

VIRTUALDJ
MAGAZINE

FREE FOR ALL USERS OF VIRTUALDJ

pitched

DJ MAGAZINE | ISSUE 03

geared up
INDUSTRY GEAR NEWS

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VIDEO COMPETITION WINNER

LEGENDARY COLDCUT DJ

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netsearch going pro

Atomix Productions is happy to provide our users with the industry first "Netsearch" feature, which debuted in version 6. Atomix is delighted at the overwhelmingly positive feedback we've received. We believe it has truly changed the way professional DJ's, and music lovers alike, interact and mix with an almost unlimited database of content. However; this feature browses the web for content freely available on the internet. Due to this we have experienced some intermittent issues with the system.

We understand how important it is to professional DJ's need to have access to reliable, professional quality content anytime, anywhere. In order to bring you the truly professional and reliable audio catalog that you need, we have partnered with a major legal content provider. This new audio catalog will be available soon to replace the existing NetSearch. However; for obvious licensing reasons, the access to this catalog (and thus to NetSearch) will be subject to a small monthly fee, projected to be around \$9 a month. That is instant online access to over 8 million tracks for less than \$10 a month!

NetSearch access will continue to be free until this new service becomes available. This new music catalog will be much broader and much more extensive than the current NetSearch offering. We expect the new service will not only meet, but exceed your expectations!

Check out www.virtualdj.com for updates on this upcoming feature!

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VIRTUAL DJ

competition! *make a tutorial video*

The winner of our first video contest will be revealed in this issue of Pitched. But your chance to win cool prizes from us is not over yet! We will run the second video competition this month and YOU can be the lucky winner. All you need to do is make a tutorial video for VirtualDJ users.

The tutorials can be about any aspect of VirtualDJ including:

- Guide to map a controller
- Guide to set up soundcards
- Guide to how to mix
- Guide to specific controllers and more...

We have tons of cool prizes to give away! Unleash your creativity! Let us see your tutorial video...

Post your video on the sticky thread at top of "General Forum". You will find the sticky topic at top here :
http://www.virtualdj.com/forums/121226/General_Discussion/

VIRTUAL DJ

BEAUTY & THE BEAT

DJ KAYJAY

“... I INTEND ON BEING ON THE SAME LEVEL AS THESE EXCELLENT DJS AND PROVING THE FEMALE DJ STEREOTYPE WRONG ...”

... CROWD PLEASER

DJ KayJay is the video contest winner from VirtualDJ site contest. DJ KayJay a.k.a. Kristin Jackson started out in the modeling world, building her name and face worldwide. After being featured with Playboy and with many other well known companies, she decided it was time for her to turn her attention to her true love, music! DJ KayJay has since been mixing up music-videos at the hottest clubs and festivals with her special blend of hip-hop, rock, 80s and house music.

What made you drop the modeling career and start DJing instead?

- Modeling was fun, but more temporary. My heart just wasn't in it. I have always had a passion for music and knew I wanted to do something in that industry. I appreciate every accomplishment and opportunity given to me within the modeling world, but music is where my heart is. It will never get old! If you can be fortunate enough to do what you love, it will never be a job! I finally have that!

As a DJ, you mix music videos. Why did you select this type of DJing, instead of being an audio only dj?

- I still DJ audio only once in a while if a venue doesn't support the video, but it's nice to be able to provide that option. I have chosen to do both though because it maximizes my abilities and what I can bring to the table! Technology is always evolving and we have to keep up in this world. I do not think one way is better than the other, I think it just maximizes your show, what you are giving to your audience. Instead of fulfilling just one sense of your audience, I am fulfilling two... sight AND sound!

You use VirtualDJ at your shows. Why did you choose VirtualDJ as your mixing tool?

- I first chose Virtual because there wasn't much else out there for Video DJing when I started. I have chosen to stick with VirtualDJ because they have always been ahead of the curve as far as Video goes. The effects the software offers compares to no other and I am really comfortable with this software.

Video mixing seems to be getting more and more wide spread. How do you feel mixing videos is received by clubs and crowds?

