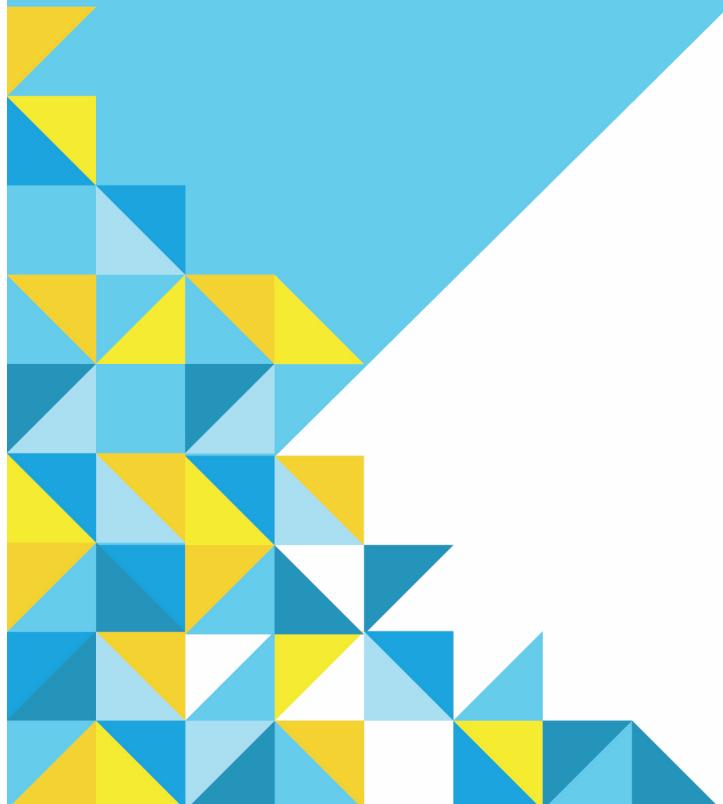


**WITR**  
**89.7**

# DJ TRAINING MANUAL

FALL 2017





# DJ TRAINING MANUAL

*Fall 2017*

## TABLE OF CONTENTS

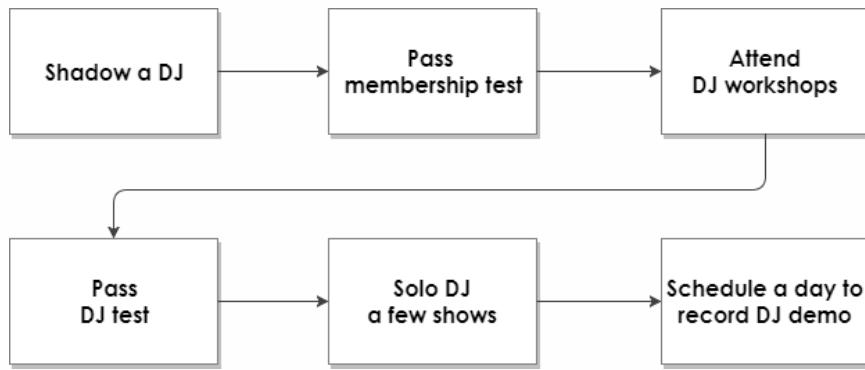
- 1    Becoming a DJ at WITR 89.7
- 2    Programming
- 7    On-Air Rules and Regulations
- 10   Studio Equipment
- 19   Rivendell
- 27   Your Show
- 35   CD Reviews
- 37   Vinyl Care Guide
- 39   Summary



# Becoming a DJ at WITR 89.7

DJ's are the face of WITR's whole operation and are the gatekeepers for our on-air broadcasts. WITR's weekly show schedule consists of live DJ'ing from students and community members, who all bring their own diverse tastes in music and styles to the table. DJ'ing allows members to discover new music, improve communication skills, and represent WITR as an organization. Running the board is truly a lot of fun, but keep in mind that it also requires preparation and passion. This manual will help you to prepare for the responsibilities that a DJ has at WITR.

The process to become a DJ at WITR consists of several steps, all of which will be guided by your trainer:



Shadowing a DJ is meant to introduce you to some of our DJ's and to let you decide whether or not you want to become a DJ at WITR yourself. After shadowing, if you have decided that DJ'ing is something you want to pursue, you must first pass the WITR All Member Test before you can begin your DJ training, as DJ'ing is a privilege, reserved strictly for members of the station. Once you are officially a member, the Program Director will pair you with one of our seasoned DJ trainers. Your trainer will work with you for one hour sessions once a week to develop your skills and get you into the groove of DJ'ing.

When they feel you are ready, your trainer will arrange for you to take our written DJ test. Everything that will be on the test can be found in this manual, although you will likely find that after working with your trainer for several weeks, you will know most of the information here already.

Upon passing this test, you will DJ several one-hour, supervised shows so that DJ'ing becomes second nature to you. You can then schedule a time and day with your trainer to record a two-hour DJ demo. Your trainer will supervise the Underground feed from the station office, but you will DJ completely unsupervised for these hours. The Program Director will then review your demo and grade your performance based on a rubric derived from this training manual, which takes into account your timing, style, transitions, and more.

After passing your demo, you will officially be authorized to DJ for WITR 89.7 out of Studio X!



## Programming

We are a proudly versatile station in terms of programming. While WITR 89.7 is primarily an indie-based station, we also broadcast a variety of genre-specific speciality shows in addition to shows that feature local artists, artist interview pieces, sports commentary, and weekly news. As a DJ, you will have many opportunities to discover new music and make your Pulse of Music show unique to you. No two DJ's are quite the same in their music style choices, and our listeners get to experience a wide, diverse range of genres because of this.

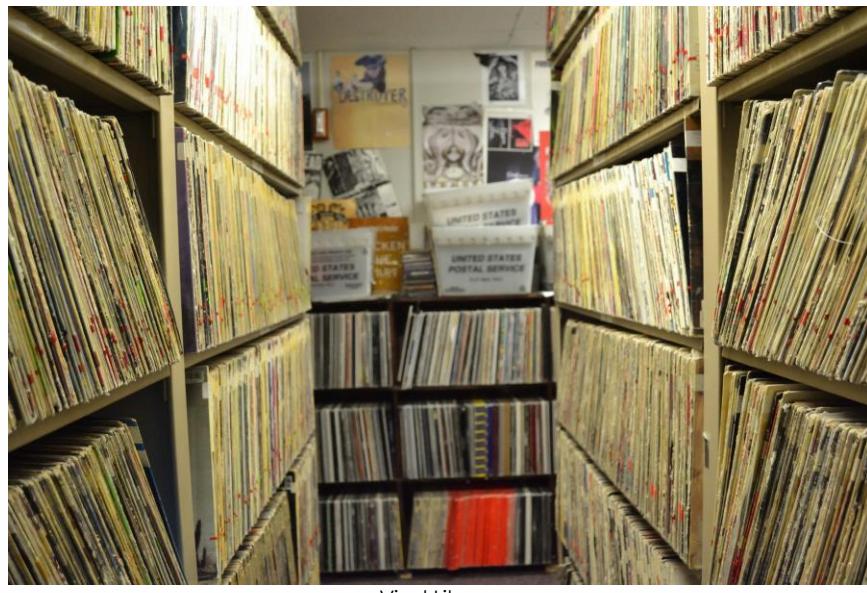
WITR is not a completely freeform station when it comes to content though. There are developed rules and guidelines in place to ensure that our DJ's and our audience can enjoy professional, high quality broadcasting. It is vital that you adhere to the following

format and are knowledgeable of WITR's on-air requirements when you're operating from the studio.

### The Pulse of Music Format

The Pulse of Music is a mainstay of WITR's daytime and weekday programming. Every DJ is trained first and foremost in the Pulse of Music format and by default, when no DJ's are on the air, our automation system plays Pulse of Music content. This format is what we have determined to be the best balance between new and interesting content for our listeners, and great creative freedom for our DJ's. The end result is a professional, catchy broadcast style that represents the station's tastes as a whole.

