I'm not a bot



Pnl retour 2025

Beyoncé and JAY-Z might've shot a video at the Louvre, but French cloud rappers PNL did them one better: In the clip for Deux frères' opening track, "Au DD," they turned the top of the Eiffel Tower into a drug den. Since the duo debuted in 2014, they've been perfecting that vibe: a mix of gritty, street-level realism and warped, fever-dream surrealism. But while rhymes about dope, sex, and just trying to get by have been MCs N.O.S and Ademo's stock-in-trade, it's their vulnerability that's made the French Algerian brothers one of the country's biggest-selling acts—and one of its most promising exports to the English-speaking world. (They were set to play Coachella in 2017 until Ademo was refused a visa.) PNL's fourth album—repackaged here with four new songs—keeps in that lane, with syrupy, melodic atmospheres buffeting their lyrically (and vocally) complex tracks. On "Blanka," they rap about fear, regret, and existential angst over airy synths and a slo-mo trap beat. The title track (which translates to "two brothers") is both an expression of their fraternal solidarity and a reminiscence of their humble beginnings; in a world beyond comprehension, only they can understand one another. And on "Celsius," as N.O.S examines a life of pain, money, and solitude, Ademo ponders staring into the abyss like Anakin Skywalker, his voice heavily tweaked with Auto-Tune. Somewhere in that cognitive leap between street life and Star Wars lies the beauty of PNL—it's hip-hop for intense head trips. The second album from duo PNL turned French hip-hop on its ear. These smooth-yet-gritty brothers from banlieue of Corbeil-Essonnes moved the sound of hip-hop en français from fiery politics to a more existential despair. The sound of Dans la légende is syrupy, undulating, and mysterious. Mixing the Auto-Tuned sing-rhymes and rattling hi-hats of Atlanta trap, the ethereal waviness of cloud rap and the hypnotic melodies of Chicago drill, rappers N.O.S. and Ademo deliver a tortured and silky croon in a naturally beautiful language. The formula was so appealing that it was certified diamond in France—a monumental achievement for an independent record. The vivid tales and vibrant wordplay of PNL reminisce about the struggle and the hustle in the housing estates; not a traditional rags-to-riches story, but one full of regrets, self-reflection, nightmares and pain. These tales float on pillows of cavernous reverb, vinyl crackle and soft synths—though Dans la légende also takes some detours into Spanish guitar ("Luz de Luna") and gentle reggaetón ("Bené"). Comparing themselves to the animals in The Lion King ("DA") or the coldhearted protagonist of the manga Great Teacher Onizuka ("Onizuka"), PNL became a wild success, making music with penetrating, powerful melancholy. Fusing the realist spirit of chanson with cutthroat parables from the fringes of French society, brothers Ademo and N.O.S used melancholic, pitch-altered poetics to recast rap français in their image in the mid-2010s. Born Tarik (Ademo) and Nabil (N.O.S.) Andrieu in 1986 and 1989 respectively, and raised on the segregated periphery of Paris, the siblings united as Peace N' Lovés (Peace and Money) in 2015, with the EP Que la famille. Their debut album, Le monde Chico, followed promptly, spearheaded by the mesmeric, win-at-all-costs anthem "Le monde ou rien." Denying labels and media alike, PNL proclaimed their independent streak in their music, a reimagined take on Atlantan cloud rap, bedrocked by ethereal 808 arrangements and Auto-Tuned melodies, studded with elegiac tales of drug trafficking and an unshakable paranoia. Bestowing upon France its first native hip-hop variant, 2016's Dans la légende augmented their vaporous rendering of trap, producing a wistful throng of would-be French rap classics, including the stentorian "DA" and the funereal masterpiece "Jusqu'au dernier gramme." Following a three-year absence during which rap français proliferated to unimaginable heights, PNL returned in 2019 to further their outré saga with Deux frères. The collection of astral beats and pensive harmonies saw the duo expand upon their lugubrious trap triumphs with the frenetic "Au DD" and the aching acoustic chanson "À l'ammoniaque," burnishing a legacy that continues to redefine French rap's raison d'être. FROM Corbeil-Essonnes, Paris, France FORMED 2014 GENRE Hip-Hop/Rap On n'en peut plus d'attendre. Après avoir été propulsés au sommet du game, Ademo et N.O.S sont partis sans laisser plus d'informations. Reviendront ? Reviendront pas ? Personne n'en a aucune idée. Pourtant, quelques indices laissés plus ou moins récemment peuvent laisser penser à un retour du duo iconique. Les théories sur PNL, ce n'est pas ce qui manque. Avec une stratégie unique et une communication mystérieuse bien