

MEHDI NABTI  
PULSAR 4

TEMPS COMPOSÉS

MEHDI NABTI | LIONEL KIZABA | NICOLAS LAFORTUNE | PHYRAS HADDAD



## MEHDI NABTI PULSAR 4

MEHDI NABTI	ALTO SAX, CLAVÉ, VOCALS
NICOLAS LAFORTUNE	ÉLEC. BASS, VOCALS
PHYRAS HADDAD	DERBOUKA, VOCALS
LIONEL KIZABA	DRUMS, PERC., VOCALS

RECORDED LIVE AT  
"MAISON DE LA CULTURE FRONTENAC"  
MONTREAL, QC, CANADA, BY JEAN BEAUMIER  
AND ALBAN MARÉCHAL  
25TH APRIL 2013  
MIX AND ÉDITION BY ALBAN MARÉCHAL  
MASTERING BY JEAN BEAUMIER

01	CLAVÉ	05.44
02	AL-HADDOUN RÉVISÉ	07.24
03	MEVLEVIS	06.47
04	22322 (GEOMANCIE)	04.06
05	MASSINISSA	06.02
06	LE MOUVEMENT ABSOLU	05.00
07	YEMMA GOURAYA	04.10

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ALL COMPOSITIONS BY MEHDI NABTI  
02 : ARR. BY LIONEL KIZABA AND MEHDI NABTI  
05 : ARR. BY NICOLAS LAFORTUNE AND MEHDI NABTI

"MUSIC IS YOUR OWN EXPERIENCE" CHARLIE PARKER

### Clavé

The clavé (also called "clave") means "key" in Spanish. The word means both a rhythm and an african percussion presents in all the diasporas (Cuba, Brazil etc.). The clavé concept is found in all African regions, so it is impossible to know the historical origin and specific geographic. This piece is a study around an ancient algerian berber rhythm called "Chti" played by the clavé (in Morocco you can find a different rythm with the same name). This rhythm is only known by musicians which playing ancestral melodies related to agricultural rituals. According to Montreal percussionist Kullak-Viger Rojas, this rythm may be a variation of the afrocuban "cascara". The bass line and drum beat are composed in relation to this berber clavé. The saxophone riffs are written on the snare drum. The solos are on myxolydiens modes following a descent tones : Ab / Gb / E / A / C / Bb. An idea borrowed from Bela Bartok used frequently by John Coltrane in the late 1950s. The melody is a simple loop over the Ab myxolydien mode.  
Soloists : Mehdi Nabti & Phyras Haddad

### Al-Haddoun Revisited

Al-Haddoun ("the One" in Arabic Maghrebien dialect) is a trance rhythm of the Aissawa Moroccan Sufi brotherhood. For several years I study in depth this rythm, its equivalence, how to improvise above, to come in and get out. This version is therefore a vision of a revisited Al-Haddoun. The melodies are composed like trance rituals in Morocco. The saxophone improvising on the following mode on B : 1 semitone / 3 semitones / 1 semitone / 1 tone / 1 tone / 3 semitones. And, too, on the chords of the John Coltrane composition "Sayeeda song Flute" (1959). The bridge showcases Lionel Kizaba who improvises a song in Lingala (Congolese) and Phyras Haddad makes a darbuka solo. As in African music group, the group moves from one section to another using calls played by the saxophone.  
Soloists: Mehdi Nabti, Lionel Kizaba and Phyras Haddad



### Mevlevis

#### Mevlevis

The Mevlevi Sufis are called "whirling dervishes" in reference to their al-sama dance ("listening"). It's in Konya in Turkey in the 13th century than the mystic persian Jalal as-Din Rumi al (1207-1273) found the Mevlevi order. The 9/4 groove of this piece is based on a persian rhythm used in the Mevlevi ritual. The tune is inspired on the one hand, by a composition of the Turkish singer Irem Bekter titled "Azur Istanbul" (2012), and on the other hand, by a minor blues of John Coltrane titled "Equinox" (1960). This is why the saxophone improvises in two scales : hijaz on B, and blues on B (B-7b5).

