

FANFARAÏ BIG BAND

RAÏ IS NOT DEAD 3rd album

ON **27/04/18** In France + Worldwide in digital

PRODUCTION : TOUR'N'SOL PROD.

PUBLISHING : TOUR'N'SOL PROD. / RFI TALENT

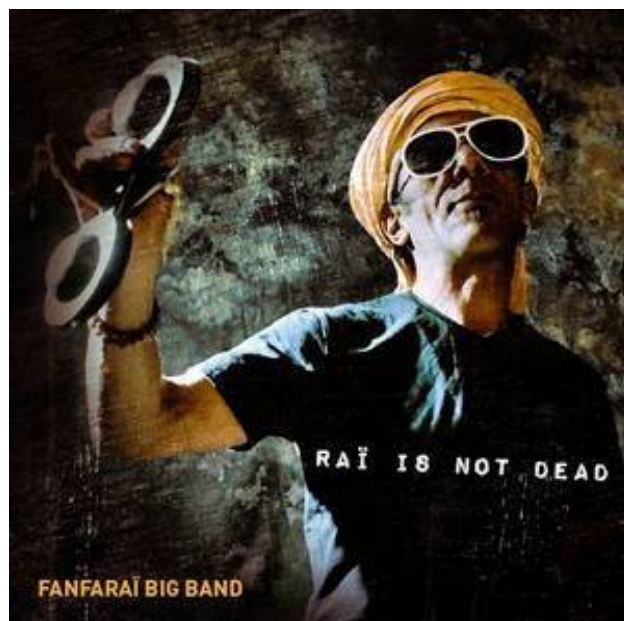
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FANFARAÏ BIG BAND it's

Samir INAL percussions, oud, chœur / **Patrick TOUVET** trompette, bugle, chœur
Emmanuel LE HOUZEC saxophone alto, flûte / **Olivier COMBROUZE** saxophones ténor, baryton / **Smaïl BENHOUGHOU** piano, claviers, karkabou, chœur / **Mehdi CHAIB** saxophones soprano, alto, karkabou, chœur / **Didier COMBROUZE** basse, shaker, claviers, guitare, chœur **Abdelkader TAB** guembri, percussions, chant (3,4,7,8) / **Bouabdellah KHELIFI** violon, claviers, chant (1,2,9) **Hervé LE BOUCHE** batterie, shaker, karkabou / **Yvan DJAOUTI** trompette, bugle / **Antoine GIRAUD** trombone.

GUESTS ON THE ALBUM

Sofiane SAIDI chant (6) - **Lotfi ATTAR** (Raina Rai) guitare (4) - **Hichem TAKAOUTE** timbales, chœur (9)

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Recorded by **Abdel AJLILI** - Studio XCAPE – Saint-Pierre- des-Corps - France

Mixé and additional recording by **Duncan ROBERTS** - Studio Spoozle - Paris

Masterized by **Jean-Sébastien GUIBERT** - Phase Mastering - Paris

All the great photos by **Justine DARMON**

Artwork by **Selma BOURDON**

Since 2005 FANFARAÏ never stopped its constants artistic mutations. With 2 albums in the meter and a 3rd " Rai is not dead " coming out on April 27th, 2018, this absolutely unique group weaves the links between the cultures, the continents, the tradition and the contemporary creation. The formation matured thanks to its permanent search for a powerful sound and its scenic quality work, while keeping a strong capacity to federate the public, stay close to it ..to make it move !

FANFARAÏ is releasing its third album, **the most *rai* of its records**, the culmination of two years of maturation to extract **a unique sound, its trademark**. On this occasion, the band has **changed its name to FANFARAÏ BIG BAND**, reflecting its large number of musicians - which has not stopped it from touring in 21 countries on 3 continents - and also **showing its penchant for jazz**.

FANFARAÏ, a brass mutation of a traditional Algerian street band, was **born in the Paris area in 2005**. The origins of its members range from Brittany to the south-western shore of the Mediterranean – **a cosmopolitan combo, so very French**. The band is made up of multi-instrumentalists who, among other things, are passionate about ***rai*, this roguish, licentious rhythm'n'blues created mainly and traditionally by women in the western plains of Algeria and eastern Morocco, a century ago**.

***Rai* literally means "opinion"**. Initially, it was the expression of a **socially-committed, morally subversive musical style, which was banned** by the Algerian media for a long time, in spite of its great popularity. Its raw words in the language of the street, which exalt intense love, carnal desire and radical freedom, constitute in fact **a rejection of hardened conservatism and of narrow-minded obscurantism**.

