DECKFIELDS

DJ software · four decks · four-channel mixer · platter · STEMS · REC & REPLAY · PreMix · SONG EDITOR · MASTERING

Operating Instructions · Version 4.2.3



Read this manual before you use DeckFields for the first time and keep it at hand. It explains every function step by step: starting up, the library, playlists and rekordbox, the decks with their turntable platter and strobe, the mixer, the PADS, every effect and its setup page, MIX IDEAS, automatic mixing, controllers and club players, SSD LINK, REC & REPLAY with MIDI timecode out, PreMix Studio, the outputs and every setting.

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Contents

1. Before you start 7
1.1 About this manual 7
1.2 What DeckFields is 7
1.2c The browser version: a trimmed version of DeckFields 8
1.2a New in 4.2 (15 November 2026) 9
1.2b New in 4.2.1 (15 November 2026) 10
1.2d New in 4.2.2 (22 November 2026) 11
Levels and overload 11
PreMix: KEEP KEY 11
Library: ONLINE ONLY 15
Recording: 16-bit or 24-bit, with or without dither 17
Stems that do not fit 17
The desktop app 1.6.32 18
1.2e New in 4.2.3 (22 November 2026) 19
1.3 What you need 20
1.4 Licence and activation 21
1.5 Working offline, updates and your library 22
1.6 The DeckFields desktop app 23
1.7 Connections: what goes where 24

Quick steps: every task in a few clicks 34
Quick steps: new in 4.1.17 and 4.1.18 51
Quick steps: new in 4.2 52

2. Getting started 53
2.1 Starting DeckFields 53
2.2 The screen at a glance 54
2.3 Top bar 55
2.4 Your first mix in ten steps 56

3. The library 57
3.1 Adding music 57
3.2 Analysis 58
3.2a Track info: title, artist and tags 59
3.3 Finding a track (search) 61
3.4 Loading a track 61
3.5 Deleting tracks 62
3.6 Found or not found: the light in front of a track 62
3.7 Playlists 62
3.6b The FORMAT column and the column filters 63
3.6c DOUBLES: the same track more than once 64
3.6d LOCATIONS: every folder, drive and USB stick 64

3.6e Pre-listen: hear a track without loading it . . . 65
3.2b Tempo check in the analysis (4.1.15) . . . 66
3.8 Importing your rekordbox collection (XML) . . . 67
3.9 Importing a rekordbox USB stick . . . 68
3.10 Import and export settings, program by program . . . 68
3.7b Smart playlists . . . 69
3.7c Playlist from a sentence . . . 70
3.11 Your cues in rekordbox (SAVE REKORDBOX XML) . . . 73
3.12 Your DeckFields cues on the club players (USB stick) . . . 74
3.13 Every DJ program: read and write directly . . . 75

4. The deck . . . 79
3.11b Your cues in Traktor (SAVE TRAKTOR NML) . . . 80
4.1 The deck header and the boxes on the waveform . . . 82
4.1b BAR COUNT and INFO ▾ . . . 82
4.2 Four decks . . . 83
4.3 The platter and the strobe . . . 83
4.4 Hands on the platter . . . 85
4.5 Deck source: DF · USB · LINK · P1 . . . 86
4.5b USB and LINK work one way: you see the player, you play on the player . . . 87
After a restart: every deck starts on DF . . . 88

5. Playing a track . . . 89
5.1 Play and pause . . . 89
5.2 Cue . . . 89
5.3 Hot cues . . . 89
5.4 Auto cues . . . 91
5.3b Memory cues . . . 92
5.5 Loops . . . 93
5.6 Beat jump and track search . . . 93
5.6b DIRECTION: play backwards . . . 93
5.7 Tempo, key lock and key . . . 94
5.8 The jog: VINYL and CD mode . . . 94
5.8b QUANTIZE . . . 95
5.8c PHRASE: sync on the phrase . . . 95
5.9 SYNC and MASTER . . . 95
5.10 Waveform . . . 95

6. The beat grid . . . 96

7. The mixer . . . 97
7.1 Headphones: pre-listening (cue) . . . 98
7.2 Levels . . . 99
7.3 Crossfader . . . 99
7.4 INPUT SELECT: the pads on a mixer channel . . . 99
7.5 Filter and resonance . . . 101

7.6 LOW MID, COMP and ISOLATOR . . . 101
7.7 MIXER LAYOUT: the layout of a club mixer . . . 102
7.8 Partner logo in the top bar . . . 104
7.9 External inputs: a turntable, CD player or line source on channel C and D . . . 105
7.10 The EXT RECORDER: record the input into your library . . . 107
7.11 ARM: the input as a track of your recorded set . . . 108
7.12 MASTER CUE, PADS CUE and the limiter light . . . 109
7.13 Where your recordings are kept: the folder DeckFields Recorded . . . 110
7.14 REPLAY ON DECKS with a take, and a take in the Song Editor . . . 111

8. Mixing step by step . . . 112
8.1 A beat mix with SYNC . . . 112
8.2 A beat mix by hand (without SYNC) . . . 112
8.3 Harmonic mixing . . . 112

9. BEAT FX . . . 113
9.1 BEAT FX SETUP . . . 114
9.2 The settings of every Beat FX . . . 115
9.3 The pages, one by one . . . 116

10. SEND FX . . . 119
10.1 SEND FX SETUP . . . 119

11. PERF FX (performance effects) . . . 122
11.1 Top bar: source, clock and echo time . . . 122
11.2 Sampler . . . 123
11.3 Step sequencer . . . 124
11.4 3-band FX and RELEASE ECHO . . . 125
11.5 EXTRAS: SCENE FX and VINYL RELEASE . . . 126

12. PADS . . . 127
12.1 Opening PADS and hearing them . . . 128
12.2 Putting sounds on the pads . . . 128
12.2b Sound packs (IMPORT PACK) . . . 129
12.2c Sets: save your pads and open them again . . . 129
12.3 Playing the pads . . . 130
12.4 The pad menu (⋮) . . . 131
12.5 4 CORNERS: effects in the corners of a pad . . . 132
12.6 PAD FX SETUP . . . 133
12.7 The twenty pad effects . . . 134
12.8 SEQUENCER . . . 138
12.9 A pad set for a show . . . 139

13. MIX IDEAS . . . 140
13.1 The base deck . . . 140
13.2 NEXT IDEAS . . . 140
13.3 BLEND / MASHUP . . . 141

13.4 SAVED 141
13.5 MATCH KEY 141

14. Automatic play and mixing 142
14.1 AUTO MIX box: continue with the next track 142
14.2 AUTO: automatic DJ mixing 142
14.3 Library backup (EXPORT / IMPORT) 143

15. MIDI controllers and club players 144
15.1 Linking a controller (MIDI LEARN) 144
15.2 The jog: two zones, VINYL or CD mode 145
15.3 Jog and pitch options 145
14.4 CLOUD LIBRARY SYNC: the same library on your computers 146
14.5 Your library is protected (4.1.6) 147
14.6 A fast library with many tracks (4.1.7) 147
14.4b Two DJs, one library: share your cues 148
15.4 Built-in maps: 120 controllers and players 149
15.4a Club players: CDJ-3000 153
15.4b All-in-one system: XDJ-RX3 153
15.4c Native Instruments Traktor controllers 154
15.5 Sound to a hardware mixer 154
15.6 Club mixer: the DeckFields mixer follows the DJM-V10 154
15.4d The CDJ-3000 over USB: a DeckFields deck on the player 155
15.6b Club mixer: move every fader and knob once 157
15.7 MIDI light and MIDI monitor 158
15.8 Clock & OSC out: drum machines, DAWs and your own patches 159
15.9 Show control out: lights, lasers and video 161

16. SSD LINK: club players on the link network 164
16.1 Setting it up 165
16.1b Start-up order: club players, a club mixer and DeckFields 165
16.2 Getting the lock tight 166
16.3 LEAD: the players follow DeckFields 166
16.4 Player cards: what the club players are playing 166
16.5 ON AIR per mixer channel: LEARN ON AIR 167
16.6 MIRROR, LOAD and LOAD + PLAY IN SYNC 167
16.7 DECKFIELDS AS SOURCE: the players browse DeckFields 168
16.8 What LINK does and does not do 168
16.9 LINK SYNC: tempo and beat with Ableton Live and other Link apps 168

17. OUTPUTS · SETTINGS 170
17.0 Account & licence 170
17.9 Audio inputs & outputs: which output plays what 176
17.1 Setting up the outputs 178
17.1b The mixer is unplugged or plugged in again 179
17.1c Laptop speakers: ON or MUTED 180

18. Screens and layouts 181
18.1 Two or four decks 181
18.2 Library size and full screen 182
18.2b A smooth picture: the frame monitor 182
18.3 SCREENS: parts on other screens 183
18.4 Tablets 185
18.5 DeckFields as an app on an Android tablet 187
18.6 A tablet as remote (REMOTE) 188

19. REC & REPLAY: record your set and play it again 191
19.1 REC: record every move of your set 191
19.1b Stems in a recording 192
18.7 STREAM · OBS: stream your set with a NOW PLAYING card 193
19.1c REC on an Android tablet 195
19.2 REPLAY: play a recording back on the decks 195
19.3 MIDI timecode out: lights, video and DAW follow the set 196
19.3b The data logger and TEST SIGNAL 197
19.4 Timecode to the lights: the chain to a USB-DMX converter 198

20. PreMix Studio 200
20.1 The PreMix licence 200
20.2 The window 200
20.3 RECORDING: the data-logger view 202
20.4 ARRANGEMENT: tracks and blends 204
20.5 Level, grid and takeover 205
20.6 ON DECKS: play the PreMix on the DeckFields decks 205
20.7 Export to MPC, Ableton Live, Logic Pro, FL Studio and any DAW 206
20.8 PREMIX SETTINGS and the MIDI footer 207
20.9 Keys in PreMix Studio 207
20.10 Stems in PreMix 207
20.11 STEM FX and ✎ EDIT: the full stem effects in PreMix 208
20.12 STEM FX AUTOMATION: draw an effect knob over time 209
20.13 More in PreMix 3.0 210
20.14 The GAIN lane: the level of a track can move in a blend 211
20.15 Auto level BY LOUDNESS 211
20.16 EXPORT › SET AS SEPARATE SONGS 212
20.17 The edges of a blend 212
20.18 SONG automation: the whole song, not only the blend 213
20.19 The top bar fits by itself 214
20.20 Stem lanes over a whole song 215
20.21 CURVE for a song: FADE IN, FADE OUT, DIP 4 BARS 215

21. STEMS: play the parts of a song 217
21.1 Before you start: three things to know 217
21.2 Split a track (step by step) 217

21.3 Switch stems on and off . . . 218
21.4 VIEW: see the stems . . . 218
21.5 The STEMS window . . . 219
21.6 The effects of a stem . . . 220
21.7 Presets: a quick start . . . 222
21.8 SAVE TRACK DEFAULT: the same settings every time . . . 222
21.9 STEM CUES: a hot cue that also sets the stems . . . 222
21.10 STEM SPLIT: vocals on one deck, the rest on another . . . 223
21.11 STEM → PAD: put a stem on a pad . . . 223
21.12 STEMS → LIGHTS · MIDI . . . 223
21.13 Good to know (read this before a gig) . . . 224

22. SONG EDITOR: make your own edit . . . 225
22.1 Open a song . . . 225
22.2 The screen . . . 226
22.3 Listen and move around . . . 227
22.4 Tools and edit buttons . . . 227
22.5 Example: a longer intro and a part twice . . . 229
22.6 Fades and crossfades . . . 229
22.7 Tempo and key . . . 230
22.8 Save a new version . . . 230
22.9 Your edit is kept . . . 231
22.10 Keys in the Song Editor . . . 231
22.11 Limits . . . 231

22b. MASTERING: finish a song, a mix or a set . . . 232
22b.1 In short . . . 232
22b.2 Open a song, a mix or a set . . . 233
22b.3 DESTINATION and GENRE REF . . . 233
22b.4 START MASTER . . . 234
22b.5 BEFORE / AFTER: listen and compare . . . 234
22b.6 The nine stages . . . 235
22b.7 The meters . . . 238
22b.8 EXPORT . . . 238
22b.9 MY OWN MASTERS: your sound as the reference . . . 239
22b.10 A PreMix mix: TRACK BY TRACK . . . 239
22b.11 SCREEN 2 . . . 239
22b.12 Good to know . . . 239
22b.13 The monitor section and the meters . . . 240

23. Keyboard shortcuts . . . 241

24. Troubleshooting . . . 242
24.0a SONG EDITOR . . . 246
24.0 STEMS . . . 246
24.1 Remote support . . . 246

24.0b CDJ-3000 over USB, memory cues and saved stem effects 248
24.0c External inputs and sound 249

25. Specifications 250

26. Licence, copyright and trademarks 254

1. Before you start

1.1 About this manual

Names of buttons, knobs, menus and screen messages are printed in capitals as they appear on the screen, for example **PLAY**, **OUTPUTS · SETTINGS** ⚙ or **AUTO MIX**. Numbers in blue squares refer to the numbered parts in the pictures. Step-by-step instructions are numbered; do the steps in that order. Every function of this version is in this manual; a complete list of what DeckFields does is in chapter 25 (Specifications).

The pictures show DeckFields 4.1 on a laptop screen with two decks; close-up pictures zoom in on the controls they explain. What you see on your own screen can differ slightly with the size and shape of your screen, but every control is in the same place.

1.2 What DeckFields is

DeckFields is DJ software that you run in one of three ways: as the **DeckFields desktop app**, installed on your Mac or Windows computer; as **one single file in your web browser** (Google Chrome or Microsoft Edge on a Mac or Windows computer, nothing installed); or as the **tablet app** on an Android tablet. They use the same licence key (your library moves between them with EXPORT LIBRARY and IMPORT LIBRARY, 14.3), but they do **not** have the same functions. The desktop app has everything. The browser version has only the basic functions (1.2c). The tablet has a touch layout with two decks and only what a tablet can use. The table shows exactly what is where.

Function	Desktop app (Mac · Windows)	Browser (Chrome · Edge)	Android tablet
Decks	2 or 4	2	2 (A and B)
Layout	The full desk; REC and PREMIX in the top bar; STEMS row and BAR COUNT on every deck	A trimmed desk with the basic functions only (1.2c): two decks, the mixer, the library; with the FULL SCREEN button	Touch layout: bigger controls, library as a drawer, long channel faders, no DF · USB · LINK source row
STEMS (chapter 21)	Yes, with PreMix Stems or PreMix Pro	No	No
REC (chapter 19)	Yes, with a PreMix licence	No (the button is not shown)	Yes, without a PreMix licence: MIX MOVES or MIX MOVES + WAV, saved to Downloads
REPLAY · MIDI timecode out	Yes, with a PreMix licence	No	No (open the recording on a computer)
PreMix Studio (chapter 20)	Yes, with a PreMix licence	No (the button is not shown)	No
Club players (LINK, chapter 16)	SSD Link built in	No (desktop app only)	No
Outputs	Master out, external mixer, output pairs, headphones	Master out and headphones (no external mixer mode)	One output (speaker, jack, USB or Bluetooth); headphones with SPLIT (18.4)
+ FOLDER	Yes	Yes (Chrome · Edge)	No: use + AUDIO FILES
Write title / artist into the file	Yes	Chrome · Edge with folder access	No: the change stays in DeckFields
Full screen	The desktop app menu: View › Toggle Full Screen	FULL SCREEN button or Esc	Always full screen
Browser questions (MIDI, folders)	None	Chrome asks once	Chrome asks once
Updates	The update window of the desktop app	Download the new file (banner Get it)	Loads the newest version at every start with internet

1.2c The browser version: a trimmed version of DeckFields

From 8 November 2026 the browser version is a **trimmed version of DeckFields**. It is there to show the basic functions and the basic use of DeckFields: open one file in Google Chrome or Microsoft Edge on any Mac or Windows computer, nothing installed. **The full program, with every function in this manual, is the DeckFields desktop app for Mac (Apple silicon or Intel) and Windows (1.6).** Both run on the same licence key.

	Browser version (trimmed)	DeckFields desktop app (Mac · Windows)
Decks	2 (A and B)	2 or 4
On the deck	Play, cue, hot cues, auto cues, loops, beat jump, sync, tempo, key lock, the jog and the platter, the beat grid	The same
Mixer	Trim, COMP, EQ (with LOW MID), filter, faders, crossfader, headphone cue, BEAT FX and SEND FX	The same, plus MIXER LAYOUT of a club mixer
Library	Adding music, analysis, playlists, smart playlists, AUTO MIX	The same
rekordbox and Traktor files	IMPORT REKORDBOX XML (3.8), IMPORT USB STICK for rekordbox sticks (3.9), SAVE REKORDBOX XML and SAVE TRAKTOR NML (3.11, 3.11b), M3U in and out	The same, in the rekordbox frame (3.10)
Other DJ programs read and written directly (3.13)	No	Yes: rekordbox, Serato, Engine DJ, Traktor and VirtualDJ, sticks and libraries, both ways; WRITE TO DJ USB, WRITE TO VIRTUALDJ
Outputs	Master out and headphones	Also external mixer mode and output pairs to a club mixer (15.5, 17.1)
PERF FX · PADS · MIX IDEAS (11 – 13)	No	Yes
MIDI controllers and club players in MIDI mode (15)	No	Yes
SSD LINK, club players on the link network, LINK SYNC (16)	No — the separate SSD Link program is no longer offered	Yes, SSD Link built in
SCREENS and REMOTE (18.3, 18.6)	No	Yes
REC & REPLAY, PreMix, STEMS, SONG EDITOR (19 – 22)	No	Yes (REC, PreMix and STEMS with a PreMix licence)
Remote support (24.1)	No	Yes

IMPORTANT Where another page of this manual says that a function works in the browser version, or tells you to use the SSD Link program next to the browser version, this page applies. For the full program and every other function, install the DeckFields desktop app from your account page (1.6).

Your music stays on your own computer. DeckFields only goes online to activate your licence and to check for updates; you can play without an internet connection.

IMPORTANT DeckFields is **beta software** in active development. It is updated often, functions can change, be added or removed, and it can contain errors. Always test a new version on your own setup before you play a show, and install the updates you receive.

1.2a New in 4.2 (15 November 2026)

DeckFields 4.2 brings the world outside the computer into the mixer: a **turntable, a CD player, a synth or any line source** plays through channel C or D, can be recorded into your library and becomes a **track of your recorded set**. PreMix got **SONG automation**: the same editor as for a blend, now over the whole song. The mixer got a **MASTER CUE** and a **PADS CUE**, and MASTERING a **monitor section** above its meters.

What	In short
External inputs on C and D (7.9)	The switch above the fader of channel C and D has three positions: DECK · EXT · PADS. On EXT the input of your audio interface plays through that channel: TRIM, COMP, EQ, FILTER, fader, crossfader, CUE, Beat FX, Send FX and REC all work on it.
EXT RECORDER (7.10)	Record the input per channel, see the waveform grow, replay it, and save it to the library as a WAV that is analysed like any song.
ARM: the input in your set (7.11)	With ARM lit, what plays on the input becomes a track of the set you record. In PreMix the take stands in the arrangement like any other song.
MASTER CUE and PADS CUE (7.12)	CUE inside the MASTER frame sends the master to your headphones; the pads have a CUE of their own. The master meter flashes red while the limiter works.
Audio inputs & outputs (17.9)	The settings tab holds the inputs too. One table shows which output plays what in every output mode. E is the output of MASTERING and the Song Editor.
PreMix: SONG automation (20.18)	BLEND | SONG above the lane list. Click a song: draw GAIN, HIGH, MID, LOW MID, LOW, FILTER, SEND FX, BEAT FX and DUCK over the whole song.
PreMix: the top bar (20.19)	The bar is centred and takes a second row by itself when the window is too narrow for one.
MASTERING: monitor section and meters (22b.13)	Volume for the speakers and for the headphones, LEFT / RIGHT listening, CUE and PHONES ONLY above the meters; the meters show TARGET and CEILING.
Repaired	On a laptop without an audio interface the music could play twice on the same speakers, as a short echo. The master now never plays twice on one device (24.0c).

Update: File › Check for update, or install it over the old version; your library, cues and settings stay.

1.2b New in 4.2.1 (15 November 2026)

4.2.1 finishes what 4.2 started: your recordings are **real WAV files in a folder of their own**, a recorded set with takes **replays on the decks**, and PreMix draws **stems and ready-made curves over a whole song**.

What	In short
The folder DeckFields Recorded (7.13)	ARM takes and what you save from the EXT RECORDER are WAV files in a folder called **DeckFields Recorded** on your computer. DeckFields asks once where to make it.
A running take is safe (7.13)	A take is written to disk while it records. After a crash, a closed window or a power cut it comes back in the library as ... (recovered).
REPLAY ON DECKS with takes (7.14)	A set that holds a take replays it from deck C or D, as loud as it came in. The switch goes to the deck by itself and back to EXT when the replay ends.
A take in the Song Editor (7.14)	OPEN SONG lists your takes; a take opens like any song.
PreMix: stem lanes over a whole song (20.20)	VOCALS, DRUMS, BASS and MELODY can be drawn over a whole song, outside the blends too.
PreMix: CURVE for a song (20.21)	FADE IN, FADE OUT and DIP 4 BARS draw a shape on the selected SONG lane with one click.
Changed	The button **SAVE TO LIBRARY** of the EXT RECORDER is now called **SAVE**: it writes into the folder and into the library. STEM FX lanes are no longer offered for a song; they belong to a blend.
Repaired	In 4.2.0 REPLAY ON DECKS did not sound a take while the switch of its channel stood on EXT, and a stem lane drawn on a song outside a blend did nothing.

Update: File › Check for update, or install it over the old version; your library, cues and settings stay.

1.2d New in 4.2.2 (22 November 2026)

4.2.2 is about **sound and trust**: cleaner highs at any tempo, a key lock that stays clean, a master limiter of our own, KEEP KEY and much faster exports in PreMix, 24-bit recordings, a library that understands cloud folders, and a desktop app that behaves on Windows.

What	In short
Cleaner highs at any tempo	The decks read every track in full resolution when you change the tempo. Nothing to set; it is always on.
Key lock	The key lock stays clean close to the track's own tempo. SETTINGS › Log & about names the key lock engine and holds its licence text.
Master limiter	DeckFields limits the master at -0.3 dBFS. The lit LEDs of the MASTER meter turn red only while the limiter works (see Levels and overload below).
PreMix: KEEP KEY	Every track keeps its own key at any tempo, in PLAY and in every export (PreMix settings › Key).
PreMix: faster exports	An export is up to 3.75 times faster than in 4.2.1 and needs far less memory (KEEP KEY off). DeckFields asks WAV, MP3 or both.
PreMix: PLAY = export	What you hear in PLAY is what the export gives you; stems come in and go out without a dip. Snap also offers FREE.
Recording	Save a recorded set as a 16-bit or 24-bit WAV, with or without dither. ARM takes can be of any length.
Library	Files that are still in the cloud show ONLINE ONLY. ANALYSE ALL uses several processor cores, gives the sound priority and ends with an honest count. + FOLDER says what it reads.
Stems	Stems that belong to another copy of a song are said so at the SPLIT button. Stems made at another sample rate are converted by themselves.
AUTO MIX	The choice boxes TEMPO and KEY show their whole text.
Desktop app 1.6.32	A clear permission step at the start. Windows: leave full screen at the top edge or with F11, closing really closes, one DeckFields at a time. Lighter on the processor at rest.

UPDATE Two things are updated separately. **DeckFields** (the decks, mixer, library, PreMix, Song Editor, Mastering) comes with File › Check for update in the app. **The DeckFields app** (the program you start: window, menus, the links to your players) is a separate download from your account page. For 4.2.2 download the app again: **1.6.32** brings the Windows full-screen buttons and ONLINE ONLY. On the Mac install it over the old one; on Windows start the DeckFields.exe of the new download (1.2e). Your library, settings and licence stay.

Levels and overload

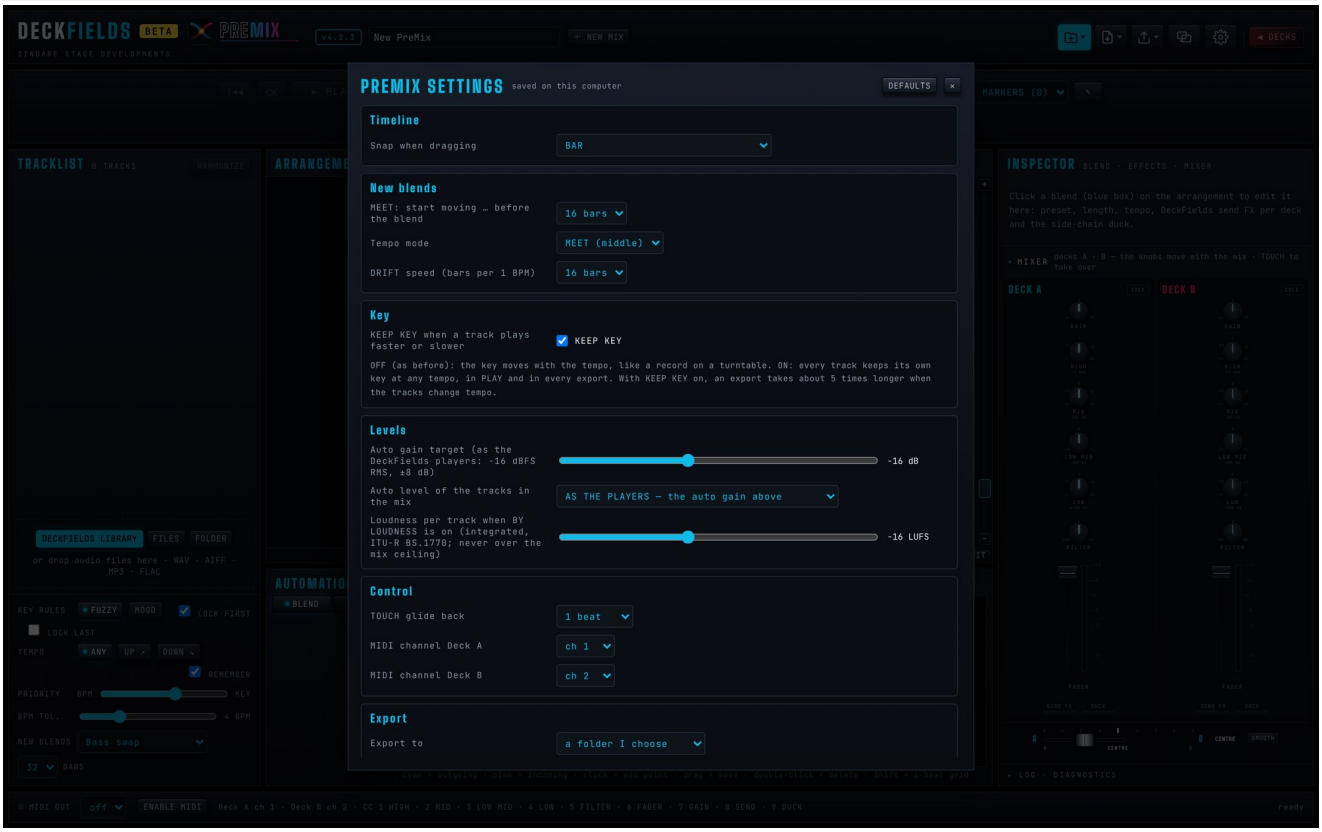
The MASTER meter shows the level of the left and right output. DeckFields has its own **master limiter at -0.3 dBFS**: it only works when the mix is too loud for the output.

	The MASTER meter
Green and amber	Normal. At normal levels (two decks at auto gain) the limiter does not work and the meter never turns red.
The lit LEDs flash RED	The limiter is working: the mix is too loud. Turn the master or the channels (TRIM, the channel EQ) down until the meter stays green and amber.
Why it matters	Red is not a fault: the limiter keeps the output clean. But a mix that sits in the red all the time loses its punch.

PreMix: KEEP KEY

Where: PreMix › settings (the gear) › frame **Key** › **KEEP KEY**.

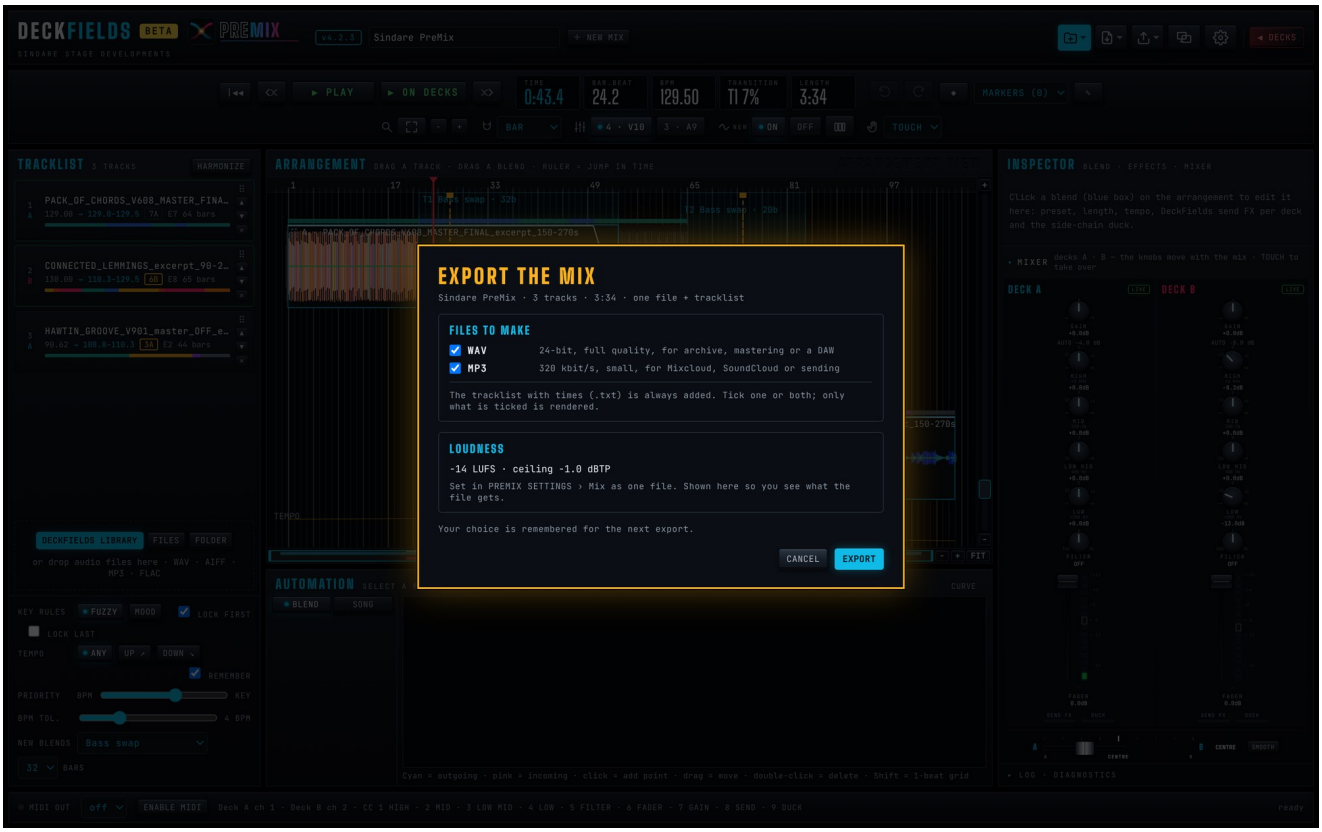
	KEEP KEY
Off (as before)	The key moves with the tempo, like a record on a turntable.
On	Every track keeps its own key at any tempo, in PLAY and in every export.
Good to know	With KEEP KEY on an export takes about 5 times longer when the tracks change tempo.



PreMix settings, frame Key: KEEP KEY switched on, with the explanation that belongs to it.

PreMix: WAV, MP3 or both

Where: PreMix › EXPORT › MIX, and SET AS SEPARATE SONGS. DeckFields asks which files you want before it starts. The same choice sits in PreMix settings › Mix as one file. An export is up to 3.75 times faster than in 4.2.1 and needs far less memory (with KEEP KEY off).



EXPORT › MIX: DeckFields asks for WAV, MP3 or both before it starts.

Library: ONLINE ONLY

A track whose file is still in the cloud (Dropbox, OneDrive, iCloud) and not on this computer shows **ONLINE ONLY** in amber, with an amber lamp, instead of an error. Point at it and DeckFields tells you what to do: make the music folder available offline, then press ANALYSE ALL. ANALYSE ALL stops by itself after 5 such files in a row and says so. This needs the desktop app 1.6.29 or newer.



Three tracks still in the cloud: ONLINE ONLY in amber with an amber lamp. The closing line counts them: "Analysed 2 / 5 tracks — grids on the kick start · 3 ONLINE ONLY".

LOCATIONS has a column **Online only** per folder.



LOCATIONS: tracks, found, online only, not found and analysed for each folder.

Library: ANALYSE ALL and + FOLDER

	What changed
Several cores	ANALYSE ALL uses several processor cores. On a computer that is short of power it waits while the decks play: the sound goes first.
A finished library	On a library that is already analysed, the first press only tells you what a second press within 10 seconds will do. Grids you corrected yourself are never overwritten; cues and hot cues are not touched.
The closing line	counts only the tracks that were really analysed, and adds "N could not be analysed (the reason is in the STATUS column)" when a file is damaged or holds no sound.
+ FOLDER	says what it is reading ("Reading folder … 120 audio files") and how it ended.

Recording: 16-bit or 24-bit, with or without dither

Where: REC › MIX MOVES + WAV › record › REC again. The box **SET RECORDED** opens.

	SET RECORDED
AUDIO FILE	16-BIT: CD quality, plays everywhere. 24-BIT: the full recording; the file is half as large again.
DITHER (16-bit only)	On: quiet passages and fades stay clean; a very soft steady noise is added. Off: the 16-bit file as DeckFields wrote it before.
Then	REPLAY ON DECKS · OPEN IN PREMIX · SAVE .DFREC · SAVE AUDIO (WAV) · CLOSE. RECENT RECORDINGS keeps your last 10 takes.

ARM takes

Where: SETTINGS › Audio inputs & outputs › External inputs › **ARM take ends**: 2 seconds or 0.5 second. 2 seconds leaves room for a short cut with the fader inside a take; 0.5 second ends the take almost at once. A take can be of any length, and it also ends when you close the crossfader.

Stems that do not fit

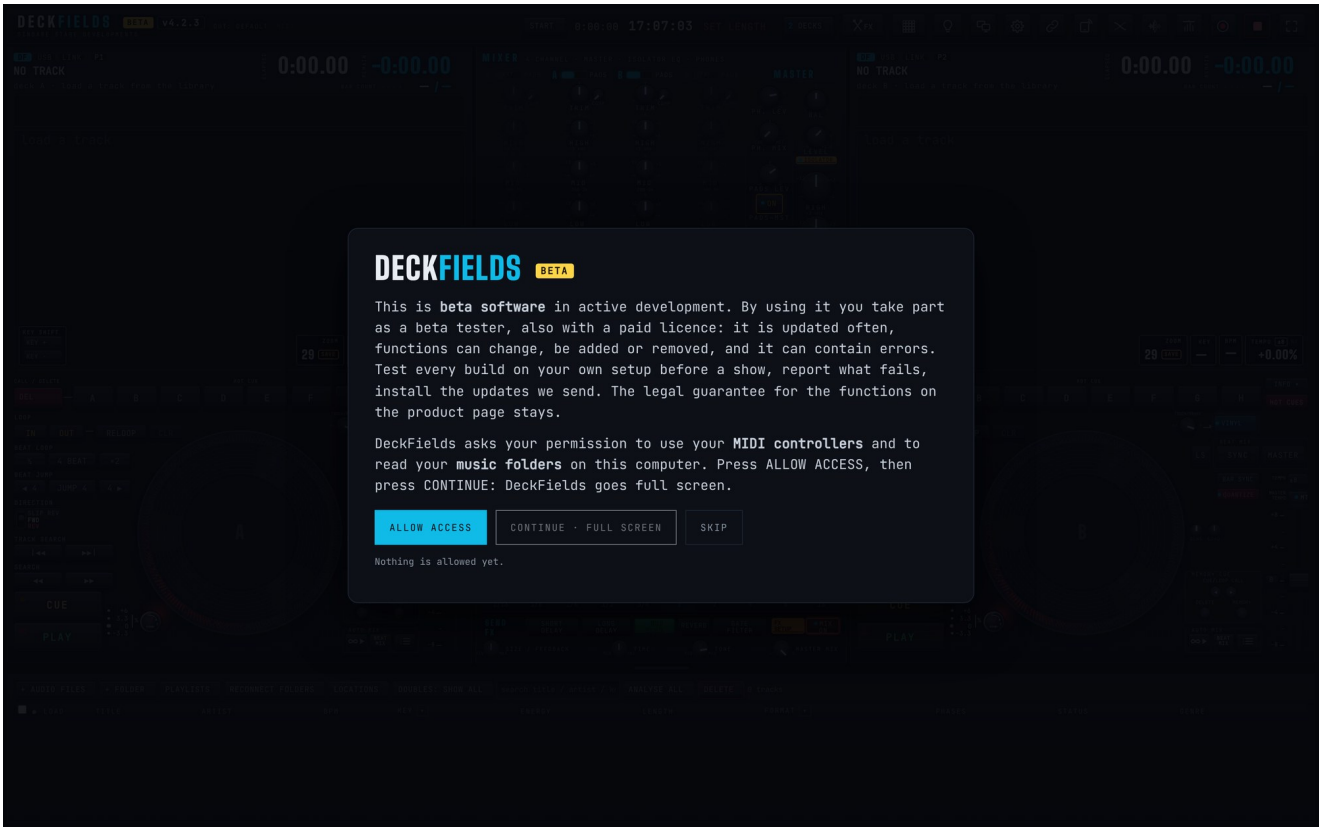
If the stored stems belong to another copy of the song, **SPLIT turns amber** and the deck says **STEMS DO NOT FIT THIS FILE · hold 2 s: new stems**. Hold SPLIT for 2 seconds to make new stems. With 4 decks there may be no room for the note; the amber SPLIT and its tooltip stay. Stems made on a sound card with another sample rate show CONVERTING for a few seconds and then come on by themselves; the stored stems are not changed.



Both decks hold stems of another copy of the song: SPLIT is amber and the note says what to do.

The desktop app 1.6.32

	What changed
The start	START DECKFIELDS, then one clear step: ALLOW ACCESS (MIDI controllers and your music folders), then CONTINUE · FULL SCREEN, or SKIP. The line under the buttons says what is allowed.
Windows: full screen	CONTINUE · FULL SCREEN goes full screen. Move the mouse to the **top edge** of the screen: three buttons appear, **MINIMISE**, **LEAVE FULL SCREEN** and **CLOSE**. **F11** also switches full screen on and off. Esc does not leave full screen, so a key press in a set cannot drop you out of it.
Windows: closing	CLOSE really closes the app, within two seconds.
One DeckFields at a time	Your library can be open in one DeckFields only. If another DeckFields is open, you read "Another DeckFields is open." with OK: close the other one first. If an earlier DeckFields has no window any more but did not finish closing, DeckFields asks you; CLOSE IT AND CONTINUE ends it and starts this one. Nothing in your library is lost.
Lighter at rest	When nothing plays, DeckFields uses less of the processor.
EXPORT LOG	SETTINGS › Log & about › EXPORT LOG writes the last lines of the log (up to 3000) to a text file for support.

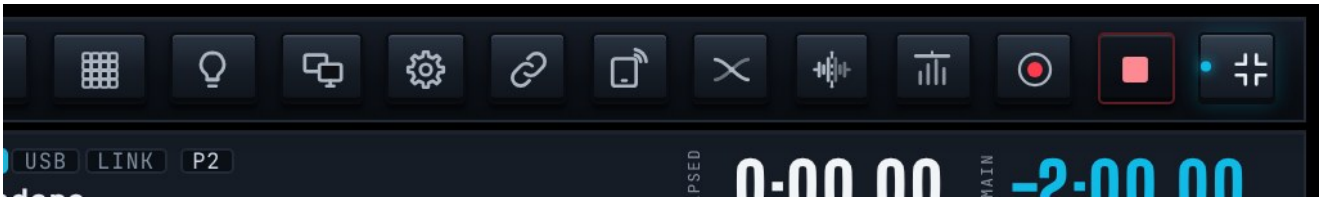


The start: one clear step for the permissions, then CONTINUE · FULL SCREEN or SKIP.

1.2e New in 4.2.3 (22 November 2026)

4.2.3 makes leaving full screen easy to find in the desktop app on Windows, and gives the top bar room for it.

What	How
Full-screen button	The last button at the right end of the top bar. Press it to leave full screen, press it again to go back. Desktop app on Windows and Chrome. In the desktop app on Windows F11 does the same, and in full screen the top edge of the screen also shows MINIMISE, LEAVE FULL SCREEN and CLOSE. On the Mac the window keeps its own green full-screen button (or View › Full Screen).
STOP ALL	Now a red square icon, left of the full-screen button. It works as before: hold it 2 seconds to stop both decks, auto mix and the pads; Esc on the keyboard does the same at once. Point at it to read STOP ALL.
Windows: start the new program	The desktop app for Windows comes as a zip and does not replace an older DeckFields on your computer. Start DeckFields.exe from the folder of the new download, pin it to the taskbar, and remove the old shortcut and the old folder. Help › About DeckFields (press Alt to show the menu) shows the app shell: it must say 1.6.32 or newer. With an older app shell the full-screen buttons do not work.



The right end of the top bar in 4.2.3 (desktop app on Windows, full screen): REC, STOP ALL (red square) and the full-screen button.

Desktop app 1.6.33 for Windows (23 November 2026)

Download the Windows app again from your account page and start DeckFields.exe from the new folder.

What	How
Windows: an older copy is found	About 15 seconds after the start, DeckFields looks for other DeckFields programs and shortcuts on the PC (Desktop, Downloads, Start menu, taskbar). If it finds one you read "An older DeckFields is still on this PC." with the places. SHOW IN EXPLORER opens the first one, OK closes the message. Nothing is removed: remove the old shortcut or folder yourself and start DeckFields only from the new one. The message comes once for the same list.
Windows: full-screen buttons	MINIMISE, LEAVE FULL SCREEN and CLOSE at the top edge now go away shortly after the mouse leaves them, and show for a few seconds when full screen starts.
Which app	Windows: Help › About DeckFields (press Alt to show the menu) says app shell 1.6.33. The Mac stays on app 1.6.32: 1.6.33 changes only Windows.

1.3 What you need

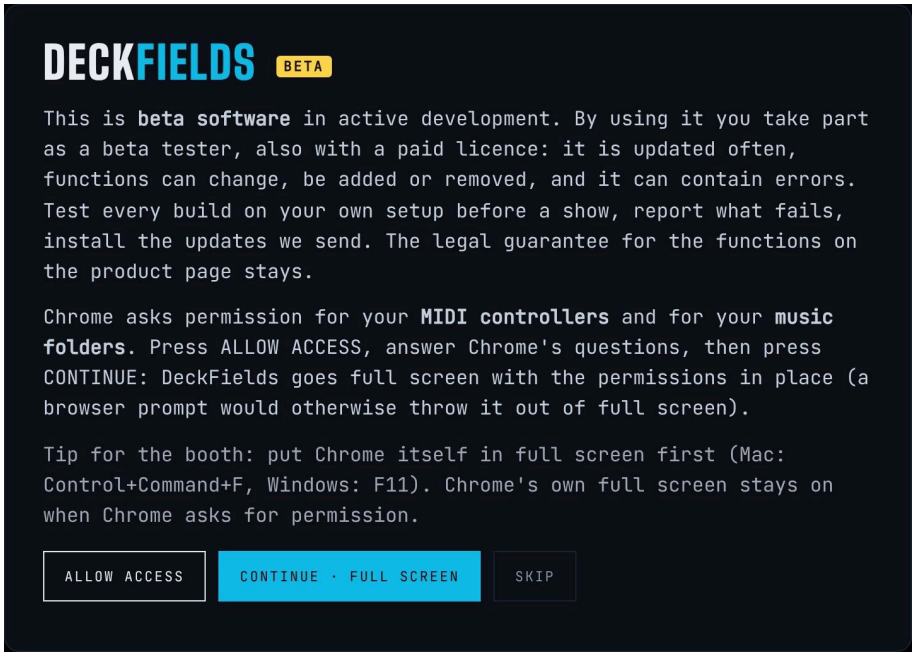
Item	Requirement
Computer	A Mac or a Windows computer. A laptop is enough; DeckFields also uses wide (21:9) and super-wide (32:9) screens and extra screens. An Android tablet in Chrome works too (touch layout, 18.4); the iPad is being tested.
DeckFields desktop app	Mac with Apple silicon or Intel (macOS 12 or later), or Windows 10 / 11 64-bit. The desktop app contains SSD Link, so the link network needs no extra program.
Browser (browser version)	Google Chrome or Microsoft Edge. The browser version is a trimmed version of DeckFields with the basic functions only (1.2c); everything else is in the desktop app. Firefox and Safari also play, with the limits listed below.
Music	Audio files: WAV, MP3, FLAC, AIFF, M4A / AAC and OGG. Higher quality files sound better; very low bit rates are marked LQ in the library.
Sound	Your computer speakers, an audio interface, a DJ mixer with a USB sound card, or headphones. For pre-listening (cue) in headphones while the audience hears the master, use a second audio output (for example headphones on a USB headset, Bluetooth headphones or a second interface output).
Controller (optional)	Any MIDI controller, or club players in their MIDI control mode (see chapter 15).
Link network (optional)	Club players by network cable, with the DeckFields desktop app: SSD Link is built in (chapter 16). The browser version has no club players and no SSD Link (1.2c).
Minimum	16 GB memory and an Intel Core i7 of the latest generation, or a comparable Apple M or AMD Ryzen 7 processor; a 1280 × 720 screen. Or a recent high-end Android tablet of 1280 × 800 or more.
Advised	32 GB memory, a latest-generation Intel Core i7 / i9, Apple M Pro or AMD Ryzen 9, the music on the internal SSD, a 1920 × 1080 screen and an audio interface or DJ mixer with a USB sound card (master and headphones on separate outputs).
Best setup	32 GB memory or more, a latest-generation Intel Core i9, Apple M Pro / Max or AMD Ryzen 9 laptop on mains power, a 21:9 or 32:9 screen or a second screen, a 4-channel USB sound card or club mixer (external mixer mode), a MIDI controller, other browser tabs closed.
PreMix (optional)	REC & REPLAY, MIDI timecode out and PreMix Studio need the PreMix licence on top of a DeckFields plan and the DeckFields desktop app (chapter 19). For timecode to lights or video: a MIDI output (a USB MIDI interface or a virtual MIDI port) and a lighting or video program that reads MIDI timecode (19.4).
STEMS (optional)	The DeckFields desktop app on Mac or Windows and a PreMix Stems or PreMix Pro licence. Splitting a track works best on a recent computer (Apple M, or a recent Intel / AMD with a good graphics chip) and needs about 150 MB of free disk space per track (chapter 21).
Internet	Only for the first activation, for updates and once every 30 days to renew the licence.

Browser differences

Function	Chrome / Edge	Firefox / Safari
Play, mix, effects, library, AUTO	Yes	Yes
+ FOLDER (add a whole folder)	The folder stays linked: new files can be read again, RECONNECT FOLDERS after a restart	The audio files of the folder are copied into the browser library; RECONNECT FOLDERS is not shown
Choose the output device (Master out, Headphones)	Yes	Usually only the system default output
MIDI controllers	Yes	Firefox asks you to allow a site permission add-on first; Safari has no MIDI
Full screen, extra screens (SCREENS)	Yes	Yes (pop-up windows must be allowed)

1.4 Licence and activation

DeckFields is licensed, not sold. You receive a **licence key** by e-mail when you buy or start a trial. One plan covers **three machines**: for example the DeckFields desktop app on your computer, the browser version and the tablet app on your Android tablet (18.5). Your account shows the machines in use. Each place you run DeckFields counts once: the desktop app and the browser version on the same computer are two machines. The first time you open DeckFields on a computer it asks for the key.



The beta notice after START; the licence window with LICENCE KEY, THIS MACHINE and ACTIVATE appears before it the first time you open DeckFields on a computer, and after an update to a new version.

To activate DeckFields

1	Make sure the computer is online.
2	Open the DeckFields file in Chrome (see 2.1).
3	Type or paste your licence key in LICENCE KEY (four groups of four letters and digits; there is no letter O or I and no digit 0 or 1).
4	Type a name for this computer in THIS MACHINE, for example "Booth laptop". You see this name in your account.
5	Click ACTIVATE. After a moment DeckFields opens; the bottom of the screen shows Licensed to and your name.

Message	What to do
That does not look like a licence key.	Check the key: four groups of four characters.
This licence key is not known.	Check the letters; there is no O or I and no 0 or 1 in a key.
This key does not include DeckFields.	The key is for another product. Contact us.
All machines of this licence are in use.	Free a computer you no longer use in your account, or ask for more seats.
No connection to the licence server.	Connect to the internet once; after that DeckFields runs offline for 30 days at a time.
The offline period of this licence is over.	Connect to the internet and open DeckFields again.
This licence has expired.	Renew your plan in your account.
This machine was freed from the licence.	The computer was removed from your licence; enter the key again.
This version has to be unlocked once while online.	A new version is unlocked the first time you open it online.
Too many tries. Wait a few minutes.	Wait and try again.

Your account and its security. Your account page (SSD-Fields Shop › **My account**) opens with a link we mail you. The link works **once**, within **15 minutes**, and only in the browser where you open it: tap **Open my account** on the page that appears. That browser then stays logged in for 2 hours (**Log out**

ends it at once). Did the link expire? Ask for a new one the same way.

2-step verification — strongly advised. If someone ever gets into your mailbox, the mailed link alone would open your account and show your licence key. With 2-step verification on, your account also asks a 6-digit code that only your phone makes. It takes 2 minutes and works with any free authenticator app (Google Authenticator, Microsoft Authenticator, Authy).

To turn on 2-step verification

1	Install an authenticator app on your phone (App Store or Play Store), if you have none yet.
2	Open your account page and click Turn on 2-step verification in the box Protect your account.
3	In the app tap + › Scan a QR code and scan the code on the page. On the phone itself you cannot scan: choose Enter a setup key in the app and type the key shown under the code (time based).
4	Type the 6-digit code the app shows for SSD-Fields and click Turn it on.
5	The page shows 8 backup codes, once. Write them down or print the page and keep them in a safe place, not in your mailbox. Each code opens your account once when your phone is lost or replaced.

Situation	What happens / what to do
Logging in with 2-step verification on	After Open my account the page asks the 6-digit code. Type the newest code from the app.
"That code is not right"	Set the clock of your phone to automatic (date and time from the network) and type the newest code.
New phone, or the phone is lost	Type a backup code (like ABCDE-23456) instead of the code. Then, in Account security at the bottom of the account page: switch 2-step verification off and on again with the new phone, or make new backup codes.
No phone and no backup codes left	Mail sindarestagedevelopments@gmail.com from the address of your order. We check who you are and switch 2-step verification off for you.
Mail "activated on a new computer"	Each time your key is activated on a new computer or tablet you get this mail. Was it you: do nothing. Not you: click the link in the mail and Block it — give me a new key. Your key is replaced by a new one and every computer on the old key stops (an offline computer at its next check with the server). Type the new key once on your own computers, and change the password of your mailbox.
Mail "payment reversed"	Your bank took back a payment. The licence of that order ends. Was this a mistake? Reply to the mail.

1.5 Working offline, updates and your library

After activation DeckFields works without internet. Once every 30 days it needs a connection to renew the licence; it does this by itself when you are online.

When a new version is available, a banner at the top of the screen says so (for example **DeckFields 4.0.2 is available**) with a **Get it** link to your account page. Click × to hide the banner for that version.

To update DeckFields

1	Before you update, open OUTPUTS · SETTINGS and click EXPORT LIBRARY: this saves a backup file of your library (beat grids, cues, loops, titles).
2	Click Get it in the banner, or open your account page, and download the new DeckFields file.
3	Put the new file where you keep the old one (you can replace the old file).
4	Open the new file in the same browser on the same computer. Your library, grids, cues and settings are kept: they are stored in the browser, not in the file.
5	The first time, the licence window may ask you to unlock the new version: click ACTIVATE while online.

NOTE Your library lives in the browser on this computer. If you clear the browser's site data or use another browser, the library starts empty. Keep a recent **EXPORT LIBRARY** file; **IMPORT** brings it back (see 14.3).

1.6 The DeckFields desktop app

The DeckFields desktop app is DeckFields in its own window: no browser, no tabs, no permission questions. It opens the DeckFields file of your licence, keeps your library and settings in its own folder, checks for updates by itself and runs SSD Link for the club players in the background. The desktop app has every function in this manual. The browser version is a trimmed version with the basic functions only (1.2c); the other differences are listed here.

To install the desktop app (Mac)

1	Download the desktop app from your account page: Mac (Apple silicon) or Mac (Intel) (Apple menu › About This Mac says which chip you have).
2	Double-click the downloaded .dmg. A window opens with DeckFields and Applications.
3	Drag DeckFields onto Applications. Do not start DeckFields from this window: an app that runs from the disk image cannot install its updates. Then eject the disk image (the eject button next to DeckFields in the Finder sidebar).
4	Open Finder › Applications and double-click DeckFields. macOS shows "DeckFields" Not Opened — Apple could not verify…: click Done. Never click Move to Trash.
5	Open the Apple menu › System Settings › Privacy & Security. Scroll down to the Security part: it says "DeckFields" was blocked to protect your Mac. Click Open Anyway, confirm with your Mac password or Touch ID, then click Open.
6	DeckFields opens. If its window does not react to clicks on this very first start, choose DeckFields › Quit DeckFields in the menu bar and open it again from Applications: from then on it opens like any other app and these questions never come back.
7	On the start screen type your licence key (the KEY on your account page) and press GET MY DECKFIELDS. The desktop app fetches the DeckFields file of your licence and opens it.
8	Activate as usual with the same key. From now on the desktop app opens straight into DeckFields.

To install the desktop app (Windows)

1	Download Windows from your account page and unzip DeckFields_App_Windows.zip into a folder of your choice (for example Documents › DeckFields).
2	Double-click DeckFields.exe. If a blue box says Windows protected your PC: click More info, then Run anyway (once).
3	When the Windows firewall asks about DeckFields, tick Private networks and click Allow access — needed for the club players on the link network and for LINK SYNC (16.9).
4	On the start screen type your licence key and press GET MY DECKFIELDS; activate as usual.

NOTE **A new desktop app.** The update window of the desktop app brings new versions of DeckFields itself. Now and then the desktop app around it gets new abilities too — for example **1.6.15** for LINK SYNC (16.9). Then download the desktop app again from your account page and install it the same way: Mac — drag DeckFields onto Applications and click **Replace**; Windows — unzip it over the old folder. Your library, settings and licence stay. DeckFields › About DeckFields shows the version of the desktop app (app shell).

No internet at that moment? The desktop app needs the internet once to fetch the full program: the file on your account page is the trimmed browser version (1.2c).

	Browser version	DeckFields desktop app
Permissions	Chrome asks for folders, microphone names and full screen	Granted inside the desktop app; no questions
Club players (chapter 16)	Not in the browser version (1.2c)	Built in: LINK in the top bar works at once; the desktop app follows the network cable by itself (plug it in before or after starting, as you like). Menu SSD Link › Status page / Restart / Show log
Library and settings	Stored by the browser, per browser profile	Stored by the desktop app (menu File › Show app folder). The browser library is not copied: EXPORT LIBRARY in the browser once, IMPORT in the desktop app, then RECONNECT FOLDERS (14.3)

	Browser version	DeckFields desktop app
Updates	Download the new file from the account page and open it	The desktop app tells you (window with the installed and the new version and the release notes). UPDATE NOW downloads the new file with your key, keeps the old one as a backup and restarts; library and settings stay. LATER hides that version until the next one. Menu File › Check for update… at any time
Screens (chapter 18)	SCREENS pop-outs are browser windows	SCREENS pop-outs are app windows; drag them to the other display
STEMS (chapter 21)	Not available: no STEMS row under the waveform	With PreMix Stems or PreMix Pro: SPLIT, the stem boxes and the STEMS window
REC, REPLAY, PreMix (chapters 19, 20)	Not available: REC and PREMIX are not shown in the top bar	With a PreMix licence
BAR COUNT (4.1b)	Not shown	Next to ELAPSED · REMAIN on every deck
Full screen	FULL SCREEN button in the top bar, or Esc	The app menu View › Toggle Full Screen; no FULL SCREEN button

Problem	What to do
"DeckFields" Not Opened / Apple could not verify	Click Done, then System Settings › Privacy & Security › Open Anyway › Open. Once. If you moved it to the Trash: put it back in Applications.
After Open Anyway the window does not react to clicks	Choose DeckFields › Quit DeckFields in the menu bar and open DeckFields again from Applications. This can happen once, on the very first start.
UPDATE NOW does nothing	Quit DeckFields (DeckFields › Quit DeckFields), open it again and choose File › Check for update…. Make sure DeckFields runs from Applications, not from the disk image window.
Windows protected your PC	More info › Run anyway. Once.
Windows: LINK shows no players	The firewall question was answered No. Windows Security › Firewall & network protection › Allow an app through firewall › tick DeckFields for Private.
The start screen comes back	Type your licence key again (GET MY DECKFIELDS). The library stays.
UPDATE NOW says the key is unknown or expired	Check the key on your account page; an ended or refunded licence cannot download. Renew on the account page, then try again.
LINK shows no players, or players with state stop	The computer is not on the players' switch by cable (USB-C or Thunderbolt network adapter). Plug it in: the desktop app moves to the cable by itself within about 10 seconds. Wi-Fi is not enough.
LINK says helper not found	Menu SSD Link › Restart SSD Link. If it keeps failing: SSD Link › Show SSD Link log and send the log to support.
My browser library is missing in the desktop app	Normal: the desktop app has its own storage. Browser: OUTPUTS · SETTINGS  › EXPORT LIBRARY; app: IMPORT. Your music files stay where they are; reconnect the folders once (RECONNECT FOLDERS).

NOTE The desktop app is signed by us, not yet by an Apple- or Microsoft-verified developer certificate, so both systems ask once at the first start. The desktop app changes nothing on your computer: it keeps its files in its own folder and only listens on the network cable for the club players.

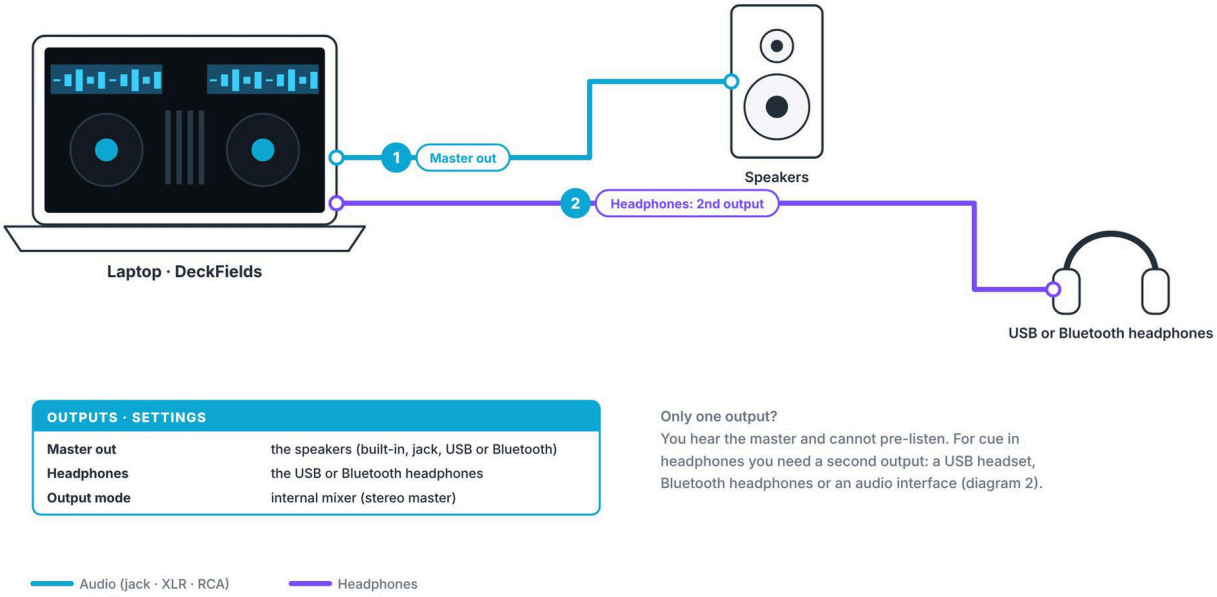
1.7 Connections: what goes where

The diagrams on the next pages show the usual ways to connect DeckFields, from a laptop on its own to a club booth with players, a club mixer, screens, tablets and lights. The numbers in the blue circles match the steps under each diagram. The colour of a line shows the kind of cable; the blue box shows what to choose in OUTPUTS · SETTINGS . Connect everything before you start DeckFields: sound cards and MIDI devices are read when it starts (or click LIST DEVICES, chapter 17).

Line	Cable or connection
— grey	USB: sound card, mixer, controller, MIDI interface
— blue	Audio: jack, XLR or RCA to speakers or an amplifier
— violet	Headphones

Line	Cable or connection
— amber	Network cable (LAN) for club players
- - - blue dashed	Wi-Fi
— green	Video: HDMI, USB-C or DisplayPort
— magenta	MIDI (5-pin DIN cable or a virtual MIDI port)
— red	DMX to the lights

Diagram 1 · A laptop on its own



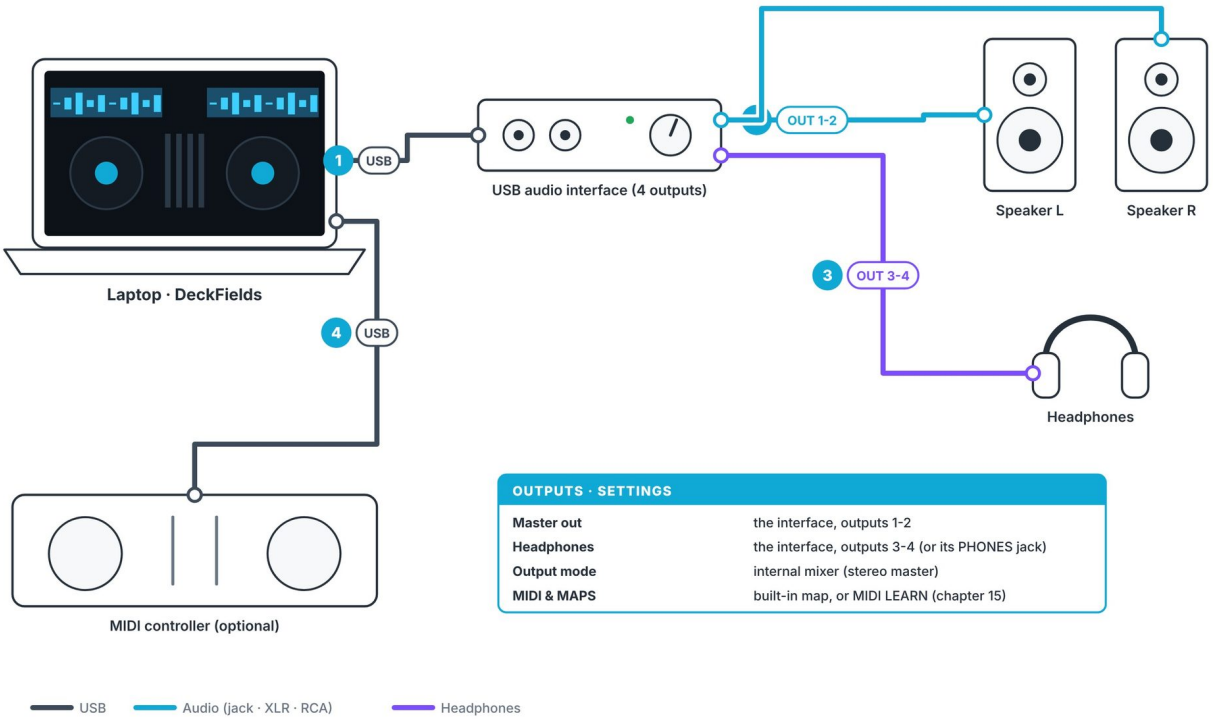
The simplest setup: the speakers on one output, the headphones on a second output.

Connect

1	Master out: the speakers — the laptop's own speakers, a jack cable to active speakers, USB or Bluetooth speakers.
2	Headphones: a second output, for example a USB headset or Bluetooth headphones. Choose it in OUTPUTS · SETTINGS › HEADPHONES / CUE (7.1). With only one output you hear the master and cannot pre-listen.

NOTE Bluetooth is 0.15–0.3 seconds late. Fine for listening and for the audience, not for headphones you mix by ear: use a cable or USB for the headphones.

Diagram 2 · A USB audio interface (and a controller)

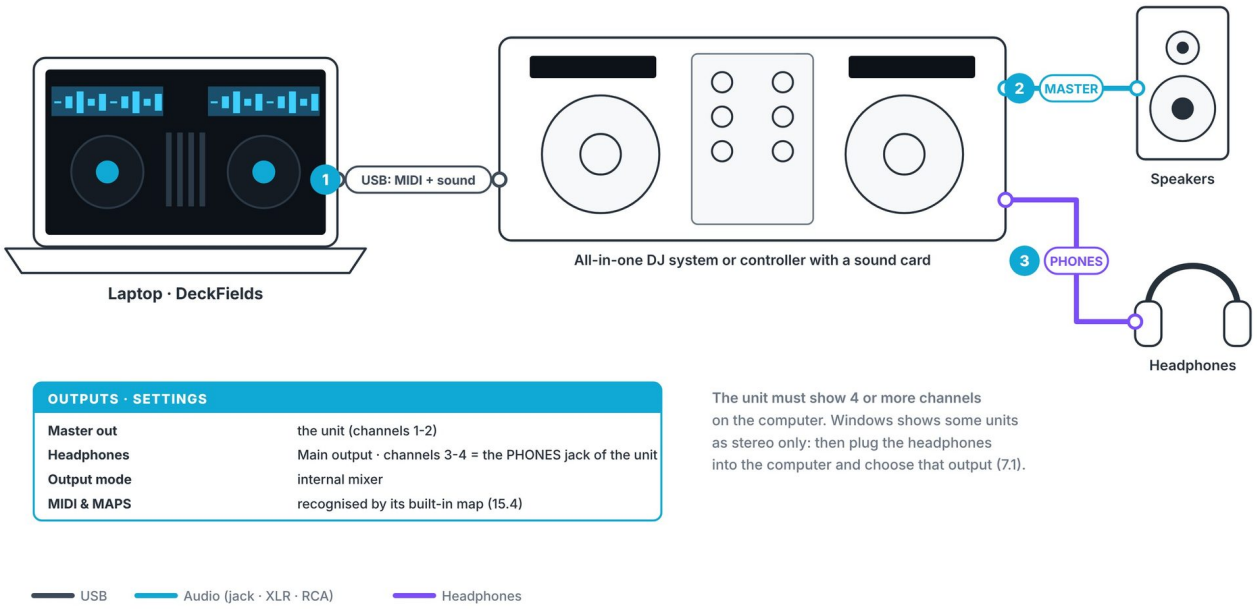


A 4-output USB audio interface: the master on outputs 1-2, the headphones on 3-4. A MIDI controller on its own USB port.

Connect

1	Connect the audio interface to the laptop by USB.
2	OUT 1-2 to the active speakers or the amplifier (jack or XLR). Choose the interface, outputs 1-2, in Master out.
3	OUT 3-4 (or the PHONES jack of the interface) to your headphones. Choose outputs 3-4 in Headphones.
4	Optional: a MIDI controller by USB. DeckFields recognises 120 controllers and players by itself (15.4); any other controller you link with MIDI LEARN (15.1).

Diagram 3 · An all-in-one DJ system or a controller with a sound card



OUTPUTS · SETTINGS	
Master out	the unit (channels 1-2)
Headphones	Main output · channels 3-4 = the PHONES jack of the unit
Output mode	internal mixer
MIDI & MAPS	recognised by its built-in map (15.4)

The unit must show 4 or more channels on the computer. Windows shows some units as stereo only: then plug the headphones into the computer and choose that output (7.1).

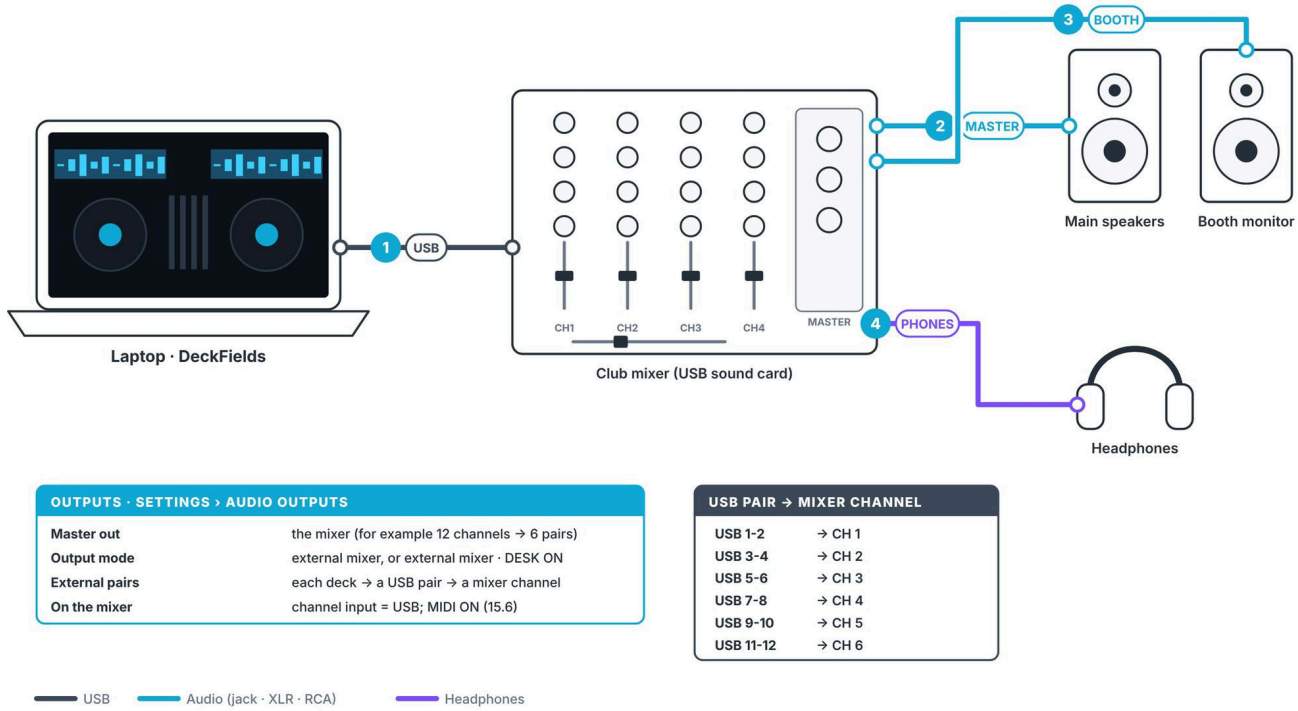
USB · Audio (jack · XLR · RCA) · Headphones

One USB cable carries the controls and the sound. The speakers go on the MASTER OUT of the unit, the headphones on its PHONES jack.

