

Reference manual



DJUICEDTM

BOOST YOUR MIX

1. Welcome

Welcome and thank you for using DJUCED™ 40°.

DJUCED™ 40° is a DJing application which adds elegance to the power of its functions for mixing audio tracks, remixing, pad-based performance, scratching and recording musical creations.

DJUCED™ 40° is designed to make mixing easier and more enjoyable, thanks to a unique graphic interface and ergonomic functionality.

With its two audio decks and its effects, DJUCED™ 40° is perfectly crafted for mixing. Add the two sampler decks, the included sample packs, the SLIP, SNAP and quantization features, and you have everything you need for your performances.

Thanks to the included demo tracks and sample packs, you can start using DJUCED™ 40° right away.

To find out even more, please also be sure to check out the tutorials available on our website: <http://www.djuced.com/>

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2. The DJUCED™ 40° interface

DJUCED™ 40° is composed of three main sections:

- The browser (bottom section, highlighted in green): the song library is where music files are stored.
- The decks (highlighted here in yellow): you can load and play another track (A and B) or samples (C and D) and control how they are played.
- The mixer (main section, highlighted in red): you can mix the decks and use the crossfader, volume and EQ controls.



3. Taskbar

The taskbar is located at the top of DJUCED™ 40°. It allows you to adjust the display size of DJUCED™ 40° and manage the basic features in DJUCED™ 40°.



3.1. Choice of displaying 2 or 4 decks



In 2-deck mode, DJUCED™ 40° displays two decks (A and B) for audio tracks, with the graphic representation of each deck.

In 4-deck mode, DJUCED™ 40° displays two decks (A and B) for audio tracks, and two decks (C and D) dedicated to samples.

3.2. CPU



Displays the CPU load. Once the CPU load reaches 100%, audio artifacts can sometimes occur.

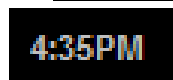
If this value remains close to 100%, we recommend that you optimize your system and check that no other applications are open. (See [What should I do if I hear glitches in DJUCED™ 40°](#))

3.3. MIDI



Indicates that DJUCED™ 40° is receiving data from a MIDI controller.

3.4. System clock



Time on the computer.

3.5. Full screen



Switches DJUCED™ 40°'s display to full screen mode. Once in full screen mode, you can revert to window display.

3.6. Settings



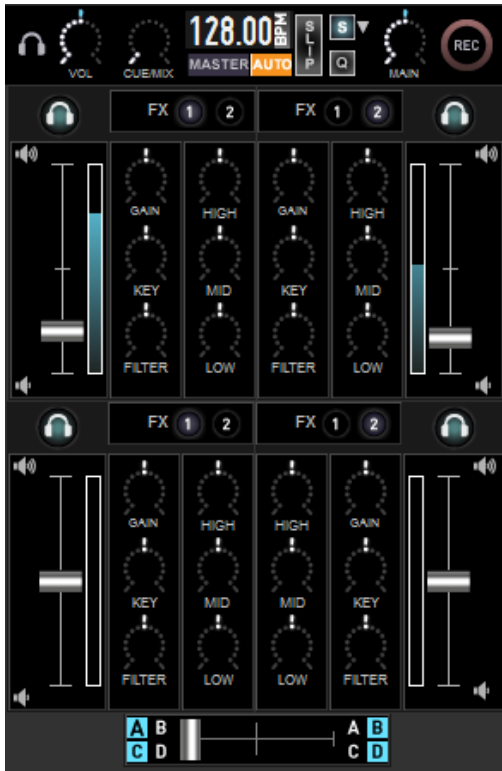
Allows access to [settings](#) to personalize DJUCED™ 40°'s functionality.

3.7. Information



Displays DJUCED™ 40° information.

4. Mixer

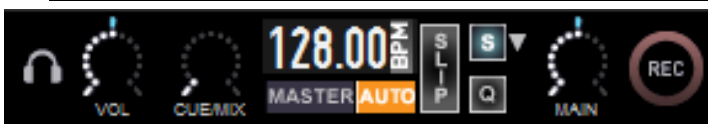


The mixer is a zone which emulates the controls of an analog mixer.

It is organized into three sections:

- In the top section: main area and headphone controls.
- In the center: equalization (EQ) and gain zones.
- On the sides: volume controls and VU meters.
- In the bottom section: the crossfader.

4.1. Main area



1. Headphone controls.



a) Headphones volume

Adjusts the volume of the headphones output.

b) CUE/MIX

This setting allows you to select what you want to hear on your headphones.

It shows the percentage of monitoring (CUE) compared to the mix (MIX) heard on your headphones.

Monitoring corresponds to the music you will soon be playing for your audience.

The MIX corresponds to the music you are currently playing for your audience.

Monitoring is also called Cue for your headphones; however, this Cue function bears no relation to CUE points!

- CUE points are markers that you insert in an audio track.
- On headphones, the Cue function allows the DJ to monitor a track, before it is played for the audience.

You can monitor deck A and/or B and/or C and/or D, depending on the deck selected, by using the buttons located above the volume VU meters.

The monitoring volume is separate from the volume set using the [volume fader](#).

The MIX position for your headphones allows the DJ to listen to the track currently being played for the audience on his or her headphones while preparing the mix.

2. Main



Adjusts the main volume in DJUCED™ 40°.

3. Rec



Starts and stops recording of the mix.

The recording can be saved in an uncompressed format (WAV), compressed (Ogg Vorbis format) and compressed then shared (see [Connect](#)).

The compression quality can be adjusted in the [Recording](#) settings.

4. Master tempo



This section allows you to adjust the overall master tempo (see [Master Tempo](#)).

It displays:

- a) Master tempo value

The overall master tempo in BPM (Beats Per Minute).

- b) Master

When Master is enabled, the decks synchronize to the overall master tempo.

In automatic Master tempo mode, when no deck is playing, the overall Master Tempo is enabled.

- c) Automatic master tempo

Enables activation of automatic mode. In this mode, the master tempo automatically switches from one deck to the other if:

- You stop the deck that is currently the master.
- You load a new track on the deck.

If no deck is playing, the master tempo is matched to the general tempo.

5. Slip



Toggles Slip mode. Slip mode allows you to retain the track's phrasing while maintaining the position of the playhead. When an action is undertaken (CUE, loop, slice, scratch...), the playhead returns to the point where it would have been if the action had not been undertaken (see [SLIP](#)).

6. SNAP



Automatically adjusts the position of actions (creating CUE points, creating loops) to Tempo divisions. The SNAP can be adjusted from 1/32 to 1 beat. The default value is 1 beat (see [SNAP](#)).

7. Quantization



Toggles the [quantization](#) of audio decks A and B. Once quantization is enabled, the actions (jumping to a CUE point, SLICE...) are automatically executed in line with the beats.

The sample decks C and D each feature their own quantization (see [Deck sampler](#)).

4.2. *Deck mixer*

Each deck has its own mixer. The mixer mainly allows you to modify the deck's volume and its equalization.

1. Volume fader



Adjusts the deck's volume.

2. Peak meter



Displays the deck's volume. This volume is the volume before tweaking and effects.

If this volume is too high, the deck's sound is automatically limited (see [limiter](#)). In that case, it is necessary to lower the deck's gain (see [gain](#)).

3. Gain



Adjusts the deck's gain. The gain determines the maximum output volume. If the tracks loaded onto the decks have different recording levels, the deck's gain knob allows you to set the same volume level on both decks.

4. Key setting



The Key button allows you to transpose the track up or down.

When key change is disabled, the word KEY is set against a black background.
When key change is enabled, the word KEY is set against a blue background.

a) Transposition settings



Turn the Key knob to the left to choose lower tones.



Turn the Key knob to the right to choose higher tones.



Please note: the key shown beneath the [BPM in the information zone](#) text remains unchanged when you adjust the Key knob; this reflects the deck's original key.

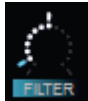
5. Filter



The filter combines a low-pass filter and a high-pass filter.

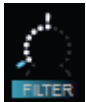


When the filter is disabled, the word FILTER is set against a black background.

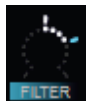


When the filter is enabled, the word FILTER is set against a blue background.

a) Filter settings



To select the low-pass filter, turn the filter knob to the left.



To select the high-pass filter, turn the filter knob to the right.

6. Equalization



DJUCED™ 40° features a 3-band equalizer for each deck.

a) HIGH

Adjusts the track's high-range frequencies, in other words the treble.

b) MID

Adjusts the track's mid-range frequencies, in other words the mids.

c) LOW

Adjusts the track's low-range frequencies, in other words the bass.

Each frequency band can be entirely cut out (KILL) by clicking on its name.



The bass can be heard.



Kill is enabled. The bass is cut out.

7. PFL

Enables monitoring on the deck (Pre-Fader Listen). Lets you to listen to the music on your headphones without the audience hearing it.

The monitoring volume does not take into account the [volume](#) or the [crossfader](#). It only has to do with the volume on your headphones.



Deck selected for monitoring



Deck not selected for monitoring

8. Effects



Allows you to choose the effects bank applied to the deck. Bank 1 can be set on the left above deck A, bank 2 to the right above deck B.

4.3. *Crossfader*

Blends the mix between the two decks.



By default, decks A and C are heard in the mix when the crossfader is on the left. Decks B and D are heard when the crossfader is on the right.

Selection of the decks is available in the [MIXER](#) settings.

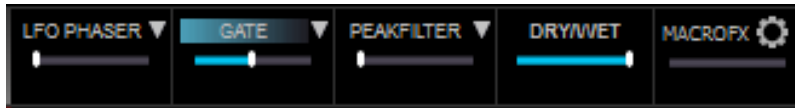


When the display is in [2-deck mode](#), the [Magic Fade](#) command is made available. Magic Fade allows you to easily make transitions using filters.

5. Effects

An effect is a filter or a combination of filters applied to the music to modify its sound.

An effect can be applied temporarily to a track to improve it, or change its sound to bring it closer to another musical track that you want to mix with the current song.



DJUCED™ 40° contains two effects banks (FX 1 and FX 2), allowing each to use 3 effects simultaneously.

The effects are:

- **Flanger:** The Flanger is a filter that adds to the original audio signal the same signal but with a slight delay (up to 10 ms). The Flanger is often used with guitars.
- **Phaser:** The Phaser is a filter that adds to the original audio signal the same signal but with a slight delay between the left and right channels. The Phaser differs from the Flanger in that it uses the stereo effect by modulating the left and right channels varyingly.
- **PeakFilter:** Adds a peak to the signal at a specific frequency.
- **Gate:** Interrupts the signal following a division of the track's tempo. It allows you to create a pumping effect.
- **Reverb Plate:** Reproduces the acoustic reflection of the sound between two plates.
- **Reverb Hall:** Reproduces the acoustic reflection of the sound in a large room, a hall or cathedral.
- **Bitcrusher:** Reproduces the sound distortion incurred after a reduction in sound bandwidth or audio resolution.
- **Chorus:** Chorus is a filter giving the impression that sounds are played in unison, from a single source.
- **LPFilter:** The low-pass filter is a filter that plays the low frequencies, while attenuating the high frequencies.
- **HPFilter:** The high-pass filter plays the high frequencies, while attenuating the low frequencies.
- **BeatDelay:** Replays the sound with a variable delay dependent on the track's tempo.
- **SimpleDelay:** Replays the sound with a variable delay.
- **PhoneVOX:** Simulates the distortion of a telephone.
- **PhaserVerb:** This effect adds reverb to a Phaser.
- **LFO Flanger:** This filter is a Flanger controlled by a low frequency oscillator (LFO).

- **LFO Phaser:** This filter is a Phaser controlled by a low frequency oscillator (LFO).

5.1. Name of the effect



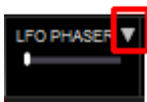
Allows you to toggle the effect:

The name of the effect set against a blue background: effect enabled.

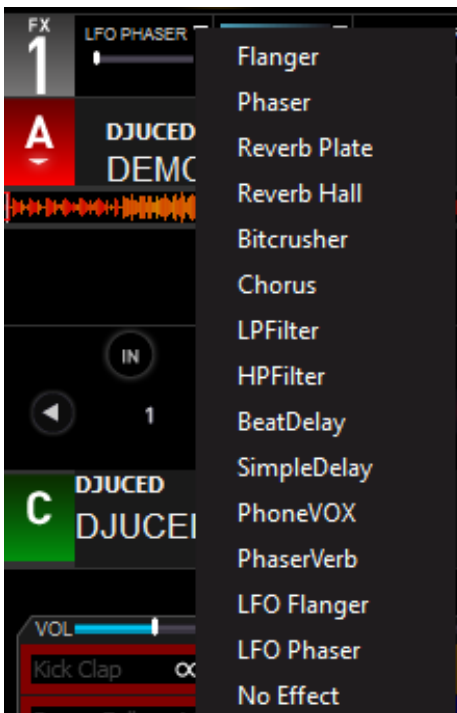


The name of the effect set against a black background: effect disabled.

5.2. Choice of effect



Click on the downward-facing arrow next to the name of the effect to choose one from the list.

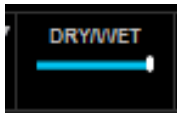


5.3. Effect settings



Move the slider to modulate the effect.

