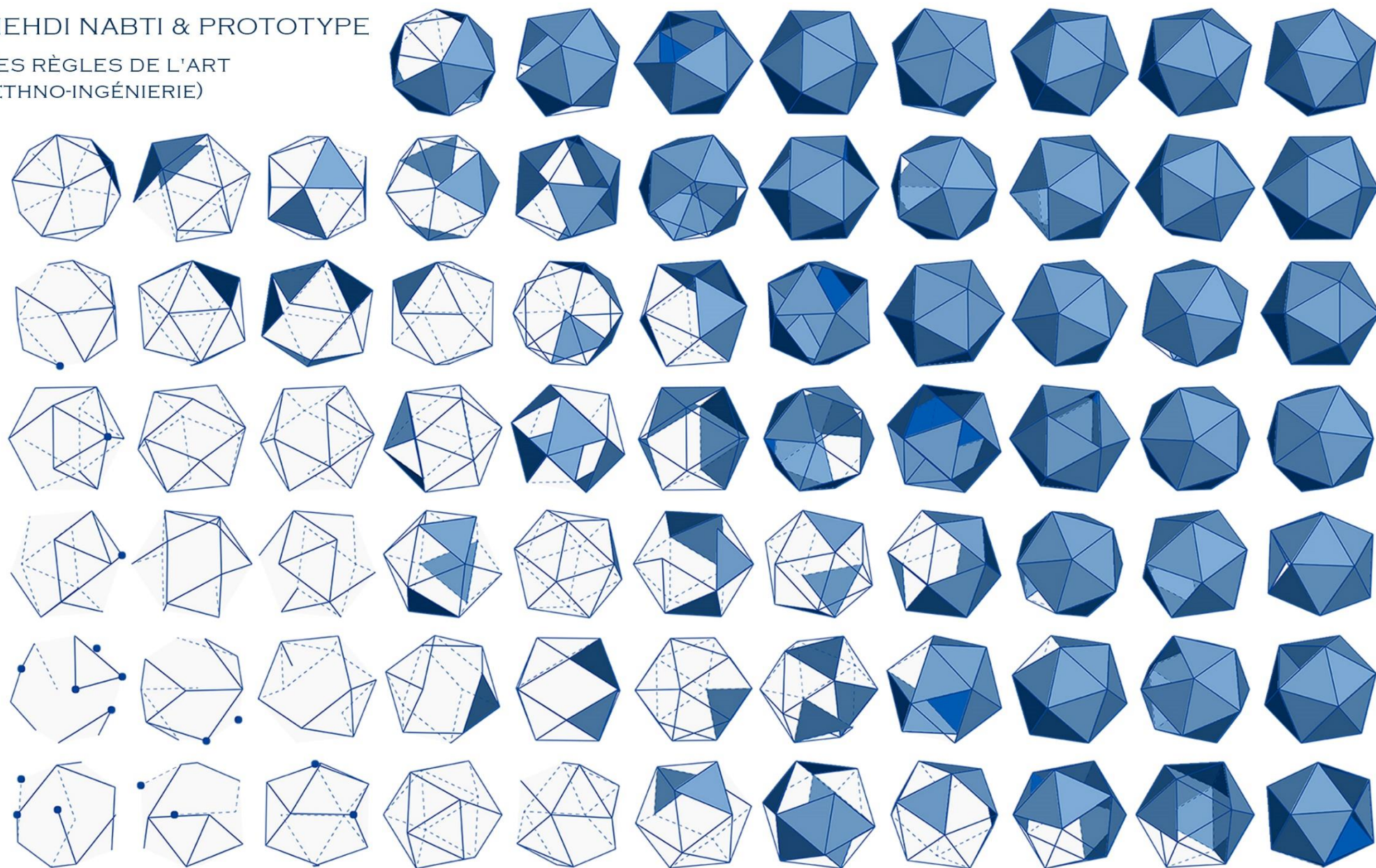


MEHDI NABTI & PROTOTYPE

LES RÈGLES DE L'ART
(ETHNO-INGÉNIERIE)



MEHDI NABTI & prototype

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(ethno-ingénierie)

