

MARTINEZ INTERVIEW



SALLMAN said on Fri, 04/16/2010 - 15:37



MARTINEZ

Martinez has great deck skills and this, along with impeccable taste, has given him a strong DJ reputation worldwide. He's often seen in the booths of various quality clubs and parties around the globe. He's played together with major DJ's such as Michael Mayer, Miss Kittin, Guido Schneider, Onur Özer, Loco Dice & Sven Väth, in clubs such as Weetamix in Geneva, Amnesia & Space in Ibiza, Nitsa in Barcelona, Cocoon in Frankfurt and Panorama Bar in Berlin to name a few.

-What have you been up to recently? What's going on with your label re:connected and what are your plans for it in 2010?

The last year and beginning of 2010 I have been working hard to finalize my new album, "The Paradigm Shift", for Moon Harbour recordings. It's now finished and ready for release by the end of May this year. I am very excited to see how it goes, it's a quite personal album where I spent more time on making each track into a song by itself rather than just compiling 10 dance floor tunes. Besides that I have been touring quite a lot. USA tour by the end of 2009 was intense but a very inspiring event. As for Re:connected, many people think its a label, but its not an ordinary label, it was more of a series that I came up with when I wanted to start producing more techno-ish minimal stuff back in 2007. The idea was to release a number of 12" singles simply under the name "re:connected" rather than martinez or any other artist name, sort of just to let the music speak for itself. Eventually those singles led to a full length album called "A Chemical Imbalance" where also my artist name was announced to, in a way, end that project. Other plans for 2010 are just to have the album out, see how it's received and tour/gig as much as possible.

-Your first full-length album on Moon Harbour is scheduled to come out this spring! Is there anything you want to say about the album before we get a chance to listen to it? Is there a concept behind it? Is there any sort of message you're going to be pushing with this album and what are the tracks on it that you're most excited about releasing?

Well, like I already mentioned above, it's a quite personal album where I spent time on each track to make it more into a complete song than just a dance floor tool. My inspiration for the album comes a lot from old detriot and chicago deep house, but is also influenced from dub and electronica. It is definitely not a concept album, it's just an artist album showcasing my musical direction and inspiration of this moment. It tells simply a story of 12 great electronically-produced songs that brings you through all different emotions of everyday life I guess. On the album, the title track "Paradigm Shift" is a more dark, break-beat affair, which I am very excited about having on there as it's something quite different to what I have put out on Moon Harbour before. Not sure about how it will be received, but all I can say is when I tested it out on Fabric in London's sound system it went off very well ;)

-On the topic of producing albums, can you tell us about what hardware/software was used on the album? What are your thoughts on producing music using analog hardware versus using virtual plug-ins on a computer?

My thoughts on the whole "analogue vs. plug-ins" discussion is pretty much that I don't care what people use. It's what you get out of it in the end and what feels most comfortable for you as a producer. I think there are way too many politics on how to produce music and which software/hardware to use, etc etc.. Music has never been about that, it's how the final piece of music sounds and makes you feel that is important. I think its healthy for the sound to not only use computer based plug-ins, but in the end if it works for a person and sounds good in the final result, who cares?!

For my part, I use a mix. Actually I don't use too many plug-ins or virtual synths, I work much better with a real synth in front of me. I use a Roland SH-101 for most of my baselines and subs, but I record all my sounds thru a nice mixer into the program as sort of a sample and then cut it up and work with it from there, that's how I prefer to do it. I am not a big fan of sequencers out side of drum programming. I like to play a baseline free hand and then cut pieces from it and work with it as a sample later on to get my final result.





















-You've been one of the main advancer's of this darker, deep-tech breed of house music. Your 2007 album A Chemical Imbalance showcases the pure club potency of this style. With the current rise in more Detroit-influenced techno and deep house, and also with minimal on its way out, what do you think about tech-house's place in 2010?

Hmm, I don't really consider genres that much. I just make the music that influences me at that time and that expresses the feelings I have. I am not sure I would say that Minimal is on its way out and that Detroit-influenced sounds are rising. It's just about what is the main focus and hype at the moment, but really this music and these styles are always around. As long as I have listened to electronic music there has always been Detroit-influenced house and techno and there has always been minimal house and techno stuff. I think what tends to happen these days is that people jump on a sound and then suddenly every one is doing it and you have 10,000 kids armed with Ableton live and sample CD's making poor-quality stuff sounding like the current trendy sounds completely overflowing the market - and of course the quality in general drops and people start searching for the next thing. So I think for a good DJ or producer, it's about just going with the sound that inspires you and not getting caught up with genres and styles. I think tech-house has the same place in the electronic scene as it always had, it's just that in 2010 everyone will start focusing on the new cool music. The same thing happened to minimal in 2005-2006 - suddenly everything that was techno-ish and came out of germany was minimal.

-I've seen that you've been using Traktor Scratch Pro for your DJ gigs. How has Traktor influenced your DJing style and what about it made you switch over from using CDs/vinyl? What do you think about the classic vinyl vs. digital argument?