5.4. DRY/WET



The Dry/Wet control allows you to mix the sound of the original track with the track that has added effects.


- Dry = 100% original track + 0% track with effect.
- Wet = 0% original track + 100% track with effect.

5.5. MACROFX





The MacroFx function controls the range of multiple effects. You will not need this function unless you use several effects simultaneously on the same track.

1. To configure the MacroFx control:

- Click on the  (Assign) button next to the MACROFX button.
- Define the minimum and maximum values for each effect you wish to control.



2. To toggle the MacroFx function on or off:

-  MACROFX set against a blue background: effects enabled.
-  MACROFX set against a black background: effects disabled.

You can then control the three effects by only using the MacroFx button.

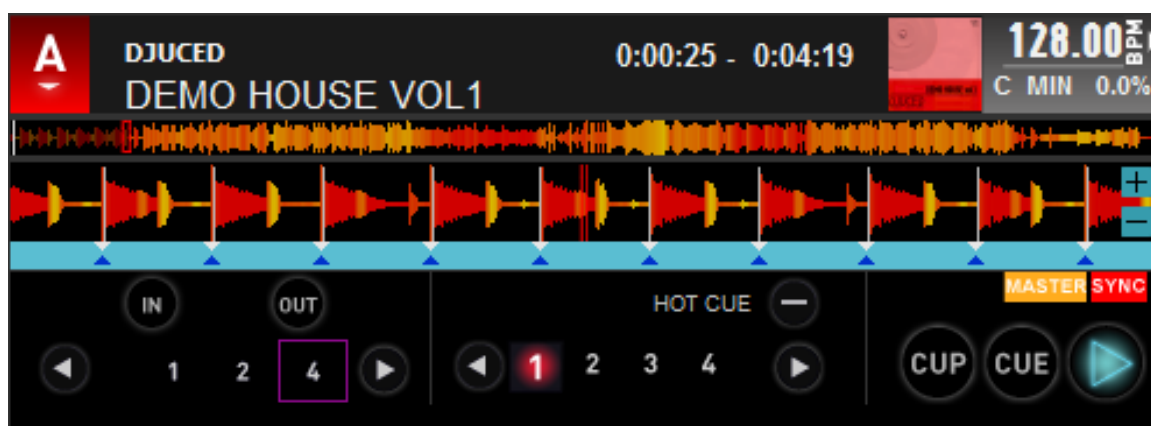
6. Audio deck (4-deck mode)

The deck is a virtual deck which groups together the controls to play a track, similar to the controls on a CD player.

It allows you to visualize the loaded track thanks to the waveforms.

It allows you to manage the loops, CUE points and song playback.

The two DJUCED™ 40° audio decks are called A (on the left) and B (on the right).



6.1. Selecting the operation mode

Click on the deck letter (A or B) to choose between playing an audio track or playing from an external source.

You can enable an external source rather than a track on your computer and therefore mix in the software an external audio source defined in DJUCED™ 40°.

An external source uses an input on the controller or sound card. It allows you to use sounds in DJUCED™ 40° coming from other equipment (smartphone, MP3 player, CD player...).



Once you enable an external source, you will not be able to control how it is played in DJUCED™ 40°. You are able to control how it is played using the source itself; in DJUCED™ 40°, you control the mix, i.e. the equalization, volume and crossfader.

6.2. Information

Displays information about the track loaded onto the deck.



1. Artist's name

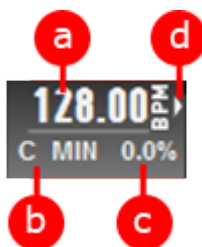
2. Track title

3. Track length

Displays either the time played and the total track length, or the remaining time and the total track length. Display options are selected by clicking on this display.

4. Track artwork

5. Info about the track's BPM



a) Track's BPM

Number of beats per minute for the track. If this value is not the track's default BPM, it is possible to revert to that tempo by double-clicking on it.

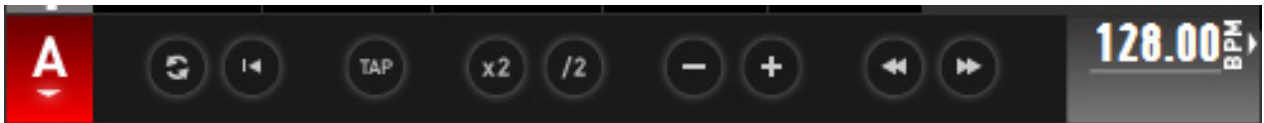
b) Key

Displays the track's key. The [GENERAL](#) settings allow you to choose between standard notation and [Open Key Notation](#).

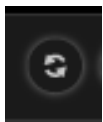
c) Pitch

Displays the percentage to which the BPM is modified (cf. [Track's BPM](#)). If this value is not 0, it is possible to revert to 0 by double-clicking on the track's BPM.

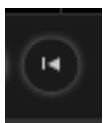
d) BPM panel



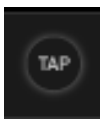
When you click on the BPM button, a menu pops up that allows you to modify the track's BPM.



Refresh BPM analysis: analyzes track's BPM.

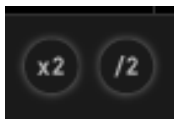


Go to first beat: if the track is paused or stopped, this button allows you to position the first beat at the track's play position.



Start keyboard learning:

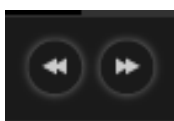
- Click once on TAP to start the learning.
- Tap in time on the keyboard's space bar. Learning ends automatically once a stable beat has been established.
- Click on TAP during learning to cancel.



Multiplies or divides the BPM by 2.



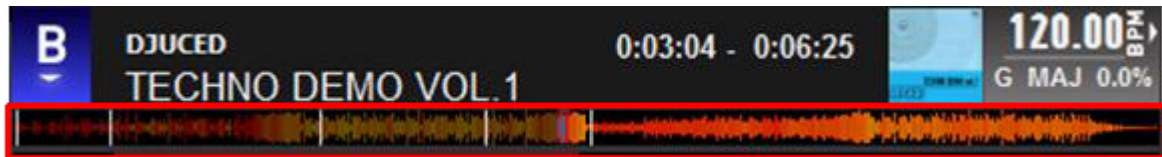
BPM units $-/+ 1$: subtracts or adds 1 to the BPM (123.48 becomes 122.48 or 124.48).



Precise tweaking of beatgrid: nudges the beatgrid to the left or right.

6.3. Complete waveform

Displays the track's waveform loaded onto the deck.
By clicking on this waveform, you move the playhead.



The signal's amplitude is represented by the distance from the central line:
line:

- The closer the wave is to the central line, the quieter the sound.
- The farther away the wave is from the central line, the louder the sound.
- The length of the waveform represents duration.
- Colors indicate the type of sound:
 - Red = bass frequencies
 - Orange = mid frequencies
 - Yellow = treble frequencies

The color of the waveforms can be determined in the [GENERAL](#) settings.



1. Position of the playhead

The red rectangle denotes the position of the playhead in the track.

2. Part already played

The part of the track that has already been played is grayed out.

3. Part still to play

The part of the track that is still to be played is highlighted.

4. CUE Point



A white line illustrates the position of a CUE point.

5. Loop

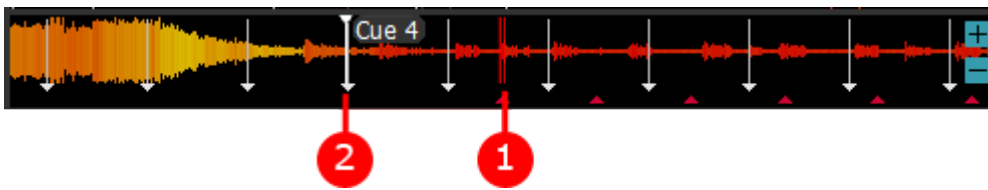


When a loop is launched, it is displayed as an inverted color in the waveform.

6.4. Local waveform

Displays the song's waveform loaded onto the deck based on a play point. By clicking on this waveform and by making it slide, you move the playhead in the track (scratch).

The color of the waveforms can be selected in the [GENERAL](#) settings.



1. Position of the playhead

The red rectangle illustrates the position of the playhead in the track.

2. CUE Point

A white line whose tip is a white triangle illustrates the position of a CUE point.

The name of the CUE point is displayed.

3. Loop



When a loop is launched, it is displayed as an inverted color in the waveform.

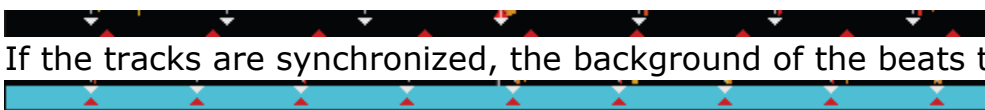
4. Zoom



The + and - buttons allow you to set the level of zoom for the local waveform.

5. Beat markers

The beat markers are triangles representing the beats. They are displayed separately from the waveform.

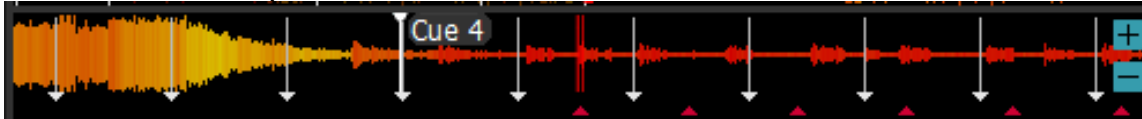


If the tracks are synchronized, the background of the beats turns blue.

These beats allow you to compare, on each deck, the beats of one deck with the beats of the opposite deck.

6. Beatgrid

The beatgrid is a grid composed of vertical white lines, which represent the beats overlayed on the waveform.



The beatgrid provides the same information as the beat markers; however, the beatgrid displays this information on top of the waveform, whereas the beat markers are separate from the waveform.

Tip: When the track is nearing its end, the waveform zone flashes red. This feature allows the DJ to be notified that the end of the track is approaching, and to therefore avoid a "blank" space during track transitions in the mix.

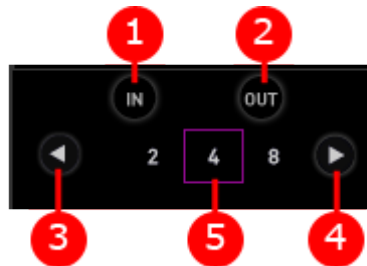
6.5. Loops

A loop is a part of a track that is played continuously.

A DJ creates a loop to make a rhythm last longer.

The DJ can:

- manually define the start and finish of a loop; or
- define the length of the loop in the number of beats.



1. IN

Indicates the start point of a loop which has been defined manually.
If SNAP mode is enabled, this position will be adjusted according to the SNAP value.

If the loop is in progress, it will jump back to the beginning of the loop.

2. OUT

Indicates the end point of a loop which has been defined manually.
If SNAP mode is enabled, this position will be adjusted according to the SNAP value.

If the loop is in progress, it will exit the loop.

3. Decrease

Scrolls through the automatic loop sizes from 64 to 1/32 beats.
If the loop is in progress, it halves the length of the loop.

4. Increase

Scrolls through the automatic loop sizes from 1/32 to 64 beats.
If the loop is in progress, it doubles the length of the loop.

5. Select

Allows you to choose the loop size and enable a loop.

6.6. CUE points

A CUE point is a marker that you insert in a track so that you can instantly jump to that point.

CUE points are essential for DJs. They allow them to:

- Instantly reach a position in a track where a beat is audible, to avoid a slow start and go straight to an audible rhythm.
- Instantly jump to different points in the track in case of changes in rhythm.



1. Delete

Deletes the last CUE point used.

2. Decrease

Scrolls through the list of CUE points from 32 to 1.

3. Increase

Scrolls through the list of CUE points from 1 to 32.

4. CUE point

In DJUCED™ 40°, click on CUE buttons 1, 2, 3, etc. (up to 32) to:

- Define a CUE point (1, 2...) at the track's current position, if a corresponding CUE point does not already exist in this track. If SNAP mode is enabled, the position of the CUE point is adjusted according to the SNAP value.
- Move, when the track is not playing, CUE point 1, 2..., if this CUE point has already been defined. If SNAP mode is enabled, the position of the CUE point is adjusted according to the SNAP value.
- Move, while the track is playing, the playhead to the CUE point. When quantization is enabled, the playhead moves to a beat.

If the CUE point is already defined, the background color of the CUE point number becomes red.

If the CUE point is not yet defined, the background color of the CUE point number is black.

6.7. Transport



1. Play

Plays and stops the track.

2. CUP

CUE Play: Reverts to the last CUE point and starts playing the track.

3. CUE

CUE Stop:

- If the track is playing, returns to the last CUE point and stops the track.
- If playback has stopped, reverts to the last CUE point and plays the track as long as the button is enabled. By pressing the PLAY button, playback continues once the CUE button is released.

4. Master

Designates the deck as master (cf. [MASTER Tempo](#)).



When MASTER is written in white on a black background, the deck is not the master.



When MASTER is written in white on a yellow background, the deck is the master. The other decks will synchronize to it.

5. SYNC

Designates the deck as slave (cf. [MASTER Tempo](#)).



When SYNC is written in white on a gray background, the deck is autonomous.



