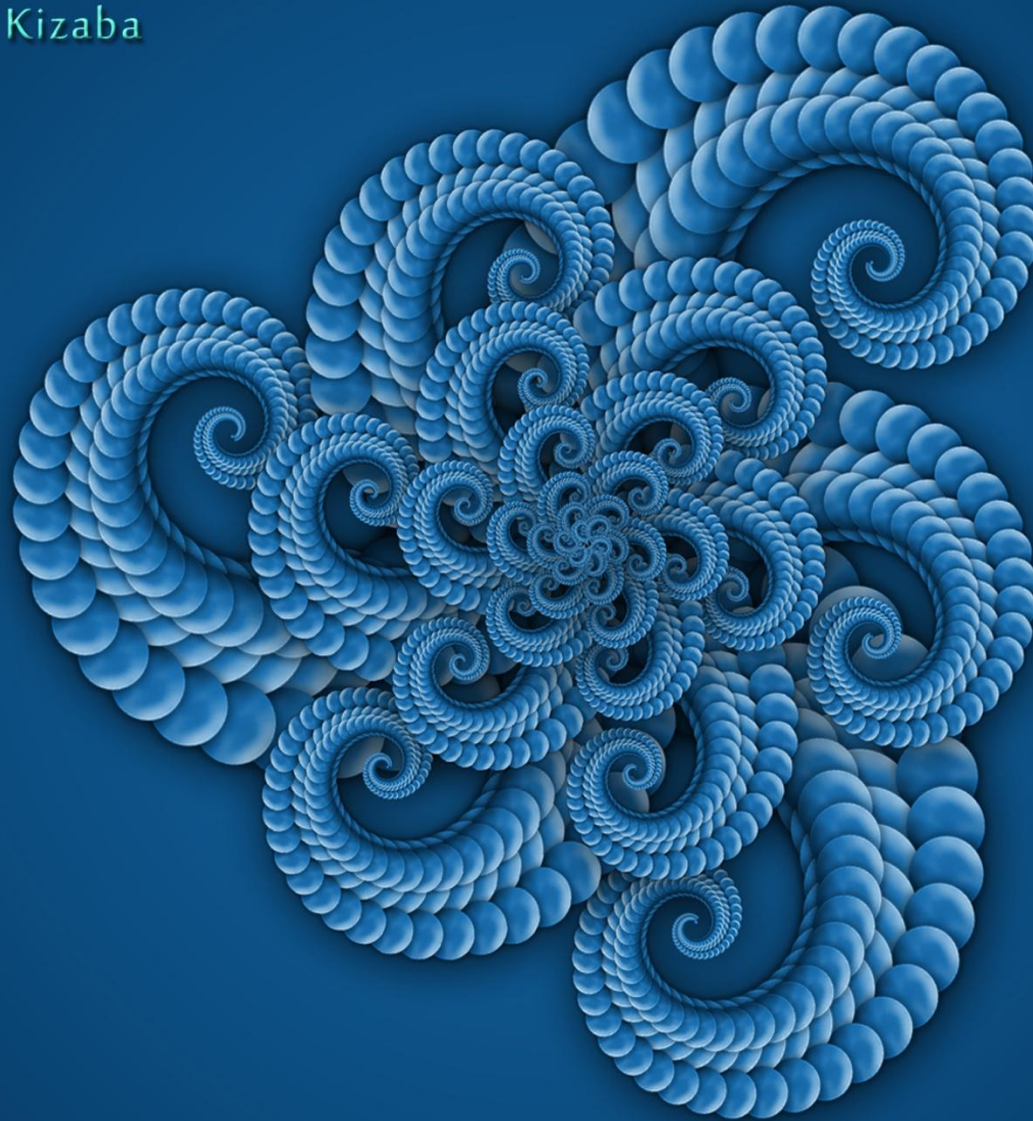


Mehdi Nabti PULSAR 3
Nicolas Lafortune
Lionel Kizaba



Hybridations & transformations

Mehdi Nabti sax alto, clavé, voix

Nicolas Lafortune basse élec., voix

Lionel Kizaba batterie, perc., voix

Hybridations

1	Al-Lounassa/Choucho	03:05
2	Afroberbère	03:44
3	Polypulse	02:55
4	Juba II	04:34
5	Tanit	03:52
6	Tiedos/La Javanaise	02:01

