

# HARMONIC KEYS

— SPECIAL RAZORMAID EDITION —

VOLUME 1, ISSUE 2

JULY, 1986

COMING NEXT THREE  
ISSUES - CROSS REFERENCE  
CHART SHOWING KEYS, BPMs  
OF YOUR FAVORITE CLASSIC OLDIES!



## IN THIS ISSUE:

### THE BILLBOARD DISCO-DANCE CLUB CHART

Arranged in ascending  
BPM order

### THE DANCE MUSIC REPORT - HIGH ENERGY TOP 40

By Casey Jones  
Arranged in ascending  
BPM order

### TECHNICALLY PERFECT MIXES

#### They'll Scream!

Commercial Top 40 /  
High Energy Euro-Disco

### Special Pull-Out Section: THE

### GREAT AMERICAN HIT LIST, 1984-86

Dance floor favorites of  
the recent years, cross  
referenced in keys and  
BPMs. Build your own  
perfect mixes at a mere  
glance.

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for progressive pro-  
gramming perfect keys.

Joseph Watt is  
installed as Music  
Theory Editor;  
in August, Ron  
Gasbarro takes over  
as Editor-in-Chief.

IS THERE ANYTHING  
THE RAZORMAID DOESN'T DO?

# INTRODUCTION TO HARMONIC KEYS

By Joseph Watt and Art Maharg

## MAKE IT EASY ON YOURSELF!

Sure, the competition is fierce in the DJ world. There are those on top, who keep the floor packed song after song with a minimum of effort, and there are those who struggle, rummaging through their records desperately trying to find something "to go with" whatever is fading fast on turntable #1, as the crowd drifts away from the floor. These DJ's at the top, just what is their secret? What aren't they telling? Do they spend days pre-programming, searching endlessly for that flawless mix? Maybe.

Maybe not. Most likely, they have taken a small bit of musical knowledge and given themselves that competitive edge that keeps their floors full and their jobs intact.

Look at it this way: You've just returned from your local DJ pool with an armload of records. Armed with your metronome, or stopwatch, you proceed to clock the BPM's. There are some hot things here, but your shift

starts in an hour, and you're afraid to try something new without finding a good mix first.

Well, you've only done half your job. In a fraction of the time it takes to clock the BPM, you could have determined the BPM *and* what key the song is in by merely glancing at the *Harmonic Keys* data sheets. Match the song's key to another song with the same key and BPM, and very likely you will have a mix that may have taken weeks to discover by chance.

Take it a step further, and learn which keys sound good together, and which ones don't. It's as easy as counting from one to five on your fingers to discover that the harmonic fifth of A is E.

The purpose of this publication is to both teach the novice and clarify specific issues for the more advanced. Take the important next step, beyond BPM, on a stairway that leads to the top of the DJ world.

### Harmonic Keys welcomes JOSEPH WATT

*Joseph Watt began his DJ career at Trocadero Transfer in San Francisco spinning progressive dance music. To assist other DJ's across the country, he formed Razormaid Records, a DJ service dedicated to progressive programming. Razormaid has led to commercial remixes, most recently including Erasure, Depeche Mode, Debora Iyall and Oingo Boingo.*

*His remixing career, in addition to his musical training at Chapman College and his engineering skills, has now led to production projects, both at home and abroad, including Until December and the German dance band, Fou Gorki.*

*At right, he is shown with Debora Iyall in the Razormaid studios.*



#### HARMONIC KEYS DANCE MUSIC SERVICE

*Publisher - Stuart Soroka; New Music Editor - Michael Kester; Music Theory Editor - Joseph Watt  
Industry Consultants - Aron Siegel, Randy Dethman*

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# SUPPLEMENTARY DANCE CHART

The following is a list of other charted or about to be charted 12" dance releases. Among other sources is the Dance Music Report Top 80 Checklist and regional magazines issued by leading national record pools.

BPM	PA	SONG	TECHNICS 1200	
			KEY . . . . .	PITCH ADJUSTMENT
78		IS YOUR LOVE STRONG ENOUGH? - Bryan Ferry	E <sup>b</sup> Minor	
88	86	YOU CAN LEAVE YOUR HAT ON - Joe Cocker	C Minor at -1.5	
89		PEE WEE'S DANCE - Joeski Love	F <sup>#</sup> Minor	
96		HOLD IT NOW HIT IT - Beastie Boys	A <sup>b</sup> Minor	
101		BORROWED LOVE - S.O.S. Band	E Minor	
104		FEEL THE HEAT - Jean Beauvoir	A Minor	
106		BREATHLESS - Mtume	F Major (A <sup>b</sup> Major bridge)	
107 / 214		ANIMALS - Vanity	E Major but ends in F <sup>#</sup> Major	
108		ONE MORE HEARTACHE - Pete Taylor	E Minor (ends A Minor)	
109		UNDERGROUND - David Bowie	B Minor (ends C Major)	
109		POINT OF NO RETURN - Nu Shooz	F Major	
108		GUSTO BLUSTO - Culture Club	C Minor (ends E <sup>b</sup> Minor)	
112		ONE WISH - Hiroshima	E <sup>b</sup> Major	
112		HOMEBOY - Steve Arrington	A <sup>b</sup> Major	
112	115	HOT WATER - Level 42	F Minor at +2.0	
114		KIND WORDS AND A REAL GOOD HEART - Joan Armatrading	F <sup>#</sup> Minor	
114		SWEET FREEDOM - Michael McDonald	F Major	
116		CITY NIGHTS / MANHATTAN CAFE - Cory Daye	F Major (ends F <sup>#</sup> Major)	
117		I GOT YOU COVERED - Donna Garraffa	C Minor	
117		CAN'T STAND THE PRESSURE - Terri Dancer	E Minor	
117		SWEET AND SEXY THING - Rick James	D Minor	
118		SAY YOU LOVE ME - Lime	C Major	
118		CAN'T GO THIS WAY AGAIN - Julian	E Minor	
118		HEAD GAMES - Kristine	C Minor	
118		DIAL MY NUMBER - Pauli Carman	C Minor (C <sup>#</sup> Minor last 24 ms.)	
120		LIVE ALONE IN SHAME - Until December	D Minor	
120		MANY SIZE LOVE - Klymaxx	B Major	
120		STAY - Oingo Boingo	F Major (Chorus D <sup>b</sup> Major)	
120		MONEY DON'T COME EASY - Michael Des Barres	E Minor	
121		PAPA DON'T PREACH - Madonna	F Minor	
123	120	I CAN'T THINK ABOUT DANCIN' - Missing Persons	D Minor at -1.0 then E Minor to end	
125	122	MUSIC YOU CAN DANCE TO - Sparks	B Major at -1.5	
126		HOLLY ROCK - Sheila E.	D Minor	
126		DIAMOND GIRL - Nice & Wild	A <sup>b</sup> Minor	
126		LIPS TO FIND YOU - Teena Marie	E Minor	
128		LOOK AWAY - Big Country	E Major	
130		INVISIBLE TOUCH - Genesis	F Major; G Major final chorus	
132		TWO OF HEARTS - Stacey Q	F Minor	
134		I WANT YOU - Animotion	A Minor	
138	141	THIS GIRLS BACK IN TOWN - Paul Jabara	C Minor at +2.0	
137		ONE HIT TO THE BODY - Rolling Stones	B Minor	
144	141	ANGEL IN MY POCKET - One to One	D Major at -1.0; B <sup>b</sup> Major (end)	
148		LAND OF LA LA - Stevie Wonder	E <sup>b</sup> Minor	
154	150	TURBO LOVE - Judas Priest	E Minor at -1.5	
172		YOU MAKE ME FEEL SO GOOD - Book of Love	F Major	

ABBREVIATIONS: OL = overlay; <sup>b</sup> = flat; <sup>#</sup> = sharp; ms = measure.

By Aron Siegel

## WHEN THE KEY IS NOT THE ONLY KEY

So now with your copy of *Harmonic Keys* and *Disco Beats* in your hand, you approach the turntables like a skilled professional. WRONG — having the information available to you and not knowing how to use it is just as bad as not having the information at all.

Using *Harmonic Keys* as a GUIDELINE/REFERENCE TABLE is the proper use for this wonderful new publication. I must stress that a good mix is more than just a proper key—it's BPM, phrasing, pitch, energy, texture, etc.



DJ Aron Siegel

PHOTO BY LESLIE DOYLE (MOTOWN RECORDS)

Continued on page 6

# LUCKY 13 SETS: THEY'LL SCREAM!

## Commercial Top 40 Harmonic Key Mixes

The following is Part I of our regular suggested "in key" mixes. Many songs appear in the *Billboard* and related charts and are in the top 40 "Commercial" category, but are mixed with recent hits and classic oldies as well. We have also programmed many of them in sets of three or more for your convenience.

There are more than 80 perfect or near-perfect mixes in the following sets and in the high-energy section which follows. But they represent only a tiny fraction of the infinite numbers of perfect key mixes and sets you can devise by using the data we provide and applying the overlay charts that are included in this issue.

**BPM SONGS KEY**

### SET 1 - TOP 40

97	STARGAZING - Alisha	E <sup>b</sup> Minor
96-97	SLEDGEHAMMER - Peter Gabriel	E <sup>b</sup> Major
100	AIN'T NOBODY EVER LOVED - Aretha Franklin	E <sup>b</sup> Major

### SET 2 - R & B

108	AIN'T NOTHING GOING ON BUT THE RENT - Gwen Guthrie	B <sup>b</sup> Minor
110	THE FINEST - S.O.S. Band	C <sup>#</sup> Major
108	YOUR PERSONAL TOUCH - Evelyn Champagne King	B <sup>b</sup> Minor
110	ONE OF THE LIVING - Tina Turner	F Minor
112	ONE STEP CLOSER - Gavin Christopher	F Major
112	AVE MARIA - West India Company	D Minor

### SET 3 - ROCK

109	UNDERGROUND - David Bowie	B Minor / end C Major
110	TARZAN BOY - Bakimora	F Major

### SET 4 - R & B

109	SWEETHEART - Rainy Davis	E <sup>b</sup> Minor
108	AIN'T NOTHING GOING ON, BUT - Gwen Guthrie	B <sup>b</sup> Minor
108	ALL NIGHT LONG - Lionel Richie	A <sup>b</sup> Major

### SET 5 - R & B

107	RUMORS - Timex Social Club	C Minor
105	NASTY - Janet Jackson	F Minor
105	MOUNTAINS - Prince	A <sup>b</sup> Major

### SET 6 - TOP 40 & CLASSICS

114	KIND WORDS AND A REAL GOOD HEART - Joan Armatrading	F <sup>#</sup> Minor
115	JUMP BACK - Dhar Braxton	C <sup>#</sup> Minor
117	BILLIE JEAN - Michael Jackson	F <sup>#</sup> Minor
	or	
	JUMP BACK into STRUT - Sheena Easton	A <sup>b</sup> Minor
	JUMP BACK into YOU'RE MY HEART YOU'RE MY SOUL - Modern Talking	C <sup>#</sup> Minor

