


MEHDI NABTI & PROTOTYPE

= [CODE SOURCE]

{Une application musicale de la géomancie}





TITLE = ' ' '  
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{Une application musicale de la géomancie}

MUSICIENS = ' ' '  
Mehdi Nabti = [alto sax]  
Nicolas Lafortune = [elec. bass]  
Joy Anandasivam = [elec. guitar]  
Bertil Schulrabe = [drums, tablas]  
Kullak Viger-Rojas = [timbales]

CONTENT = ' ' '  
Compositions = [Anzar, Barca, Beneharo, Chronos, Dhiya, Gurzil, Lerna, Mencey, Teryel, Tin Hinan]

DESCRIPTION = ' ' '  
Production, compositions and arrangements = [Mehdi Nabti]  
Recording = [Jacob Lacroix-Cardinal]  
Date = [10 & 11 juillet 2021]  
Protocols = [Jacob Lacroix-Cardinal]  
Pictures = [Carlos Riobo]

OTHERS = ' ' '  
Year = [2021]  
place = [Montréal, Qc, Canada]  
Rights = [Socan, Artisti]  
Distribution = [Dk]





All the tracks on this album were composed with the help of geomancy.

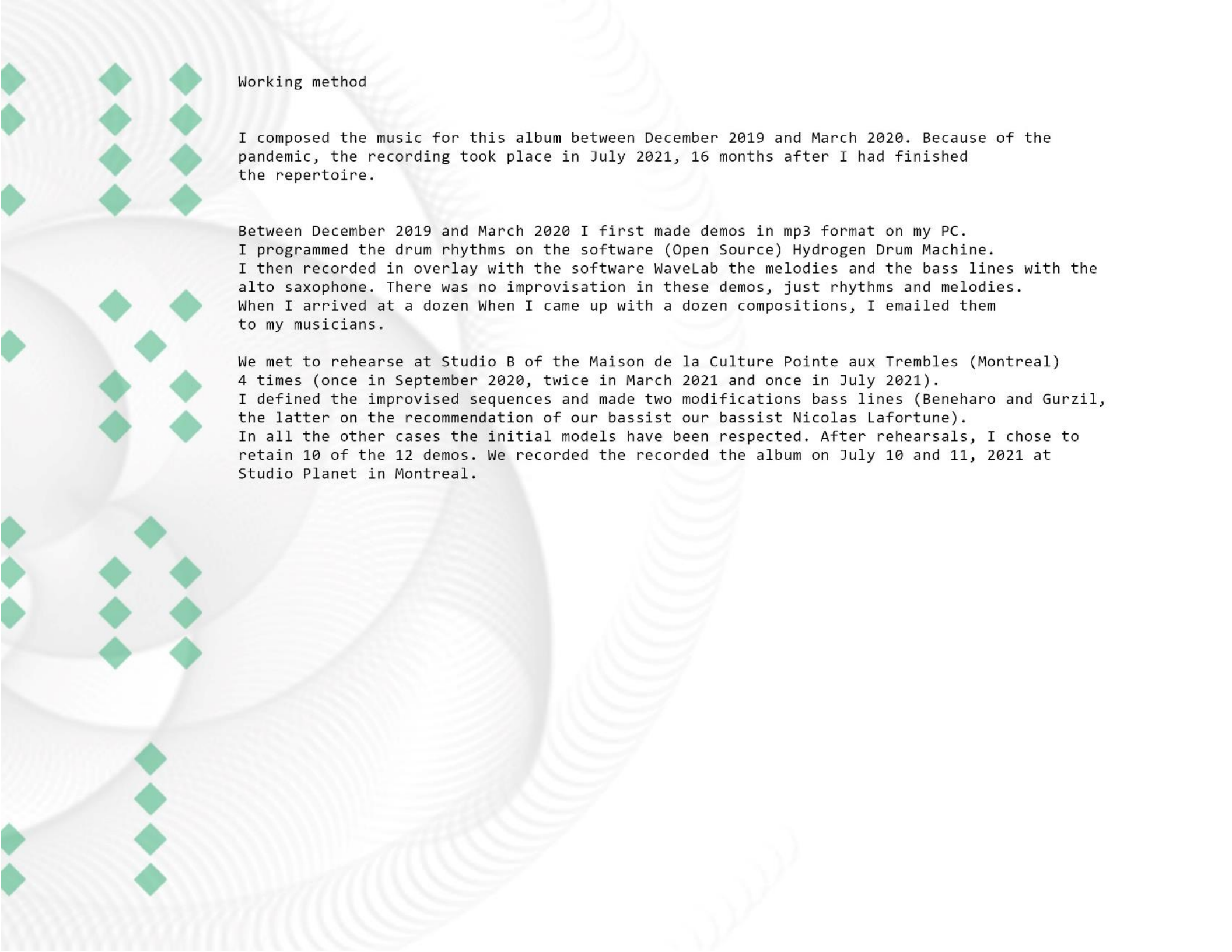
I had this idea 10 years ago, and I have since composed several rhythms and melodies using this notion. But I have taken this method further here by applying geomancy to the majority of the rhythms, bass lines and harmonic paths. The melodies were created using spontaneous composition (individual improvisations leading to melodies fixed afterwards).

