

NEW BOOK LAUNCH FROM AMINE BEYHOM

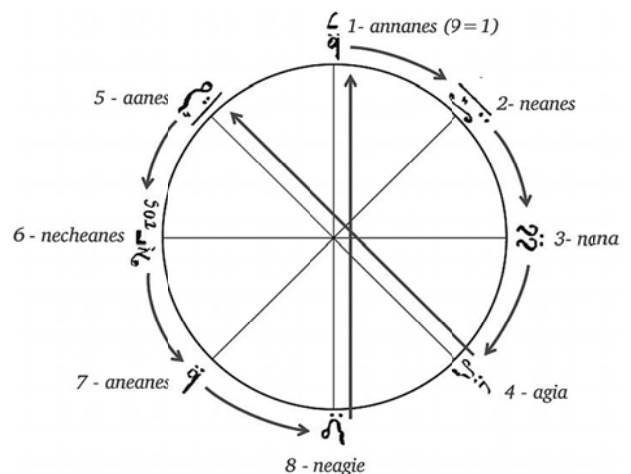
THÉORIES BYZANTINES DE L'ÉCHELLE ET PRATIQUE DU CHANT BYZANTIN ARABE

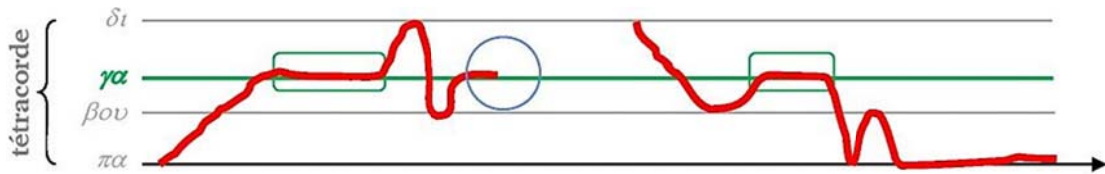
(Byzantine Scales Theory and Arabian Byzantine Chant Praxis)

**A COMPARATIVE AND ANALYTICAL APPROACH OFFERING A NOVEL SOLUTION ABOUT
CHRYSANTHOS MADYTOS' THEORETICAL SYSTEM**

About the author

- Amine Beyhom is a musicologist specialising in scale theories and their praxis.
- He has published the reference work 'Théories de l'échelle et pratiques mélodiques chez les Arabes – Une approche systématique et diachronique'. The first tome was published by Geuthner, Paris, 2010.
- He has written numerous 'in-depth' articles on modality, and founded two musicological reviews including the most recent NEMO-Online (<http://nemo-online.org/>) and is the director of CERMAA (Centre de Recherches sur les musiques Arabes et Apparentées – <http://foredofico.org/CERMAA/>) in Lebanon. He is a musician and a composer and has produced many CDs, concerts and various arts festivals within his company 'Experimental Art Concept'.
- He holds a Ph D. since 2003, followed by his Habilitation in 2010 at the Université de la Sorbonne – Paris IV.
- Since 2005, Amine Beyhom has mainly devoted his time to the teaching of musicology and the writing of his works.





Technical data

- The text is 21,5 x 28cm with plates 40 x 55cm.
- Four chapters, appendix and annexes with a set of 6 unbound folios.
- 648 pages excluding unbound folios.
- 106 Colour plates.
- 1 DVD with 138 musical extracts (.wav & .mp3) with 65 animated pitch analyses in 26 Power Point files.

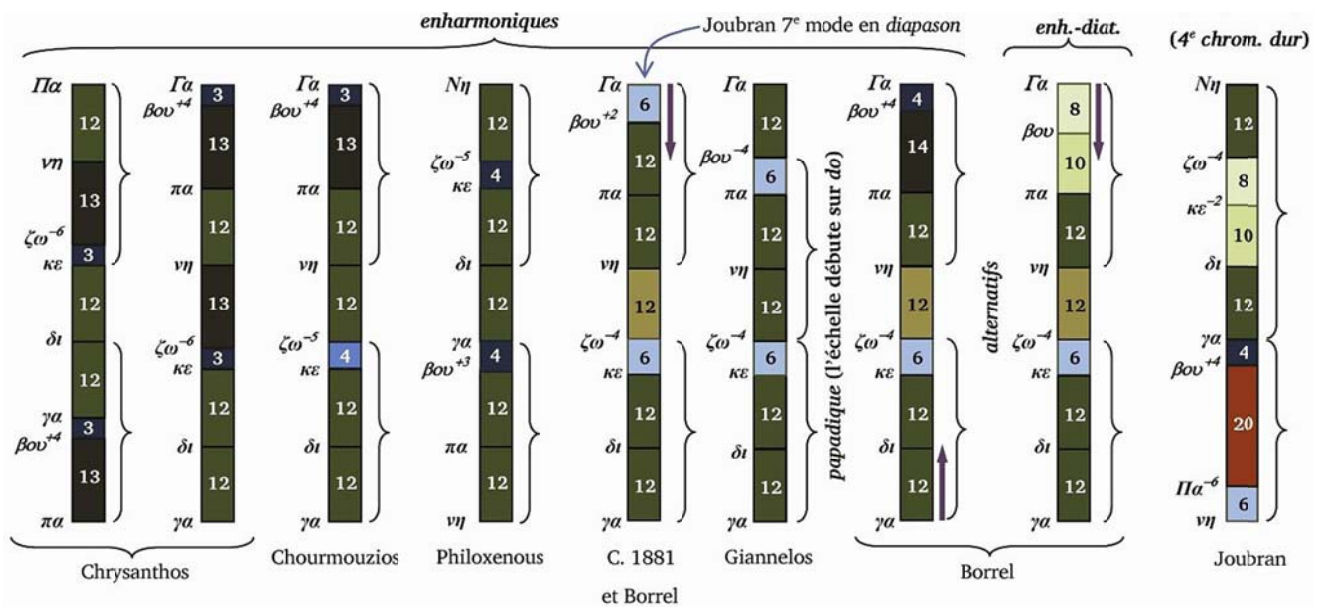


Figure Hors Texte 8 of the book: scales for the 3rd mode of Byzantine liturgical chant

Short description

The book has four chapters with a synthesis of about 50 pages and an appendix devoted to the origins of Byzantine chanting, discussing among others the "Byzantine organ".

The first chapter discusses Mikhā'il Mashāqa's works and analyses various theories.

The second chapter discusses the Arabian perception of Byzantine theories and the differences between the two major theories of the 20th century.

The third chapter is about the Greek sources of the 19th-20th century Byzantine theories.

The fourth chapter is about Byzantine Chanting as it is practiced in the Lebanon in both Catholic and Orthodox churches.