léchée, les deux frères ont su créer un véritable culte autour de leur duo. À l'inverse de la majeure partie des artistes rap, ils ne laissent que très peu d'informations à leurs fans, qui ne manquent pas d'interpréter la moindre story postée sur les réseaux. On vous a donc listé 5 raisons, de croire au retour du groupe cette année. Pour voir ce contenu, acceptez les cookies. Pour afficher ce contenu Instagram, vous devez accepter les cookies Réseaux Sociaux.Ces cookies permettent de partager ou réagir directement sur les réseaux sociaux auxquels vous êtes connectés ou d'intégrer du contenu initialement posté sur ces réseaux sociaux. Ils permettent aussi aux réseaux sociaux d'utiliser vos visites sur nos sites et applications à des fins de personnalisation et de ciblage publicitaire. L'extrait d'AdemoDans sa story Instagram, l'ainé des deux frères a souhaité la bonne année à ses fans. Il en a profité pour dévoiler "Skôl", un extrait inédit qui pourrait bien être leur prochain morceau. Dans la mythologie grecque, Skoll et Hati sont deux frères loups qui représentent chacun la lune et le soleil, deux thèmes largement abordés dans la discographie PNL. Une publication qui n'aurait donc rien d'anodine, si on met les éléments bout à bout... Une story qui fait rêverL'acteur Lucas Omiri, aka @je_vis_je_viser et proche de PNL a publié une photo très évocatrice. On y voit Ademo et N.O.S ensemble, avec la mention "2023". La story a été supprimée dans la foulée, mais les QLF ont eu le temps de la voir. À moins que l'ami des deux frères ne fasse que sa propre promotion, tous les voyants semblent être au vert pour un retour très proche. Pour voir ce contenu, acceptez les cookies. Pour afficher ce contenu X (anciennement Twitter), vous devez accepter les cookies Réseaux Sociaux.Ces cookies permettent de partager ou réagir directement sur les réseaux sociaux auxquels vous êtes connectés ou d'intégrer du contenu initialement posté sur ces réseaux sociaux. Ils permettent aussi aux réseaux sociaux d'utiliser vos visites sur nos sites et applications à des fins de personnalisation et de ciblage publicitaire. Un indice du passéC'est sans aucun doute la théorie la plus folle. Les fans du groupe sont allés déterrer un "indice" laissé il y'a plus de dix ans. Dans le clip "J'Oublie Pas" de S.Pion en feat avec N.O.S, on y voit une photo qui porte l'inscription "09.01.23". Si cela se vérifie, alors le duo aurait tout prévu depuis des années. Même si ça parait très gros, ce n'est pas impossible pour autant. Dans les mangas, dont les deux frères sont très fans, la technique du foreshadowing, qui consiste à laisser des indice au fur et à mesure de l'oeuvre, est très fréquente ! Pour voir ce contenu, acceptez les cookies. Pour afficher ce contenu X (anciennement Twitter), vous devez accepter les cookies Réseaux Sociaux.Ces cookies permettent de partager ou réagir directement sur les réseaux sociaux auxquels vous êtes connectés ou d'intégrer du contenu initialement posté sur ces réseaux sociaux. Ils permettent aussi aux réseaux sociaux d'utiliser vos visites sur nos sites et applications à des fins de personnalisation et de ciblage publicitaire. Une vision uniquePNL a toujours rimé avec génie. À travers les différentes étapes de leur carrière, ils ont su innover et proposer des concepts toujours plus dingue. Mais le rap évolue à toute vitesse... Alors, on s'attend encore à être surpris par le duo le plus énigmatique de l'histoire. Pour prouver, une énième fois, qu'ils n'ont rien perdu de leur génie. Pour voir ce contenu, acceptez les cookies. Pour afficher ce contenu Youtube, vous devez accepter les cookies Publicité.Ces cookies permettent à nos partenaires de vous proposer des publicités et des contenus personnalisés en fonction de votre navigation, de votre profil et de vos centres d'intérêt. Retour des roisAprès presque 4 ans d'absence, PNL manque au rap français et à leurs fans. Tout le monde espère le retour rapide du duo. Car, avant de partir, ils n'ont rien communiqué quant à un prochain retour... Mais l'ensemble des indices, notamment l'extrait d'Ademo, prouvent que Tarik et Nabil ne se sont pas totalement retirés de la musique. On espère donc un prochain album avant de, peut-être, partir pour de bon. Alors, revenez vite ! À lire aussi Sub-genre of rap music Alternative hip-hopStylistic origins Hip-hop alternative rock funk jazz soul reggae folk pop rock Cultural originsLate 1980s, United StatesTypical instruments Vocals turntables drum machine drums keyboard sampler bass guitar guitar synthesizer Subgenres Jazz rap[1] G-funk Other topics Instrumental hip-hop political hip-hop progressive rap rap rock turntablism underground hip-hop Alternative hip-hop (also known as alternative rap and experimental hip-hop[2]) is a subgenre of hip-hop music that encompasses a wide range of styles that are not typically identified as mainstream. AllMusic defines it as comprising "hip-hop groups that refuse to conform to any of the traditional stereotypes of rap, such as gangsta, bass, hardcore, and party rap. Instead, they blur genres drawing equally from funk and pop/rock, as well as jazz, soul, reggae, and even folk."