

CONCEPT FOR BPM! MAGAZINE

Title: BPM! (bpm also called beats per minute is what musicians use for measuring the tempo)

Pay off: Electronic music magazine

Concept description: BPM! is a magazine for the electronic and DJ music lovers. Each issue includes interviews with some of the biggest names in the electronic and DJ world. During these interviews we talk about their career, upcoming albums and shows plus some advice for the audience. Beside the interviews BPM! also gives you tips and tricks on how to perform this genre live. What programs/software and gadgets to play the music with and how to give the audience a show they will never forget. The magazine is basically your guide to modern electronic music.

BPM! has a target audience that is primarily the musicians that are interested in electronic music and secondarily electronic music and DJ lovers. Overall the magazine is for all gender and ages as long as you have an interest in the electronic music and DJ world. Many will use this magazine as inspiration to what music they should listen to and how to perform this genre in front of an audience.



BPM!



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QUITTING TOURING

DEADMAU5
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AVICII

Avicii talks quitting touring, Mike Posner's hit and writing new music. The superstar DJ also discusses downside of partying and addiction

Avicii spent most of his twenties as one of the biggest touring DJs in the world, blowing fans' minds from Las Vegas to Ibiza. With confetti cannons and colossal EDM hooks, not to mention a wedding-favorite pop smash "Wake Me Up". But, it turns out, it wasn't much fun for him, as seen in an Avicii documentary due out later this year.

There are intense moments in the documentary, like when you're in a lot of pain from pancreatitis. How was it to relive all of that?

It was hard. I looked at myself like, "Fuck, you should've really stood up for yourself more there. Come on, Tim!" Why didn't I stop the ship earlier?

Do you feel a kinship with Brian Wilson and the Beatles, who gave up touring so that they could focus on their studio work?

For sure. I watched the new Beatles doc, and seeing certain parts I was thinking like, "Oh, it's not just me who felt like that." I'm starting to realize that a lot.

Mike Posner had a big hit last year with "Pill in Ibiza" where he talks about doing drugs to impress you, but ending up sad and deflated. How did that make you feel?

Mike's a good friend, so I took it good. And I agree – parties can be amazing, but it's very easy to become too attached to partying in places like Ibiza. You become

"It's very easy to become too attached to partying. You become lonely and get anxieties. Toxic."

Your New Year's resolution was to make "the best damn album of your career." How is that going?

It's shaping up well. I want to bring back some older songs for the die-hard fans, but I also want to make new stuff so it sounds fresh. [The 2015 Avicii album] *Stories* did well, but it didn't do as well as [2013's] *True*. So I'm a little bit nervous. But I have some good ideas and I am working with some great songwriters so I have a lot of belief in this project and I am working very hard to make a release.

DEADMAU5

Deadmau5 on why EDM is finished and learning to love his new album. The producer also talks about the disadvantages of his big mouse head

Deadmau5 gave an exclusive interview with us at BPM! Skyping from his home studio in the great country side near Toronto, where he recently moved from the city, Deadmau5 is taking a break from sorting fan mail. There's an entire truckload because the post office lost six months' worth of mail during the move. "I thought people didn't give a shit anymore," the electronic-music producer says with a laugh, taking a drag.

From his cigarette. His girlfriend brings him a cup of coffee with freshly made chicken fingers, and Joel Zimmerman, the flannel-wearing 35-year-old behind the mouse helmet, seems perfectly content in the role of a domesticated homeowner. Last week, the six-time Grammy nominee

his sixth studio album *W:/2016ALBUM/*, his first as an independent artist via his own label, Mau5trap, which launched in 2007. Best known for giant dance music hits like "Ghosts 'n' Stuff," "Strobe" and "I Remember," Deadmau5 has tried his hand at everything from progressive house to warm atmospheric to the minimal end of the electronic spectrum. *W:/2016ALBUM/*, "which is more of a compilation," he says, sees Deadmau5 tackling all of these styles.

