original class flow vomit

The first step of DJing is building a music library, you can find lots of free music on soundcloud and bandcamp as well as purchasing music on bandcamp, beatport, or itunes. Additionally there are streaming services built into most DJ software that allows you to stream directly from spotify, tidal, or other services.

A few tips for finding music, start with artists you know. Think of your favorite artists throughout your whole life. The best part about DJing is being able to explore music with complete freedom, the only limit here is what you are able to come up with. Even though the typical DJ set is going to be composed of electronic music there is always room for experimentation. The most important thing is to have fun and play music that you love. Mixing non-electronic music definitely takes a different approach but sometimes you can find good remixes and being able to take a vocal from your favorite song and blend it with a club ready bass line is a rewarding experience. Once you have identified some genres of music that you would like to DJ with, it's time to start digging deeper. Start looking for DJ mixes put out by artists you like and study the tracklists, look for record labels they've released songs with and study the back catalog to find new artists you might like, one of the neat things about soundcloud is you can see what other artists people follow so take advantage of this and explore your influences tastes as well. Make sure to follow artists you like, and if possible get on their bandcamp newsletter. This will help you stay informed on new releases. When I am getting ready for an upcoming event I often go into my email and search "bandcamp release" to quickly browse through all the releases from the artists i am following. Soundclouds related tracks algorithm is also a great way to discover new music.

Once you have a collection of music you would like to DJ with, the next step is to pick a software to use to prepare your tracks for performance. This choice is highly dependent on the type of gear available to you to mix on. Some questions you need to ask yourself are: are you planning to play on industry standard provided gear? Are you planning to bring your own computer and controller to perform? or are you just planning to play around at home? If you plan to play shows where the gear is provided you will want to use rekordbox, if you are going to bring your own controller you could use different software depending on what the controller is made for, and if you are only going to play at home then you could even forgo the controller all together leaving you with the option to use any software you like.

For the purposes of this class we will be focusing on rekordbox as our software of choice, but most of these concepts will be applicable to any software.

a few caveats before importing your music into your software of choice, if you are using provided gear there are a lot of different models you can end up with and some file types can have trouble loading on certain gear. Generally speaking 16 bit wav/aiff files and 320 kbps mp3s are going to be the most reliable, I prefer to convert everything to mp3 for most gigs to guarantee they load and also save some space and improve loading time. There is a lot of debate of the quality difference between compressed and uncompressed file types but in my opinion the difference is negligible to imperceptible. the only time i will spring for uncompressed file formats is if im playing an event that quality is really important to me and the sound system

is very high end, that little extra effort makes me feel better about the set and in turn deliver a better performance but truthfully most people will not notice the difference in sound quality. The other caveat is that rekordbox's key analysis in particular is very unreliable. This is where software like mixed in key comes in handy, the workflow involves first dropping your music into mixed in key to analyze and it will update the meta data to include the relevant information. Then, once you import the music into rekordbox it will be displayed in the proper format. note that wav files do not contain meta data so you will have to use the rename track feature for it to work.

Once you have your collection of music and your software of choice you will want to import and organize your music into playlists to help you find the music you want to play more quickly. There are many ways to approach this but I will share mine with you and give some suggestions that you can use as a starting point to find what works for you. I have a few different approaches to making playlists, the first is a master playlist folder organized by playlists of individual keys using the camelot wheel. This allows me to look for the key I would like and then sort by bpm to easily identify harmonically relevant songs when I need something specific. The second is to make a playlist folder for a specific event. Within this folder I have a playlist that contains all of the new music I have downloaded for that event as well as any other songs in my library that I think would fit the event. From there if i am planning my setlist i will have another playlist with the specific order of songs i would like to play. If i am not planning a setlist i will create several other folders to organize the music by genre or some relevant grouping of genres. People often like to use playlists based on emotion, vibes, or even sections of their set like warm up, peak time, closing. The key is to find a system that works for you to help you quickly find the right song to play.