Rai Is Not Dead is a disc of a dozen tracks where **FANFARAÏ resurrects the *rai* of the 1970s, underground, disturbing, despised at the time and for a long time afterwards** by the Algerian-Moroccan elite. However, it was a reinvention, a 1970s modernization of traditional *rai* (of the period 1920-40) by **trumpeter Messaoud Bellemou**, born in 1947 in Ain-Temouchent, the genre's capital, who was formerly a marching band musician during French colonization.

This means that the **French military band is one of the sources of *rai***, just like ***melhoun***, the Algerian-Moroccan poetics rich in stanzas and musically rough in instruments, ***Gnawa*** black African therapeutic music, Spanish ***paso doble*** with added brass, a little **flamenco** and a touch of **popular American styles** brought by the smugglers and the US soldiers who landed at the port of Oran from November 1942. **A cross-fertilised melting-pot from where FANFARAÏ draws its inspiration** with its own approach, creating a music of today, sophisticated and very musical, **reflecting the rich background and the impressive musical experience of each of its members**.

Rai is not dead – made up of nine songs, around half of which talk about *rai* – revels in this racy, libertarian, debauched, droll essence. **This *rai* is fundamentally a melancholic tale of the life of the common people, a chronicle of everyday life, which inspires dance, highlights bodies and makes minds euphoric, suckled by so many musical breasts**. This album contains **five pearls of the old repertoire**, rearranged and rewritten, and **four personal works** by the group which make this disc certainly, but not only, a tribute to *rai*. The disc includes other rhythms, conveyed by each member of the band, whose music **may be classified in jazz, rhythm'n'blues, funk or world music categories**, although it is averse to all musical pigeon-holes.

You must listen to ***Fet elli fet*** (The past is the past), an instrumental rewrite, finely arranged by **Patrick Touvet** (trumpet), of a famous song by **Ahmed Wahby**. This innovator, born Ahmed Antoine Driche Tidjani in Marseille in 1921 – of an Italian-French mother and an Oran father – who died in Oran in 1993. In the 1940s, together with **Blaoui Houari** (1926-2017), he created the current ***asri* style**, contemporary in Arabic. So it was modernized Oranian music, inspired by the great music of Cairo blended with the traditions of the Oran area. It is not strictly *rai*, but all pop-*rai* musicians recognize Wahby and Blaoui as their masters.

The *rai* singers and musicians of **the Khaled generation** claim another totally ***rai* godfather as their mentor: Boudaïba Sghir** (*sghir* means young in Arabic, and his real name is Mohamed Affif,

born in 1945), a **rebellious singer** who, for many years, was the musical partner of his "countryman", from Ain-Temouchent, Messaoud Bellemou.

Boutaïba Sghir has generously put his repertoire at the disposal of FANFARAÏ, who have **unearthed some unpublished works** such as the opening track of this album, *Khalouha tgari* (Let her park). "Let her park / In front of my door / I would pay the fine," sings **Bouabdellah Khélifi** (violin), with his bluesy timbre backed by synthesizer and especially brass, both in the old manner of Bellemou and jazzy at the same time, with **Emmanuel Le Houezec**, **Mehdi Chaib**, **Antoine Giraud**, **Yvan Djaouti** and **Olivier Combrouze** on brass.

In the same vein, Bouabdellah declaims **Zine akahll ain** (Black-eyed Beauty), another of Boutaïba's improvisations, inspired by a beautiful woman who drives him crazy, which FANFARAÏ transforms between jazz and Latin jazz. Then guest **Sofiane Saidi** sings **Diri yadik** (Put your hand), another creation of Boutaïba Sghir, the disc's sixth track, on a beat called **alaoui, a traditional frenzy of warrior origin with bendirs** (hand-held frame drums), **guellals** (elongated percussion instruments), **gasbas** (reed flutes), shared between western Algeria and eastern Morocco. FANFARAÏ's percussion is provided by **Samir Inal** (who also plays *oud*), the band's founder, and **Hervé Le Bouche** (drums and *qaraqeb* "metal castanets"), with **Smaïl Benhouhou** on piano and keyboards, while **Didier Combrouze** is on bass and guitar.

Waliye (with guest guitarist **Lotfi Attar**, one of the founders of the legendary band *Raïna Raï*, from Sidi-Bel-Abbès) and **Hamouda** are both **mystically inspired poetic pieces** chanted by another voice of FANFARAÏ, **Abdelkader Tab** (who plays percussion and *guembri* or *gimbri*, the traditional *Gnawa* bass string instrument). Musically flowing songs of the Negro-Maghreb tradition, a black Sufi mysticism, *Gnawa*.

