Alternate African Reality, cover for the digital release by Cedrik Fermont, 2020.

Alternate African Reality. Electronic, electroacoustic and experimental music from Africa and the diaspora.

Introduction and critique.

"Always use the word 'Africa' or 'Darkness' or 'Safari' in your title. Subtitles may include the words 'Zanzibar', 'Masai', 'Zulu', 'Zambezi', 'Congo', 'Nile', 'Big', 'Sky', 'Shadow', 'Drum', 'Sun' or 'Bygone'. Also useful are words such as 'Guerrillas', 'Timeless', 'Primordial' and 'Tribal'. Note that 'People' means Africans who are not black, while 'The People' means black Africans.

Never have a picture of a well-adjusted African on the cover of your book, or in it, unless that African has won the Nobel Prize. An AK-47, prominent ribs, naked breasts: use these. If you must include an African, make sure you get one in Masai or Zulu or Dogon dress." – Binyavanga Wainaina (1971-2019). © Binyavanga Wainaina, 2005. Originally published in Granta 92, 2005.

Photo taken in the streets of Maputo, Mozambique by Cedrik Fermont, 2018.

"Africa – the dark continent of the tyrants, the beautiful girls, the bizarre rituals, the tropical fruits, the pygmies, the guns, the mercenaries, the tribal wars, the unusual diseases, the abject poverty, the sumptuous riches, the widespread executions, the praetorian colonialists, the exotic wildlife - and the music." (extract from the booklet of Extreme Music from Africa (Susan Lawly, 1997).

Whether intended as prank, provocation or patronisation or, who knows, all of these at once, producer William Bennett's fake African compilation *Extreme Music from Africa* perfectly fits the African clichés that Binyavanga Wainaina described in his essay *How To Write About Africa* : the concept, the cover, the lame references, the stereotypical drawing made by Trevor Brown... It is a perfect neocolonial product : the world music compilation of the noise and experimental music scene !

More than twenty years after its publication, I still now and then receive emails from people, including some who live in Africa, lauding what they believe to be a fantastic avant-garde project rather than a neocolonial project which wrongly assumes that "Africans can't do noise music, let's do it for them !".

Photo taken in the streets of Cairo, Egypt by Cedrik Fermont, 2018. Cairo's walls are full of political graffiti, some feminist and many celebrating the revolution and criticising the current socio-economic and political situation.

A dissection of Bennett's project.

I doubt that Bennett thought that nobody would one day decipher this farce. What surprises me is that, to my knowledge, no in-depth analysis or even deconstruction of Bennett's compilation has been made in the more than twenty years since its release. I don't trust Bennett. Why would I trust a person who published a compilation called *Extreme Music from Russia* but which includes several artists from the ex-Soviet Union (Belarus, Latvia, Lithuania, Ukraine) that are, for the most part, at odds with their ex-coloniser, and who, a few years later, makes out that he has published the ultimate world music compilation ?

So, not only did I decide to have a listen to the CD again and analyse the cover (that one could see as fitting the concept of other thematic compilations such as Extreme Music from Japan and Extreme Music from Women) but I also decided to have a closer look at the artists' names and titles.

Artist : Rorogwela, title : Death Lullaby.
Rorogwela is in fact the title of a lullaby sung by Afunakwa, a Northern Malaita woman, in 1969 or 1970 and published by UNESCO in 1973 (and by Mississippi Records much later). The song has been plundered, edited and renamed *Sweet Lullaby* by the French duo Deep Forest on their first album in 1992, then sampled by Norwegian musician and composer Jan Garbarek in 1996 on his album Visible World (published by ECM Records) under the name *Pygmy Lullaby,* and ended up in 1997 on William Bennett's compilation under the name *Death Lullaby* !
What else could a savage African musician sing ? Death is all over the place, remember : "*the   guns,   the   mercenaries,   the   tribal   wars,   the   unusual   diseases"*.

But in which African country can we find Malaita ? None, because it is in the Solomon Islands, Oceania...

For further details about Afunakwa, Deep Forest and Jan Garbarek, see *A sweet Lullaby for World Music* by Steven Feld and, more particularly, "Pygmy (sic) Lullaby" from p. 159.

Artist : Lucien Monbuttou, first title : Kpiele, second title : I Find The Enemy.
Ah, Lucien, that sounds so French, and Monbuttou almost written in the French way, that might lead us to a tribe from a French or Belgian colony : perhaps to the Monbuttu, a people of the Democratic Republic of the Congo. Some uncertainty remains about the title : one connection I could make would be Jean Baptiste Kpiele Somé who was bishop in Diébougou, Burkina Faso from 1968 to 2006. That is just speculation from my part. But in Africa we are nevertheless always at war, so I find the enemy !

Artist : Jonathan Azande, first title : Long Pig, second title : Opaque Misery
Bennett seems to like Central Africa : the Azande, an ethnic group of North Central Africa.
Long Pig : The dense population of the Marquesas Islands in Polynesia sometimes practised cannibalism on their enemies. Human flesh was called "long pig".[1]

Artist : Electricity (featuring Fire Eater), first title : Dunia Wanja Wa Fujo, second title : Indlela Yababi.
Electricity ! The great invention brought by the white people to the savages who can now play electronic music with their friend Fire Eater !
Dunia Wanja Wa Fujo (*The World is a Battleground/ The World an Arena of Chaos/ World, the Court of Chaos*) is a novel written by Tanzanian novelist, poet, and scholar Euphrase Kezilahabi (East African Literature Bureau, 1975).
The novel describes how life on Earth is in chaos, since everyone who comes to Earth brings their own mess and later disappears. The author explains that this is the source of various problems in their community, including murder, ethnic conflict, prostitution, witchcraft, rape, excessive alcoholism, etc.
Indlela Yababi is a novel by Rolfes Robert Reginald Dhlomo, written in 1946 (*The Way of the Wicked*). His novella, *An African Tragedy*, published in 1928, was the first fiction work written by a black South African to appear in book form.

Artist : Vicious Teengirl, title : Tutampiga.
African girls are vicious, especially when they tell you : Tutampiga (We will beat him, in Swahili).

Artist : National Bird, title : Wakar Uwa Mugu.
There are many birds in Africa, and many national birds too, but only one person who wrote the poem "Wakar Uwa Mugu" in Hausa ("Song of the Mother of Evil") : Nigerian poet Hamisu Yadudu Funtuwa. It was published in 1957 in an anthology of Hausa poetry that also included the following poets : Na' ibi Sulaiman Wali, Aliyu Dan Sidi, Salihu Kwantagora, and Shehu Usman Dan Fodio.

Artist : Petro Loa, title : No Rada No Rada.
Loa (Lwa in Haitian Creole) are the spirits of Haitian and Louisiana Voodoo. Knowing that Bennett spoke more than once about his fascination for voodoo, this cannot be a coincidence.

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1   The macabre term long pig for 'human flesh used as food' dates from the mid-nineteenth century. It is supposedly a translation of an expression used in the language of a cannibal people of the southwestern Pacific rim. Oxford Reference.

Petro is another family of loa, they are considered to be angry demons used in black magic. The artist is here the bad boy.[2]

Artist : Godfrey J. Kola, title : Somalia!
Bennett definitely seems to not have tried to put up a smokescreen : the Kola people are pygmies from the North East Gabon - Congo border area.
Somalia is the country which was at war and without central government from 1991 until 2006.

Artist : Government Of Action, title : Dada Noir.
As the dadaist artists expressed their discontent with violence, war, and nationalism, and maintained political affinities with the radical far-left, Dada Noir needs a leftist government of action !

Artist : The Mbuti Singers, title : Massacre Rite.
The Mbuti : one of several indigenous pygmy groups in the Congo region : ah, back to central Africa, the Congo and its massacre rites.

What irony, Extreme Music From Africa is the Deep Forest of noise music ! From the Solomon Island samples to the pygmy references, what could go more wrong ?

However, after all, Bennett's compilation perfectly reflects the 1990s world music trend (p. 150, A sweet…). It is a great example of stereotyping African culture.

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2 Thanks a lot to Giona Vinti for explaining this to me, I first thought that Bennett was maybe referring to Raḍāʿ, a technical term from Sunni Islamic jurisprudence meaning "the suckling which produces the legal impediment to marriage of foster-kinship".

Is there any electronic music in Africa ?

The aforementioned CD *Extreme Music from Africa,* or other numerous so-called world music compilations, cannot be held entirely responsible for the continuing widespread colonial view of Africa. It is not only the music world that fantasises about the brave African savage or simply ignores almost the entire continent. Try to speak about Kenyan literature or Nigerian modern art and many if not most people will remain silent. And if you speak about music, some of the usual names popping up could be Youssou N'Dour, Cesária Évora or Die Antwoord.