### SET 7 - CLASSIC POP

114	OUT OF TOUCH - Hall and Oates	A Minor
115	SAY IT, SAY IT - E.G. Daily	A Minor
117	FEEL THE SPIN - Debbie Harry	A Minor

### SET 8 - PROGRESSIVE ROCK

116	WAS THAT WHAT IT WAS - Pet Shop Boys	A Minor
115	WEST END GIRLS - Pet Shop Boys	E Minor
116	RELAX - Frankie Goes to Hollywood	E minor
	OL last 24ms of chorus-style phrases at end of WEST END GIRLS into 1st	

116	24ms of rhythm in RELAX, gradually cross-fading. (Domestic remix.)	
	SET FIRE TO ME - Willie Colon	B Minor

### SET 9 - TOP 40 / SOUL / CLASSIC

116	JANE, GET ME OFF THIS CRAZY THING - Tee Vee Toons	G Minor
116	LIVING FOR THE CITY - Sylvester	G Minor
115	GOT TO BE REAL - Cheryl Lynn	B <sup>b</sup> Major / end C Major
117	IN THE NAME OF LOVE - Thompson Twins	C Major open / close

### SET 10 - TOP 40 / PROGRESSIVE ROCK

120	PETER GUNN - Art of Noise	F Minor
120	DO YOU WANT IT RIGHT NOW - Seidah Garrett	A <sup>b</sup> Major
122	OH L'AMOUR - Erasure	E <sup>b</sup> Major
120	OPPORTUNITIES - Pet Shop Boys	C Minor / C <sup>#</sup> Minor (end)
120	SITUATION - Yaz	C <sup>#</sup> Minor

### SET 11 - TOP 40 / CLASSIC

127	VENUS - Bananarama	E Minor
125	VANITY KILLS - ABC	G Major
126	FREEWAY OF LOVE - Aretha Franklin	G Major

### SET 12 - TOP 40 / DISCO

132	MOVE AWAY - Culture Club	B <sup>b</sup> Major
131	C'MON C'MON - Bronski Beat	B <sup>b</sup> Major
130	COMING OUT OF HIDING - Pamela Stanley	B <sup>b</sup> Minor
	Technically you're not supposed to OL the same major and minor key together (like B <sup>b</sup> Major with B <sup>b</sup> Minor) but the bassline on incoming Pamela Stanley is thin enough to make this mix work. So OL 24ms of final moments of Bronski with the first 24 of Pam Stanley.	

### SET 13 - CLASSIC / TOP 40 HIGH ENERGY

129	SUSPICIOUS MINDS - Fine Young Cannibals	G Major
127	SOME LIKE IT HOT - Power Station	E Minor
127	VENUS - Bananarama	E Minor
129	YOU SPIN ME - Dead or Alive	F <sup>#</sup> Minor

In a hot mix originally suggested by Gordon Peterson of Atlanta, nominee for Georgia's DJ of the year, VENUS and YOU SPIN ME work together in one of the best modulation mixes you'll ever hear. Programming, key, and rhythm pattern are all on your side for this magnificent mix. Many possibilities here. Editor's favorite is a simple slam that should get a few screams. Finish a Bananarama 8ms phrase (near end) and slam to very beginning of Dead or Alive. The E minor triad jumps one step on the chromatic scale to F<sup>#</sup> Minor, lifting energy and everything in sight.

## HIGH ENERGY SETS ON PAGE 8

## PROGRAMMING

continues from page 4

The first thing to remember when you are dealing with the key of the record, is that it changes key with an increase or decrease in pitch—what good are two songs in the same key if you have to pitch one up 3 percent (a full step) to get it up to speed with the other record. Generally, the rule I've always tried to follow is that the record should be played at a speed close to that at which it was meant to be played.

The next thing to remember is that even if the songs are in the same key and they match in tempo, this still does not guarantee that they will match in their energy levels. Some of you might remember that "truly energetic" song by Diana Ross clocking in at 134 beats per minute—PIECES OF ICE. At the time, there were few records at that tempo that had that LITTLE energy.

Your phrasing should be correct too. This is becoming extremely difficult to do these days because so many records now have irregular phrasing. The standard phrasing occurs every 4 counts of eight, but it seems there are more exceptions than there are rules.

I've always wondered why a D.J. will take a song with a very heavy kick drum and mix out of it into something that has a very soft kick drum. I asked a D.J. shortly after the crowd cleared the floor why he had done the mix, to which he replied, "I guess 'cause they're the same BPM"—at which point I then understood that he was probably reading down the list in *Disco Beats* and mixing the records one after another having no regard as to what they sounded like.

Of course, there was the time I had been in a club and heard a record played that I remembered getting three years before. The record cleared the floor and basically confirmed something I had been unsure of—A STIFF THEN, IS A STIFF NOW, AND JUST BECAUSE IT MIXES FLAWLESSLY WITH A NEW RECORD DOESN'T MEAN YOU HAVE TO PLAY IT!

One other thing that might be kind of important to some of you: just because you don't like hearing the same tired records for weeks on end, doesn't mean that your crowd doesn't want to as well. Top 40 is just that—the top 40 requested records on the charts, and you should have no objection to playing a record to its timely demise.

That about wraps it up for now—hope this little tidbit of information will help you in your endeavors.

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## NEEDLE DROPS

By Stuart Soroka

### THERE ARE BPMS ... AND THERE ARE BPMS

We live in a complicated time when the very last thing we need to deal with are more statistics. So, as the sponsor of using basic music principles in DJ programming, and hence unabashed promoters of the 24 major and minor keys, we should cower in fear over what the "DJ masses" would say if we were to introduce still another statistic to the overcrowded gummed labels on their records. We would be reluctant to bring on "pitch-adjusted BPM" were it not for the fact that using this new BPM will, in truth, generate a greater luster to the sound of programming in perfect keys.

Quite simply put, the new pitch-adjusted BPM gives the programmer the option of mixing at the speed that will make his mix sound best. As we know, all instruments like pianos and violins need to be tuned now and then. The same holds true for 12" dance records. At actual "quartz lock" position, the "green light" position on a Technics turntable, you hear the song as the record company wants you to hear it, but the problem is that in slowing down or speeding up their master tapes, they have also altered the pitch or key somewhat. So if your mixes are going to sound terrific, you will want to adjust the pitch control slider to the center of the correct pitch, the true sound of the key. At that point, which let's say is -2.0 on the Technics slider, you'll get the true B Minor sound on Willie Colon's new hit SET FIRE TO ME. So in-

stead of the actual 116 BPM, the pitch-adjusted BPM is 113. And it's at that adjusted 113 BPM that the song will mix perfectly. If mixed at its actual BPM (116) with another B Minor song at that speed, it would tend to sour. If you're mixing in perfect keys, you probably will want to completely eliminate the sometimes-sour sounds you have lived with over the years when you mixed in the less precise, old-fashioned method of mixing by ear.

The pitch-adjusted (PA) BPM and actual BPM will be listed on all new music, and just as soon as we can we'll be providing pitch adjustment for the older records that need it.

Another thing to keep in mind, especially if you play high-energy imports: many of those Euro-Disco imports need pitch adjustment, especially those from Italy where many records are cut at 33 RPM (not 33 $\frac{1}{3}$ ).

Coming soon: Joseph Watt, our Mozart-in-residence and music theory editor, will do a further report on the relationship between the pitch control slider and keys. Joseph makes the highly complex Technics technique tenable—so stay tuned.

## CLASSIFIED

In the coming issues of our publication we will include in this portion of the magazine DJ CLASSIFIEDS. Looking for jobs, looking for rare records, looking for equipment, looking for almost anything you name, short of a new lover. This is your column, let's fill it up. Let us hasten to say, our classifieds are free.

In a related matter, we would like to reprint some of your outstanding mixes (with credit to you and your club's name) if you wish to share them with us.

# 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*.

BPM	PA	SONG	TECHNICS 1200		BPM	PA	SONG	TECHNICS 1200	
			KEY	ADJUSTMENT				KEY	ADJUSTMENT
111	109	ESP - Hazell Dean	C Minor	at - 1.0	129	127	THE AMERICAN DREAM - The Big Smoke	G Minor	at - 0.5, A Minor BRK to end
114	115	DOCTOR FAUSTUS - Ciber People	A Major	at + 0.5	129		MALE STRIPPER - Man Parrish	A Major	(Chorus B Major)
117		OVERPOWER - Den Harrow	A Minor		130	133	BABY YOU AND ME - Suzanne Stevens	F Minor	at + 2.5
117		LOOKING FOR LOVE - Tom Hooker	B <sup>b</sup> Minor	(Break B Major)	130		DOWN DOWN ROMEO - Meccano	D Minor	
119		YOU'RE MY FIRST, YOU'RE MY LAST - Linda Jo Rizzo	F Minor		130		I AM ALIVE - Saphir	C Minor	
119		YOU'RE MY LOVE, YOU'RE MY LIFE Patty Ryan	D Minor		130		DANCE YOUR LOVE AWAY - Michael Prince	D Minor	
119		RUN TO ME - Tracy Spencer	B Major		130		COME BACK TO ME - Prototype	A Minor	
120		HE IS THE ONE - George G	A Minor		131		TRADING LOVE - Florence	F <sup>#</sup> Major	
120		ACTIVATE MY HEART - Meccano	E Minor		131		MIDNIGHT LOVER - People Like Us	A Minor	
121		ROLLERCOASTER - Amber Casares	C Minor		132	134	HOMOSEXUALITY - Modern Rocketry	A Minor	at + 1.5
121		YOU'RE A BEAT - Eastbound Expressway	A Minor	(chorus C Major)	133		SECLUSION - Shawn Benson	F Major	
122		RESTLESS HEARTS - People Like Us	E Minor		134	136	STRANGER - Linda Imperial	A <sup>b</sup> Minor	at + 1.0 / B <sup>b</sup> Minor end
124		KEEP ON ROCKIN - Hemy!	G Major		134		ONE SHOT - Shooting Party	E Major	
124		DANCIN IN MY SLEEP - Secret Ties	F <sup>#</sup> Major		134		PISTOL IN MY POCKET - Lana Pellay	A Minor	
125		HOW MANY HEARTS - Evelyn Thomas	A <sup>b</sup> Major		135	136	THE CALLING - Ken Heaven	F Minor	at + 0.5
125		ONCE MORE - Taffy	B <sup>b</sup> Major		136		ALL I NEED IS A MIRACLE - Mike/Mechanics	C Major / D Major	end
126		KEEP IN TOUCH - Klein & MBO	B Minor		137		STARLIGHT - Lauren Grey	D Minor	
127		CAN'T LIVE WITHOUT YOUR LOVE - Suzy Q	E <sup>b</sup> Minor		138		DISENCHANTED - Communards	F Minor	
129	127	NEVER CAN SAY GOODBYE - Sonia and Nancy	A <sup>b</sup> Minor	at - 1.0	139		DANCE WITH ME - Alphaville	A Minor	
129		FIRE IN MY HEART - Astaire	G Major	(Chorus Minor) to end	147		SECRETS, I WON'T TELL - Until December	D Minor	

