

## WHAT THE PRESS HAS SAID ABOUT

### MIRIODOR

### COBRA FAKIR

### CUNEIFORM

2013

“The band is nestled within a Rock in Opposition (R.I.O) stylization that transcends progressive rock... Steeped in experimentalism. ... The band unites hi-tech electronics with acoustic-electric frameworks and colorific layers of sound. **They fuse some razzle-dazzle type escapades with zinging odd-metered ostinatos, quirky deviations and regimented patterns.** ... "Maringouin," boasts a hummable melody line, driven by a warm electric piano riff... majestic choruses... this piece would serve as the most radio accessible entry on the album. ... **A superfine album by this time-honored unit.” [4 stars]** - Glenn Astarita, *All About Jazz*, February 2014

“French-Canadian band Miriodor have carved out an instantly recognisable sound that straddles avant rock and jazz, and in the process have become stalwarts of the Rock In Opposition scene. ... Miriodor’s sound is accessible, playful, and rarely ventures down wilfully dark and obscure alleys. ... This album is...a good place to start with RIO. ...*Cobra Fakir*, or “Snake Charmer”, is a suitably hypnotic and involving album... The title track...unwinds slowly into a... second segment, *Univers Zero* with a lighter touch. One can hear Henry Cow’s more accessible melodic structures in here, too. ... some fabulous and tricky interplay, the rhythm section keeping things in strict control. ... Entirely instrumental, the titles have the freedom to say what they want. So we have pulsing songs about bicycle races rubbing shoulders with...speed dating on Mars. ...fun and adventure...runs through *Cobra Fakir*. ... We have been well and truly entertained. ... Anyone with a sense of wonder at the way some musicians can get the old synapses firing in perhaps unexpected ways should definitely investigate this complex but highly enjoyable album. **Miriodor have a wonderful sense of melody to counter their more experimental tendencies, and *Cobra Fakir* pulls off the hard to achieve feat of being both quite odd and very accessible at the same time.**” - *Astounded by Sound*, January 2014

“Montreal avant-proggers Miriodor begin the leadoff track of *Cobra Fakir*...with arpeggiated acoustic guitar from Bernard Falaise; it's a somewhat surprising turn from the electric guitar master, and "La Roue" is not the only track where he unplugs. ... Yet although Falaise unplugs...he never does so for long. After all, this is Miriodor, who use every electronically produced sound in the known and unknown universe in their palette of instrumental voicings, as ably demonstrated throughout *Cobra Fakir*. However, **the precision and crispness of Miriodor's writing and arrangements never make the album seem overloaded or merely clever. Everything has a melodic, thematic, or rhythmic purpose, or at the very least sets a mood, from unsettling and mysterious to circusy and cartoonish.** ... **Absolutely nothing is extraneous...** The nine-minute title track is a multi-sectioned mini-opus, densely constructed with tight changeups, complex scoring, and a sudden bit of eeriness. ... And Miriodor remain supremely inventive on the shorter tracks, which could be instrumental rock singles on another planet. ... Credit studio knob twiddlers Falaise and Bernard Grenon for *Cobra Fakir*'s immersiveness, but credit Miriodor -- once again a trio and now recording without guests -- for the ability to do it all.” **[4.5 out of 5 stars]** - Dave Lynch, *All Music*

“The music fashioned by Canadian group Miriodor has always been outside the box. ... Miriodor was known for making music...equivalent to European ensembles...aligned with the Rock in Opposition (RIO) style...who merge progressive rock, avant-garde music, and intricate chamber music. Miriodor...gravitates toward the rock side of the RIO quotient: instrumental prog rock with essential technical proficiencies and virtuosity. ... ***Cobra Fakir*...a captivating 11-track collection which bursts with abundant musicianship, noteworthy tunes and a distinctive and personal sound.** ... Despite the reduction to three artists, *Cobra Fakir* has an expansive flavor, due in part to Leclerc’s various percussive objects and mechanisms (both acoustic and electronic), which provide ...colorful tonalities...and Falaise’s numerous instrumental elements, which bring a multitude of textures... Globensky also blended in improvised slices, aural ingredients and atmospheric components.. That means **each cut is nearly a small creation by itself, with inventive niches and junctures which can be discovered with multiple listening.** ...There is a sense of both spontaneity and machine-like intent, and even wit. ... The trio never stays in one stylistic place for too long. For example,...“Speed-dating sur Mars”...is a multi-tiered and miniature opus with complexly constructed changes, a knotty development, and an array of sonic textures.” [4 stars] - John Sunier, *Audiophile Audition*, January 2014

