

APRIL 2018
FREE

WHAT IS?
ARTIST DEVELOPMENT

ON THE ROAD
KIRSTY LAW
MARKUS SAARLÄNDER
MATT ORTARIX

ART OF DISCIPLINE!
MINDFULNESS IN MUSIC

GUITAR PRO 7
REVIEW

breakthrough

The UK's first Magazine for Artist Development
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“

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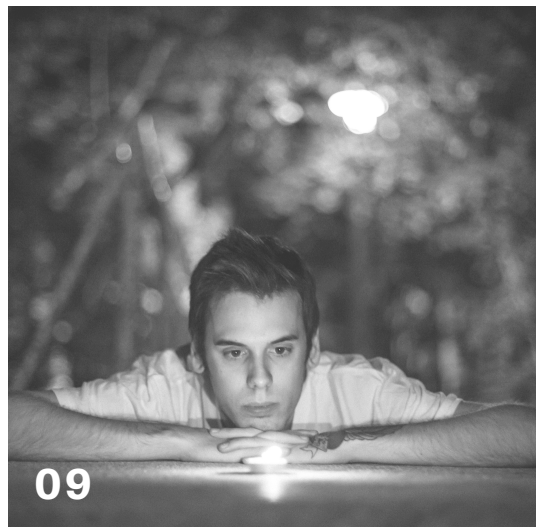
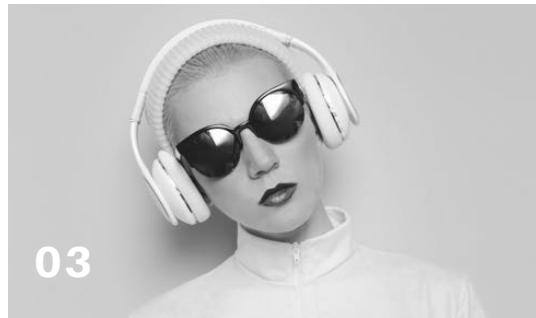
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Editor's Welcome : Petros Sklias

Welcome to this first edition of our brand new magazine, BREAKTHROUGH. This is an opportunity for us at BADA to cover more material and reach more of you out there, who yearn for quality content regarding all aspects of the music industry. Want some tips on vocal technique? Care to discover some new artists in electronic music, folk or even heavy metal? Confused about how to efficiently put your music out there? There's an article in here for you. I'm hoping that you will enjoy reading these articles and interviews, as much as we enjoyed writing them.

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ARTIST DEVELOPMENT

So what is Artist Development exactly? The origin of this term stems back to a time in the Music Industry when record labels were on the lookout for brand new talent.

by Doe Mehmet



The rise of the internet, downloads and the fall of large record sales, saw the beginnings of great changes in how our industry worked.

All the major record labels had a department dedicated to signing the newest talent irrespective of their experience, following or body of work. Essentially, you were signed to a long term deal and the label invested in your Musical Development at your rawest stage, mindful that they would reap the rewards when turning your talent into a product, which they could then market. These departments were strong up until the late 80's.

From the late 80's through to the end of the 90's the record business changed. The rise of the internet, downloads and the fall of large record sales saw the beginnings of great changes in how our industry worked. Gone were the large budgets and big financial risks

taken by major labels. To this day signing a big record deal is a Hollywood dream status still fed to us in the media like it is the answer to breaking through and making a sensible living from our talents. Don't believe the media hype or any of your friends and family that support this ideal of getting signed. As a lot of established artists will tell you. It's great but it's the start of another chapter with its own challenges, not the start of your career or the end of your struggles.

During the time of these big changes in the 90's, we also saw the rise of independent artists and record labels. Essentially trying, and in some cases succeeding, in filling the void left behind by the

closing development offices. Or more to the point, pushing the bar up for major labels, almost doing the discovering for them.

In addition, the 00's saw changes in how music was consumed with the rise of the internet, social media platforms and effective entrepreneurship. This gave us as artists the tools to get noticed, build a worldwide following and sell our music online ourselves.

