

Nidaa ABOU MRAD, *Generative modal vectors*

This paper is about establishing a model for a modal generative grammar. It concerns a modal semiotics that assigns to each salient note of a monadic phrase a distinctive trait formed of two concurrent nuclei based on chains of thirds. Such an essentially structural reduction, however, could not be sufficient for the dynamic representation of the foundations of melodic formulas and for the syntactic elaboration of the monodies. The paper therefore proposes to complete this perception of the modal phenomenon by resorting to the notion of *generative modal vector*. Linking together the pairs of nuclear traits of prominent notes, such vectors act as underlying grammatical indicators for the temporal sequencing of these notes. Such rewriting expresses itself in the form of a vectorial addition. This process is exemplified on the basis of a grammatical modal analysis/rewriting of a Syrian hymn from the traditional Maronite liturgy.

Jean-Marc BARDOT, *Between memory and cosmopolitanism, a space of musical creation by Philippe Hersant, Olivier Greif and Jean-Louis Florentz*

Be exist between the works of the composers Philippe Hersant (born in 1948), Jean-Louis Florentz (1947-2004) and Olivier Greif (1950-2000). Starting from a reflex-
Patmos for string orchestra, Florentz's *Qsar Ghilâne* for orchestra, and Greif's *Concerto* for cello and orchestra, one may reach a crossed reading based on the following two aspects:

a historic dimension leading, through a memorization and a sacralization of writing;

a geographic dimension, resulting from a taste for non-European music associated with a quest for brotherhood and humanity between people.

What links these dimensions is mainly aesthetic. It concerns the interiority of each of the composers and their technical implementation of the superposition of a free usage of reason and a form of sound hallucination. Indeed, even although devoid of any systematism of language, Hers operating in the anguish of a vertigo, takes form as the work progresses, as is the case with Debussy (Philippe Manoury); Florentz confidently on the basis of a precise and acknowledged sy ascertain themselves as a sound world characterized by evidence.

**Patrick REVOL, Daniel variations,
a committed repetitive music**

Daniel variations evoke the person of Daniel Pearl, the Wall Street Journal reporter kidnapped and murdered by terrorists in Pakistan in 2002. This paper aims first at describing the context in which the piece was developed, then at highlighting through analysis the processes by which the composer makes a vibrant tribute to the personality of Pearl. This technical study concerns the second movement, particularly representative of Reich's will to develop a repetitive style in the service of a political cause. The movement, titled *My name is Daniel Pearl*, explicitly refers to the journalist. The sole text used, repeated endlessly like a mantra, is the sentence that he had spoken in the video recording made by the kidnappers just before his beheading: My name is Daniel Pearl ; I'm a Jewish American from Encino, California.

**Edith ALONSO, Sound morphology and perception
in the Grande Polyphonie by François Bayle**

Grande Polyphonie, we show how the morphologic and perceptive characteristics of the sounds participate in the structuration of the work. The concepts of image, of diagram and of figure contribute to an exposition of the evolution of the work: sounds characterized by definite forms of which the origin can be recognized; deeply transformed sounds; and up to the most abstract sounds generating memorable figures. These three concepts maintain narrow links with four geometric figures (points, lines, surfaces, volumes) that will serve as tools for the analysis.