- Some clubs are not on the band wagon yet. They don't understand it, but for those who do, they find it extremely valuable. Having videos in a club gives those people that are not there to dance something to do. Stereotypically, you go to a club to dance... but we all know those people who just refuse to move. Instead of them getting bored and leaving, the videos really cater to them and draw them in. For the crowd that enjoys "watching", video keeps them interested.

You blend multiple genres in your shows. What type of music or artists are your influences?

- I love to include all genres and different styles of music in my shows not only to show my versatility but also to be sure I give each person in the crowd something they can groove to. Not everyone likes the same thing so this is my way of pleasing EVERYONE. I would say I am most influenced by classics. Whether it be hip hop classics, rock classics, etc. I love keeping it alive! Also I cannot leave out the Baltimore club... simply because of my roots, I am a Baltimore native!

What is the funniest you have experienced as a working DJ?

When traveling, you never know what you are going to walk into... what the crowd is going to like, what your set up looks like, what the clubs sound is going to be like.

.. more next page



INTERVIEW

Sometimes it can be difficult to adapt, but the more and more I travel the easier it gets! I would say my funniest situation would have been when I DJ'ed recently at the Playboy mansion. Within the first 5 minutes about 10 completely naked girls came up and danced on stage while I was DJing... not the typical situation... but I wasn't complaining! Haha!

How do you want develop as a DJ in the future?

- I still consider myself a baby in this game. I still have so much more to learn and gain from experience. My ultimate goal in this industry is RESPECT. In my opinion, it is extremely hard to gain respect as a female DJ... but this just makes me strive harder! I look up to many DJs in this industry such as DJ Sizzahandz, DJ Riz, DJ Vice and many others and see them as inspiration. One day I intend on being on the same level as these excellent DJs and proving the female DJ stereotype wrong! In the meantime, I am going to have a blast doing what I love to do... never slowing down!

DJ KayJay is the winner of the video competition at theVirtualDJ community site. You can see her videos and find more info about the dj here :

www.djkayjay.com
www.myspace.com/dj_kayjay
www.facebook.com/pages/DJ-KayJay



VIRTUALDJ PRO WINS BEST DJ SOFTWARE

Atomix Productions Inc, accepts the award for Best DJ Software (VirtualDJ Pro ©), the latest incarnation of its blockbuster software package for Disc Jockeys. VirtualDJ won this award by popular vote over its competitors such as Serato Scratch Live, and Traktor Scratch Pro. VirtualDJ is quickly becoming the industry standard for professional DJ's who value versatility and ease of use, and want to perform advanced audio and video mixes. VirtualDJ 6 is currently the 17th most downloaded software application of all available software at CBS © Download.com.

"Every DJ around the world knows how important WMC is to our community, we are very excited and appreciative to have won this award, and it speaks volumes of our company's future direction. We directly attribute this award to the input and participation we receive from our user base," says Andrew Van Almen, Atomix Productions General Manager. Atomix Productions has also created the world's first social network exclusively for DJ's. This network gives DJ's real time access to data, information, and suggestions, not only via the web, but also from directly within the program during live performances. The system can even make recommendations on what to play next, based on what millions of others DJ's think, or based on the data from the specific groups the user is subscribed too. Clearly evident by this recent award, VirtualDJ is truly a game changer and leader in innovation.



DOCTORING THE VISUALS

DJ RAJ PANNU

“ ... I don't really think moving onto video has changed me as a DJ – it was always a natural progression...”

Dj Raj Pannu from the Cold Cut Crew (Ninja Tune) is a VJ that goes beyond the scope of traditional music video mixing. Not only does he eclectically mix cross genre by using visuals blends of music videos, video clips and samples, Raj has also developed a completely unique audio visual set-up. He has been touring for last 4 years as a DJ/VJ scratch turntable visual manipulator with the legendary Coldcut, using VirtualDJ to scratch video clips and music, creating the first proper turntablist video dj mixset at gigs around the world.

How was your long experience on tour as a DJ/VJ for Coldcut? What has it meant for you as a DJ/VJ?

- It has meant everything! I had been in the 'business' for a long time, DJ'ing and VJ'ing, with a small degree of success, and it was a great and natural progression. I have done over 200 gigs with Coldcut over a period of 3 to 4 years...