When SYNC is written in red on a gray background, the deck is slave and ready to synchronize itself.

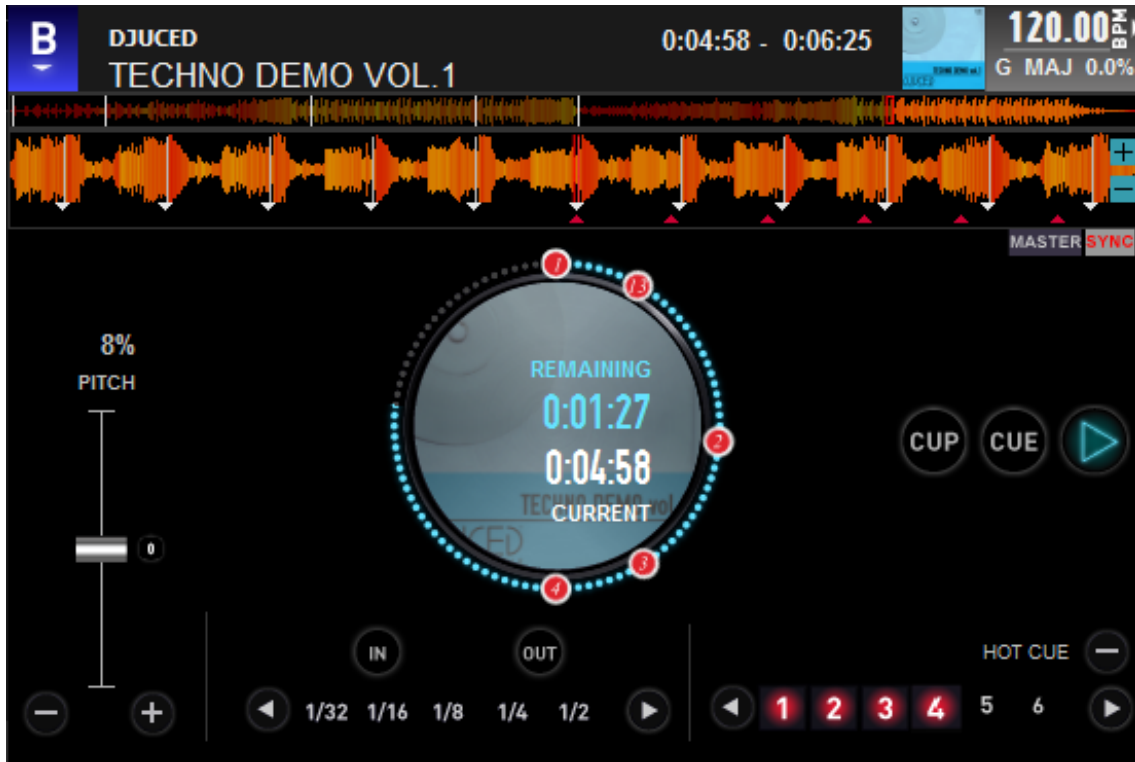


When SYNC is written in white on a red background, the deck is slave and synchronized to the master.

7. Audio deck (2-deck mode)

The 2-deck mode, in addition to the 4-deck mode, provides:

- A graphical representation of the deck with visualization of the CUE points.
- A slider and pitch settings.



7.1. Deck

Graphically illustrates the deck playing the track.
The deck is the rotating platter on which records are placed.



Each DJUCED™ 40° deck is composed of the following elements:

- Information about the track.
- Controls to rapidly navigate in the track.

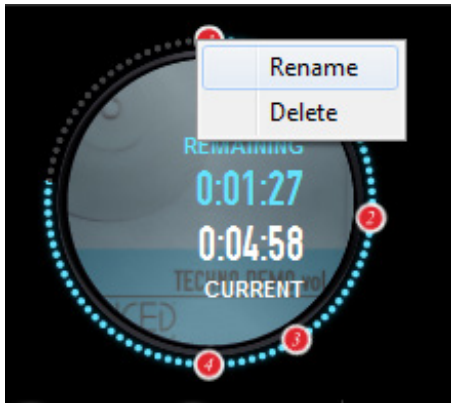
1. Time

Displays the time remaining and played.

2. Point reached in the track

The blue dots show the location of the playhead in the track.

3. CUE point locations



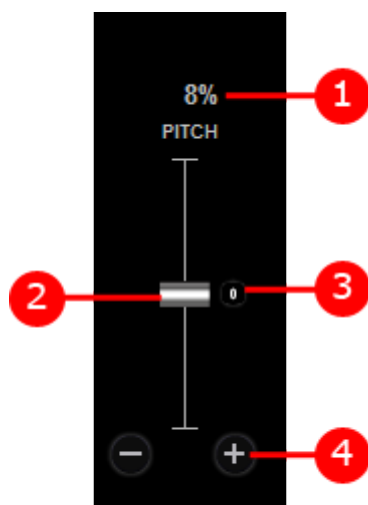
The CUE points listed on the deck correspond to their position in the track. In this case, CUE points 1, 2, 3 and 4.

When you click on a CUE point, the playhead positions itself on the CUE point.

When you right-click on a CUE point, it is possible to delete or rename the CUE point.

7.2. Pitch

The pitch feature allows you to control the speed at which the track is played.



- A pitch of -6% means that the track's playback speed is slowed down by 6% compared to its default playback speed.
- A pitch of 0% means that the track is played at its original speed.
- A pitch of 15% means that the track is played 15% faster than its original speed.

To slow down the playback speed, slide the pitch fader upwards.

To speed up the playback speed, slide the pitch fader downwards.

To set the playback to the track's original speed, place the pitch fader in the center.

The pitch fader's range is shown, as a percentage, above the pitch fader in DJUCED™ 40°.

1. Pitch range

Pitch range allows you to select the pitch slider's range from 6 to 100%. The smaller the range, the more precise the slider is.

When you use automatic synchronization, DJUCED™ 40° automatically adapts this value if the range exceeds the pre-selected range.

2. Pitch fader

The pitch fader is a slider allowing you to speed up or slow down a track's playback speed.

3. Pitch reset

The pitch reset control allows you to restore the track's original playback speed and cancel previous actions taken using the pitch fader.

You can reset the pitch by clicking on the 0 button near the center of the pitch fader in DJUCED™ 40°.

To avoid sudden pitch changes that would disturb dancers, the pitch returns to the center gradually.

4. Pitch Bend

The pitch bend buttons are located under the pitch slider in DJUCED™ 40°.

The – and + buttons allow you to temporarily slow down or speed up playback: when you release the pitch bend button, playback speed returns to its previous setting.

8. Deck sampler

In 4-deck mode, DJUCED™ 40° features two decks dedicated to samples, samplers C (on the left) and D (on the right).

A sampler allows you to manage short sounds called samples.

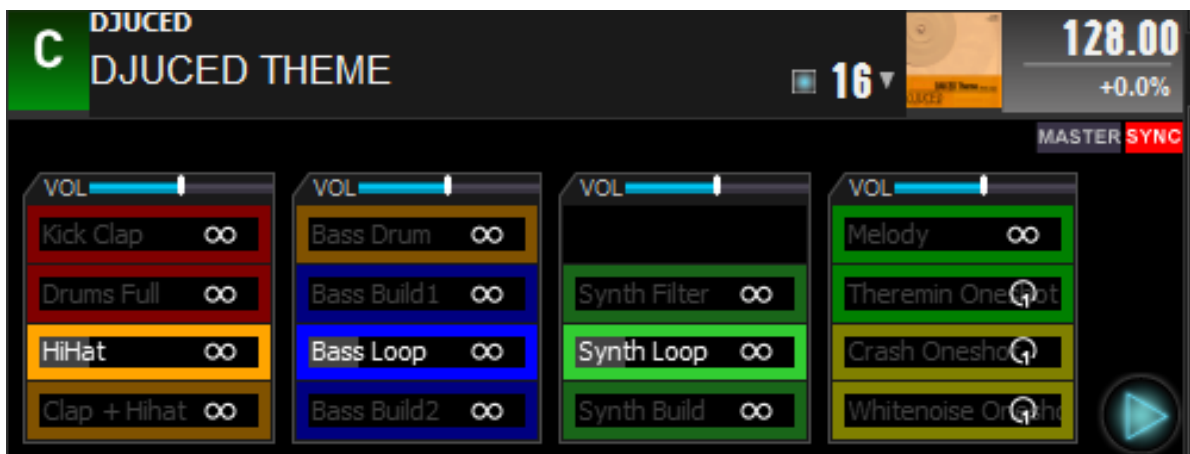
A sample played once is called a "jingle".

A sample played continuously is called a "loop".

The samplers in DJUCED™ 40° can each play up to four samples.

The duration of a sample loaded onto the sampler may not last longer than 30 seconds.

The samplers are quantized (see [Quantization](#), further along). The launching and stopping of the samples is therefore linked to the beats. For example, with quantization set to 1, the sample that you launch will begin playing on the next beat. With quantization set to 4, the sample will begin playing on the next bar (4/4).



8.1. Information

Displays information about the sample batch loaded onto the deck.



1. Artist's name
2. Batch title
3. Batch artwork
4. BPM info
 - a) Sampler's BPM

Sampler's number of beats per minute. If this value is not the sampler's default BPM, it is possible to revert to that tempo by double-clicking on it.

- b) Pitch

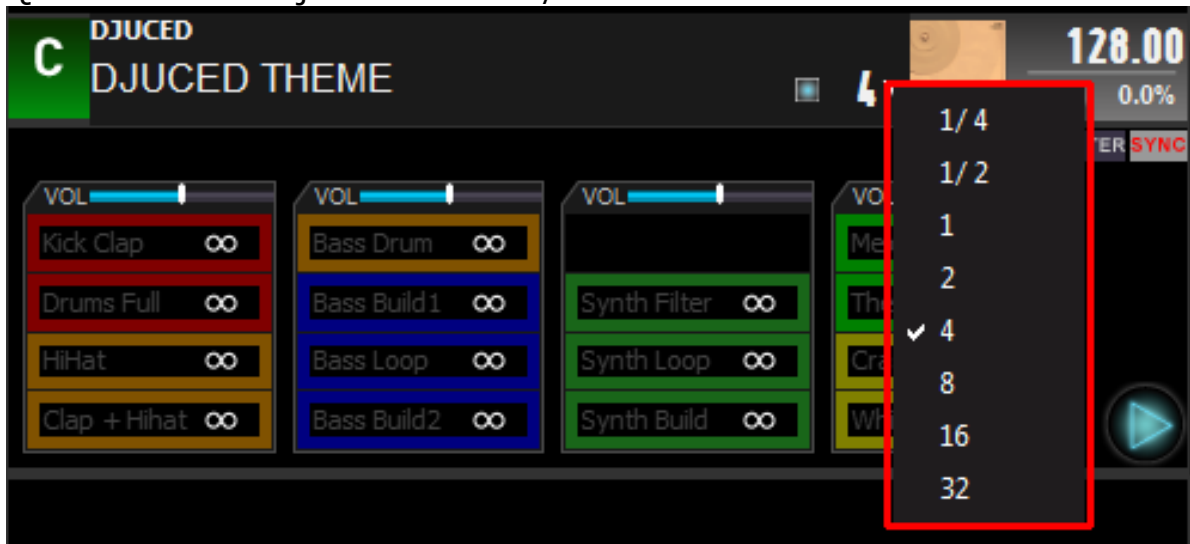
Displays the percentage to which the BPM has been modified (cf. [Sampler's BPM](#)). If this value is not 0, it is possible to revert to 0 by double-clicking on the sampler's BPM.

8.2. Quantization

Enables quantization on the deck. When quantization is enabled, actions (Play/Stop) are automatically executed on the beats.

For example, with quantization set to 1, the sample that you launch will begin playing on the next beat. With quantization set to 4, the sample will begin playing on the next bar (4/4).

Quantization is adjustable from 1/4 to 32 beats.



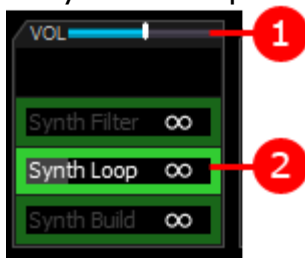
8.3. Sample column

Each sampler contains four sample columns.

A column of samples is composed of four samples.

Each sample can be loaded, awaiting playback (if quantized), or playing.

Only one sample can be played in a sample column at any given moment.



1. Column's volume

Adjusts the column's volume.

2. Sample

A sample slot can be in various states:

- Empty slot: no sample is loaded in this slot.
- Stopped slot: a sample is loaded in this slot.

- Slot on standby: the sample slot's frame flashes. The sample in this slot has been launched and awaits quantization to start playing.
- Slot being played: the sample slot's frame is lit up. The sample in this slot is played. The sample's background shows the playback progress. This information allows you to determine the moment to launch another sample or make a transition.

You can stop a playing sample by double-clicking on its slot.

a) Loop

A sample can be played once or looped.

