



DJ MIX Ebook.

By Dominic Hough.

Editor: Technolite

Webmaster: [Make your own Dance and Techno songs](#)

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About the Author

Dominic runs the website [Make your own Techno music](#)

It is full of useful free guides, tips and know-how's on how to make your own techno, rave, trance, and general electronic music.

His newsletter, [Technolite](#) is full of tips, free software and articles all to make your electronic music making easier.

He has many articles in circulation on the Internet and has been awarded the “[Distinguished Author](#)” status as EzineArticles.com. His articles have also been included in magazines, one being a music magazine run in Miami aimed at 16-18 year old students.

I hope you enjoy this ebook. More will be on the way.

Regards, and happy music making.

Dominic

Links **within** The Mix Ebook.

The internet has a lot to offer the electronic musician, and throughout this ebook I make use of the internet a lot. I find you lots of **hidden** bits of software, sounds and much more to help you with your music making.

With that in mind I have placed **many links** that are Internet ready throughout the ebook that can be accessed within a click of the mouse.

As the internet is always evolving, in some cases some programme file link could easy be deleted or moved. I have therefore provided you with the full web address so that you can go back to the main site and look for the file there.

For example:

I will label many links like the one below.

<http://www.soundcentral.com/soundbank/reallycoolsound.mp3>

However if it is not there, then go **back one stage** and then look at the main source.

<http://www.soundcentral.com/soundbank>

I have also included the full names of the files as well, so if you have no luck, you can search for the file through your favourite **search engine**.

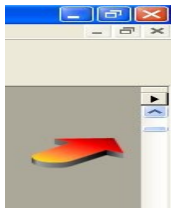


PDF Navigation

Adobe PDF is a great way to present this type of information. Navigation around **BBEMM** is very simple and very quick.

Here's how to move around this ebook:

1. Use of the scroll bar.



By **left clicking** on the scroll bar, keeping the mouse button pressed and moving the mouse up and down you can rapidly move through the ebook.

The PDF will actually show the page that you are on next to the scroll bar so that you jump between large amounts of pages with ease.

Just release the mouse button when you arrive at the appropriate page.

Clicking on **one** of the arrow buttons (at the top and bottom of the scroll bar- the blue previous button is shown in the picture) will **advance or reverse** the page number by one. Therefore clicking on one of the arrows continuously will continuously scroll the page in the direction of choice.



2. Arrow keys.

Pressing your up and down arrows on your computer keyboard will scroll through the ebook, increasing or decreasing the pages depending upon which arrow is pressed. If you press the left or right arrow on your computer keyboard then they will increase or decrease the number of pages by a page at a time.

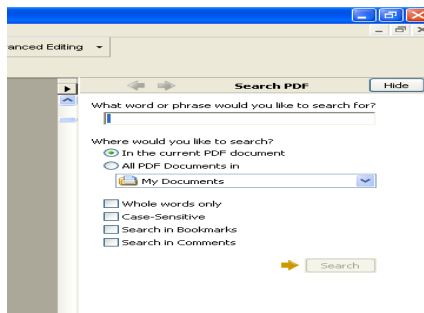


3. Quick find.



By clicking on the **binoculars** you will then be transported to a search screen. This screen will allow you to search for any word throughout the ebook, it looks something like

this:



It appears on the screen, and you then enter a word into the box and it will show where that word is on.

right-hand side of the just have to enter a word then show you pages

The words will appear as **internal links**, which mean that once you click on them you will be transported to that page with that word.

If at any time you want the search box to disappear, then just press the **Hide** key just to the right of screen.



4. Use of the play and quick play buttons.



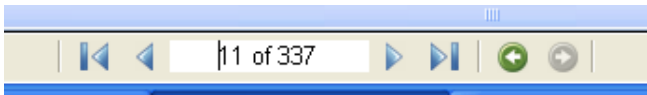
This is another **page mover**. The page numbers (which page you are on and how many pages are in the ebook) appear in the middle of the screen (in the little

white box- the **page number box**).



You can also type into the page number box the page number that you want to visit. Just left mouse click into the box and a little blue box appears:



Now press the **left** or **right** arrow on your computer keyboard (doesn't matter which) and then a little cursor will flash:




Press, the **delete** key, and then type in the page where you want to go to.

The **2 plays** buttons  **and**  send the page, one by one, wither up or down.



The **two quick play** buttons send the ebook flying to the start or to the end.

