyhom.com/download/articles/Beyhom_2005_Interaction_musique_et_image_Regards_n7.pdf))**
- **« Systématique modale : génération et classement d’échelles modales », “Modal systematics: generation and classification of Modal scales”, in *Musurgia* XI/4, Paris, 2004. [A general introduction to Modal systematics] ([http://www.beyhom.com/download/articles/Beyhom%20\(2004\)%20-%20AP1%20-%20Syst%C3%A9matique%20modale%20-%20intro%20-%20Musurgia%20XI\\_4%20\(2004\).pdf](http://www.beyhom.com/download/articles/Beyhom%20(2004)%20-%20AP1%20-%20Syst%C3%A9matique%20modale%20-%20intro%20-%20Musurgia%20XI_4%20(2004).pdf))**

## CONFERENCES AND SYMPOSIUMS

- **“The fretting of the Arabic lute”, 5<sup>th</sup> Conference of Interdisciplinary Musicology (CIM09), “Music and its instruments”, Paris, 26-29 October 2009.**
- **“A new hypothesis for the elaboration of heptatonic scales and their origins”, *ICONEA 2008 – International Conference of Near Eastern Archaeomusicology held at the British Museum – December 4, 5 and 6 2008.***
- **“Genera and scales of Ancient Arabs and Greeks”, at the university of Sorbonne, Paris-IV, 31<sup>st</sup> of March 2008.**
- **“`Ūd et ṭunbūr : origines, aspects organologiques, touche(s)”, “`Ūd and ṭunbūr: origins, organological aspects, fretting”, conference at the university of Sorbonne, Paris-IV, 25<sup>th</sup> of March 2008.**
- **“Mesures d’intervalles, méthodologie et pratique”, conférence à l’Université Antonine (Baabda – Liban), 12 décembre 2007.**
- **“Arabité et modernité en musique, ou de quel modèle se démarquer”, “Arab Identity and Modernity in Music, which model to move away from ?” at the *Congrès des Musiques dans le Monde de l’Islam*, Assilah (Maroc), august 8-14. [internet publication].**
- **“Les tribulations du ḥijāz autour de la *Mare Nostrum*”, “The wanderings of the *hijaz* tetrachord around the Mediterranean Sea”, conference at the university of Sorbonne, Paris-IV, 24<sup>th</sup> of March 2007.**
- **“Approche historique de la relation dialectique entre théorie et pratique chez les théoriciens arabes” [« مقاربة تاريخية لجدلية المراسم والتنظير حول السلم الموسيقي عند العرب »], “A historical review of the dialectical relationship between performance and theory in ancient and contemporary writings of the Arabs”, for the international symposium *The Arab Music Congress of 1932, 75 years of Arab musicology*, Arab Academy of Music, Cairo, 11-15 March 2007.**
- **“Musiques savantes de l’Orient ou le temps de la reconnaissance”, “Art Music of the Orient, or the time for recognition”, for the international symposium *Traditions musicales au carrefour du systématique et de l’historique: Prolégomènes à une Musicologie générale des traditions*, ISM-UPA and Paris IV – Sorbonne, Baabda – Lebanon, June 2006.**
- **“Intervalle de mesure ou intervalle conceptuel ? Les errements des notations et théories des musiques arabes”, “Conceptual or measuring intervals? The errand of the theories and notations of Arab music”, *CRLM* seminary, Paris IV – Sorbonne, April 2006.**
- **“Étude comparée sur des intervalles des musiques turque, persane et de l’Asie centrale”, “A comparative study on Musical intervals of Turkish, Persian and Central Asian musics”, for the *Maqām et création* symposium, Fondation de l’Abbaye de Royaumont, October 2005.**

- “**Les genres système**”, “**A contemporary systematical approach of the music theories of the Orient: The system genres**”, read at the *Safiyuddin Urmawi* international congress, Teheran, January 2005. ([ftp://ftp2.beyhom.com/beyhom/download/thesis/pdf/genres\\_systeme.pdf](ftp://ftp2.beyhom.com/beyhom/download/thesis/pdf/genres_systeme.pdf)).
- “**Genres et degrés système**”, “**System genera and scale degrees**” CRLM / Paris IV – Sorbonne seminary, April 2004.
- “**Une première approche de la systématique modale**”, “**A first approach of the Modal Systematics**”, *Mamux* seminary, IRCAM (Paris), 2003/02/24.