Ok so at this point you've got your music, you've got your software, and you've got the music imported. The next step is to prepare your music for performance. This is going to involve making sure the bpm is correct, the beat grid is aligned, and you have cues set to help you decide where to mix in/out of a track. Before beginning with this it can be helpful to get familiar with the settings of your software and set up some hot keys to streamline the process. I will share my workflow with you to give you an idea of what's possible, but remember there is no right or wrong way to do this, only what works best for you and this is what works best for me. The first step in my settings is making sure that under the track analysis mode, BPM range is set to 48-95. The reason behind this is that I mix a wide range of genres and tempos so by using this range I can transition between BPMs with smaller adjustments of the tempo fader. For example if i were to mix from a 140 BPM song to a 150 BPM song that would be an adjustment of 10 BPM, but with the BPM range set to 48-95 those songs will be 70 and 75 BPM with only a 5 BPM adjustment needed. This is entirely a personal choice however and not necessary unless you plan on mixing a wide range of music, if you mostly stick to 1 genre the 70-180 range is pretty common but depending on the genre other ranges can ensure the BPMs aren't halved. The next step in my workflow is to open preferences, go to the keyboard tab, and set some hot keys. The hot keys are as follows:
Player A -
Memory Cue: cursor down

Set Hot Cue A-I: 1-8 + numpad 1-8
Clear Hot Cue A-I: ctrl+1-8
Jump Forward: cursor right
Jump Reverse: cursor left
Finally the last step before we start prepping the songs is to look to the left side of the player and underneath the < > arrows make sure the number of beats to jump is set to 16.

Now I'll explain the reason for these settings and hot keys. The way that I set my hot cues and memory cues is designed to allow visual mixing. By setting the beat jump to 16 beats I can very quickly identify the drop of a song, set my A hot cue then jump reverse with left cursor and set my B hot cue etc., until I've reached the very earliest point i would mix in with that song. From there I go to the first possible point that I would bring in another song and set a cue with right click then a memory cue with down cursor, i jump forward and set another one, and continue on until the point at which there would be no more room to mix in another song. With this approach I can do all of this very quickly with mostly keystrokes, and the less you have to use your mouse the faster the process. Setting the cues like this allows me to count the number of memory cues and easily determine the hot cue i need to start mixing in with, as well as being able to use the hot cue to quickly get to that point of the song and have it ready to go. There are both advantages and disadvantages to using this approach as with any other approach. The pros are being able to mix very quickly and visually without having to scrub around the track to find your starting point or guess if your phrasing is going to be correct. You may want to avoid this approach if you want to play around with live rearrangements of the song by utilizing hot cues to jump around to different parts or not half timing songs is important to you.

before you can begin placing hot cues and memory cues we need to check the grid alignment and downbeat placement. the way i approach this is finding the the first beat of a phrase and making sure the red line is aligned with the kick, once that is set look for the next kick of the next phrase and use it to make sure it lines up to ensure the bpm is correct. it's important to scan through the whole song to make sure the alignment is correct at all points. some songs will have more than one BPM and in that case you can adjust the grid for individual sections at a time by using the "set beat grid from here" function. once your bpm is correct and your downbeat is set you can begin placing your hot cues and memory cues. continue this process until all of your imported songs are prepared.

now that your music is prepared we can move onto onto performance view to begin playing around with some potential transitions and blends. in order to do this we will need to cover some basic concepts such as beats, bars, phrasing, EQ, scrubbing, looping, beat matching. we will start with beat matching the foundation of all mixing. most music you be DJing will be in a 4/4 time signature, so for the purposes of our class we will be focusing only it. when we were preparing our music the downbeat or red line was the 1st beat of a bar that contains 4 beats. this pattern repeats a lot in 4/4 music, with phrases usually consisting of 4, 8, or 16 bars. you can sort of think of bars as the beats of a phrase. this is also where the term BPM or beats per minute comes from. when mixing songs together if your BPM's aren't matched then your bars

