

## FREI KRAKEN

The Frei Kraken duo wishes to celebrate the beauty of traditional European songs and explore both their diversity and similarities. Morgane Neplaz and Bianca Guitton sing together in many different languages and use harp and percussions to accompany themselves, inspired by both traditional and contemporary styles. With good humour and playfulness, they offer a poetic and interactive experience, gladly involving dance, poetry and theatre.



Frei Kraken is an acoustic version of the Franco-German trio [Three Corbies](#).



**BIANCA GUITTON**

Bianca was born in Paris and already as a child she is fascinated by theatre and music. At the end of the 2000s, she completed her theoretical theatre studies with a master's degree at the University of Paris-Censier and then trained in physical theatre at the Jacques Lecoq school. To explore the link between theatre and vocal work, she did a series of workshops at the École du mouvement in Paris, with Roy Hart teachers and with the Song of the Goat company.

In 2011, she decided it was time to get down to business and moved to Berlin, where she plays the rock star one night at a street festival, improvises the next day in a cellar with the Berlin Soundpainting Orchestra, covers pop songs on weekends in Berlin restaurants, or wanders the streets with her clown-musician duo. In the middle of this musical eclecticism, her heart remains attached to traditional music, which she sings along with percussion, synthesizers or a pile of effects pedals.

She sees music and theatre as two complementary mediums, to be employed with humour and sensitivity. She likes to experiment with words, sounds, space and the body, convinced that it's the best way to joyfully share emotions and ideas.



**MORGANE NEPLAZ**

Morgane is from Marseille, where at the age of 10, she started studying Celtic harp and music theory until the end of her studies at the Marseille Conservatory between 1998 and 2009. At the end of her studies, between 2007 and 2009, she also took courses in music history and electroacoustics. In the meantime, she discovered traditional Breton music in Dinan, where she took part in several Celtic harp workshops, and explored traditional Vietnamese music during a trip to Hanoi, where she studied for several months the monochord at the Conservatoire in 1999. In 2016, she obtained her diploma as a music teacher at the CFMI in Aix en Provence where she experimented with contemporary, improvised and experimental music as well as vocal technique. Between January 2018 and June 2020, she immersed herself in traditional Bulgarian songs at the International Institute of World Music in Aubagne.

In her musical journey, she started her artistic career by playing traditional music in the street, accompanied by her small harp and a female singer. She then worked on eclectic projects such as shows, cinema, theatre, musical readings, small musical ensembles of various styles (experimental, traditional, contemporary and contemporary music) and solo work, and has worked as much on improvisation as on composition and interpretation.

Today she is looking for transversal artistic forms, which allow her to connect her different experiences with instrumental and sung music, voice, body, dance, texts, improvisation, writing, and the different artistic styles she has been approaching.