

HARMONIC KEYS

VOLUME 1, ISSUE 3

SEPTEMBER, 1986

COMING IN OCT. ISSUE:
The keys to a classic autumn . . . Look for long-awaited, much-requested subscribers' favorite classic oldies with keys, BPMs . . . "Mix" musts, to mess minds.

IN THIS ISSUE:

RADIO INFLUENCES THE DANCE FLOOR:

- **BILLBOARD'S HOT 100** with keys, BPMs!
- **Ron Gasbarro's SINGLED OUT -** New 45 reviews

CASEY JONES'S DMR HIGH ENERGY TOP 40 with keys, BPMs! and **CASEY'S OWN HARMONIC HOT MIX SETS**

TOP 40 and EURO-DISCO: Technically-perfect mix sets to bring down the house

Special pull-out section:
THE GREAT AMERICAN HIT LIST, PART II (1984-86):
The major keys

SETS FROM TOP NATIONAL DJs

NEW MUSIC REVIEWS

Harmonic Keys Overlay Chart

"When I first saw Harmonic Keys I was a bit put off, I felt the system was too complex, not worth the effort. But it was a challenge I had to meet. I thought I could never do it . . . but it came so easy and now it's the new fun in spinning. I'm using it and I love it . . . this is the next big thing in mixing. Your service is right on the cutting edge of the future."

STAN PRIEST, SR. PROGRAMMER AT LONDON VICTORY CLUB (Greater Tampa),
The largest dance club in Florida outside the Miami area.

Whether you decide to adopt the system of mixing in perfect keys, or just use *Harmonic Keys* for ideas for a mix now and then, the fact is—it's a great magazine to have around. And it's really the only one entirely dedicated to the DJ, programming and mixing.

You will probably notice that when you mix in harmonic keys, you're doing what your best competitor is doing—but you're doing it a lot more consistently, and without the fierce pressure and without the hard work. You eliminate hours of homework and guesswork. You're

precise . . . to the point . . . and fast, in your programming choices and mixes. And it all starts with this chart.

Whatever song is playing, find the appropriate key in the major key or minor key chart. Then move across the line to find the right keys. Remember, it will seem overwhelming at first. It is new to you. And besides you don't have all your records "keyed" as yet. With the back issues, and the next two *Harmonic Keys* special "classic oldies" editions, that problem will take care of itself.

MAJOR KEYS — PERFECT HARMONY

THIS KEY . . . MIXES PERFECTLY WITH THESE KEYS:

Key of Song Playing	Tonic	Perfect Fourth (Sub-Dominant)	Perfect Fifth (Dominant)	Relative Minor
C Major	C Major	F Major	G Major	A Minor
C#/D ^b Major	D ^b Major	G ^b /F# Major	A ^b Major	B ^b Minor
D Major	D Major	G Major	A Major	B Minor
E ^b Major	E ^b Major	A ^b Major	B ^b Major	C Minor
E Major	E Major	A Major	B Major	C#/D ^b Minor
F Major	F Major	B ^b Major	C Major	D Minor
G ^b /F# Major	G ^b /F# Major	B Major	C# Major	E ^b Minor
G Major	G Major	C Major	D Major	E Minor
A ^b Major	A ^b Major	D ^b Major	E ^b Major	F Minor
A Major	A Major	D Major	E Major	F# Minor
B ^b Major	B ^b Major	E ^b Major	F Major	G Minor
B Major	B Major	E Major	F# Major	A ^b Minor

MINOR KEYS — PERFECT HARMONY

THIS KEY . . . MIXES PERFECTLY WITH THESE KEYS:

Key of Song Playing	Tonic	Perfect Fourth (Sub-Dominant)	Perfect Fifth (Dominant)	Relative Minor
C Minor	C Minor	F Minor	G Minor	E ^b Major
C#/D ^b Minor	D ^b Minor	G ^b /F# Minor	A ^b Minor	E Major
D Minor	D Minor	G Minor	A Minor	F Major
E ^b Minor	E ^b Minor	A ^b Minor	B ^b Minor	F#G ^b Major
E Minor	E Minor	A Minor	B Minor	G Major
F Minor	F Minor	B ^b Minor	C Minor	A ^b Major
G ^b /F# Minor	F# Minor	B Minor	C# Minor	A Major
G Minor	G Minor	C Minor	D Minor	B ^b Major
A ^b Minor	A ^b Minor	D ^b Minor	E ^b Minor	B Major
A Minor	A Minor	D Minor	E Minor	C Major
B ^b Minor	B ^b Minor	E ^b Minor	F Minor	D ^b Major
B Minor	B Minor	E Minor	F# Minor	D Major

HOW TO USE OVERLAY CHART: Take the key of the song you're playing, find it on the appropriate "minor" or "major" key chart. Follow to the right for "perfect harmony" mixes.

NOTE: The harmonic keys can be overlaid but there are other keys you can mix into beyond what appears on this chart. The other type of mix which can provide exciting results is called a **modulation** mix. You merely jump keys suddenly up a HALF STEP or WHOLE STEP on the chromatic scale; i.e., from C Major to C# Major or D Major. This type of mix can give quite a tangible lift to the energy on your floor. **CAUTION:** Do not attempt to overlay basslines in modulation mix, only rhythm bars of incoming record, making sure the mix is fully completed when bassline of incoming record begins. Following the same procedures you can also modulate from a minor to a major key, or vice versa. (C Minor to C Major, or C Major to C Minor, etc.) There are additional keys that can be overlaid in "reasonable harmony." Check Volume 1 Issue 1 for the expanded overlay chart.

If you want to learn the harmonically-compatible keys faster, try to use the chart less, and get in the habit of counting half-steps up the scale. Start with the key the song you're now playing is in, the tonic key, then count up 5 half-steps to the sub-dominant key, and 7 half-steps up on the scale you'll find the dominant key.

Chromatic Scale

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
	D ^b		E ^b		F ^b	G ^b		A ^b		B ^b		
	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2
	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step

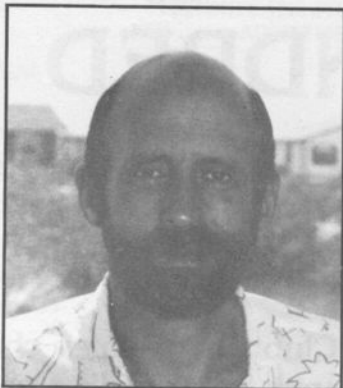
^b = flat # = sharp

NOTE: Joseph Watt will explain how the chart works and how it's derived in the next issue of *HARMONIC KEYS*. In the meantime, if anything puzzles you, don't get frustrated—call on us for help.

From the Publisher

BY STUART SOROKA

IT'S INEVITABLE. One day we'll find that applying the basic principles of music theory to mixing will be as much a standard as using BPM. Anything that works so well and results in consistent excellence will become common practice. You can bet on it.



But you may have noticed some DJs tend to resist innovation and new ideas such as this, just as the system of mixing in beats per minute was resisted back in the early 70's by the establishment then. While a few progressive DJs were counting BPMs and arranging their records according to the tempo, many more were ordering their LPs by height of the vocalist, colors of the LP jackets, and other less efficient systems that seemed to get them through the night. As there was a good reason to change then, the next step presents itself today.

List **KEYS** along with **BPM**. Those among us who are truly progressive and willing to change to a system that results in greater quality will have a tremendous competitive advantage in the industry for months or maybe even years to come.

Some say the art of mixing is an endangered species. They point out that in some of the larger cities like N.Y., many DJs don't even try to mix anymore. They play music on a record-to-record basis. It's not in beat. It's often in discordant keys. We think it's time to turn the beat around. We see the demise of nothing except perhaps mediocrity.

We are predicting a quality revolution of major consequence in the industry, based on the tremendous response shown by the hundreds of foresighted DJs who are telling us just how much better and easier it is to mix in musically-correct keys. And, even as you read this, many of the DJ remix services are listing their entire programs with **BPMs AND KEYS** on their labels.

By 1990 the art of the overlay will far exceed the quality standards that were set in the heyday of disco. But, this time, it won't be just a handful of geniuses who sound good. A whole new generation will be learning to apply the basic techniques of music theory—and we'll all sound damn good—especially those who get a head start now.

HARMONIC NOTES: We're getting older and better. Notice a major expansion in this current September issue with expansion into radio top 40, our new progressive pages for new wave and DOR enthusiasts, and Saturday night peak sets from top DJs around the country. And this is just the beginning of new features we are adding to our growing magazine.

Writers! Send us brief article ideas and concepts. If we like one, we'll encourage you to submit an article for publication. **HARMONIC KEYS** will be glad to pay for quality material.

Be a part of our new subscriber page. Submit pictures of you, your club, mobile set-up, party or friends. Send us your best Saturday night peak set (no more than 5 to 7 records per set).

CONTENTS

HARMONIC KEYS MAGAZINE - SEPTEMBER 1986

HARMONIC KEYS HOT HUNDRED MASTER-LIST: Top 100 Dance 12" singles, in BPM order, with keys 4

GREAT DANCE SETS featuring the current hits from the "Master List" and favorite classic oldies in perfect keys: They'll scream. **Harmonic Keys SATURDAY NIGHT SUPERSETS** 6

RANDY DETHMAN SETS: from The Cove in Atlanta 7

MICK'S PICKS: New music reviews 8

USES & ABUSES OF PITCH ADJUSTMENT: Is your Technics 1200 working with you or against you. Is it pitch adjustment or attitude adjustment that makes BPMs-keys work? By Art Maharg ... 10

GREAT AMERICAN HIT LIST, PT. II (1984-86): The Major Keys. Dance floor favorites of the recent years, cross-referenced in keys with BPMs. Build your own perfect mixes at a mere glance 11

HI-NGR TOP 40 16

HARMONIC KEYS HI-NRG SUPERSETS and CASEY'S FAVORITE MIXES 17

BILLBOARD HOT 100: radio singles chart with keys and BPMs 18

RON GASBARRO'S SINGLED OUT: 45 RPM and danceable 7" singles 19

JOSEPH WATT'S PROGRESSIVE PAGES ... 21

PROGRAMMING: Anatomy of the ideal dance set, the first part of a series by Steve Park 23

We Welcome

... **RON GASBARRO** as editor-in-chief. Ron rounds out our already-talented staff with his expertise in journalism, marketing, and design.



HARMONIC KEYS MAGAZINE

Suite 596, 819 Peacock Plaza, Key West, FL 33040 • 305-294-4491

PUBLISHER Stuart Soroka

EDITOR-IN-CHIEF Ron Gasbarro

NEW MUSIC EDITOR,

TECHNICAL CONSULTANT Michael Kester

MUSIC THEORY EDITOR Joseph Watt

ART DIRECTOR Skip Jones

PRODUCTION COORDINATOR Marilyn Ferguson

INDUSTRY CONSULTANTS: ... Randy Dethman, Aron Siegel,

Steve Park, Art Maharg, Scott Blackwell, Chris Miller

PUBLIC RELATIONS Jody Degnan

CIRCULATION Paul Meany

COPYRIGHT 1986 HARMONIC KEYS. All rights reserved. No part of this publication shall be reprinted or otherwise reproduced without permission of HARMONIC KEYS DANCE MUSIC AND BROADCAST SERVICES. Domestic subscription to HARMONIC KEYS is on yearly basis at the rate of \$15 a month. Inquire for bulk or multiple issue discounts, and for international subscription rate. Designed and printed in Key West, Florida, USA, by Graphics of Key West Inc.

Harmonic Keys

HOT HUNDRED

Master List

Combining the *Billboard* Dance Club Chart, sales charts, *Dance Music Report's* Top 80 Checklist, and input from leading national record pools . . . arranged in BPM order for your convenience.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT	BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
72		ALL CRIED OUT - Lisa Lisa and Cult Jam	C# Major	109		LOVE COMES QUICKLY - Pet Shop Boys	B Minor
95		LOVE ZONE - Billy Ocean	A Minor	109		CAN'T GIVE HER UP - Skipworth and Turner	B Minor
96		FUNKY BEAT - Whodini	G Minor	109		UNDERGROUND - David Bowie	B Minor; ends C Major
96		SLEDGEHAMMER - Peter Gabriel	E ^b Major	109		I'M A DREAMER - BB&Q	B ^b Minor
98		SAY LA LA - Pieces of a Dream	B ^b Major	109		POINT OF NO RETURN - Nu Shooz	F Major
98		HANGING ON A HEART ATTACK - Device	A Minor; B Minor 2nd break to end	110		WHO'S JOHNNY - El Debarge	E ^b Major; end A Major
101		YOU WERE MEANT TO BE MY LADY - Alexander O'Neal	E Minor	110		HUNGRY FOR YOUR LOVE - Hanson & Davis	E Minor
101		BORROWED LOVE - S.O.S. Band	E Minor	111		I WOULDN'T LIE - Yarbrough & Peoples	D Minor
102		BASSLINE - Montronix	C Minor	110		WHO'S LEAVING WHO - Anne Murray	B ^b Major for 12 ms. then B ^b Minor; chorus & end B ^b Major
102		OH, PEOPLE - Patti La Belle	B ^b Major	112	115	HOT WATER - Level 42	F Minor at + 2.0
103		STAY A LITTLE WHILE, CHILD - - Loose Ends	A Minor	112		GOTTA SEE YOU TONIGHT - Barbara Roy	E Minor
105		ANOTHERLOVERHOLENYOHEAD - Prince	A Minor; A Major verses	112		PARANOIMIA - Art of Noise	E Minor
105		THROUGH THE NIGHT - Blue Moderne	E Minor	112		HOMEBOY - Steve Arrington	A ^b Major
105		NASTY - Janet Jackson	F Minor	113		GIVING IT TO YOU - Skyy	G Minor
105		WALK THIS WAY - Run DMC	E Minor open/close; C Minor inbetween	113		I WANNA BE WITH YOU - Maze	B ^b Minor
105		CANDYBAR EXPRESS - Love and Money	G Major	13		HOOKED ON YOU - Sweet Sensation	F Minor
106		TYPICAL MALE - Tina Turner	A ^b Minor intro; F Major choruses to end	113		PRESS - Paul McCartney	C Major
106		WICKED WAYS - The Blow Monkeys	A Minor	114		SWEET FREEDOM - Michael McDonald	F Major
106		I'M HUNGRY FOR YOUR LOVE - Janice Christie	F Minor	114		CELEBRATE - Subject	C Minor
106		OVER AND OVER - Colonel Abrams	E Minor	114		NO PROMISES - Icehouse	F Minor
107		CAN'T WAIT ANOTHER MINUTE - Five Star	D Minor, F# Minor chorus/ breaks/end	114		100% PURE PAIN - O'Chi Brown	F# Minor, but modulates constantly
107		BAMBAATAA'S THEME - Afrika Bambaataa	A Minor	114		OPEN YOUR HEART - Madonna	F Major
107		RUMORS - Timex Social Club	C Minor	114	117	BURNIN' UP - Michael Jonzun	B Minor at + 1.5
108		THE RAIN - Oran "Juice" Jones	C Minor	115		MIDAS TOUCH - Midnight Star	G Minor
108		COUNT YOUR BLESSINGS - Ashford & Simpson	A Major	115		JUMMP-BACK - Wally Jump Junior	C# Minor
108		AIN'T NOTHING GOING ON BUT THE RENT - Gwen Guthrie	B ^b Minor at - 1.0	115		JUMP BACK - Dhar Braxton	C# Minor
				116		HONEY TO A BEE - Tina B.	C Minor
				116		SOWETO - Jeffrey Osborne	A Minor
				116		FOR TONIGHT - Nancy Martinez	B Minor
				116	113	WHEN I THINK OF YOU - Janet Jackson	A Major at -1.5
				116		STOP & THINK - Michelle Goulet	A ^b Minor

