



FREE PLAYBOOK

The DJ Transition Playbook

15 transitions every club DJ uses, the full Camelot key wheel and a set planner. Built for house, tech house and garage DJs.

15

transitions

24

keys mapped

1

set planner

£50 value. Yours free. By Omar Meho, founder of Music Workflow Academy. Taught to 120,000+ students in 170+ countries.

Phrasing is everything

You can beatmatch perfectly and still sound wrong. The secret is mixing on the phrase.

How dance music counts

- 4 beats = 1 bar
- 8 bars = a short phrase
- 32 bars (128 beats) = a full phrase
- Big changes happen on the first beat of a phrase

The golden rule

Start track 2 on the first beat of a phrase in track 1, and the two tracks' changes line up. Breaks hit together, drops hit together, and the mix sounds planned.

How to find the phrase

1. Listen for the change: hats come in, the bass drops out, a crash hits. That's bar 1 of a new phrase.
2. Count 8 bars from there. Most tracks change again at 8, 16 or 32.
3. Set a cue point on that first beat. Most DJ software shows beat grids and phrase markers to help.
4. Start the incoming track from its own first beat of a phrase, on the first beat of the outgoing track's phrase.

Beatmatching quick check

- Match the BPM, then listen to the kicks in your headphones.
- "Gallop" kicks mean one track is ahead. Nudge the jog wheel.
- If they drift apart again, the tempos are slightly off. Adjust the pitch fader, not the jog.

The transitions

01 The bass swap

When: House and techno, any time. Bring track 2 in with its low EQ fully cut. On the first beat of a new 8 bar phrase, cut the low on track 1 and open it on track 2 at the same moment.

02 The long blend

When: Rolling, minimal grooves. Start track 2 at the top of a 32 bar phrase with lows and mids cut. Over 32 to 64 bars bring up its mids, then swap the bass, then fade track 1's highs last.

03 The three band swap

When: Busy tracks. Swap highs first (hats), then mids (chords) 8 bars later, then lows (bass and kick) 8 bars after that. Every swap on a phrase line.

04 The filter fade

When: Clashing keys or busy mixes. Sweep a high pass filter up on track 1 over 8 to 16 bars while track 2 plays full. Kill track 1 when only its hats are left.

05 The echo out

When: Changing genre or tempo. On the last beat of a phrase, set an echo to 1 beat, turn it on, and pull track 1's fader down. Drop track 2 in on the one as the echo dies.

06 The drop swap

When: Peak time energy. Line up both breakdowns. Let track 1's build play, then cut to track 2's drop on the one instead of track 1's.

07 The loop extend

When: A short intro or outro. Set a 4 or 8 bar loop on track 1's outro so you have time for a full blend, then release it when you're ready.

08 The cut on the one

When: Big energy moments. Cue track 2's drop. On the first beat of the phrase, flick the crossfader or cut track 1's fader. Clean and loud.

More transitions

09 The acapella layer

When: Making the set yours. Play an acapella over an instrumental in a compatible key. Start it at the top of a 16 or 32 bar phrase. High pass the acapella around 200 Hz.

10 The key lift

When: Building energy across a set. Move up one Camelot number (for example 8A to 9A) for a lift, or jump +7 (8A to 3A) for a one semitone push.

11 The breakdown bridge

When: Changing tempo. Mix track 2 in during track 1's beatless breakdown. With no kick playing, you can nudge the tempo without anyone hearing it.

12 The hot cue jump

When: Skipping long intros. Set a hot cue on the first beat of track 2's groove. Trigger it on a phrase line so the crowd gets the good part immediately.

13 The percussion bridge

When: Joining two different grooves. Play just the drums of track 2 under the end of track 1 for 16 bars before you bring in its bass and chords.

14 The backspin

When: Use sparingly. At the end of a phrase, spin track 1 back by hand (or with the backspin effect) and drop track 2 in on the one.

15 The reverb wash

When: Ending the night or a section. Turn a reverb effect up to full on track 1 while pulling its fader, so it washes out into space while track 2 starts clean.

Mixing in key

Two tracks in compatible keys blend without clashing. The Camelot wheel makes it easy: numbers and letters instead of music theory.

Camelot	Minor key	Camelot	Major key
1A	A $\flat$ minor	1B	B major
2A	E $\flat$ minor	2B	F $\sharp$ major
3A	B $\flat$ minor	3B	D $\flat$ major
4A	F minor	4B	A $\flat$ major
5A	C minor	5B	E $\flat$ major
6A	G minor	6B	B $\flat$ major
7A	D minor	7B	F major
8A	A minor	8B	C major
9A	E minor	9B	G major
10A	B minor	10B	D major
11A	F $\sharp$ minor	11B	A major
12A	C $\sharp$ minor	12B	E major

Safe moves from any key

- **Same key** (8A to 8A): always safe
- **One number up or down** (8A to 9A or 7A): smooth
- **Swap letter** (8A to 8B): minor to major, a mood change

- **Two numbers up** (8A to 10A): an energy boost, use carefully
- **Seven up** (8A to 3A): one semitone up, a classic lift
- **Clash?** Use the filter fade or echo out

Most DJ software can analyse keys and show them in Camelot. For your own productions in Ableton, the MWAKeyFinder plugin does the same job.

Plan a 60 minute set

Great sets have a shape. Here is a simple one for a 60 minute slot in a house or tech house club.

Minutes	Energy	What to play
0 to 10	Warm (5 of 10)	Grooves with long intros. Earn trust. Don't play your bangers yet.
10 to 25	Building (6 to 7)	More percussion and bass. Start using key lifts.
25 to 40	Peak 1 (8)	Your strongest vocals and drops. Try one drop swap.
40 to 45	Breather (6)	A deeper or weirder track. The crowd resets.
45 to 57	Peak 2 (9 to 10)	Your best track, then two that hold the energy.
57 to 60	Hand over	Leave the next DJ a clean groove at the right BPM.

Your set planner

#	Track	BPM	Key	Transition
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				

NEXT STEP

From bedroom to **booked**

My students have gone back to back with Tiësto and Kettama, supported John Summit and Steve Aoki, and built paid wedding and club careers. It starts with the basics in this playbook.

Every skill

Beatmatching, phrasing, EQ, effects, harmonic mixing and set building.

Getting gigs

How to pitch venues, build a mix that books you and get paid.

Real feedback

Send your mixes in for feedback, plus a 1 to 1 call with Omar.

The MWA DJ Masterclass

Learn to DJ properly, from your first blend to your first paid booking. Lifetime access and a student community to share mixes in.

[See the DJ course →](#)

Lifetime access, 30-day money-back guarantee, CPD accredited. Includes every ebook, sample pack, the MWA Plugin Suite and the Track Kit Vault.