ABBREVIATIONS: <sup>b</sup> = flat; <sup>#</sup> = sharp

## LATEST RELEASES FROM THE BEST REMIX SERVICES:

### DISCONET:

**Angel in my Pocket:** One to One • **Set Fire to Me:** Willie Colon • **You're Mine Tonight:** Patti LaBelle •  
**The Motorcade Sped On:** Steinski and the Mass Media • (Classic) **I'll Do Anything for You:** Denroy Morgan.  
(TO ORDER, CALL 212-505-2516)

### ULTIMIX:

**Move Away:** Culture Club • **Digging Your Scene:** Blow Monkeys • **I Wouldn't Lie:** Yarbrough & Peoples •  
**Run to Me:** Tracy Spencer • **I'm Your Man:** Barry Manilow  
• **Thinking about Respect:** Aretha Franklin (An excellent remix featuring the original THINK and RESPECT)  
(TO ORDER, CALL 919-886-5684)

### RAZORMAID:

**Disenchanted:** Communards • **Voulez-Vous Coucher Avec Moi?:** D.A.F. • **Music that You Can Dance To:** Sparks  
• **Painter:** Fou Gorki • **'In One Go' medley:** Yello • **Killer Machines:** Laser Cowboys  
• **Breathing in Fumes:** Depeche Mode  
(TO ORDER, CALL 415-695-9600)

# EURO-DISCO AND HIGH-ENERGY SETS

The following sets are for those programming high-energy music. Many of the songs appear on Casey Jones's "High Energy Top 40" in *Dance Music Report*. They are mixed with other Euro-Disco hits and classic oldies.

BPM	SONGS	KEY
122	RESTLESS HEARTS - People Like Us	E Minor
120	ACTIVATE MY HEART - Meccano	E Minor
122	I LIKE YOU - Phyllis Nelson	E Minor
<p>This set can be turned around in almost any order, like for example ACTIVATE MY HEART preceding RESTLESS HEARTS. We prefer the above order letting RESTLESS HEARTS cold end into bassline slam of Meccano. If you try to overlay them, a slight souring will occur, because of the speed variance. We feel bassline slams can be very effective. If you choose, the above set programs into the set below. (A Minor being the sub-dominant key of E Minor, they work beautifully together.)</p>		
121	YOU'RE A BEAT - Eastbound Expressway	A Minor
	WE ARE FAMILY - Sister Sledge	A Major
<p>The above modulation to a major key is extremely effective if done right—the sort of thing you could do if you had perfect pitch, which very few of us have, or know the keys. YOU'RE A BEAT choruses modulate to C major. DO NOT TRY TO SLAM OUT OF THE CHORUS (at least not in public); C Major does not sound good next to A Major. Instead wait, till the very end of YOU'RE A BEAT, after the final chorus there is a final 8ms of A Minor bassline to the COLD END. Since the beginning drum flourish of WE ARE FAMILY is exactly 2 beats or one half a measure, overlay the last two beats of YOU'RE A BEAT before COLD END with the 2-beat drum opening. Bring in loud with treble advanced since it is a 1977 pressing.</p>		
119	TIMERIDER - Timerider	F Major
119	YOU'RE MY FIRST, YOU'RE MY LAST - Lindo Jo Rizzo	F Minor
120	SLICE ME NICE - Fancy	F Minor
122	FUTURE BRAIN - Den Harrow	F Minor / Choruses A <sup>b</sup> Minor
<p>Slam YOU'RE MY FIRST, out of TIMERIDER where bassline starts (a perfect Minor to Major modulation, then the following songs can be overlaid:)</p>		
122	HIT 'N RUN LOVER - Carol Jiani	C Minor
<p>A nice way to end the above set: use 4ms OL to intro kick in HIT 'N RUN LOVER. (An alternative to TIMERIDER for those who don't have that fabulous record is to begin the set with LOOKING FOR LOVE, a new import from Tom Hooker B<sup>b</sup> Minor.)</p>		
125	ONCE MORE - Taffy	B <sup>b</sup> Major
124	IN THE EVENING - Sheryl Lee Ralph	E <sup>b</sup> Major
122	OH L'AMOUR - Erasure	C Minor (Relative Minor)
127	CAN'T LIVE WITHOUT YOUR LOVE - Suzy Q	E <sup>b</sup> Minor
129	JUST ONE MORE CHANCE - Marianna	E <sup>b</sup> Minor
129	MALE STRIPPER - Man Parrish	A Major
130	JUMP SHOUT - Lisa	A Major
<p>A super perfect bassline match-up especially if you use the Disconet or (Rams Horn copy) of the Bill Motley classic remix. NOTE: You must wait until the last 24ms or 16ms of MALE STRIPPER when key returns to A Major (as per the beginning), then OL 8 or preferably 16ms of Lisa. Then fade MALE STRIPPER out completely before that strange music in the final grooves greets you with an unwanted cameo of the real Stripper from decades ago.</p>		

BPM	SONGS	KEY
128	FIRE IN MY HEART - Astaire	In: G Major / Out: G Minor (mix near end)
129	AMERICAN DREAM - Big Smoke	In: G Minor / Out A Minor (mix near end)
131	MIDNIGHT LOVER - People Like Us	A Minor
130	COME BACK TO ME - Prototype	A Minor
132	MAGNIFIQUE - Magnifique (Bob Vitteritti-Disconet)	F <sup>#</sup> Major (Minor sound)
133	HOT SUN ON VIDEO - Venus (Disconet)	F <sup>#</sup> Minor
132	ON FIRE - Madleen Kane	B <sup>b</sup> Major
134	ROCKET TO YOUR HEART - Lisa	F Major
133	SECLUSION - Shawn Benson	F Major
133	LAY ALL YOUR LOVE - Abba (Disconet)	F Major
131	DOWN DOWN ROMEO - Meccano	D Minor (Relative Minor)
132	BLACK KISSES - Curtie and B	D Minor
132	VIENNA CALLING - Falco (Start at Midbreak)	A Minor
132	LOVETAKER - Stephano Pulga	A Minor
132	VIENNA CALLING - Reprise	A Minor
<p>Try this fantastic overlay suggested by Randy Dethman (The Cove in Atlanta) 4ms after break begins on Disconet of LOVETAKER overlay beginning of VIENNA CALLING and continue the overlay for the next 4 minutes or so, until about a quarter inch from the end of LOVETAKER.</p>		
134	PISTOL IN MY POCKET - Lana Pella	A Minor
133	BORN TO BE ALIVE - Patrick Hernandez	A Minor (open) then D Major
132	VISITORS (Hot Tracks) - Abba	A Major
140	HIT THAT PERFECT BEAT - Bronski Best	C Minor
139	DISENCHANTED - Communards	F Minor
137	JONES THE RHYTHM - Grace Jones	B <sup>b</sup> Minor
137	HURRICANE - Tapps	E <sup>b</sup> Minor
<p>Cold out to slow vocal intro of STAR LOVE.</p>		
138	STAR LOVE - Cheryl Lynn	E <sup>b</sup> Minor
138	HEARTS ON FIRE - Sam Harris	B <sup>b</sup> Minor
137	YOU MAKE ME FEEL MIGHTY REAL - Sylvester	F Minor
<p>Near end of HEARTS ON FIRE are three sets of 8ms that are instrumental. OL 1st 8ms of Sylvester, with one of those phrases. Note: The drums feel very real, too; hence, you'll have to ride the pitch control for your life. A terrific mix, if you can hold it together for 8ms and get cut at 8ms as drums explode (and speed up) in incoming Sylvester.</p>		
132	TWO OF HEARTS - Stacey Q	F Minor
132	WHISPER TO A SCREAM - Bobby O.	F Minor



# The Great American Hit List of 1984 - 1986

## FOR WORLD CLASS MIXERS Part I - The Minor Keys

There is probably nowhere you can turn to, no source written or otherwise, that can instantaneously provide you with literally hundreds of terrific mix possibilities using all the big hits of the past few years. The following easy-to-use chart can do just that. Pick any of the twelve Minor Key categories presented. In general, within any of the categories the songs within a couple BPM of each other will work beautifully together.

And in addition, you can take a song from any of the 12 Minor Key category sections and match it to songs in three other categories—namely, the dominant key (the perfect fifth), the sub-dominant (the perfect fourth), and its relative major. (The Major Key Chart will be in the next issue of *Harmonic Keys*.)

If that sounds too technical to work with, it really isn't. Each "box" of keys tells you what specific other keys it relates to. For instance: D Minor, one of the most popular of all keys the past few years (at least among successful songs), goes with songs in G Minor, A Minor, and F Major. So check those other boxes for songs in the same beat range and you've got a super hot mix, rhythm texture and program considerations notwithstanding.

And of course perhaps the best way to utilize this chart is to use it as a supplement to the Top 40 you're playing. If your format calls for two or three current hits 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 chart, and wait for the goosebumps and screams.

Everything is explained in each box, and if there are any questions remember to consult the keys overlay chart or don't be afraid to call upon us. It's part of our service to you.

ABBREVIATIONS: OL = overlay; <sup>b</sup> = flat; <sup>#</sup> = sharp; ms = measure.

### A<sup>b</sup> MINOR

Keys are chosen for many varied reasons. The range and styling of the lead vocalist is often the deciding factor. Sometimes keys are chosen for the ease and compatibility of certain limited-range instruments that are featured. Songs highlighting horns and brass may be in A<sup>b</sup> or B<sup>b</sup> because of their suitability for those instruments. Sometimes keys are chosen for their own unique sound or personality.

A<sup>b</sup> Minor was not a biggie in the disco business in recent years. Slim pickin's in this category, but remember to check the current charts for a match . . . or of course for its harmonic keys, as below.

● A<sup>b</sup> Minor songs go with other songs in A<sup>b</sup> Minor. A<sup>b</sup> Minor's harmonic keys are D<sup>b</sup> Minor (C<sup>#</sup> Minor) and E<sup>b</sup> Minor. A<sup>b</sup> Minor songs also mix with its relative major, B Major, whose list will be presented (with the rest of the major keys) next issue.

TECHNICS 1200  
PITCH

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
99		WHAT'S LOVE GOT TO DO WITH IT - Tina Turner	A <sup>b</sup> Minor / end C <sup>#</sup> Major
120		JUMP TO IT - Aretha Franklin	A <sup>b</sup> Minor
123		HARLEM SHUFFLE - Rolling Stones	A <sup>b</sup> Minor
128		SEVEN DAYS A WEEK - Rikki	A <sup>b</sup> Minor
132		THUNDER AND LIGHTNING - Heat X Change	A <sup>b</sup> Minor
134		SHE WORKS HARD FOR THE MONEY - Donna Summer	A <sup>b</sup> Minor
135		STRANGER IN STRANGE LAND - P. Parker, P. Stanley	A <sup>b</sup> Minor

### A MINOR

A very popular key, and perhaps for a technical reason. As with all the minor keys, it gets its scale and notes from its relative major three half-steps up on the chromatic scale, which in this case is C Major. C Major is the key whose notes are all white on

the piano and from a performance and composition standpoint is easiest to work with.

