

GUILLAUME PERRET & the ELECTRIC EPIC

A saxophone, the desire to unravel a new kind of sound. Guillaume Perret is a sound explorer. He plays the wa-wa pedals and with electric effects to elevate his notes to a new and surprising universe, one that makes you dream, distorting sounds to make them strangely more musical. His music doesn't belong to a specific genre, rather it calls upon our senses. It is an innovative mixture of contemporary Jazz, funky grooves, screaming metal...a hybrid sort of music, troubling, bewitching, that evokes sensations and imagery.

PRESS KIT

12.29.2009 TELERAMA Michel Contat

"Wednesday is the night of rock band "Electric Epic", of surprising saxophone player Guillaume Perret who shined in the recent TSF evening at the Olympia. "

06.21.2010 Culture Jazz, Alain Gauthier

"This music is just extraordinary, incredible. The program, the performance and this quartet are frighteningly mind-blowing, a big breath of fresh air that makes us marvel at the array of possibilities we can call music and which makes us smile in contentment at the sight of all the happy faces present at the concert tonight."

12.16.2009 TSFJAZZ, Jean Charles Doukhan

We still haven't recovered from his performance at our annual celebration "You & the Night & the Music" late November at the Olympia!

I must say that the saxophone player Guillaume Perret is a breath of fresh air on the French jazz scene. His project "Electric Epic" is an incredible mix of improvisation, groove and electric sounds dipped in the most screaming version of metal.

An innovative and captivating repertoire performed with grand effects and accompanied by bass player Phil Bussonnet, spotted as part of Magma and One Shot, by Jim Grandcamp, the guitarist of project Le Tann / Top and by the drummer Yoann Serra, member of Daniel Yvinec ONJ and one of the thinking heads of NHX.

Anyone who went to the "Note Bleue" in Monaco in 2008 and 2009 remembers evenings with Guillaume, a showman in the making ...which he already is ... but who will become a "Great showman". If you like his very powerful ... and new jazz style. "

10.21.2010 France Musique, Alex Dutilh

" The beginning is very visual, set in a pitch dark room from which emerges fluorescent red zebra stripes from the tenor sax. The rhythmic tension, stressed, hammered and beaten, escalate in about two minutes. Imagine the cut-out verses of a Rollins after a six month course with The Bad Plus's dirty sounds...It hits you right in your plexus, with striking but airy lines, it picks the quartet up in one blow. A beautiful cohesion(...) Guillaume Perret picks the tenor again for a bewitching threnody, in the style of Gétatchèw Mekuria, the Ethiopian sax who collaborated with the Dutch punk band The Ex. The sound of the sax unveils a fragility that evokes Charles Loyd's unique song. One would search in vain for another saxophone player who could offer a similar project to Electric Epic's. It is that the boys have apparently listened to as much Nirvana and Radiohead than to John Zorn and Steve Reich. The effects of the wa-wa pedal, the distorted sounds, granular, a rhythmic power, a mass of sound and the atmosphere of trance, a true power quartet...Highlight of the saxophone player's MySpace are these two words: Distortion...Creation. That says it all."

04.23.2009 Article published in 20 Minuten (Switzerland) Juan Carlos Hernandez

GUILLAUME PERRET & THE ELECTRIC EPIC AGITATE THE « CHAT NOIR »

"Carouge. Friday night, A "Chat Noir" delighted while listening to the concert generously given by Guillaume Perret's and his "Electric Epic".

The saxophone player Guillaume Perret, very active in the area of Lake Geneva prior to his move to Paris, had gathered around him a band as powerful as talented. The band members were Jim Grandcamp at the guitar, Philippe Bussonet at the electric bass and Yoann Serra at the drums. Thanks to such musicians, Guillaume Perret was able to give life to his most precious project and allow us to travel, offering us music that was both brutal and poetic, borrowed from jazz, groove and electro.

He brilliantly and masterfully controls the technique of his saxophone, and has the desire to take it a step further to make us discover sounds and effects still unheard of. From the slow brush of wind on the leaves to the trumpeting of an elephant, he produces a sound that resembles him: soft, humble and great.

The "Chat Noir" was privileged to see the performance of a band that surfs the wave of music."

04.16.2010, for the Triton, Jean Pierre Vivante

"Their concert at the Triton in March was for all those present a real electroshock. The musical language is innovative and fascinating, infused with contemporary jazz, funky grooves, screaming metal ... Imperial mastery of sounds, Incredible set-ups, frenzied improvisations, hypnotic rhythms, risky stunts, a fluid and moving orchestra, dynamic and offbeat, with an unusual and poetic trance. "

26.06.10 PROG ARCHIVES, Alucard

HEAVY-METAL-BEBOP-ZEUHL (...) Electric Epic at Rock in Opposition (RIO) Festival was one of the most interesting bands to play.

Guillaume Perret is not only a great player and composer he has a fantastic live sax sound. he is moving like a voodoo high priest over the stage followed by the other band members (...)

12.15.2009, CRISS CROSS, Mathieu Durand

"In the beginning there was Massacra, first title to a trial tape that deserved to be picked up by a label company worthy of its name. And the power that emerges from it is simply mind-blowing. One should write "Fragile hairdos" abstain on the front cover like one writes Parental Advisory on a Death Row cake. One might also add "sensitive hairs" refrain as Electric Epic possesses a rare emotional strength. In this case, it is easy to list the references, from John Zorn to David Lynch, mentioning Mr Bungle. One even thinks of the champions of the emotional/rage, I call Nirvana."

11.17.2010, Culture Jazz, Thirerry Giard

On stage, the accumulation of all the wa-wa pedals and the huge amps first tend to make you cautious: It could hurt.

Once the lights cut off, the anguish rises in the small but packed concert hall (about 200 seats). Blood-red glows flood the stage, the shadows of the gladiators navigate in the dark and suddenly emerges a sound, so dense that it surrounds the little space of the room and grabs each of us by the gut.

This music generates emotion, undoubtedly. An unclassified world of sounds that has a lot of impact from a conceptual standpoint. Guillaume Perret's approach is particularly convincing: he marks his path as a ground breaker, assuming the risks of turning his saxophone into a completely new instrument, completely reinvented through the miracle of electronics (when well used!) The band is tight and the set-ups are precisely measured without turning the music into something mechanic.

Its animated and incarnated!

The audience is baffled! (on an emotional level as much as on an acoustic level).

03.12.2008, for the « Chat Noir » Genève, Roland Le Blévenec

Guillaume belongs to this class of musicians who can bring new life and new relevance to each sentence, stunning his audience, taking their breath away. His musical universe shows a rare maturity.

His presence in the lineup of the festival is awaited with anticipation, as everyone is expected to surpass the previous gig. "

01.10.08 Jean-Jacques tordjmann, Jacques Tordjmann, Jazz Contreband Festival

"Guillaume Perret is the perfect example of a prodigy that crosses the borders of genre.

Originally from Annecy, both France and Switzerland have acclaimed him for his remarkable talent; he is a young but great saxophone player.

A new generation of musicians, kings of harmony, surround

Guillaume and his secret to an endless chorus that climbs up and never comes down, finally exploding to better start again."