[3] Alternative hip-hop developed in the late 1980s and experienced a degree of mainstream recognition during the early to mid-1990s. While some groups such as Arrested Development and the Fugees achieved commercial success, many alternative rap acts tend to be embraced by alternative rock listeners rather than hip-hop or pop audiences.[3] The commercial and cultural momentum was impeded by the simultaneous emergence of significantly harder-edged West Coast gangsta rap. A resurgence came about in the late 1990s and early 2000s at the dawn of the digital era with a rejuvenated interest in independent music by the general public. During the 2000s, alternative hip-hop reattained its place within the mainstream due to the declining commercial viability of gangsta rap as well as the crossover success of artists such as Outkast and Kanye West. The alternative hip-hop movement has expanded beyond the United States to include the Somali-Canadian poet K'naan and the British artist M.I.A. Alternative hip-hop acts have attained much critical acclaim, but receive relatively little exposure through radio and other media outlets. The most prominent alternative hip-hop acts include A Tribe Called Quest, De La Soul, Hieroglyphics, the Pharcyde, Digable Planets, Death Grips and Black Sheep.[2] During the 2010s, the development of alternative hip hop music continued with the internet era and the appearance of streaming services, with many artists taking a more "experimental" approach to hip hop music, such as ASAP Rocky, Yung Lean, Bladee, Chief Keef, Lil Uzi Vert, Playboi Carti, Lil Pump, XXXTentacion, Ski Mask the Slump God, Lil Peep, and SpaceGhostPurrp. Playboi Carti's 2020 album Whole Lotta Red, for example, is marked by this approach.[4] Originating in the late 1980s, in midst of the golden age of hip-hop, alternative hip-hop was headed primarily by East Coast groups such as De La Soul, Jungle Brothers, A Tribe Called Quest, Pete Rock & CL Smooth, Brand Nubian, and Digable Planets in subsidiary conjunction by West Coast acts such as the Pharcyde, Digital Underground, Souls of Mischief, Del the Funky Homosapien, and Freestyle Fellowship as well as certain Southern acts such as Arrested Development, Goodie Mob, and Outkast.[5] Similar to the alternative rock movement, alternative hip-hop segued into the mainstream at the dawn of the 1990s. Arrested Development, along with the Fugees, stand as some of the first few alternative rap to be recognized by mainstream audiences.[3] The classic debut albums 3 Feet High and Rising (1989),[6] People's Instinctive Travels and the Paths of Rhythm (1990), and Bizarre Ride II the Pharcyde (1992) achieved minor commercial success as they garnered immense acclaim from music critics, who described the records as ambitiously innovative but playful masterpieces, hailing the artists as the future of hip-hop music as a whole.[7] Contrary to alternative rock, which went on to become a mainstay in mainstream music and replaced the glam metal of the previous generation as the most popular form of rock music, alternative hip-hop's commercial momentum was impeded by the then also newly emerging, significantly harder-edged West Coast gangsta rap.[7] With its aggressive tone, nihilistic tendencies, and violent imagery, gangsta rap was considered to be the more entertaining, more lucrative subgenre as signified by the high chart placings, radio success and multiplatinum-selling records of gangsta rappers such as Snoop Dogg, Warren G and N.W.A, who were widely embraced by major record labels and produced a legion of imitators.[7] Albums such as Straight Outta Compton (1989), The Chronic (1992) and Doggystyle (1993) redefined the direction of hip-hop, which resulted in lyricism concerning the gangsta lifestyle becoming the driving force of sales figures.[8] The situation changed around the mid-'90s with the emergence and mainstream popularity of East Coast hardcore rap artists such as Wu-Tang Clan, Nas, the Notorious B.I.G., and Mobb Deep. Following this development, many alternative rap acts eventually either disbanded or faded into obscurity.[9][10] In his 1995 book on the current state of hip-hop culture, music critic Stephen Rodrick wrote that, at that time, alternative hip-hop had "drawn little more than barely concealed yawns from other rappers and urban audiences" and concluded that the subgenre was a failure.