Connect

1	Connect the unit to the laptop by USB: one cable for the controls (MIDI) and the sound.
2	The speakers on the MASTER output of the unit. Choose the unit in Master out.
3	The headphones on the PHONES jack of the unit. Choose Main output · channels 3-4 in Headphones (7.1); the unit must show 4 or more channels on the computer. If it shows 2 channels only, plug the headphones into the computer and choose that output.

Diagram 4 · A club mixer by USB



OUTPUTS · SETTINGS › AUDIO OUTPUTS	
Master out	the mixer (for example 12 channels → 6 pairs)
Output mode	external mixer, or external mixer · DESK ON
External pairs	each deck → a USB pair → a mixer channel
On the mixer	channel input = USB; MIDI ON (15.6)

USB PAIR → MIXER CHANNEL	
USB 1-2	→ CH 1
USB 3-4	→ CH 2
USB 5-6	→ CH 3
USB 7-8	→ CH 4
USB 9-10	→ CH 5
USB 11-12	→ CH 6

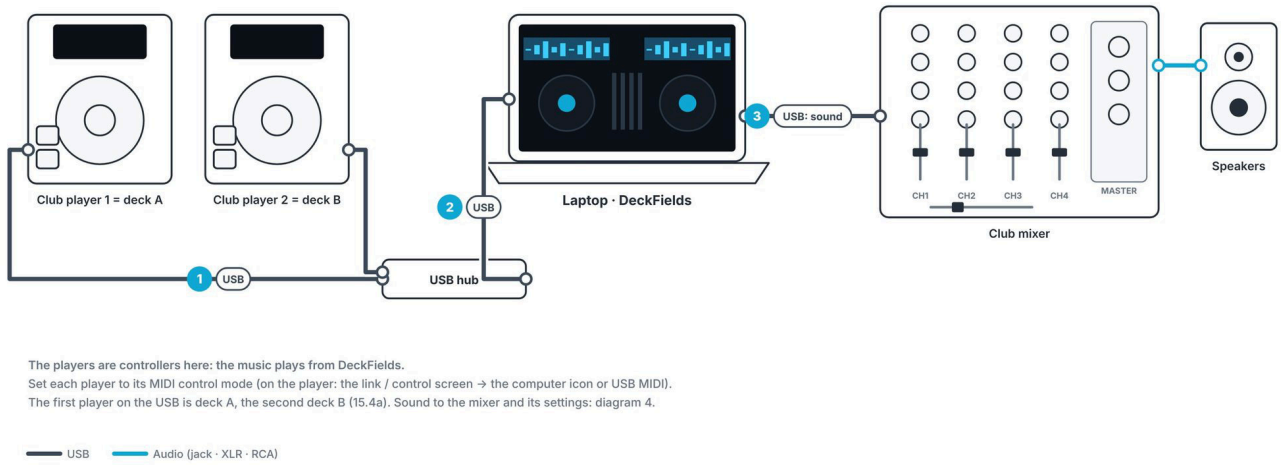
USB · Audio (jack · XLR · RCA) · Headphones

Every deck on its own channel of a club mixer: the mixer does the mixing (external mixer) or receives the finished channels of the DeckFields desk (external mixer · DESK ON).

Connect

1	Connect the mixer to the laptop by USB. On the mixer, set the input switch of every channel you use to its USB input. Click LIST DEVICES, choose the mixer in Master out and restart DeckFields once (17.1).
2	The MASTER output of the mixer to the main speakers.
3	The BOOTH output to the booth monitor, if you have one.
4	Your headphones on the PHONES jack of the mixer. Set Output mode to external mixer or external mixer · DESK ON, give each deck its USB pair under External pairs (the table in the diagram) and press MIDI ON on the mixer (15.6).

Diagram 5 · Club players as controllers

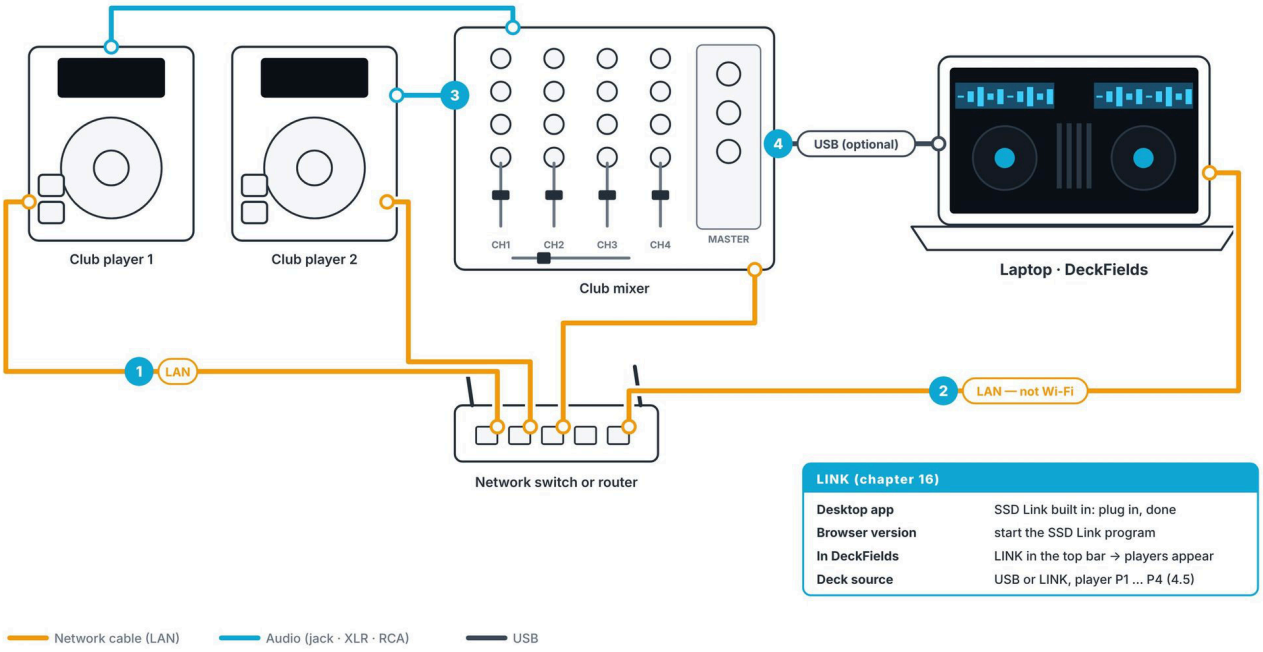


Two club players as MIDI controllers through a USB hub; the sound goes from DeckFields to the club mixer.

Connect

1	Connect each player by USB (a powered USB hub when the laptop has too few ports). Set each player to its MIDI control mode. The first player on the USB is deck A, the second deck B (15.4a).
2	Connect the hub to the laptop.
3	The sound goes from the laptop to the club mixer as in diagram 4. The music plays from DeckFields; the player's own deck is not used.

Diagram 6 · Club players on the link network (LINK)

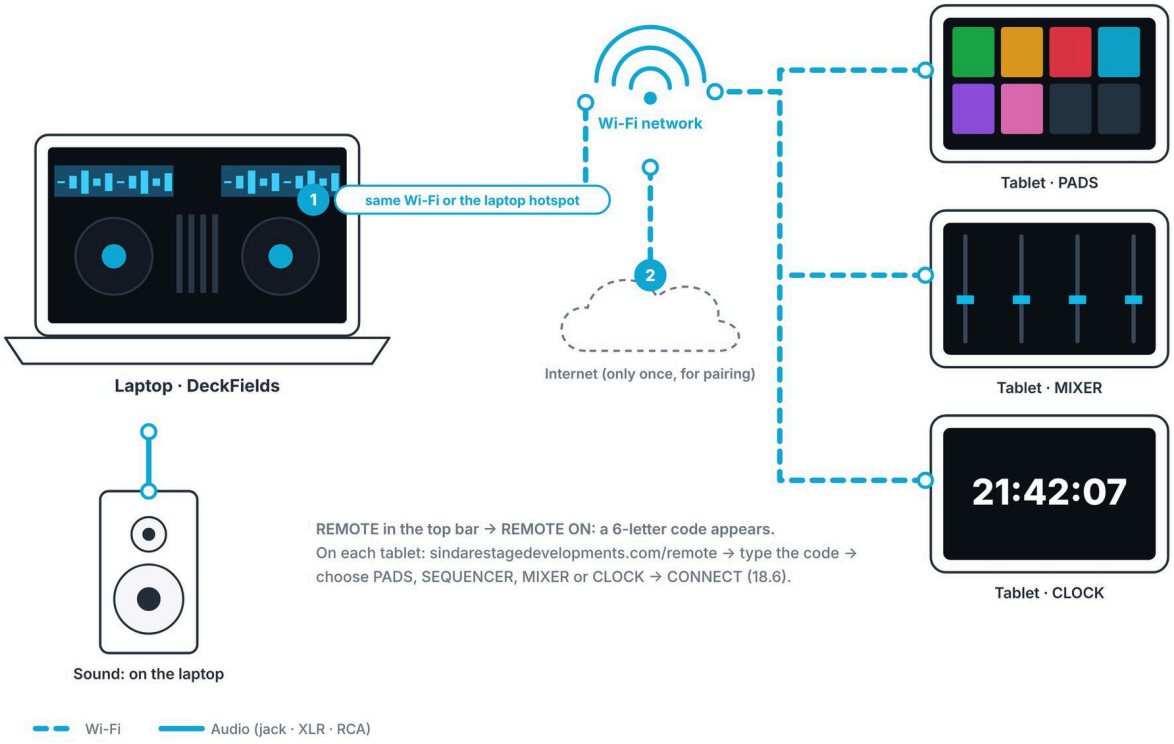


Players, mixer and laptop on one network switch or router. The players play their own music into the mixer; the DeckFields decks follow them (USB or LINK).

Connect

1	Connect every player — and the mixer's link port, if it has one — with a network cable to the same switch or router.
2	Connect the laptop with a network cable to the same switch or router. Wi-Fi is not reliable for this. In the DeckFields desktop app SSD Link is built in; the browser version has no club players (1.2c).
3	The players send their sound to the mixer channels as usual.
4	Optional: the laptop by USB to the mixer, so the DeckFields decks play on their own mixer channels (diagram 4). Click LINK in the top bar: the players appear within a few seconds (chapter 16).

Diagram 7 · Tablets as remote (REMOTE)

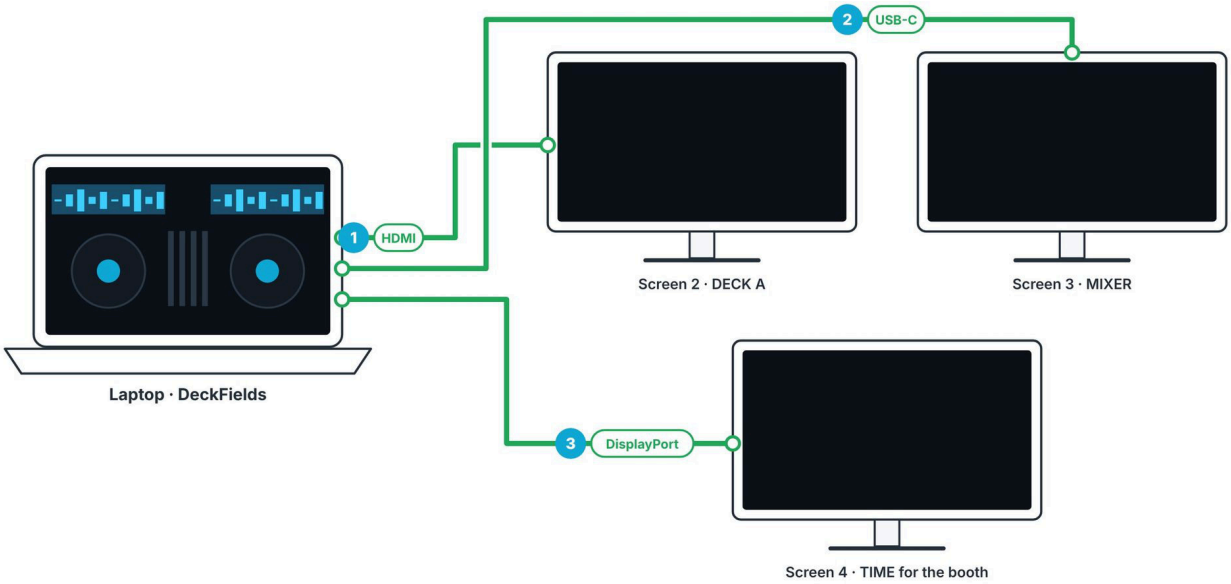


One or more tablets on the same Wi-Fi as the laptop, each with its own view. The sound always stays on the laptop.

Connect

1	Put the laptop and the tablets on the same Wi-Fi, or the tablets on the laptop's hotspot.
2	Pairing goes once through our server, so the laptop and the tablets need internet once, when they connect. After that every touch goes over your own network. REMOTE in the top bar › REMOTE ON shows the code; on each tablet open sindarestagedevelopments.com/remote, type the code and choose PADS, SEQUENCER, MIXER or CLOCK (18.6).

Diagram 8 · Extra screens (SCREENS)

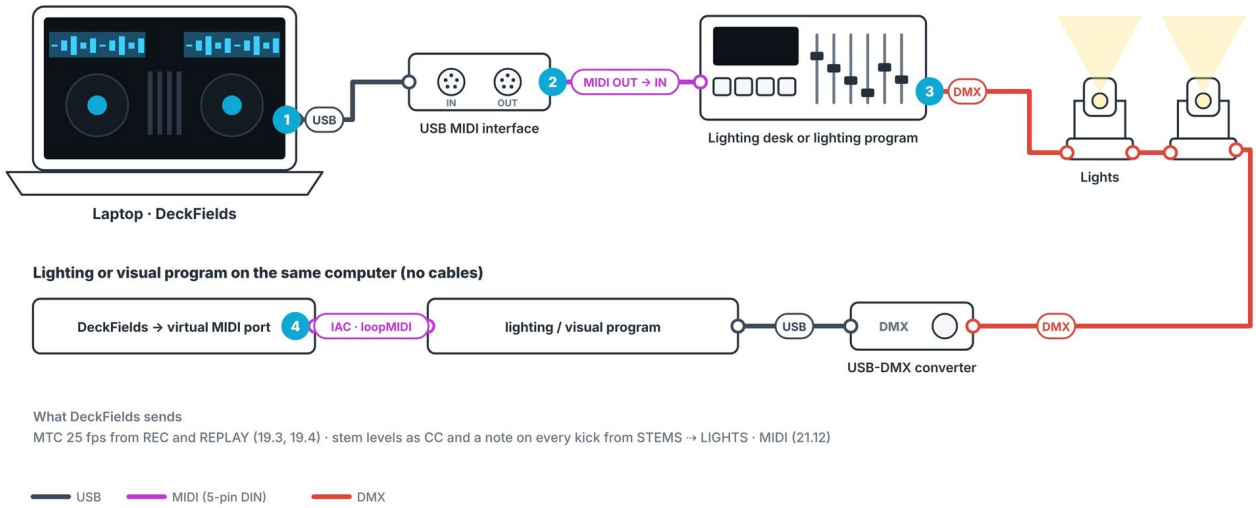


Parts of DeckFields on screens of their own: a deck, the mixer, or TIME for the people around the booth.

Connect

1	Connect the screens with the cable your laptop takes: HDMI,
2	USB-C (Thunderbolt) or
3	DisplayPort, directly or through an adapter or dock. Then SCREENS in the top bar › click a part › drag its window to the screen and make it full screen there (18.3).

Diagram 9 · Timecode and stems to the lights

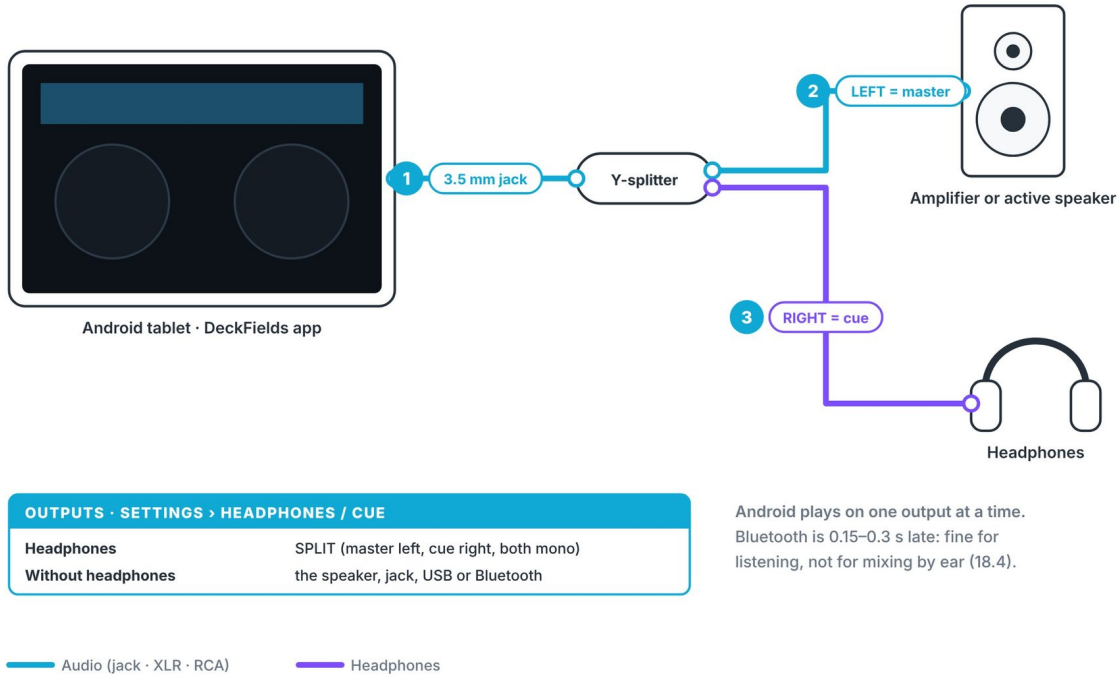


Top: the lighting desk on its own (a USB MIDI interface and a MIDI cable). Bottom: the lighting or visual program on the same computer (a virtual MIDI port, no cables).

Connect

1	A USB MIDI interface on the laptop.
2	A MIDI cable from its OUT to the IN of the lighting desk. Choose the interface under MIDI TIMECODE OUT in the REC menu (19.3).
3	The lighting desk sends DMX to the lights.
4	Program on the same computer: a virtual MIDI port (Mac: IAC Driver, Windows: loopMIDI). The program reads the timecode and drives the lights through its USB-DMX converter (19.4). STEMS ⇢ LIGHTS · MIDI sends the stem levels on the same kind of port (21.12).

Diagram 10 · An Android tablet on its own



DeckFields as an app on an Android tablet: one jack and a Y-splitter cable give the master and the headphones.

Connect

1	A Y-splitter cable on the headphone jack of the tablet (or on a USB-C to jack adapter).
2	The left plug to the amplifier or active speaker: the master (mono).
3	The right plug to your headphones: the cue (mono). Choose SPLIT under Headphones (18.4). Without headphones, the tablet plays on its speaker, jack, USB or Bluetooth.

Quick steps: every task in a few clicks

This chapter has every task of DeckFields as numbered steps, in the order of the chapters. Do the steps one by one: the button to press is printed in **bold**, with its icon when it sits in the top bar (for example **SCREENS** or **OUTPUTS · SETTINGS**). The number behind every task is the section with the pictures and the full explanation.

NOTE Not sure where a button is? Look at the pictures of the top bar (2.3), the deck (4.1) and the mixer (chapter 7): every part has a number and a name there.

1. Before you start

To activate DeckFields (1.4)

1	Make sure the computer is online.
2	Open the DeckFields file in Chrome (see 2.1).
3	Type or paste your licence key in LICENCE KEY (four groups of four letters and digits; there is no letter O or I and no digit 0 or 1).
4	Type a name for this computer in THIS MACHINE, for example "Booth laptop". You see this name in your account.
5	Click ACTIVATE. After a moment DeckFields opens; the bottom of the screen shows Licensed to and your name.

To update DeckFields (1.5)

1	Before you update, open OUTPUTS · SETTINGS and click EXPORT LIBRARY: this saves a backup file of your library (beat grids, cues, loops, titles).
2	Click Get it in the banner, or open your account page, and download the new DeckFields file.
3	Put the new file where you keep the old one (you can replace the old file).
4	Open the new file in the same browser on the same computer. Your library, grids, cues and settings are kept: they are stored in the browser, not in the file.
5	The first time, the licence window may ask you to unlock the new version: click ACTIVATE while online.

To install the desktop app (Mac) (1.6)

1	Download the desktop app from your account page: Mac (Apple silicon) or Mac (Intel) (Apple menu › About This Mac says which chip you have).
2	Double-click the downloaded .dmg. A window opens with DeckFields and Applications.
3	Drag DeckFields onto Applications. Do not start DeckFields from this window: an app that runs from the disk image cannot install its updates. Then eject the disk image (the eject button next to DeckFields in the Finder sidebar).
4	Open Finder › Applications and double-click DeckFields. macOS shows "DeckFields" Not Opened — Apple could not verify…: click Done. Never click Move to Trash.
5	Open the Apple menu › System Settings › Privacy & Security. Scroll down to the Security part: it says "DeckFields" was blocked to protect your Mac. Click Open Anyway, confirm with your Mac password or Touch ID, then click Open.
6	DeckFields opens. If its window does not react to clicks on this very first start, choose DeckFields › Quit DeckFields in the menu bar and open it again from Applications: from then on it opens like any other app and these questions never come back.
7	On the start screen type your licence key (the KEY on your account page) and press GET MY DECKFIELDS. The desktop app fetches the DeckFields file of your licence and opens it.
8	Activate as usual with the same key. From now on the desktop app opens straight into DeckFields.

To install the desktop app (Windows) (1.6)

1. Download Windows from your account page and unzip DeckFields_App_Windows.zip into a folder of your choice (for example Documents › DeckFields).
2. Double-click DeckFields.exe. If a blue box says Windows protected your PC: click More info, then Run anyway (once).
3. When the Windows firewall asks about DeckFields, tick Private networks and click Allow access — needed for the club players on the link network and for LINK SYNC (16.9).
4. On the start screen type your licence key and press GET MY DECKFIELDS; activate as usual.

2. Getting started

Start the set timer and see how long you play (2.3)

1. Click START in the middle of the top bar: it counts the time you play in green.
2. Click it again to stop; hold it 0.7 s to set it back to 0:00:00.

Set the length of your set (countdown) (2.3)

1. Click SET LENGTH next to the clock in the top bar.
2. Choose 0:30 … 4:00, or type the time as h:mm: it counts down in red from START and flashes when the time is over.
3. Choose NO LENGTH to switch the countdown off.

Stop everything at once (2.3)

1. Hold STOP ALL (top right) for 2 seconds: the button fills red, then every deck, AUTO and the PADS stop.
2. A short touch only shows a reminder, so a mistake in the dark does not stop your set. Esc on the keyboard stops at once.

Switch the clock between 24 h and AM / PM (2.3)

1. Click the clock in the middle of the top bar.

3. The library

Add single files (3.1)

1. Click + AUDIO FILES.
2. Choose one or more audio files and confirm.
3. The files appear in the list and are analysed one after the other.

Add a whole folder (3.1)

1. Click + FOLDER.
2. Choose the folder that holds your DJ music and confirm (Chrome asks once to allow access: click Allow).
3. All audio files in the folder and its subfolders are added and analysed. Other files are skipped.

Change the title, artist or other information (3.2a)

1. In the library, double-click the title or the artist of the track. You can also right-click the track. (A double-click elsewhere on the row still loads the track on a deck.)
2. The TRACK INFO window opens. Click in a field and type the new text.
3. Leave Also write into the file (tags) ticked if rekordbox, Serato and your music player should show the same names.
4. Click SAVE. The first time for a folder, Chrome or Edge asks whether DeckFields may edit files in that folder: click Allow (or Edit files). This is asked once per folder.
5. A message at the bottom of the screen confirms: Saved in DeckFields and in the file.

Rename the file to Artist - Title (3.2a)

1	Open TRACK INFO and change the title or the artist.
2	Tick Also rename the file to .... The new name appears behind it, for example Sindare - Nothing More (Extended Mix).mp3.
3	Read the orange warning, then click SAVE.

Show or hide tracks that are not found (3.6)

1	Open OUTPUTS · SETTINGS ▦ › LIBRARY & BACKUP.
2	At Tracks not found choose show them dimmed with a red light (the tracks stay in the list, greyed out) or hide them until the stick / drive is back.

Make a playlist (3.7)

1	Click PLAYLISTS in the library bar.
2	Type a name in new playlist name and click + NEW. The new playlist is shown (empty) and the playlist menu in the library bar reads its name.
3	Add tracks: click +P on a track row and choose the playlist (or + NEW & ADD for a new one), or tick several tracks, open PLAYLISTS and click + ADD n TICKED.
4	Change the order: with the playlist shown, drag a row onto another row.
5	Take a track out: click − at the end of its row (the track stays in the library).

Show, rename, delete or play a playlist (3.7)

1	Choose the playlist in the playlist menu of the library bar (ALL TRACKS brings the whole library back).
2	Click PLAYLISTS: under THIS PLAYLIST you can rename it (RENAME) or delete it (DELETE PLAYLIST, then DELETE? TAP AGAIN; the tracks stay in the library).
3	PLAY WITH AUTO MIX: choose IN ORDER, SHUFFLE or SMART (the next track by key, tempo and energy, inside this playlist) and click ▶ PLAY. The playlist starts again when it ends; while a playlist plays, AUTO mixes in at most 4 bars.

Import from rekordbox (3.8)

1	In rekordbox: File › Export Collection in xml format, and save the file (for example on your desktop).
2	In DeckFields: open OUTPUTS · SETTINGS ▦ › LIBRARY & BACKUP and click IMPORT FROM REKORDBOX (XML).
3	Choose the XML file and click Open.
4	DeckFields says how many tracks and playlists are in the file and how many are new. Click CHOOSE MUSIC FOLDER and pick the folder that holds your music (a parent folder is fine, for example your Music folder); click Allow when Chrome asks.
5	DeckFields finds the files, adds them with the rekordbox data, builds your playlists and analyses the new tracks (energy, phases). A report shows the result.

Import a USB stick (3.9)

1	Plug in the stick.
2	Open OUTPUTS · SETTINGS ▦ › LIBRARY & BACKUP and click IMPORT REKORDBOX USB STICK.
3	Choose the top folder of the stick (the one that holds PIONEER and Contents) and click Select; click Allow when Chrome asks.
4	DeckFields reads the tracks, beat grids, key, hot cues, memory cues, loops and playlists, and adds them to the library.

Save the XML in DeckFields (3.11)

1	Open OUTPUTS · SETTINGS ▮▮ › LIBRARY & BACKUP and look at the rekordbox frame.
2	rekordbox has to know where every music file is. Tracks from a rekordbox XML or a USB stick know it already. For tracks you added yourself, type the full folder path once (for example /Users/you/Music/DJ): it is remembered.
3	Choose All tracks and playlists, or one playlist.
4	Click SAVE REKORDBOX XML. The file DeckFields_rekordbox.xml is saved in your Downloads, and a message says how many tracks and playlists are in it.

Open the cues in rekordbox (3.11)

1	In rekordbox: open Preferences › Advanced › rekordbox xml, click Browse at Imported Library and choose DeckFields_rekordbox.xml.
2	In Preferences › View › Layout, make sure rekordbox xml is ticked.
3	Close Preferences. In the left column of rekordbox, click the <> icon (rekordbox xml): the tree shows All Tracks and Playlists, with DeckFields · all tracks and your playlists.
4	Right-click a track (or select several) and choose Import To Collection. For a whole playlist: right-click the playlist and choose Import Playlist.
5	When rekordbox says the track already exists in the collection and asks whether to load the information of the imported library, click Yes: this brings your DeckFields cues to that track.
6	Load the track in rekordbox: your hot cues are on HOT CUE (A–H) and on the waveform.

From DeckFields to the club player (3.12)

1	In DeckFields: save the rekordbox XML (3.11) and import the tracks or playlist into the rekordbox collection (3.11, click Yes when rekordbox asks to load the information).
2	In rekordbox, choose the EXPORT mode (top left) and plug in your USB stick. It appears under Devices in the left column (USB icon). Click it once so rekordbox reads it.
3	Put the tracks in a playlist (right-click Playlists › Create New Playlist, then drag the tracks in), or use the playlist you imported, for example DeckFields · all tracks.
4	Right-click the playlist › Export Playlist › your stick (or drag the playlist onto the stick under Devices). rekordbox shows Exporting … with a percentage at the bottom of its window. Wait until it is gone.
5	Click the eject icon next to the stick under Devices in rekordbox, and only then pull the stick out.
6	On the club player: plug in the stick, press SOURCE › USB › PLAYLIST, open your playlist and load a track.
7	The hot cues are on the pads A–H. A hot cue that is a loop starts its loop; RELOOP/EXIT leaves it.

4. The deck

To read the strobe (4.3)

1	Click the round STROBE knob at the front left of the platter: the window glows red and the dots on the left side of the platter light up. Click again to switch it off. DeckFields remembers the choice per deck.
2	Look at row 3 (the bigger dots): standing still = the record plays at exactly its original speed (pitch 0 %).
3	Row 3 crawls forward, in the direction the record turns = slightly faster than 0 %; backward = slightly slower. The faster the crawl, the bigger the difference.
4	At about +3.3 % row 2 stands still, at about +6 % row 1, at about −3.3 % row 4.
5	The legend lights the row that stands still and shows a small arrow (▸ faster, ◂ slower) beside the row that is closest, so you learn which way to move the pitch fader.
6	Match two records the Technics way: set the pitch of the incoming deck so the same row stands still on both platters, then fine-tune by ear.

To play a DeckFields deck with a club player after LINK (4.5b)

1	Click DF in the source row of the deck: the deck is a DeckFields deck again.
2	On the club player choose CONTROL MODE (USB-MIDI, 15.4a): the player stops its own track and becomes a controller.
3	Now PLAY, CUE, jog and pitch fader play the DeckFields deck.

5. Playing a track

Name and colour of a hot cue (5.3)

1	Right-click a stored pad (on a tablet: keep your finger on the pad for 3 seconds — a tap, a double tap or a short hold while you play never opens the window; on a stopped deck the cue plays while you hold, and stops when the window opens). A small window opens with the cue letter, the deck and the time.
2	Type a name, for example DROP or VOCAL IN (up to 32 characters), and click a colour.
3	Click SAVE or press Enter. The pad shows the name instead of the time, and the name appears next to the cue flag on the waveform. REMOVE NAME takes the name away; CANCEL or Esc closes without a change.

Adjusting a hot cue, as on a club player (5.3)

1	Pause the deck (or call the hot cue you want to change and let go of it).
2	Move to the new place with the jog or by dragging the waveform.
3	Click IN: the point is taken and the hot cue pads blink yellow.
4	Click the hot cue pad (A–H) where it must go, within 10 seconds. The cue point is stored there; its name and colour stay. An empty pad gets a new cue.

To use auto cues (5.4)

1	Load an analysed track.
2	Click HOT CUES under the waveform: it reads AUTO CUES and the pads show dashed frames with the phase name and the time.
3	Click the button next to it to choose PHRASES, DROPS, MIX POINTS or 16 BARS.
4	Press a pad: the deck jumps there, exactly as with a hot cue (and in time with SYNC on).
5	Click AUTO CUES again to go back to your own hot cues.

Auto loop (5.5)

1	Click 4 BEAT: a loop of 4 beats starts at the current beat. Click again on the length to choose another length; ½ and ×2 halve or double it.
2	Click RELOOP / EXIT (it reads EXIT while the loop runs) to leave the loop. The loop stays stored; RELOOP plays it again.
3	Click CLR to remove the stored loop.

Manual loop (IN / OUT) (5.5)

1	Click IN at the start (the button lights yellow, a yellow line shows on the waveform).
2	Click OUT at the end: the loop closes and plays.
3	Exit and reloop as above.

Adjusting a loop (5.5)

1	While the loop plays, click IN (or OUT) once more: it reads IN ADJ (OUT ADJ) and blinks.
2	Turn the jog, or touch the waveform where the point must be and drag to fine-tune it: the start (end) point moves and the loop keeps playing.
3	Click the button again, or wait 10 seconds: the adjusted loop is kept. When the loop changed, the hot cue pads blink yellow.
4	To keep it in a hot cue: click the pad (A–H) within 10 seconds. The loop is stored there, also over a hot cue loop that was there before.

Keep a key shift: SAVE (5.7)

1	Shift the key with KEY − / KEY + until it fits.
2	Click the small orange SAVE button next to the key (it is there while the key is shifted).
3	The library gets a second entry with the shift in its name, for example Nothing More (+1), with the new key in the KEY column. It plays the same audio file; the original entry stays exactly as it was.
4	Load that entry later and it starts in its saved key. Delete it like any other entry: the original track and its file are not touched.

Jump 4 beats back or forward (5.6)

1	Click ◀ 4 or 4 ▶ under the hot cues.
2	Click JUMP to change the length (1 to 32 beats). Inside a loop the whole loop moves.

Go to the start, or load the next track (5.6)

1	Click |◀◀ (TRACK SEARCH): back to the start of the track; at the start it loads the previous track of the library.
2	Click ▶▶|: the next track (the AUTO queue first, then the track under it in the library).

Set how exact QUANTIZE is (5.8b)

1	Hold QUANTIZE (right of the platter), or right-click it.
2	Choose 1, ½, ¼ or ⅛ beat: the button shows the value. Click it once to switch quantize off.

Keep two tracks together per phrase (5.8c)

1	Click BAR SYNC above QUANTIZE: it turns green and reads PHRASE SYNC.
2	Press SYNC on the deck: its 16-bar blocks now start where the master's blocks start.

6. The beat grid

To check and correct a beat grid (5.10)

1	Load the track and click GRID.
2	Zoom in (wheel or +) on a clear kick near the start. The thin grid line must sit exactly on the start of the kick.
3	If the line is early or late: use ◀ 10 / 10 ▶ for big steps and ◀ 1 / 1 ▶ for fine steps, or pause with the playhead on the kick and click SET BEAT.
4	Jump 32 or 64 bars further and look again. If the lines drift away from the kicks, correct the tempo with BPM − / BPM +.
5	Check that the red 1 is on the first beat of a bar; if not, park on the right beat and click SET 1ST BEAT.
6	Close GRID. The GRID button shows ✎: your grid is saved.

7. The mixer

To play the pads through a channel (7.4)

1	Choose a free channel — in the 2-deck layout C or D is ideal: they stay usable for the pads although their decks are not on screen. (On a tablet the 2-deck mixer shows only A and B: use PADS→MST there, or the 4-deck view.)
2	Click PADS ▦ on the INPUT SELECT switch above that channel (or click the switch). It lights blue on the PADS side; the pads window now says OUT: channel C.
3	Raise the channel fader and put its A · THRU · B switch on THRU (or on the side of the crossfader you want).
4	Play a pad: the channel meter moves. Use the channel EQ, FILTER and SEND as on any deck.
5	To give the channel back to its deck, click the deck letter on the switch.

When no channel is free: PADS→MST (7.4)

1	Turn PADS→MST in the master section ON.
2	Set PADS LEV next to it (start at about 70 %).
3	The pads now go straight into the master, before the master EQ and the master meter: the channel faders and the crossfader do not touch them. Watch the PAD meter.

To use the filter (7.5)

1	Turn a channel FILTER to the left: low-pass, the sound gets darker. To the right: high-pass, the sound gets thinner. In the centre the filter is off.
2	Turn RESON. up for a sharper, singing filter: at MIN the filter is smooth, around the middle you hear a clear peak, at MAX it sings strongly. RESON. works on all four channel filters at once.
3	Double-click a FILTER knob to put it back in the centre (off).

9. BEAT FX

To use BEAT FX (8.3)

1	Choose an effect with the effect select (2).
2	Click ASSIGN: a channel (C, A, B, D) or MST for the whole mix.
3	Choose the beat length with BEAT ◀ ▶ (for example 1 beat or 1/2).
4	Switch off the bands you want to keep dry with FREQ (for example LOW off to keep the kick clean).
5	Click ON / OFF, or touch the X-PAD for a short effect, and set LEVEL/DEPTH.
6	Click ON / OFF again to stop the effect.

To set up a Beat FX (9.1)

1	Set up the Beat FX as usual: choose a type, ASSIGN a channel or MST and a BEAT.
2	Click the orange FX SETUP button. BEAT FX SETUP opens on the page of the selected type.
3	Click ON / OFF at the top of the page (or ON in the mixer, or hold the X-PAD) so you hear what you change. The button flashes red while the effect is on.
4	If the window covers something you need, drag it by its header to another place.
5	Turn the knobs of the page: you hear each change at once, and the live picture follows.
6	Click another type in the list to set it up too; click USE IN BEAT FX to select it in the mixer.
7	Click STANDARD to go back to the factory settings of a type. Click ON / OFF again to switch the effect off, and CLOSE when you are done.

11. PERF FX (performance effects)

Play and roll a sound (11.2)

1	Click TECHNO KIT.
2	Press pad A (KICK): it plays and becomes the selected pad.
3	Hold 1/4 in ROLL: the kick plays every quarter beat, on the grid.
4	Add 1/3 while you hold 1/4: a groove roll with accents where both meet.
5	Let go: the roll stops. Press HOLD first if you want it to keep going; press HOLD again to stop it.

Build a pattern with OVERDUB (11.2)

1	Press OVERDUB (it lights red).
2	Play pads and rolls: four beats are recorded and loop straight away.
3	Hold OVERDUB and press a pad to delete that pad from the loop; hold HOLD and press a pad to mute or unmute it.
4	Press OVERDUB again to stop and clear the loop.

A basic four-on-the-floor pattern (11.3)

1	Choose PUNCH KIT in the kit list.
2	KICK: click steps 1, 5, 9, 13.
3	CLAP: click steps 5 and 13.
4	CLOSED HAT: click steps 3, 7, 11, 15 (the off-beats).
5	Click CLOCK › SYNC, play a track on the master deck and press PLAY: the pattern runs in time with the track.
6	Turn LEVEL to set it in the mix; switch on SAMPLER in FX SOURCE to put the 3-band FX on it too.

Shape the pattern per track (11.3)

1	Turn the CLOSED HAT LEVEL down to about −6 dB so the kick leads.
2	Press HOLD in the FX box of the CLAP track and turn SPACE up a little: only the clap gets reverb.
3	Press S on the KICK track to hear it alone; press it again to hear all tracks.
4	Press M on a track to take it out of the pattern for a few bars, and again to bring it back.

Shape the mix with ISOLATE FX (11.4)

1	Click FILTER in ISOLATE FX.
2	Turn the HI knob slowly to the right: the hi-hats get thinner; turn the LOW knob to the left: the bass goes dark.
3	Turn both back to the centre for the full sound.

Echo out a phrase (11.4)

1	Click ECHO in LEVER FX and set ECHO TIME to 1/2.
2	On the last beat before a break, hold ON in the MID row for one beat: the vocal or melody echoes into the break.
3	For a longer effect press HOLD and press it again to stop.

Leave all effects at once (11.4)

1	Choose DRY or MUTE.
2	While effects, sampler or sequencer are running, hold RELEASE ECHO on the last beat of the phrase.
3	Let go on the downbeat: the track comes back clean.

A build-up with SCENE FX (11.5)

1	Choose a scene: click BUILD UP or BUILD DOWN and an effect (for example REVERB UP).
2	Click BYPASS under the scene knob: it turns green (LIVE).
3	Turn the scene knob slowly up over 8 or 16 bars to build the tension.
4	At the drop, click the button again (red BYPASS) or turn the knob back: the effect stops.

A vinyl release (11.5)

1	Choose VINYL BRAKE, VINYL START or BACK SPIN.
2	Choose the length: ½, 1, 2 or 4 bars.
3	Click the BYPASS button next to the lengths: it flashes green LIVE while the effect runs.
4	Click it again (red BYPASS): the music comes back on the beat.

12. PADS

To start (12.1)

1	Click PADS in the top bar. The PADS window opens over the desk.
2	Choose where the pads play (7.4): click PADS on the INPUT SELECT switch of a free mixer channel (C or D in the 2-deck layout), raise its fader — or turn PADS→MST on in the master section.
3	Check the routing line at the top right of the window: it must read OUT: …, not NOT ROUTED.
4	Set the LEVEL knob of the window to about 80 %.

Hot cues of a deck (TAKE CUES) (12.2)

1	On a deck, save hot cues on the places you want to play (5.3): a vocal, a riser, a drop, a break. Eight hot cues give eight pads.
2	In PADS, choose a BANK and a LAYOUT.
3	Click TAKE CUES and the deck letter. The pads fill with the slices; each pad shows CUE A, CUE B … in the hot cue colour.
4	The slices stay on the pads when you load another track on the deck: you can play parts of the last track over the next one.

A sound file of your own (12.2)

1	Click ⋮ on a pad and choose LOAD SOUND….
2	Choose an audio file (WAV, MP3, AIFF, FLAC, M4A or OGG). The pad shows its name in amber.
3	Or drag a file from Finder or Explorer straight onto a pad.

To load a sound pack (12.2b)

1	Download the pack from My account in the shop. Leave the .dfpack file as it is: do not unzip it.
2	Open PADS and click the BANK the pack must go to (A, B, C or D). A 64-sound bundle always fills A to D.
3	Click IMPORT PACK (under SETS & PACKS) and choose the .dfpack file.
4	If the bank already holds sounds, the button turns into REPLACE … ? TAP AGAIN. Click it within 6 seconds to replace them, or wait and nothing changes. The sounds that get replaced are kept first as an automatic BACKUP set (12.2c).
5	The button shows LOADING…; a message tells you how many pads were loaded. Play the pads.

Several of your own files in one go (12.2b)

1	Click IMPORT PACK.
2	Select up to 16 sound files at once (WAV, MP3, AIFF, FLAC, OGG or M4A) and click Open.
3	They fill the pads of the bank you are on in the order of their names: the first file on pad 1 (bottom left, as on a hardware sampler), the second on pad 2, and so on.

To save a set (12.2c)

1	Put the sounds on the pads and name them as you like (12.2, 12.2b).
2	Click SAVE SET (under SETS & PACKS).
3	Type a name, for example the song (HEAVEN - SARA LANDRY) or the event (SATURDAY CLUB SET), and press SAVE or Enter.
4	A message says how many pads were saved. The name shows next to SETS & PACKS.
5	Changed something later? Click SAVE SET and SAVE again under the same name: the set is updated. If you type the name of another set that already exists, the button asks OVERWRITE?: click it again to replace that set.

To open a set (12.2c)

1	Click OPEN SET. The list shows your sets (newest first) with the date, the number of pads and the banks.
2	Click OPEN next to the set. If the pads hold sounds now, the button asks REPLACE PADS?: click it again.
3	The pads of all four banks are replaced by the set. What was on the pads is kept first as an automatic BACKUP set, so nothing is lost.

To play with the corners (12.5)

1	Click ⋮ on a loaded pad and choose 4 CORNERS (new pads are 4 CORNERS already).
2	Choose the effects of the four corners in the menu, or keep the standard set.
3	Press the pad in the centre: you hear the sound.
4	Keep pressing and slide slowly toward a corner: the effect grows. Slide to the very corner for the full effect.
5	Slide back to the centre to take the effect away, or let go.

To set up a pad effect (12.6)

1	Click PAD FX SETUP under the pad editor.
2	Click an effect in the list, for example ECHO.
3	Click TEST and play a pad: you hear the full effect.
4	Turn the knobs while you play. The picture shows what you change.
5	Click TEST again to stop testing. Now the settings are used in every corner that has this effect.
6	STANDARD puts the effect back to its factory settings.

To make a pattern (12.8)

1	Load sounds on the pads of a bank (12.2).
2	Click SEQUENCER under the pad editor.
3	Click steps on and off: for example a pad on steps 1, 5, 9 and 13.
4	Click ▶ PLAY: the pattern starts on the next bar, on the tempo of the master deck.
5	Or click ● REC while it plays and play the pads: your hits are written into the pattern.
6	Use M and S to bring rows in and out during the mix; ■ STOP at the top stops everything.

Prepare (12.9)

1	Before the show, load the tracks you will use and save hot cues on vocals, risers, drops and breaks.
2	Make one bank per part of the set with TAKE CUES and your own sounds (LOAD SOUND); give the pads short names with ⋮ › NAME.
3	Choose the corners per pad: for a vocal ↖ FILTER, ↗ ECHO, ↙ PHASER, ↘ REVERB; for a drum loop ↗ ROLL and ↘ CRUSH, for example.
4	Set up the effects in PAD FX SETUP with TEST, so the strongest corner is never too much.
5	Route the pads to channel C or D and leave its fader up, so you only touch the pads during the show.

13. MIX IDEAS

To find the next track (13.2)

1	Play a track on deck A (or make it MASTER).
2	Open MIX IDEAS ; the base shows deck A.
3	Choose KEY harmonic ±1, ENERGY build up and TEMPO ±8 %.
4	Click B on the row of a suggestion: it loads on deck B (with its key shifted when KEY MATCH needs it), or click +Q to put it in the AUTO queue.
5	Mix it in as in chapter 8.

To match the key of a deck (13.5)

1	Load the second track on deck B (the base is deck A).
2	Click MATCH KEY › B: deck B moves to the nearest key that fits deck A; the key display shows the new key.
3	Use KEY − / KEY + on deck B to change it again by hand.

14. Automatic play and mixing

Endless play (14.1)

1	Load a track on deck A and play it.
2	Click ∞ ▶ on deck A and on deck B: it lights green.
3	Click BEAT MIX if you want beat-matched transitions.
4	Click the list icon to choose how the next track is picked.
5	DeckFields now plays one track after the other, endlessly.

To let DeckFields mix (14.2)

1	Select tracks in the library and click + QUEUE (or +Q on a row), or click QUEUE ALL (with a playlist chosen in the library: that playlist, in its own order).
2	Open OUTPUTS · SETTINGS  › AUTO MIX.
3	Choose MIX LENGTH, RECIPE and TEMPO.
4	Click AUTO. If nothing plays, deck A starts the first queued track.
5	DeckFields mixes from the end of each track (the outro or the last breakdown) into the next one, beat-matched and on the bar. The plan line shows what happens next.
6	To take over, start the next deck yourself or click AUTO again to stop.

15. MIDI controllers and club players

To link a controller (15.1)

1	Connect the controller by USB, open OUTPUTS · SETTINGS ▮▮ and click MIDI & MAPS.
2	Click MIDI LEARN (Chrome asks once for MIDI access: allow it). The line under the button names the connected devices and the number of links.
3	Click a control on the screen. It gets a red dashed frame.
4	Move or press the control on your controller: it is linked. Buttons and pads, knobs (also the TOUCH/BRAKE knob and the mixer knobs), faders, the crossfader, jog wheels and the DIRECTION switch can be linked. The top bar and the settings panel keep working while LEARN is on, so you can open and close panels between links.
5	Repeat for every control, then click MIDI LEARN again to finish.
6	CLEAR ALL MAPPINGS removes every link and starts over.

To use a built-in map (15.4)

1	Connect the unit by USB (or pair it, for a Bluetooth unit) before you start DeckFields; put it in its MIDI or computer-control mode when the table says so, and close the maker's own software (Serato, rekordbox, Traktor) so it does not hold the port.
2	Start DeckFields and press ALLOW ACCESS. The toast names the unit and the number of controls; OUTPUTS · SETTINGS ▮▮ › MIDI & MAPS › Recognised now shows it too.
3	Move one fader and press PLAY: the deck follows. Check the tempo fader direction (the maps assume − at the top as on Pioneer units): if it runs the other way, tick invert the controller's pitch value (15.3).
4	A control that does nothing: MIDI LEARN (15.1), click the control on the screen, move it on the unit. The log (OUTPUTS · SETTINGS › LOG & ABOUT) lists every message with no mapping as MIDI unmapped.

Set up the XDJ-RX3 (15.4b)

1	Connect the XDJ-RX3 to the computer with its USB cable. Windows: install the XDJ-RX3 driver from the AlphaTheta website first. Mac: no driver needed.
2	On the unit, press [SOURCE], tap [SOFTWARE CONTROL], then press [LOAD 1] and [LOAD 2]: both decks now control DeckFields.
3	Hold [MENU/UTILITY] and set [MIXER MODE] to MIDI CONTROL: the faders, EQ, filter and crossfader of the unit now move the DeckFields mixer.
4	In DeckFields: OUTPUTS · SETTINGS ▮▮ › AUDIO OUTPUTS › Master out = the XDJ-RX3 and Output mode = internal mixer. Restart DeckFields once so it opens the unit from the start.
5	DeckFields shows XDJ-RX3: built-in map loaded. Turn a jog once: if it runs too fast or too slow, use CALIBRATE JOG (15.3).

Before you start with a club mixer (15.6b)

1	The first time you use a mixer with DeckFields, or when someone turned the mixer while DeckFields was closed: start DeckFields and press CONTINUE.
2	Move every channel fader, the crossfader and the master LEVEL once down and back.
3	Turn every EQ, FILTER, SEND and COMP knob of the deck channels and the master isolator once a little and back.
4	Press ISOLATOR on the mixer once (twice to keep it as it was).
5	Check that the mixer on the screen now stands like the mixer.

16. SSD LINK: club players on the link network

To lead the players (16.3)

1	Cable and SSD Link as in 16.1; the LINK panel lists the players.
2	Put the DeckFields deck that should lead on MASTER (or just play it: the playing deck leads when no deck has MASTER).
3	Press LEAD LINK. The panel says LEADING as master, player N (N is the player number SSD Link took on the network, the highest free one, 4 first, so the players keep 1, 2, 3; when a player turns up with the same number SSD Link moves to another free number by itself). When a player was master, SSD Link first asks it to hand over; that takes a second.
4	Press SYNC on each club player that should follow. Its tempo jumps to the DeckFields tempo and its beat moves onto the DeckFields beat.
5	Hand the lead back: press MASTER on a club player. DeckFields lets go, switches to FOLLOW by itself and the synced decks follow that player again. LEAD LINK pressed again also stops leading.

To learn the channel of a player (16.5)

1	Open the LINK panel. Close all channel faders of the mixer.
2	Click LEARN ON AIR on the card of player 1: the button turns orange and says open only this player's channel fader now.
3	Open the channel fader of the channel player 1 is plugged into (within 20 seconds). The button now reads ON AIR: mixer channel learned · RESET and ON AIR appears on the card. Close the fader again.
4	Do the same for every other player.

To use DeckFields as a source (16.7)

1	Open the LINK panel and click DECKFIELDS AS SOURCE: its state changes from off to on.
2	On the player press the LINK source button and pick DeckFields.
3	Browse the library on the player and load a track. Switch FOLLOW PLAYER BROWSING on if the DeckFields library should follow the track the player cursor is on.
4	Set the deck that must follow that player to LINK in its source row (4.5): the deck shows the same track at the player's position, silently, with your own waveform, grid and cues. You play the track on the player — braking, nudging on the jog rim, vinyl stop, scratch, hot cues and loops work exactly as with a rekordbox track; the deck shows it (4.5b).

17. OUTPUTS · SETTINGS

To open a manual from DeckFields (17.0)

1	Click OUTPUTS · SETTINGS in the top bar.
2	Click Account & licence on the left.
3	Scroll down to MANUALS.
4	Click the manual you want. It opens as PDF in your web browser (in the DeckFields desktop app: in your web browser or PDF viewer). DeckFields keeps playing.

Laptop with headphones (17.1)

1	Connect your sound card, mixer or headphones.
2	Open OUTPUTS · SETTINGS › AUDIO OUTPUTS and click LIST DEVICES (allow the microphone question: it is only used to read device names).
3	Click AUTO ROUTE, or choose Master out and Headphones yourself.
4	Check the OUT tag in the top bar: it names the output that really plays (the list under Master out shows the same device).

With a DJ mixer (external mixing) (17.1)

1. Connect the mixer by USB and set each mixer channel you want to use to its USB input.
2. Click LIST DEVICES and choose the mixer in Master out; restart DeckFields once so the engine opens on the mixer (the status line under Output mode then shows its channel count, for example 12 channels → 6 pairs).
3. Set Output mode to external mixer (mix on the hardware) or external mixer · DESK ON (mix on the DeckFields desk, the hardware mixer receives the finished channels). Press MIDI ON on a club mixer (15.6).
4. Under External pairs, choose which output pair each deck uses: USB 1-2 is mixer channel 1, 3-4 channel 2, 5-6 channel 3, 7-8 channel 4, 9-10 channel 5, 11-12 channel 6. With DESK ON the Send FX return comes back on the channel of the deck that sends it (WITH ITS DECK, standard); choose SEPARATE · USB x-y only if you want a dedicated return channel on the mixer.
5. Play a deck and check the mixer's channel meter.

Get the club mixer back after its USB cable was out (17.1b)

1. Plug the cable in again (any port, any hub).
2. Wait for the blue bar at the top: DJM-V10 is connected again.
3. Press RECONNECT: DeckFields restarts once, the mixer comes back with all its channels and your decks at their positions. Press START DECKFIELDS and PLAY.

18. Screens and layouts

To get a new version on the tablet (18.5)

1. Make sure the tablet has internet (Wi-Fi on).
2. Close DeckFields fully: open the recent apps (the square button, or swipe up from the bottom edge and hold) and swipe DeckFields away.
3. Tap the DeckFields icon on the home screen to open it again.
4. Check the version at the top left, next to BETA: it must show the new version number.

To connect a tablet (18.6)

1. Put the laptop and the tablet on the same network (the same Wi-Fi, or the tablet on the laptop's hotspot).
2. On the laptop, click REMOTE  in the top bar and REMOTE ON. A code of 6 letters and digits appears, for example 3YU CW7.
3. On the tablet, open Chrome and go to sindarestagedevelopments.com/remote.
4. Type the code, choose what the tablet starts with (PADS, SEQUENCER, MIXER or CLOCK), give the tablet a name if you like (for example Pads left) and tap CONNECT.
5. After a few seconds the tablet says connected with its delay in milliseconds, and on the laptop the tablet appears in the REMOTE window.
6. Tap FULL SCREEN  on the tablet. Switch the view any time with the buttons at the top of the tablet.

Two or four decks (18.1)

1. Click 2 DECKS / 4 DECKS in the top bar: it switches to the other number.

Make the library bigger (18.2)

1. Drag the bar between the desk and the library up: the library slides over the decks, which keep playing.
2. Double-click the bar to fold the library away, double-click again to bring it back.

Full screen in the desktop app (18.2)

1. Click the green full-screen button of the window, or choose View › Toggle Full Screen (Mac: Control+Command+F, Windows: F11).

19. REC & REPLAY: record your set and play it again

To record a set (19.1)

1	Load your tracks as usual.
2	Click REC  (the circle icon at the right of the top bar). The REC menu opens.
3	Choose MIX MOVES (the moves only) or MIX MOVES + WAV (also the master sound as a 16-bit WAV file). Recording starts at once; the button turns red, blinks and shows the recording time.
4	Mix as you normally would.
5	Click REC again to stop. The window SET RECORDED shows the length, the number of tracks and moves, and offers REPLAY ON DECKS · OPEN IN PREMIX · SAVE .DFREC · SAVE AUDIO (WAV) · CLOSE.

To replay a set (19.2)

1	Open the REC menu and pick the recording under RECENT RECORDINGS, or choose OPEN A RECORDING (.dfrec); or click REPLAY ON DECKS straight after recording.
2	DeckFields loads the tracks on the decks they were played on, sets every control to its starting position and cues the tracks. The red REPLAY bar under the top bar shows the name, READY and 00:00:00:00; the START button pulses.
3	Click ▶ START. The decks play and every move happens again: knobs, faders, crossfader, effects and scratches move on the screen. The timecode runs as hours:minutes:seconds:frames (25 frames per second) next to the total length.
4	Touch a control during the replay and it is yours until the next recorded move of that control.
5	Click ■ STOP to end the replay at any moment. OPEN PREMIX opens the recording in PreMix Studio while the replay keeps running (chapter 20).

To send timecode (19.3)

1	Make a MIDI path from DeckFields to the receiver (19.4): a USB MIDI interface with a MIDI cable to the desk, or a virtual MIDI port when the receiving program runs on the same computer.
2	Click REC . Under MIDI TIMECODE OUT (MTC 25 fps) choose the output; the second list sets the start time: 00:00:00:00 or 01:00:00:00. The choice is remembered by the name of the port.
3	Record or replay as usual. The REPLAY bar shows MTC → output in green while timecode is sent, MTC ready while it waits. When the replay is READY the receiver already gets the start time.
4	In the receiver: timecode input = MTC, 25 fps, from the same MIDI port. Give it a moment to lock, then let its cue list follow.

To check the chain before a show (19.3b)

1	Choose the output in the REC menu › MIDI TIMECODE OUT (19.3) and set the receiver to MTC, 25 fps, the same port.
2	Open OUTPUTS · SETTINGS › MIDI & MAPS and press TEST SIGNAL: the status line reads RUNNING ← TEST SIGNAL and the timecode counts from the start time.
3	The receiver must show the same running time. If it does not: check the port name in the status line, the frame rate on the receiver, and whether the list shows FF lines (no FF = SysEx not allowed: the receiver locks after 80 ms, which is fine) — then SAVE .TXT and send the file with your support question.
4	Press TEST SIGNAL again to stop. Record or replay: the logger lists the real set in the same way.

To set it up (19.4)

1	Install and open your lighting program with its USB-DMX converter and check that it controls the fixtures on its own first.
2	Same computer as DeckFields: make a virtual MIDI port. Mac: Applications › Utilities › Audio MIDI Setup › Window › Show MIDI Studio › double-click IAC Driver › tick Device is online (one bus, "IAC Driver Bus 1"). Windows: install loopMIDI and add one port, or use the virtual MIDI port your lighting program offers. Another computer: plug a USB MIDI interface into the DeckFields computer and run a MIDI cable from its OUT to the desk or interface IN.
3	Start DeckFields (the MIDI ports are read when it starts), click REC and choose that port under MIDI TIMECODE OUT; choose 01:00:00:00 when the desk expects hour 1.
4	In the lighting program: timecode input = MIDI timecode (MTC), frame rate 25, MIDI device = the same port (IAC Driver Bus 1, loopMIDI Port, your interface). Put its cue list or timeline on timecode.
5	Test without a recording: OUTPUTS · SETTINGS › MIDI & MAPS › TEST SIGNAL (19.3b). The lighting program shows the running timecode 01:00:00:00, 01:00:00:01 … Then with a recording: REPLAY, START — the program plays its cues; STOP: the timecode stops; start again: it jumps back to the start (full-frame message) and runs.
6	Build the show: record the set once (REC), replay it while you program the cues on the timecode in the lighting program; every replay gives exactly the same frames.

20. PreMix Studio

To correct a recorded set (20.3)

1	Open the recording (OPEN IN PREMIX, OPEN PREMIX or FILE › OPEN).
2	In the signal list click the signals you want to see, or a group name, or type a name in the search box. Choose a PLOT layout.
3	Double-click the signal you want to change: it becomes the pencil signal (marked in the list).
4	Draw over its curve in the plot: the move is replaced by your line for the time you drew; after the stroke the control goes back to what you recorded. UNDO takes it back.
5	Press Space or ▶ PLAY: DeckFields REPLAY plays the recording with your changes from the playhead while PreMix stays open (LOADING DECKS while the decks load, then STOP). ▶ ON DECKS plays from the start and waits for START in DeckFields.
6	FILE › SAVE RECORDING (.DFREC) keeps the corrected recording.

To build a new PreMix (20.4)

1	FILE › NEW PREMIX clears everything (the name goes back to New PreMix).
2	LOAD › DECKFIELDS LIBRARY: search, tick the tracks and click ADD TO PREMIX; or AUDIO FILES … / FOLDER … for files outside the library. The tracks are analysed (tempo, key, phrases) if they are new.
3	Order the tracks: drag them in the TRACKLIST or in the arrangement, or click HARMONIZE for an order by key and tempo.
4	PreMix builds a blend between every two tracks from the preset library (NEW BLENDS sets the preset and the length). Click a blend (the blue box) to edit it in the INSPECTOR.
5	Play it: ▶ PLAY in PreMix, or ▶ ON DECKS on the DeckFields decks (20.6).
6	FILE › SAVE PREMIX (.DFMIX) saves the set.

To play on the decks (20.6)

1	Click ▶ ON DECKS in the transport bar (or ◀ DECKS, then the bar).
2	A PreMix built from your library: DeckFields loads and cues the first tracks on decks A and B; the blue PREMIX ON DECKS bar shows READY with the name, the bar and the tempo. Click ▶ START: the knobs, faders and send FX move on the mixer as if you are mixing. A PreMix made from a recording plays as the recording itself through REPLAY — crossfader, scratches and FX exactly as you made them — with only the lanes you changed replacing your recorded moves.
3	Touch a control to take it over (TAKEOVER). OPEN PREMIX goes back to the editor while it plays; ■ STOP (or ON DECKS again) stops it.

21. STEMS (DeckFields desktop app with PreMix Stems or Pro)

To split a track and switch parts on and off (21.2, 21.3)

1	Load a track on a deck.
2	Under the waveform you see SPLIT · HOLD 2 S. Press it and keep holding for 2 seconds. A short click does nothing.
3	Wait. A line shows how far the split is. It takes about as long as the song.
4	When it is done you see four boxes: VOCALS · DRUMS · BASS · MELODY.
5	Click VOCALS: the singing stops. Click it again: the singing is back.
6	Hold SHIFT and click a box: you hear only that part.

To play an acapella or instrumental (21.3, 21.4)

1	Click MODE: it steps ALL → ACAPELLA (only the voice) → INSTRUMENTAL (no voice) → ALL.
2	Click VIEW: the waveform shows one coloured lane per part. Click VIEW again for the normal waveform.

To put effects on one part (21.5–21.8)

1	Click STEMS FX on the deck. The STEMS window opens.
2	Each part has its own row: level, QUAD EQ, GATE, COMP and SENDS.
3	Pick a preset from the list on the row, or click a block to change it yourself.
4	Click SAVE TRACK DEFAULT if you want these settings every time this track loads.
5	Click × to close the window.

IMPORTANT Split your tracks at home, before the gig. The parts are stored on this computer only: on another computer you split again.

22. SONG EDITOR (DeckFields desktop app with PreMix Pro)

Make your own edit of a song (22)

1	Click SONG EDITOR in the top bar, next to PREMIX. Click OPEN SONG ▾ and click a song.
2	Select a part with MARQUEE (M), then REPEAT ▾ › ×2; or REPEAT ▾ › INTRO +16 BARS for a longer intro.
3	Press the space bar to listen. Not good? UNDO.
4	Click SAVE NEW VERSION, choose WAV or MP3, check the title and details, click SAVE ▸. The new song is in your library at once.

24. Troubleshooting

Start a remote support session (24.1)

1	Only start remote support when our support team asks you to.
2	Open OUTPUTS · SETTINGS ▮▮ › Log & about.
3	Click START REMOTE SUPPORT and read the question: it lists what is sent. Click OK.
4	A 6-character code appears in orange next to the button, for example UAE8QC. Read it out to support, or type it in the chat.
5	Use DeckFields as support asks you: press the buttons, turn the jogs and knobs and move the faders of your controller. Support sees every MIDI message that arrives and what it is mapped to.
6	A message from support appears at the top of the screen and under the button (for example Press LOAD 1 on your player).
7	Click STOP REMOTE SUPPORT when you are done. It also stops by itself after 60 minutes, and when you close DeckFields.

Quick steps: new in 4.1.17 and 4.1.18

To master a song (22b)

1	Click **MASTERING** in the top bar (PreMix Pro, desktop app).
2	Click **OPEN ▾** and choose a song from the library, or OPEN FILE … for a file from disk.
3	Choose the **DESTINATION**; for CLUB WAV, a store or SoundCloud also the **GENRE REF**.
4	Click **START MASTER** and wait until the button reads **READY TO EDIT**.
5	Click **▶ PLAY**, switch between **A · ORIGINAL** and **B · MASTER** with **LEVEL MATCH** on. Click a stage at the left and turn what you want different.
6	Click **EXPORT ▸**, choose the file type and click **EXPORT**. A library song is saved next to the original as "… (Master)".

To pre-listen a track in the library (3.6e)

1	Once: choose your headphones under **OUTPUTS · SETTINGS › Headphones / cue**.
2	Click ▶ in front of A / B on the row of the track.
3	Click in the **PHASES** strip of that row to jump. Click ■ or press **Esc** to stop.

To let a drum machine or DAW follow the decks (15.8)

1	Connect the gear to a MIDI output and set it to external clock.
2	Open **OUTPUTS · SETTINGS › MIDI & MAPS › Clock & OSC out** and choose that output under **MIDI clock out**.
3	Play a deck: the gear follows the tempo and the beat of the master deck.

To send timecode to a lighting desk (15.9)

1	Open **OUTPUTS · SETTINGS › MIDI & MAPS › Show control out**.
2	Under **Track timecode** choose the deck it follows (MASTER DECK).
3	LTC: choose a **spare** audio output and click **LTC AUDIO**. MIDI timecode: choose the MIDI output in the REC menu.
4	Load the track and type its start time in this track … starts at.

To level a PreMix by loudness (20.15) · to export the set as songs (20.16)

1	In PreMix click the gear **PREMIX SETTINGS › Levels › Auto level of the tracks in the mix › BY LOUDNESS**.
2	Click **EXPORT › SET AS SEPARATE SONGS** and choose the folder.

Quick steps: new in 4.2

To play a turntable, CD player or line source through the mixer (7.9)

1	Connect the source to a **line input** of your audio interface. A turntable goes through a **phono preamp** first.
2	Open **OUTPUTS · SETTINGS › Audio inputs & outputs › External inputs**, choose the **Input device** and the input for **Channel C** or **D**. The bar moves when sound comes in.
3	On the mixer set the switch above the fader of that channel to **EXT** and open the fader.

To record it into your library (7.10)

1	With the channel on EXT click the green tab **EXT RECORDER** at the bottom of the window.
2	Click **REC** on the row of the channel, play the record, click **STOP**.
3	Listen with **PLAY**, type a name and click **SAVE**.

To have it as a track in your recorded set (7.11)

1	Click **ARM**, right of CUE on channel C or D (it shows while the switch is on EXT).
2	Start **REC** in the top bar and play your set. The take starts when you open the fader and sound comes in.
3	Stop REC and click **OPEN IN PREMIX**: name the takes or keep their automatic names.

To change the sound of a song outside the blends (20.18)

1	In PreMix click the song in the arrangement, outside a blend: the AUTOMATION panel jumps to **SONG**.
2	Choose a lane on the left (GAIN, HIGH … DUCK) and click in the editor to add points. Drag = move, double-click = delete.
3	Click a blend to go back to **BLEND**.

To hear the master in your headphones (7.12)

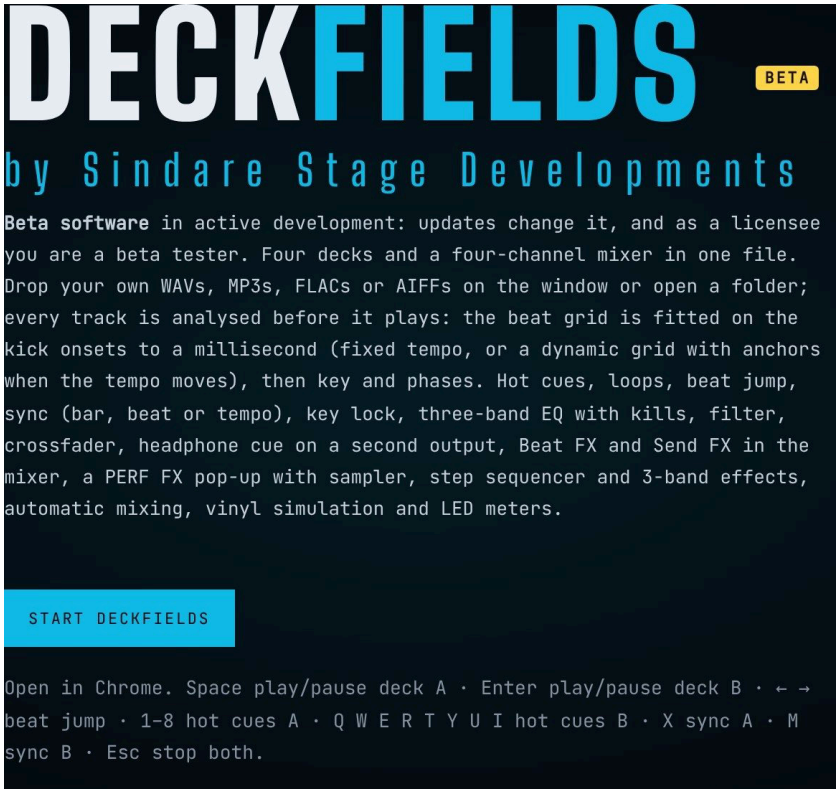
1	Click **CUE** in the MASTER frame of the mixer, under the LOW knob.
2	Turn **PH. MIX** towards CUE.

