SCRIPT: “A Crash Course in the Underground Electronic Scene in Egypt”

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This audio feature is an ode to the underground electronic music scene in Egypt, how it differs from other sounds, and how it changed throughout recent times in the eyes of two of the most prominent names in the party scene, Ramez Moufid and Mostafa El-Masry.

*SFX: Vinyl Crackle playing throughout the entire feature to give it a vintage/warm feel.*

*MOSTAFA EL-MASRY (MM): “definitely it's a growing scene in Cairo, the nightlife, it has been there. But introducing electronic music has been relatively new.” (7:46)*

*SFX: Vinyl Spin*

*MUSIC: FADE IN: All Those Djs – Route 8*

That was Mostafa El-Masry, one of the most dominating Party Promoters in Egypt with Outs:de, Glasshouse, and The Block to name a few party series, as well as being a part of a DJ duo Inform.

*RAMEZ MOUFID (RM): “it's an electronic music party, underground electronic music mostly house and like maybe electro technically like a very specific sound for people that like the people that come want this sound it's not like anything electronic.” (2:59)*

And that was Ramez Moufid, Cultural Specialist at Redbull by Day, DJ/Producer/Party Organizer by night.

*SFX: Vinyl Stop*

Being part of the underground electronic scene is being part of something bigger.

*Music Fade In: No City of Choice – Call Super*

*MM: “it's definitely going in the right direction people are getting together. Like we all know each other. We're all friends, we're all supporting each other. That's the most important thing.” (10:49)*

*RM: “Maybe it's Yeah, cuz the scene is very organic. It's big, even if it's small, but it's very organic. However, Egypt, it's made for like friends and friends of friends and I collect very Yeah, exactly for a very niche audience.” (5:01)*

But people go to enjoy these exotic sounds as well.

*SFX: Vinyl Spin*

*Music Fade In: Syncrotron - Michrothol*

*RM: ” Yeah, but definitely the people that like, are interested in this sound in Egypt, or people that have traveled went abroad and listen to the music or even through the internet, but it's definitely like, it's not for anyone” (5:40)*

*SFX: Vinyl Stop*

Commercial electronic music events have the biggest audience and parties in Egypt, apart from the Arabic singers and bands of course.

SFX: Darbuka Drum

The difference is mainly in the preference of sound and the reason to party of course.

*RM: “from a music perspective, it's, it's just like the difference between anything underground and commercially, like underground, this is more challenging, sometimes we are not very easy to listen to. I'm aware that we're not the, like, the sound that we push or promote is not the most difficult one. But like, on the spectrum is, it's not the easiest either.” (6:20)*

*Music Fade In: Tied Up (Acid Mix) - LFO*

Underground is called underground because it is rarer than other “commercial genres” and the audience are much less, while commercial has a more familiar and dance-y vibe to it.

*RM:” Like you cannot compare it with the commercial sound commercial is meant to be catchy, it's meant to be like, you know, when you hear it a couple of times, be going home, like have everything in your head and everything. But I don't want to claim things. But I for me, at least the electronics on has a bit more essence. Because that gives room to the artists to experiment more and just have more fun while doing it. Because they're not thinking of making the next hit track on the radio, however, they just want to make something that's new.” (6:40)*

Also the new generation is a huge factor with the rise of the underground music scene with their love of new and experimental genres.

Music Fade In: Dear Poet – Venetian Snares

*MM: “you could feel now the younger crowd, they demand faster music electro, techno; the BPM is now like 140. It's definitely nice to see this change. But yeah, it looks good.” (9:56)*

*SFX: delay on the song to fade out*

Relatively, most of the old heads of electronic music within Egypt stuck with their commercial sounds and approach in parties rather than tackling a new sound or targeting a different audience.

*MM: “you need you need a very connected and dynamic team. Because the team is dynamic as I said, things will be smooth, not come across some hassles.” (13:53)*

When talking about organizing a party, both Masry and Ramez have essential knowledge and experience within that area.

*RM: “We like to target different audiences in both scenes or sounds. So, what you want is just like, yeah, you just want to reach the people with in the right way.” (7:44)*

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The edge of the underground is that you feel more in-tune with the people, and most of the organizers do it for the fun of it, not for the money.

*RM: “becomes very expensive to throw the party in a legit place. But at the end of day don't want it to be very expensive.” (12:30)*

*RM: “Yeah, we make it for the fun of it. Actually, we don't make it for the money or anything. We just don't know. We just love throwing it because yeah, like every time we have one you can find me and send me like all around the place, and we like we are we do it for fun.” (4:02)*

*NAT Sound: Crowd Noise*

*SFX: Glass cheers*

It’s all about the good vibes and chilling times.

*RM: “We just want to enjoy our time and we want people to listen to good music and enjoy their time. I don't know. Good music is the same as Yeah, listen to bad music me but like, listen to what we think. Like our idea or interpretation of what a good party is or what a nice vibe is.” (4:30)*

At the end of the day, the underground is the underground for a reason. It does not submit to the counterfeits of commercial and pop music.

*Music Fade In: Rush Hour – Paco Wegmann*

*MM: “when you play a track and you feel the crowd connecting to it and dancing to it, this is a special moment.”*

*RM: “art is a bit chaotic. And I think that all the people that reach like new results with their art have clearly been very free when it comes to making the music or painting the painting.”*

It is a joyful moment seeing other musicians talking passionately about their work or what they do.

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