Abdelkader Tab interprets another spiritual piece, **Jilaliya** (Jilali came), a soft song that evokes the legendary Sufi sheikh Abd el-Qadir el-Jilani (born in Iraq in 1077 or 1078, probably died in 1166) whose name is very often invoked in *raï*, commonly deformed as Abdelkader Jilali in the Maghreb dialect, and whose mystical order, the Qadiriyya, is widespread in the Muslim world and among its diaspora in France.

Abdelkader Tab also sings **Samhini ya tofla** (Excuse me, young girl) a song very close to tradition, with percussion, keyboards and brass, somewhere between *raï* and funk. **Bouabdellah Khélifi** closes the album with **Hervé Le Bouche's** (drums) composition **Manity** (a contraction of *Humanity*), a reggae-*raï* song, a little jazzy and *Gnawa* with a hint of funk, **and finally a call to fraternity**.

In short, *Raï is not dead* is a musical cornucopia, with references and know-how which show that the twelve FANFARAÏ BIG BAND accomplices master their craft impeccably. **They assert that "raï is alive".**

>Bouziane Daoudi

Bouziane Daoudi is a journalist, specialized in the cultures and the musics of the world. Collaborator of the French daily newspaper "Liberation" during twenty five years (1986-2011), he also created and managed, among others, the French magazines "World the musical planet " (1998-1999) and "World musics destinations" (2003-2009). He is the co-author with Hadj Miliani of "L'Aventure du raï musique et société" (Le Seuil 1996) and of "Beurs' mélodies cent ans de chansons immigrées du blues berbère au rap beur" (Séguier, 2003), and auteur of a "Le Raï " (J'ai lu, 2000). He also worked as author or journalist, in the realization of documentaries for the French or English televisions (TF1, France 3, Arte, BBC2, ..) and for French radios (RFI, France Culture). Since 2011 he is the CEO and Chief editor of AKABA.COM a Website dedicated to the musics of our World.

A few references

SELECTION OFFICIELLE WOMEX 2013 – RICH MIX (UK) – SZIGET FESTIVAL (Hongrie) JAZZ SOUS LES POMMIERS 2011/2015 (France) – FESTIVAL MAWAZINE 2010/2013 (Maroc) FESTIVAL DES SUDS A ARLES 2010/2013 (France) FESTIVAL DES HAUTS DE GARONNE FESTIVAL VILLES DES MUSIQUES DU MONDE – FESTIVAL TRES CULTURAS (Espagne), BARDENTREFFEN, RHUR INTERNATIONAL FESTIVAL (Allemagne) – LISBOA MISTURA (Portugal) FESTIVAL MUSIQUES MÉTISSES – COLOURS OF OSTRAVA (République Tchèque) FESTIVAL JAZZ AU FIL DU CHER (France) – FESTIVAL GLATT & VERKEHRT (Autriche) – CITY CULTURAL FESTIVAL (Suède) – ETHNOPORT FESTIVAL (Pologne) TOURNEE DES INSTITUTS FRANCAIS (Algérie) - ESPACE SENGHOR (Belgique), LA NUIT AFRICAINE (Belgique) – FIRA MEDITERRANIA DE MANRESA (Espagne) – FESTIVAL LES ACCROCHE CŒURS ME YOU ZIC FESTIVAL (Luxembourg) – DIE NÄCHTE DES RAMADAN (Allemagne) – FESTIVAL AFRICAJARC FESTIVAL MUSICA POPULAR TRADITIONAL VILANOVA (Espagne) – DURHAM INTERNATIONAL BRASS FESTIVAL 2010/2015 (UK) — TURQUISH TOUR 2015 (Istanbul, Ankara, Eskishehir, Gaziantep) – AMERICAN TOUR 2015 (USA/Canada) : Montréal, Toronto, Pittsburgh, Boston, New York, Madison, Bloomington – RICH MIX (UK) – PAN PIPER– MUSÉE DU QUAI BRANLY (France) GLOBUS FESTIVAL (Norvège), MOODS, MAKE A FRICK (Suisse),...
+ 4 times à year « at home » at the Studio de l'Ermitage in Paris.

Discography

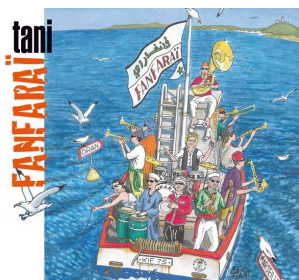


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27 avril 2018

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« Tani »

mai 2013

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« Rai Cuivré »

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Distribution : Rue Stendhal

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