## TEACHING EXPERIENCE

- 2007-2010 Direction of a series of *seminar sessions for interval and pitch measuring methodology* at the **University of Sorbonne - Paris IV**.
- 2005-2008 **Courses** for students in Masters 1 and 2 at the ISM-UPA (Higher Institute of Music – Antonine University, Baabda - Lebanon): **General Musicology** (course and seminary), **Initiation to fieldwork methods in musicology** (course), **Methodology of musicological research** (course and seminary), **Organology** (course), **Questions of ethnomusicology** (course and seminary), **Music and cinema** (course and seminary), **Modal systematics** (course)

## OTHER PROFESSIONAL REALIZATIONS, PRODUCTIONS AND COLLABORATIONS

- 2006-2007 **Maqâmât** from **Moustapha Saïd** – Artistic direction, recording and mixing, Music analysis and booklet, supervision of the graphics (stopped because of the 2006 war in Lebanon).
- 2003 ED13163: **Zârani** from **Zad Moultaqa**, l’empreinte digitale - Music analysis in booklet.
- 2006 **Musical Soundscaping** for the Cultural event Arabize me at the **Victoria and Albert Museum**, London, for Ziyârat (<http://www.ziyarat.info/>)
- 2001-2002 Cooperation with the **Inter-governmental Agency of the Frenchspeaking Countries** for two CDs for Midem 2001 and 2002.
- 2000–2002 **Founder and organizer** of the ***Itinerant Music Festival*** and the “***Francophonie***” **Workshops** (in collaboration with the **Université Paris IV – Sorbonne**) with the **Inter-governmental Agency of the Frenchspeaking Countries**, in about 20 different towns and villages in Lebanon (thirty different venues). The program included **Omar Pène** and the Super Diamono from Dakar, **Lili Fatale** (Quebec) and roughly 100 musicians from Senegal, Benin, Vietnam, France, Canada and Belgium as well as 60 Lebanese artists.
- 2000-2001 **Artistic counselor** for the 2000 Baalbeck Festival (Lebanon) and Zad Moultaqa's CD **Anâshîd (Network)**.
- 1999 EAC – CD – 004: **Tumbling Up - In-Version**
- 1998 EAC – CD – 003: **Stroubia - Karika**

- 1998 EAC – CD – 002: *Lamma* - **The Music Lab**
- 1998++ **Co-founder** and **Artistic Director** of **Experimental Art Concept** (musical production - Beirut); Concert organizer, artistic follow up, recording and audio production. **Midem** (Cannes - France) 2001 and 2002.
- 1997 EAC – CD – 001: *Mouch Wadeh* - **The Music Lab**
- 1995–1998 **Guitarist, composer** and **founder** of “The Music Lab” (“ethnic jazz” combo), Band Leader – Beirut, 2 CD.
- 1992–1995 **Creator & Director** of Amiad Trading (Chilly–Mazarin, France).
- 1989–1992 **Coordinator of a research group in building Engineering** at the Scientific and Technical Center for Building Construction (Centre Scientifique and Technique du Bâtiment) – Champs sur Marne, France.
- 1987–1989 **Research Engineer**: developer of computer programs and scientific models at the Scientific and Technical Center for Building Construction (Centre Scientifique and Technique du Bâtiment) – Champs-sur-Marne, France.

## MEDIA

During my career as a musician, composer, artistic director, producer, festival and cultural events organizer, I have developed strong media relations in Lebanon, the Middle East and Europe with organizations such as the BBC, RFI, RMC, Inrockuptibles and **TAZ**/Germany.

I have organized and orchestrated over 100 press-conferences and interviews (more than 30 of which were broadcasted on Lebanese television), and generated coverage for Experimental Art Concept and its stable of bands in the Arabic, French, English and German press.

## LANGUAGES (SPOKEN AND WRITTEN)

**Arabic** (native speaker), **French** (bilingual), **English** (fluent), **Russian** (fluent) and **German** (good).

## WEBSITE

**www.beyhom.(org, net, com)**