You have added visual and video djing to your own shows too, as a solo act. Why and how has it changed you as a dj?

- I had started experimenting with AV shows before I started with Coldcut - developing custom made visuals for scratching - and rhythm based stuff. I've always collected or 'sampled' video clips - whether for the video or just for the audio. I don't really think moving onto video has changed me as a DJ - once again, it was always a natural progression. I still do, and love doing just DJ sets - it just so happens that my musicianship transfers to the AV arena.

You use VirtualDJ as your tool for your shows. How has it helped you to be a VJ, and why did you choose VirtualDJ?

- It was initially Matt from Coldcut who turned me onto it. We began using it for the live shows. We wanted to get back

to the turntable, but with video, of course. We did a bunch of shows with the DVJ's but I felt limited, creatively with them. Cue points were a major issue for me. The more the merrier and VDJ was great for this. Plus with Midi controllers (in my case drum pads), it makes for a far more interesting DJ or AV set.

Who are your main influences musically and visually? And how do you select your music and clips for your shows?

- Of course, in terms of AV shows - Coldcut! They were definitely an influence as DJ's too, as are Qbert, DJ Krush, D-Styles, Kode 9 (and many more!). The solo live show Jamie Lidell used to do a few years ago was crazy. Musically, there are so many influences: John Barry, Dilla, A R Rahman, Burial, Timbaland, Onra, Hemlock, Bullion, DMZ, Prince, Talking Heads, Co-Flow, King Tubby, Oizo and many, many more. Visually - film has been a major influence, but that's a whole different subject. I try to make visuals as well as sampling from various sources, and combining the two. Ask me this question next week and the answers will probably be completely different!

When did you start as a DJ, and why?

- My first exposure to decks was

when I was 14. Mixing seemed to be a very natural logical thing. I could visualize the process. I guess I was lucky in that sense. I had always loved music and sharing it. I got into playing music for other people. I studied music and DJ's then if I ever saw someone better than me I would practice to be better than them! I guess I still do that although it's getting more difficult!

Any tips for young DJ's aspiring to follow your path to being a DJ or VJ?

Just keep doing it don't get disheartened by set backs. If it's what you really want to do, study everything there is to know about it and always try to improve. Be aware of what is going on musically around you and experiment with different genres/techniques.

Where do you want to take it next?

- Three dimensional, holographic video scratching! Not really. Just continue to DJ and do AV shows. I love DJ'ing, and with my current set-up I can do so much more. I love the fact that I can still use my 'instrument' (2 decks and a scratch mixer) yet be so creative with that. Who knows in the future, I may have a live DJ battle with myself from another dimension, broadcast on a massive video screen. Better get practicing!

Text : Dj-In-Norway



While beat mixing music is essentially the same regardless of what genre you mix, this guide mainly focuses on how to mix dance music in a better way. It applies less to hiphop mixers. as different techniques are used in that genre. This guide focuses on a better understanding of how dance music is made, and how you can take advantage of this knowledge to mix better. It will guide you as to when and where you should mix songs in a mix set.

STRUCTURE OF A SONG

Dance music is structured in a very ordered fashion, and most dance and house tracks follow this structure to the letter. Modern songs are no longer live recorded songs, but rather made at computers using different audio programs. Hence the rhythm, structure and logics of a song are strictly followed and the beats are very accurately distributed throughout the song. A modern dance song is usually built out of the same sections: Intro, verses, chorus, bridge, breakdown and outro. The song is usually ordered in this fashion: Intro, verse 1, chorus 1, bridge, verse 2, chorus 2, breakdown, chorus 3, verse 3, chorus 4 & 5, outro.

Each of these sections of the song are made out of "building blocks" that are 4 by 4 beats. Each group of 4 beats in a dance song is called a bar; this the smallest block of a song. And each of these building blocks starts with a beat that is called the downbeat. Play a dance track and count the beats. Counting them in fours like: 1234, 1234, 1234, 1234. Notice how the first (downbeat) of each bar is a little more noticeable. It's the beat you nod your head harder to or step your foot harder to. Identifying this beat is crucial to better mixing.