Transformations

6	Uchronie (transformé)	05:03
7	Cimmériens (transformé)	03:40
8	MT (transformé)	04:57
9	MS (transformé)	03:45
10	Massinissa (transformé)	02:39
Total		47:75

Compositions de Mehdi Nabti exeptés :

"La Javanaise" (Serge Gainsbourg), "Choucho" (Barsegh Ganatchian)

"Cimmériens" cite "Theology/Civilisation" (Basil Polédouris)

Produit et arrangé par Mehdi Nabti, Socan Music 2016

Enregistré, mixé et édité au studio Lakaz, Laval, QC, Canada, les 27 et 28 août 2016 par Julien Rose
Mastérisation par Charles Frossard, Studio MESA, Soignolles-en-Brie, France

Graphisme ("Spiral Flower Fractal in Blue") par Susana "Susyspider"

Hybridations & Transformations

This music is rooted in the Afro-Berber continuum, term of my own invention. I will explain below the characteristics of this notion.

The Afro-berber continuum

This term means, firstly, the contemporary use of rhythms, melodic modes and extra-musical systems (such as geomancy) from the ancient and medieval Berbers and sub-Saharan traditions (support for composition and improvisation) and, secondly, a musical evocation of the forgotten and unknown history of this region (historical figures, monuments, geographical areas). This Afro-Berber continuum remains open to various disciplines, styles, aesthetic from all periods and cultures.

This **hybridation** can, I think, help to overcome the current retromania and made positive **transformation** of the structures and musical discourse. By dint of being played and repeated without any question, these tend to stiffen and stereotype. This phenomenon causes musicians and public boring who feel standardization and conformism of the current musical output.

In the history of musical creation, different musical systems are used for millennia. No one not making that much, finally. What is new is to improvise on these concepts. People have they already improvised on these afro-berber concepts in the past? We do not know, they have not recorded ! I'm interested to investigate in this direction but using the current improvised musical vocabulary, not by copying an outdated aesthetic, "old" or "in style". My idea is to show that everyone can develop his own artistic path in according to their tastes and hobbies. Somewhere, there is always his own self, and each must find a speaking of autonomy based on his artistic journey, no matter the level.

In this album, the music embraces the Berber musical traditions, sub-Saharan, contemporary jazz and popular music from various times and traditions : an armenian song composed by Barsegh Ganatchian, another by Serge Gainsbourg. My compositions are also influenced by the history of North Africa, the philosophy of Charles Renouvier, the heroic-fantasy and French poetry of Charles Baudelaire.

Mehdi Nabti sax alto, clavé, voix



Nicolas Lafortune elec. bass, voix



Lionel Kizaba drums, perc., voix



Al-Lounassa/Chouho

Mix between my composition "Al-lounassa" and "Choucho", a song of Armenian composer Barsegh Ganatchian (1885-1967) in honor of the Armenian town of the same name.

"Al-lounassa" means, in maghreban dialect, "The Company", "the relay" and "pass the relay".

This technique is used in the Maghreb to sing improvised poems in turn. The melody is a memory of mystical melodies (diwan) played by musicians in the oasis town of Timimoun in southern Algeria. During improvisation we play the melody "Choucho" before finishing with a saxophone call playing two sentences from the Brazilian standard "Tico-Tico" composed by Zequinha de Abreu (1880-1937).

Poème B/Afro-berbère

Mix between two of my compositions: "Poème B" and "Afro-Berbère". "Poème B" is an evocation of a mystical poem in 6/4 from Morocco, called al-bouraqiyya, which is a chant of "melhoun" (an urban style of sung poetry appeared in the 16th century). "Afro-Berbère" is a melody-pretext for a series of improvised exchanges 4/4 on the hijaz mode. In both cases, the mode used is hijaz on B.

Polypulse/Chimère

"Polypulse" means "many pulses." The bass and drums play on two different pulses whose ratio is 1/3: pulsation of the drums (6/4) is the dotted quarter of that of the lower (5/4). This technique is commonly used in percussions orchestras in the Maghreb and sub-Saharan Africa. For example, in the Moroccan trance rhythm "lalla mira", the digital percussion instrument called Tarija plays on this system against of the orchestra. I improvise on the saxophone on the mode hijaz on B, transposing the scale by descendants tones during the solo. This solo follows the pulsation of the basse and / or drums depending on the musical speech.

