

IFRIQIYYA ELECTRIQUE

الثورة العالمية
Adorcist & Post-Industrial Ritual
Spirits, Possession & Trance - North Africa

PRESS-CUTS

"How to enrich traditional world music without being dishonored ? How can you work on improvisation and reworking compositions without losing roots, bowing to traditional music ? "Rûwâhîne" album gives the answer, half way between tradition and technology, at the hub where you instantly get acquainted with raw emotion. Or as Ifriqiyya Électrique formulates: " elevation, sweat, blood, poetry and tears ". **WRITTEN IN MUSIC**, Philippe De Cleen

« Ifriqiyya Electrique at Womad Festival solved in a powerful and innovative way the problem of putting ritual on stage. In this case it was the possession and trance ceremonies of the Banga in the south of Tunisia... this community of black African origin use trance as a healing force and guitarist François Cambuzat and bassist Gianna Greco spent months filming the rituals and perform on stage along with that film and three Banga musicians on drums and metal castanets... You see flailing arms, contorting bodies, heads swaying back and forth; you hear spiritual songs, follow processions, catch a goat sacrifice and feel almost like you've witnessed these ceremonies for yourself. Talking to people in the audience afterwards, they were deeply moved by what they'd experienced... Ifriqiyya Electrique have a clear vision and integrity in what they're doing." **SONGLINES**, Simon Broughton.

" More challenging and visceral was Ifriqiyya Electrique, whose music comes out of the spiritual trance traditions of southern Tunisia. It would be challenging to perform these rituals live, so they use a film backing of the ceremonies, with three Tunisian banga musicians playing and singing on stage...you come out feeling you've really participated in a ritual. It's innovative and brave." **LONDON EVENING STANDARD** (about Ifriqiyya Electrique at WOMAD)

"...Ifriqiyya Électrique played Tunisian sufi music with guitar and bass at totalitarian volume, drums and qaraqab melding into a bright tintinnabulation. Periodically, as the video projection graphically showed the sacrifice of a goat, the band would freeze, before renewing the assault." **FINANCIAL TIMES** (about Ifriqiyya Electrique at WOMAD)

"Therapeutic rituals. Ifriqiyya Electrique, electronic possessions in the desert. ... The Sufi cult of the black saint Sidi Marzug ... a way to do good to oneself, which allows to throw out all the evil that a person can encounter in life... Something very close to the pogo of punk concerts or rave ... Can, Einsturzende Neubaten, the sick blues of Nick Cave ..." **IL MANIFESTO**, Alias, Italy

"Friday offers thrilling strategies for the revitalisation of ageing musical forms. When listening to Ifriqiyya Électrique, I was reminded of the purposefully provocative argument that industrial music was first performed by Mauritian slaves on plantations in the 19th century, as they sang spirituals to the rhythm of steam-powered mechanical conveyor belts. ... The album celebrates the ritual of the adorcism – the polar opposite of an exorcism – where personal demons or spirits are welcomed to stay rather than banished. Live, the music is brought to life by the Tunisians Tarek Sultan, Yahia Chouchen and Youssef Ghazala, who chant and provide clattering rhythm on marching drum and krakebs (large metal castanets), which is given considerable heft (in the style of Big Black and early Swans) by Europeans François R. Cambuzat and Gianna Greco of Putan Club on guitars and electronics. The music is incredibly heavy when played live, giving the kind of gut punch more readily associated with crust punk or doom metal, rather than something you'd expect to experience at Womad. It's completely overwhelming ... To me, it's the most vital that industrial music has sounded in years." **THE GUARDIAN**, John Doran

"...The primacy is won by Ifriqiyya Electrique with this wondrous and perturbing chapter. Nobody went that far. ...A Sufi music project linked to rite and trance, and at the same time the most disturbing rhythmic beat of the West." **IL GIORNALE DELLA MUSICA**

Today you should listen to Ifriqiyya Électrique !!! Blending traditional Tunisian Sufi trance with industrial electronics, Ifriqiyya Électrique are an exceptionally interesting proposition. Undoubtedly rooted in African traditions and sounds, their traditional-sounding music is completely transformed amongst industrial noises and hefty guitar lines. This is less a 'wall of sound' than a tsunami of noise. It's ace. **RYL**

...thick with atmosphere and the tension of a celebration on the verge of violence – this vast and confrontational release evokes such disparate voices as algiers, alice coltrane, nine inch nails and even rick rubin's early hip hop production....self-described as 'sufi trance musicians and rituals in conversation with post-industrial sonics. stark, metallic, cavernous percussion and voices of cool urgency.' this release has grabbed the attention of the whole staff. *'Rûwâhîne is no ordinary album. in fact, the word 'extraordinary' doesn't even do it justice. Rûwâhîne is one of the most amazing pieces of work you will ever witness, maybe never heard before and never to be heard again.'*
LOUDER THAN WAR , 10/10.

...Manche haben dies schon so beschrieben, als würden Funboy Three auf die Einstürzenden Neubaten in den südlichen Wüstenregionen Tunesiens treffen. Aber das sagt schon gut aus, um was es hier geht. Hier ist Sufi Trance und Technologie eins. François R. Cambuzat und Gianna Greco stehen für die industrielle Basis also für das « électrique » und der Banga Musiker Yahya Chouchen mit Tarek Soltan und Youssef Ghazala für das lokale Timbre in Vocals. Das Ganze erinnert auch an die Band Can aus Köln. Die Field Recordings machen auch viel aus hier. Ein wunderbares Produkt, was ebenso wie Bargou 08 ebenfalls auf Glitterbeat die neue, oft vernachlässigte Musikszene Tunesiens beleuchtet. Gut so. **★★★★CONCERTO MAGAZINE.**

...post-punk, industrial and electronic sensibility to the Sahara desert and organically blended it with endemic, trance-inducing rhythms and recitations....a cultural adventure that has neither an expiry date nor geographical limits...It's quite clear that Ifriqiyya Électrique is such a different and extraordinary project...**RYTHM PASSPORT.**

...A feverish, muscular, uncompromising mix that pointedly avoids polite "world music" tropes ... A heady, heavy brew...Tunisia's ultra-intense Ifriqiyya Electricue..." **UNCUT, 7/10.**

...Centuries-old trance ritual catapulted to the twenty-first century !... **REBEL BASE.**

...The Banga is an ancient musical tradition from the southern Tunisian desert that features stark, metallic percussion and grouped voices of cool urgency. It is also a ritual where spirits are coaxed and invited to possess one's body and mind. Ifriqiyya Electricue is a conversation between the rhythms and chants of the band's three Banga musicians and guitar, bass and electronics. They call it a "post-industrial ceremony." It won't be an easy listen for purists and propagandists; but if post-industrial ceremony doesn't describe a large portion of the most challenging music of the last 40 years, what does? **CHRIS ECKMAN**, Glitterbeat Records.

...Capturing something quite unique, the collaborative industrial post-punk and avant-garde rock scenes of Europe clash head-on with the descendants of the Hausa slaves' atavistic rituals styled group, Ifriqiyya Electricue, create an often unworldly chthonian conjuncture of Sufi trance, spirit possession performance and technology... **MONOLITH COCKTAIL**

...The project led by Ifriyya Electricue confronts the ritual of possession of the Banga community of Djerid (Tunisia) with elaborated electronic sounds. The determination of the experimenters is such, and their respect so sincere, that no doubt is permitted as to their intentions. By mixing industrial music with the incessant repetitions of the ceremony, this album introduces a metallic chaos to make flee all the demons and rejoice the organisms. ...More than three years of field-recordings & footages for the realization of the album and the film. **LES INROCKS**

...you are thrown off your feet and enthralled right from the first notes...drums and finger cymbals form an impressive vibrating core where electronics and electric guitar overlap in exciting layers...whips the sonic experience up to risky levels.... **MIXEDWORLD MUSIC**, René van Peer.