THE DOWNBEAT

It is important to listen to a piece of music and identify the 1st beat in a bar (the downbeat) and continue counting beats correctly, and mix correctly. This will come naturally to most people. If not, listen carefully to all the sounds you're hearing. Sometimes something is different about the 1st beat. The first beat of the song is usually such a downbeat and when something about the track changes that change happens on the downbeat. The verse starts on a downbeat; the chorus starts on the downbeat, and so on. VirtualDJ helps you identify this downbeat by the CGB dots under your waveform. The downbeat is marked by a bigger dot. Most of the time VirtualDJ will get this downbeat correct, but sometimes you need to adjust the downbeat manually and set the big dot to the first beat of the song.

PHRASE & SIGNIFICANT DOWNBEAT

Now you know what a bar of beats is, that it is important to count bars correctly to mix two tracks together, and how to identify the correct downbeat of each song. Now keep in mind you can't just mix any bar of track one to any bar of track two. Like beats are grouped into bars, the bars themselves are grouped into phrases. Music is structured in an orderly way this is how music is made and what makes music rhythmical.

Most dance tracks have a phrase consists of 8 bars in other words 32 beats. Simplified: songs are made of blocks phrases, or blocks of 32 beats. An intro is 32 beats, a verse is 2x 32 beats, chorus is 32 beats. What makes a stand out DJ, is being able to identify the first beat of each phrase (32 beats), called the significant downbeat. At each first beat of a phrase something new usually happens in the song; the verse starts, the chorus starts, et cetera. The idea is that this new part of one song will be a second song being mixed in creating a mix in perfect structure and timing. As an exercise, mark first beat of a song, then every 32 beat count, with a cue marker, and listen to how song change at each marker

STRUCTURE AND TIMING

Mixing in the structure of the song and timing it correctly with a significant downbeat, will make a stand out DJ. Not only will the mix feel right and flow better, and it will also make your transition less noticeable. Most of all mixing this way feels better for the people on the dance floor. Without mixing in correct structure and timing the dance floor will hesitate not knowing what beat to follow in the mix. If you mix downbeat over downbeat in both song one and song two, the mix will feel okay, but will feel awkward, if you don't also mix in correct structure.

As this guide points out; at each significant downbeat of the song (start of each phrase), something new happens in the song. More instruments are added, verse and chorus starts, all structural changes of a song start at this significant downbeat. The challenge now is to make this "new" thing that happens in the song be the new song mixed in at one of these phrase starts. The simplest way to mix is mix the outro (32 beats) of song one with the intro (32 beats) of song two. Starting the mix by matching the first beat of song two's intro, with the first beat of song one's outro. This would then be in perfect structure and would feel like a good mix.

Mixing intro to outro can be a bit boring after a while with dance songs that tend to be very long. For a mixed tape it can work fine, but for a dance floor a DJ might want the mix to be shorter to keep the dance floor pumping. This can be done by mixing in song two's intro at the first beat of the breakdown (the quiet part after 2nd chorus), of song one. Avoiding both the quieter breakdown of song one and keeping the energy on the floor as well as being in correct structure and timing of the songs. Mixing in structure and timing will be felt as a rhythmically correct mix, as it follows the structure of how music is made. Making a more professional mix DJ. Remember, practice and patience makes perfect. and patience makes champ.

".. without mixing in correct structure and timing, the dancefloor can hesitate what beat to follow in the mix..."

... TAKING CONTROL

DJs and DJ gear go hand in hand, and one of the big brands in the industry is Denon. We had a chat with Silvio from Denon development, and asked a few questions about digital DJing and how new hardware goes hand in hand with dj software like VirtualDJ, and how Denon got involved in the software controller market.

“ .. OUR TEAM REALIZED BACK THEN THAT THE INDUSTRY WAS QUICKLY ADOPTING LAPTOPS AND DJ APPLICATION AS THEIR TOOLS OF CHOICE. ”

When did Denon first get into digital music as a format?

- Denon has been married to Digital since 1970 at which they introduced the first PCM digital recorder, the basis of today's CD format.

