

IFRIQIYYA ELECTRIQUE



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

PRESS-CUTS RÛWÂHÎNE - Glitterbeat Records, 2017

"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

www.ifriqiyya-electrique.org

...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.

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 pical "world music" group, many of which are "like a fancy postcard, a clean and edited version of reali 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**

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الثورة العالمية

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CONTACT

ifriqiyya.electrique@gmail.com

www.ifriqiyya-electrique.org

