OLD SCHOOL DJ MIXING TECHNIQUES
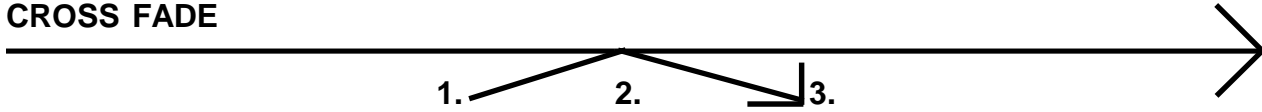
1. SLAM DUNK

1. 2.

END BEAT-START BEAT

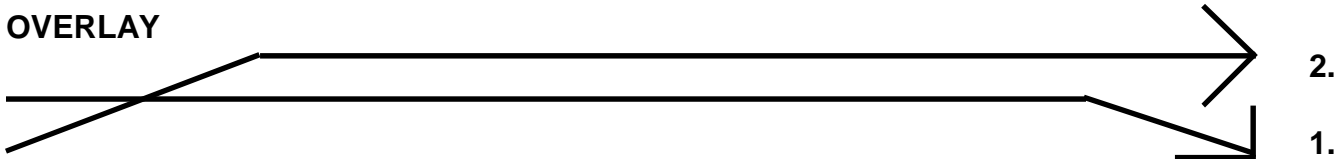**Two records are played back to back. The end beat of record #1 & the start beat of #2 are just touching.**

2. CROSS FADE
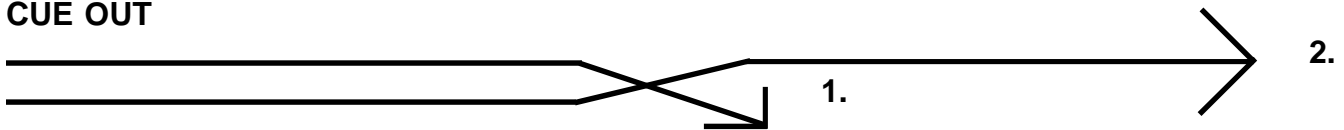
1.   **2.**   **3.**

Two records are mixed together on the beat with a 1 - 2 - 3 count overlay. This is done at the mix point BEFORE the record starts to fade.
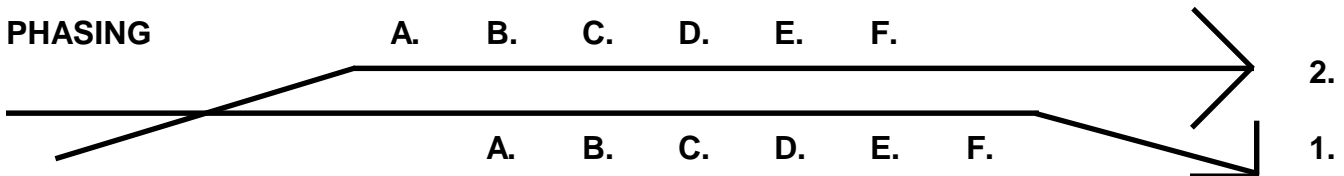
3. OVERLAY

2.

1.

An overlay is used when two records have such a similar sound or compatible beat that the two can be mixed together for up to 32 beats or more before mixing out the first record. Also used to create vocal duets.
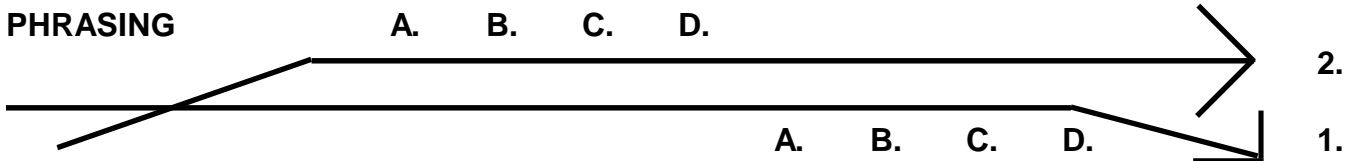
4. CUE OUT

2.

1.

Many 12" extended play records, some album cuts, even some 45s & CD singles contain a long & meaningless non-danceable intro at the beginning or mid-point. The objective here is to "cue out" that long intro or break & mix in at or the more compatible dancebeat so as to maintain an even NRG on the dance floor.

5. PHASING

A.   B.   C.   D.   E.   F.

2.

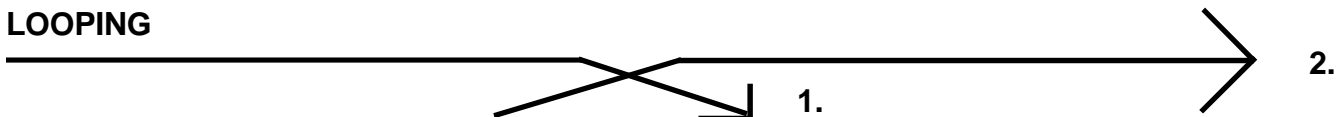**A.   B.   C.   D.   E.   F.**

1.

Playing two copies of the same record simultaneously at exactly the same point. Then, by slightly adjusting the pitch of one turntable plus (+) or minus (-), you cancel out certain frequencies. This "phasing" of frequencies creates a hollow or "short-wave broadcast" effect in the club.

6. PHRASING

A.   B.   C.   D.

2.

A.   B.   C.   D.

1.

Playing 2 or 3 copies of the same record simultaneously so that a phrase can be repeated & still be musically correct, i.e., "What have you done for me lately - lately - lately." Also called "Echoing" a record.

7. LOOPING

2.

1.

Similar to a "Cross Fade", looping is used to lengthen a record. Perhaps you only have a 45 of "Celebration." You could "loop out" of the last chorus of one 45 into the first chorus of another copy at the same spot so as be musically correct while achieving your goal of lengthening the song.