The **two green buttons**  are the undo redo buttons. The left one is the undo buttons, and the right one is the redo button.



5. Bookmarks.

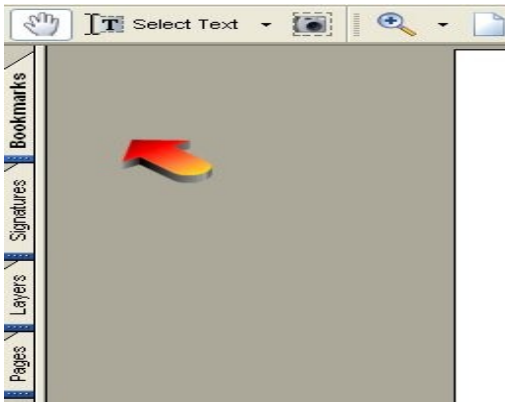
This is one of the main reasons that PDF files are so **popular**. With a bookmark

you can jump to a specific topic or chapter with one click. This makes navigation much **quicker**.

However, they are really good for **larger screens**/ monitors and if you have a smaller one, your viewing area will shrink.

So how do we access these bookmarks.

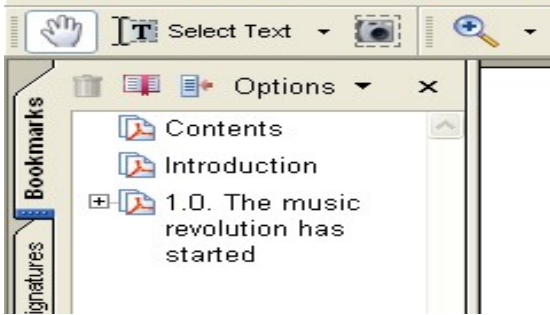
When you load up **BBEMM** you will be presented with a title screen, and if you have a look at the **left hand side of the screen** you will notice:



The **bookmark tab** is the top little label (as shown by the arrow).

Click on that and this screen should appear:

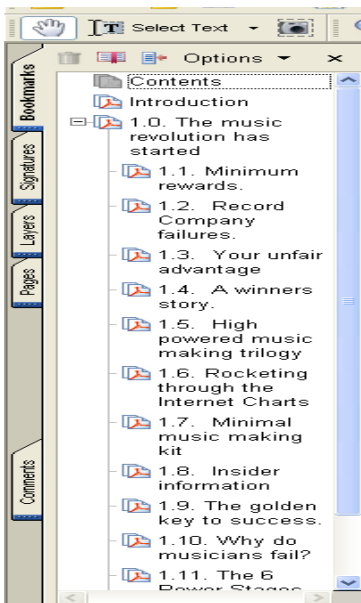
If you click on any of the words within this box you will be transported to that page.



Do you see that little **plus sign** that is next to “1.0. The music revolution has started”? Click on that.

This now **opens up chapter 1.0**. to reveal all the various **sub-chapters** within.

Again, if you click on any one of the topics you will be transported to that page.

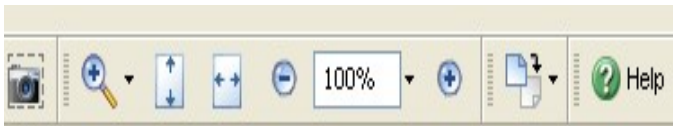


Before we start...

Just a couple of points that could make reading the ebook slightly easier:

When this ebook does load up it has been customised to load up in a certain way.

This is more so with viewing size. If you find that the pages are too big, or even too small, they can be adjusted. At the top of the screen is this bar:



To **increase** the page size (zooming in), just click the **plus (+)** that is next to the 100%. If you want to **decrease** the screen size, just click on the **minus sign (-)**.

It would also be a cool if you **print off the ebook**.

Why?

Mainly for ease. You can read the book anywhere you like, mark it, make notes, scribble on it (**you must scribble**) and jot down ideas.

Scribbling will help you understand the ebook, it helps you highlight important aspects in the ebook, and it will also **help you learn**. Placing yourself into a comfy environment, nice drink, soft sofa and a good book will make you relax and take in greater amounts of information.

So if you can, print out the ebook. It will also save your eyes straining at the computer screen.



1. Introduction.

I am glad that you have downloaded this tutorial- you have already **saved** yourself huge amounts of **time and money**.