The media prefers bad news stories. It is therefore not surprising that when you try to speak about Africa, many people's points of reference will echo the notes in Bennett's compilation. Without any doubt, Africa is perceived as one people, one country, one music genre. A quick look at Discogs.com confirms this : when adding a release, in "Style" one can chose "African". African ?! What does African music style mean ? I don't know. Would one be able to choose "European" ?
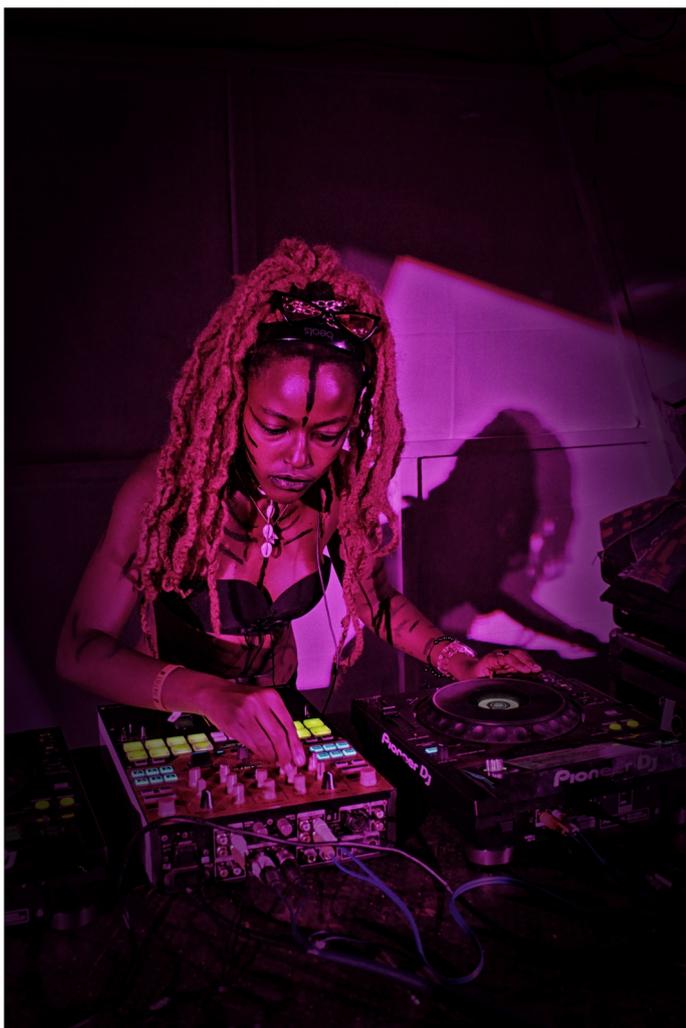
Photo by C. Fermont [Monrhea] at Nyege Nyege Festival 2019, Jinja, Uganda.

Some of those stereotypes of Africa are of course not entirely fabricated. We cannot deny the fact that Africa as a whole faces many challenges, but so does Europe and the stereotypical image of Europe is certainly not the one of people sleeping rough in France in -10°C or the Vietnamese slaves working in illegal plantations in the UK ; even though these are also harsh realities in Europe.

When I published the first of this compilation series in 2007 (*Beyond ignorance and borders – An African, Middle-Eastern, Asian noise and electronic compilation*), some listeners told me they were disappointed to barely hear or feel any Africanness or Asianness in the music I had compiled and that most of those artists sounded like "us". On my side, I never expected a Scottish noise artist to compose noise with bagpipes, so why would one expect a Chinese noise artist to play with a erhu or a Congolese one with a likembe ?
Other people asked me if the tracks where composed by myself from audio material I had recorded in the field and rearranged, people who were apparently unable to conceptualise this simple fact : it is not only Westerners who compose electronic, experimental, electroacoustic, free improvisation or contemporary classical music.

We cannot deny that due to European imperialism, we have been living in a global world for about five centuries already, but if we take a closer look at the four basic aspects of globalisation : trade and transactions, capital and investment movements, migration of people, and, above all in our case, the dissemination of knowledge, it seems to me that globalisation is far older than 500 years. Hence, I find it problematic, to say the least, when someone expects an African artist to comply with the usual African clichés.

In many people's minds, the term "African music" automatically leads to traditional music, happy music, drums and percussion, intricate rhythms, polyphonic singing, religious music, rai, psytrance, beats, hip hop, reggae, taarab, Congolese rumba, afrobeats, desert blues, Ethio-jazz and Afro-jazz, Afro-rock, maybe… you name it.
A few eccentrics have been brought to light and a person who dedicates a bit of time to electronic music would possibly mention some of them, such as Egyptian electroacoustic music pioneer Halim El-Dabh, who composed his first experimental piece in 1944 and electroacoustic music from the 1950s onwards, Nigerien Mammane Sani Abdoulaye and his electric organ, Nigerian disco genius William Onyeabor, Cameroonian Francis Bebey and his hilarious electro-afrobeat, all three from the 1970s, Cape Verdean António Sanches and his electronic funaná in the 1980s, Kenyan African Vibration and their electro-funk, as well as Zazou Bikaye C1Y and Denis Mpunga & Paul K., both projects exploring Congolese songs and European electro-pop music in the early 1980s, Algerian rai and electronic music composer Rachid Baba Ahmed, and the 1980s South African electroacoustic and sound art composers June Schneider or Kevin Volans, who both started in the 1970s… forgive me if I stop here…

There might be a genre that generates hype here and there : Egyptian electro chaabi (aka mahraganat), South African Shangaan electro and gqom, Angolan kuduro, Angolan, Motswana and Mozambican metal, Moroccan punk, Tanzanian singeli could be next. More recently several collaborative projects emerged, including DRC Music (a collaboration between British producers, among them Damon Albarn of Blur and Gorillaz, and Congolese musicians and singers such as Nelly Liyemge, Tout Puissant Mukalo, Bokatola System, Jupiter Bokondji and many more that led to a diverse electronic music album) or KOKOKO! (a Congolese and French electronic project born in Kinshasa featuring Boms Bomolo Liteli, Bovic Mwepu, Dido Oweke Lokato, Julien Makarabianko Matumona Nzaku, Love Lokombe Amundala, Xavier Thomas, Marai Mulumba Nvita and Rachel Nyangombe).

There is more, much more, than that and this compilation is, to my knowledge, the first attempt to show the musical diversity that this continent has to offer in terms of alternative electronic music, experimental, electroacoustic, noise and improvised music (this is of course a fraction of what exists in Africa and the diaspora). It is a compilation which doesn't provide what most listeners expect "African" music to be.

Africa, most parts of Asia and most parts of Latin Americas all have this in common : while many, if not most, contemporary musicians and composers know a lot about European, North American and Japanese history and development of genres such as electroacoustic, free jazz, noise, electronica or techno, it doesn't work the other way round.

Music within Africa circulates, but the routes may not be the same as the ones people use in Eurasia, the Americas and Oceania.
Bandcamp is certainly not a big thing in most African countries, while Mkito in East Africa has been active as a digital music platform for several years already. Cellphones may be used to make all kinds of payments in East Africa but also to swap audio files as well in

West Africa.

I hope this compilation will be one of the many steps towards increasing the circulation of this music, and I am well aware that it is one among many projects already covering at least parts of the continent, including, to name a few, Uganda-based Nyege Nyege (also see their Bandcamp), Hakuna Kulala, East African Records Studio, also based in Uganda, the aforementioned East African Mkito, from Bahrain : Mideast Tunes, a music platform that connects the Middle East and North Africa, AFAC - The Arab Fund for Arts and Culture, Mduno : a mobile music service for African artists, Okayafrica : an African culture magazine, Jokko : a platform that spreads electronic, experimental and contemporary African and diasporic sounds based in Spain, Djolo : a site in French that shares news about African culture(s) like cinema, music, art… and more.

It is not a global scene, yet. These are pockets here and there but networks are developing : between North African countries, between East and Central African countries. Communities are not systemically limited to the continent. For example, North Africans, especially in Egypt, are well connected to artists in Lebanon and Palestine ; sharing a more or less common language and culture helps. The same is apparent in East Africa, between Tanzania, Kenya and Uganda.

And, due to colonialism, connections also exist between Lusophone countries such as Mozambique, Angola, Cape Verde, Portugal and Brazil ; Francophone countries, especially throughout West Africa, France, Belgium, and Switzerland ; and English-speaking countries in Africa and the UK especially.

More bridges could be built, for example between Southern African countries. Those bridges already exist in the rock, metal or hip hop scenes. One more step and electronic and experimental music would be transnational inside and outside of the continent ; dance music artists (kwaito, hip hop, etc.) have already headed in this direction.

It is also worth mentioning that connections between Africa and East and South East Asia exist too : Slikback (Kenya) and Hyph11E (China) have recorded and performed together in China, Kenya and Uganda, Gabber Modus Operandi (Indonesia) has performed in Uganda, DJ Scotch Egg (Japan), Khanja (Kenya) & MC Yallah (Uganda) have also performed together in Uganda and Germany. Transcontinental projects are not new.

Photo : Mario Swagga and DJ Silila, Tanzania, by Salim Ngunengune.

Who makes electronic music in Africa ?

Someone remarked once that I didn't seem to realise how extremely poor some people were in parts of Africa, and that hence it was not surprising to find, back then, so few electronic musicians. I did not agree with this person for various reasons. It is tempting to think that those electronic music makers are only middle class and upper class people, who have easier access to science and technology, including the internet. And money, of course.
But that does not seem to be completely true.

In his article "*Neither Class nor Status: Arts"*, Aaron Reeves wrote that "[e]ducation remains strongly correlated with most forms of arts participation. These results indicate that arts participation, as a constituent part of 'lifestyle', is not primarily explained through social status or social class but rather through education".[3]

Even if my study and analysis were done in the UK, I would agree that, in general, education is a very important factor, but one should also take account of the sense of community in a place, an important factor which I have seen and experienced in another country : Indonesia.
This sense of community, sharing and caring is also what I saw in Uganda, both in Jinja during the festival Nyege Nyege 2019, and in two communities in Kampala : Boutiq Studio and East African Records Studio, particularly the latter, where I spent more time. Various musicians, singers and MCs would come and record music or jam at East African Records Studio, even though some had no computer or electronic instruments. In Jinja, musicians from Tanzania would borrow the computer of a Kenyan musician in order to

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3   Aaron Reeves, *Neither Class nor Status: Arts Participation and the Social Strata (*University of Oxford, UK, 2014),
     1.

perform live ; they just had to load their midi and audio files from an SD card or hard drive and play.

In the region, some artists would use free software or pirated versions to compose and play ; others would build instruments out of metal junk. This is what people do all over the world, whether it is due to a lack of finance or to not rely on proprietary software and expensive instruments, everyone has their own reasons.