and phrases won’t line up because they will have a different length of time between them. the goal of a good mix is to transition from one song to the next and have it feel like one continuous song, this is where phrasing and key comes into play. the key of a song is the scale of notes used in the song, the camelot wheel is a system of labeling keys that allows easy matching of harmonically relevant keys. The key analysis of rekordbox is notoriously inaccurate so it is advised to use the Mixed In Key software for key analysis. The workflow would have you download your music. Import it into mixed in key, then bring the music into rekordbox. Mixed in key also has some great guides on how to use the camelot wheel so we will refer to that. The general flow of transitioning from one song to the next is to pick your starting track and press play. While the first song is playing identify the next song you would like to mix into, for simplicity sake we will say our next song is in the same key and bpm. You would then load that song into the second deck while the first song is playing on the first deck. Now that the song is loaded you will want to visually look at the waveform of the first song and identify where you want to mix in, following the method laid out in this course you should already have some identifying markers set with the memory cues. Lets say our first song has two memory cues set on the breakdown or bridge of the song after the first drop has finished. You would then count back two of the hot cues on your second song excluding the start of the drop. So lets say A is our drop we would count back B and then C for our starting point. With the fader of deck 2 down press hot cue C and then immediately pause the deck and hit the cue button. This will set your starting point to where you want to mix in. now on the beginning of a bar on the song playing on deck 1 press play on deck 2 and set a 1 bar loop. This will keep the song looping from where you want to mix in while keeping it beatmatched. From here you can manage your eq or fx if needed by cutting the low end if necessary. Now all that’s left is to wait until the track on deck 1 reaches the first memory cue. Once it does you may bring the fader up on deck 2 and exit your loop. At this point you can begin bringing in the low end if you cut and/or cutting the low end from the first deck. A lot of the time you can just let both tracks blend but right as deck 2 is about to reach the drop or hot cue A you will drop the fader on deck 1. Once this is done the transition will be complete. This is the general flow of a basic transition. Once you have this down you can begin playing with longer transitions and blends as well as jumping tempos and changing keys.

v1

Intro Section (3 Slides)

Slide 1 — Welcome / Overview

- **Title:** DJ Foundations: Song Prep & Mixing
- **Content:**
    - Guided introduction to Rekordbox + Pioneer/XDJ workflow
    - Scope: overview of preparation + basic mixing concepts
- **Visual:** Hero shot of XDJ/CDJ setup, dark background, accent text

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Slide 2 — What You'll Learn

- Organizing & analyzing tracks in Rekordbox
- Setting beat grids & cue points
- Preparing playlists & exporting to USB
- Navigating Pioneer/XDJ interface basics
- Intro to mixer EQ & gain
- **Visual:** Minimal icons next to bullets (folder, grid, USB, fader, EQ curve)

Slide 3 — What You'll Need to Practice

- Laptop with Rekordbox installed
- USB drive for exporting tracks
- Headphones for auditioning mixes

- Notebook / digital notes
- Optional: small MIDI controller or mixer
- **Visual:** Cluster of icons or small photos; highlight “practice” or “explore”

Section 2 — Rekordbox Workflow

Slide 4 — Interface Overview

- **Title:** The Rekordbox Workspace
- **Content / Bullets:**
    - Library: organize your tracks and view metadata
    - Playlist: create sets and cue sequences
    - Analysis: BPM detection, beatgrid adjustments
    - Export: prepare USB drives for performance
- **Visual:** Annotated screenshot of Rekordbox highlighting the 4 key areas
- **Notes:** Keep labels simple, use accent color to highlight active sections

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Slide 5 — Beatgrids & Cue Points

- **Title:** Preparing Tracks for Play
- **Content / Bullets:**
    - Adjusting beatgrids for accurate playback
    - Setting hot cues for important sections
    - Memory cues for easy navigation

    - Organizing cues within playlists
- **Visual:** Screenshot of waveform with hot cue markers; small icon for cue points
- **Notes:** Emphasize “overview / orientation” — no deep editing required

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Slide 6 — Export & Practice

- **Title:** From Rekordbox to the Decks
- **Content / Bullets:**
    - Export playlists & tracks to USB
    - Overview of file formats supported (e.g., USB-FAT32, supported audio formats)
    - Optional: test USB in your hardware at home
- **Visual:** USB stick icon or photo connected to Pioneer device
- **Notes:** Keep slide light; main goal is reinforcing workflow continuity

Section 3 — Pioneer / XDJ Overview

Slide 7 — The Pioneer Ecosystem

- **Title:** From Software to Hardware
- **Content / Bullets:**
    - Rekordbox and Pioneer players share a unified system
    - CDJs, XDJs, and mixers speak the same visual and file language
    - Core concept: music is *prepared digitally, performed physically*
    - USB workflow = “portable set”
- **Visual:** Diagram showing flow from **Laptop (Rekordbox) → USB → XDJ/CDJ + Mixer**

- **Notes:** Emphasize ecosystem cohesion, not brand hype.