2. Getting started

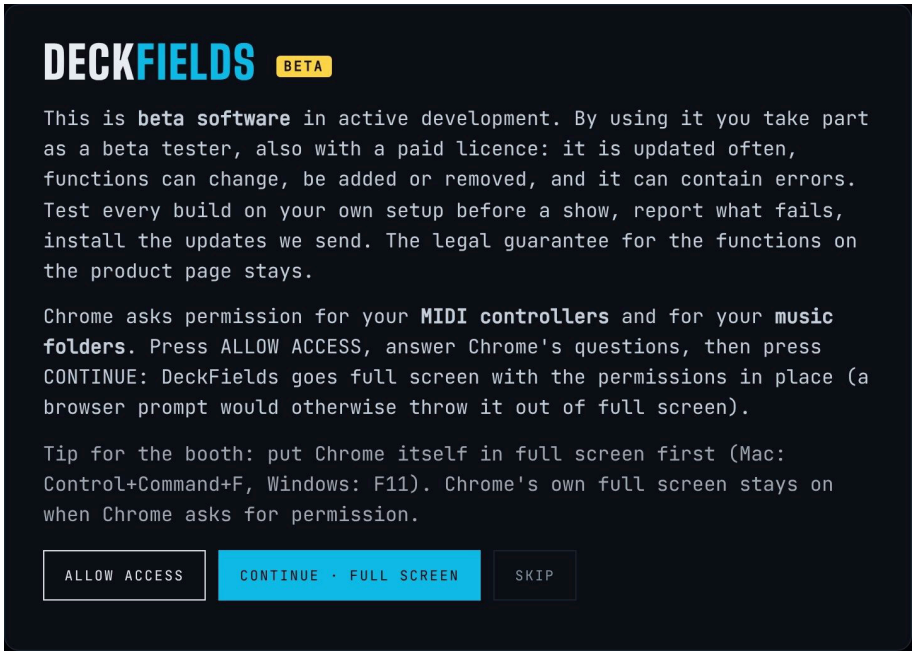
2.1 Starting DeckFields

1	Open the DeckFields file in Google Chrome (double-click it, or drag it onto a Chrome window).
2	The first time: activate your licence.
3	The start screen appears. Click Start DeckFields.
4	The beta notice appears in the middle of the window. Click ALLOW ACCESS: Chrome asks for permission to use your MIDI controllers and your music folders; answer the questions. DeckFields stays in the normal window while Chrome asks.
5	Click CONTINUE · FULL SCREEN. DeckFields fills the screen with the permissions in place. (SKIP continues without asking for permissions; you can still add music and play.)

While DeckFields reads your library at start, a **LIBRARY LOADING** screen is shown; it goes away by itself.



The start screen.



The beta notice with ALLOW ACCESS, CONTINUE · FULL SCREEN and SKIP.

NOTE Tip for the booth: put Chrome itself in full screen first (Mac: Control+Command+F, Windows: F11). Chrome then stays in full screen when it asks for a permission.

NOTE On a Mac, a full-screen window lives on its own desktop (Space). If DeckFields seems to have disappeared after a Chrome question, it has only moved to another desktop: swipe up with three fingers (Mission Control) and click it.

2.2 The screen at a glance



The desk with two decks: deck A left, the mixer in the middle, deck B right, the library in the bottom row.

Area	Contents	Chapter
Top bar	Version, OUT and MIDI lights, set timer, clock, SET LENGTH, DECKS, PERF FX, PADS, MIX IDEAS, SCREENS, OUTPUTS · SETTINGS, LINK, REMOTE, FULL SCREEN, PREMIX, REC, STOP ALL	2.3
Decks	Source row DF · USB · LINK · P1, track information, overview and waveform, the turntable platter with its strobe, tempo, loops, hot cues and auto cues, search, BEAT MIX, AUTO MIX	4–6
Mixer	Four channels C · A · B · D with INPUT SELECT (deck or PADS), TRIM and COMP, isolator EQ, filter, send, cue, faders; the master section with ISOLATOR, PADS LEV and PADS→MST; the crossfader	7–8
Under the mixer	BEAT FX with FX SETUP, and SEND FX	9–10
PERF FX (pop-up)	Sampler, step sequencer, 3-band FX, release echo, scene and vinyl extras	11
PADS (pop-up)	16 pads in 4 banks, 4 CORNERS effects, PAD FX SETUP, sequencer, sets and packs	12
MIX IDEAS (pop-up)	Next-track ideas, blends and mashups, key match	13
Bottom row	The library over the whole width, with search, playlists and the track table (AUTO is in OUTPUTS · SETTINGS › AUTO MIX)	3, 14
REC · REPLAY · PreMix	Record every move of a set, replay it on the decks with MIDI timecode out, correct and build sets in PreMix Studio	19, 20
Divider bar	The bar between the desk and the bottom row: drag it to resize, double-click to fold the bottom row away	18

A button that is **on** shows a small blue lamp in front of its text (for example ● **VINYL** or ● **QUANTIZE**). Some buttons light in their own colour instead: SYNC (yellow) and MASTER (red) flash, AUTO MIX buttons light green, REC turns red while it records.

2.3 Top bar



No.	Name	What it does
1	**DeckFields logo**	Product name (FIELDS in the show blue); BETA marks a beta version; the box shows the version you run (for example v4.1.3). With a licence from a partner shop, or a logo you loaded (7.8), the partner logo stands between DECKFIELDS and BETA.
2	**OUT · MIDI**	OUT names the output DeckFields plays to (chapter 17). The MIDI light blinks green with every MIDI message that comes in; grey = no MIDI device, red = a device was lost (it reconnects by itself, 15.7).
3	**START · set timer**	START / STOP counts the time you play (green). Hold the button 0.7 s to reset.
4	**Clock**	The time of day, always in the middle of the top bar. Click it to switch between 24-hour and 12-hour (AM / PM) time.
5	**SET LENGTH**	Click it to set the length of your set: 0:30 … 4:00, or type h:mm. It counts down in red from START and flashes when the time is over. NO LENGTH switches the countdown off.
6	**DECKS**	Shows how many decks are on screen (2 DECKS or 4 DECKS); click it to switch to the other.
7	**PERF FX**	Opens and closes the performance effects pop-up (chapter 11). Lit while the unit is LIVE.
8	**PADS**	Opens and closes the PADS pop-up: 16 pads, PAD FX SETUP and the sequencer (chapter 12).
9	**MIX IDEAS**	Opens and closes MIX IDEAS: next tracks, blends and key match (chapter 13).
10	**SCREENS**	Sends a deck, the mixer, PERF FX, PADS, MIX IDEAS, the library or TIME to its own window (chapter 18).
11	**OUTPUTS · SETTINGS**	Outputs, headphones, MIDI, decks and vinyl, sync, auto mix, display, library and backup, log, account and licence (chapter 17).

No.	Name	What it does
12	**LINK**	Club players on the link network through SSD Link (chapter 16). The badge shows the number of link devices.
13	**LINK SYNC**	Tempo and beat with Ableton Live and other Link apps (16.9). Lit when it is on; the number shows how many other Link apps are in the session. Desktop app 1.6.15 or newer only.
14	**REMOTE**	A tablet as remote for this laptop: the code and the connected tablets (18.6). Lit when REMOTE is on, with the number of tablets.
15	**FULL SCREEN**	Full screen on / off (also Esc). Only in the browser version, so not in the picture: the desktop app window has its own full screen.
16	**PREMIX**	Opens PreMix Studio (chapter 20). Desktop app only: without the PreMix licence it shows a note instead. Not shown in the browser version or on a tablet.
17	**SONG EDITOR**	Opens the Song Editor (chapter 22). Desktop app with PreMix Pro; without it a box names your plan.
18	**REC**	Records your set: MIX MOVES or MIX MOVES + WAV (chapter 19). While recording the button is red, blinks and shows the recording time; click it again to stop. In the desktop app (with a PreMix licence) and on the tablet (19.1c); not shown in the browser version.
19	**STOP ALL**	Hold for 2 seconds: stops every deck, AUTO and the PADS at once (the button fills red while you hold). A short touch only shows a reminder. Esc on the keyboard stops at once.

TIP **Not sure what a button does?** Hold the mouse still over it for a moment: a small label (tooltip) says what it does. Every button, knob and box of DeckFields has one.

TIP Most top-bar buttons are icons. This manual calls them by their name, for example **OUTPUTS · SETTINGS** = the gear and **MIX IDEAS** = the light bulb. Hold the mouse over an icon and its name appears.

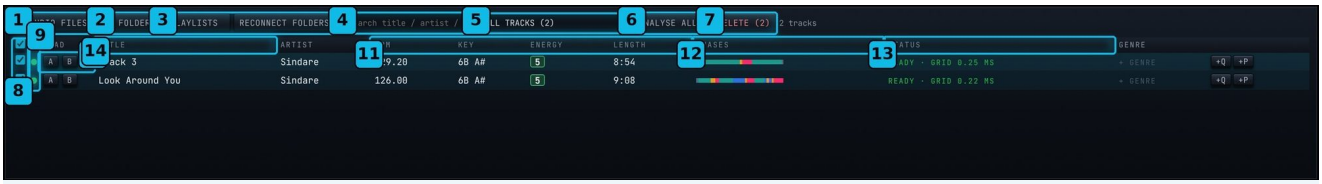
NOTE On a tablet the top bar also has **LIBRARY** (a list icon): it opens and closes the library drawer (18.4). On a laptop or desktop the library is always in the bottom row.

2.4 Your first mix in ten steps

1	Click + FOLDER in the library and choose the folder with your music (chapter 3).
2	Wait until the tracks read READY in the STATUS column: they are analysed.
3	Click A on the row of a track: it loads on deck A.
4	Click PLAY on deck A. Raise channel A's fader; the crossfader is in the middle.
5	Click B on the row of the next track: it loads on deck B.
6	Click CUE on mixer channel B and turn PH. MIX to the left: you hear deck B in the headphones.
7	Click SYNC on deck B: it takes over the tempo and the beat of deck A.
8	Click PLAY on deck B on a bar line (the red 1 on the waveform of deck A) and listen in the headphones.
9	Turn channel B's LOW down, raise its fader, then swap the lows: LOW of A down, LOW of B up.
10	Lower channel A's fader. Deck B now plays alone: your first mix is done.

3. The library

Every track you use is first added to the library. DeckFields analyses it once (tempo, beat grid, key, energy, song structure and loudness) and keeps the result, your cues and loops for good.



No.	Name	What it does
1	**+ AUDIO FILES**	Adds single audio files (choose one or more files).
2	**+ FOLDER**	Adds every audio file of a folder and its subfolders. Not shown on an Android tablet (Android cannot link a folder): use + AUDIO FILES there.
3	**PLAYLISTS · RECONNECT FOLDERS**	PLAYLISTS opens the playlist window: show one, make one, add tracks, play it with AUTO MIX (3.7). RECONNECT FOLDERS (Chrome / Edge, not on Android): after a restart of Chrome, gives DeckFields access to your folders again.
4	**Search**	Type part of a title, artist, album, label, remixer, genre, key or tempo to filter the list.
5	**Playlist**	ALL TRACKS, or one of your playlists (your own or from rekordbox).
6	**ANALYSE ALL**	Analyses every track that is not analysed yet (and tracks from an older version). Shows the progress and a STOP button.
7	**DELETE**	Removes the ticked tracks from the library; it shows how many are ticked, for example DELETE (2). The audio files on your disk stay.
8	**Tick boxes**	Tick one or more tracks; the box in the heading ticks every track in the list, or none.
9	**Light**	Green: the file is found. Amber: the folder needs to be reconnected (click the light). Red: the file is not found, for example on a USB stick that is not plugged in (3.6).
10	**TITLE / ARTIST**	Taken from the file name "Artist - Title", the file tags or rekordbox. Low-quality files show LQ and the bit rate. Double-click to edit the track info (3.2a).
11	**BPM · KEY · ENERGY · LENGTH**	Tempo, key with Camelot code (for example 6B), the energy level from 1 (calm) to 10 (peak) in a coloured square, and length.
12	**PHASES**	The song structure in colour (intro, build, drop, breakdown, outro), so you see where the breaks are before you load.
13	**STATUS · GENRE**	READY with the grid accuracy in milliseconds, or GRID CHECK FAILED when you should check the grid by hand (chapter 6); the genre from the file tag or typed by you (3.2).
14	**A · B · +Q · +P**	Loads the track on that deck (C and D with four decks); +Q adds it to the AUTO queue; +P adds it to a playlist. With a playlist shown, − takes the track out of the playlist.

3.1 Adding music

Add single files

1	Click + AUDIO FILES.
2	Choose one or more audio files and confirm.
3	The files appear in the list and are analysed one after the other.

Add a whole folder

1	Click + FOLDER.
2	Choose the folder that holds your DJ music and confirm (Chrome asks once to allow access: click Allow).
3	All audio files in the folder and its subfolders are added and analysed. Other files are skipped.

You can also drag files from Finder or Explorer onto the DeckFields window, onto the library or straight onto a deck.

NOTE	**Chrome and Edge** keep a link to the folder: the files stay where they are. After you restart Chrome, click **RECONNECT FOLDERS** once and confirm. **Firefox and Safari** cannot keep a folder link: the audio files are copied into the browser library. To add new songs later, choose the folder again: tracks already in the library are skipped.
NOTE	**AIFF** and **AIFF-C** files (8, 16, 24 and 32 bit) play in every browser: DeckFields reads them itself, where the browser cannot.
TIP	Best practice: keep your DJ music in one folder, add it once with + FOLDER, let the analysis finish, and make an EXPORT LIBRARY backup now and then.

3.2 Analysis

A new track shows its progress in the STATUS column. When it reads **READY**, the tempo, beat grid, key, energy, phases and loudness are known and the track can be played. Analysis runs once; it is not repeated unless you ask for it (ANALYSE ALL, or RE-ANALYSE in the GRID tools).

Genre

The **GENRE** column comes after STATUS. The analysis cannot hear a genre, so DeckFields reads it from the tag inside the file, the one your download shop, Mixed In Key or rekordbox wrote: MP3 (ID3), FLAC, WAV, AIFF and M4A. It reads the tags in the background while no deck plays. A track without a genre tag shows **+ GENRE**.

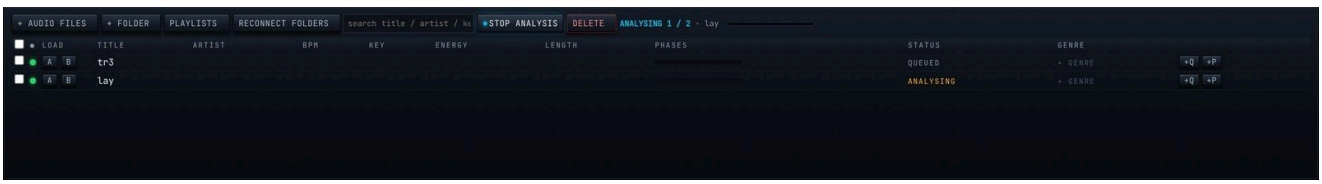
1	Click the GENRE cell of a track (it reads + GENRE or the genre it has).
2	Type a genre, or click one of the buttons (your own genres come first), and press Enter or SAVE.
3	CLEAR removes it; CANCEL closes without a change.

A genre you type yourself is marked with ✎ and is never overwritten by the file tag. Click the GENRE heading to sort by genre, and type a genre in the search field (for example *trance*) to show only those tracks. EXPORT LIBRARY / IMPORT LIBRARY keep the genres.

Energy

The **ENERGY** column rates how intense a track feels, from **1** (calm, sparse) to **10** (peak time), in a square that runs from blue to red. DeckFields measures it from the sound itself: loudness, density, the drums and the brightness. The deck shows the energy of the phrase that plays now (part 29 in chapter 4), so you see a breakdown drop to a lower level and the drop rise again.

When your files already carry an energy tag from another DJ program (for example "Energy 7" in the comment or the file name), DeckFields shows that number. With twelve or more tagged tracks in the library it also tunes its own scale to your tags, so new tracks are rated the way you rate them. Tracks analysed with an older version get their energy in the background while no deck is playing.



Tracks being analysed after import.

3.2a Track info: title, artist and tags

You can change the name and the information of every track yourself, the way you know it from rekordbox. DeckFields changes it everywhere it shows the track (library, decks, MIX IDEAS, AUTO, the remote and the rekordbox export) and, if you want, also inside the music file itself.



TRACK INFO: double-click the title or the artist of a track.

No.	Name	What it does
1	**Header**	The track you are changing, with its BPM, key and length and the name of the file, so you can check you have the right track. These come from the analysis and cannot be changed here.
2	**TITLE, ARTIST**	The name of the track and of the artist, as shown in the library and on the decks.
3	**ALBUM, GENRE, LABEL, REMIXER, YEAR**	Extra information. GENRE suggests the genres you already use; YEAR takes 4 digits (for example 2026). Fields DeckFields did not know yet are filled in from the tags in the file.
4	**COMMENT**	A short note, for example peak time · vocal. rekordbox shows it in its Comments column.
5	**PICTURE**	The picture shown in the centre of the platter (4.1). CHOOSE PICTURE… takes a JPG or PNG from your computer; REMOVE takes it away. A picture read from the file is shown here as well. The picture is kept in DeckFields; the music file is not changed by it.
6	**Also write into the file (tags)**	On: the information is also written into the file (MP3, WAV, AIFF and FLAC). Off: only DeckFields changes.
7	**Also rename the file to …**	Off unless you tick it. Shows the new file name: Artist - Title with the same extension.
8	**SAVE / CANCEL**	SAVE (or Enter) saves; CANCEL (or Esc) closes without a change.

Change the title, artist or other information

1	In the library, double-click the title or the artist of the track. You can also right-click the track. (A double-click elsewhere on the row still loads the track on a deck.)
2	The TRACK INFO window opens. Click in a field and type the new text.
3	Leave Also write into the file (tags) ticked if rekordbox, Serato and your music player should show the same names.
4	Click SAVE. The first time for a folder, Chrome or Edge asks whether DeckFields may edit files in that folder: click Allow (or Edit files). This is asked once per folder.
5	A message at the bottom of the screen confirms: Saved in DeckFields and in the file.

Renaming the file



A new title: the name behind Also rename the file to … follows at once. This track was added with + AUDIO FILES, so both boxes are greyed out and the note under them says the change stays in DeckFields.

Rename the file to Artist - Title

1	Open TRACK INFO and change the title or the artist.
2	Tick Also rename the file to …. The new name appears behind it, for example Sindare - Nothing More (Extended Mix).mp3.
3	Read the orange warning, then click SAVE.

NOTE Renaming and writing into the file work only for tracks added with **+ FOLDER** (Chrome · Edge with folder access, or the desktop app), and only while the track is not playing on a deck. A track added with **+ AUDIO FILES** is a copy inside DeckFields: both boxes are greyed out and the change stays in DeckFields; the original file is not touched. While the track plays, the note asks you to stop the deck first.

CAUTION **rekordbox, Serato and other DJ programs lose a track whose file name changes**: they keep looking for the old name, so cues and playlists for that track no longer find it there. DeckFields itself keeps everything (cues, grid, playlists). Only rename tracks you do not use in other programs, or relink them there afterwards. If a file with the new name already exists in the folder, nothing is changed.

How the file is changed safely

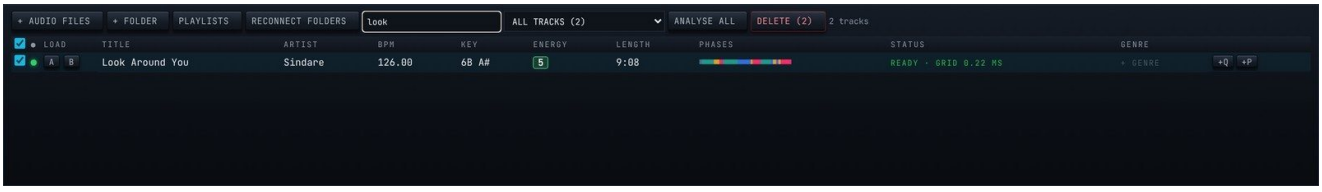
DeckFields first builds the new version of the file in memory and checks it: the tags are read back and the sound part is compared with the original byte for byte. Only then is the new version written; the browser writes it to a temporary file and swaps it in when it is complete. Afterwards the file on disk is read back and compared once more. If any step fails, you see *Not written: … Nothing was changed* and the original file stays as it was. The picture (cover art) and all other tags in the file are kept.

When	What happens
The track is playing on a deck	The file tick boxes are off: stop the deck first to write into the file. You can still change the information in DeckFields.
Track added with + AUDIO FILES, or in Firefox / Safari	The track is a copy inside DeckFields: the change stays in DeckFields, the original file is not touched.
M4A / AAC and OGG files	Only DeckFields changes for now; writing tags into these files comes in a later version.
Android tablet	Android cannot write into music files: the change stays in DeckFields.
DeckFields desktop app (Mac / Windows), Chrome, Edge	Writes into MP3, WAV, AIFF and FLAC files in folders added with + FOLDER (and USB sticks played from the stick).

TIP Make a backup of your music folder before you change many files, as you would with any tag editor.

3.3 Finding a track (search)

1. Click in the search field next to RECONNECT FOLDERS.
2. Type part of the title or the artist, a key (for example 8A or Am) or a tempo (for example 126).
3. The list shows only the matching tracks while you type.
4. Delete the text to see the whole library again.



Searching for "look".

3.4 Loading a track

How	Result
Click A, B, C or D on the track's row	Loads the track on that deck.
Double-click the row (not on the title or artist)	Loads the track on the first deck that is not playing. A double-click on the title or the artist opens TRACK INFO (3.2a).
Drag the row onto a deck	Loads the track on that deck.
A, B or +Q in MIX IDEAS	Loads a suggested track on that deck, or queues it for AUTO (chapter 13).

CAUTION A deck that is playing does not take a new track from a double-click. Stop it first or use another deck.

3.5 Deleting tracks

1. Tick the box in front of each track you want to remove (or click the row of one track to select it).
2. To remove every track in the list, tick the box in the heading of the list. With a search or a playlist chosen, only the tracks in the list are ticked.
3. Click DELETE (2) (the number shows how many are ticked) and confirm.
4. The tracks, their grids and their cues are removed from the library and from your playlists. The audio files on your disk are not touched.

CAUTION Click the box in the heading again to untick everything. Ticked tracks stay ticked while you search, so check the number on DELETE before you confirm.

3.6 Found or not found: the light in front of a track

Every track has a light in front of its title. DeckFields checks every few seconds, and every time you come back to the window, whether it can still reach the audio file.

Light	Meaning	What to do
Green	The file is found and plays.	Nothing.
Amber	The folder is there, but Chrome needs your permission again (after a restart of Chrome).	Click the light (or RECONNECT FOLDERS) and click Allow.
Red	The file is not found: the USB stick or drive is not plugged in, or the file was moved or renamed.	Plug the stick or drive back in: the light turns green by itself. A moved file: add it again with + FOLDER.

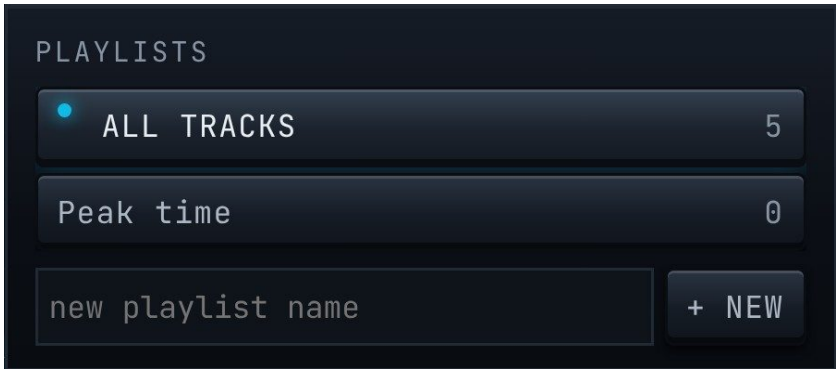
Show or hide tracks that are not found

1. Open OUTPUTS · SETTINGS ▮▮ › LIBRARY & BACKUP.
2. At Tracks not found choose show them dimmed with a red light (the tracks stay in the list, greyed out) or hide them until the stick / drive is back.

A track that is not found cannot be loaded: DeckFields says which stick or folder to connect. Its grid, cues and place in your playlists are kept, so everything is back as soon as the stick is plugged in again. Unplugging a stick never deletes tracks.

3.7 Playlists

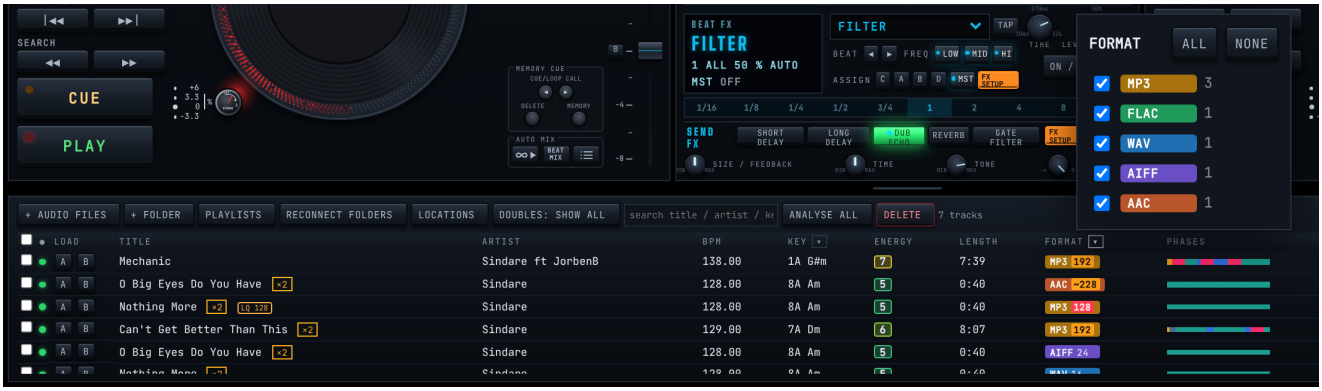
Playlists are your own lists inside the library: a set for Saturday, the warm-up tracks, a playlist per style. They can also come from rekordbox (3.8 and 3.9). A playlist holds the tracks in the order you give them, and AUTO MIX can play it in that order, shuffled or in a smart order.



The PLAYLISTS window: ALL TRACKS and your playlists with their number of tracks; a new name and + NEW make a new one.

3.6b The FORMAT column and the column filters

The FORMAT column shows what each file is and how good it is, read from the file itself: the bit depth for WAV, AIFF, FLAC and ALAC (16, 24, 32f = 32-bit float), the kbps for MP3, AAC, OGG and OPUS (VBR: the average; ~ = estimated). There are no official colours for file types: DeckFields gives each type its own.



The FORMAT column with its colours, the ▾ filter of FORMAT open, ×2 behind tracks that are in the library twice, and LQ 128 behind a low-quality MP3. DeckFields 4.1.15, own tracks.

Type	Colour	Quality shown
WAV	blue	bit depth: 16, 24, 32f
AIFF	purple	bit depth
FLAC	green	bit depth
ALAC	teal	bit depth
MP3	amber	kbps — orange below 256 kbps, red below 192 kbps (VBR: orange below 192, red below 160)
AAC / M4A	orange	kbps, estimated (~) — same warning colours
OGG, OPUS	olive, mauve	kbps — same warning colours

Sort and search

Click **FORMAT**: the lowest quality comes first, so the tracks to replace before a gig are on top. The search box also finds the label: type **MP3 128** or **FLAC**.

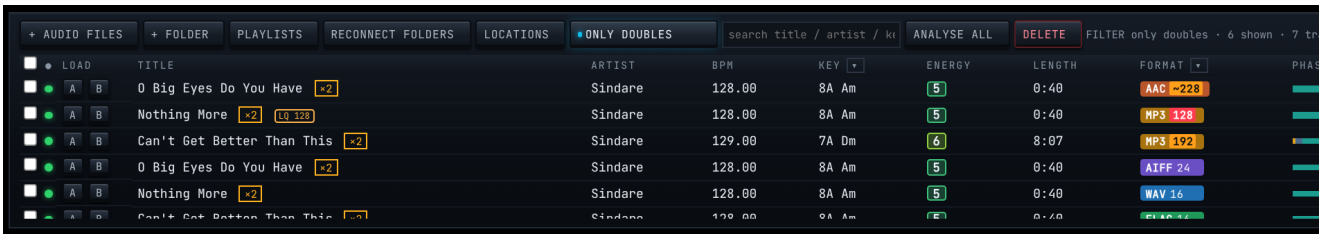
Show only some file types or keys (▾)

1. Click the small ▾ behind FORMAT or behind KEY in the header (the word itself still sorts).
2. Tick what the library should show: for example only WAV, AIFF and FLAC, or only 8A and 9A. **ALL** ticks everything, **NONE** clears the list. KEY lists the keys in Camelot order with the key name; tracks not analysed yet are under **no key yet**.
3. While a filter is on, its arrow is blue and the line next to DELETE says which filter and how many tracks are shown. Click ▾ and **ALL** to see everything again. The filter is remembered on this computer.

3.6c DOUBLES: the same track more than once

A track that is in the library twice or three times (the same artist and title, also as WAV and MP3, or from two sticks) gets **×2** or **×3** behind its title. The **DOUBLES** button next to LOCATIONS changes what the library shows:

Button	The library shows
DOUBLES: SHOW ALL	Every copy (normal).
DOUBLES: ONE OF EACH	One copy of each track: the best one — found on this computer first, then analysed, then the best quality.
ONLY DOUBLES	Only tracks that are there more than once: tick the copies you no longer need and press DELETE (3.5).

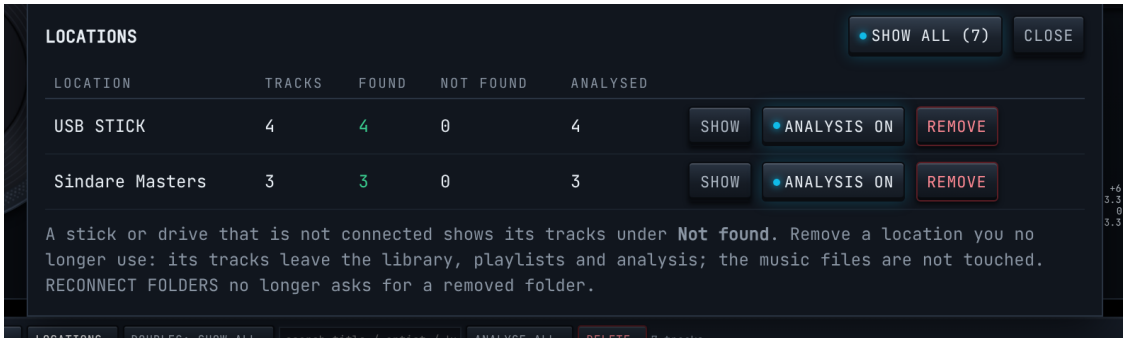


ONLY DOUBLES: every track that is in the library more than once, with its file type and quality next to it.

NOTE Same artist and title means: capitals, accents and the words (Original Mix) / (Extended Mix) do not count. DOUBLES never deletes anything by itself.

3.6d LOCATIONS: every folder, drive and USB stick

LOCATIONS (next to RECONNECT FOLDERS) lists where your tracks come from: each folder or drive you added with + FOLDER, a rekordbox USB stick, **Copied into DeckFields** (tracks added with + AUDIO FILES) and **Other**. For each: the number of tracks, how many are found or not found on this computer, and how many are analysed.



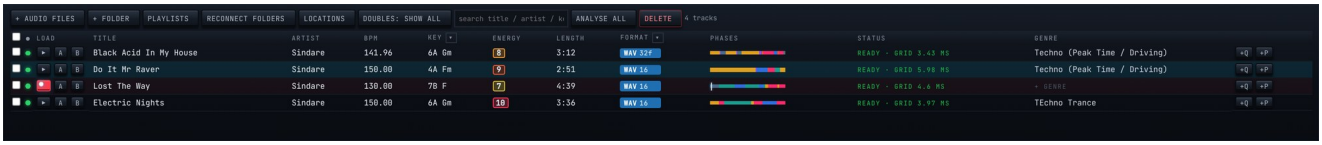
LOCATIONS with two locations. SHOW, ANALYSIS ON/OFF and REMOVE per location.

Button	What it does
SHOW	The library shows only that location (SHOW ALL: everything again). The line next to DELETE says LOCATION and the number of tracks.
ANALYSIS ON / OFF	OFF: ANALYSE ALL and the background checks leave this location out — for a stick of someone else that you do not want to analyse.
REMOVE	Takes the location and all its tracks out of the library: cues, grids and playlist entries of those tracks go too. The music files themselves are never touched, and RECONNECT FOLDERS no longer asks for that folder. DeckFields asks first.

TIP Removing many tracks (REMOVE here, or DELETE with many ticked tracks) shows a progress bar: “Removing … 750 of 1500 tracks”. Wait until it closes — 1,500 tracks take a few seconds. Example: a guest DJ’s stick added 3,000 tracks to your library: LOCATIONS › REMOVE on that stick, and they are gone.

3.6e Pre-listen: hear a track without loading it

Every row of the library has a ▶ button in front of the A / B load buttons. Press it and the track plays on your **headphones**, without touching a deck and without a sound on the master output. So you can check the next track while the crowd hears the mix.



Pre-listen: the ▶ of the playing row is red (press again = stop), the row pulses softly on the beat of the track and the PHASES strip shows where you are. DeckFields 4.1.18, own tracks.

1	Choose your headphones output once: **OUTPUTS · SETTINGS › Headphones / cue** (17.1). Without it nothing plays and DeckFields says so.
2	Press ▶ on a row. It turns into a red ■; the row pulses on the beat.
3	Click or drag in the **PHASES** strip of that row to jump: the break, the drop, the outro. The whole cell takes the click.
4	Press ■, press **Esc**, or press ▶ on another row (that one takes over).

Good to know	
Where it plays	In the frame **Pre-listen** under Headphones / cue: **Headphones** (the output above, standard) or **Laptop speakers** — for preparing at home without headphones. The choice is kept.
The decks	Are not touched: a deck that plays keeps playing on the master, no deck is loaded.
File types	WAV, MP3, FLAC and AAC / M4A start within about half a second, straight from the file. AIFF is decoded first and starts a moment later.
A track that is “not found”	Cannot be pre-listened: reconnect its folder first (3.6).

3.2b Tempo check in the analysis (4.1.15)

A busy low end — a sidechained kick, a rumble, a bass on the off-beat — can make an analysis read a track at **4/3** of its tempo (a 126 BPM track as 168) or at **half** its tempo (164 as 82). Since 4.1.15 the analysis checks every tempo it finds against the kick itself: at the real tempo every beat carries the same kick, at a wrong tempo the kicks smear out. A wrong tempo is replaced by the right one before the grid is set.

	What you notice
New tracks	Analysed with the tempo check straight away.
Your library	After the update DeckFields checks the tracks analysed before once, in the background (ANALYSING … in the line next to DELETE). A track can get a new BPM and grid.
A grid you set by hand	Is never changed (3.2, GRID).
Tested	On 46 tracks of a club USB stick against rekordbox: four wrong tempos corrected, none of the right ones changed.

NOTE Still check the beat grid before you play a track for the first time (3.2): a live recording, a track without a steady kick or an a cappella can still need your hand.

Make a playlist

1	Click PLAYLISTS in the library bar.
2	Type a name in new playlist name and click + NEW. The new playlist is shown (empty) and the playlist menu in the library bar reads its name.
3	Add tracks: click +P on a track row and choose the playlist (or + NEW & ADD for a new one), or tick several tracks, open PLAYLISTS and click + ADD n TICKED.
4	Change the order: with the playlist shown, drag a row onto another row.
5	Take a track out: click − at the end of its row (the track stays in the library).

Show, rename, delete or play a playlist

1	Choose the playlist in the playlist menu of the library bar (ALL TRACKS brings the whole library back).
2	Click PLAYLISTS: under THIS PLAYLIST you can rename it (RENAME) or delete it (DELETE PLAYLIST, then DELETE? TAP AGAIN; the tracks stay in the library).
3	PLAY WITH AUTO MIX: choose IN ORDER, SHUFFLE or SMART (the next track by key, tempo and energy, inside this playlist) and click ▶ PLAY. The playlist starts again when it ends; while a playlist plays, AUTO mixes in at most 4 bars.

Playlists from rekordbox show as *Folder / Playlist* with the number of tracks. With a playlist chosen, **QUEUE ALL** in AUTO MIX queues that playlist in its own order (14.2). **REMOVE PLAYLISTS** in LIBRARY & BACKUP removes the imported rekordbox playlists; the tracks stay in the library.

3.8 Importing your rekordbox collection (XML)

Which way do I go? DeckFields and rekordbox exchange your music, grids, cues and playlists in both directions. The club players read what rekordbox puts on a USB stick.

You want to	Do this	Section
Bring your rekordbox collection into DeckFields	IMPORT FROM REKORDBOX (XML)	3.8
Play a stick made for club players in DeckFields	IMPORT REKORDBOX USB STICK	3.9
Bring your DeckFields cues into rekordbox	SAVE REKORDBOX XML, then import it in rekordbox	
Play your DeckFields cues on the club players	Via rekordbox onto a USB stick	3.12
Play DeckFields with the club players as controllers	MIDI control mode and the built-in map	15.4
Lock DeckFields to the club players on the link network	SSD LINK	16

DeckFields takes over your rekordbox work: titles, artists, beat grids (also with tempo changes), key, hot cues A–H with their colours and names, memory cues, loops, rating, comments and playlists. Your music files stay where they are.

Import from rekordbox

1	In rekordbox: File › Export Collection in xml format, and save the file (for example on your desktop).
2	In DeckFields: open OUTPUTS · SETTINGS ▦ › LIBRARY & BACKUP and click IMPORT FROM REKORDBOX (XML).
3	Choose the XML file and click Open.
4	DeckFields says how many tracks and playlists are in the file and how many are new. Click CHOOSE MUSIC FOLDER and pick the folder that holds your music (a parent folder is fine, for example your Music folder); click Allow when Chrome asks.
5	DeckFields finds the files, adds them with the rekordbox data, builds your playlists and analyses the new tracks (energy, phases). A report shows the result.

NOTE Chrome opens only one file window per click: that is why the music folder has its own button. **ONLY UPDATE TRACKS ALREADY IN DECKFIELDS** skips the folder and only brings the rekordbox grids, keys, cues and playlists to tracks you already have.

TIP Tracks are matched by file name and size. A file that is not found is listed in the report; add its folder with + FOLDER and import the XML again.

3.9 Importing a rekordbox USB stick

A USB stick exported in rekordbox for club players holds your music, the analysis and your playlists. DeckFields reads it directly, without rekordbox.

Import a USB stick

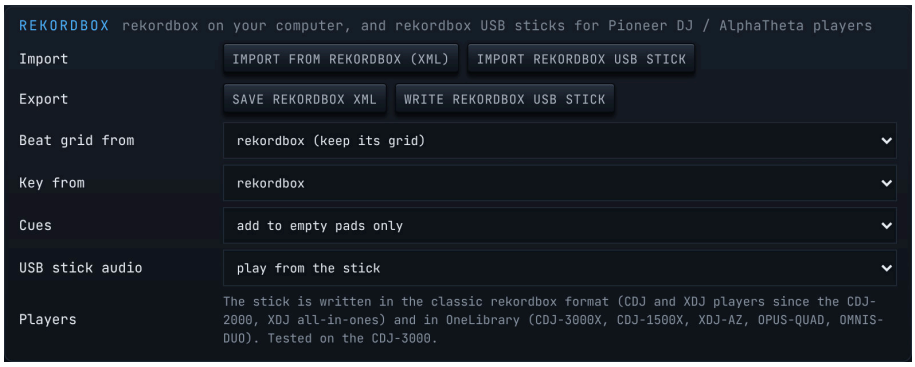
1	Plug in the stick.
2	Open OUTPUTS · SETTINGS ▮▮ › LIBRARY & BACKUP and click IMPORT REKORDBOX USB STICK.
3	Choose the top folder of the stick (the one that holds PIONEER and Contents) and click Select; click Allow when Chrome asks.
4	DeckFields reads the tracks, beat grids, key, hot cues, memory cues, loops and playlists, and adds them to the library.

With **USB stick audio** set to **play from the stick**, the tracks play from the stick and their light turns red when you unplug it (3.6). With **copy to this computer**, the audio is copied into DeckFields, so the tracks also play without the stick (this takes disk space).

NOTE Folders on the stick whose name starts with a dot, and the hidden "._" files a Mac writes on a stick, are skipped.

3.10 Import and export settings, program by program

OUTPUTS · SETTINGS › LIBRARY & BACKUP holds one frame per DJ program, each with everything that belongs to it: its import and export buttons and its own import settings. Each program remembers its own settings. On top, the frame **IMPORT AND EXPORT** holds what all programs share.



The rekordbox frame.

In the rekordbox frame	What it does
IMPORT FROM REKORDBOX (XML)	Imports a rekordbox collection file (3.8).
IMPORT REKORDBOX USB STICK	Imports a stick exported for club players (3.9).
SAVE REKORDBOX XML	Saves your tracks and playlists as a rekordbox XML in Downloads (3.11).
WRITE REKORDBOX USB STICK	Writes the rekordbox library onto a stick for CDJ / XDJ players (3.13 B).
Beat grid from · Key from	rekordbox (keep its grid / key) or the DeckFields analysis.
Cues	add to empty pads only (your DeckFields hot cues stay), or replace hot cues and memory cues.
USB stick audio	play from the stick, or copy to this computer (3.9).
Players	Which players read the stick, and on which player it was tested.

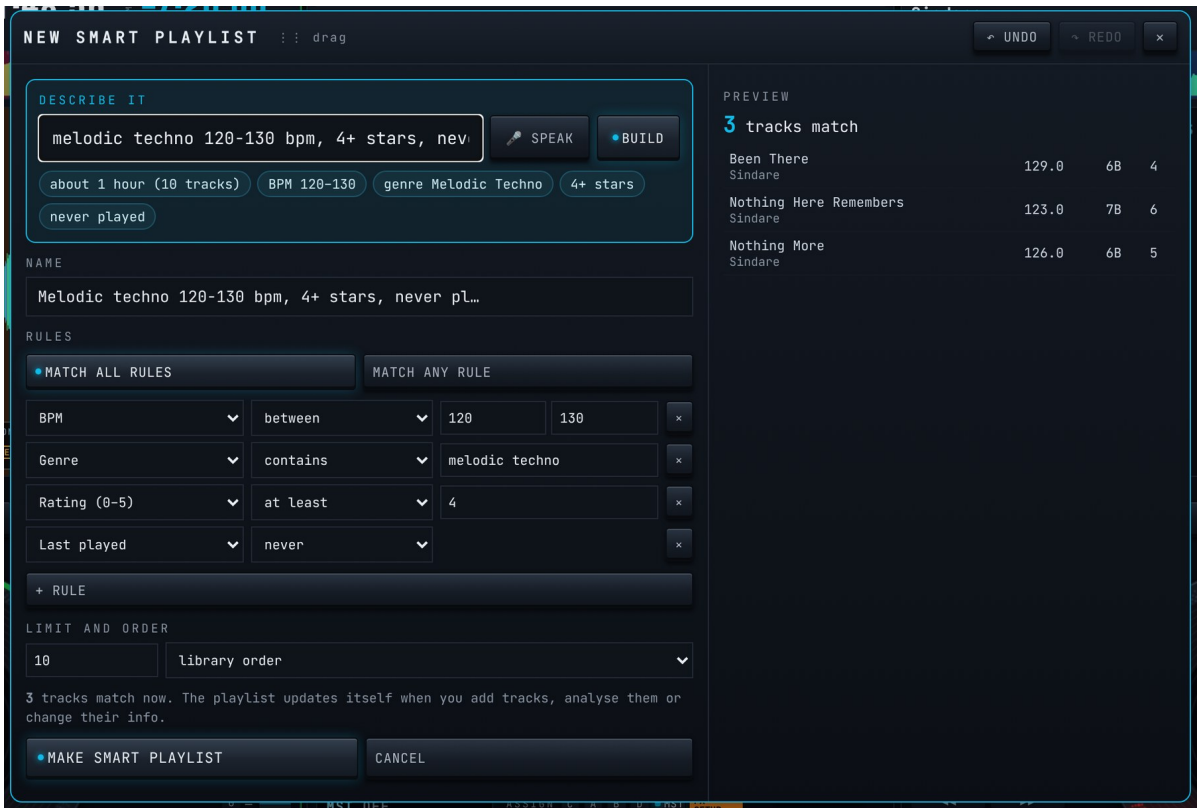
Browser version: only the rekordbox frame (IMPORT USB STICK reads rekordbox sticks only) and the Playlist file frame (1.2c).

3.7b Smart playlists

A smart playlist fills itself. You give it rules — for example *genre contains techno* and *BPM between 128 and 134* — and DeckFields puts every track that matches in it, now and later: a track you add, analyse or tag that matches comes in by itself, a track that no longer matches goes out.

Make one

Step	What you do
1	Click **PLAYLISTS** above the library, then **+ NEW SMART PLAYLIST**. The smart playlist window opens. Drag it by its top bar to where you want it; DeckFields remembers the place.
2	Give it a name under **NAME** (or let DeckFields name it from your sentence, 3.7c).
3	Under **RULES** choose a field, a test and a value per rule. **+ RULE** adds a rule, **×** removes one.
4	**MATCH ALL RULES**: a track must pass every rule. **MATCH ANY RULE**: one rule is enough.
5	Under **LIMIT AND ORDER**: a maximum number of tracks (empty = all) and the order (newest added, last played, most played, highest rating, highest energy, BPM low → high, title A → Z, or library order).
6	Watch **PREVIEW** on the right: the number of tracks that match and the first 40, with BPM, key and energy. It changes while you edit.
7	**MAKE SMART PLAYLIST** saves it. It shows in the playlist list with **SMART** in front of its name.

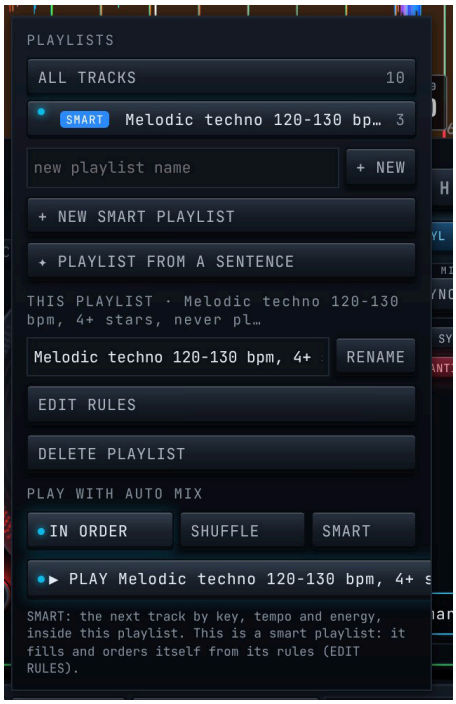


The smart playlist window: DESCRIBE IT on top, NAME, RULES, LIMIT AND ORDER and MAKE SMART PLAYLIST on the left, the live PREVIEW on the right, UNDO and REDO in the top bar.

Field	Tests
Title, Artist, Album, Label, Remixer, Genre, Comment, Folder / file name	contains · does not contain · is · is not · starts with. techno|trance means techno or trance.
BPM, Energy (1–10), Rating (0–5), Times played, Year, Length (minutes)	between · at least · at most · is · is not
Key (Camelot)	is · mixes with · is not — 8A or several keys 8A 9A; **mixes with** also takes the keys next to it on the wheel and the relative major / minor
Added to library, Last played	in the last … days · not in the last … days · never

Field	Tests
Analysed, File found	yes · no
Playlist	track is in · track is not in (another playlist)

Working with a smart playlist



The PLAYLISTS menu with + NEW SMART PLAYLIST, ✦ PLAYLIST FROM A SENTENCE and EDIT RULES; the smart playlist is open in the library.

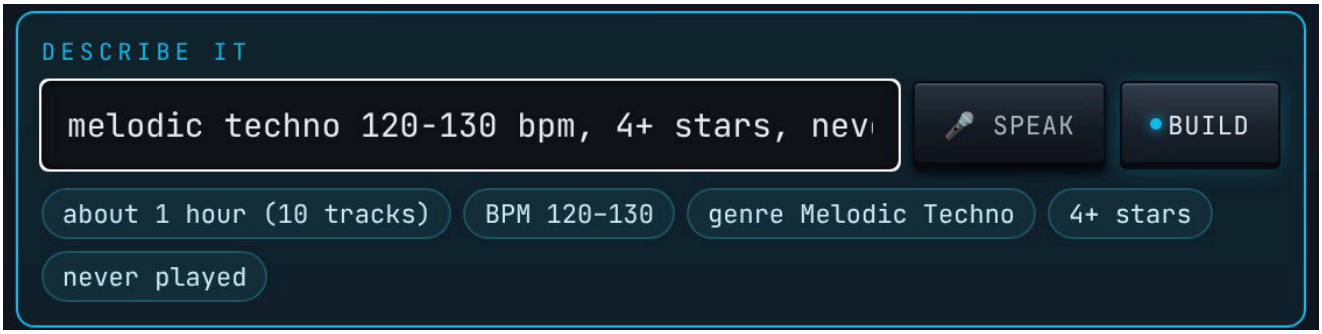
UNDO and **REDO** in the top bar of the window take back every step: a rule added or removed, a field, a test or a value changed, a sentence built. Cmd+Z / Ctrl+Z and Shift+Cmd+Z / Shift+Ctrl+Z do the same. Esc or × closes the window without saving.

To change a smart playlist later: choose it in the playlist list, open **PLAYLISTS** and click **EDIT RULES**. A smart playlist cannot be filled by hand: +P and dragging are refused with a message, and the − button is not there. To keep a fixed copy, make a normal playlist and add the tracks to it.

NOTE A smart playlist only knows what DeckFields knows about a track. Analyse your tracks (3.2) and fill in genre and rating (3.2a) to get good results; a track that is not analysed yet has no BPM, key or energy.

3.7c Playlist from a sentence

Click **PLAYLISTS**, then **✦ PLAYLIST FROM A SENTENCE** (or use **DESCRIBE IT** at the top of any smart playlist window). Type what you want to play, the way you would say it, and press **Enter** or **BUILD**. DeckFields fills in the rules, the name, the limit and the order. Under the field small labels show what it understood; **not used** lists the words it could not measure. Check the rules, change what you like, and click **MAKE SMART PLAYLIST**.



DESCRIBE IT: the sentence, SPEAK and BUILD; the labels below show what DeckFields understood.

Examples

You type	DeckFields makes
dark peak time techno 132-136, high energy, not played this month, 1 hour	BPM 132–136 · genre Peak Time Techno · energy 7+ · minor keys · not played in the last 30 days · 10 tracks
melodic techno by Anyma or Sindare around 124 bpm	BPM 122–126 · artist Anyma or Sindare · genre Melodic Techno
techno or trance 128 to 132 bpm in A minor, 4+ stars	BPM 128–132 · key 8A · genre techno or trance · rating 4+
warm-up set: chill progressive house under 122, building up, 20 tracks	BPM 122 or slower · energy 4 or less · genre Progressive House · BPM low → high · 20 tracks
trance harmonic with deck A, never played	key mixes with the key of the track on deck A · genre trance · never played
favourites from the Afterlife label, newest	label Afterlife · rating 4+ · added in the last month, newest first

Words it understands

What	How to say it
BPM	128-132, between 128 and 132, from 128 to 132, around 128 (±2), above 130, 130+, under 125, 128 bpm (±1)
Key	8A, 8A 9A, A minor, Am, F# major, harmonic with deck A, mixes with this track, harmonic with 8A; dark, deep, moody = minor keys; happy, bright, euphoric = major keys
Energy	high energy, peak time, bangers = 7 or more · chill, warm-up, opening = 4 or less · medium energy, groovy = 4–6 · energy 8+, energy 5-7
Genre, artist, label	every genre, artist and label in your own library by name (the longest name first, so peak time techno beats techno), common genre words; techno or trance; no trance, without trance; by …, not by …; label …
Stars and plays	4+ stars, favourites (4+) · never played, not played this week / month / year, played this week, most played
New tracks	new, newest, added this week / month
Length and version	longer than 7 minutes, shorter than 5 minutes · extended mix, original mix, remix, radio edit, edit
Year	the 90s, from 2024
Size and order	20 tracks, 1 hour (10 tracks), 2 hours (20) · building up (BPM low → high), most played, newest

Some Dutch words work too: *tussen*, *rond*, *niet*, *zonder*, *nieuwe*, *nooit gespeeld*.

Speak it instead of typing

SPEAK next to BUILD: click it, say the sentence, and stop talking — the text appears in the field and BUILD runs by itself. While it listens the button is red.

Where	How
DeckFields in Chrome	SPEAK works directly. It needs internet: Chrome turns your voice into text with Google. Allow the microphone the first time.
DeckFields desktop app (Mac)	Use the Mac's own dictation: click in the DESCRIBE IT field, then **Edit › Start Dictation…** in the menu bar, or press the **microphone key** on the top row of the keyboard (F5). Talk, then press Enter. SPEAK shows this tip. Dictation must be on: System Settings › Keyboard › Dictation.

Where	How
Windows	Click in the field and press **Windows key + H** (voice typing), talk, then press Enter.

NOTE DeckFields reads only what it can measure: tempo, key, energy, genre, artist, label, rating, plays, dates, length and version. A loose description such as *music for a sunset at the beach* gives *not used: sunset, beach* and no rules. It works best when your tracks are analysed and have a genre and stars.

Frame	What is in it
IMPORT AND EXPORT	Export: which tracks (all tracks and playlists, or one playlist; used by every export below), Playlists (REMOVE PLAYLISTS), Tracks not found (3.6).
SERATO · ENGINE DJ · TRAKTOR · VIRTUALDJ	Each: IMPORT, EXPORT (WRITE … USB STICK, SAVE TRAKTOR NML or WRITE TO VIRTUALDJ), its own Beat grid from, Key from, Cues (and USB stick audio), and the line Tested: where it was tested (3.13).
ONE STICK FOR EVERY PLAYER	WRITE TO DJ USB · REKORDBOX + ENGINE + SERATO + TRAKTOR: the four libraries side by side on one stick (3.13 B).
PLAYLIST FILE	IMPORT M3U and SAVE M3U8 (4.1.10).
FOLDER LOCATIONS	Closed; opens by itself when an export needs it: the folder of tracks you added yourself, and Traktor: system disk (3.11, 3.11b).

An imported library uses the settings of the frame of its own program: a Serato stick follows the Serato frame, a rekordbox stick the rekordbox frame.

3.11 Your cues in rekordbox (SAVE REKORDBOX XML)

DeckFields writes a rekordbox XML file with your tracks (title, artist, album, genre, label, remixer, year and comment), playlists, beat grids, key, rating, hot cues A–H (loops stay loops), memory cues and colours. rekordbox reads it, so the cues you set in DeckFields reach rekordbox and, through it, your club players.

Save the XML in DeckFields

1	Open OUTPUTS · SETTINGS ▮▮ › LIBRARY & BACKUP and look at the rekordbox frame.
2	rekordbox has to know where every music file is. Tracks from a rekordbox XML or a USB stick know it already. For tracks you added yourself, type the full folder path once (for example /Users/you/Music/DJ): it is remembered.
3	Choose All tracks and playlists, or one playlist.
4	Click SAVE REKORDBOX XML. The file DeckFields_rekordbox.xml is saved in your Downloads, and a message says how many tracks and playlists are in it.

Open the cues in rekordbox

1	In rekordbox: open Preferences › Advanced › rekordbox xml, click Browse at Imported Library and choose DeckFields_rekordbox.xml.
2	In Preferences › View › Layout, make sure rekordbox xml is ticked.
3	Close Preferences. In the left column of rekordbox, click the <> icon (rekordbox xml): the tree shows All Tracks and Playlists, with DeckFields · all tracks and your playlists.
4	Right-click a track (or select several) and choose Import To Collection. For a whole playlist: right-click the playlist and choose Import Playlist.
5	When rekordbox says the track already exists in the collection and asks whether to load the information of the imported library, click Yes: this brings your DeckFields cues to that track.
6	Load the track in rekordbox: your hot cues are on HOT CUE (A–H) and on the waveform.

CAUTION Before you import a lot of tracks, make a rekordbox backup (**File › Library › Backup Library**), and try one track first. Clicking **Yes** replaces the cues of that track in rekordbox with the ones from DeckFields.

TIP After you change cues in DeckFields, save the XML again and click the refresh icon at the top of the rekordbox xml tree before you import.

The same track twice. When a file is already in the library from your USB stick or a music folder and you add it again with + AUDIO FILES, DeckFields asks first: **OK** skips it, **Cancel** adds a second copy. A second copy has no folder path, so rekordbox cannot find it. If you already have such a double, the export merges it: the XML holds one entry, at the place rekordbox can find, with the cues of the copy that has the most. The export message names the merged tracks.

Tracks without a folder path. The message says how many tracks have no path. rekordbox shows them as missing: right-click › **Relocate** in rekordbox, or type their folder in Folder locations and save again.

3.12 Your DeckFields cues on the club players (USB stick)

Club players such as the CDJ-3000 read a USB stick that rekordbox wrote. The way there is: DeckFields › rekordbox XML › rekordbox collection › USB stick › club player. Hot cues A–H, their colours, loops and the beat grid come along.

From DeckFields to the club player

1	In DeckFields: save the rekordbox XML (3.11) and import the tracks or playlist into the rekordbox collection (3.11, click Yes when rekordbox asks to load the information).
2	In rekordbox, choose the EXPORT mode (top left) and plug in your USB stick. It appears under Devices in the left column (USB icon). Click it once so rekordbox reads it.
3	Put the tracks in a playlist (right-click Playlists › Create New Playlist, then drag the tracks in), or use the playlist you imported, for example DeckFields · all tracks.
4	Right-click the playlist › Export Playlist › your stick (or drag the playlist onto the stick under Devices). rekordbox shows Exporting … with a percentage at the bottom of its window. Wait until it is gone.
5	Click the eject icon next to the stick under Devices in rekordbox, and only then pull the stick out.
6	On the club player: plug in the stick, press SOURCE › USB › PLAYLIST, open your playlist and load a track.
7	The hot cues are on the pads A–H. A hot cue that is a loop starts its loop; RELOOP/EXIT leaves it.

CAUTION Never pull the stick out while rekordbox is still exporting or before you ejected it in rekordbox: rekordbox then says the database on the device might be damaged. If that happens: plug the stick back in, let rekordbox read it (and repair it when it asks), export the playlist again and eject it properly.

TIP If the pads stay empty when you load a track, set **HOT CUE AUTO LOAD** to **ON** in the player's **MY SETTINGS**, or press **CALL** on the player to call the hot cues.

The other way round: IMPORT REKORDBOX USB STICK (3.9). Every DJ program, both ways, directly: 3.13. To play DeckFields itself with the club players, see chapter 15 (the players as MIDI controllers, built-in CDJ-3000 map) and chapter 16 (SSD LINK).

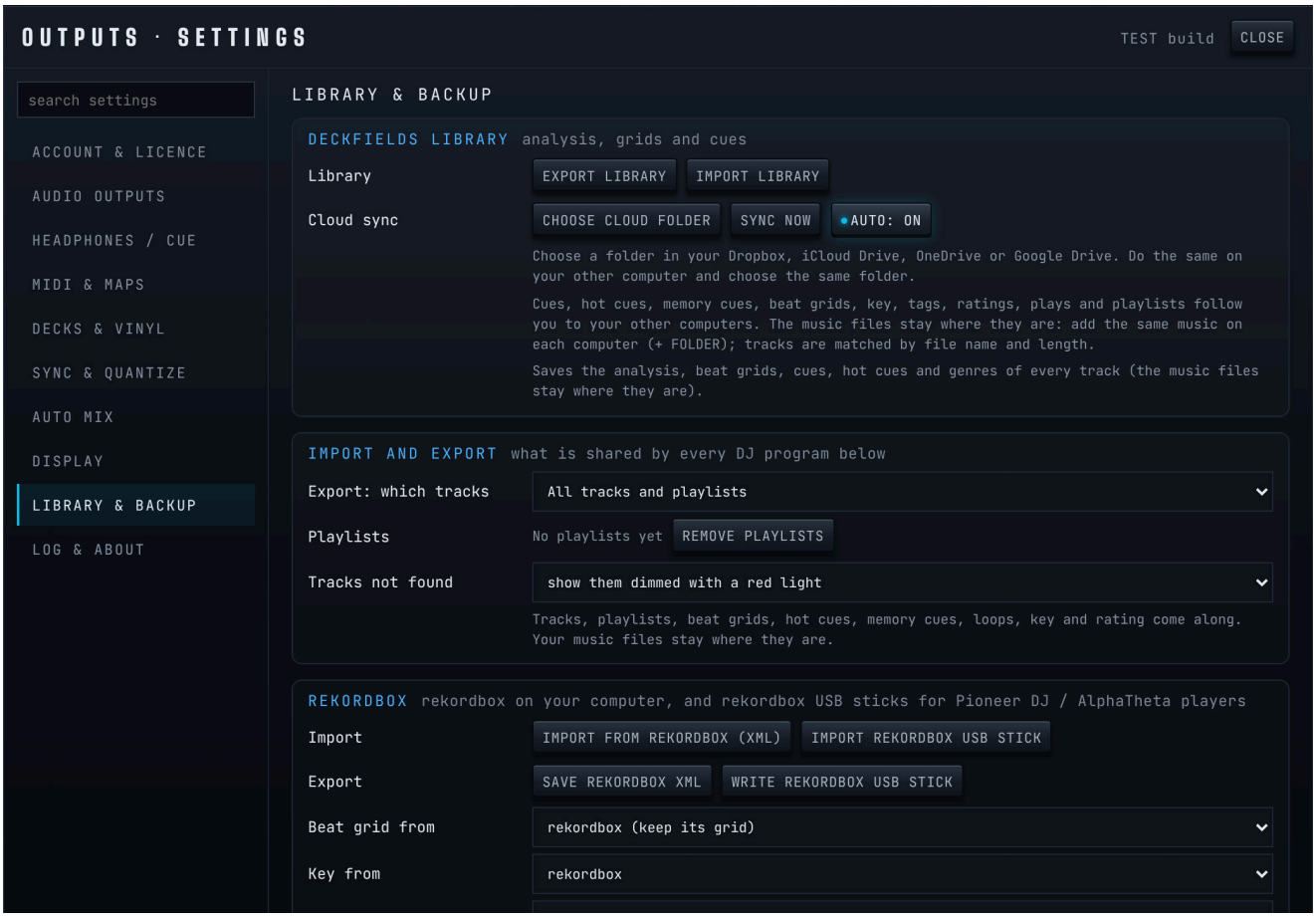
3.13 Every DJ program: read and write directly

DeckFields reads and writes the libraries of the five big DJ systems itself: **rekordbox** (Pioneer DJ / AlphaTheta CDJ and XDJ players), **Serato**, **Engine DJ** (Denon DJ, Numark and Rane players), **Traktor** and **VirtualDJ**. Hot cues with their names and colours, memory cues, loops, the beat grid, the key and your playlists go with you, **in both directions** and **without an XML step**. Every program has its own frame in OUTPUTS · SETTINGS › LIBRARY & BACKUP (3.10).

WHERE Direct reading and writing is in the **DeckFields desktop app** for Mac and Windows; VirtualDJ needs the latest app (your account page: remove the old app, install the new one). The browser version keeps the rekordbox and Playlist file frames (1.2c). A tablet cannot open folders (1.2).

A. Read a stick or another program’s library

1	Plug in the stick (or have the other program’s library on this computer).
2	In the library, click **+ FOLDER** and choose the top folder of the stick. When DeckFields finds a DJ library on it, it asks: “This is a DJ USB stick (rekordbox · Serato · …). Import its playlists, hot cues, memory cues, beat grids and keys too?” Click **OK**.
3	Or: **OUTPUTS · SETTINGS › LIBRARY & BACKUP**, and in the frame of the program click its import button: **IMPORT REKORDBOX USB STICK**, **IMPORT SERATO**, **IMPORT ENGINE DJ**, **IMPORT TRAKTOR** or **IMPORT VIRTUALDJ**. Choose the top folder of the stick, or the folder of the library (VirtualDJ: the app reads it by itself).
4	DeckFields reads the tracks, BPM, key, beat grid, hot cues (with names and colours), memory cues, loops and playlists. The playlists come in with their folders, under the name of the program. The settings of that program’s frame decide: its grid and key or the DeckFields analysis, and how the cues meet yours.
5	Tracks play from the stick (USB stick audio: **play from the stick**) and their light turns red when you unplug it (3.6), or choose **copy to this computer**. VirtualDJ tracks always play from your own music folders: when they are not found, click **CHOOSE MUSIC FOLDER** and pick the folder that holds them (for example your Music folder).



OUTPUTS · SETTINGS › LIBRARY & BACKUP: the frame IMPORT AND EXPORT (what all programs share) and the rekordbox frame; Serato, Engine DJ, Traktor, VirtualDJ, One stick for every player, Playlist file and Folder locations follow under it.

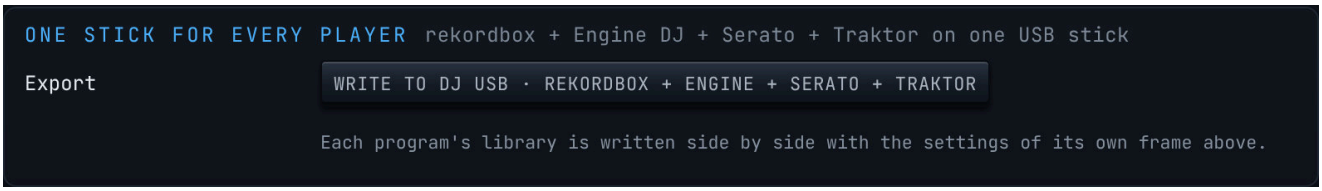
What DeckFields recognises

On the stick or in the folder	Program	What DeckFields reads
PIONEER › rekordbox › export.pdb and PIONEER › USBANLZ	rekordbox — CDJ / XDJ players since the CDJ-2000; also sticks made by VirtualDJ (“CDJ Export”)	tracks, BPM, key, beat grid, hot cues A–H with names and colours, memory cues, loops, playlists in folders
PIONEER › rekordbox › exportLibrary.db	rekordbox OneLibrary — CDJ-3000X, OPUS-QUAD, XDJ-AZ and other new players	the same; used first when a stick holds both
Serato › database V2 and Subcrates	Serato DJ	tracks, BPM, key, crates and sub-crates; hot cues, loops and beat grid from the music files
Engine Library › Database2	Engine DJ (Denon DJ, Numark, Rane)	tracks, BPM, key, beat grid, hot cues with names, saved loops, main cue, playlists in folders
a .nml file (Traktor’s collection.nml, or the file of Export Playlist)	Traktor	tracks, BPM, key, rating, beat grid (also several grid markers), hot cues with names and colours, loops, playlists in folders
the VirtualDJ folder (database.xml and My Lists)	VirtualDJ	tracks, BPM, key, beat grid (also its tempo-changing grid), hot cues with names and colours, saved loops, lists in folders

Where the libraries sit on a computer: VirtualDJ — Mac: your user folder › Library › Application Support › VirtualDJ; Windows: Documents › VirtualDJ (the app finds it by itself). Traktor — Documents › Native Instruments › Traktor (version) › collection.nml. Serato — Music › _Serato_. Engine DJ — Music › Engine Library. For rekordbox on the computer use the XML (3.8).

B. Write a stick

1	Close rekordbox, Serato, Engine DJ and Traktor if they are open with this stick.
2	In the frame **IMPORT AND EXPORT**, choose at **Export: which tracks** the playlist, or **All tracks and playlists**.
3	One stick for every player: in the frame **ONE STICK FOR EVERY PLAYER** click **WRITE TO DJ USB · REKORDBOX + ENGINE + SERATO + TRAKTOR**. One program only: **WRITE REKORDBOX USB STICK**, **WRITE SERATO USB STICK** or **WRITE ENGINE DJ USB STICK** in its own frame. Choose the top folder of the stick and click Allow when the computer asks; DeckFields asks “Write … tracks and … playlists …?” — click OK.
4	DeckFields copies the music to Contents › DeckFields › artist on the stick (files already there are not copied again) and writes the libraries. Wait for the message that it is done.
5	Eject the stick in Finder or Windows Explorer (or in rekordbox, with the eject icon next to the stick) before you pull it out.
6	On the club player: plug in the stick, SOURCE › USB, open the playlist and load a track. The hot cues are on the pads A–H.



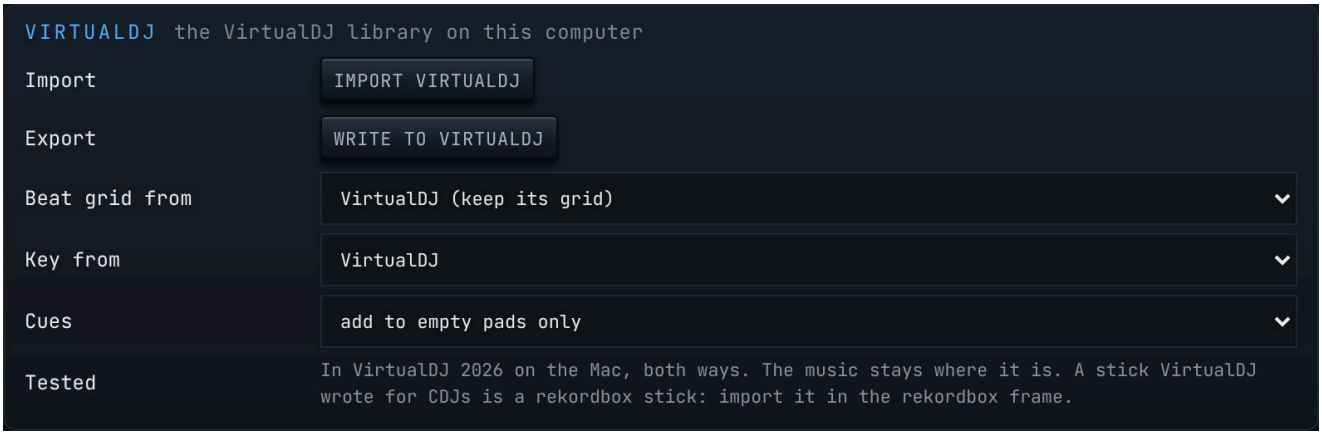
The frame ONE STICK FOR EVERY PLAYER. Each library on the stick is written with the settings of its own program’s frame.

On the stick	Read by	What goes with it
rekordbox library (export.pdb with the analysis files, and the OneLibrary file)	CDJ / XDJ players, OPUS-QUAD, XDJ-AZ, rekordbox, VirtualDJ	hot cues A–H with names and colours, memory cues, loops, beat grid, key, playlists in folders, the colour waveforms
Serato library (_Serato_) and the cues and grid in the copied music files	Serato DJ	hot cues with names and colours, loops, beat grid, key, crates under DeckFields
Engine library (Engine Library)	Engine DJ players and Engine DJ Desktop	hot cues with names, saved loops, beat grid, key, overview waveform, playlists in folders
DeckFields.nml at the top of the stick	Traktor (right-click Track Collection › Import Another Collection)	hot cues with names and colours, loops, beat grid, key, playlists in folders

Your own music files on the computer are never changed: only the copies on the stick get Serato's cue tags. Libraries already on the stick stay; DeckFields adds its own next to them. Traktor on Windows: if Traktor shows the tracks as missing, use its Relocate.

