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Bio information: **AFUCHE**

Title: **HIGHLY PUBLICIZED DIGITAL BOXING MATCH** (Cuneiform Rune 324)

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**FILE UNDER: ROCK / AVANT-PROGRESSIVE / WORLD FUSION**

*"An evolving local group with a cacophonous yet catchy approach; their compositions could easily serve as silent-film soundtracks."  
– The New Yorker*

*"Afuche's palpable onstage energy is key to the unique corner the band has carved for itself in the ever-saturated Brooklyn music scene."  
– Jezebel Music*

Based in Brooklyn, New York, **Afuche** is a young band whose high-octane, cross-continent, post-rock/avant-progressive/math-rock music defies easy description and generates immediate appeal. *Flavorpill* called Afuche's music: "unhinged Afro-Cuban experimental jazz and funk... kinda like **Frank Zappa** meets **Yes**, with extra group screaming and handclaps." **Afuche**'s music is aligned with a new wave of 21<sup>st</sup> Century rock music that draws influences from world music (African, Middle Eastern, Latin) and from progressive rock, which it melds into a hybrid of contemporary rock and pop composition. Other bands creating unique hybrids from similar disparate musical sources include **Dirty Projectors (Domino Records)**, **Skeletons (Tomlab/Crammed Discs)** and **tUnE-yArDs (4AD)**. [**Merrill Garbus** of tUnE-yArDs makes an appearance on track #4, *Danice Marino*]. But the strength of its compositions and intensity of its live performances sets Afuche apart. The band's live performances are not to be missed; the members' group dynamic on stage is mesmerizing. Creating a catchy cacophony that's truly its own, Afuche's music will have you dancing in ways you never thought possible.

**Afuche** is the brainchild of composers **Zach Ryalls** and **Ruben Sindo Acosta**. Taking their cues from **Frank Zappa**, **King Crimson**, **Daft Punk**, **Stereolab**, **Can**, the frenetic no-wave funk of the **Contortions**, **Sun City Girls**, **Mr. Bungle**, and Godfather of Soul **James Brown** as well as African and Afro-Cuban music, Afuche's co-founders sought to create music that was highly "inspired" by their champions but never derivative. The group began in 2008, evolving from a revolving cast of musicians around guitarist Ryalls and keyboardist Acosta, to a solid group of four composer/musicians. The addition of bass players **Denny Tek** in 2009 and **Andrew Carrico** with his beautifully brash baritone saxophone in 2010 brought a new and powerful dynamic to the band. Afuche is now a five-piece band featuring Acosta on keys, vocals and percussion; Ryalls on electric guitar, Tek on bass, Carrico on baritone sax and **Max Jaffe** on drums.

Since its founding, Afuche has continually evolved its sound by writing, performing, and touring non-stop. The band has toured across the US, playing everywhere from dingy basements to performance halls, and performing alongside such artists as **ESG**, **Oneida**, tUnE-yArDs, **Old Time Relijun**, **Barbes**, **Mostly Other People Do The Killing**, and countless more. Afuche has also performed at a number of high-profile rock festivals, including **SXSW** (Austin, TX), **Next To Last Festival** (Athens, GA), and **CMJ** (NYC).

In 2008, Afuche self-released its first EP, *Carajo Is Worse Than Hell*, "a delicious blend of styles ranging from Latin Jazz to moody **Ennio Morricone**-esque arrangements" (*Okayplayer*). The album garnered the group immediate praise and attention. *Blogcritics* said: "This is intelligent music created by artists who are willing to take chances in the hope of discovering something new and exciting to perform". The group's follow-up album, titled *I Made Dots*, took over a year to record and featured 16 musicians, including trumpeter **Peter Evans**. Self-released in late 2009, *I Made Dots* showed composers Ryalls and Acosta at their most orchestrated. Reviewing it, webzine *Knocks From the Underground* noted that "Intricate writing and a wide array of sounds could easily result in incoherent catastrophe, but **Afuche**'s restraint and musical taste shines through". After hearing Afuche's 2<sup>nd</sup> album and rave reports of its live shows, **Steve Feigenbaum** signed Afuche to **Cuneiform Records**.