Slide 8 — XDJ / CDJ Layout Overview

- **Title:** The Player: Anatomy of Control
- **Content / Bullets:**
    - Jog wheel: tempo, nudging, scratching
    - Loop section: in/out, active loops
    - Cue/play buttons & hot cue pads
    - Browse/source section for navigation
    - Tempo slider + vinyl brake
- **Visual:** Labeled photo of an **XDJ-1000 or CDJ-2000NXS2** (or a simplified custom diagram you might make)
- **Notes:** You could annotate the photo with arrows or subtle labels; use consistent colors for sections.

Slide 9 — Mixer & Transitions

- **Title:** Mixing Fundamentals
- **Content / Bullets:**
    - Channel setup & source selection
    - EQ overview: lows, mids, highs
    - Crossfader vs. channel faders
    - Gain staging and balance

    - Transitioning between tracks (basic phrasing & EQ)

- **Visual:** Mixer photo with color-coded channel sections
- **Notes:** Keep this conceptual — emphasize signal flow and balance, not flashy tricks.

Section 4 — Performing & Mixing Techniques

Slide 10 — Track Preparation & Setup

- **Title:** Lining Up Your First Mix
- **Content / Bullets:**
    - Load first track on **Deck 1**, second on **Deck 2**
    - Match phrasing: intro/outro alignment
    - Check grids & tempos (use Sync or manual beatmatch)
    - Use hot cues for clean entry points
    - Adjust gain for even loudness
- **Visual:** Screenshot or diagram of two track waveforms side by side, showing phrase alignment (e.g., 8-bar markers).
- **Notes:** Emphasize *listening* and *structure recognition* over visual dependence.

Slide 11 — Transition Flow

- **Title:** From One Track to the Next
- **Content / Bullets:**
    - Start new track during outro of current track
    - Blend using EQ: cut lows on incoming, restore gradually
    - Use filter to smooth transitions

    - Crossfader optional — prioritize channel faders
    - Ride the mix—tiny corrections matter
- **Visual:** Simplified animation or diagram showing channel blend (deck A down, deck B up).
- **Notes:** This is where you *demo* a simple mix in real-time or show waveform playback.

Slide 12 — Mixing Beyond BPM

- **Title:** Creative Transitions & Energy Flow
- **Content / Bullets:**
    - Understanding **harmonic mixing** (Camelot wheel refresher)
    - Handling big BPM jumps: cut/drop/reset methods
    - Looping and FX for tension/release
    - Jog wheel tricks: brake, backspin, echo out
    - Balancing energy between genres
- **Visual:** Camelot wheel graphic + short waveform snippets of two different tempo styles.
- **Notes:** Keep it light — illustrate possibilities, not mastery. This slide bridges to the Q&A.

updated class flow

Beginner DJ Foundations — Redrafted Scope

Core promise (what they *will* be able to do)

By the end of the class, a student can:

1. Import music into Rekordbox and analyze it.
2. Fix a beatgrid if it's wrong.
3. Set 2–3 useful cue points.
4. Load two tracks on club gear.
5. Match BPM (manual or Sync).
6. Perform a clean, basic transition using EQ.
7. Export a working USB and practice at home.

Anything that does **not** directly serve this is removed.

Session Structure (90–100 min)

1. What a DJ Actually Does (5 min)

Purpose: Demystify DJing immediately.

On-slide (very simple):

- Select music
- Prepare tracks
- Transition between songs
- Control energy

Instructor notes:

- DJing is not tricks; it's timing and selection.
- Everything today supports *one clean transition*.