- | | | |
|----|-------------------------------|------|
| 1 | atlas | 4:55 |
| 2 | vernaculaire | 4:46 |
| 3 | volubilis | 4:35 |
| 4 | cyborg | 3:45 |
| 5 | atlantes | 3:55 |
| 6 | samsara | 4:34 |
| 7 | principe fondamental | 4:39 |
| 8 | apeiron & seikilos | 5:38 |
| 9 | géomancie (live)* | 3:39 |
| 10 | tinjis vs ndaté yalla (live)* | 5:23 |

composed by Mehdi Nabti

produced by Mehdi Nabti and Nicolas Lafortune

recorded and masterised by Julien Rose
mixed and edited by Julien Rose, Bertil Schulrabe et Mehdi Nabti

01 - 08: Lakaz studio, Laval, QC, Canada, 14th April 2018
09 - 10: Maison de la culture du plateau Mont-Royal, Montreal, QC,
Canada, 7th October 2016

Mehdi Nabti

alto sax, clavé, vocals

Nicolas Lafortune

elec. bass, vocals

Bertil Schulrabe

drums

Joy Anandasivam

elec. guitar

Lionel Kizaba*

drums, vocals

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SOCAN MUSIC 2018

MADE IN CANADA



Mehdi Nabti

Joy Anandasivam

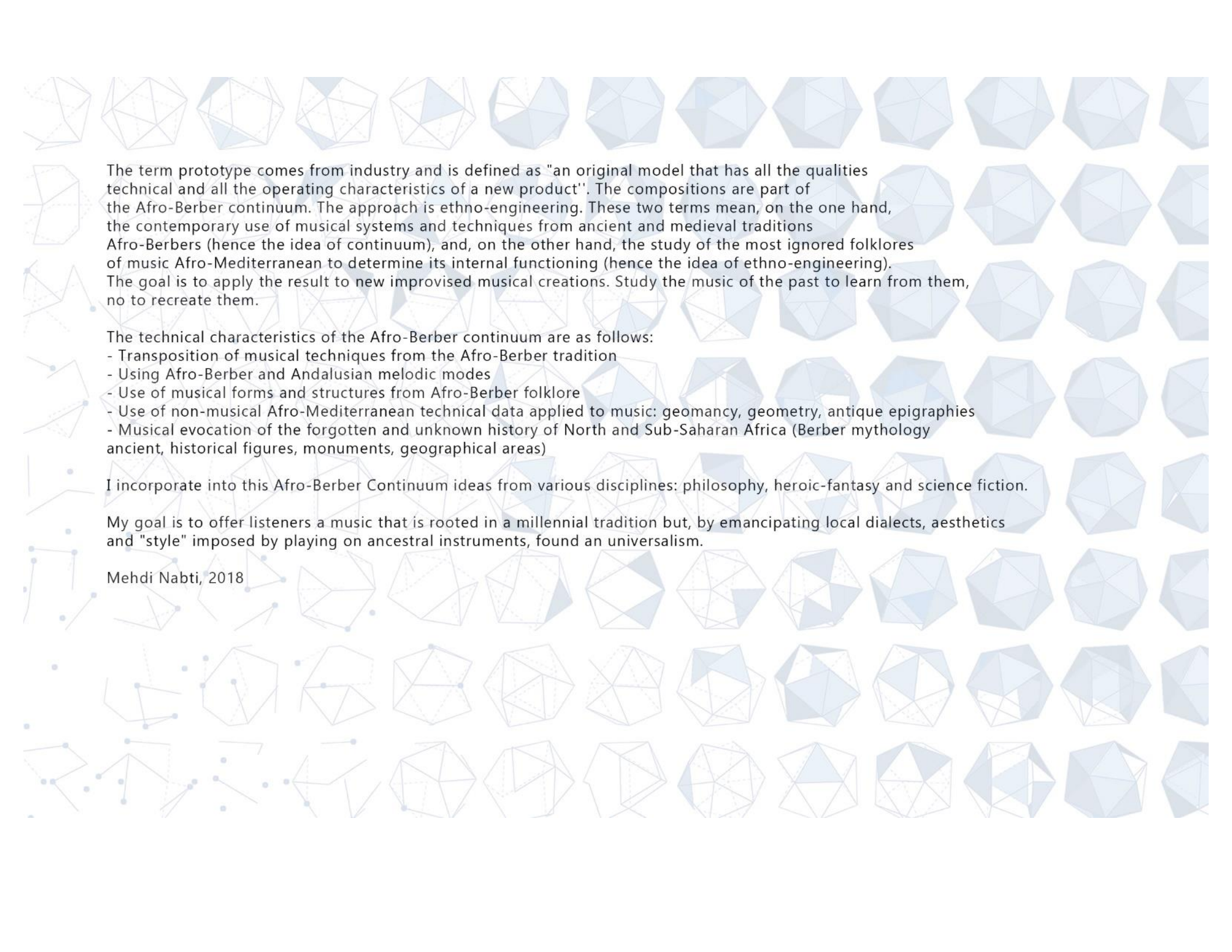
Nicolas Lafortune

Bertil Schulrabe

Mehdi Nabti tells you extraordinary stories. If you close your eyes, breathe a big blow and let it take you very far, it is that you will not come back unscathed of your trip. It is there, under the skin, musically, that the magic operates.

