

Brian Kage

Biography

Brian Kage (Pronounced Ka-ghei), is a deep tech-house Producer/DJ from Detroit. Deep, mellow, funky, driving, and passionate are all words that describe the sound of Kage.

At the age of 15, Kage began to experiment with sequencers and musical software like Rebirth-338 for his Apple Macintosh. Without any formal music training, Kage taught himself how to use each piece of gear to generate the sounds he wanted to hear in a production.

In 2002, Kage signed his first release to Adam Jay's **Azure** record label. Looking for more creative output, him & Ryan Sadorus (a.k.a. Ryski) created a new label based in Detroit called **Berettamusic**. In 2003, they released their first various artist EP on the Beretta label. Berettamusic has become a successful new label in a sea of tech-house labels trying to stay afloat. Kage has also released music for the brilliant French label **Lumina**, and the popular net-label **Thinner**.

DJ-ing is also a very passionate past-time of Kage. He has notable appearances across the North America His skills behind the decks are highly regarded, and his mixes combine the funkyness and soul you'd expect from a Detroit artist.

With a positive attitude, and lots of new music and ideas to share, Kage is destined to become a major player in the electronic dance music community.

Influences:

Growing up, Kage was influenced by rock groups & hip-hop artists such as The Police, The Smashing Pumpkins, Radiohead, DJ Shadow, Q-Bert, & UNKLE. The group that played the most influential role in his love of electronic music was Underworld, "I just remember staying up all night listening to the Pearls Girl LP on loop. Every track on that CD was moving. I finally knew what I was meant to do with my life."

Kage's electronic influences of today include Aril Brikha, Boards Of Canada, Vince Watson, Dennis DeSantis, and Tahoe.

Discography:

Kage (solo works + remixes)

2003	Various Artists	Transact	Berettamusic
2004	Airport Society	Travellers (Kage remix)	Berettamusic
2004	Kage	The Days of Us Two	Lumina
2004	Kage	Eight Ways EP	Thinner
2004	Dj Vitamin D	In the A.M. (Kage Remix)	Berettamusic
2004	Kage	Estrella De La Plata EP	Azure
2004	Kage	Passage EP	Lumina

Airport Society (Collaboration of Kage & Ryski)

2003	Various Artists	Red-Eye	Berettamusic
2004	Airport Society	Travellers EP	Berettamusic

Infitek (Collaboration of Kage & Geoff Stanley)

2003	Various Artists	Down	Berettamusic
2004	Infitek vs. Virulent	Directions EP	Berettamusic

Club References :

Bumpers Techno Night – Detroit – 2001, 2002
Motor – Detroit - 2002
Amsterdam Lounge – Windsor, Canada - 2002
Clutch Cargoes – Pontiac, Michigan
Detroit Electronic Music Festival – Detroit – 2001, 2002
The Necto – Ann Arbor, Michigan
Duotone – Los Angeles, California – 2003

Azure Night – Indianapolis - 2003
Movement Festival – 2003, 2004
Tronic Treatment – New York – 2004
Forans – Detroit – 2002, 2003, 2004
The Works – Detroit – 2002, 2003, 2004
Time Square – Detroit - 2004

Contacts :

Address : Brian Kage – 15767 Kingston – Fraser, MI 48026 – USA

Email: kage@djKage.com

Web: <http://www.djKage.com>, <http://www.berettamusic.com>



Press book Kage

The Days Of Us Two

SMALLFISH / April 2004

KAGE - THE DAYS OF US TWO EP - LUMINA - 12" (LUMINA005)
TAHO'S LUMINA LABEL IS REALLY TAKING SHAPE. THIS RELEASE FROM DETROIT'S BRIAN KAGE IS A DELICIOUSLY MELODIC SELECTION OF TRACKS THAT KICKS OFF WITH THE OLD SCHOOL BEATLESS ELECTRONICS OF TREES. BRINGING TO MIND AN AMBIENT SOUND FROM THE MID '90'S, IT'S WARM AND SOULFUL AND A PERFECT INTRO FOR THE REST OF THE EP. THE OTHER TRACKS ARE MUCH MORE DANCEFLOOR BASED WITH STRONG 4/4 RHYTHMS AND ROLLING BASSLINES, BUT THE WHOLE THING IS IMBUED WITH A LOVELY SENSE OF CONTROLLED CALM AND DEPTH, BUT KEEPS IT GROOVING = THROUGHOUT. I'M A FAN, WHICH YOU MAY HAVE GUESSED! EXCELLENT.