---

2. Music Basics (What You Need, Not Philosophy) (8 min)

On-slide:

- You need music files
- You need software
- You need headphones
- You need a USB

Key points only:

- Where to get music: Bandcamp, SoundCloud, Beatport.
- Recommended formats: 320 kbps MP3 or WAV.
- Streaming ≠ reliable for clubs (mention once, move on).

Cut: deep digging strategies, newsletters, ethics debates.

---

3. Rekordbox: Only the Parts That Matter (10 min)

On-slide:

- Library
- Waveform
- Decks
- Export

Live demo:

- Import 2 tracks.
- Analyze tracks.
- Show BPM, waveform, grid.

Rule taught:

> "If Rekordbox can't count it, you can't mix it."

---

4. Beatgrids & BPM (Foundational Skill) (12 min)

This is the most important prep concept.

On-slide:

- Beatgrid = timing map
- Red line = first beat
- BPM must be correct

Demo:

- Show a correct grid.
- Show a broken grid.
- Fix it:
    - Find first kick
    - Align red line
    - Check later section

Key simplification:

- Ignore key.
- Ignore half/double time.
- Ignore advanced grid editing.
- Just: “Does it stay on beat?”

---

5. Cue Points (Only What Beginners Need) (8 min)

On-slide:

- Cue = bookmark
- Use cues to start clean
- You only need 2–3

Teach exactly this:

- Cue 1: first beat of intro
- Cue 2: start of main section
- Cue 3 (optional): breakdown or outro

Demo:

- Set cues with mouse.
- Jump between them.

Cut entirely:

- Hot cue banks
- Memory cues
- Visual mixing systems
- Keyboard shortcuts

---

6. Exporting to USB (Non-Negotiable Skill) (8 min)

On-slide:

- USB = your DJ backpack
- FAT32
- Test before the gig

Demo:

- Export playlist to USB.
- Show it loading on XDJ/CDJ.

Teach one rule:

> "If your USB doesn't load, you don't DJ."

---

7. Hardware Basics (Just Enough to Not Panic) (12 min)

Split into two simple slides

Player (CDJ/XDJ)

- Play / Cue
- Jog wheel (nudge)
- Tempo slider
- Loop (1 button)

Mixer

- Channel faders
- EQ: low / mid / high
- Headphone cue
- Gain (what it does, not how to master it)

Demo:

- Cue track in headphones.
- Start/stop.
- Nudge with jog.

---

8. Beatmatching (Manual + Sync, Neutral Framing) (10 min)

On-slide:

- BPMs must match
- Two ways: manual or Sync
- Both are valid

Demo flow:

1. Load Track A → play.
2. Load Track B → pause.
3. Match BPM numbers.
4. Press play on phrase.
5. Nudge jog if drifting.

Rule taught:

> "Beatmatching is alignment, not perfection."

---

9. The Basic Transition (Core Skill) (15 min)

This is the *payoff*.

On-slide:

1. Track A playing
2. Track B starts on phrase
3. Low EQ cut on Track B
4. Bring up fader
5. Swap lows
6. Fade Track A out

Live demo (slow, narrated):

- Count bars out loud.
- Show EQ moves clearly.
- Do it twice.

No loops.
No FX.
No tricks.

---

10. Practice & Next Steps (7 min)

On-slide:

- Practice at home
- Come to open decks
- Repeat one mix until it’s boring

Give them a simple practice routine:

- Prep 5 tracks.
- Practice mixing Track 1 → Track 2.
- Then 2 → 3.
- Stop.

What Was Intentionally Removed

- Camelot wheel / harmonic mixing
- Mixed In Key
- Advanced cue systems
- BPM range tricks
- Genre jumping
- FX theory
- Visual-only workflows
- Personal optimization philosophies

Those become **DJ Foundations II**.