A Pulse of Music show is typically 2 hours long, but can be broken up into two separate, 1 hour long shows if necessary. Because this is not a specialty show, only WITR-owned music can be played for these hours. DJ's can select their music from our vast library downstairs, our bin of new albums, and our racks of local music. This by no means limits our DJ's options, as our library consists of thousands of CD's from every genre on the spectrum and the second largest vinyl collection in New York State.



Vinyl Library

### Components

There are several different types of content that a Pulse of Music show may contain.

- New Bin: Our new music from the past 3 months. Albums are regularly cycled in and out of the New Bin.
- Feature: Particularly awesome tracks that we really want to expose our audience to. Features are decided at open meetings once a week. Any member is welcome to attend and contribute their opinions.
- Recurrent: This is where feature tracks are moved after they're done being featured. The entire album a feature was on is considered recurrent, not just the featured track.
- Specialty: Several racks of albums frequently used for specialty shows.
- Double Shot: A “double shot” is when you play two songs consecutively by the same artist. The tracks must be played back-to-back, but do not need to be from the same album.



New Bin



Specialty Show Rack

## Structure

A Pulse of Music show must contain these elements:

- New Bin, at least 50% of the music you play
- Feature, 2 per hour

- Recurrent, 1 per hour

Except for double shots, the same artist should not be played more than once every 2 hours.

A double shot can only be played once an hour. You can also play up to 2 specialty show tracks an hour, provided that you follow up those tracks by mentioning the specialty show they are from, and the day and time that show occurs.

### **Imaging**

As you'll know from listening to radio yourself, a broadcast does not consist solely of music. The songs are punctuated by various advertising, promotions, and sound bites, and WITR is no different. Any audio clip that isn't a song is called "imaging."

Our imaging at WITR is made of audio files that have been cut and edited by our production department. These sound clips are incredibly important for the station's image, for our business department, and for FCC compliance. Playing WITR-specific promos lets our listeners know what station they're tuned in to and conveys our station's personality in between sets. Underwriting spots can be sold to local businesses and RIT clubs to generate revenue for the station. Additionally, the FCC requires us to play certain imaging by law. Ultimately, WITR uses several different types of imaging...

- Legal ID: Our call letters immediately followed by the community we serve, for us this is "W-I-T-R Henrietta". (You must pronounce the individual letters of WITR, the phrase "Witter" is only a nickname for the station.) A legal ID must be played once an hour, at the top of every hour, give or take 5 minutes. The ID may also be spoken during a mic break, preferably the first natural mic break near the top of the hour.
- PSA: A "Public Service Announcement," written by the National Ad Council. These are provided to us by the Ad Council and come in three different lengths: 0:15, 0:30, and 1:00. A PSA (of any length) must be played once an hour.

- Specialty Show Promo: A promotional clip highlighting any one of WITR's weekly specialty shows. You must play one of these promos per hour.
- Underwriting: This is a way for WITR to acknowledge donations from businesses without making any "calls to action." Underwriting is scheduled for specific time slots on certain days and must be played at these times, which will be noted in the weekly logs.
- Weekend Events: A summary of upcoming RIT events, usually voiced by our own station members and edited by the News Director. Like underwriting, we don't always have a weekend event imaging recorded. When we do, they must be played once every 2 hours.
- Shotgun: A 2-5 second sound bite that includes "WITR 89.7" or just "WITR." These promote our station and create natural transitions between songs.
- Sweeper: A 10-30 second sound bite that gives information about WITR. There are two types of sweepers, attitude and position. Position sweepers reflect the station and its contributions to the public. Attitude sweepers tend to be more tongue-in-cheek.

The last two imaging types listed are self-promotional, they boost WITR's image and convey our station's character. DJ's can choose which promotional spots to play at their own discretion, but listeners should hear "WITR" roughly once every 8 minutes.

### **Specialty Show Format**

The format of a Specialty Show is vastly different from that of a Pulse of Music show. Specialty Show DJ's can play from a certain artist any number of times, aren't required to include New Bin content, and only have to play legally required imaging (PSA's and Legal ID's). Specialty Shows are specific to a single genre or theme,

and because of this narrowing of music choices, DJ's are allowed to bring in their own music to play on the air. Additionally, Specialty Show DJ's often elaborate a great deal on the music that they play, which results in longer, more in-depth mic breaks. Specialty Shows have their own names, imaging promos, and featured banners on the WITR website. A few examples of Specialty Shows include reggae, blues, disco, world, jazz, electronic, punk, metal, and many more.



Reggae Sounds  
with Babi Katt



The Afterparty with  
Fluent and Stoph



13th Floor with  
Johnny Thunder



Bad Dog Blues  
with Gary

## On-Air Rules and Regulations

In addition to the general station policies and FCC regulations, DJ's must adhere to certain protocol while operating in the studio. It is crucial that you know these procedures by heart, as failure to comply with the following rules can result in suspension or expulsion.

### Before Each Show

1. Sign in on the daily FCC log.
2. Take a power reading and record it in the FCC log.
3. Review the imaging log to ensure you know which sound bites to play in a given week.

Don't forget to be respectful of the DJ in the studio before you. Wait outside the studio until they have left, and if they are still playing at the time of your slot's start, politely remind them that it is your hour to DJ (if they refuse to yield the studio, contact the Program Director). It is recommended that you use any pre-show time to plan a few sets.

### **After Each Show**

1. Announce the next upcoming DJ or show during your last mic break.
2. Sign off in the daily FCC log.
3. Make sure that either the next DJ has taken control of the studio, or that you have turned on Automation and noted this in the FCC logs.
4. Restore the board settings, studio lights, and studio setup to how you found them.
5. Clean up all CD's, records, and other materials that you may have used during your show. Return them to their proper location in the library.

### **Missing a Show**

It's understandable if you have to miss a show every now and then, but remember that there is a responsibility that comes with having a weekly show.

If you cannot make your time slot, you must do the following:

1. Notify the Program Director as soon as possible.
2. Let the DJ before you know that you won't be there to take over after their show.
3. Find a substitute DJ to run your show in your place. Most DJ's do this either by posting on facebook, or by putting up a sign in the office.
4. If you can't find a substitute and your show is at least 1 day away, voice track the show in Studio B.

Having a regular show is a privilege. Depending on scheduling each semester, it is not unusual for two DJ's to want the same time slot. If you were awarded this spot, but often miss your show, you are depriving your fellow DJ of a show that they would love to run.



If your show begins to pose a time conflict for you, inform the Program Director and request to move your show. Missing 3 shows without prior approval of the Program Director will result in a loss of on-air privileges.



## Suspensions

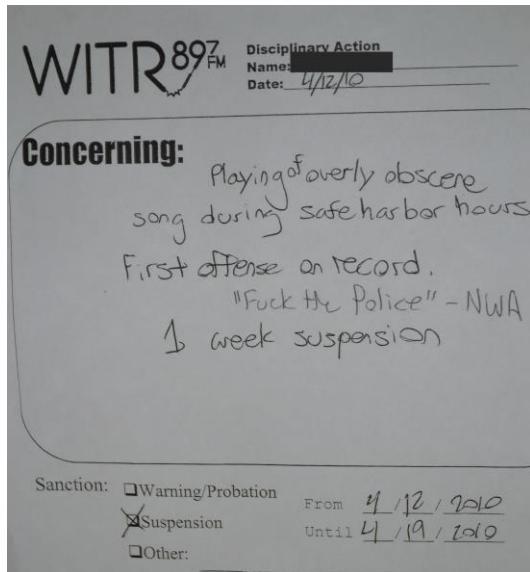
Suspendable offenses include:

- Improper sign-off/sign-on of the transmitter (i.e. if you leave the station with the transmitter on, but no automation playing).
- Not properly keeping the daily FCC logs
- Broadcasting obscenity, profanity, or indecency (including during a mic break or musical content)
- Playing music that isn't from the WITR library during a Pulse of Music show
- Failing to play at least 50% new bin on a Pulse of Music show
- Missing 3 unexcused shows
- Behaving inappropriately in the station (including the studios, office, garage, and pit)
- Not maintaining volume levels (either too loud or too quiet)
- Breaking any other programming rules as defined by station policies and the Program Director

If you notice another DJ in violation of these rules, you are required to notify the Programming Director immediately.