Of course I cannot extrapolate what I saw in several countries to a whole continent. We cannot entirely exclude financial issues. Poverty may also lead to lack of time due to overwork as well as less possibility to get a higher level of education and exposure to (modern) art. But there are many examples showing that art is a thriving presence in everyday life, and a lack of financial resources doesn't stop artists from creating and putting out their work, including music, in Africa and almost anywhere else on Earth. A lack of money may even push a scene to emerge, such as in Mali with the local electronic music scene called "Balani Show" that developed partly because hiring a DJ would be cheaper than hiring a Balafon ensemble.[4]

In his documentary film *System K,* Renaud Barret shows the vibrant street art scene of Kinshasa in the DRC, a country that many associate with poverty, war, corruption, etc. Portions of African cities I explored – Addis Ababa, Cairo or Cape Town – overflow with graffiti or murals. In Maputo, young people gather in the streets to listen to loud electronic music coming from a car, doors and boot open ; when those young people hear that you are a musician, in Maputo or Lusaka, they often ask you if you are up for a jam session.

Apart from the usual techno or Afrohouse, popular electronic music has been alive and well for decades in Africa. There are many examples in Tanzania (Singeli, from Taarab), Uganda (electro Acholi, from northern Ugandan Acholi), Cape Verde (Electronic Funaná, from Funaná), South Africa (Shangaan Electro, from Shangaan Disco and Shangaan music from the north), Egypt (Electro Chaabi, from the North African Chaabi music frequently heard at weddings), Mali (Balani Show from balafon music ensembles)… you name it. Many local music genres connected to traditional music share a common fast beat structure : 170bpm for Balani Show, 180bpm for Shangaan Electro and at least 180bpm for Singeli.

Other versions of alternative music with a European background are not new either, even if they may be less widespread.
Throughout the 1980s and 1990s, ambient, synthpop and trance music composer Jay Scott ran a label in Cape Town, South Africa, called Network 77, that published his own projects such as Sphinx as well as other ambient, synthpop and EBM musicians and bands (Carnage Visors, Willow, etc.). In the mid-2000s, Syndrome Corps was a synthpop and darkwave band based in Bamako, Senegal. In Morocco, around the same period, Half A Moment was an ambient and industrial project based in Rabbat, while Nepa Ios, based in Blida, Algeria, was a noise project run by Redha M, who organised the first punk, hardcore, noise, breakcore, techno and Arab experimental short film festival in Algiers : *Pulsation Sonore*, in 2011. Redha also ran a podcast that was dedicated to alternative music from the Arab world (metal, punk, noise, ambient, electronica, etc.), called *Athanor*, while in Morocco and South Africa, forums dedicated to the EBM, goth, industrial and metal culture and music were very active in the early and mid-2000s. Metal, rap metal, punk, grindcore and the likes have been present in South Africa, Morocco, Egypt throughout the 1990s, and even much earlier in South Africa : punk existed in the 1970s there too.

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4   For more information about the origin of balani show :"*Balani Show, Origins*", on Sahel Sounds.

In South Africa, electroacoustic music composers such as [June Schneider](#), [Kevin Volans](#), and [Ulrich Süße](#) were already active in the 1970s.[5]

The history of African electronic and experimental music has still to be decolonised and written !

How were artists selected ?

I tried to avoid inviting too many artists that were already present on past compilations published on Syrphe.

I tried to include a large selection of music genres but voluntarily excluded some that have already been explored and promoted, or that are deeply rooted in traditional music or mainstream pop music such as Afrohouse, Shangaan electro, electro chaabi, kwaito, rap, gqom, electro Acholi, house, Afrobeat and so on. And I won't hide it, it is also sometimes due to personal taste.
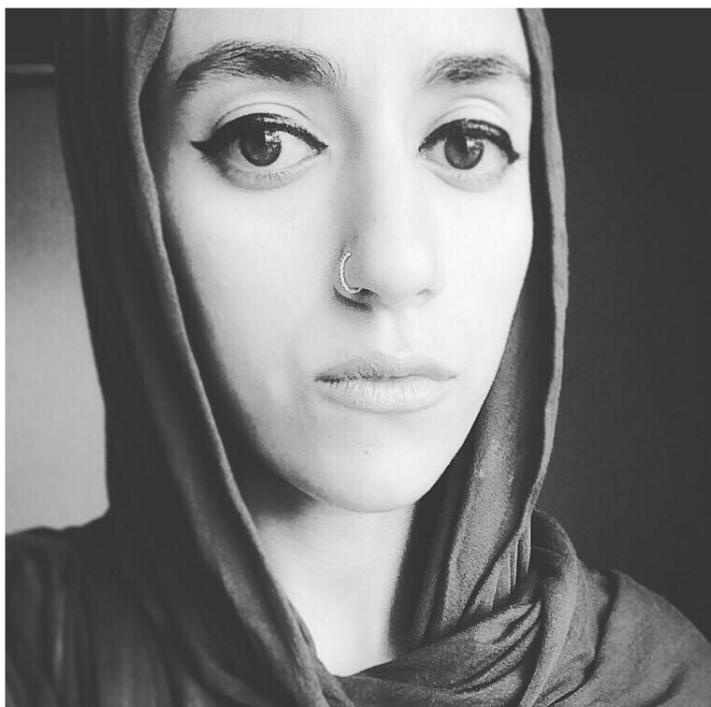
I tried to present artists from as many countries as I could in order to prove a point : that electronic music in and from Africa is widespread and not limited to a few countries. I also wish this project to raise awareness between artists from various parts of Africa and the diaspora and trigger more connections. Photo : Shadwa Ali.

While travelling across the continent, I realised that strong divisions still exist in the field of alternative electronic and experimental music, and that lines could be drawn to (roughly) divide the continent in four parts : North Africa, East and parts of Central Africa, West Africa and parts of Central Africa and Southern Africa.
Many artists from North Africa would tell me that they had no or almost no knowledge about what is going on in sub-Saharan Africa ; Southern Africans, especially in South Africa or eSwatini and Botswana would have very little knowledge about the electronic music scenes in the rest of sub-Saharan Africa, except for some involved in the dance scene (gqom, kwaito, trance, techno, etc.), West Africa seemed to be pretty isolated too and the region seemed less active in this field, while East Africa tended to have strong networks radiating from Uganda to the surrounding countries : Kenya, the DRC, Ethiopia, Tanzania, etc.
East Africa is the only place where I found that countries were well-connected, I guess thanks to various factors such as languages (above all [Swahili](#) and English), politics ([The East African Community](#), migrants, and refugees from South Sudan or the DRC relocating to Tanzania or Uganda for example), and active communities, musicians and labels. I met many eastern African musicians and organisers who were far more aware of what some

5   See, C-drík Fermont, *An introduction to electroacoustic, noise and experimental music in Asia and Africa* (Uvod v elktrokustično, noise in eksperimentalno glasbo Azie in Afrike) (2014-2015), published by [Kibla](#) (Maribor, Slovenia) in [Folio 5-6](#).

other parts of Africa offer, even though, here again, the North African scene seemed to be the one most people living in Sub-Saharan countries didn't know about.

Competition and mutual help bring a scene to life and there is such an explosion of electronic music in East Africa that one can feel how vibrant the scene is there.

Finally, I wanted this compilation to show that many women are also active in the scene. Whether as composers, musicians, DJs or organisers, their presence is vital. 14 women are featured on this anthology.

Diaspora ?

The compilation includes several artists from the first or second generation diaspora who live in Europe, several artists who moved to Europe, others who moved to other African countries and a few collaborations between European and African composers. It is to me unavoidable today, a lot of artists and people in general are on the move, this is not exclusively inherent within African communities, this is a global phenomenon. It is nonetheless important to me to include artists from a too often neglected African diaspora : those who don't follow the zillions of clichés that are rap, r&b, pop, soul, zouk, techno, reggae, jungle, and so on.

Apart from "exposure," do the artists involved receive any compensation ?

As I have been asked several times to clarify this and prove that I'm not doing it in an exploitative way, I thought I should speak a bit about this point.

I try to do my best to meet as many artists published on Syrphe as I can, in order to know them, and try to discover and understand their environment and various cultures. I also want these projects to trigger exchanges as we all have to learn from each other, it is not a unidirectional communication.

I've always provided many physical copies of the releases I publish to the artists involved (at least 10 per person, up to 15 per person, depending on the project). Even when shipping to some countries was unsuccessful, I would either find someone to bring them or go there myself.
One may understand that these projects cost a lot of money and nowadays, making any profit from such a compilation is not easy, even unlikely. Hence, like many small labels, I "pay" in CDs ; usually half or more of the CDs published are given to the artists and some cultural centres, the press, friends, etc. So for an edition of 1000 copies, around 500 copies go to the artists and other people and institutions. I have rarely seen many other label doing so – some don't even provide free copies to the artists...
If any profits are made, they are shared, but let's face it, the amount of money will never be gigantic as today's music landscape has changed and sales are often much lower than two decades ago.

Also, as a platform and label manager, whenever I can make it happen, I book artists published on Syrphe. They are booked for talks, concerts, and workshops – some of which are DIY and do not always provide lot of money, others which are better-paid, thanks to institutional funding. This is the least I can do.