HOT HUNDRED

CONTINUED

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT	BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
116		HOW TO WIN YOUR LOVE - Spencer Jones	A Minor	123	120	I CAN'T THINK ABOUT DANCING - Missing Persons	D Minor at - 1.0; E Minor break to end
116	113	SET FIRE TO ME - Willie Colon	B Minor at - 1.5				
116		HOW CAN WE BE WRONG - Trinere	E Minor	124		DANCING IN MY SLEEP - Secret Ties	F# Major
116		WISER AND WEAKER - Deniece Williams	F Major	124		DOWN AND COUNTING - Claudja Barry	E Minor
116		ARTIFICIAL HEART - Cherelle	B Minor (correct)	124	127	REACTION - Rebbie Jackson	E Minor at + 2.0
117		SAMPLE THAT - Bang Orchestra	F Minor	125		HOW MANY HEARTS - Evelyn Thomas	A ^b Major
117		I GOT YOU COVERED - Donna Garraffa	C Minor	125		DIAL MY NUMBER - The Back Bag	D Major
117		SWEET AND SEXY THING - Rick James	D Minor	125		ON YOUR OWN - Pete Shelley	D Minor
117		LOVE IMPERSONATOR - Sonia Sumner	B ^b Minor	125	122	MUSIC THAT YOU CAN DANCE TO - Sparks	B Major at - 1.5
118		TRUE BLUE - Madonna	B Major	126		MISSIONARY MAN - Eurythmics	B ^b Minor
118		SAY YOU LOVE ME - Lime	C Major	126		DIAMOND GIRL - Nice & Wild	A ^b Minor
118		LOVE OF A LIFETIME - Chaka Khan	C Major/F Major break chorus/end	127		DON'T SAY IT'S OVER - Stevo Armani	C# Major
118		NIGHTMARE OF A BROKEN HEART - C-Bank	G Minor	127		VENUS - Bananarama	E Minor
119		TAKE ME AS I AM - Erotic and Exotic	E Major	127		CAN'T LIVE WITHOUT YOUR LOVE - Su-Z	E ^b Minor
120		MAN SIZE LOVE - Klymaxx	B Major	130		INVISIBLE TOUCH - Genesis	F Major; G Major final chorus and end
120		YOU AND ME - Simphonia	B Minor	130		E = MC ² - Big Audio Dynamite	C Major
120		SPIRIT IN THE SKY - Doctor & the Medics	A Major	131		LOVE IN THE SHADOWS - E.G. Daily	C Major; C Minor choruses/end
120		NOTHING IN COMMON - Thompson Twins	E Minor	131		SUMMER OF LOVE - The-B-52's	E ^b Major
120		OPPORTUNITIES - Pet Shop Boys	C Minor; C# Minor end	132		TWO OF HEARTS - Stacey Q	F Minor
120		I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	F Minor	139		DANCE WITH ME - Alphaville	A Minor
121		PAPA DON'T PREACH - Madonna	F Minor	142		THAT WAS THEN, THIS IS NOW - The Monkees	B Major
121		SO FAR SO GOOD - Sheena Easton	D ^b Major; F Major chorus/end	143		PLAYING WITH THE BOYS - Kenny Loggins	A Major; F Major break, choruses and end
121		DON'T SAY NEVER - Z-Slam	D Minor				
122		OH L'AMOUR - Erasure	E ^b Major	148		LAND OF LA LA - Stevie Wonder	E ^b Minor
122		NOBODY'S BUSINESS - Billie	A Minor	151		VELCRO FLY - Z Z Top	C Minor

Measures

*For those who asked what measures are
and why we choose to use them in mixing*

In 4/4 time (99% of all pop and disco) a measure is merely 4 beats. On sheet music it's the piece of music between the dark vertical bars. Measures are usually arranged in ordered groups of 8 or, less commonly, 4. Introductions in 12" dance records often contain 8 measures (ms) of just rhythm or thin music elements, another 8ms of strong bassline, and a "kick" or "punch" which is the point where the theme or melody dramatically begins. That's usually the point where an overlay ends and you're into the new record completely.

Mixing in key often allows one to overlay sections of music *outside* of the break such as an 8ms chorus, or the end of a record which often contains a whole series of repeated 8ms choruses. You'll find when you mix in the same key or a harmonic key, an overlay sounds better where the two pieces of music can augment or create harmony with each other. Mixing in a break where there is no music or bassline present won't give you that wonderful sound or bring down the house either.

soundteque
INTERNATIONAL

Engineers of Professional
Audio, Lighting & Video
to the World
MEMBERS OF A.E.S. & N.S.C.A.
OPERATION CENTER
220 S.W. 16th Court
Ft. Lauderdale, FL 33315, U.S.A.
MAILING ADDRESS
P.O. Box 1011
Ft. Lauderdale, FL 33302, U.S.A.
Branches in selected major U.S. cities

BOB LAWSON
President

24 HOUR PHONE
(305) 462-1122

Lucky 20 Sets: They'll Scream !

COMMERCIAL TOP 40 HARMONIC MIXES

What are they playing in some of the nation's best clubs? What are some of the most perfect mixes of current hits and oldies? The answer is — some of the best ideas you can find anywhere are in the following sets and programs. If you're having a slow night and need a shot of adrenalin, then lay one of the following sets on your dancers. Or if they've exhausted you, and your grey matter needs a matter of minutes to relax, let us do the work so you can take a break. Go with one of our in-key sets, while you recover your wits. * = SHARP, ♭ = FLAT, PA = PITCH-ADJUSTED, BPM = BEATS PER MINUTE

BPM	SONGS	KEY
SET 1		
107	CAN'T WAIT ANOTHER MINUTE - Five Star	D Minor
109	POINT OF NO RETURN - Nu Shooz	F Major
108	AUTOMATIC - Pointer Sisters	F Major
SET 2		
108	AIN'T NOTHING GOING ON BUT THE RENT - Gwen Guthrie	B ^b Minor
113	GOTTA SEE YOU TONIGHT - Barbara Roy (Half-step mix, keys align harmonically when BPMs are matched)	E Minor
SET 3		
109	POINT OF NO RETURN - Nu Shooz	F Major
110	I WOULDN'T LIE TO YOU - Yarbrough & Peoples	D Minor
113	GIVING IT TO YOU - Skyy	G Minor
115	ALL PLAYED OUT - L.I.F.E.	C Minor
116	LET THE MUSIC PLAY - Shannon	C Minor
117	I GOT YOU COVERED - Donna Garraffa	C Minor
SET 4		
108	AIN'T NOTHING GOING ON BUT THE RENT - Gwen Guthrie	B ^b Minor
111	THE FINEST - SOS Band	C [#] Major
113	I CAN DREAM ABOUT YOU - Dan Hartman	C [#] Major
SET 5		
103	STAY A LITTLE WHILE CHILD - Loose Ends	A Minor
105	WALK THIS WAY - Run DMC	E Minor
Complete the rhythm overlay before Run DMC kicks.		
105	CANDYBAR EXPRESS - Love and Money	G Major
105	SCREAMS OF PASSION - The Family	C Major
A 2-minute + overlay! Overlay entire second half of CANDYBAR EXPRESS if you like.		
105	ANOTHERLOVERHOLENYOHEAD - Prince	A Minor
107	BAMBAATAA'S THEME - Afrika Bambaataa	A Minor
110	THIS IS MY NIGHT - Chaka Khan	E Minor
109	CAN'T GIVE HER UP - Skipworth & Turner	B Minor
112	WHENEVER YOU NEED SOMEBODY - O'chi Brown	D Major
SET 6		
110	WHO'S JOHNNY - El Debarge	E ^b Major; ends A Major
112	DON'T YOU FORGET ABOUT ME - Simple Minds	E Major
SET 7		
112	PARANOIMIA - Art of Noise	E Minor
112	GOTTA SEE YOU TONIGHT - Barbara Roy	E Minor
113	DO YOU WANNA GET AWAY - Shannon	E Minor
SET 8		
114	WEST END GIRLS - Pet Shop Boys	E Minor
112	GOTTA SEE YOU TONIGHT - Barbara Roy	E Minor
A set suggested by David Mason, Director, Aloha Omega Record Pool.		
SET 9		
116	ARTIFICIAL HEART - Cherelle	B Minor
116	SET FIRE TO ME - Willie Colon	B Minor
116	FOR TONIGHT - Nancy Martinez	B Minor
116	THE MEXICAN - Jellybean	E Minor
SET 10		
116	WISER & WEAKER - Deniece Williams	F Major
114	SWEET FREEDOM - Michael McDonald	F Major
115	CARIBBEAN QUEEN - Billy Ocean	D Minor
115	UNDER THE INFLUENCE - Vanity	D Minor
SET 11		
116	SANCTIFIED LADY - Marvin Gaye	E ^b Minor
117	LOVE IMPERSONATOR - Sonia Sumner	B ^b Minor

BPM	SONGS	KEY
Set 11. continued		
118	Cold end to cold open of IN MY HOUSE. IN MY HOUSE - Mary Jane Girls	E ^b Minor
SET 12		
115	PADLOCK - Gwen Guthrie	B ^b Major
116	JANE GET ME OFF THIS CRAZY THING - Tee Vee Toons	G Minor
SET 13		
120	RAIN FOREST - Paul Hardcastle	A ^b Minor
120	JUMP TO IT - Aretha Franklin	A ^b Minor
120	MAN SIZED LOVE - Klymaxx	B Major
SET 14 - OLDIES		
121	SPIRIT IN THE SKY - Doctor and the Medics	A Major
122	RASPBERRY BERET - Prince	A Major
120	IF YOU SHOULD EVER BE LONELY - Val Young	F [#] Minor
122	TIE ME DOWN - Jessica Williams	F [#] Minor
SET 15		
123	LOVERGIRL - Teena Marie	A Minor
124	DOWN AND COUNTING - Claudja Barry	E Minor
124	REACTION - Rebbie Jackson	E Minor
or		
124	DOWN AND COUNTING REACTION (to cold end) LOVERGIRL (drum pick-up, cold open) ON YOUR OWN - Pete Shelly (D Minor)	
SET 16		
124	REACTION - Rebbie Jackson	E Minor
120	EVERYBODY DANCE - Ta Mara & The Seen	E Minor
Half step mix. Keys align when you align the BPMs.		
SET 17		
120	I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	F Minor
121	PAPA DON'T PREACH - Madonna	F Minor
122	SUGAR DON'T BITE - Sam Harris	F Minor
SET 18		
125	DIAL MY NUMBER - The Back Bag	A Major
123	MUCH TOO LATE FOR GOODBYE - Julian Lennon	A Major
SET 19		
126	THE SUN ALWAYS SHINES ON TV - A-ha	A Minor
126	THE GIRLS ARE BACK IN TOWN - Risque	E Minor
126	I'M GOING TO GET YOUR LOVE - Jade	C Major
Note: Coming out of A-ha, remember intro on Risque is 10 measures. We suggest you mix out of the thin break in A-ha making sure the phrasing is correct —A simple mix, so don't screw it up by miscounting measures.		
Note: As for the mix out of Risque, we suggest you overlay the thin "I-Q" band with the first 8 measures of Jade. use the Disconet version (also copied on Rams Horn).		
HARMONIC KEYS SATURDAY NIGHT SUPERSET		
118	SWEET AND SEXY THING - Rick James	D Minor
124	DANCING IN MY SLEEP - Secret Ties	F [#] Major
Half-step alignment mix.		
125	MUSIC THAT YOU CAN DANCE TO - Sparks	B Major
125	LOVER COME BACK - Dead or Alive	B Major, ends G Major
Start overlay where thin bassline begins a ways into LOVER COME BACK.		
127	VENUS - Bananarama	E Minor
Overlay where thin bassline begins well into VENUS intro.		
126	CAN'T LIVE WITHOUT YOU - Su-Z or (Suzie Q)	E ^b Minor
A de-modulation mix. Take last 6 measures of VENUS, overlay first (2 of 8) in Su-Z. (In other words, start with the 9th beat of Su-Z.)		
126	DIAMOND GIRL - Nice & Wild	A ^b Minor

Between the Grooves

By GORDON L. PATTERSON

Night club disc jockeys are getting better and better. With the many quality resources now available to them, newer up-and-coming jocks are in a good position to pick up in a few short months what it took some of us "seasoned veterans" years to learn. The simple truth is no matter how much one thinks he/she knows about the fine art of mixing, there is always more knowledge to acquire.

Mastering involved mixing techniques (e.g. overlaying, back-beating, phasing, etc.) requires patience and lots of practice. But armed with *Harmonic Keys*, a good collection of music, and some sense of energy, a good spinner should have his/her dance floor jamming all night. The difference between an average night and a great night is continuity. The way the music flows from one song to another is vitally important to the success of a dance floor and, ultimately, bar sales.

Mixing music that flows harmonically is often tough enough, but mixing music that people recognize—the same sixteen songs played in heavy rotation on most Top 40 radio stations—with unfamiliar (but-you-know-it's-going-to-be-a-Top-40-hit-in-a-month-or-two) fresh music and/or classic dance hits can be a bear. You've heard all the lines before. "Play something we can dance to." "Play something we recognize." "This song sucks"—and two months later the song that "sucks" becomes the song they want to "dance to" or "recognize."

Well, here are a few mixes that get me from one extreme to another and through a night:

SET 1. Go from Nu Shooz' POINT OF NO RETURN into Michael McDonald's SWEET FREEDOM. It's a four beat-per-minute stretch, but it works. Eight measures (32 beats) into the first break of SWEET FREEDOM slip cue overlay the thin bass line (after the eight measure heavy bass line intro) of Shannon's classic LET THE MUSIC PLAY (remix version from the LP). Ride this for four measures and slam. Although LET THE MUSIC PLAY is

in C Minor, these sixteen beats are thin enough to work with the break in SWEET FREEDOM. From LET THE MUSIC PLAY, go into Starpoint's RESTLESS. I prefer Ultimix's remix of RESTLESS, but you can work—carefully—the dub version of the commercial copy. Out of RESTLESS play Midnight Star's MIDAS TOUCH, and then go into Klymaxx's MEN ALL PAUSE.

SET 2. Three of my favorite mixes out of Rick James' SWEET AND SEXY THING are MIDAS TOUCH, Johnny Kemp's JUST ANOTHER LOVER (remix), and, although it's going backwards in BPM, Animotion's OBSESSION. I like to get into SWEET AND SEXY THING out of E.G. Daily's SAY IT, SAY IT.

