

Ahmed Hesham Ahmed 0:00

So today we are with Ramiz Mofeed to talk about the underground music scene in Egypt, especially the electronic music scene. How are you rooms? Hi,

Ramez Moufid 0:10

I'm good. How are you?

Ahmed Hesham Ahmed 0:11

I'm good. Well, I'm going to ask you a couple of questions. Introduction and then we'll go straight into the topic. What is your age?

Ramez Moufid 0:21

I'm 27.

Ahmed Hesham Ahmed 0:23

Where did you live?

Ramez Moufid 0:24

I lived all my life in Egypt. I never dipped abroad, unfortunately.

Ahmed Hesham Ahmed 0:31

What is your immigration status?

Ramez Moufid 0:33

I'm single.

Ahmed Hesham Ahmed 0:35

What is the highest education degree? Have you completed?

Ramez Moufid 0:38

Bachelor of Arts in sound and music technology actually from UC?

Ahmed Hesham Ahmed 0:44

What is your employment employment stats at the moment?

Ramez Moufid 0:47

Well,

yeah, I'm employed. I work with Red Bull. That's my nine to five. And then on the side, I do a couple of things. Music creation.

Ahmed Hesham Ahmed 0:58

So how long have you been in this line of work? Or like how long have you been in the music industry in Egypt?

Ramez Moufid 1:07

I don't know if this is a few years count. But I've been DJing since I was in high school, even maybe grade eight or something. I don't know

if this counts as involvement in the music scene. But I used to play school carnivals and, and proms stuff like that. Then in university, I used to play gigs. There weren't so many but I, I shifted my sound and then I had a gig once in a while. And then when I graduated, I started working at sea noise, which is Egypt's I don't know if it's the first but like, it's one of Egypt's top electronic, like music magazines, and the Middle East. Yeah, and then I started working with Red Bull. And my work in my job in Red Bull is like is very involved in the music scene Egypt, but not the electronic music scene. Mostly rock and rap scenes. So which creates a kind of contrast. My day job is like organizing concepts and content and content and coming up with concepts concepts related to music, but not electronics at all because this is a very niche sound. And at night yeah, TJ tronic music production freelancers, a sound engineer make my own music and give DJ courses and other stuff then I have my voice you know name on the side. My for now there's

Ahmed Hesham Ahmed 2:57

Can you tell us more about no name? Yeah,

Ramez Moufid 2:59

so no name was started by an SME. I don't know when exactly what like a few years ago, and then maybe three years ago or four I started helping him out and yeah, until we basically like we're now partners. Each time I had like a bigger role a bigger responsibility and then now we do together Yeah, it's an electronic music party underground electronic music mostly house and like maybe electron technically like a very specific sound for people that like the people that come want this sound it's not like anything electronic. 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, you know, fucked up and and we like we are we do it for fun. And maybe this is one of the reasons that we're a bit inconsistent when doing it. Because we don't take it like too seriously. We just enjoy it. 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.

Ahmed Hesham Ahmed 4:45

Yeah. So what would you like what In your opinion, what do you think about the difference between the underground electronic scene in Egypt and the commercial electronic physics in Egypt?

Ramez Moufid 4:57

Okay.

Ahmed Hesham Ahmed 4:58

Audience was I'm planning wise.

Ramez Moufid 5:01

Yeah, I think the electronic music scene in Egypt is more. Like it's it's in very nice scene for people that have traveled abroad. And I've seen the real electronic music scene because in Egypt, like I, I can call it a scene. 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. 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, or, yeah, the difference between it and the commercial scene from a from an audience perspective is this. However, 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. 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. I know as a totally new because then there's nothing like nothing is totally new now and 2021. But like something that relates to them very much.

Ahmed Hesham Ahmed 7:22

We're okay, so in your line of work, you do rock music and commercial music forever. But on the side, you do your underground. How can you compare that? These both?

Ramez Moufid 7:32

No, I don't do the music for Redbull I just, like come up with concepts and execute

Ahmed Hesham Ahmed 7:38

No, I mean, like as concepts not as the music itself.

Ramez Moufid 7:44

Okay. 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. Like, with my job in Red Bull, I don't like to just stick to what's gonna work sometimes I like to challenge a bit or make stuff that is out of the box. Because at the end of the day, this is how music should be. Or should be a bit challenging. I don't go too

much, because, like they're not going to translate. But I definitely try to come up with like small twists that change the concept or make it a bit newer, a bit more challenging. In the electronic music world, like I just tried to push my own limits of what's outside of the box. So if I have an idea that is outside the box, I try to make it even like more outside or Yeah, like I tried to push my own limits but like it's definitely not the night give the two jobs. They don't have the same dynamic. Your nine to five year there was a lot of like, system that you that you I don't want to say stuck, but like that you need to confine your work within the system. However, when you're doing your own thing, you just do whatever you want.

Ahmed Hesham Ahmed 9:30

Oh, what advice would you give someone? No doing underground music or like something niche?

Ramez Moufid 9:40

Something nice or underground music? Like anything nice. I don't know. But when it comes to Earth, I think that Yeah, maybe the key is to just try and free yourself from okay. Try to act Today is another way. But when you do something for long, your brain starts creating a certain system for it. So you find yourself locked in patterns without noticing. So for example, you have a few palette of sounds or when even when you're editing the sound, you have a couple of things that you like to mess with you like their sound when you mess with them. So you find yourself stuck in these two things only. But then, like the equipment or the software that you're using, they have lots of features that you could use. So the only challenge is consciously pushing yourself to, to get out of this pattern and try stuff that you wouldn't normally try. And normally, I think you keep doing this until you like with yours, you just, you just start knowing what you want. Yeah, so it's basically how to free yourself from all of the patterns that you get locked in, because like, humans get locked in anything they do, or it 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.

Ahmed Hesham Ahmed 11:42

Okay, the one last question. What is your opinion? What are the differences? And the point the experience in Egypt, like from back then from back when you were putting in high school to parties now?

Ramez Moufid 11:56

Not high school? Like by? Yeah, like I was first exposed to underground music when I was at university. My Yeah, I think I don't know if I should say this, look, if this is going online and should have, I don't know the government is not being supportive whatsoever when it comes to organising events. I'm aware that we live in an Islamic country, which makes it 10 times harder to throw parties because you cannot sell alcohol in a place that doesn't have a permit.

And places that have permits or hotels and bars and clubs. And these usually they like as a promoter that throws like one like on nightstands. Like not a weekly thing or anything 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. So yeah, the difference maybe was that I don't know if it's the government that helped more back then. But we definitely had a lot more venues than now. Because every year we found the government closing the venue, which is a bit annoying because yeah, all the parties happened in a couple of venues. It wasn't like that. But like back in, it was a bit maybe. But yeah, we have a problem to come close to venues, which is which will be like people get bored of just putting in the same place every week. And then you find all of the promoters doing their parties in the same venue. The same two venues. Fine. It's a bit redundant.

Ahmed Hesham Ahmed 13:59

Alright, thank you so much, Ramos for being here today. Yeah. Okay. Thank

Ramez Moufid 14:02  
you.

Ahmed Hesham Ahmed 14:03  
Thank you for having me.

Transcribed by <https://otter.ai>