Syrphe is a platform that promotes exchanges, not only discoveries. We are all helping one another and it is not a platform that follows trends. Sharing knowledge about African,

Asian and, to a lower extent today, Latin American and Eastern European music, is something I started to do in the 1990s, when many people would regularly tell me that I would find nothing over there…

Cedrik Fermont (aka C-drík aka Kirdec)
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Proofreading : Rosemary Lombard and Rosanna Lovell.
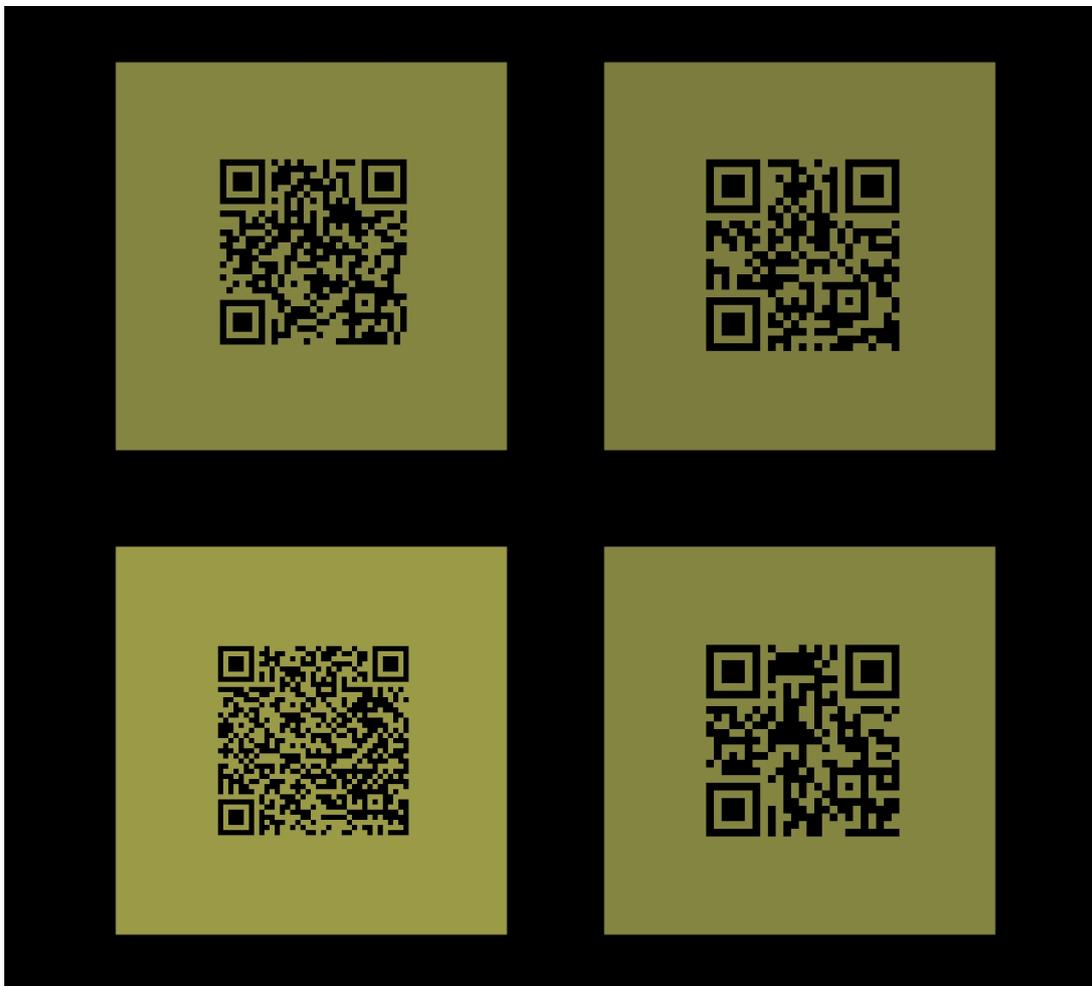
Biographies

Mash (Tunisia)

Mash is the solo project of Tunisian based experimental music artist Myriam Hamida. She is hugely influenced by dark ambient, drone and power electronics.
In 2015, she started working on vocals with Lebanese electronic producer Jawad Nawfal alias Munma.
In 2017, she took part in a compilation project Under Frustration led by the Tunisian collective Arabstazy gathering electronic musicians from the Arab World.
https://soundcloud.com/masha-zoetrop
mashazoetrop@gmail.com

Pö (France-Ghana)

Pö is a French-Ghanean vocalist who produces spectral tracks whose sole sound source is her own voice.
She is part of the duo Poko Poko with Congolese composer Rey Sapienz.
https://soundcloud.com/pauline-b-darida
https://www.instagram.com/po_ber_line/

[MONRHEA] + Ejuku (Kenya-Uganda)

Coming from an intrinsic desire to be different, **[MONRHEA]** found herself lured to the experimental underground music scene in Kenya. The self-taught producer and DJ came to overstand music from her own perspective, with the affinity for heavy bass-driven genres referenced by her name Wanjiru which means from the dark/black.
She is also experimenting with the live coding software Sonic Pi.
https://monrheacarter.wixsite.com/monrhea-music
https://monrhea.bandcamp.com/
https://soundcloud.com/monrheacarter
https://www.instagram.com/monrhea_carter/
https://www.mixcloud.com/MONRHEA/
https://www.youtube.com/channel/UCJuKwVMwpeLqSU27OQOrx_Q
monrheacarter@gmail.com

Video of 122.2.22.22 : https://youtu.be/N5XgL3fu-gA

Ejuku
My birth given names are Ejuku Mark. But you can call me Ejuku. Which is also my stage name.
The meaning of my name in Iteso (my native language) is "to push", but I choose not to be limited by one
simple meaning. Citizen of the world, lover of love, behaviour, dance and music (my second voice), the uncontrollable and disorganized sounds in my head have always given me itchy fingers, one of those that will only seize when I scratch on LUCY, my African talking drum only found in Uganda, East Africa.
I also have itchy feet. I know... it's a lot of itches sometimes. The point is : my itchy feet won't allow me to stay in one place for long. Over time and travels, through my itchy

fingers and feet, I found myself experiencing different sounds that basically top on my own yearning to learn and experience different cultures with the ultimate goal of understanding the power the drum has in every corner of the world as I whistle for the musical wind that blows through me with only love for a smile or a shake. The saying goes I beat things for a living LUCY.

Ejuku's creed.
I come from Africa but being an African and the so called African music you think I play is a box that I choose not to subscribe to. You know why? Because I have my own box. An ever-changing box. It's called @EJUKBOX. Yes, my culture was instilled in me and over time as change would have it I am a beacon of my own everyday changing environment and, as such, I foster my own beliefs and social norms that best fit my own moral consciousness. Is to say : beliefs are police of the mind that can cripple one's mental health and as formal and true advocate of the well mind, I prior on making beliefs systems that can adapt to the believer's choice.
https://ejukuu.bandcamp.com/

Jako Maron (Réunion)

Jako Maron is a sound oddity. A maverick whose traditional music goes with experiment. He is one of a kind in Réunion, creating a unique electronic version of Réunionese folklore. His influences vary from old school hip-hop to dub to electronic, he relentlessly pushes the local traditional music (maloya and sega) into the future. Sometimes binary, sometimes ternary, his beat driven music never takes a straightforward path.
http://www.jakomaron.com/
https://jakomaron.bandcamp.com/
https://soundcloud.com/jako-maron
https://www.facebook.com/jako.maron
https://www.youtube.com/channel/UCqip16hGBSTAH93arztS3_A

Robert Machiri (Zimbabwe)

Chi aka Chimurengsa (b. 1978, Robert Machiri) is a Zimbabwean multidisciplinary artist based in Johannesburg. Machiri's work exists at the juncture of two streams of practice: his curatorial concepts and a multi-disciplinary production of artworks. His works draw on de-colonial discourses that are presented through embodied critique, learning and unlearning, interweaving sound, music and image making. His most notable project Pungwe is an inter-disciplinary project circling African soundings with related contemporary arts discourses and spaces. Pungwe has produced collaborative works Pungwe Nights, Listening to a Listening at Pungwe and Sugar free///Pungwe. His current work is presented through a dialectic between object and subject, with inter-medial experiences of sound and image.
https://soundcloud.com/user-799683378
https://listeningatpungwe.wordpress.com/

Ujjaya (France/Madagascar)

Born in France, Ujjaya (Hery Randriambololona) is a multi-instrumentalist of Malagasy descent.

Hery Randriambololona started to play guitar in the metal/ prog rock Ujjaya during the 1990s but sitched later to what he calls ethno-ambient music that fits his own spiritual path.
Influenced by Steve Roach, Brian Eno, Jorge Reyes,, Jon Hassel and Robert Rich but also by Indian raga and various African drums, he is able to play about a hundred various traditional and classical instruments that he combines with computer music and electronic effects.

He is know to play his instrument live during his concerts in sacred places (pagodas, Hindu temples, mosques, crypts and churches) and as President of Oreille Ouverte (and former president of Ambient Waves from 2014 till 2019), he organises sleep concerts in media libraries in Paris (France) and around and organises and co-organises through Oreille Ouverte (Open Ear) concerts with traditional and classical African and Indian musicians.

Since 2013, he organises the Ambient Festival in Paris.

Ujjaya published 13 albums.
https://soundcloud.com/ujjaya-ethno-ambient
https://www.facebook.com/Ujjaya.ethno.ambient/
https://www.facebook.com/EthnoAmbient/

Ibukun Sunday (Nigeria)

Ibukun Oladipupo is a sound artist and a violist from Nigeria, living and working in Lagos. He uses sound to create ambient music live electronics sound art soundscape synthesizer music dark ambient synthesizer and improviser, he also makes sounds to connect wild and human feelings...
https://soundcloud.com/ibukun-sunday

KMRU (Kenya)

KMRU is a strong, independent and unique individual whose sensitive and abstract musical flow delivers diverse sounds with soul, warmth, ambient and a touch of nostalgia. Born in Kenya, Nairobi, KMRU was exposed to many cultures growing up. He picked up music at High School as a subject before joining the school's choir where he would perform and help the teacher in transcribing music. As a young boy, KMRU was surrounded by musicians, Joseph Kamaru, his grandfather whom he grew up listening to alongside other eclectic selection including Bobby McFerrin, deadmau5 among others. At 16 he learned a few musical instruments with the focus on Classical guitar. He joined Kenyatta University and which he is majoring in Music Technology. His reason for studying music was because he felt that as a classical guitarist, he had to deepen his overall music knowledge; develop his music reading, advance his music theory and learn about music technology. Months later he discovered the art of music production through his

classmates, Hendrick and Amenya, who had been producing for a year now. Making music followed with lots of experimentation and recording sounds. "I would always record class lectures and students laughing in class and mess around with them on Ableton." Collaborating on the way with Hendrick, a year later, KMRU was signed with a German record Label, Black Lemon Records, in September 2016 jump-starting him to making more music and collaborating.

http://officialkmru.com/
https://kmru.bandcamp.com/
https://soundcloud.com/kamarujoseph
https://twitter.com/joseph_kamaru
https://www.instagram.com/_kamaru_/

Cobi van Tonder (South Africa)

Projects: Otoplasma; Telepathic Being

Cobi van Tonder is a South African practice-led researcher, sound artist and composer based in Berlin. Her experimental works explore expanded ways of listening and the reduction of phenomena in order to expose human sensuality. Her works exist as drone music with unique microtonal tuning systems, nature field recordings, algorithmic composition, multi-channel spatial audio and inter-media projects.