SET 3. In the higher BPM range, I like to go from Stacey Q's TWO OF HEARTS into Pamela Stanley's COMING OUT OF HIDING and then into Eddie Murphy's PARTY ALL THE TIME. Slowing down Eddie Murphy to meet Pamela Stanley lowers PARTY ALL THE TIME from C# Minor to C Minor, which modulates out of COMING OUT OF HIDING.

SET 4. Two songs that work surprisingly well together, if you work them correctly, are the Jet's PRIVATE NUMBER and Robin Stanley's energetic cover of GET READY (Park Lawn Records).

Enjoy the mixes. And remember to keep your sanity between the grooves.

Currently the disc jockey at Peppers in Atlanta, GA and a member of the Dixie Dance Kings, Gordon Patterson was nominated for Georgia's DJ of the Year. He's a graduate of the University of Florida (Bachelor of Science, Advertising, 1980) and has been involved with radio and night club programming for 12 years. (His name, incidentally, was spelled "Peterson" in our last issue, for which we apologize.)

Programming High Energy

BY CHRIS MILLER

I've heard many club jocks describe a high-energy song by saying, "It's really busy." That's a fair description. They're trying to say, "It's got a lot of notes per measure."

Most disco is in 4/4 time signature: i.e., 4 beats per measure. How the space of a measure is filled determines its energy level.

There are quarter notes: 1 for each of the 4 beats in a measure; 8th notes, 2 for each beat; 16th notes, 4 for each beat (lots of these in Hi-NRG); 32nd notes, 8 for each beat; etc.

BPM and vocal phrasing also play a role in defining a song's energy level, so it's even possible to move up energy while moving slightly down in BPM. Some songs change energy levels; e.g., the intro will be mostly quarter notes, then 16th notes during the break. That's why some DJs will start their mixes several measures inside the song or use the break or dub from a second copy.

Given a choice (to mix into) between 2 songs of equal strength in your format, I've found that moving up energy adds more excitement to the room as opposed to staying at the same energy level. Rating a song's level—say, 1 to 5—can be helpful also.

Chris is DJ at Sweetwaters, Atlanta, Ga.

Mixes from DJ Randy Dethman

Randy "Spike" Dethman has been spinning high-energy music at The Cove in Atlanta since January, 1982. He previously worked in several other Atlanta clubs, including Illusions and the fabulously sleazy Numbers prior to its demise. In addition to DJ'ing five nights each week, he and his partner-in-crime and fellow Cove DJ, Aron Siegel, produce extended edits and remixes, several of which have appeared on *Hot Tracks* and *Prime Cuts* subscription remix services.

He sent us this set:

BPM	SONG	KEY
128	CAN'T LIVE WITHOUT YOUR LOVE - Suzy Q	E ^b Minor
132	DON'T STOP - Sylvester	E ^b Minor
128	YOU SPIN ME - Dead or Alive	F# (relative major)
130	COUNTDOWN - Koffee and the Lovetones	G Major
	(Warning: this is a one-half step modulation mix. Be sure to overlay COUNTDOWN only during a rhythm break in YOU SPIN ME or a dischord will result.)	
127	VENUS - Bananarama	E Minor (relative minor)
131	SINDERELLA - Betty Wright	A Minor (perfect 4th)
131	DOWN, DOWN, ROMEO - Meccano	D Minor (perfect 4th)
131	BLUE MONDAY - New Order	D Minor
133	SECLUSION - Shawn Benson	F Major (relative major)
132	LOVE IN THE SHADOWS - E.G. Daily	C Major

MICK'S PICKS

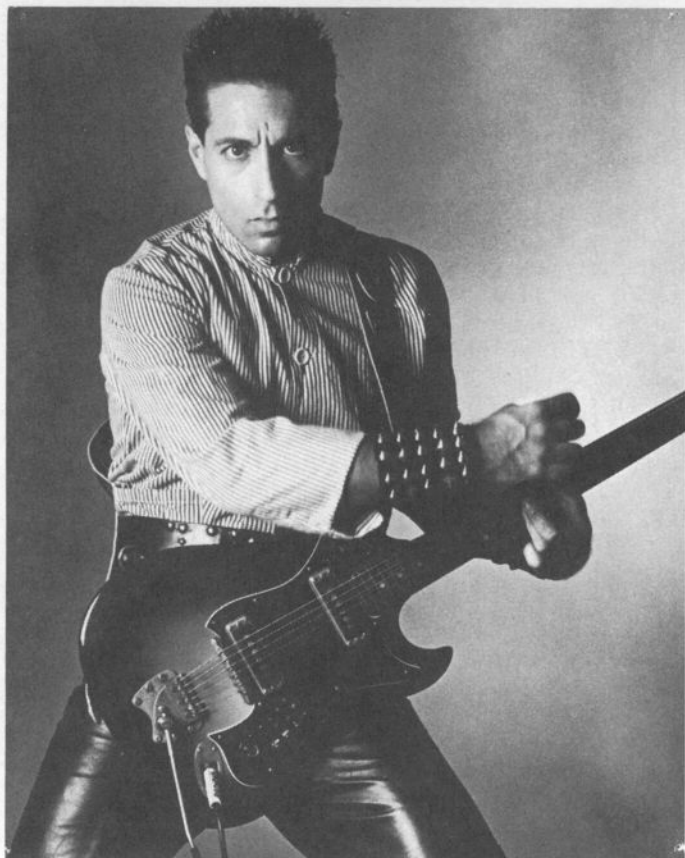


PHOTO BY HASHIMOTO

Guess whose front?

YOUR EDITOR'S

Well, here we go with another group of the latest dance delights for your ears and feet. It has been brought to my attention that some of you may have found my previous rating system (A,B,C, etc.) too similar to the names of the keys, and therefore confusing. While this indicates to me that some may be reading this while half asleep or, worse yet, under the influence of some strange chemical substance, I will hereafter adopt a rating system of one to five stars, similar to the ratings given in many film reviews, with a five-star rating being the highest accolade one can give.

DOMESTICS

The Blow Monkeys:

WICKED WAYS

RCA (US) 12" JW-14424

106 BPM; A Minor

A slow, tough groove with a gospel-flavored chorus gives WICKED WAYS even more dancefloor potential than DIGGING YOUR SCENE. Dr. Robert's vocal is still equally strange, but this tune seems to have been written with dancing in mind—my one problem is that the energy drops out of this mix leaving several real weak spots, something a remix or re-edit could certainly fix. ★ ★

The Art of Noise:

PARANOIMIA

Chrysalis (US) 12" 4V9 43017

112 BPM with a cold end; E Minor

State-of-the-art dance music featuring a strange, paranoid rap by state-of-the-art computer-generated TV personality Max Headroom, who is backed by a funky guitar

and a chorus chanting the song title. All this adds up to what might be best described as a "novelty" record, but it is also a personally-tested floor filler with an irresistible beat and a real unique sound. Try it on your crowd and see—and try not to miss the video, which is one of the best around.

★ ★ ★ ½

Pet Shop Boys:

LOVE COMES QUICKLY

EMI America (US) 12" V-19218

109 BPM with a cold end; B Minor

This is a slow and moody piece that lacks the dance-floor energy of OPPORTUNITIES. It is, however, an interesting song which has been given some dance "beef" with a Shep Pettibone mix, making it perfect for an early evening warm-up. ★ ★ ½

The Eurythmics:

MISSIONARY MAN

RCA (US) 12" JD-14409

125 BPM; B^b Minor

A heavy-duty in-tempo reworking of the slow intro found on the LP makes this 12" easy to mix into, and the popularity of the song on radio and MTV almost guarantees dance floor success. While this is really only one of my lesser favorites from the wonderful "Revenge" LP, it will keep me stomping until the next dance mix is released.

★ ★ ★ ★

Tina Turner:

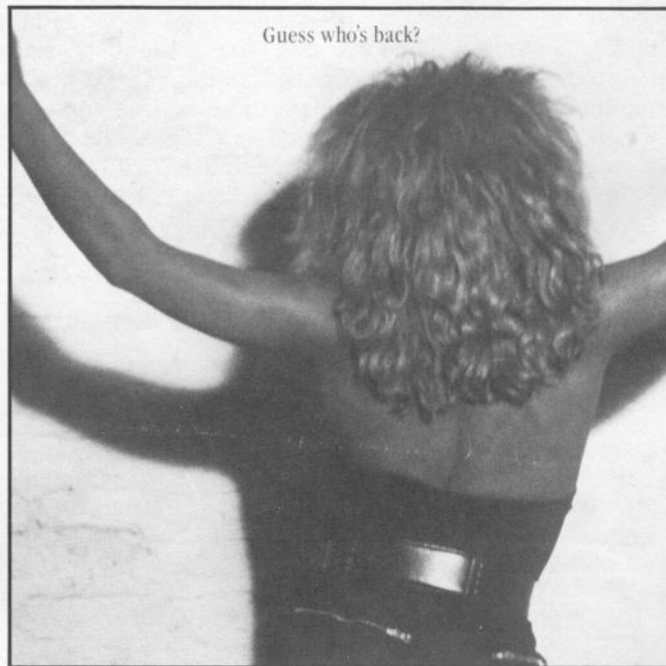
TYPICAL MALE

Capitol (US) 12" V-15249

106 BPM; A^b Minor with E Major choruses until after bridge; then F Major break and choruses to end.

Did we really have to wait two years for this? Even the sleeve looks like it was thrown together in two minutes, featuring Tina giving us her best Pia Zadora pose. Tina could make the phone book sound good, but this song isn't half as good as some of the "Private Dancer" outtakes (I hope that by now you've heard her outstanding versions of HELP and WHEN I WAS YOUNG). This may be a hit because, after all, Tina is now a Megastar, but I certainly hope the "Break Every Rule" LP will provide us with something more interesting than this. ★ ★

Guess who's back?



boys don't cry



Boys Don't Cry:
CITIES ON FIRE
Profile (US) 12" PRO-7114
120 BPM; D Minor

Although I had originally thought that these guys were English, the vocals on I WANNA BE A COWBOY almost had me convinced that they were true Western Americans. This new tune, however, is so Euro-sounding that it left me totally confused. I quickly called New York, where charming Lori Levin, who handles the press for the Boys, assured me that they were indeed Englishmen, and that, in fact, individual members of the group had been involved in working with long lists of music biz luminaries.

Their experience has here been parlayed into a well-crafted dance track featuring a Shep Pettibone mix, whose 120 BPM tempo makes it much more readily programmable than COWBOY. It is well-produced high-energy dance rock which should fit well into both DOR and Eurobeat formats. ★★½

Z-Slam:
DON'T SAY NEVER
Dessca (US) 12" X-777
121 BPM; D Minor

A hard-edged dance rock track with an insistence and drive that reminds me of GLORIA from the 60's (remember G-L-O-R-I-A?), done by a group that sounds like a modern-day incarnation of The Young Rascals. Program it well and its relentlessness can work for you in either DOR or Euro sets. ★★½

E.G. Daily:
SECRETS IN THE DARK
A&M (US) 12" SP-12187
131 BPM; C Major with C Minor choruses

Can this be the obnoxious Lolita of SAY IT, SAY IT fame? Well, here's her follow-up: a tune recorded over a year ago in Munich under the masterful direction of Eurodisco pioneer Harold Faltermeyer, and it sounds like an instant classic. The nagging whine is gone and the girl actually sings! All the best elements of great Europop are here in a Jellybean mix that clocks in at over eight minutes in length, and a dub side that will enable you to extend it even longer with two copies. An absolute must for all high-energy programmers. ★★ ★

IMPORTS

Radiatorama:
VAMPIRES

Disco Magic (Italy) 12" OUT-3067

100 BPM; D Minor, with A Minor choruses to end

A strange horror movie intro leads into a tune with lots of energy and drive at a low tempo—a great starting point for a high-energy evening. I only wish they had taken the trouble to learn how to pronounce the title of the song correctly. ★★

Do Piano:

AGAIN

EMI (European Economic Community) 12" 20 0817

107 BPM; Intro: First 4 measures E Minor; many internal modulations; Outro: C# Minor.

Although she looks like a flower child on the jacket, Ms. Piano's vocal sound is more reminiscent of 1930's Berlin. Her brooding, dry style is superimposed on a hypnotic synthesized track with a heavy percussive beat, resulting in an eerie dance mix somewhat similar in feel to Book of Love's LOST SOULS, and perfect for programming in the wee hours. The quick key changes make this one hard to mix in key, so you'll probably have to bring it in over a long rhythm break, but this record is actually very well crafted, and should be checked out by high-energy, DOR, and new wave programmers. ★★ ★

Saphir:

SHOT IN THE NIGHT

EMI (European Economic Community) 12" 20 0662

108 BPM; F Minor

A macho story-song in the tradition of THE MAN WHO SHOT LIBERTY VALENCE, this disc moves at a good pace and should work well for those who feature Europop in their clubs. Ordinary, but not embarrassing. ★½

Modern Talking:

ATLANTIS IS CALLING (S.O.S. FOR LOVE)

Hansa (Germany) 12" 608 239

113 BPM; E^b Minor

This one has been around for a while, but it is definitely worth mentioning. Now that Abba are relatively inactive, these guys fill the bill as the princes of perfect pop. While this sounds like the other Modern Talking records, this self-created formula is so strong that it still never bores me and always manages to sound fresh. A perfect melody that goes exactly where you want it to, plus perfect production, add up to another smash. ★★ ★

Albert One:

SECRETS

Albert One Records (Italy) 12" TRD 1030

114 BPM; G Minor

Strong Italo-pop with a good hook and good production. The lyrics even sort of make sense, and the accents don't get in the way. This record is also structured well for the dance floor and has a good mix-out break at the end. ★★ ★

Gazuzu:

YOU KEEP ME HANGIN' ON

High Fashion Music (Holland) 12" MS219

118 BPM; G Major, with break, chorus and end in E Major, all at +1.5 on the Technics 1200 (pitch-adjusted BPM: 120)

The duo pictured on this sleeve look more like fashion victims than the high fashion promised by their label. The music inside, however, is a pleasant piece of pop fluff with a hook that is so strong and obvious that you might find yourself singing along. If you appreciate the type of Europop that can come painfully close to being silly, yet somehow remains tasteful (anyone remember BEACH BABY by First Class?), then this is for you. ★★½

Ken Laszlo:

DON'T CRY

MEM (Italy) 12" MEMIX 045

118 BPM; A Major

For my money, this guy makes some of the best records currently coming out of Italy. He records good pop tunes with strong hooks that are produced well, and sings them with conviction so that they make sense to an English-speaking audience. TONIGHT was a great dance record, and I like this one even better. ★★☆☆

Matia Bazar:

I FEEL YOU

Ariston (Italy) 12" ARX 16040

120 BPM; C# Minor beginning, break, and end (with A Minor choruses)

An Italian friend of mine informs me that Ms. Bazar has been recording in Italy for several years and, in fact, is considered the Nina Hagen of Italy. While this song is nothing that Ms. Hagen would ever address herself to, it is a strong piece of music—something I guess I would call cataclysmic disco pop—and the best part of it is that Matia Bazar can really sing! She does sound a bit tentative in English, however. If you really want to hear her wail, flip this one over to the Italian version on the B-side (TI SENTO). Although a bit shorter in length, I like the mix better on this side as well. If you don't mind playing records in a foreign language for your crowd, I think this is one of the best you'll find this month. ★★☆☆