● A Minor songs go great with other songs in A Minor, also D Minor, E Minor, and C Major.

A MINOR continued

TECHNICS 1200

PITCH

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
97		HEAD OVER HEELS - Tears for Fears	A Minor
99		STAIRWAY TO HEAVEN - Far Corporation	A Minor/D Major open
103		ALONE WITHOUT YOU - King	A Minor
105		ALL THE THINGS SHE SAID - Simple Minds	A Minor
107		LOVES GONNA GET YOU - Jocelyn Brown	A Minor
112		ADDICTED TO LOVE - Robert Palmer	A Minor
115		ARE YOU WID IT - Private Possession	A Minor
115		SAY IT, SAY IT - E.G. Daily	A Minor
117		FEEL THE SPIN - Debbie Harry	A Minor but opens and ends in D Major
118		I ENGINEER - Animation	A Minor
118		WATCH THE CLOSING DOORS - IRT	A Minor
118		WHERE IS MY MAN - Eartha Kitt	A Minor
119		RESTLESS - Scarpaint	A Minor
120		POINT OF NO RETURN - Expose	A Minor
120		GIVE ME TONIGHT - Shannon	A Minor
122		MAKING MUSIC - Gary's Gang	A Minor
122		FEEL THE NEED IN ME - Forrest	A Minor
122		HOW TO BE A ZILLIONAIRE - ABC	A Minor
124		LOVERGIRL - Teena Marie	A Minor
124		TAKE ME WITH YOU - Prince/Appollonia	A Minor
124		HEY-HEY GUY - Ken Lazzo	A Minor
126		THE SUN ALWAYS SHINES ON TV - A-ha	A Minor
126		CHANGE YOUR MIND - Sharpe and Numan	A Minor
128		I THINK ITS LOVE - Jermaine Jackson	A Minor/end B Minor
128		WHITE HORSE - Laid Back	A Minor
130		LOVETAKER - Stephano Pulga	A Minor
130		VIENNA CALLING - Falco	A Minor
130	127	VAMOS A LA PLAYA - Miamis	A Minor at - 1.5
131		SINDERELLA - Betty Wright	A Minor
131		WOULD I LIE TO YOU - Eurythmics	A Minor
130		SUPERFREAK - Rick James	A Minor
135		LAST CALL - Jolo	A Minor
135		TAKE ME TO HEAVEN - Sylvester	A Minor
137		SAY IT AGAIN - Santana	A Minor
139		I FEEL LOVE - Bronski/Almond	A Minor
142		TWIST MY ARM - Pointer Sisters	A Minor
144		TAKING LOVE INTO MY OWN HANDS - Sylvester	A Minor
144		GOOD-BYE BAD TIMES - Giorgi/Philip Oakey	A Minor/ends B <sup>b</sup> Major

### B<sup>b</sup> MINOR

B<sup>b</sup> Minor has got to be among the funkier keys going. I mean what would you expect with five flats and a minor third on top of that. Not quite so nasty as E<sup>b</sup> Minor which has six flats.

B<sup>b</sup> Minor works with another song in B<sup>b</sup> Minor, or a song in E<sup>b</sup> Minor, in F Minor, or in C<sup>#</sup> Major. There are plenty of rude mixes to keep you going, so get going.

● B<sup>b</sup> Minor mixes with E<sup>b</sup> Minor, F Minor, and C<sup>#</sup> Major.



BPM	PA	SONG	KEY . . . . . ADJUSTMENT
94		ROCK ME AMADEUS - Falco	B <sup>b</sup> Minor to C Minor
108		PERSONAL TOUCH - Evelyn "Champagne" King	B <sup>b</sup> Minor
108		WHAT YOU GONNA DO ABOUT IT - Total Contrast	B <sup>b</sup> Minor
108		IMAGINATION - Belouis Some	B <sup>b</sup> Minor
111		YOU ARE IN MY SYSTEM - Robert Palmer	B Minor
112		YOU AND ME - Flirts	B <sup>b</sup> Minor
116		THEY SAY ITS GOING TO RAIN - Hazell Dean	B <sup>b</sup> Minor
118		TECHNOLOGICAL WORLD - Patrick Cowley	B <sup>b</sup> Minor
120		WHO NEEDS LOVE LIKE THAT - Erasure	B <sup>b</sup> Minor
124	126	MY OBSESSION - Meri D. Marshall	B <sup>b</sup> Minor at - 1.5
124		RHYTHM OF THE STREET - Patti Austin	B <sup>b</sup> Minor
130		COMING OUT OF HIDING - Pamela Stanley	B <sup>b</sup> Minor
132		TIME BOMB - Jeanne Tracy	B <sup>b</sup> Minor
132		VOULEZ-VOUS - Flirts	B <sup>b</sup> Minor
137		JONES THE RHYTHM - Grace Jones	B <sup>b</sup> Minor
138		HEARTS ON FIRE - Sam Harris	B <sup>b</sup> Minor
140		SECRETS - Natalie Cole	B <sup>b</sup> Minor

**B MINOR**

This key has soul. Or so it would appear by the abundance of artists who came up with soulful R&B hits in the key of B Minor the past few years. Lisa Lisa, Colonel Abrams, and Madonna have had multiple hits in this key.

B Minor songs overlay with other songs in B Minor, with E Minor and F<sup>#</sup> Minor. And it sounds great with songs in its relative major, D. A lot to choose from, many possibilities for perfect mixes here and in the top 40 charts.

● B Minor mixes with E Minor, F<sup>#</sup> Minor, or D Major.

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
108	107	THINKING ABOUT YOUR LOVE - Skipworth & Turner	B Minor at - 0.5
112		MONEY'S TOO TIGHT TO MENTION - Simply Red	B Minor
114		GHOSTBUSTERS - Ray Parker, Jr.	B Minor
116	118	BABY TALK - Alisha	B Minor at + 1.5
115		I WONDER IF I TAKE YOU HOME - Lisa Lisa	B Minor
115		I'M NOT GOING TO LET - Colonel Abrams	B Minor
116		TRAPPED - Colonel Abrams	B Minor
117		MANDRILL - Patrick Colby	B Minor
117		FRESH - Kool and the Gang	B Minor
119		COVER ME - Bruce Springsteen	B Minor
120		THE FIGHTER - Arpeggio	B Minor
120		FRENCH KISS - Le Foxxe	B Minor
121		CAN YOU FEEL THE BEAT - Lisa Lisa	B Minor
122		NUMBER ONE - Chaz Jankel	B Minor
130		PLANET ROCK - Soulsonic Force	B Minor
137		NEW ATTITUDE - Patti La Belle	B Minor
138		WALK AWAY SATISFIED - Jayne Edwards	B Minor
138		BURNING UP - Madonna	B Minor but ends E Minor

**C MINOR**

Not only does it run neck and neck with "D Minor" as the champion for the most hits in the past three years, C Minor really does have a sound and character of its own. Put together a set of C Minor songs, and see what we mean. You might end the set with a sweet modulation to a song in C Major.

● C Minor mixes with itself, along with F Minor, G Minor, and E<sup>b</sup> Major.

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
108		SOUL KISS - Oliva Newton-John	C Minor (chorus F Major)
108		P-MACHINERY - Propoganda	C Minor
110		TELL ME I'M NOT DREAMING - Jermaine Jackson	C Minor
111		ALL IN ALL - Joyce Sims	C Minor
112		LAND OF HUNGER - Earons	C Minor
112		HONEY FOR THE BEE - Patti Austin	C Minor
115		ALL HUNG UP - Angela	C Minor
115		MY LATIN LOVER - Q-Pid	C Minor
115		ALL PLAYED OUT - L.I.F.E.	C Minor
116		LET THE MUSIC PLAY - Shannon	C Minor
116		COME INSIDE - Fancy	C Minor
116		CAUSE YOU ARE YOUNG - C.C. Catch	C Minor
116		SIDEWALK TALK - Jellybean	C Minor
118		ONE WAY LOVE - TKA	C Minor
118		SHAME - B. Blase	C Minor
118		INTO THE GROOVE - Madonna	C Minor
119		LOVE TAKE OVER - Five Star	C Minor
119		IF THIS AIN'T LOVE - Jay Novelle	C Minor
120		NO MORE WAR - Mirage	C Minor
120		GO HOME - Stevie Wonder	C Minor
120		DOCTOR, DOCTOR - Thompson Twins	C Minor
120	118	VOID VISION - Cyber People	C Minor at - 1.5
121		ANGEL EYES - Lime	C Minor
121		LET THE NIGHT TAKE THE BLAME - Lorraine	C Minor
122		SWEPT AWAY - Diana Ross	C Minor
123	126	EXPOSED TO LOVE - Expose	C Minor + 2.5
125		BORN TO BE ALIVE - Kelly Marie	C Minor / F Major end
125		FIRE IN THE SKY - Deodato	C Minor
126	128	CATCH ME IM FALLING - Marcia Raven	C Minor at + 1.5
126		DON'T PLAY WITH FIRE - Paul Parker	C Minor
126		VIEW TO A KILL - Duran Duran	C Minor ends at A <sup>b</sup> Minor
127		I'M NO ANGEL - Madleen Kane	C Minor
128		EATEN ALIVE - Diana Ross	C Minor
128		SPEND A LITTLE TIME - Heryl	C Minor
131		ROCK, SHAKE, AND ROLL - Davina	C Minor
134		WALKING IN NEON - Peter Richard	C Minor
135		SMALLTOWN BOY - Bronski Beat	C Minor
136		DRESS YOU UP - Madonna	C Minor
137		WHY - Bronski Beat	C Minor / C Major 1st 16ms
140		HIT THAT PERFECT BEAT - Bronski Beat	C Minor

**C<sup>#</sup> MINOR**

C<sup>#</sup> Minor is that pesky little key between the two most commonly used keys in dance music, "C Minor" and "D Minor." C<sup>#</sup> Minor, also known as D<sup>b</sup> Minor, seems to have the qualities many arrangers use when they want a mesmerizing and yet different feel to their song. Don't ask me to explain that—just mix.

● C<sup>#</sup> Minor, using the scale and notes of its relative Major, E Major, mixes with other songs in C<sup>#</sup> Minor, E Major, otherwise performs perfectly with F<sup>#</sup> Minor or G<sup>#</sup> Minor (better known as A<sup>b</sup> Minor).