At the same time we saw the Pro Audio sector change its approach from only making exclusive high end audio software for recording studios and people with big pockets, to targeting the home

studio engineers, songwriters and producers. This in turn suddenly made music making much more accessible and affordable.

As an example in 2007 I managed to fund my first pro tools rig; at the time the software was still encrypted to only work with certain hardware by a certain company called Digidesign. I was so excited I had saved up enough to purchase a second hand 002 interface and the education licence to Protools 7.

I worked many menial jobs over a long period of time throughout my education and saved every penny I could.

I felt like my dreams had come true! I now had the studio rig most people dreamed of. At the time I didn't do that much midi work but when I did I used Cubase or the basics package of Expand. These were good enough. Protools also worked for me. The main point is I could create work that could be opened by professional engineers in pro studios that were running HD editions of the same software. It's actually when my journey within artist development and helping others began, but that's another story for a different day.

Many of these DAW's (Digital Audio Workstations) and Professional grade plug-ins/VST's are now even available on subscription, making it even easier to buy what you need when you need rather than having to save up. The tools for making release quality material are now within easy reach, if not already included as free software as standard (i.e. Garageband is included with every Mac computer sold).

The promotional tools for building a following and putting out our latest creations are but a username or password away, with the task of building our own

business, product, sound or image. The A&R departments of all labels, not just the majors, are primed to jump on whatever is starting to get hot.

With this great power handed back to us comes greater responsibility. We must remain focused, determined and above all patient. The tools are easily within reach and uploading music online is so instant, we tend to have less patience as a result. Of course we must never be idle the same way someone who starts their business cannot release a product and just sit there waiting for sales to come flying in. There is so much we need to be doing to support our work. There is so much we must stay on top of to increase our chances of breaking through.

There are cons to the responsibilities and control of our development being in our hands. Like all situations, some people will try and take advantage. Reality TV singing shows are a great example. With the labels refusing to take talent really early on, the reality TV model allows them to conduct some of that process they used to do in a quick time span, whilst monetised by TV companies for featuring Saturday night entertainment. It seems like a fast track method but like most things that present themselves as shortcuts, they come at a cost. Most notably without the body of work, training and hard graft the reality TV path is short lived.

Equally our new age, social driven music development has created dodgy characters. Let's be honest, at certain points within our career development we have been quite vulnerable and frustrated. People have appeared, trying to capitalise on these moments by offering management and record deals to you, investing your own money on a promise that they will break you out of a rut. Don't buy it, beware of the sharks! People offering exposure with established platforms is one thing. People offering you master classes,

coaching and careers advice is also a thing. But people promising you stardom and a fast track, or a "pay me to manage you" is not a thing. It's deeply unethical.

Essentially the rise of the internet means business skills, self motivation and learning are really important. Our discipline and entrepreneurship is now just as important as our lyrics, musical image and our message.

The ultimate control in the early days of a music producer, songwriter, DJ, session musician or band's career is firmly back in our hands. There are now more ethical companies offering us help for a direct exchange of time versus money that we can tap into than ever before. Once upon a time music college was the only place you could receive this level of training. We have the tools to learn everything we need to. We have the time to learn and we have the ultimate control on our sound, image and audience. So take control of your desire to do this, put a plan together, surround yourself with like minded people. Look after your mind and your body. Seek coaches and mentors when you need them. Watch out for the sharks, and become a self starter. Be disciplined, focused, build a reputation, a following and learn the art and science of music as a career.

I am positive that if you follow this mindset, you can make anything in music happen.

Who's in your Headphones?

1



DOE

Name of ARTIST or ACT?

Hannah Williams and the Affirmations.

Where did you hear about them/ discover their work?

A friend of the family actually was going crazy over this artist for months and kept on sending me links to all of the songs. Recently she was even sampled on JayZ's latest album 4:44.

What do you like about them?

They create a fabulous sound both live and in the studio. Hannah's voice shows a lot of depth, maturity and growth as an artist. The songs that they write are full of pure and honest emotion. Plus the more I read the more I respect this woman's grit. She has been doing stuff for a while and recently things have started to fall into place for her.