...From southern Tunisia's Djerid, a desert area abutting the Sahara, the greater part of Ifriqiyya Électrique are musicians who take part in the Banga rituals of the Sufi saint, Sidi Marzûq. With drum and chant, raspy metallic percussion and (here's the modern bit), a bit of computer technology and electric guitars, the Electricue ensemble make an impressive noise.
NEW INTERNATIONALIST, Louise Gray

...Most exciting, though, was a show by Ifriqiyya Electrique – a multi-media performance featuring three Banga musicians from Tozeur with electric guitar, electric bass and film. The Banga are the southern equivalent of Morocco's Gnawa musicians who still actively work in their community playing music with drums and qaraqab (metal castanets) for healing ceremonies. Guitarist François R. Cambuzat, who's put the band together, spent months filming processions, rituals and trance ceremonies, which were projected as part of the performance – the live musicians interweaved their music with the sound on the film. It's brilliantly conceived and you really end up feeling as you've experienced what you see on film. There's a forthcoming album on Glitterbeat, but for me the live performance and visuals are what stand out. Ifriqiyya Electrique will be at some of the big festivals this summer like FMM Sines and WOMAD. But it was an unforgettable thrill to see them in Nefta in the Banga heartland. Ifriqiyya Electrique : a highlight of the Rouhanyet Festival.

SONGLINES, Simon Broughton.

...a journey into a sound that I've never heard before and even now, after many (and I mean many) listens, it is one of the most incredible albums I've listened to in recent years.... Rûwâhîne is a curious but incredible mix of desert rock, of multiple percussion, of chanting, hip-hop and hints of Nine Inch Nails. ... Intrigued ? You should be... To those of you who want something to shake the bones and kick you in the proverbial bollocks then this is the one... At times, their sound is like the soundtrack from hell as guitar, bass and electronics combine and break all the rules. This is music that has been known to possess, making people leap uncontrollably into the air transfixed and dancing like their body has lost complete control. Raw, gnarling guitars from the school of Trent Reznor screech and leave indelible marks. ... Rûwâhîne is no ordinary album. In fact, the word 'extraordinary' doesn't even do it justice. Rûwâhîne is one of the most amazing pieces of work you will ever witness, maybe never heard before and never to be heard again. An album catching a feeling, an emotion, a moment in a lifetime. Improvisation between tradition and technology. Quite literally blood, sweat and tears. Fantastic. **LOUDER THAN WAR. 10/10.** Paul Scott-Bates

...One of the most electrifying albums you are likely to hear this, or any other, year, shocking, exciting and essential...

★★★★★**MUSIC NEWS**

...chugging bass riffs and brooding guitar or electronica, and creates hypnotic, exhilarating and, at times, downright spooky sounds... Tunisian spiritualists spook and excite... ★★★★★ **THE GUARDIAN**

...an immersive visceral experience. The recording is loud and intense — music for a rave not relaxation — but finely crafted. Particularly live, with the film — at Womad and other festivals — it's close to a life-changing experience...

★★★★★ **EVENING STANDARD (UK)**

...un avant-gardisme voyageur et sans œillères, pétri de références ethniques et innervé de mysticisme... exorcise ici ses démons dans des postures soniques et rituelles post-noise et post-industrielle... clash sonique et stylistique... énergies démoniaques... electro-jazz-tribal... déstabilisants terrains indus-noise... virulence percussive parfois quasiment techno... Une nouvelle étape encore plus confondante de partage sonique et sensoriel transméditerranéen qui risque d'en laisser plus d'un pantois par son irrévérence sauvage, débarrassée de tout pédantisme world... **NEW NOISE MAGAZINE.** Laurent Catala. 8,5/10.

...chiudere gli occhi e lasciarsi andare sulle note di Rûwâhîne può risultare catartico o addirittura portatore di nuove energie. Potente neo tribalismo.... Test Department con la pelle scura... **ROCKERILLA,** Gianluca Polverari.

...an unlikely, outrageous, compelling, exciting, hyperintense, hypnotic and ecstatic mix of tradition, technology, improvisation, desert rock, sufi trance, droning multifarious percussion, polyrhythms, raw and knotty guitars, very special chants, hip-hop and industrial noise that rather sounds like a ethnomusicographical and electronic soundtrack from hell or the phantom Castle. **OXFAMBRUGGE.**be newsletter, Belgium, July 2017.

...affascinante mischione di transe post-punk e voci che sembrano scaturire dal profondo della terra... **RUMORE,** Italy, Alessandro Besselve Averame.

...come si i Nine Inch Nails venissero trasportati sulle dune infuocate del profondo sud della Tunisia... rituali evocativi inscenati da una folla perfettamente sintonizzata e in stato di transe...

IL MUCCHIO, Italy.

... Résultat sauvage, incantatoire, magique et splendidement hybride, l'album, Rûwâhîne, sans égal de par le monde... On ne peut rester insensible à ce choc culturel et musical. Sidérant. Époustouffant. **MUZZART**

“...The substrate of Ifriqiyya Electrique’s sound is southern Tunisian Banga ceremonial music, a heady amalgam of chanting, drums and the tchektchekas... It’s high-keyed music built to induce trance and encourage the spirits as they take control of their possessed mounts. French avant-rockers François Cambuzat and Gianna Greco ... have taken the sound of Banga and duly smushed a load of guitars and electronics into it at full pelt.” **THE WIRE**

Rituali terapeutici. Ifriqiyya Electrique, possessioni elettroniche nel deserto. ... Il culto sufi del santo nero Sidi Marzug... un modo di farsi del bene, che permette di buttare fuori tutto il male che una persona può incontrare nella vita. Qualcosa di molto vicino al pogo dei concerti punk o ai rave... Can, Einsturzende Neubaten, il blues malato di Nick Cave... **IL MANIFESTO – ALIAS**

Therapeutic ritual. Ifriqiyya Electrique, electronic possessions from the desert. ... Sufi worship of the saint black Sidi Marzug ... a way of doing yourself some good, allowing you to throw out the whole evil that a person can encounter in life. Something very close to the pogo of punk concerts or rave ... Can, Einsturzende Neubaten, the sick blues of Nick Cave...

...this project recalls that the great industrial banner has always been about African music and this is the purest way of doing it, since there is a real exchange between the Tunisians and the Europeans - far from the game of "sampled preys" as did other bands in the past... **CHILI COM CARNE**

...Utterly unorthodox musically, yet exceeding expectations of a powerful performance, Ifriqiyya Electrique delivered a thunderous concert based on modalities of Tunisian ritual trance possession... Ifriqiyya Electrique’s concert was a stylized musical enactment of the actual ritual. Their performance strikes a remarkable balance between the rational and irrational... declamatory praises to Allah, the Prophet Mohammed, saints, and benevolent spirits. Serving as interpolated sonic vectors, the guitarist (François R. Cambuzat) and bass player (Gianna Greco) with added electronic effects amplified and elevated the Banga grooves with serious rock swagger... “Brilliantly conceived,” as Simon Broughton has noted...” **WORLD MUSIC CENTRAL**, Evangeline Kim (The **WOMAD** 2017 experience).

...L’ottimo disco di Ifriqiyya Electrique è un intenso viaggio nell’Africa profonda e ancestrale, un lavoro ipnotico e potente, da ascoltare a volume altissimo e a piedi nudi...un quadro di grandissimo impatto...progetto sincero e traboccante di contenuti...un perfetto dosaggio di ogni elemento sonoro...disco perfetto. **THE NEW NOISE**, Nazim Comunale, Italy.