*Highly Publicized Digital Boxing Match* is Afuche's third album and its Cuneiform debut. Recorded live in the studio in a single day, with minimal textural overdubs, it captures the band's raw power, performing its compositions without frills. Listening to the album, the fearless intensity in their playing pours through your stereo speakers. Its music is earnest and original. *Highly Publicized Digital Boxing Match* reveals a group whose sound is more than the sum of its parts. The compositional voices of Tek and Carrico blend with Ryalls and Acosta's to create a perfect blend of individual styles and a unified sound.

Following the release of *Highly Publicized Digital Boxing Match*, Afuche plans to tour more intensely than ever both in North America and internationally. The group expressed interest in touring "in the coming year to cities and countries they have yet to see, to promote the album as well as to learn more about and test themselves as a group."

*For more information on Afuche, please see:*

[www.myspace.com/afuche](http://www.myspace.com/afuche)

We asked **Afuche** to talk about the music on their Cuneiform debut ***Highly Publicized Digital Boxing Match***. Here's how Acosta described some of the album's tracks:

1. **“Monster Smith”:**  
*An up-tempo stomping number that could almost pass as a pop song if Afuche wasn't so obsessed with twisting and turning your ears into unexpected directions. The playing is visceral and the howling vocals will have you humming along without ever knowing what is being said.*
2. **“Who're They”:**  
*Letting the listener take a breather after the explosive opener, Afuche displays their mastery of ghostly tones and restraint in the form of "Who're They" the intro to the over caffeinated grove of "They're In There"*
3. **“They're In There”:**  
*This track takes off like a rocket fueled by [Steve] Reich-ian syncopation and Latin rhythms. It's a math-y monster that keeps your toes tapping and head bobbing.*
4. **“Danice Marino”:**  
*A mid-tempo odd time funk number featuring the vocal styling of the monstrosly talented **Merrill Garbus of tUnE-yArDs**. Another Dada vocal hook that won't leave your head and you don't want it to either.*
5. **“Here's To Here's To Toast”:**  
*Less of an intro and more of the slow rise of a tribal war, “Here's To Here's To Toast” is 1 minute of wind up. [About time somebody gave toast its due/props!]*
6. **“Here's To Toast”:**  
*Aggressively funky, “Here's To Toast” is an assault you've been asking for, comprised of interlocking drum kits, relentless propulsion, baritone saxophone freak-outs, and a final explosive release.*
7. **“Initialeone”:**  
*Dark and stormy,” Initialeone” is HPDBM's epic center piece. Polyrhythmic to no end, shifting and winding the way Afuche likes to and having the kind of resolution to problems posed at the beginning of the composition. With a slight hint of their [unique] brand of dissonant vocal harmonies, it's a storyline that's performed rather than narrated.*
8. **“Gulf”:**  
*An exercise in harmony and rhythmic rounds. “Gulf” flows throughout, making sense on its own terms.*
9. **“Pablo Leon”:**  
*Basing most of it's melodies on Latin percussion rhythms and applying an almost modern classical harmonic sense, Pablo Leon bobs and weaves around where you expect it to go. At times sounding like the perfect hip-hop sample and at others a run away train heading straight for a damsel tied to its tracks.*
10. **“Muscovy”:**  
*Another example of Afuche's knack for creating eerie compositions that moves forward while standing still, Muscovy is designed to put the listener right where they want them before the closing number.*
11. **“TH SQ'd”:**  
*Opening with a solo prepared piano buzzing and adding to your confusion, Afuche closes their debut with “TH SQ'd.” A song that lifts you up, drops you and catches you just before you hit the ground. Call and response melodies!*

## PROMOTIONAL PHOTOS



Digital [High-Resolution / Color] versions of these images and MORE are available for download on [www.cuneiformrecords.com](http://www.cuneiformrecords.com) in the “Press” section.