Suspensions are issued at the discretion of the Program Director, Chief Engineer, and General Manager. Any one of these e-board members is capable of suspending your on-air privileges. A suspension's duration depends on the severity of the offense, and is also at the discretion of the e-board.

Try never to be on the receiving end of one of these:



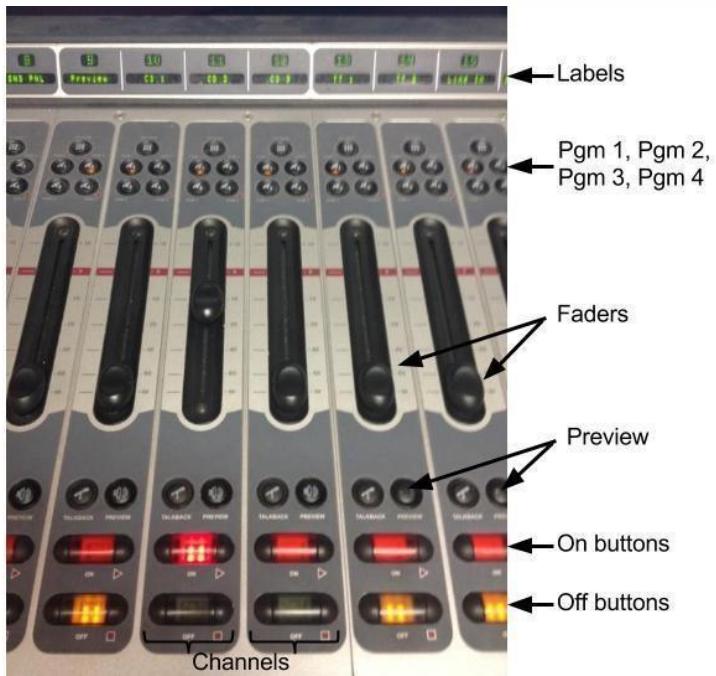
No e-board member wants to give out suspensions, and will automatically give a DJ the benefit of the doubt. Everyone at WITR wants to see the station function seamlessly and for DJ's to continue rocking the studio at their freedom. E-board members will always wait to assign a suspension until they have confirmed firsthand that an offense transpired.

## Studio Equipment

In both Studio A and Studio X, there is a myriad of equipment that enables us to broadcast. It is a DJ's job to know how each of these pieces of equipment works and to regularly operate the entire studio as a whole.



Easily the most important piece of equipment DJ's use is the Studio Console, also known as "the board." Everything that you will broadcast during a show goes through the board, which consists of many different parts that you need to know. Don't let this intimidate you though, working the board will become second nature to you throughout the course of your training.



### Channels

The small vertical panels on the board control different channels, each of which has a different input source, which is indicated by the label at the top of a panel. Channels have a red "On" button which sends the channel's output over the air. This also initiates playback of a source, meaning that if you have a CD or vinyl cued up, turning on the channel will begin playing that CD or vinyl. (note: if a channel is already on, pressing the "On" button again will not start playing a source)

They also have an orange "Off" button which mutes all output from a channel. As long as a channel is turned off, no audio will go out over that channel, regardless of if the fader is potted up. However, it is poor practice to leave a channel on when you are not using it, as this leaves you open to accidentally sending audio out over the air that you had not planned. After using

them, be sure to turn off the mic, CD, vinyl, or line channels.

Each channel's level (volume) is controlled by its fader. Always put a fader down when you turn a channel off.

### Assignment Switches

Above and below each channel's fader is a group of small, circular buttons, referred to as Assignment Switches. Each switch has a different function:

- Pgm 1: Sends signal to the transmitter
- Pgm 2: Sometime used to preview audio
- Pgm 3: Used to test equipment
- Pgm 4: Patches through the VoxPro unit as well as the Access remote unit

(Ask the Chief Engineer for further information on equipment testing and VoxPro operation.)

- Preview: Turns down the monitor's volume and pushes a channel's audio directly to the headphones. Press the Preview button to listen to a channel's audio without sending it over the air. To be safe, always make sure this channel's fader is down so you don't accidentally broadcast this audio. And don't forget to turn Preview off before attempting to broadcast from the channel.
- Talk Back: Allows communications to the guest studio without going over the air. This should not be used while your microphone is still on, as it won't mute the mic. While a guest's mic is off, hold down the Talk Back button on the correct guest mic channel to speak directly to them.
- Headphones Knob: Controls the volume of your headphones
- Monitor Knob: Controls the studio's speakers

## **Microphones**

Studio A Control Room Mic: This microphone is operated only by the DJ running the board, and is in a separate room from the guest mics. When the mic is turned on, a light in the hallway turns on to signify that a DJ is on air. This lets people know not to burst into the studio while you're talking.

Studio A Guest Mics: These are microphones set aside specifically for guest usage. The DJ in Studio A is in charge of the guest mic levels and can turn them on and off. In the Guest Studio, the mics can only be turned on or off.



Studio A

Studio X DJ Mic: The DJ mic in Studio X is in the same room as the guest mics, which often negates the use of the “talk back” switch. When the mic is turned on, a small light on the microphone itself will glow red. However, there is no light in the upstairs office to let people know that a DJ is doing a mic break, so it is advised that you make sure the door from the studio to the office is shut before going on-air.

Studio X Guest Mics: Like the DJ mic, each of the Studio X guest mics has a ring light to indicate if the microphone is live. Unlike in Studio A, the guests have no control over the operation of these mics.



Studio X

## CD Players

In each of the studios, there are 3 CD players stacked up which, in order from top to bottom, are controlled by channels labeled “CD1”, “CD2”, and “CD3”. After selecting a track, do not press play on the CD player. Turning on the channel will do this for you. Before ejecting a CD, press the “Stop” button before pressing “Eject”. The players will not eject a CD if you have not first stopped the disc. If a CD player stops working, submit an Equipment Support Ticket through the online DJ portal, which we will cover later.

The CD Players do have subtle operational differences between Studio A and Studio X. In Studio A, you can skip to a track by pressing the “Skip” button, and the play time count begins at 0. In Studio X, you can skip to a track by using the “Tune” knob, and the play time count begins at the song’s duration and counts down.



Studio A



Studio X

(An old school DJ trick of the trade is to place a CD's case on top of the player you are using for that disc. This helps both with back announcing songs and making sure you put a CD back in the proper case.)

### Turtables

There are two turntables in each studio, which DJ's use to spin vinyl records. They are controlled by the channels labeled "TT1" and "TT2".



To prepare a track for airplay:

1. Switch the turntable on (knob in the lower left corner) and set it to either 33 or 45 RPM, depending on the record.
2. Put the turntable's channel on preview, and carefully drop the needle on the record using the cueing level. Press "Start" to play the vinyl and stop the record once you hear sound.
3. Rotate the platter (the area where the vinyl rests) counterclockwise about 180 degrees. This gives the record time to speed up.
4. Turn on the corresponding "TT" channel and make sure it is potted up.
5. Manually press "Start" on the turntable to play the track.

## Dump Button

This is the DJ's trusty "Oh sh\*t!" button. All shows, with the exception of live hockey broadcasts, must run on a 5 second delay. This is to prevent FCC-inappropriate material from going over the air. If you accidentally speak or play an FCC-violating sound bite, hitting the dump button catches the broadcast up to real-time, effectively preventing the last 5 seconds of audio from playing. (Unfortunately, this doesn't alter the online stream.) The broadcast then will gradually slow itself down to achieve a 5 second delay time again. The dump button can't be pressed repeatedly in succession to skip more than 5 seconds worth of audio.