...Le projet mené par Ifriqiyya Electrique (...) confronte le rituel de possession de la communauté Banga du Djérid (Tunisie) aux sonorités électroniques élaborées. La détermination des expérimentateurs est telle, et leur respect si sincère, qu’aucun doute n’est permis quant à leurs intentions. En mêlant le bruit de l’industrie aux répétitions incessantes de la cérémonie, cet album instaure un chaos métallique à faire fuir tous les démons et réjouir les organismes... Plus de trois ans de field-recordings & footages pour la réalisation de l’album, du concert et du film.» **LES INROCKS** *The determination of the experimenters is such, and their respect so sincere, that no doubt is permitted as to their intentions. By mixing the sound of the industry with the incessant repetitions of the ceremony, this album creates a metallic chaos to scare away all the demons and to delight the organizations.*

After **WOMEX 17**, Katowice, PL. On the social medias :

« ...I never heard that music before.. « One of the highlights of WOMEX 2017 ! »
« ...In the history of World Music now there is a « before » and an « after » Ifriqiyya Electrique... »
« ...What a power !!!... » « ... fire, power and high spirits... »
« Ifriqiyya Électrique SUPER!!!!!! #womex #kato #africa »
« ...What a trip !!! ... » « J’ai raté ça ;-(»
« The amazing and powerful Ifriqiyya Électrique (Tunisia) » « astonishing womex showcase in Katowice » « Sufi love from Glitterbeat Records »
« LOVE IT !!!! or better falling in love ;-)) »

« ...sur scène c’est vraiment très impressionnant... taré, hors-norme, inédit...» Chronique World, **REPUBLIK KALAKUTA**, Jean-Marc Baehler, RTS (CH) ... *on stage it’s really very impressive ... crazy, unconventional, never heard...*

« WOMEX 17. Some of this year’s most innovative performances came from transnational fusion acts, such as Ifriqiyya Electrique, whose members hail from both Tunisia, France and Italy... Ifriqiyya Electrique put a 21st-century spin on this sound with thunderous, throbbing slabs of electric bass, apocalyptically distorted guitar, and some minor electronic wizardry... The group’s multimedia collaboration is striking, with the guitar histrionics and digital effects taking a back seat to the insistent trance rhythms, all accompanied by video shot in the south of Tunisia. » **AFROPOP**, Tom Pryor.

<https://trasportimarittimi.net/ifriqiyya-electrique>

Los tunecinos Ifriqiyya Electrique descargaban su alud de trance ancestral. Los Ifriqiyya Electrique, con sus crócalos, sus cánticos y su desbocada electricidad generaron un clima de desenfreno y catarsis, una suerte de vudú inclusivo y apabullante. Una actuación inolvidable.

Tunisian Ifriqiyya Electrique unloaded their avalanche of ancestral trance...with its rattles, its chants and its unbridled electricity, they generated a climate of wildness and catharsis, a kind of inclusive and overwhelming voodoo. An unforgettable performance. **EL PERIODICO**, Nando Cruz

... "Rûwâhîne" successfully buried the banal reading of tradition in the sands of the Tunisian desert.....A ritual passage into the musical world of madness. I got the impression that RAMMSTEIN's guitar riffs were driving AFROBEAT.... In combination with the tribal madness of rhythm and singing... KRAUT ROCK and TUXEDOMOON avantgarde....
NOWAMUZYKA

« Ifriqiyya Electrique and the art of inclusion... strange blend of music began, unlike anything I'd heard before... Ifriqiyya is far from a typical "world music" group, many of which are "like a fancy postcard, a clean and edited version of reality showing only people that are happy, simple, free, inviting you for couscous... And this is where Ifriqiyya really hooked me. As if music that made me, a hung-over and tired mess, rifle feverishly through my best dance moves wasn't enough, the whole concert was backed by shots of people absorbed in ritual trance, yellow-tinted Maghrebi horizons and lonely grey roads. The entrancing imagery climaxed with portraits of Trump, Putin and company, with laser beams shooting out of their eyes and a message reading, "Strangers! Foreigners! Don't leave us alone with this kind of inhuman beings!" Boom... With a few simple images Ifriqiyya turned the discourse upside down. Instead of the usual liberal rhetoric of openness, tolerance and acceptance, they present the immigrant as savior... In the end, if we're protecting anything from supposed 'invasions of strangers' it's the criminals with laser beams shooting out of their eyes. » **BARCELONA MÉS**

« ...los Ifriqiyya Electrique, con sus crócalos, sus cánticos y su desbocada electricidad generaron un clima de desenfreno y catarsis, una suerte de vudú inclusivo y apabullante. Una actuación inolvidable... » **EL PERIODICO**

« NUIITS SONORES. Le show ardent et chamanisme d'Ifriqiyya Électrique a été une immense claque. Riffs rageux de guitares couplés à des chants ancestraux africains de cérémonie sacrificielle, le live est un bouillon continu de bruit et de fureur, porté par des images glaçantes de personnes en transe. » *"Ifriqiyya Electrique's fiery show and shamanism was a huge slap. Rough guitar riffs coupled with ancestral songs of African ceremony, their concert is a continuous maelstrom of noise and fury, carried by chilling images of people in trance."* **BE YEAH**

"...de toute beauté, des arabesques voraces prises dans une quête de la transe chamanisme et soufie, un maelstrom d'Ifriqiyya Electrique, compagnon de route de Lydia Lunch et adepte d'une débauche de râle nashwa gnawa, d'apoplexie sauvage que n'aurait renié ni Paul Bowles, ni Burroughs, ni Archie Shepp, ni Ornette Coleman..."
"... beautiful, voracious arabesques taken in a quest for shamanistic and Sufi trance, a Maelström of Ifriqiyya Electrique, from a Lydia Lunch friend and follower of a debauch of nashwa gnawa death rattle, a wild apoplexy that would have not denied neither Paul Bowles nor Burroughs, nor Archie Shepp, nor Ornette Coleman..." **JESUS ELVIS JUNKY BLUES**

« VIEILLES CHARRUES. Coup de cœur. Les spectateurs du Gwernig du début de soirée du dimanche ont hautement apprécié la prestation envoûtante du groupe. » **LE PEUPLE BRETON**

COLORS OF OSTRAVA. «...non c'è nel progetto quel compiacimento "esotico" di certa world music: va preso come evento musicale, privandolo della scomoda narrazione della trance e della Banga da cui parte. Così considerata, la proposta di Ifriqiyya Electrique è una bomba di rock industriale, fragorosa e incalzante, che costringe a muoversi tra cambi improvvisi di ritmo e strappi del basso distortissimo (a cura dell'italiana Gianna Greco). Irresistibile. » **IL GIORNALE DELLA MUSICA**

<https://trasportimarittimi.net/ifriqiyya-electrique>

"Incroyablement novateur avec son Rûwâhîne (2017), qui télescopait avec furie et ivresse tribal frontal et indus martelé, Ifriqiyya Electrique remet le couvert (Laylet el Booree, sortie le 05 avril 2019, Glitterbeat Records), et récidive imparablement, bien plus que personnel...riffs dignes du Roots de Sepultura...un énorme Mashee Kooka en ouverture...ce nouvel opus est un must...C'est bien simple : Ifriqiyya Electrique peut se targuer d'avoir défini un territoire sans pareil. On se réjouit au plus haut point de pouvoir entendre, chose rare, un son complètement nouveau...Laylet el booree est une expérience. Un flux irrésistible... »

"Incredibly innovative with his « Rûwâhîne » (2017) which frontally telescoped tribal & indus, Ifriqiyya Electrique strikes back with « Laylet el Booree », released April 5 by Glitterbeat Records, and incontrovertibly recurs, even more personal ... riffs worthy of the Roots from Sepultura ... a huge Mashee Kooka in opening ... this new album is a total must ... It's very simple; Ifriqiyya Electric can boast of having defined a territory without equal. We are delighted to hear, rare thing, a completely new sound ... Laylet el booree is an experience. An irresistible flow ... " **MUZZART (F)**

« ... enfiévrant les rues en une phénoménale improvisation collective, au rythme fracassant des castagnettes et des chants noirs du Maghreb...Pour avoir une idée de ce qu'est le groupe Ifriqiyya Electrique, il faut maintenant imaginer cette tradition roots électriifiée par deux vadrouilleurs de l'underground post-punk européen - les bassistes Gianna Greco et François R. Cambuzat, également réunis en duo au sein du Putan Club, qui s'étaient déjà invités chez les Ouïgours chinois et les Kurdes alévis. Mélange dark de transe saharienne et d'électro indus, leur rencontre ovni avec les musiciens du cru ne caresse pas l'oreille dans le sens du poil. Ces mixtures vrombissantes et métalleuses se révèlent même encore plus impressionnantes sur leur deuxième album, dont le titre (« la nuit de la folie ») désigne la phase ultime de l'événement. La lumière est dans son authenticité primitive et son exultation hardcore, jusque dans le remix final, clin d'œil techno universel au pouvoir de la transe. »

"... To get an idea of Ifriqiyya Electrique, you have to imagine this electrified roots tradition by two explorers from the European avant-rock underground - bassists Gianna Greco and François R. Cambuzat, also duet Putan Club. Dark mix of sahara trance and electro industrial, their UFO encounter with local musicians does not caress the ear in the direction of the hair ... The light is in its primitive authenticity and its hardcore exultation, even in the final remix, twinkling universal techno eye to the power of trance " **ffff TELERAMA**, Anne Berthod (F)

