



Meï teï shô :
Back to a composed future
7/01/09

<p>meï teï Shô</p> <p>TAKE A RIDE</p> <p>NOUVEL ALBUM</p>		2009 ON TOUR
	IN CONCERT at la Maroquinerie (Paris 20°) Wenesday 8 th april 2009	
	www.meiteisho.net	

Ten years... But it's been thousands of times as many miles since Boris Kulenovic (bass) and Germain Samba (drums) have been deforming rythms, paving new ways and inventing their own boiling universe, light years away from a duly-mainstreamed music. Each mile is an invitation to 'Take A Ride' beyond the frontiers, to take off blinders. From Balkan Afro-rock to cosmic jazz, from esoteric hip-hop to supersonic funk, from stratospherical dub to earthy soul or energy pop , their inspiration sources bang together inside their terrific still, eclectic vibrations and alchemic soundtrack gushing out of their musical magma. With Meï Teï Shô, the multiple raw material are boned, crushed and kneaded to create a singular material.

After two UFO-like records, two EPs and two live records, here they are, back with a new sound object. This new project began by this couple, still interested in odd rythms and asymeric structures. The culture mix (Bosnia for Boris and Central African Republic for Germain) is reinforced with the creation of a new line-up, as mixed as the duet.

The voices emphasize the new directions: we're taken away from our reality by the heady singings. The sensual inflactions between trip-hop and soul-jazz of Jessica Martin Maresco's one answers perfectly to the scansions of the Nashville-born beat-boxer Bruce Sherfield, discovered in Brooklyn during open mic performances, and now living in Paris. To this complementary couple is added a choir present on some tracks, and two guests, widening the field of Meï Teï Shô's musical landscape: Sandra N'Kaké, hoarsing a funky theme with her soul diva tunes, and Amel Mathlouti from Tunisia, swirling her voice with melancholy overtones.

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Likewise, the choice of musicians also reflects a will to dig new furrows, admittedly more melodic, but fertilized by the electronic. That's why Jean-Philippe Chalte invests some titles with his machines, to put what's needed in effects and « acousmatic » ambiances, whereas Charly Amadou Sy, Sayag Jazz Machine's turntable, places his two finger offbeat scratches.

Moreover, beside Remy Varaine that had been previously invited, Frank Pilandon assures most guitar parts, alternating between funky and harder riffs. In addition to carressing the six strings, he brushes against accordion buttons and blows inside a saxophone.

As for keyboardist Eric Teruel, he can be viewed as the project's third man. His Fender Rhodes fills up the rythm pair efficiently, adding necessary colors to the harmonic palette and a subtle melodic touch..

Most of the lyrics reflect an everlasting will to fight, subtly and intelligently inserted into acid and deliberately inflammatory humour chronicles, mood notes about a decaying society, sampled Japanese retro-futurist ads and diverted French info, out of control scansions and caustic songs, soft choruses and earthquake verses. Meï Teï Shô preferred a concise way to previous long complaints, but didn't forget the initial postulate of their « appellation contrôlée » name: Meï Teï Shô is a japanese term describing the trance state after overconsuming rice, isn't it !?



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