[11] A commercial breakthrough came about in the late 1990s with the rejuvenated interest in indie music by the general public due to the mainstream success of acts like the Fugees and Arrested Development,[12] while acts such as Slum Village, Common,[13] and the Roots were rising to prominence.[10] The Fugees saw huge critical and commercial success with the release of their second album, The Score, in 1996.[14] The album peaked at number one on the US Billboard 200 chart,[15] and briefly became the best-selling hip-hop album of all time.[16] That same year, A Tribe Called Quest reached their commercial peak with the release of their album Beats, Rhymes and Life, which reached number one on the US Billboard 200 and became their best-selling release,[17] while acts such as Outkast and De La Soul released some of their most definitive albums with Atliens and Stakes Is High.[18] Since the mid-1990s, independent record labels such as Rawkus Records, Rhymesayers Entertainment, Anticon, Stones Throw, Definitive Jux and QN5 have experienced lesser mainstream success with alternative rap acts such as CunninLynguists, Jurassic 5, Little Brother, Talib Kweli, MF Doom, Atmosphere, Antipop Consortium, Mos Def, Doomtree, Pharoahe Monch, El-P, Quasimoto, Living Legends, Cyne, Blue Scholars, and Aesop Rock. In the 2000s, alternative hip-hop reattained its place within the mainstream, due in part to the declining commercial viability of gangsta rap as well as the crossover success of artists such as Outkast, Kanye West, and Gnarls Barkley.[19][20] Outkast's fifth studio album, Speakerboxxx/The Love Below (2003) receive universal acclaim from music critics and had two number-one hit singles. The album won a Grammy Award for Album of the Year—making it only the second hip-hop album to win the award (The Miseducation of Lauryn Hill being the first) and has been certified diamond by selling 11 times platinum by the Recording Industry Association of America (RIAA).[21] MF Doom had been on the come up in the underground scene after releasing his debut studio album, Operation: Doomsday (1999). He came back to the hip-hop scene after the dissolving of group KMD.[2] Later, he and Madlib's 2004 project Madvillainy was released in this time period as the duo Madvillain. This album was praised by music critics and inspired other artists, such as Aminé and Joey Badass.[22] Gnarls Barkley experienced a surprise hit with their debut single, "Crazy". Due to high download sales, it reached number one in the single charts in several countries, including the United Kingdom, where it became the best-selling single of 2006.[23] The song was named the best song of 2006 by both Rolling Stone and the Village Voice's annual Pazz & Jop critics poll.[24][25] Rolling Stone later ranked "Crazy" as the number-one song of the decade. The song has been certified double platinum by RIAA.[26] The duo were the recipient of multiple accolades; at the 49th Grammy Awards, they won the awards for Best Urban/Alternative Performance and Best Alternative Music Album.[27] Industry observers view the 2007 sales competition between Kanye West's Graduation and 50 Cent's Curtis as a turning point for hip-hop. West emerged the victor, selling nearly a million copies in the first week alone. Ben Detrick of XXL credited the outcome of the sales competition with altering the direction of hip-hop and paving the way for new rappers who did not follow the hardcore-gangster mold, writing, "If there was ever a watershed moment to indicate hip-hop's changing direction, it may have come when 50 Cent competed with Kanye in 2007 to see whose album would claim superior sales. 50 lost handily, and it was made clear that excellent song crafting trumped a street-life experience. Kanye led a wave of new artists—Kid Cudi, Wale, Lupe Fiasco, Kidz in the Hall, Drake, Nicki Minaj—who lacked the interest or ability to create narratives about any past gunplay or drug-dealing."[28] Similarly, in a retrospective article, Rosie Swash of The Guardian viewed the album's sales competition with 50 Cent's Curtis as a historical moment in hip-hop, writing that it "highlighted the diverging facets of hip-hop in the last decade; the former was gangsta rap for the noughties, while West was the thinking man's alternative."[29] Several artists and groups acknowledge being directly influenced by their 1990s predecessors in addition to alternative rock groups while their music has been noted by critics as expressing eclectic sounds, life experiences and emotions rarely seen in mainstream hip-hop.[30] As traditional rock music continually becomes less synonymous with pop music, more left-of-center artists who are not fully embraced by hip-hop radio have increasingly found inclusion on alternative radio.[31] According to Nielsen SoundScan, contemporary hip-hop acts who increasingly receive domestic airplay on alt-radio include Run the Jewels, Childish Gambino, Logic, Brockhampton, L.I.F.T. and nothing, nowhere.