Kiki Dee:

ANOTHER DAY COMES (ANOTHER DAY GOES)

(Re-mix)

Columbia (UK) 12" 12 DBX 9122

124 BPM with a cold end; C Minor

Poor Kiki Dee. I have always loved her voice, and she's been around for years, but she has never quite had the material to put her over the top. With an LP on the Tamla label in the late 60's, she was one of the first white artists to record for the Motown empire (although I think Soupy Sales beat her to it with an LP on the Motown label!). In the early 70's, she recorded for Elton John's Rocket Record Company, eventually scoring a Top-10 hit in a duet with Elton—DON'T GO BREAKING MY HEART. In recent years, it seemed she all but disappeared, but here she has resurfaced with a song composed, arranged, and produced by Eurythmic Dave Stewart, and while I don't think that this one is destined to give her any chart success, it is a gospel-flavored soul-stirrer that should rock your dance floor. Presented here in a lengthy NIGHTMARE RE-MIX by British high-energy kingpin Ian Levine, there are plenty of varied peaks and valleys to work your dancers into a frenzy. Built around a piano riff reminiscent of Aretha's THINK, the song tends to sound a bit busy at times, but Ms. Dee attacks it in fine form, and leaves me begging for more. ★★☆☆

Bonaventura:

FANTASY

Sensation (Italy) 12" 8052

134 BPM; B Minor

— and —

Kinky Go:

GIMME THE LOVE

BMS (Italy) 12" 301

137 BPM; G Minor

I have chosen to review these two records together because they have one very big thing in common—both are Italian clones of ex-Bronski Beater Jimmy Somerville (now of the Communards—see review last issue). There is, however, a big difference between them. FANTASY by Bonaventura has the sound down to a "T," and, aside from a slight accent which lets us know that this is not "the real

thing," the singing is well done and the song isn't bad either—in fact, it's nice to have something like this in a slightly slower beat range. GIMME THE LOVE, on the other hand, featuring the voice of one Kinky Go, is an embarrassingly dumb song poorly sung by Mr. Go—too bad, too, because the tracks are rather interesting. I hope Mr. Go takes some voice lessons before "the next big trend" arrives—but I shouldn't be too hard on him—after all, he has to go through life with that name. Ratings: FANTASY ★★☆☆; GIMME THE LOVE ★

One more thing to mention before I leave you this time—be sure to check out the new Razormaid (A.7) for some interesting progressive tracks. It features a great medley of Yello tunes called IN ONE GO, and a re-edit of D.A.F.'s neat VOULEZ-VOUS COUCHER AVEC MOI?

The Uses and Abuses of Pitch Adjustment

BY ART MAHARG

In this issue, we are going to take a closer look at what we mean by pitch adjustment, its relationship to BPM and Key, and its effect on your dance floor. Pitch adjustment is achieved by the manipulation of the slide control on the right hand side of your Technics 1200. Moving the slider towards you increases the BPM, and moving it away from you decreases the BPM, thus slowing the song down.

Many DJs already use their slide control to match BPMs, when one song is faster than another. This may or may not be effective. As noted in last month's column "Needle Drops," varying the speed can also vary the key a song is in, and there are ways to use this to your advantage. (More on this in a minute.)

When utilizing pitch adjustment, moderation and good taste should be your first concern. Manipulating your pitch control with wild abandon only demonstrates callous disregard for both your dance floor and the recording artist. Nothing annoys me more than hearing Dead Or Alive hyperventilate themselves into a frenzy during YOU SPIN ME ROUND played at a +6%, except maybe hearing Bananarama at a -5%, groaning like an exhausted chain gang: "Ahhmm Yuurr Venuhhs . . ."

Each notch on your Technics 1200 slide control equals one percent, and you have the capabilities of adjusting either upwards or downwards 8%. While an adjustment of 2% in either direction may work to your advantage, going over 4% puts you in dangerous territory. Here's why: altering the pitch not only changes the BPM and the key, it also changes the "timbre" of the instruments and voices within the song. At slower speeds, bass lines become muddy and distorted, and at higher speeds, snares, pianos, strings, etc. become thin and tinny. And with either extreme variation, the human voice sounds unnatural and ridiculous. Remember, the human being who sings on that record may be down on your very dance floor!

Let's look at some other uses of pitch adjustment. Many DJs have perfected the art of "following," whereby during an overlay, the slide control is used to compensate for speed variance within either the incoming or outgoing song. This can be a tricky matter, and even the most experienced DJ can lose control of the "follow,"

CONTINUED TO PAGE 15

Latest Releases from the Best Remix Services

DISCONET VOLUME 8 PROGRAM 12

VELCRO FLY - Z.Z. Top; AIN'T NOTHING GOING ON BUT THE RENT - Gwen Guthrie; LOS NIÑOS DEL PARQUÉ - Two of China; NEW POSITIONS - Prince; TOUCH ME - Colin; PAPA DON'T PREACH - Madonna; DIAL MY NUMBER - The Back Bag

To order, call 212-505-2516

RAZORMAID VOLUME 1 PROGRAM 8

BURN DOWN THE NIGHT - Pointer Sisters (174 BPM; F Minor); BLUE HEAVEN - David Antebi (138 BPM; E^b Major); NEW DRESS - Depeche Mode (115 BPM; D Minor); NIGHT CITY - Secret Service (118 BPM; A Minor); WHEN THE TIME COMES - Moby Dick (133 BPM; G Major); DO YOU WANNA FUNK '86 - Sylvester (130 BPM; E^b Minor); LOOSE TONIGHT - Davis Harrow w/Jeanie Tracy (118 BPM; E^b Minor).

To order, call 415-695-9600

ULTIMIX

A POINT OF NO RETURN - Nu Shooz (F Major); LOVE OF A LIFETIME - Chaka Khan (C Major); EVERYBODY DOES IT - Glamour Station (E Minor); HOW CAN WE BE WRONG - Trinere (E Minor); GO-GO MEDLEY

To order, call 919-886-5684

THE USES AND ABUSES CONT. FROM PAGE 10

producing what is commonly referred to as a "train-wreck." It should be noted here, however, that even a train-wreck sounds better when the two songs are in the same or related keys.

The slide control can also be used to help "plot a curve" during the course of an evening's program. Here, the slider is gently nudged during a song to prepare for a faster or slower incoming song, so that the dance floor is never really aware that during the course of an evening, they have travelled from 120 BPM up to a peak of 144, and slowly back down to 108. (In many clubs, the long slow decline in BPMs is commonly known as the "escalator to hell.") A special note here: if you are going to ever-so-slowly vary the speed of a song during your curve, try to give your slide control a nudge during percussive breaks, when the song is "key-less." This helps fool your dance floor, rather than annoy them by nudging passages with high-pitched sustained instruments, such as strings, where the slightest variation in pitch will be obvious.

Finally, and perhaps most important to those of us who mix by keys, the slider is used to adjust or correct the key of a song that has been mastered too fast or slow. All of the charts in this publication show a column for PA BPM, which means pitch-adjusted BPM, and the percentage you must adjust your turntable to find this new BPM. This will allow for a perfect mix with a song that may have previously given you problems.

An interesting question that arises from this final point is: what is the percentage you must adjust a song to change the key of a song a complete half-step, say from B^b Minor down to A Minor? Let's say that you have been playing for a while at 116 and have mixed yourself into a

corner. You are in A Minor, and you have used up everything you want to play at 116 in A Minor, D Minor, E Minor and C Major, and you have nowhere to go without violating certain musical rules. Can you take a faster song in B^b Minor and slow it down to A Minor? This is tricky, and keeping in mind the concept of timbre, it may work.

The percentage that you must adjust your turntable to change the key of a song an entire half-step depends on two variable factors: the BPM of the song, and the RPM (45 or 33.3) of the record itself. At 120 BPM, an adjustment of one percent roughly equals a change of a little less than one BPM. For example, a song at 45 RPM of 120 BPM in D becomes 126 in E^b at a +5%, and becomes 114 in D^b at a -3.5%. However, these results are not constant when the same record in question is at 33.3 RPM.

One rule of thumb is the faster the BPM, the less adjustment is necessary to change the BPM and key. Once you reach 140 and above, the adjustment is roughly 2 BPMs for every percent, instead of 1 BPM as with 120. For example, DEAD MAN'S PARTY by Oingo Boingo (160 E^b Minor) becomes 168 in E Minor with a +4%, or 152 in D Minor at a -4% adjustment.

I'm sure that somewhere in the universe there exists an algebraic equation that explains the intimate relationships of RPMs, BPMs and Key, and if someone discovers it, please let me know. Let it suffice for now to say that a pitch adjustment of 4 to 5 percent is necessary to alter the key of any song an entire half-step, and before you demonstrate this for your dance floor, I suggest trying the mix in question within the privacy of your own home. But better yet, if you do mix yourself into a corner, a well-timed cold end followed by a song in the same key but different BPM can be more effective, and less risky.

HI-NRG/EURO BEAT

BY CASEY JONES

The following Hi-Energy Top 40 is based largely on Casey Jones chart in *Dance Music Report*. It has been augmented by several additional releases that have been recommended by Casey or Stephanie Shepherd, or in our opinion should be considered for programming at high-energy clubs. The listing is by relative tempo (BPM), not relative popularity or chart appeal. For actual chart strength of the songs we suggest you consult Casey's excellent column in *Dance Music Report*.

CASEY'S HI-NRG TOP 40

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
111	109	EXTRA SENSUAL PERSUASION - Hazzell Dean	C Minor at -0.5
113		ATLANTIS IS CALLING - Modern Talking	E ^b Minor
114		SECRETS - Albert One	G Minor; B ^b Major choruses
118		NEW BEGINNING - Bucks Fizz	A Major
120	119	WHITE STORM IN THE JUNGLE - Sandy Marton	E Minor open/ending; D Minor rap/chorus; -0.5
119		YOU'RE MY FIRST, YOU'RE MY LAST - Linda Jo Rizzo	F Minor
119		RUN TO ME - Tracy Spencer	B Major
120		ACTIVATE MY HEART - Meccano	E Minor
122		OH L'AMOUR - Erasure	E ^b Major
123		SEXY GIRL - Sabrina	C Minor
124		DANCING IN MY SLEEP - Secret Ties	F# Major
124		GIPSY & QUEEN - Gipsy Queen	B ^b Major
125	122	MUSIC THAT YOU CAN DANCE TO - Sparks	B Major at -1.5
125		HOW MANY HEARTS - Evelyn Thomas	A ^b Major
126		I'M YOUR MAN - Barry Manilow	C Minor
126		LIFE DANCE - Sonia Belolo	C Major
127		CAN'T LIVE WITHOUT YOUR LOVE - Susy Q	E ^b Minor
127		FLY TO ME - Aleph	C Minor
127		LOVE SPY - Mike Mareen	G Minor
127		VENUS - Bananarama	E Minor
128		TIME AFTER TIME - Paul Parker	G Major
130		BOOM BOOM - Paul Lekakis	B Minor; B ^b Minor end
130		I'M ALIVE - Saphir	C Minor
130		C'MON! C'MON! - Bronski Beat	B ^b Major
131		MALE STRIPPER - Man 2 Man	A Major
131		LOVE IN THE SHADOWS - E.G. Daily	C Major; C Minor chorus/end
131		TRADING LOVE - Florence	F# Major
132	130	FOURTH RENDEZ-VOUS - Jean-Michel Jarre	F Major at -1.0
134		PISTOL IN MY POCKET - Lana Pella	A Minor
135		SHAKE! - Erika	A ^b Minor
135		TIGER BAY - Francine Kirsch	A Minor with C Major choruses and end; but final air beat chord E Major
135	136	THE CALLING - Ken Heaven	F Minor at +0.5
137		GET READY - Robin Stanley	F Major open 16ms., other- wise mostly D Minor to end
137		GIMME THE LOVE - Kinky Go	G Minor
138		DISENCHANTED - Communards	F Minor
138		HURTS - Boytronic	C Minor
139		DANCE WITH ME - Alphaville	A Minor
141		HIT THE ROAD JACK - Sheila Chambers	A ^b Minor
141		I NEED A LOVER TONIGHT - Caren Cole	F Minor
144	141	ANGEL IN MY POCKET - One to One	D Major at -1.0

OTHER NEW EUROPEAN AND HIGH ENERGY RELEASES

100		VAMPIRES - Radiorama	D Minor; A Minor choruses/end
105		TOUCH ME (I WANT YOUR BODY) - Samantha Fox	A Minor
107		AGAIN - Do Piano	E Minor 4 measure intro; many modulations but ends on C# Minor
108		SHOT IN THE NIGHT - Saphir	F Minor
109		USSR - Eddy Huntington	C Minor
110		MEMORIES - Rose	E Minor
111	108	LAST TRAIN TO CLARKSVILLE - Fonda Rae	G Major at -1.5 D Minor; end F Major
111		INDIO - Flexy Summer	D Minor; end F Major
114		I'M YOUR LOVER - Joe Yellow	B Minor
116		ONLY ONE - Tom Hooker	E Minor
118		DON'T WAKE ME UP - J.D. Jaber	E Minor
118	120	YOU KEEP ME HANGIN' ON - Gazuzu	G Major at +1.5; E Major choruses/end
117		DON'T LOSE YOUR HEART TONIGHT - Joy Peters	C Minor
118		DON'T CRY - Ken Laszlo	A Major
118	120	START THAT FEELING - Sugar Shake	D Minor at -1.5
119		DON'T YOU GO AWAY - Creative Connection	F Minor
119		STEPPIN UP - Alesis	C Minor
119		YOU'RE MY LOVE, YOU'RE MY LIFE - Patty Ryan	D Minor
120		DO YOU REALLY NEED ME - Si Si Caps	A Minor
120		I FEEL YOU - Matia Bazar	C# Minor begin/end; B ^b Minor choruses
121		WIND OF CHANGE - Ventura	F Minor
125		COMMUNICATE - Microchip League	A Minor
125		GIVE ME UP - Michael Fortunati	D Major
125		TO BE OR NOT TO BE - Jock Hattle Band	A Minor
125		ESCAPE INTO FREEDOM - Chase	C Minor
126	129	DIEHARD LOVER - Linda Imperial/ Patrick Cowley	C# Minor at +2.0
127		NOCHE A BAHIA - Ciao Fellini	A Minor
127		ROMA ROMA - Scala	A Minor
132		OH YEAH - Yello	E ^b Minor
134		FANTASY - Bonaventura	B Minor

SOME OF CASEY'S FAVORITE MIXES

BPM	SONG	KEY
131	LOVE IN THE SHADOWS - E.G. Daily	C Major
131	TIME AFTER TIME - Paul Parker	G Major
121	NEW BEGINNING - Bucks Fizz	A Major
123	LIVING IN THE PAST - Drum Theatre (The complement percussion bonds the two seamlessly.)	F major
116	MY MALE CURIOSITY - Kid Creole	E Major
117	CITY NIGHTS - Cory Daye	F Major

CONTINUED ON PAGE 17

Harmonic Keys Hi-NRG Supersets

Take it easy once in a while. Let your brain rest for a stretch so you can come back refreshed with more hot action sets of your own. In the meantime, why not choose one of our ready-to-spin and likely-to-please matched-key masterpieces. Or perhaps you might prefer to select a pair of songs within those sets that fit your own set.