C. Write into VirtualDJ on this computer

1	Start VirtualDJ once (so it has a library), then **close VirtualDJ**: it rewrites its library when it closes.
2	In the frame IMPORT AND EXPORT choose the playlist or all tracks. Tracks you added yourself need their folder in **Folder locations** once.
3	In the **VIRTUALDJ** frame click **WRITE TO VIRTUALDJ**. The app finds VirtualDJ's folder by itself and asks "Write ... tracks and ... playlists into VirtualDJ?" — click OK.
4	Start VirtualDJ. The tracks have their hot cues with names and colours, saved loops, beat grid and key; the playlists are under **My Lists** › **DeckFields**.



The VirtualDJ frame.

VirtualDJ's own data (automix points, play counts) stays. Before writing, DeckFields saves a copy of the library as database.xml.before-DeckFields in the same folder. Playlists that came from VirtualDJ are not written back: they are already there.

D. Back into DeckFields: both directions

Cues you or another DJ change in another program or on the player come back the same way: import the stick or the library again with the import button of its frame (A). A CDJ writes the hot cues you set on the player onto the stick; Engine DJ and VirtualDJ write theirs into their own library. Cues in that program's frame decides how they meet yours, for example add to empty pads only.

E. What goes across, program by program

	rekordbox / CDJ	Serato	Engine DJ	Traktor	VirtualDJ
Music files, tracks, BPM, key	✓	✓	✓	✓	✓
Playlists in their folders	✓	✓ (crates)	✓	✓	✓
Hot cues 1–8	✓	✓	✓	✓	✓
Hot cue names	✓ (shown in rekordbox; the player pads are printed A–H)	✓	✓	✓	✓
Hot cue colours	✓	✓	✓	✓	✓
Memory cues	✓	✗ (Serato has none)	~ main cue	✓	~ as markers
Loops	✓	✓	~ saved loops	✓	~ saved loops
Beat grid, steady tempo	✓	✓	✓	✓	✓
Beat grid, changing tempo	✓	✓	✓	✓ (several markers)	✓

	rekordbox / CDJ	Serato	Engine DJ	Traktor	VirtualDJ
Waveforms	✓ colour waveforms	Serato makes its own	✓ overview	Traktor makes its own	VirtualDJ makes its own

✓ goes across · ~ partly (the program has no exact place for it) · ✗ the program has no place for it. Where each program was tested is in the line Tested of its frame.

F. What stays behind, and why

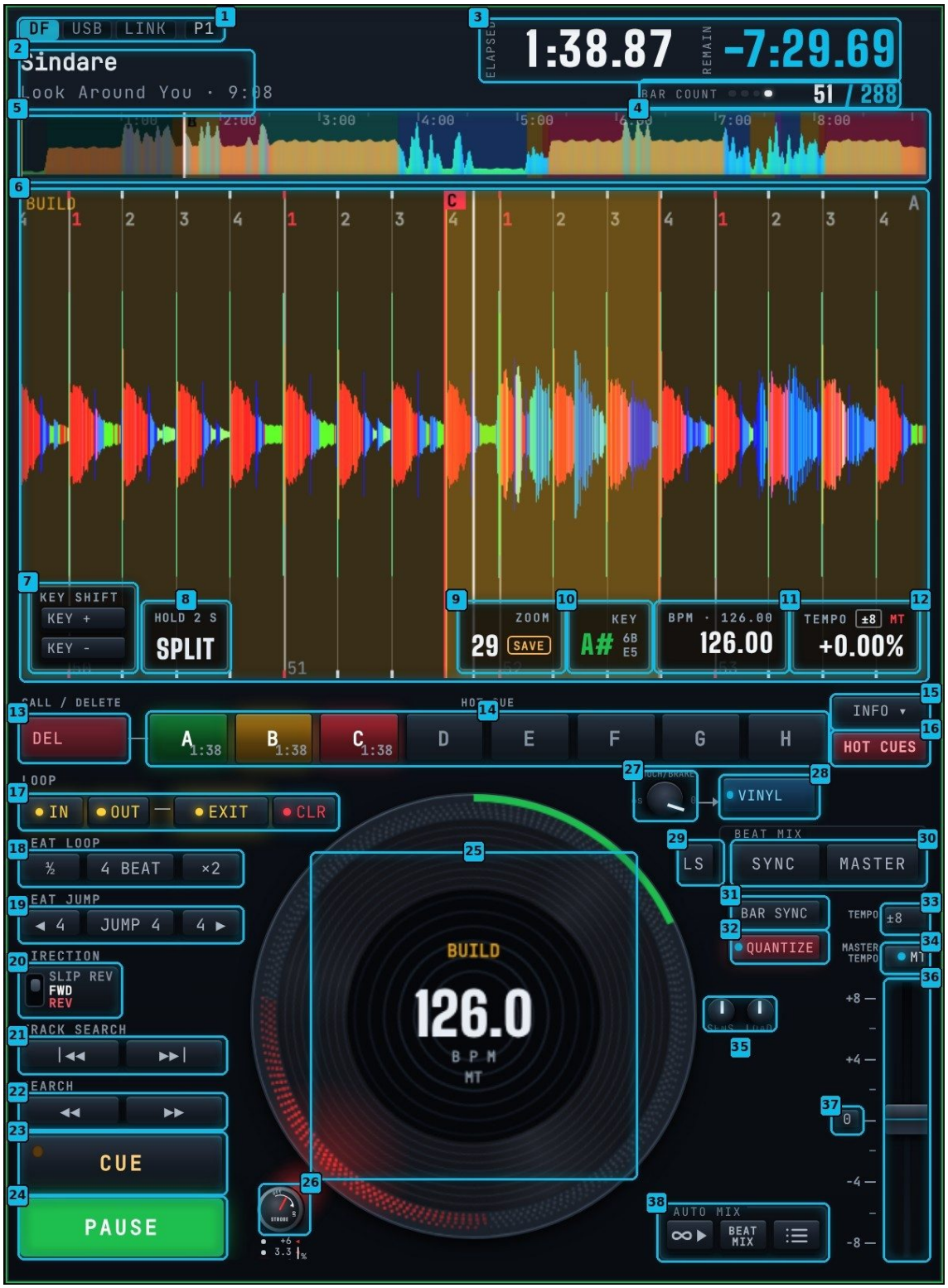
From	Stays behind	Why
Every program	streaming tracks (Beatport, TIDAL, SoundCloud, Apple Music, Spotify …)	there is no music file: the track is licensed to that program only
Every program	play history, play counts	not part of the cue and playlist data
rekordbox	phrase analysis, My Tags, lighting and video data	rekordbox’s own features; DeckFields makes its own phrase analysis
Serato	Flips, stems, Serato Video	Serato’s own features
Engine DJ	stems, Engine Lighting and SoundSwitch shows	Engine’s own features
Traktor	Remix Decks, Stem files, Pattern Player	Traktor’s own features; a .stem file plays as a normal track
VirtualDJ	automix and remix points, its stems, sampler, video	VirtualDJ’s own features (they stay in VirtualDJ)
DeckFields	PreMix transitions, energy, phrase markers, PADS sets, PERF FX scenes, stem levels, MIX IDEAS	DeckFields’ own features; the phrase cues go across as normal cues

G. Tips

Tip	Why
Close the other program before DeckFields writes to its library or stick	rekordbox, Serato, Traktor and VirtualDJ save their own library when they close and would overwrite what DeckFields just wrote
rekordbox asks to synchronise My Tag when you plug the stick in: choose Do not sync	the stick stays as DeckFields wrote it
Always eject the stick before pulling it out	a stick pulled out while it is still being written can lose its library (3.12, CAUTION)
A song that is twice on a stick (two folders)	DeckFields keeps one track and takes the cues of the copy with the most cues

4. The deck

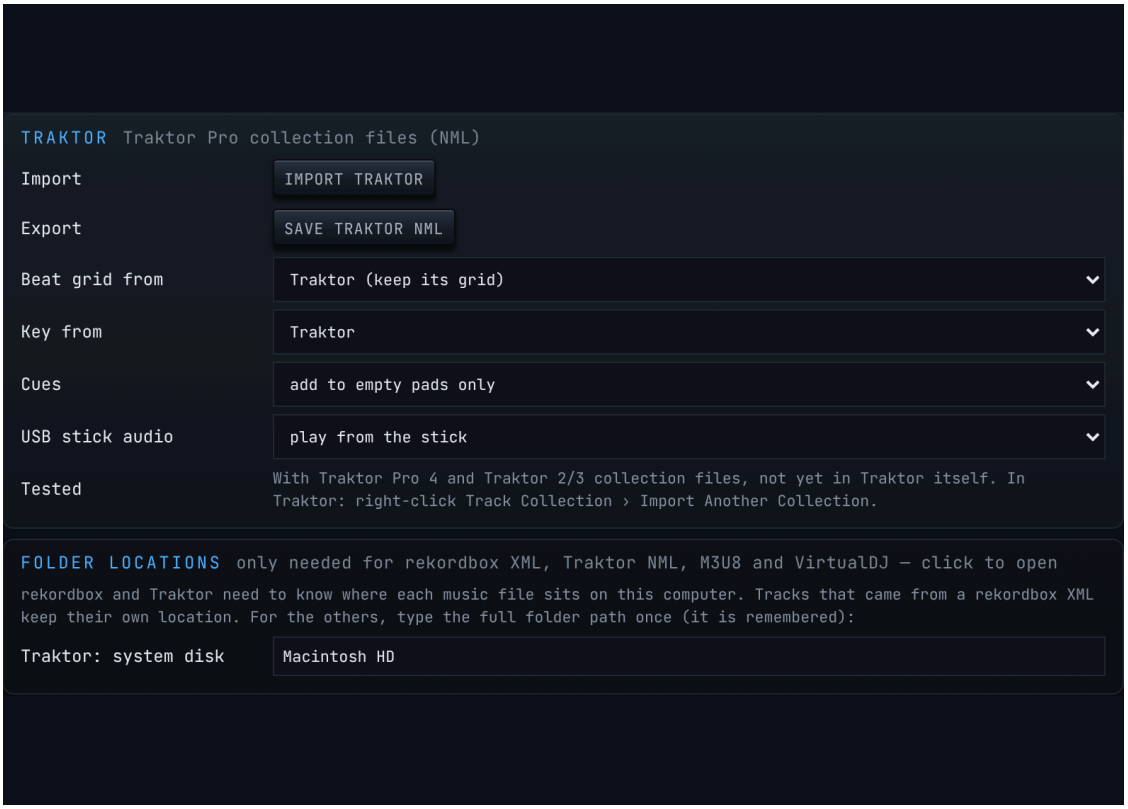
Deck A is on the left of the mixer, deck B on the right. With two decks on a laptop or desktop screen every deck is laid out like a club player: the screen with the waveform on top, the hot cues in one row under it, the turntable platter in the middle, the loop and search buttons in a column on its left, and the sync, tempo and AUTO MIX controls on its right. A deck that you send to another screen with SCREENS keeps this layout. With four decks the decks use the compact layout (4.2). A tablet always shows two decks (18.4).



3.11b Your cues in Traktor (SAVE TRAKTOR NML)

DeckFields writes your library and playlists as a Traktor collection file (NML), next to the rekordbox XML (3.11).

Step	What you do
1	**OUTPUTS · SETTINGS › LIBRARY & BACKUP**, the TRAKTOR frame.
2	Check the folders, as for rekordbox (3.11). On a Mac, fill in **Traktor: system disk** with the name of your Mac's system disk (usually Macintosh HD); Traktor needs it to find the files. On Windows it is not needed: the drive letter is used.
3	**SAVE TRAKTOR NML** saves the file in Downloads.
4	In Traktor: right-click **Track Collection** › **Import Another Collection** and pick the file.



The TRAKTOR frame (IMPORT TRAKTOR, SAVE TRAKTOR NML, its import settings) and, under it, Folder locations opened, with Traktor: system disk (Mac).

Comes along	How
Tracks and playlists	with folders, in your DeckFields order
Beat grid	one tempo and the first downbeat (Traktor has no dynamic grids: a track with a changing tempo gets its first tempo)
Hot cues A–H	as hot cues 1–8, cues and loops, with their names
Memory cues	as cues without a hot cue number
Key, rating, genre, label, remixer, comment, plays, dates	in Traktor's own fields; the key in Traktor's key notation

NOTE The Traktor file follows the Traktor collection format. Import it into a copy of your Traktor collection the first time, and check a few tracks.

No.	Name	What it does
1	**Source row DF · USB · LINK · P1**	What this deck plays: DF = a DeckFields deck (normal). USB and LINK make the deck follow a club player on the link network; P1–P4 = which player (4.5).
2	**Artist / title**	The artist on top; the title, the length and the analysis state under it. A line that does not fit scrolls slowly back and forth.
3	**ELAPSED · REMAIN**	Played time (white) and remaining time (blue). In the last 30 seconds REMAIN turns red and blinks, and the overview and the platter ring flash red with it.
4	**BAR COUNT**	The bar that plays now / the bars of the whole song, with four beat dots (4.1b). DeckFields desktop app only.
5	**Overview**	The whole track, drawn from the bottom up, with its phases in colour and a time scale. Click to jump there.
6	**Waveform**	Scrolling waveform over the full width of the deck, with the beat grid, beat count (1 in red), bar numbers and the hot cue flags. Drag = hand on the record (scratch), wheel or + / − = zoom. With VIEW = LANES: one lane per stem (21.4).
7	**KEY SHIFT**	KEY + above KEY −: shifts the key one semitone up or down (5.7).
8	**STEMS**	SPLIT · HOLD 2 S before the split; after it the stem boxes VOCALS · DRUMS · BASS · MELODY, MODE and VIEW, and STEMS FX for the STEMS window (chapter 21). DeckFields desktop app with PreMix Stems or PreMix Pro.
9	**ZOOM box**	How far the waveform is zoomed: 0 = a whole minute, 100 = closest. Click and type a number, or scroll on it; SAVE keeps this zoom with the track (5.10).
10	**KEY box**	Key, Camelot code and energy (E1–E10); green when it fits the other playing deck. With a key shift: the shifted key in orange and SAVE (5.7).
11	**BPM box**	Current tempo, with the track's own tempo above it.
12	**TEMPO box**	The pitch in % (also when SYNC moves it), the tempo range (±8 …) and MT, red when master tempo is on.
13	**DEL (CALL / DELETE)**	Delete a hot cue: press DEL, then the pad.
14	**Hot cues A-H**	Eight hot cues in one row (5.3), or the auto cues (5.4).
15	**INFO ▾**	Drops down the info line: phase, waveform buttons, GRID, loop and sync status (4.1b).
16	**HOT CUES / AUTO CUES**	Switches the pads between your own hot cues and the automatic cues. On the AUTO CUES page the button under it chooses PHRASES, DROPS, MIX POINTS or 16 BARS (5.4).
17	**LOOP: IN · OUT · RELOOP · CLR**	Manual loop: IN and OUT, RELOOP / EXIT behind them, CLR clears the stored loop (5.5).
18	**BEAT LOOP: ½ · 4 BEAT · ×2**	Auto loop and its length (5.5).
19	**BEAT JUMP: ◀ 4 · JUMP 4 · 4 ▶**	Beat jump back and forward, and its length (5.6).
20	**DIRECTION**	FWD / REV: plays the track forward or backwards (5.6b).
21	**TRACK SEARCH**	|◀◀ start of the track / previous track, ▶▶| next track (5.6).
22	**SEARCH**	◀◀ ▶▶ rewind and fast forward while you hold them (5.6).
23	**CUE**	Cue point (5.2).
24	**PLAY / PAUSE**	Starts and pauses the deck (5.1).
25	**Platter**	A turntable platter: the record with its grooves, the centre label with the tempo and the phase, four strobe rows on the edge and the progress ring around it (4.3). Hand on the record = scratch or hold; finger on the edge = brake or nudge (4.4).
26	**STROBE lamp and legend**	The strobe lamp with its ON / OFF knob and the row legend +6 · 3.3 · 0 · −3.3 %: read your speed like on an SL-1200 (4.3).
27	**TOUCH/BRAKE**	How fast the record stops and starts in VINYL mode: fully left 6 seconds, fully right instant (5.8).
28	**VINYL**	The jog mode of this deck: VINYL on, or CD mode (5.8).
29	**LS**	LINK SYNC: SYNC follows the club players' master instead of a DeckFields deck (16.1).
30	**BEAT MIX: SYNC · MASTER**	SYNC (flashes yellow) and MASTER (flashes red) (5.9).

No.	Name	What it does
31	**BAR SYNC / PHRASE SYNC**	What SYNC lines up: the bar, or the phrase (5.8c).
32	**QUANTIZE**	Cues, loops and jumps snap to the beat; hold or right-click for the beat value (5.8b).
33	**TEMPO ±8**	The tempo range: ±6, ±8, ±10, ±16 % or WIDE (5.7).
34	**MASTER TEMPO (MT)**	Keeps the key the same when the tempo changes (5.7).
35	**SENS · LOAD**	The jog feel of the player on this deck (MIDI jog wheel): how far a push bends the tempo and how the bend builds up and lets go (15.3).
36	**Tempo slider**	The long tempo slider with its scale (+8 … −8) that follows the range (5.7).
37	**0**	Back to the track's own tempo; it sits at the 0 of the scale and switches SYNC off (5.7).
38	**AUTO MIX**	∞ ▶, BEAT MIX and the list icon: plays the next track by itself (14.1).

4.1 The deck header and the boxes on the waveform

The numbers in the picture at the start of this chapter show every part of the deck. 4.1b explains the two newest parts at the top and under the waveform.

4.1b BAR COUNT and INFO ▾



BAR COUNT under the times: bar 51 of 288, and the four beat dots of the bar.

BAR COUNT (only in the DeckFields desktop app) shows which bar of the song is playing and how many bars the song has, for example **51 / 288**. The four small dots next to it light one by one with the beats of the bar. It uses the beat grid of the track: a track without a grid shows nothing there.



INFO ▾ open: the info line with the phase (1), the waveform buttons (2), GRID (3) and the loop and sync status (4).

To show the info line

1	Click INFO ▾ (above HOT CUES, on the right under the waveform).
2	You see: the info line slides down over the bottom of the waveform. It shows the phase you are in (1), the waveform buttons RGB · PHASES · STACK · + · − (2), GRID (3) and the loop length, SYNC, MT and auto gain (4).
3	Click INFO ▾ again to hide it. The waveform gets its full height back.

NOTE The beat-grid tools (chapter 6) open from **GRID** in this info line. If you cannot find GRID: open INFO ▾ first.

4.2 Four decks



Four decks in one row C · A · MIXER · B · D — the order of the channel faders — every deck in the club-player look (DeckFields desktop app, laptop screen).

On a computer the four decks look exactly like the two decks: the same club-player layout, only smaller so the row fits your screen (18.1). The **tablet** keeps its own compact 4-deck view, which this paragraph describes. With four decks on a tablet each deck uses the compact layout: the hot cues next to the platter, the tempo slider beside it with **±8** on its left and **MT** on its right, VINYL, QUANTIZE and PHRASE on one line under the platter with TOUCH/BRAKE above VINYL, and the search, BEAT MIX and AUTO MIX buttons in a block next to the slider. Every button does exactly the same as in the club-player layout; only the place differs. DIRECTION is in the club-player layout only.

4.3 The platter and the strobe

Every deck has a turntable platter. What you see on it moves exactly as the record moves: playing, a pitch change, a hand holding or slowing the record, a hand pushing a paused record, a scratch. The waveform, the grooves of the platter and the strobe dots all follow the same speed, so what you see is always what you hear.



The platter while the deck plays with the STROBE lamp on: the grooves, the centre with BUILD and 126.0 BPM, the strobe rows lit red on the left, the green progress ring, the lamp and its legend.

Part	What it shows
Grooves	The vinyl surface. It turns at 33⅓ rpm × your pitch, with a sheen that makes the turning easy to see.
Centre label	The tempo (BPM) in large figures, the phase of the track (INTRO, BUILD, DROP …) above it and MT under it. Before the first track is loaded the centre shows moving dots. Once a track is loaded the centre stands still: the cover picture of the track (TRACK INFO › PICTURE, 3.2a), or black with fine rings. It stands still on purpose, so the waveforms get all the screen time.
Strobe rows	Four rings of dots around the edge, like the platter edge of a Technics SL-1200 (below).
Progress ring	Fills as the track plays: green while playing, amber when paused. In the last 30 seconds it flashes red together with REMAIN and the overview.
MT	Shown under BPM when key lock (master tempo) is on.

The strobe. On a Technics the edge of the platter carries four rows of dots and a lamp flashes on them 100 times per second. A row whose dot spacing matches the speed of the platter seems to stand still; the others crawl. DeckFields computes the same effect for every frame, so the rows behave exactly like the real ones.

Row (outside → inside)	Dots on the ring	Stands still at
1	170	+6 % (exactly +5.88 %)
2	174	+3.3 % (exactly +3.45 %)
3 (the bigger dots)	180	0 % — the exact original speed
4	186	−3.3 % (exactly −3.23 %)



The STROBE lamp (1) with its ON / OFF knob, and the row legend (2) next to it.

To read the strobe

1	Click the round STROBE knob at the front left of the platter: the window glows red and the dots on the left side of the platter light up. Click again to switch it off. DeckFields remembers the choice per deck.
2	Look at row 3 (the bigger dots): standing still = the record plays at exactly its original speed (pitch 0 %).
3	Row 3 crawls forward, in the direction the record turns = slightly faster than 0 %; backward = slightly slower. The faster the crawl, the bigger the difference.
4	At about +3.3 % row 2 stands still, at about +6 % row 1, at about −3.3 % row 4.
5	The legend lights the row that stands still and shows a small arrow (▸ faster, ◂ slower) beside the row that is closest, so you learn which way to move the pitch fader.
6	Match two records the Technics way: set the pitch of the incoming deck so the same row stands still on both platters, then fine-tune by ear.



The same platter at +0.5 %: row 3 creeps forward, the legend arrow points up — you run slightly faster than the original speed.

4.4 Hands on the platter

Where you touch	What happens
The record (from the centre up to the ring with the strobe dots)	Your hand is on the record: holding it still stops the sound, moving it scratches at the speed of your hand, moving it backwards back-cues. Let go and the record runs on (when the deck was playing). In CD mode a paused record searches in steps (5.8).
The outer ring (strobe dots and rim)	Your finger tip is on the platter edge: touching it while the deck plays brakes the record slightly (−4 %); pushing or pulling along the ring speeds it up or slows it down to nudge two beats together. One turn is about 1.8 seconds of music.



Hand on the record: the deck is held, the record stands still under the hand.

With a mouse: click and drag on the platter. With a touch screen: use your finger. A paused record also turns when you move it by hand, so you can cue by ear exactly as on vinyl. With a club player or controller the jog plate and the rim do the same two things (15.2).

4.5 Deck source: DF · USB · LINK · P1



The source row at the top left of every deck.

The source row at the top left of every deck says what the deck plays. **DF** is the normal setting: the deck is a DeckFields deck with its own track and its own channel on the mixer. **USB** and **LINK** make the deck follow one of the club players on the link network (chapter 16); **P1**–**P4** says which player. Click P to step to the next player number; each deck remembers its player.

Source	What the deck does
DF	A DeckFields deck: load a track from the library and play it. Everything in this manual applies.
USB	The linked player plays its own USB stick or SD card. Is the same song in your DeckFields library (title, artist, length)? Then the deck shows it with your own waveform, grid and cues and follows the player — without sound, the player makes the sound. Is it not in your library? Then the player's view covers the top of the deck: its title, clocks, overview and waveform, read from the player's rekordbox data.
LINK	The linked player plays a DeckFields track over the link (DECKFIELDS AS SOURCE, 16.7): the deck loads the same track silently and follows the player's position with your own waveform, grid, cues, time and platter; the library follows where the player browses. You play the track on the player (4.5b).

On USB and LINK the deck's PLAY, CUE, SYNC and MASTER lamps, its BPM, its tempo % and its tempo fader mirror the player: move the pitch fader on the player and the fader on the screen moves with it.

Click **DF** to get the deck back: it gets back what it held before (its track at its position, or empty).



Deck B set to USB, player P2: the deck follows player P2 as soon as it is on the network. Until then the track that was on the deck stays and keeps playing.

4.5b USB and LINK work one way: you see the player, you play on the player

A deck on **USB** or **LINK** is a **window on the club player**. Everything the player does shows on the deck at once: the waveform runs, the platter turns, a scratch or a hand that slows the record on the player shows on the screen, a hot cue or loop you press on the player jumps the screen with it, and the tempo fader follows the player's pitch fader. That direction works: **player → screen**.

On **LINK** the player plays the DeckFields track itself, so it plays exactly as a rekordbox track on that player: braking the record with your hand, nudging it forward or holding it back on the jog rim to beat-match by ear, vinyl stop, scratching, hot cues and loops all feel and sound the same as with rekordbox. The deck on the DeckFields screen shows each of those moves live.

The other direction does not: **screen → player**. You cannot pull or scratch the platter on the screen, press CUE, a hot cue, a loop or PLAY on the deck, or move its tempo fader, and hear the player do it. On a USB or LINK deck those buttons, the platter and the tempo fader do nothing (screen, controller and keys): a short message says *play it on the player*. Play the track with the player's own buttons, jog and pitch fader.

Why it only works one way

The club players and DeckFields talk over the link network (the network cable, chapter 16). On that network a player **sends** everything about itself — track, position, tempo, pitch, beat, cues — so DeckFields can show it. But a player **accepts only a few commands** from a computer: start and stop (fader start), load a track, sync and master. There is **no command** to jump to a hot cue or a position, set or exit a loop, move the pitch or turn the jog. The CDJ-3000 was not built to be played from a computer that way: it plays its own track, and it only takes those commands from its own buttons. That is a limit of the players (AlphaTheta / Pioneer DJ), not of DeckFields; rekordbox cannot do it either.

Start and stop from DeckFields? Older club players could be started and stopped over the link with the mixer's Fader Start command. The CDJ-3000 does not react to that command from a computer (tested on 31 Oct 2026), and the DJM-V10 has no Fader Start. So PLAY, CUE and the hot cues of a CDJ-3000 are always pressed on the player itself.

Direction	Works?	Examples
Player → DeckFields screen	Yes, live	Waveform and position, platter movement (play, scratch, hand braking), hot cue and loop jumps, tempo fader and %, PLAY / CUE / SYNC / MASTER lamps, title, key, BPM

Direction	Works?	Examples
DeckFields screen → player	No	Pulling or scratching the platter on the screen, CUE, hot cues, loops, beat jump, PLAY, the tempo fader — play these on the player itself
DeckFields deck on DF	Yes, fully	A DeckFields deck plays its own track: everything in this manual applies. Use a player in CONTROL MODE as its controller (15.4a) to play DeckFields with the player's buttons and jog

From LINK back to DF: the player keeps its own track

From 2.2.33 DeckFields says so when it happens: *DECK A is a DeckFields deck again. PLAYER 1 still holds its own track …: PLAY or the jog on the player plays THAT track on its own mixer channel. To play deck A with the player, set the player to CONTROL MODE.*

The source row (DF · USB · LINK) only changes what the **DeckFields deck** does. It does not change what the club player does: the player decides that itself, and DeckFields cannot switch a player over the link. When you click **DF**, a player that still has a track loaded keeps it — press PLAY or turn its jog and you hear **the track of the player itself** on its own mixer channel, not the DeckFields deck.

To play a DeckFields deck with a club player after LINK

1. Click DF in the source row of the deck: the deck is a DeckFields deck again.
2. On the club player choose CONTROL MODE (USB-MIDI, 15.4a): the player stops its own track and becomes a controller.
3. Now PLAY, CUE, jog and pitch fader play the DeckFields deck.

NOTE Before 2.2.31 the buttons of a USB / LINK deck still played the DeckFields track hidden under the player's view; from 2.2.31 they are locked while the deck shows a player. Want DeckFields to play the song with its own cues and effects? Click DF (or LOAD on the player card, 16.6) and play it on the DeckFields deck.

After a restart: every deck starts on DF

New in 4.1.5. When you open DeckFields, every deck is a DeckFields deck (**DF**), so a track from the library always loads. A deck that was on **USB** or **LINK** when you closed DeckFields goes back to it by itself only when its own club player (the same P number) is online **with a track loaded** within one minute after the start. A message says so: *Deck B back on LINK P2: that player is online with a track.*

Is that player off or empty, or do you load a track on that deck yourself first, the deck stays on DF. The player number (P1 – P4) of every deck is remembered, so one click on LINK or USB picks the same player again.

Loading a track onto a USB or LINK deck

Load a track from the library onto a deck that is on USB or LINK — with LOAD, the A / B buttons in the library, by dragging it onto the deck, by double-clicking it, or with the load button of a controller — and the deck switches to **DF** first, then the track loads. A message says so: *Deck B switched to DF to load the track.*

NOTE The club player keeps its own track and goes on playing it on its own mixer channel. To play the DeckFields deck with that player, set the player to CONTROL MODE (steps above).

5. Playing a track

5.1 Play and pause

1	Load a track (3.4).
2	Click PLAY. The button lights green while the deck plays.
3	Click PAUSE to stop. The button lights red when the deck is stopped.

In OUTPUTS · SETTINGS ▮▮ you choose whether the button stops at once or brakes like a turntable, and whether a stop happens where you press, on the next beat or on the next bar.

START ON: start on the beat

OUTPUTS · SETTINGS ▮▮ › Decks & vinyl › **Start on** sets where PLAY starts while another deck is playing: **where I press** (at once), **next beat** or **next bar**. With next beat or next bar the deck first moves to its own next beat or bar, then waits for the next beat or bar of the playing deck (the sync master) and starts exactly on it; PLAY blinks while it waits — press PLAY again to cancel. When nothing else plays, the deck always starts at once.

With SYNC on (BAR SYNC or beat sync) the deck keeps its position — the start of the track, your cue point, the first beat of a build — and waits until the master reaches **the same beat of its bar**. A start on beat 1 comes in on the master's next bar, in phase; the wait is never longer than one bar. With PHRASE SYNC, or when the wait would be longer than 8 seconds, the deck moves its position onto the master's phrase instead.

TIP With Start on = **where I press** and SYNC on, the deck must start at once, so it moves its position to the master's beat in the bar (up to two beats forward or back) — the same as beat sync on club players. Want the deck to start exactly on your cue? Set Start on to next beat or next bar.

While START ON is set, every deck shows an orange **START ON BEAT** or **START ON BAR** label in its status line. Click the label to switch START ON off for all decks (start where you press).

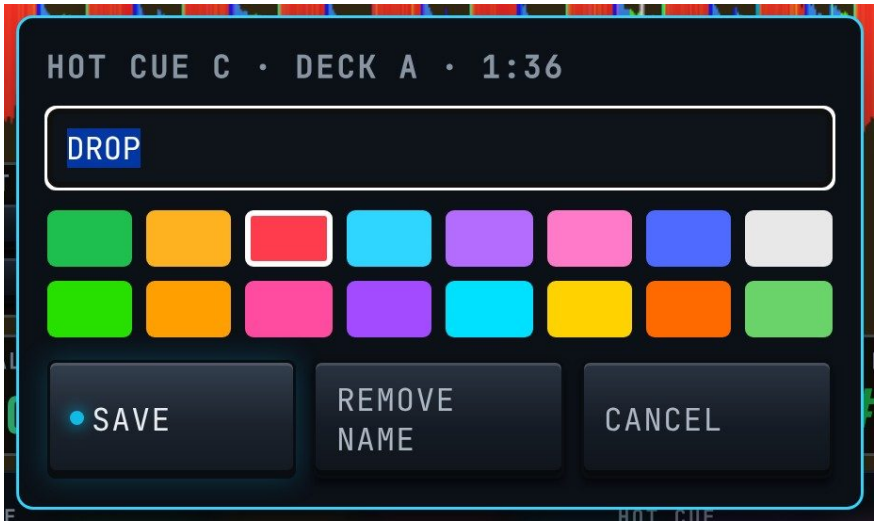
5.2 Cue

Situation	Press CUE
Playing	The deck jumps back to the cue point and pauses.
Paused on the cue point	Hold CUE: the deck plays while you hold it; release: back to the cue point.
Paused elsewhere	Sets a new cue point here (snapped to the beat when Quantize is on).

The CUE button lights amber when the deck stands on its cue point.

5.3 Hot cues

1	While the track plays (or paused), click an empty pad A to H: the position is stored and the pad lights in its colour.
2	Click a stored pad: the deck jumps there and plays. When the deck is paused, it plays while you hold the pad, like a pad in PADS: a hot cue loop keeps repeating for as long as you hold it. Let go and the deck stops and goes back to the cue point.
3	When a loop is playing, an empty pad stores the loop; it gets an amber frame.
4	To delete a hot cue: click DEL, then the pad.



Right-click a hot cue pad: name and colour of the cue (here C on deck A at 1:14).

Name and colour of a hot cue

1	Right-click a stored pad (on a tablet: keep your finger on the pad for 3 seconds — a tap, a double tap or a short hold while you play never opens the window; on a stopped deck the cue plays while you hold, and stops when the window opens). A small window opens with the cue letter, the deck and the time.
2	Type a name, for example DROP or VOCAL IN (up to 32 characters), and click a colour.
3	Click SAVE or press Enter. The pad shows the name instead of the time, and the name appears next to the cue flag on the waveform. REMOVE NAME takes the name away; CANCEL or Esc closes without a change.



Named hot cues on deck A: the name under the letter.

Names and colours are saved with the track, kept by EXPORT LIBRARY, written into the rekordbox XML (3.11) and so reach rekordbox and the club players; names from rekordbox show on the pads too. TAKE CUES in PADS gives each pad the name of its hot cue (12.2).

Adjusting a hot cue, as on a club player

1	Pause the deck (or call the hot cue you want to change and let go of it).
2	Move to the new place with the jog or by dragging the waveform.
3	Click IN: the point is taken and the hot cue pads blink yellow.
4	Click the hot cue pad (A–H) where it must go, within 10 seconds. The cue point is stored there; its name and colour stay. An empty pad gets a new cue.

Hot cues are saved with the track and come back the next time you load it. Keyboard: 1–8 for deck A, Q W E R T Y U I for deck B.

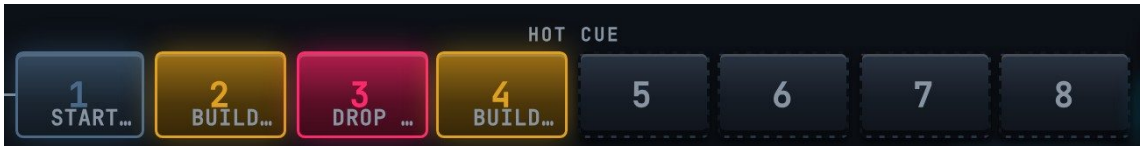
With **SYNC** on, a hot cue keeps the deck in time: on a playing deck the jump lands on your cue point and only the beat is locked to the master, also with BAR or PHRASE sync, so every pad goes to its own place and the mix does not fall apart; on a stopped deck the pad starts the deck and it keeps playing in sync when you let go.

5.4 Auto cues

Next to your own hot cues every deck has a second page of eight cues that DeckFields places by itself, from the song structure. Your own hot cues are never changed by it.



AUTO CUES on deck A: the pads hold the start of every phase with its name and time; the dashed marks on the waveform show where they are.



The AUTO CUES pads with the DROPS set: 1 = the start, then the drops, builds and breakdowns.

Set	The eight pads hold
PHRASES	The start of the first eight phases: intro, drive, breakdown, build, drop and so on.
DROPS	The start of the track, then the drops, builds and breakdowns, most important first.
MIX POINTS	MIX IN, IN +16, IN +32, the first drop, the last breakdown, OUT −16, MIX OUT and OUT +16: the places where you mix in and out.
16 BARS	A cue every 16 bars from the first sound.

To use auto cues

1. Load an analysed track.
2. Click HOT CUES under the waveform: it reads AUTO CUES and the pads show dashed frames with the phase name and the time.
3. Click the button next to it to choose PHRASES, DROPS, MIX POINTS or 16 BARS.
4. Press a pad: the deck jumps there, exactly as with a hot cue (and in time with SYNC on).
5. Click AUTO CUES again to go back to your own hot cues.

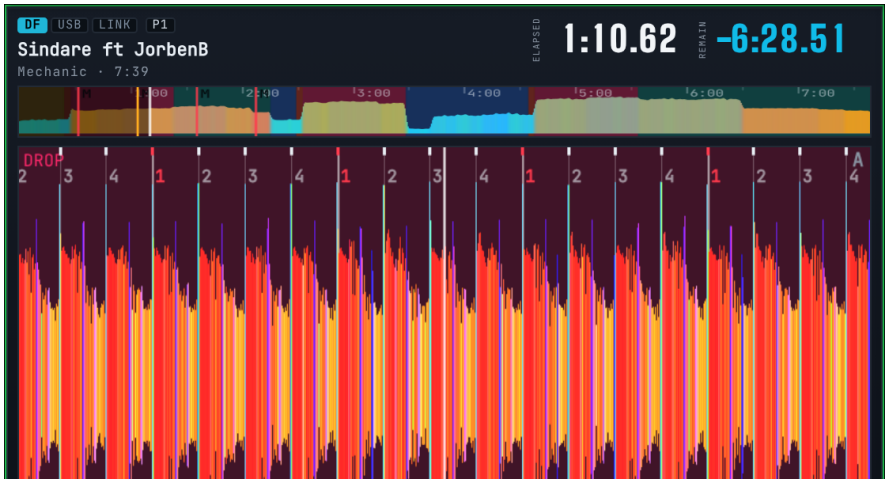
5.3b Memory cues

A memory cue is a bookmark in the track: a spot you want to come back to, for example where you start the mix. It has no pad. You reach it with **CUE/LOOP CALL**: the track jumps there and **waits**, ready to start with PLAY or CUE. A **hot cue** (5.3) is different: you press the pad and the track jumps there and plays at once. A track keeps up to **10 memory cues**, as on a club player. They show as a red **M** on the waveforms.



The MEMORY CUE frame on every deck (CDJ view), right above AUTO MIX: CUE/LOOP CALL ◀ ▶, DELETE and MEMORY.

Button	What it does
MEMORY	Stores the cue point of the deck as a memory cue. When a loop plays, it stores the loop (a memory loop). A spot that is already stored is not stored twice.
CUE/LOOP CALL ◀	Calls the memory cue before the playhead: the deck jumps there and waits. Press again for the one before that. A called memory loop is set; press PLAY and it plays, RELOOP / EXIT takes it in or out.
CUE/LOOP CALL ▶	Calls the next memory cue after the playhead.
CUE/LOOP CALL while a loop plays	◀ halves the loop, ▶ doubles it — as on a club player.
DELETE	Removes the memory cue you just called. Call it first with CUE/LOOP CALL, then press DELETE.



Deck A with three memory cues and a memory loop: the red M marks on the overview (top) and on the big waveform.

Memory cues are saved with the track. They come along from rekordbox, Serato (loops), Engine DJ, Traktor and VirtualDJ when you import (3.13), and go to rekordbox, Traktor and the CDJ stick when you export. A track you imported from rekordbox may already have memory cues: CUE/LOOP CALL steps through those too. On a CDJ-3000 over USB (15.4d) the player's own MEMORY, CUE/LOOP CALL and DELETE buttons do the same, and the memory cues show on the player's waveform.

NOTE The button that chooses PHRASES, DROPS, MIX POINTS or 16 BARS sits directly **under HOT CUES / AUTO CUES** and has the same size. It is only there while the pads show AUTO CUES.

5.5 Loops

Auto loop

1. Click 4 BEAT: a loop of 4 beats starts at the current beat. Click again on the length to choose another length; ½ and ×2 halve or double it.
2. Click RELOOP / EXIT (it reads EXIT while the loop runs) to leave the loop. The loop stays stored; RELOOP plays it again.
3. Click CLR to remove the stored loop.

Manual loop (IN / OUT)

1. Click IN at the start (the button lights yellow, a yellow line shows on the waveform).
2. Click OUT at the end: the loop closes and plays.
3. Exit and reloop as above.

Adjusting a loop

1. While the loop plays, click IN (or OUT) once more: it reads IN ADJ (OUT ADJ) and blinks.
2. Turn the jog, or touch the waveform where the point must be and drag to fine-tune it: the start (end) point moves and the loop keeps playing.
3. Click the button again, or wait 10 seconds: the adjusted loop is kept. When the loop changed, the hot cue pads blink yellow.
4. To keep it in a hot cue: click the pad (A–H) within 10 seconds. The loop is stored there, also over a hot cue loop that was there before.

5.6 Beat jump and track search

◀ **4** and **4** ▶ jump back or forward by the JUMP length (1 to 32 beats; click **JUMP** to change it). Inside a loop the whole loop moves. Keyboard: ← → for deck A, Shift + ← → for deck B.

TRACK SEARCH: |◀◀ goes to the start of the track (at the start: the previous track of the library), ▶▶| loads the next track (the AUTO queue first, then the track under it in the library). SEARCH: ◀◀ ▶▶ rewind or fast forward while you hold them.

5.6b DIRECTION: play backwards

1. Click DIRECTION in the left column of the deck: the switch moves from FWD to REV (red) and the track plays backwards from where it is.
2. Click it again: FWD, the track plays forward again.

The tempo slider, SYNC and SSD Link keep working in reverse: only the direction changes. Like the DIRECTION lever of a club player it stays where you put it, also when you load another track. To use the lever or a button of your player, link it with MIDI LEARN (15.1): click DIRECTION on the screen, then move the lever. A lever (on = REV, off = FWD) is followed exactly; a button switches the direction with every press, and plays backwards while you hold it longer than half a second.

5.7 Tempo, key lock and key

1	Click TEMPO ±8 (next to the top of the tempo slider) to choose the tempo range: ±6, ±8, ±10, ±16 % or WIDE. The scale beside the slider follows the range.
2	Move the tempo slider: the tempo changes; the TEMPO box and the BPM show the result.
3	MASTER TEMPO (MT, on by default, under TEMPO) keeps the key the same when the tempo changes.
4	Click 0 at the 0 of the scale to return to the track's own tempo.
5	KEY − / KEY + (in the KEY SHIFT box on the screen) move the key a semitone down or up; MT goes on by itself and the tempo stays the same. The key display shows the new key in orange with the shift next to it (for example F♯+1), and the small line under it shows the original key. MIX IDEAS and the key match use the shifted key. The key display turns green when the key fits the other playing deck.

NOTE A key shift is temporary: it lives on the deck only. The analysis of the track and the music file itself are never changed, and the next track you load starts in its own key again.

Keep a key shift: SAVE

1	Shift the key with KEY − / KEY + until it fits.
2	Click the small orange SAVE button next to the key (it is there while the key is shifted).
3	The library gets a second entry with the shift in its name, for example Nothing More (+1), with the new key in the KEY column. It plays the same audio file; the original entry stays exactly as it was.
4	Load that entry later and it starts in its saved key. Delete it like any other entry: the original track and its file are not touched.

5.8 The jog: VINYL and CD mode

The platter has two zones, like the jog of a club player: the **record** (from the centre to the strobe dots) and the **edge** (the outer ring, 4.4). The edge always bends the tempo for a moment while you turn it, to nudge a beat into place, and brakes the record slightly while you touch it; one turn is about 1.8 seconds of music. What the record does depends on the deck's jog mode, set with the **VINYL** button at the top right of the deck, next to the TOUCH/BRAKE knob (controls 29 and 28 in the deck picture; with four decks it sits under the platter):

Mode	Record	PLAY / PAUSE / CUE
VINYL (lit)	The record stops under your hand at the TOUCH/BRAKE time, you scratch while you hold and turn it, and when you let go it spins back up to speed.	Brake to a stop and spin up like a turntable, at the TOUCH/BRAKE time.
CD (VINYL off)	Instant: a tap stops the deck (tap again on PLAY to go on). Hold the record and turn: the deck searches in steps of 0.32 s, like holding ◀◀ or ▶▶ — turn right = forward, left = back.	Instant, like a CD player.

The **TOUCH/BRAKE** knob next to the button is the VINYL SPEED ADJ. of a club player, one per deck: turned fully left the record takes 6 seconds to stop and to start, turned fully right it is instant. DeckFields puts the knob at **90 %** (near-instant) every time it starts and never remembers it, so a set always begins tight; turn it left during the set when you want the slow turntable feel. With a club player in control mode the player's own knob drives it (chapter 15). OUTPUTS · SETTINGS › Decks & vinyl keeps the global Vinyl speed adjust mode (which actions brake and which spin up) and the platter weight (17).

5.8b QUANTIZE

The **QUANTIZE** button (under BAR SYNC, right of the platter; with four decks under the platter) is the quantize of a club player: lit (red), every cue, loop and beat jump lands exactly on the beat grid, however loosely you press. Click it to switch quantize off (the deck then reacts exactly where you press). Hold the button, or right-click it, to choose the beat value: **1** beat, **½**, **¼** or **⅛** — the button shows the value (QUANTIZE 1, QUANTIZE ½ …). Each deck has its own setting; OUTPUTS · SETTINGS ▦ › Quantize switches all decks at once.

5.8c PHRASE: sync on the phrase

BAR SYNC above QUANTIZE (called PHRASE in the compact deck) changes what SYNC lines up; the button shows what is set: **BAR SYNC** or, lit green, **PHRASE SYNC**. Off, SYNC lines up the bar: beat 1 of this deck on beat 1 of the master (Sync aligns in the settings). On (green), SYNC lines up the **phrase**: the first beat of this deck's phrase lands on the first beat of the master's phrase, so a 16-bar block starts where the other track's block starts and the structure of both tracks stays together. The phrases come from the analysis (the coloured blocks on the overview). The button switches all decks at once; it is the same as Sync aligns › tempo + phrase in the settings.

5.9 SYNC and MASTER

1	Play a track on one deck and click MASTER on it (it flashes red): it is the reference.
2	On the other deck click SYNC (it flashes yellow): it takes over the tempo and locks to the beat of the master deck.
3	Start the synced deck: it stays in time, even when you change the tempo of the master deck.
4	Click SYNC again to switch it off.

OUTPUTS · SETTINGS ▦ › **Sync aligns** chooses what SYNC locks: tempo + bar (default, phrases stay together), tempo + beat, or tempo only.

5.10 Waveform



The overview above the waveform: the whole track, drawn from the bottom up. The white line is the playhead.

Action	How
Zoom	Mouse wheel on the waveform, or + and −. From 60 seconds down to a few milliseconds on screen. The ZOOM box shows it as a number from 0 (a whole minute) to 100 (closest); click it and type a number to jump to your favourite zoom. The zoom of each deck is remembered.
Zoom per track	Click SAVE in the ZOOM box: this zoom is saved with the track, like its cues, and the track opens at that zoom every time it is loaded (SAVED, green). Click SAVED to forget it.
Scrub	Drag the waveform left or right.
Colour	RGB (lows red, mids green, highs blue), 3BAND (lows blue, mids amber, highs white) or BLUE.
PHASES	Shows the song structure underneath.
STACK	Shows the master (or other playing) deck above this deck's waveform, on the same beat lines. With SYNC on, the offset in beats is shown in green (0.00 = perfectly in time).
Playhead	OUTPUTS · SETTINGS ▦ › Waveform position: in the centre or at the left.

6. The beat grid

SYNC, loops, hot cues, beat jump and AUTO all follow the **beat grid**: the lines on the waveform that mark every beat. DeckFields places the grid on the kicks when it analyses a track. Analysis always carries a small error, so check the grid of a track before you play it in a set, and correct it when needed. Your correction is saved with the track.

Where the grid sits. DeckFields puts every grid line on the start of the kick — the click where the waveform turns dense — the same place rekordbox and the club players use. The tempo is measured on the kicks of the whole track, so a track at 125 BPM reads 125.000 and the grid does not drift over a long mix. Tracks whose kicks gave no precise grid are analysed again in the background when a newer grid analysis is available (progress in the library header); a grid you set by hand and a grid that came from rekordbox are kept as they are.



The GRID tools, opened with GRID under the waveform.

No.	Name	What it does
1	**AUTO FIX**	Fits tempo and grid again on the kicks of this track.
2	**SET BEAT**	Puts the nearest grid line on the playhead (pause first and park the playhead on a kick).
3	**SET 1ST BEAT**	Makes the beat at the playhead beat 1 of the bar.
4	**◀ 10 · ◀ 1 · 1 ▶ · 10 ▶**	Shifts the whole grid by 10 or 1 milliseconds.
5	**BPM − / BPM +**	Changes the grid tempo in steps of 0.01 BPM.
6	**×2 · ÷2**	Doubles or halves the tempo (for half-time or double-time readings).
7	**TAP**	Tap four times or more on the beat to set the tempo.
8	**SHIFT GRID**	After you nudged a synced deck into time by ear, writes that correction into the grid.
9	**RE-ANALYSE**	Throws your edits away and analyses the track again.

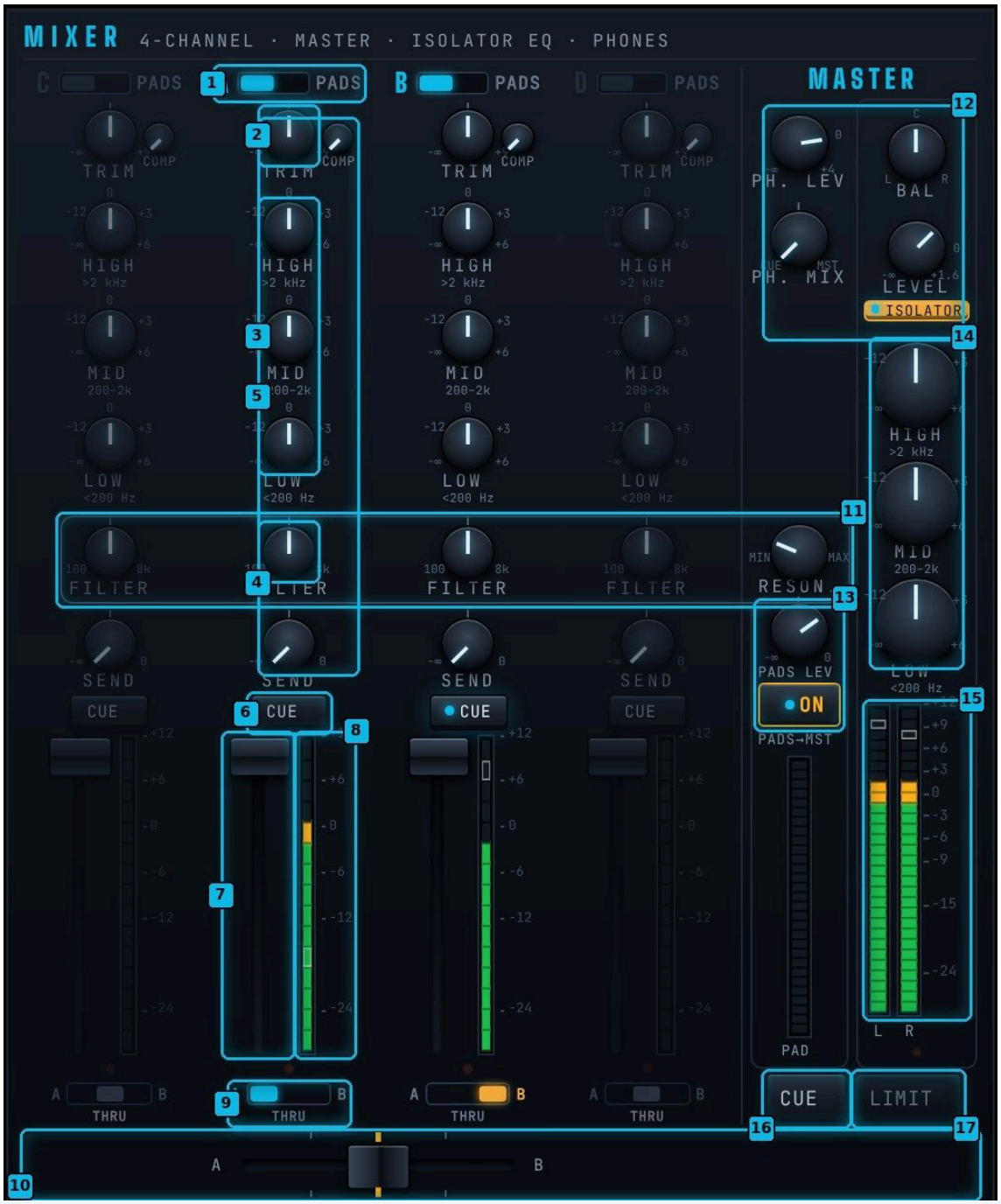
To check and correct a beat grid

1. Load the track and click GRID.
2. Zoom in (wheel or +) on a clear kick near the start. The thin grid line must sit exactly on the start of the kick.
3. If the line is early or late: use ◀ 10 / 10 ▶ for big steps and ◀ 1 / 1 ▶ for fine steps, or pause with the playhead on the kick and click SET BEAT.
4. Jump 32 or 64 bars further and look again. If the lines drift away from the kicks, correct the tempo with BPM − / BPM +.
5. Check that the red 1 is on the first beat of a bar; if not, park on the right beat and click SET 1ST BEAT.
6. Close GRID. The GRID button shows ✎: your grid is saved.

NOTE The library STATUS column shows how tight the grid sits on the kicks (for example GRID 0.2 MS). GRID CHECK FAILED means: check this track by hand before you play it.

7. The mixer

The mixer has four channels in the order **C · A · B · D** and a master section on the right. With two decks, channels C and D are dimmed.



No.	Name	What it does
1	**INPUT SELECT**	The switch above each channel, like the input selector of a club mixer: the deck letter (left) = the deck plays on this channel, PADS (right) = the pads play on this channel (7.4). Click a side or the switch.
2	**TRIM**	Input level of the channel, from closed (silent) through 0 dB in the centre to +9 dB. Set it so the channel meter peaks around 0.
3	**COMP**	The one-knob channel compressor, after TRIM and before the EQ: left = off, right = denser and louder (up to 8:1 from −30 dB). Click the word COMP to open COMP SETUP (7.6).

No.	Name	What it does
4	**HIGH · MID · LOW**	Three-band isolator EQ with crossovers at 200 Hz and 2 kHz: HIGH above 2 kHz, MID 200 Hz – 2 kHz, LOW below 200 Hz (written under each name). Left stop = the band is off (−∞, kill), −12 dB at about a quarter, centre = 0 dB (flat), +3 dB at three quarters, right stop = +6 dB. Double-click = 0 dB.
5	**FILTER**	Left of centre: low-pass down to 100 Hz (the sound gets darker); right of centre: high-pass up to 8 kHz (thinner). Centre = off.
6	**SEND**	Sends the channel to the SEND FX (chapter 10).
7	**CUE**	Puts the channel in the headphones (lit when on).
8	**Channel fader**	Channel volume, with its dB scale.
9	**Channel meter**	The channel level from −24 to +12 dB, with peak hold and a CLIP light. OUTPUTS · SETTINGS ▮▮ › Display › Channel meters: after the fader (standard) or before the fader (after TRIM, COMP, EQ and FILTER, like the cue level of a club mixer).
10	**A · THRU · B**	The crossfader assign switch under the fader: slide it (or click a position) to put the channel on side A, on side B, or on THRU (not on the crossfader).
11	**Crossfader**	Blends between the A side and the B side; the amber notch marks the centre; double-click = centre.
12	**FILTER frame · RESON.**	The thin frame groups the four channel FILTER knobs with RESON., the resonance of all four filters: MIN = a smooth filter, MAX = the peak at the cut-off sings, like the RESONANCE knob of a club mixer (7.5).
13	**PH. LEV · BAL · PH. MIX · LEVEL**	Headphone level, master balance, headphone mix (cue ↔ master) and master level.
14	**ISOLATOR**	ON / OFF for the master isolator HIGH · MID · LOW (7.6).
15	**Master HIGH · MID · LOW**	Master isolator EQ, kill to +6 dB.
16	**PADS LEV · PADS→MST · PAD meter**	PADS→MST (ON / OFF) sends the pads straight into the master, for when no channel is free; PADS LEV sets their level there; the PAD meter shows the pads output (7.4).
17	**Master meter**	Left and right master level, −24 to +12 dB, with CLIP.
18	**Master CUE**	Puts the master in the headphones.
19	**LIMIT**	Lights when the master limiter is working; turn the master LEVEL or the channels down a little.

TIP Turn a knob by dragging it up or down. Double-click a knob to reset it to its centre position. The small numbers around every knob are its scale: dB for levels and EQ, Hz for the filters, ms or % for the effect TIME and LEVEL.

7.1 Headphones: pre-listening (cue)

1. Open OUTPUTS · SETTINGS ▮▮ › HEADPHONES / CUE and choose your headphones in Headphones (or use AUTO ROUTE, chapter 17).
2. Click CUE on the channel you want to hear in the headphones.
3. Turn PH. MIX to the left to hear only the cued channels, to the right to hear the master, or in between to hear both.
4. Set the volume with PH. LEV.

Headphones on the PHONES jack of an all-in-one unit or DJ controller. Units such as the XDJ-RX3 take the master from the computer on channels 1-2 and the headphones on channels 3-4. Choose **Main output · channels 3-4** in **Headphones**: the CUE then plays on the unit's own PHONES jack and PH. MIX / PH. LEV work as usual. This needs Output mode **internal mixer** and a main output that shows 4 or more channels on your computer. When the XDJ-RX3 is chosen as Master out and shows 4 channels, DeckFields picks this by itself.

NOTE If the line under Headphones reads **Held**, your computer shows the unit with 2 channels only (Windows shows the XDJ-RX3 as stereo). Then plug the headphones into the computer's own headphone output and choose that output in **Headphones**.

7.2 Levels

Keep the channel meters around 0 with TRIM, and the master meter out of the red. The LIMIT light shows that the master is being held back; lower the master LEVEL until it stays off in the loudest parts.

7.3 Crossfader

The crossfader sits centred under channels A and B, with A on its left and B on its right.

Each channel is assigned to side A, side B or THRU with the A · THRU · B switch under its fader. The crossfader curve (smooth or cut) is set in OUTPUTS · SETTINGS ▮▮ › Crossfader.

The **amber notch** above and below the crossfader marks the centre, the faint marks a quarter and three quarters of the way. **Double-click** the crossfader to put it exactly in the centre.

7.4 INPUT SELECT: the pads on a mixer channel

Every channel can play its deck or the PADS. The signal then runs through the whole channel, exactly as a deck does: **INPUT SELECT → TRIM → HIGH · MID · LOW → FILTER → channel meter → fader → crossfader → master**. So the EQ, the filter, SEND, CUE, the fader, the crossfader and the Beat FX (ASSIGN to that channel) all work on the pads, and the channel meter moves with them.



Channel C set to PADS in the 2-deck layout (1): the pads play through channel C, its meter moves (2) and its fader sets their level (3). The PAD meter in the master section (4) shows the pads output.

To play the pads through a channel

1	Choose a free channel — in the 2-deck layout C or D is ideal: they stay usable for the pads although their decks are not on screen. (On a tablet the 2-deck mixer shows only A and B: use PADS→MST there, or the 4-deck view.)
2	Click PADS on the INPUT SELECT switch above that channel (or click the switch). It lights blue on the PADS side; the pads window now says OUT: channel C.
3	Raise the channel fader and put its A · THRU · B switch on THRU (or on the side of the crossfader you want).
4	Play a pad: the channel meter moves. Use the channel EQ, FILTER and SEND as on any deck.
5	To give the channel back to its deck, click the deck letter on the switch.

When no channel is free: PADS→MST

1	Turn PADS→MST in the master section ON.
2	Set PADS LEV next to it (start at about 70 %).
3	The pads now go straight into the master, before the master EQ and the master meter: the channel faders and the crossfader do not touch them. Watch the PAD meter.

CAUTION Use one way at a time. With a channel on PADS **and** PADS→MST on, you hear the pads twice (louder). The pads window shows where they go; **NOT ROUTED** in red means nothing goes out yet: choose a channel or PADS→MST — or simply tap a pad, and DeckFields switches PADS→MST on for you.

7.5 Filter and resonance



The FILTER frame: the four channel FILTER knobs and RESON. on one line.

To use the filter

1	Turn a channel FILTER to the left: low-pass, the sound gets darker. To the right: high-pass, the sound gets thinner. In the centre the filter is off.
2	Turn RESON. up for a sharper, singing filter: at MIN the filter is smooth, around the middle you hear a clear peak, at MAX it sings strongly. RESON. works on all four channel filters at once.
3	Double-click a FILTER knob to put it back in the centre (off).

7.6 LOW MID, COMP and ISOLATOR

COMP — the small knob at the right of TRIM on every channel is a real compressor in the sound of that channel, after TRIM and before the EQ. Left stop = off; turn it right for more compression. DeckFields keeps the level the same while you turn it, so the channel does not get louder or softer by itself. Click the word **COMP** under the knob (or COMP at the end of the effects list in BEAT FX SETUP or SEND FX SETUP) to open **COMP SETUP**.



COMP SETUP: the five models on the left (CLUB is in use), the transfer curve and the gain-reduction meters of channels A to D, the knobs THRESHOLD · RATIO · KNEE · ATTACK · RELEASE · MIX · DRIVE and the option rows.

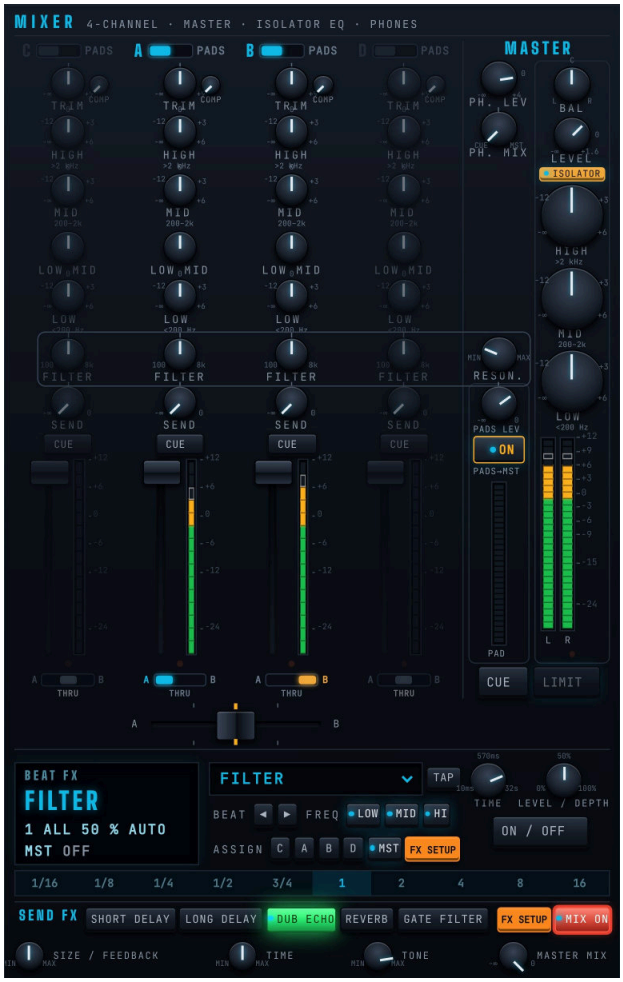
Setting	What it does
Model	CLUB (all-round), BUS · SSL (glue), FET · 1176 (fast and punchy), OPTO · LA-2A (smooth), NEW YORK (parallel: the compressed sound mixed with the dry sound).
Threshold · ratio · knee	Where the compression starts, how strong it is and how soft it begins.
Attack · release · AUTO	How fast it reacts and lets go; AUTO lets the release follow the music.
MIX · drive · side-chain HPF	Dry / compressed mix, extra saturation, and a low cut so the bass does not pump the compressor.
PEAK / RMS · make-up	Reacts to peaks or to the average level; make-up gain.
‹ BEAT FX / ‹ SEND FX	Back to the effects page you came from.

LOW MID — in the DJM-V10 layout (7.7) every channel has a fourth EQ knob between MID and LOW, a bell around 400 Hz: left stop −26 dB, centre 0 dB, right stop +6 dB.

ISOLATOR — the orange button under the master LEVEL switches the master isolator (HIGH · MID · LOW) on and off. Off = the master runs flat; the knobs keep their place. With a DJM-V10 it follows the ISOLATOR button of the mixer. In DESK ON the mixer makes the master, so there the ISOLATOR button of the mixer switches the sound and the button on the screen only shows it. When the master column is narrow the button reads **ISO**. On tablets the button is not shown.

7.7 MIXER LAYOUT: the layout of a club mixer

OUTPUTS · SETTINGS ▮▮ › DISPLAY › **Mixer layout** chooses how the mixer looks (AUTO follows the mixer chosen as Master out, or a DJM mixer on USB-MIDI that only steers): **DECKFIELDS** (standard), **AUTO** (follows the club mixer chosen as Master out in external mode), or the layout of a **DJM-V10** (HIGH, MID, LOW MID, LOW and COMP), **DJM-A9** or **DJM-900NXS2** (three-band EQ, no COMP) to practise on that mixer before a gig.



The mixer in the DJM-V10 layout: LOW MID between MID and LOW, and COMP beside TRIM.



The mixer in the DJM-A9 layout: three bands, no COMP.

7.8 Partner logo in the top bar

A licence bought through a partner shop (a DJ store that sells DeckFields with its own code) shows the logo of that shop in the top bar: DECKFIELDS [logo] BETA. The logo comes with your licence: DeckFields reads it a few seconds after the start, with internet. Without a partner nothing changes.

For a demo at a shop or an event: your own logo

1	Open OUTPUTS · SETTINGS ▓▓ › Display › Partner logo.
2	Click LOAD LOGO and choose the picture: PNG, JPG, WEBP or SVG, under 600 KB. A PNG with a transparent background looks best on the dark top bar.
3	The logo appears at once between DECKFIELDS and BETA. SHOWN / HIDDEN switches it on and off, REMOVE deletes it.

NOTE A logo you load yourself stays on this computer and goes before the logo of your licence. It is not sent anywhere.

7.9 External inputs: a turntable, CD player or line source on channel C and D

Channel C and D of the mixer can play a source from outside the computer. The sound enters through an input of your audio interface and then runs through the channel like a deck: **TRIM, COMP, the EQ, FILTER, the fader, the crossfader, CUE, Beat FX and Send FX** all work on it, it is in the master, and REC records it.



Channel C on EXT with ARM lit: the input plays through the channel next to deck A. The switch above the fader shows EXT; ARM stands right of CUE.

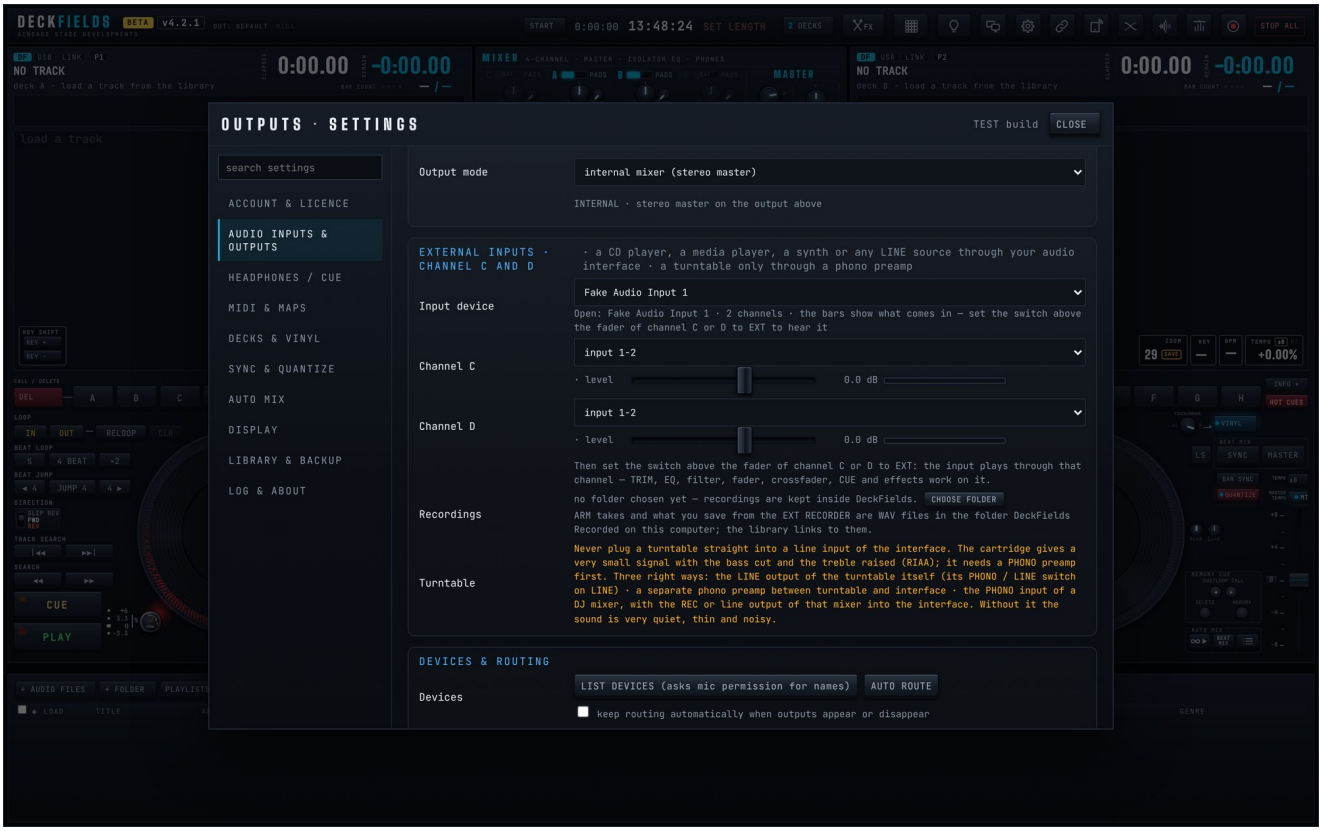
What you need

Source	How to connect it
CD player, media player, synth, drum machine, the REC or line output of a mixer	Straight into a **line input** of your audio interface.
Turntable	Through a **phono preamp** first. Three right ways: the LINE output of the turntable itself (its PHONO / LINE switch on LINE) · a separate phono preamp between turntable and interface · the PHONO input of a DJ mixer, with the REC or line output of that mixer into the interface.
Microphone	Works, but next to open speakers it howls: use headphones or keep the fader low.

TURNTABLE Never plug a turntable straight into a line input. The cartridge gives a very small signal with the bass cut and the treble raised (RIAA): without a phono preamp the sound is very quiet, thin and noisy.

Set it up once

1	Open **OUTPUTS · SETTINGS › Audio inputs & outputs** and go to the frame **External inputs · channel C and D**.
2	**Input device**: choose your audio interface. The first time the system asks permission to use audio inputs: allow it.
3	**Channel C** and **Channel D**: choose the input (or the stereo pair) of the interface for each channel.
4	Play the source: the **bar** behind the level slider moves. Set the **level** so that loud parts stay under the end of the bar.



OUTPUTS · SETTINGS › Audio inputs & outputs › External inputs: the device, the input per channel, the level and the turntable warning. Input device shows the name of your own audio interface; this picture was made on a test machine.