« Imaginé il y a quelques années par le duo franco-italien François R. Cambuzat et Gianna Greco, Ifriqiyya Electrique est une tentative de rencontre entre la tension des musiques industrielles occidentales et la fièvre des rituels maghrébins...Et si l'avenir, c'était la transe ? Comme une réponse au vertige kafkaïen de nos sociétés connectées... Pas question donc, ici, d'édulcorer le soufisme du projet ou d'en faire un vernis un tant soit peu pittoresque : la transe, la vraie, est au cœur de l'expérience Ifriqiyya Electrique, comme un écho millénaire à l'origine sacrée de tous les arts premiers... He Eh Lalla, premier extrait du disque dévoilé cette semaine (<https://youtu.be/nclDsJtA7ns>). Le résultat est un véritable mur de son de près de 4 minutes où la folie indus sert de forceps aux incantations traditionnelles, une hypnose violente qui témoigne avec force de cette fièvre collective. »

« ...Imagined a few years ago by the Franco-Italian duo François R. Cambuzat and Gianna Greco, Ifriqiyya Electrique is an attempt to meet the tension of Western industrial music with the fever of rituals from North Africa...What if the future was trance? As a response to the Kafkaesque vertigo of our connected societies ... There is no question, therefore, here of watering down the Sufism of the project, or making it a varnish a little bit picturesque: the trance, the real one, is at the heart of the Ifriqiyya Electrique experience, like a millennial echo at the origin sacred of all the first arts... He Eh Lalla, first extract of the disc unveiled this week (<https://youtu.be/nclDsJtA7ns>). The result is a real wall of sound of nearly 4 minutes where the industrial madness serves as forceps to the traditional incantations, a violent hypnosis which testifies with force of this collective fever.... " **FIP** (national radio, F)

« BANDCAMP : The Best Albums of Spring 2019...The albums on this list contain a whole universe of sounds, from raucous hardcore to potent jazz to industrial music from Africa. These are the Best Albums of Spring 2019...Yet even among that wealth of music, there is no band that sounds quite like Ifriqiyya Electrique...Laylet El Booree feels like it's after something else—a rave on the edge of a volcano, or a party in an active construction site. This is frantic, physical music, songs that emerged wholecloth from the minds of their creators, and that have no clear equal. »

« « BANDCAMP : LES MEILLEURS ALBUMS DU PRINTEMPS 2019... Les albums de cette liste contiennent tout un univers de sons, du hardcore au jazz puissant en passant par la musique industrielle africaine. Ce sont les meilleurs albums du printemps 2019... Même parmi toute la richesse musicale, il n'y a pas de groupe qui sonne comme Ifriqiyya Electrique.... Laylet El Booree donne le sentiment qu'il se passe quelque chose d'autre: une rave-party au bord d'un volcan ou une fête dans un chantier de construction en action. C'est une musique frénétique, physique, des chansons qui ont émergées de l'esprit de leurs créateurs, et qui n'ont clairement pas d'équivalent dans le monde musical... » » **BANDCAMP**, worldwide, J. Edward Keyes

"...powerful Sufi music with electric guitar and bass to create something quite vital and arresting."
***** **EVENING STANDARD (UK)**

"...intense chthonian frantic exploration...tumult storm that at times resembles an excitable communion between **Nine Inch Nails, Einstürzende Neubauten, Tago Mago** era, **Can** and the North African spirit world...confront head-on the psychogeography and music of often volatile regions and cultures...Call-and-response chants and communion echo around in a vortex of rustic percussion, strange computer-generated sounds, static, sparks and two-speed rhythms throughout this equally powerful and heavily atmospheric album...seeming to experiment even more this time around; pushing the envelope further without losing that original tumultuous barrage of bombarding drums/percussion and edgy growling grinding industrial guitar sounds..."

"... intense exploration frénétique et chthonienne ... orage tumultueux qui ressemble parfois à une excitante communion entre Nine Inch Nails, Einstürzende Neubauten, l'ère Tago Mago de Can et le monde des esprits maghrébins ... Ifriqiyya Electrique affronte de plein fouet la psychogéographie et la musique souvent volatile de diverses régions et cultures... Chants de communion et d'appel résonnant dans un vortex de percussions ancestrales, d'étranges sons générés par ordinateur, d'étincelles et de rythmes à plusieurs vitesses tout au long d'un album puissant et fortement atmosphérique ... Expérimentez encore plus cette fois-ci: repoussez vos limites sans perdre cette incroyable et tumultueuse barricade faite d'explosions, de percussions et de guitares industrielles..."

MONOLITH COCKTAIL, Dominic Valvona (UK)

« If you think of noisy music from the African continent, you may think of Konono No. 1 first of all, but the banga music from Southern Tunisia must compete - it literally means "huge volume". A few years ago two Europeans went into the desert in the sub-Saharan region to learn about this music, and along with a few banga musicians formed Ifriqiyya Électrique. These tracks are from their second album released by Glitterbeat Records, which uses down-tuned guitar riffs and incredibly heavy percussion, fusing industrial music with banga. It's dark and joyful stuff. »

« Si vous pensez à la musique bruyante du continent africain, vous pouvez penser à Konono n ° 1 en premier lieu, mais la musique maghébine de l'Ifriqiyya Electrique est fortement concurrentielle. Il y a quelques années, deux européens se sont rendus dans les déserts de la région subsaharienne pour se familiariser avec ces musiques et ont formé l' Ifriqiyya Électrique avec quelques musiciens autochtones... C'est sombre et joyeux. » **FBI Radio** (Utility Fog), Australia

« ...il vortice di energie alimentato da adorcismo, voci, percussioni, elettronica e riff massimalisti si fa appena più articolato, senza perdere slancio e RAW POWER... Aveva ragione ALBERT AYLER, « la musica è la forza guaritrice dell'universo ».

"... the vortex of energies fueled by adorcism, voices, percussion, electronics and maximalist riffs is just more complex, without losing momentum and RAW POWERALBERT AYLER was right," music is the healing force of the universe "

"... le vortex Ifriqiyya Electrique fait d'énergie alimentée par adorcisme, voix, percussions, électronique et riffs maximalistes est encore plus complexe, sans perdre son élan et sa puissance brute... ALBERT AYLER avait raison, "la musique est la force de guérison de l'univers." **RUMORE** (I)

"Il y a des groupes que l'on peine à étiqueter, à faire entrer dans des cases, et s'ils se font assez rares, se sont bien souvent les meilleurs. L'Ifriqiyya Electrique est de ceux-là...Laylet el Booree est fait d'audace, de sagesse et de folie. C'est une invitation à côtoyer les esprits. Si l'Ifriqiyya Electrique ne vous laisse pas complètement sans repères, car il y a matière à déceler des connexions avec le travail de Justin K. Broadrick (Godflesh) ou encore Einstürzende Neubauten, l'album est aussi imprévisible que son prédécesseur."

"There are bands that are difficult to label, to enter boxes, and if they are quite rare, they are often the best. Ifriqiyya Electrique is one of them...Laylet el Booree is made of daring, wisdom and madness. It is an invitation to rub shoulders with the spirits. If Ifriqiyya Electrique does not leave you completely without landmarks, because there is matter to detect connections with the work of Justin K. Broadrick (Godflesh) or Einstürzende Neubauten, the album is as unpredictable as its predecessor." **EMISSION ELECTROPHONE** (F)

« Ifriqiyya Électrique drop rock album of the year so far. Hardest rock album of the year? I think so. Score: 8.5/10 Electrifying...unpredictable...patience-testing...in your face...spiritual...odd, weird structures...exiting, esilarating...unique experience...dense...never losing its freshness...industrial & experimental rock album...it's just not really big enough to really recognize that this kind of things is going on... that's why I really love the current time period we're in where you can just find album like this... I highly recommend it.... »

« Ifriqiyya Électrique, l'album de l'année 2019 à ce jour ? Absolument. Électrifiant... imprévisible... en pleine gueule...spirituel...étrange... excitant... expérience unique... dense... ne perdant jamais sa fraîcheur...world, rock, industriel et expérimental... c'est tout simplement incroyable que ce genre de choses se passent... c'est pourquoi j'aime vraiment la période de temps dans laquelle nous vivons : vous pouvez trouver un album comme celui-ci... Je le recommande vivement. » **NOT REAL MUSIC**, Ryan Leith (UK)