Marcel Chevrier

pictures by Carlos Riobo



The term prototype comes from industry and is defined as "an original model that has all the qualities technical and all the operating characteristics of a new product". The compositions are part of the Afro-Berber continuum. The approach is ethno-engineering. These two terms mean, on the one hand, the contemporary use of musical systems and techniques from ancient and medieval traditions Afro-Berbers (hence the idea of continuum), and, on the other hand, the study of the most ignored folklores of music Afro-Mediterranean to determine its internal functioning (hence the idea of ethno-engineering). The goal is to apply the result to new improvised musical creations. Study the music of the past to learn from them, no to recreate them.

The technical characteristics of the Afro-Berber continuum are as follows:

- Transposition of musical techniques from the Afro-Berber tradition
- Using Afro-Berber and Andalusian melodic modes
- Use of musical forms and structures from Afro-Berber folklore
- Use of non-musical Afro-Mediterranean technical data applied to music: geomancy, geometry, antique epigraphies
- Musical evocation of the forgotten and unknown history of North and Sub-Saharan Africa (Berber mythology ancient, historical figures, monuments, geographical areas)

I incorporate into this Afro-Berber Continuum ideas from various disciplines: philosophy, heroic-fantasy and science fiction.

My goal is to offer listeners a music that is rooted in a millennial tradition but, by emancipating local dialects, aesthetics and "style" imposed by playing on ancestral instruments, found an universalism.

Mehdi Nabti, 2018

Atlas

Atlas is a Titan, a giant of Greek mythology who is, according to a passage from Plato's Critias, the first son of Poseidon, Greek god of the ocean, and a mortal named Clito. He is the first king of the mythical Atlantis who owes his name to him, just like the "Atlantic" sea that surrounds him. Atlas is originally a Berber god whose name Watlas, was given to a mountain range that spans three Maghreb countries: Morocco, Algeria and Tunisia. According to the Greek myth, the giant Atlas is condemned by Zeus to support on his shoulders the celestial vault. The mountains thus bear his name, for it was in these places that he was supposed to have achieved his feat, near the garden of the Hesperides, at the western end of the known world. It is these mountains that have earned the Atlantic Ocean its name because it is located beyond the Atlas Mountains. For this composition in Bb min7 and Db min7, I created a 9/8 rhythm in 9/8 for the bass and 9/4 for the drums in which a melody, played here on 2 saxophones.

Soloists: Mehdi Nabti, Joy Anandasivam

Vernaculaire


Vernacular, from the Latin vernaculus, "native", originally designates everything that is high, woven, cultivated, made at home. The vernacular, or vernacular, is a language spoken only within a small community. It opposes the vehicular language, which is a language of communication between communities. Vernacular art refers to a living (contemporary) art, anchored in the past (myths, beliefs and traditions). Vernacular art is based on collective memory. It is this idea that I wished to express in this composition. I used two musical techniques that I identified in the Berber music of southern Morocco: the polyvitesse and the polymètres. Here the bass and the guitar play in 6/4, the saxophone and the drums play in 4/4. The speed ratio between the melodies and the rhythms played in 4/4 and 6/4 them is 1/3. The sax melodies and the bass line are an evocation of the Berber songs of Morocco (especially those of Bnet Oudaden and Rabawa).