The switch above the fader

Position	What the channel plays
DECK (left)	Deck C or D of DeckFields, as before.
EXT (middle)	The external input you chose in the settings.
PADS (right)	The pads (see 7.4).

EXT only switches on when an input device is chosen: DeckFields never opens the microphone of the laptop by itself. When no channel is on EXT the input device is released again. After a restart a channel that was on EXT is on EXT again.

7.10 The EXT RECORDER: record the input into your library

While a channel is on EXT a green tab **EXT RECORDER** stands at the bottom edge of the window. It opens the recorder: one row per channel on EXT.



The EXT RECORDER while it records channel C: the waveform grows with the music.

1	Click **REC** on the row of the channel. The tab turns red (**RECORDING C**) and the waveform grows while it records.
2	Click **STOP**. **PLAY** replays the take; a click in the picture plays from there.
3	Type a name (artist - title fills both fields) and click **SAVE**. The take is saved as a WAV in the folder **DeckFields Recorded** (7.13) and in the library, and analysed like any other song: tempo, beat grid, key and phrases.

NOTE A take is held in the memory of the computer until you save it. Save a recording before you close DeckFields. Switching the channel away from EXT while it records stops the take and keeps it.

7.11 ARM: the input as a track of your recorded set

REC in the top bar records your set as moves (19). An external input has no file to point at, so DeckFields records its sound as a **take** and puts that take in the set as the track of that channel. In PreMix it stands in the arrangement like any song, with your fader, TRIM, EQ, FILTER and SEND moves on it.

	How ARM works
The button	**ARM**, right of CUE on channel C and D. It only shows while the switch is on EXT. Lit red = armed; it blinks while a take runs.
A take starts	when ARM is lit, the channel fader is at 10 % or more and sound comes in (above −50 dB). The 0.2 seconds before that moment are kept, so the first note is not cut.
A take ends	when you switch ARM off (at once) · when the fader stays under 5 % for 2 seconds · after 8 seconds of silence · when the switch leaves EXT · when the set recording stops.
The crossfader	never ends a take: a cut or a scratch with the crossfader stays inside one take. A quick cut with the channel fader does not split it either.
Short takes	A take shorter than 10 seconds is not kept.
Cueing	With the fader closed nothing is recorded: listening in the headphones is not a take.
Where it goes	Every kept take is in the library at once, named EXT C · take 1 · date and time, and as a WAV file in the folder **DeckFields Recorded** (7.13). ARM works without REC too: the take is then only a song in your library.



After STOP: the set is recorded with the take as its track. OPEN IN PREMIX first asks under which names the takes are kept.

OPEN IN PREMIX asks which takes get a name of their own: **SAVE ALL**, **SAVE CHOSEN** (tick the takes and type their names) or **LATER** (they keep their automatic names). In PreMix the take is a track like any other: blends, lanes and SONG automation (20.18) work on it.

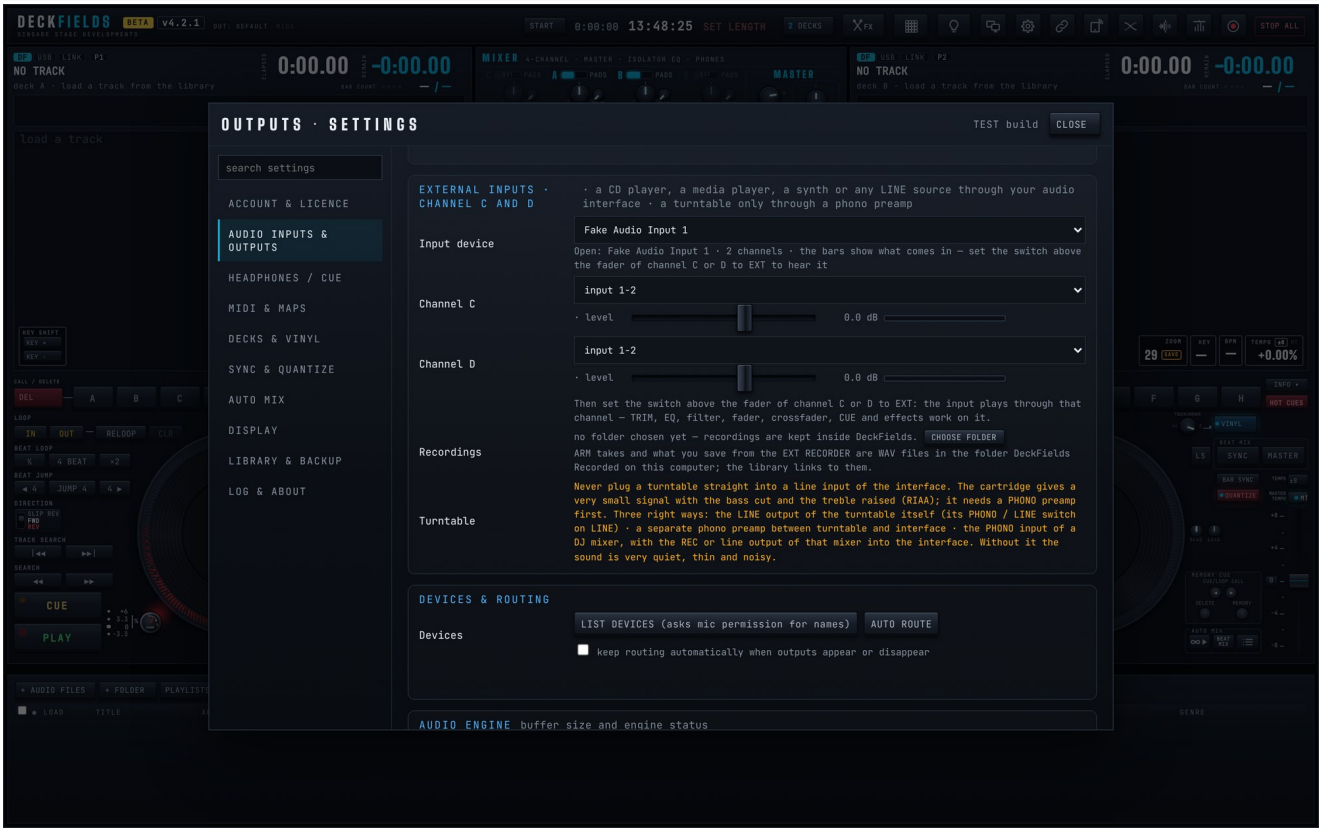
7.12 MASTER CUE, PADS CUE and the limiter light

Control	What it does
CUE in the MASTER frame (under the LOW knob)	Lit = you hear the master in the headphones, on the CUE side of PH. MIX, together with the channels whose CUE is lit. Not lit and PH. MIX fully on CUE = the headphones play only the cued channels.
PADS CUE	Lit = you hear the pads in the headphones, like the CUE of a channel.
PADS LEV and **ON** (PADS→MST)	Now stand under PH. MIX: the level of the pads and whether they play in the master.
The master meter	While the master limiter is working the lit LEDs of the L · R meter flash red. There is no separate LIMIT light any more: red on the meter means the master is too hot — turn LEVEL or the channel down.

7.13 Where your recordings are kept: the folder DeckFields Recorded

Every recording of an external input is a normal **WAV file** (16-bit stereo, at the sample rate of your audio device) that you can find, copy and back up without DeckFields. The files stand in one folder with a fixed name: **DeckFields Recorded**.

1	The first time you press **ARM** or **SAVE**, DeckFields says Choose where DeckFields makes the folder "DeckFields Recorded" for your recordings and opens the folder window of your computer, starting in **Music**.
2	Choose the place (for example Music) and confirm. If the system asks whether DeckFields may save changes there: **allow** it.
3	DeckFields makes the folder **DeckFields Recorded** inside the place you chose. From now on every take and every saved recording is written there, and the library links to that file.



OUTPUTS · SETTINGS › Audio inputs & outputs › External inputs: the row Recordings shows the folder. Here no folder is chosen yet. Picture from a test machine: the device name is that of the test input.

	The row Recordings in the settings
no folder chosen yet — recordings are kept inside DeckFields · **CHOOSE FOLDER**	You have not chosen a place, or you closed the folder window without choosing. Nothing is lost: the recordings are in the library and play. Click CHOOSE FOLDER; the recordings made so far move into the folder at that moment.
Music › DeckFields Recorded · **CHANGE FOLDER**	The folder is connected. CHANGE FOLDER chooses another place for the recordings you make from then on. The recordings you made before stay in the old folder, where the library keeps finding them.
CONNECT	After a restart your computer may want you to confirm the folder again. Click CONNECT (or press ARM or SAVE) and allow it. Until then new recordings are kept inside DeckFields and move into the folder when it is connected.
File names	A take: EXT C take 3 2026-11-15 11.35.22.wav (channel, take number, date and time). A recording you saved from the EXT RECORDER: the name you typed. A file in the folder is never overwritten: a second file with the same name gets (2).
In the library	The song shows the location DeckFields Recorded. If you move or delete the file outside DeckFields, the library entry cannot play any more, like any song whose file is gone.

A running take is written to disk

While a take records, DeckFields writes it to disk **every 8 seconds**; the take does not sit in the memory of your computer for its whole length. If DeckFields is closed, crashes or loses power in the middle of a take, the part that was written is put together at the next start: a few seconds after DeckFields has started the take stands in the library with **(recovered)** behind its name, and a message says so. At most the last 8 seconds can be missing.

NOTE	The EXT RECORDER (7.10) is different: its recording is kept in memory until you press SAVE. Press SAVE before you close DeckFields. For long recordings that must survive anything, use ARM.

7.14 REPLAY ON DECKS with a take, and a take in the Song Editor

A recorded set (19) that holds a take replays it like any other track of the set.

	What happens on REPLAY ON DECKS
The switch	A channel that carries a take in this set goes from EXT to its **deck** for the time of the replay, and ARM goes out. A message says which channel. You do not have to touch the switch.
The sound	The take plays from deck C or D through the channel, with the fader, TRIM, EQ, FILTER and SEND moves you recorded, and **as loud as it came in** (a take is not levelled automatically during a replay).
At the end, or on STOP	The switch goes back to EXT and the live input sounds again. The EXT RECORDER panel stays as it was.
Channels without a take	are left alone: their switch stays where it is.
On a deck outside a replay	a take is a normal song: it is levelled automatically like every other song you load.
Song Editor	SONG EDITOR › OPEN SONG lists your takes. A take opens with its waveform, tempo and key (22).

8. Mixing step by step

8.1 A beat mix with SYNC

1	Deck A plays. Click MASTER on deck A.
2	Load the next track on deck B. Choose one whose key shows green or a tempo close to deck A.
3	Click CUE on channel B and listen in the headphones (7.1).
4	Click SYNC on deck B.
5	Find the start point on deck B (for example a hot cue or the first beat) and wait for a bar line on deck A (a red 1 in the beat count).
6	Click PLAY on deck B on that 1. Check in STACK that the kicks line up.
7	Turn channel B's LOW fully left (off). Raise channel B's fader.
8	At a phrase change (for example after 16 bars), turn deck A's LOW off and deck B's LOW back to the centre in one move: the bass swap.
9	Lower channel A's fader, or close deck A with its FILTER, and stop deck A.
10	Deck B is now the master: click MASTER on deck B and prepare the next track on deck A.

8.2 A beat mix by hand (without SYNC)

1	Play deck A. Load deck B and cue it in the headphones.
2	Start deck B on a bar line of deck A.
3	Match the tempo with deck B's tempo slider until the beats stop drifting apart.
4	Nudge deck B into place with the rim of the jog: turn forward if B is behind, back if B is ahead.
5	Mix in with the faders and EQ as in 8.1.

8.3 Harmonic mixing

The KEY display of a deck turns green when its key fits the key of the other playing deck. Search the library by Camelot code (for example 8A, 9A, 8B) to find matching tracks, or use KEY − / KEY + to move a track by a semitone (MT on).

9. BEAT FX

The BEAT FX section under the mixer channels works like the beat effects of a club mixer: the effect follows the tempo of the master deck, you choose the beat length and the channel it works on.



No.	Name	What it does
1	**Display**	Effect name, beat, frequency bands, level, tempo, target (MST or a channel) and ON / OFF.
2	**Effect select**	Chooses the effect (table below).
3	**TAP**	Tap on the beat to set the effect tempo by hand; hold TAP to return to AUTO (the master deck tempo).
4	**BEAT ◀ ▶**	Steps the beat length: 1/16, 1/8, 1/4, 1/2, 3/4, 1, 2, 4, 8, 16 beats.
5	**FREQ LOW · MID · HI / ASSIGN**	FREQ: the bands the effect works on (a band switched off stays dry). ASSIGN: C, A, B, D (one channel) or MST (the master).
6	**TIME · LEVEL/DEPTH**	TIME: the effect time, set by BEAT or by hand. Its range depends on the effect and is written beside the knob: 1 ms – 4 s for DELAY and ECHO, 10 ms – 4 s for PING PONG, SPIRAL, HELIX, ROLL and VINYL, 10 ms – 16 s for TRANS, 10 ms – 32 s for FILTER, FLANGER and PHASER, 10 – 100 % for REVERB, and the pitch for PITCH. LEVEL/DEPTH: how much effect you hear (0 – 100 %).
7	**ON / OFF**	Switches the effect on and off. While the effect is on, the button flashes red, like the effect light of a club mixer.
8	**X-PAD**	Touch the strip: the effect switches on while you touch it; slide to choose the beat.
9	**FX SETUP**	The orange button behind C · A · B · D · MST: opens BEAT FX SETUP, a settings page for every effect type (9.1).

Effect	What it does
DELAY	One repeat of the sound, one BEAT later, like the delay of a club mixer; LEVEL/DEPTH sets how loud the repeat is. When you switch the effect off, the repeat still sounds out.
ECHO	Repeats that fade away, darker each time. After OFF the echoes ring out by themselves.
PING PONG	Echoes that jump between left and right: the first repeat left, the second right; they ring out after OFF.
SPIRAL	Repeats that keep turning and build up; they ring out after OFF.
HELIX	Records the sound when you switch it on and repeats it on the BEAT; LEVEL/DEPTH sets how much new sound is laid over it.
REVERB	Room reverb. The BEAT buttons and the X-PAD set the amount from 10 to 100 %, LEVEL/DEPTH the balance; the tail rings out after OFF.
SHIMMER	Long, bright reverb; the tail rings out after OFF.
FLANGER	Jet-like sweep on the tempo. LEVEL/DEPTH sets how deep it sweeps; at full depth you hear only the effect.
PHASER	Swirling sweep on the tempo; LEVEL/DEPTH sets how deep.
FILTER	A filter that sweeps from closed to open and back once per BEAT, over the full range (60 Hz – 16 kHz as standard), on the bar of the master deck; LEVEL/DEPTH sets how far it sweeps.
TRANS	Cuts the sound in and out on the BEAT.
ROLL	Repeats the last BEAT (for example the last 1/4 beat) as long as it is on, like a loop roll.

Effect	What it does
PITCH	Shifts the pitch while the tempo stays the same. LEVEL/DEPTH fully left = the original, fully right = the PITCH setting of FX SETUP (−50 % = one octave down … +100 % = one octave up); the display shows the shift in %.
VINYL BRAKE	Slows the music down to a stop, like a turntable switched off, over the beat length.
VINYL START	Starts the music from standstill and runs up to full speed, like a turntable switched on.

To use BEAT FX

1	Choose an effect with the effect select (2).
2	Click ASSIGN: a channel (C, A, B, D) or MST for the whole mix.
3	Choose the beat length with BEAT ◀ ▶ (for example 1 beat or 1/2).
4	Switch off the bands you want to keep dry with FREQ (for example LOW off to keep the kick clean).
5	Click ON / OFF, or touch the X-PAD for a short effect, and set LEVEL/DEPTH.
6	Click ON / OFF again to stop the effect.

9.1 BEAT FX SETUP

BEAT FX SETUP gives every Beat FX type its own settings page, like the effect pages of a club mixer's setup menu or a sampler. Every page shows a live picture of what the effect does and the knobs that shape it. The settings are used by the Beat FX in the mixer, you hear every change straight away while the effect is on, and they are saved.



BEAT FX SETUP with the ECHO page open and the Beat FX switched on (ON / OFF lights red).

No.	Name	What it does
1	**Effect list**	The fifteen Beat FX types. Click one to open its page. The type that is selected in the mixer has a dot.

No.	Name	What it does
2	**Page header**	The name and what the effect does. USE IN BEAT FX selects this type in the mixer (it reads IN THE BEAT FX when it is selected); STANDARD puts every setting of this type back to the factory values.
3	**Live picture**	Shows the effect with the current settings and moves while it plays: the repeats of a delay, the curve of a filter, the slice of a roll, the pitch line. It follows every knob at once.
4	**BEAT**	The beat length, the same as BEAT ◀ ▶ in the mixer.
5	**LEVEL / DEPTH (PITCH on the PITCH page)**	The same knob as LEVEL/DEPTH in the mixer: turning one turns the other.
6	**Settings**	The settings of this type (table below). Drag a knob up or down; double-click it to put it back to its standard value.
7	**CLOSE**	Closes the window. The settings stay.
8	**ON / OFF**	Switches the Beat FX on and off, the same as ON / OFF in the mixer: you no longer have to go back to the mixer to hear what you set. While the effect is on, the button flashes red. On the page of another type, ON / OFF first puts that type in the Beat FX and switches it on.
9	**Header**	Drag the window by its header (the top bar with BEAT FX SETUP) to put it anywhere on the screen, so it does not cover the decks or the mixer you are using.

To set up a Beat FX

1. Set up the Beat FX as usual: choose a type, ASSIGN a channel or MST and a BEAT.
2. Click the orange FX SETUP button. BEAT FX SETUP opens on the page of the selected type.
3. Click ON / OFF at the top of the page (or ON in the mixer, or hold the X-PAD) so you hear what you change. The button flashes red while the effect is on.
4. If the window covers something you need, drag it by its header to another place.
5. Turn the knobs of the page: you hear each change at once, and the live picture follows.
6. Click another type in the list to set it up too; click USE IN BEAT FX to select it in the mixer.
7. Click STANDARD to go back to the factory settings of a type. Click ON / OFF again to switch the effect off, and CLOSE when you are done.

9.2 The settings of every Beat FX

Type	Settings in BEAT FX SETUP (range, standard)
FILTER	TYPE: LOW PASS / HIGH PASS / BAND PASS (standard LOW PASS); LOWEST: 20 Hz – 2.0 kHz (standard 60 Hz); HIGHEST: 500 Hz – 20.0 kHz (standard 16.0 kHz); RESONANCE: 0.5 – 20.0 (standard 2.5); SWEEP TIME: 1× / 2× / 4× / 8× / 16× (standard 1×).
DELAY	FEEDBACK: 0 % – 80 % (standard 0 %); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 6.0 kHz).
ECHO	FEEDBACK: 40 % – 95 % (standard 60 %); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 6.0 kHz).
PING PONG	FEEDBACK: 40 % – 95 % (standard 60 %).
SPIRAL	FEEDBACK: 45 % – 95 % (standard 90 %).
HELIX	No extra settings.
REVERB	SIZE: 0.5 s – 8.0 s (standard 2.2 s); DECAY: 1.0 – 5.0 (standard 2.5); WET: 20 % – 200 % (standard 120 %).
SHIMMER	SIZE: 1.0 s – 10.0 s (standard 5.0 s); DECAY: 0.8 – 4.0 (standard 1.6); LOW CUT: 100 Hz – 4.0 kHz (standard 900 Hz); WET: 20 % – 300 % (standard 160 %).
FLANGER	DEPTH: 0.2 ms – 8.0 ms (standard 2.5 ms); FEEDBACK: 0 % – 95 % (standard 60 %); SWEEP TIME: 1× / 2× / 4× / 8× / 16× (standard 1×).
PHASER	CENTRE: 200 Hz – 4.0 kHz (standard 800 Hz); DEPTH: 50 Hz – 2000 Hz (standard 600 Hz); FEEDBACK: 0 % – 90 % (standard 40 %); SWEEP TIME: 1× / 2× / 4× / 8× / 16× (standard 1×).
TRANS	OPEN: 10 % – 90 % (standard 50 %); DEPTH: 10 % – 100 % (standard 100 %).
ROLL	No extra settings.

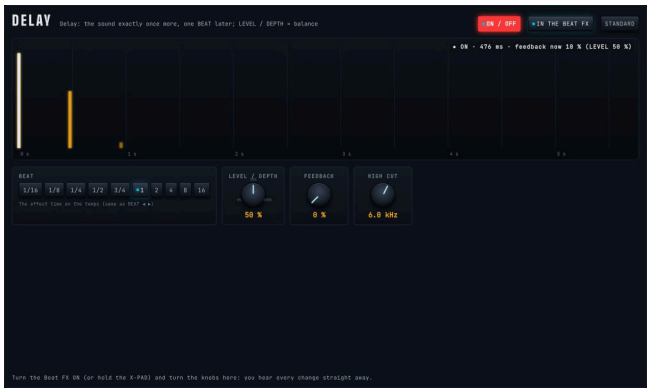
Type	Settings in BEAT FX SETUP (range, standard)
PITCH	PITCH: -50 % – +100 % (standard +100 %).
VINYL BRAKE	BRAKE TIME: ½ × BEAT / 1 × BEAT / 2 × BEAT / 4 × BEAT (standard 1 × BEAT).
VINYL START	START TIME: ½ × BEAT / 1 × BEAT / 2 × BEAT / 4 × BEAT (standard 1 × BEAT).

NOTE FEEDBACK sets how many repeats you hear; HIGH CUT and LOW CUT make the repeats or the reverb darker or thinner; SIZE is the length of a reverb, DECAY how fast its tail falls away, WET how loud it is; SWEEP TIME is the length of one sweep as a number of BEATs; PITCH is the shift at the right end of the LEVEL/DEPTH knob.

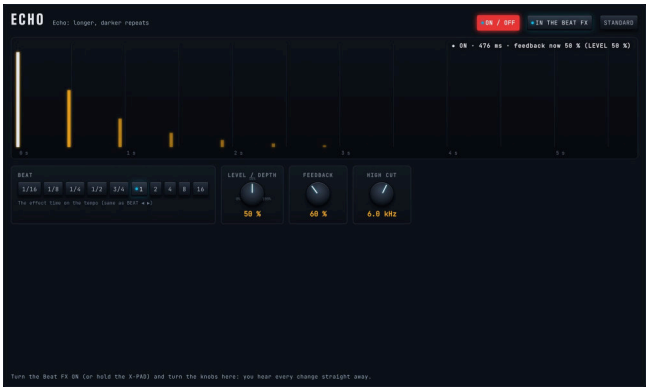
9.3 The pages, one by one



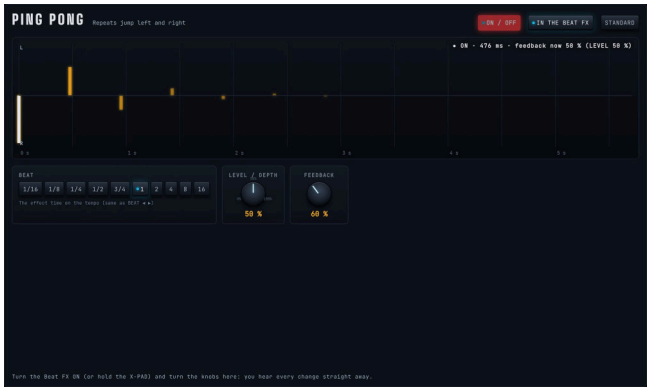
FILTER



DELAY



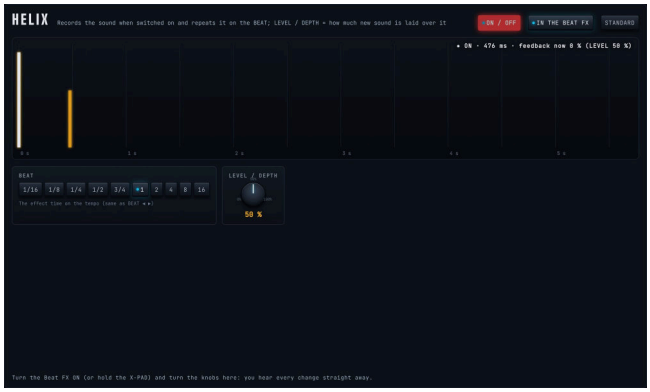
ECHO



PING PONG



SPIRAL



HELIX



REVERB



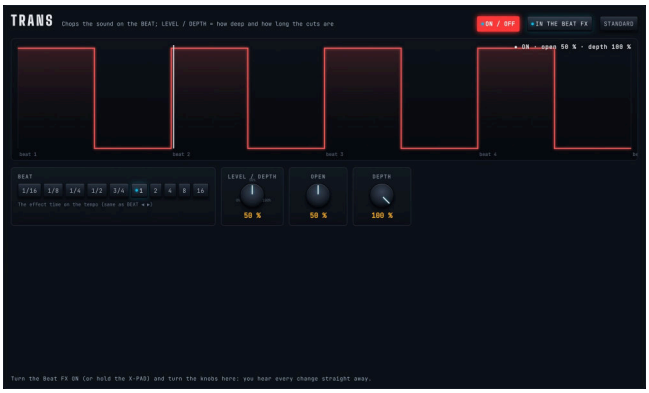
SHIMMER



FLANGER



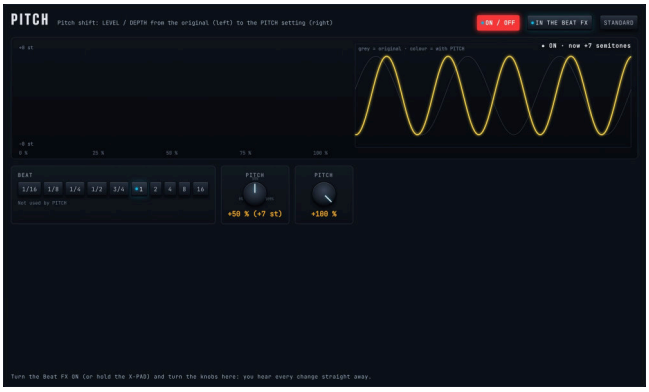
PHASER



TRANS



ROLL



PITCH



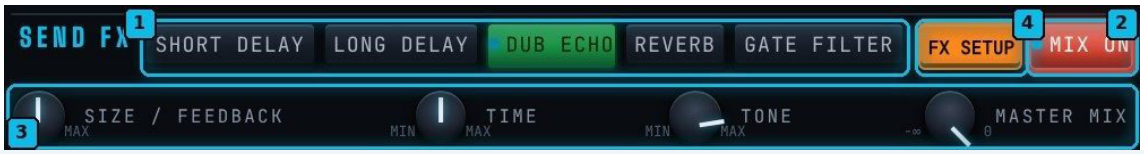
VINYL BRAKE


VINYL START
The record speeds up from standstill
ON / OFF
IN THE BEAT FX
STANDARD
100 % speed
0.00 s
0.12 s
0.24 s
0.36 s
0.48 s
0.60 s
BEAT
1/16
1/8
1/4
1/2
3/4
1
2
4
8
16
LEVEL / DEPTH
50 %
START TIME
½ × BEAT
1 × BEAT
2 × BEAT
4 × BEAT
Turn the Beat FX ON (or hold the X-PAD) and turn the knobs here: you hear every change straight away.

VINYL START

10. SEND FX

SEND FX are effects the channels send to with their **SEND** knob; the effect is mixed back into the master. Each channel decides how much it sends, so you can put an echo or reverb on one channel only.



No.	Name	What it does
1	**SHORT DELAY · LONG DELAY · DUB ECHO · REVERB · GATE FILTER**	Chooses the send effect.
2	**MIX ON**	At the right of the box: sends the effect returns to the master (on by default). It flashes red while it is on, so you always see that an effect return is in your mix.
3	**Knobs**	SIZE / FEEDBACK · TIME · TONE · MASTER MIX: the amount of repeats or room size, the time, the colour (dark ↔ bright) and the return level. With REVERB they read SIZE · LENGTH · TONE, with GATE FILTER DEPTH · RATE · CUT-OFF.
4	**FX SETUP**	The orange button: opens SEND FX SETUP (10.1).

1	Choose a send effect (for example DUB ECHO).
2	Turn the SEND knob of a channel up: that channel goes into the effect.
3	Set SIZE / FEEDBACK, TIME and TONE.
4	Turn SEND back down; the echoes or the reverb tail die away by themselves.

GATE FILTER

GATE FILTER chops the send in a 16-step pattern on the bar of the master deck, and a resonant filter opens on every step — the classic trance gate, played on one channel with its SEND knob. **CUT-OFF** (TONE) sets the filter from 80 Hz to 12 kHz, **DEPTH** (SIZE) how far the gate closes (fully right = silent between the steps), **RATE** (TIME) the step: 1/32, 1/16, 1/8 or 1/4. Without a playing deck it runs on the BPM of the Beat FX.

10.1 SEND FX SETUP



SEND FX SETUP on the GATE FILTER page, with the gate running.

No.	Name	What it does
1	**Effect list**	The five send effects; click one to open its page.
2	**Page header**	Name, what it does, and STANDARD (back to the factory settings of this effect).
3	**ON / OFF**	Switches the send effect on and off, the same as its button in the mixer.
4	**Live picture**	The repeats of a delay, the tail of the reverb, or the gate pattern with the filter envelope and the step that plays.
5	**PATTERN (GATE FILTER)**	16 steps, one bar at 1/16: click a step to switch it on or off. STRAIGHT, 8THS, OFFBEAT and 3-3-2 set a ready pattern.
6	**Settings**	The settings of this effect (table below). Drag a knob; double-click it for the standard value.
7	**CLOSE**	Closes the window; the settings stay and are saved.

For SHORT DELAY, LONG DELAY, DUB ECHO and REVERB the page sets the range the mixer knobs move through: TIME MIN / MAX in note values, FEEDBACK MIN / MAX, SIZE MIN / MAX. The knobs in the mixer still work as before — fully left is the MIN you set, fully right the MAX.

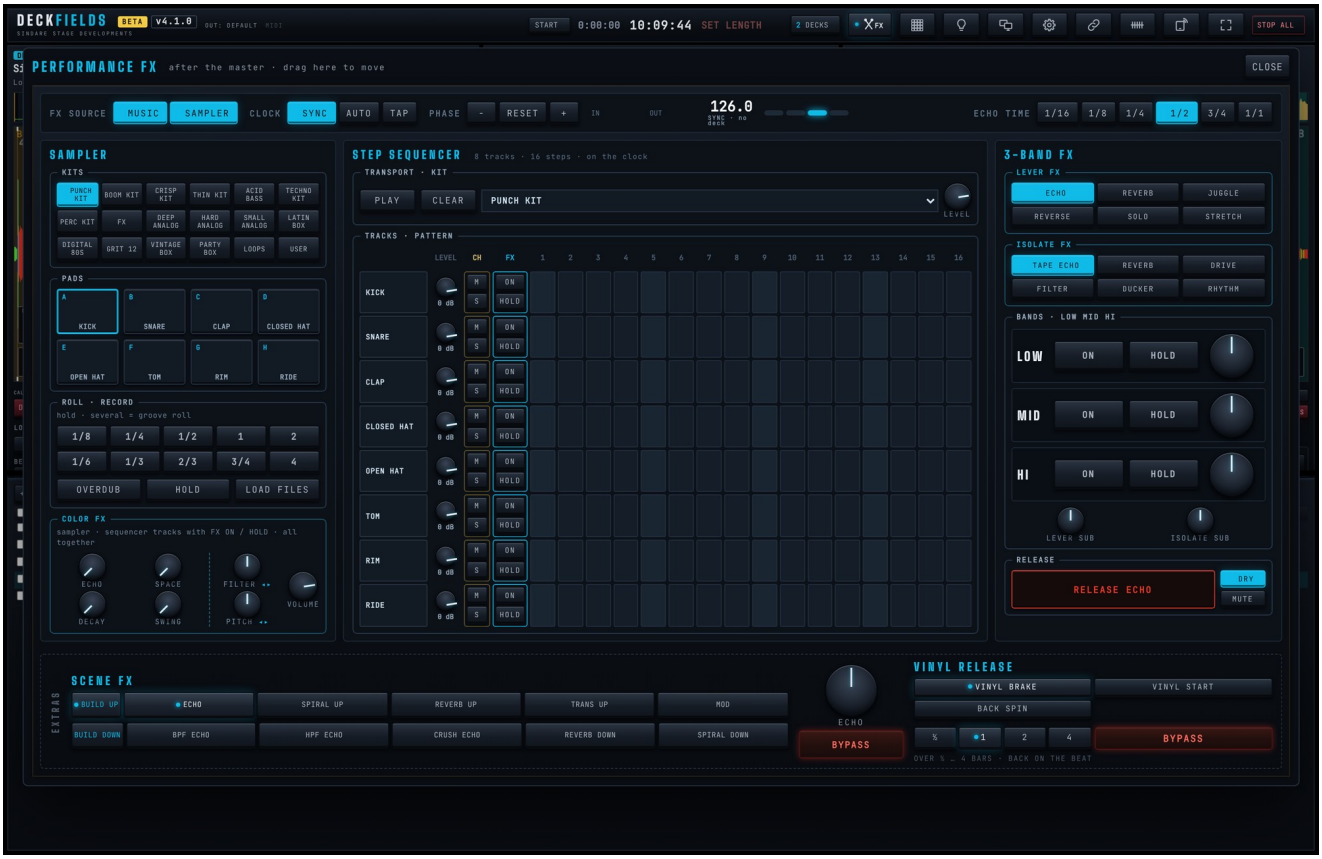
Effect	Settings in SEND FX SETUP (range, standard)
SHORT DELAY	TIME MIN: 1/64 / 1/32 / 3/64 / 1/16 / 3/32 / 1/8 (standard 1/32); TIME MAX: 1/16 / 3/32 / 1/8 / 3/16 / 1/4 / 3/8 (standard 1/8); FEEDBACK MIN: 0 % – 50 % (standard 10 %); FEEDBACK MAX: 20 % – 90 % (standard 60 %); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 20.0 kHz).
LONG DELAY	TIME MIN: 1/16 / 3/32 / 1/8 / 3/16 / 1/4 / 3/8 (standard 1/8); TIME MAX: 3/16 / 1/4 / 3/8 / 1/2 / 3/4 / 1 bar (standard 1/2); FEEDBACK MIN: 0 % – 50 % (standard 15 %); FEEDBACK MAX: 20 % – 90 % (standard 75 %); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 20.0 kHz).
DUB ECHO	TIME MIN: 1/16 / 3/32 / 1/8 / 3/16 / 1/4 / 3/8 (standard 3/32); TIME MAX: 1/8 / 3/16 / 1/4 / 3/8 / 1/2 / 3/4 (standard 1/4); FEEDBACK MIN: 0 % – 60 % (standard 30 %); FEEDBACK MAX: 40 % – 95 % (standard 90 %); ECHO TONE: 400 Hz – 12.0 kHz (standard 2.5 kHz).
REVERB	SIZE MIN: 0.3 s – 4.0 s (standard 1.0 s); SIZE MAX: 2.0 s – 12.0 s (standard 7.0 s); DECAY: 0.8 – 4.0 (standard 1.4); PRE-DELAY: 0 ms – 200 ms (standard 0 ms); LOW CUT: 20 Hz – 1.0 kHz (standard 20 Hz).

Effect	Settings in SEND FX SETUP (range, standard)
GATE FILTER	FILTER: LOW PASS / BAND PASS / HIGH PASS (standard LOW PASS); RESONANCE: 0.5 – 20.0 (standard 6.0); ENV AMOUNT: +0.0 oct – +5.0 oct (standard +2.0 oct); ENV DECAY: 5 % – 100 % (standard 60 %); GATE LENGTH: 10 % – 100 % (standard 50 %); ATTACK: 0.5 ms – 30.0 ms (standard 2.0 ms); SWING: 0 % – 40 % (standard 0 %).

11. PERF FX (performance effects)

PERF FX is a separate effects unit that works on the whole mix after the master section. It has a **sampler** with eight pads and sixteen kits plus LOOPS and USER, an 8-track **step sequencer** with a level, mute, solo and effect switch per track, a **3-band FX** section that puts effects on LOW, MID and HI, and a **RELEASE ECHO** to get out of everything in one move. Under it, the **EXTRAS** keep the scene effects and the vinyl release effects.

Click **PERF FX** in the top bar to open it as a pop-up over the desk. Drag the pop-up by its header; **CLOSE** hides it (running effects, sampler loops and the sequencer keep running).



11.1 Top bar: source, clock and echo time

No.	Name	What it does
1	**FX SOURCE**	MUSIC: the master mix goes through the 3-band FX. SAMPLER: the pads and the sequencer go through them too. Both are on at start; switch one off and that sound passes the 3-band FX untouched.
2	**CLOCK · PHASE**	SYNC: tempo and bar from the master deck. AUTO: tempo of the deck on air, with its own bar count. TAP: tap the beat. PHASE − / + moves the bar by 1/16 beat; RESET makes the bar start now.
3	**Status**	Input and output level, the BPM with the clock mode under it (SYNC turns green when it is locked to a playing deck), the beat of the bar, and OVERDUB / HOLD / SEQ when they run.
4	**ECHO TIME**	The echo length for every echo in the unit: 1/16, 1/8, 1/4, 1/2, 3/4 or 1/1 beat.

NOTE Rolls, overdub, the sequencer and the beat-based effects all run on this clock. With SYNC on and the master deck playing, they fall on the beats of the track.

11.2 Sampler

No.	Name	What it does
5	**Kits**	Sixteen kits of eight sounds, plus LOOPS and USER (table below). Click a kit to load it on the pads.
6	**Pads A–H**	Play the eight sounds of the kit. The pad you hit last (bright frame) is the one ROLL repeats. A loop sound (LOOPS) starts on the next beat and stops when you press the pad again. Drop a sound file on a pad to put it in the USER kit.
7	**ROLL**	Hold a button to repeat the selected pad: 1/8, 1/4, 1/2, 1 and 2 beats (top row), the triplets 1/6, 1/3, 2/3, and 3/4 and 4 beats (bottom row). Hold two or more for a groove roll: where their beats meet, the hit is louder.
8	**OVERDUB · HOLD · LOAD FILES**	OVERDUB records 4 beats of pads and rolls and loops them; hold OVERDUB and press a pad to delete it from the loop. HOLD keeps the last roll running after you let go; with OVERDUB on, hold HOLD and press a pad to mute it. LOAD FILES fills the USER kit with your own files (up to 16 seconds each).
9	**COLOR FX · VOLUME**	One knob per effect: ECHO, SPACE, DECAY and SWING (left = off, turn right for more) and FILTER and PITCH (centre = off). The effects work on the sampler and on the sequencer tracks whose FX is ON or HOLD, all together; never on the music. VOLUME sets the sampler level.

Kit	Sounds (pads A–H and sequencer tracks 1–8)
PUNCH KIT	Tight, driving kick · snare · clap · closed and open hat · tom · rim · ride
BOOM KIT	Long, deep kick · snare · clap · hats · low tom · clave · cowbell
CRISP KIT	Short, clean kick · snare · clap · hats · tom · rim · tambourine
THIN KIT	Short, light kick · bright snare · clap · hats · high and low tom · cymbal
ACID BASS	Eight resonant bass notes (B1 … D#3, C3 with accent) to build a bass line in the sequencer
TECHNO KIT	Techno kick · snare · clap · hats · tom · rim · shaker
PERC KIT	Congas · bongo · cowbell · shaker · clave · rim · tambourine
FX	Riser · downlifter · impact · zap · reverse cymbal · sub drop · noise hit · clap
DEEP ANALOG	Long, deep analog-style kick · snare · clap · hats · tom · cowbell · clave
HARD ANALOG	Hard, punchy analog-style kick · snare · clap · hats · tom · rim · ride
SMALL ANALOG	Small, dry analog-style kick · snare · hats · high and low tom · cymbal · accent hat
LATIN BOX	High and low conga · high and low bongo · timbale · high and low agogo · cabasa
DIGITAL 80S	Bright digital kick · snare · clap · hats · tom · cowbell · tambourine
GRIT 12	Gritty, crushed kick · snare · clap · hats · rim · shaker · sub
VINTAGE BOX	Soft, early-machine kick · snare · hat · cymbal · rim · guiro · maracas · bongo
PARTY BOX	Party kick · snare · clap · hats · whistle · cowbell · tambourine
LOOPS	One-bar loops at the tempo of the clock: hats, perc, shaker, kick, ride, clap and two acid lines
USER	Your own files

All sounds are made by Sindare Stage Developments; there are no samples of other machines in DeckFields. The kit names describe the character of the sound.

Color FX knob	What it does
ECHO	Left = off; turn right for more echo and feedback (echo on the beat).
SPACE	Left = off; turn right for more reverb.
DECAY	Left = off; turn right to shorten every hit.
SWING	Left = off; turn right to delay every second 16th of rolls, overdub and the sequencer.
FILTER	Centre = off. Left: low-pass, right: high-pass, with resonance.
PITCH	Centre = off. Left: lower, right: higher, up to one octave each way.

The knobs can be used together, for example SPACE and FILTER at the same time. Double-click a knob to put it back to its rest position.

Play and roll a sound

1	Click TECHNO KIT.
2	Press pad A (KICK): it plays and becomes the selected pad.
3	Hold 1/4 in ROLL: the kick plays every quarter beat, on the grid.
4	Add 1/3 while you hold 1/4: a groove roll with accents where both meet.
5	Let go: the roll stops. Press HOLD first if you want it to keep going; press HOLD again to stop it.

Build a pattern with OVERDUB

1	Press OVERDUB (it lights red).
2	Play pads and rolls: four beats are recorded and loop straight away.
3	Hold OVERDUB and press a pad to delete that pad from the loop; hold HOLD and press a pad to mute or unmute it.
4	Press OVERDUB again to stop and clear the loop.

11.3 Step sequencer

No.	Name	What it does
10	**PLAY · CLEAR · kit · LEVEL**	PLAY starts the sequencer on the clock (the button lights and reads STOP); CLEAR empties all steps; the kit list chooses which eight sounds the tracks play; LEVEL sets the sequencer volume.
11	**LEVEL · CH · FX**	Per track: LEVEL knob (the level in dB is shown under it). CH: M mutes the track, S solos it (several tracks can be soloed). FX: ON sends the track through the COLOR FX while you hold it, HOLD keeps it there until you press it again.
12	**Grid**	Eight tracks (one per sound of the kit) and sixteen steps, in four groups of four (one group = one beat). Click a step to switch it on or off; drag across steps to paint. The green frame shows the step that plays.

A basic four-on-the-floor pattern

1	Choose PUNCH KIT in the kit list.
2	KICK: click steps 1, 5, 9, 13.
3	CLAP: click steps 5 and 13.
4	CLOSED HAT: click steps 3, 7, 11, 15 (the off-beats).
5	Click CLOCK › SYNC, play a track on the master deck and press PLAY: the pattern runs in time with the track.
6	Turn LEVEL to set it in the mix; switch on SAMPLER in FX SOURCE to put the 3-band FX on it too.

Shape the pattern per track

1	Turn the CLOSED HAT LEVEL down to about −6 dB so the kick leads.
2	Press HOLD in the FX box of the CLAP track and turn SPACE up a little: only the clap gets reverb.
3	Press S on the KICK track to hear it alone; press it again to hear all tracks.
4	Press M on a track to take it out of the pattern for a few bars, and again to bring it back.

NOTE The pattern is saved in the browser and is still there the next time you open DeckFields. On the beats of the bar (steps 1, 5, 9, 13) the hits are slightly accented.

11.4 3-band FX and RELEASE ECHO

No.	Name	What it does
13	**LEVER FX**	ECHO, REVERB, JUGGLE, REVERSE, SOLO or STRETCH: the effect of the ON and HOLD buttons.
14	**ISOLATE FX**	TAPE ECHO, REVERB, DRIVE, FILTER, DUCKER or RHYTHM: the effect of the three knobs.
15	**LOW · MID · HI**	Per band: ON puts the lever effect on that band while you hold it; HOLD keeps it on until you press it again. The knob is the isolate effect on that band; centre = off.
16	**SUB knobs**	LEVER SUB and ISOLATE SUB: the second setting of each effect (tables below).
17	**RELEASE ECHO · DRY / MUTE**	Hold RELEASE ECHO: the sound of the 3-band FX is cut and the last beat of it rings out as an echo. With DRY the music plays on under the echo; with MUTE only the echo remains. Let go: all band buttons and knobs are back at rest, the sampler and the sequencer stop, and you hear the clean track.

Isolate FX	Knob left	Knob right	ISOLATE SUB
TAPE ECHO	Band quieter, down to silent	Sends the band into a tape-style echo (ECHO TIME)	Feedback
REVERB	Band quieter, down to silent	Sends the band into a reverb	Reverb time
DRIVE	Band quieter, down to silent	Distortion on the band	Character: smooth to crushed
FILTER	Low-pass on the band	High-pass on the band	Resonance
DUCKER	Keeps the second half of every beat	Keeps the first half of every beat	Curve
RHYTHM	Patterns 1–4: the last bar replayed in a new order	Patterns 5–8	Length of each piece

Lever FX	What the band does	LEVER SUB
ECHO	Clear echo (ECHO TIME); it rings on after you let go	Echo level
REVERB	Reverb that rings on after you let go	Reverb level
JUGGLE	Plays half a beat late	Mix of the late sound
REVERSE	Plays the last beat backwards, every beat	Mix of the reversed sound
SOLO	Only the bands that are on stay; the others go away into an echo	Echo of the bands that go away
STRETCH	Slowed down without lower pitch, back in step on every bar	Stretch speed

Shape the mix with ISOLATE FX

1. Click FILTER in ISOLATE FX.
2. Turn the HI knob slowly to the right: the hi-hats get thinner; turn the LOW knob to the left: the bass goes dark.
3. Turn both back to the centre for the full sound.

Echo out a phrase

1. Click ECHO in LEVER FX and set ECHO TIME to 1/2.
2. On the last beat before a break, hold ON in the MID row for one beat: the vocal or melody echoes into the break.
3. For a longer effect press HOLD and press it again to stop.

Leave all effects at once

1. Choose DRY or MUTE.
2. While effects, sampler or sequencer are running, hold RELEASE ECHO on the last beat of the phrase.
3. Let go on the downbeat: the track comes back clean.

11.5 EXTRAS: SCENE FX and VINYL RELEASE



No.	Name	What it does
18	**SCENE FX**	BUILD UP (ECHO, SPIRAL UP, REVERB UP, TRANS UP, MOD) and BUILD DOWN (BPF ECHO, HPF ECHO, CRUSH ECHO, REVERB DOWN, SPIRAL DOWN) on one big knob, with LIVE / BYPASS (tap = on until you tap again, hold = on while held).
19	**VINYL RELEASE**	VINYL BRAKE, VINYL START or BACK SPIN over ½, 1, 2 or 4 bars, on its own LIVE / BYPASS button; the music comes back on the beat.

A build-up with SCENE FX

1	Choose a scene: click BUILD UP or BUILD DOWN and an effect (for example REVERB UP).
2	Click BYPASS under the scene knob: it turns green (LIVE).
3	Turn the scene knob slowly up over 8 or 16 bars to build the tension.
4	At the drop, click the button again (red BYPASS) or turn the knob back: the effect stops.

A vinyl release

1	Choose VINYL BRAKE, VINYL START or BACK SPIN.
2	Choose the length: ½, 1, 2 or 4 bars.
3	Click the BYPASS button next to the lengths: it flashes green LIVE while the effect runs.
4	Click it again (red BYPASS): the music comes back on the beat.

12. PADS

PADS is a performance sampler with **16 pads in 4 banks** (A, B, C, D: 64 pads in total). A pad plays a **slice of a track on a deck** — from one of your hot cues to the next — or **a sound file** of your own. Every pad can play normally or in **4 CORNERS** mode: the centre plays the sound, and sliding your finger or mouse toward one of the four corners adds an effect, the further the more. Twenty effects are available for the corners, each with its own page in **PAD FX SETUP**. A 16-step **SEQUENCER** plays patterns on the pads. Pads, sequencer and effects run on the tempo and the bar of the master deck.



The PADS window with deck A's hot cues on the pads, pad A01 held toward its top-right corner (DELAY), and PAD FX SETUP on the FILTER page.

No.	Name	What it does
1	**Header**	PADS: drag the header to move the window; CLOSE hides it (pads that play keep playing).
2	**BANK A · B · C · D**	Four banks of 16 pads. The pads are named after their bank: A01–A16, B01–B16 and so on.
3	**LAYOUT**	How TAKE CUES fills the pads: 16 = the 8 hot cues of one deck on pads 1–8; 8 + 8 = top 8 pads deck A (or C), bottom 8 deck B (or D); 4 × 4 = one row of 4 pads per deck (A, B, C, D; hot cues A–D).
4	**TAKE CUES A · B · C · D**	Puts the hot cues of that deck on the pads. Each pad plays from its hot cue to the next hot cue of the track (the last one plays 4 bars; a hot cue that stores a loop plays that loop). SYNC is on for these pads.
5	**NOTE REPEAT**	OFF, 1/8, 1/16, 1/32, 1/16T, 1/8T: while you hold a pad it repeats on this grid, on the beat of the master deck.
6	**LEVEL**	The level of all pads together (the PADS output).
7	**■ STOP · WIPE ALL**	STOP silences every pad at once — loops, effect tails and the sequencer — and keeps the sounds on the pads. WIPE ALL removes every sound from all 64 pads and clears the patterns (click twice to confirm).
8	**Routing**	Where the pads go: OUT: channel C, master, or NOT ROUTED in red when you would hear nothing (7.4).

No.	Name	What it does
9	**Pads**	The 16 pads of the bank. A loaded pad shows its name in its colour (hot cue colour for a deck slice, amber for a file); the pad that plays lights up; the selected pad has a white frame. 4 CORNERS pads show their corner colours while you slide.
10	**⋮ (pad menu)**	On every pad: name the pad, load or delete a sound, NORMAL or 4 CORNERS, and the four corner effects (12.4).
11	**Pad editor**	The selected pad: its name, source and length, and how it plays: ONE SHOT, HOLD + LOOP, SYNC, TUNE, LEVEL, CLEAR PAD (12.3).
12	**PAD FX SETUP · SEQUENCER**	Switches the lower part of the window between the effect settings (12.6) and the sequencer (12.8).
13	**PAD FX SETUP**	The twenty effects, with a TEST button on each, and the settings page of the chosen effect (12.6).

12.1 Opening PADS and hearing them

To start

1. Click PADS ▦ in the top bar. The PADS window opens over the desk.
2. Choose where the pads play (7.4): click PADS on the INPUT SELECT switch of a free mixer channel (C or D in the 2-deck layout), raise its fader — or turn PADS→MST on in the master section.
3. Check the routing line at the top right of the window: it must read OUT: …, not NOT ROUTED.
4. Set the LEVEL knob of the window to about 80 %.

NOTE When PADS, PERF FX, MIX IDEAS and BEAT FX SETUP are open together, the window you click comes to the front. Drag a window by its header to put it where it does not cover what you need.

12.2 Putting sounds on the pads

Hot cues of a deck (TAKE CUES)

1. On a deck, save hot cues on the places you want to play (5.3): a vocal, a riser, a drop, a break. Eight hot cues give eight pads.
2. In PADS, choose a BANK and a LAYOUT.
3. Click TAKE CUES and the deck letter. The pads fill with the slices; each pad shows CUE A, CUE B … in the hot cue colour.
4. The slices stay on the pads when you load another track on the deck: you can play parts of the last track over the next one.

A sound file of your own

1. Click ⋮ on a pad and choose LOAD SOUND….
2. Choose an audio file (WAV, MP3, AIFF, FLAC, M4A or OGG). The pad shows its name in amber.
3. Or drag a file from Finder or Explorer straight onto a pad.

LAYOUT	TAKE CUES A	TAKE CUES B	Use it for
16	Hot cues A–H of deck A on pads 1–8	Hot cues of deck B on pads 1–8	One track at a time, 8 more pads for files
8 + 8	Top 8 pads (deck A or C)	Bottom 8 pads (deck B or D)	Two tracks at once, like the performance pads of an all-in-one DJ system
4 × 4	Top row, hot cues A–D	Second row (C: third, D: fourth)	Four decks, four hot cues each

NOTE The pads and their sounds are saved and come back the next time you start DeckFields. Slices of a deck keep playing when you load another track on that deck.

12.2b Sound packs (IMPORT PACK)

A **sound pack** is a ready-made set of sounds for the pads, in one file that ends in **.dfpack**. You buy sound packs in the SSD-Fields Shop and download them from **My account**. A pack of 16 sounds fills one bank; a bundle of 64 sounds fills the banks A, B, C and D. Every sound gets its name, and loops and risers already have the right LOOP and SYNC settings.

To load a sound pack

1	Download the pack from My account in the shop. Leave the .dfpack file as it is: do not unzip it.
2	Open PADS and click the BANK the pack must go to (A, B, C or D). A 64-sound bundle always fills A to D.
3	Click IMPORT PACK (under SETS & PACKS) and choose the .dfpack file.
4	If the bank already holds sounds, the button turns into REPLACE ... ? TAP AGAIN. Click it within 6 seconds to replace them, or wait and nothing changes. The sounds that get replaced are kept first as an automatic BACKUP set (12.2c).
5	The button shows LOADING...; a message tells you how many pads were loaded. Play the pads.

Several of your own files in one go

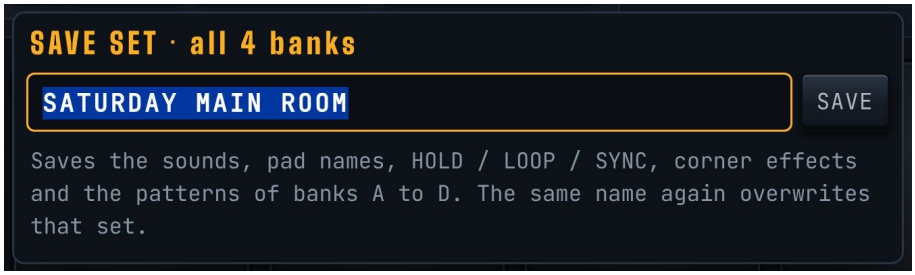
1	Click IMPORT PACK.
2	Select up to 16 sound files at once (WAV, MP3, AIFF, FLAC, OGG or M4A) and click Open.
3	They fill the pads of the bank you are on in the order of their names: the first file on pad 1 (bottom left, as on a hardware sampler), the second on pad 2, and so on.

NOTE A sound pack replaces all sounds of the bank it fills. Pads with hot cues from TAKE CUES on that bank are replaced as well. The sequencer pattern of the bank stays.

IMPORTANT The sounds of a pack are yours to use in your sets and your own music. You may not pass the pack or its sounds on, sell them, or put them in another pack or library.

12.2c Sets: save your pads and open them again

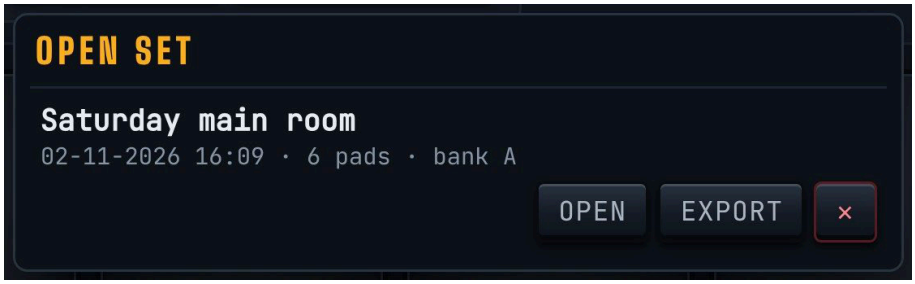
A **set** is everything on the pads at one moment: the sounds of all four banks (also the slices from TAKE CUES), your pad names, ONE SHOT / HOLD / LOOP / SYNC, tune, level, the corner effects and the sequencer patterns. Make a set for every song you play cues from, or for every kind of event, and switch between them in seconds. The sets stay in DeckFields on this computer or tablet, also after a restart.



SAVE SET: type a name and press SAVE. The name of the set that is open shows next to SETS & PACKS.

To save a set

1	Put the sounds on the pads and name them as you like (12.2, 12.2b).
2	Click SAVE SET (under SETS & PACKS).
3	Type a name, for example the song (HEAVEN - SARA LANDRY) or the event (SATURDAY CLUB SET), and press SAVE or Enter.
4	A message says how many pads were saved. The name shows next to SETS & PACKS.
5	Changed something later? Click SAVE SET and SAVE again under the same name: the set is updated. If you type the name of another set that already exists, the button asks OVERWRITE?: click it again to replace that set.



OPEN SET: your own sets on top, the automatic backups under them. OPEN, EXPORT or × per set.

To open a set

1. Click OPEN SET. The list shows your sets (newest first) with the date, the number of pads and the banks.
2. Click OPEN next to the set. If the pads hold sounds now, the button asks REPLACE PADS?: click it again.
3. The pads of all four banks are replaced by the set. What was on the pads is kept first as an automatic BACKUP set, so nothing is lost.

Button	What it does
OPEN	Puts the set on the pads (all four banks). Asks REPLACE PADS? first when the pads hold sounds.
EXPORT	Saves the set as a .dfpack file in your Downloads folder. Open it on another computer or on the tablet with IMPORT PACK: the sounds, names, modes, corner effects and patterns come back. Keep exported sets as a backup of your work.
×	Removes the set from the list (click twice: the button asks SURE?). The pads you are playing do not change.
AUTOMATIC BACKUPS	Made by DeckFields before a pack or a set replaces pads with sounds, named BACKUP · the set or pack · date and time. The last 5 are kept; open one to get those pads back.

IMPORTANT Sets are kept in the browser storage of DeckFields on this device. Clearing the site data of Chrome, or uninstalling the tablet app, removes them: EXPORT the sets you want to keep.

12.3 Playing the pads

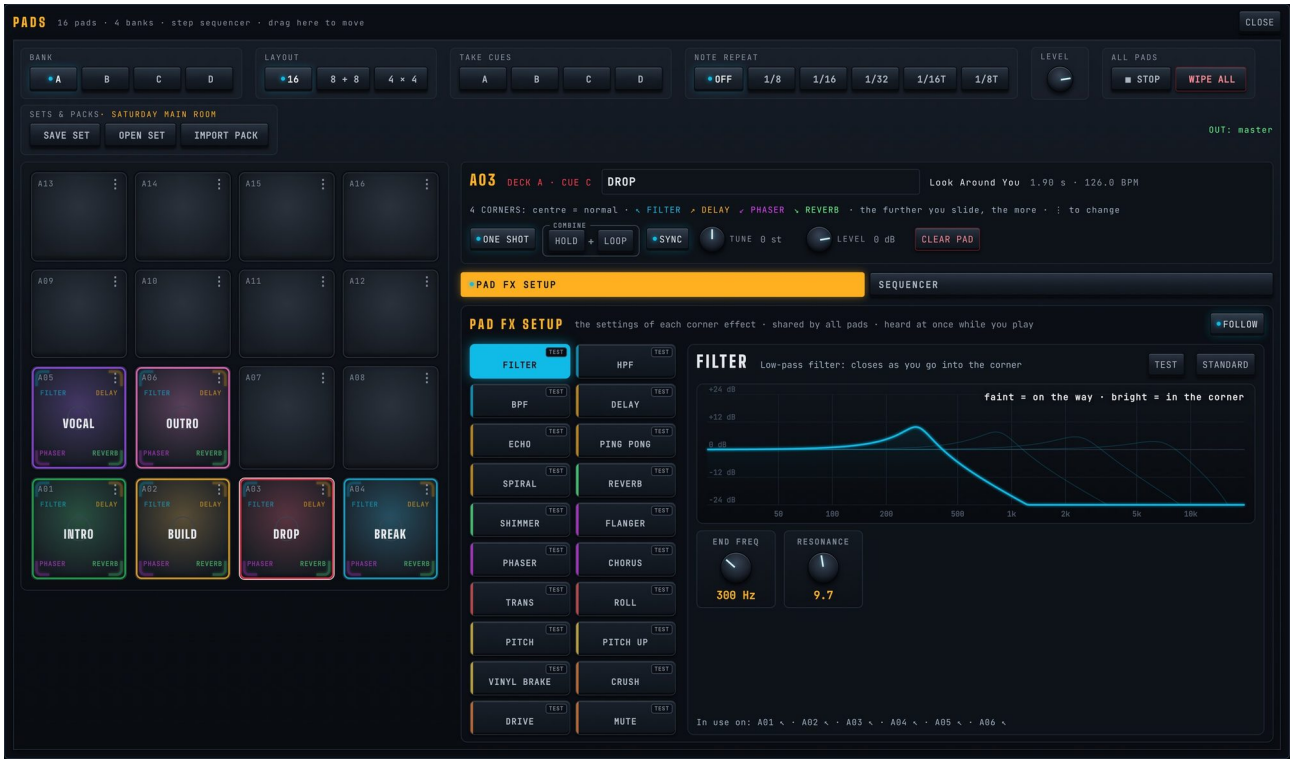


The pad editor of the selected pad: name and source, ONE SHOT, COMBINE (HOLD + LOOP), SYNC, TUNE, LEVEL and CLEAR PAD.

Control	What it does
Tap a pad	Plays it. A pad cuts its own previous hit; different pads play together. With a pen the harder you press, the louder it plays (on screens that report pressure); a finger always plays at full level.
ONE SHOT	The pad plays its whole slice or sound, also when you let go (switches HOLD and LOOP off).
HOLD	The pad plays only while you hold it: let go and it stops.
LOOP	The pad loops. On its own: press = the loop starts on the beat, press again = stop.
HOLD + LOOP (COMBINE)	Both on together (the frame COMBINE around them): the pad loops as long as you hold it and stops when you let go.
SYNC	The slice plays at the tempo of the master deck (its speed follows the tempo). Only for slices that come from a track with a tempo.
TUNE	−12 to +12 semitones. Double-click = 0.
LEVEL	The level of this pad, −24 to +6 dB. Double-click = 0 dB.
CLEAR PAD	Removes the sound from this pad.
NOTE REPEAT	Hold a pad: it repeats on the chosen grid (1/8, 1/16, 1/32 or the triplets 1/16T and 1/8T) on the beat.

Control	What it does
■ STOP	Silences every pad, the effect tails and the sequencer at once.

12.4 The pad menu (⋮)



Pads named after TAKE CUES: every pad carries the name of its hot cue (INTRO, BUILD, DROP …); A03 is selected and its settings show NAME THIS PAD.



The ⋮ menu of a 4 CORNERS pad: name, LOAD SOUND, DELETE SOUND, NORMAL / 4 CORNERS, the four corner effects, ALL PADS IN BANK and STANDARD.

Item	What it does
NAME THIS PAD · NAME	Type your own name (up to 18 characters), for example VOCAL, and press Enter or NAME. Leave it empty to go back to the original name. You can also type the name straight into the NAME THIS PAD field at the top of the pad settings, next to the pad number (A01).
LOAD SOUND…	Puts an audio file on the pad.

Item	What it does
DELETE SOUND	Removes the sound from the pad.
NORMAL · 4 CORNERS	NORMAL: the whole pad plays the sound. 4 CORNERS: the centre plays the sound, the corners add effects (12.5).
CORNER EFFECTS ↖ ↗ ↙ ↘	For a 4 CORNERS pad: choose the effect of each corner out of the twenty (12.7). Standard: ↖ FILTER, ↗ DELAY, ↙ PHASER, ↘ REVERB.
ALL PADS IN BANK	Gives every pad of this bank the same four corner effects.
STANDARD	Back to FILTER · DELAY · PHASER · REVERB.

12.5 4 CORNERS: effects in the corners of a pad



Pad A01 held and slid toward its bottom-left corner: the corner lights up in its colour, brighter the further you slide.

A 4 CORNERS pad works like the pads of a hardware sampler with quadrant effects. Press the pad in the **centre**: it plays as normal. Keep it pressed and **slide toward a corner**: that corner's effect comes in. The amount runs smoothly from nothing in the centre to the full effect in the very corner, so you play the effect with the position of your finger — on a touch screen this feels like a real instrument. Slide back to the centre and the effect fades away. Each corner has its own colour, the light shows how much of it you hear.

To play with the corners

1	Click ⋮ on a loaded pad and choose 4 CORNERS (new pads are 4 CORNERS already).
2	Choose the effects of the four corners in the menu, or keep the standard set.
3	Press the pad in the centre: you hear the sound.
4	Keep pressing and slide slowly toward a corner: the effect grows. Slide to the very corner for the full effect.
5	Slide back to the centre to take the effect away, or let go.

TIP Echo, delay and reverb corners keep sounding for a moment after you let go, like the tail of a real effect. ■ STOP cuts every tail at once.

12.6 PAD FX SETUP

PAD FX SETUP holds the settings of the twenty corner effects. The settings are shared by all pads, you hear them at once while you play, and they are saved. Every page has a live picture — a filter curve, delay repeats, a reverb tail, moving notches, a pitch line — that follows the knobs and lights up while a pad plays the effect.



PAD FX SETUP: the effect list with TEST on every effect, FOLLOW, and the FILTER page with its live curve and knobs.

No.	Name	What it does
1	**FOLLOW**	On: when you slide into a corner, the page of that corner's effect opens by itself.
2	**Effect list**	The twenty effects, coloured by family: filters (blue), delays (amber), reverbs (green), modulation (purple), rhythm (red), pitch (yellow), colour (orange). Click one to open its page.
3	**TEST (on every effect)**	Holds that effect fully on for every pad you play, also on pads in NORMAL mode, until you press TEST again (it blinks red while on). Use it to hear an effect before you put it in a corner.
4	**Page header**	The effect name, what it does, TEST (the same as the small TEST of the list) and STANDARD (back to the factory settings of this effect).
5	**Live picture**	The effect with the current settings: faint = on the way to the corner, bright = in the corner.
6	**Knobs**	The settings of the effect (12.7). Drag up or down; double-click = standard value. Buttons choose a time or a sweep length.

To set up a pad effect

1	Click PAD FX SETUP under the pad editor.
2	Click an effect in the list, for example ECHO.
3	Click TEST and play a pad: you hear the full effect.
4	Turn the knobs while you play. The picture shows what you change.
5	Click TEST again to stop testing. Now the settings are used in every corner that has this effect.
6	STANDARD puts the effect back to its factory settings.

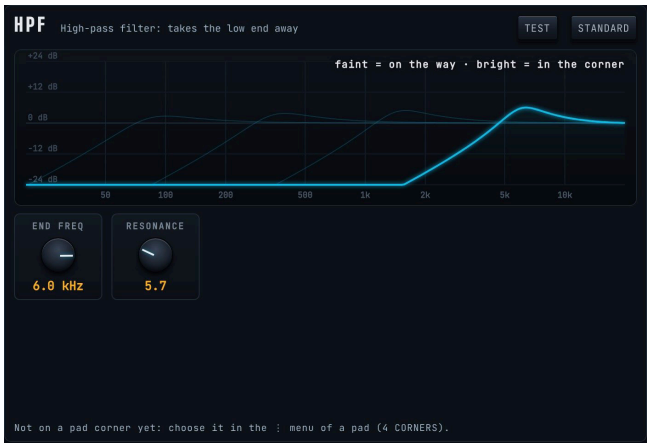
12.7 The twenty pad effects

Effect	What it does	Settings (range, standard)
FILTER	Low-pass filter: closes as you go into the corner	END FREQ: 80 Hz – 5.0 kHz (standard 300 Hz); RESONANCE: 0.7 – 20.0 (standard 9.7).
HPF	High-pass filter: takes the low end away	END FREQ: 200 Hz – 12.0 kHz (standard 6.0 kHz); RESONANCE: 0.7 – 20.0 (standard 5.7).
BPF	Band-pass: narrows the sound around one frequency	CENTRE: 200 Hz – 5.0 kHz (standard 1.0 kHz); WIDTH: 0.30 oct – 3.00 oct (standard 1.20 oct); BOOST: +0 dB – +12 dB (standard +6 dB).
DELAY	Delay on the tempo	TIME: 1/32 / 1/16 / 1/8T / 1/8 / 3/16 / 1/4 / 3/8 / 1/2 / 3/4 / 1 BAR (standard 3/16); FEEDBACK: 0 % – 90 % (standard 45 %); LOW CUT: 20 Hz – 2000 Hz (standard 60 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 4.5 kHz); LEVEL: 0 % – 150 % (standard 110 %).
ECHO	Echo: dark and long, on the tempo	TIME: 1/32 / 1/16 / 1/8T / 1/8 / 3/16 / 1/4 / 3/8 / 1/2 / 3/4 / 1 BAR (standard 1/4); FEEDBACK: 0 % – 90 % (standard 62 %); LOW CUT: 20 Hz – 2000 Hz (standard 200 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 2.2 kHz); LEVEL: 0 % – 150 % (standard 110 %).
PING PONG	Ping pong: repeats jump left and right	TIME: 1/32 / 1/16 / 1/8T / 1/8 / 3/16 / 1/4 / 3/8 / 1/2 / 3/4 / 1 BAR (standard 1/8); FEEDBACK: 0 % – 90 % (standard 50 %); LOW CUT: 20 Hz – 2000 Hz (standard 80 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 8.0 kHz); LEVEL: 0 % – 150 % (standard 110 %).
SPIRAL	Spiral: fast repeats that build while you hold	TIME: 1/32 / 1/16 / 1/8T / 1/8 / 3/16 / 1/4 / 3/8 / 1/2 / 3/4 / 1 BAR (standard 1/16); FEEDBACK: 0 % – 80 % (standard 62 %); RELEASE: short – long (standard short); LOW CUT: 20 Hz – 2000 Hz (standard 180 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 3.0 kHz); LEVEL: 0 % – 150 % (standard 100 %).
REVERB	Reverb	SIZE: 0.4 s – 8.0 s (standard 3.2 s); DECAY: 1.0 – 5.0 (standard 2.4); PRE-DELAY: 0 ms – 200 ms (standard 0 ms); LOW CUT: 20 Hz – 2000 Hz (standard 20 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 20.0 kHz); LEVEL: 0 % – 150 % (standard 130 %).
SHIMMER	Shimmer: long bright reverb	SIZE: 1.0 s – 10.0 s (standard 6.0 s); DECAY: 0.8 – 4.0 (standard 1.5); LOW CUT: 20 Hz – 2000 Hz (standard 900 Hz); HIGH CUT: 1.0 kHz – 20.0 kHz (standard 20.0 kHz); LEVEL: 0 % – 150 % (standard 120 %).
FLANGER	Flanger	SWEEP: 1 BAR / 2 BARS / 4 BARS / 8 BARS (standard 2 BARS); DEPTH: 0.2 ms – 6.0 ms (standard 2.5 ms); FEEDBACK: 0 % – 95 % (standard 70 %); LEVEL: 0 % – 150 % (standard 100 %).
PHASER	Phaser	SWEEP: 1/2 BAR / 1 BAR / 2 BARS / 4 BARS (standard 1 BAR); CENTRE: 200 Hz – 3.0 kHz (standard 900 Hz); DEPTH: 100 Hz – 2000 Hz (standard 700 Hz); FEEDBACK: 0 % – 90 % (standard 55 %); LEVEL: 0 % – 150 % (standard 70 %).
CHORUS	Chorus: wide and thick	RATE: 0.10 Hz – 4.00 Hz (standard 0.80 Hz); DEPTH: 0.5 ms – 8.0 ms (standard 3.0 ms); LEVEL: 0 % – 150 % (standard 100 %).
TRANS	Trans: chops the sound on the tempo	RATE: 1/32 / 1/16 / 1/8 / 1/4 (standard 1/16); DEPTH: 10 % – 100 % (standard 100 %).
ROLL	Roll: repeats the pad while you hold, faster toward the corner	FIRST: 1/4 / 1/8 / 1/16 (standard 1/8); LAST: 1/16 / 1/32 / 1/64 (standard 1/32).
PITCH	Pitch down	RANGE: -1 st – -24 st (standard -12 st).
PITCH UP	Pitch up	RANGE: +1 st – +24 st (standard +12 st).
VINYL BRAKE	Vinyl brake: the sound slows down	LOWEST SPEED: 0 % – 80 % (standard 5 %).
CRUSH	Bit crusher (gentle: 4–12 bit, mixed with the dry sound)	BITS: 4 bit – 12 bit (standard 7 bit); MIX: 0 % – 100 % (standard 60 %).
DRIVE	Drive / distortion	DRIVE: 1.0 – 30.0 (standard 6.0); OUTPUT: -26.0 dB – 0.0 dB (standard -9.9 dB).
MUTE	Mute: turns the pad down	DEPTH: 10 % – 100 % (standard 100 %).