BPM	SONGS	KEY
SET 1		
107	AGAIN - Do Piano	C# Minor (D ^b)
109	CRUEL SUMMER - Bananarama	C# Minor
111	ESP - Hazell Dean	C Minor
	Overlay only first 4 measures of intro rhythm in ESP affect a demodulation (from C# to C).	
115	JUMPBACK (Dub) - Dhar Braxton	C# Minor (D ^b)
	Long overlay of 32-40 or even 48 measures from end of ESP. We suggest you start overlay just past 8 measure air beat band which is visible on record as an "eye-cue."	
	Note: A "half-step mix"; keys align when BPMs are matched.	
113	ATLANTIS IS CALLING - Modern Talking	E ^b Minor
114	SUCH A SHAME - Talk Talk	E ^b Minor
	From rhythm break in ATLANTIS, overlay 1st 4 of 8 measures in SUCH A SHAME and continue to kick. Remember block percussion of Talk Talk is 2-beat. (Rehearse this one—timing of kick is essential.)	

BPM	SONGS	KEY
SET 2		
120	DO YOU REALLY NEED ME - Si Si Caps	E Minor
120	ACTIVATE MY HEART - Meccano	E Minor

BPM	SONGS	KEY
SET 3		
120	WHITE STORM IN THE JUNGLE - Sandy Marton	E Minor
122	NOBODY'S BUSINESS - Billie	A Minor
120	SMOOTH OPERATOR - Sade	D Minor
	16-24 measures from end of Billie (thin tracks) slowly overlay Sade to completion.	

BPM	SONGS	KEY
SET 4		
119	IF YOU SHOULD EVER BE LONELY - Val Young	F# Minor
118	REFLEX ACTION - Louise Thomas	B Minor
119	RUN TO ME - Tracy Spencer	B Major
116	MY MALE CURIOSITY - Kid Creole (to cold end)	E Major/end chord E Minor
120	ACTIVATE MY HEART - Meccano	E Minor
	Open with a cappella overlaying end E Minor chords of Kid creole.	

BPM	SONGS	KEY
SET 5		
121	MAKING MUSIC - Gary's Gang	A Minor
123	CONGA - Miami Sound Machine	E Minor
	Where end sets thin in Gary's Gang, overlay hard rhythm near beginning of CONGA.	

BPM	SONGS	KEY
SET 6		
118	NEW BEGINNING - Bucks Fizz	A Major
118	EASY LOVE - Vikki Benson	F# Minor
	(F# Minor is A Major's relative minor.)	

BPM	SONGS	KEY
SET 7		
118	NEW BEGINNING	A Major
122	OH-L'AMOUR - Erasure	E ^b Major
	Speed adjustment brings keys together harmonically, but any slight quarter tone souring should be handled with mixing controls. (We suggest a 32 measure overlay of NEW BEGINNING towards the end of long instrumental break.)	

BPM	SONGS	KEY
SET 8		
119	DON'T YOU GO AWAY - Creative Connection	F Minor
119	YOU'RE MY FIRST, YOU'RE MY LAST - Linda Jo Rizzo	F Minor
118	SHAME - B. Blase	C Minor

BPM	SONGS	KEY
SET 9		
126	LIFE DANCE - Sonia Belolo	C Major
129	TIME AFTER TIME - Paul Parker	G Major
	Overlay 1st chords sweeps with beats bringing in fast to avoid souring (best overlay in LIFE DANCE break.)	
129	SUSPICIOUS MINDS - Fine Young Cannibals	G Major

BPM	SONG	KEY
Set 9, continued		
129	AMERICAN DREAM - The Big Smoke	G Minor/end A Minor

BPM	SONG	KEY
SET 10		
126	ANOTHER DAY COMES - Kiki Dee	C Minor
126	I'M YOUR MAN - Barry Manilow	C Minor
	Long overlay till Barry belts out first vocals.	
127	FLY TO ME - Aleph	C Minor
128	DISCO INFERNO - Tramps	C Minor
129	CAN WE TRY AGAIN - Technique	C Major; C# Major last 32 measures
126	DIEHARD LOVER - Linda Imperial/Patrick Cowley	C# Minor
	A severe + 2.0 pitch adjustment brings the PA BPMs up to 128 or 129, hence a great mix. Overlay 16 to 24 measures of the end moments of CAN WE TRY AGAIN.	
128	BAND OF GOLD - Sylvester	E Major
130	MALE STRIPPER - Man 2 Man	A Major
131	GLORIA - Laura Branigan	A Major
	A fabulous mix of perhaps the most classic disco song of the early 80's. Overlay 1st 4 measure chord sweep (with beats) in GLORIA with the final 4 measures of rhythm of MALE STRIPPER (or) the end of the song's A Major chords.	

BPM	SONGS	KEY
SET 11		
132	TWO OF HEARTS - Stacy Q	F Minor
131	TIME BOMB - Angie Gold	F Minor
	Or vice versa order.	

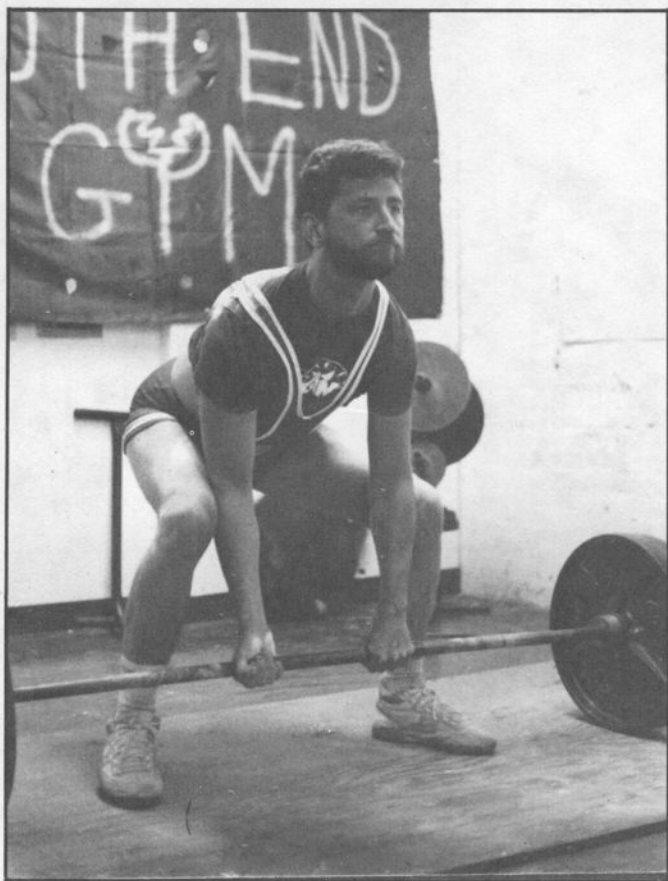
BPM	SONGS	KEY
SET 12		
135	HURRICANE - Tapps	E ^b Minor
136	SHAKE - Erika	A ^b Minor
135	PARTY ALL THE TIME - Eddie Murphy	D ^b Minor (c#)
137	GIMME THE LOVE - Kinky Go	G Minor
138	HURTS - Boytronic	C Minor
137	WHY - Bronski Beat	C Minor

Casey's Favorite Mixes

CONTINUED FROM PAGE 16

BPM	SONGS	KEY
117	SWEET & SEXY THING - Rick James	D Minor
	The "rumblebeat" is sustained through the transition to Rick James.	
131	LIVING ON VIDEO - Trans X	G Minor
131	LOVE SPY - Mike Mareen	G Minor
126	COMMUNICATE - Microchip League	A Minor
126	TO BE OR NOT TO BE - Jock Hattle Band	A Minor
121	PETER AND THE WOLF - Peter & Wolf	
120	IT'S UP TO YOU - Lian Ross	
131	DANCE YOUR LOVE AWAY - Michael Prince	D Minor
132	TAKE OFF - Harlow	

Casey Jones is a transplanted Texan who for 8 years has called New York City his second home. Casey is the high-energy editor for Dance Music Report and is also known for his DJ career. In the last 11 years he's appeared in such venerable NY clubs as Area, The Limelight, The Saint, River Club, Ice Palace (Fire Island), The Anvil, and the (Pines) Pavilion. Casey has done label remixes on Risque, B.T. Express, Earlene Bentley, Sylvester (UK), The Herreys (Canada), Two Girls (Canada), and an upcoming Man 2 Man, as well as numerous Disconet medleys and edits. He has also served as panelist on two different Billboard disco conventions, and moderated his own hi-NRG conclave at this year's New Music Seminar 7.



Ron rates the heavyweights.

BY RON GASBARRO

This column is dedicated to the pop 45 single. We grew up with them in the 50's, saving our nickles and dimes to buy The Chordettes, Kay Starr and Gale Storm. We played them on our \$19 record players (when Mom wasn't playing her 78's) until the grooves were dug right out of the vinyl.

Today, the single is still a big seller because radio stations still promote their big Top 40 lists each and every week. My taste in music is purely commercial. I will not try to pretend I understand the technical complexities of what makes a record a hit. I rate according to my gut feelings because I believe that is what the 45 is all about.

IF LOOKS COULD KILL

Heart (Capitol/3:40)

144 BPM; G Minor

The Wilson Babes rule once more with another hard-rocking, almost vicious assault on our senses. Usually by the time an LP cranks out its fourth single (after WHAT ABOUT LOVE, NEVER and THESE DREAMS), the song becomes a tired, last chance effort to generate sales. Not so here. This one should have hit the Top 10 head on. But everybody's already worn out two copies of the triple platinum album: Still—it's the perfect accompaniment for air guitarists and drummers. **(85%)**

GUSTO BLUSTO

Culture Club (Virgin/4:14)

112 BPM; E^b Major

He sprang KARMA CHAMELEON on us and the world seemed to eat it up. But GUSTO BLUSTO? Que pasa? What is? Boy George has shown us this time that injectable does not necessarily translate into ingenious. If I only say this record is irritating, I'm being nice. Do you really want to hurt us, Mr. O'Dowd? We're hoping you get it together and fast. **(25%)**

VENUS

Bananarama (London/3:49)

127 BPM; E Minor

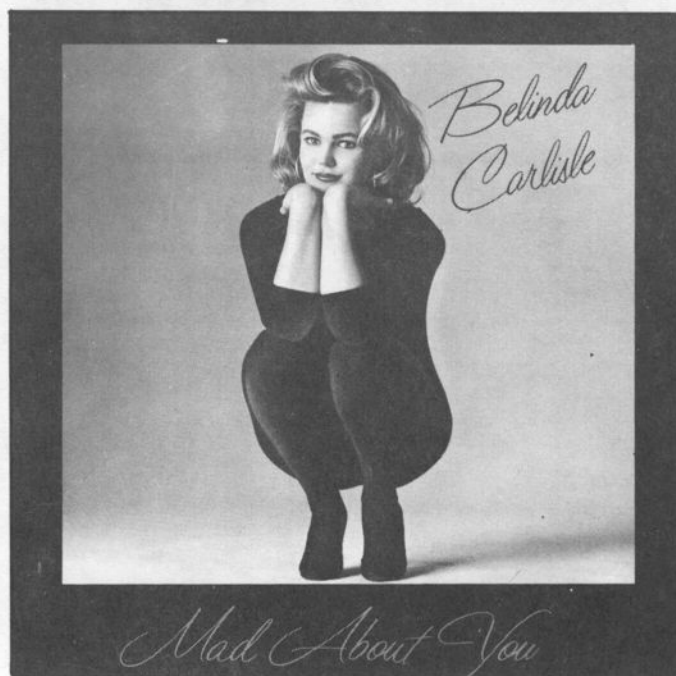
It seems like Bananarama comes out with about one song a summer (SHY BOY, CRUEL SUMMER). This one, however, sounds like they got together at a pajama party and sang into their mom's tape recorder, then sent it off to Community Auditions. But it works and works BIG. A cover of the 70's chart topper, Venus is to rock music what anthrax is to cattle: infectious, and quite possibly a killer hit. **(88%)**

BAND OF GOLD

Belinda Carlisle (IRS/3:59)

120 BPM; E Major

MAD ABOUT YOU fits in well with Belinda's nouveau Funicello image. But on BAND OF GOLD, a cover of the Freda Payne original, she sounds embarrassingly Caucasian. Devoid of any feeling, Carlisle sounds rushed, like she's got to hurry up and get out of the studio to have her bangs highlighted. The best part of this record, however, is the backup singers—the most wonderful I have ever heard. But in the final analysis, although I do like this one, if Payne's version was vintage champagne, Belinda's is merely a wine cooler. **(78%)**



Go Go goes So!o (Oh-no!)

THE CAPTAIN OF HER HEART

Double (A&M/4:00)

96 BPM; D^b Major in; C Major out

Give this disc a whirl and tell me the lead singer doesn't sound like the guy who sang BRANDY with Looking Glass. This is a hot tune for a steamy summer night. The saxophone will make the hair on the back of your neck stand up. The piano, superb. Could be the song of the year and I'd like to cast the first vote.