“...quirky, instrumental progressive rock...eminently ‘listenable’. ...there are no jarring discords, unexpected bursts of uncontrolled noise... Miriodor offers a kind of avant-lite... the music on *Cobra Fakir* is almost always tonal and melodic. ...a cartoonish feel...playful and humorous... **The music, although instrumental, is song-based, and develops through well thought-out structures...good, easy to listen to and wouldn't be out of place on an episode of Ren and Stimpy.** ... The bass... and drum parts ...remain fairly simple... That leaves Pascal Globensky' keyboard work and Bernard's guitar to provide the interest. Much of the work is keyboard dominated. ...Speed Dating Sur Mars is one of the stand-out tracks...series of musical rapids, fast, skitty organ pieces, ominous brooding sections, and obligatory spacey noise-scapes, before finally settling into some first-class cartoon funk in 7/4! ...Only towards the end of the album do we start to hear influences of Zappa's Mothers of Invention coming to the fore. ... Mangouin is Miridor's answer to Toads of the Short Forest. ... As with all good music, this album needs a lot of listening to fully appreciate... this album is accessible to all prog fans. If you want to just dip your toe into the world of Avant-prog, this would be a good place to start.” - Matt George, *Dutch Progressive Rock Page*, December 2015

“There's enough going on with *Cobra Fakir* to reinforce the proposition that with musicians this good, three is indeed enough. The new element to their sound seems to be an increasing fascination with electronics, though not in a way that detracts from the organic nature of their music. ... **When compared to some other practitioners in the RIO field, Miriodor lean towards the lighter side,** more akin to Lars Hollmer's work than *Univers Zero* or *Present*... **This is not to say that *Cobra Fakir* is all light and frivolous. This is an album with guts, and several tracks approach what might be called heaviness... But there are always breaks where the**

**various parts split into glorious polyphony, with interlocking lines reminiscent of Gentle Giant's most complex pieces.** ... Cobra Fakir is catchy, complex, varied, clever, and just plain fun.”  
– Jon Davis, *Exposé*, January 2014

“Born in 1980...Miriodor can be counted amongst the veterans of the current progressive rock scene. ...with only eight studio albums... Miriodor seem to have embraced the old tenet about quality trumping quantity. ... *Cobra Fakir*, their eighth studio album, was...released on Cuneiform Records...2013. ...While their sound ... is immediately recognizable, the band have made some changes to their compositional approach. ...Miriodor’s latest effort presents a wider range of running times. ...A longer track list also means a more noticeable diversity. ... The album perfectly demonstrates how multilayered keyboards...can be used for rhythmic as well as melodic and textural purposes. ... Leisurely acoustic guitar introduces “La roue”, whose upbeat main theme – as its title (“The Wheel”) suggests – hints at carnival music, offset by angular, somewhat darker patterns around the middle... “Tandem” has a more cohesive structure and an almost classical feel... **With its intriguing cover art juxtaposing Hindu mysticism and their native Québec’s winter landscape, *Cobra Fakir* may well confirm Miriodor’s status as the RIO/Avant band that – on account of their keen melodic flair coexisting with more boundary-pushing tendencies – manages to appeal even to staunch symphonic/neo fans.** Balancing edgy dissonance and haunting atmospheres, engaging circus-like tunes and moments of reflection, the album will benefit from repeated listens in order to let its magic unfold, but will amply reward the listener’s patience. **Another outstanding effort from one of the best live bands I have seen in the past few years – their understated mastery of their instruments as close to perfection as it gets – *Cobra Fakir* does not disappoint expectations, and will certainly feature in many “best of 2013” lists.”**