NOTE LEVEL is how much effect you hear in the very corner (up to 150 %). LOW CUT and HIGH CUT keep the low end and the top out of an echo or reverb so it does not muddy the mix. TIME and SWEEP are on the tempo of the master deck.



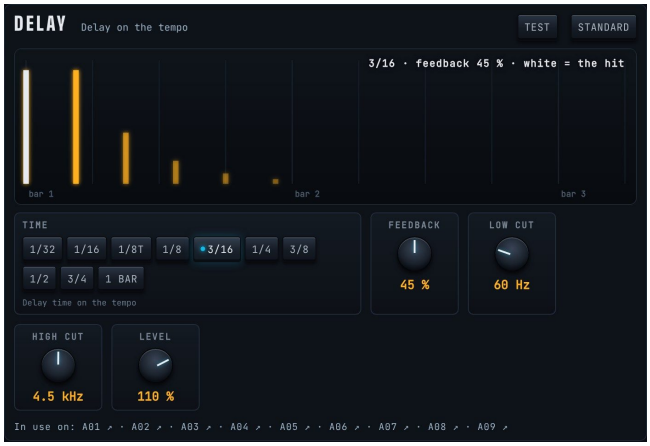
FILTER



HPF



BPF



DELAY



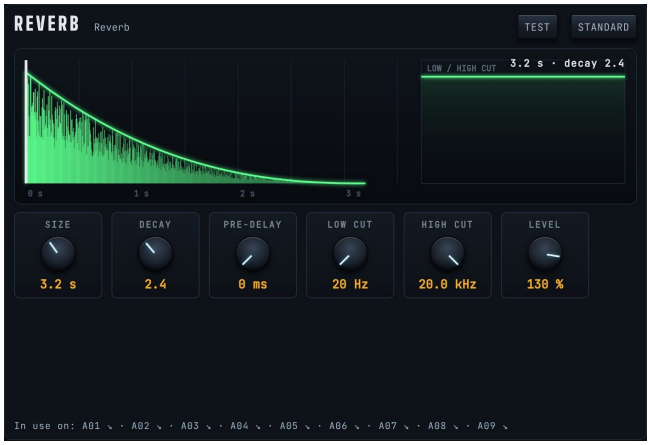
ECHO



PING PONG



SPIRAL



REVERB



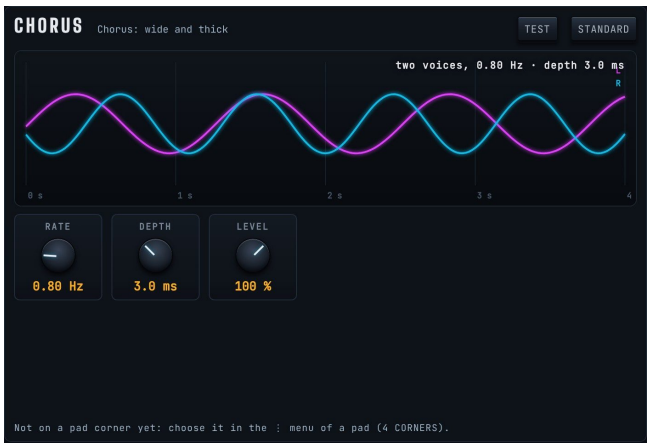
SHIMMER



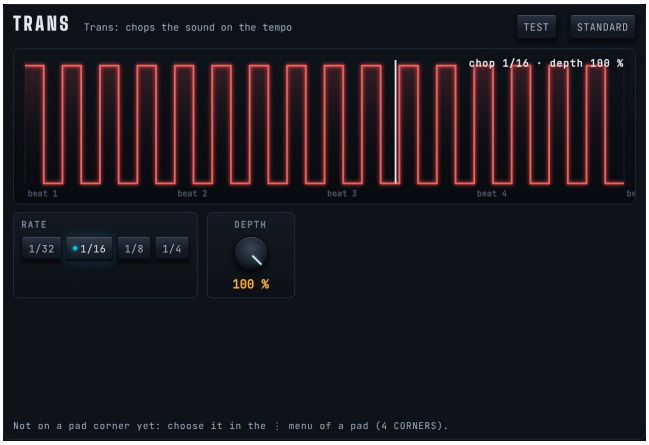
FLANGER



PHASER



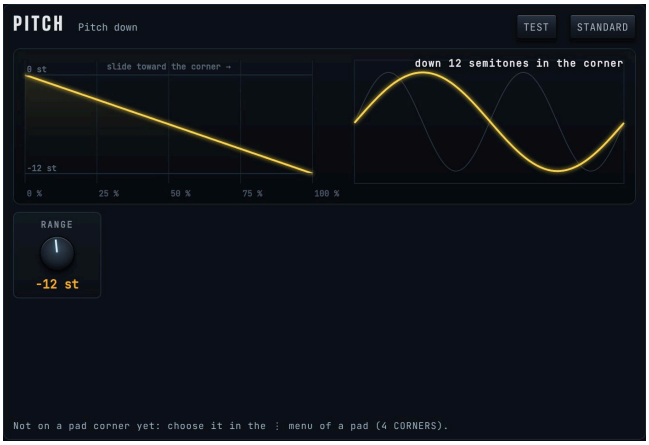
CHORUS



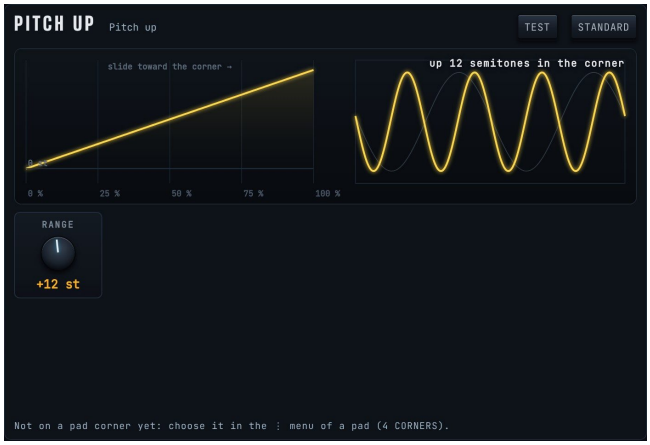
TRANS



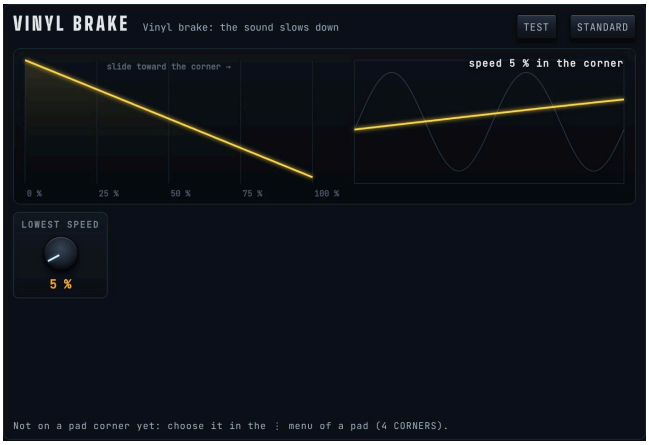
ROLL



PITCH



PITCH UP



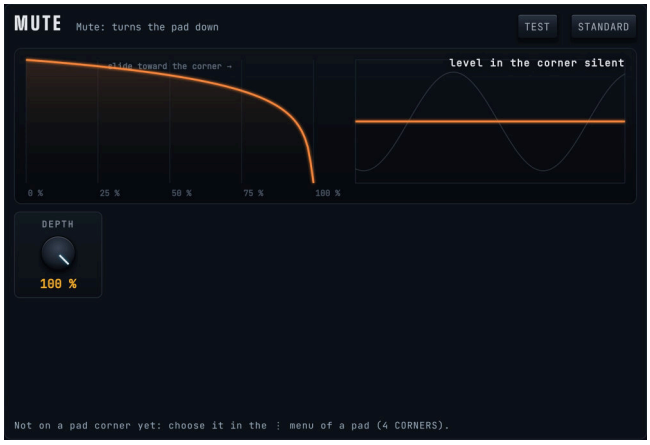
VINYL BRAKE



CRUSH



DRIVE



MUTE

12.8 SEQUENCER



The SEQUENCER: one row per pad with M, S, its level and 16 steps.

No.	Name	What it does
1	**▶ PLAY**	Starts the pattern on the next bar, stops it again.
2	**● REC**	While the sequencer plays, every pad you hit is written into the nearest 1/16 step.
3	**LENGTH**	1, 2, 3 or 4 bars (16 to 64 steps).
4	**PAGE 1–4**	Shows bar 1, 2, 3 or 4 of the pattern.
5	**SWING**	Plays every second 1/16 later: 50 % = straight, up to 75 %. Double-click = 50 %.
6	**CLEAR**	Clears the pattern of this bank.
7	**M · S**	MUTE this row; SOLO: only the soloed rows play (several allowed).
8	**Row name · level**	The pad of the row and its level (the pad LEVEL, −24 to +6 dB).
9	**Steps**	Click a step to switch it on or off. Steps beyond the LENGTH are dimmed.

To make a pattern

1	Load sounds on the pads of a bank (12.2).
2	Click SEQUENCER under the pad editor.
3	Click steps on and off: for example a pad on steps 1, 5, 9 and 13.
4	Click ▶ PLAY: the pattern starts on the next bar, on the tempo of the master deck.
5	Or click ● REC while it plays and play the pads: your hits are written into the pattern.
6	Use M and S to bring rows in and out during the mix; ■ STOP at the top stops everything.

12.9 A pad set for a show

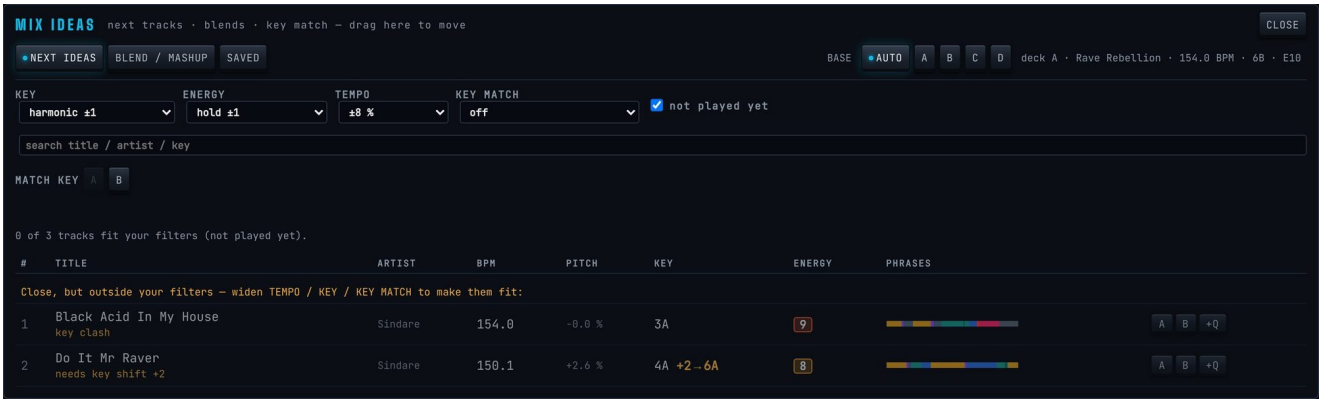
Prepare

1	Before the show, load the tracks you will use and save hot cues on vocals, risers, drops and breaks.
2	Make one bank per part of the set with TAKE CUES and your own sounds (LOAD SOUND); give the pads short names with ⋮ › NAME.
3	Choose the corners per pad: for a vocal ↖ FILTER, ↗ ECHO, ↙ PHASER, ↘ REVERB; for a drum loop ↗ ROLL and ↘ CRUSH, for example.
4	Set up the effects in PAD FX SETUP with TEST, so the strongest corner is never too much.
5	Route the pads to channel C or D and leave its fader up, so you only touch the pads during the show.

13. MIX IDEAS

MIX IDEAS looks through your analysed library and suggests what fits with the track that plays: the next track by key, tempo and energy, and parts of other tracks that can be layered over the coming phrases (a blend or mashup). It only sorts and suggests; nothing changes in the sound until you load or line up a track.

Click **MIX IDEAS** in the top bar to open it as a pop-up. Drag it by its header; **CLOSE** hides it. It works out its lists only while it is open.



MIX IDEAS with NEXT IDEAS open: the base is deck A (AUTO), the filters on top, the tracks that fit below; a track just outside the filters is listed with the reason.

13.1 The base deck

Every idea is built around one deck, the **base**. With **BASE › AUTO** DeckFields takes the MASTER deck, else a playing deck, else a loaded deck. Click **A**, **B**, **C** or **D** to choose the base yourself. The line next to it shows the base track with its tempo, key and energy. The base track must be analysed; if it is not, MIX IDEAS says so and fills the lists as soon as the analysis is done.

13.2 NEXT IDEAS

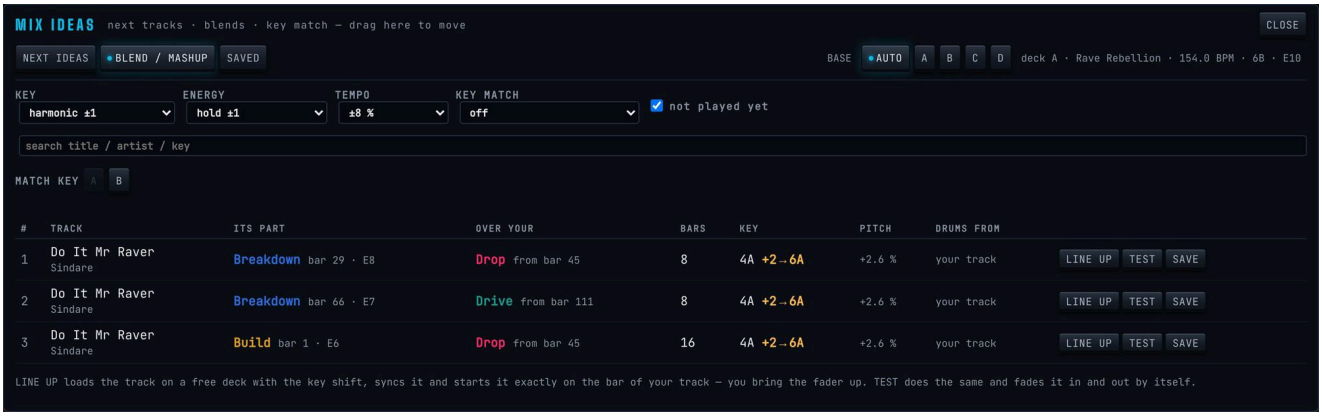
Filter	Options
KEY	harmonic ±1 (same key or next to it on the Camelot wheel) · same key · energy boost +2 · semitone up +7 · any key
ENERGY	hold ±1 (about the same level) · build up (same or higher) · wind down (same or lower) · any
TEMPO	±4 % · ±8 % · ±16 %: how far the tempo may be from the base
KEY MATCH	off · ±1 semitone · ±2 semitones: also suggest tracks that fit after a key shift with key lock
not played yet	Leaves out the tracks you already played in this session
Search	Narrows the list to a title, artist or key

The list shows the best tracks first, with the pitch % each one needs to reach the base tempo, its key, its energy and its phases. When only a few tracks pass the filters, the closest ones just outside them are added at the end with the reason in the row (for example **tempo +9.3 %** or **needs key shift +2**).

To find the next track

1	Play a track on deck A (or make it MASTER).
2	Open MIX IDEAS ; the base shows deck A.
3	Choose KEY harmonic ±1, ENERGY build up and TEMPO ±8 %.
4	Click B on the row of a suggestion: it loads on deck B (with its key shifted when KEY MATCH needs it), or click +Q to put it in the AUTO queue.
5	Mix it in as in chapter 8.

13.3 BLEND / MASHUP



BLEND / MASHUP: parts of other tracks that fit over the coming phrases of the base track, with TEST, LINE UP and SAVE per row.

Click **BLEND / MASHUP**. For the next phrases of the playing base track, DeckFields finds parts of other tracks that sit on them: one of the two carries the drums, the other the music (for example a breakdown of another track over your drive). Each row shows the track, its part and bar, the phrase of your track it goes over, how many bars it lasts, the key, the pitch and which track carries the drums.

Button	What it does
LINE UP	Loads the track on a free deck with SYNC on, its fader down and the key shifted when needed, parks it on its part and starts it exactly on the first bar of your phrase. You bring the fader up.
TEST	The same, but DeckFields fades the part in over one bar and out again at its end, so you can hear the blend without touching anything.
SAVE	Keeps the blend in the SAVED list.

NOTE LINE UP and TEST need the base track to be playing. If the bar has already passed when the deck is ready, DeckFields says so: choose the line-up again.

13.4 SAVED

SAVED lists the blends you kept: the base track and bar, the layered track and its part, and the key. They stay in the browser for your next session.

13.5 MATCH KEY

MATCH KEY with the letters **A–D** shifts the key of that deck (up to two semitones, with key lock) so it fits the base deck. The button of the base deck and of empty decks is greyed out.

To match the key of a deck

1. Load the second track on deck B (the base is deck A).
2. Click MATCH KEY › B: deck B moves to the nearest key that fits deck A; the key display shows the new key.
3. Use KEY − / KEY + on deck B to change it again by hand.

14. Automatic play and mixing

14.1 AUTO MIX box: continue with the next track

The **AUTO MIX** box on each deck (at the bottom right of the platter, with two and with four decks) holds three small buttons on one line that belong together:

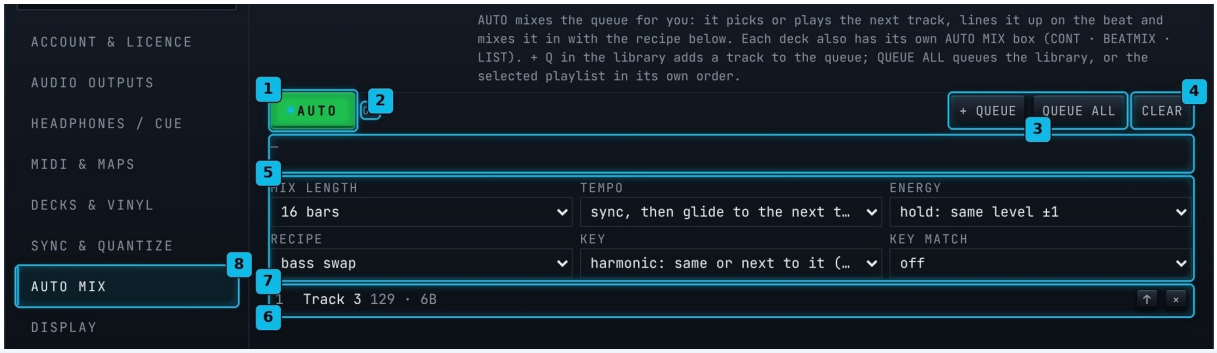
Button	What it does
∞ ▶ (continue)	When the track ends, the next track starts on the partner deck (A↔B, C↔D) with a one-bar crossfade. Lights green when on. You switch it on and off yourself.
BEAT MIX	With ∞ ▶ on: the next track is synced in tempo and started on a bar line (off = a plain crossfade).
List icon	Chooses the next track: the one under it in the library (list), the closest tempo (BPM), the best key match (KEY) or both (B+K). The icon shows BPM, KEY or B+K when it does not follow the list.

Endless play

1	Load a track on deck A and play it.
2	Click ∞ ▶ on deck A and on deck B: it lights green.
3	Click BEAT MIX if you want beat-matched transitions.
4	Click the list icon to choose how the next track is picked.
5	DeckFields now plays one track after the other, endlessly.

14.2 AUTO: automatic DJ mixing

AUTO is in **OUTPUTS · SETTINGS** ⚙ › **AUTO MIX** (8 in the picture). The library has the whole bottom row for itself.



No.	Name	What it does
1	**AUTO**	Switches automatic mixing on and off.
2	**Status**	OFF / ON.
3	**+ QUEUE · QUEUE ALL**	+ QUEUE adds the selected library track to the queue; QUEUE ALL puts the whole library (or the chosen playlist, in its order) in the queue.
4	**CLEAR**	Empties the queue.
5	**Plan line**	Which track comes next, on which deck, at which bar the mix starts and how long it takes.
6	**Queue**	The tracks waiting; ↑ moves one up, × removes it.
7	**Settings**	MIX LENGTH 4 / 8 / 16 / 32 bars; RECIPE bass swap, filter sweep or cut on the one; TEMPO sync then glide to the next tempo, or keep the current tempo; KEY, ENERGY and KEY MATCH (below).
8	**AUTO MIX**	The page in OUTPUTS · SETTINGS ⚙ where AUTO lives.

Setting	How AUTO picks the next track
KEY	harmonic: same or next to it (±1) · same key only · energy boost: +2 on the wheel · one semitone up (+7 on the wheel) · any key
ENERGY	hold: same level ±1 · build up: same or higher · wind down: same or lower · any level
KEY MATCH	Shifts the key of the next track (key lock) so it fits the playing track, when the shift is small enough

To let DeckFields mix

1. Select tracks in the library and click + QUEUE (or +Q on a row), or click QUEUE ALL (with a playlist chosen in the library: that playlist, in its own order).
2. Open OUTPUTS · SETTINGS  › AUTO MIX.
3. Choose MIX LENGTH, RECIPE and TEMPO.
4. Click AUTO. If nothing plays, deck A starts the first queued track.
5. DeckFields mixes from the end of each track (the outro or the last breakdown) into the next one, beat-matched and on the bar. The plan line shows what happens next.
6. To take over, start the next deck yourself or click AUTO again to stop.

AUTO mixes with the controls you see: the channel faders, the LOW knobs and (with the filter recipe) the FILTER knob move on screen exactly as you hear them. The incoming deck waits with its fader down. After the mix the outgoing deck stops with its fader down and its LOW and FILTER back where you had them. Touch a fader or knob during a mix and AUTO lets go of that control: it is yours from then on.

NOTE Switching AUTO off during a mix freezes everything where it is: both decks keep playing at the fader positions you see, and nothing starts or stops by itself afterwards. PLAY / PAUSE always shows what each deck really does.

NOTE Without a queue, AUTO picks the best next track from the library by tempo, key and energy (with the settings above), and avoids tracks it played recently.

14.3 Library backup (EXPORT / IMPORT)

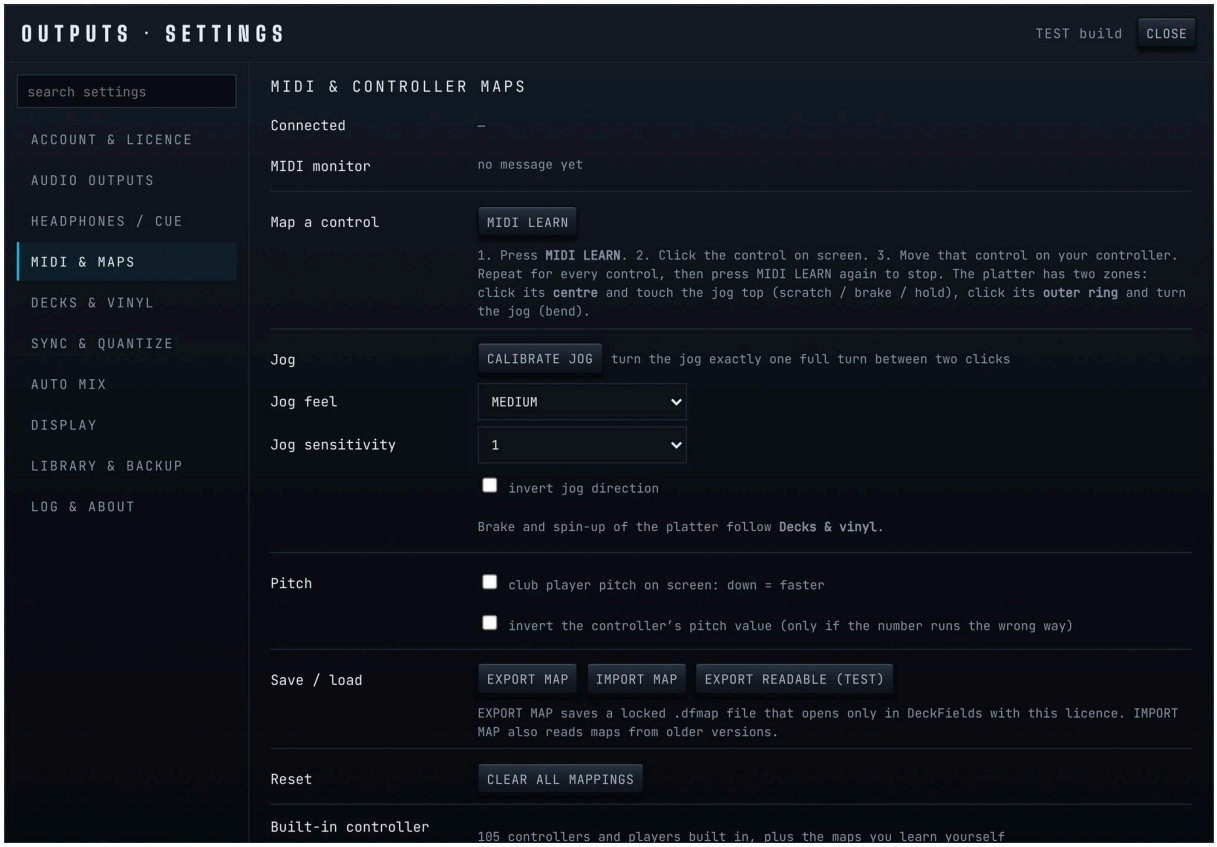
1. Open OUTPUTS · SETTINGS  and click LIBRARY & BACKUP.
2. Click EXPORT LIBRARY: a .json file with all titles, grids, cues and loops is downloaded.
3. On another computer or after a new start: add the same music files (+ FOLDER), then click IMPORT and choose the .json file. Tracks are matched by file name and size, and your work comes back.

IMPORTANT EXPORT LIBRARY takes your analysed tracks, grids, start points, cues and stem settings to another computer or tablet. Nothing of this shows on the other device until you do IMPORT LIBRARY there: that is normal. The stem sound itself is not in the file: split the tracks again on the other computer (21.1).

15. MIDI controllers and club players

Any MIDI controller can play DeckFields: you link each control on your controller to a control on the screen, once. Club players set to their MIDI control mode work the same way, and for the CDJ-3000 the complete map is built in (15.4).

15.1 Linking a controller (MIDI LEARN)



MIDI & MAPS in OUTPUTS · SETTINGS : Connected, the MIDI monitor, MIDI LEARN with its three steps, CALIBRATE JOG, Jog feel and sensitivity, the pitch options, EXPORT / IMPORT MAP and CLEAR ALL MAPPINGS.

To link a controller

1	Connect the controller by USB, open OUTPUTS · SETTINGS and click MIDI & MAPS.
2	Click MIDI LEARN (Chrome asks once for MIDI access: allow it). The line under the button names the connected devices and the number of links.
3	Click a control on the screen. It gets a red dashed frame.
4	Move or press the control on your controller: it is linked. Buttons and pads, knobs (also the TOUCH/BRAKE knob and the mixer knobs), faders, the crossfader, jog wheels and the DIRECTION switch can be linked. The top bar and the settings panel keep working while LEARN is on, so you can open and close panels between links.
5	Repeat for every control, then click MIDI LEARN again to finish.
6	CLEAR ALL MAPPINGS removes every link and starts over.

Links are saved in the browser and kept over updates. To add one control later, click MIDI LEARN, link that control and click MIDI LEARN again: the other links stay. Two identical devices (two club players, two of the same controller) are told apart by their place on the USB: the first one on the USB is deck A, the second deck B. Links made on one of them never overwrite the other.

15.2 The jog: two zones, VINYL or CD mode

A club player's jog has two functions: the top plate (touch) and the outer ring (turn). In MIDI LEARN the platter on the screen has the same two zones (4.4): click the **record** (the centre of the platter) and touch the player's jog top; click the **outer ring** with the strobe dots and turn the jog.

Deck mode	Jog top (touch)	Outer ring	Paused
VINYL (blue)	Holds the record: the sound brakes at the TOUCH/BRAKE time, you scratch while touching, and it spins up again when you let go.	Bends the tempo while turning, like a nudge; it eases out when you stop turning.	Turning the ring searches through the track; one turn is about 1.8 seconds.
CD (green)	A tap stops the deck; hold the top and turn to search in steps, like holding ◀◀ / ▶▶.	Bends the tempo.	Searches through the track.

The **VINYL** button sits at the top right of every deck, next to TOUCH/BRAKE (control 29 in chapter 4). A club player's own jog-mode button is just a key that toggles it: the player does not tell DeckFields which mode it is in and does not take the light from DeckFields over MIDI, so look at the screen button. If the player's light and the screen ever disagree, click the screen button once and they are in step again. The player's VINYL SPEED ADJ. knob drives the deck's TOUCH/BRAKE knob directly (CC 30 on the CDJ-3000).

15.3 Jog and pitch options

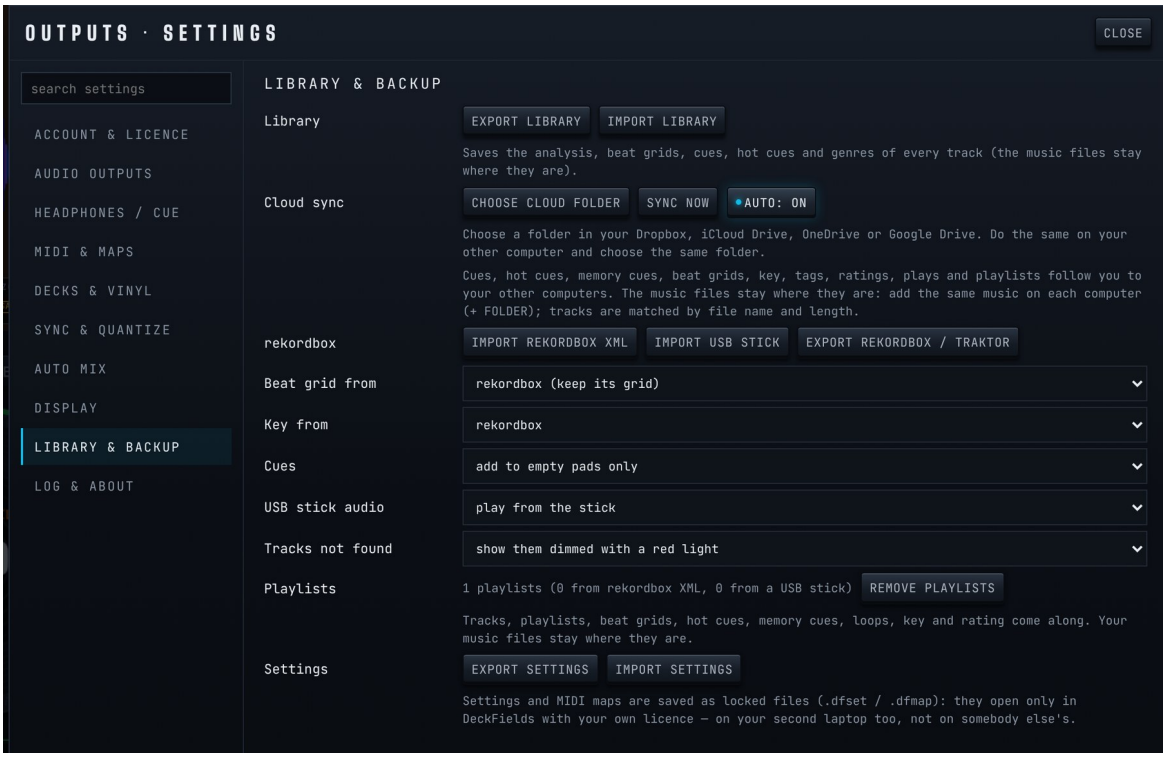
Option	What it does
CALIBRATE JOG	Tells DeckFields how many MIDI steps one turn of the jog is, so scratching runs at record speed. Click it, turn the jog exactly one full turn, click it again; the button then shows the number of steps per turn. Do this once per controller, after the jog ring is linked.
Invert jog direction	When turning the jog clockwise slows the track down instead of speeding it up.
Club player pitch on screen: down = faster	Club players run faster with the fader down. With this on, the on-screen tempo fader follows the player's fader exactly: down = faster. Off = the DeckFields orientation (up = faster).
Invert the controller's pitch value	Only when the fader on the screen runs the wrong way against your hand, whatever its orientation: inverts the value the controller sends.
Jog feel	LIGHT · MEDIUM · HEAVY: how much a nudge on the rim bends the tempo. LIGHT bends more for the same turn, HEAVY less. A club player's JOG ADJUST knob changes the weight of the platter under your hand; it is mechanical and cannot be read over MIDI, so this is the software side of the same feel: heavy platter + HEAVY = a record you hold back a little, light + LIGHT = a quick nudge.
Jog sensitivity	0.5 to 2: an overall factor on scratch, search and nudge speed.
SENS · LOAD knobs on the deck	Two small knobs on every deck (in the 2-deck club-player view at 3 o'clock of the platter, elsewhere under TOUCH/BRAKE), because every DJ player pushes differently. SENS: how much the jog bends the tempo, from 0.35× to 2.8× (centre = 1×). LOAD: left = the bend builds up smoothly and fades quickly, right = direct and it holds longer. Each deck remembers its own setting.
Knob ranges	A knob or fader on a controller that does not send the full 0–127 range is stretched to the whole way by itself: the lowest and highest value it ever sent become its ends (linking the control again resets this). The tempo fader is never stretched.
EXPORT MAP / IMPORT MAP	Saves every link and the jog / pitch options as a locked file (DeckFields_MIDI_map.dfmap in your downloads), and loads such a file. The file opens only in DeckFields with your own licence: use it to move your controller to your other laptop. Maps saved by older versions (.json) still load.

14.4 CLOUD LIBRARY SYNC: the same library on your computers

With cloud sync your cues, hot cues, memory cues, beat grids, key, tags, ratings, plays and playlists are the same on every computer you use — at home, on the laptop for the gig, in the studio. It goes through a folder in your own cloud drive: Dropbox, iCloud Drive, OneDrive or Google Drive. DeckFields keeps one file there, *DeckFields_Library.dfsync*; the drive's own app carries it to your other computers. Nothing goes to Sindare Stage Developments.

Set it up

Step	What you do
1	On the first computer: **OUTPUTS · SETTINGS › LIBRARY & BACKUP › Cloud sync › CHOOSE CLOUD FOLDER**. Pick (or make) a folder in your cloud drive, for example Dropbox/DeckFields Sync. DeckFields sends its library there at once.
2	On the other computer: add the same music (+ FOLDER, 3.1) and let it analyse. Then choose the **same** cloud folder.
3	The first time a computer that already has a library meets a folder with a library in it, DeckFields asks which one leads: **TAKE THE CLOUD LIBRARY** or **THIS COMPUTER LEADS**. Choose TAKE THE CLOUD LIBRARY on the second computer.
4	From then on **AUTO** syncs by itself: 40 seconds after a change, every 5 minutes and when DeckFields comes back to the front — **never while a deck plays**. **SYNC NOW** syncs at once.



OUTPUTS · SETTINGS › LIBRARY & BACKUP: Cloud sync with CHOOSE CLOUD FOLDER, SYNC NOW and AUTO.

The line under Cloud sync tells you what happened: how many tracks were updated from the cloud, how many changes were sent, playlist changes, how many tracks in the cloud are not on this computer, and the name of this computer.

How it decides

What	Rule
Which track is which	A track is matched by its file name and its length. The music files themselves are not copied: put the same files on each computer. A WAV on one and an MP3 of the same song on the other, or a different file name, count as two tracks.
Two changes to the same track	Per track two groups travel, each with its own time: TAGS & CUES (title … genre, rating, hot cues, memory cues) and GRID & KEY. The newest change wins. A beat grid you fixed by hand always wins over an automatic analysis.

What	Rule
Plays	The highest count wins.
Playlists	Normal and smart playlists travel. A track that is not on this computer stays in the playlist for the other computers. Deleting a playlist deletes it on the other computers too.
During a set	Auto sync waits while a deck plays. A change for a track that is loaded on a playing deck waits for the next sync.
Two computers at the same moment	Dropbox may make a conflicted copy of the file; DeckFields merges it in. You may delete that copy afterwards.

NOTE Cloud sync works in the desktop app and in Chrome. The first time, and after a restart of Chrome, DeckFields may ask your OK for the folder again: click SYNC NOW.

14.5 Your library is protected (4.1.6)

DeckFields keeps a copy of your library as it was at the start of the session. If the library cannot be read when DeckFields starts, that copy comes back by itself and a message says so; check your cues and grids. If nothing can be restored, DeckFields does not save anything in that session, so the old library is never overwritten by an empty one: quit and start DeckFields again. A change you make just before closing the window is saved at once, and a save problem is reported once instead of staying silent.

14.6 A fast library with many tracks (4.1.7)

With more than 120 tracks in view the library draws only the rows on the screen (and a margin around them); the rest is drawn while you scroll. You see no difference, except that switching between two and four decks, playing and saving no longer stall with a big library. Search, sort, tick-all, the arrow keys and the club players' browsing work over the whole list.

14.4b Two DJs, one library: share your cues

Cloud sync (14.4) also works between **two DJs**: a back-to-back duo, two residents of the same club, a DJ and the person who prepares his tracks. Both choose the **same cloud folder**. A hot cue, memory cue, loop or beat grid that one DJ sets comes to the other DJ when he opens that song — so you can prepare a set together, or battle each other with your cues.

Set it up

1	Make a folder in a cloud drive and share it between the two DJs, for example a shared Dropbox folder **DeckFields B2B**. Each DJ uses his own cloud account; the drive's own sharing does the rest.
2	Both DJs: put the **same music files** in their library (+ FOLDER, 3.1). A track is found by its file name and length: a WAV on one side and an MP3 of the same song on the other are two different tracks.
3	DJ 1: OUTPUTS · SETTINGS › LIBRARY & BACKUP › Cloud sync › CHOOSE CLOUD FOLDER › the shared folder.
4	DJ 2: choose the same shared folder. DeckFields asks which library leads the first time: choose **TAKE THE CLOUD LIBRARY** if DJ 2 has no cues of his own yet, or **THIS COMPUTER LEADS** to send his cues in first.
5	Leave **AUTO** on. Each DJ needs a DeckFields licence (one licence covers the computers of one customer, 17.0).

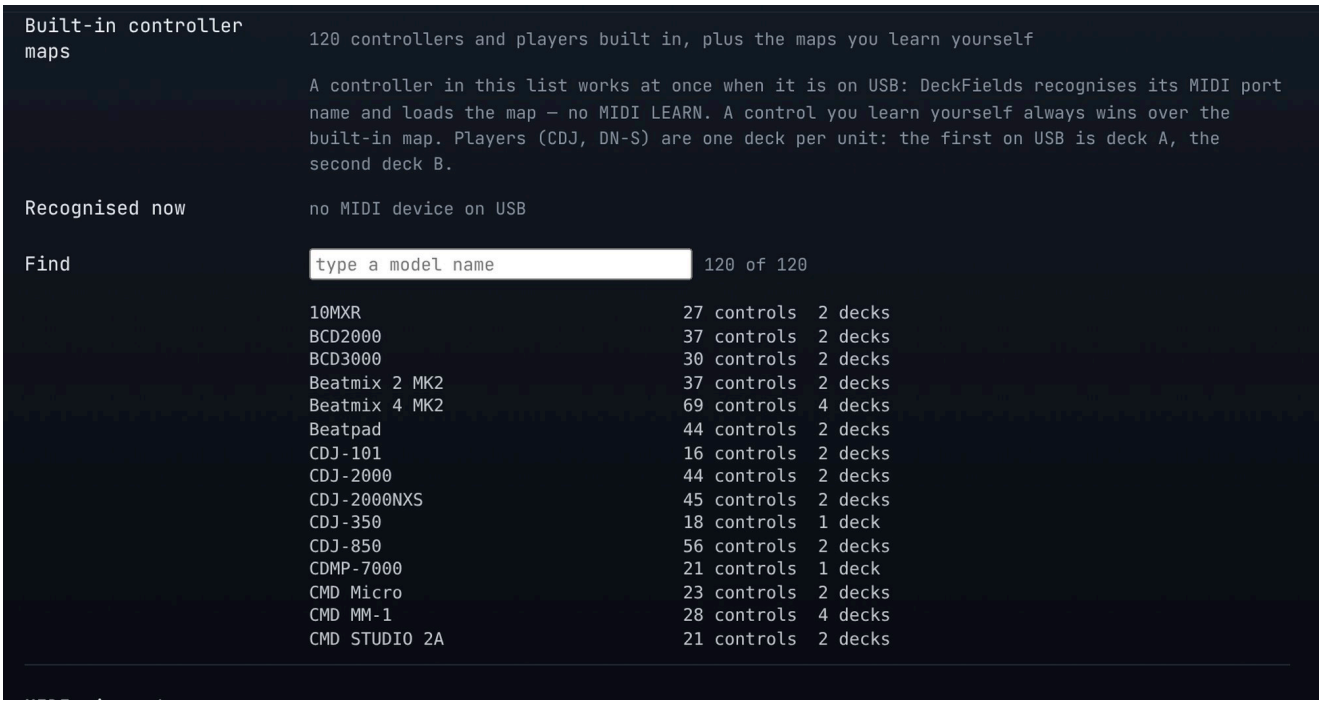
When the other DJ sees your cue

Moment	What happens
You set or change a cue	40 seconds later your DeckFields sends it to the shared folder (or at once with SYNC NOW). The cloud drive's own app then carries it to the other computer.
The other DJ	His DeckFields picks it up 40 seconds after his own last change, every 5 minutes, when DeckFields comes back to the front, or at once with SYNC NOW. When he opens the song, your cue is there.
While a deck plays	Nothing syncs while a deck plays, on either computer: cues never change under your hands during a set. Between two tracks, press SYNC NOW to get the newest cues.
Both change the same song	Per song, the cues travel as one group (TAGS & CUES): the newest change wins and replaces the other one's cues on that song. A hand-fixed beat grid always wins over an automatic one. Agree who prepares which songs, or make a copy of a song under another file name for your own version.

TIP A cue battle: DJ 1 sets his drops on a track and presses SYNC NOW; DJ 2 presses SYNC NOW, loads the same track and finds the cues on his pads. He answers on the next track. Cues, names and colours come along; the music itself never goes through DeckFields or through Sindare Stage Developments — only the small library file in your own cloud folder.

15.4 Built-in maps: 120 controllers and players

DeckFields carries a built-in map for 120 controllers and players, plus the maps for the CDJ-3000 (15.4a), the XDJ-RX3 (15.4b) and the DJM-V10 mixer (15.6). When a unit from the list is on the USB, DeckFields recognises it by the name of its MIDI port and the map works at once: no MIDI LEARN. A toast says *DDJ-FLX4 connected: built-in map active (68 controls)* with what you must do on the unit, if anything (MIDI mode, driver). Everything you learn yourself always wins: the built-in map only answers a message your own map does not have, so you can change any control with MIDI LEARN (15.1) without losing the rest.



OUTPUTS · SETTINGS › MIDI & MAPS › BUILT-IN CONTROLLER MAPS: the number of maps, the units recognised on the USB right now (none plugged in here), the search field and the list with the controls and decks per map.

What the maps do	Detail
Recognition	By the MIDI port name, whole words in order. A DDJ-SB is never taken for a DDJ-SB3, a DDJ-SZ never for a DDJ-SZ2, a DDJ-1000 never for a DDJ-1000SRT, an MK2 never for the first model. A Windows "2- " prefix and "MIDI 1" / "Port 2" in the port name are ignored.
Players	One unit = one deck (CDJ-2000 / 350 / 850, DN-S3700, SC2000, CDMP-7000, Radius 2000, LC6000 …): the first on the USB is deck A, the second deck B.
4-deck units	DDJ-FLX6, FLX10, REV5, 1000, 800, SX2, SX3, SR, SZ2, RR, RZ, MC7000, NS6II … : the deck 3 / 4 layer drives DeckFields decks C and D.
Library	The BROWSE knob scrolls the library (the right way at any speed), its push loads the selected track on the first deck that is not playing, the LOAD buttons load it on their deck.
Tempo and jogs	Faders that count the other way and jogs that send 64 ± n or 1 … 127 are read as the unit sends them; pitch-bend tempo faders are supported.
Wake-up	Units that must be told they work with a computer (Roland DJ-505, Korg KAOSS DJ, Numark Scratch, Hercules 4-Mx, Behringer BCD2000, Stanton SCS.3m) get their wake-up message and keep-alive from DeckFields on the output with the same name; Chrome asks once for MIDI with SysEx.
Your own map	MIDI LEARN on any control replaces that one control; CLEAR ALL MAPPINGS removes only your own links, the built-in map stays.

To use a built-in map

1. Connect the unit by USB (or pair it, for a Bluetooth unit) before you start DeckFields; put it in its MIDI or computer-control mode when the table says so, and close the maker's own software (Serato, rekordbox, Traktor) so it does not hold the port.
2. Start DeckFields and press ALLOW ACCESS. The toast names the unit and the number of controls; OUTPUTS · SETTINGS ▓▓ › MIDI & MAPS › Recognised now shows it too.
3. Move one fader and press PLAY: the deck follows. Check the tempo fader direction (the maps assume − at the top as on Pioneer units): if it runs the other way, tick invert the controller's pitch value (15.3).
4. A control that does nothing: MIDI LEARN (15.1), click the control on the screen, move it on the unit. The log (OUTPUTS · SETTINGS › LOG & ABOUT) lists every message with no mapping as MIDI unmapped.

IMPORTANT The maps are built from the makers' published MIDI charts and from public MIDI data. They have been checked message by message, but not every unit has been on a DeckFields desk yet: check one fader, one jog and the tempo direction the first time, and report anything that is off over REMOTE SUPPORT (24.1) — a correction reaches every DeckFields with the next update.

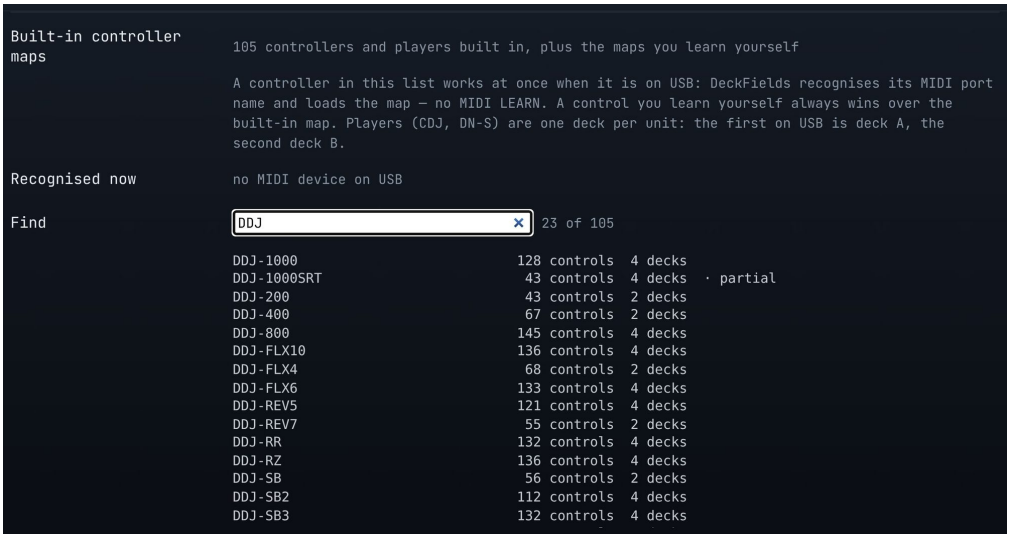
The complete list, as it stands in this version (the same list is in the settings; the search field finds a model by name or port name):

Maker	Model	Decks	Controls	Note
Allen & Heath	Xone:43C	4	8	mixer only
	Xone:96	4	9	mixer only
	Xone:K2	4	54	
	Xone:K3	4	54	
American Audio	10MXR	2	27	MIDI mode on the unit
	DP2	2	37	driver on Windows
	Radius 2000	1	24	MIDI mode on the unit
	VMS2	2	55	MIDI mode on the unit
Behringer	BCD2000	2	37	driver on Windows, woken by DeckFields
	BCD3000	2	30	driver on Windows
	CMD Micro	2	23	
	CMD MM-1	4	28	mixer only
	CMD STUDIO 2A	2	21	
	CMD STUDIO 4a	4	117	
Denon DJ	DN-HC4500	2	28	driver on Windows
	DN-S3700	1	18	MIDI mode on the unit
	DN-SC2000	2	42	
	LC6000 PRIME	1	26	
	MC3000	4	84	driver on Windows
	MC4000	2	50	driver on Windows
	MC6000MK2	4	106	driver on Windows
	MC7000	4	123	driver on Windows
DJ-Tech	CDJ-101	2	16	
	i-Mix Reload	2	40	
	Kontrol One	4	60	
	MIX-101	2	20	
Gemini	CDMP-7000	1	21	MIDI mode on the unit
Hercules	DJ Console 4-Mx	4	71	driver on Windows, woken by DeckFields
	DJ Console Mk2	2	27	driver needed
	DJ Console Mk4	2	42	driver on Windows

Maker	Model	Decks	Controls	Note
	DJ Console RMX2	2	43	driver on Windows
	DJControl Compact	2	23	
	DJControl Inpulse 200	2	46	
	DJControl Inpulse 300	2	58	
	DJControl Inpulse 500	2	59	
	DJControl Instinct	2	43	driver on Windows
	DJControl Instinct P8	2	35	driver on Windows
	DJControl Jogvision	2	51	driver on Windows
	DJControl Mix	2	32	Bluetooth MIDI
	DJControl MP3 e2	2	43	driver on Windows
	DJControl Starlight	2	31	
	P32 DJ	2	36	driver on Windows
ION Audio	Discover DJ	2	23	
	Discover DJ Pro	2	40	
Korg	KAOSS DJ	2	46	woken by DeckFields
M-Audio	X-Session	2	23	
	Xsession Pro	2	25	
Native Instruments	Traktor Kontrol X1	2	33	MIDI mode on the unit
Novation	Dicer	2	10	
Numark	DJ2GO2 Touch	2	36	
	iDJ Live II	2	21	
	Mixstream Pro	2	39	
	Mixtrack 3	2	49	
	Mixtrack Platinum	4	101	
	Mixtrack Platinum FX	4	110	
	Mixtrack Pro 3	2	49	
	Mixtrack Pro FX	2	58	
	Mixtrack Pro II	2	46	
	N4	4	99	
	NS4FX	4	121	
	NS6II	4	95	
	NS7	2	48	driver on Windows
	OMNI CONTROL	2	34	
	Party Mix	2	37	
	Scratch	2	30	woken by DeckFields
	Total Control	2	34	
Pioneer DJ / AlphaTheta	CDJ-2000	2	44	
	CDJ-350	1	18	MIDI mode on the unit
	CDJ-850	2	56	MIDI mode on the unit
	DDJ-1000	4	128	
	DDJ-1000SRT	4	43	partial map: play, cue, jog, mixer, close Serato first
	DDJ-200	2	43	Bluetooth MIDI, close rekordbox first
	DDJ-400	2	67	

Maker	Model	Decks	Controls	Note
	DDJ-800	4	145	
	DDJ-FLX10	4	136	
	DDJ-FLX4	2	68	
	DDJ-FLX6	4	133	
	DDJ-REV5	4	121	
	DDJ-REV7	2	55	
	DDJ-RR	4	132	
	DDJ-RZ	4	136	
	DDJ-SB	2	56	close Serato first
	DDJ-SB2	4	112	close Serato first
	DDJ-SB3	4	132	close Serato first
	DDJ-SP1	4	50	
	DDJ-SR	4	123	driver on Windows, close Serato first
	DDJ-SX2	4	127	driver on Windows, close Serato first
	DDJ-SX3	4	131	driver on Windows, close Serato first
	DDJ-SZ	4	39	partial map: play, cue, jog, mixer, driver on Windows, close Serato first
	DDJ-SZ2	4	131	driver on Windows, close Serato first
	DDJ-XP1	4	70	
	DDJ-XP2	4	66	
Reloop	Beatmix 2 MK2	2	37	
	Beatmix 4 MK2	4	69	
	Beatpad	2	44	
	Digital Jockey 2 Interface Edition	2	43	
	Mixage	2	34	
	Terminal Mix 2	2	56	
	Terminal Mix 4	4	108	
Roland	DJ-505	4	119	woken by DeckFields
Stanton	DJC.4	4	103	
	SCS.3m	2	11	woken by DeckFields
Vestax	VCI-100	2	35	
	VCI-300	2	44	
	VCI-400	4	112	MIDI mode on the unit

Not yet in the list: OPUS-QUAD, OMNIS-DUO, XDJ-AZ, XDJ-RX (first generation), DDJ-REV1, FLX2, GRV6, RB, RX, CDJ-2000NXS, MEP-7000, Rane ONE, Reloop Ready / Buddy / RMP-2.5a, Roland DJ-202, Numark Party Mix MKII / DJ2GO2 (first), Inpulse 200 / 300 MK2, Denon MC2000 / SC2900, Gemini CDJ-700, Vestax VCI-380, Synq DMC-2000, Xone 2D / 4D / 24C, Akiyama Quattro, Stanton SCS.3d. They work with MIDI LEARN today; their maps follow with updates.



The search field narrows the list: here every model with DDJ in its name.

15.4a Club players: CDJ-3000

The CDJ-3000 has its own built-in map, loaded the same way: the message names the players and the number of links; the first player on the USB is deck A, the second deck B. If you already have links, only the ones you lack are added (a second player, controls that came with a newer version); links you made yourself are never changed. The CDJ-3000 map covers play, cue, the eight hot cues and their delete, loop in / out / exit / half / double, beat jump, track search ◀◀ ▶▶ (held = keeps searching), sync, master, tempo range, reset, key lock, the jog mode button, QUANTIZE, the HOT / AUTO CUES button, the jog (plate touch, plate turn and rim, exactly as the player sends them), the VINYL SPEED ADJ. knob and the tempo fader. The list of all built-in maps is in 15.4.

Set the player to its MIDI control mode (on the player: the control / link screen → the computer icon or USB MIDI). A club player used this way is a controller: the music plays from DeckFields, and the player's own deck is not used.

15.4b All-in-one system: XDJ-RX3

DeckFields has a built-in map for the XDJ-RX3: both decks (PLAY, CUE, SYNC, the 8 hot cue pads, LOOP IN / OUT / RELOOP, BEAT JUMP, tempo fader, jog turn and jog touch) and its mixer (TRIM, HI, MID, LOW, COLOR filter, channel faders, crossfader, headphone CUE and MIX). It loads by itself as soon as DeckFields sees the unit.

Set up the XDJ-RX3

1	Connect the XDJ-RX3 to the computer with its USB cable. Windows: install the XDJ-RX3 driver from the AlphaTheta website first. Mac: no driver needed.
2	On the unit, press [SOURCE], tap [SOFTWARE CONTROL], then press [LOAD 1] and [LOAD 2]: both decks now control DeckFields.
3	Hold [MENU/UTILITY] and set [MIXER MODE] to MIDI CONTROL: the faders, EQ, filter and crossfader of the unit now move the DeckFields mixer.
4	In DeckFields: OUTPUTS · SETTINGS ▓▓ › AUDIO OUTPUTS › Master out = the XDJ-RX3 and Output mode = internal mixer. Restart DeckFields once so it opens the unit from the start.
5	DeckFields shows XDJ-RX3: built-in map loaded. Turn a jog once: if it runs too fast or too slow, use CALIBRATE JOG (15.3).

NOTE Windows offers the XDJ-RX3 as a stereo output only, so on Windows the whole DeckFields mix goes to the unit (internal mixer). On a Mac the unit also offers its USB pairs: there you can leave MIXER MODE on XDJ-RX3 and use Output mode external mixer (deck A → USB 1-2, deck B → USB 3-4). For the CUE on the unit's own PHONES jack, see 7.1.

NOTE Windows 11 with the new MIDI system (Device Manager shows *MIDI endpoints*): use DeckFields in Chrome for the XDJ-RX3 until the DeckFields desktop app for Windows is updated for it.

15.4c Native Instruments Traktor controllers

Traktor controllers work with DeckFields once they are in **MIDI mode**: then MIDI LEARN links every control (15.1), or support builds the map with you over REMOTE SUPPORT (24.1). Close Traktor first. In normal (Traktor) mode the controller is not a MIDI device and DeckFields does not see it. The same list is in OUTPUTS · SETTINGS ▦ › MIDI & MAPS.

Controller	Switch to MIDI mode
Kontrol S2 MK3, Kontrol S3	Hold the left FLX button while you plug in the USB cable; the pads flash green. Unplug to leave MIDI mode. Needs the latest firmware.
Kontrol S2 MK1 / MK2, Traktor MX2	SHIFT (left) + SHIFT (right)
Kontrol S4 MK1	SHIFT + BROWSE (magnifying glass)
Kontrol S4 MK2	SHIFT + PREVIEW (headphones button)
Kontrol S5, Kontrol S8	SHIFT + BACK
Kontrol D2	SHIFT + BACK
Kontrol X1 MK1 / MK2 / MK3	MK1: SHIFT + HOTCUE · MK2: SHIFT + both LOAD buttons · MK3: SHIFT + ☰
Kontrol F1	SHIFT + BROWSE
Kontrol Z1 / Z1 MK2 / Z2	Z1: MODE + both CUE buttons · Z1 MK2: the --- button + ☰ · Z2: SHIFT + SETTINGS
Kontrol S4 MK3	No MIDI mode: does not work with DeckFields yet.

Controllers with a sound card (Kontrol S2 MK3, S3): choose the controller as **Master out** and, for its headphone jack, **Headphones** = **Main output · channels 3-4** (7.1).

15.5 Sound to a hardware mixer

With club players as controllers you can mix on your hardware mixer: set **Output mode** to **external mixer** (the hardware mixer does EQ, faders and effects) or to **external mixer · DESK ON** (the DeckFields desk keeps mixing and every finished channel goes to its own pair of the mixer, so the mixer channels are a second level on top) and give each deck its own output pair (17.1). The mixer must appear as one sound card with four or more outputs; a six-channel club mixer gives twelve USB channels, enough for four decks plus a pair for the Send FX return. On a Mac, two stereo sound cards can be combined into one in Audio MIDI Setup (an aggregate device).

15.6 Club mixer: the DeckFields mixer follows the DJM-V10

Press MIDI ON on the mixer first (DJM-V10, DJM-A9, DJM-900NXS2, DJM-2000: the button in the USB / MIDI section, it must light). A club mixer sends only its MIDI clock while MIDI ON is off, no fader or knob — and it forgets the button at every power-on, so this is the first step before every show. DeckFields watches for it: while a club mixer sends only clock the MIDI lamp in the top bar turns yellow and one message names the button. Then connect the mixer by USB, choose it as **Master out**, set **Output mode** to external mixer or external mixer · DESK ON and give each deck its USB pair (17.1). DeckFields recognises the V10 by itself: a message names the channels of deck A and deck B, the mixer on the screen takes the V10 layout (7.7) and follows the V10. The first time a V10 is chosen, deck A goes to V10 channel 3 and deck B to channel 4 (C → 1, D → 6), so your players can stay on 2 and 5; change it under External pairs — DeckFields remembers your routing for this mixer, also after another USB port or another laptop. Each deck follows the V10 channel it is routed to: USB 1-2 = CH1, 3-4 = CH2, 5-6 = CH3, 7-8 = CH4, 9-10 = CH5, 11-12 = CH6. Channels without a DeckFields deck (for example the channels of your club players) are left alone.

15.4d The CDJ-3000 over USB: a DeckFields deck on the player

Connected over USB, a CDJ-3000 becomes a DeckFields deck **with its own screen**: the player shows the DeckFields track — big and overview waveform, beat grid, cover, hot cues and memory cues — and every button, the jog and the tempo fader steer DeckFields. This is the way rekordbox controls the player (USB HID). The music plays from DeckFields: your library, STEMS, effects, PADS and the DeckFields mixer stay in use.

WHAT YOU NEED	DeckFields desktop app **1.6.22 or newer**, on a Mac or Windows computer. Not in the browser version and not on a tablet. Tested on the CDJ-3000 (firmware 3.18). A USB cable for the USB port on the **back** of the player. Does the player not react? Install the free CDJ-3000 driver from the AlphaTheta support site (the player's own manual asks for it on Mac and Windows).

Set it up

1	Start the DeckFields desktop app.
2	Connect the USB port on the **back** of the CDJ-3000 (not the USB port or SD slot on the top) to the computer with a USB cable. With two players, connect both.
3	On the player, press **SOURCE** (top panel). On the touch screen, tap **CONTROL MODE**. With two players, do it on both.
4	The player shows the DeckFields logo, **DeckFields** and **Sindare Stage Developments** for 5 seconds and names DeckFields as the connected software. Then it shows the track of its deck — or the logo while that deck is empty.
5	Load a track on the deck in DeckFields (or browse with the player). The first player that ever connected is deck A, the second deck B; DeckFields remembers each player by its serial number. Change it in HID › HID monitor.
6	Your mixer: with the players on channels of a club mixer, route each deck to the mixer channel of its player (15.5, 15.6, External pairs) — or play through the DeckFields mixer.

What the player shows

On the player screen	From DeckFields
Big scrolling waveform and overview	In the three-band colours, with the red playhead; the position follows 125 times a second
Beat grid, BPM, tempo, elapsed and remaining time	From the DeckFields grid and the tempo of the deck
Cover, title, artist	The artwork of the music file (no cover in the file: no picture)
Hot cue markers and pad colours	In the DeckFields colours; a hot loop is orange, as on the player
Memory cues	The memory cues of the track (5.3b), up to 10
Loop and play lamps	As on the player: IN flashes after LOOP IN, IN and OUT flash while a loop plays

The buttons of the player

On the CDJ-3000	In DeckFields
PLAY / PAUSE, CUE	Play, pause and cue, as on the DeckFields deck (5.1, 5.2)
Jog: VINYL / CD, platter touch, scratch, pitch bend	The jog of the deck; VINYL SPEED ADJ. sets the TOUCH/BRAKE time
Hot cue pads A–H; SHIFT + pad	Hot cues (5.3); SHIFT + pad deletes that hot cue
LOOP IN, LOOP OUT, RELOOP/EXIT	Loops (5.5); IN + OUT then a pad stores the loop on that pad
4 BEAT / 1/2X, 8 BEAT / 2X	Without a loop: a 4- or 8-beat loop from the playhead. With a loop playing: half / double
BEAT JUMP ◀ ▶	Jumps back / forward by the jump size of the deck (5.6)
CUE/LOOP CALL ◀ ▶, MEMORY, DELETE	Memory cues (5.3b); with a loop playing, CALL halves / doubles it
TRACK SEARCH, SEARCH	Track search and search (5.6)
Touch strip (needle search)	Jumps to that place in the track

On the CDJ-3000	In DeckFields
Tempo fader, TEMPO RANGE, MASTER TEMPO, TEMPO RESET	Tempo, range (±6 / ±10 / ±16 / WIDE), key lock and reset of the deck (5.7)
SYNC, MASTER, QUANTIZE	SYNC, MASTER (5.9) and QUANTIZE (5.8b)
DIRECTION (REV), SLIP	Reverse and slip of the deck

Good to know

Situation	What to do or expect
A player is switched on, or plugged in again	Press SOURCE and tap CONTROL MODE on the player again. It shows the DeckFields logo for 5 seconds and gets the track of its deck back.
The player starts with “Pioneer DJ rekordbox”	That is the player’s own start-up screen (built into the player). DeckFields shows from the moment you tap CONTROL MODE (SOURCE › CONTROL MODE).
The waveform appears a moment after loading	DeckFields sends the track data first (grid, cues, cover), then the waveform. With a new track that is not analysed yet, the analysis comes first.
The player in MIDI mode (15.4a)	Still possible. Over USB (this section) the player’s MIDI is ignored, so a control never acts twice.
Several computers or another DJ program	Only one program can control a player over USB. Close rekordbox, Serato, Engine DJ, Traktor and VirtualDJ before you start.
Other players	The CDJ-3000 is tested. Other club players and controllers work as controllers through their MIDI maps (15.4).

Mixer control	External mixer	External mixer · DESK ON
FILTER, SEND, COMP of the deck channels	DeckFields follows	DeckFields follows (the DeckFields filter, send and compressor work)
HI, MID, LOW MID, LOW, channel fader, crossfader, A · THRU · B, TRIM	DeckFields follows	Shown on the screen; the sound is the mixer's own
MASTER LEVEL, isolator HI · MID · LOW, ISOLATOR ON/OFF, headphones	DeckFields follows	Shown on the screen; the sound is the mixer's own
CUE, MASTER CUE	DeckFields follows	DeckFields follows
SEND FX: SHORT / LONG DELAY, DUB ECHO, REVERB, MASTER MIX on, SIZE, TIME, TONE, MASTER MIX LEVEL	DeckFields follows	DeckFields follows
BEAT FX section	Not linked: the mixer runs its own Beat FX	Not linked
Not in DeckFields	CUE B, headphones B, booth, mic, global filter, SEND EXT, multi I/O	—

OUTPUTS · SETTINGS › DISPLAY › **DESK ON steering**: **standard** as in the table, or **EVERYTHING** (also the EQ, faders and master of the mixer steer the DeckFields desk).

PADS, sampler and Song Editor with a club mixer. In both external mixer modes the pads, the sampler and the Song Editor go to their own output pair: OUTPUTS · SETTINGS › Audio outputs › **PADS / sampler / Song Editor**, standard **SEPARATE · USB 11-12** = channel 6 of a DJM-V10. Set that channel's input selector to USB and open its fader. The pads window then says **OUT: USB 11-12 (mixer CH6)**. If channel 6 is in use, pick another free pair; **ON A DECK CHANNEL** plays the pads only through a deck channel set to PADS (7.4).

Send FX in DESK ON. The DeckFields Send FX returns on the channel of the deck that sends into it (WITH ITS DECK): with deck A on CH3, the echo of deck A comes out on CH3. When two decks send at once, the return is shared over their channels by their SEND levels; when you close the SEND, the tail dies out on the same channel. You hear the Send FX when the deck plays, its SEND is open, a Send FX type is lit, MIX ON is lit and the MASTER MIX LEVEL of the mixer is open (it steers the DeckFields MASTER MIX).

Beat FX. With an external mixer the mixer makes the master, so the DeckFields Beat FX cannot sit on MST: it moves to a deck channel by itself (A / B …) and needs DESK ON to reach the mixer. Use the DeckFields Beat FX on the screen; the Beat FX of the mixer works on the mixer only.

LEDs in DESK ON. The channel LEDs follow the channel EQ and the fader of the mixer; the master LEDs follow all deck channels after their EQ, fader and crossfader, plus the Send FX, through the isolator and the MASTER LEVEL of the mixer. It is a picture of the level, not the mixer's own meter: a band that is killed shows about −40 dB.

15.6b Club mixer: move every fader and knob once

A club mixer only tells where a fader or knob stands **when it moves**. Pressing MIDI ON does not send the positions either (measured on the DJM-V10): DeckFields cannot read a knob until you touch it. So DeckFields keeps the last positions it received and works with those:

Situation	What the DeckFields mixer shows until you touch the mixer
Restart within 30 minutes (RECONNECT, 17.1b; a quick restart)	Every fader and knob as it was last seen — still correct, because the mixer was in use a moment ago.
Start after more than 30 minutes (next day, after transport)	The channel faders and the crossfader as last seen (an open fader keeps playing). Every knob neutral: EQ flat (12 o'clock), FILTER open, TRIM, SEND and COMP in the middle.
MIDI ON off and on again	Nothing changes: DeckFields keeps what it has; the mixer sends a control again as soon as it moves.

CAUTION **The first touch jumps.** The moment you touch a fader or knob on the mixer, DeckFields jumps to where that control really stands — also when it stood far away (for example a FILTER turned fully left while DeckFields showed it open). With **external mixer · DESK ON** the DeckFields desk is in the sound, so that jump is audible. Do the check below before the first track, and set the mixer's knobs to 12 o'clock before you start: then the first touch changes nothing.