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
100	103	AFRICA - Key of Dreams	C <sup>#</sup> Minor at + 2.0
102		DON'T WASTE MY TIME - Paul Hardcastle	C <sup>#</sup> Minor
110		CRUEL SUMMER - Bananarama	C <sup>#</sup> Minor
111		PRISONER OF LOVE - Mildred Scott	C <sup>#</sup> Minor
116		MY HEARTS DIVIDED - Shannon	C <sup>#</sup> Minor
117		PRECIOUS LITTLE DIAMOND - Fox the Fox	C <sup>#</sup> Minor
118		YOU'RE MY HEART...MY SOUL - Modern Talking	C <sup>#</sup> Minor
130		WHATEVER I DO - Hazell Dean	C <sup>#</sup> Minor
130		DIE HARD LOVER - Loverde	C <sup>#</sup> Minor
131	129	DIGITAL DISPLAY -	

BPM	PA	SONG	KEY . . . . .	ADJUSTMENT
		Ready for the World	C# Minor at	- 1.5
133	135	DARLING FOREVER - Baiser	C# Minor at	+ 2.5
136	138	PARTY ALL THE TIME - Eddie Murphy	C# Minor at	+ 1.5

**D MINOR**

D Minor has got to be one of the keys with its own unique sound. So many songs have that haunting quality that compels the listener, the dancer, and the DJ alike. You'll find many a fine set within or starting in the key of D Minor.

D Minor sets can include several songs in D Minor and then blend beautifully with songs in the perfect fourth or fifth of D Minor such as G Minor or A Minor. D Minor also mixes with its relative major, F Major.

● D Minor mixes with G Minor, A Minor, and F Major.

BPM	PA	SONG	KEY . . . . .	ADJUSTMENT
104		BAD HABITS - Jenny Burton	D Minor	
105		YO' LITTLE BROTHER - Nolan Thomas	D Minor	
105		DON'T WASTE YOUR TIME - Yarbrough and Peoples	D Minor	
107		I'LL BE GOOD - Rene and Angela	D Minor	
110		I KNOW THERE'S SOMETHING GOIN ON - Frida	D Minor	
111		ONE NIGHT IN BANGKOK - Murry Head	D Minor	
112		AVA MARIA - West India Company	D Minor	
112		YOU LOOK MARVELOUS - Billy Crystal	D Minor	
113		THE MEDICINE SONG - Stephanie Mills	D Minor	
113		ONE MORE TIME - Third World	D Minor	
113		CHER CHERI LADY - Modern Talking	D Minor	
115		UNDER THE INFLUENCE - Vanity	D Minor	
115		CARIBBEAN QUEEN - Billy Ocean	D Minor	
116		PICKING UP PIECES - Brenda K Starr	D Minor	
116		LIVING IN AMERICA - James Brown	D Minor	
117		LOVES ON FIRE - Aleem/Leroy Burgess	D Minor	
118		CHECK IT OUT - Fancy	D Minor	
119		I KNOW I'M LOSING YOU - Uptown	D Minor	
118		OBSESSION - Animotion	D Minor	
118		DR. BEAT - Miami Sound Machine	D Minor	
118		I'M ONLY SHOOTING LOVE - Time Bandits	D Minor	
119		NO FRILLS LOVE - Jennifer Holliday	D Minor intro then G Major	
119		EIGHT ARMS - Goon Squad	D Minor	
120		THE MEN ALL PAUSE - Klymaxx	D Minor	
121		SMOOTH OPERATOR - Sade	D Minor	
123		TELL ME - Van Elle	D Minor	
123		SHELLSHOCK - New Order	D Minor	
124		LOVE RESURRECTION - Alison Moyet	D Minor	
127		GIVE ME YOUR LOVE - Fun Fun	D Minor	
127		I'LL NEVER FALL IN LOVE AGAIN - Pamela Nightingale	D Minor	
128		BABY COME AND GET IT - Pointer Sisters	D Minor	
128		MY FORBIDDEN LOVER - Tapps	D Minor	
129		SEND ME AN ANGEL - Real Life	D Minor	
130		SOUND OF MY HEART - Sleeping Lions	D Minor	
130		SILENT RUNNING (remix) - Mike and Mechanics	D Minor	
131		BLUE MONDAY - New Order	D Minor	
131		TALKING IN YOUR SLEEP - The Romantics	D Minor	
132		BLACK KISSES - Curtie and the Boombox	D Minor	
132		I'M ON FIRE - Kelly Marie	D Minor, ends in G Minor	
133		WAKE UP - Stop	D Minor	
133		BREAK ME - Charade	D Minor	
134		I'M GOING TO MAKE YOU WANT ME - Gina Lamour	D Minor	
134		CUBA LIBRE - Modern Rocketry	D Minor	

BPM	PA	SONG	KEY . . . . .	ADJUSTMENT
136		DON'T LET ME DOWN AGAIN - Klein and MBO	D Minor	
138		TEMPT ME - Lisa	D Minor	
138		RUNAWAY - Tapps	D Minor	
143		I WANNA BE A COWBOY - Boys Dont Cry	D Minor	

**E<sup>b</sup> MINOR**

A very sophisticated key to compose and perform in. And a sound that you will probably recognize. Some call it funky, bizarre, rude, eerie, or just plain weird. The sort of key that would make Grace Jones or Sheila E. ecstatic!

● E<sup>b</sup> Minor mixes with A<sup>b</sup> Minor or B<sup>b</sup> Minor or F# Major.

BPM	PA	SONG	KEY . . . . .	ADJUSTMENT
108		SWEETHEART - Rainy Davis	E <sup>b</sup> Minor	
114		A LOVE BIZARRE - Sheila E.	E <sup>b</sup> Minor	
113	110	SUCH A SHAME - Talk Talk	E <sup>b</sup> Minor at	- 2.0
115		WHAT HAVE YOU DONE FOR ME—LATELY? - Janet Jackson	E <sup>b</sup> Minor	
116		LEGS - Art of Noise	E <sup>b</sup> Minor	
118		IN MY HOUSE - Mary Jane Girls	E <sup>b</sup> Minor	
119		WHAT I LIKE - Anthony and the Camp	E <sup>b</sup> Minor	
119		JUNGLE LOVE - The Time	E <sup>b</sup> Minor	
119		LIKE A VIRGIN - Madonna	E <sup>b</sup> Minor	
120		EVERYBODY DANCE - Tamara and the Seen	E <sup>b</sup> Minor	
121	118	GET UP - Digital Emotion	E <sup>b</sup> Minor at	- 3.0
120	124	CRUSH ON YOU - The Jets	E <sup>b</sup> Minor at	+ 2.0
127		FEELS LIKE LOVE - Louise T.	E <sup>b</sup> Minor	
126		THE GLAMOROUS LIFE - Sheila E.	E <sup>b</sup> Minor	
128	126	JUST ONE MORE TOUCH - Marianna	E <sup>b</sup> Minor at	- 1.5
129		WE CLOSE OUR EYES - Go West	E <sup>b</sup> Minor	
130		DO YOU WANT TO FUNK - Sylvester	E <sup>b</sup> Minor	
132		DON'T STOP - Sylvester	E <sup>b</sup> Minor	
137		HURRICANE - Tapps	E <sup>b</sup> Minor	

**E MINOR**

E Minor seems to be the truly hypnotic key. Many songs pitched in E Minor really do put your dance floor in the old "dance trance." Oh . . . and one more thing. Too many drugs? Put them on E Minor to mellow out.

E Minor mixes with A Minor and B Minor, as well as G Major.

BPM	PA	SONG	KEY . . . . .	ADJUSTMENT
100		JUST BE GOOD TO ME - SOS Band	E Minor	
104		HISTORY - Mai Tai	E Minor	
105		SLAP YOU BACK - Exception	E Minor ends on F# Minor	
106	105	TOO TURNED ON - Alisha	E Minor ends F Minor at	- 1.0
110		THIS IS MY NIGHT - Chaka Kahn	A Minor ends F# Minor	
111		DARE ME - Pointer Sisters	E Minor	
113		DO YOU WANNA GET AWAY - Shannon	E Minor	
116		WEST END GIRLS - Pet Shop Boys	E Minor	
116		THE MEXICAN - Jellybean	E Minor	
116		RELAX - Frankie Goes to Hollywood	E Minor	
116		STOP PLAYING ON ME - Vikki Love	E Minor	
116		EVERYBODY DOES IT - Glamour Station	E Minor	
116		WELCOME TO THE PLEASUREDOME - Frankie	E Minor	
117		LUCKY STAR - Madonna	E Minor	
118		HELPLESS - Flirts	E Minor	
119		NINETEEN - Paul Hardcastle	E Minor ends B Minor	
119	117	DON QUICHOTTE - Magazine 60	E Minor at	- 1.0
121		DON'T YOU WANT MY LOVE - Nicole	E Minor	
122		I LIKE YOU - Phyllis Nelson	E Minor	
122		I'LL BE ALL YOU EVER NEED - Trinere	E Minor	

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
123		CONGO - Miami Sound Machine	E Minor
125		STOP USING SEX AS A WEAPON - Pat Benatar	E Minor
126		DON'T STOP THE DANCE - Bryan Ferry	E Minor
126		MY HEART GOES BANG - Dead or Alive	E Minor to G Major
126		HEARTBEAT - Psychedelic Furs	E Minor
126		SOME LIKE IT HOT - Powerstation	E Minor
128		LOVER TO LOVER - Joe Yellow	E Minor
129		I LOVE MEN - Cinema	E Minor
128		HELL IN PARADISE - Yoko Ono	E Minor
129		SHE BLINDED ME WITH SCIENCE - Thomas Dolby	E Minor
130		TAKE A CHANCE ON ME - Waterfront Home	E Minor
132		DESTINY - Two Sisters	E Minor
133		ORIGINAL SIN - INXS	E Minor
133	136	YOU'RE AN ANGEL - Madonna	E Minor at + 2.0
134	136	IF LOOKS COULD KILL - Pamela Stanley	E Minor at + 1.0
139		SEX (I'M A ...) ! Berlin	E Minor
140		THATS LOVE THAT IT IS - Blancmange	E Minor
210		NEUTRON DANCE - Pointer Sisters	E Minor

## F MINOR

I know some of the theory purists will think your author has lost both his keys and marbles on this one—but here goes anyway. I'm a dyed-in-the-wool fan of songs pitched in F Minor. Any other F Minor fans want to unite to form a fan club?

● F Minor mixes with B<sup>b</sup> Minor and C Minor, or A<sup>b</sup> Major.

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
97		LET'S GO ALL THE WAY - Sly Fox	F Minor
100	102	AFTER THE LOVE HAS GONE - Princess	F Minor at + 1.5
110		ONE OF THE LIVING - Tina Turner	F Minor
116		POP GOES MY LOVE - Freeez	F Minor
118		AXEL F - Harold Faltermeyer	F Minor
119		NEW TOY - The Flirts	F Minor
121		SLICE ME NICE - Fancy	F Minor
124		HIGH ENERGY - Evelyn Thomas	F Minor
125		TURN IT AROUND - Gino Soccio	F Minor
128		EASY LOVER - Phillip Bailey/Phil Collins	F Minor
129		SEX - Sylvester	F Minor
130		TIME BOMB - Angie Gold	F Minor
132		LIMELIGHT - Jessica Williams	F Minor
132		WHISPER TO A SCREAM - Claudja Barry/Bobbie O.	F Minor
134		RUN FROM LOVE - Bronski Beat	F Minor
136		SISTERS ARE DOING IT FOR THEMSELVES - Eurythmics, Aretha Franklin	F Minor

## F# MINOR

F# Minor (or more accurately known as G<sup>b</sup> Minor to those musician friends sporting powdered wigs such as Joseph Watt) is one of those unabashedly funky keys and favorite of R&B artists and those aficionados of blue-eyed soul.