By the way, are these four men actually two sets of twins, hence the name Double? It looks that way from the jacket. Anybody up for starting a fan club? **(96%)**

POINT OF NO RETURN

Nu Shooz (Atlantic/3:48)

109 BPM; F Major

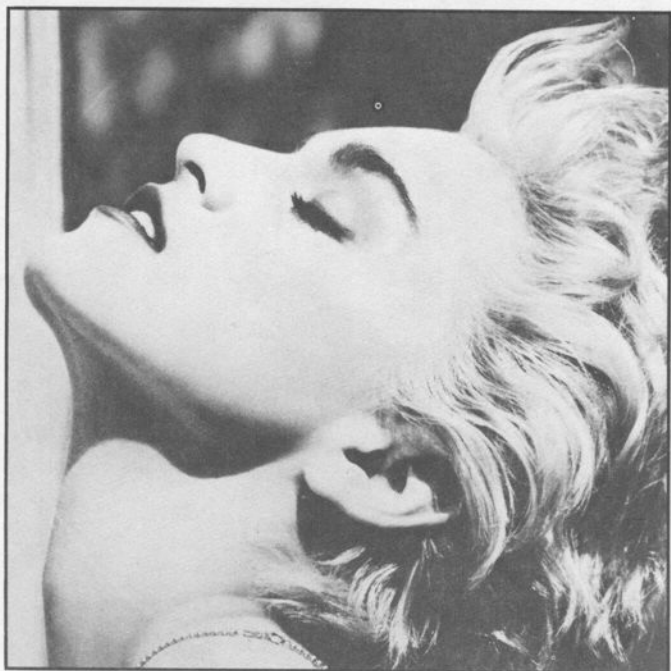
This record has no beginning and no ending. It's like one of those film loops you saw in high school on the reproduction cycle of the amoeba. It just goes on and on and on . . . Even the bridge sounds the same. But John Smith and Rick Waritz have successfully managed to score big again with their high-tech-disco-for-the-masses with this second tune (after I CAN'T WAIT). Valerie Day sounds like she's snorting helium here and I understand she penned the lyrics of this song which consist of eleven words. If you want to drive your roommate crazy, play this one over and over and over . . . **(78%)**

MISSIONARY MAN (Edited Version)

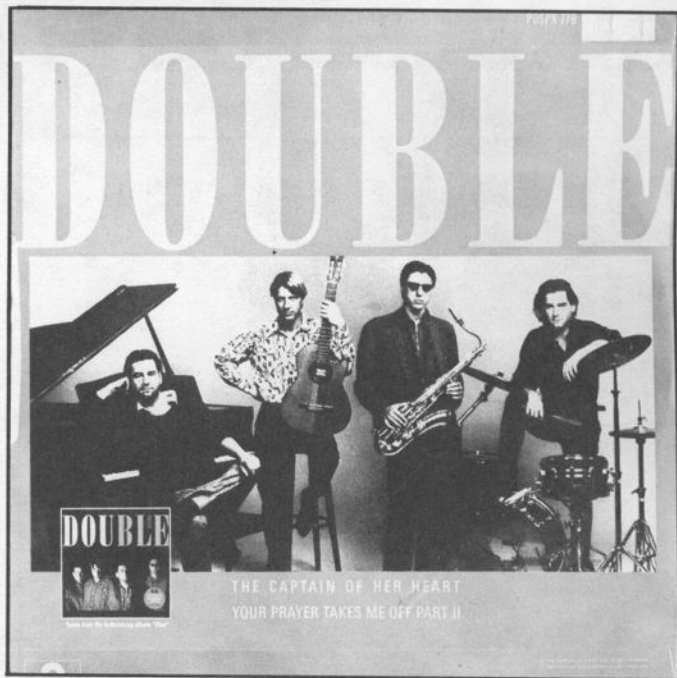
Eurythmics (RCA/3:49)

125 BPM; B^b Minor

I love Annie Lennox and Dave Stewart. That's why I can put up with this record. They tend to put out skyscrapers like SWEET DREAMS, THERE MUST BE AN ANGEL and WHO'S THAT GIRL but follow them up with completely esoteric ventures like SEXCRIMES, SISTERS and now this. But that is the creative freedom success brings. MISSIONARY MAN is rollicking and contains the best lyrics I have heard in a long time. I can live with it. **(80%)**



Madonna makes like Marilyn to prove platinum is a girl's best friend.



OPEN YOUR HEART

Madonna (Sire/4:15)

114 BPM; F Major

How do you follow up on such gems as LIVE TO TELL and PAPA DON'T PREACH? I hope the third release from the excellent TRUE BLUE album will be OPEN YOUR HEART. Although the lyrics (Open your heart, I'll make you love me, it's not that hard, If you just turn the key) are a tad sophomoric and sound like they were copied off the cover of her biology notebook, she sings with conviction and is backed by a powerful and interesting instrumental track. It is in keeping with Madonna's "up yours" attitude and I like it, so there! **(90%)**

THAT WAS THEN, THIS IS NOW

Monkees (Arista/4:00)

142 BPM; B Major

Thank you, Monkees. Thank you for not making your comeback by putting out an album of over-synthesized disco ditties. This song keeps with the way we remembered this loony quartet almost 20 years ago. I do not see them coming back for long—only Micky and Peter participated here—but it is like seeing a lost friend after a long time. A neat song that fits right in with their other classics. **(93%)**

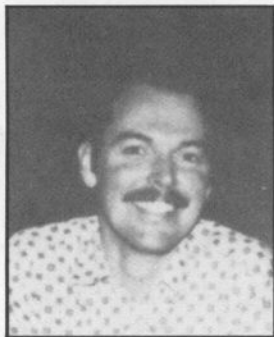
HUNTING HIGH AND LOW (remix)

A-ha (Warner Bros./3:45)

116 BPM; C Major

This is a terrific album cut but a fairly bland single. A perfectly lovely tune except for the seagull side effects, it just does not match up to the exquisite TAKE ON ME or the ground-breaking THE SUN ALWAYS SHINES ON TV. Pleasant, but I don't see it attracting the mobs of fans the other two songs did. **(75%)**

Besides being the editor of Harmonic Keys, Ron Gasbarro is a nationally-syndicated columnist, author of a non-fiction book and is currently, and hopefully temporarily, single.



Progressive Pages

NEW WAVE / DANCE ORIENTED ROCK ► Harmonic Keys' Best of the New Music ◀

BY JOSEPH WATT

AMONG THE BEST OF RECENT NEW WAVE/DOR

BPM	SONG	KEY
96	FINEST THING - Blue Zone	F Major
97	LOVE WILL WAIT - Blue Zone	G ^b Minor
99	EAST RIVER - Picnic at the Whitehouse	F Major
100	HIGHER LOVE - Steve Winwood	C Major
106	THE SECOND CHOICE - Flesh	C Minor
106	SINFUL - Pete Wylie	C Major
106	(212) GOLDRUSH - Yello	D ^b Minor
107	CORAZEN - Volti	A Minor
108	BRAINBURST - Specimen	D Minor
109	CARRIED AWAY - Yes Lets	G ^b Minor
109	WEAK IN THE PRESENCE OF BEAUTY - Floy Joy	A ^b Major
109	LOVE COMES QUICKLY - Pet Shop Boys	B Minor
112	UNIVERSAL DADDY - Alphaville	C Minor
112	ALL THE ANIMALS - Secession	E ^b Minor
112	I CAN'T BELIEVE - Nightcatchers	A Major
112	BAD MEN COME - Outbar	E Major
113	LESSONS IN LOVE - Level 42	G Minor
114	GIVE IT UP FOR LOVE - Stephen Dante	D Minor
117	SHAKEDOWN - Cabaret Voltaire	E ^b Minor
118	NIGHT CITY - Secret Service	A Minor
120	LOS NINOS DEL PARQUE - Two of China	B ^b Minor
121	WHEN I SEE YOUR EYES - Steven Braun	D Minor
121	I CAN'T STOP - Gary Numan	D Major
121	LIVE IT UP - Mental As Anything	G Major
122	THE REAL THING - Tom Robinson	G Major
122	LET THE MUSIC PLAY - 400 Blows	E Major
124	WHITE NIGHT - Adult Net	C Minor
129	STRANGER - Xymox	C Minor
129	WORLD DOMINATION - Belle Stars	A Minor
131	BLUE EYES - Pete Shelly	E Minor
132	DANCING WITH MR. D. - Don Juan	B Major
134	ONE SHOT - Shooting Party	E Major
135	I CAN SEE IT - Blancmange	E Major
138	HURTS - Boytronic	C Minor
138	DEJA VU - Cosmic Toy	D Minor
139	WHEN TOMORROW COMES - Eurythmics	F Minor
142	BED OF NAILS - The Quick	E ^b Minor

BPM	SONG	KEY
129	WORLD DOMINATION - Belle Stars	A Minor
131	BLUE EYES - Pete Shelly	E Minor
132	DANCING WITH MR. D. - Don Juan	B Minor
Joseph's Set II		
113	LESSONS IN LOVE - Level 42	G Minor
112	PARANOIMIA - Art of Noise	E Minor
112	UNIVERSAL DADDY - Alphaville	C Minor
112	ALL THE ANIMALS - Secession	E ^b Minor
114	KIND WORDS (AND A REAL GOOD HEART) - Joan Armatrading	G ^b Minor
112	I CAN'T BELIEVE - Nightcatchers	A Minor
112	WHEN THE BAD MEN COME - Outbar	E Minor
112	EASY LADY - Spagna	D ^b Minor

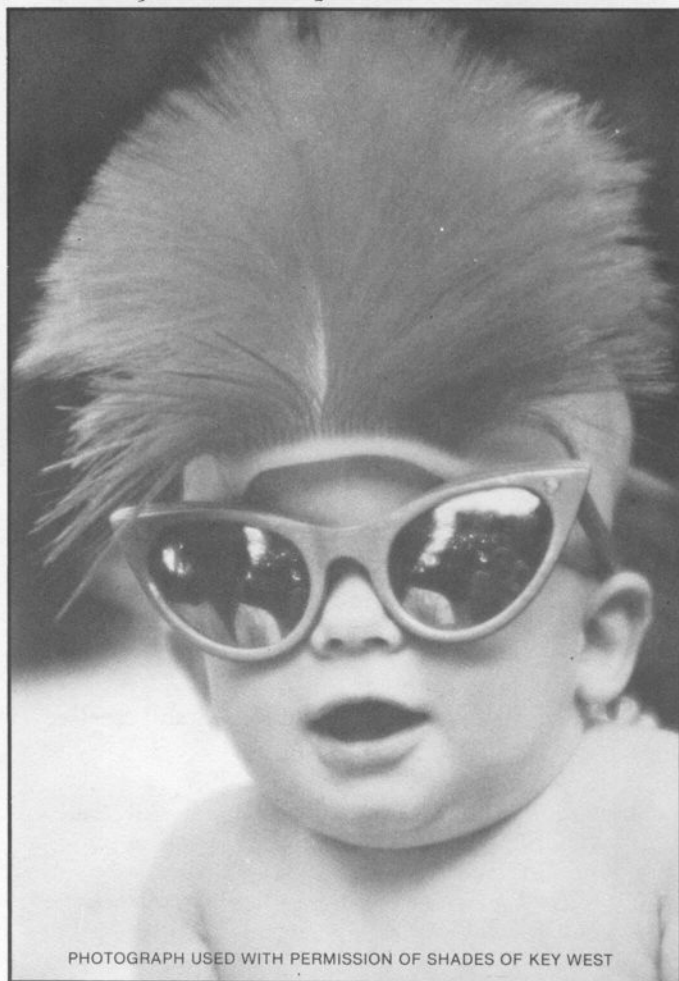
(We'll give you the keys to Mr. Watt's magnificent apartment if you can explain to us how the keys to this set work. - the Editor)

JOSEPH WATT NEW MUSIC SUPERSETS

The following sets were played by Joseph recently at a progressive dance club in San Francisco.

Joseph's "I've-got-to-get-to-131-from-121" perfect set

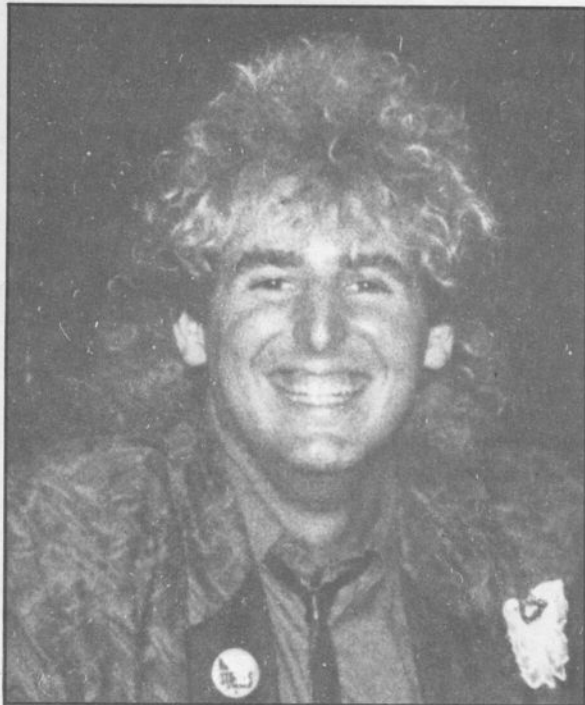
121	I CAN'T STOP - Gary Numan	D Major
122	THE REAL THING - Tom Robinson	G Major
123	GENERATOR - Moskova TV	A Minor
124	WHITE NIGHT - Adult Net	C Minor
125	REPLICANT - Tachibana	A Minor
126	VENUS - Bananarama	E Minor
129	STRANGER - Xymox	C Minor



PHOTOGRAPH USED WITH PERMISSION OF SHADES OF KEY WEST

Yes, there is a market out there for Joseph's New Music. Unfortunately, this guy parked himself on the dance floor when Joseph inadvertently mixed into VENUS.

Progressive Mixes from DJ Stan Priest



Stan Priest's musical career started in the 70's with Stan playing guitar and singing lead vocals for a rock 'n roll band in St. Louis. When rock and new wave became more of a force in the dance clubs, Stan focused his talents on music programming and is very involved in the new music scene. He held the position of director for the Tampa Rockpool for a year between 1983-1984. In 1984 he went to work for the Confetti chain in their Fort Lauderdale Store.

Currently, Stan is doing his shows in Tampa's largest, most prestigious club, London Victory. He has developed his New Music Nights there to such an extent that they have gained state-wide popularity. "People come from the colleges in upstate Florida every week," he says.

Energy is his goal. "Excitement is why I do what I do. I try to give my audience 100% of everything, every time; they deserve it. I have a rule: 3 times, never 4. I try to do everything differently as often as possible so as not to become old, or commonplace. Predictability is the death of a D.J. If you ever catch one of my shows, you'll see I'm crazy, I'll spin with no pants on, I'll give away my record to the crowd, I'll do anything spontaneous and creative as long as it helps evoke a positive vibe. I won't rub cheese on your neck," Stan said with a bold grin.

BPM	TITLE	ARTIST
120	LOOKING FROM A HILLTOP	Section 25
124	AL NAYFISHNA	Hashim
130	EGYPT EGYPT	Egyptian Lover
130	TOUR DE FRANCE	Kraftwerk
130	TOUCH	Secession
128	LEBANON	Human League
134	8:15 TO NOWHERE*	Vicious Pink
124	VICIOUS GAMES*	Yello

134	8:15 TO NOWHERE	Vicious Pink
132	OH YEAH!	Yello
130	HERE COME COWBOYS	Psychedelic Furs
132	TWO OF HEARTS	Stacey Q
130	PERFECT KISS	New Order
130	SHAME	Evelyn "Champagne" King
130	VENUS	Bananarama
130	YOU SPIN ME ROUND	Dead or Alive
138	HIT THAT PERFECT BEAT	Bronski Beat

*OPTIONAL

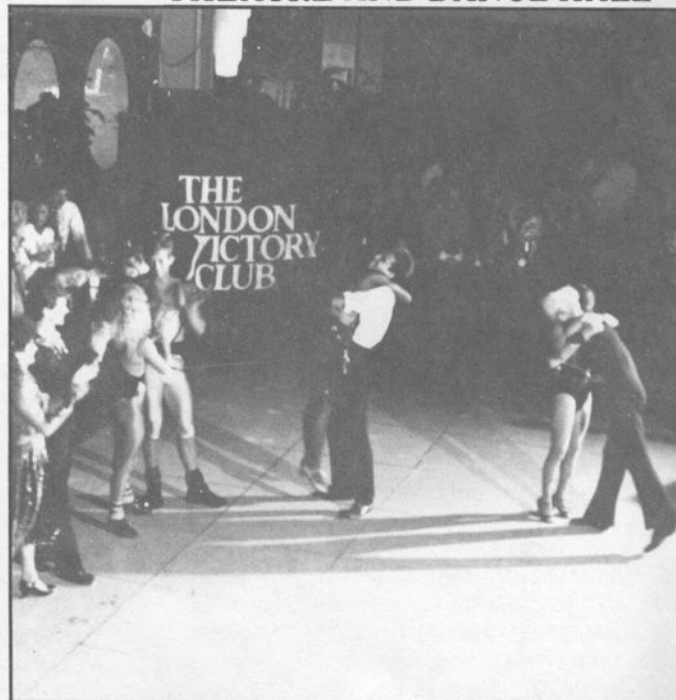
Section 25 has a break near the middle where I pop in Hashim. I pitch up Hashim and ride EGYPT EGYPT as an OL till it kicks in full jam. TOUR DE FRANCE just OL over Egyptian Lover till you're happy with the results, then pop out of EGYPT EGYPT. Mix in TOUCH traditional style, same with the LEBANON. 8:15 TO NOWHERE is an obscure jam—you must mix traditional style into it, but when you mix in VICIOUS GAMES it will be tough, so I only have done this twice and I won't repeat this one; instead try OH YEAH! by Yello—you can interchange them together. The Furs can be mixed in, I guess, but I pop it when there is a cold break from the 1st beat. For TWO OF HEARTS I just ride the drums as the Furs fade, and the vocal "I need you!" will hook 'em. PERFECT KISS: mix in at the break of Stacey Q.