Click to change the mode



Loop sample



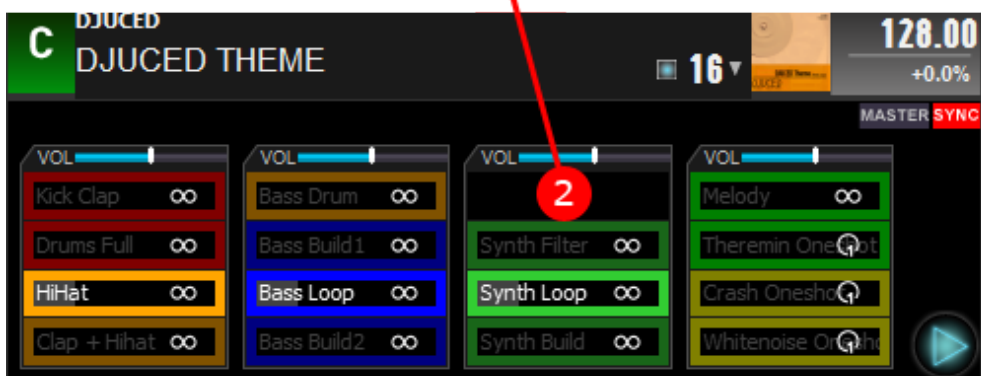
Jingle sample

b) Extracting a loop

You can easily create a sample from an audio track:

Create a loop on an audio deck.

Drag from the audio deck's [information](#) section and drop in a [sample](#) slot.



A new sample is created. It is automatically allocated a color dependent on the track loaded on the deck.

8.4. *Transport*

1. Play



Launches and stops sampler playback.

2. MASTER



Designates the deck as master (see [MASTER Tempo](#)).

3. SYNC



Designates the deck as slave (see [MASTER Tempo](#)).

9. Master tempo

In order to ensure the synchronization between the different decks, DJUCED™ 40° uses a master tempo.

The master tempo is a reference beat based on which all synchronizations are carried out.

There is only one master tempo. It can be the tempo displayed in the main area, or a deck's tempo.

Each deck can either be autonomous, master or slave.

9.1. *Autonomous*



The deck's tempo (BPM) is not synchronized: it can vary independently of the other decks and does not influence them.

Neither MASTER nor SYNC are lit up.

9.2. *MASTER*



The deck will be the reference for slave decks and for the overall tempo. If the tempo varies, the slave decks and the overall tempo follow.

MASTER and SYNC are lit up.

9.3. *SYNC (slave)*



The deck will follow the master tempo. Its tempo (BPM and beats) is synchronized to the master tempo.

When SYNC is lit up in red on a gray background: the deck is waiting for synchronization. When it starts up, it will be synchronized to the master tempo.

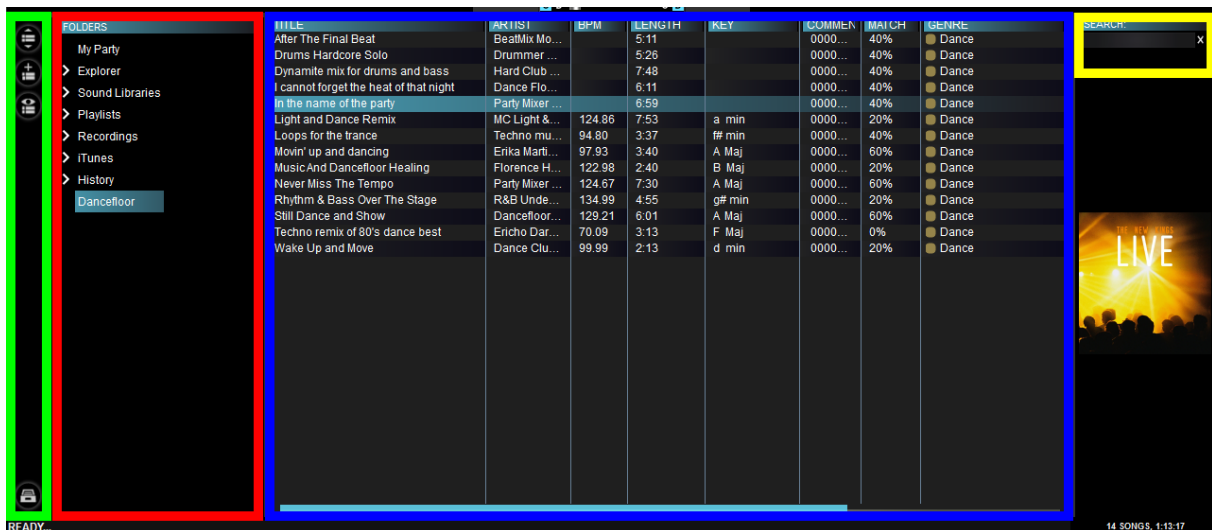
SYNC is lit up in white on a red background: the deck is synchronized to the master tempo.

10. Browser

The browser allows you to browse through the players and select the files you want to load on the decks.

It is composed of 4 parts, from left to right:

- Icons for quick access to features (in green below).
- Folders (in red).
- Track list (in blue).
- Search (in yellow).



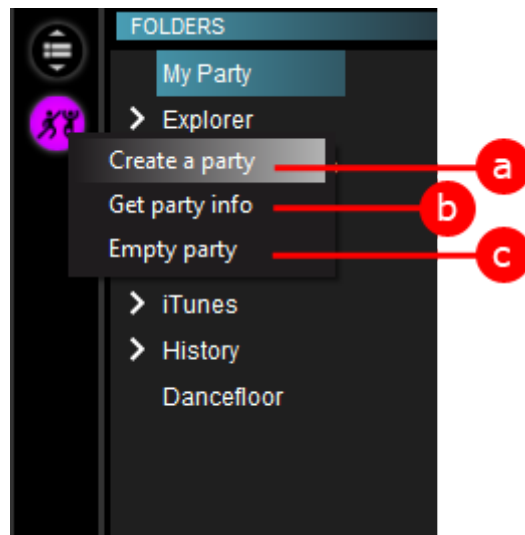
10.1. Icons

1. My Party



In conjunction with the DJUCED™ Master app available on the Apple App Store and the Google Play Store, transform your DJ evening into a social media event.

Share your playlist and get your guests to vote.



a) Create a party

Allows you to create another party using the files in the list. To fill in the list, simply drag and drop the files from the browser in DJUCED™ 40°.

b) Get party info

Allows you to display information about the party.

c) Empty party

Allows you to clear the party to create a new playlist.

2. Expand browser



Allows you to expand or reduce the size of the browser.

3. Add as a favorite folder



Allows you to mark as a favorite folder. From then on it will always be contained in the folders.

4. Create a playlist



Allows you to create a playlist out of the selected files.

5. Favorite folder management

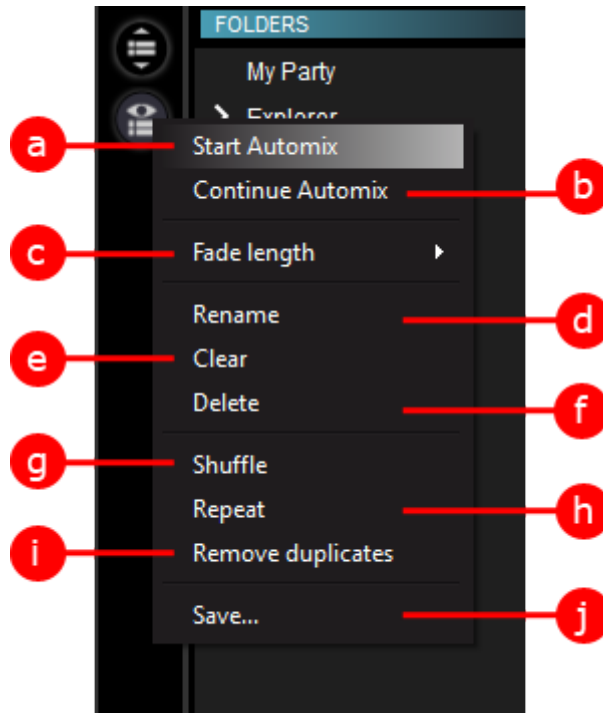


Allows you to update, rename or delete the favorite folder.

6. Playlist management



Allows you to manage Automix, rename or delete the playlist.



a) Start Automix

Launch an automatic mix with the playlist.

b) Continue Automix

Continue an automatic mix which had been interrupted.

c) Fade length

Select the duration of the fade length between tracks in an automatic mix.

d) Rename

Rename the playlist.

e) Clear

Clear playlist content.

f) Delete

Delete the playlist.

g) Shuffle

Randomly sort playlist tracks.

h) Repeat

Repeat playback once the last file is reached.

i) Remove duplicates

Remove duplicate tracks from the playlist.

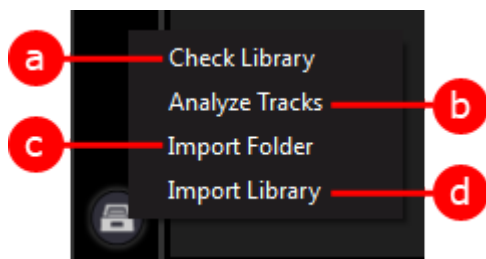
j) Save

Save the playlist under a new name.

7. Manage library



Click on this icon to open the library management utility.



a) Check Library

Launches library verification. Identifies non-analyzed and missing tracks. Missing tracks can be found automatically by indicating their location in DJUCED™ 40°. The closer the folder indicated to DJUCED™ 40° is to the tracks that need to be found, the quicker this functionality will be. Non-analyzed tracks can be analyzed.

b) Analyze Tracks

Restarts the analysis of all tracks contained in the library. We strongly recommend that you only mix with analyzed tracks.

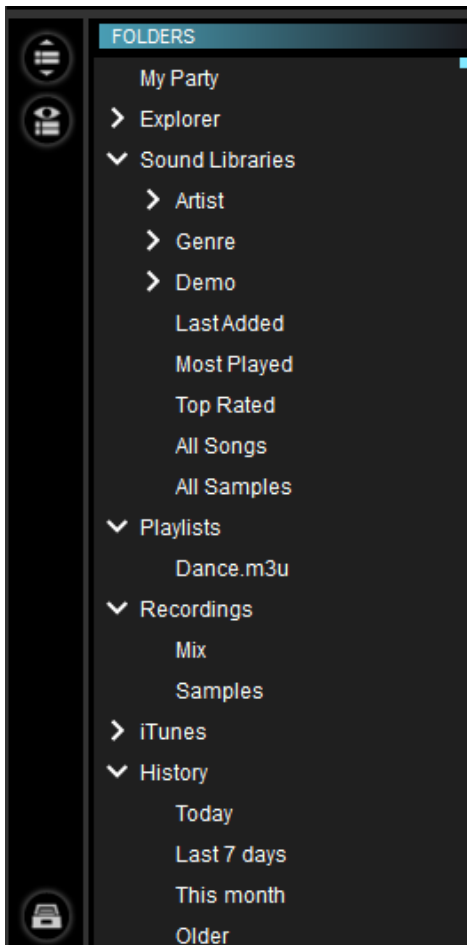
c) Import Folder

Import the tracks contained in a folder into the library.

d) Import Library

Import a library created on another computer.

10.2. Folders



The folder explorer allows you to browse through folders, playlists and the tree structure of your computer's drives.

In the FOLDERS section, double-click on the arrow to show all subfolders.

Click on the target folder to display its contents in the file explorer.

1. My Party

Allows you to display the "My Party" playlist.

2. Explorer

Explore drives. We strongly recommend that you only mix with analyzed tracks.

3. Sound Libraries

This folder groups together tracks already known by DJUCED™ 40°. Once again, we strongly recommend that you only mix with analyzed tracks.

a) Artist

Displays the tracks grouped by artist.

b) Genre

Displays the tracks grouped by genre.

c) Demo

Displays demo tracks.

Tip: you can start mixing without the need for additional tracks as soon as DJUCED™ 40° is installed, thanks to the demo tracks.

d) Last Added

Displays the last tracks added.

e) Most Played

Displays the most-played tracks.

f) Top Rated

Displays the top-rated tracks.

g) All Songs

Displays all tracks in the library.

h) All Samples

Displays all samples in the library.

4. Playlists

Displays playlists.

5. Recordings

Displays recordings created in DJUCED™ 40°: MIX or SAMPLES.

6. iTunes

Displays your iTunes® library.

7. History

Displays songs played: today, in the past 7 days, this month, before this month.

10.3. Files list

The file explorer allows you to browse through the list of tracks contained in a folder or a playlist.

To find a song, click on the title of a track in the folder, then enter the first letter of the track title on your computer keyboard.

Once you have found the track you're looking for, drag and drop it onto the record on one of the virtual decks to load it onto the deck.

1. Sort songs



You can choose the column that sorts the tracks by clicking on the column heading.