As you see, the past few years have been sprinkled generously with some tasty music in this stand-out key.

● F# Minor mixes with B Minor, C# Minor, or A Major.

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
108		SELF CONTROL - Laura Branigan	F# Minor
108		NEVER AS GOOD AS THE FIRST TIME - Sade	F# Minor
110		LOVERBOY - Billy Ocean	F# Minor

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
111		WHAT'S MISSING - Alexander O'Neal	F# Minor, Chorus B Minor
112		HEAT OF HEAT - Patti Austin	F# Minor
115		EVERYTHING SHE WANTS - Wham!	F# Minor
117	114	EASY LOVE - Vikki Benson	F# Minor ends A <sup>b</sup> Minor
117		BILLIE JEAN - Michael Jackson	F# Minor
118		LAST NIGHT A D.J. SAVED MY LIFE - Indeeep	F# Minor
120	123	BLACK STATIONS/WHITE STATIONS - M & M	F# Minor at + 2.0
120		IF YOU SHOULD EVER BE LONELY - Val Young	F# Minor
120		TIE ME DOWN - Jessica Williams	F# Minor
124		CHINESE EYES - Fancy	F# Minor, Chorus and end in E Major
124		DIN DAA DAA - George Kranz	F# Minor
125	127	ELECTRICITY - Ashaye	F# Minor at + 1.5
126		MEETING IN THE LADIES ROOM - Klymaxx	F# Minor
129		YOU SPIN ME ROUND - Dead or Alive	F# Minor
129		SO MANY MEN SO LITTLE TIME - Miquel Brown	F# Minor
132		COME BACK AND STAY - Paul Young	F# Minor
132	235	YOU SAID YOU'D GIMME SOME MORE - KC	F# Minor
132		HOT SUN ON VIDEO - Venus	F# Minor
142		ROMANCING THE STONE - Eddy Grant	F# Minor

## G MINOR

G Minor is the last but not least of the Minor Keys. Remember, this chart format is only PART 1, of the two-part series on mixing the great music of recent years. Next issue, PART 2 concludes the great hit list with the major key hits.

SAVE THIS CHART (The Minor Keys) and keep it in your booth along with next issue's Major Keys list. In that way, you'll never ever be at a loss for instantaneously finding a terrific mix that *will* work perfectly.

● G Minor mixes with C Minor, D Minor, and B<sup>b</sup> Major.

BPM	PA	SONG	KEY . . . . . ADJUSTMENT
104		BURNING DOWN THE HOUSE - Talking Heads	G Minor
105		I CAN'T WAIT - Nu Shooz	G Minor
108		LAY YOUR HANDS ON ME - Thompson Twins	G Minor, Chorus D Major
111		COMME TU TE LLAMA - Sly Fox	G Minor
112		STAND BACK - Stephanie Mills	G Minor
112		TEAR YOUR PLAYHOUSE DOWN - Paul Young	G Minor
115		LIVING FOR THE CITY - Sylvester	G Minor
115		LET ME BE THE ONE - Five Star	G Minor
118		CALL ME MR. TELEPHONE - Cheyne	G Minor
118		ITS NOT TOO LATE - Sequal	G Minor 1st 8 ms, then C Minor
120		PROBLEMS D'AMOUR - Alexander Robotnick	G Minor
120		STAY WITH ME TONIGHT - Jeffrey Osborne	G Minor
121		PLEASE DON'T GO - Nayobe	G Minor
123		RIGHT ON TARGET - Patrick Cowley	G Minor
124		CHINATOWN - Cruising Gang	G Minor
130		EAT YOU UP - Angie Gold	G Minor
131		SPIRIT IN THE SKY - Magdalena	G Minor
132		I'M ON FIRE - Kelly Marie	G Minor, modulations to D Minor
132		LIES - Thompson Twins	G Minor
135		REINCARNATION - People Like Us	G Minor, Chorus lands in D Minor
138		GOT TO GET TO YOU - Charade	G Minor

**NEXT ISSUE: THE MAJOR KEY SONGS**

# HARMONIC KEYS OVERLAY CHART



Musically perfect mixes can either happen by accident after a lot of experimentation, they can happen during those rare nights when you are truly inspired, or those perfect overlays in harmonic keys can happen every night, all night long with very little effort when you use the following chart.

In the coming issues Joseph Watt, our music theory editor, will explain why the keys work so well together and for the adventuresome he will offer some esoteric possibilities like working with harmonic seconds, ninths, and chord progression mixes that will foster disbelieving glances towards your booth if you do it right, or I suppose if you do it wrong.

## 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 <sup>b</sup> Major	D <sup>b</sup> Major	G <sup>b</sup> /F# Major	A <sup>b</sup> Major	B <sup>b</sup> Minor
D Major	D Major	G Major	A Major	B Minor
E <sup>b</sup> Major	E <sup>b</sup> Major	A <sup>b</sup> Major	B <sup>b</sup> Major	C Minor
E Major	E Major	A Major	B Major	C#/D <sup>b</sup> Minor
F Major	F Major	B <sup>b</sup> Major	C Major	D Minor
G <sup>b</sup> /F# Major	G <sup>b</sup> /F# Major	B Major	C# Major	E <sup>b</sup> Minor
G Major	G Major	C Major	D Major	E Minor
A <sup>b</sup> Major	A <sup>b</sup> Major	D <sup>b</sup> Major	E <sup>b</sup> Major	F Minor
A Major	A Major	D Major	E Major	F# Minor
B <sup>b</sup> Major	B <sup>b</sup> Major	E <sup>b</sup> Major	F Major	G Minor
B Major	B Major	E Major	F# Major	A <sup>b</sup> 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 <sup>b</sup> Major
C#/D <sup>b</sup> Minor	D <sup>b</sup> Minor	G <sup>b</sup> /F# Minor	A <sup>b</sup> Minor	E Major
D Minor	D Minor	G Minor	A Minor	F Major
E <sup>b</sup> Minor	E <sup>b</sup> Minor	A <sup>b</sup> Minor	B <sup>b</sup> Minor	F#G <sup>b</sup> Major
E Minor	E Minor	A Minor	B Minor	G Major
F Minor	F Minor	B <sup>b</sup> Minor	C Minor	A <sup>b</sup> Major
G <sup>b</sup> /F# Minor	F# Minor	B Minor	C# Minor	A Major
G Minor	G Minor	C Minor	D Minor	B <sup>b</sup> Major
A <sup>b</sup> Minor	A <sup>b</sup> Minor	D <sup>b</sup> Minor	E <sup>b</sup> Minor	B Major
A Minor	A Minor	D Minor	E Minor	C Major
B <sup>b</sup> Minor	B <sup>b</sup> Minor	E <sup>b</sup> Minor	F Minor	D <sup>b</sup> 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:* Another type of mix which can provide exciting results is called a modulation mix. The word "Modulation" really just means going from one key to another, but most commonly it refers to a practice of taking a song in a certain key and shifting the entire song upwards in key (pitch) by two half steps (like from C to D) or less commonly a half step (like from C to C#). Arrangers often use this to give a sense of building excitement to a repeated chorus, for example: WIND BENEATH MY WINGS by Menage which modulates from B<sup>b</sup> Major to C Major. This practice can also be used when mixing between records. Starting with a set of songs that were, let's say all in C Major, and suddenly shifting to a song in D Major, can give quite a tangible lift to the energy on your floor. **CAUTION:** Do not attempt to overlay basslines in a modulation mix, only rhythm bars of incoming record, making sure the mix is fully completed when bassline of incoming record begins.

More than likely, Debora Iyall has already crept into your subconscious. You may not remember a song from 1981 called NEVER SAY NEVER, but more than likely you will remember the repeated phrase from that song: "I might like you better if we slept together." In those days, Debora was singing with a band called Romeo Void. Debora and the band scored a Top-40 hit in 1984 with GIRL IN TROUBLE (IS A TEMPORARY THING), the 12-inch remix of which is a collector's classic.

Now, in 1986, Debora has released her totally self-penned first solo album, STRANGE LANGUAGE, which is also the title of the first 12-inch single to be drawn from the album. This 12-inch is perfect for late-night dancing—a cool, breezy groove effectively highlights Miss Iyall's unusual vocal style. Remix, engineering and additional production credits go to our own Joseph Watt. (121 BPM with a cold end · D Minor.)