Soloist: Mehdi Nabti

Volubilis

Volubilis is an ancient Roman Berber city, capital of the kingdom of Mauretania, located in Morocco, on the banks of the Khoumane River, a river in the suburbs of Meknes, not far from the town of Moulay Idriss Zerhoun. The origin of the name of the city comes from Latin volubilis meaning "which has a rotating movement, which turns". Its Berber name is Walili, Oualili or Walila which means the flower of bindweed or oleander, especially abundant near the river Khoumane. The city is relatively little mentioned in the ancient and medieval sources. Identified late in the 19th century, the site is part of the protected heritage of Morocco since 1921. It is the subject of archaeological excavations since the early 20th century and half is released to date. Outstanding example of an architectural ensemble illustrating the organization of the Punic administration, pre-Roman and Roman Africa, Volubilis is also the place of permanent societies that inhabited the extreme Maghreb. For this composition I used a typical Berber rhythm of this region, in 5/4, called hamdouchiyya (played by the guitar) with two tones: A min7 and F # min7b5. The bridge, on two tones too (Ebmin7, Cmin7) is built on a rhythm that succeeds several zwaq ("embroidery") that the Moroccan percussionists plays on another rhythm in 5/8 called gubbahi (not to be confused with the Algerian gubbahi in 2). The fundamental notes of the tones of the piece are each separated by 3 semitones forming a symmetrical cycle.

Soloists: Mehdi Nabti, Joy Anandasivam



Cyborg

A cyborg (cybernetic organism, translatable by "cybernetic organism") is a living being that has received transplants of mechanical or electronic parts. The term, which is used mainly in science fiction or futurology, was popularized by scientists Manfred Clynes and Nathan S. Kline in 1960. It was then to imagine "improved" humans who could survive in extraterrestrial environments. The cyborg is the fusion of the organic being and the machine. It is this idea that I wanted to express in this composition in which the instinctive improvisation mixes with melodic phrases written upstream with the help of series of figures forming symmetries, symbolizing cybernetic systems.

Soloists: Mehdi Nabti, Joy Anandasivam

Atlantes

The Atlanteans are a Berber people that Herodotus (v. 484-425 BC) placed in the northern part of Africa, in the Atlas Mountains (present-day Morocco). The Greek historian and chronicler of the 1st century BC AD Diodorus of Sicily places their history in the legendary times of mythology: the Atlanteans have to face the Gorgons and are defeated by the Amazons. Diodorus states that they are also the source of many Greek gods. Plato was inspired by the name of the Berber tribe given by Herodotus to name the fictional city he imagined as part of the myth of Atlantis.

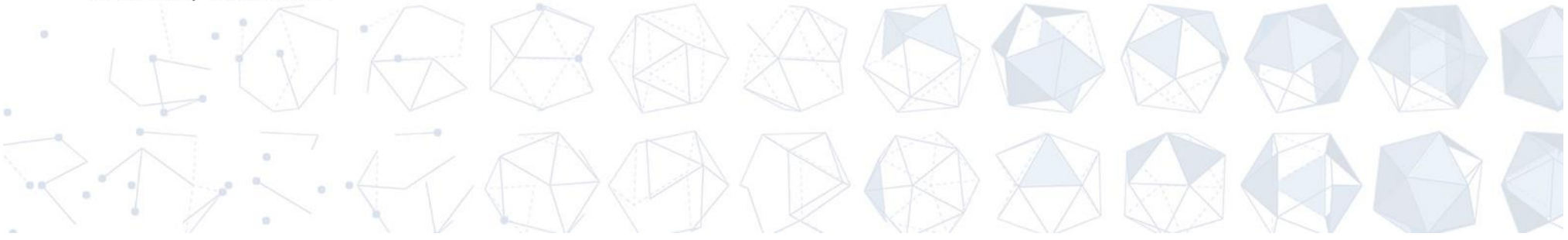
I composed this title based on the concept of characteristic duality of the Berber culture: two melodies, each in two parts, on two different tones and which have characteristics typical of the ancestral folklore of this region (modality, forms and structure melodies, resolution of sentences). The rhythm of the drums is the Moroccan rhythm "jilaliyya", played on the snare drum. Also, we recorded two versions: one on tempo medium, another on slow tempo.

Soloist : Mehdi Nabti

Samsara

In Hinduism, saṃsāra is often used to describe the cycle of rebirths, lives and deaths that occur follow without the adept succeeding in attaining liberation, light, moksha. Yoga helps to break out of this cycle. The basic rhythm of this composition is the same as my composition Atlantes. The melody is based on a succession of 1/2 tones and tones.