DE: BUG / April 2004

Kage - The Days Of Us Two EP (Lumina / 005)

Auch diese EP auf Lumina ist wieder sehr schön, ruhig und voller perlender Synthesizer. Vier Tracks mit sehr vielen Flächen und Arpeggios, sanft getupften Beats und einem charmanten Flavour zirpender Glückseligkeit, bis auf den etwas fordernderen "Impossible Bridge". Als Bonus ein Remix von Tahoe.

bleed ●●●●-●●●●

ATOME.COM / April 2004

Kage - The day of us two EP - Lumina 05

Wow, Lumina brings quality release each time! As a proof this EP produced by a young Detroit artist: Brian Kage. A-side is made of two beautiful tracks, the first one in a techno ambient style and the second in a deep techno way. B-side starts by a more pumpin' track remembering Aril Brikha and it ends by a more atmospheric & melodic remix done by Tahoe. Warmly recommended!

Eight Ways EP

DEBUG / May 2004

Das Touren um den Globus bringt den Mannheimern immer wieder interessante Künstler mit ans Boot. Brian Kage passt zur Mannschaft und schafft es mit seiner neuen EP Akzente zu setzen. Die Releases auf Thinner haben ja immer ihren eigenen Klang, was am Mastering mit Schweizer Präzision liegen mag. Der daraus entstandene typische Sound ist auch beim Detroit'er Kage schnell im Ohr. Gemütlich läßt er Flächenschwaden durch Houseelemente schweben, das einem das Lächeln im Gesicht steht. Ja, House ist das Stichwort. Derart leicht und unverkrapft war lange kein Thinner Release mehr. Bei den schon üblichen Instant-Remixen zum Release von Thinner Produzenten sticht der Remix von Taho heraus, der sich am Housevirus infiziert hat und fast nach Original 1994 klingt. Die Soundästhetik allerdings verrät das Jahr 2004.

datamat ●●●●

Droid Interview www.dtroidbehavior.com / June 04

Original interview available [here](#)

What do you like about techno?

The groove, the soul, the funk.

You list artists like The Police and DJ Shadow as early influences. In what ways have these or other non-techno musicians influenced your work?

Artists like Shadow & The Police combined solid percussion with very cool melodic sequences. I look for artists who write music with a good groove, soul, and passion.

Detroit obviously has a strong tradition of electronic music. How do these precedents affect your music?

Well...to be honest, when I started writing music, I didn't really think about Detroit much. I mean, I knew it was the birthplace of Techno, but I really wasn't that familiar with a lot of Detroit records. I would say past experiences and travelling influence my music the most. Somehow, a bit of Detroit has crept into my music, though...I think it had a lot to do with listening to Europe's take on the Detroit sound.

Name some artists you have worked with and tell us about the experiences.

Let's see... In terms of collaborations, I've worked with a few friends from Detroit. A collaboration called Infitek was formed with an old high school friend of mine named Geoff Stanley to focus on the harder and funkier sounds of Techno. Another collaboration with Ryan Sadorus as Airport Society to work on deeper jams. I've done a bit of collaborating with Adam Jay, which was fun. Adam can write some amazing grooves. I'm currently working with Taho from France on a few things. He's probably one of the best musicians I've worked with. I'm also doing another collab with Dennis DeSantis & Paul Keeley for Thinner Netlabel for release later on.

What is your favorite piece of equipment (whether hardware or virtual)?

Two pieces of software come to mind. Reason & Ableton Live. Both amazing and easy to use. For hardware, I love the Virus B Synth and the Ensoniq SQ-80.

How have your music production techniques progressed over the years? Any tips for other producers?

I learn something new everyday from messing around in the studio. Listening to all kinds of music gives me new ideas. I would say that my sound has progressed by sounding a bit more polished in certain areas than a few years ago. My best advice to producers is to learn all you

can about music. Study it, and experiment. Find your own sound as well. Create, don't duplicate.

How do you get most of the sounds in your productions? Originally generated/synthesized sounds? Fill sounds with manipulations? Sampled?

It's a combination of things. Loops, samples, VSTs, Reason's Synths. For drums, it's samples collected over the years. I like to sample old records to get cool grooves and one hits even. I tend to manipulate a lot of samples with a sound editor like Peak.

Your recent Thinner release Eight Ways features music lush and more melodic than many of the tracks you play in the mixes I've heard. Is this just because of the demands of DJing before a crowd? How do the goals of the music you produce differ from those of the sets you mix?