2. Add/remove columns

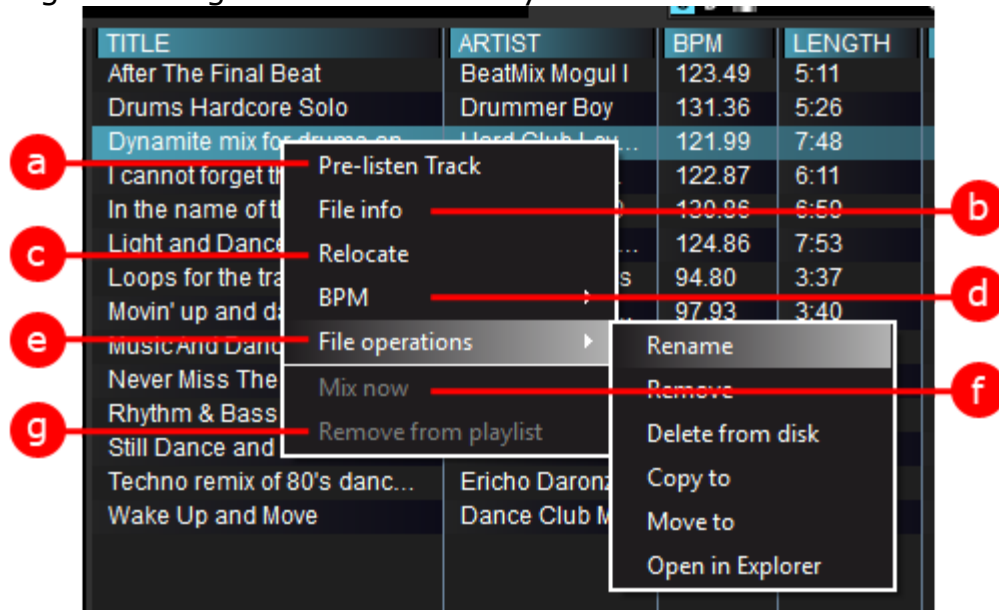
Right-click on a column's title to display the list of available columns. You can choose the columns that you want to display.



You can drag and drop the column titles to change their display order.

3. Shortcut menu (right-click)

Right-clicking on a track allows you to:



a) Pre-listen Track

The track is played and monitored on your headphones. The monitoring duration can be adjusted in the [BROWSER](#) settings. This functionality allows you to listen to a song without having to load it on a deck.

b) File info

Displays information about the track. Modifying the information regarding a track allows you to manually update the keywords for the audio file (i.e. the text setting out the name of the track, artist, album, etc.).

c) Relocate

The Relocate option allows you to update the location of your files, if:

- you have moved/renamed the storage folder containing files; or
- the drive letter has changed.

d) BPM

Allows you to start song analysis. To prepare your first mix in DJUCED™ 40°, start by analyzing the BPM of all your songs.

e) File operations

This option allows you to carry out the same file operations as Windows Explorer/Mac OS X Finder. For example: Delete, Rename, Copy to or Move to.

f) Mix now

Loads the song onto an available deck and starts the mix. This function is available for the tracks contained in a playlist.

g) Remove from playlist

Removes the selected song(s) from a playlist. This function is available for the songs contained in a playlist.

10.4. Search




Search for a song in the library.

1. Text

In the **SEARCH** field, enter a track title or artist name whose song you are searching for.

2. Select

You can restart the search by clicking on the  icon.

You can select the search criteria by clicking on the  icon.

11. Settings



To modify the presets in DJUCED™ 40°, click on the settings icon in the bar located at the top of the screen.

11.1. Audio

The Audio settings menu allows you to select the following elements:

- Audio device
- Sampling rate
- Input and output channels

After modifying an audio setting, you must click on the OK button.

1. Audio device

Select the audio device by clicking on the downward facing arrow.

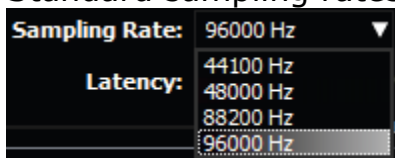
2. Settings

Click on the Settings button to the right of the audio device name to open the audio device's settings window, if necessary.

3. Sampling Rate

If your audio device is compatible with several sample rates, you can change this setting. The higher the sample rate, the better the audio quality, if your computer is fast enough.

Standard sampling rates are 44.1 kHz, 48 kHz and 96 kHz.



4. Input and output channels

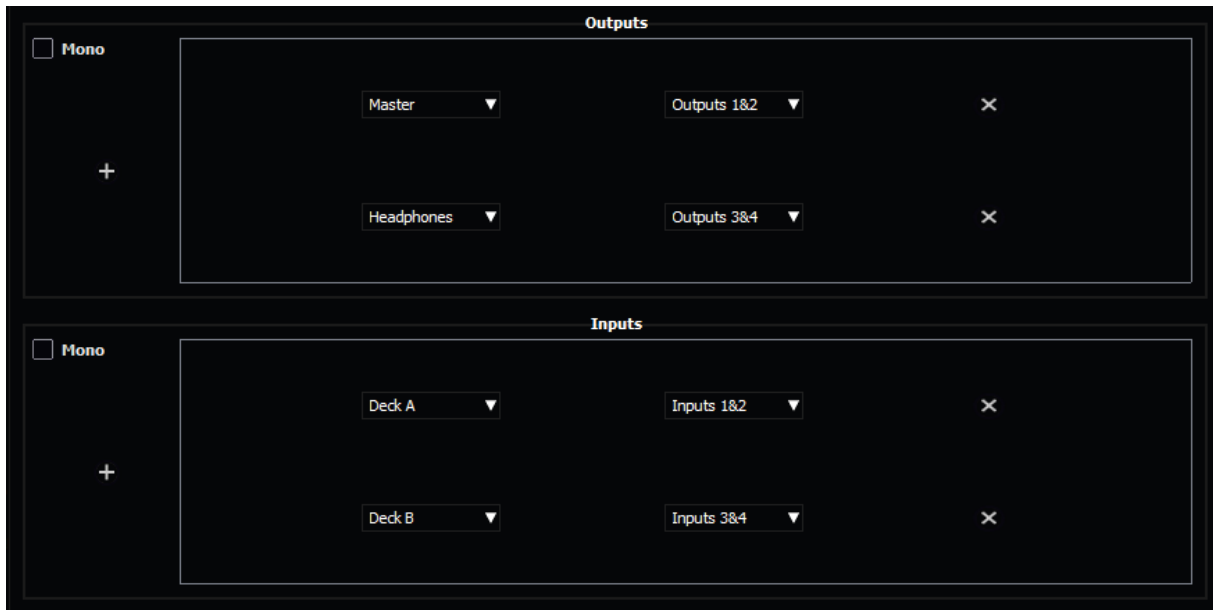
Standard settings for an audio interface with 4 input channels and 4 output channels:

Outputs

- Master: Outputs 1 and 2, to connect your speakers.
- Headphones: Outputs 3 and 4, to connect your headphones.

Inputs

- Deck A: Inputs 1 and 2, to connect your first external audio player.
- Deck B: Inputs 3 and 4, to connect your second external audio player.



Standard settings for an audio interface with only 1 stereo output:
Disable the inputs for decks A and B by clicking on the X buttons to the right of the lines Deck A and Deck B.

Outputs

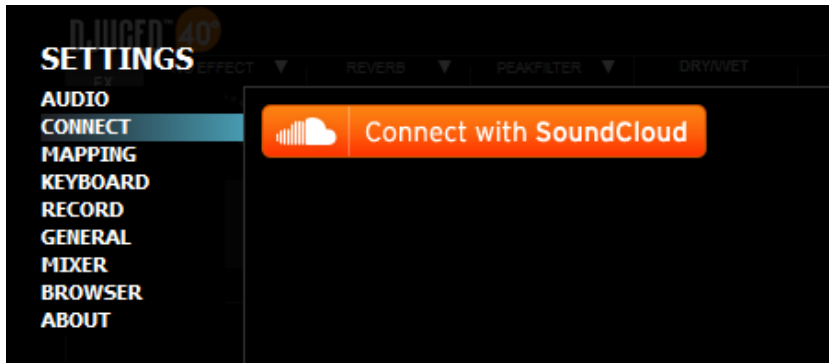
- Master: Outputs 1 and 2, to connect your speakers.



After selecting your audio settings, click on OK to close this window.

11.2. Connect

The connect menu allows you to log in to third-party services. SoundCloud allows you to share the mixes you record in DJUCED™ 40° (see [REC](#)). Click on the SoundCloud button to connect to the service.



11.3. Mapping

This tab allows you to select the mapping used for your controller. You can also import new mappings by clicking on the corresponding button at the bottom of the window.

A mapping is a file describing what DJUCED™ 40° does when it receives a MIDI command from an external controller.

By changing the mapping, you therefore change the actions that DJUCED™ 40° takes when reacting to a button, fader etc. moved on the controller.



1. Select

Select your choice of mapping from the list.

2. Delete

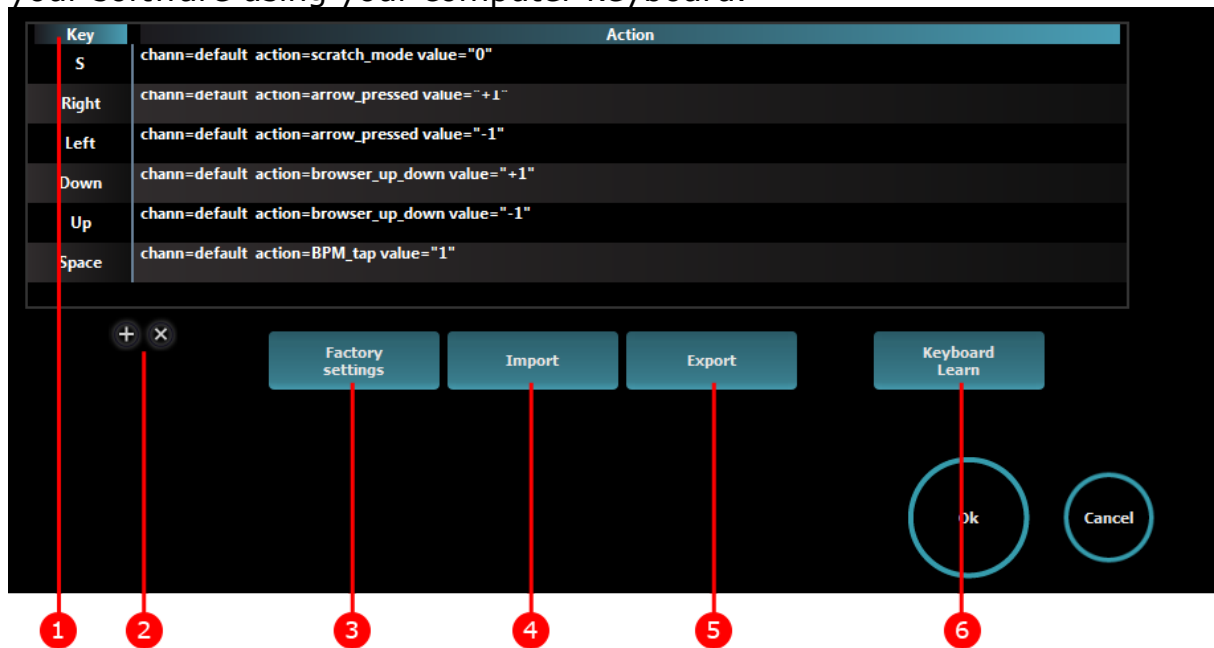
Delete a mapping.

3. Import

Import a new mapping into DJUCED™ 40°.

11.4. Keyboard

The Keyboard settings allow you to define keyboard shortcuts to control your software using your computer keyboard.



1. List of programmed keys

Displays the list of your keyboard's keys used by DJUCED™ 40°.

2. Add and remove lines

Add a new line to program a new key or delete the selected line.

3. Factory settings

Return to DJUCED™ 40° default mappings.

4. Import

Import a file containing key mappings.

5. Export

Export keyboard mappings to a file.

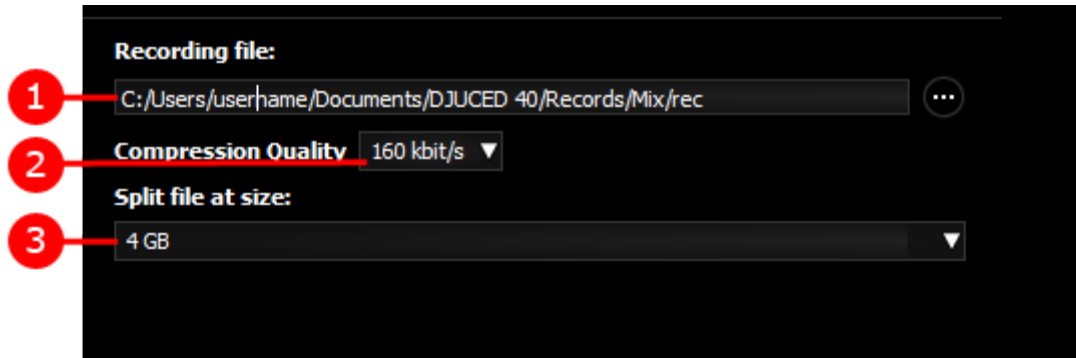
6. Keyboard Learn

Thanks to keyboard learning, you can easily add a new key mapping. Begin by adding a line, then select Keyboard Learn.

Press the relevant key.

In the DJUCED™ 40° interface, select the action you wish this key to take when pressed.

11.5. Recording



The Save menu allows you to define the following options:

1. Recording file

This setting allows you to specify the path and the name of a file that you record in DJUCED™ 40°.

The default path is C:/Users/userame/Documents/DJUCED 40/Records/Mix; you can modify it if you wish.

By default, DJUCED™ 40° saves the file in an uncompressed format, in stereo, at the sampling rate and frequency defined in the audio settings.