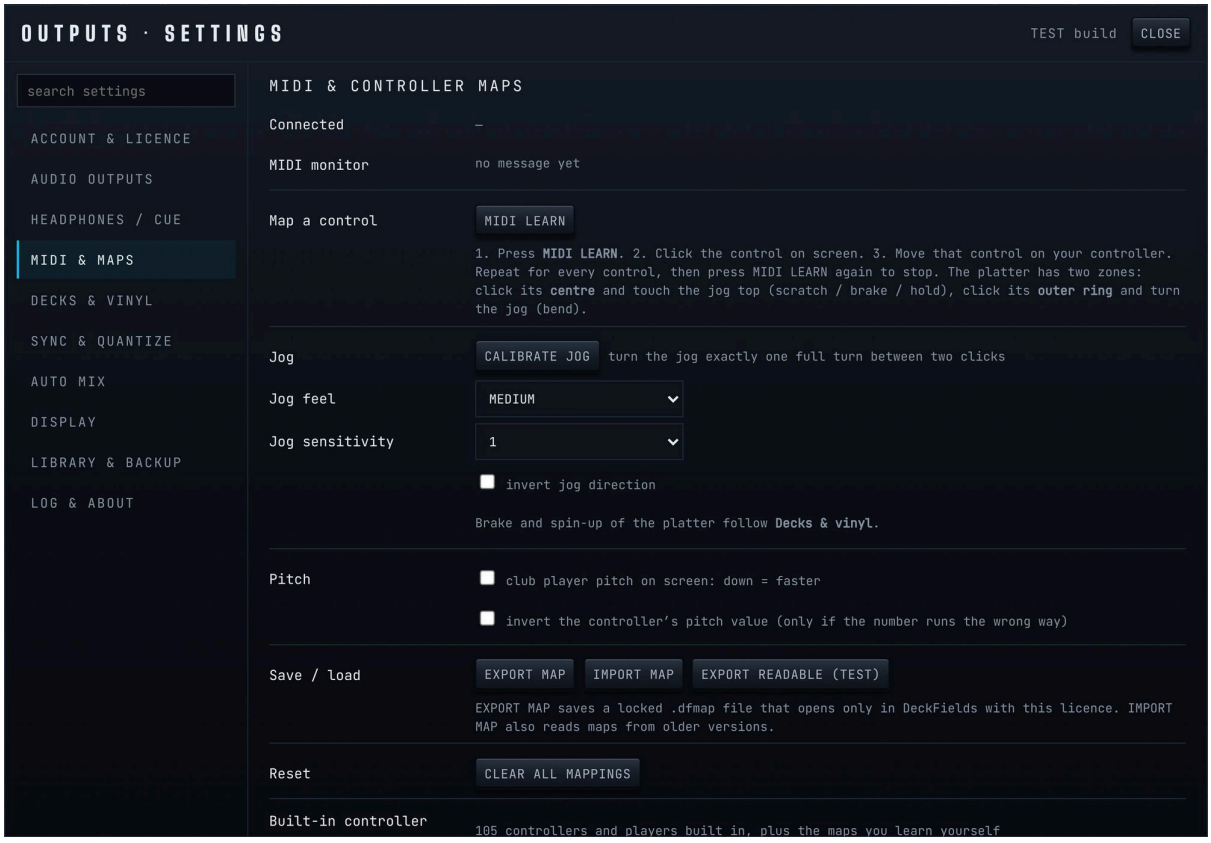
Before you start with a club mixer

1	The first time you use a mixer with DeckFields, or when someone turned the mixer while DeckFields was closed: start DeckFields and press CONTINUE.
2	Move every channel fader, the crossfader and the master LEVEL once down and back.
3	Turn every EQ, FILTER, SEND and COMP knob of the deck channels and the master isolator once a little and back.
4	Press ISOLATOR on the mixer once (twice to keep it as it was).
5	Check that the mixer on the screen now stands like the mixer.

CAUTION Skip this and a fader that is open on the mixer may stand closed on the screen (or the other way round) until you move it.

15.7 MIDI light and MIDI monitor

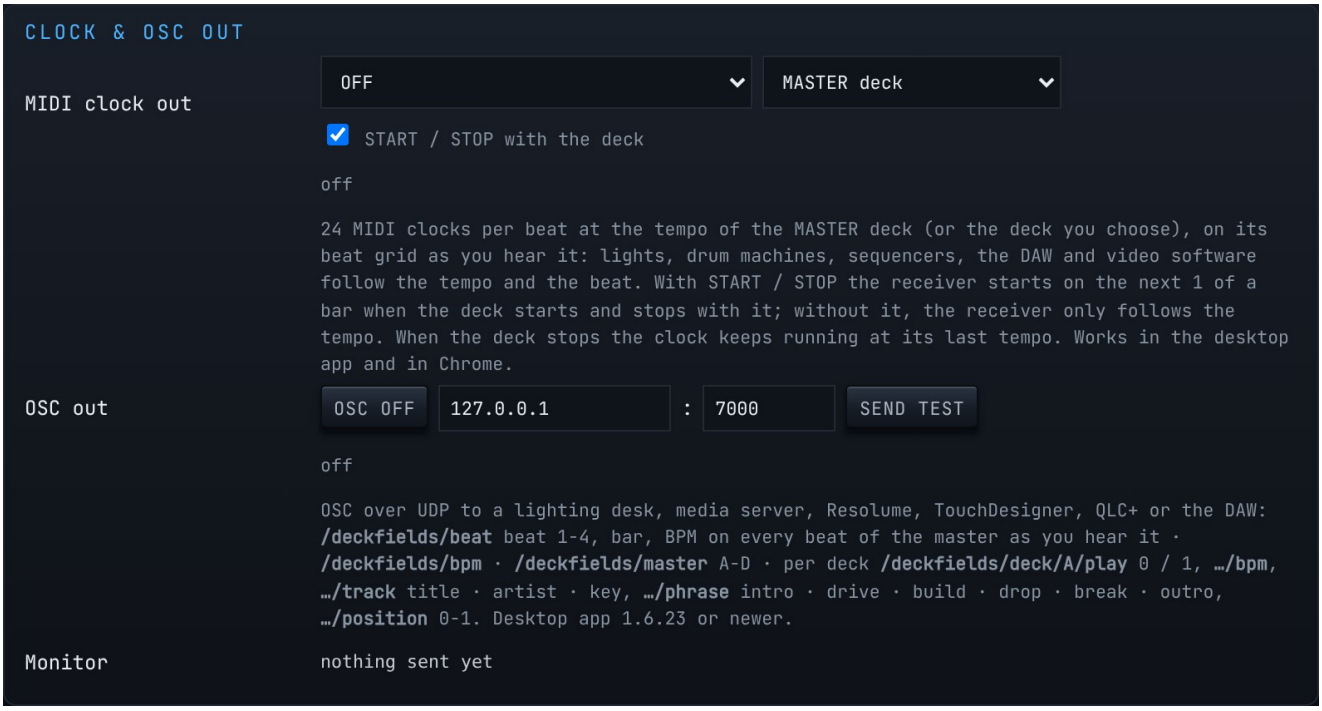
The **MIDI** light in the top bar, next to OUT, blinks green with every button, knob or fader you touch on a controller or mixer. Grey = no MIDI device; red = a MIDI device was lost (USB). DeckFields picks it up again by itself when it comes back. OUTPUTS · SETTINGS › MIDI & MAPS › **MIDI monitor** shows the last message (device, bytes and count) and the last 40 events with their time: MIDI on, a device lost or back, positions restored, and mixer channels that are ignored because no deck is routed to them.



MIDI & MAPS: Connected and the MIDI monitor at the top of the page.

15.8 Clock & OSC out: drum machines, DAWs and your own patches

Where: **OUTPUTS · SETTINGS › MIDI & MAPS › Clock & OSC out**. DeckFields becomes the clock of your other gear: a drum machine, a groovebox, a synth or a DAW follows the tempo and the beat of the deck you play.



The Clock & OSC out frame. DeckFields 4.1.18.

MIDI clock

1	Connect the gear to a MIDI output of your computer or sound card, and set the gear to **external clock** / **MIDI sync**.
2	Choose that output under **MIDI clock out**.
3	Choose the deck the clock follows: **MASTER DECK** (standard) or a fixed deck A–D.
4	**START / STOP with the deck**: ON = the gear starts on the next 1 of a bar after the deck starts, and stops with it. OFF = the gear only follows the tempo; you start it yourself.

Good to know	
What is sent	24 clocks per beat, on the beat grid of the deck as you hear it. So check the beat grid of your tracks (3.2): a grid that is off makes the gear run off.
Deck stopped	The clock keeps running at the last tempo, as hardware clocks do.
Pitch	Move the pitch fader and the clock moves with it.

OSC: the DeckFields status for your own patches

Switch **OSC out** ON and type the IP address and port of the receiver (127.0.0.1 = a program on this computer; port 7000 is filled in). DeckFields then sends what the decks are doing, for TouchDesigner, Resolume, QLC+, Max or your own program:

Address	Value
/deckfields/beat	beat in the bar (1–4), bar number, BPM — on every beat of the master deck, as you hear it
/deckfields/bpm · /deckfields/master	tempo of the master deck · which deck is master (A–D)
/deckfields/deck/A/play · /bpm · /track	0 or 1 · tempo · title, artist, key (A, B, C or D in the address)
/deckfields/deck/A/position	0–1, four times a second while the deck plays
/deckfields/deck/A/phrase	intro, drive, build, drop, break or outro
/deckfields/test	sent by SEND TEST

IMPORTANT OSC goes over the network, and only the desktop app can do that — not the browser version or the tablet app. It needs the **latest desktop app**. File › Check for update does not bring a new app: get it on your **account page**, remove the old app, install the new one. MIDI clock works in every version. The monitor at the bottom of the frame lists every message that leaves.

15.9 Show control out: lights, lasers and video

DeckFields tells your lighting, laser and video programs what the music is doing: the tempo, the moment something happens on the decks, and where the track is (timecode). Each program gets the message in its own language, so there is nothing to translate in between. Where: **OUTPUTS · SETTINGS › MIDI & MAPS › Show control out** (the second frame, under Clock & OSC out).

What you need	
The DeckFields desktop app	The latest one: get it on your account page, remove the old app, install the new one. The browser version and the tablet app cannot send to the network.
One network	The DeckFields computer and the lighting computer or desk on the same network (cable is best). A program on the same computer: address 127.0.0.1.
The firewall of the receiver	Allow the port you use (for example 8000). If nothing arrives, this is the first thing to check.
The IP address of the receiver	You find it in the network settings of that computer or desk, for example 192.168.1.30.

1. Destinations — the tempo to each program

Press **+ DESTINATION**, choose the program, type its IP address and port, and switch the line **ON**. From then on the tempo of the master deck goes to that program while the deck plays (at most 4 times a second, only when it changes). You can have 6 destinations at the same time. **TEST** sends the tempo once, right now.

Program	Port	What DeckFields sends	Set this in the program
DMXDesktop	8000	/effects/bpm — 60 to 200 BPM	Settings › General › OSC › OSC Input ON, port 8000, UDP (needs a paid DMXDesktop plan).
grandMA3	8000	the command Master 3.1 At BPM 128.0 on /cmd	Menu › In & Out › OSC: a line with the same port, Receive = Yes, Receive Command = Yes. Prefix in DeckFields = the prefix of that line (or empty). Speed master 3.1 = speed master 1, 3.2 = speed master 2.
Pangolin BEYOND	as shown in BEYOND	/beyond/general/SetBpm — the BPM	Type the OSC port that BEYOND shows.
Own address	your choice	your address with the BPM (128.0), the whole BPM (128) or 0–1 between two BPM values	For any other program. In Resolume: Shortcuts › Edit OSC, click the BPM field, read the address and its range; OSC input port 7000.
Triggers only	your choice	no tempo	A destination that you only use for triggers.

HONEST The messages are built from the published OSC documentation of these programs and checked on the wire. The tests against the real desks and programs are still running (November 2026): always press TEST and FIRE and look at your own program before a show.

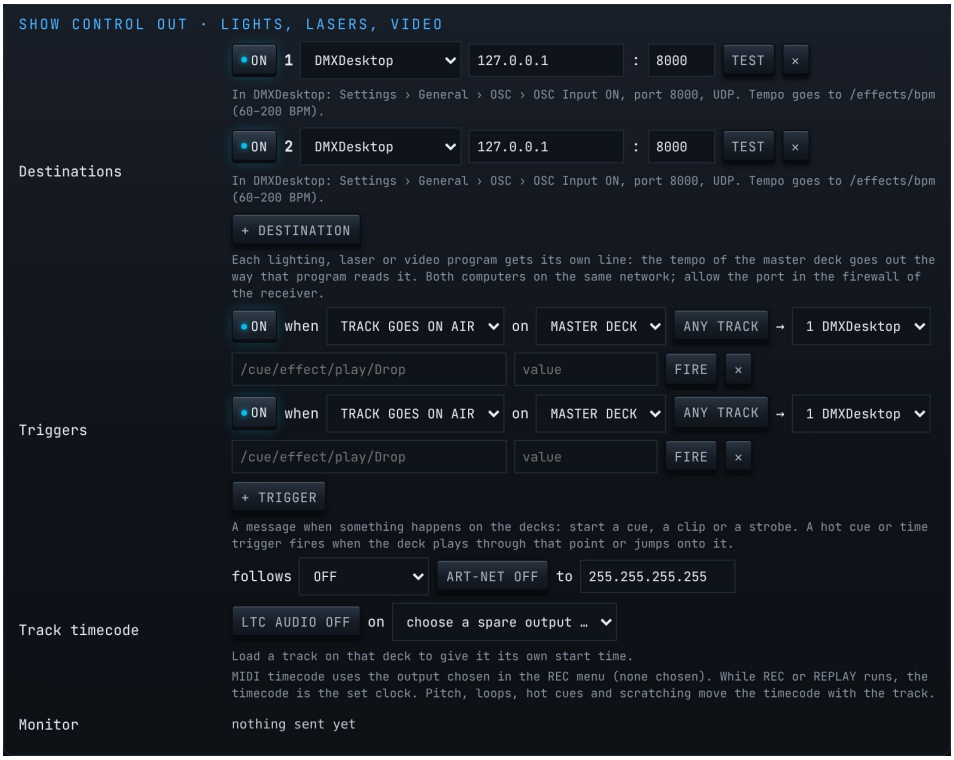
2. Triggers — a message when something happens

Press **+ TRIGGER** and read the line as a sentence: *when* this happens *on* this deck, for any track or only one track, *send* this address and value *to* this destination. **FIRE** sends the message once so you can check it in your lighting program before the show.

When	It fires
TRACK GOES ON AIR	the moment a track becomes the playing master track
PLAY / STOP	when the deck starts or stops
HOT CUE A–H	when the deck plays through that hot cue, and when you press it or jump onto it
TIME IN TRACK	at minutes:seconds in the track, for example 1:32 or 1:32.5
PHRASE STARTS	when a phrase begins: any, intro, drive, build, drop, break or outro (needs an analysed track)

Choice	What it means
MASTER DECK · ANY DECK · DECK A–D	which deck the trigger listens to
ANY TRACK / ONLY: …	press the button to tie the trigger to the track that is on the master deck now; press again for any track
Value	empty = no value · 1 = a whole number · 0.5 = a decimal · several numbers with spaces = several values · anything else = one text (a desk command such as Go+ Sequence 2)

Examples: DMXDesktop strobe on hot cue A: address /live/strobe/pulse, no value. A DMXDesktop cue when the track goes on air: /cue/effect/play/Intro (the name of your cue). grandMA3 on the drop: address /gma3/cmd (or /cmd without a prefix), value Go+ Sequence 2. The addresses a program listens to are in the manual of that program.



The Show control out frame: two destinations, two triggers, track timecode and the monitor. DeckFields 4.1.18.

3. Track timecode — the show follows the track

A light or laser show that is programmed on a timeline needs to know where the track is. With **Track timecode** the timecode is the position in the track on the deck you choose (MASTER DECK or a fixed deck) plus the start time of that track. Loops, hot cues, searching and scratching move the timecode with the track.

Output	How	For
MIDI timecode (MTC)	choose the MIDI output in the REC menu (MIDI TIMECODE OUT). 25 frames a second.	DAWs, video software, lighting software with a MIDI input
ART-NET	press ART-NET ON and type the address of the desk, or 255.255.255.255 for everyone on the network. UDP port 6454, 25 frames a second. Desktop app 1.6.24 or newer.	lighting desks and software on the network
LTC AUDIO	choose a **spare** audio output and press LTC AUDIO ON. 25 frames a second.	desks and laser controllers with a timecode audio input

Start time per track. Load the track on that deck and type its start in *this track … starts at*, as hours:minutes:seconds:frames. Give every track of a programmed show its own hour: 01:00:00:00, 02:00:00:00 … Then every track has its own timeline on the desk and they can never overlap. A track

without a start time begins at 00:00:00:00 (or at hour 1 when the REC menu is set to start at 01:00:00:00).

WARNING	**LTC is a loud buzzing signal and must never reach the speakers.** DeckFields therefore refuses to switch LTC AUDIO on while its output is the output that carries the music (your master or the system output): the list says “choose a spare output”, and LTC switches itself off if the outputs become the same later. Use an output of the sound card that goes only to the desk, or a second sound card.

REC and REPLAY go first. While you record a set or replay one, the timecode is the clock of the set, as before — and it now also goes out as Art-Net and LTC.

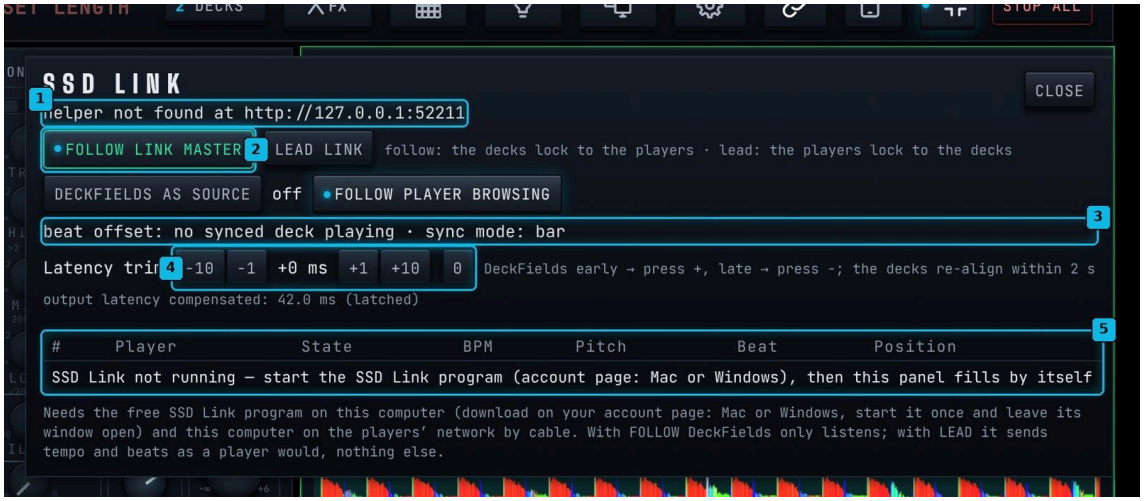
4. Check that it works

The **Monitor** at the bottom of the frame lists every message that leaves, with its destination. The line under the timecode buttons shows the running timecode and what is being sent. If the Monitor shows the message and the program does nothing: check the IP address, the port, that OSC input is switched on in the program, and the firewall.

Good to know	
Tempo	is sent only while the master deck plays. When no deck plays, the program keeps the last tempo.
Pitch	moving the pitch fader moves the tempo and the timecode with it. LTC runs faster or slower with the track, like a tape.
Frame rate	25 frames a second (EBU) on all three timecode outputs. Set the desk to 25.
One timecode	there is one timecode at a time: the deck you chose, or the set clock of REC / REPLAY.
Club players on the link cable	triggers and track timecode follow the decks of DeckFields. Tracks played on a club player (deck source LINK) do not drive them yet.

16. SSD LINK: club players on the link network

Club players and mixers connected by network cable share their tempo, beat and state on the link network. With SSD Link, built into the DeckFields desktop app (the browser version has no SSD Link, 1.2c), DeckFields sees those players in the LINK
panel and, with FOLLOW on, the synced decks lock to the master player's tempo and beat exactly as they lock to another DeckFields deck. With FOLLOW DeckFields only listens and reads the data of the tracks the players play (16.4); it never changes anything on the players or on their USB sticks and SD cards. With LEAD (16.3) it sends tempo and beats like a player.



The LINK panel: the helper state, FOLLOW LINK MASTER and LEAD LINK, DECKFIELDS AS SOURCE with FOLLOW PLAYER BROWSING, the beat offset line, the latency trim and the player table (here without players on the network).

Part	What it does
Helper state	helper connected and its address, or helper not found; LEADING as master, player n while DeckFields leads.
FOLLOW LINK MASTER	On: the synced decks follow the master player instead of a DeckFields deck. The LS button on every deck is the same switch.
LEAD LINK	DeckFields becomes the link master: players on SYNC follow the DeckFields master deck (16.3).
DECKFIELDS AS SOURCE · FOLLOW PLAYER BROWSING	The club players see DeckFields as a link source, browse its library and load its tracks (16.7).
Beat offset	How far every synced deck is from the master's beat, in milliseconds (+ = the deck is late), and the sync mode in use.
Latency trim	Moves the lock earlier or later, 1 or 10 ms at a time; 0 resets.
Player cards	One card per player with what it plays (16.4), MIRROR, LOAD and LOAD + PLAY IN SYNC (16.6).
Players	Every player on the network: number, name, state (PLAY, MASTER, SYNC, ON AIR), tempo, pitch, beat · beat in bar, position.

16.1 Setting it up

1. Connect the computer with a network cable to the same switch, or the mixer's link port, as the players. Wi-Fi is not reliable for this. SSD Link runs inside the DeckFields desktop app and follows the cable by itself; nothing else has to be installed. The browser version has no SSD Link and no club players (1.2c).

NOTE The club players on the link network work only with the DeckFields desktop app for Mac or Windows, which has SSD Link built in. The browser version is a trimmed version of DeckFields with the basic functions only (1.2c): it has no LINK and no SSD Link, and the separate SSD Link program is no longer offered.

2. In DeckFields click LINK in the top bar: the players appear within a few seconds.
3. Press SYNC on the deck that should follow, then FOLLOW LINK MASTER (or LS on the deck, the same switch). The deck takes the tempo of the master player and locks its beat to it. The LINK badge shows the number of link devices: players and mixer together (two players and a DJM-V10 = 3).

16.1b Start-up order: club players, a club mixer and DeckFields

Measured at a demo set-up with two CDJ-3000 players, a DJM-V10, a router and two tablets (4 November 2026). In this order every device appears by itself and nothing has to be restarted. Each step takes the time given; do not go on before the step is done.

#	Step	Wait / check
1	Router on (the network for the players, the laptop and the tablets).	About 2 minutes, until its light is steady (white or green).
2	Laptop on the same network as the router (Wi-Fi or cable). Not on another Wi-Fi it knows: a laptop that falls back to a known Wi-Fi is on the wrong network, and the players stay invisible.	LINK panel later shows an address in the router's range. Tip: switch off auto-join for other Wi-Fi networks at that place.
3	USB hub / cables of the mixer and the players to the laptop. The mixer's USB best straight into the laptop.	15 seconds.
4	Mixer on. When it is up, press MIDI ON on the mixer until it lights: it is off after every power-on (15.6).	About 1 minute until the mixer is up.
5	Players on, the second one 10 seconds after the first.	About 1 minute each.
6	On each player: AUTO CUE on (hold TIME MODE / AUTO CUE until A.CUE shows on the display).	Without AUTO CUE a player starts playing as soon as a track is loaded.
7	DeckFields desktop app: open it and press START. Because the mixer is already on, the sound goes to the mixer at once (top bar: OUT: DJM-V10).	LINK shows players and mixer within seconds. Players in LINK mode: press LINK on the player and pick DeckFields (16.7).
8	Tablets on the same network, REMOTE (18.6).	A few seconds per tablet.
9	Sound check on every mixer channel.	See the table below.

Mixer channel input	Set it to
A DeckFields deck (deck A, B …)	USB — the channel that matches its pair in External pairs (17.1), for example deck A → CH3, deck B → CH4.
Pads, sampler and Song Editor	USB on channel 6 (USB 11-12, 15.6).
A club player that plays a track itself (LINK mode, its own USB stick)	DIGITAL (or LINE, the input its cable is in) — never USB. In LINK mode the player plays the file itself and its sound comes over its own audio cable, not from DeckFields. On USB that channel stays silent.
A club player in CONTROL MODE (it steers a DeckFields deck)	USB, the channel of the DeckFields deck it steers: the sound comes from DeckFields.

TIP	A mixer that is switched on **after** DeckFields is found too: DeckFields connects to it by itself. Only then it restarts once (a few seconds) to open all the mixer's channels — so switch the mixer on first when you can.

16.2 Getting the lock tight

The lock is measured, not guessed: the beat offset line shows the distance to the master's beat and the deck steers itself to zero within two seconds. What remains is the difference between the beat grids of the two tracks: a grid that sits a few milliseconds off its kick on one side shows up as that offset. If every track is early or late by the same amount on your sound card, use **Latency trim**: DeckFields early → press +, late → press −. Sync mode **bar** or **beat** (OUTPUTS · SETTINGS ▮▮ › Sync aligns) gives a beat lock; **tempo only** follows the tempo and leaves the phase to you.

16.3 LEAD: the players follow DeckFields

The link works in both directions. **LEAD LINK** in the LINK panel makes DeckFields the link master: SSD Link sends the tempo and the beats of the DeckFields master deck to the players exactly as a player would, and every club player with **SYNC** on locks to it — the tempo fader on the player is out of the game, the beat lands on the DeckFields beat. FOLLOW and LEAD exclude each other: switching one on switches the other off.

To lead the players

1	Cable and SSD Link as in 16.1; the LINK panel lists the players.
2	Put the DeckFields deck that should lead on MASTER (or just play it: the playing deck leads when no deck has MASTER).
3	Press LEAD LINK. The panel says LEADING as master, player N (N is the player number SSD Link took on the network, the highest free one, 4 first, so the players keep 1, 2, 3; when a player turns up with the same number SSD Link moves to another free number by itself). When a player was master, SSD Link first asks it to hand over; that takes a second.
4	Press SYNC on each club player that should follow. Its tempo jumps to the DeckFields tempo and its beat moves onto the DeckFields beat.
5	Hand the lead back: press MASTER on a club player. DeckFields lets go, switches to FOLLOW by itself and the synced decks follow that player again. LEAD LINK pressed again also stops leading.

Good to know	Detail
Which deck leads	The DeckFields master deck: the deck with MASTER lit, else the playing deck. Changing MASTER while leading moves the lead to the new deck at once; the players follow the jump.
Latency	The beats are sent for the moment the sound leaves your output, so the players land on what you hear. A constant offset: Latency trim works for LEAD too (DeckFields early → +, late → −).
Stopped deck	When the leading deck is paused the players keep their tempo and stay on SYNC; the beats resume when the deck plays.
Players without SYNC	They are not touched. Only SYNC players follow, like with any master player.
Mixers	A mixer on the link network sees DeckFields as the master player and shows its tempo.

16.4 Player cards: what the club players are playing

Under the latency line the LINK panel shows **one card per player**. SSD Link reads the track data over the network from the player that holds the USB stick or SD card — also when another player plays from that media — and the card fills a second or two after the player loads a track.

On the card	What it shows
Artwork · title · artist	From the rekordbox library on the media, or from the file the player plays.
Tempo · key	The tempo the player plays now (pitch included) and the key of the track.
PLAY · MASTER · ON AIR	The state of the player: playing, link master, its mixer channel is open (16.5).
Four dots	The beat in the bar; the lit dot moves with the beat.

On the card	What it shows
Phrase line	The current phrase (INTRO, VERSE, CHORUS, UP, DOWN, BRIDGE, OUTRO) in its colour and the beats to the next phrase.
Waveform	A scrolling colour waveform of 8 seconds around the playhead (white line), with beat ticks (red = the first beat of the bar) and cue marks.
Overview	The whole track: colour preview, the phrases as coloured bars, cue and loop marks and the playhead; the played part is lighter.
Time	Position and length of the track.

Media in the player	What the card shows
Exported with rekordbox (Device Library and the newer Device Library Plus)	Everything: title, artist, artwork, tempo, key, beat grid, phrases, hot cues, memory cues and loops in their colours, and the colour waveforms.
A track played from a folder (not exported with rekordbox)	Title, artist, tempo and artwork. No waveform, phrases or cues: the card says so.

NOTE The cards need SSD Link 1.3.0 or later; DECKFIELDS AS SOURCE needs 1.4 (the SSD Link inside the DeckFields desktop app). Tested with two CDJ-3000 players and a DJM-V10 on a Mac with Apple silicon; Windows with club players is still in testing.

16.5 ON AIR per mixer channel: LEARN ON AIR

A club mixer tells a player that it is on air when the mixer channel **with the player's number** is open: player 1 = channel 1, player 2 = channel 2. When your players sit on other channels — for example player 1 on channel 2 and player 2 on channel 5 — ON AIR would show on the wrong card or not at all. LEARN ON AIR fixes that per player.

To learn the channel of a player

1. Open the LINK panel. Close all channel faders of the mixer.
2. Click LEARN ON AIR on the card of player 1: the button turns orange and says open only this player's channel fader now.
3. Open the channel fader of the channel player 1 is plugged into (within 20 seconds). The button now reads ON AIR: mixer channel learned · RESET and ON AIR appears on the card. Close the fader again.
4. Do the same for every other player.

From then on ON AIR on that card follows exactly that mixer channel. DeckFields remembers it per player number. Click the button again (RESET) to go back to the ON AIR the player reports itself. Without a learned channel nothing changes.

16.6 MIRROR, LOAD and LOAD + PLAY IN SYNC

Every player card has a deck selector and three buttons that bring what the player plays onto a DeckFields deck:

Button	What it does
MIRROR	Shows this player on the chosen deck: its track, waveform, phrase and time, read from the player — the deck becomes a window on the player (the same as the deck source USB, 4.5).
LOAD	Loads the same track from your DeckFields library on the deck, at the player's position, so you can continue it on DeckFields with your own cues and grid.
LOAD + PLAY IN SYNC	Loads the same track, switches SYNC and FOLLOW on and plays it in lock with the player.

16.7 DECKFIELDS AS SOURCE: the players browse DeckFields

With **DECKFIELDS AS SOURCE** on, the club players see DeckFields on their LINK source list, like a rekordbox computer: browse the DeckFields library on the player, load a track with its waveform, beat grid and hot cue colours, and play it on the player. Built into the DeckFields desktop app from 1.6.13 (SSD Link 1.4 inside); close rekordbox on this computer first, because the players can see only one source per computer.

To use DeckFields as a source

1	Open the LINK panel and click DECKFIELDS AS SOURCE: its state changes from off to on.
2	On the player press the LINK source button and pick DeckFields.
3	Browse the library on the player and load a track. Switch FOLLOW PLAYER BROWSING on if the DeckFields library should follow the track the player cursor is on.
4	Set the deck that must follow that player to LINK in its source row (4.5): the deck shows the same track at the player's position, silently, with your own waveform, grid and cues. You play the track on the player — braking, nudging on the jog rim, vinyl stop, scratch, hot cues and loops work exactly as with a rekordbox track; the deck shows it (4.5b).

16.8 What LINK does and does not do

Does	Does not
Show every player and mixer on the link network with state, tempo, pitch, beat and position · follow the master player's tempo and beat (hand-over included) · lead: the players on SYNC follow the DeckFields master deck · show what every player plays: title, artist, artwork, tempo, key, phrases, cues and colour waveforms · ON AIR per mixer channel · mirror or load a player's track on a deck · let the players browse and load DeckFields tracks (DECKFIELDS AS SOURCE) · work next to MIDI control (a player can be a controller and on the link at the same time)	Play the players' audio (the link network carries no audio; use the mixer's sound card for that) · play a player from the screen: hot cues, loops, beat jump, jog, pitch and CUE on a USB / LINK deck are played on the player itself, because the players accept no such commands over the link (4.5b)

16.9 LINK SYNC: tempo and beat with Ableton Live and other Link apps

LINK SYNC lets DeckFields play in the same tempo and on the same beat as Ableton Live and other apps with Link: drum machine and synth apps, a second laptop with DJ software, a phone or tablet with a Link app. They can run on the same computer or on other computers and devices on the same network (Wi-Fi or cable). This is something else than the club-player LINK of this chapter: LINK SYNC needs no club players and no SSD Link.

NOTE LINK SYNC is in the **DeckFields desktop app 1.6.15 or newer** (Mac and Windows). Download the new desktop app once from your account page and install it over the old one (1.6); your library and settings stay. The browser version and the tablet have no LINK SYNC button.

To play together with Ableton Live

1	Start Ableton Live (or the other Link app) and switch Link on there. In Ableton Live: click Link at the top left. If you do not see it: Settings › Link, Tempo & MIDI › Show Link Toggle = Show.
2	In DeckFields click LINK SYNC  in the top bar, right of LINK. It lights, and its number shows how many other Link apps are in the session (Ableton shows 1 Link).
3	The first time, macOS asks whether DeckFields may find devices on your local network, and Windows asks about the firewall: click Allow (Windows: tick Private networks). Without it the other apps are not found.
4	Press SYNC on the decks that must play with Ableton. They take over the Link tempo and lock their bars to the Link bar (4 beats).
5	Change the tempo in Ableton: the synced decks follow. Move the tempo fader of a synced deck in DeckFields: the Link tempo changes, and Ableton and the other synced decks follow.
6	Click LINK SYNC again to leave the session. The decks keep their tempo.

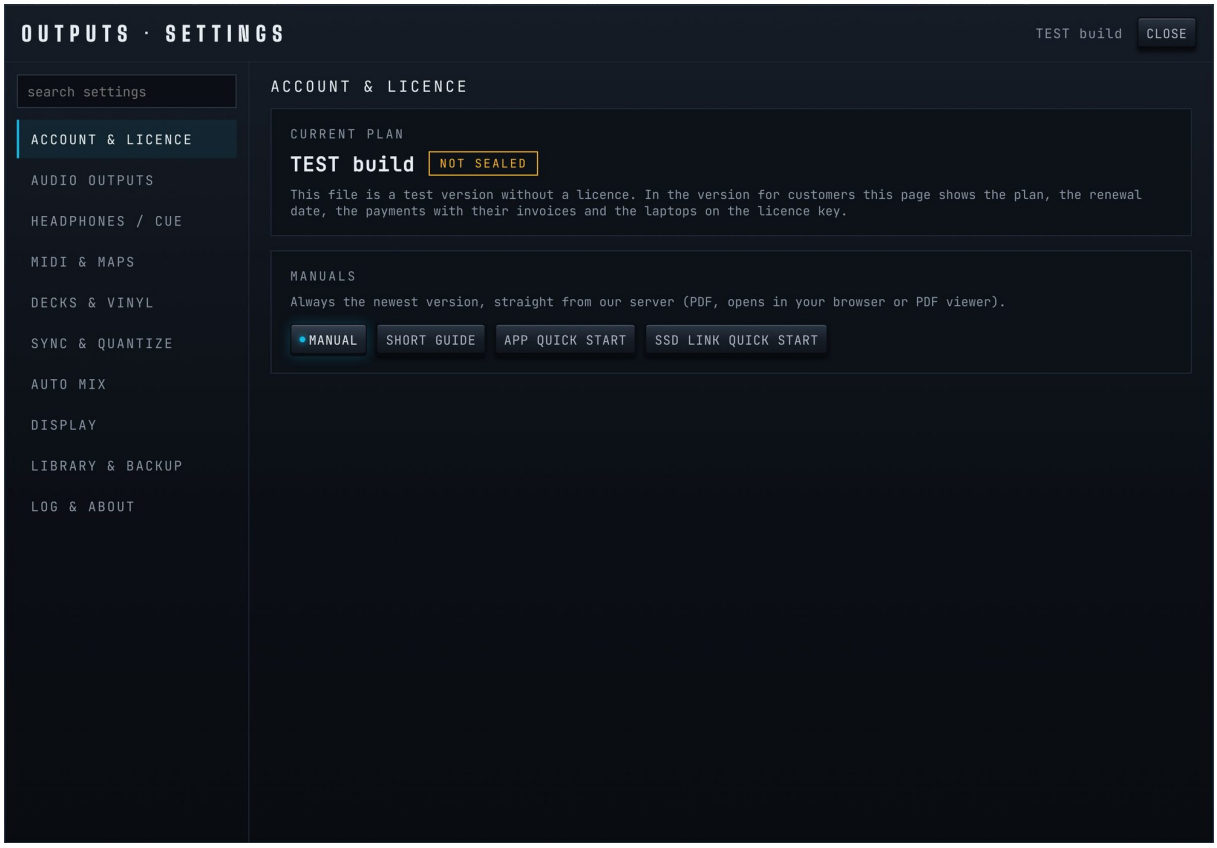
Good to know	Why
Who sets the tempo	The app that was in the session first gives its tempo to the others. After that everyone may change it; the last change counts.
SYNC stays on when you move the tempo fader	With LINK SYNC on, a synced deck keeps SYNC when you move its tempo fader: the fader then sets the Link tempo. With LINK SYNC off it works as always: moving the fader of a synced deck switches SYNC off.
The tempo fader does not move	When Ableton changes the tempo, the BPM on the synced deck changes; the tempo fader itself stays where it is, as with SYNC to another deck.
Club players come first	When FOLLOW LINK MASTER follows a club player (16.2), the synced decks follow the player, not LINK SYNC.
Start and stop	LINK SYNC shares tempo and beat. It does not start or stop Ableton when you press PLAY in DeckFields.
Network	A cable is steadier than Wi-Fi. Every app must be on the same network; guest Wi-Fi often blocks the apps from seeing each other.

17. OUTPUTS · SETTINGS

Click **OUTPUTS · SETTINGS** in the top bar. The settings open in a window in the middle of the screen, with the sections on the left: **Account & licence**, **Audio outputs**, **Headphones / cue**, **MIDI & maps**, **Decks & vinyl**, **Sync & quantize**, **Display**, **Library & backup** and **Log & about**. Changes take effect at once and are remembered. Close the window with **CLOSE**, with **Esc** or by clicking the dark area around it (Esc here only closes the window, it does not stop the decks). The window opens on the section you used last.

Search settings above the sections: type a word (for example *jog* or *latency*) and every matching setting of every section is shown; clear the field to return to the sections.

17.0 Account & licence



ACCOUNT & LICENCE, shown here in a test file without a licence. In your licensed DeckFields this page shows your plan, the renewal date, the payments with their invoices and the laptops on your licence key; MANUALS is the same.

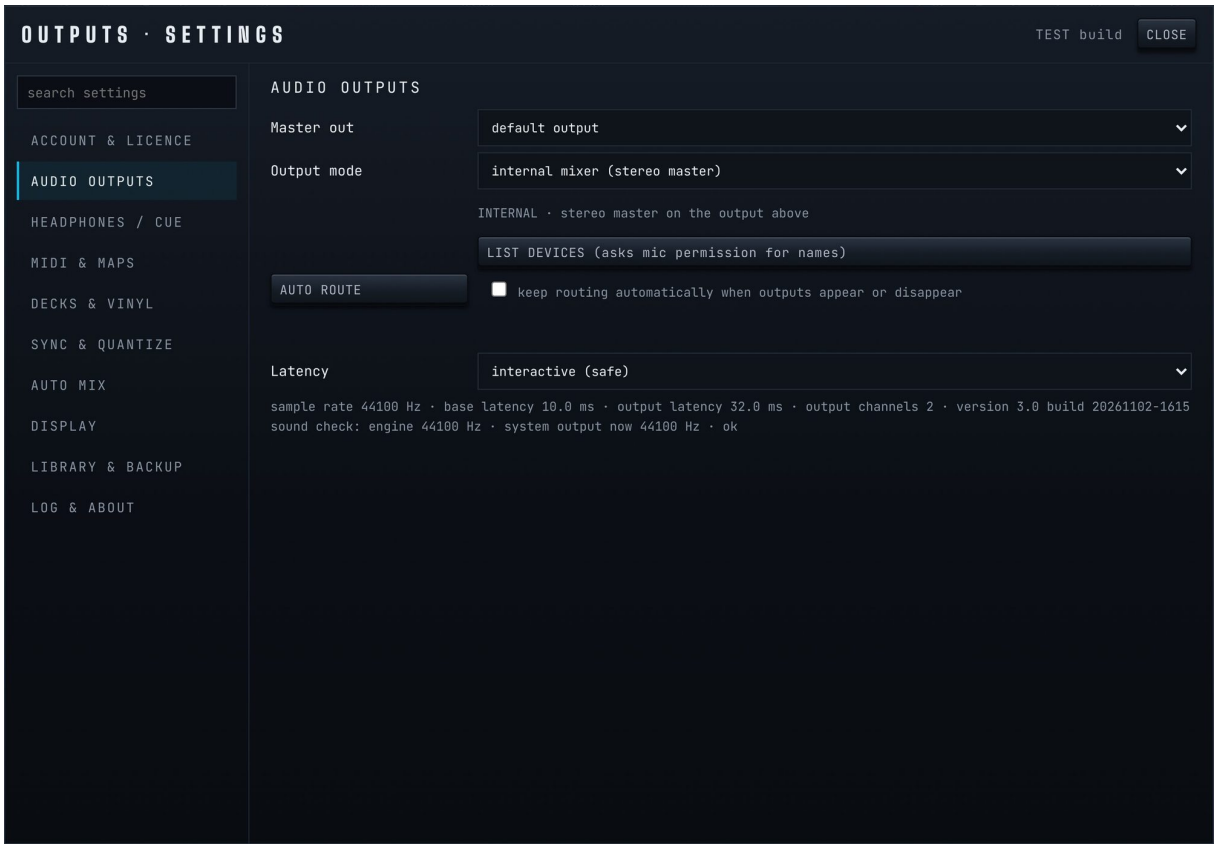
Part	What it shows
Current plan	The plan (monthly, 6 months or yearly) with its state: ACTIVE, or ENDS and the date after you cancelled the renewal.
Licensed to · E-mail · Licence key	Who the licence belongs to, the e-mail address of the order, and the last four characters of the key.
Started · Paid until · Next billing date	When the plan began, until when it is paid, and when and for how much it renews. A lifetime licence shows Valid until: lifetime · never expires instead.
Laptops	How many laptops use the key, out of how many it allows. The list shows each laptop with its DeckFields version and when it was last seen; THIS COMPUTER marks the one you work on.
MANAGE PLAN	Opens your account page in the web browser: tap Open my account (the link works once, within 15 minutes; with 2-step verification on, type the code from your phone). There you cancel or restart the renewal, download DeckFields and the manuals and free a laptop. Link expired? Click MANAGE PLAN again.
REFRESH	Reads the plan again from our server.

Part	What it shows
Payment history	Every paid period with its amount and invoice number; INVOICE opens the invoice.
Manuals	Opens the newest manuals straight from our server, so you do not have to go to the website: MANUAL (these operating instructions), SHORT GUIDE, APP QUICK START and SSD LINK QUICK START. They open as PDF in your web browser or PDF viewer; you can save or print them from there. Needs an internet connection.

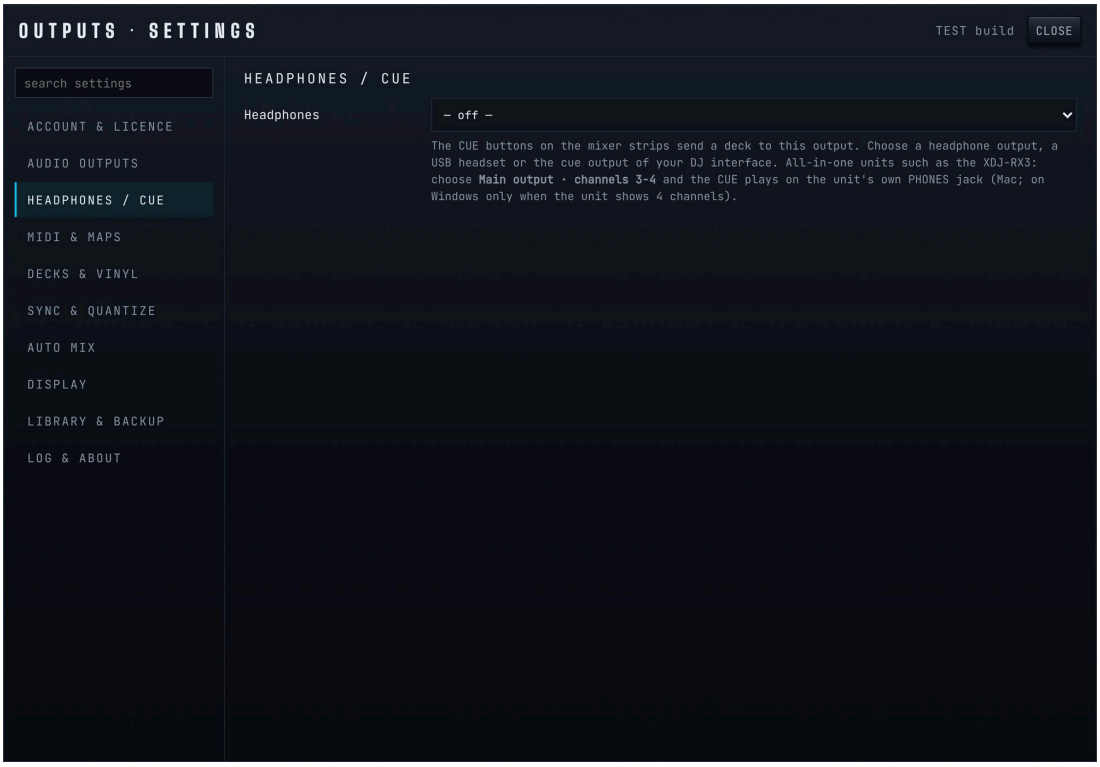
To open a manual from DeckFields

1. Click OUTPUTS · SETTINGS in the top bar.
2. Click Account & licence on the left.
3. Scroll down to MANUALS.
4. Click the manual you want. It opens as PDF in your web browser (in the DeckFields desktop app: in your web browser or PDF viewer). DeckFields keeps playing.

NOTE The page reads your plan from our server with the licence of this computer. Without internet it shows the last plan it read, with the date.



AUDIO OUTPUTS: Master out, Output mode, LIST DEVICES, AUTO ROUTE and Latency, with the engine status line.



HEADPHONES / CUE: the headphones output.

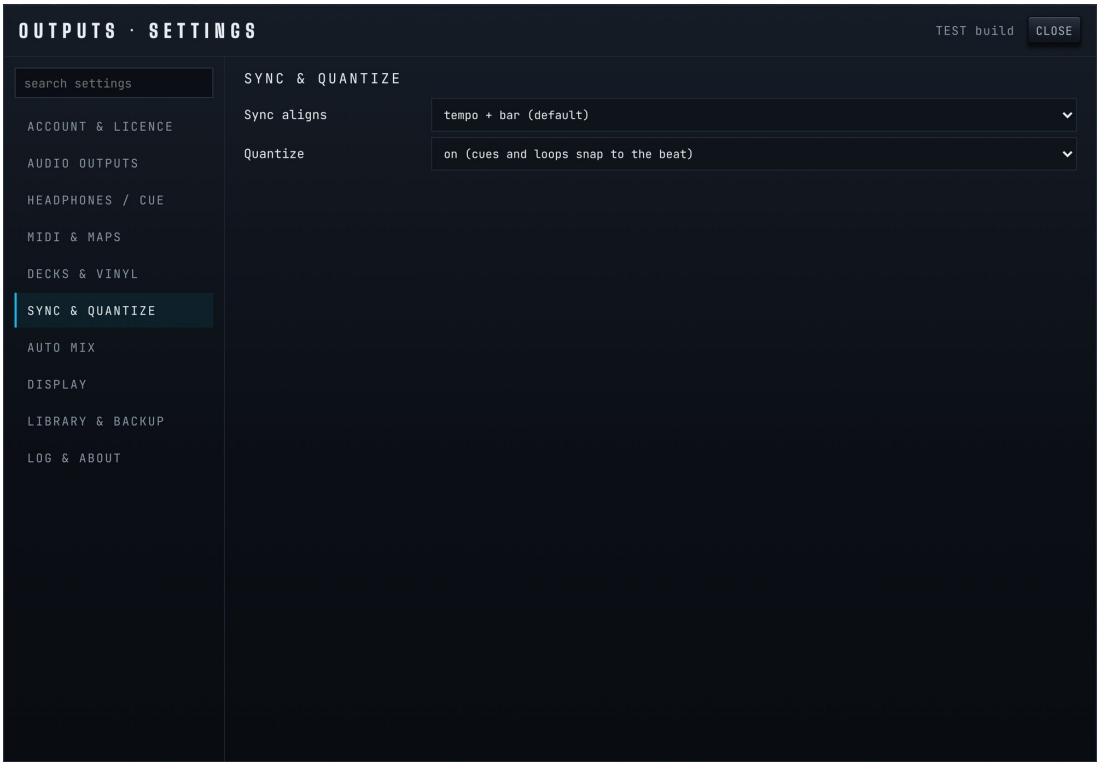
Setting (section)	Options and meaning
Master out (Audio outputs)	The device the master plays on (speakers, interface, mixer).
Headphones (Headphones / cue)	The device for the headphone (cue) signal; — off — when you have only one output; Main output · channels 3-4 for the PHONES jack of an all-in-one unit or controller (7.1).
Device (Display)	Auto (the touch layout switches on by itself on a touch tablet), tablet (touch) or desktop (mouse) (18.4).
Output mode	Internal mixer: DeckFields mixes, the stereo master goes to Master out. External mixer: every deck goes to its own stereo pair of a multichannel sound card (deck A → 1-2, B → 3-4, C → 5-6, D → 7-8; change per deck under External pairs) and your hardware mixer does EQ, faders, cue and effects; the on-screen mixer is then out of the sound path. External mixer · DESK ON: every deck goes to its own pair after the desk's EQ, filter, fader, crossfader and channel Beat FX, so you mix on the DeckFields desk and the hardware mixer receives finished channels (its faders are a second level); the Send FX return goes to its own pair (Send FX return →, USB 9-10 by default); the desk MASTER section (level, master EQ, a Beat FX assigned to MST) is not in this path, because the hardware mixer is the master. Both external modes need an output with 4 or more channels; on a stereo output DeckFields keeps playing through its own mixer and says so under Output mode. Pairs the output cannot carry are greyed, and the status line names a deck that is set to a pair beyond the output's channels (NOT AUDIBLE).
LIST DEVICES	Shows the names of your audio devices (Chrome asks for microphone permission once, only to read the names). In the desktop app and on the hosted browser version the outputs are listed with their names; a DeckFields file opened straight from a folder in Chrome cannot list outputs at all (a Chrome rule for local files): use the desktop app, or the version from your account page. When you choose a multichannel output, DeckFields opens its sound engine on that device at the next start: choose it, then restart once and the status line shows the full channel count.
AUTO ROUTE	Routes by itself: a DJ mixer or audio interface (else the speakers) takes the master; AirPods, Bluetooth headphones, a headset or the headphone jack take the headphones. With the box ticked it re-routes when a device appears or disappears.
Latency	PRO (a high-end laptop such as an Apple M-series with 16 GB or more: smallest buffer, 24 tracks kept in memory, smoothest picture), interactive (safe), lowest, stable (a 60 ms buffer for USB sound cards and club mixers that drop out) or playback. Use interactive unless you know you need another; PRO, lowest, stable and playback take effect after a restart of DeckFields.

Setting (section)	Options and meaning
PADS / sampler / Song Editor (Audio outputs, external mixer)	SEPARATE · USB 11-12, standard: the pads, the sampler and the Song Editor go to their own pair, channel 6 on a DJM-V10. Pick another free pair if 11-12 is used, or ON A DECK CHANNEL to play them only through a deck channel whose input is set to PADS. With the laptop alone (internal mixer) they stay on the master.
Send FX return (Audio outputs, DESK ON)	WITH ITS DECK (own channel), standard: the Send FX comes back on the pair of the deck that sends it. SEPARATE · USB x-y: the return gets its own pair (15.6).
Mixer layout (Display)	AUTO, DECKFIELDS, DJM-V10, DJM-A9 or DJM-900NXS2 (7.7).
DESK ON steering (Display)	Standard (the club mixer steers FILTER, SEND, COMP, Send FX and CUE) or EVERYTHING (15.6).
MIDI monitor (MIDI & maps)	Last MIDI message and the last 40 MIDI events (15.7).
Crossfader	Smooth (blend) or cut (fast for scratching).
Waveform colour	RGB, 3BAND or BLUE.
Text size	Normal, large (default) or extra large.
Layout	By screen shape: the layout follows your screen by itself (18.1). Four decks always stand in one row.
Waveform position	Playhead in the centre, or at the left (you see more of what comes).
Partner logo (Display)	LOAD LOGO (PNG, JPG, WEBP or SVG under 600 KB, best with a transparent background), SHOWN / HIDDEN, REMOVE. The logo stands in the top bar between DECKFIELDS and BETA, on this computer only (7.8).
MIDI controller (MIDI & maps)	MIDI LEARN, CLEAR ALL MAPPINGS, CALIBRATE JOG, EXPORT / IMPORT MAP, jog and pitch options (chapter 15).
Vinyl speed adjust (Decks & vinyl)	INSTANT, TOUCH (brakes when you touch the jog or pause), RELEASE (spins up when you let go or play), TOUCH & RELEASE.
Play/pause button	Stops instantly or brakes like the platter (vinyl). Also applies when Stop on is set to the next beat or bar.
Sync aligns (Sync & quantize)	Tempo + bar (default), tempo + phrase, tempo + beat, or tempo only.
Stop on	Where I press, next beat or next bar.
Start on	Where I press, next beat or next bar of the playing deck (5.1). The deck shows START ON BEAT / BAR while it is set.
Performance (Display)	AUTO (standard: DeckFields chooses), HIGH (every frame, for a fast computer) or AUDIO FIRST (the waveforms draw a little less often so the sound never stutters on a slow or busy computer). The LED meters stay at full speed in every mode.
Channel meters (Display)	After the fader (standard) or before the fader (7).
Touch / brake · Release / start	The global times (0 to 6 seconds) behind the Vinyl speed adjust mode. The TOUCH/BRAKE knob on each deck overrides them for that deck while DeckFields runs (5.8).
Jog adjust (weight)	How heavy the platter feels.
Quantize	On: cues, loops and beat jumps snap to the beat, on every deck. The QUANTIZE button on each deck switches one deck and sets the beat value (5.8b).
EXPORT LIBRARY / IMPORT LIBRARY (Library & backup)	Library backup (14.3).
Import and export (Library & backup)	One frame per DJ program (rekordbox, Serato, Engine DJ, Traktor, VirtualDJ): IMPORT, EXPORT, Beat grid from, Key from, Cues, USB stick audio; Export: which tracks, Playlists (3.10, 3.13).
Tracks not found (Library & backup)	Show tracks that are not found dimmed with a red light, or hide them until the stick or drive is back (3.6).
AUTO (Auto mix)	The AUTO panel: queue, plan and settings (14.2).
EXPORT SETTINGS / IMPORT SETTINGS (Library & backup)	Saves every setting of this desk — outputs, pairs, output mode, layout, vinyl, sync, quantize, clock, MIDI map and options — as one locked file (DeckFields_settings.dfset in your downloads), and loads such a file: DeckFields restarts with it. The file opens only in DeckFields with your own licence (also on your second laptop). Settings files saved by older versions (.json) still load.
LOG · EXPORT LOG (Log & about)	The log in Log & about shows what DeckFields did (devices, outputs, MIDI, links). EXPORT LOG saves it with the version, the build number and the output details as DeckFields_log.txt: send it with a support question.

Setting (section)	Options and meaning
REMOTE SUPPORT (Log & about)	Lets our support team read your devices, MIDI and settings live while you talk to them, for up to 60 minutes (24.1).



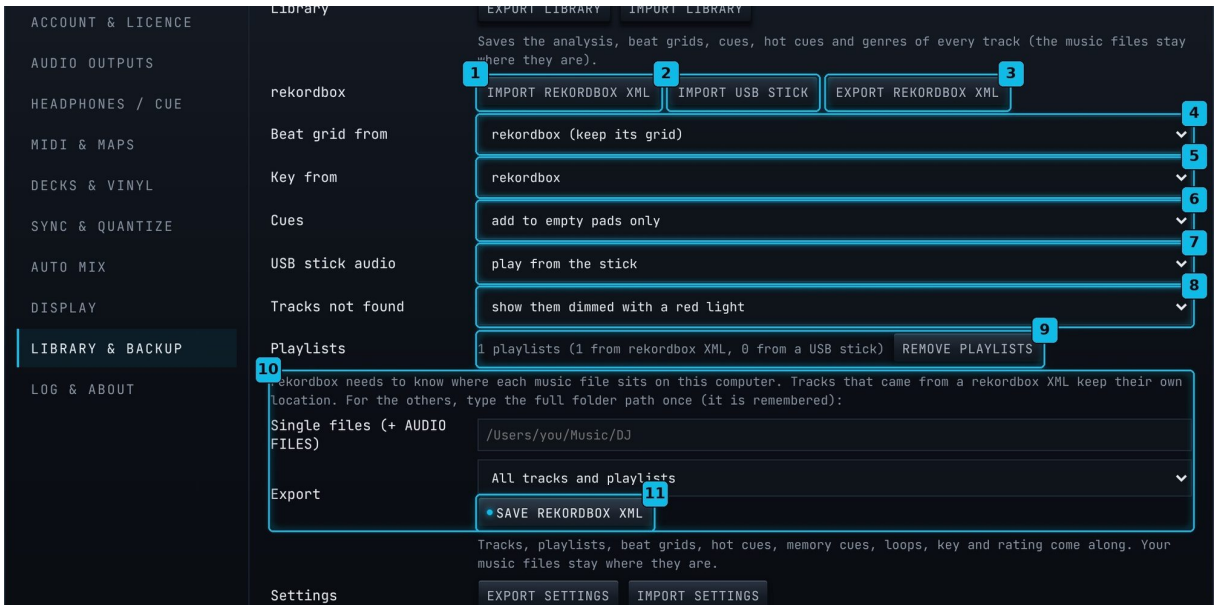
DECKS & VINYL: Vinyl speed adjust, Play/pause button, Start on, Stop on, Touch / brake, Release / start, Jog adjust and Crossfader.



SYNC & QUANTIZE: Sync aligns and Quantize.



DISPLAY: Mixer layout, DESK ON steering, Device, Performance, Channel meters, Waveform colour, Text size, Layout and Waveform position.



LIBRARY & BACKUP: library and settings backup, import and export, one frame per DJ program (3.10).

17.9 Audio inputs & outputs: which output plays what

The settings tab *Audio outputs* is now called **Audio inputs & outputs**: it holds the master output, the laptop speakers, the output mode, the external pairs and the external inputs of 7.9. This table shows where every source plays in each output mode.

Source	Output mode INTERNAL	Output mode EXTERNAL	EXTERNAL · DESK ON
Deck A · B · C · D	Outputs 1-2, as the stereo master after the DeckFields mixer	Each deck dry, before the DeckFields mixer, on its own pair: A 1-2 · B 3-4 · C 5-6 · D 7-8	Each deck after its own EQ, filter, fader, crossfader and Beat FX, on its own pair
Send FX return	In the master, outputs 1-2	Not on the main output (it lives on the master bus)	WITH ITS DECK (on that deck's pair) or SEPARATE on a chosen pair
PADS · sampler	In the master (PADS→MST) or on a deck channel	PADS pair, factory 11-12, or on a deck channel	PADS pair, factory 11-12, or on a deck channel
E · MASTERING and Song Editor	Outputs 1-2 through the master bus	Output **E**: WITH THE PADS (the start value) or its own pair	Output **E**: WITH THE PADS or its own pair
Headphones (CUE)	A second device, or channels 3-4 of the main output	A second device only	A second device only
Laptop speakers ON	A copy of the master	A copy of the master	A copy of the master
An output with fewer than 4 channels	—	EXTERNAL is held: DeckFields plays through its own mixer on 1-2 and says so	The same

Output E

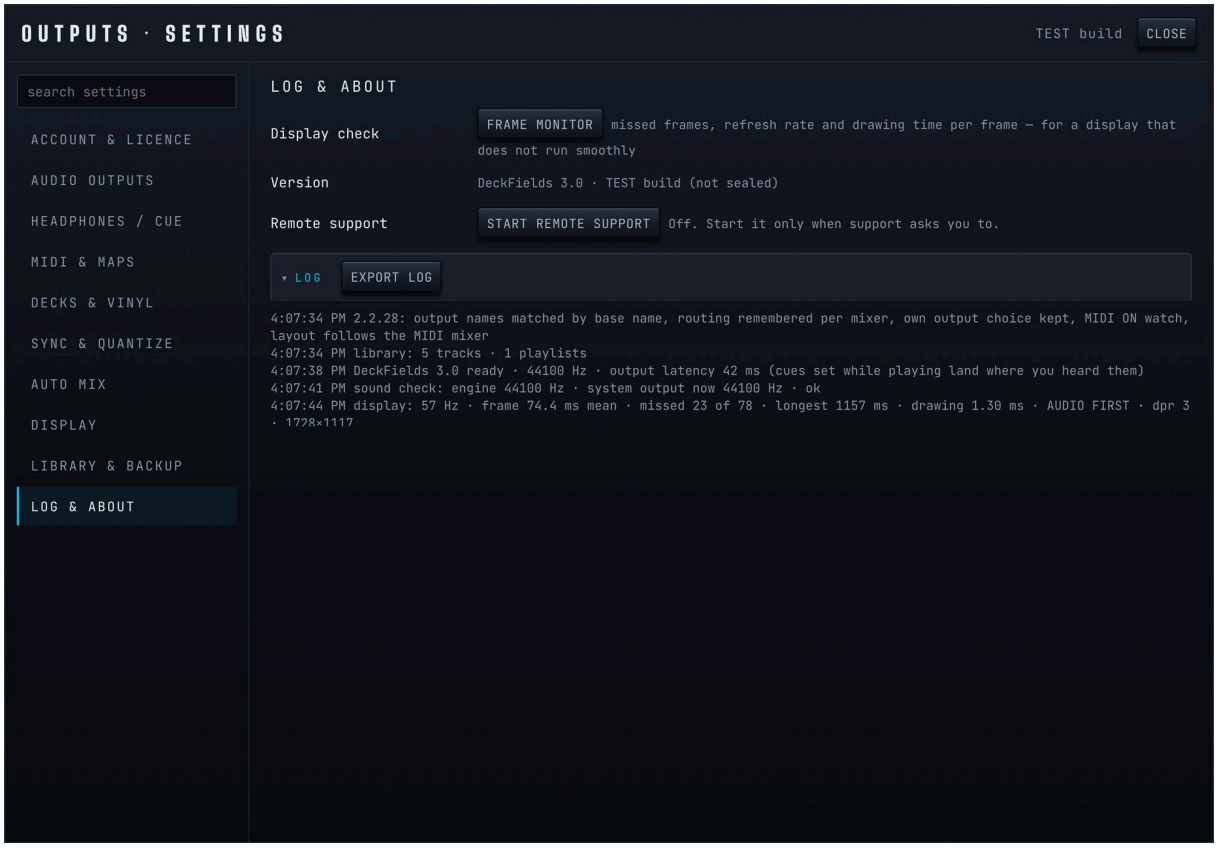
MASTERING and the Song Editor have an output of their own, called **E** (after the decks A, B, C and D). Under **External pairs** the line *E · MASTERING / Song Editor* is set to **WITH THE PADS** (the same pair as the pads, as before) or to its own pair of your interface. In INTERNAL mode E plays through the master. The monitor block of MASTERING shows where it plays (22b.13).

Laptop speakers

The line under the setting says	What it means
The music also plays on the laptop speakers.	Your master output is an interface or a mixer; the laptop plays a copy.
The master output is the laptop itself — the music plays there already.	The laptop speakers are your master output. Nothing is played twice.
The music plays on the laptop (through the Headphones / Cue output …)	Your Headphones output is set to the laptop speakers.
Muted: the music only plays on the master output.	Laptop speakers is set to MUTED.

Six common set-ups

You have	Master output	Output mode	Headphones / cue	Laptop speakers
A laptop only	system default	INTERNAL	—	ON
An interface with monitors on 1-2	the interface	INTERNAL	channels 3-4 of the interface, or a second device	MUTED
An all-in-one unit in software mode	the unit	INTERNAL	channels 3-4 = the PHONES jack of the unit	MUTED
A club mixer over USB that does the mixing	the mixer	EXTERNAL	on the mixer	MUTED
A club mixer over USB, DeckFields EQ / faders / FX in use	the mixer	EXTERNAL · DESK ON	on the mixer	MUTED



LOG & ABOUT: the version, EXPORT LOG, the log and REMOTE SUPPORT.

17.1 Setting up the outputs

NOTE Device names: the computer may list the same mixer as *DJM-V10*, *DJM-V10 (Virtual)* or *DJM-V10 (USB)*, depending on the port, the laptop and the Chrome version. DeckFields matches the name without that bracket, so a saved output is found again on any port and any laptop. The channel routing (External pairs) is kept per mixer. An output you chose yourself is never replaced by AUTO ROUTE while that device is connected; AUTO ROUTE only steps in when it is gone.

Laptop with headphones

1	Connect your sound card, mixer or headphones.
2	Open OUTPUTS · SETTINGS ▮▮ › AUDIO OUTPUTS and click LIST DEVICES (allow the microphone question: it is only used to read device names).
3	Click AUTO ROUTE, or choose Master out and Headphones yourself.
4	Check the OUT tag in the top bar: it names the output that really plays (the list under Master out shows the same device).

With a DJ mixer (external mixing)

1	Connect the mixer by USB and set each mixer channel you want to use to its USB input.
2	Click LIST DEVICES and choose the mixer in Master out; restart DeckFields once so the engine opens on the mixer (the status line under Output mode then shows its channel count, for example 12 channels → 6 pairs).
3	Set Output mode to external mixer (mix on the hardware) or external mixer · DESK ON (mix on the DeckFields desk, the hardware mixer receives the finished channels). Press MIDI ON on a club mixer (15.6).
4	Under External pairs, choose which output pair each deck uses: USB 1-2 is mixer channel 1, 3-4 channel 2, 5-6 channel 3, 7-8 channel 4, 9-10 channel 5, 11-12 channel 6. With DESK ON the Send FX return comes back on the channel of the deck that sends it (WITH ITS DECK, standard); choose SEPARATE · USB x-y only if you want a dedicated return channel on the mixer.
5	Play a deck and check the mixer's channel meter.

17.1b The mixer is unplugged or plugged in again

USB cables get pulled, hubs get swapped, laptops change places. DeckFields finds a mixer by its **name** (DJM-V10, also when the computer calls it *DJM-V10 (Virtual)* or *(USB)*), not by the port or the hub, and it keeps the channel routing per mixer (External pairs). What happens:

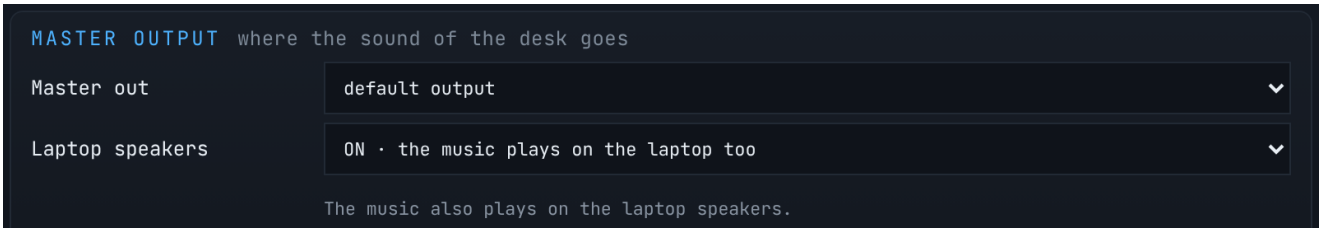
Moment	What DeckFields does	What you do
At START, the mixer is plugged in (any port, any hub)	Opens the mixer it used last, with all its channels and your routing (for example deck A → CH3, deck B → CH4). OUT: in the top bar shows it.	Nothing. Check OUT: and press MIDI ON on the mixer (15.6).
At START, the mixer is not plugged in	Starts on the computer's own output (OUT: default) and remembers the mixer.	Plug the mixer in: DeckFields connects to it by itself as long as no deck is playing (below).
During the set, the mixer's USB is pulled	No restart. The decks stay loaded and keep running; DeckFields switches to the computer's own output and a message says the mixer is gone. The decks routed to mixer channels (USB 3-4 and higher) are silent: the computer's output has only USB 1-2. In a club the mixer makes the sound anyway.	Plug the USB cable back in — any port of the laptop or the hub.
The mixer is back (it was lost less than 15 minutes ago, or no deck is playing)	A message: DJM-V10 is back — DeckFields reconnects by itself. DeckFields restarts once (a few seconds) without the start screen, opens the mixer with all its channels, loads every deck again at its position and lets the decks that were playing play on.	Nothing. If the library asks for RECONNECT FOLDERS, press it: the decks load as soon as the music folder is back.
The mixer is back while you play on the laptop on purpose (it was gone for longer)	A blue bar: DJM-V10 is connected again · RECONNECT · LATER. Nothing switches until you press it.	Press RECONNECT when it suits you (LATER hides the bar for a minute).
The sound card does not start	Sometimes the computer does not start a sound card the first time (the deck runs, the meters stay dark, nothing is heard). DeckFields checks every second; after two seconds it restarts the output by itself and says: The sound card did not start: DeckFields restarts the output by itself … then Sound is running again.	Nothing. If it does not come back after a few tries, a message asks you to unplug the mixer USB for 5 seconds and plug it in again.

NOTE **Why RECONNECT restarts DeckFields once.** A sound card with more than 2 channels (a club mixer has 12) can only be opened with all its channels when DeckFields starts — a limit of the browser engine DeckFields runs on. Switching back without a restart would give only USB 1-2, and decks routed to CH3, CH4 … would stay silent. DeckFields does it by itself only when the mixer comes back after a short drop or when no deck plays, so nothing changes in the middle of a mix you chose to play on the laptop.

NOTE **No sound on the laptop when the mixer is gone.** That is on purpose: decks routed to mixer channels have no place on a 2-channel output, and music suddenly coming out of the laptop speakers in a club is worse than silence.

17.1c Laptop speakers: ON or MUTED

While the music goes to your mixer, controller or sound card, it can also play on the computer’s own speakers — handy at home or while you set up. OUTPUTS · SETTINGS › AUDIO OUTPUTS, right under Master out:



Laptop speakers: ON · the music plays on the laptop too, or MUTED.

Choice	What happens
ON (standard)	The master also plays on the computer’s speakers (Mac: MacBook speakers; Windows: the built-in speakers). DeckFields finds them by itself. Turn the volume with the computer’s own volume keys.
MUTED	Silence on the computer; the music only plays on the master output.

GOOD TO KNOW The music never plays twice on the laptop. When the master output is already the laptop, or the Headphones / Cue output (7.1) is set to the laptop speakers, that output carries the music and the switch steers it. The laptop has a small delay against the club speakers: use it to listen at home or while you set up, and your headphones (7.1) to pre-listen.

18. Screens and layouts

18.1 Two or four decks

Click the **DECKS** button in the top bar: it shows how many decks are on screen (**2 DECKS** or **4 DECKS**) and switches to the other number. The switch is instant. DeckFields chooses the layout from the shape of your screen; there is nothing to set. DeckFields always **starts with 2 decks**; click the button for four.