## Levels

The soundboard's faders control the levels of the audio being sent over the air. The computer monitor displays these levels as they are expressed during a broadcast.



The red lines mark the maximum volume our broadcasts should have. Not only is there a legal limit to our broadcast levels, but the audio's quality also degrades considerably above that line. This is an especially good indicator of whether or not you are speaking too quietly during a mic break, a common problem for DJ's. Always keep an eye on your levels throughout a show, and adjust faders accordingly. Try

to keep levels consistent during your show, focusing on transitions between mic breaks and music.

### Song Logger

Every song that goes over the air must be logged in our online song logger. This is required by the FCC and will be looked at every time the Program Director does airchecks.

The logger can be found at [logger.witr.rit.edu](http://logger.witr.rit.edu), and it is encouraged that you include this link in your mic breaks for any listener who wants to know "what was that song you just played?" The most recent song entered into the logger will be displayed on WITR's website under the "Now Playing" banner.

WITR Song Logger

Current: Vox and the Hound - Ethyl (@ 10:53)		
Artist	Title	Play Time
Vox and the Hound	Ethyl	10/13/2017 10:53 AM
Bruiser Queen	Invisible Girl	10/13/2017 10:50 AM
Com Truise	Memory	10/13/2017 10:47 AM
Major and the Moonbacks	We are Doing Fine	10/13/2017 10:42 AM
Islands	Fiction	10/13/2017 10:41 AM
moonweather	Drying Out	10/13/2017 10:37 AM
Com Truise	... Of Your Fake Dimension	10/13/2017 10:33 AM
Dale Earnhardt Jr. Jr.	Don't Tell Me	10/13/2017 10:29 AM
Jon Lewis Band	I've Got Mine	10/13/2017 10:26 AM
Ezra Furman	Teddy I'm Ready	10/13/2017 10:21 AM
Cherry	Cherry	10/13/2017 10:17 AM
ODESZA	Line of Sight (feat. Wynne & Mansionair)	10/13/2017 10:13 AM
Evolfo	Rat City	10/13/2017 10:10 AM
Phoenix	Don't	10/13/2017 10:07 AM
Joywave	Thanks, Thanks For Coming	10/13/2017 10:03 AM

When logging music, you must include the artist name, song title, time played, and section (new bin, library, request, etc.) in the logger entry as shown below. Try to be as accurate as possible with spelling and the time played because all of our logs are public. You won't have to manually log all of your songs necessarily, as tracks played through Rivendell will automatically log online.

WITR Song Logger

Current: The Burning of Rome - Melina (@ 12:54)

Add a Track				
Artist	Title	Play Time	Group	Requester
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="button" value="Library"/>	<input type="button" value="Requester"/>
<input type="button" value="Artist"/>	<input type="button" value="Title"/>	<input type="button" value="9/19/2014 12:57 PM"/>	<input type="button" value="Group"/>	<input type="button" value="Submit"/>

In the event that the online logger is not working, you must write down your sets on paper and submit the

paper to the Program Director after your show. Inform the Chief Engineer immediately that the logger is down.

## Phones

There are phones both in Studio X and the general office, and you should be prepared to answer both in as professional a manner as possible. Typically, this is "Hello, WITR 89.7".



If a caller requests an e-board's contact information, you are only allowed to disclose their WITR email address (NOT their personal email address). If the caller requests a member's last name or additional contact details, politely inform them that we are not allowed to disclose that information. Everyone at the station is charged with keeping our e-board members' privacy, and none of them deserve to be spammed by promoters or over-eager band managers.

For recording calls with a listener, you must first inform the caller that they are being recorded. This is required by law. To record a call, use the VoxPro controller to the left of the board. You can only operate the VoxPro after being trained on the equipment by the Chief Engineer. You must also ask the Program Director for prior permission to broadcasting a call.

## Rivendell

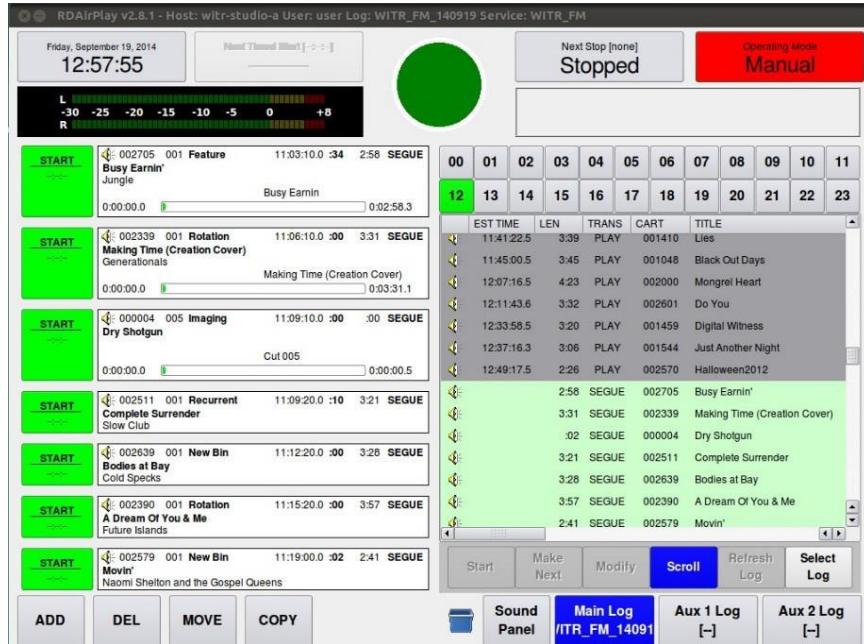
Rivendell is WITR's digital audio content management and delivery system. It is the program on the computer in which logs are created and played, voice tracking can be used, and imaging may be played. It also houses our digital music library, which can be cued up and played through Rivendell's AirPlay application. Rivendell's output goes through both the "Auto 1" and "Auto 2" channels on the board, so both channels need to be potted up when you're using Rivendell. The applications that DJ's use to access Rivendell are called RDLibrary, RDPanel, RDAirPlay, and RDLogEdit.

## Automation

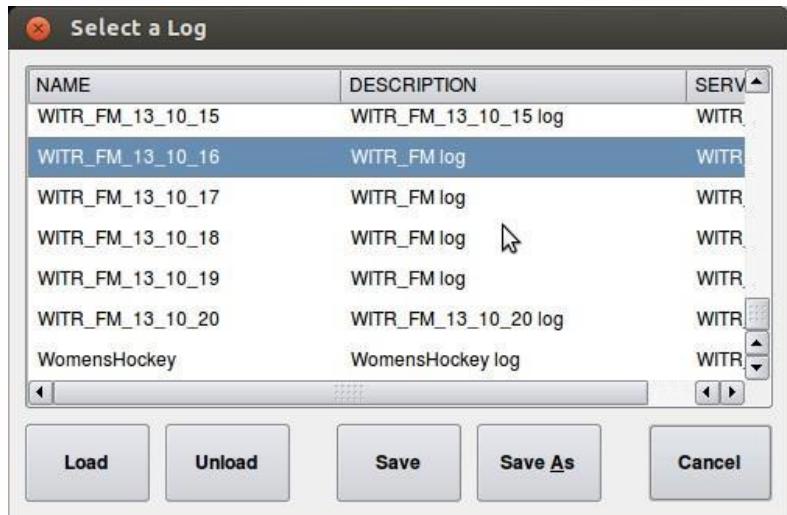
Affectionately known as "Robo DJ," our automation system is the program that plays when DJ's are not in the studio. Automation is programmed to simulate a Pulse of Music show, which means it follows the usual requirements for new bin, features, recurrents, and library tracks. The specific format for automation is called the "clock," and is maintained by the Program Director. If there is no DJ to take over at the end of your show, Robo DJ is called into action. You must know how to turn Automation on and off and how to ensure that it operates correctly.

