

# HARMONIC MIXING CHEAT SHEET

You know three safe moves.

There are **ELEVEN**.

Sorted by what they do to the energy.

## HOW THE WHEEL WORKS

### Numbers 1–12 are a circle

One step clockwise is a fifth up (7 semitones). Neighbours share 6 of their 7 notes, so they blend.

### A is minor, B is major

Same number means relative keys: 8A (A minor) and 8B (C major) use exactly the same notes.

### Your software knows the key

rekordbox, Serato, Traktor and Mixed In Key show Camelot codes. Analyse your library before the gig.

## THE 8 MATCH TYPES

How to mix first, why it works second. Examples from 8A (A minor).

|                            |                                                                                             |                                                                                                                               |        |
|----------------------------|---------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|--------|
| Perfect match              | Blend freely, long overlaps work.                                                           | The diagonal neighbour (A: one step back on B · B: one step on to A), or simply the same key. 6–7 of 7 notes shared.          | 7B     |
| Boost Lv1                  | Gentle lift, long blends are fine.                                                          | One step clockwise (a fifth up), or from A to the B key with the same number (relative major). 6–7 of 7 notes shared.         | 8B 9A  |
| Boost Lv2 <span>Pro</span> | Keep the overlap short, ideally over drums or a break. A change of colour more than a push. | Three steps back, same letter: the key moves up a minor third. 4 of 7 notes shared.                                           | 5A     |
| Boost Lv3 <span>Pro</span> | Mix fast. The classic key-change lift.                                                      | Two or seven steps clockwise, same letter: up a whole tone (5 of 7 notes shared) or a semitone (2 of 7, the strongest jolt).  | 10A 3A |
| Drop Lv1                   | Soft cool-down, long blends are fine.                                                       | One step back (a fifth down), or from B to the A key with the same number (relative minor). 6–7 of 7 notes shared.            | 7A     |
| Drop Lv2 <span>Pro</span>  | Keep the overlap short. A darker change of colour.                                          | Three steps clockwise, same letter: the key moves down a minor third. 4 of 7 notes shared.                                    | 11A    |
| Drop Lv3 <span>Pro</span>  | Mix fast. A clear step down that signals a wind-down.                                       | Two or seven steps back, same letter: down a whole tone (5 of 7 notes shared) or a semitone (2 of 7).                         | 6A 1A  |
| Mood change                | Short, clean transition. Changes the emotion, not the energy.                               | The parallel key: same root, minor to major or back (A: three steps on to B · B: three steps back to A). 4 of 7 notes shared. | 11B    |

Levels rate how strongly the energy change is felt, not how far apart the keys are.

## ELEVEN WAYS OUT OF 8A

Sorted from the deepest drop to the biggest lift

|              |              |               |              |               |               |               |               |                |               |             |
|--------------|--------------|---------------|--------------|---------------|---------------|---------------|---------------|----------------|---------------|-------------|
| 6A<br>Drop 3 | 1A<br>Drop 3 | 11A<br>Drop 2 | 7A<br>Drop 1 | 7B<br>Perfect | 8B<br>Boost 1 | 9A<br>Boost 1 | 5A<br>Boost 2 | 10A<br>Boost 3 | 3A<br>Boost 3 | 11B<br>Mood |
|--------------|--------------|---------------|--------------|---------------|---------------|---------------|---------------|----------------|---------------|-------------|

Cool the room down

Lift the room

Same energy

## TEMPO AND KEY LOCK

|               |                                                                    |
|---------------|--------------------------------------------------------------------|
| Within ±2 %   | Inaudible. Long, smooth blends. At 125 BPM that is about ±2.5 BPM. |
| ±2–6 %        | Fine for most blends. Keep the transition a bit shorter.           |
| Beyond ±6 %   | Cut, echo out or filter instead of a long blend.                   |
| Half / double | 70 and 140 BPM line up. Good for genre switches.                   |

### Pitch moves the key

Without key lock, about 6 % faster raises the key by one semitone, which is 7 steps on the wheel: 8A becomes 3A, a Boost Lv3. Use it on purpose, or keep key lock on. Key lock adds audible artefacts beyond roughly ±6–8 %.

