

Please consider turning off Adblock or [donating to The Daily Californian](#).

We are a nonprofit student-run newsroom, and we rely on advertising revenue to help support our coverage.

THE DAILY CALIFORNIAN
Friday, June 24, 2016

A&E

SUBSCRIBE
to our weekly newsletter

News Sports **Arts** Opinion Blogs Multimedia Weekender Featured CLASSIFIEDS APPLY DONATE ABOUT

MUSIC FILM & TELEVISION FASHION THEATER VISUAL ART VIDEO GAMES LITERATURE VOICES COLUMNS BEST OF BERKELEY CULTURE SHOT

MUSIC

MONDAY, OCTOBER 12, 2015

An interview with EDM producer Darude at inaugural TwitchCon



DARUDE/WARNER MUSIC FINLAND/COURTESY

BY [JOSH GU](#) | SENIOR STAFF

LAST UPDATED OCTOBER 11, 2015

After an 8 year hiatus, Darude, Finnish EDM producer known for his internet smash hit “Sandstorm”, has recently released a new album *Moments*. Praised for its stylistic mixture of his classic trance sound with other genres such as funk, dubstep and pop, *Moments* is a work that showcases Darude’s ability as a producer to satisfy a broad range of listeners without losing his traditional musicality.

Darude performed as a co-headliner of last week’s TwitchCon in San Francisco, along with fellow DJ/producer Deadmau5. He spoke recently with the Daily Californian about the production of *Moments*, video gaming culture and his expectations for the future.

The Daily Californian: You’ve been in the EDM scene for a long time, at least relative to many of the current popular DJs/producers. How does a DJ/producer such as yourself stay relevant in an industry that’s known for changing very rapidly?

Darude: Please tell me! (Laughs). That’s a really good and relevant question. I DJ weekly – 50 or 60 gigs a year. This year it’s actually closer to 80 because of my new album. I look for new music to play in my DJ sets constantly. That’s one of the key things. I’m not saying that I’m relevant, but that’s not what I’m looking for.

I’m browsing through new music all the time. I get new promos, and I have tons of producer friends who send their tracks to me. I don’t pick them based on if I think they’re relevant or not, I pick them

82 Like Tweet 0 Comment

Are you interested in trying a new fitness class?

- ☐ Yes
☐ No
☐ Skip

Powered by Sendvote (<https://www.sendvote.com/>)



The Daily Californian

Like Page 31K likes

1 friend likes this



MOST POPULAR

MOST RECENT

MEN'S BASKETBALL

Utah Jazz select Tyrone Wallace with final pick in NBA Draft



COLUMNS

Choosing myself over white people



CAMPUS

Dangerous conditions at Edwards Stadium lead to safety concerns

COMEDY

Bo Burnham’s ‘Make Happy’ deconstructs society with off-kilter, dark humor



MEN'S BASKETBALL

Jaylen Brown picked 3rd by Boston Celtics in NBA Draft



CITY

San Francisco Pride will

based on if I like them or not. Also a fraction of that is whether I think it's going to work for a crowd or not, or what kind of reaction it's going to have, or what kind of reaction I'm looking for. My taste in music: I can't say if it's relevant or not, but that's how I look for my tracks.

[My taste in music] filters through what I create. That's my only hope, that it filters the good stuff enough and combines with my own ways that I compose. Some people turn to guitar every time they start composing, some turn to drum loops, or this and that. I do those things too. Combining those things that carry on throughout the songwriting process with new stuff is how I hope I stay relevant.

Almost all of the tracks in this new album, *Moments*, are collaborated with somebody writing-wise, and production-wise I had 5 or 6 other producers [whom] I did something with. For instance on a track called "Warrior," when I had it done, I did not think it sounded "kicking" enough and in some ways "current" enough and I called a buddy who I made another track with and said, "Hey can I send this over – what would you change? Would you change the drum sound; would you change the bass sound? I like it, but it's a little weak, can you add a little edge to it?" So I basically jacked a couple of things from them, with their permission of course. (Laughs).

But I realized at some points you don't have to do everything on your own and recognizing your shortcomings is a good thing. So I collaborated with several people, which I think is why the album sound is varied but good. It's not all me, I got to cherry pick the best of things I found from other guys.

DC: You're very popular in video gaming culture; that's part of the reason Twitch booked you for the TwitchCon After Party. How has video gaming, Twitch in particular in terms of the broadcasting, influenced your music and career?

Darude: Music-wise, I'm not too sure. I haven't really thought about it that way, at least not with this album. Career-wise, it's been 8 years since I released an album. We've been promoting the album, looking for new strategies, partners and stuff like that and Twitch has been a part of our promotions and our strategies. The internet, in general, and the new generation is something I've had to try to grasp and stay relevant. I think that the gaming, and Twitch Chat and Sandstorm memes haven't been a bad thing for that.

DC: You recently worked with CS:GO for sound packs, are you working with any other video games or video game companies to produce music or other sound packs?

Darude: I currently can't tell. I would definitely like to do more stuff like that in the future, but I do not have an active project that I would be able to talk about. I have a very good relationship with Valve, who I made the "Counter Strike" sound pack with, so maybe there's other stuff I can do with them, and I hope so. It also depends on several things, like how they like working with me and how the crowd is going to react to the sound pack I made.

It was an interesting project and I definitely want to do something like that in the future. It takes me quite surprisingly far from my comfort zone because all of a sudden it's not the dance floor that I know how to make music for. Now I have to figure out how the game works and how the music works within the game. I wasn't nearly as familiar with it as I thought I would be, but it was cool though.