2. Compression Quality

You are able to modify the compression quality when you save a compressed mix.

DJUCED™ 40° uses Ogg Vorbis compression.

3. Split file at size

This setting allows you to set the maximum file size that it can reach before being divided. Limiting the saved file size allows for quicker control and respects the operating systems' limitations.

11.6. General

The General menu allows you to define the following settings:



1. Language

Choose the display language in DJUCED™ 40°. Changing the language requires restarting DJUCED™ 40°.

2. Song end alert time (maximum 30 seconds)

The Song end alert feature allows you to define the number of remaining seconds in the song before the alert is displayed. The default time is 30 seconds.

No alert



With alert



This feature allows the DJ to be notified that the end of the track is approaching, and to therefore avoid a "blank" space during track transitions in the mix.

3. Jog Pitch Bend Sensitivity

This setting determines to what extent the rotation of a controller's jog wheel slows down or speeds up playback (when a track is playing on the corresponding deck). It applies:

- When a jog wheel is turned without pressing it.
- When a jog wheel is turned while being pressed if you are not in Scratch mode.

4. Scratch Sensitivity

This setting specifies the sensitivity of the jog wheels during scratching. It applies in Scratch mode when the jog wheel is turned while being pressed.

5. Cue Sensitivity

This setting specifies the sensitivity of the jog wheels when Cue points are added to tracks (no track is playing on the corresponding deck). It applies:

- When a jog wheel is turned without pressing it, in Scratch mode.
- When a jog wheel is turned, whether or not while being pressed, when not in Scratch mode.

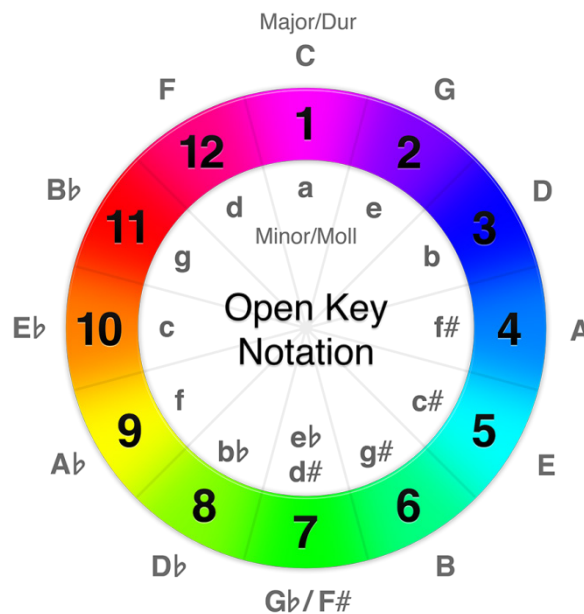
6. Tonality notation

Standard notation is usually C D E F G A B C, plus MAJ for major and MIN for minor.

Open Key Notation is another tonality scale used to improve mixes' harmonic quality. Pieces' tonalities are associated with a number (from 1 to 12) and a letter (m for minor or d for major).

Songs containing the same number +/- 1 can be mixed harmonically while staying in the same mode (d or m). As long as the number is the same, you can toggle between d and m.

For example, a piece with a 7d tonality corresponds harmonically to pieces with 6d, 7d or 7m and 8d tonalities.



7. Auto Cue Point

The Auto Cue feature inserts a CUE 1 point on the track's first beat if no CUE point has yet been defined.

This becomes useful if you have not prepared all your tracks before mixing.

8. Auto Pitch Reset with Magic Fade and Automix

When you use [Magic Fade](#) or automatic mixing, the pitch of the deck towards which the transition is applied is automatically restarted at the end of the transition. This option allows you to disable this help.

9. High performance

Enables all DJUCED™ 40° functionalities. When this option is disabled, the quality of the filters and limiter is restricted, in order to reduce CPU usage.

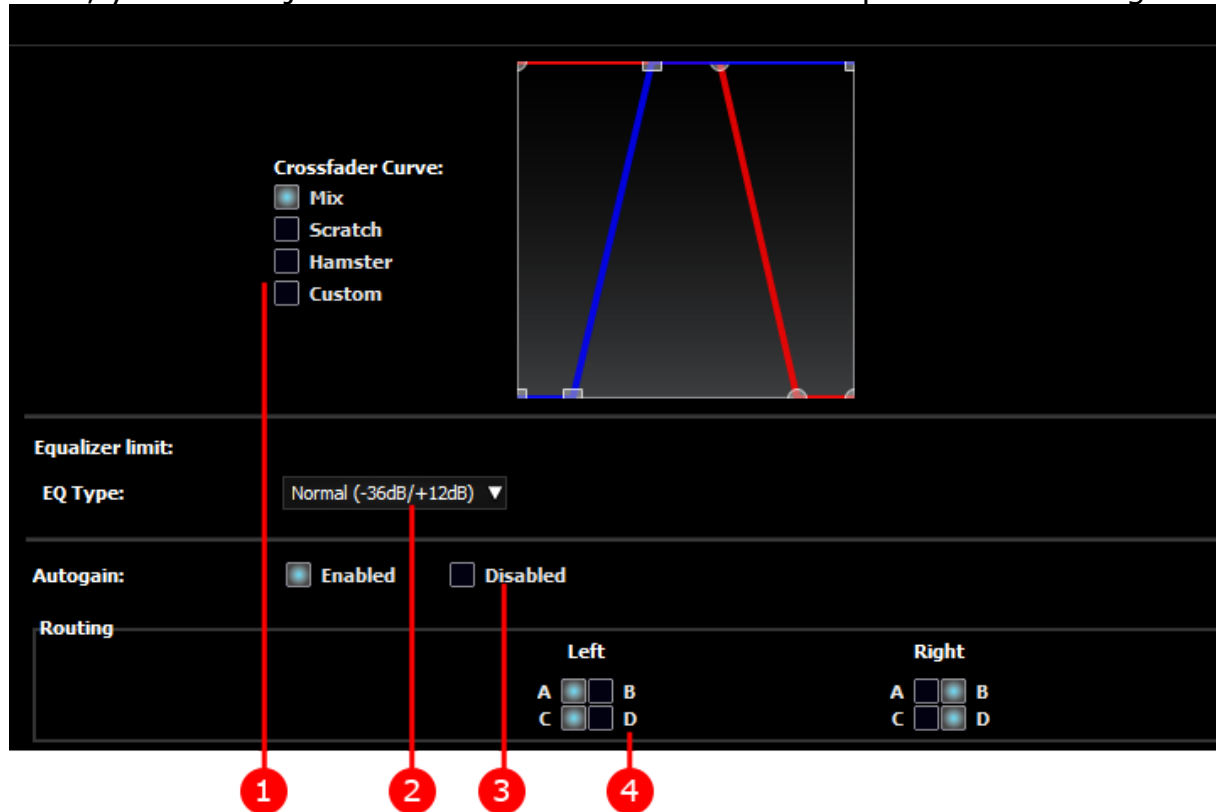
10. Waveform color

This option allows you to choose different color themes for the waveform in the drop-down menu.

After selecting a theme, the waveform colors are updated.

11.7. Mixer

Here, you can adjust the crossfader curve and the equalization settings.



1. Crossfader Curve

The crossfader curve is the shape of the mix's curve, based on the position of the crossfader.

There are three crossfader curves:

- Mix
- Scratch
- Hamster
- Custom: define your own curve

2. Equalizer limit

You can choose the level of equalization:

- Normal (-36 dB/+12 dB)
- Soft (-24 dB/+6 dB)
- Hard (-48 dB/+12 dB)
- Low performance (limits the equalizer to reduce CPU usage)

3. Autogain

When a track is loaded, its power (in LUFS) is calculated and the deck's gain is automatically adjusted so as to use the track's entire dynamic range.

4. Crossfader routing

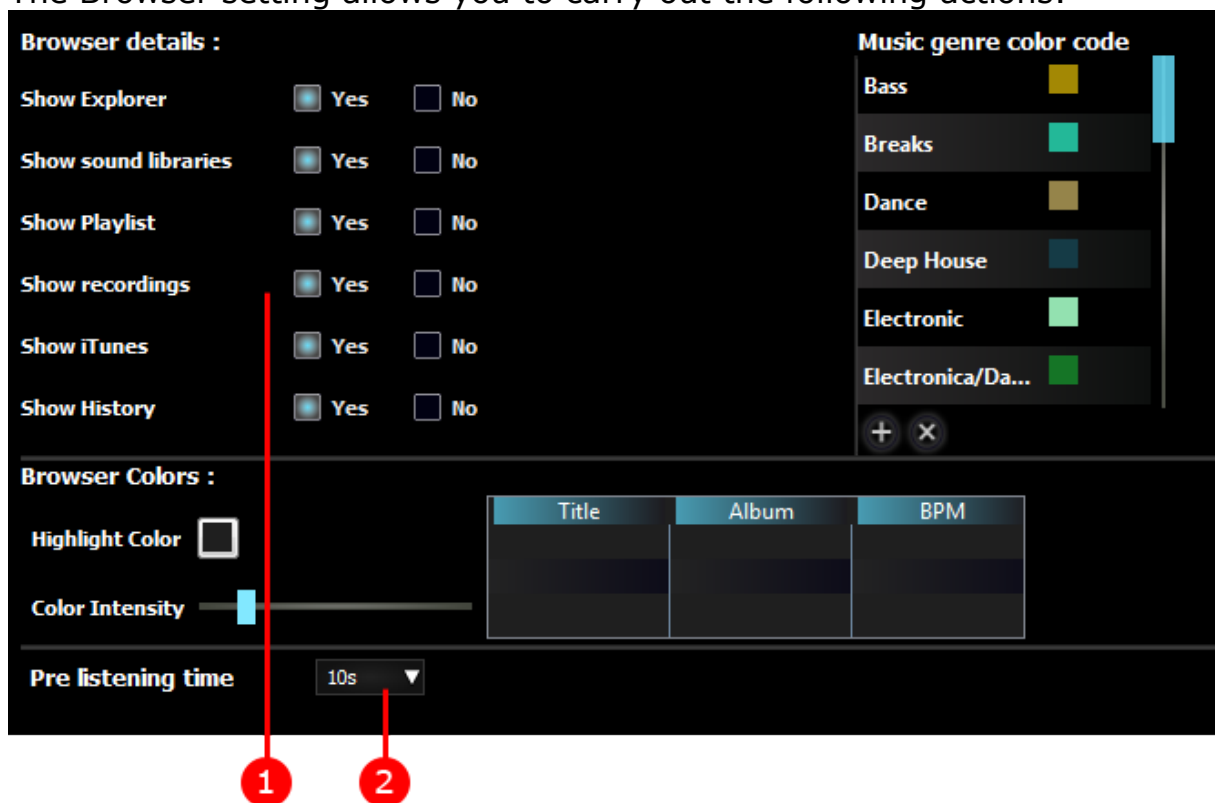
Allows you to select the routing of decks on the crossfader.

A deck selected on both sides will be audible in the mix, whatever the position of the crossfader.

A deck selected on neither side will never be audible in the mix.

11.8. Browser

The Browser setting allows you to carry out the following actions:



1. Show

You can show:

- The content you wish to display in the browser window (Explorer, sound libraries, playlist, recordings, iTunes®, History).
- Select the colors associated with different music genres.
- Choose the colors and their brightness in the Browser.

2. Define pre-listening time

Pre-listening (i.e. monitoring) in the browser can be defined as between 2 and 15 seconds.

11.9. About

The About menu displays DJUCED™ 40°'s version number and a link to update the software.

12. Mixing with DJUCED™ 40°

12.1. Preparatory operations

When you are mixing in front of an audience, you need to focus on the music and the public. We also recommend that you prepare your songs and audio library in advance:

- Locate all tracks.
- Analyze the audio library.
- Insert CUE points in the songs.
- Create playlists.

Having the tracks analyzed is crucial for an effective mix. You must ensure that your tracks are correctly analyzed before starting a mix, because analysis allows you to:

- **Identify the tracks that can be mixed together.**

We recommend that you mix songs with similar BPM, rather than tracks with very different BPM. For example, mixing tracks with a BPM difference of less than 15 per cent is acceptable.

DJUCED™ 40° allows you to mix tracks with higher differences in BPM but the greater the BPM difference, the more you will need to modify the original track to synchronize with the other piece's BPM – you will therefore degrade its audio quality.

- **Synchronize a track more easily.**

BPM analysis requires a lot of processing power; we recommend that you analyze all of your songs before mixing, because BPM analysis slows down the mix calculations and reduces audio quality.

1. Locate tracks

If you store your tracks in folders spread out in different areas on your hard drive, you must group them in the audio library so as to be able to instantly display them during the mix.

We recommend that you store your pieces on the same storage device, rather than on different hard drives.

We don't recommend mixing tracks saved on USB keys; access times to the files on a USB key are greater than on a hard drive, and can cause latency problems during the mix.

Ensure that you save your tracks on a hard drive containing at least 15% free space, so that access times are quick enough for the mix.