I like to produce all kinds of music. It really depends on the mood I'm in when I write tunes. Melodic techno is a lot of fun to write so I generally dive into that. It comes easier for me as well. For DJing, I play everything I like, but I also play for the crowd. It's important to read a crowd and see what they are up for. Most of the sets that have been recorded are peaktime sets, but you can find some sets where I've mixed ambient, deep minimal, and house music.

Why Pearl's Girl? Though it's great, I think Rez/Cowgirl (live version) is just about the greatest thing ever.

Haha...Rez/Cowgirl are both cool songs, but Pearl's Girl is just a straight up jam. Especially the Tin There version. I enjoy everything, everything underworld does. ;) Incredible producers.

At what point did you feel confident enough about your DJing to play in public? How did you go about promoting yourself to event organizers, and were there any in particular who supported you early on?

Hm, after a lot of practice, I suppose. When I first started out (7 years ago, after 3 or 4 weeks of practicing), I was asked to play this afterhours spot. Before I went on, DJ Godfather played. I watched this guy rip it up and I didn't even want to play after that. But my friends pushed me up there. I didn't even have the whole beat matching concept down yet or mixing on the measure idea, so it wasn't very good at all...But I still gave it a go and learned a lot that night from the experience. I just continued to practice as much as I could at home. Listening to mix CDs and creating them helped me out a lot too. I really had no guide showing me how to mix or anything. Friends were also a good support base for me. They threw small house parties, and I played them for the experience. Making mix CDs helped get gigs for a bit, and having a website too. Being nice also helps. haha.... I also met cool people who posted on the Detroit Luv message board. Nefarious.net hooked me up with a spot at the 2nd DEMF for their booth, which was very cool. They've been supporting me since day one, and I appreciate everything they've done for me. My friend Kyle Jay hooked me up with a gig at Motor, which I still appreciate to this day. Every DJ experience I've had has built up my confidence.

Similarly, how did you distribute or promote your early productions?

I got lucky with my music. I was chatting with Garrett Dillon, whom I had met on Detroit Luv. He introduced me to this guy Virulent, who wrote some completely sick Techno that blew me away. So we got to talking on instant messenger, he sent me tracks, and I sent him a few tunes that I had been working on. He happened to be good friends with Adam Jay. Adam messaged me and complemented me on my music, and said he wished he could pick some tunes up for his label, but was backed up with a lot of material. So, I felt very confident from this and continued finishing up another song. Once it was done, I sent it to Adam and he loved it. He picked up three of my songs for an EP on his label, Azure. News spread, and I continued to write more music and sent some stuff to a few other labels. I even entered some friendly remix contests on Detroit Luv message board just to test my skills, get my name out there, and share some music with folks from Detroit. Having Berettamusic here in Detroit also helped me get some of my music and remixes out.

Many people feel like techno's potential for innovation is held back by its use as a groove-oriented, 4/4 dance mechanism within a club context (if you've seen the way it's treated on Absorb...). Yet those within the techno community consider it innovating, advanced, etc... Are there any techno artists whom you consider to be particularly boundary-pushing, and why do you consider them so?

Innovation...hmmm...well.....of course Richie Hawtin is always trying something new and

testing new concepts. The whole concept of the net label, Thinner, is pretty innovative and inspiring. I think software companies like Ableton, Propellerheads, Ohmforce, Serato, and Native Instruments are the real innovators of electronic music, as far as I'm concerned.

What are the main goals of your productions and mixes?

Quality over quantity. I'm trying to do something new everytime I sit down and write a song or record a mix.

What are your goals as a musician?

To share feelings, emotions, and experience in my songs.....oh, and to be rich too! ;-)

In what ways are you more critical of releases/sets now that you make your own music? Are there any important aspects of a release or mix that you think people might commonly overlook?

I guess I'm a bit critical when people just throw together tracks with just a bunch of loops and no real substance. I like music with some clever edits, breakdowns, melodies, hooks, good production values, etc... With DJ mixes, I'll look for good flow, good mixing, good programming, and some key matching here and there.

List 5 piece of msuci (songs, albums, EPs, techno, jazz, whatever) as recommendations.

Boards of Canada - Geogaddi

Radiohead - OK Computer

Underworld - Beacoup Fish

Vince Watson - Moments in Time

Taho - Remixes EP/Lumina 006

Bonus - Anything on Border Community Records