[31] Regarding audiences, according to Jeff Regan, senior director of music programming for the Alt Nation channel on Sirius XM Radio, "This generation has maybe never even gone to a record store or CD store where there was a hip-hop section and a rock section—it has all been in front of them on a screen."[31] Thus recording artists and groups traditionally perceived as rappers are included on his predominantly rock-oriented playlists. He said, "Whether it's Lil Peep or Brockhampton or Post Malone, we have tried records from all those artists. ... We need some depth perception in the music we're presenting. Whether it's done on a laptop or on an amp and a guitar, I just want to find something new—that's what alternative is supposed to be."[31] While some groups achieved commercial success, most alternative rap acts tended to be embraced largely by alternative rock listeners and indie music fans rather than hip-hop or pop audiences.[3] Artists receive limited exposure through commercial radio and other media outlets and primarily rely on campus radio and various independent media channels.[3] Alternative hip-hop is the recipient of consistent critical acclaim but is generally shunned by American mainstream media and widely regarded as commercially unappealing.[7] New York radio personality and spoken word artist Imhotep Gary Byrd's single "The Crown" was rejected by American radio stations for being "too Black and too positive."[32] However, the song was very well received and become a hit in Europe.[32] It reached number 6 on the UK Singles Chart, becoming the longest record ever to reach the top 10 in the history of the British Charts.[33] Over the years, multiple organizations representing African Americans such as the National Black Leadership Alliance and the National Congress of Black Women have released statements criticizing how urban radio stations refuse to play rap music that does not demean and degrade black women, shunning alternative hip-hop artists such as Arrested Development and Dead Prez.[34] Q-Tip, frontman of the highly influential alternative rap group A Tribe Called Quest, had his sophomore solo effort, Kamaal the Abstract, shelved for nearly a decade after his record label deemed the genre-bending album as sounding uncommercial.[35] Q-Tip said: I am really disappointed that Kamaal wasn't released. LA Reid didn't know what to do with it; then, three years later, they release Outkast. What Outkast is doing now, those are the kinds of sounds that are on Kamaal the Abstract. Maybe even a little more out. Kamaal was just me, guerrilla.[36] Similarly, BET refused to play "Lovin' It", the lead single of duo Little Brother's socio-politically charged concept album The Minstrel Show (2005), which provided a tongue-in-cheek critique of African-American pop culture, on the grounds that the group's music was "too intelligent" for their target audience.[37][38] The network was subsequently satirized by the animated series The Boondocks – which regularly features underground/alternative rap as background music – in the banned episode "The Hunger Strike". The episode, which portrayed BET as an evil organization dedicated to the self-genocidal mission of eradicating black people through violent, overtly sexual programming, was banned by Cartoon Network and has yet to be aired in the United States.[39] The alternative hip-hop movement is not limited solely to the United States, as genre-defying rappers such as Somali-Canadian poet K'naan and British artist M.I.A. have achieved worldwide recognition. K'naan's 2009 single "Wavin' Flag" reached number two on the Canadian Hot 100 while its various remixes topped the charts in several countries. Shing02 was chosen for rapping "Battlecry", the theme song of the hit hip-hop-influenced chanbara anime Samurai Champloo, which had music produced by Japanese jazz rap DJ Nujabes.[40] Time magazine placed M.I.A in the Time 100 list of "World's Most Influential people" for having "global influence across many genres."[41][42] Groups like the British virtual band Gorillaz also experienced mainstream popularity during this time, selling over 20 million albums total between the albums Gorillaz (2001) and Demon Days (2005).[43] Today, due in part to the increasing use of social networking as well as online distribution, many alternative rap artists are finding acceptance by far-reaching audiences.[30] List of alternative hip-hop artists ^ "Jazz-Rap Music Genre Overview". AllMusic. Archived from the original on November 9, 2019. Retrieved June 4, 2018. ^ a b c Sound Field|What Do They Mean When They Call Hip Hop "Alternative"?|PBS ^ a b c d e "Alternative Rap Music Genre Overview". 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