But he hasn't been thrilled with the end result. Last month, he voiced his concerns on Twitter – "I don't even like it," he wrote – explaining that the album was "rushed" and "slapped together." He spoke to us about his LP, life in the country, anxiety, his mouse helmet and the downfall of EDM.

What you think about your album?

Having listened to it a couple of times, I'm now getting comfortable with it. There are some great songs – like, I really like both "Snowcone", "Whelk Then", "No Problem." I think I'm dissatisfied that it's not written from start to finish; it's over a year's worth of work that doesn't correlate. It's not The fucking Wall! I wanted the blowout, and I'm disappointed that I didn't do that.

Can you see out of the mouse head?

Not from the sides and that's what fucks me up, too, because I can only hear. One time I thought I killed a kid. I perform on a platform that's six-feet up, so you have to go up the back into the cube setup. I have rules with my tour man: if you're going to do some thing, knock on the floor so I know it's you coming up because I can feel the vibrations. So I hear something in my IEM that was all broken up, and it sound really urgent. Some kid broke onto the stage and started running out the back. He just [wanted to get up there], but I don't know that because I'm wearing a mouse head, and I can't see shit. Even worse, I'm looking out of a camera down.

It sounds like the mouse head makes your anxiety worse?

It does and it doesn't. I'm unaware of my immediate surroundings, but I'm unaware of my immediate surroundings – you know what I mean? But I know it was a crazy idea

You said in 2014 that EDM was going to die, what did u mean?

It already did in 2015. Where have you been? 85 percent crossed over. It's fucked. It's out of the innovators' hands; it's not really grassroots anymore. I'm partially responsible – I've done my part to commercialize shit. Oversaturation.

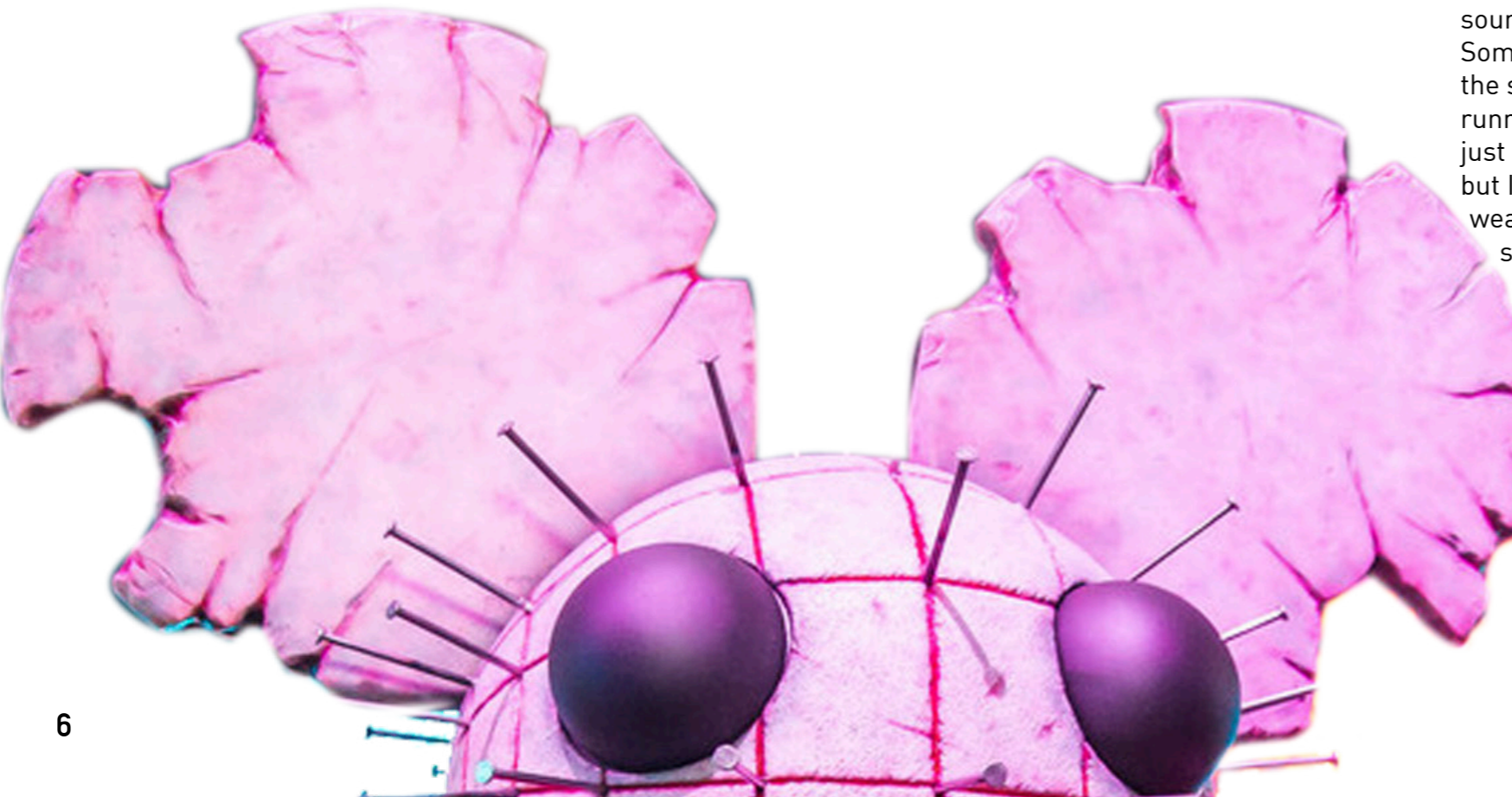
Do you think it'll come back around or do you think it's run its course?