Here's my favorite: mix in PERFECT KISS where the keys oscillate down for the second time and it bridges into frog or cricket type sounds; you ride in on the last eight count (before the break) with the first beat of SHAME on the single or 16 counts before the sax on the 12"—it will make 'em scream!

VENUS is such a hit you can't lose, just drop out SHAME on the eight count where you feel comfortable for an edit, and pop in the first guitar 8 on VENUS (from the beginning); out of VENUS just pop in Dead or Alive or mix with your variable pitches. Pitch that baby up, don't be shy, and bring down Bronski Beat and mix 'em on the break or get the Razormaid version of Dead or Alive and from the 2nd to last 8 count (where there are no drums, just keyboards), begin Bronski. This ends cold and you can go anywhere from there.

Also try: the a cappella version of NASTY where she says, "My first name..." and then hit 'em with that song and take off at 108 BPM or so. JUST HAVE FUN . . .

THE LONDON VICTORY CLUB THEATRE AND DANCE HALL



The Florida Finals for Dance Fever were held in The London Victory Club.

PROGRAMMING:

A new approach to dance club sets

BY STEVE PARK

Within the past few years, those in the dance music industry who used to be simply called DJs are now being called *Music Programmers*. But how many music programmers really know the difference between actual programming and mixing?

As much as all good music programmers love finding and using (to death?) those showy "perfect" mixes, it is, after all, not the mixes but the programming that attracts the crowd and that can make or break a club's following.

What do I mean by programming? Isn't programming just a matter of deciding what kind of dance music one plays? In this series, I will address the far more important issue of exactly which piece of music to play when, and how it affects the success of a club.

While I don't pretend to know the rules that will make one an immediate success, some theory has evolved. A few rules have proven to be fairly reliable guidelines. Within this series of articles on programming theory, we hope to provoke thought and investigation as well as offer a forum for the exchange of experiences and ideas regarding programming. Try on the ideas presented here with an open mind, and let us know what works for you!

Let's begin by making a few simple observations. A good mix or even a series of mixes serve to demonstrate the music programmer's basic mechanical ability to cement the transition from one piece of music to another. But it is *programming*, or the calculated choice of what piece of music is played when, that builds the energy in the club and ultimately creates a following for both the club and yourself.

Over the last several years of my experience, some simple "truths" about the nature of programming and the function of music in the club, as it relates to the club's popularity and beverage sales, have become apparent:

1.) One hot mix may make you look like a star for the moment. But if there are more dead sets than not, the overall impression you make on the dancers is that you are, for the most part, tired.

2.) Since dance clubs at their best provide an escape from day-to-day life, they constitute a new environment, or set of competitive circumstances, for their patrons, whether the patrons remain the same or are a completely different group from night to night. In any case, people become more comfortable about "letting their hair down" if a sense of warmth and COMMUNITY is somehow established.

3.) There are, and shall always be, those who WILL dance, those who MAY dance (but only to their favorite songs), and those who will NEVER dance.

4.) Those who WILL consistently dance can be very easily turned into those who MAY dance (but only to their favorite songs) by incompetent programming. I've heard many students say, "Oh, that might work in Atlanta or New York, but here, they'll only dance to WHAT THEY LIKE. No fancy mixing or programming will do anything but make them get ill with me!" When you spoonfeed children, you wind up with spoiled brats.

5.) Those who will NEVER dance can particularly make or break the reputation of a club. It is this group who, when bored by the lack of identifiable DIRECTION

and ENERGY in the programming, will natter endlessly about how "tired" a particular club is.

6.) When the ENERGY is high, and a sense of COMMUNITY is established, and the DIRECTION or feeling in a club is something the patrons can identify with, the level of PARTICIPATION will be high, and the patrons spend more money at the bar.

From these observations, it is easy to see that the music programmer has several clearly-stated jobs to accomplish. She or he needs to create a sense of COMMUNITY, consistent ENERGY, a high degree of PARTICIPATION, and a clearly-identifiable feeling of DIRECTION. Programming is the skill by which you, as a music programmer, use music, sound and lighting in complement to your patrons to produce these results.

One simple notion has evolved that seems to provide an intuitive or common-sense approach to accomplishing all the required conditions: the music should be presented in logical, optimally-timed "sets." The purpose of a "set" is to create sufficient unfolding drama in the music to allow a sense of COMMUNITY to evolve on the dance floor. By skillfully programming the DIRECTION of your set to the available dancers, and paying sufficient attention to the "feel" and energy level as well as key changes of the music when planning the set, it is possible to build a dance floor COMMUNITY. When this is properly done, very few dancers will leave before the end of the set, giving you a chance to provide optimum participation and turnover between those currently dancing and the dancers currently "sitting this one out" and drinking.

Obviously, the length of an optimum set will vary greatly between different types of clubs, size of crowd, time of night, night of the week, etc. We will discuss the finer points of proper set building in detail in an upcoming article, but to say it short & sweet:

A PROPERLY BUILT SET IS LITERALLY LIKE

THE ACT OF MAKING LOVE;

it has its arousal phase, increases in level of excitement, several plateaus, a peak or "orgasm," and a resolution. And just like a skillful lover, you don't give them everything you got all at once; how matter how good it gets, you leave them wanting just a little more, not worn out and ready to have a smoke and go to sleep! As a very general rule, I find sets can vary as much as between 15 minutes and 50 minutes in optimum length.

Here's a few other points of programming to ponder until our next article: some records are set "peak" material, sending the energy level to its "orgasm," while some are best used in the seduction or arousal phase of the set. How do you categorize this quality of a song? How about songs that would seem to work at several different places in a set? What is the difference between popularity and energy level of a piece of music? What affects the optimum length of a set? If you are now using sets, how long do your sets run and under what conditions? Are all sets in an evening in a given club the same? If not, what makes the difference? Can you pre-plan sets? Think about it! Observe your results and let us hear some input from you!

The Great American Hit List of 1984 - 1986

FOR WORLD CLASS MIXERS Part II - The Major Keys

The major keys may be a dying breed in disco-dance music, but as this month's installment of the Great Hits will attest, there are still some mighty fine songs in major keys. In total numbers, the minor keys still outnumber majors by almost two to one in disco 12" records. So if someone should ask you what characterizes the difference in dance music between the 60's and 80's, remember there's more than just the strong disco downbeat, the synthetic drums, and distinct lack of orchestration and even in some instances any real instruments at all. Most of the music of the 1950's and 1960's was in simple positive major keys with the same basic chord progressions. Today as you look down the *Billboard* Top 50 Disco/Dance chart, notice the majority are in minor keys. Also notice on the Euro-Disco scene as much as 80 or 90% of the hits are in minor keys.

But this installment of the hits of 1984-86 are the major key songs.

Remember how to use this chart. The lists of songs cross-referenced in their respective keys will enable you to instantly pick out the perfect mixes among the recurrent hits you most frequently play. You can choose songs in the same key or mix into other songs in the harmonic keys. Check the heading for each key for instructions as to what other keys will mix with that particular key. Or refer back to our overlay charts.

For the best programming procedures try to integrate these songs in the 1984-86 Hit List with current top 40 R&B or DOR. If your format calls for two or three current top 40 songs followed by a recurrent classic, just go from the key of your last top 40 song to the same key or a harmonic key of a song listed in the following major keys chart or last month's minor keys Hit List Part I. You couldn't get more screams from the ladies if you released fifty mice on the dance floor.

If you missed out on last month's 1984-86 Hit List—The Minor Keys, we've got plenty left. (All new subscribers are entitled to a free copy.)

Remember to keep these lists with you in the booth at all times, and please observe the correct way to overlay each key. (You wouldn't think twice about overlaying songs 10 BPM apart, and yet overlaying songs in discordant keys can be worse.)

Note: If there's a song from the past few years you like but we didn't list, call us up and let us know. We'll be doing a supplemental chart based entirely on our subscribers' personal tastes.

A^b MAJOR

A^b Major songs mix with other songs in A^b Major as well as D^b Major (C#) and E^b Major. A^b Major also mixes with its relative minor, F Minor, so for example you could mix from NEW TOY by the Flirts (F Minor) on last month's Hit List Part I into DO

YOU WANT IT RIGHT NOW by Seidah Garrett (A^b Major) in the following list.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
88		PAIN - Betty Wright	A ^b Major
97		SLAVE TO THE RHYTHM - Grace Jones	A ^b Major
104		MOUNTAINS - Prince	A ^b Major
106		NIGHTSHIFT - Commodores	A ^b Major
108	107	ALL NIGHT LONG - Lionel Richie	A ^b Major at - 0.5
109		WEAK IN THE PRESENCE OF BEAUTY - Floy Joy	A ^b Major
116		STRUT - Sheena Easton	A ^b Major
119		DO YOU WANT IT RIGHT NOW - Seidah Garrett	A ^b Major
120	118	MIDNIGHT MAN - Flash and the Pan	Opens A ^b Major at - 1.0; then C Minor from 1st chorus to end
122		KISS ME - Tin Tin	A ^b Major; end break C Major; many modulations inbetween
129		UNEXPECTED LOVERS - Lime	A ^b Major
130		MANHUNT - Jeannie Tracy	A ^b Major
130		MEMORY - Menage	A ^b Major open/end, modula- tions between
138	140	I WAS BORN TO LOVE YOU - Freddie Mercury	A ^b Major at + 1.0

A MAJOR

Songs in A Major mix with other songs in A Major within a couple of BPM of each other. Also, as with any other key, songs which could end on an A Major chord sound incredible next to one that begins with an A Major chord. This is one of the best ways to drop the beat from a super high-energy-BPM record to a slow song. If you keep the same key, you will likely keep the dance floor.

Also A Major songs mix with songs in D Major (the perfect fourth) or E Major (the perfect fifth) or F# Minor, its relative minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
105	104	DIGGING YOUR SCENE - The Blow Monkeys	A Major at - 0.5
108		SEQUENCER - Al DeMeola	A Major but ends on E Major chord
110		NIGHT SKY - Rose Laurens	A Major
111		KISS - Prince	A Major
112		I WANT A NEW DRUG - Huey Lewis	A Major
112		ST. ELMO'S FIRE - John Parr	A Major; but chorus/end F# Major
114	115	DR. FAUSTU'S - Ciber People	A Major at + 0.5
114		ENDICOTT - Kid Creole	A Major
115		SAY IT ISN'T SO - Hall and Oates	A Major but chorus/end D Major
116		BABY LOVE - Regina	A Major
117		PILOT ERROR - Stephanie Mills	A Major
119	121	POLARIS - Cyber People	A Major at + 1.0

122	RASPBERRY BERET - Prince	A Major
122	THIS IS MY LIFE - Eartha Kitt	A Major
123	MUCH TOO LATE FOR GOODBYES - Julian Lennon	A Major
124	TAKE ME WITH YOU - Prince/Appollonia	A Major
127	CULTURE VULTURE - David Rostamo	A Major
128	HIGH ABOVE THE CLOUDS - Narada Michael Walden	A Major
130	JUMP SHOUT - Lisa	A Major
131	TO SIR WITH LOVE - Vicki Sue Robinson	A Major open/close, B Major chorus
131	129 TOUR DE FRANCE - Kraftwerk (orig.)	A Major open; F# Minor instr. BRK; ends B Major at - 1.0
131	GLORIA - Laura Branigan	A Major
132	VISITORS - Abba (Hot Tracks)	A Major
132	I BELIEVE IN DREAMS - Jackie Rawe	A Major
126	13b DANGEROUS - Natalie Cole	A Major (guitar solo G Major)
136	BELIEVE IN THE BEAT - Carol Lynn Townes	A Major
142	SOLITAIRE - Laura Branigan	Opens A Major; last 2 ms. E ^b Major
144	MAD ABOUT YOU - Belinda Carlisle	A Major
170	TAKE ON ME - A-Ha	A Major
185	RIGHT BETWEEN THE EYES - Wax	A Major

B^b MAJOR

B^b Major songs overlay with other songs in B^b Major, or with songs in the perfect fourth and perfect fifth keys, E^b Major and F Major. Also B^b Major works very nicely with G Minor, its relative minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
88		I CAN'T STAND THE RAIN - Tina Turner	B ^b Major
107		LET ME GO - Heaven 17	B ^b Major; ends B ^b Minor
115		PADLOCK - Gwen Guthrie	B ^b Major
118		VISION IN THE MIRROR - Control D	B ^b Major
125		ONCE MORE - Taffy	B ^b Major
126		FLASHDANCE - Irene Cara	B ^b Major
128		MAYBE THIS TIME - Norma Lewis	B ^b Major
129	127	EVERLASTING LOVE - Vicki Sue Robinson	B ^b Major at - 1.0 with F Major choruses and F# Major chorus at end
130		DOCTORS ORDERS - Maegan	B ^b Major; ends C Major
130		DON'T LEAVE ME THIS WAY - Jeannie Tracy	B ^b Major
132		MOVE AWAY - Culture Club	B ^b Major
132		WIND BENEATH MY WINGS - Menage	B ^b Major; ends C Major
133		ON FIRE - Madleen Kane	B ^b Major
133		BIT BY BIT - Stephanie Mills	B ^b Major; chorus and end E ^b Major
134		AND I'M TELLING YOU I'M NOT GOING - Koffie	B ^b Major
138		TEMPTATION EYES - Gino Soccio	B ^b Major
182		TELL HER ABOUT IT - Billy Joel	B ^b Major
185		KARMA CHAMELEON - Culture Club	B ^b Major
220		WALKING ON SUNSHINE - Katrina and the Waves	B ^b Major

B MAJOR

B Major mixes with B Major, E Major, and F# (G^b) Major or B Major's relative minor, A^b Minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
84		STATE OF INDEPENDENCE -	

	Donna Summer	B Major
98	WE DON'T NEED ANOTHER HERO - Tina Turner	B Major; ends with C# Minor chords
106	LET'S STAY TOGETHER - Tina Turner	B Major
109	SHOOT THE MOON - Patti Austin	B Major; ends A Minor
116	GHOSTBUSTERS - Ray Parker, Jr.	B Major
120	BORN IN THE USA - Bruce Springsteen	B Major
121	123 LOVE TEMPO - Quando Quango	B Major at + 1.0
125	LOVER COME BACK - Dead or Alive	B Major open, after 1st drum kick G Major; with G Major chorus/end
132	DANCING IN THE STREETS - David Bowie / Mick Jagger	B Major
149	DANCING IN THE DARK - Bruce Springsteen	B Major

C MAJOR

This is the easiest key to work with since it has no sharps or flats. C major is not only the most common key in music, it is also a standard of sorts. C Major songs mix with other songs in C Major, and also songs in F Major (the sub-dominant or perfect fourth) and G Major (the dominant or perfect fifth). Sound complicated? Hardly, when you apply music's rule of thumb. Take your hand, whatever key you're playing in, and apply that to the thumb. (C, for example.) Count up four fingers (C, D, E, F) to the perfect fourth (F) and five fingers (C, D, E, F, G) to the perfect fifth (G). There it is, literally, the rule of thumb that tells you in an instant what keys blend with what other keys.