Soloists: Mehdi Nabti and Lionel Kizabas

### 22322 (Géomancy)


Title composed randomly using geomancy, an ancient method of divination. Five dice draw highlighted the following sequence : even / even / odd / even / even. I assigned a quarter note (two eighths) at even and a dotted quarter (3 notes) to the odd. So we have a 11/4 rythm played by the bell and the drums. The bass line toggles core A and Ab to provide a pendulum effect. The melody is a single line. The bridge, played after a saxophone call, is the chords reduction of the jazz 1930's jazz standard "Donna Lee / Indianna".

Soloists: Mehdi Nabti and Lionel Kizaba

### Massinissa

Massinissa (238-148 BC) was the first king of Numidia (now Tunisia) unified. Following his victory over Syphax, it contributes to the victory of Rome over Carthage at the Battle of Zama. Massinissa settles the Numidians, built a powerful state and institutions, inspired by those of Rome and Carthage. He hit a currency National, maintained a regular army and a fleet that sometimes put at the service of his Roman allies. This title is inspired of the epic life of Massinissa : the melody is reminiscent of ancient berber melodies. Bass and drums plays on different metrics: the bass plays a 5/4 line during 2x3 bars. The drums groove is on a 6/4. The two meets together at the end of the low cycle corresponding to 5 drums groove. Derbouka can plays on 5/4 or 6/4. This polyrhythm symbolizes to me many Punic Wars. The saxophone improvises on two scales : Db altered and Emaj.

Soloists: Mehdi Nabti and Nicolas Lafortune



### Le Mouvement Absolu

In physics, motion is "absolute" according to a "fixed" repository. If something moves, it's because things goshawks do not move ! We wish to show that some young musicians today still love the groove despite the fact that many young jazz musicians turn the groove away in favor of a more music contemplative, cinématographique or noisy. For us, the groove is important, and this piece shows that thought. It's a fun title and we improvise on a Congolese rhythm 6/4.  
Soloist: Nabti Mehdi Haddad and Phyras

### Yemma Gouraya

Yemma Gourayya, "protector of the mountains" is, according to the myths Berber in Algeria the burial place of Aya, daughter of a leader of a Byzantine chief. She's now became the patron saint the city of Bejaia. This mountain overlooking the Mediterranean kabyle city hosts a 18th century Spanish fort. The ABA structure of this piece is characteristic of kabyle festive songs. The 7/4 rhythm is a modified berber rhythm. The mode melodic is hijaz mode on F and F # for the bridge.  
Soloists: Mehdi Nabti and Lionel Kizaba.

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Photo Delphine Gaillard (2013)



## MEHDI NABTI PULSAR 4

01	CLAVE	05.36
02	AL-HADDOUN REVISITÉ	07.09
03	MEVLEVIS	06.45
04	22322 (GÉOMANCIE)	04.08
05	MASSINISSA	05.53
06	LE MOUVEMENT ABSOLU	05.02
07	YEMMA GOURAYA	04.31
TOTAL		40.09

MEHDI NABTI      SAX ALTO, CLAVE, VOIX  
NICOLAS LAFORTUNE      BASSE ELEC., VOIX  
PHYRAS HADDAD      DERBOUKA, VOIX  
LIONEL KIZABA      BATTERIE, PERC., VOIX

### COMPOSITIONS DE MEHDI NABTI

ENREGISTREMENT : ALBAN MARECHAL ET JEAN BEAUMIER  
À LA MAISON DE LA CULTURE FRONTENAC, MONTREAL, QC,  
CANADA, LE 25 AVRIL 2013

MIXAGE, ÉDITION ET MASTERING : ALBAN MARECHAL ET  
JEAN BEAUMIER AU STUDIO KOALAMUZIX, MONTREAL, QC,  
CANADA, AOÛT ET SEPTEMBRE 2013

### PRODUIT PAR MEHDI NABTI

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