Soloist: Joy Andansivam



Principe fondamental

The idea of this piece is to use the fundamental principle of traditional North African music even African in general: polyrhythm. Here, each of the instruments plays fixed parts that fit into each other like gears and solve in a common place. The forms and structures of melodies played by saxophone and bass are characteristic of traditional North African music, that is, based on the model of questions and answers. The guitar plays a variation of "bembe", an Afro-Cuban folk rhythm. tab of the "Bembe" original is xoxoxoxoxox, the change "Bembe" I propose here is xoxoxoxoxoxoxoxoxoxoxo. That to be able to insert at best in the line of bass.

Soloist: Mehdi Nabti, Joy Anandasivam

Apeiron and Seikilos

The apeiron is a philosophical concept first introduced by Anaximander in the 6th century BC. To designate an original principle, the substance of all things. For music, in my opinion it's the movement that is the apeiron. This is what I wanted to represent by this groove in 5/4, with a Coltrane Cycle played after the melody from the epitaph of Seikilos. This text, dated 1st century, with its musical notation was found in present-day Turkey at the end of the 19th century. It is an epitaph, a funeral inscription placed on a tombstone or a funerary monument. It was composed by Seikilos in honor of his deceased wife: "As long as you live, shine! Do not worry about anything! Life does not last long. Time demands its tribute.

This is to this day the oldest complete song of which we know and the lyrics, and the score. The original melody is modified here because we play it in 5/4 in Bsharp Phrygian whereas at the beginning it is in 6/8 in A Phrygian.

Soloists: Mehdi Nabti, Joy Anandasivam.

Geomancie (live)

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

Tanjis & Ndate Yalla

Meeting between two compositions: Tinjis and Ndate Yalla. Tinjis is an evocation of the Greek-Berber goddess of the same name, which gave the name of the city of Tangier to Morocco. Ndate Yalla was originally published on my album " Etudes Africaines " (2015). This is a new live and trio version of my musical evocation of Ndate Yalla (1810-1860), last great queen of Waalo (Northwest of present Senegal). She is a heroine of resistance to French and Arab-Muslim colonization. The pace in 6/4 used to build the piece (played by the saxophone riff during the drum solo) is based on a clavé composed with geomancy. Soloists: Mehdi Nabti and Lionel Kizaba.

Translation of Congolese vocals (Lingala)

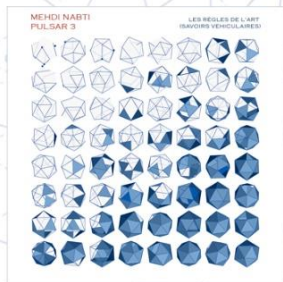
Look at me, I'm coming to get you. Ndate Yalla !

You are far away, but I keep looking for you. Ndate Yalla!

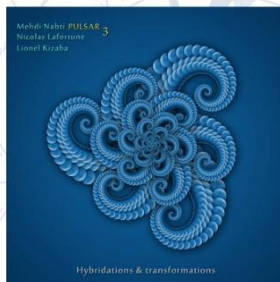


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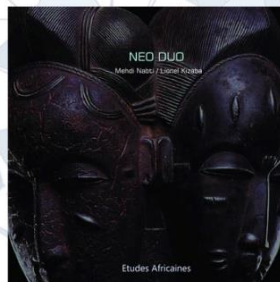
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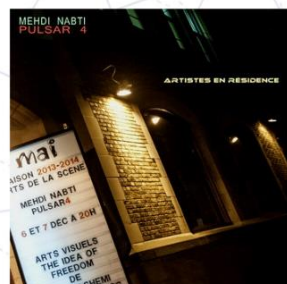
Les règles de l'Art
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Hybridations & transformations
Mehdi Nabti Pulsar 3



Etudes Africaines
Mehdi Nabti
& Lionel Kizaba Ne0Du0



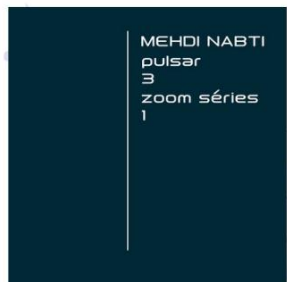
Artistes en Résidence
Mehdi Nabti Pulsar 4



Temps Composés
Mehdi Nabti Pulsar 4



In Situ
Mehdi Nabti & Nass Lounassa



Zoom Séries 1 (bootleg)
Mehdi Nabti Pulsar 3

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BIBLIOGRAPHIE

L'Harmattan



Les Aissawa. Soufisme, musique
et rituels de transe au Maroc

L'Harmattan



Présence arabe, berbère
et nord- africaine au Québec.
55 ans de musiques
plurielles (1962-2017).

