

BACHOT MUNA

Pianist | Composer | Singer-Songwriter | Arranger | Music Producer



Bachot Muna grew up in Cameroon, close to the jungle, in a world where music didn't need an invitation.

It was there — in the rhythms of everyday life, in the voices around him, in the songs his mother used to sing.

Bachot started singing with her at five.

With no instrument of his own, he made them from wood and whatever he could find. The guitar became his first real instrument.

Then the piano caught his ear.

He didn't own a keyboard. Buying one was out of reach.

So Bachot drew one on paper.

He memorized notes and chords, learned melodies by ear and practiced the movements of his fingers on the keys he had drawn.

When he finally got his hands on a real instrument, he kept going the same way.

Listening. Trying. Playing. Learning.

Bachot taught himself piano.

Across Africa

Music soon took Bachot beyond Cameroon.

In **Nigeria**, he led a **16-piece orchestra** and performed at the **Sokoto Fishing Festival**.

Then the road continued:

Benin. Togo. Niger. Burkina Faso. Côte d'Ivoire.

New countries. New rhythms. New musicians. New audiences.

Different cultures. Different languages.

Music became the connection.

And Bachot learned to read a room.

Some audiences want energy. Some want melody. Others need space.

His musical world kept expanding:

Makossa. Mangambeu. Soul. Funk. Pop. Latin music. Jazz.

Africa stayed at the center.

Everything else could come in.

In **1999**, “**Loh Yonme**,” from his album *Africa Sa*, earned Bachot two CRTV awards in Cameroon:

Best Singer.

Best Video Clip.

Europe

Bachot had settled in **Brussels in 1995**.

New country. New audiences. New sounds.

But Africa travelled with him.

African rhythms met soul. Funk met jazz. Latin colours entered the mix.

No borders. Just music.

The stages grew too.

Bachot performed several times at **Les Francofolies de Spa in Belgium**.

In **2003**, he was invited to France as a headliner for the 10th anniversary of **L'Été sous les Charmes**, in Dreux, north of Paris.

Years of performing internationally sharpened his playing — and his instinct for an audience.

Jazz gave him something he valued deeply:

Freedom.

To take a melody somewhere unexpected.

To improvise.

To leave space.

To let Africa, soul, blues and Europe meet naturally at the piano.

Jazz & Dreams

In **2012**, Bachot changed the setting.

One pianist. One piano. Space.

Jazz & Dreams.

A solo-piano album.

Jazz for the freedom. Dreams for the emotion and imagination.

The piano could breathe.

So could the melody.

And sometimes, the silence said enough.

A year later, *Jazz & Dreams* took Bachot to Canada.

Montreal

In **2013**, Bachot performed at **The Montreal International Jazz Festival**, at Théâtre Maisonneuve, opening for legendary Cuban pianist and **seven-time GRAMMY Award winner Chucho Valdés**.

Valdés was curious.

During Bachot's performance, he left his dressing room and listened from behind the curtain.

When Bachot came offstage, Chucho Valdés was waiting.

"I listened to your show. It was impressive. Great job," he said to Bachot.

And the press was listening too.

Canadian jazz journalist and musician **Richard Thérien**, writing about *Jazz & Dreams* in connection with the festival, placed Bachot between **Mal Waldron** and the African worlds of **Tchangodei and Abdullah Ibrahim**.

On "Groovy Blues," it was the "hypnotic bass line" that caught Thérien's ear, reminding him of pianist Mal Waldron.

On "I'm Gonna Rock Your Night," Thérien heard another side of Bachot's playing — stride, ragtime and boogie-woogie, all carried by what he described as an "African style."

Different colours.

Same piano. Same voice.

Thérien warned festivalgoers not to arrive late — or risk missing one of his discoveries of the 2013 festival.

His verdict:

“A pianist to discover.”

Dionizy Piątkowski, a Polish jazz critic and founder of Era Jazzu, also heard something distinctive in Jazz & Dreams.

He heard jazz feeling, expressive improvisation and the African character running through Bachot's playing.

Piåtkowski ended his review with a reference to Dollar Brand — Abdullah Ibrahim.

Richard Thérien had heard that connection too.

Different critics. Different countries. The same name.

Jazz & Dreams Today

Today, **Jazz & Dreams** brings a lifetime of music and experience to the piano.

Africa is still there.

So are jazz, soul, blues, funk and the rhythms gathered along the road.

Original compositions. Familiar melodies finding another voice.

Improvisation. Silence. Groove.

And always room for the unexpected.

The music stays open.

Every room brings something different.

No two nights the same.

Every *Jazz & Dreams* performance finds its own way.

His signature is simple:

Feel first. Then play.

From a keyboard drawn on paper in Cameroon to the stage of The Montreal International Jazz Festival, the road has been long.

But Bachot still comes to the piano with the same curiosity:

Where can the music take us tonight?

JAZZ & DREAMS

**Every audience has a story.
Bachot Muna gives it a soundtrack.**