What headphones do you use?

I recently purchased a pair of Skull Candy Crusher Wireless headphones after borrowing Gem's in the office (but obviously mine are in black).

2



PETROS

Name of ARTIST or ACT?

Sludgje.

Where did you hear about them/ discover their work?

Through a friend that thought I may like them. These guys are a funny bunch; basically 2 guitarists playing for fun, writing riffs from their bedrooms and dedicating an entire discography on death metal about slugs and not gigging at all...

What do you like about them?

A joke you think right? Well a joke maybe, but they're so good, the drummer from The Black Dahlia Murder decided to join them!! If you're a fan of the genre, do yourself a favour and headover to bandcamp, spotify or whatever else you prefer using and listen to their brand new album, *Esoteric Malacology*.

What headphones do you use?

Sennheiser HD 650 open back headphones optimised for mixing. Quite like using them even for regular listening!

3



GEM

Name of ARTIST or ACT?

Bishop Briggs.

Where did you hear about her/ discover her work?

I was watching an American dance TV show called World of Dance. It was one of the songs used for one of the performances. I was hooked after 30 seconds and spent the rest of the day searching for her music, watching videos and even watching other artist covers of her songs (Pink does a really amazing live cover of the song River).

What do you like about her?

Her voice is powerful and simple. I like how you can hear emotions through her words. Each song she has released is different but you can tell it's the same artist. Plus her music videos are 90s-tastic and actually represent the songs.

What headphones do you use?

Skull Candy - Crusher Wireless.



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ON THE ROAD:

KIRSTY LAW

Interview by Doe Mehmet



Hello Kirsty and welcome to Breakthrough. Our magazine is dedicated to highlighting new talent making great headway in our industry. Also to provide a community for emerging talent developing their skills in Music Creativity and Business. Tell us a bit about you?

Hi, I am a vocalist and song-maker based in Edinburgh.

The mainstay of my musical education came from learning traditional ballads and Scottish folk songs. Today I use this rich tradition in my own compositions, often writing in a 'patchwork' style, layering and combining traditional and

original melodies, poems and text. Working with artists of different mediums is the lifeblood of my work - performing alongside poets, storytellers and sound artists as well as responding to the work of contemporary visual artists.

When did you first realise that you wanted to pursue a career in Music?

I always enjoyed singing traditional Scottish songs and in school plays. Then as I got older and I realised that this was something I could be good at, the idea just lodged itself in my mind. I was lucky enough to grow up with many Scottish folk musicians around me who were working professionally.

Did you study music, if so where and why?

Yes, I studied Folk and Traditional Music BMus at Newcastle University. I liked the time and space this gave me to study the music I was singing. I liked the chance it gave me to develop my skills. But I also like the academic side to the work, the sociology and musicology. I definitely still feel the benefits of having a deeper understanding of my genre.

When did you first release any music into the world? And what were the key points in your journey up to that point?

My debut album Shift was the first thing I released. I had been gigging for quite a few years and finally I had a good band, a funding grant from Creative Scotland towards it and a producer to work with.



What were the main similarities and differences in the writing process production of your first and second album?

The production between my first and second albums differed quite a bit. On my first album, **Shift**, I worked with Mattie Foulds from Caribou Recordings. Our aim for that album was a simple one - to capture the music that myself and my band had spent the last few years developing, then making it the best it could be in a digital context. The second album, **Young Night Thought**, was an audiovisual album project. I worked in tandem with a painter

and filmmaker whilst writing the songs, their work feeding into mine and vice versa. From this project there is now also a short film and triptych of oil paintings, which we take on the road with us. I was a lot more focused on what could be achieved creatively in the studio. I worked from the beginning of the writing process with producer Ben Seal, using a much broader sound palette, incorporating a few samples, and making sounds that could not be replicated on stage.

How much of your career so far are you responsible for? Do you take care of everything?

