



DEMI MORE AND MORE!

Demi is one of those names that constantly crops up in DJ and production circles. His new ASOY and Wood Drift monikers see a shift from his club-ready, dancefloor-themed music to a more refined exploration of electronica. With the release of the new EPs and sounds, Demi is finding a comfortable zone to express his inner musical thoughts, being at one with the music and his surroundings. DJ Mag Tech met up with Demi to find out more about his new direction

What was your introduction to the world of production?

"Making my own private edits to play out was my initial entrance and subsequent nose-dive into the abyss of sound. Initially, from just chopping, splicing and reconstructing tracks I loved to play out on a cracked version of [Sonic Foundry/Sony] Sound Forge, I soon migrated to Ableton. My interest and intrigue developed from there and it became a natural progression to want to harness some of the tools I was picking up into creating more original content. Ableton is a fantastic introduction for that, especially if you are coming from a background as a performing DJ like I was at the time when I started out twenty years ago."

How do you create your sounds?

"Well, with the ASOY material it is more or less driven by machine music but still bursting with its own emotion and level of intensity. But it's me having that almost laissez-faire, don't-give-a-fuck punk attitude. And now I feel I have the necessary tools in place to manifest that."

"With the Wood Drift approach, which is a collaborative effort with one of my best friends, Den Dennis, we've developed an approach over the years that allows us both to work independently and then bring the ideas to the table. Den is a family man and very limited with time to be able to dedicate to produce. Now he pretty much brings his ideas using his smartphone with some amazing software synths I've never heard about. This has blown wide open the possibilities for us with this and that is important as

I hold his listening ears with the highest regard. And he's one sick DJ too."

How do you approach the production process?

"Oh man, it's different almost every time. You try to grab and harness inspiration from any source around you, be it someone, something or some moment. I love what I do so much and surrender myself completely to it that it often won't take long to get something moving. I've got an enjoyable selection of equipment now that means it could be the bass or bass drum one day from my Syncussion unit that instantly grabs me by the balls, or a few drum sounds from my AVP drum synthesizer. Maybe even sometimes a sample of a sound from the record collection — one time even from the running water from my kitchen tap! It's rarely the same process twice. The next step in speeding up the workflow is with my library of sounds, which I'm almost there with after doing a complete reinstall of Ableton. It's so important to stick to good habits when it comes to storing your sounds — even with finished projects that have been mastered. Start putting some order even into your post-mixed stems and that way you have a bank of top-quality sounds that are your own."

What are your favourite bits of kit, from synths to effects units?

"The Sy1 Syncussion is literally in everything I've written under the ASOY hat. It's just an instant vibe-starter that can take you in literally any direction. And now that I have a drum machine with enough triggers to compliment it, it's appropriate that I give

a mention to the new kid on the block, which is the AVP ADS7 Mk2 drum synthesizer. It's a pure analogue device with individual outputs and four separate triggers, so it can also lend itself to a modular set-up quite easily as well. The three sound generators in there are naughty.

"As far as effects units, I've recently acquired a Roland Chorus Echo 301 and have been having a lot of fun experimenting with its possibilities. The Sound on Sound feature it has is pretty unbelievable. The Boss digital delay foot-pedal I have had for a while now on loan — thanks Robbie — is so simple yet powerful. The various delay modes add an instant colour and texture to any static rhythms. For an entry point you cannot go wrong with it. It's often used by DJs on the circuit, for those who use the Allen & Heath mixers as an external effects unit running into its send and return signal path."

We take it that hardware is your preferred method of working?

"I'm constantly having an inner conflict with this. It's a hybrid relationship but for sure I lean to the hardware devices these days to certainly get vibing with something. I'm still experimenting on getting the balance right as I record all the sounds individually into Ableton and then work from there. I occasionally just go into live record mode and put everything through a Tascam 464 recorder as well. Though if it's a certain sound I want, then I follow the signal path for it, be it hardware or in the box. I've become pretty comfortable with both."

What inspires you to produce?

"It's become more a form of meditation for me in recent years. To produce is not necessarily to release. I'm not subscribing to this game where there almost needs to be an end product. That's not what this is about for me anymore. I have enough varied work within the music industry to be able to pay my rent and put bread on the table for me and my lady."