« ...Ifriqiyya Electrique mettono in fila una serie di pezzi uno più coinvolgente dell'altro...il voodoo originale (e benefico) è bene impresso nel DNA di un brano come Mashee Kooka...He Eh Lalla ha tutte le movenze di un violento blues (tra)sfigurato à la Grinderman...Habeebee Hooa Jooani fa pensare agli Einsturzende Neubauten alle prese con i canti ipnotici dei sufi ... Beesmeallah Beedeet a un Fela Kuti che avesse avuto i Killing Joke come backing band...momenti psichedelici di Mabbrooka...scatenati beat techno-house di Galoo Sahara Laleet El Aeed... rave party sahariano... Non so se questo disco ci abbia liberati dai nostri demoni o se sono gli stessi demoni che ce l'hanno fatto apprezzare così tanto. Ci teniamo il dubbio ed è meglio così... »

«... *Ifriqiyya Electrique made a series of pieces, one more engaging than the other ... the original (and beneficial) voodoo is well imprinted in the DNA of a song like Mashee Kooka ... He Eh Lalla has all the movements of a violent blues disfigured à la Grinderman ... Habeebee Hooa Jooani makes one think of the Einsturzende Neubauten struggling with the hypnotic songs of the Sufis ... Beesmeallah Beedeet to a Fela Kuti who had Killing Jokes as backing band ... psychedelic moments of Mabbrooka ... unleashed techno beats house Galoo Sahara Laleet El Aeed ... Saharan rave party ... I don't know if this record has freed us from our demons or if they are the same demons that made us appreciate it so much... »*

« ... *Ifriqiyya Electrique aligne une série de morceaux, l'un plus engageant que l'autre ... l'original (et bénéfique) voodoo est bien imprimé dans l'ADN d'une chanson comme Mashee Kooka ... He Eh Lalla a tous les mouvements d'un blues violent transfiguré à la Grinderman ... Habeebee Hooa Jooani connecte à l'Einsturzende Neubauten aux prises avec les chansons hypnotiques des soufis... Beesmeallah Beedeet à un Fela Kuti qui aurait Killing Joke comme backing band... »*

SENTIREASCOLTARE (I)

"It's all about the energy in the music, which is released during the ritual and the beats themselves!" **SKUG (UK)**

« One of this year's most powerful music recordings in the world by Ifriqiyya Électrique. This isn't an album of tracks or songs, but something that really gets inside the ritualistic nature of the music and transforms it into noisy performance art... This is raw Tunisian trance music reinvented as post-industrial punk...healing ceremonies with chanting, metal clappers and drums in the holy southern cities of Tozeur and Nefta. François Cambuzat from France and Gianna Greco from Italy super-charge this powerful Sufi music with electric guitar and bass to create something quite vital and arresting... They describe it as blood, sweat and trance so approach with care.”

« *Un des enregistrements musicaux les plus puissants de cette année. Ce n'est pas un album de morceaux ou de chansons, mais quelque chose qui rentre vraiment dans la nature rituelle de la musique et la transforme en une incroyable performance artistique ... C'est une musique de transe maghrébine brute re-arrangée par l'avant-garde post-industrielle... cérémonies de guérison avec chant, percussions et tambours des villes saintes du Maghreb. François R. Cambuzat et Gianna Greco superposent cette puissante musique soufie aux guitares électriques et ordinateurs pour créer quelque chose d'extrêmement vital et saisissant... Du sang, de la sueur et de la transe. » ******

EVENING STANDARD (UK)

« ...Music that goes through the tower of Babel through the other world. The best listened album in the first half of the year. And believe it, there are few times we will hear something as great. Finally, there is an album that I really like. ». *"... Musique qui traverse la tour de Babel vers un autre monde. Le meilleur album de ce premier semestre. Et croyez-le, il y aura peu de fois où nous entendrons quelque chose d'aussi beau, grand et puissant. Finalement un album que j'aime vraiment."* **SODSUKSA (Thailand)**

« They have kept the essence, and may sound strange for the first time...this is a centuries-old community music, where everyone sings, dances, and rushes into trance, transgressions, and then live in this other state. playing music together.... »

« *Ifriqiyya Electrique a gardé l'essence et si au premier abord ils peuvent sembler étranges, il s'agit toujours d'une musique de communautés séculaires, où tout le monde chante, danse et se précipite dans la transe, en transgressions, puis vit dans cet autre État... jouer de la musique : ensemble... »* **EKULTURA (Hungary)**

« The sound on this second album is richer, fuller and if possible even more daring than on the debut... I love to play this album as much as that debut. Add a few more CDs and you can continue all night on this unbridled music. I almost can not wait. »

« *Le son de ce deuxième album est plus riche, plein, et si possible encore plus audacieux que lors de ses débuts ... J'adore jouer cet album autant que le premier. Ajoutez quelques CD de plus et vous pourrez continuer toute la nuit sur cette musique débridée. Je ne peux pas attendre. »* **MIXEDWORLD MUSIC, René van Peer (NL)**

« Go and explore !!! I watched them performing live at WOMAD...it was both mesmerising and disorientating, the singers were looking skywards like they were summoning down spirits...in fact, it was so immersive to watch that I had to look away a few times to re-ground myself and remind to remind me I was at a festival...it was trip.»

« *Allez explorer !!! Je les ai vu en direct au WOMAD... c'était à la fois hypnotique et désorientant, les chanteurs regardaient vers le ciel comme s'ils invoquaient les esprits... en fait, c'était tellement immersif que j'ai dû regarder ailleurs plusieurs fois pour revenir sur terre et me rappeler que j'étais à un festival... it was trip.»* **FOLK RADIO (UK)**

« François R. Cambuzat and Gianna Greco - both former fighters of the European post-punk scene - go a little further this time than on the first album... The music of this album is wild, unrestrained, crazy and is constantly bothering the listener. I was able to experience this several times at home: some roommates really can't have this. After all, this is music that you do not expect, in which you hardly find any clues, that mislead you time and time again and which you leave behind in confusion. But ... it is deadly efficient: if you plow through this music a number of times, you automatically go towards trance and you feel your senses stretch, as it were, until they start to see and understand things... You go along and experience a certain kind of satisfaction that I rarely perceive when I listen to other things. François and Gianna and their companions from Maghreb have made an impressive new album... very special and groundbreaking and it is well worth the trip. »

« *François R. Cambuzat et Gianna Greco - tous deux combattants de la scène européenne d'avant-rock - vont encore plus loin que sur le premier album... La musique est sauvage, débridée, folle et impressionnante... Une musique à laquelle vous ne vous attendez pas, dans laquelle vous ne trouvez pratiquement aucun indice, qui vous induit en erreur à de nombreuses reprises et qui vous laisse stupéfait... c'est extrêmement efficace: si vous l'écoutez plusieurs fois, vous irez automatiquement vers la transe et sentirez vos sens s'étirer, jusqu'à commencer et voir et comprendre le monde ... Vous avancerez et expérimenterez un certain type de connaissance que nous percevons rarement. François R., Gianna et leurs compagnons du Maghreb ont réalisé un nouvel album impressionnant... spécial et révolutionnaire. Il vaut le voyage. » **ROOTSTIME** (B)*

« ...a furious, hypnotic new set from Ifriqiyya Électrique... » **THE GUARDIAN** (UK)

« Flaunted as one of the tightest musical fusions to hear this year, Ifriqiyya Électrique find influences from North African beat music, sufi rock, and noisy, industrial clatter. The result is wild !... The hardest rock music of the decade... It's not often that these things are particularly well executed... really really really bloody good... it's cattering, it's roaring... I feel an urge for a cathartic release... it feels like freedom, it feels like unlikely worlds have merged and gates have been opened... rebellious attitude... a shelter for the upcoming world-war... sense of solidarity... This is the sort of album that makes you wish you paid more attention to non Western musical fusion because it's hard to believe that you could get more hard-core than this. » 8/10 »