Geomancy, from the Latin geomantia ("divination by the earth") is an oracle, a method of divination based on the analysis of simple or double figures, forming a binary code a binary code obtained by throwing dice or by observing elements in nature without human intervention (geography, landscapes etc). By different simple combinations, the draws or the observations of nature form figures subje~~tc~~ to human interpretation.

Used since the medieval period in France, it is extremely delicate to date its historical origin, despite the fact that very similar forms of geomancy are present in European are present in European, Mediterranean, African and Asian ritual practices from antiquity. One cannot deny the proximity with the famous Chinese Yi kJing binary form, random drawing, etc., but nothing proves that geomancy as it is known today has common origins with the classical Chinese geomancy. Similar practices (with some variations) are found in various parts of the world in various parts of the world, among the Persians, the Celts, the Vikings, the Arabs Amerindians, Berbers and Yoruba for example.

It is possible to use Gemany to compose because scales and more rhythms and harmonies are based on numerical relationships. The knowledge of relations deepens the understanding of music and widens the possibilities of creation. But there is always the risk that the digital conception does not trigger feelings in the listener or the improvising musician. This system is only a tool to find new and stimulating ideas. This is why, as I said above, I also compose instinctively by improvising alone on sequences or on rhythms composed with this method, recording myself and listening to me to come up with new compositions. I also used techniques of techniques such as symmetry and retrogradation, to add a little spice to the result.

The musical application of geomancy works both on the micro level (building rhythms, chords, scales, etc.) and on the macro level (using the rhythms, chords, scales, melodies) and at the macro level (elaborating the forms and structures of compositions).



## Working method

I composed the music for this album between December 2019 and March 2020. Because of the pandemic, the recording took place in July 2021, 16 months after I had finished the repertoire.

Between December 2019 and March 2020 I first made demos in mp3 format on my PC. I programmed the drum rhythms on the software (Open Source) Hydrogen Drum Machine. I then recorded in overlay with the software WaveLab the melodies and the bass lines with the alto saxophone. There was no improvisation in these demos, just rhythms and melodies. When I arrived at a dozen When I came up with a dozen compositions, I emailed them to my musicians.

We met to rehearse at Studio B of the Maison de la Culture Pointe aux Trembles (Montreal) 4 times (once in September 2020, twice in March 2021 and once in July 2021). I defined the improvised sequences and made two modifications bass lines (Benaharo and Gurzil, the latter on the recommendation of our bassist our bassist Nicolas Lafortune). In all the other cases the initial models have been respected. After rehearsals, I chose to retain 10 of the 12 demos. We recorded the recorded the album on July 10 and 11, 2021 at Studio Planet in Montreal.