DC: Did you play video games when you were younger, did you start playing them after your popularity exploded?

Darude: I started looking into gaming since [then], I'm still not an everyday gamer at all. I stare at my computer screen 12 to 14 hours every day when I produce, so when I'm off I tend not to stare at a screen. I mean, sometimes TV or Netflix, but that's different. I'm looking into it. I'm interested in the gaming world because I want to see what I can do there.

When I was younger I had a Commodore 64 in the mid/late-eighties, and I loved playing video games then. It's not that I don't like video games, I just had other things to do. I played ice hockey as a kid, which took 4 or 5 nights a week. [Video games] just weren't something I was into, priority-wise. And when I got into producing, again, the screen time was enough. I don't really have the time to get into a game, like "Counter Strike" for example. It's easy to get into the game and move the guy and shoot something, but it takes more to know the game. But I hope I'll learn more one day.

DC: Recently there has been a sort of intermingling between different types of art,

experience heightened security measures in wake of recent shooting



Daily Cal Arts & Entert...

Like Page 1.4K likes

Be the first of your friends to like this



with music and video games and film in particular. For example, in the most recent installment of the NBA 2k series, the plot was developed by big-name director Spike Lee, and this is one of the first times such a recognizable name has been involved in the production of a video game in that manner. So, what kind of future do you foresee for these industries ?

Darude: I don't know how much I can tell about that. I mean right now we have Oculus and other VR technologies. At Valve when I was working on a sound pack, they showed me their VR demo. One of the things I see in the future is VR [becoming] the norm. Games and movies and music, they all of course go together, but it can be way more immersive. Just checking out a VR demo, days after my mind was blown.

It made me think that you can be in an interactive movie, or you can be in a game or that you can be a concert [with VR technology]. Or you could do real-time stuff or programmed content. There's so many things there; that's why I'm so interested in it. I don't know a whole lot about composing music for movies, or even games, so it's very interesting to me. I don't know who's going to do something big next, but it's obviously going there. People are going to see how big the gaming industry is, and people will get the grandness of it arts-wise and idea-wise.

DC: Are there any interesting things that happened to you during the production or touring of your album that stick out to you ?

Darude: Yes! (Laughs).

Track number 2, "Be with You Tonight." I walked into a studio, when one of the producers who I worked with, Daniel Rothman, played the synth riff that he had been toying with. There was Will Sly, who sings on the track, toying with this one line: "Be with you tonight." He was singing it in different voices and different tones, and there was just that one synth line and that that I had heard at that point. I just said "I got it." I hadn't done anything to the track yet, but I knew the music video.

I'm not a video maker, but I had this idea: think of Ultrafest, or any other music festival you can name. 50,000 people. Fireworks. Massive. Huge. Sensory overload. But this music video is anti-EDM. Not that I don't like EDM, but anti-the idea of EDM festivals. The idea of the music video is getting away from that mass of people, and ending up running on the beach with your dog or lovers in bed or going home to your kids and hugging them. Everything would be getting away from masses, and ending up in an intimate place with your loved ones.

And now that we had a story, I said let's make the piece of music. It was really cool feeling when [Rothman] played with the synth, the chord changes, the harmonics; it created this emotion right away, this whole story. And then we made the whole production starting from that point. It's really cool for me how strong it was for me, and when I told the [Sly] about the music video idea and he translated that into the rest of the words and the song. It was really cool. One day I'll have to make that music video.

Josh Gu covers video games. Contact him at jgu@dailycal.org.

Please keep our community civil. Comments should remain on topic and be respectful.

[Read our full comment policy](#)

0 Comments

The Daily Californian

1 Login

Recommend

Share

Sort by Best



Start the discussion...

Be the first to comment.

Subscribe

Add Disqus to your site

Add Disqus

Add

Privacy

darude, moments, sandstorm, twitchcon

RELATED A&E

Gamers gather for inaugural TwitchCon

MOST RECENT A&E

- Mitski leaves her mark on indie rock with 'Puberty 2'
- Reading, rekindled
- 'Game of Thrones' recap 6x09: 'Battle of the Bastards'
- Bo Burnham's 'Make Happy' deconstructs society with off-kilter, dark humor
- Jacob Whitesides endears with wide-eyed wonder at Slim's

NEWS	SPORTS		A&E	OPINION	MULTIMEDIA	FEATURED	BLOGS
ASUC	Men's	Women's	Columns	Editorials	Arts	Editor's Picks	The Daily Clog
Campus	Baseball	Basketball	Film &	Op-Eds	Graphics	Awards	Eating Berkeley
City	Basketball	Crew	Television	Letters to the	News	Special Issues	Travel
Crime & Courts	Crew	Field Hockey	Literature	Editor	Opinion	The Weekender	A&E
Obituary	Cross Country	Golf	Music	Columns	Sports	Gameday	Bear Bytes
Research &	Football	Gymnastics	Theater	Editorial		Best of Berkeley	Strikeout
Ideas	Golf	Lacrosse	Visual Art	Cartoons		Daily Cal Archive	Photo tumblr
UC	Gymnastics	Softball	Comedy	The Soapbox		Editors' Blog	
Notes from the	Rugby	Soccer		Sex on Tuesday			
Field	Soccer	Swim					
	Swim	Tennis					
	Tennis	Track & Field					
	Water Polo	Volleyball					
	Football	Water Polo					