At this present time you **do not need** expensive "professional" software to create cool remixes or your own techno music. The computer and Internet combination has blasted up the playing field making the process of making Techno music in **easy reach** of everyone.

So the easiest place to start in making your own techno tunes is to use the **free software** that is readily available.

These bits of software might not have all the bells and whistles of a \$200+ bit of software but they are close. Also if you have two or three bits of freeware they come very close to matching the capabilities of those higher price alternatives.

[A bit of experimentation is the key!](#)

So how do we go about making our own tracks, surely there must be an easy way? The **2 easiest forms of music making** and getting recognised are **DJ mash-ups** and **DJ bootlegs**.

A Bootleg: A track made up of 2 different complementary tracks (DJ Gauffe with Britney Spears "Oops I did it again" and Eminems "The Real Slim Shady").

A Mash-up: A track updated with original elements added to the song. (Mylo vs. The Miami Sound Machine "Dr Pressure".)

Most DJs do it, there are even albums dedicated to bootlegged music. Why all

the sudden increase in this cool activity? Well, just for that reason basically...[its cool, fun and now so simple to do with freely available software.](#)

The art of DJing is to do with the artist and not the software. The software is just your tool to create your thoughts. Judging when to play, what to play and what goes with what is entirely up to you. It is also **very hard** to distinguish and separate a DJ performance from a DJ improvisation to a DJ composition.

[So why should you bother using DJ software for mashups and bootlegs?](#)

Well in each case there is:

1. A great following for both, most people love music mixes and different styles added to tracks. I have countless versions of [Depeche Modes Enjoy The Silence \(Linkin Park's version is simply great\)](#). There are huge underground followers (links to these will be found later)
2. All the work has been done for you, so you don't have to spend much time creating tracks from scratch.
3. You already have a ready made audience, and hence traffic for your downloads.
4. You can get pretty popular from doing these remixes, or infamous :) -[M.A.R.R.S and Pump up The Volume](#) is a great example of a couple of European producers mixing up and arranging various hooks and samples from an assortment of records...getting to number 1 in the charts, but also getting into trouble with the authorities over sample clearance.
5. Mixes have been around for ages. Some fine examples are from the 90s rave scene : [Smart Es- Sesame Street](#) (adding a rave beat to the Sesame Street

theme tune), through to High Tac's Say Say Say (A remix of the Paul McCartney and Michael Jackson duo), Kayne West- Touch the Sky, Busta Rhymes and the Knight Rider theme, alot of Hip-Hop and R'n'B artists, [Mylo vs the Miami Sound Machine](#)...the list really goes on. But the cool thing is each artist has had a hit, sure they may have got clearance (some haven't) but an artist has got more credibility, more money, more sales of other records/ singles, all for adding a beat to a theme!

Profile of a successful artist:

[Serge Santiago](#)- Mixed= Kyle "Can't get you out of my head" with New Order "Blue Monday".

What Serge does is to get a vocal track from a R&B track then mixes it down with a four to the floor club beat. Or, he will snip up a popular track with loads of hooks and then incorporate it into a club edit. Then he applies the new mix into his DJ set...therefore crowds and downloaders think that he has access to the newest mixes. A good marketing tool.

To mashup our own tracks **we need to add our own beats and loops to a track**, or we can mix two tracks together. There are plenty of tools out on the Internet to add our own beats and loops to MP3 tracks. The type of software we need is **DJ software** and some good ones can be picked up for free. There are 2 levels of making your own songs: easy, and medium. There will also be a big tip at the end :)

Easy:

The best basic DJ software has got to be **D-lusions MJ Studio**, In a few pages we will go through the guide on how to go about mixing a track and to download the software for free. With this tool you can be mixing within minutes

Medium:

If you want to mix 2 tracks together with effects, then we are spoilt for choice. There are 2 free versions worthy of note. **Kramixer**, and **Mixxx** (for Mac, Win and Linux and can be downloaded from [here](http://mixxx.sourceforge.net/download.html) (<http://mixxx.sourceforge.net/download.html>)). Both are pretty good, but I will have to go for **Kramixer**. In a few pages is the guides on how to use it and to download the free software. With this tool you can be mixing within minutes and adding cool effects- [making your own DJ CD is a cinch](#).

Profile of a bootleg label:

[Noodles Discotech](#)- A label that contains 12inch remixes, and mash-ups- including tracks, and interludes for DJs. The owner, Simon Begg is a UK electronic producer. He gets tracks of MP3s and CDs from people who have never released anything before, and if they are any good, he releases them.