Mutation 2

The scales consist of pitches chosen from 21-tet and 34-tet tunings. When played at loud enough level, one can move through the room and experience the vibrations of the standing waves and nodes with one's head and body. From turning the head to the sides, left-right the sound changes dramatically. Moving slightly forward or backward, one can step into a 'hotspot' of pulsing beats. One more step and the effect is completely gone, one only hears the two tones. At a loud volume full otoacoustic emission happens on some of the clusters.

The process of selecting frequencies is a combination of mathematical experimentation and using my ears to select a handful of frequencies for each track. Within this notion, I come closest to being African: by creating my own unique tunings.

Bar nr:	21	34	Beating Frequencies	21	34	Beating	Meta Beating
1	-	-		308.57	314.314789	5.745	
2	340.688965	329.627	11.06	-	-		
3	-	-		340.689	334.138336	6.551	
4	308.57	320.788391	12.218	-	-		
5	-	-		329.627411	334.138336	4.511	
6	308.57	320.788391	12.218	329.627411	334.138336	4.511	7.707
7	318.924988	320.788391	1.864	-	-	-	
8	-	-		308.57	314.314789	5.745	
9	340.688965	320.788391	19.9	-	-	-	
10		307.971832		352.121735	341.020233	11.1	

Table 3: Frequencies, difference tones (indicated as beating frequencies) in

Mutation 2.

http://www.otoplasma.com/
https://soundcloud.com/otoplasma
https://telepathicbeing.bandcamp.com/
chien.pien@gmail.com

Rédha M (Algeria)

Rédha M is an Algerian electronic music composer and artist whose name is connected to the Algerian experimental and alternative music scene ; he is one of the main engines of the local experimental scene and has been publishing music under different monikers such as : Nepa Ios, L'Âme Rouge, Souk El Guerillas, Nihil Humanum.

He started one of the first industrial and noise music from the Maghreb in 2004 : Nepa Ios, firstly noise in "Déchéance & Expérimentation" published in 2004 and later on dark ambient and noise in the release "IOS" in 2005, or dark dron with the 2005 release "Psychodrone".
In 2006 Rédha started a new dark ambient called Nihil Humanum together with a harsh noise project called Hohner Comet, and released two EP and split albums between 2006 and 2008.

Nepas Ios will perform live in 2011 in Morocco and Algeria.

He collaborated with the following local and foreign artists : Schlager Zone, Half a Moment, Madonna Schizophrenia Japanoise, Demokhratia, Ndek, and published several tracks on compilations such as Beyond Ignorance and Borders, Pangaea Noise, Oblivion, AR-R'AD, Mother Against Noise.

In 2009, Rédha started a net radio show called Athanor, dedicated to experimental music of the Arab world as well as an event in Algiers called Athanor Live Session, including local artists and some more coming from the Arab scene.
In 2009, Rédha prsented an audiovisual installation called "Amman", a ritual around water, and in 2010 his first live sound track for Dealer, a film by Hungarian film maker Benedek

"Bence" Fliegauf. In 2011, Nepa Ios played during the first edition of the Moroccan festival Lost in Space. He performed a live sound track for "Begotten", a film by E. Elias Merhige, as well as a unique performance with Youssef Ouchra

In 2012, he organised Pulsation Sonore, the first festival ddedicated to experimental music in Algiers and performs along with C-drík, Cédric Stevens and more.

In 2013, he started Radio Tashweesh a podcast where soundscapes and various forms of music from the Arab world blend ; after two seasons and 19 shows, Rédha M decided to have a break.

https://soundcloud.com/radio-tashwish
https://soundcloud.com/nepaios
pulsationsonore@gmail.com

Aurélie Nyirabikali Lierman (Rwanda-Belgium)

Aurélie Nyirabikali Lierman was born in Rwanda but grew up in Belgium from the age of two. She's an independent radio producer, vocalist and composer trying new directions by fusing radio art, vocal art and composition. Her main focus is her personal field recordings: a large collection of unique sounds and soundscapes from rural and urban contemporary East-Africa. Sound-bit by sound-bit she's transforming and sculpting them into something she would call "Afrique Concrète".

Lierman's work has been broadcasted, exhibited and performed throughout Europe, Israel, Morocco, South Africa, Australia, New Zealand, Canada and USA. In April 2019 Aurélie Nyirabikali Lierman got (as part of Organo) nominated for the pre-selection of the Matthijs Vermeulenprijs 2019. October 2018 she won the CTM Radiolab in Berlin. In January 2016 Lierman was awarded the Sally and Don Lucas fellowship at Montalvo Arts in California. In May 2014 she won the First Prize at Monophonic 2014 (Brussels) for 'Anosmia', a radio composition reflecting on the Rwandan Genocide. In 2013 she won the 1st prize at Sonic Art (Rome) for her radio composition KARIAKOO (a sonic portrait of a lively neighborhood in Dar Es Salaam, Tanzania). In the same year, Lierman also won the 3rd prize at Grand Prix Nova (Bucharest) for her radio composition 'iota mikro' (based on field recordings from her birthplace, the Karisimbi vulcano, in Rwanda).

Lierman released two albums with the British cult-group Nurse With Wound, collaborated with visual artist Vincent Meessen (Belgian entry for Venice Biennale 2015) on his recent exhibition at Kunsthalle Basel and Bozar. And in summer 2015 she toured the USA premiering her solo sets for voice and tape. Currently Lierman is preparing new music theatrical work commissioned by Ictus Ensemble to be premiered February 2020.

http://aurelielierman.be/

Shadwa Ali (Egypt)

Shadwa Ali is an Egyptian Audio-Visual artist born in Alexandria, 1990. She graduated of faculty of fine arts, Alexandria University, Graphic department (Print making), 2012. She studied filmmaking at Jesuit film school at Alexandria, 2017. Ali has been one of the participants at Roznama Studio programme in Cairo, 2018. Her artistic practice is based on searching and exploring in society problems and human psychological issues in the surrounding environment and investigating it visually and by Audio. She had participated in many art workshops, Moreover she exhibited her work in many exhibitions such as Alexzandreea at Shelter art space,2019 - Roznama 5 & 7 exhibition at Medrar, Cairo, 2019

and 2016 - Cairotronica, 2018 - Interruption exhibition at townhouse, Cairo, 2014 - 23th & 25th Cairo youth salon - Agenda & First time exhibitions at Bibliotheca Alexandria.
https://shadwaali90.wixsite.com/shadwaali
https://soundcloud.com/shadwa-ali-1
shadwaali90@gmail.com

Tiago Correia-Paulo (Mozambique)

Tiago Correia-Paulo is a late seventies baby who hails from Maputo, Mozambique. He 'wasted' a bunch of time studying Development Economics and Human Resource Management in South Africa to later discover that he actually wanted to become a musician, or something like that. Based in Johannesburg, he started a couple of bands so he could record albums, go on tour, and do all the things your conventional musician does. Later, bored with the one dimensional aspect of being in bands, he started working by himself on film scores and other musical experimentations. Not long after, and almost instinctively, he ends up bridging other inclinations like design, illustration and editing, and dives head first into the world of film making. He is currently an integral part of a few musical ventures, has his own electronic solo endeavour, built a studio where he works with and produces other artists, and spends a fair amount of time working on film scores and soundscapes for a wide array of projects
https://1000000.bandcamp.com/
https://www.imdb.com/name/nm8268914/

Jacqueline George (Egypt)

Jacqueline George is an electronic music and sound artist from Egypt. She is a member of Salims Salon, together with Seth Ayyaz, Elsa M'bala, Hannes Galette Seidl and Cedrik Fermont.
Jacqueline George (1988) is a sound and visual artist, living and working in Cairo, Egypt. In 2010 she graduated from Faculty of Art Education with a masters degree in "Digital Games as an Art Medium". She is interested in field recordings, creative coding and human sounds, looking for creative potential inside Cairo's noise, besides writing texts for vocals. She is fascinated by the ability of sound to carry ideas and draw mental images. In her work she experiments with special environments, using performance and visual elements, contemporary dance and videos. She also designs digital games as art works and composes music for them. Her works are based on mind maps and brainstorming results that revolve around self-image, universe and the body, time and invisible reality. She works as a teacher and a moderator in the programmes for developing children skills through creative thinking and teamwork.
www.jacquelinegeorgen.wixsite.com/jacquelinegeorge
www.soundcloud.com/jacqueline-george
jacqueline.george.n@gmail.com

AMET (Cameroon-Germany)

Elsa M'bala (aka AMET aka Anaba M'bala Elsa Tatiana) was born 1988 in Yaoundé. She spent part of her early childhood in Cameroon before resettling in Germany and growing up there. As a social worker, she has realized projects with youth in Germany, Canada,

and Jamaica. Since 2009 she has been a member of the band Rising Thoughts and since 2001 has worked as a freelance educator. She lives in both Germany and Cameroon and is in the process of developing an extended cultural-pedagogical project in Cameroon. The complex experience of living as a black woman between two worlds is a central theme of her artistic activity as author, performer, and musician. In her texts and songs, M'bala takes a poetic and critical approach to investigating her lifeworlds, the conflicts that arise from these worlds, and her desire for change.
https://soundcloud.com/elsambala