PHOTO BY WILLIAM COUPON

# MICK'S PICKS

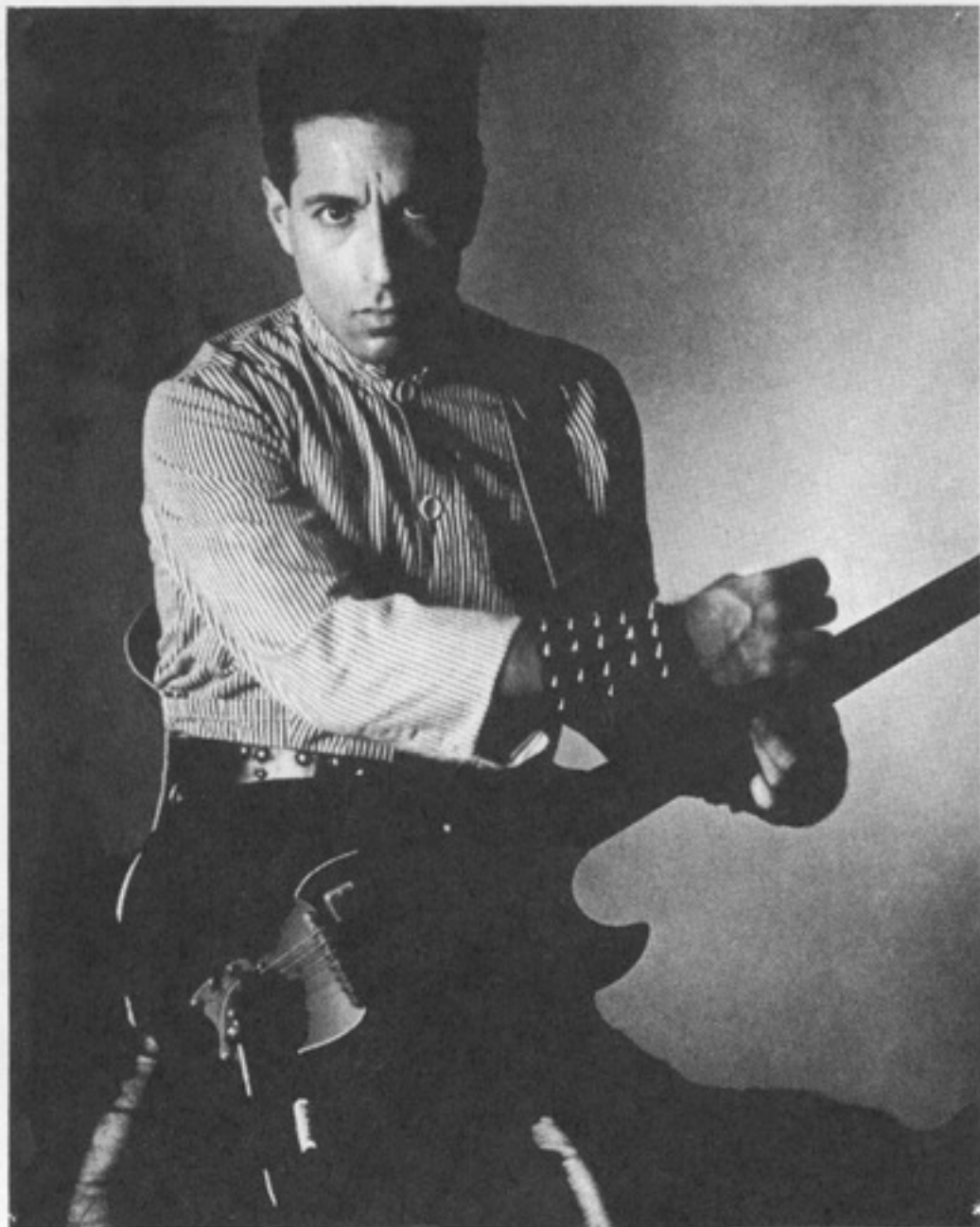


PHOTO BY HASHIMOTO

Your Editor

## DOMESTICS

### Jean Beauvoir:

#### FEEL THE HEAT

Columbia (US) 12" 44-05387

104 BPM with a cold end; A Minor

A surprisingly commercial sound from a former member of the Plasmatics, and yet the interesting mixture of styles is kind of what you might expect from a black man with a huge white mohawk—driving R&B bottom with lots of Top-40 rock and roll guitar on top. Slow and tough. **A.**

### Erasure:

#### OH L'AMOUR

Sire (US) 12" 0-20471

122 BPM; E<sup>b</sup> Major

For those of you who don't already know—Erasure is the new incarnation of Yazoo (or Yaz for you import fans). Keyboard player Vince Clarke still runs the show, but to replace Alison Moyet on vocals he has found Andy Bell—a guy who sounds just like her! If you were a Yazoo fan, you will love this stuff. (The first Erasure 12"—WHO NEEDS LOVE LIKE THAT—is a must have.)

OH L'AMOUR is a pleasant enough pop song, but the real winner here is MARCH ON DOWN THE LINE, featured on the B side (120 BPM in the key of B Major)—a light and positive dance tune that should give Alison a run for her money.

Rounding off this package is a remake of Abba's GIMME! GIMME! GIMME! This is a fine cover version, although it speeds up annoyingly at the end making it virtually unmixable. (Can we get a remix, please?) This song starts at 122 BPM and is in the key of F# minor.

Altogether, this is a terrific value in one package (it gets an **A**), and let me take this opportunity to thank Sire Records for releasing so many great packages of new dance music over the years—Bravo!

(Note: As we go to press, a new 12" has just been released featuring remixes of OH L'AMOUR and GIMME! GIMME! GIMME! Sire 0-20488.)

### Icehouse:

#### NO PROMISES

Chrysalis (US) 12" promo VAS 2362

114 BPM; F Minor

This one may not groove your floor, but it should groove your soul. These guys used to sound like Roxy Music, and while those lush instrumental textures are still present, vocalist Iva Davies sounds on this one more like the Bowie of THIS IS NOT AMERICA. This is a pretty ballad and a nice long mix with enough changes to maintain interest throughout. If it isn't right for your club, take it home and love it. **A.**

### Wax:

#### BALL AND CHAIN

RCA (US) PW14383

99 BPM; E Minor

In the mid-sixties, Graham Gouldman was writing hit songs for the likes of Herman's Hermits (remember NO MILK TODAY?) and here he is 20 years later (a decade after 10cc.), teamed with Andrew Gold, and still putting out credible records. I could live without the "plight of the working man" lyric theme, but musically there's plenty of energy at a low tempo, which is a commodity not easy to find. **A-**

### Lloyd Cole and the Commotions:

#### CUT ME DOWN

Geffen 0-20472

106 BPM; E Major

Yuppie-music of quality and distinction. A great soft-rock ballad in a danceable remix. **A.**

### Gwen Guthrie:

#### AIN'T NOTHIN' GOIN' ON BUT THE RENT

Polydor 885 106

108 BPM; B<sup>b</sup> Minor, -1.0 on the Technics 1200 (pitch-adjusted BPM: 106)

This one took me by surprise, it is M-E-A-N. Here, Gwen, who just last year was begging for bondage (remember PADLOCK?) tells her man off in grand style. Sparse production with tracks that really cook—killer R&B. **A.**

### David Bowie:

#### UNDERGROUND

EMI America V-19210

109 BPM with a cold end. Intro: B Minor to drum kick, then G Major. Outro: C Major

The first thing that struck me here was the cover, which shows our boy looking like something out of his "Ziggy Stardust" days. A long-time Bowie fan, I nervously slit the shrinkwrap hoping not to be disappointed—I wasn't. From the Jim Henson film *Labyrinth*, the song is a gospel-flavored amalgam of styles that has a sound and feel all its own. It's also great fun to dance to. **A+.**

### Joan Armatrading:

#### KIND WORDS AND A REAL GOOD HEART

A&M SP-12184

114 BPM; F# Minor

Like Bowie, I've loved and followed Miss A through her career. Although this is not her best song to date, it's great to hear her unusual vocal style in a dance mix, and although recommended only for the DOR crowd, it's not a bad record. **A-.**

**Sparks:****MUSIC YOU CAN DANCE TO**

MCA/Curb 23640

**125 BPM; B Major at -1.0 on the Technics 1200 (pitch-adjusted BPM: 123)**

I first became aware of Ron and Russell Mael in the early 70's when they released two albums on the Bearsville label under the name of Halfnelson. Since that time, they have released records with surprising regularity, considering that few of their releases had any impact with the buying public. When the disco craze hit, they were one of the first Pop/Rock acts to team up with Giorgio Moroder in an effort to further adapt their sound to the dance floor. In 1979, they had what has to be their biggest dance hit to date: the great BEAT THE CLOCK. This new release, however, may be the one to bring them back to the forefront where they belong. It is exactly what the title says it is—"Music You Can Dance To"—full of Sparks trademark wit and charm. Who else would include a lyric like "stop making modern music hotter than your mamma will ever be." **A+**

**Jean-Michel Jarre:****FOURTH RENDEZ-VOUS**

Polydor/Dreyfus 885-045

**132 BPM; F Major at -1.0 on the Technics 1200 (pitch-adjusted BPM: 130)**

A slick, commercial instrumental from the man who only two years ago brought out the oddly charming ZOO-LOOK. One of those heroic themes that will undoubtedly be used for bodybuilding contests and the entrances of professional wrestlers. **B+**

**Alphaville:****DANCE WITH ME**

Atlantic 0-86806

**139 BPM; A Minor**

I have always found these guys interesting, and this is no exception. A great high-energy rock dance song with a chorus that will invite your crowd to dance with you. **A+**

**Book of Love:****YOU MAKE ME FEEL SO GOOD****172 BPM with a cold end; F Major**

What a deal! Three—count'em—three great tracks from the great Book of Love LP. Not only do you get the up-tempo title track, remixed here for maximum dance floor fun—you also get two bonus tracks which should also both be floor fillers. First, a remix of the wonderful I TOUCH ROSES (107 BPM; C Major), and, additionally, the biggest and best remix to date of the incredible LOST SOULS (112 BPM with a cold end; D Minor). Thanks again, Sire. **A++**

PS: Did you ever notice that WEA records (which includes Sire) is one of the few domestic companies to print their 12" sleeves with the opening at the top, so they can sit upright in your bins?

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**IMPORTS**


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**Limahl:****LOVE IN YOUR EYES**

EMI (UK) 12EMI 5558

**110 BPM with a cold end; F Major**

Pretty. Pretty. Pretty. Limahl (the "GooGoo" of KajaGooGoo), once again teams up with Giorgio Moroder to produce a tasteful love song complete with lilting melody and sax solo. Great real early or real late. **A**

**Hazell Dean:****EXTRA SENSUAL PERSUASION**

EMI (UK) 12 EMI 5560

**111 BPM with a cold end; Intro, choruses and outro: C Minor with A Minor verses; at -0.5 on the Technics 1200 (pitch-adjusted BPM: 109)**

Well, the girl is no longer "Searchin" She's found a man and he's overpowered her with his E.S.P. Swell. Actually not a bad record, though—Miss Dean sings this stuff with conviction, and it's a good production with an Ian Levine Mix. **B**

For the more uptempo side of Hazell, check out the B side: IMAGE IN THE MIRROR (135 BPM; F Major in and F Minor out).

**Linda Jo Rizzo:****YOU'RE MY FIRST, YOU'RE MY LAST**

Zyx Records (Germany) 5432

**119 BPM; F Minor**

This has got to be one of the most cliché-ridden records I have ever heard, yet it is so well-done it deserves mention. Every hook and riff has been lifted from the Hi-NRG liturgy, and yet, unlike most of these productions, this girl can really sing—she even sounds like she's enjoying herself! A good production and, of course, a simple sing-along chorus, make this a winner. I give this one an **A**, but recommend it for Euro-Disco fans only—all others proceed at your own risk.

**Meccano:****ACTIVATE MY HEART**

Stamina Records (Holland) 3512

**120 BPM; E Minor**

Here's more for you Euro fans—a new release from the group that gave you DOWN, DOWN ROMEO (also worth listening to). This Italian recording features better-than-average production, a good melody, and a "Tarzan Boy" chorus. Don't listen too closely to the lyrics, though, or you might hear things like "Baby, turn the key in my door." **B+**

**Taffy:****ONCE MORE**

Ibiza Records (Italy) IBZ 422

**125 BPM; B<sup>b</sup> Major**

Oh boy, the new Taffy record! Great Italoproductio—so great, in fact, that Miss T. just isn't up to it. Her flat delivery that somehow worked for I LOVE MY RADIO, here only makes me wish she'd quiet down so that I could hear the tracks. Great song, though—a strong personality could take this one to the top. **B**

**Evelyn Thomas:****HOW MANY HEARTS**

Record Shack Records (UK) SOHOT 62

**125 BPM with a cold end; A<sup>b</sup> Major.**

A real departure for the "High Energy" girl! This is actually a raunchy rock song with a 60's Stax/Volt-type sound. Evelyn sounds like she's having a good time, and this should be a real rave-up for your floor. **A**

**The Communards:****DISENCHANTED**

London (UK) LONXR 89

**138 BPM; F Minor**

If old man Bronski were alive today, he'd be proud of his wayward son Jimmy, who took up with this vaguely political-sounding group, but who has here made the record that should have worn the family name. Ex-Bronski Beater Jimmy Somerville, the one with the trembling treble voice, teams up with Richard Coles to make a quality high-energy dance record in the original Bronski tradition. **A**

# RAZORMAID PLAYLIST

Recently, subscribers of Razormaid Records received the following playlist, listing all past and present Razormaid remixes in ascending order of BPM. Also listed are the harmonic keys and turntable pitch adjustments for Technics 1200. Due to the response generated among Razormaid subscribers concerning the use of keys, *Harmonic Keys* and Razormaid Records have joined forces on a unique project. Phase One of this project is the following playlist, useful to the more adventurous DJ in search of the unusual in a world over-powered by Top 40.