Be warned though:

1. The only problem with any of these techniques is [that they get a bit infectious, and it can be very hard to peel yourself away from the computer](#). It is so cool, and you will be mixing your own tracks within hours- well, within minutes actually, especially with MJ Studio :)

2. If you sell the tracks, or don't get copyright clearance on the samples then you can get yourself into a sticky situation with the record companies. Some artists don't mind you mixing their tracks (for personal use only) because they know that it gives them extra exposure, and generally extra respect. Check out the Beastie Boys Remixer page on their web site [BeastieBoysRemixing](http://www.beastieboys.com/remixers.php) (<http://www.beastieboys.com/remixers.php>). They give you all the acappelas (just vocals) for most of their famous tunes for you to do with what you want. More on a cappellas later.

3. It would be an idea to get to know how to mix using the DJ software, only because when you have your own tunes, in MP3, then you can mix other elements in them using the software. Could you make your own remixes with your own tunes? Could you make your own remix CDs (offering them for free as promotional gifts)- a non-stop techno bonanza- all with an hours work? The possibilities are truly endless.

Anyway, on with the tutorial, and how to remix your own tracks in a couple of minutes with **MJ Studio**.

2. MJStudio guide.

MJ Studio is a great (totally free) DJ software starter tool that is no frills, but it gets the job done. Bang in 2 tunes and then mix them in. No fuss. The cool thing about MJ is what you can add to it. It can handle MP3s and WAVs and this gives us a greater range to experiment with mixing other elements into our tunes.

Anyway, first up is to download the software. This can be found [here](http://www.d-lusion.com/DownloadMJStudio.html) (<http://www.d-lusion.com/DownloadMJStudio.html>) on the artists site. It is a relatively small file, but when you load it up you can see a lovely graphic of a DJ CD deck that animates.

(Be warned though, when you quit out of the software, a web page will load with links on it.)

Anyway to start:

1. Load up an MP3 or WAV into A as seen here in the picture:



2. Load another MP3 or WAV into B:



3. With the A or B slider move it over far to the left as shown (if you move the slider over to the left you get 100% of A playing, if you move the slider 100% over to the right you get just B playing). So by moving the slider you can get more of A or B playing.



4. Press play for A

5. You will see the BPM (beats per minute) being shown in the middle of the A disc. Now just press play on the B side. Hopefully you should still just hear A playing, but you should see B's BPM displayed in the middle of B disc. They may be different if so adjust them with either the slider (for big beat differences) or the

little arrows for small beat differences, as shown:



6. Once you have the beats matched, then move the slider over to the middle, so that you will have 50% of A playing and 50% of B playing, and now you have mixed your first song! And you can record your composition by pressing...**record**.

[It is that easy](#). What DJs do is to bring the slider over towards the end of a track, so they press play for B towards the end of A so that that the tracks move seamlessly into one another once they have been beat matched. This is simplistic admittedly, and it goes to show, good DJs are really good. [It does take practice](#), but this software helps out.

Note: If you linked your MP3s to a directory full of MP3s, [the software will go through them all](#). So make sure the MP3 or WAV that you inserted into Deck A or B is found in a newly created directory. Or else mixes can last for ages, that's if you want them to be :)

Extra additions:

So what else could we do? Well **D-lusion** also has a drum machine available, [DT Groove](#), which is pretty potent and can be downloaded from [here](http://www.d-lusion.com/ProductsDrumstation.html) (<http://www.d-lusion.com/ProductsDrumstation.html>) It has some great 909 and 808 sounds on it, effects are pretty much catered for with effects like distortion, echo and flanger bolted in. However, the best feature is the really cool - **swing**- giving your tunes some extra coolness. Try your beat with and without swing.

(DT works on the same principle as Hammerhead as shown in my [Make your own Beats](#) section if you want to have a look.)

For ease, and a little refresher, here is a picture of a loop that I made in DT, it is a basic, but general 4/4 club beat.



This drum machine lets you make breaks and beats, which can be **incorporated into this DJ system** as the drum machine saves the beats off as WAV or

MP3s...yay! Remember that the software also has a beat selector, you want a beat that goes at 120bpm? Well now you can make one and mix it in.

This is a good feature of DJ software, you can actually start to mash up some tunes now. Get an MP3, throw it into [Audacity](#) save parts off as a WAV, say a drum beat, vocals, chorus then add it to whatever tune you like in MJ Studio. **A good idea** would be to put all your samples into it then write down their BPMs so you can easily mix and match waveforms...the possibilities are endless.