To turn Automation on....

1. Make sure channels Auto 1 and Auto 2 are potted up on the board.
2. In the bottom right corner of the RDAirPlay window (on the next page), click on "Select Log."



- When the dialog box comes up (pictured below), select the automation log that corresponds to the date and stream. Each date has two log options, one for each studio. Make sure you select the "UG" log if you are in Studio A, and the "FM" log if you are in Studio X.



- Click "Load."
- Once the log has loaded into RDAirPlay, scroll through the tracks listed on the right and select the audio file in this playlist that corresponds closest to the current time of day. Click "Make Next."
- Click "Start" on the queue's top file on the left.

- 
7. Make sure that the “Operating Mode” rectangle in the upper right corner is set to “Automatic.” If this area says “Manual” or “Live Assist,” just click on “Operating Mode” until it reads “Automatic.”

If there is no DJ directly before your show, Rivendell will be running on Automation when you arrive. Before you can begin DJ’ing, you must turn Automation off.

To turn Automation off...

1. Set the “Operating Mode” in the upper right to “Manual” or “Live Assist” by clicking this button until it reads the correct mode. The button’s color will change to red if you are on Manual mode and yellow if you are on Live Assist.
2. If you want to play your show from Rivendell, edit the automation playlist on the left before the current song ends.

The left-most section of the RDAirPlay window is a playlist of the next audio files queued to play. You can use this playlist with RDLibrary by adding your own tracks and editing the queue accordingly.

To add a new track, click “Add” and search RDLibrary for the file you want to play. Select the track and then click the audio file in the RDAirPlay playlist that you want your track to play before. (Clicking a file on the playlist enters your track above it, not below)

To remove a track from the playlist, click “Del” and then select the audio file you want to remove.

To rearrange files, click “Move” and select a track to move. Click the playlist file that you want this selection to play before.

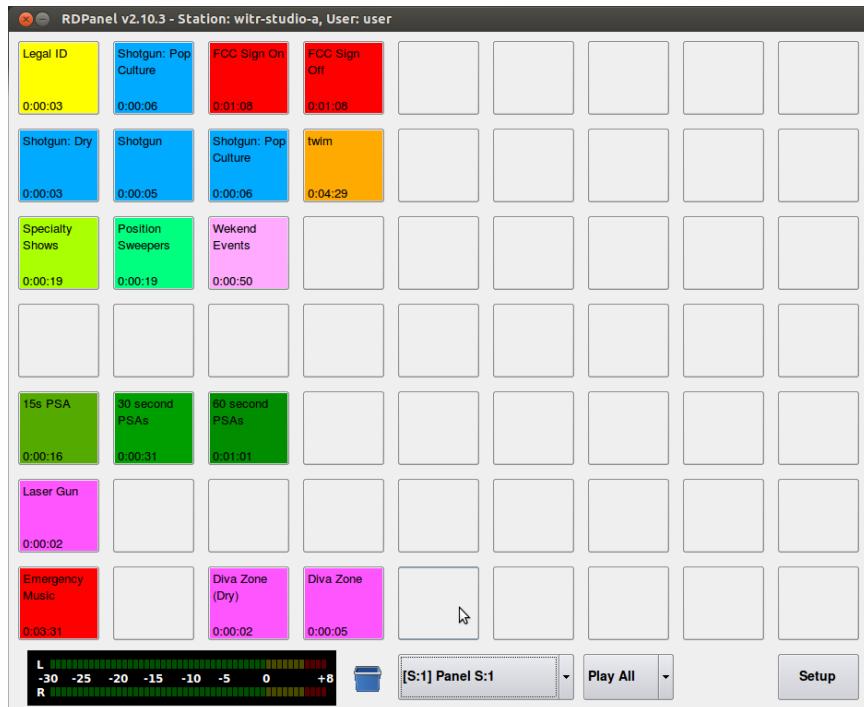
If you change your mind and don’t want to complete the action you selected, simply click the Add/Del/Move button a second time.

### **Imaging**

During a show, you will play imaging through RDAirPlay. This can be done either by clicking the “Add” button

and selecting imaging from RDLibrary, or by pressing the desired imaging button in Rivendell's 2nd Panel. When you click an imaging track in this window, it will play in real-time and will not pause any tracks in your queue. If a track is playing when you play imaging, the imaging will play over the track. This is generally considered sloppy and is avoided except for the very beginning and tail end of songs.

Rivendell's 2nd Panel has its own channel on the board labeled "2ndPanel" and this must be potted up if you are using RDAirPlay.



Don't forget to mark down in the Imaging Log when you have played a required piece of imaging.

### Voice-Tracking

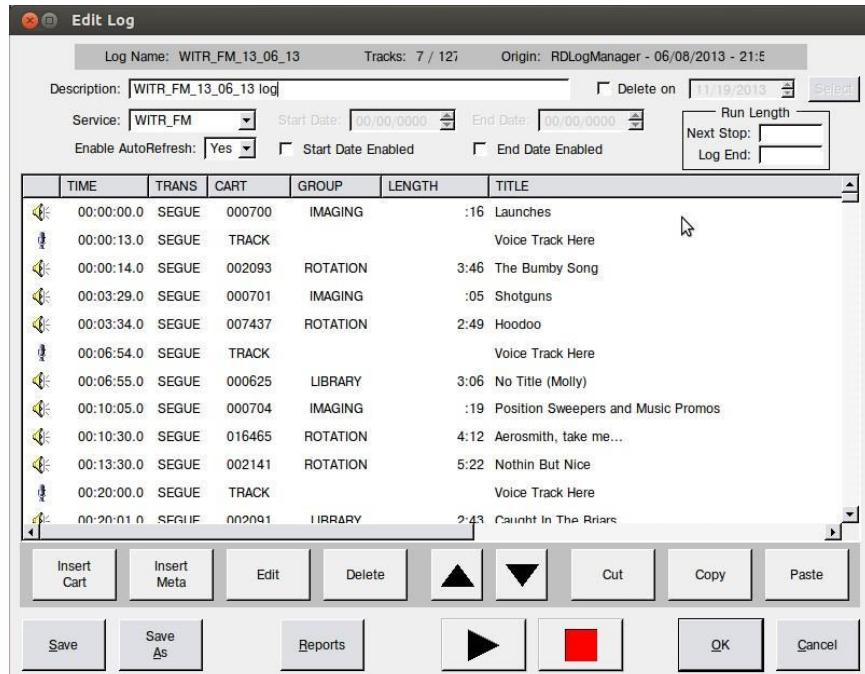
When a DJ can't make their show, they have the option of pre-recording their show in the Rivendell logs. These logs are how Robo DJ knows what to play when the studio is empty, and you can insert your show into a log at your usual time slot. If you can't make your show and haven't found a substitute, it is highly encouraged that you voice-track it as far ahead of time as you can.

To edit a log, you must be using one of the station computers. There are a few types of events that you should include while making your log:

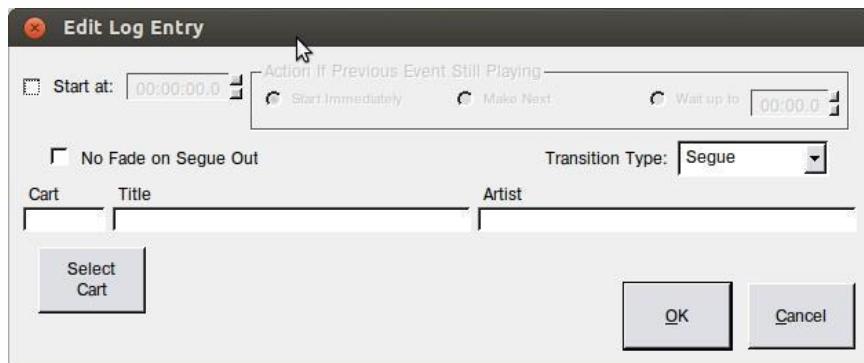
- Audio Carts: Individual songs or imaging files
- Track Markers: A “bookmark” of sorts that indicates where to record a mic break
- Note Markers: A short message or reminder that you’d like to appear at a certain point in the log for other DJ’s to see (These don’t play on-air)

To create a log...