Juba II

Composition and improvisations based on a variation of an ancient Berber melody I heard in the Moroccan village Moulay Idriss in 2003, chanted by Jilala musicians. Juba II is a Berber king of Mauretania born at Hippone (now Annaba, Algeria) in 52 BC. AD and died around 23 AD. Juba II is known by the Greeks and Romans as a scientist, artist, writer, author of several treaties, letters, painting, theater, history, geography and medicine. Juba II played a role in the cultural and artistic exchanges with discernment from its mixed cultural heritage and, no doubt, of the consciousness of a philosopher of his time. Juba II amounted in Rome by Octavia, the sister of the future Emperor Augustus. Juba II devotes to the study and soon he acquired in the sciences and in the letters a great reputation. Always eager to know his origins he traces his ancestry to Hercules who married the Libyan Tingé (Tendja), widow of Antaeus of Greek legend. He built several public buildings, squares or forums, theaters, baths, temples, public gardens. he sends many copyists in the capitals of the civilized world to bring him the discoveries of thinkers of the time, he wrote a treatise on his native land Libuca ; in three volumes, containing geography, natural history, mythology, beliefs of all kinds. He leaves written on the Assyrians, Arabia, plants, but the best work remains the fourth book of history "Massinissa the Berber" written in Year 15 of his reign. This book confirms the value of his Massinissa ancestor whose Greek made greater than that of Apollo stele inside the temple of the latter because they consider the only god who dared to be born, live and die.

Tanit

Improvisations from A minor 7 evoking Berber goddess Tanit. According Berber and Carthaginian beliefs, Tanit ensured fertility, births and growth. She was the goddess tutelary of the city of Serepta (Lebanon) and his cult gained momentum in Carthage (Tunisia) where she was named Oum. In Berber "Tinit" means pregnant women, smoldering. Tanit is equated with Astarte among the Phoenicians, Ishtar by the Babylonians, the Sumerians Innana, Venus to the Romans, the Greeks Aphrodite, Isis in Egyptians, Anaïtis among Libyans, Derceto the Syrians, and Mylitta among Assyrian Chaldeans.

Tiédos/La Javanaise

Meeting between my composition "Tiédos" and "La Javanaise" by Serge Gainsbourg (1963).

"Tiédos" is a remembering of the Tiedos, warriors of the ancient kingdoms of Senegal. Refractory of attempts to Islamization, Christianization and colonization, these horsemen were rebels a rural aristocracy to chivalrous values. The composition involves a system of call & answer on a 6/4 clavé (build with geomancy) in G minor 7. According to the call played saxophone, we play "Tiédos" or "La Javanaise" by Gainsbourg, a melody that I always liked.

Uchronie

"Uchronia" is a term coined by the French philosopher Charles Renouvier (1815-1903). According to the author, uchronia re-written alternate history, not as it was but as it could have been. This piece is a very simple riff in 7/4 and two tones (Hijaz mode from Bb and Ab7b9) is an example of what actual jazz might have been if the current jazz was not born in North America, but in Andalusian Spain, in Turkey or in Eastern Europe. The vocal passage in Congolese (Lingala) and choirs were improvised on the spot.

Cimmériens

The Cimmerians are a rider and nomadic people of antiquity, supposed Indo-European origin, perhaps related Anatolian, the Thracians or the Iranian peoples, present especially in Asia Minor. The fictional character Conan is identified as "Cimmerian" in the Robert Ervin Howard stories. The bridge of the song is the melody "Theology / Civilization" by Basil Poledouris, from the movie "Conan the Barbarian" (1982).

MT

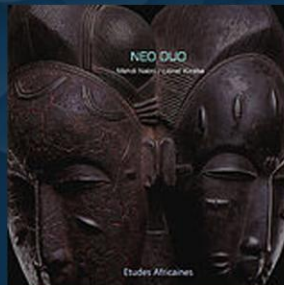
Dedicated to my son Theodore. There is a 9/8 groove composed after hearing to a choir of the Aïssawa sufi brotherhood in Morocco. The two chords (G-7 and D-7) melody wants to be a memory of mystical songs (diwan) of southern Algeria. The tempo fluctuates, a method often used in trance rituals in Maghreb.

MS

For my baby daughter Syna this is a lullaby written on a Moroccan rhythm in 10/4 called "ftuh Imjerred" (sudi brotherhood of Aissawa, medieval times) played by the snare drum. The piece alternates between soothing melody and sax improvisations, symbolizing the vital force of a becoming life, full and rich.

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 melody is reminiscent of ancient berber melodies, with AB traditionnal structur. The saxophone improvises on two scales : Db altered and BMAJ.



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