I do everything. I write the songs, manage the bookings, make the funding applications, project manage the album, the tours, pay the musicians, do the promotion, the social media etc. The only time I have handed over the reins is to a producer whilst making the records, and more recently I have employed a PR person for a short stint on this latest record. However, I have no permanent help such as a manager or agent.

So if we want indulge in the world Kirsty Law which song from which Album should we start with?

I am very proud of **Shift**, it shows clearly where my musical roots lie. But I feel as though I have hit my stride with **Young Night Thought** - this album gives a much better idea of where my work is at now.

Have you had any key mentors in your journey for far? If so who are they and what were the crucial things they helped with and how?

Karine Polwart has been a great inspiration and mentor for many years. From giving me my first Lizzie Higgins CDs (Scottish

Traveller, traditional singer) to co-writing a song with me for **Young Night Thought**.

Being an independent artist, developing your own career can be tough. What processes or methods do you use to keep yourself inspired, disciplined and healthy?

I have a part time job, I work in a record shop. It keeps me up to date, with a trickle of steady income that I don't need to worry about. This allows me to only focus on the music that I want to. I make sure I keep in touch with other people in the same position, other professional musicians. Having the right people around you makes all the difference.

What's on the immediate horizon for you? Any projects, tours or collaborations you are most excited about?

This year I am touring **Young Night Thought** in the Spring with my trio - Esther Swift (Twelfth Day) and Owen Curtis Williams (Withered Hand) and following that with a solo tour in the Summer across Scotland. I have an ongoing collaboration with author Kirsty Logan who has just released her second novel, 'The Gloaming'. We're performing our show 'Lord Fox' in Edinburgh in May after we took it to Malaysia last year for the George Town Literary Festival. I am also releasing a new EP called 'An Urban Seascape', based on some work I did for a residency with Coastword Festival.

What one piece of advice would you give to another artist perhaps a bit earlier in their journey than you?

If you're in this for the long haul, work like hell - but be kind to yourself.



THE ULTIMATE

ART OF DISCIPLINE



By Petros Sklias

"But how did you become that good?!" Is a question that the majority of us have probably asked someone who impressed us in a certain art form or sport. Chances are that regardless of the nature of the said art form, the answer was "Well with blood, sweat, and tears!".

I do apologise for stating the obvious but it doesn't matter what it is we're doing, if we want to be good at it we need to practice, a lot. There aren't any shortcuts, knowledge pills, or Matrix style direct-brain uploads. Even the most talented amongst us partake in rigorous practice as often as possible.

Now the real question is, how on earth do we keep ourselves motivated to carry on practicing? How do we maintain a productive routine that enthuses us to carry on improving our skills? How do we overcome obstacles in our learning, and fight the urge of giving up? There are many answers to these questions, but they all boil down to one very important trait, discipline.

So what is discipline exactly? There are various definitions depending on context, but the one that fits our narrative best here is the following one drawn from the Collins English Dictionary: "**Discipline is the quality of being able to behave and work in a controlled way which involves obeying particular rules or standards.**" So it seems that in order to obtain this trait, we firstly need to create for ourselves a set of rules of some kind, something to follow and I don't just mean a schedule.

Every art form, sport or skill comes with its own set of challenges and demands and above all, subdivisions. When you're studying guitar, you don't just study guitar, you study picking, fretting, hand positioning, music theory, arpeggios, scales, chord progressions, intervals and much more. You can't possibly study and practice all these complicated subject matters at once, you'll get overwhelmed and consider giving up. If you have friends who frequent gyms often or do so yourself, you'll probably be aware that you don't train everything at once. You focus on specific body parts, or give

“If you try and do everything at once without specific achievable goals, you won’t see results”



yourself certain performance goals, i.e. improving your heart rate. Doing everything at once will not get you results. You’ll get demotivated, cry out that “it doesn’t make any difference”, lose your discipline and stop going to the gym.