Yeah that's right, I've been DJing digitally for quite a few years now. I am a vinyl head, I grew up mixing 12" records, not CD's, etc. But with all the travelling it was simply too much dragging around 40

RECENT COMMENTS

-  lol @ cab calloway vs. jason
-  Berlin Now, rare 1985
-  Great review but dare I say
-  YEA! I really enjoyed the
-  Amazing mix! Check out the
-  I know, love MK but don't
-  agreed. Not listened to this
-  ha the 'garbled MP3 vocals
-  This is my first time on the
-  I love that Cassy track,
-  Wow, what lush music! Great
-  Amazing mix, this site is
-  "As an EP, it is definitely
-  Hey, I thought I miss
-  can't stop listening to the
-  great as always!!!! miss you
-  Sick! Great mix, Lovett!
-  Thanks for this, it's nice
-  such great musickkkkkkkkk
-  In a good way or a bad way?

WHO'S ONLINE

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KG of records every weekend. Plus the fact that I had to play pretty much every unreleased track from CDs was irritating. I never liked mixing with CDs.. So a while ago a friend showed me Serato, which back then was the bomb. This way I could play all the unreleased edits and new stuff with the same feeling as playing a Vinyl record, which was amazing and I didn't have to carry so many records with me. So in the end of 2005 I started playing more and more with Serato. Then when Traktor scratch came along it revolutionized the whole thing. Now I can play with 2 decks controlled by the vinyl and have 2 more decks running with acapellas, efx or loops, which is awesome. It extends my possibilities as a performer and DJ very much and having those possibilities inspires me a lot for every gig. But for the argument, I respect every way that a DJ chooses to perform, whether it's CDs, vinyl, Traktor w/ control vinyl or just Traktor with sync. I think that in the end it's not about the format or the beat mixing, a good DJ will shine through and always make an impression which ever way they use to play their music. DJing is about so much more than if you beat mix or use a vinyl or digital source.

-I recently had the pleasure of getting to see you play the November Kontrol party alongside Sammy Dee at San Francisco's The EndUp. That was definitely a really fun party with lots of great music and dancing. But I have also gotten to see you play at clubs in Berlin when I used to live there. What do you think about the underground techno/club scene on the west coast? What did you like about it? What do you think it's lacking?

Well, I don't know too much about it as I only played one gig there so far. But I had good fun at The EndUp for sure, I like the vibe over there in San Francisco. Its quite different to the clubs in Europe. For example, the DJ booth there is super old school, but that's just a cool experience, though it took us about 1 hour to connect Traktor Scratch through their patch bay, hehe ;) The crowd in the US, to be honest, doesn't seem to generally follow the artists and the scene as much as they do in Europe, but it's also much bigger, so it makes sense. I found it cool to play there and it gave me a great uplifting experience.

-Moon Harbour is hosting a party at Berlin's Berghain/Panorama Bar on Friday, May 14. Are you excited for this party and what are your thoughts on the infamous door policy at Berghain?

Yeah I am always excited to play at Panorama Bar, it's one of my favorite clubs in the world and I always prepare a special set for those nights there. I especially enjoy playing there around lunch time on the Sunday. Well, it's their club and their door and it is a special place so I think it's ok that they choose who they want to let in. A lot of people come there to be free and express themselves in their own free environment, so I guess it's also a way to make sure they keep it that way. I personally never had problems getting in there and believe me it's not because I am a DJ, they don't care about that stuff. I think as long as you are a cool, easy-going person that seems to come there for the right reasons and not with a large group of tourists acting up then it's no problem. And they are always really cool, if they turn you down it's in a nice way, I know many clubs with much worse door policies where they are violent and rude, etc.. So for me it has never had any negative impact. Though for sure I understand that it can be frustrating for some people that perhaps travelled a long way to come there and experience it just to get turned down. But I think in the end, if you come there for the right reasons and have a relaxed attitude, it's not gonna be a problem. But hey, that's just my opinion.

-What labels and artists are you excited about this year? Who are you playing out the most right now and what are you listening to in your free time?

There are some guys from Romania behind the ALL INN label which is just awesome. I think I play every record from them now, it's always quality stuff that fits into my sets just perfect. Reboot is also amazing, I heard some of his new stuff for his album for Cadenza, it simply blew me away - exciting, new, forward-thinking techno. I also am really into most of the stuff that Loco Dice is releasing with his Desolat label, they bring a very fresh house / techno sound to the market, Martin Buttrich's new album, for example, really surprised me. It's great, you should check it out. And there is soooo much more, but then I would go on for page after page...

-Where is your favorite place to party and where do you think the scene is going to be really special this year?

Ibiza is always amazing and special, I know its cliché but it's true! I have some of my best party memories and club experiences there. There's something special about this island, everyone just lets go and parties through in a way you don't see anywhere else in the world.

-What does 2010 hold for you? Tell us what you're up to this year!

A lot of touring and producing exciting new music! :)

-Interviewer: Sam Allman

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