Mehdi Nabti



Bertil Schulrabe



Joy Anandasivam



Nicolas Lafortune





Kulak Viger-Rojas



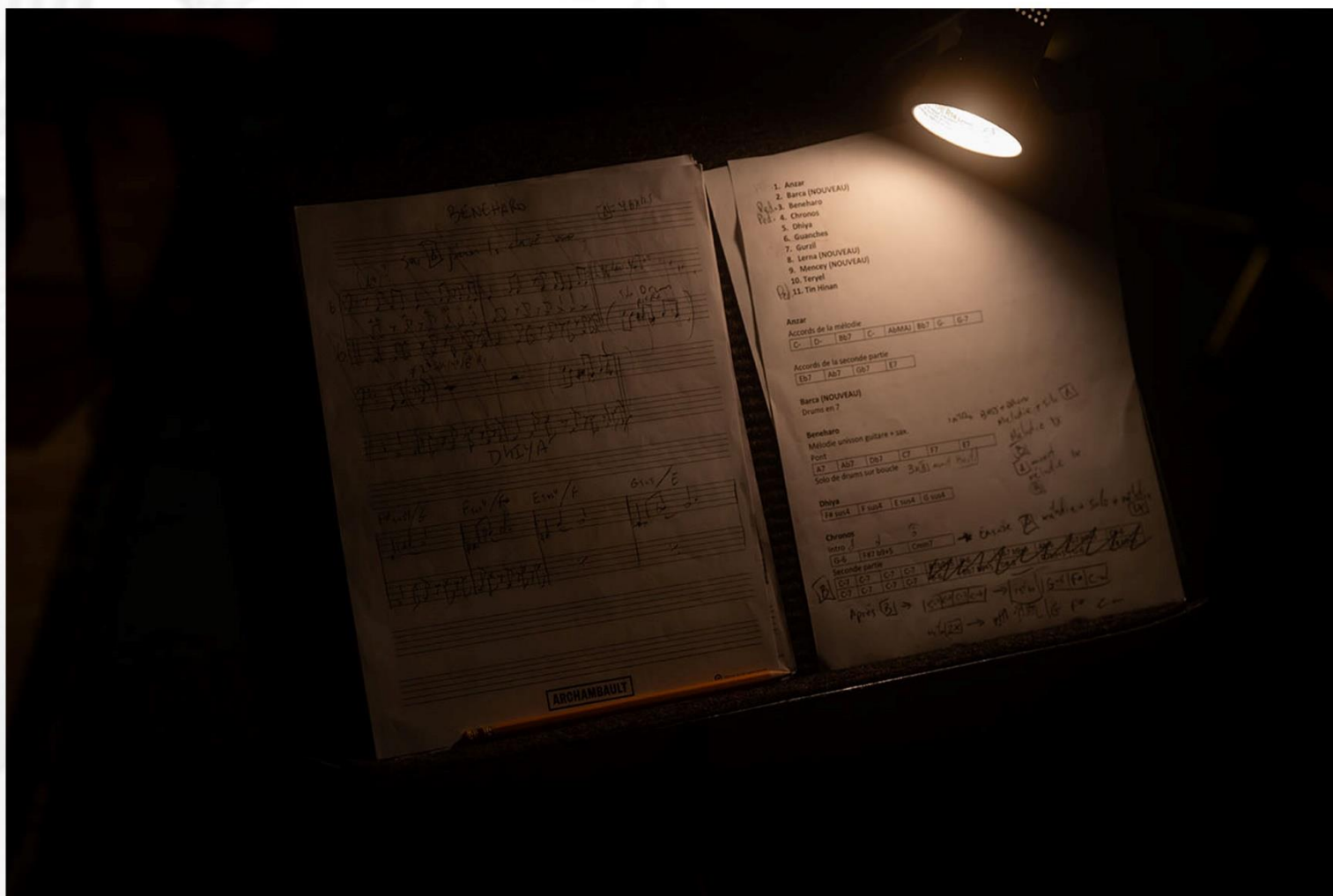
Mehdi, Joy, Jacob, Bertil



Mehdi, Jacob, Bertil, Nicolas, Joy



Bertil, Nicolas, Mehdi, Joy

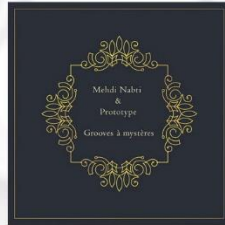






Mehdi Nabti

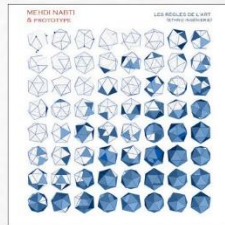
# DISCOGRAPHY



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Grooves à mystères  
2020



MEHDI NABTI PULSAR4  
Multiple Worlds (UK compilation)  
2015



MEHDI NABTI & PROTOTYPE  
Les règles de l'art (éthno-ingénierie)  
2018



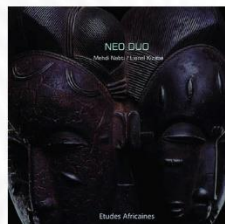
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2014