2. Analyze all songs

After gathering all your tracks on a storage device, analyze them (go to the "[Shortcut menu \(right-click\)](#)" to obtain the BPM values).

a) In the file browser:

- Select the songs to analyze with the mouse or trackpad (or with the controller).
 - In Windows, right-click to display the BPM menu.
 - When using a Mac, right-click, click with two fingers on the trackpad or press Ctrl + to display the BPM menu.
- Then, click on BPM > Analyze.
- The BPM analysis appears in the lower bar in DJUCED™ 40°.

Actions such as creating an index of audio files in a folder and BPM analysis are slow processes and place a heavy load on the processor; also avoid analyzing the BPM while you are mixing in public at all costs, as this will slow down your computer.

b) Analyze your entire music library in advance.

It is pointless to sit in front of your computer during analysis. This process can last several hours, depending on your computer's speed and the number of tracks that you are analyzing.

A track is analyzed when the browser displays its BPM value.

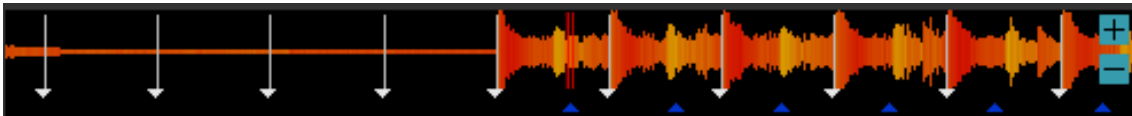
3. Check the analysis

For a high-quality mix, it is essential that the songs are well analyzed. Sometimes the analysis is not perfect. If this happens, you will have to adjust the beatgrid so that it is aligned to the track.

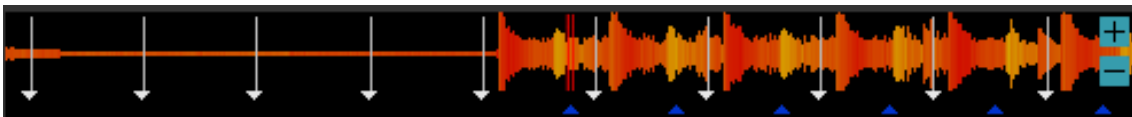
a) Check the beatgrid

It is generally quite simple to check the beatgrid. The beat markers must be aligned to the song's beats.

- Well-analyzed track



- Track probably badly analyzed



All grid tweaking is done in the BPM panel (See [BPM panel](#)).

b) Tweak the grid

Unaligned grid.

In this first instance, we can see a discrepancy between the markers and the track's beats. The tempo (BPM) detected is correct, but the position of the first beat is inaccurate.

Go to the first visible beat of the track.



Move the grid to the beat.



Go to the end of the song to check that the grid is well-aligned throughout the whole track.

If this is not the case, it will be necessary to modify the BPM.

c) Modify the BPM

If the gap between the grid and the song's beats is inconsistent, it may be the case that the BPM that was detected is incorrect.

Go to the first visible beat of the track.

Position the playhead on this first beat and mark this beat as the first beat of the grid.



Navigate through the track.

Adjust the BPM so that the grid corresponds to the beats.

Move further along in the track and repeat the procedure.

You can also adjust the BPM by ear. Play the song, click on TAP, then press the space bar at the rhythm of the song. DJUCED™ 40° detects the tapped rhythm and adjusts the grid.

4. Insert CUE points in the songs

After analyzing your songs, you can:

- Load them on the DJUCED™ 40° decks.
- Play them and insert CUE points.

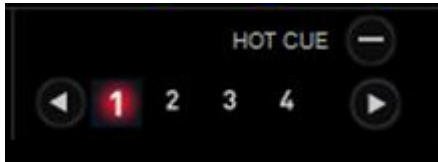
If you don't define any CUE points, DJUCED™ 40° automatically inserts CUE point 1 on the first beat when you load a song (unless you have disabled the Auto Cue option in the [Settings > General](#) section in DJUCED™ 40°).

a) Insert CUE point 1

Once you have reached the point in the song at which you wish to insert the first CUE point:

- Stop the song.
- Click on the CUE button in DJUCED™ 40°.

b) Insert Cue points 2, 3, 4 and 5



Once you have reached the point in the song at which you wish to insert CUE points 2 or 3:

- Stop the song.
- Click on the Cue 2 and 3 buttons on the graphic interface in DJUCED™ 40°.

c) Remove a Cue point

Click on the button in DJUCED™ 40° to delete the last Cue point (1, 2 or 3) inserted.

d) Move a Cue point

Once you have reached the point in the song at which you wish to insert CUE point 1, 2 or 3:

- Stop the song.
- Click on the Cue 1, 2 or 3 buttons in the DJUCED™ 40° graphic interface to insert the CUE point at the current position.

5. Create playlists

After you have located your tracks on your hard drive and inserted Cue points in your songs, you can group the tracks as a playlist.

Playlists are a way of grouping songs together in one list, even if they are located in different folders.

- Select one or more tracks in the browser.
- To create a playlist, click on the button located in the left part of the folder browser.
- Enter the name of your playlist.
- Drag and drop songs into the playlist.

Playlists allow DJs to group tracks together that they intend to play during a performance.

Examples of playlists:

- Wedding
- Birthday
- The 90s
- New Wave
- Old classics
- Sport anthems
- 160 BPM

As you can add the same song to different playlists, you can use playlists to sort your tracks according to different criteria, such as:

- The type of event at which you intend to play this playlist (birthday, wedding, club, café, etc.)
- The speed of the song (BPM)
- Musical style
- Year the song was released
- Song duration
- Name of the artist
- The artist's nationality, the song's country of origin, etc.

When you are in a playlist, the playlist management icon appears and gives you access to features dedicated to playlists:

- Launch automatic mixing: play tracks in the playlist without a DJ present
- Fade length: transition time during which track n and track n+1 are played simultaneously
- Rename / Clear / Delete the playlist
- Shuffle
- Repeat
- Delete duplicates (if you have added the same track twice to a playlist)

12.2. *Mixing*

1. Locate a song

After having organized your audio library into playlists, you should be able to locate your tracks more easily.

- a) Access a playlist or folder

To access a playlist or folder:

In the Folders section, double-click on the arrow to show all subfolders.

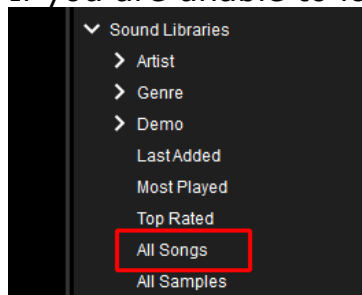
- b) Browse through the playlist or folder

Click on the target folder to display its contents in the file explorer.

The file explorer allows you to go through the list of tracks contained in a folder or a playlist.

- c) If you are unable to locate a track

If you are unable to locate a track, you can:



- Select the All Songs field in the folder browser.
- Enter a character string in the Search field.

2. Load a song

Once you have found the song you're looking for, drag and drop it on the platter of one of the virtual decks to load it onto the deck.

3. Navigate within the track

After having loaded a track, you can navigate within this track by using the waveform or deck.

- a) Fast navigation

To get to the desired point in the song, click on one of the blue dots located around the record or click in the waveform in the upper section.

b) Slow and precise navigation

Click on the waveform and move the mouse pointer left or right.

4. Monitor the track

The monitoring feature (PFL: Pre-Fade Listen) allows you to listen to a song on your headphones without the audience hearing it.

a) Set the headphones to Cue mode



To activate the monitoring feature for the headphones, set the headphones' output to Cue mode:

- If the headphones mode is set to Cue, your headphones are set up for track monitoring mode.
- If the headphones mode is set to Mix, you can listen to the mix on them (in other words, the same sound that is played for your audience over the speakers).

To use the monitoring feature, set the headphones mode to Cue.

b) Select the deck to be monitored

After having loaded a track onto a deck, you can monitor this deck by ticking the box next to the headphones symbol, located above the volume fader.

Select the headphones on deck A to monitor deck A.

You can monitor deck A while the crossfader is set to 100% on deck B (so that the audience can hear deck B, but is unable to hear any sound coming from deck A).

5. Play the song

Click on the Play button of the deck that you want to monitor.



Ready to play



Playback in progress

The song is played on your headphones; monitor it and ensure that the rhythm and its tonality correspond to the song currently playing for your audience.

6. When to synchronize tracks?

Music is made up of phrases. In each phrase, new elements (instruments, rhythms) are introduced, modified or removed.

To effectively synchronize songs, we advise you to count the phrases.

A little tip: there are three elements in a piece of music that you should keep in mind.

The beats: individual beats in a piece of music (we often tap our foot to these beats).

In general terms, in the case of dance music, four beats make up one bar.

A bar: a collection of beats, generally four in dance music.

Each bar in a piece of music is comprised of the same amount of beats.

Phrases: these are the longer sections of music that are comprised of a certain amount of bars. They usually mark the beginning of a new melodic element in the music.

Often phrases consist of 16 or 32 beats, but they can be longer. Generally, dance music counts 16 beats, or 4 bars per phrase.

To join two songs, you must be sure that the beginning of the second track is aligned with the beginning of a phrase in the first track.

You can count in your head on each beat:

1, 2, 3, 4 = One bar

2, 2, 3, 4 = Second bar

3, 2, 3, 4 = Third bar

4, 2, 3, 4 = Fourth bar, end of phrase

1, 2, 3, 4 = Another bar starts, and a new phrase

2, 2, 3, 4 = Second bar of the second phrase

...

7. Synchronize the song

Synchronizing the song currently being monitored to the song playing for the audience means:

- Modifying the speed of the song being monitored so as to bring it in line with the speed of the song currently playing for the audience. To do that, you can modify the BPM (beats per minute) of the song being monitored to bring it in line with the BPM of the song currently playing for the audience.
- Superimposing the beats of the song being monitored over the beats of the song currently playing for the audience.

a) Automatically, with the help of the Sync function

By clicking on a deck's Sync button:

- You immediately modify the BPM of the song on that deck to match the BPM of the song playing on the other deck.
- You align the beats of the song on this deck with the beats of the song playing on the other deck.

When the two decks are synchronized, the background in the beat detection zone in DJUCED™ 40° becomes blue.

When the two decks are not synchronized, the background in the beat detection zone in DJUCED™ 40° becomes black.

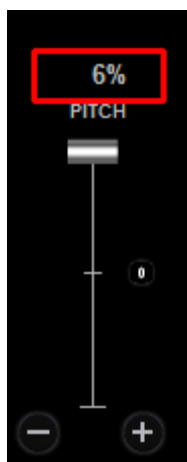
b) Manually, in 2-deck mode

If you prefer to synchronize the songs manually, as you would using vinyl records, use the pitch fader and pitch bend:

- Move the pitch fader until the two songs' BPM are identical:

If you move the pitch fader up, you reduce the BPM: in other words, you slow down the music.

If you move the pitch fader down, you increase the BPM, in other words, you speed up the music.



If you reach the pitch fader's (upper or lower) limit without being able to reach the required BPM, modify the pitch range by clicking on the % symbol located above the pitch fader in DJUCED™ 40°.

- Next, use the pitch bend to align the beats of the song currently playing with the beats of the track loaded on the other deck:

When the two songs are played at the same speed, you still need to align the beats of the song being monitored with the beats of the song loaded onto the reference deck.

You can slow down or speed up the playback speed with the - (slower) or + (faster) buttons.

When both sets of beats are superimposed, release the pitch bend button.

8. Play the song for the audience.

When the two tracks are synchronized, you can mix in the track that is being monitored so as to play it for the audience.

You can:

- Directly mix the song that you have synchronized by moving the crossfader.
- Mix the bass if (for example) the pieces' tonalities loaded onto decks A and B are different.

a) Play a song directly for the audience, with a short transition

You can directly mix the synchronized song by doing the following:

- Move the crossfader towards the middle position so that the audience can hear the songs from decks B and A.
- Then move the crossfader from the center to deck A.

b) Play the song for the audience with a low frequency transition

You can prepare a transition in the low frequencies before carrying out the transition between the two songs:

- Remove the mid and high frequencies from both songs.
- Move the crossfader towards the center position to play songs from both decks B and A.
- After a 10-second pause, move the centrally-located crossfader towards deck A.
- Finally, restore the mid and high frequency levels.

9. End the transition

Once the transition is finished, you can restore the original speed of the song that is playing. Move the pitch fader towards the center or use pitch restart. In the latter case, we suggest ensuring that the song heard is definitely the [Master](#), otherwise you risk losing synchronization with the other decks.

12.3. Remixing and samplers

A sample is a brief sound that can be played by itself or in conjunction with other samples, played over the music or instead of the music.

A sample played once is called a "jingle".

A sample played continuously is called a looped sample.

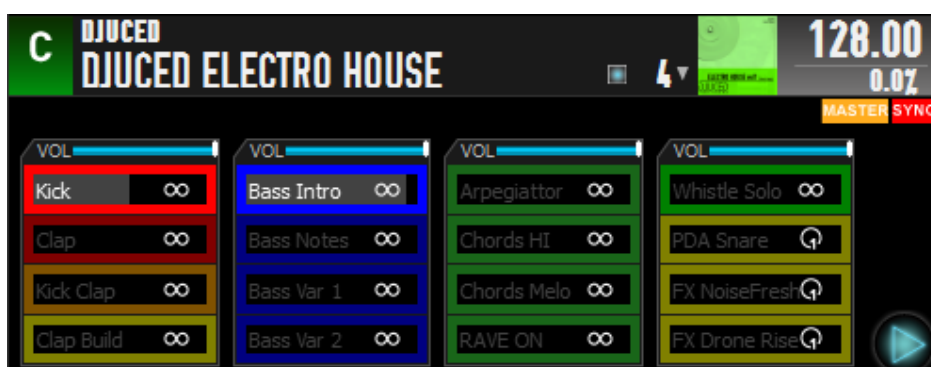
Thanks to samplers, you can easily recreate melodies and strengthen your songs.