With technology moving so fast how does Denon stay on top of its game? We've seen a constant stream of new products from you. What's it take to go from concept to reality?

- We listen to our customers and watch market trends. As a leading manufacturer of reliable, premium-grade DJ equipment, Denon DJ has nearly 20 solid years of creating innovative solid benchmark products. The most basic features such as, Auto Cue, Instant Start, Pitch Bend and Seamless Looping can be found in every DJ hardware/software product made today, thanks to our early work. Creating a new technology based product can take up to 18 months; this was the case for our DN-D9000 with world's first Alpha Track that allowed the user to play or mix two tracks together from the same CD simultaneously.

At what point did Denon decide to embrace the digital DJ, and how did it start?

- Back in 2005, our engineers started development on the first Denon DJ product that would feature two USB ports, one for Hosting devices and the other to become a device on a computer. There were some challenges as sourcing a true 2.0 speed chipset was simply not available, so what did we do? We created our own custom device driver. This product would later be called, DN-HD2500. Our team realized back then that the industry was quickly adopting laptops and DJ application as their tools of choice. We made a commitment to embrace this change and evolve our super CD players into "Media Players". You could count on one hand the amount of DJ controllers available in 2005.

Denon invented a lot of features we take for granted these days also setting itself apart in terms of quality reliability and usability. What challenges are you facing in these tough economic times?

- The global meltdown indeed affected everyone, but instead of waiting around for better days, Denon DJ continues to invest in our future and loyal customer base.

Where do you see the controller industry in 5 years 2015?

- I think you will see continued smart integration and processing between controller and computer and maybe even smart phones.

DEAD ON

DENON



Head Candy

CHOOSING GOOD HEADPHONES

1

WHY HEADPHONES?

One of the most important pieces of gear for a DJ is a good set of headphones. Many beginner DJ's start by getting a midi controller, but wait with getting a headset or try mixing without a headset at all. Headphones are often the last thing a new DJ gets. Often the piece of gear even an experienced mixer spends the least money on. They overlook that a good set of headphones is crucial to a good performance and mixing as a DJ. Using headphones to pre-listening to your mix and for cuing up tracks are essential parts of being a DJ. And having a good set of headphones will allow you to make better mixes.

2

WHAT KIND OF HEADPHONES?

There are tons of headphones on the market. From cheap earbuds and headsets that often come free with consumer audio gear and even cell phones, to relative cheap headphones meant for listening to mp3 players and home stereos or PC's. The latter are often with quite a low dynamic range with a bass enhancer or bass boost. This kind of headphones can even be an advantage for beginner DJ's, (that mix solely by listening to bass beat). It's a good idea to consider a more pro set of headphones for the long run.

3

WHAT ARE GOOD DJ HEADPHONES?

This is a question often asked on different DJ forums. While the topic of what brand or model is the best is a subject of discussion between DJ's; there are a few things most pro working DJ's agree on when it comes to finding a good pair of headphones. It's important to point out that what headphones one prefers is a subjective and comes down to personal preferences. However; there are a few things that good headphones should have in common.

First, it should of course produce good sound. Obviously, you need your headphones to sound good, especially when reproducing highs and lows since this will greatly assist you with your beat matching, and better aid you to harmonic mixing. It's important that the reproduction of the sound feels natural and has a good range. Bass boost will only serve to corrupt the sound for experienced DJ's and make it harder to do a good blend. A good DJ headphone should have a relatively flat and natural sound.

Quality is also important. Let's face it, DJ headphones have a hard life. They get twisted around your head, shoved in bags, dropped, pulled hard by the cable and pull on and off very quickly. If quality of the headphones is not good they will not last very long regardless of how good they sound. They should be durable enough to withstand the "abuse" of a working DJ. Mobile and touring DJ's especially need a headphone that can take a little beating.