Phase Two will be a demonstration record to be released on the Razormaid label. This LP will serve as a permanent reference guide, with explanations, lectures, problem solving, examples and suggestions. Side One will cover the basic foundation of mixing by keys, and Side Two will concentrate on the more esoteric for the advanced student. Watch for more details coming soon.

BPM	KEY	PITCH ADJ.	ARTIST/TITLE	ISSUE #
99	G	+1	ELEVATION - Traitor	Z-3
100	C*		STYLE - Telefon	Chapter 5
101	D		DEPECHE MODE - Breathing In Fumes	A-7
104	B		ERASURE - Heavenly Action	Z-3
105	E		LEVEL 42 - Something About You	A-2
107	A	-1	STYLE - My Kind Of Woman	Chapter 7
107	E		GARY NUMAN - This Disease	R-1
107	E		TESSA NILES - This Disease	2nd Anniversary
108	G-C		PROPAGANDA - Dr. Mabuse	Chapter 6
108	A	+1	BLOW MONKEYS - Wicked Ways	M-6
109	E <sup>b</sup>	+1	CABARET VOLTAIRE - Sensoria	Chapter 4
109	A*	-1	SEPTEMBER - The Lover In Me	Chapter 10
110	D*	-1	SILVER POZZOLI - Around My Dream	Chapter 8
111	D	+1	DAF - Vous Le Vous Coucher Avec Moi?	A-7
111	D <sup>b</sup>		HAZELL DEAN - Extra Sensual Persuasion	M-6
112	G*		BLANCMANGE - What's Your Problem?	R-1
112	D	+1	WEST INDIA COMPANY - Ave Maria	Chapter 5
113	E		PET SHOP BOYS - West End Girls	2nd Anniversary
114	G		Z-MOOR-Z - Hero's Dynamique!	M-6
115	D		MICHAEL CRETU - Samurai	Chapter 8
115	B <sup>b</sup>		HAZELL DEAN - They Say It's Gonna Rain	Z-3
116	A	-1	DORMANNU - Taboo	Epilogue
116	F	+1	KINO - Room In My Heart	M-6
116	C		BOYTRONIC - Hold On	Chapter 7
118	A	+1	DEN HARROW - Overpower	O-4
118	C*		SYLVESTER - Sooner Or Later	M-6
118	D		TEARS FOR FEARS - Mothers Talk	Chap. 3, 1st Anniv.
118	D		NEW OCCUPANTS - Bluelight	Chapter 7
118-112	B-A		KID CREOLE - Caroline Was A Dropout/Endicott	Chapter 10
119	D <sup>b</sup>	+1	MODERN TALKING - You're My Heart, You're My Soul	Chapter 5
119	D		CABARET VOLTAIRE - Kickback	M-6
119	D*		AGNETHA FALTSKOG - One Way Love	Chapter 8
119	A		SHARPE & NILES - Famous People	Chapter 8
120	E		YOKO ONO - Walking On Thin Ice	Chapter 9
120	D		TELEX - Raised By Snakes	1st Anniversary
120	D		LASER COWBOYS - Killer Machines	A-7
120	D		FATIMA - Hassan	A-2
120	C*	-1	PHIL COLLINS - Sussudio	Chapter 6
120	D		FOU GORKI - Big House	O-4
120	E	+½	DAF - Brothers	R-1
121	A		DEAD OR ALIVE - It's Been A Long Time	A-2
121	E		MELON - Serious Japanese	Chapter 8
121	E		THOMAS LEER - Heartbeat	Chapter 7
121	D	+1	UNTIL DECEMBER - Live Alone In Shame	O-4
121	G*		DR. CALCULUS - Programme 7	Chapter 6
121	G <sup>b</sup>		CENTERFOLD - Dictator	O-4
121-127	D-G	+1	ABC - Poisonaire Medley	R-5
121-130	C-G		KRAFTWERK - Computerwelt Medley	Z-3
122	D		DEBORA IYALL - Strange Language	O-4
122	A		ABC - How To Be A Zillionaire	Chap. 4, 1st Anniv.
123	D		PORTION CONTROL - The Great Divide	Chapter 10
123	E		ZINNO - What's Your Name?	Chap. 9, 2nd Anniv.
123	B		KANE GANG - Gun Law	Chapter 10
124	E	-1	SANDRA - In The Heat Of The Night	R-5
124	D		400 BLOWS - Movin'	Chapter 10
124	C	-1	SHARPE & NUMAN - Change Your Mind	Chapter 7
125	D <sup>b</sup>		ANGEL CHORUS - Devil On My Shoulder	R-5
125	D <sup>b</sup>		431 - Animal	Chapter 6
125	D		DATA - Over 21	A-2
125	G	-1	OMD - Locomotion	Chap. 1, 1st Anniv.
125	C		VICIOUS PINK - CCCan't You See?	Chap. 2, 1st Anniv.
125	E		GARY NUMAN - This Dying Machine	Chapter 5
125	D <sup>b</sup>		SPACE MONKEY - One More Shot	Chapter 9
125	A		NEW ORDER - Sub Culture	R-1
125	A		NEW ORDER/DEBORA IYALL - Sub Culture	2nd Anniversary
125	E		PSYCON - Make Yourself Scarce	Chapter 4

# RAZORMAID PLAYLIST

BPM	KEY	PITCH ADJ.	ARTIST/TITLE	ISSUE #
125	A	-½	YOKO ONO - Cape Clear	Z-3
125	Ab		DATA - Living Inside Me	A-2
126	C*		H2O - You Take My Breath Away	Chapter 6
126	C	+1	SCALLA - Macchina Nera	Epilogue
126	D		PETE SHELLEY - On Your Own	M-6
126	C		DRUM THEATRE - El Dorado	Z-3
126	A		CHE' - Tidal Forest	Chapter 9
126	E*		MAINFRAME - 5 Minutes	Chap. 10, 2nd Anniv.
126	D*		SAVAGE PROGRESS - Don't Give Up	Chapter 8
126-130	Bb-B		DEPECHE MODE - Master...Set Me Free	Chapter 3
127	A		YELLO - Vicious Games	Chap. 6, 1st Anniv.
127	Db		SPACE MONKEY - On The Beam	Epilogue
127	E*		ULTRAVOX - White China	Chapter 1
127	B*		SPARKS - Music That You Can Dance To	A-7
127-128	A-Gb		DEAD OR ALIVE - Youthquake Medley	A-2
128	Gb		DEAD OR ALIVE - You Spin Me Round	Chap. 4, 1st Anniv.
128-132	E-A		DATA - In Blue...DJ	Chapter 9
128	D		PETE SHELLEY - Waiting For Love	R-5
129	A		EDWINA LAURIE - Dark Glasses	Chapter 5
129	Eb		ANNE CLARK - Our Darkness	Epilogue
129	A		HARD CORPS - Je Suis Pensee'	Chapter 10
129	C		VISAGE - Love Glove	Chapter 2
130	Eb		HOHOKAM - Harlequin Tears	R-1, 2nd Anniversary
130	G*		AND THE MAMLUKS - Hammer and the Heart	Epilogue
130	E-A		ANNE CLARK - Heaven	Epilogue
130	C	-1	CALL IT HEAVEN - Feeling Like A Stranger	Chapter 9
130	E*		DANSE SOCIETY - Say It Again	Epilogue
132	C		TELEX - L'amour Toujours	Chapter 7
133	F		BRONSKI BEAT - Run From Love	R-1
134	A	+1	LANA PELLAY - Pistol In My Pocket	O-4
134	D	+½	DEPECHE MODE - It's Called A Heart	R-1
134	G		SCOTT MARLOWE - Living In Chinatown	Chapter 4
134	Gb-A*		SEAN HEYDEN - Party Boy	2nd Anniversary
134	A*		SEAN HEYDEN - Party Boy	Chapter 7
135	C		BRONSKI BEAT - Smalltown Boy	Chap. 1, 12"
135	F		KEN HEAVEN - The Calling	M-6
135	D		UNTIL DECEMBER - We Are The Boys	Z-3
135-140	C-A		BRONSKI BEAT - That Perfect Medley	2nd Anniversary
136	G*	+1	VICIOUS PINK - Take Me Now	O-4
136	Bb		GRACE JONES - Jones The Rhythm	Z-3
137	A	-1	FIGURES ON A BEACH - Breathless	Chapter 2
138	C	+1	ALPHAVILLE - Forever Young	Chap. 5, 1st Anniv.
138	Gb		VISAGE - Can You Hear Me?	Chapter 4
138	F		COMMUNARDS - Disenchanted	A-7
139	A*		MOVING FINGERS - Locked On To Love	Chapter 6
139	E*		FOU GORKI - Story Town	R-5
139	E*		HEAT - Love Dance	Chapter 6
139	A	-1	ALPHAVILLE - Dance With Me	R-5
139	G		AND THE MAMLUKS - I Won't Follow	Epilogue
140	Ab		JEAN-MICHEL JARRE - Zoolook	Chapter 5
140	Gb	-½	HEAVEN 17 - Sunset Now	Chapter 2
141	Ab	+½	SHEILAH CHAMBERS - Hit the Road Jack	R-5
144	A-Db		FOU GORKI - Painter	A-7
144	D*	-1	MARCH VIOLETS - Turn To The Sky	O-4
144	Eb*	-1	MARI WILSON - Let's Make This Last	Chapter 4
145	Gb		EDDY GRANT - Romancing The Stone	Chapter 1
148	D	-1	RHEINGOLD - Computerbeat	Chapter 3
148	D-E		JERMAINE STEWART - Get Over It	Chapter 3
148	D	+1	EUGENIE ARROWSMITH - Dancing In My Heart	R-5
151	Bb*		HUMPE HUMPE - 3 Of Us	R-1
155	Eb*		HELEN TERRY - Now You're Mine	Chapter 5
161	Eb		OINGO BOINGO - Deadman's Party	A-2
171	B		NONA HENDRYX - Heart Of a Woman	Chapter 4
171	E		ANNE CLARK - Red Sands	A-2
174	G		ELTON JOHN & MILLIE JACKSON - Act of War	Chapter 9
176	E*		NINA HAGEN - Gods of Aquarius	Epilogue

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