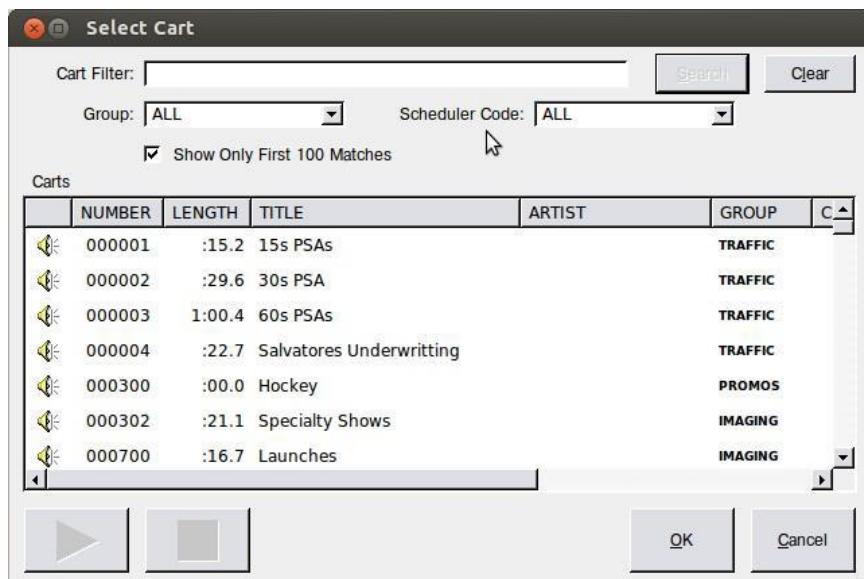
1. Open RDLogEdit on one of the Linux machines in the office or Studio B.
2. Click “Add” in the lower left corner. You will be asked to give the log a name. Use something that appropriately describes the purpose of your log.
3. Click “Ok.”
4. Select the new log you just created and click “Edit.” This window will pop up:



5. This is where you can add songs and track markers. To add audio files, click “Insert Cart” in the lower left corner. You will see this window:



6. Click "Select Cart" and search for your desired song or imaging track in this window:

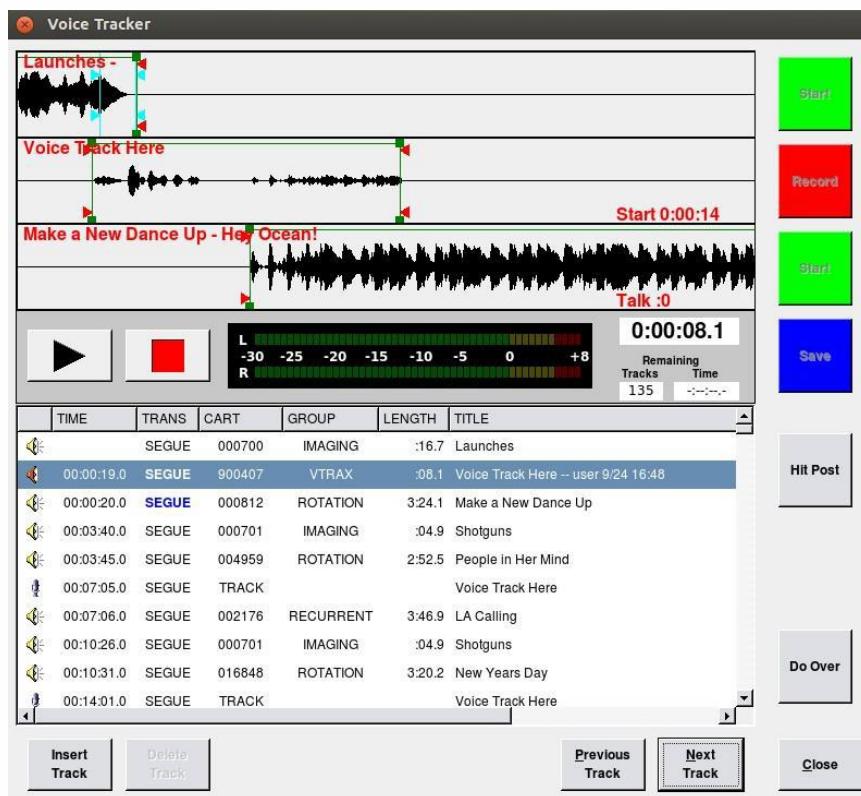


7. To insert a track marker or a note marker, click "Insert Meta" in the "Edit Log" window from above.
8. Don't forget to include your typical imaging and legal ID's.
9. After you finish creating your log, click "Save."

In addition to music tracks and imaging, you can pre-record your mic breaks.

To set up and record a mic break...

1. Open RDLogEdit and find the corresponding day for your show. (Again, be careful to select UG or FM depending on your usual studio)
2. Highlight the correct log and click the "Voice Track" button. This window will pop up:



This waveform data will appear in the window's three top panels. The first waveform corresponds to the song or imaging directly before your mic break. The second is where your mic break will be recorded. The third is the song or imaging directly after your mic break.

3. Scroll to find your show's time slot in the log. There are carts that are in the group "VTRAX" that have the title "Voice Track Here." Highlight one of these carts to start a mic break.
4. Click the topmost "Start" button. This is equivalent to turning on the mic in Studio A/X. The audio in the first panel will start to play.

- 
5. Click “Record” and do your mic break. If you don’t press this button in time, the voice tracking might restart.
  6. When you’re ready to end your mic break, press the second “Start” button. This will start the next track and is equivalent to turning the mic off in Studio A/X.
  7. Press “Save.” If you aren’t satisfied with your mic breaks, you can press “Do Over” instead.
  8. To listen to your mic break, select “Voice Track Here” and use the “Play” and “Stop” buttons in the upper left.

You can adjust the timing of all the transitions by sliding the waveforms in all three panels. The “Hit Post” button will automatically align the end of your mic break with the talk end marker of the next track (if it has one). You can also adjust the volume fade levels in each transition by clicking and dragging the appropriate green squares to create crescendos and decrescendos in the top and bottom panels.

### DJ Portal

Once you’ve become a DJ, you will be given login information for a DJ account on WITR’s website. On the site, you will have access to weekly charts, streaming listeners, the WITR wiki, and more. This is called the DJ Portal and can be found at [witr.rit.edu/dj](http://witr.rit.edu/dj). All of the station computers are permanently logged in to the DJ Portal, so you can access this whenever you’re in the station, even before having your own profile.

This is where you can submit support tickets for reporting broken equipment. Similarly, this is how you will log your work hours that aren’t CD reviews. When CD reviews are submitted, the Music Director automatically logs your work hours for you.

# WELCOME TO THE DJ PAGE!

- [Weekly Charts](#)
- [Streaming Listeners: Studio X](#)
- [Streaming Listeners: Studio A](#)
- [Vinyl Bible](#)
- [Support Ticket](#)
- [WITR Bylaws](#)
- [Policies and Procedures](#)
- [WITR Wiki](#)
- [Work Hours](#)
- [Clean Cut Request](#)
- [Band Session Request](#)

The Vinyl Bible is where you can search for a vinyl record by name and this database will give you the record's location in our library.