« *L'Ifriqiyya Électrique, qui figure parmi les groupes musicaux les plus décriés cette année, est influencé par la musique nord-africaine, le rock sufi et l'industriel majestueux. Le résultat est sauvage !... La musique la plus surprenante de la décennie... Ce n'est pas souvent que ces choses-là sont si bien conçues et exécutées... ça rugit... sortie cathartique... comme la liberté, on a l'impression que des mondes improbables ont fusionnés et que des portes ont été ouvertes... attitude rebelle... un abri pour la guerre mondiale à venir... un sentiment de solidarité... C'est le genre d'album qui vous fait souhaiter de porter plus d'attention aux fusions musicales car il est difficile de croire que vous pourriez avoir plus surprenant que cela. » **RICK REVIEWS** (Australia)*

« SENZ'ALTRO FRA I DISCHI DELL'ANNO... La forza dell'ensemble è data dal fare una musica che recupera quella che per millenni è stata la sua funzione all'interno delle comunità. Non semplice svago e divertimento, ma strumento di conoscenza e comunicazione, di avvicinamento a una dimensione magico-religiosa e di abbandono all'ebbrezza estatica. Tutto questo troviamo nella proposta degli Ifriqiyya Electric. La ripetitività del ritmo impressa dalle percussioni, il botta e risposta nel canto secondo lo schema tradizionale, la brutalità implacabile della chitarra di Cambuzat e del basso della Greco, conferiscono all'ascolto una trascendente esperienza di trance che raggiunge picchi emotivi notevolissimi... un'esperienza profondamente spirituale, trascendente e ipnotica, fisicamente coinvolgente, nella quale potrete trovare echi degli EINSTÜRZENDE NEUBATEN, dei CAN e magari dei 23 SKIDOO, ma anche di altri riti popolari come gli esorcismi musicali contro il tarantismo o delle voci e delle grida salmodianti che si ascoltano negli affollati e caotici mercati del Mediterraneo... sabba rock e ancestrale... »

« *UNDOUBTEDLY AMONG THE RECORDS OF THE YEAR... This work also comes out for the meritorious & excellent Glitterbeat Records... A rock and ancestral sabbath... a captivating experience of trance that reaches remarkable emotional peaks ... a profoundly spiritual, enthralling and hypnotic experience, physically engaging, in which you will find echoes of the EINSTÜRZENDE NEUBATEN, the CAN and maybe the 23 SKIDOO, but also other popular rituals such as exorcisms musicals against tarantism or the voices and cries of psalms that are heard in the crowded and chaotic markets of the Mediterranean world... »*

« *DISQUE DE L'ANNÉE 2019, sans aucun doute !!!! ... La force de l'Ifriqiyya Electric est dans la création d'une musique qui transcende ce qui depuis des millénaires est sa fonction au sein de certaines communautés maghrébines : pas seulement du plaisir et du divertissement, mais un instrument de connaissance et de communication, d'approche d'une dimension magico-religieuse et d'un abandon vers l'ivresse extatique. Nous retrouvons tout cela dans l'Ifriqiyya Electric. La répétitivité du rythme marqué par les percussions, le punch et la réponse au chant selon le schéma traditionnel, la sauvagerie implacable de la guitare Cambuzat et de la basse Greco confèrent à l'écoute une expérience de transe captivante qui atteint d'incroyables sommets émotionnels... une expérience profondément spirituelle, captivante et hypnotique, physiquement engageante, dans laquelle vous retrouverez des échos de EINSTÜRZENDE NEUBATEN, de CAN et peut-être du 23 SKIDOO, mais aussi d'autres rituels populaires tels que des exorcismes musicaux comme le tarantisme et des voix et cris que vous entendez dans les marchés bondés et chaotiques de la Méditerranée ... Sabbat ancestral et rock ... » **TOMTOMROCK** (I)*

« ALBUM of the week !!! АЛ-БУУМ на седмицата !!! I listened to it almost all the way from Kyustendil to Prizren and the bizarre rituals from North Africa bent over a sound and approach not so far away from the SWANS, really grab. And how !!! There is no such group all over Africa !!! »

« ALBUM de la semaine !!! АЛ-БУУМ на седмицата! Un son et une approche proches des SWANS, vraiment à saisir, et comment !!! Un tel groupe n'existe pas dans toute l'Afrique !!! » **АФРОВИЗИЯ & ПЪНК ДЖАЗ – БИНАР** (Bulgaria)

« An African ritual united with the metal-industrial sound of European underground - the quintet Ifriqiyya Electrique, the concert revelation of the last season, returns with a new album, "Laylet El Booree". »

« *Un rituel africain uni au métal-industriel de l'underground européen - Ifriqiyya Electrique, concert-révélation de la saison dernière, revient avec un nouvel album, "Laylet El Booree".* » **WYBORCZA** (PL)

« This youngest music album in the psychedelic world is even more solid, chiseled and more powerful because the wave's ritual ends and the moment has come to lose consciousness with music. The magic feature of this record is that it disengages the mind and makes the body indulge in music. » **RAIVIS SPALVĒNS** (Latvia)

« Laylet El Booree, la tempête Ifriqiyya Electrique se lève dans le Maghreb...Un tourbillon de son qui, telle une tempête de sable dans les déserts d'Afrique du Nord, a la merveilleuse tendance à envelopper son auditeur, jusqu'à lui en faire perdre ses repères. »

"Laylet El Booree, the Ifriqiyya Electrique's storm rises in the Maghreb ... A whirlwind of sound that, like a sandstorm in the deserts of North Africa, has the wonderful tendency to wrap its listener, to make him losing his bearings. "

DJOLO (F)

"...post-industrial ceremony" music ... noisy and uncompromising ..." **THE WIRE** (UK)

"Petit à petit, la situation force les gens à s'impliquer dans le concert, il n'y a plus "le coin tranquille vers la régie" où boire sa bière en bavardant avec son voisin : on est cerné par les musiciens. Alors on passe doucement de l'état de spectateur dérouter à celui d'acteur de cette étrange cérémonie, tandis qu'à chaque coin de la salle nos 4 musiciens donnent tout...Je m'attendais à une soirée surprenante vu la nature du projet, mais Ifriqiyya Electrique à clairement poussé le concept un cran au-dessus en investissant la fosse pour se mêler au public, comme on pourrait l'être dans une cérémonie mystique aux portes du désert Tunisien : une soirée à vivre comme une performance."

"Gradually, the situation forces people to get involved in the concert, there is no more" the quiet corner next to the mixing board" where to drink his beer while chatting with his neighbor: we are surrounded by musicians. We pass slowly from the state of spectator diverted to that of actor of this strange ceremony, while at each corner of the room our 4 musicians give everything ... I was expecting a surprising evening given the nature of the project , but Ifriqiyya Electrique has clearly pushed the concept one step up by investing the pit to mingle with the public, as one could be in a mystical ceremony at the doors of a Maghrebi desert: an evening to live like a performance. " **ZIKNATION** (F)

"Ifriqiyya Electrique, who made a spectacular debut in 2017, has come back with more power...a mixture of high-dimensional chemical reactions...And the concept presented in the previous work became sharper and magical in this work, further enhancing its mystery."

"Ifriqiyya Electrique, qui a fait des débuts spectaculaires en 2017, est revenu avec encore plus de puissance ... un mélange de réactions chimiques de grande dimension ... Et le concept présenté dans le travail précédent est devenu encore plus précis et magique dans ce travail, renforçant son mystère. " **EL SUR** (Japan)

"An exhilarating experience, best heard through speakers that boast a punching weight." *** **SONGLINES** (UK)

"Experiencing Ifriqiyya Électrique's sound is a mystical, if not transcendental, exercise that you can't take lightly." 7.5 **RHYTHM PASSPORT** (UK)

« Secondo strepitoso album per il collettivo trans-africano...un nuovo infuocato atto. ...Una musica ricca di anima e spiritualità, dotata di una capacità rara al giorno d'oggi, cioè la mancanza di compromesso. ...Sangue, sudore e trance. »

"Second amazing album from the Trans-African collective ... a new fiery act. ... A music rich in soul and spirituality, endowed with a rare capacity today, that is the lack of compromise. ... Blood, sweat and trance. » **DISCO CLUB PARMA** (I)

« ...ruvidi, drammatici, e soprattutto potenti e nulla concedono ad aggiustamenti consoni al gusto occidentale. Una musica viscerale, scostante e intransigente... »

«... rough, dramatic, and above all powerful and nothing is concede to adjustments for the Western taste. A visceral and uncompromising music ... »

« ... rugueux, dramatique, et surtout puissant, sans aucune concessions en accord avec le goût occidental formaté. Une musique viscérale, contre, et sans compromis ... » **BLOW UP MAGAZINE** (I)

"The second work of a unique project that combines religious music Sufi and post-punk based on Islamic mysticism is amazing. The metallic percussion blitz and magical euphoric singing by the Maghrebi team are intense, enhanced with noisy electronics by Europeans avant-garde guitarists, creating a wild and avant tribal dance sound in an unparalleled way. It is a large monster work that swirls around unknown stimuli."