Shit can go, and nothing really ever comes back. Disco evolved into Chicago ware house, then there was techno; eventually it evolved into EDM. I'm hard-pressed to think about a genre [that's as popular as it always was]. Nothing goes full circle with music. You trip a little harder. Your breathing is so tight that your brain doesn't get oxygen and it's like, "Goodnight, dude!" So you pass out from that lack of oxygen, and everyone says it's exhaustion. You fell, dude – get over.

Why didn't you like your last album, is the new better?

I'm not supposed to talk about that. It's orders from above but I'll let you know. I am still working on it so we will see what's going to happen. The world will.

"Shit happens. Let it happen. Embrace the shit. Become the shit"
-DEADMAU5



MAYA JANE COLES

Exclusive interview with the amazing dj Maya Jane Coles about her great career and being a female in a male dominating DJ world

Each note as you play it

Since bursting onto the scene seven years ago, British big producer Maya Jane Coles has maintained her title as one of house music's brightest alltime international stars. Truth be told, though, she didn't even like house music growing up. "My first really musical passion or love was '90s hip-hop and R&B," she says, sipping on a water in trendy Shoreditch House hotel in east downtown London.

The female Timberland was me

"I first got into production wanting to be the female Timbaland and that whole big world of music got me into creating stuff." The creating stuff started pretty early: as a 14 year old, she began fooling around with trip-hop, R&B and dub sounds on Cubase big production crazy software.



Her new double LP, Take Flight, wasn't quite as effortless as the others.

Commercially, there might be much less incentive than ever for producers to put out full-length records, but Coles was never dissuaded from the idea of doing a double. She had a build-up of tracks she was yet to release and felt two discs were necessary for a cohesive listen. She would have felt like I was kind of compromising it by taking a lot of unnecessary stuff off it.

"I also didn't want any fillers at all I wanted it clean and natural."

She had to add around eight tracks to an existing 18 to fill both discs, a process that took around two years. The effects of perfectionism are magnified when you're in charge of pretty much everything.