Note: [Audacity](#) is a fantastic free sampler that is very, very powerful. It has everything that you want in a professional sampler, yet it is a true Internet secret and can be downloaded from [here](http://audacity.sourceforge.net/download/) (<http://audacity.sourceforge.net/download/>).

3. Kramixer Guide.

I like this software, I really do. The problem I have with it (best to get this out of the way at the start) is that it has an advert programme associated with it. What I mean is that when you download the software, because it is free, the author has attached an advertisement programme to the DJ software. So what happens is that every time you go onto the Internet only, an advert will pop up now and then, and a search bar will be on Netscape, IE etc. [You can uninstall the bar, but you can not uninstall the main ad programme.](#) It isn't spy ware, but can eventually be a pain, but it is not too intrusive. The DJ software is free though.

You can download it from [here](http://www.kramware.com/download.html) (<http://www.kramware.com/download.html>).



Have a look around the software, and see if you like it. **Look, touch and explore.** You will notice that it is very similar to MJStudio.

For ease, go to the **Main settings tab** at the bottom, and set up the software.

And if you have the power, click on the **Full featured mode.**

What I do then is click on the **Effects settings tab** (so I have that in full view all

the time), [the effects can be accessed from the middle of the screen](#) and then can be adjusted in real-time from the effects display panel.

[I then load in my tracks](#). Click on the **Load Folder**, on the bottom right of the screen, and hunt for your MP3s. They should then appear in the **big box at the bottom**, [right-click on a file and send it to either Channel 1 or Channel 2](#).

As mentioned at the start, lot of this is experimentation. It will take time to build up your skills. But the helpful features to this bit of software are:

The sync with channel 1 tick boxes- making your beats match is now slightly easier.

Play loop 1 and 2- When you play a track, click on start loop 1, then click on start loop 1 to end. Now if you click on play loop 1 you will find that the section will be looped until you tell it to stop. This can be done with start loop 2 and play loop 2.

Squash, wind, and fade. Cool little effects to link into another track in the other channel. Press squash and the track will halt with a good effect. Wind will reduce the temp of that track- so it grinds to a halt. Clicking on fade will allow the software to reduce the volume of the chosen track.

Headphone Support. When you select Headphone cueing enabled, this allows you to use the headphones while mixing. You can then plug speakers into to the right channel, and then your headphones into the left channel. Knowing what tunes are coming up- just like pro DJs.

Keyboard Shortcuts. Allows you to access effects, and process multiple commands using shortcuts keys.

4. Another remix method.

This is the extra tip mention at the start. This method of remixing has already been explained on the site, but should be noted here as there are some [extra bits to add, and to understand](#).

If you find, or want to find Eminem's "The Real Slim Shady" a cappella (it is out there using the MP3 tips below in FAQ 3) you will find that it **does not 100% mix well** with Britney's Oops song, contrary to popular belief. So why is that?

This is down to **2 main reasons**,

1. Eminem's verse is longer than the verse of Britney's.
2. Eminem's pauses are slightly longer than needed.

This is a problem. If you play both songs together they sound rubbish- totally out of sync. [So a little bit of editing is needed before you actually put the songs together](#). What we do is to snip up the song into manageable chunks. This is what all remixers do. [Some even snip the songs up into individual beats, instruments, even singular sounds](#). This is more professional.

For example, Britney's verse is actually made up from **4** separate bits:

Intro to the verse,

Verse,

Second variation of the verse,

And outro from the verse to the chorus.

So we need 4 separate samples to lengthen the song out. To be more accurate than the loop builder from KraMixer, [we would chop up those sounds within our sampler and save it off as a WAV or an MP3](#). If we really wanted to be cool, we would sample Britney's little vocal noises and insert them in various strategic

places within the mix.

This is what really happens within a mix. [A DJ knows what tunes they are going to play, they have an idea of what is going to link to what- their play lists will help them out greatly.](#) It is also very common practise for more professional DJs to enter a club with a computer, and they **fire pre-made samples** from the computer into the track.

At home, we can use the DJ software, or better still, with less hassle and for something for free, **we can use a sequencer.** It has spaces to place the samples, so you can fire off the relevant loops, and easy tempo adjustment with various speed adjustments of the loop when needed (an increase in notes and octaves is an increase in the speed of the sample).