1. Sample batches

To facilitate their loading, the samples can be delivered in batches (See [djz files](#)). A sample batch can be uploaded from the DJUCED 40° browser or dragged and dropped from Windows Explorer or the Finder in Mac OS X onto a deck sampler.

2. Create melodies

Load an included sample batch, for example the DJUCED Electro House batch loaded by default.



Ensure that the sampler is set to its original tempo. If the pitch is not at 0%, double-click on the sampler's [BPM value](#) to return to the original tempo.

Start with the drums column and click on the Kick sample.

Let it play before adding some Bass Intro bass. Yep, it's starting to groove...

Let's bring up the power: click on the Kick Clap and Bass Notes. We now have our bass line.

Bring it up some more, click on RAVE ON. Yes.

Now: Bass Var 1 and Whistle Solo.

Some effects? Click on FX NoiseFresh. This sample is a jingle, so it only plays once.

It's up to you to continue...

3. Strengthen your mix

On certain tracks that lack groove, the sampler is very useful. It allows you to add a rhythm and improve the transition.

Choose a bass-heavy rhythmic loop, for example a fairly heavy kick.

Synchronize the sampler with the song you want to strengthen.

Launch the bass-heavy loop over your song: by adjusting the volume of the sampler, you add the desired amount of rhythm.

You can then create a transition with the deck volumes (crossfader in the center) to keep this rhythmic addition on the new track.

Once the transition is finished, you can lower the additional rhythm's volume.

12.4. Software takeover



This feature avoids jumps when a control in DJUCED™ 40° is modified in the graphic interface and by a DJ controller. It is enabled as soon as the displayed control in DJUCED™ 40° is different from the controller's command.

When the user moves a control in DJUCED™ 40°, then moves the control on the DJ controller, the control has no effect in DJUCED™ 40° if the controller has not reached the software value.

Once software takeover is engaged, a ghost of the physical control is displayed.

12.5. Automixing

Automix is a feature whereby the software automatically plays files from the playlist, without any DJ involvement. It is therefore a temporary feature, only to be used when really necessary.

To access the Automix feature, you must have previously created one or more playlists and have accessed the playlist that you want to mix automatically. Then click on the playlist management list icon to open the Automix menu.

The Automix menu is composed of the following options:

- Launch the Automix feature.
- Restart Automix (available only when an Automix has been stopped).
- Crossfade length: choose the duration of the transition in seconds (in other words, indicate how many seconds from the end of the first song DJUCED™ 40° must play the next track).

If you launch the Automix feature, DJUCED™ 40° plays the entire playlist in the order in which it is displayed, unless:

- You click on a new icon and select the option Stop Automix.
- You click on the Play button to stop playback.

To restart a stopped Automix, click on the playlist management button to open the Automix menu and select Continue Automix.

We recommend that you enable [synchronization](#) on both decks so that the transitions are carried out perfectly on beat.

By default, Automix retains track tempos by resuming the track's original pitch (see [pitch reset](#)) once the transition is finished. You can disable this functionality in the [general](#) settings.

12.6. *Scratching*

1. Definition

A scratch is the sound produced when a DJ places his or her hand on a moving vinyl record on the deck and shuffles it backwards and forwards. Scratchers are vinyl turntable users who use the scratching technique to produce sounds and create original musical tracks with the scratch sound. For DJs who use digital gear, scratches are achieved through software emulation of the hand movement, calculated by the DJ software.

2. Scratching in DJUCED™ 40°

To scratch in DJUCED™ 40°, click on the waveform with the left button, keeping the button pressed and moving the mouse left and right.

The quality of a scratch depends on the DJ's talent, but also on the quality of the music being played. A successful scratch sound cannot be achieved with just any song; your talent for scratching depends also on the song loaded onto the decks, and on the sound it produces when you scratch. Some DJs therefore highlight their talent by scratching on songs that already contain scratch sounds.

12.7. Effects

1. Definition

An effect is a filter or a combination of filters applied to the music to modify its sound.

The list of available effects in DJUCED™ 40° is described in the [effects](#) chapter.

The effects rack can contain three effects, as well as a Dry/Wet level button and a MacroFX button allowing you to control several effects. To modify the list, click on the icon featuring a downward-pointing arrow, located above the name of the effect. A menu is then displayed, allowing you to select the new effect.

2. Enabling/disabling an effect

Click on the name of the effect, located above the corresponding button, to toggle the effect.

Effect disabled: the background of the effect name is black.

Effect enabled: the background of the effect name is blue.

3. Modulating the effect

Two controls allow you to modulate the effect:

- The effect's rotary button modulates the effect.
- The Dry/Wet rotary button controls the mix of the signal without an effect and the signal with an effect:
 - Dry = 100% original track + 0% track with effect
 - Wet = 0% original track + 100% track with effect

12.8. Recording a Mix

You can record your mix by clicking on the REC button, located in the top part of the mixer.

When recording your mix, we recommend that you set the recording gain level to the maximum value.

To stop a recording, click the recording button once again. The recording can be saved in an uncompressed or compressed format, or can be cancelled.

It can also be shared on your SoundCloud (<https://soundcloud.com/>) account.

The new file is saved in the folder defined in the Recording settings pane. The default path is C:/Users/userame/Documents/DJUCED 40/Records/Mix.

12.9. Loops

1. Definition

A loop is a part of a track that is played continuously.

2. Usage

A loop allows a DJ to make a rhythm last longer.

The DJ can:

- Manually define the start and finish of a loop; or
- Define the length of the loop in the number of beats.

3. Software controls

The loop controls are the following:

- Loop-in/Loop-out: the Loop-in control places the loop's starting point; the Loop-out control places the loop's end point (click once again on the Loop-out control to exit the loop).
- 1/32, 1/16, 1/8, 1/4, 1/2, 1, 2, 4, 8, 16, 32: number of beats per loop.
- Relocate loop.
- Modify the loop's length.

When [SNAP](#) mode is enabled, loops are created automatically aligned to the beats.

13. Glossary

13.1. BPM

BPM (Beats Per Minute)

A beat is a brief audible sonic peak, whose continuity provides the music's rhythm.

A beat is generally easier to identify on a drum kit or bass; it can however be played by any instrument – a guitar or a human voice, for example – or by several instruments played together.

When you hear a beat, count the repetitions per minute to work out the occurrences of beats per minute.

If you don't hear a beat in the music, your audience will have trouble dancing as dancers naturally align their rhythm to the beats of the music, just as runners time their strides to a musical beat (that's why so many joggers run with an MP3 player).

13.2. Magic Fade

Magic Fade allows you to produce a perfect transition between songs. Depending on crossfader position, special combinations of filters are applied to the tracks.

Thanks to Magic Fade, all your transitions are achieved using just one hand on the crossfader. You can therefore control effects and all other features using your other hand.

At the end of the transition, the destination song's tempo is restored to its original value. This functionality can be disabled in the [general settings](#) in DJUCED™ 40°.

13.3. Limiter

To avoid all sound distortion during the mixing of several high-volume tracks, a limiter is applied to the mix.

To optimize mix quality, the decks' gain should be adjusted (see [gain](#)).

13.4. SNAP

SNAP allows you to automatically align the creation of CUE points and Loop-ins and Loop-outs with the tracks' beats.

DJUCED™ 40° allows you to choose a SNAP value of 1/32 of a beat to 1 beat.

Thanks to SNAP, loops begin and end perfectly in rhythm and the CUE points position themselves perfectly in time. With a value of 1 beat, the loops and CUE points will always be aligned to the beats.

Smaller SNAP values allow for more freedom, but require more dexterity.

13.5. SLIP

Slip mode allows you to retain the track's phrasing whatever action is taken.

When a command is executed on the track (CUE, loop, slice, scratch...), DJUCED™ 40° continues playing the song virtually. Once an action is complete, the play position returns to where it would have been, had the action not been taken, thus preserving the song's rhythm.

For example, with SLIP mode enabled, create a 1-beat loop.

Stay on this loop for 4 beats, then turn off the loop.

Play does not continue from the loop but jumps directly to 4 beats later, as if the loop had not taken place.

The song's structure has remained intact.

13.6. Quantization

Quantization allows you to carry out actions that will follow the songs' beats.

When you carry out an action (for example, going to a CUE point), this action is automatically aligned to the beat.

For example, when using samplers, with quantization set to 1, the sample that you launch will begin playing on the next beat. With quantization set to 4, the sample will begin playing on the next bar (4/4).

If you want to carry out actions exactly at the moment you press the button (for instance finger drumming), you must disable quantization.

The audio decks (A and B) are quantized to 1 beat.

Deck samplers are quantized from 1/4 to 32 beats.

13.7. djz files

A djz file contains a batch of samples. A sample batch is a unique file containing samples and their description:

- Name
- Size
- Tempo
- Color
- Loop or jingle

Sample batches are generally organized by column. On the left, drums, then bass sounds, main instruments and finally effects.

This allows you to load a deck sampler's 16 samples all at the same time.

Drag a djz file from Windows Explorer or the Mac OS X Finder onto one of the samplers in DJUCED™ 40° to import it.

The imported sample batches are visible in DJUCED™ 40°'s browser.

14. Frequently Asked Questions

14.1. Does DJUCED™ 40° have an expiry date?

No, DJUCED™ 40° has no time constraints if a valid license is used or if the DJ controller with which it is delivered is connected.

However, it will start up in demo mode (a limit of 30 minutes per session) if this DJ controller is not connected to the computer and no valid license is in place.

If you are using DJUCED™ 40° with a controller, please connect it to your computer before launching DJUCED™ 40°.

14.2. Is DJUCED™ 40° compatible with other DJ controllers than the DJ controllers it is delivered with?

The version delivered with a controller is only compatible with the controller it is delivered with.

14.3. Is DJUCED™ 40° compatible with other DJ audio interfaces other than the audio interface integrated into your controller?

Yes, you can use the audio interface of your choice in DJUCED™ 40°.

By default, if your DJ controller incorporates an audio interface, DJUCED™ 40° is set up to produce sound using this integrated audio interface, but you can select a different audio interface in the Settings menu. To display this menu, click on the Settings icon located in the top bar.

14.4. Is DJUCED™ 40° compatible with the ASIO and WASAPI (Windows Audio Session API) drivers in Windows?

Yes, DJUCED™ 40° is compatible with the ASIO and WASAPI drivers.

14.5. With which audio formats is DJUCED™ 40° compatible?

With the exception of protected files, DJUCED™ 40° is compatible with all audio files that Microsoft Windows Media Player plays in Windows, or iTunes plays in Mac OS X.

14.6. What should I do if I can't hear any sound even though DJUCED™ 40° is playing a song?

- Check that you have connected your speakers properly to your controller's audio interface (Mix).
- Click on the Settings icon located in the top bar, then open the Audio pane and check that you have configured the following settings:
 - Master is on outputs 1-2 of your audio interface.
 - Headphones is on outputs 3-4 of your audio interface.

14.7. What should I do if I hear glitches in DJUCED™ 40°?

Both in Windows and with a Mac:

- Analyze your files BEFORE mixing them. This will give you access to a lot more processing power during the mix.
- Close all other programs while you mix.

1. In Windows

Configure your computer using the following settings:

- Check that your computer's power supply is connected; avoid mixing on a laptop that is only powered by a battery because the processor could function at a reduced speed and this would impair actions performed for the mix.
- Disable your computer's Wi-Fi.
- Disconnect the computer from its network access or Internet so that you can disable the antivirus and firewall.
- Click on the Windows button (or Start) > Control Panel > System > Device Manager > Universal Serial Bus (USB) Controller.
- Right-click on the first USB Root Hub entry, then select Properties > Power, and uncheck the box entitled Allow the computer to turn off this device to save power.
- Repeat this operation for each USB Root Hub line.
- Check that you have sufficient space available on your main hard drive. At least 10 to 15% of the C: hard drive must be available if your computer's speed is to be unimpeded.
- If you use a graphics card that is not an ATI Radeon or Nvidia Geforce and you work in Vista or Windows 7 or 8, disable the Aero themes. Right-click on the Windows desktop, then select Personalize > Modify your computer's visual effects. Opt for a non-Aero theme, such as Windows 7 Basic or Windows Classic.

2. In Mac OS

- Avoid playing the mix on one sound card and monitoring on your headphones using a different sound card; we recommend sending all sound through just one sound card (either built into the DJ controller, or standalone), rather than using two sound cards in Mac OS.
- Avoid connecting the DJ controller to a USB port built into the keyboard. If you use a MacBook, check whether you still hear glitches when you connect the DJ controller to another USB port.

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Please read the License Agreement displayed during installation of DJUCED™ 40° carefully.