Being cast as an entertainer

Coles has no desire to be cast as an entertainer. She sees DJing as a good backseat kind of role and it's where she's very comfortable, which is why you're unlikely to see her singing live onstage ("Maybe if it was an electronic live set and I was just doing a couple of tracks," she says, unconvincingly). She's also just signed with EMI as a new big producer, unsurprising given the huge success of Nicki Minaj's "Truffle Butter" which heavily sampled "What They Say."

Moving and working on new tracks

Coles has just moved house. Once the album release dies down, she's looking forward to chilling out and spending more time with her partner, though she's very much already got some tracks for the next Nocturnal Sunshine release in the bag. "I am very excited to release the new stuff!"

LIVE



PLAYING ELECTRONIC MUSIC LIVE

Is 'hitting play' the only option? No!

Once you've got that computer, a amazing number of options present themselves to you. Let's clearly consider the big Native Instruments' Traktor - arguably the most popular DJing software currently on the market - which, these days, enables you to do far more than simply mix one record into another and then sprinkle a few effects over the top. Not only does it give you four decks to work with, as opposed to the more traditional pair but it now includes Remix.

Taking control in the real world!

An audio interface isn't the only piece of additional hardware you're likely to consider: for the performing electronic music musician, some kind of MIDI controller is pretty much essential. To return to Traktor for a moment, you may have noticed that Native Instruments sells a total of five big controllers that are designed specifically for use with the software - itself an indictment that it can be put to work in a variety of different ways - and that's before you even

Ableton Live is the future in music

Ableton Live, of course, is the very definition of a performance-friendly music production application. Indeed, many users actually 'perform' their tracks when they are to arrange and jamming ideas - such is the ease with which it lets you work with and capture ideas rather than laying them out on a very amazing and creative timeline.

"It's rare to see an EDM artist perform without at least one pad controller."

However, it seems that Ableton is now adding another string to the software's bow with the new Push hardware controller. So, you can use it to knock out melodies.

Don't press play but play it for real

Of course, many of us don't need Push as a keyboard alternative - we're perfectly happy with our existing black and white notes and will happily perform either alone or in a group using a laptop to generate the sounds. But even in this area there's scope for innovation: the new, ultra-expensive ROLI Seaboard is a squidgy silicon keys that en

How to move on stage while DJ'ing

Designed for similarly expressive playing. These controllers and others position the computer-based live setup not simply as something that can be used to recreate what's been made in the studio, but as a

A LIVE PERFORMANCE REVOLUTION

While music production techniques made great strides over the last fifty years, resulting in our current era of digital sound recording, live electronic music has proven to be more difficult to perform. Most very traditional genres of music carry an big inherent component of performance, but as music technology advances, this aspect of live creation seems to diminish.

The big emphasis on traditional instrument is reduced a lot in electronic music, as the great producer very utilizes the full range of studio trickery from synths and drum machines to MIDI devices and big sampling to create their material. It's not always easy to duplicate that setting on stage. Electronic music, as the producer very utilizes the full range of studio trickery from synths and drum machines to MIDI devices.

As the studio began to shift from a mere recording device to full blown instrument, the art of music production evolved and became more complex. The means to create electronic music didn't happen in real time; it was well thought out and calculated, finely detailed and labored over in studios for countless hours. Replicating this material in a live setting is a challenging task, and most electronic artists have historically been happy to stick to DJing as their method of performance.

“Live shows give artists the opportunity to engage with their audience in a unique and memorable way.”

The technology is advancing a lot

The technology is advancing to the point that musicians can hobble together some compelling live kits, and it's going to be exciting to see how this aspect advances in the future. While DJs won't be going anywhere, it's a great time for performers to push the limits of live electronic music and fill a longstanding void in the genre. While obviously not every artist will be able to commission the kind of rig The Glitch Mob now tour with, there are plenty of affordable options on the market for the aspiring musician to build their own set.