Hibotep (Samalia-Ethiopia)

Hibo Elmi is of Somali ancestry. Born and raised in Ethiopia, she currently lives in Kampala, Uganda, where she moved to reconnect with her twin sister, Hoden, also a DJ who goes by the name Houdini.
A walking, breathing example of the diversity of Kampala's arts and culture scene, Hibo Elmi is, amongst other things, a DJ, filmmaker, fashion designer, installation artist, rapper and producer. A self described cultural nomad, her one rule is that rules are there for breaking; a philosophy that extends to her DJ sets where, trap, hip-hop, house and genres such as Kenya's Taraab or Morocco's Gnawa, collide to create a vibrant contemporary collage. Already featured on Boiler Room and NTS' coverage of the ever influential Nyege Nyege Tapes festival, she was also personally invited to Berlin's Forecast Festival by Holly Herndon, where she performed under her 'poetic terrorism' alias Ninjabi. Her set at Sónar promises to surprise, thrill and provoke in equal measure.
https://www.facebook.com/hibotep/
hibocudi@gmail.com

Aragorn23 (South Africa)

Aragorn23 grew up in Johannesburg and started composing electronic music in the mid-1990s. While he initially focused on relatively conventional compositional techniques and genres, he is currently interested in more generative and algorithmic processes. Most current work is developed and performed primarily on a modular synthesiser, with a focus on incorporating gesture and movement so that composing becomes a process that is dynamically negotiated between analogue circuitry, motion sensors and human movement. Other work, using the programming language SuperCollider, explores the sonification of non-musical datasets like genomic sequences, climate models, real-time environmental data, the stock market and personal activity logs. Aragorn23 releases music under his own name and as Asqus. He was one of the organisers of the Edge of Wrong, a collaborative project between South Africa and Norway that provided a platform for experimental musicians across borders through annual festivals and numerous other events from 2006-2018.
http://www.further.co.za/asqus/
https://asqus.bandcamp.com/
http://soundcloud.com/asqus
https://www.facebook.com/asqus23/

The Age Of Heroes (South Sudan)

Andrew Wondu used to play guitar and rock music, but pop music and electronic made him fall in love with synthesizers. The music is instrumental, but he prefers to call it "pure music" or "music alone", "electronic music", "Western music".
http://theageofheroes.bandcamp.com/

Beko The Storyteller (eSwatini)

Ralph Smit, a key figure in Swaziland's alternative, traditional and improvised music scene, has been actively creating a niche to promote alternative projects and collaboration of local and international artists. Growing up in Swaziland he picked up a number of traditional instruments before dedicating a large amount of time to the trumpet, improvisation and electronics. He has played in a diverse amount of settings spanning film, dance, theatre and installation.
swazismitty@gmail.com

Swazi creative **Nontobeko "Beko The Storyteller" Dlamini** is an arts practitioner wearing many hats as a poet, storyteller, theatre performer, playwright, screenwriter, organiser and social activist.
Beko has released her extended play titled "Strong as Black Coffee". She has also written a winning screenplay under Kwasukasukela The Swazi Story Project.
In 2013, she wrote and acted in her monologue titled "Am I Brilliant" which won the first prize at the Matiwane Manana Performing Arts Festival, in the drama category. In addition, in 2009 she wrote and acted on a locally produced pilot project by Swazi Television, directed by a South African director of the renowned Stovel sitcom. A co-founder of Arts Awake, an alumna of the UNISWA Drama Society and UNISWA Poetry Society, Beko is passionate about the growth of the Arts Industry in eSwatini and is also involved in grass roots initiatives that foster the development and promotion of the arts for social and economic development in eSwatini.
She performed at the Joyous Celebration Tour of Swaziland 19, the UNISA Storytelling Festival, the Francophone Festival and the Arts Awake shows. She draws inspiration from a vast spectrum of social issues, gender issues, identity culture, Through her art work she does not only aim to reach beyond the stars but also reach hearts. aw energy released when her pages meet the stage. Her soulful words and stage presence leaves her listeners spellbound and begging for more.
https://rondavelrecords.bandcamp.com/album/beko-the-storyteller-strong-as-black-coffee
bekothestoryteller@gmail.com

Catu Diosis (Uganda)

From Kampala, Uganda, Catu Diosis is a DJ, producer, journalist, fashion designer and core member of the Nyege Nyege Crew, Catu Diosis is a force to be reckoned with on the East African club scene. Her Afro, booty friendly music and tendency to pick up the tempo and blend the genres are what have made her sauce so unique and sweat inducing... Catu has played all over East Africa, including Nyege Nyege Festival in 2017 and 2018, while running her fashion brand Catwings and dj workshops for young women eager to join the game. In 2019 Catu Diosis got into production, joining Hakuna Kulala under the mentorship of Rey Sapienz.

Yao Bobby & Simon Grab (Togo-Switzerland)

The outstanding Togolese Rapper **Yao Bobby** spits his phrases in the moment, firing his rhymes through the sound to the public, while Simon Grab produces energetic but unpredictable technoid and noisy Pulsations with an absolutely incorrect wired mixing desk. An intense sound battle between hip hop, industrial techno and dubby noise. Yao Bobby. Since the 1990s, Yao Bobby has been making his mark as an activist in African rap and has participated in building up a pan-African hip hop movement. Among artists like Awadi, Xuman, and Smockey, today Yao Bobby is one of the most productive and prolific rappers in Africa. His artistic earmarks are strong lyrics in French and Ewe, a surprising flow, and the constant accompaniment by traditional instruments and styles. From the kora to Afrobeat, deeply rooted in tradition, Yao Bobby's hip hop is an image of African musical history.
https://www.yaobobby.com/
https://norient.com/stories/yao-bobby-browse-the-past-to-build-the-future/
https://norient.com/blog/115-tracks-from-lome-wakeup/

Simon Grab is the co-founder of ganzerplatz soundstudios has been an active musician and producer in a wide range of musical contexts. He likes exploring new grounds by negating existing borders, though staying addicted to dub and noise, with an everlasting punk attitude. By drastically reducing his live equipment to a simple analogue no-input mixing environment Simon Grab is searching for the ultimate bass pulsation within notorious and barely controllable feedback loops. From minimal clicks to short bursts of noises to maximal bass feedback, Simon Grab squeezes the electronic components of the mixing desk inside out, letting them dance to their own beat.
http://simongrab.ganzerplatz.ch
https://www.norient.com
https://www.motherland.ch
https://www.facebook.com/yaobobbysimongrab/

The track featured on this compilation was kindly provided by the artists and published on Lavalava Records and is available on vinyl here.

Mario Swagga and DJ Silila (Tanzania)

Coming from the Kiwalani district of Dar es Salaam Mario Swagga started performing at street parties in 2009. Performing across Dar es Salaam Mario was named by crowds after the footballer Mario Balloteli because on the stage he possessed some of the same confidence, attitude and swagger. As his reputation grew Mario began to perform at events organized by Clouds FM and was in 2016 crowned the number one Singeli singer in Dar es Salaam at Fiesta Singeri Michano. Mario's name has gone on to spread across the city and is now ready to travel even further afield. Recording their songs in their studio, which also doubles as DJ Silila's one room living space Mario and DJ Silila perform at Vigodoro across the city. The frantic sound of Singeli is perhaps closest to early jungle but has a uniquely African aesthetic.

The track featured on this compilation was kindly provided by the artists and Sing Records and is available on vinyl and digital following this link.
https://twitter.com/MarioSwagga1
https://fanlink.to/MapenziDigital
https://marioswagga.bandcamp.com/

AFALFL (Mauritania)

AFALFL is a bold biopunk sound designer project brain dance, algorithmic composition, computer music improvisation, drum, bass.
https://afalfla.bandcamp.com/
https://soundcloud.com/afalfla
https://www.instagram.com/igosoninkar_alf/
kgismus@gmail.com

Rey Sapienz (DR Congo)

Born and raised in the Democratic Republic of Congo, he first got in touch with the musical world in church choir. By age 12 he started performing as a rapper for the "Independence day of Congo". In 2002 he formed a band with Jay Dragon aka Hallyson with whom he would rap on Congolese soukous and perform in local shows. Rey was always involved with his community, and regularly organized writing workshops in youth centres. In 2012 after completing his studies, he travelled to Uganda for a collaboration with various producers from Kampala. As the war didn't make it impossible for him to return to Congo, Rey Sapienz extended his stay in Uganda. Here he co-founded the Hakuna Kulala Label alongside Arlen Dilsizian and Derek Debru. In June 2017 he self taught music production and within a year, released his first EP "HAKUNA KULALA". Currently he is the artist liaison within Hakuna Kulala and also gives Ableton workshops to emerging new producers of Kampala.
He is part of the duo Poko Poko with Congolese composer Pö.
https://soundcloud.com/reysapienz
https://hakunakulala.bandcamp.com/album/mushoro

Ibaaku (Senegal)

After several evocative pseudonyms, Ibaaku chose his first name in Djola for this new project, marking a turning point for this multidisciplinary artist. Born in Dakar, but originally from Casamance, Ibaaku is a prolific artist; not only a producer but also a multi-instrumentalist, author, composer and radio host. Before launching his solo career, he has worked for a few years with the best Senegalese hip-hop artists, including Xuman, Keyti, Daara J (Faada Freddy's group) and PPS. He furthermore remains a key member of the collective I-Science. Ibaaku also collaborates regularly with other cultural and artistic fields, such as fashion, visual arts and video.
http://ibaaku.com/
https://ibaaku.bandcamp.com/
https://soundcloud.com/ibaaku
https://www.youtube.com/channel/UCFIf6e1zTUmzM1bot_aMNkw

Sukitoa o Namau (Morocco)

Sukitoa o Namau is a Moroccan experimental sound artist and researcher. Her background is rooted in contemporary dance, performing and visual arts. On her academic path in Performing Arts and Thereat Studies, she centred her research on the subject of Choreographical Thresholds and on a possible dance below and beyond the dancing body. She has been using sound as a medium to deepen her reflection about Thresholds through field recordings, processed sounds and electronics. In 2016, she joined the UPA – Underground Producers Alliance in NY and released her debut EP Nari on Urubu Tapes (Lisbon). She collaborated with François Quillacq (visual artist) and Vassili Glezos (interactive designer) to create the VR experience, Nari, released as the official music video of her album and premiered at Porto virtual reality showcase, 360° Master Collection. Nari VR explores fascination, hypnosis, aura, trance and has been designed to embody her sound research and experience it on other levels. In 2017, she was chosen as a featured artist for Taqsim, a platform that enables musicians and producers from the MENA region to communicate through sound, improvisation and collaboration, in cooperation with Mideast Tunes & UPA.