MEHDI NABTI PULSAR3  
Hybridations et Transformations  
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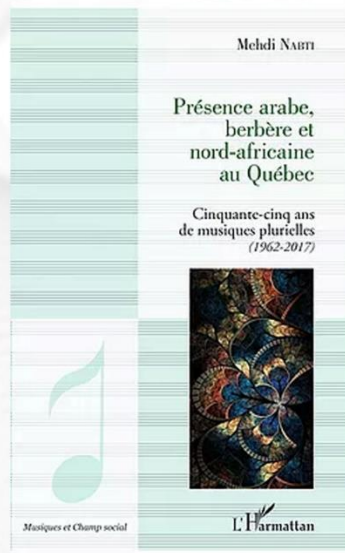
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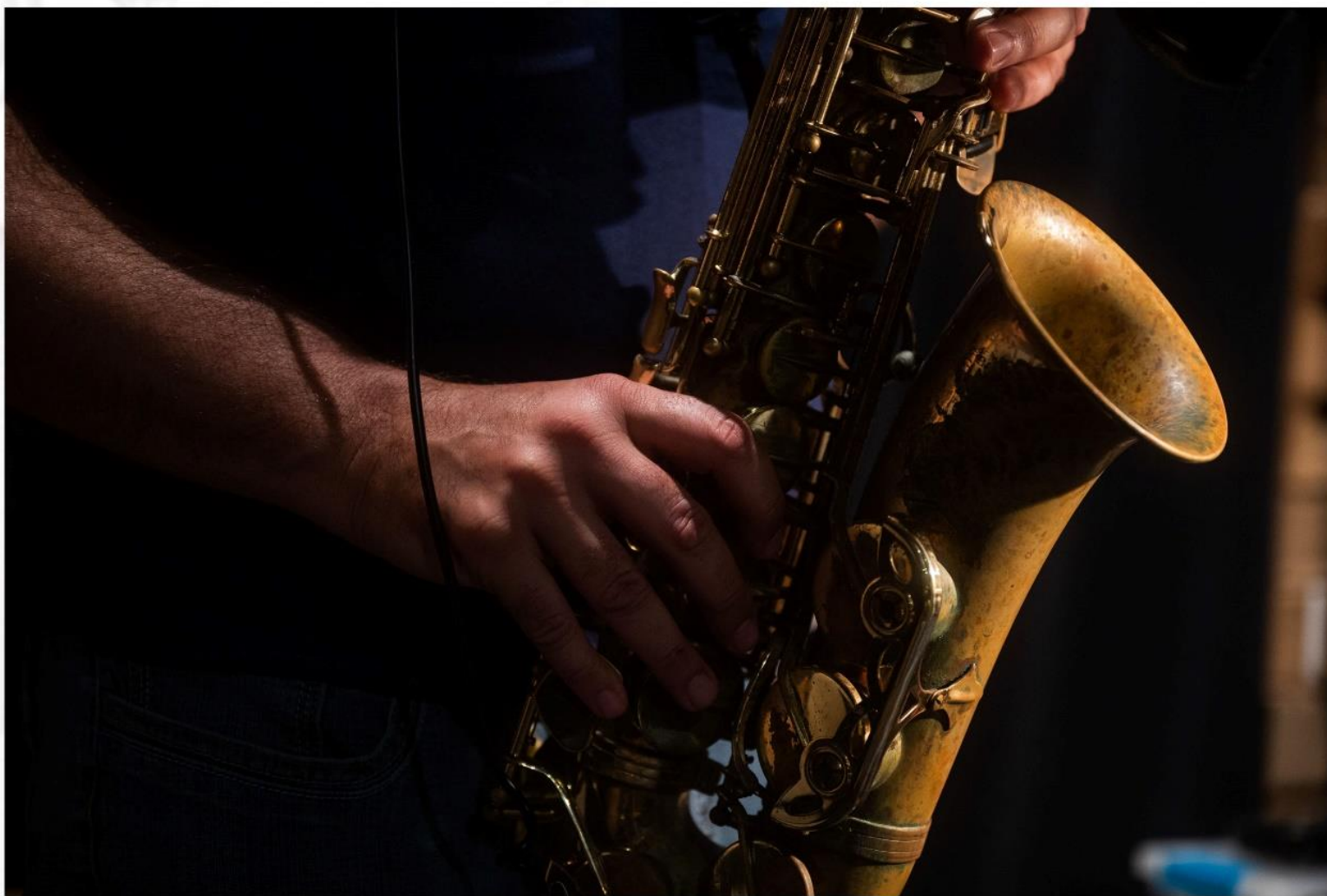
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