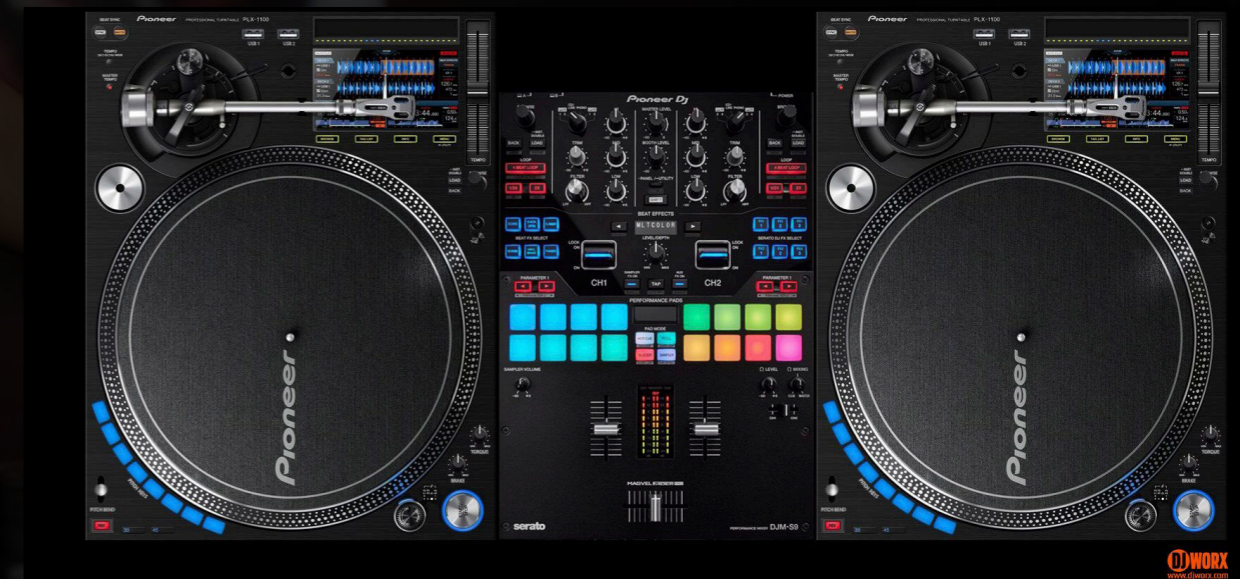
The nature of electronic music grants a futuristic wave of musicians the ability to stretch the limits of traditional performance. With major electronic acts like Disclosure and Nero switching up their live methods and a number of promising up and comers continuing to explore new ideas, now may finally be the right time to get your EDM garage band together and start booking gigs. Getting out there and just start performing for an audience.

Robert DeLong setup is amazing

Robert DeLong has one of the most crazy impressive looking performance hubs, featuring a variety of odd gadgets he uses to control the sound. One of the most interesting aspects of his live setup is the use of video game controllers as sound devices, including a joystick, a racing style steering wheel and a wii remote. He mashes up vocal chops on a MIDI Fighter, noting that the arcade like feel of the buttons conjures up a similar gaming vibe.

What is the Glitch mob and why use it?

The Glitch Mob's The Blade, however, is the granddaddy of modern electronic performance rigs. The LA based trio announced their new touring setup last year, a custom interactive performance system the group commissioned for their live shows. A massive undertaking, The Blade represents a milestone not only for The Glitch Mob, but for the history of live electronic music. It commands a stage.



DAFT PUNK

“Looking at robots is not like looking at an idol. It’s not a human being, so it’s more like a mirror the energy people send to the stage bounces back and everybody has a very amazin good time together rather than focusing on us. We don’t talk about our private lives because they’re private. Plus, the public image is really much more fun and bigger entertaining anyway. Being on stage and perfoeming is what we live for, and make people very happy”
– DAFT PUNK



GUY-MANUEL CHRISTO

“Music was a vector that I have always wanted to build a big universe around and explore it”

Guy-Manuel De Homem Christo was born on February 8th 1974 in the Paris suburb of Neuilly-sur-Seine. He is of a big big Portuguese aristocratic descent: his great-grandfather was the writer and fascism advocate Homem Cristo Filho, whose father was the military figure Francisco Manuel Homem Cristo. He also has a younger brother, Paul de Homem-Christo.