Spinning too many plates is not the way nor is doing something for too long. Ever been in the following scenario? You picked up your instrument and played for long hours yet, by the end of your session, you felt none the wiser or that you’ve stagnated on a specific level? If yes then we can take some advice from our aforementioned gym buddies and apply it to our discipline for an hour maximum, nothing else! There’s no point in me practicing anything else or for a much longer period of time because I know my attention span will drop and instead of focused playing, I’ll be doing aimless noodling.

Don’t underestimate the importance of knowing when to stop. It ties in with a more overall self awareness that is needed in order to achieve any longevity in our discipline. To take you back once again to those fitness enthusiasts (I’m going to have to credit them if I carry on like this), have you ever noticed that they have preferred working out times? They don’t do that just for planning convenience but because they’ve studied their performance throughout the day and have spotted when they’re at their best. We need to take advantage of these peak moments and plan around them, there’s no point in practicing when we’re tired, emotionally spent or generally feeling unwell.

This understanding of oneself is crucial and doesn’t just stop there, it continues further with the application of a metacognitive way of thinking. It’s like saying “thinking about thinking”. This form of critical thinking helps us achieve transparency with our learning and progress. Ever been in a situation before where you’ve been practicing something for a very long time, but you’re actually incapable of

telling if you’ve progressed much on the topic? This is where this metacognitive way of thinking comes in handy. You need to set some tools that will help you monitor your progress. Our gym buddies (damn it, I’ve done it again) give themselves weight goals, if they don’t hit them, they reassess their workouts and diets, do adaptations and get back at it.

For you the musician you can achieve this by recording yourself, listening back to the files and critically analyse what you’ve done well and what could be improved. Maybe you haven’t been doing an exercise properly, or maybe you’ve been doing the wrong one. Don’t only criticise your weaknesses, assess your strengths too and try to understand why you have them. We’re always in such a hurry to put ourselves down and rarely look into what’s actually good about us. A disciplined practitioner balances all these out.

So there we have it everyone, obtaining and maintaining discipline in our practice routines isn’t a walk in the park, but it also isn’t this otherworldly mutant skill that only the residents of Planet Talent have. We just need to start thinking in both a macro and micro level regarding ourselves and our practicing subject.

Remember, there is no harm in asking your peers or somebody more experienced than you to give you some advice! You can only achieve so much by browsing the internet and learning by yourself.



ON THE ROAD:

MARKUS
SAARLÄNDER

Interview by Doe Mehmet



Hello Markus and welcome to Breakthrough. Our magazine is dedicated to highlighting new talent making great headway in our industry. Also to provide a community for emerging talent developing their skills in Music Creativity and Business. Tell us a bit about you?

Hallo! I am a DJ, Producer, Label Owner, Radio Show Host and Promoter currently residing in Brighton. I have been running a very popular night here in the city called Berlin for nearly 4 years. I also run an Electronic Music Label called Dino Audio, which draws its sounds from Deep House through to Progressive House, Melodic Techno and

Techno itself with the addition of lots of friendly dinosaurs!

The Club nights have been a massive success and has seen us grow from a resident inspired local Berlin themed party to one of Brighton's most respected and well-known events. It's been an amazing journey and the last 18 months in particular have seen us bring some massive names to Brighton as well as collaborate with German Record Labels and Clubs from Berlin

Lets carry on from the Club Nights then, who have you managed to feature and what collaborations have you been involved in?

It's been amazing, we have had the likes of Dave Seaman, Kellerkind, Superlover, Nhan Solo, Juliet Sikora, Cinthie, Just Her, Timo Garcia, Daniel Steinberg, Tigerskin, BAAL, Enzo Siffredi and many more. The next few months are equally as exciting as we have the likes of Timo Maas, Einmusik and Alex Niggemann joining us. In fact Alex will be playing for us at this year's Brighton Music Conference.

We have also collaborated with some big German and UK labels, publishers and club nights such as Stil vor Talent, Mother Recordings, Kittball, Selador, Beste Modus, Arms & Legs, Ritter Butzke, Decoded Magazine, The Brighton Music Conference and more. We also have a strong resident crew who are well known on the Brighton Circuit such as Lady Lola, POoK, Monica and Timo Garcia.

What is your involvement with the Brighton Music Conference?