Result

This version:

- Is teachable in one sitting.
- Produces immediate confidence.
- Minimizes cognitive overload.
- Gets students to open decks safely.
- Leaves room for advanced classes later.

v2

Slide 1 — DJ Foundations

Song Prep & Basic Mixing

* What DJs actually do

* How to get started

* One clean transition

Slide 2 — What You'll Be Able to Do

* Prepare tracks in Rekordbox

* Load music on club gear

* Match BPM

* Perform a basic mix

* Practice at home confidently

Slide 3 — What You Need

* Music files

* Rekordbox installed

* Headphones

* USB drive (FAT32)

* Optional: controller

Slide 4 — DJ Workflow (Big Picture)

* Get music

* Prep tracks

* Export to USB

* Mix on decks

Slide 5 — Rekordbox: Only What Matters

* Library = your music

* Waveform = timing

* Decks = playback

* Export = performance

Slide 6 — Beatgrids & BPM

* Beatgrid = timing map

* Red line = first beat

* BPM must be correct

* Fix before mixing

Slide 7 — Cue Points (Simple)

* Cue = bookmark

* Cue 1: intro start

* Cue 2: main section

* Optional: outro

Slide 8 — Exporting to USB

* Create playlist

* Export to USB

* FAT32 format

* Test on hardware

Slide 9 — Player Basics (CDJ / XDJ)

* Play / Cue

* Jog wheel (nudge)

* Tempo slider

* Loop button

* Browse knob

Slide 10 — Mixer Basics

* Channel faders

* EQ: low / mid / high

* Gain = loudness balance

* Headphone cue

Slide 11 — The Basic Mix

* Track A playing

* Start Track B on phrase

* Cut lows on B

* Raise B fader

* Swap lows

* Fade A out

Slide 12 — Practice & Next Steps

* Prep 5 tracks

* Mix A → B → C

* Repeat basic mix

* Come to open decks

practice guide

DJ Foundations — One-Page Practice Guide

Goal

Prepare tracks and perform one clean transition between songs.

What You Need

- Rekordbox installed
- Headphones/Speakers
- USB drive
- 5–10 songs

Part 1 — Prepare Your Music (Rekordbox)

1. Import & Analyze

- Import music into Rekordbox
- Analyze tracks
- Check BPM is correct

Rule: If BPM is wrong, fix it before doing anything else.

---

2. Fix the Beatgrid

- Find the first kick drum on the drop
- Align the red line to that beat, set downbeat
- Scrub forward to confirm it stays aligned

Rule: If the grid drifts, mixing will fail.

---

3. Set Cue Points (Keep It Simple)

Set at least **3 cues per track**:

- Hot Cue A: drop
- Hot Cue H: mix out
- Memory Cue 1: mix in

Rule: Cues help you start clean and on time.

Part 2 — Export to USB

4. Create a Playlist

- Put 5 prepared tracks in one playlist

5. Export

- Export playlist to USB
- Test USB on DJ hardware if possible

Rule: Always test your USB before playing out and bring a backup.

Part 3 — Mixing Practice

6. Load Tracks

- Track A → Deck 1
- Track B → Deck 2

---

7. Match BPM

- Match BPM numbers (manual or Sync)
- Listen in headphones
- Nudge jog wheel if drifting

Rule: Matching BPM is more important than perfection.

---

8. Perform the Basic Mix

1. Play Track A
2. Cut low EQ on Track B
3. Start Track B on phrase
4. Raise Track B fader
5. Swap low EQs
6. Fade Track A out

Rule: Slow, controlled movements sound better.

Practice Routine (20–30 min)

- Prep 2 tracks
- Practice transitioning from A → B and B → A
- Repeat the same mix 3 times
- Stop

Success Check

You're ready for open decks if you can:

- Fix a beatgrid
- Start tracks on phrase
- Complete a clean transition
- Load and play from USB

Reminder

DJing is:

- Music selection
- Timing
- Repetition

Everything else comes later.

resources

Beatport
Bandcamp
SoundCloud
Beatsource

LameXP

Mixed In Key

Download for free | rekordbox – DJ software
Serato
Traktor Pro 4 | Professional DJ software
Professional DJ App for Windows - djay Pro by Algoriddim
Virtual DJ

Harmonic Mixing Guide - Mixed In Key
Beyond Beatmatching Book - Mixed In Key

Numark Party Mix II DJ Controller with Built-in Light Show | Sweetwater
AlphaTheta DDJ-FLX2 2-deck DJ Controller | Sweetwater
Native Instruments Traktor Kontrol MX2 DJ Controller | Sweetwater