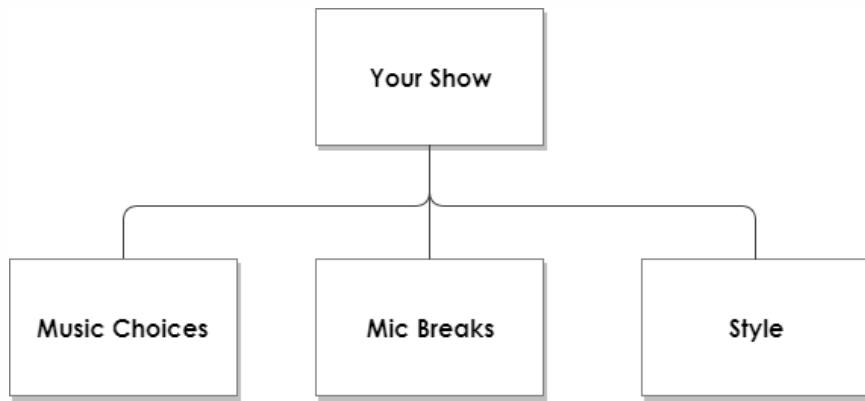
## Your Show

Once you get your technical chops and are comfortable running the board, it's time to focus on putting everything together with style. This can only be achieved with time and practice. Before DJ'ing, most people aren't accustomed to speaking into a mic with a pop filter, prioritizing a listener's entertainment, or talking about their passion while keeping a professional tone. Luckily, your trainer also went through the transformation from listener to DJ, and they will be able to guide you as you develop your on-air personality.



Your show is comprised of 3 different components, as depicted below. You will be graded in these categories during your demo and during airchecks. How well you

blend these elements together can be the deciding factor in passing a demo or winning over a listener.



(DJ's can request to have a weekly show, but this is not mandatory and does not count toward station hours. Every semester, the Programming Director will ask for the availabilities of DJ's who want a show. Time slots are then assigned at the Programming Director's discretion.)

### **Music Choices**

It can be intimidating when you first arrive at the station and see just how much music is at your fingertips. You may not know where to start in terms of choosing music and building sets. As a DJ, you are fortunate to have full access to all of WITR's music resources, and as such, it is important to familiarize yourself with the library. Ask your trainer to show you some of their favorite bands, and see which of your own favorite artists you can find in the library.

Some DJ's keep a notebook of artist names and descriptions so that they have a core resource of music they know and can fall back on. You will find that the longer you DJ at WITR, the exponentially larger your personal library will grow, and the harder it will become to remember that one indie EP from some new band that came out a year ago.



CD Library

#### Prepping Before a Show:

- Arrive a little early and take out the music you want to use during your show. Determine a scheme for playing your tracks before the show starts, and start putting together sets of 3-4 songs.
- If you plan on jumping between different genres, think of what imaging you can use to make the transitions smooth.
- If you are doing a Pulse of Music show, keep in mind your requirements for new bin, features, and recurrents.
- You can preview any tracks on CD's, Rivendell, or vinyl prior to your show in Studio B. Plan out how you can segue between various songs and vibes.

Keep in mind that our listeners both want to find new artists they'll love, but also want to stick to what is most familiar to them. DJ's can provide the best of both worlds by mixing the unfamiliar with the well-known. Play a track or two that most indie fans might know, and then throw in a new bin song that you think the same listeners would enjoy. Always ask yourself what the listener would think of a track if they'd never heard that genre before, and ease them into a more bizarre-sounding song by leading up to it with tracks that progressively become edgier.

On that note, strive to discover new music and broaden your own musical horizons. Don't play the same bands every week, or your show can quickly become stale for your audience. Try to play bands that are unfamiliar to you, and don't be afraid to dive into new bin in your off time.

Before playing any song, always check that the lyrics are FCC clean. All CD's at the station are required to have reviews which indicate tracks that contain cursing, but the same is not true for vinyls. To check if a vinyl track is FCC clean, search its lyrics online before cueing it up. Also keep in mind that humans make mistakes. Even on CD reviews, people may have forgotten to list FCC-violating tracks. If you are not familiar with the song you're about to play, err on the side of caution. It takes a few seconds to Google a track's lyrics, but it takes hundreds of thousands of dollars to pay off an FCC fine.

### **Mic Breaks**

Whether it's a Pulse of Music or a Specialty show, mic breaks are a crucial part of DJ'ing. Without informative mic breaks, your audience won't learn anything new about the music or station they are listening to. Mic breaks also serve an important role in transitioning between sets. At the end of the day though, when you are on the mic, you are representing WITR to the public.





During a mic break, you will be managing a lot of moving parts, and the quality of a mic break can dictate whether a listener stays tuned or not. You want to come off as professional while still keeping a mic break light and enjoyable.

You likely are not accustomed to speaking into a professional microphone, so here's a quick rundown of how to speak on-air:

- Pot the mic. A mic will pick up every little sound in the studio, including buttons being pressed. So it is recommended that you first turn the mic on, then pot it up. After a mic break, pot the mic down, then turn it off.
  - Speak into the mic. Watch your levels and move closer to, or further away from, the mic accordingly. Using the headphones can help you ensure that your voice is at the same volume as your music.
  - Don't make out with the mic. If your lipstick or your spit is getting on the pop filter, give it some space!
  - Minimize background noise. Try to have all of your CD's in front of you before starting your mic break so listeners don't hear you shuffling things around or moving away from the mic.
  - Adjust your mic first. Do not adjust the mic while you are on a mic break, listeners can hear that and it sounds extremely unprofessional.
  - Speak clearly. Do not slur or mumble your words, and pace your speech so that you're not speaking lazily or frantically.
  - Be confident. Your listeners can tell if you are nervous when you're on the mic. Take a deep breath if you need to, and don't be shy to practice your mic breaks ahead of time.
  - Care. Strive to be engaging when you're speaking to your listeners. You should convey how passionate you are about the music you play. This kind of attitude is infectious to an audience.
- 

- 
- Have fun! Imagine you're talking to a close friend while on your mic break. This can help you come off as confident and friendly while on the air.

In addition to speaking professionally on the mic, you also need to keep in mind several guidelines about the content of your mic breaks.

Try to include biographical information or interesting facts about the music you are playing, but do not linger on an irrelevant topic. Give your listener the most concise summary of what they just heard, and what you are cueing up.

To avoid stumbling on a mic break, you should figure out what you want to talk about on-air beforehand. Try to have your next few songs picked out so you won't hesitate when telling the listener what's coming next, and be ready to play the next song or spot of imaging. The more prepared you are, the less stressful a mic break will be.

You should do some research before your break. Though an artist may be completely unknown to you, be sensitive to the fact that it might be a listener's favorite band. Pronouncing a name wrong or mixing up the title and artist of an upcoming track can be the deciding factor in making a listener lose interest.

Do not ramble on needlessly during a mic break. This will bore a listener and is the most common reason a person will tune out of your show. A mic break is not your personal diary. The only thing your audience needs to know about you is your DJ name. As a general rule of thumb, your mic break should not exceed 60 seconds.

Because your mic break is considered a non-music audio segment, do not play imaging immediately before your break. If you want to include imaging with a mic break, you must do so afterward, and do not play imaging that contains a WITR promo. Your mic break should provide all the promotion the station needs. Most commonly, if they include imaging with their mic break, a DJ will end their break with "we will



be right back after these messages" and play a PSA or underwriting before the next set.

In the event of a mechanical failure or error during a broadcast, try to start something else (a song, promo, sound clip, etc.) to prevent dead air. We recommend having a CD loaded up in one of the players during your show just in case this happens. There is also an "Emergency Music" button on the imaging panel that you can play while trying to fix any problems you're having. Never acknowledge technical difficulties on air! We cannot stress the importance of this enough. Mentioning any glitches only draws attention to them and admits fault on the part of WITR.