The BMC has been growing every year and is the UK's version of an electronic music conference such as ADE (in Amsterdam) and others held in Miami and Ibiza each year. It's not on the scale of the others but it is certainly growing. The conference runs for 4 days with exhibitors and speakers at the Dome for 2 days and parties across Brighton happening in the evenings with pretty much every club venue and major brand involved. The Conference will have the big names attending such as Pioneer, Beatport, Korg, Native Instruments, DJ Mag etc with venues and brands such as Berlin, The Arch, Trickstar Radio, Patterns and others being at the forefront of putting on top events.

My involvement started last year when I hooked up with Decoded

Magazine and the BMC to put on 3 events across Brighton in 2 days with Dave Seaman, Selador Recordings, Stil vor Talent and Kellerkind all involved. This year Berlin is an official partner and event again and we are flying over Berlin DJ and Producer Alex Niggemann as well as up and coming star Alice Clark from Ibiza, backed up with a strong resident lineup which includes Timo Garcia, POoK, Monica and of course me!

How much of your career so far are you responsible for? Do you take care of everything?

Absolutely everything! In my early years of DJing I used to get frustrated not being able to do the artwork, market myself correctly, build a brand or the right image. I taught myself everything so that now I don't need to wait on anyone. I can crack on and get the show on the road from artwork, promotion, social media, marketing. This is one of the biggest pieces of advice I give to aspiring artists. Learn, learn and learn!

You also run a label called Dino Audio. Why Dinosaurs and what's your inspiration?

Firstly I love Dinos and always have done. Secondly my little boy started getting into them about a year ago and it rekindled my childhood of learning, exploring and interestingly they have discovered many more dinosaurs since I was a kid! Joking aside, the label was always something I wanted to do but I felt I couldn't really call it Berlin as it may pigeon hole us and plus we are in Brighton. I started a little trend on social media by taking funny pics of toy dinosaurs doing silly things, which people loved. The pics I thought would make great album covers and that's how Dino Audio was born, a tongue-in-cheek label with fun at its core.

The label has been received well in the industry and we have 5 EP releases already under our belt with kudos from big hitters such as Danny Tenaglia, Above & Beyond, Eelke Kleijn, Matt Darey, Nick Warren, Armin van Buuren, Dave Seaman, Gai Barone, Davide Squillace, Kollektiv Turmstrasse, Edu Imbernon and many more.



What's on the imitate horizon for you? Any projects, tours or collaborations you are most excited about?

As mentioned earlier more events on the horizon for Berlin plus we're looking to start Berlin parties in other cities. Looking to get into the studio and produce some music finally. Bookings are picking up with London, France and Berlin calling. Lots on the horizon, very exciting.

What one piece of advice would you give to another artist perhaps a bit earlier in there journey than you?

Learn everything you can from design, marketing, music production and promotion. Use every social platform. Always be prepared at gigs (extra USBs/Records/headphone jacks. Do your research on everything and surround yourself with people that make you fly.

Check out Markus:
[Facebook: DJ Markus Saarländer](#)
www.berlin-brighton.com
www.dinoaudio.com

MINDFULNESS IN MUSIC

by Gem Boileau



“So how does an artist deal with the feeling of constant judgement? At times with the sound of self judgement in my head, why do I some days feel like I am running out of time to get to where I want to be?”

Anonymous developing artist, from Bristol.

Wow, thank you for such honest and thoughtful questions. Each of them alone will lead you to a thousand TedTalks, so let's start with constant judgement. The life of making and sharing creativity as an artist like many things in life, involves sharing a piece of yourself. We make our art available to people to listen to, to look at and to learn from because that's the way anyone else could/can benefit from our personal efforts. By doing this we also gain fans and followers.

With that in mind, we do need to cross the gates of judgement in order to give into the world. Amongst the social likes and shares, there are those nasty comments and dislikes from people that sometimes just do it for fun and do not realise that the person behind the art is a human being. Let's be honest here, audiences and potential fans, as well as fellow industry peers, can be the worst at constructive criticism. With the shield of online personas and social media platforms, people can forget that what was

created in the first place was by a person and not a robot or an algorithm!