Once again, **C Major mixes with C Major, F Major, G Major, and A Minor**, the relative minor of C Major (which has no flats or sharps either). A Minor has the exact same notes as the C scale, only it starts and ends with A.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
104		SOLID - Ashbord and Simpson	C Major
105		SCREAMS OF PASSION - The Family	C Major
107		MIDNIGHT MUSIC - Stevie B	C Major
107		I TOUCH ROSES - Book of Love	C Major
111		WITH ALL MY MIGHT - Sparks	C Major
114		SOME PEOPLE - Belouis Some	C Major
114		FEEL SO REAL - Steve Arrington	C Major
115		HEAVEN MUST BE MISSING ANGEL - 1985 (remix) - Tavares	C Major
115	112	WHISPER TO A SCREAM - Icicle Works	C Major at - 1.0
118		WHITE LINES - Grandmaster Flash	C Major ends G Minor
116		SHE'S A BAD MAMAJAMA - Carl Carlton	C Major
117		THE PROMISE YOU MADE - Cock Robin	C Major
118		HIGH HORSE - Evelyn "Champagne" King	C Major
119		1999 - Prince	Opens with C Major chord; 8 ms. C major then F major C Major
120		BODY - Jacksons	
121		THEY ONLY COME OUT AT NIGHT - Peter Brown	Opens with C Major chord, then F Major C Major
122		SUSSUDIO - Phil Collins	C Major
122		LIGHT UP MY HEART - Angie St. Phillips	C Major intro, then F Major
122		PEOPLE FROM IBIZA - Sandy Marton	C Major
123		COLOR MY LOVE - Fun Fun	C Major
123		THE NEVER ENDING STORY - Limahl	C major open/end; instru- mental mods. to E ^b Major and A ^b Major

123	LET'S HEAR IT FOR THE BOY - Deniece Williams	C Major open; D Major chorus and end
124	EXOTIC AND EROTIC - Sandy Marton	C Major
126	BE NEAR ME - ABC	C Major
129	CAN WE TRY AGAIN - Technique	C Major, but ends C# Major
130	NO MORE WORDS - Berlin	C Major
130	JUMP - Van Halen	C Major
130	CAN'T YOU SEE - Vicious Pink	C Major; ends A ^b Major
131	RUSH RUSH - Debbie Harry	C Major
132	ANOTHER BROKEN HEART - Dorothy Moore	C Major; ends D Major
138	MATERIAL GIRL - Madonna	C Major
139	I CAN FLY - Rainey (Disconet)	C Major; ends D Major
164	WAKE ME UP BEFORE YOU GO GO - Wham!	C Major

D^b MAJOR (C#)

D^b Major mixes with G^b Major (F# Major) and A^b Major or the relative minor B^b Minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
107		CLOSE TO PERFECTION - Miquel Brown	D ^b Major; chorus and end E major
110		THE FINEST - S.O.S. Band	D ^o Major
113	111	I CAN DREAM ABOUT YOU - Dan Hartman	D ^b Major at - 1.75
117		INSIDE TRACK - Nadeen	D ^b Major
120		LITTLE RED CORVETTE - Prince	D ^b Major
125		SQUARE ROOMS - Ai Corley	D ^b Major
131	134	CHURCH OF THE POISONED MIND - Culture Club	D ^b Major at + 2.0
130		CHAIN REACTION - Diana Ross	D ^b Major open; with E ^b Major closing phrases, but lands on E Major

D MAJOR

Many songs in D Major have a sweet, clean and distinctively positive personality. It was second only to C Major in sheer numbers of major key hits in recent years. Remember, other than the options of mixing into other songs in D Major, G Major, A Major, or B Minor—the harmonic keys—you can also perform a modulation mix which can be real hot. D Major, as with any key, can be modulated to a half step or whole step up the chromatic scale—in this case D to E^b or E. The easiest and most effective modulations are performed with records you're mixing into, which have only rhythm for the first 4 or 8 ms. So when the E Major bassline kicks in at 8 ms. into the beginning of the record, make sure you're completely out of the D Major bassline in the first record. Your dance floor hears a sudden lifting of the bassline from D Major to E Major and that gives everyone who isn't deaf a sudden and pleasing jolt of energy. Modulations can also be effectively performed with a "slam" or quick cut mix. Just make sure the phrasing is correct and your E Major record comes in precisely on beat as per the overlay modulation technique mentioned above.

Repeating **D Major's harmonic keys: they are G Major, A Major, and B Minor.**

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
108		HOLD ME NOW - Thompson Twins	D Major
110		SLIPPING AWAY - Kerry Delius	D Major
110	108	EVERYBODY WANTS TO RULE THE WORLD - Tears for Fears	D Major at - 1.0
112		WHENEVER YOU NEED SOME- BODY - O'Chi Brown	D Major open/close; but modulates to E ^b and E in- between
112		EMOTION - Barbra Streisand	D Major

116	HOLIDAY - Madonna	D Major (B Minor)
117	ALL SHE WANTS TO DO IS DANCE - Don Henley	D Major
116	ALL FALL DOWN - Five Star	D Major
116	FEEL THE SPIN - Debbie Harry	D Major intro, choruses and end; verses A Minor
118	CHECK IT OUT - Fancy	D Major
118	BORDERLINE - Madonna	D Major
119	RHYTHM OF THE NIGHT - De Barge	D Major; with E Major end
120	I LOVE MY RADIO - Taffy	D Major
120	118 LOSE YOUR LOVE - Blancmange	D Major at - 1.0
120	SEXCRIMES - Eurythmics	D Major
125	124 REFLEX - Duran Duran	D Major at - 0.5; D Minor verses
127	BLUE JEAN - David Bowie	D Major intro; A Major choruses and end, but with E Major end chord
129	HOLD ON TO MY LOVE - Jimmy Ruffin (Disconet remix)	D Major; after the break E major
130	TWO TRIBES - Frankie Goes to Hollywood	D Major intro; D Minor end
130	ABADABADANGO - Kim Carnes	D Major
131	JIMMY MACK - Sheena Easton	D Major
131	GOT YOU WHERE I WANT YOU BABE - Stereo Fun, Inc.	D Major; modulates to E Major last 8 ms.
132	I'M YOUR MAN - Wham!	D Major
132	LET ME FEEL IT - Samantha Gilles	D Major; choruses E Minor
133	ONE BITE - Street Angels	D Major
134	YOU MIGHT THINK - Cars	D Major
149	THE HEAT IS ON - Glenn Frey	D Major
210	STIR IT UP - Patti LaBelle	D Major

E^b MAJOR

E^b Major is the key that so many of the hit records of the Golden Age of Rock and Roll were arranged in. In the Golden Age of Jellybean, C Minor, its relative minor, has become one of the more common keys.

E^b Major mixes with other songs in E^b Major, along with its harmonic keys A^b Major and B^b Major, and of course C Minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
95		SEXUAL HEALING - Marvin Gaye	E ^b Major
105		ONLY A FOOL - Time Bandits	E ^b Major
110		WHO'S ZOOMIN' WHO - Aretha Franklin	E ^b Major; then G Major break to end
113		THE DOMINATRIX SLEEPS TO- NIGHT - The Dominatrix	E ^b Major
115		ROCK THE BOAT - Forrest	E ^b Major
122		THE LUCKY ONE - Laura Branigan	E ^b Major intro; then C Minor
122	120	I LIKE THE WAY YOU DANCE - 9.9	E ^b Major at - 1.0
122		BODY ROCK - Maria Vidal	E ^b Major
122		BETTER BE GOOD TO ME - Tina Turner	E ^b Major
122		SUGAR WALLS - Sheena Easton	E ^b Major
124		IN THE EVENING - Sheryl Lee Ralph	E ^b Major; but choruses and end in E Minor
126		GIVE IT UP - K.C.	E ^b Major
126		IT'S MY LIFE - Talk Talk	E ^b Major 1st 20 ms; then C Major - then back and forth; ends C Major
128		SPANISH EDDIE - Laura Branigan	E ^b Major
131		TOGETHER IN ELECTRIC DREAMS - Philip Oakey and Giorgio Moroder	E ^b Major
136		DRESS YOU UP - Madonna	E ^b Major
188		BAD BOY - Miami Sound Machine	E ^b Major

E MAJOR

E Major mixes with other songs in E Major, A Major, B Major, and the relative minor D^b Minor. (If you choose to do a modulation mix from the key of E, remember there is no E[#], so a half step up is F Major, and a whole step modulation would be to F[#]Major (G^b).

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
105		100 MPH - Mazarati	E Major
108		SOMETHING ABOUT YOU - Level 42	E Major
112		DON'T YOU FORGET ABOUT ME - Simple Minds	E Major
115		SECRET - Orchestral Manoeuvres in the Dark	E Major to kick, then mostly A Major to end
116		MY MALE CURIOSITY - Kid Creole and The Coconuts	E Major, with E Minor choruses to end, but last chord E Major
118		CENTIPEDE - Rebbie Jackson	E Major
119		COCOON - Timerider	E Major
122		IT'S GONNA BE SPECIAL - Patti Austin	E Major
123		WHEN THE GOING GETS TOUGH - Billy Ocean	E Major
123		WANNA BE STARTIN' SOMETHING - Michael Jackson	E Major
124		DANCING IN THE SHEETS - Shalamar	E Major
124		WE DON'T HAVE TO TAKE OUR CLOTHES OFF - Jermaine Stewart	E Major
126		HUNGRY LIKE THE WOLF - Duran Duran	E Major; chorus/end C Major
126		LEGS - Z Z Top	E Major
129		BLACK CARS - Gina Vanelli	E Major
130		BAND OF GOLD - Sylvester	E Major
132		WHEN YOU WALK INTO THE ROOM - Rammie Speed	E Major
132	128	LOVE YOUR BODY - Amanda Lear	E Major at - 2.0
176		DANCING WITH MYSELF - Billy Idol	E Major

F MAJOR

F Major mixes with F Major, B^b Major, C Major and D Minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
108		AUTOMATIC - Pointer Sisters	F Major
110		AMERICAN LOVE - Rose Laurens	F Major
112		ONE STEP CLOSER - Gavin Christopher	F Major
112	110	TARZAN BOY - Baltimora	F Major at - 1.0
120		HOT HOT - Arrow	F Major
122		SO IN LOVE - OMD	F Major
122		IF YOU LEAVE - OMD	F Major
123		TAKE IT UP - Lime	F Major
124		INVITATION TO DANCE - Kim Carnes	F Major
127		ON THE GRID - Lime	F Major
128		I AM WHAT I AM - Gloria Gaynor	F Major
129		HE'S A SAINT - HE'S A SINNER - Miquel Brown	F Major
132		BOTH SIDES NOW - Viola Wills	F Major
133		SECLUSION - Shawn Benson	F Major
140		LOVING IS REALLY MY GAME - Zino	F Major
145		WE BUILT THIS CITY - Starship	F Major

F[#] MAJOR (G^b MAJOR)

F[#] Major mixes with F[#] Major (G^b Major) along with B Major, C[#] Major (D^b Major), and E^b Minor.

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
102		MADAM BUTTERFLY - Malcolm McLaren	G ^b Major
102	104	HEARTBEAT LIKE THUNDER - Steve Harley	G ^b at + 1.5
102		THE PERFECT WAY - Scritti Politti	G ^b Major
110		BREAK MY STRIDE - Matthew Wilder	G ^b Major open; A ^b Major end
115		DANCING IN THE KEY OF LIFE - Steve Arrington	A ^b Major; end G ^b Major
119		LIKE A VIRGIN - Madonna	G ^b Major
120		GIRLS JUST WANT TO HAVE FUN - Cyndi Lauper	G ^b Major
121		HOW WILL I KNOW - Whitney Houston	G ^b Major; modulates to E ^b Major before break to end of song
124		I FEEL FOR YOU - Chaka Khan	G ^b Major
125		CAN YOU FEEL IT - Jacksons	G ^b Major
126		EROTIC CITY - Prince	G ^b Major
127		POLITICS OF DANCING - Reflex	G ^b Major
131		I NEED A MAN IN MY LIFE - Katie Kissoon	G ^b Major
134	136	MONY MONY - Billy Idol	G ^b Major at + 1.0
190		LET'S GO CRAZY - Prince	G ^b Major

G MAJOR

G Major is a very commonly used key in pop music. With only one sharp in its scale (F[#]), it's almost as easy to work with as C Major. Because the G Major scale is so similar in notes to C Major, they harmonize well together. **G goes with not only C Major (the perfect fourth) but also D Major (the perfect fifth), and E Minor, the relative minor.**

BPM	PA BPM	SONG	TECHNICS 1200 PITCH KEY ADJUSTMENT
101		DO YOU REALLY WANT TO HURT ME - Culture Club	G Major; but G Minor in the near end break and final chord
104		DANCE HALL DAYS - Wang Chung	G Major
108		ALIVE AND KICKING - Simple Minds	G Major (mid-chorus D Major)
110		AROUND MY DREAM - Silver Pozzoli	G Major
116		PRIVATE DANCER - Tina Turner	G Major
118	114	JAPANESE WAR GAMES - Koto	G Major; F Major bridge and last 20 ms. (Center pitch at - 2.5!)
119		THE WAR SONG - Culture Club	G Major (midbreak G Minor)
119		MYSTERY OF LOVE - Fingers, Inc.	G Major
120		ANOTHER NIGHT - Aretha Franklin	G Major
123		HE'S NUMBER ONE - Fantasy	G Major
123		NEW MOON ON MONDAY - Duran Duran	G Major
124		LOVE IS EVERYWHERE - Anthony and Rose	G Major
125		VANITY KILLS - ABC	G Major
126		FREEWAY OF LOVE - Aretha Franklin	G Major
126		IN THE NAME OF LOVE - Sharon Redd	G Major
129		FIRE IN MY HEART - Astaire	G Major
128		COUNTDOWN - Kofi & the Lovetones	G Major
129		SUSPICIOUS MINDS - Fine Young Cannibals	G Major
130		OH SHEILA - Ready for the World	G Major
130		ENDING UP ON A HIGH - Seventh Avenue	G Major
130		SANCTIFY YOURSELF - Simple Minds	G Major
134	131	JUMP - Pointer Sisters	G Major; with A Major choruses at - 1.5