## ALL 24 KEYS

Camelot code, musical key and the eleven ways out of each

| Key |     | Perfect | Boost 1 |     | Boost 2 | Boost 3 |     | Drop 1 |     | Drop 2 | Drop 3 |     | Mood |
|-----|-----|---------|---------|-----|---------|---------|-----|--------|-----|--------|--------|-----|------|
| 1A  | Abm | 12B     | 1B      | 2A  | 10A     | 3A      | 8A  | 12A    |     | 4A     | 11A    | 6A  | 4B   |
| 2A  | Ebm | 1B      | 2B      | 3A  | 11A     | 4A      | 9A  | 1A     |     | 5A     | 12A    | 7A  | 5B   |
| 3A  | Bbm | 2B      | 3B      | 4A  | 12A     | 5A      | 10A | 2A     |     | 6A     | 1A     | 8A  | 6B   |
| 4A  | Fm  | 3B      | 4B      | 5A  | 1A      | 6A      | 11A | 3A     |     | 7A     | 2A     | 9A  | 7B   |
| 5A  | Cm  | 4B      | 5B      | 6A  | 2A      | 7A      | 12A | 4A     |     | 8A     | 3A     | 10A | 8B   |
| 6A  | Gm  | 5B      | 6B      | 7A  | 3A      | 8A      | 1A  | 5A     |     | 9A     | 4A     | 11A | 9B   |
| 7A  | Dm  | 6B      | 7B      | 8A  | 4A      | 9A      | 2A  | 6A     |     | 10A    | 5A     | 12A | 10B  |
| 8A  | Am  | 7B      | 8B      | 9A  | 5A      | 10A     | 3A  | 7A     |     | 11A    | 6A     | 1A  | 11B  |
| 9A  | Em  | 8B      | 9B      | 10A | 6A      | 11A     | 4A  | 8A     |     | 12A    | 7A     | 2A  | 12B  |
| 10A | Bm  | 9B      | 10B     | 11A | 7A      | 12A     | 5A  | 9A     |     | 1A     | 8A     | 3A  | 1B   |
| 11A | F#m | 10B     | 11B     | 12A | 8A      | 1A      | 6A  | 10A    |     | 2A     | 9A     | 4A  | 2B   |
| 12A | Dbm | 11B     | 12B     | 1A  | 9A      | 2A      | 7A  | 11A    |     | 3A     | 10A    | 5A  | 3B   |
| 1B  | B   | 2A      | 2B      |     | 10B     | 3B      | 8B  | 1A     | 12B | 4B     | 11B    | 6B  | 10A  |
| 2B  | F#  | 3A      | 3B      |     | 11B     | 4B      | 9B  | 2A     | 1B  | 5B     | 12B    | 7B  | 11A  |
| 3B  | Db  | 4A      | 4B      |     | 12B     | 5B      | 10B | 3A     | 2B  | 6B     | 1B     | 8B  | 12A  |
| 4B  | Ab  | 5A      | 5B      |     | 1B      | 6B      | 11B | 4A     | 3B  | 7B     | 2B     | 9B  | 1A   |
| 5B  | Eb  | 6A      | 6B      |     | 2B      | 7B      | 12B | 5A     | 4B  | 8B     | 3B     | 10B | 2A   |
| 6B  | Bb  | 7A      | 7B      |     | 3B      | 8B      | 1B  | 6A     | 5B  | 9B     | 4B     | 11B | 3A   |
| 7B  | F   | 8A      | 8B      |     | 4B      | 9B      | 2B  | 7A     | 6B  | 10B    | 5B     | 12B | 4A   |
| 8B  | C   | 9A      | 9B      |     | 5B      | 10B     | 3B  | 8A     | 7B  | 11B    | 6B     | 1B  | 5A   |
| 9B  | G   | 10A     | 10B     |     | 6B      | 11B     | 4B  | 9A     | 8B  | 12B    | 7B     | 2B  | 6A   |
| 10B | D   | 11A     | 11B     |     | 7B      | 12B     | 5B  | 10A    | 9B  | 1B     | 8B     | 3B  | 7A   |
| 11B | A   | 12A     | 12B     |     | 8B      | 1B      | 6B  | 11A    | 10B | 2B     | 9B     | 4B  | 8A   |
| 12B | E   | 1A      | 1B      |     | 9B      | 2B      | 7B  | 12A    | 11B | 3B     | 10B    | 5B  | 9A   |

## FOUR SET MOVES

## SMOOTH FLOW

Warm-up, long blends

1. Stay on Perfect match, Boost Lv1 and Drop Lv1.
2. Keep tempo within  $\pm 2\%$ .
3. Blend over 16–32 bars, swap the bass at a phrase.

## BUILD TO THE PEAK

Step by step upwards

1. Two or three Boost Lv1 moves.
2. A Boost Lv3 whole-tone step for the lift, mixed fast.
3. Save the semitone jump for the big moment.

## MOOD FLIP

Same energy, new colour

1. Wait for a breakdown.
2. Mood change: A minor to A major, or a Boost Lv2 colour change.
3. Short and clean, let the melody carry it.

## COOL DOWN

After the peak

1. Drop Lv1 to release, long blends are fine.
2. Drop Lv3 to reset the room or switch genre.
3. Then rebuild with Boost Lv1.

## RULES OF THUMB

## Ears beat the wheel.

A move that feels right is right. The wheel is a map, not a rule book.

## Timing beats theory.

A clashing key with perfect phrasing beats a perfect key with bad timing.

## Energy before harmony.

A perfect key match that loses the floor is still a bad mix.

## Prepare, then play.

Analyse and tag keys at home. Searching live costs moments.

## Vary your moves.

Too many Perfect matches in a row sound flat.

## Write down what worked.

Which move, which crowd, which time of night.