With many wonderful shows out there, people like to believe in overnight success. The struggles, long days and commitment get overlooked and sadly quick, harsh judgement can be made. But please remember those likes and shares. That positive comment that is done at 3am. Celebrate that. Those people are the ones that understand and will be there at each and every musical or add to your creative growth along your journey.

The self doubt is present in all of us. It's unfortunately another aspect that comes with the creative territory. Be mindful of your health and the pros that positive and objective thinking can bring. It's natural that some things require us to show our vulnerability but they can actually also make us more emotionally exposed. Keep the thought in the forefront of your mind that we are just a vessel for good, creative music. If being creative is who you are, you can't let your self-consciousness ruin the process of making and sharing. Focus on one song or track, one release, one gig at a time. Always feel you gave it your best shot and the rest will settle over time. As your fan base, reputation and creative status matures, so does your self belief and



"The process of the journey is unique for each artist. There is no set time limit, each person learns and creates differently but the desired outcome is worth the wait right?"

the easier it is to deal with the tough days.

The notion of "running out of time to get there" is one that again has sadly been fed to us (like many other expectations) by the media. They enjoy nothing less than a story of overnight success and the idea that someone young has become a star. Trust that often those people started a lot younger and had to build interest and recognition just like every other artist out there. They all had a body of work, a story and struggles to get there. Perhaps they may have had a string of good fortune to succeed early but bare this in mind. Our process is one of constant learning, development and exploitation (breakthrough), it's a circle that is constantly present.

We are all on the same journey. Providing we take it seriously, remain committed, keep resilient and learn from every curve ball thrown at us. We will all get our opportunity. For some artists it comes early on and others it comes slightly later in their journey.

Promise me one thing: Don't let the wants and desires pull you off your path. There are many great examples of worldwide successes after the age of 25, 30 or 40. Being creative has no age limit. There will always be that spark that lives within us and there will always be that one person or group of people that will listen, watch and understand it. That will never stop and neither should you.



ON THE ROAD:

MATT ORTARI

Interview by Doe Mehmet



Hello Matt and welcome to Breakthrough. Our magazine is dedicated to highlighting new talent making great headway in our industry. Also to provide a community for emerging talent developing their skills in Music Creativity and Business. Tell us a bit about you?

I'm 20, I live in Brighton and I'm a Minimal/Deep-Tech DJ, Record label owner and promoter!

I co-founded a night called ACID with my good friend Lucca.S and we threw a few parties, which turned out great and gave us a little faith in the current house scene in

Brighton. But with our taste in music changing we've taken a step back and are planning a complete rebrand, keep your eyes peeled for that one!

I also founded my upcoming record label No Order Recordings as I wanted to showcase some of the finest upcoming producers from Brighton and beyond as well as reaching out to more mainstream artists to see if they'd be willing to have a go at making stripped back minimal/deeper tracks. I can only hope!

I have another secret project in the works that I won't reveal

just yet, and maybe not for a while? Who knows?

What brought you to the Music business? Who or what was most influential in your decision to take a music career seriously?

I always like to say one of my best friends, Lucca got me into house music about 6 years ago, so credit to him on that one. I think my first DJ set at The Arch in room 2 is when I realised that I wanted to play music and make people dance!

When did you first release any music into the world? And what were the key points in your journey up to that point?

I haven't released any music at this point as I'm yet to sit down and learn more. I love music and DJing and organising nights are my highlights for the moment.

Can you think of a particular point of frustration in your journey that you have managed to overcome? If so how did you get over this barrier?

I think just the general current scene for house and techno in Brighton, you don't even have to look back too long to see the difference. Apollonia, Cuartero, Greg Brockmann, Alex Arnout & LEON to name a few, used to be regular bookings compared to today's R'n B and "VIP" clubbing culture. I haven't overcome it yet but I'm working on it with a complete rebrand with our ACID night, the new label No Order Recordings and my secret project.