[We can also layer up sounds when needed.](#) If our beat is not up to scratch, or we want to add an extra base sound then we just have to type in the relevant note into the sequencer, easy.

Chopping up pieces of music, whether they be a cappellas or instrumentals, looping them, and then applying an overlying beat or extra loop or synth line is the **easiest way to make your own remixes and Techno music...fast.**

If you want a Pro/ Best Value/ Simplest or even free way of making your own tracks then you need to check out the Complete Beginners guide. Check it out [**here**](#)

Look at the cool piece of music from **Kayne West- “Touch the Sky”**, a cool and funny video by the way. An old time instrumental looped (the real tune and speed is played when they go to the “we are experiencing technical problems page”). [They loop the tune and apply a Hip Hop beat and a few simple synth lines ontop of the main tune, add some cool rap lyrics and there you have it, a hit.](#)

The tools out there are **free to use, but the traffic, kudos and coolness that goes with bootlegging and mashing up of tracks** is just too irresistible to miss!

Go on, give it a go.

5. Frequently asked Questions 1:

Q. Are there any remix tips that you can share?

A. Want some great tips for mashing and bootlegging? Well here are some to help you get your mixes just right...enjoy!

1. Never mix two similar tracks. Kudos and audience satisfaction comes from 2 different tunes entirely. Mixing the Beach Boys with a thumping hard house track is much better than remixing two rock tracks together. Sure they may be cool at the end, but it doesn't give you that much wow! power.

2. Remember that tracks can be found from anywhere. Look in your parents CDs. Some cool tracks that are being remixed now are from the 70s-80s. Remember that in the 70s there were some cool disco tracks, Earth, Wind and Fire, ELO, even Jarre in the 80s deserve some remix action.

3. If sound quality is your thing, and it should be, ripping from a CD is much better than sampling from an MP3 (a compressed format).

4. Rip anything that sounds like it has a hook. Rip anything that has a loop. Then organise into folders with BPMs- finding them in the future will be easy as sometimes you hear a tune then it is lost, grab it while you can then store it for a future mix session.

5. Not all remixes will fit in tune, the best ones will only just fit but you will have to increase or decrease the notes. Do this (by only a note or two max), but never go too drastic, never pitchshift too much. You will lose the feel and the original hook and it will sound nasty and amateur.

6. If you have two wildly different BPMs, increase the BPM of one of the slowest

track to half the tempo of the faster track. They will eventually fit, and you might have some cool experimental sounds that come from it.

7. [Don't interject too much mashing or remixing.](#) Too many elements will just sound odd, add them into the track but not at the same time. A vocal should go with the backing track and vice versa.

8. [If you want to make a dancy tune](#) but your two tracks just don't have the beef. Rip the beat from a dance track, or make a drumline to complement the tracks.

9. [Don't forget computer games.](#) These need hooks and some are instantly recognisable (Tetris, Mario?) Harking back to the "good 'ol days" is a nostalgic musical hit. Also with good games coming out at regular intervals, making your own remix of a popular game will give you a steady stream of downloaders.

10. [When processing a track, the most important tool is EQ \(Equalisation\).](#) It makes tracks sit comfortably together. Your tracks should not sound like they have been mashed up, but sound like they are playing simultaneously together. You can apply EQ to the bottom end of the track to make it sit much better. If you have some real low bass rumble, a high pass filter or EQ can reduce this problem.

11. [Check out Frequently Asked Questions #5 for some video tutorials.](#)

6. Frequently asked Questions 2:

Q. Getting rid of the vocal, how on earth do we do that?

A. This is an extremely common problem when you do any sort of remixing or bootlegging. Official remixes get the chop ups of commercial tracks (with and without vocals) from the artist/ record company. But we don't really have that luxury.

So what can we do?

Well we have to assume that a music track is like a cake, and when someone says "I want the vocals removed" it is like saying to a cake maker "I want you to remove the flour from the cake please...thanks". **It is extremely hard to remove all the parts of the vocal...they are too embedded into the track.** However there is a few tricks that we can use to get around this.

1. Try finding tracks from the early stereo years. Back then producers were just getting used to this new format, so what they did was to pan certain parts of the track to the extreme left or to the extreme right and usually the vocals were left in the middle. Now with the proper software such as:

ExtraBoy, free vocal remover VST, which can be downloaded from [here](http://www.paulrharvey.co.uk/elevayta/azuifgeh.htm) (<http://www.paulrharvey.co.uk/elevayta/azuifgeh.htm>). With this you can go through the range at which the track is played at and separate out the drums, base and vocals. Not 100% accurate with some tracks, but with the older ones it works well.