"Ce deuxième album d'un projet unique combinant musique religieuse soufie et post-punk, basée sur le mysticisme islamique est étonnant. Un blitz de percussions métalliques et de chants magiques, intenses, enrichis par une électronique majestueuse et des guitaristes de l'avant-garde européenne, créant ainsi un son de danse tribale sauvage sans précédent. Un travail stupéfiant, tourbillonnant autour de stimuli inconnus." **MIKIKI** (Japan)

"...extremely exciting combination of spiritual and industrial music with deep bass riffs, tearing guitar solos and electronics, which sometimes sounds terrifying."

"... combinaison extrêmement excitante de musique spirituelle et industrielle avec des riffs de basses profondes, des solos de guitare déchirants et de l'électronique, ce qui peut parfois sembler terrifiant." **LUST FOR LIFE MAGAZINE** (NL)

« Per quanto mi riguarda, era uno dei dischi più attesi dell'anno...Praticamente una vera e propria bomba, un progetto che più che culturale guarda al futuro prossimo...Come il serpente che cambia pelle, il passaggio non è indolore e si compie così con un rito che è uno stato di trance indotto e che può apparire spaventoso...Come se fosse un passo in avanti ulteriore, c'è una mirata consapevolezza specifica nel calarsi in questo stato e non ci resta che accogliere, anche dolorosamente, arrendendoci alla bellezza e alla forza di questo disco. »

"For me, it was one of the most anticipated albums of the year...Practically a real bomb, a project that looks to the near future...Like the snake that changes its skin, the passage is not painless and is thus performed with a ritual that is a state of induced trance and which may seem frightening...beauty and strength of this album..." **KALPORZ** (I)

« Ifriqiyya Electrique in Močvara - welcome to the sacrificial ceremony... Last night, Sufi Attractions was especially spectacular, from an unusual setup in which the band surrounds the audience, to a hypnotic trance in which a combination of electronics, post-punk guitars and African songs in the reinterpretation of a sacred ritual...Immediately, in the head, the thing sounded evil with Simoh's tough shouts and simultaneous barrage of electronic beats and screaming guitars and bass. The rhythm drives the dance, it carries a gloomy and violent seed that gives the consistency of the entire ritual...certainly not for those weaker stomachs...This is the second seal of this truly extraordinary band in Močvara...an excellent world music event...darkly and cathartically. With the taste of blood, to take them seriously. »

«Ifriqiyya Electrique au Močvara - Bienvenue à la cérémonie sacrificielle... Hier soir, les attractions soufies étaient particulièrement spectaculaires, d'une configuration inhabituelle dans laquelle le groupe entoure le public, le porte vers une transe hypnotique dans laquelle un mélange d'électronique, de guitares post-punk et de chansons africaines réinterprète un rituel sacré... Immédiatement en pleine figure, la chose sonnait incroyable avec les cris sauvages de Simoh et le barrage simultané de beats électroniques, de guitares et de basses abyssales. Le rythme motive la danse, il porte une graine sombre et violente qui donne la consistance à de tout le rituel... certainement pas pour les estomacs plus faibles... Ceci est le deuxième sceau de ce groupe vraiment extraordinaire à Močvara... un excellent événement de musique du monde... sombre et cathartique. Au goût de sang, et à prendre au sérieux. » **RAVNO DO DNA MAGAZIN** (Croatia)

"Les nuits inouïes d'Ifriqiyya Electrique... Participatives, les prestations d'Ifriqiyya Electrique font hurler et se libérer une foule impressionnante d'adeptes en communion ; abrogant, d'un même coup, la barrière traditionnelle entre artistes et publics, et donnant fortement matière à réflexion..."

"The incredible nights of Ifriqiyya Electrique ... Participatives, Ifriqiyya Electrique's performances make an impressive crowd of followers scream and free themselves, repealing, at the same time, the traditional barrier between artists and audiences, and give strongly food for thought..." **AFRICAVIVRE** (F)

"Listening to 'Laylet el Booree' one has the impression that Ifriqiyya Electrique's wildness is even more boldly 'thrown' at our throats, sneaking deeper into the mind and shaking our inner being even stronger. Yes, it's one of the records of 2019!"

" En écoutant 'Laylet el Booree', on a l'impression que le caractère sauvage de l'Ifriqiyya Electrique est nous est encore plus hardiment "jeté" à la gorge, se faufilant plus profondément dans l'esprit et secouant notre être intérieur encore plus fortement. Oui, c'est l'un des albums de 2019 !!! " **NOWAMUZYKA** (PL)

« Wooooow....Habeebee Hooa Jooani sonne même parfois comme le MINISTRY le plus dévasta-tueur... »

« Wooooow....Habeebee Hooa Jooani sometimes even sounds like the most devastating MINISTRY-killer... » **NAWAKULTURE** (F)

<https://trasportimarittimi.net/ifriqiyya-electrique>

“...what's fascinating about it is that the music is clearly being made for an African audience. It follows no verse-chorus pattern that would please a Western ear; instead, it seems meant to inspire trances over the course of a very long, endless night...an overwhelming impression, like **Maleem Mahmoud Ghania** collaborating with **Treponem Pal**...riff that one might hear on a **Marilyn Manson** album...drum thunder like an avalanche in the distance...recalls **Ministry's** “Stigmata”...a slow-burning build that it feels like it should be endless, you're left as spent as if you'd been whirling in circles all night...This music, which is not “appropriation” but rather a collaboration between cultures, a ritual reshaped by electricity and amplification, is overpowering, because it's meant to be. It should be heard through speakers the size of apartment buildings, all night long. To quote the legendary jazz label **ESP-Disk**, you never heard such sounds in your life.”

“... Ce qui est fascinant, c'est que la musique est clairement faite pour un public africain. Il ne s'ensuit aucun schéma de couplet qui plairait à une oreille occidentale; au lieu de cela, il semble destiné à inspirer des trances au cours d'une nuit, très longue et sans fin... une impression époustouflante, comme si Maleem Mahmoud Ghania collaborait avec Treponem Pal... riff que l'on pourrait entendre sur un album de Marilyn Manson... un tonnerre de batteries comme une avalanche au lointain... un écho de “Stigmata” de Ministry... une construction lente qui semblerait sans fin, vous êtes comme réalisé, comme si vous aviez tourné en derviche toute la nuit... Cette musique, qui n'est pas une “appropriation” mais plutôt une collaboration entre les cultures, un rituel transformé en électricité et en amplification, est extrêmement puissante, car elle est censé l'être. Vous devriez l'écouter sur des enceintes de la taille d'un immeuble, toute la nuit. Pour citer le légendaire label de jazz ESP-Disk: “vous n'avez jamais entendu de tels sons dans votre vie.” **BURNING AMBULANCE** (UK)

« Unquiet Spirits: Ifriqiyya Electrique. ...With Laylet el Booree - one of The Quietus's albums of the year so far - Ifriqiyya Electrique have fused industrial post punk and techno with the traditional Banga music of the Tunisian desert to brilliant effect...It's a fusion immediately evident on opening track 'Mashee Kooka' as downtuned industrial guitar chords crash in like **Ministry** or **Rammstein** over traditional prayers to local saints, driving percussion and electronic rock beats...Perhaps in refusing to treat Banga as “other” but instead emphasising the commonality of method and intention, **Ifriqiyya Electrique** rightly de-exoticise it for western audiences. A holy prayer like 'Beesmeallah Beedeet' retains its power and sentiment even as it becomes a killer hybrid rock track that doesn't try to replicate traditional practices, but rather engages with those practices as a living form, refusing to treat them as an ethnic curiosity to be kept pure behind a metaphorical glass case.