With your decision to collaborate with fellow DJ Lucca S. to form ACID, would you class yourself as an entrepreneur or just an artist?

Haha I don't think I'd class myself as an entrepreneur whatsoever, Artist maybe?

How much of your career so far are you responsible for? Do you take care of everything?

Pretty much all of it, apart from my friends who help out whenever I need them to. I'm a very social person, networking is key in my books. I'd always give this advice to anyone thinking of getting into the industry.



So if we wanted to indulge in the world Matt OrtariX for the first time which track or mix tape should we start with?

My taste in music has changed quite a bit over the last 5 months or so. I've grown bored of tracks sounding far too similar, people seem to copy most of what's in the current "tech house" scene. I lean towards Minimal / Deep-Tech sounds now, so I'd suggest my most recent mix: Rainures <https://soundcloud.com/mattortarix/rainures>

Have you had any key mentors in your journey for far? If so who are they and what were the crucial things they helped with and how?

I wouldn't say any key mentors specifically but I definitely would say that people who helped me massively would be my girlfriend Ash for making me mature for my age and a lot of thanks would go to The Arch lot (they know who they are) who have

helped me get into the industry and understand how things work, I'm grateful to have people that support me at my gigs more than anything. I see so many people during my sets who I have spoken to but I can't remember their names! I feel so awful but big up to you lot.

What's on the immediate horizon for you? Any projects, tours or collaborations you are most excited about?

Yes! My upcoming record label No Order Recordings is throwing a co-pro day & night party with our great friends over at Minimo, which we're really looking forward to. We are planning to bring in other Brighton house and techno brands so that we can reach a proper crowd of music heads, people who want to dance and have a good time! No tours as of yet, I'd love to play out of Brighton, be great to get a proper taste of the London/European scene.

What one piece of advise would you give to another artist perhaps a bit earlier in there journey than you?

If you're stepping into the industry be prepared to work hard because it does not get given to you on a plate. I'd say try to find the more underground side to the music you're into, it's always great to find intimate parties which are usually run by local people and is a great way to get into the scene. That way you can perhaps bag yourself some gigs/releases! Networking is key, doesn't matter what you know, it's all about who you know. Safe!

Check out Matt OrtariX:
[Facebook.com/mattortarixdj](https://www.facebook.com/mattortarixdj)
[Soundcloud.com/mattortarix](https://www.soundcloud.com/mattortarix)

GUITAR PRO 7 REVIEW

by Petros Sklias



I want to speak to you about one of the most useful computer applications I've ever owned in my musical journey. It all started about a decade ago, when Windows XP was the epitome of computer operating systems. Remember those days?

Enough with nostalgia, GuitarPro is still one of the most fundamentally useful pieces of software for almost all musicians (yeah not just guitarists!). It has multiple layers of use, for some it's just about getting tabs and learning their favourite songs, for others it's an accessible and user friendly tool for writing music, and some use it to train their sight reading.

As a coach & tutor, I've been using it to tab out all sorts of things: Scales, exercises, chord shapes, you name it! Its uses don't stop there though, the application has proved to be a useful tool for my band, King Goat, when we write new material. Overall it has simplified communication in all aspects of music for me. Gone are the days where I had to tab song parts by hand, give them to my students only for them to read them wrong and play something incorrectly. With the level of interactivity involved in this app, learning is streamlined, it's quite hard to learn something the wrong way,

when you can instantly hear a quality playback of an isolated part in a slower speed!

Probably one of my favourite functions of GuitarPro is also a key to success for learning music. You can change the playback speed or overall bpm to suit your level. Can't play a song at its original speed yet? No problem, put the bpm down, learn it properly and off you go! You can speed up as you progress. Does a specific section of a track annoy you? Highlight the bars, turn the loop on and go at it until you get it. You can even turn on the speed trainer, so that by every 2 repeats it increases the bpm by X until you reach your target! How cool is that?

Truly an amazing tool for players of all levels. Make your life easier, head to their website and get the trial version for your machine, trust me you will not regret it!

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