Her live act is built upon a collection of field recordings, textures, processed sounds & rhythms, inspired by the friction of audio snapshots and the way they can assemble, resonate, break down, mutate, confront and resist each other. Sukitoa o Namau calls upon the incorporeal presence of the sounds she captured and lets them reveal or reflect images, experiences and questions at the centre of her research. At the core of her work lies the idea of thresholds and how a cluster of fragments can morph into sonic matter, can open up spaces (and meanings) and operate on several levels of perception. From one live tour to the next, her performance comes alive as an open strucure revisiting pieces from her debut EP Nari and blending new material and experimentations into it. Nari II, her previous live act, was presented during her UK Tour and premiered at HCMF – Huddersfield Contemporary Music Festival. Nari III was performed for the first time in Germany at the Heroines of Sound Festival.

https://sukitoaonamau.bandcamp.com/releases
https://urubutapes.bandcamp.com/album/nari
https://upa.nyc/news/sukitoa-o-namau/
https://www.youtube.com/c/sukitoaonamau
http://bit.do/bodysoundx
https://www.facebook.com/sukitoaonamau/
https://www.instagram.com/sukitoaonamau/
sukitoaonamau@gmail.com

Victor Gama (Angola)

Victor Gama was born in Angola and currently lives between Luanda, Lisbon and Bogotá. His work of musical composition intersects areas as diverse as music, image, field recording, audiovisual installation and the design of contemporary musical instruments. Gama has been commissioned work by ensembles and institutions such as the Chicago

Symphony Orchestra, the Kronos Performing Arts Association, the National Museums of Scotland, the Tenement Museum in New York, Prince Claus Fonds, the Amsterdam Fonds for the Arts, the Royal Opera House of London or the Kennedy Center in Washington DC.

A graduate in Electronics Engineering and a Master's degree in Organology and Music Technology from the Sir John Cass College of Art, Architecture and Design at London Metropolitan University, he was recently guest artist at the Stanford University Center for Computer Research in Music and Acoustics in California and the MIT Center for Arts Science and Technology.

He composed for the Kronos Quartet who premiered his piece "Rio Cunene" at the Carnegie Hall in New York with a European premiere at the Centro Cultural de Belém in Lisbon. The multimedia piece "Vela 6911" premiered at the Harris Theater in Chicago commissioned by the Chicago Symphony Orchestra / MusicNOW and the support of the Calouste Gulbenkian Foundation. Vela 6911 was further presented at the Dinkelspiel Auditorium in Stanford and at the Haus der Kultur der Welt in Berlin. Gama's multimedia opera "3 thousand RIVERS" commissioned by the Prince Claus Fund and the Gulbenkian Foundation premiered in Lisbon in 2016 and in Bogotá in 2017.

"Aisa Tanaf: the Book of Winds" premiered in February 2017 at the Kennedy Center with musicians from the National Symphony Orchestra directed by Edwin Outwater. Gama has been at the origin of projects such as Berimbau - Ungu with Naná Vasconcelos and Kituxi touring in Southern Africa, the Folk Songs Trio with New York musicians William Parker and Guillermo E. Brown, Odantalan with Barbararo Martinez - Ruiz and Hugo Candelario, and the Makakata Exchange in South Africa with Diso Platges and the Kalahari Surfers. In 1997 he started Tsikaya, an online platform of musicians from the interior of Angola. Among several works, Pangeia Instruments was released by Aphex Twin on Rephlex Records, Naloga, Oceanites Erraticus and Quatro Momentos were released by his own label PangeiArt.
http://www.victorgama.org/
https://victorgama.bandcamp.com/

Luca Forcucci featuring Cara Stacey and Mpho Molikeng (Switzerland-Italy-South Africa-Lesotho)

Luca Forcucci (Italy/Switzerland)
Luca Forcucci's research observes the perceptive properties of sound, space and memory. The field of possibilities of the first person experience is explored as the artwork. In this context, he is interested in perception, subjectivity and consciousness. The works are compositions, sound installations, sound walks, performances, videos, photography and texts. A great influence is the late American avant- garde composer and musician Pauline Oliveros and her concept of deep listening expanded to all what is humanly possible to listen to. Since 2008, he collaborates with scientists in the field of neuroscience, perception and biology, and is particularly fascinated by visual mental imagery as sonic imagination.
Forcucci achieved a PhD in Music, Technology and Innovation from De Montfort University in Leicester U.K. and a MA in Sonic Arts from Queens University of Belfast in Northern Ireland. He studied electroacoustic music with the composer Rainer Boesch and was produced by Al Comet, former member of the Swiss band The Young Gods.
His research was conducted at University of the Arts of Berlin, INA/GRM Radio France in Paris (Institut National d'Audiovisuel / Groupe de Recherches Musicales) while

investigating at Bibliothèque Nationale de France François Mitterrand. At the Brain Mind Institute in Switzerland he explored cognitive neuroscience of out-of-body experiences. He is regularly invited to lecture at international universities like University of Limerick, USP São Paulo, PUC Rio de Janeiro, UFRJ Rio de Janeiro, UFBA Salvador de Bahia, University of Cape Town, University of California Riverside, Mills College Oakland, Virginia Tech, UdK Berlin, ZhDK Zürich, EPFL Lausanne and SIVA Shanghai.

Forcucci won numerous prizes and residencies, and among them Swiss Artists in Lab Residency at Brain Mind Institute in Lausanne, Site-Mapping.ch Swiss Digital Art Award for a research in the Brazilian Amazon Rainforest and Djerassi Foundation /Leonardo ISATS scientific delirium madness residency in San Francisco. Forcucci was nominated in the arts at the World Technology Summit in New York.

His works are presented since 1997 in Switzerland, Europe, Brazil, Colombia, China, India, Lebanon, South Africa and USA. They are part of art collections such as Swiss National Library, Swatch Art Peace Hotel in Shanghai China, Djerassi Foundation in San Francisco USA, Red Bull Station in São Paulo Brazil. His recordings are published by Universal, Subrosa, Cronica Electronica, and Glistening Examples. His writings are widely published.

http://www.lucaforcucci.com/
https://lucaforcucci.bandcamp.com/
https://soundcloud.com/lucaforcucci
https://www.instagram.com/lucaforcucci/
https://vimeo.com/user40880020

Cara Stacey (South Africa)
Cara Stacey is a South African musician, composer and researcher. She is a pianist and plays southern African musical bows (umrhubhe, uhadi, makhweyane). Beyond her solo work, Cara collaborates with percussionist and drummer Sarathy Korwar in the project Pergola and is a member of the Night Light Collective, and Gold Fox. Her debut album 'Things that grow' features Shabaka Hutchings, Seb Rochford, Ruth Goller, and Crewdson (released in September 2015, Kit Records). Her latest album, 'Ceder', is of her duo project with Peruvian flutist and composer Camilo Ángeles (2018).

Cara holds a doctorate in African music, specifically looking at the makhweyane musical bow from eSwatini (University of Cape Town/SOAS). During her PhD, she was an NRF Freestanding Doctoral scholar, a Commonwealth Split-Site scholar, and the recipient of funding from the Oppenheimer Memorial Trust and the University of Cape Town. Cara holds a Masters in Musicology (Edinburgh), and a MMus in Performance from SOAS (London). Cara studied various African instruments (makhweyane, mbira, uhadi, umrhubhe and budongo) with Dizu Plaatjies, Khokhiwe Mphila, Bhemani Magagula, Tinashe Chidanyika, Modou Diouf, and Andrew Cooke.

Cara is currently an ACLS African Humanities Programme Postdoctoral Fellow at the University of Cape Town. She sits on the executive committee for the South African Society for Research in Music and is the International Council for Traditional Music country liaison office for the kingdom of eSwatini. She is based between Johannesburg and Mbabane.

http://www.carastacey.com/
https://soundcloud.com/carastacey
https://www.youtube.com/channel/UC7zgTFRUYZL5bIAMhPj_tQA

Mpho Molikeng (Lesotho)
Mpho Molikeng is a Lesotho born multi facet artist (curator, actor, musician, poet, painter, storyteller, cultural activist/entrepreneur) who trained with Bloemfontein college (Fine Art, 1995), and trained with Soyikwa Institute Of African Theatre (Drama, 1998).

"B(I)(e)(e)(n)dings is an electroacoustic composition and performance, the result of three years of musical collaborations and research in several regions of Southern Africa (Mozambique, eSwatini and South Africa). In June 2018, Luca Forcucci collaborated with Cara Stacey, pianist and ethnomusicologist from Johannesburg, who plays several Southern African instruments, and Mpho Molikeng, musician, actor, and poet, who plays a number of instruments from Southern Africa.
During the preparation of the project, in May 2018, Luca Forcucci interviewed the composer, film maker, and photographer Phill Niblock (well-known also for having produced the iconic Arthur Russell album World of Echo among many other projects). He generously provided unreleased 16mm-footage of rural manual labour, shot in the 1970s in South Africa and Lesotho, transferred to digital. The two films are screened during the concerts." - Luca Forcucci

Luca Forcucci (Composition, Live Electronics and Production)
Cara Stacey (Umtshingo, Nyungwe-nyungwe, Budongo, Umrhubhe)
Mpho Molikeng (Kudu horn, Lesiba, Mokhope/Umrhubhe, Whistle, Sekhankula/ 'Mamokhorong, Lekolilo, Thomo/ Uhadi, Umqangala, Sekebeku, Lekope, Ipandula, Linaka) (Italy/Switzerland/South Africa/Lesotho)
Recorded at the South African College of Music University of Cape Town by David Langemann.
This track comes from the album B(I)(e)(e)(n)dings, available on line here.