...With the frantic call and response of 'Habeebee Hooa Joani', the heavy gothic rock of 'Mabbrooka' and the ten and a half minute dancefloor banger 'Galoo Sahara Laleet El Aeed' that fuses Banga chants to **Depeche Mode**-like darkwave and trippy acid techno, the music of Ifriqiyya Electrique is a thing in itself. Neither post punk with world music textures nor any attempt at an authentic representation of pure Banga, it's a genuine collaboration between French and Tunisian musicians from very different cultures, creating something new while finding exciting common ground. »

« *Esprits inquiets : Ifriqiyya Electrique. ...Avec Laylet el Booree - l'un des albums de l'année à ce jour pour The Quietus - Ifriqiyya Electrique a fusionné le post-punk et la techno industrielle avec la musique traditionnelle Banga du désert tunisien...fusion immédiatement évidente sur le morceau d'ouverture 'Mashee Kooka' quand des accords de guitare industrielle se mêlent, en Ministry ou Rammstein, à des prières traditionnelles de saints locaux, conjuguant des percussions et des rythmes de rock électronique...Peut-être en refusant de traiter la Banga en tant qu '«autre», mais en mettant l'accent sur le caractère commun de la méthode et de l'intention, Ifriqiyya Electrique le dé-exotise à juste titre envers le public occidental. Une prière sacrée comme 'Beesmeallah Beedeet' conserve son pouvoir et son sentiment même si elle devient une chanson-killer au rock hybride et ne cherche pas à reproduire les pratiques traditionnelles mais plutôt à en faire une forme vivante, refusant de la traiter en tant que curiosité ethnique, mais de la garder pure derrière une vitrine métaphorique.*

... Avec les appels-réponses frénétiques de Habeebee Hooa Joani, puis le heavy rock gothique de Mabbrooka et le banger-techno-dancefloor de 10 minutes et demie, Galoo Sahara Laleet El Aeed fusionne les chants Banga avec Depeche Mode en techno-acide, la musique de Ifriqiyya Electrique reste une chose à part. Ni post-punk avec des textures de musique du monde, ni aucune tentative de représentation authentique et pure de la Banga : c'est une collaboration authentique entre musiciens français et tunisiens de cultures très différentes, créant du neuf tout en trouvant un terrain d'entente passionnant.»

THE QUIETUS (UK)

<https://trasportimarittimi.net/ifriqiyya-electrique>

« 2017's album, Rûwâhîne was phenomenal, it broke the rules and defied anybody that said that safe music was the only way of appealing consistently. Second album, Laylet El Booree takes off where it left Rûwâhîne – instantly pounding the drum skins like their lives depended on it and chanting like some manic death cult ready to claim their next victim.

... a tumultuous wall of sound that, when played loudly, will blow your mind away. It is a never-ending, never resting, cavalcade. The feeling and power is nothing short of incredible ... It was a straight 10/10 for [their previous album] Rûwâhîne and there's no reason why Laylet El Booree shouldn't be the same."

« *Rûwâhîne, l'album de 2017, était phénoménal. Il enfreignait les règles et défiait quiconque affirmant que la musique sans danger était le seul moyen d'être séduisant de manière constante. Le deuxième album, Laylet El Booree, décolle là où Rûwâhîne nous a laissés - frappant instantanément les peaux de tambour comme si leur vie en dépendait et chantant comme un culte de la mort maniaque prêt à revendiquer leur prochaine victime... Un mur de son tumultueux qui, quand vous l'écoutez fort, vous éblouira. C'est une cavalcade sans fin, sans repos. Le sentiment et la puissance sont tout simplement incroyables... C'était un vrai 10/10 pour leur album précédent Rûwâhîne et il n'y a aucune raison pour que Laylet El Booree n'obtienne pas pareil.* " **LOUDER THAN WAR** (UK)

"Vital, angry music, out of the licked formats we are used to ... This is a fighting ritual or a ritual fight, as you prefer ... the storm is violent, dancing and incessant, beyond the concept of pleasantness, far from established canons ... Elevation, bodies agitated in a frantic dance, bumps, falls, standing up again, bumps, frenzy, falls, standing up again, without stopping ... "Laylet El Booree": you must get it."

"Musica vitale, rabbiosa, fuori dalle coordinate leccatine a cui siam abituati...Questo è un rito scontroso o uno scontro rituale, fate voi...la tempesta è violenta, danzante e incessante, oltre il concetto di piacevolezza, lontano da canoni consolidati...Elevazione, corpi agitati nella danza frenetica, urti, cadute, di nuovo in piedi, urti, frenesia, cadute, di nuovo in piedi, senza sosta... "Laylet El Booree": procuratevelo necessariamente."

"Une musique vitale, en colère, hors des formats léchés auxquels nous sommes habitués ... C'est un rituel combatif ou un combat rituel, à vous de décider ... la tempête est violente, dansante et incessante, au-delà du concept de plaisir, loin des canons établis ... Elévation, corps agités dans la danse frénétique, chocs, chutes, de nouveau sur pieds, chocs, frénésie, chutes, et de nouveau sur pieds, sans s'arrêter ... "Laylet El Booree": nécessairement se le procurer." **KATHODIK** (IT)

« ...Ifriqiyya Electrique is the Album of the Week » Caschlár, **BBC RADIO FOYLE** (BBC's Northern Ireland radio network, Radio Ulster)

"Great stuff!", **Stuart Maconie** about "Moola Nefta", as played on his **Freak Zone**, **BBC Radio 6 Music show** (UK)

"Such a powerful track!", **Mary Anne Hobbs** about "He Eh Lalla", as played on her **BBC Radio 6 Music show** (UK)

In UK, Ifriqiyya Electrique's Laylet el Booree was airplayed on BBC Radio 6 Music, BBC Radio 3, BBC Radio Lancashire, BBC Radio Foyle, BBC's Northern Ireland radio network, Radio Ulster, BBC Radio Merseyside, BBC World Service, Resonance 104.4fm London, SOAS Radio, The Global Glitch on Mi-Soul, Radio Cardiff 98.7FM, 209FM Cambridge, Radio Bronglais 87.8FM Wales, Phonic 106.8 FM Exeter, Podbean, Source 96.1FM Cornwall, Glastonbury FM, Jazz London Radio, Dublin City Anna Livia FM, Hailsham FM, BCB 106.6FM/ Bradford Community Broadcasting...

IFRIQIYYA ELECTRIQUE

الثورة العالمية
Adorcist & Post-Industrial Ritual
Spirits, Possession & Trance - North Africa



Fusing the rhythms and invocations of the ancient North African rituals with an electrical storm of contemporary sonics, Ifriqiyya Electrique's second album both grips and awakens. Maximalist & relentless. Blood, sweat & trance.

New Album "Laylet el Booree", Glitterbeat Records, 2019

Audio extracts: <https://bit.ly/2TTLavM>

Order CD/LP/DL: <https://goo.gl/WygZtR>

Digital: https://IDOL.lnk.to/Laylet_El_Booree

Web: <https://trasportimarittimi.net/ifriqiyya-electrique>

Videos:

He Eh Lalla: <https://youtu.be/ncIDsjtA7ns>

Mashee Kooka: <https://youtu.be/Zs7Bb8snpCg>

Nafta Naghara: <https://youtu.be/MQ7eqcVr6s0>

Live extracts :

Acçer : <https://youtu.be/rTgZhlPsT7A>

Mawwel + Stombali Baba Alaia : <https://youtu.be/fb-0KVm2-dQ>

Nafta Naghara : <https://youtu.be/XVMEDNH17cM>

Saadee Hooa Jaanee : <https://youtu.be/QpUCJZwYLys>

FMM Sines : <https://youtu.be/JfjO82ETTSk>

The roots of Ifriqiyya Electrique : <https://youtu.be/9spLinXgSGQ> & <https://youtu.be/ZAV-mcdyd1E>

Facebook: <https://www.facebook.com/ifriqiyyaelectrique>

Instagram: <https://www.instagram.com/ifriqiyyaelectrique>

Bandcamp: <https://ifriqiyya-electrique.bandcamp.com>

Glitterbeat Records : <http://glitterbeat.com/artists/ifriqiyya-electrique/>

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