2. Obtain 12inch remixes, or remixes from other artists. These usually have alot of loops just left open to sample from. **For example**, Snap!- Rhythm is a Dancer single has the main lead by itself close to the start of the song, but that is all. But

I have got CJ Stone's remix, and that has a dance drum beat (by itself) and a updated synthy version of the main lead sitting by itself on the track. So if a track hasn't got its main hooks by themselves, look for remixes they might have different versions of the hook.

3. If you are really stuck you can always find the instrumental somewhere. I have found quite a few cool ones where you would never think. On my cousins **Karaoke CD!** These are brilliant sources to find true instrumentals for tracks that are in the charts and are pop/ dance hits. Just do a search for whoever you want e.g. Britney+Spears+Hit+me+baby+Karaoke. The spaces tells the search engine that you want all those words all together or on the same page.

4. The a cappellas, or the acappellas...same thing. Its just the vocals from a track- it is quite strange listening to just the vocals from a well recognised track. Many R'n'B artists include just the a cappella on their CDs/ websites just for the remixing community and they are in plentiful supply for you. **A cappellas are the gold standard in remixing**, if you can find them then your vocal isolation worries are over. There are plenty of websites that house them. Check with the artists homepage first (like with the Beastie Boys as mentioned at the start), if not, just do a search for the a cappella for the certain song on your favourite MP3 hosting site. I know that Napster has loads from the R'n'B community (**see chapter 6**).

7. Frequently asked Questions 3:

Q. Where do we find MP3s for remixing, especially the older tunes?

A. How many times have we heard that Mp3s are free and then you go onto a site, and then, blam, you have to pay etc.

Well I have found a few techniques to get around this problem. Below are sites that with a bit of thought, **you can get all the old, new, and a cappellas that you want...for free.** Happy downloading!

1. [Emusic](#)

I have great admiration for this site. It has some cool old tunes for you to mash up. They offer **25 free MP3 at completely no charge.** All you have to do is register for free and then download. Easy. If you don't want all 25 MP3s, then that's it, you don't need to give them back, they are all yours. Check it out [here](#)

2. [Napster](#)

Napster offering free MP3s? Yep, full MP3s from new chart act, and loads of a cappellas from R'n'B acts. The **7 day free trial** lets you access all Napsters range. You have to pay a deposit at the start, but if you cancel within the 7 days (cancel within 6 if you want) then you get the money back. You can not burn to CD, but you can tape the tracks through your stereo if linked up to your computer. If you then copy the tape recording into a sampler then you have the track. The quality will be less than a CD, but you can add effects and then disguise the imperfections. Check out Napster [here](#)

3. [Realmusic](#)

The Rhapsody arm of Realmusic offers 14 days of free trials. Rhapsody has the largest selection of MP3s and music files at the present time. Use in the same way as Napster- even use both? I would recommend this offer. Check out RealMusic [here](#).

8. Frequently asked Questions 4:

Q. [What tunes do you lay down in a club?](#)

A. [This is a great question and can ultimately be the death of a remixer/ DJ or can make them the club kings.](#)

It may come to your surprise that you **don't** actually put one big anthem out after one big anthem. So your night must be made up in stages:

Stage #1

Slowly build the pace up. Start off with some down-tempo grooves, they might not be “your style”, but that is ok. Too quick and too fast will leave you no-where to go, and the other DJs will wonder where they will go. Slowly building up the goove is the key, but **keeping an eye on the crowd** they are your guide to your music.

Make sure that you see the crowd reaction. If they react to a track well, then go with that and then build up. Before hand, see what is going to get played after you, then you can work your music upto that.

Stage #2

The peak time, this is where you rumble. However if you are going to fast, or you have been left with a track that is too fast, don't feel worried about lowering the tempo a bit. It is your set. If the previous track was too quick, let it run to the

finish **without fading**, then start your set.

The **way to a crowds heart** is to excite them with well known anthems, but mingled in with stuff that they have never heard before. [A calm before the storm is the best way to describe what you need to do](#). Constant anthem after anthem will just make them tired and slightly immune to anthems. Cool tracks that “step up” to the anthems are good intermediates- these are not quite anthems but have plenty of energy. Remember you are still building up to your “big gun” tracks, and even then you still need the intermediates.