A DJ uses his headphones a lot, and for long hours so it is important that the headphones feel comfortable to wear. It should not be too heavy, and it should have a comfortable headband, padded closed ear cups and a good long cord to allow you to move around without pulling out the headphone plug from your mixer. It's important that the ear cups provide good isolation. Your headphones need to block out surrounding noise so your can hear what is going on

inside them. This is one of the key features of a pair of DJ headphones as apposed to cheaper consumer headphones. If you end up DJ'ing for a long period of time, you'll be wearing your headphones for much of that time making comfort important both for body and ears, otherwise you may end up with a sore head.

Good DJ headphones resemble studio headphones in many ways, and produce a more natural sound and dynamic range than cheaper consumer headphones. You'll find lesser bass boost and more hifi sound definition with good isolation (keeping outside noise out). To an experienced mixer this is golden allowing for a more precisely adjusted EQ to avoid sour clashes, and better harmonic feel in the mix. Such headphones naturally cost more than the consumer ones, but the investment in durability makes worth it.

If you are a club DJ, the headphones should also allow you pre-listen at a louder volume without the sound saturating; a problem for many cheaper headphones.

It is strongly recommended to try before you buy at a DJ store. Check to see if the headphones feel comfortable and right for you.

Some good dj headphones

Sony MDR-v700 /MDR-7506/MDR-7509
 Ultrason DJ1 Pro
 Sennheiser HD25/HF25-CII/HD280
 Pioneer HDJ-1000/HDJ-2000/SE-DJ5000
 Technics RP DJ 1210/RP-DH 1200
 Behringer HPX2000
 Gemini DJX1/American Audio HPX500
 Stanton DJ-3000
 Deon DN-HP1000
 and many more



GEARED UP

NEWS FROM THE INDUSTRY

VESTAX VCM 100 & VFX 1 Ready for VirtualDJ 6

This controller is midi control at your fingertips. The new small midi controller from Vestax is a great solution for small DJ booth, or for that extra control you want to have. This controller is a good companion to other gear or as stand-alone.



HERCULES DJ CONCOLE MK4 Adding to the arsenal

Hercules have long been a favorite for many users of VirtualDJ, and now the MK2 model have got its modern replacement. MK4 features a built in soundcard, 2 deck controls, tons of midi buttons and sliders, mix input, headphones out - pretty much all-in-one package for mobile djs. Ready for VirtualDJ 6.



AMERICAN AUDIO VMS4 Ready for VirtualDJ 6

This new midi controller has lots of buttons, sliders and knobs to satisfy even the most demanding users. It has a built in soundcard, microphone in, headphone out and can be feature as an advanced mixer with its 4 audio inputs, and 4 audio outs. The jog wheels are touch sensitive for scratching DJ's. This is a promising midi mixer for the advanced user.

PIONEER CDJ-350 All good things comes in three's

Soon after CDJ 900 and CDJ 2000 stunned the DJ world; Pioneer released another CD player with midi capabilities. With these features its a hot controller for VirtualDJ. In addition to controlling DJ software it also reads mp3's, from CD's and USB mass storage devices. Soundcard included. VirtualDJ 6 ready.



PIONEER DJM-2000 Can you ask for more?

This mixer is undoubtedly the perfect companion to CDJ 2000 or CDJ 900, but can function as a stand alone mixer. This beast from Pioneer has all the effects and features one can dream of including a soundcard, midi buttons and knobs to control VirtualDJ as well as tons of other features.



DENON DN-X1600 Midi mixer with soundcard

This is a four channel full blood hardware mixer with midi to control VirtualDJ. This mixer features a 4in and 4 out USB soundcard making it a perfect mixer for DJ's of the digital age. Sporting tons of effects to make your unique sound - and all the features you'd want from a club mixer. Compatible with both Mac and PC.

NUMARK X5 NS7 Gone Parts!

This two channel midi mixer fits perfectly between a pair of V7's. This mixer features all that you'd expect from a pro midi mixer. Unlike the NS7, it can also use audio inputs from other sources including timecode turntables, and cd players. This is a great software controller for VirtualDJ.



WATCH OUT FOR

next issue - out soon!

VIRTUAL DJ

PITCHED
FREE DIGITAL MAGAZINE FOR ALL VIRTUALDJ MEMBERS
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 **ATOMIX**
PRODUCTIONS
SOUND TECHNOLOGY PROVIDER