A bunch of daft punky thrash

He stated in an interview when he was 7 years old he was given a toy guitar and a keyboard and was given an electric guitar at 14. He did express he uses the guitar when writing music. He met Thomas Bangalter in school and quickly became friends due to their mutual fascination with films and music of the 60s. Eventually, Guy-Manuel, Thomas Bangalter, and Laurent Brancowitz formed Darlin', an indie rock band that was short lived. A very negative review in Melody Maker referred to the act as “A bunch of daft punky thrash”, to which they find the review amusing.

This led to the disbanding of Darlin'. After the disbanding of Darlin' Guy and Thomas became interested in electronic music after going into a club in 1992 and formed Daft Punk. Guy is credited for creating the Daft Punk logo.

Co-founder of the Le Knight Club

Besides Daft Punk work he is the co-founder of the group Le Knight Club which include himself and Eric Chedev from Pumpking Records. Both are the founder of the record label Cryda, named after a variation of the French phrase “cri d'amour” or “cry of love” in English. He still some plays with them.



THOMAS BANGALTER

“Retaining control is still hard, but obtaining control is really impossible”

Thomas Bangalter (born 3 January 1975) is a French musician, record producer, singer, by song writer, DJ, composer and film director, best known for being one half of the French house music duo Daft Punk, alongside Guy-Manuel de Homem-Christo. He has also recorded and released music as a member of the trio Stardust, the duo Together, and as a solo artist including compositions for winning films.

From Easy Rider to the Velvet Underground

Thomas Bangalter owns a music label called Rou. Outside of music production, his credits include film director and cinematographer. Bangalter lives with his wife, French actress Élodie Bouchez, and their two sons, Tara-Jay and Roxan. Bangalter met Guy-Manuel de Homem-Christo while attending the Lycée Carnot school in 1987. It was there that they discovered their mutual fascination with films and music of the 1960s and 1970s, “very basic cult teenager things, from Easy Rider to the Velvet Underground.” They and Laurent Brancowitz eventually joined to form an indie rock trio called Darlin', in which Bangalter performed bass. Bangalter felt that “It was still maybe more a teenage thing at that time. It's like, you know, everybody wants to be in a band.” A negative review is very bad.

Daniel Va provided valuable advice

Shortly before reaching the age of 18, Daft Punk grew interested in electronic music, which led Brancowitz to leave the group in pursuit of efforts with big fellow Parisian band Phoenix. In 1993 Bangalter presented a demo of Daft Punk material to Stuart Macmillan of Slam that led to their first single “The New Wave”. Daniel Vangarde provided valuable advice.



SKRILLEX

Skrillex recently conducted a phone interview with Billboard, touching on a number of important topics. Discussing the future, the music industry, and his own personal feelings about his career, Skrillex offers some solid advice for those willing to read. After reading this interview, it's painfully obvious that Sonny still has some problems with the industry, mainly complaining about the corporatization of EDM and the creative destruction that brings.

He also mentions how OWSLA works to employ strong, young amazing women in the industry, something Skrillex claims to be a key to his company's success. Promoting gender equality in the industry seems to always be on his mind, his #NAP

and employment decisions. However, he also takes note that one of his greatest weaknesses is, simply put, girls; another being bad vibes. He is really feeling a girl, he just doesn't want to work. He wants to hang out with her. His greatest weakness is bad vibes. Like if he knows someone's losing around and there's just bad vibes it can really throw him off a lot. He has a difficult time concentrating with girls.

Constantly evolving his sound

"Every time I get in the studio with any or somebody else and collaborate, that's when I always have revelations and learn about stuff. And I just love stepping outside of what I know and there's no other music position that can do that. Music is love"

"I just love stepping outside of my comfort zone and create inspiring, creative, amazing music"

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