C-drík (Belgium-DR Congo)

Born in Zaire, Cedrik Fermont aka Kirdec is a Berlin-based Belgian-Congolese composer, musician, mastering engineer, author, radio host (at Colaboradio, Boxout.fm and Staalplaat) and label manager (at Syrphe) who operates in the field of noise, electronic and experimental music.
A former student of electro-acoustic composer Annette Vande Gorne (Royal Conservatory of Mons, Belgium), he is mostly self-taught.
In 2017 and 2018, he took part to the contemporary and live electroacoustic project Salims Salon directed by German composer Hannes Seidl and featuring Jacqueline George, Seth Ayyaz and AMET.
His compositions and installations vary from sound art and soundscapes made of found sounds and objects to more conventional "dance" music such as electronica or breakcore to radio projects. He has toured extensively in more than 60 countries in Europe, Asia, the Middle East, Africa and North America.
His main research focuses on electronic, electroacoustic, experimental and noise music from Asia and Africa. In 2017 he released together with Dimitri della Faille the book Not Your World Music: Noise In South East Asia, winner of the 2017 "Golden Nica" Prix Ars Electronica in the "Digital Musics & Sound Art" category.
He has been lecturing in various cultural centres, museums, schools and universities and gave some workshops and performances at the Internationale Ferienkurse für Neue Musik, Darmstädter Ferienkurse 2018.
He started to compose noise and industrial music in 1989, he is and has been a member of 17 bands, among them Axiome (with Olivier Moreau aka Imminent), Ambre (with O. Moreau and John N. Sellekaers), Tasjiil Moujahed (with Jawad Nawfal aka Munma), Marie Takahashi (Fermont/Takahashi duo), Elisabetta Lanfredini and Roberta Maddalena

(Lanfredini/ Maddalena/C-drík trio) and collaborated with dozens of musicians and composers especially in Europe and Asia, as well as several theatre companies, etc.
http://syrphe.com/c-drik.html
https://twitter.com/Cdrk_Syrphe
https://www.facebook.com/Cdrk.Kirdec
https://www.mixcloud.com/Cdrk/

Emeka Ogboh (Nigeria)

Emeka Ogboh connects to places with his senses of hearing and taste. Through his audio installations and gastronomic works, Ogboh explores how private, public, collective memories and histories are translated, transformed and encoded into sound and food. These works contemplate how auditory and gustatory experiences capture existential relationships, frame our understanding of the world and provide a context in which to ask critical questions on immigration, globalization, and post-colonialism. Ogboh has participated in numerous international exhibitions including Documenta 14, (2017), Athens and Kassel, Skulptur Projekte Münster (2017), the 56th edition of La Biennale di Venezia, Italy (2015), and Dakar Biennale (2014). Ogboh is on the board of The World Listening Project (WLP).
http://www.14thmay.com/
https://vimeo.com/user7456925

Chantelle Grey (South Africa)

Chantelle Grey uses synthesizers and gestural composition to create soundscapes. One of her pieces, "Chain Bridge", can be viewed here. Controlling dog sound clips and algorithmic piano, she explores human and non-human animal subjectivity. Chantelle cut her legs and underarms minutes before the performance so that pain is integral to the sound.
https://chantellegray.bandcamp.com/

Ski Crime (South Africa)

Ski Crime is a free improv noise band from Cape Town that includes well known musicians from the South African scene :
Justin Allart (machines), Garth Erasmus (sax), Andrea Dicò (percussions), with Dirk Hugo (engineering), Jacques Van Zyl (machines)
Francesco Carbone (guitar/effects)

https://skicrime.bandcamp.com/
https://soundcloud.com/user-368313532
https://www.facebook.com/Ski-Crime-598570513955180/
Alternate African Reality is a follow-up to several compilations I have published on Syrphe since 2007 (the first one, Beyond Ignorance and Borders included various artists from Africa and Asia), and even earlier on my defunct tape label in the 1990s (the last tape, Archives Humaines vol.1, was published in 1996 and included 25 artists from 25 countries, including non-Western ones : South Africa, Japan, Chile, Brazil).

Note

Alternate African Reality could be seen as a drastic improvement of 30.2, a compilation released in 2012. The CD included nine artists from Tunisia, Morocco, Algeria, Egypt, Angola, Mauritius, South Africa, Réunion and Madagascar/France. But even if I was very happy with the result, I always thought I should do a deeper research, and another issue I faced was the fact that I didn't manage to include any women in the project.

Travelling and touring throughout parts of Africa allowed me to meet many more artists than what I ever expected and pushed me to work on this new release.
This time, the end result reveals a more global compilation that could be compared to Uchronia, a compilation that includes 49 artists and bands from 32 Asian countries and the diaspora in the field of so called experimental music.
Alternate African Reality is nonetheless musically more diverse, including abstract but also beat-oriented music such as ambient, electronica, electroacoustic, noise, singeli, bass music, industrial hip hop, etc.

It includes 32 artists and bands from 24 African countries and the diaspora, and last but not least, 14 women are among those vibrant musicians and composers.

Of course the artists included on the compilation only represent a fraction of the African electronic music world, and the listeners should not believe that nothing exists outside of those countries.
Electronic, and, at a lower extend depending on where you look for, experimental music do exist in many other African countries.

I wish that this project will open some eyes and ears and also create more connections and networks.

You will find more information, contacts, biographies and a short essay in a PDF available with the whole compilation if you purchase the CDs or digital files.
Biographies, contacts and websites are also available on this page when you click on "info" next to each track.
You can also have a look at this database that contains more than 3000 references about African and Asian composers, musicians, labels, magazines and so on.

If for some valid reasons you cannot afford to buy this release, you can send a message and explain why and I might send you a download code.

I deeply thank all the artists involved and also those who for one reason or another could not participate this time as well as all the people who supported me and provided help and advises to make this project happen, those who hosted and invited me during all the travels I made throughout Africa : the Nyege Nyege team in Kampala, Mass Alexandria/Berit Schuck in Alexandria, East African Records Studios/David Cecil and his

family in Kampala, Esaete (Naomi) in Kampala, Houdini in Kampala, Lukas Ligeti, Ignacio Priego, Rhéa Dally, Yebo! Contemporary Art Gallery in Ezulwini, the Rock House in Mbabane, Ground Zero - Marley Coffee in Cape Town, Chiharu Mizukami, Chihiro Sato, Paweł Kuźma, Lynda Kansas, Tengal Drilon, Jamir Adiong and his family, Vilho Nuumbala, Kamila Metwali, Sharon Tan, Olivier Moreau, Christopher Kirkley/Sahel Sounds, Nenad Vujić, David Kerr/Sign Records, Memory Biwa, Essia Mestiri, PJ/slowfidelity and many more, you know who you are !

Released on the 29th of January 2020.

Compiled and mastered by Cedrik Fermont at Syrphe, 2019-2020.
Cover and photo (taken in Addis Ababa) : C-drík
Catalogue number : S026
http://syrphe.com/
http://syrphe.bandcamp.com/
https://www.facebook.com/Syrphe/

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syrphe.bandcamp.com/album/art-of-the-muses
syrphe.bandcamp.com/album/beyond-ignorance-and-borders
syrphe.bandcamp.com/album/pangaea-noise
syrphe.bandcamp.com/album/302
onemoretapeblog.blogspot.com/2015/02/title-archives-humaines-vol.html

Track order (on line version)

01. Mash – Sand Wave
02. Pö – Laydo
03. [MONRHEA] + Ejuku – 122.2.22.22
04. Jako Maron – Pendulé
05. Robert Machiri – Durban incursions
06. Ujjaya – Jengi
07. Ibukun Sunday – Awaken Your Third Ear Soundscapes
08. KMRU – ib07
09. Cobi van Tonder – Mutation2
10. Rédha M – موجة هيرتزعلى الطريق الحارقة
11. Aurélie Nyirabikali Lierman – iota mikro
12. Shadwa Ali – Requiem For a Grief
13. Tiago Correia-Paulo – Entre Tempos (Primeira Revolução)
14. Jacqueline George – Untitled
15. AMET – Waiting
16. Hibotep – Acid Dairiah
17. Aragorn23 – Trumpets of the Krell
18. The Age Of Heroes – Amin 2
19. Beko The Storyteller – Black Coffee
20. Catu Diosis – Choc Kedda
21. Yao Bobby & Simon Grab – Ahojde
22. Mario Swagga and DJ Silila – Party La Uhakika (Epic Party)
23. AFALFL – uebuzz like
24. Rey Sapienz – Votura
25. Ibaaku – 21
26. Sukitoa o Namau – When I tripped and hit my head on the sink of the love hotel
27. Victor Gama – Horizonte Suspenso #3
28. Luca Forcucci featuring Cara Stacey and Mpho Molikeng – E
29. C-drík – Year 2040, France is the last country on Earth to ban plastic bags
30. Emeka Ogboh – Ojuelegba 2.0
31. Chantelle Grey – Devastating Side Effects
32. Ski Crime – con(E)volution (extract)

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CD2
01. Cobi van Tonder – Mutation2
02. KMRU – ib07
03. Jacqueline George – Untitled
04. Aurélie Nyirabikali Lierman – iota mikro
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