Leaving a crowd gagging for more, leaving them WANTING more is not a bad thing.

2 points to remember:

1. If you go in with a specific plan, then you are going to set yourself up for a fall. Take in a good selection of tunes, and then let the crowd decide in what direction you will be going.
2. Anthem after anthem is a bad idea. Taking in the top 5-20 tunes in with you is a bad idea. Sure play one or two of them, but they must be interlaced with those **intermediates**, stepping upto your “big guns”.

9. Frequently asked Questions 5:

Q. What software can you use to mix or DJ tracks?

A. Apart from the free ones that I have shown there are others:

1. The best software to mix two tracks together has to be, without doubt, and without even blinking has got to be **Ableton Live**. This is a mean bit of software, but its genius, where it is in a league of its own is its simple “time warp” technology. Get two tracks of different tempo, throw them into Ableton and it sorts everything out...easily. That is why we are getting so many songs about now that are mashed up...it is due to Ableton. Throw in anything to a track and Ableton will sync it.

Recently, MTV did a Bootleg session. If you want to see the **free Ableton video guide**, mixing the Prodigy “Smack My Bitch Up”, with Enya's “Orinocco Flow”. Click [here for the Ableton Tutorials](#)

2. The second best, but a proper DJ software tool has got to be **Traktor**. Create some virtual decks and a virtual mixer then throw in a good amount of virtual effects and you won't need to worry about expensive hardware. All you need is a laptop. (Traktor picture:)



So far Traktor has been the software of choice for DJs. It can be a bit fiddly, so if

you need a tutorial, the **best one** has to be a **Traktor specific DVD tutorial made by the manufacturers** which is found [here](#).

Combine Traktor with Ableton, **via Rewire** (Steinberg made device that is incorporated within most modern music programmes that allows them to communicate with each other) and you have an **unstoppable DJ set-up**.

10. Frequently asked Questions 6:

Q. Any ideas about using some REAL DJ decks?

A. Sometimes doing it the “old way” can be better than computering it, Why?:

The problems that faces many computer DJs is that once they have a lap-top and are faced with the roaring crowd, what do they do? Hide behind a computer messing round with a mouse. Not very professional or even exciting.

So most DJs prefer to use something “showy” just for the crowds to see somethings going on. The Aphex Twin, notorious for his computer work used dancers to keep the crowd occupied while he messed around on the lap-top.

There are a few cool tutorials on using Decks and beginner DJ techniques. The best one that I have found can be found [here](#). They have video footage of deck work and their site gets updated regularly with fresh techniques.

11. Internet links and cool resources

Below are some of the link that have been talked about in the ebook and some cool bootlegging artists that are out there at the moment. Some have MP3s for download, other explain what tracks they mixed to achieve the end result.

[Noodles Discothèque](http://www.sibegg.com/noodles/4noodisco.htm) (<http://www.sibegg.com/noodles/4noodisco.htm>)

The bootleg label. It has MP3 samples, but more importantly they have an address at the bottom of the page to send anything to be included.

[Osymyso](http://www.osymyso.com/) (<http://www.osymyso.com/>)

A BBC 1 radio DJ that is a cool bootlegger. His site includes MP3s for download.

[Freelancehellraiser](http://www.thefreelancehellraiser.com/) (<http://www.thefreelancehellraiser.com/>)

The artists responsible for the mix of the Strokes' Hard to Explain (instrumental) and placed on Christina Aguilera's Genie in a Bottle (vocals). His site is very plush, but eventually you can listen to some of his tunes.

[Dangermouse](http://www.dangermousesite.com/index2.html) (<http://www.dangermousesite.com/index2.html>)

[Dsico](http://lukecollison.com/dsico/?cat=4) (<http://lukecollison.com/dsico/?cat=4>)

[Loo and Placido](http://www.looandplacido.com/home.php?lang=en) (<http://www.looandplacido.com/home.php?lang=en>)

What a cool site, and some really good mixes. I love the tunes that they have already set up on-site. They also go through a list of tracks that they have released and what 2 tracks make them up- very useful.

[Mark Vidler](http://www.gohomeproductions.co.uk/mp3.html) (<http://www.gohomeproductions.co.uk/mp3.html>)

Another cool site that has a list of songs and the tracks that make up those songs, a comprehensive site.