Slam Academy
Encanti Music Academy
Synthesis
BassGorilla.com
IO Music Academy

DJ sets:
- Kaytranada | Boiler Room: Montreal
- Nikita, the Wicked's Beautiful & Chaotic DJ Set at DEF: Atlanta
- BOMMER b2b FINE BUSTER @ INFRASOUND 2025
- Zero - Infrasound 2025 (Bassline & Dubstep Set)
- DJ SHOTA - hotel koé tokyo (2020)
- ¥ØU$UK€ ¥UK1MAT$U | Boiler Room: Tokyo
- Ravenscoon's Wave Set at DEF: Off Limits (Hulaween)
- EPROM (VAULT SET) @ DEF: WAREHOUSE
- G Jones B2B Eprom - Live @ Oslo Hackney London with SYN LDN (Full Set)
- TSURUDA (LIVE) @ DEF: THE BOILER
- IT HZ (CHEE X JON CASEY) @ DEF: THE ØFFLINE PROJECT
- Taiki Nulight's Genre-Bending 140 & UKG Set from DEF: Austin (SXSW)
- BAAUER @ DEF: THE ØFFLINE PROJECT
- YOKO @ DEF: WAREHOUSE

- Mala | Boiler Room London: DEEP MEDi
- Troyboi | Boiler Room: DC
- DJ EZ | Boiler Room: London
- Fred again.. | Boiler Room: London
- Oppidan | Boiler Room SYSTEM: Bristol
- X&G (LIVE) @ DEF: THE BOILER
- ILLUSORY OS VOL1 - G JONES SECRET SKY DJ SET
- Simula | Live From DnB Allstars 360°
- Sicaria DJ Set 📍 STUDIO Invites | Bass, Dubstep, 140
- DISTINCT MOTIVE - INFRASOUND EQUINOX 2024 FULL SET
- Infrasound Harmonic Stage (2025 full set) - Ternion Sound
- Criso LIVE at Infrasound Equinox 2024 (Hosted by PAV4N & Necromancer)

HÖR BERLIN - YouTube
DEF TV - YouTube
Elevator Music - YouTube
Boiler Room - YouTube
https://www.youtube.com/@SubtleRadio
https://www.youtube.com/mixmag
https://www.youtube.com/c/Cercle
https://www.youtube.com/@RAWCUTSTV
https://www.youtube.com/c/kioskradio
https://www.youtube.com/c/KeepHush
https://www.youtube.com/user/rinsefm
https://www.youtube.com/user/residentadvisor

Record Labels/Music Collectives:
Inspected recordings
Upscale
Renraku Global
Vision Recordings
Saturate Records
Sound Museum
1985 music
Twenty Twenty London
Slug wife
Hyperdub
Astrophonica
Project Mooncirlce
Terrorythm
Freshmoon Records
Soulection
Juke Bounce Werk

Duploc
White peach records
Bhump records
Culminate
Low & High
Sleeveless records
Gravitas
Lowtemp Music
All Good Records
Colony Productions
Deadbeats
Deep Dark and Dangerous
Wakaan
Drama Club Recordings
Jadū Dala
Dirtybird
Gold Digger Records
Kiwi Records
Fools Gold Records
Mad Decent
Mau5trap
Hypnovizion
OWSLA
PC Music
Moving Castle
Thissongissick
RAW records
Record Record
Nightowl Collective
Hyperboloid Records
XL8R
HW&W Recordings
Team Supreme
STYLSS
Partica Artist Group
Lost Dogs
Solace Family
Wormhole Music Group
More Creativity
KUMO collective
Don’t Die At work
Phuture Collective
Black Marble Collective
SVNSET WAVES

Presently Lifted
Above the Surface
Aspire higher
All:Lo Collective
Samsara Beats

Genres to look into:
Dubstep
UK Garage
Jungle
Footwork
Jersey Club
Drum and bass
Halftime
IDM
Trap
Glitch hop
House
Hard Style
Trance

Important terms and concepts in mixing:
Scrubbing
BPM/Tempo
Key
Phrasing
Beatmatching
EQ
Filter
Cue
loop
Bar
Channel
Gain
Fader
Platter/Jog Wheel
Sync