A mic break consists of several elements (which don't all have to be played in the same break). You will come to memorize all of them by the time you finish training. Some of those elements include:

- "WITR 89.7, The Pulse of Music", our station name and the show's slogan
- Your DJ Name, don't include your full name, either make up a DJ name or use only your first name
- Back Announcing, list the 3-4 tracks you just played
- Forward Announcing, list 1-3 upcoming tracks
- Request phone, (585) 475-2271
- Request twitter, #WITRrequest (note the two r's)
- Song Logger, logger.witr.rit.edu
- Website, witr.rit.edu



Once you've gotten the hang of a standard mic break, try to change up the way you present your information. Try not to have a repetitive vocabulary (e.g. don't describe every track as 'awesome'), switch up the order of elements you include in your mic break, and try to have a few scripts in your head before starting a mic break. Listen to other DJ's if you need some ideas.

## **Style**

When you have mastered mic breaks and can finesse your music choices, it's time to consider your style.



There are many Pulse of Music shows, so why should a listener tune in to your show specifically? To this end, you want to develop a unique broadcast that lets your personality really shine. Show your listeners why your show is the only resource they need in discovering new bands that they'll love.

Most DJ's will naturally gravitate towards music that they like. This is a good place to start when putting together your show. Keep in mind that a Pulse of Music Show is only restricted in format, the content is entirely what you make it. By including tracks that you really love in your show, you'll be more enthusiastic on the mic and have a fun time in the studio. This is exciting for your listeners too. A passionate, energetic DJ is a person whose music recommendations you take seriously.

Be open to new music! One of the biggest privileges that comes from being a part of a college radio station like WITR is that you'll always be in-the-know when it comes to music that has yet to be released. You get access to the newest music that the general public may not see for months. Take advantage of this resource to branch out and find new artists.



Explore the new bin, review CD's, and talk with other DJ's to find music that you're excited to share with your listeners. The Music Director and Program Director are responsible for maintaining all of WITR's incoming albums, so they are both great people to ask for music recommendations. This is a great way to mix together music that you've loved for years with brand new music while still being enthusiastic about what you're playing.

Choose a unique DJ name. Pick a name that can represent you and your tastes. Feel free to use catch phrases in mic breaks that compliment your DJ name. For instance, if your name is Morgan, you may pick Captain Morgan as a DJ name, and open your shows by saying, "Hello ladies and gentlemen, this is your captain speaking." Just make sure you don't get too goofy with your mic breaks and that your theme isn't distracting from the music.

Listen to other DJ's. Check out other DJ's shows to compare your techniques with theirs. What about their show did you like? Which of their habits come off to you as unprofessional? You can also ask any DJ about how they developed their style. Everyone will have a different approach. (Specialty Shows are an especially good resource for this, since they are themed and require more preparation prior to a show.)



## CD Reviews

We receive large volumes of CD's regularly and are constantly working to stay ahead of the curve in new music. A large part of our purpose as a college radio station is to introduce the RIT community and greater Rochester area to fantastic upcoming artists.

Every CD at WITR has a labeled review on it that lets other DJ's know what the album sounds like, which of its tracks aren't FCC clean, and which tracks are especially good. These reviews can also help members at the station discover new music that they might enjoy. Every member at the station can review CD's, but DJ's are relied upon heavily for this responsibility.

## Work Hours

Reviewing CD's counts toward your work hours for the semester. A lot of DJ's earn their hours by just putting on new CD's while they do their homework. Different CD's are worth a different number of station hours depending on the CD's length:

- Full Album, 1 hour
- EP (3-6 tracks), 30 minutes
- Single (1-2 tracks), 15 minutes

After you submit a CD that you have reviewed, do not log your station hours online through the DJ Portal. The Music Director does this for you automatically when they processed reviewed CD's.

## Process

In the office, there is a clipboard listing all of the recent CD's that WITR has received. To check out a CD to review, you must write your full initials (this includes your middle initial) next to the album name on this clipboard. There is also a box of labels in the office, typically next to the clipboard, that we use for CD's.

To review a CD:

1. Check the CD out
2. Listen to every track all the way through (this is absolutely essential for finding FCC unclean tracks)
3. Write down your condensed review on paper or on your computer
4. Copy your review to a CD label, using the format pictured on the next page
5. Place the label preferably on the front of the CD. If there is already a review on the CD from the band's label, try to fully cover this. If not, place your review in a spot that least obscures the cover art and album title
6. Submit your reviewed CD to the "Recently Reviewed" bin or to the Music Director's bin

**WITR  
89.7**

# CD REVIEW GUIDELINES

**Band/Artist Name - Album Title:****Your Full Initials**

This is where you can describe both the album and the band a bit. Try to include the band's genre, but don't give too much background information about a band unless the information is particularly interesting (e.g. the band is two twin sisters from Sweden, the band found their drummer on craigslist, the artist used to go by a different name, etc...)

*The following 3 review portions are optional, so choose which sections are most relevant to the CD:*

- Give the person reading your review an idea of what vibe the tracks have, and if they feature unique sounds like an electric violin for instance.
- Describe the components of the band's sound (e.g. the behavior of their harmonies, qualities of a singer's voice, the pacing of each track, etc...)
- For your final sentence, summarize the album as a whole or give your final verdict.

Try: track numbers of songs you think people might like (circle songs that you think are especially great)  
FCC: unclean tracks    RIYL: (Recommend If You Like) a few bands that have sounds similar to this artist

## Vinyl Care Guide

WITR is fortunate to have the second largest vinyl record collection in New York State. However, records degrade considerably over time if they are handled improperly. At WITR, we aim to preserve our wonderful library for decades to come. Therefore, if you plan on using vinyls in your show, please read the following instructions for careful treatment of vinyl records.



## Handling

- Don't touch a record's grooves, this leaves oil marks on the record and increases the chances of it getting scratched
- Hold the jacket/sleeve perpendicular to your body to slide the record out at a nearly horizontal angle, this prevents us from dropping records
- To hold a record, balance it with your fingers on the center label and your thumb on the rim
- After use, immediately return a record to its jacket to minimize its exposure to air

## Cleaning

- Always clean a record before playing it
- If the record is exceedingly dirty, blow off the larger dust clumps while being careful not to spit
- Apply a few drops of D4+ cleaning fluid to the leading edge of the cleaning brush (an arrow points to the side of the brush that must contact the record's surface first)
- Spin the record on the turntable and apply the wet part of the brush to the vinyl, left of the center label, and slowly roll the brush back so that all of its sides contact the record over a dozen or so revolutions (there are very helpful YouTube tutorials for this process)
- If dust is visibly piling up on the brush (this will happen every now and then), wash it gently with soap and warm water, then rinse the brush by squeezing it

## Playing

- Don't drop the needle mid-track, drop the needle into a silent portion in between tracks. This minimizes the potential for gouging the record's grooves

- If a record starts skipping while it plays over the air, firmly tap the turntable body (or drop the cover down) at the moment of the skip. This may induce a shock great enough to prod the needle forward a bit
- If the previous step didn't work, carefully lift up the needle, move it a millimeter closer to the center of the label, and gently drop the needle back down. Though a few seconds of music will be missed, we have at least gotten away from the skipping region. Never play records on a worn out stylus

### **Storing**

Each record should be protected by a paper or plastic sleeve (if it has one) in addition to its album cover. The sleeve's opening should be on top so that the record is effectively sealed off and has no chance of falling out of its album regardless of the album's physical orientation. Store vertically to prevent warping.

### **Summary**

Welcome to the WITR family and the DJ club (we sit with the cool kids at lunch). We're stoked to have you!



Make sure to ask your trainer to add you to the "WITR 89.7" Facebook group if you have not already been added. Try to hang out in the station when you have free time. We want to get to know you, and the more you talk with other DJ's, the better you will get in the studio as well. Just keep in mind, we expect everyone to be extremely professional and serious at all times...



Feel free to bring your friends and family into the station too. WITR is an amazing organization, and we're very proud of what generations of RIT students worked hard to build. We want to share our passion and our music with the RIT community and beyond. Our door is always open!

**WITR  
89.7**