– Progmistress, *Fire of Unknown Origin*, November 2013

“The music on *Cobra Fakir* is indeed experimental but there is much more to it... The music of Miriodor continues to run the gamut from jazzy flourishes to proggy bombast with plenty of quirky niggly bits connecting the elements together. Unusual instrumentation, strange sounds and adventurous compositions are the order of the day.... **Miriodor have this knack of creating music that is atonal one moment and wonderfully melodic the next. Then they consistently mix these two sides of their musical persona together to create music that both pushes the envelope and satisfies the quest for hummability.** The experimental elements are balanced against the tunefulness of each piece and yes it continues to sound overall very upbeat and joyous. ... The music on *Cobra Fakir* is very accomplished and varied and yet never loses the prime directive of melody. I would highly recommend it to prog fans old and new who appreciate their music a little on the edgy side.”

–Jerry Lucky, *Jerry Lucky*, 2013

“...the band remains playful. This instrumental, modern, progressive music juggles around the listener as if he is visiting in an adult amusement park. ... The extensive use of keyboards in various shades...is colorful and remains organized, portraying scenarios of exquisite marvel. ... **knotty music is so well articulated and detailed...that it becomes animated. Animated, but somewhat surreal.** ... The vividness of both the compositions and their performance...seems like Miriodor's main intention was...to create a unique adventure which you will keep coming back to. ... *Cobra Fakir* is inviting ("La Roue"), scary and mighty ("Titan"), mischievously elegant ("Speed-dating sur Mars"), leisured yet ominous ("Maringouin"); it's taunting (the mostly electronic "Space Cowboy"), and it has arcade features ("Un cas siberien"). **What are you waiting for? Go buy a ticket! (9/10)**”

– Avi, *Maelstrom*, 2013

“What I find amazing is just how immediate this music is, although it is complex in the extreme and some would find it incredibly challenging. ... it is a staccato world where not only am I welcome, but it is somewhere that I want to stay as long as I can. They have definitely given this album the right title, as a cobra fakir is a snake charmer, who uses carefully concocted melodies to put the mighty reptile into a trance from which there is no escape. ... **Imagine Gentle Giant and King Crimson combined at their most eclectic and not allowed out of the studio until they have come up with something that is breathtakingly brilliant, and you may be close to what this is all about. ... this is one of the most important albums ever to come from the wonderful Cuneiform stable and here is something for everyone into RIO, prog, avant music, jazz and/or they have an open mind as to where music can take them. ... this is a compelling piece of work.**”

– Kev Rowland, *Maly Leksykon Wielkich Zespolew*, February 2014

“Benevolent arpeggios on the acoustic guitar flow into sinister riffs until a pathos of epic proportions is reached; in a nanosecond, all of the above gets nulled and voided by some strange unresolved melodic line that might anticipate a savage homicide in a horror movie. The whole punctuated by carefully selected petite noises ... formulated through a series of embroiled counterpoints and tempos replete with secret traps. ... **There lies the ongoing intelligence of this band, particularly explicated in this occasion by the richness of tracks such as the sequential “Speed-dating Sur Mars” and “Tandem”. The art of making unpredictability appear as the most natural thing in the world.**”

– Massimo Ricci, *Touching Extremes*, November 2013

## INTERVIEWS & ARTICLES

“**Of Lions and Salads - The Miriodor Interview**” by Peter Thelen and Jeff Melton, *Exposé*, February 2015

<http://expose.org/index.php/articles/display/miriodor-2014-4-3>

“Miriodor: Le Prog qui Dure” by Ian Bussieres, *Le Soleil*, Sept. 21, 2013

<http://www.lapresse.ca/le-soleil/arts-et-spectacles/disques/201309/19/01-4691234-miriodor-le-prog-qui-dure.php>

“La route imprévisible de Miriodor” by Nicolas Houle, *Le Soleil*, Oct. 7, 2013 - <http://blogues.lapresse.ca/houle/2013/10/07/>

“Miriodor”, by Humberto Manduley, *El Caiman Barbudo* (Cuba), Feb. 6, 2014

<http://www.caimanbarbudo.cu/musica/la-cuerda-floja/2014/06/miriodor/>