Screen	2 decks	4 decks
Laptop, 16:10 and 16:9	The two decks and the mixer in the club-player look, the library under them.	One row C · A · MIXER · B · D, every deck in the same club-player look, scaled to the width; the library under them. The decks stand in the order of their channel faders: A and B stay next to the mixer as with two decks, C is far left and D far right.
Wide 21:9 and super-wide 32:9	The two decks and the mixer fill the full height, in the same proportions as on a laptop. The library fills the width beside them: a narrow list when there is little room, the full table when there is a lot.	The same row. When it fits at full height (32:9) it fills the screen and the library is hidden; open it with the divider bar (18.2).
Screen wider than the desk	The desk keeps its proportions and stays in the middle; the strips left and right are filled in the dark colour of the mixer.	The same.



Four decks in one row C · A · MIXER · B · D (laptop screen).



Two decks and the mixer in the club-player look (laptop screen).

NOTE The players are never stretched or squeezed: on every screen they keep the shape of a real club player, only bigger or smaller. On a small laptop a few buttons give way: the LS button gets smaller so it never touches the platter, and CUE / PLAY get a little narrower so the strobe legend never covers them. On big screens they keep their full size.

18.2 Library size and full screen

Drag the divider bar between the desk and the bottom row up to make the library bigger: it slides **over** the decks and the mixer, which keep their size and keep playing underneath. Drag it back down to see the whole desk again. Double-click the bar to fold the bottom row away and back.



The library pulled up over the desk: the decks and the mixer keep their size and keep playing underneath.

In the browser version, **FULL SCREEN** puts DeckFields on the whole screen and **EXIT FULL SCREEN** brings the window back; Esc also leaves full screen, but it stops every deck as well (STOP ALL). In the **DeckFields desktop app** the button is not shown: use the green full-screen button of the window or **View › Toggle Full Screen** (Mac: Control+Command+F, Windows: F11).

The desk scales itself to your screen: every control stays inside its frame on laptops from 1280 × 720 up to 4K, on 21:9 and 32:9 screens and on tablets. After switching decks, resizing the window or going full screen the desk settles in a fraction of a second; if anything is ever out of place it puts itself right within a second.

18.2b A smooth picture: the frame monitor

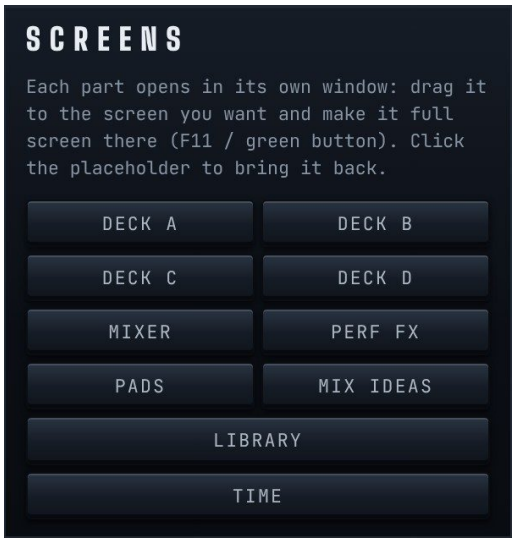
DeckFields draws its waveforms, platters and meters 60 times a second (or at the rate of your screen). The picture is painted once and only moved every frame, so the drawing itself takes about a millisecond on any computer of the last years. When the waveform still hesitates, the cause is outside DeckFields — the display driver, another program, a variable-refresh screen — and the **FRAME MONITOR** shows which: OUTPUTS · SETTINGS › LOG & ABOUT › **FRAME MONITOR** (or Shift + Alt + F; on a Mac Alt is the Option key). It lays a box over the desk with the refresh rate your screen delivers, every frame of the last 3 seconds (a red bar is a missed frame), how long DeckFields needed for its drawing, and the position error between the sound and the picture of every playing deck.

Reading	What it means
screen 60 Hz · spread under 1 ms · missed 0	Everything as it should be. A hesitation you still see is on the display side (see the next rows).
screen 46–55 Hz on a MacBook Pro	The variable-refresh (ProMotion) display or an old app shell. Update the DeckFields desktop app to 1.6.8 or newer (ACCOUNT & LICENCE › app download); if it persists, set System Settings › Displays › Refresh rate to a fixed 60 Hertz.
missed frames in red, drawing well under 5 ms	Another program takes the computer: close browsers with video, screen recorders, cloud synchronisation while you play.
drawing above 8 ms	The computer is slow for the picture: Display › Performance AUDIO FIRST (the sound is never affected, the picture is drawn every second frame).

IMPORTANT The DeckFields desktop app 1.6.7 and older presented the picture unevenly on macOS with two or more decks playing (every fourth frame repeated) although DeckFields drew every frame. Desktop app 1.6.8 (30 October 2026) corrects it. The desktop app version is shown under DeckFields › About DeckFields; update from the account page.

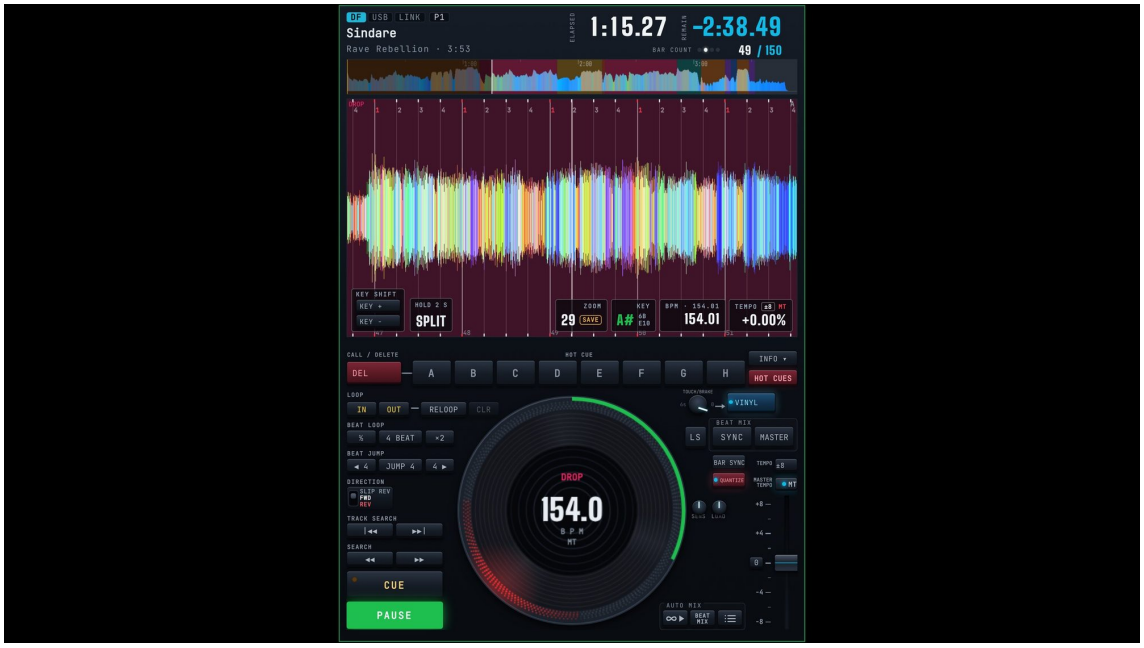
18.3 SCREENS: parts on other screens

A deck sent to another screen uses the deck screen layout: the waveform and the boxes on top, the hot cues, loops and transport under it, scaled to the size of that screen; the pitch fader and its scale follow the direction set for the desk (club player pitch, 15.3). The mixer on its own screen keeps the crossfader centred under channels A and B.



The SCREENS panel: DECK A–D, MIXER, PERF FX, PADS, MIX IDEAS, LIBRARY and TIME.

1	Click SCREENS in the top bar.
2	Click the part you want on another screen: DECK A–D, MIXER, PERF FX, PADS, MIX IDEAS, LIBRARY, TIME or SONG EDITOR (desktop app with PreMix Pro, 22.2). It opens in its own window (allow pop-ups if Chrome asks). The SCREENS panel opens under its button and closes as soon as you choose.
3	Drag the window to the other screen and make it full screen there. Decks, the mixer, PERF FX and PADS grow to fill the screen (PADS with bigger pads and bigger text); MIX IDEAS and the library fill the screen and their lists scroll.
4	To bring the part back, close its window or click its placeholder on the desk.



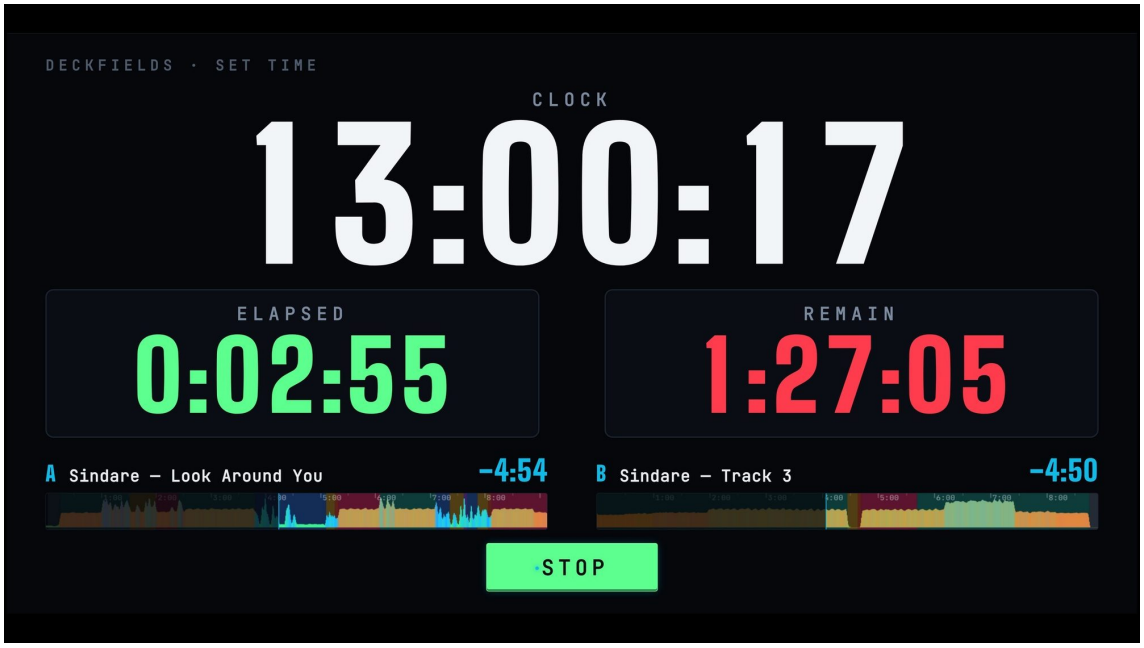
Deck A on a 4K screen of its own.



The mixer on its own 1080-line screen.

NOTE Pop-up windows on the desk (PERF FX, PADS, MIX IDEAS, BEAT FX SETUP): the one you click comes to the front, so two open windows never hide the one you work in. Drag a window by its header.

TIME: the set times on their own screen



SCREENS › TIME on a screen of its own: the clock, the elapsed set time (green) and the remaining set time (red), with START.

TIME in SCREENS puts the set timer of the top bar large on its own screen, for the DJ and for the people around the booth: the clock, the time played since START in green, the time left of your set length in red (it blinks when the set runs over) and a START button that does the same as START in the top bar (hold it to reset). Under the clock, left and right, the decks that play: title, the time left and a small overview waveform with the playhead and the played part dimmed — also a deck on USB or LINK that follows a player, the same as the remote clock view (18.6).

Everything on a detached screen works as on the desk: the pads light up, the effect pictures move, MIDI LEARN and the buttons of MIX IDEAS work, keys you press in a screen window go to the desk, and the timing of the pads, the sequencer and the effects stays exact even when the main window is covered.

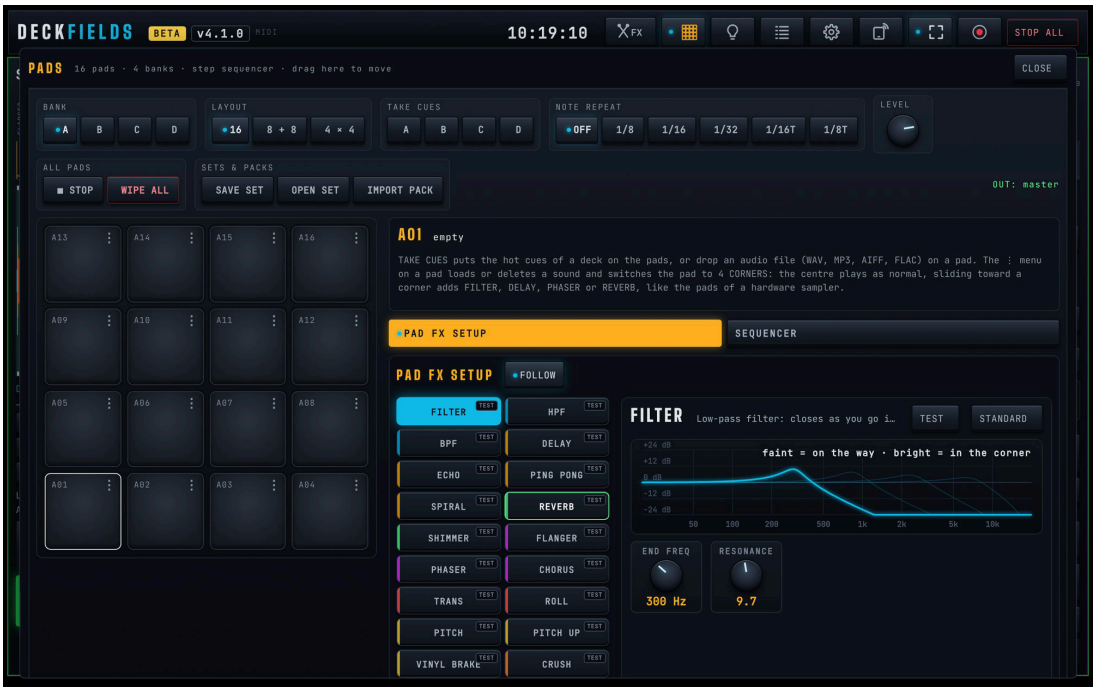
18.4 Tablets

DeckFields runs in Chrome on an Android tablet (the iPad is being tested). On a touch tablet the **touch layout** switches on by itself (OUTPUTS · SETTINGS ▮▮ › Device): bigger pads and buttons, **two decks** (A and B) with the mixer, and the library as a drawer that **LIBRARY** opens and closes. With two decks QUANTIZE and PHRASE sit side by side across the deck column. The deck header holds the artist and title with **KEY** and **BPM** beside them, and ELAPSED · REMAIN on the line below; the TEMPO box stays on the waveform and the ZOOM box is not shown (zoom with + and − under the waveform). The screen stays awake while DeckFields is open.

NOTE **A tablet shows two decks.** From 2.2.34 the DECKS button is not shown on a tablet and the desk stays on decks A and B: fewer, bigger controls for your fingers. Four decks (C · A · B · D) are for the DeckFields desktop app on a Mac or Windows computer (18.1). The tablet as remote for a laptop (18.6) is not affected.



Two decks on an Android tablet in Chrome, in the touch layout: KEY and BPM in the deck header, the library as a drawer.



PADS on the tablet.

Use the tablet in landscape. In portrait DeckFields asks you to turn the tablet, because the pads would be too small to play.

On the tablet	What is different
Channel faders	The channel faders are long: they reach down to the crossfader area, so you have more travel for your finger.
No source row	A tablet cannot reach club players (no SSD Link, no network cable). The row DF · USB · LINK · P1 is not shown and every deck is a DeckFields deck. The LINK button is not shown either.
No PreMix, no STEMS	PREMIX and the STEMS row are not shown on the tablet. REC is there (19.1c).

On the tablet	What is different
Outputs	Android sends the sound to one place itself: the speaker, the headphone jack, USB or Bluetooth. Master out, Output mode (external mixer), External pairs and LIST DEVICES are not shown; the desk always plays through its own mixer.
Headphones: SPLIT	Android plays on one output at a time (jack and Bluetooth together is not possible, and Bluetooth is 0.15–0.3 seconds late). Choose SPLIT under headphones and use one jack with a Y-splitter cable: left = the master (mono, to the speaker or amplifier), right = your headphones (cue, mono).
Zoom the waveform	Two fingers pinch on the big waveform = zoom in and out. One finger still scrolls the track.

18.5 DeckFields as an app on an Android tablet

On an Android tablet DeckFields installs as an app: it gets its own icon on the home screen, opens full screen, and after the first start it also opens without internet. It uses the same licence key; it shows only what a tablet can use (the table in 1.2 and 18.4); when a new version is out, the app loads it by itself the next time it starts with internet.

1. On the tablet, open Chrome and go to the SSD-Fields Shop › My account. Type the e-mail address of your order and open the link we mail you and tap Open my account (the link works once, within 15 minutes; with 2-step verification on, type the code from your phone).
2. Under your key, in Tablet app (Android), tap Open the tablet app. DeckFields opens in a new tab.
3. Tap the Chrome menu ⋮ (top right) › Add to home screen › Install. Some tablets say Install app instead.
4. Close Chrome. The DeckFields icon is now on the home screen: always start DeckFields from that icon.
5. The first time, type your key and a name for the tablet and press ACTIVATE. The tablet now counts as one of the machines of your licence.

NOTE The app keeps its own settings, library and pad sounds, apart from a DeckFields file you open in Chrome. On its first start the PADS have no sounds yet; the first tap on a pad sends the pads to the master by itself.

IMPORTANT Keep the app link to yourself: it opens your own licensed DeckFields. When your plan ends, the link stops working.

Updates of the tablet app. The app loads the newest version of DeckFields each time it starts with internet. While it stays open, it keeps the version it started with — an update never interrupts you in the middle of a set. Without internet it starts with the version that is stored on the tablet.

To get a new version on the tablet

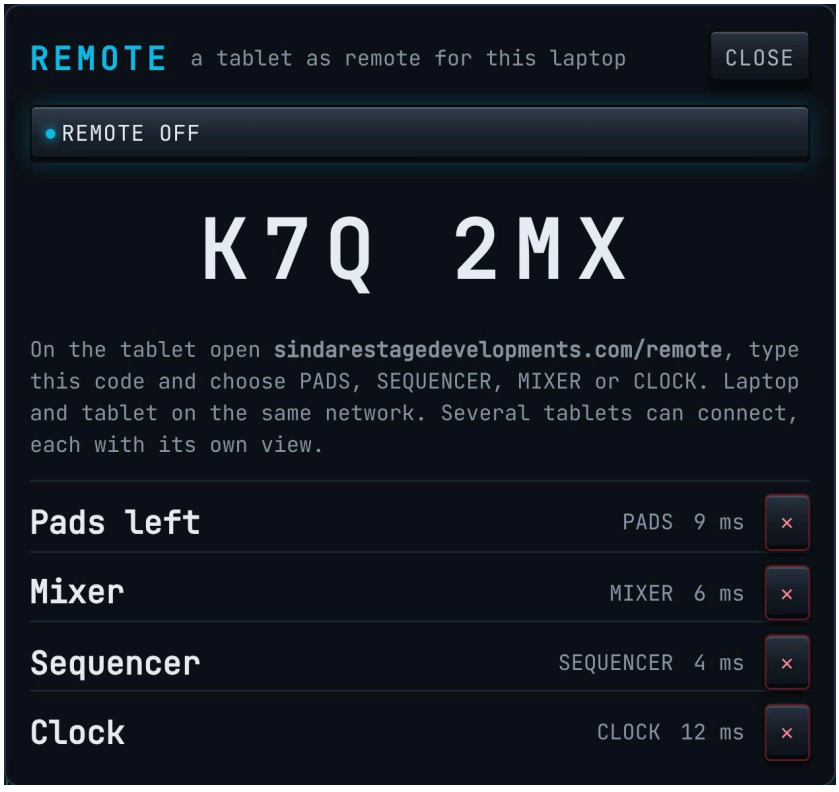
1. Make sure the tablet has internet (Wi-Fi on).
2. Close DeckFields fully: open the recent apps (the square button, or swipe up from the bottom edge and hold) and swipe DeckFields away.
3. Tap the DeckFields icon on the home screen to open it again.
4. Check the version at the top left, next to BETA: it must show the new version number.

TIP On the tablet you can ignore the **Get it** link in the update message: just close the app fully and open it again. Never remove and reinstall the app for an update: your key, settings, library and pad sounds stay as they are. Do it after a set or at home before a show, never during one.

18.6 A tablet as remote (REMOTE)

Use one or more tablets next to the laptop as a remote: one tablet with the **PADS**, another with the **MIXER** or the **CLOCK**, wherever they suit you in the booth. The sound always plays on the laptop; the tablet only sends what you touch and shows what the laptop does. The remote works with every tablet or phone that has Chrome (Android, iPad, also a second laptop), and with DeckFields on Mac and Windows, as the app or in Chrome.

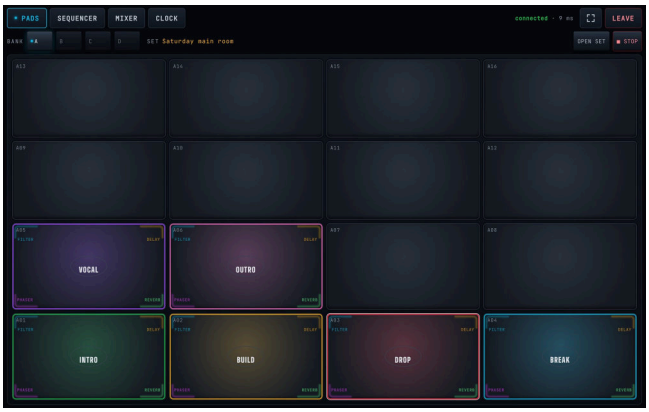
View on the tablet	What it shows and does
PADS	The 16 pads exactly as in DeckFields, with name, colour, corner effects and a light while a pad plays; a pad flashes in its colour the moment you touch it. Play with several fingers at once, hold, and slide toward a corner for its effect. Above the pads: BANK A–D, OPEN SET (your saved sets, 12.2c) and ■ STOP.
SEQUENCER	The step sequencer of the pads over the full height of the tablet: tap the steps, PLAY, REC, LENGTH, PAGE, SWING and CLEAR, MUTE and SOLO per row. The running step (the follow bar) moves on the tablet also when the PADS window is closed on the laptop, and ■ STOP ALL stops the sequencer and every sound that plays from the pads.
DECK A–D · MIXER · FULL DESK	Mirrors of a deck, the mixer or the whole desk, exactly as on the laptop, to see and to touch.
MIXER	The mixer as on the laptop: TRIM, EQ, FILTER, SEND, CUE, the channel faders and the crossfader, the master section and the meters. Faders slide on the tablet itself and their value goes to the laptop while you slide.
CLOCK	The time of day in big digits, your set time (green) and the time left of your set (red), and for every loaded deck the title and the time left, red and blinking in the last 30 seconds. Club players that play a track themselves (LINK mode, 16.7) are listed too, as PLAYER 1, PLAYER 2 …, with their title, BPM and time left.



REMOTE on the laptop, switched on: the code, and under it the four connected tablets with their name, their view and their delay in ms. × disconnects a tablet.

To connect a tablet

1	Put the laptop and the tablet on the same network (the same Wi-Fi, or the tablet on the laptop's hotspot).
2	On the laptop, click REMOTE in the top bar and REMOTE ON. A code of 6 letters and digits appears, for example 3YU CW7.
3	On the tablet, open Chrome and go to sindarestagedevelopments.com/remote.
4	Type the code, choose what the tablet starts with (PADS, SEQUENCER, MIXER or CLOCK), give the tablet a name if you like (for example Pads left) and tap CONNECT.
5	After a few seconds the tablet says connected with its delay in milliseconds, and on the laptop the tablet appears in the REMOTE window.
6	Tap FULL SCREEN on the tablet. Switch the view any time with the buttons at the top of the tablet.



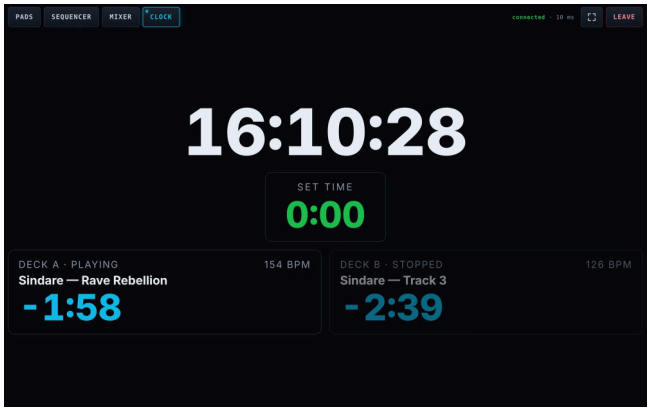
PADS as the tablet shows them: the same pads as in DeckFields, with BANK, SETS and STOP.



MIXER on the tablet.



SEQUENCER on the tablet: big steps for your fingers, the running step marked, STOP ALL.



CLOCK on the tablet: the time of day, the set time and, for every playing deck, the track and its time left.

Good to know	
Several tablets	Up to 8 tablets on one laptop, each with its own view. Each tablet chooses its view itself.
Same code after a restart	The laptop keeps its code, also after you close and open DeckFields. The tablets find the laptop again by themselves.
One DeckFields window	Only the newest DeckFields window on the laptop has the code. If you open DeckFields a second time, the first window says REMOTE moved to another DeckFields window and stops; click REMOTE ON there to take it back.
Internet	Connecting needs internet once, through our server. After that the tablet talks straight to the laptop over your local network: nothing you play goes through the internet.
If the connection drops	When the tablet goes quiet for 2.5 seconds, the laptop lets go of every pad that tablet held, so nothing keeps playing by itself. The tablet tries to connect again by itself; after 12 seconds without a sign the laptop removes it from the list.

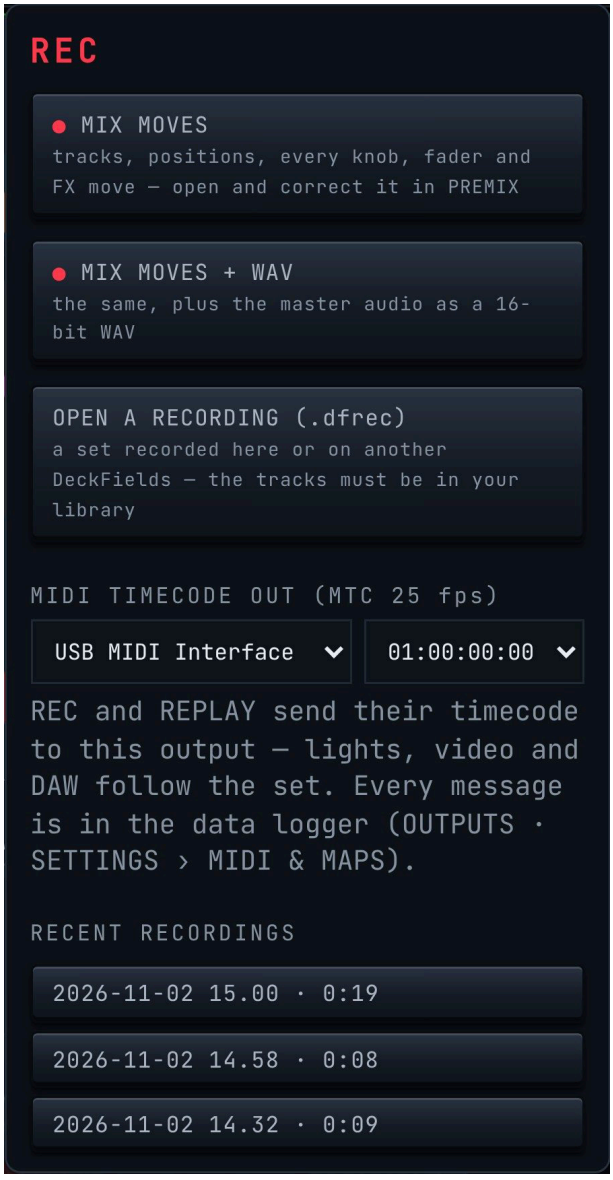
Good to know	
Licence	A remote plays no sound and does not count as one of the machines of your licence.

TIP Use your own Wi-Fi or a small router next to the booth. Guest networks in venues often keep devices apart: the tablet then shows *no direct connection — same network?*.

19. REC & REPLAY: record your set and play it again

REC records your set as data: which track on which deck, where it plays, and every move of every knob and fader, the crossfader, Beat FX (with the X-PAD), PERF FX, send FX, pitch, the jog and every scratch. REPLAY plays such a recording back on the decks exactly as you played it, with MIDI timecode out so lights, video and a DAW run with it. REC and REPLAY are part of the **PreMix licence** (20.1) and run in the DeckFields desktop app for Mac and Windows; without the licence the REC button shows a note. In the browser version REC is not shown. On an Android tablet REC records without a PreMix licence (19.1c).

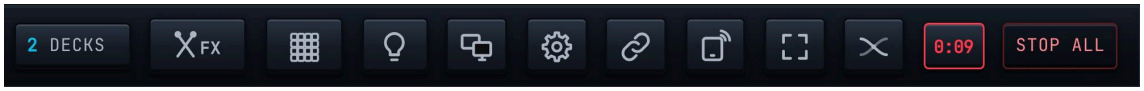
19.1 REC: record every move of your set



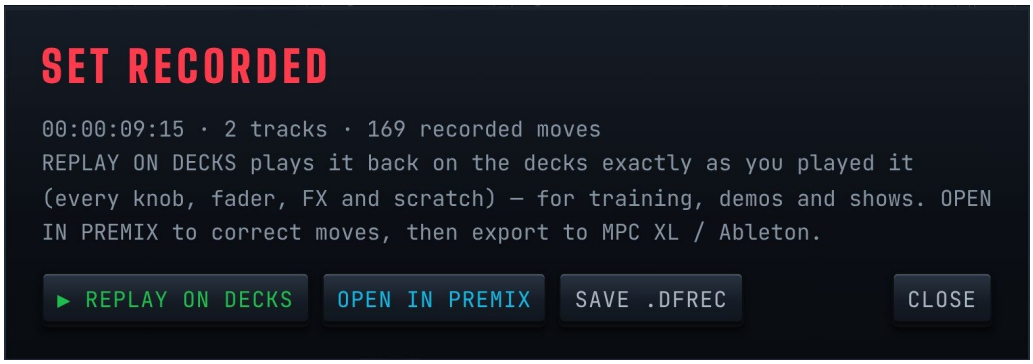
The REC menu: MIX MOVES, MIX MOVES + WAV, OPEN A RECORDING, MIDI TIMECODE OUT with its output and start time, and RECENT RECORDINGS.

To record a set

1	Load your tracks as usual.
2	Click REC (the circle icon at the right of the top bar). The REC menu opens.
3	Choose MIX MOVES (the moves only) or MIX MOVES + WAV (also the master sound as a 16-bit WAV file). Recording starts at once; the button turns red, blinks and shows the recording time.
4	Mix as you normally would.
5	Click REC again to stop. The window SET RECORDED shows the length, the number of tracks and moves, and offers REPLAY ON DECKS · OPEN IN PREMIX · SAVE .DFREC · SAVE AUDIO (WAV) · CLOSE.



While recording: the REC button is red and shows the time; the top bar keeps working.



SET RECORDED: what was recorded and what you can do with it.

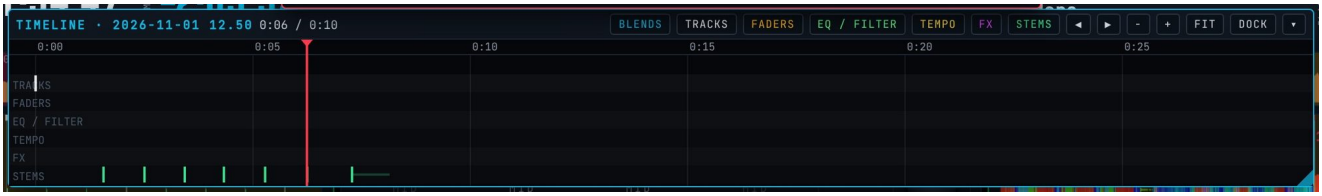
What is recorded	Detail
Per deck	Track, play / pause, position, pitch and sync, every hand move on the platter (scratch, hold, slow down, push), HIGH · MID · LOW MID · LOW, filter, channel fader, trim, send, compressor, crossfader assign
Mixer	Crossfader, master level and balance, master isolator EQ
Effects	Beat FX type, on / off, level, beat, FREQ bands, TIME, target, X-PAD; PERF FX scene, knob, release FX, X-PAD rolls, LIVE; send FX type and settings
Timing	Twenty times per second; while a record is moved by hand its position every 25 ms
Kept	The last 10 recordings, under RECENT RECORDINGS in the REC menu. SAVE .DFREC keeps a recording as a file (also to open it on another computer or in PreMix Studio).

NOTE A .dfrec file holds the moves, not the music: the tracks must be in the DeckFields library of the computer that plays the recording. MIX MOVES + WAV also saves the sound, as a separate WAV file.

19.1b Stems in a recording

When a deck plays stems, REC also writes down what you do with them: every stem on or off, every stem level, MODE, every stem effect (QUAD EQ, GATE, COMPRESSOR, SENDS), the deck delay and reverb that the sends go into, and every preset you choose.

REPLAY plays that back exactly: stem boxes go on and off, the levels move and the effects change at the same moment as in your set. In the replay bar the time line has a green **STEMS** row with a mark for every stem change, so you can see when it happens.



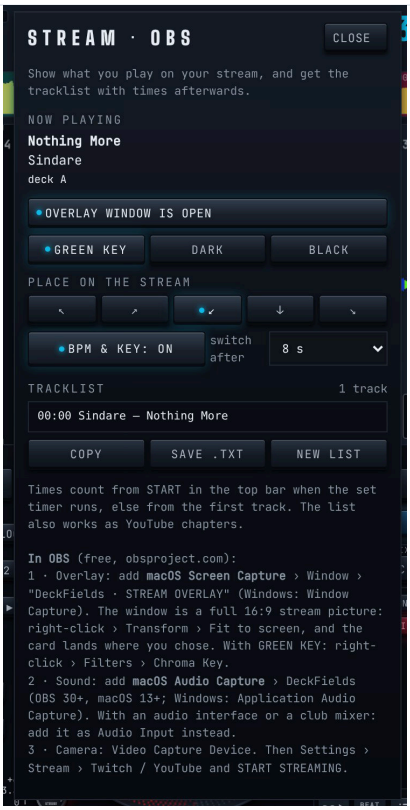
The replay time line with the STEMS row (green): every mark is a stem level, stem effect or send change.

18.7 STREAM · OBS: stream your set with a NOW PLAYING card

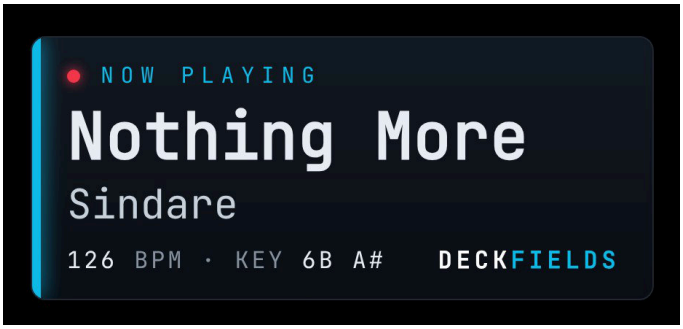
Most DJs stream with **OBS Studio** (free, obsproject.com) to Twitch, YouTube or Mixcloud Live. DeckFields gives OBS a **NOW PLAYING** card — title, artist, BPM and key of what the audience hears — and writes the **tracklist** of your set with times. You set OBS up once; during the set you only DJ.

In DeckFields

Control	What it does
SCREENS › STREAM · OBS	Opens the STREAM panel.
NOW PLAYING	The track the audience hears: the playing deck with the channel fader and crossfader most open. A new track counts after it has been the loudest for **switch after** 4, 8 (standard), 15 or 30 seconds, so cueing or a short spin-in never shows. With an external mixer (DeckFields does not see its faders) the track stays until it stops.
OPEN OVERLAY WINDOW	A window DeckFields · STREAM OVERLAY with the card. It is a full 16:9 stream picture (1920 × 1080, scaled to the window).
GREEN KEY · DARK · BLACK	The background around the card: green to key it out in OBS, or dark / black.
PLACE ON THE STREAM	Top left · top right · bottom left (standard) · bottom centre · bottom right.
BPM & KEY	On or off on the card.
TRACKLIST	The tracks with their times: from START in the top bar when the set timer runs, else from the first track. **COPY**, **SAVE .TXT** (to Downloads), **NEW LIST** (hold 1 s). The list also works as YouTube chapters.



The STREAM panel (SCREENS › STREAM · OBS): NOW PLAYING, OPEN OVERLAY WINDOW, background, place, BPM & KEY, switch after, and the TRACKLIST.



The NOW PLAYING card as the audience sees it on the stream.

In OBS (once)

Step	What you do
1	Install OBS Studio 30 or newer. On a Mac, allow **Screen Recording** (and Camera, Microphone) for OBS in System Settings › Privacy & Security.
2	Settings › Video: Base and Output resolution **1920x1080**.
3	Sources › + › **Video Capture Device**: your camera. Right-click › Transform › Fit to screen.
4	Sources › + › **macOS Screen Capture** (Windows: Window Capture) › Method **Window Capture** › Window DeckFields · STREAM OVERLAY. Put it above the camera.
5	Right-click it › Transform › Edit Transform: crop the window's title bar at the top (about 28 px) and any strip at the bottom, then Fit to screen. Keep the overlay window the same size afterwards.
6	Right-click it › Filters › + **Chroma Key** (green): only the card stays, on top of your camera.
7	Sound: on a Mac the window capture of DeckFields carries the DeckFields sound too (OBS 30+, macOS 13+). Else add **macOS Audio Capture** › DeckFields, or your audio interface / club mixer as Audio Input Capture. Mute Mic/Aux in the Audio Mixer.
8	Settings › Stream: your Twitch, YouTube or other account. **Start Streaming**.

NOTE Streams of copyrighted music: Twitch allows DJ sets under its DJ Program; YouTube may mute or block a stream; Facebook and Instagram usually take DJ streams down. Check the rules of your platform before you go live.

TIP Test once with **Start Recording** in OBS for half a minute and play the file back: you see the card and hear the mix.

NOTE	Recordings made before version 3.0 have no stem data. They replay as before.

IMPORTANT	The stems themselves are not in the recording, only what you did with them. The computer that plays the recording must have the same tracks **with their stems split** (21.2). A track without stems plays as the normal track.

19.1c REC on an Android tablet

The tablet can record your set too, without a PreMix licence. It records the same way as the desktop app: REC › MIX MOVES or MIX MOVES + WAV, and REC again to stop.

To record a set on the tablet

1	Tap REC in the top bar and choose MIX MOVES or MIX MOVES + WAV.
2	Play your set. Tap REC again to stop.
3	In SET RECORDED tap SAVE AUDIO (WAV): your set as a sound file. It plays on any device.
4	Tap SAVE .DFREC: the recorded moves. Both files go to the Downloads folder of the tablet.

NOTE	REPLAY ON DECKS and OPEN IN PREMIX are not shown on the tablet. Open the .dfrec file on a Mac or Windows computer in the DeckFields desktop app with a PreMix licence to replay or edit it.

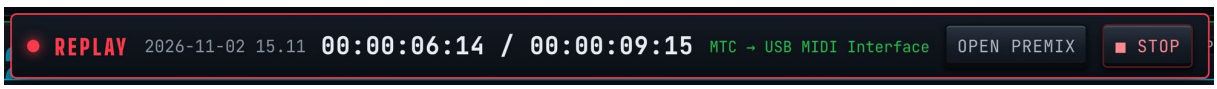
19.2 REPLAY: play a recording back on the decks

To replay a set

1	Open the REC menu and pick the recording under RECENT RECORDINGS, or choose OPEN A RECORDING (.dfrec); or click REPLAY ON DECKS straight after recording.
2	DeckFields loads the tracks on the decks they were played on, sets every control to its starting position and cues the tracks. The red REPLAY bar under the top bar shows the name, READY and 00:00:00:00; the START button pulses.
3	Click ▶ START. The decks play and every move happens again: knobs, faders, crossfader, effects and scratches move on the screen. The timecode runs as hours:minutes:seconds:frames (25 frames per second) next to the total length.
4	Touch a control during the replay and it is yours until the next recorded move of that control.
5	Click ■ STOP to end the replay at any moment. OPEN PREMIX opens the recording in PreMix Studio while the replay keeps running (chapter 20).



REPLAY ready: tracks loaded and cued, waiting for START.



REPLAY running: the timecode, MTC → the MIDI output that receives it, OPEN PREMIX and STOP.



The desk during a replay: the faders and knobs stand where they stood in the set.

The next tracks of the recording are decoded 20 seconds ahead, so the replay never waits. A track that is not in the library is reported (*REPLAY deck A: track not in this library*) and that deck stays silent.

19.3 MIDI timecode out: lights, video and DAW follow the set

REC and REPLAY send **MIDI Timecode** (MTC, 25 frames per second, EBU) to a MIDI output of your choice. A lighting desk, a lighting or video program or a DAW set to receive MTC then runs exactly with the set: during a replay the lights and the video play their cues on the same frame every time, and during a recording they follow you live.

What is sent	Detail
Quarter-frame messages	100 per second (eight make one complete time), time-stamped 120 ms ahead so they leave exactly 10 ms apart; the schedule slides with the audio clock and never jumps while the set runs (measured: 10.00 ms mean, 0.07 ms spread). The receiver locks within 80 ms.
Full-frame message	The complete time in one message at the start, when the replay is cued (READY) and on every jump — so the receiver already knows where the set stands before it runs. Sent when Chrome allows system-exclusive MIDI (it asks once); without it the receiver locks after the first eight quarter frames.
Frame rate	25 fps (EBU, the European standard for lighting and video). Set the receiver to 25 fps, MTC.
Start time	00:00:00:00, or 01:00:00:00 when your desk expects hour 1 (many lighting desks start their cue lists at 01:00:00:00).

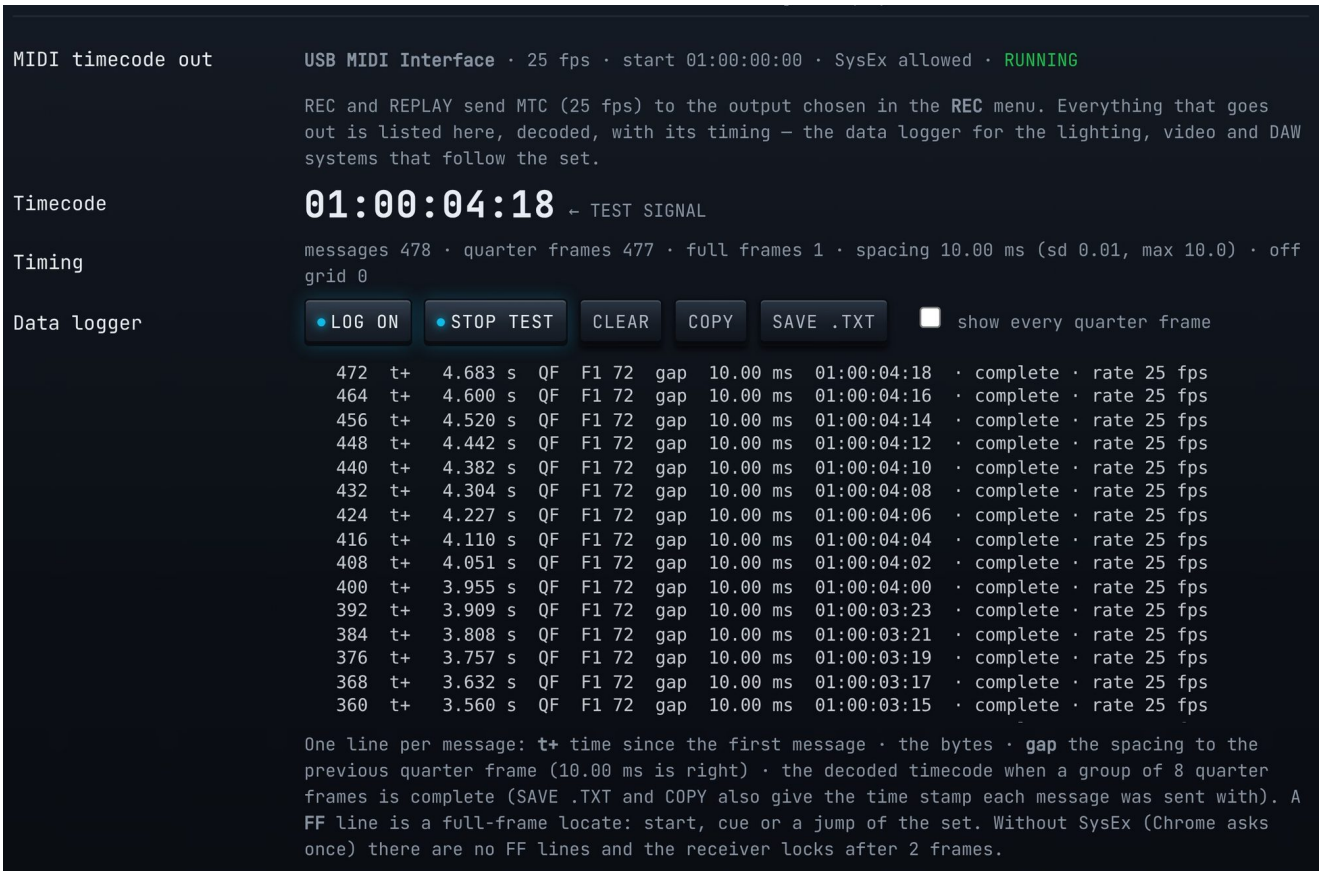
To send timecode

1	Make a MIDI path from DeckFields to the receiver (19.4): a USB MIDI interface with a MIDI cable to the desk, or a virtual MIDI port when the receiving program runs on the same computer.
2	Click REC. Under MIDI TIMECODE OUT (MTC 25 fps) choose the output; the second list sets the start time: 00:00:00:00 or 01:00:00:00. The choice is remembered by the name of the port.
3	Record or replay as usual. The REPLAY bar shows MTC → output in green while timecode is sent, MTC ready while it waits. When the replay is READY the receiver already gets the start time.
4	In the receiver: timecode input = MTC, 25 fps, from the same MIDI port. Give it a moment to lock, then let its cue list follow.

NOTE If the REC menu says *No MIDI output found*: connect the interface or start the virtual MIDI port, then open the menu again. If it says *Chrome did not allow SysEx*: the timecode still works; the receiver locks after 80 ms instead of at once.

19.3b The data logger and TEST SIGNAL

OUTPUTS · SETTINGS ▦ › MIDI & MAPS › **MIDI TIMECODE OUT** is the data logger of the timecode: every message DeckFields sends is listed there, decoded, with its timing — what a lighting or video technician asks for when a system does not lock, and what the other programs that follow DeckFields are built on.



The data logger during a TEST SIGNAL: the status line (port, 25 fps, start time, SysEx, RUNNING), the running timecode, the timing statistics, the buttons and the list of messages — every complete group of eight quarter frames with its decoded time and the spacing to the message before it.

Part	What it shows or does
Status line	The chosen output (or OFF), 25 fps, the start time, whether Chrome allowed SysEx (full-frame messages), RUNNING in green while timecode is sent and the source: REC, REPLAY or TEST SIGNAL.
Timecode	The last complete time that went out, HH:MM:SS:FF.
Timing	Messages, quarter frames and full frames sent; the spacing between quarter frames: mean, spread (sd) and the worst gap in ms; off grid = quarter frames more than 3 ms from the 10 ms grid. A healthy run reads 10.00 ms, sd under 0.1, off grid 0.

Part	What it shows or does
LOG ON / OFF	Logging on or off; the timecode itself keeps running. The log keeps the last 4,000 messages.
TEST SIGNAL	Sends timecode from the start time (00 or 01:00:00:00) to the chosen output without a recording — to check the chain to the lighting desk or the DMX program before the set. Press again to stop. REC or REPLAY take the output over when they start.
CLEAR	Empties the log and the statistics.
COPY · SAVE .TXT	The whole log as text: a header with port, frame rate, start time, SysEx and the statistics, then one line per message with the time since the first message, the time stamp it was sent with, the bytes, the gap and the decoded time. SAVE writes DeckFields MTC log date time.txt in your downloads folder.
show every quarter frame	Off: only the complete groups (one line per 2 frames) and the full-frame locates. On: every single F1 message with its gap.

To check the chain before a show

1. Choose the output in the REC menu › MIDI TIMECODE OUT (19.3) and set the receiver to MTC, 25 fps, the same port.
2. Open OUTPUTS · SETTINGS › MIDI & MAPS and press TEST SIGNAL: the status line reads RUNNING ← TEST SIGNAL and the timecode counts from the start time.
3. The receiver must show the same running time. If it does not: check the port name in the status line, the frame rate on the receiver, and whether the list shows FF lines (no FF = SysEx not allowed: the receiver locks after 80 ms, which is fine) — then SAVE .TXT and send the file with your support question.
4. Press TEST SIGNAL again to stop. Record or replay: the logger lists the real set in the same way.

NOTE A full-frame (FF) line appears at the start, when a replay is cued and on every jump of the set; between them only quarter frames are sent. Reading the list: F1 72 closes a group — the line carries the decoded time; the gap column must read 10.00 ms.

19.4 Timecode to the lights: the chain to a USB-DMX converter

A USB-DMX converter (ENTTEC DMX USB Pro, Open DMX USB, DMXking, Eurolite, a Daslight or Sunlite box …) does not understand timecode by itself: it only carries the DMX signal to the fixtures. Timecode goes to a **lighting program or desk** that reads MTC; that program plays its cue list on the timecode and sends DMX through the converter. The chain is always:

Step	Device or program	What it does
1	DeckFields (REC or REPLAY)	Sends MTC 25 fps on the MIDI output you chose.
2	MIDI path	A USB MIDI interface with a 5-pin MIDI cable to the desk, or a virtual MIDI port inside the computer: Mac = IAC Driver (Audio MIDI Setup), Windows = loopMIDI or the virtual port of your lighting program.
3	Lighting program or desk with MTC input	Reads the timecode and runs its cue list on it: MagicQ PC, Daslight, Sunlite, Freestyler, Lightkey, QLC+, Chamsys, grandMA onPC, Onyx … (check that your program reads MTC: the setting is called timecode in, MIDI timecode or MTC).
4	USB-DMX converter	Connected to the computer of the lighting program; the program sends DMX through it.
5	Fixtures	On the DMX line.

To set it up

1	Install and open your lighting program with its USB-DMX converter and check that it controls the fixtures on its own first.
2	Same computer as DeckFields: make a virtual MIDI port. Mac: Applications › Utilities › Audio MIDI Setup › Window › Show MIDI Studio › double-click IAC Driver › tick Device is online (one bus, "IAC Driver Bus 1"). Windows: install loopMIDI and add one port, or use the virtual MIDI port your lighting program offers. Another computer: plug a USB MIDI interface into the DeckFields computer and run a MIDI cable from its OUT to the desk or interface IN.
3	Start DeckFields (the MIDI ports are read when it starts), click REC and choose that port under MIDI TIMECODE OUT; choose 01:00:00:00 when the desk expects hour 1.
4	In the lighting program: timecode input = MIDI timecode (MTC), frame rate 25, MIDI device = the same port (IAC Driver Bus 1, loopMIDI Port, your interface). Put its cue list or timeline on timecode.
5	Test without a recording: OUTPUTS · SETTINGS › MIDI & MAPS › TEST SIGNAL (19.3b). The lighting program shows the running timecode 01:00:00:00, 01:00:00:01 … Then with a recording: REPLAY, START — the program plays its cues; STOP: the timecode stops; start again: it jumps back to the start (full-frame message) and runs.
6	Build the show: record the set once (REC), replay it while you program the cues on the timecode in the lighting program; every replay gives exactly the same frames.

IMPORTANT Test the whole chain before a show, with the converter on the same USB port and the same port names: a MIDI port that is renamed or missing is shown as OFF in the REC menu and no timecode leaves DeckFields. The output is remembered by its name, so the same interface is found again at the next start.

20. PreMix Studio

PreMix Studio is the editor behind the **PREMIX** button in the top bar. It has two views of a set. **RECORDING** shows a recorded set on its own time line exactly as you played it, every mixer signal as a data-logger plot you can redraw. **ARRANGEMENT** shows the set as tracks and blends on DeckFields' own mixer: build a pre-mixed set from your library, correct the blends of a recording, export it to MPC XL and Ableton Live, and play it on the decks. The view button in the transport bar switches between them; an embossed ARRANGEMENT or RECORDING tag in the panel header says where you are.

20.1 The PreMix licence

Plan	Price	What you get
PreMix Basic	€ 9.99 / month · € 49.95 / 6 months · € 89.91 / year, incl. 21 % Belgian VAT	REC & REPLAY with MIDI timecode out; PreMix Studio: RECORDING and ARRANGEMENT, blends, send FX, duck, tempo; export to MPC XL, Ableton Live, Logic Pro, FL Studio and any DAW; play on the decks
PreMix Stems	€ 29.00 / month · € 145.00 / 6 months · € 261.00 / year, incl. 21 % Belgian VAT; early bird for the first 12 months: € 15.00 / month · € 75.00 / 6 months · € 135.00 / year	Everything in Basic, plus STEMS: split tracks, stem effects, stem lanes and stem automation in PreMix (chapter 21). This is the plan that was called PreMix Pro until 4.0: if you have it, nothing changes.
PreMix Pro	€ 35.00 / month · € 175.00 / 6 months · € 315.00 / year, incl. 21 % Belgian VAT; early bird for the first 12 months: € 20.00 / month · € 100.00 / 6 months · € 180.00 / year	Everything in Basic and Stems, plus the SONG EDITOR (chapter 22)

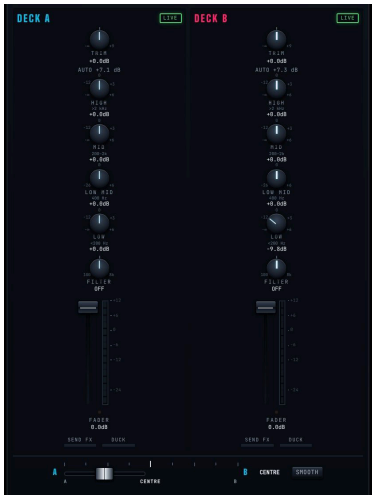
PreMix is a separate licence on top of a DeckFields plan and runs in the DeckFields desktop app for Mac and Windows. It is linked to the e-mail address of your DeckFields licence and unlocks itself for every DeckFields key of that address: open OUTPUTS · SETTINGS › ACCOUNT & LICENCE once to refresh, then press PREMIX. Without it the PREMIX, REC and REPLAY buttons show a note with the banner PREMIX REQUIRES A SEPARATE LICENCE. In the browser version PREMIX and REC are not shown in the top bar at all. Every plan comes monthly, for 6 months (1 month free) or yearly (3 months free), and renews until you cancel on your account page. The early-bird price counts for the first 12 months of a new plan (12 monthly, 2 half-year or 1 yearly payment); after that the normal price applies and you get an e-mail before it changes. Plans of 6 months and a year also get a reminder e-mail 30 days before they renew.

20.2 The window



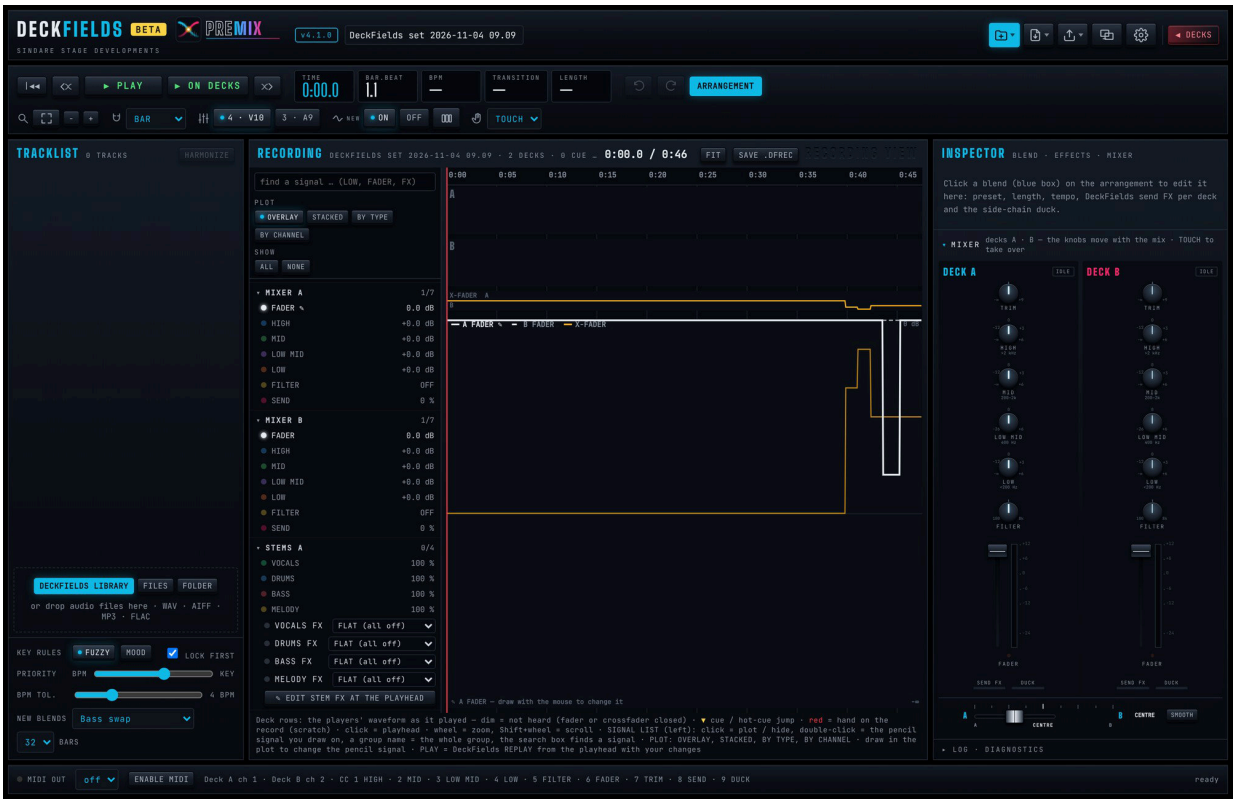
PreMix Studio in the ARRANGEMENT view: the header with the icon menus, the transport bar, the TRACKLIST on the left, the arrangement with the tracks and the blue blend boxes, the AUTOMATION editor under it and the INSPECTOR with the mixer on the right.

Part	What it holds
Header	The name of the PreMix (click to change it) and the icon menus: LOAD (DECKFIELDS LIBRARY, AUDIO FILES ..., FOLDER ...), FILE (NEW PREMIX, OPEN ... a .dfmix PreMix or a .dfrec recording, SAVE PREMIX (.DFMIX), SAVE RECORDING (.DFREC)), EXPORT (MPC XL PROJECT, ABLETON LIVE SET, LOGIC · FL STUDIO · ANY DAW), the settings gear and ◀ DECKS (back to the decks; PreMix keeps your work, Esc does the same).
Transport bar	|◀◀ back to start · ◀ BLEND / BLEND ▶ (previous / next blend, 16 beats before it; in RECORDING the previous / next part) · ▶ PLAY · ▶ ON DECKS · the readouts TIME, BAR.BEAT, BPM, TRANSITION, LENGTH · ↶ UNDO / REDO ↷ (⌘Z / Ctrl+Z) · the view button ARRANGEMENT / RECORDING · ZOOM FIT − + · SNAP PHRASE / BAR / BEAT · EQ 4-BAND V10 / 3-BAND A9 · TAKEOVER TOUCH / LATCH / AUTO.
TRACKLIST (left)	The tracks of the set in order, each with its deck letter (A and B alternate), name, LIVE badge while it plays, BPM, key chip (green / yellow / red = how well it fits the track before), energy, bars, phrase strip, ▲ ▼ and ×. HARMONIZE orders the list by key and tempo (KEY RULES FUZZY / MOOD, LOCK FIRST, PRIORITY BPM ⇄ KEY, BPM TOL.). NEW BLENDS sets the preset and the length (8 / 16 / 32 / 64 bars) PreMix uses for blends it makes. A drop zone takes files or a folder.
ARRANGEMENT	The tracks as hi-res waveforms (the players' 240 columns per second, low / mid / high band in the colour mode of your decks) on the players' grid: beat and bar lines, phrase lines every 4 bars, bar numbers. The blue boxes are the blends. Drag a track to reorder, drag a blend to move it, click the ruler to jump in time.
AUTOMATION	The lanes of the selected blend: FADER, X-FADER, HIGH, MID, LOW MID, LOW, FILTER, SEND FX, DUCK, with a CURVE preset (NONE, CROSSFADE, FADE IN, FADE OUT, SWAP). Cyan = the outgoing track, pink = the incoming. Click adds a point, drag moves it, double-click deletes it, Shift snaps to the beat.
INSPECTOR (right)	MIXER: the strips of DECK A and DECK B (TRIM, HIGH, MID, LOW MID, LOW, FILTER, the fader, SEND FX and DUCK bars) that move with the mix, and the crossfader with its A · CENTRE · B scale and SMOOTH / CUT. Under it the sections of the selected blend: BLEND, PRESET, LENGTH, TEMPO, SEND FX, SIDE-CHAIN DUCK and LOG.



The INSPECTOR mixer: DECK A and DECK B with the crossfader between them.

20.3 RECORDING: the data-logger view

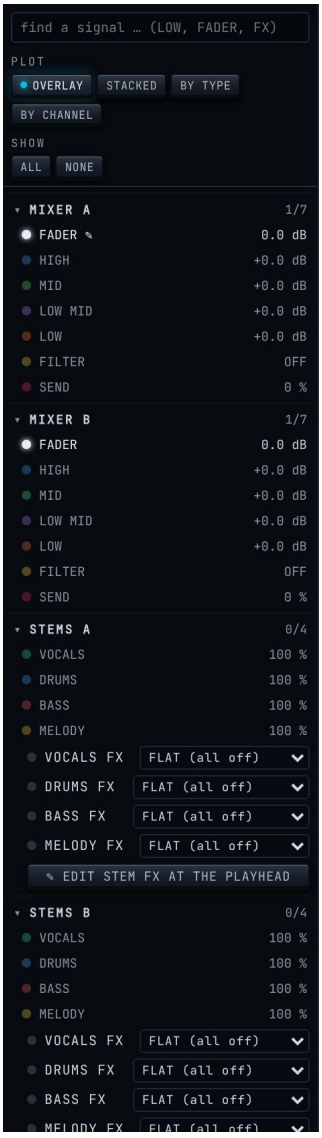


RECORDING: the signal list with live values on the left, the deck rows with the players' waveform and bar grid, the crossfader row and the plots.

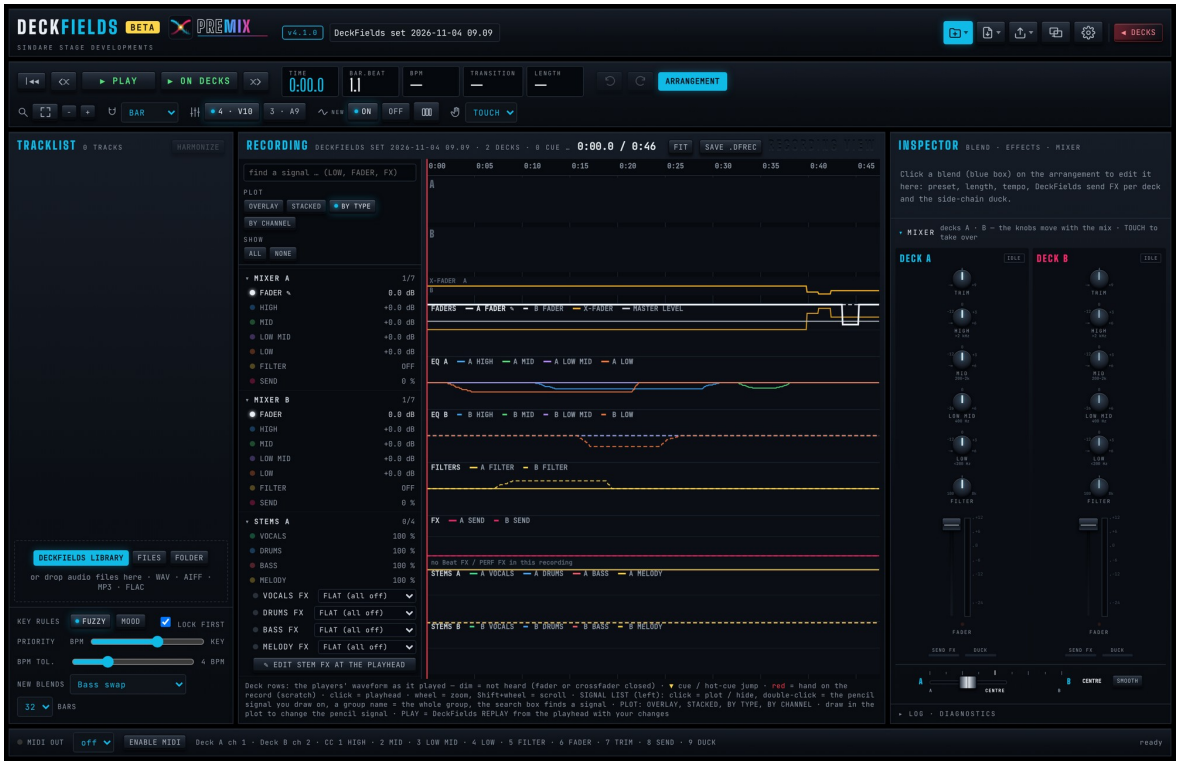
The RECORDING view appears when a recording is open: OPEN IN PREMIX after REC, OPEN PREMIX in the REPLAY bar, or FILE › OPEN a .dfrec. It is laid out like the time plot of an engine data logger: the parameter list on the left, the plots on the right, the playhead through both, and the value of every signal at the playhead in the list.

Part	What it does
Deck rows	What each deck played, with the players' waveform as it played; dim = not heard (the fader or the crossfader closed it); ▼ = a cue or hot-cue jump; red = a hand on the record (scratch).

Part	What it does
Signal list	Every recorded signal in its group: MIXER A and MIXER B (FADER, HIGH, MID, LOW MID, LOW, FILTER, SEND), MASTER (X-FADER, MASTER LEVEL), FX (BEAT FX, PERF FX, SEND FX TYPE) and DECK A / DECK B (PLAY, CUE / HOT CUE, SCRATCH, PITCH, SYNC). Click a row = plot or hide it; click a group name = the whole group; double-click or Alt-click a row = the pencil signal you draw on. The right column shows the live value at the playhead (−∞, +3.0 dB, KILL, LP 800 Hz, CENTRE, A 40 %, PLAYING, HAND ON, → 1:23 at 45.2 s, ON · ECHO → A …). The FX and DECK rows are recorded as played and cannot be redrawn: REPLAY and ON DECKS play them exactly.
Search	Type in find a signal: LOW shows every LOW and LOW MID of both mixers, FADER every fader, FX the effects.
SHOW	ALL plots every signal, NONE hides them.
PLOT layout	OVERLAY = every plotted signal in one window (deck A solid, deck B dashed); STACKED = one strip per signal; BY TYPE = FADERS · EQ A · EQ B · FILTERS · FX, to see what takes over where; BY CHANNEL = MIXER A · MIXER B · MASTER, to see what each channel does.
Plot	Click = playhead; wheel = zoom, Shift + wheel = scroll; FIT shows the whole set. Draw in the plot to change the pencil signal.
SAVE .DFREC	Saves the recording with your changes as a file.



The signal list with the live values at the playhead.



PLOT BY TYPE: faders, the EQ of each mixer, the filters and the effects in their own strips.

To correct a recorded set

1	Open the recording (OPEN IN PREMIX, OPEN PREMIX or FILE › OPEN).
2	In the signal list click the signals you want to see, or a group name, or type a name in the search box. Choose a PLOT layout.
3	Double-click the signal you want to change: it becomes the pencil signal (marked in the list).
4	Draw over its curve in the plot: the move is replaced by your line for the time you drew; after the stroke the control goes back to what you recorded. UNDO takes it back.
5	Press Space or ▶ PLAY: DeckFields REPLAY plays the recording with your changes from the playhead while PreMix stays open (LOADING DECKS while the decks load, then STOP). ▶ ON DECKS plays from the start and waits for START in DeckFields.
6	FILE › SAVE RECORDING (.DFREC) keeps the corrected recording.

20.4 ARRANGEMENT: tracks and blends

In the ARRANGEMENT view the set is a row of tracks with a blend between each pair. A recording is turned into an arrangement by itself: bar 1 is the first beat you heard, the set ends where the recording ended, every part that played long enough to blend is a track with a *Recorded* blend between the tracks and your moves in its lanes; parts shorter than 4 seconds (hot-cue juggling) are marked in amber under the ruler and play exactly in RECORDING and with ON DECKS.

To build a new PreMix

1	FILE › NEW PREMIX clears everything (the name goes back to New PreMix).
2	LOAD › DECKFIELDS LIBRARY: search, tick the tracks and click ADD TO PREMIX; or AUDIO FILES … / FOLDER … for files outside the library. The tracks are analysed (tempo, key, phrases) if they are new.
3	Order the tracks: drag them in the TRACKLIST or in the arrangement, or click HARMONIZE for an order by key and tempo.
4	PreMix builds a blend between every two tracks from the preset library (NEW BLENDS sets the preset and the length). Click a blend (the blue box) to edit it in the INSPECTOR.
5	Play it: ▶ PLAY in PreMix, or ▶ ON DECKS on the DeckFields decks (20.6).
6	FILE › SAVE PREMIX (.DFMIX) saves the set.

INSPECTOR section	What it does
BLEND	The selected blend: its number and preset, ◀ ▶ to the previous / next blend, the info line (out bar → in bar · bars · swap bar · key score · source), ▶ AUDITION (plays the blend), ZOOM, AUTO PLACE (puts the blend back where PreMix would place it) and LOCK (a locked blend is not moved by HARMONIZE or AUTO PLACE).
PRESET	EQ BLENDS: Bass swap, Slow EQ blend, Drop swap, Layer ride, Hi swap, Minimal mid blend, Melodic hold, Crossfade · FILTER: HPF exit, Filter snap, LPF reveal, Riser · FX: Echo out, Echo blend, Reverb wash · SIDE-CHAIN: Side-chain ramp, Side-chain swap. A preset fills the automation lanes; you can change every lane afterwards.
LENGTH	4 · 8 · 16 · 32 · 64 bars.
TEMPO	How the tempo moves from one track to the next: DRIFT (the incoming follows the outgoing tempo during the blend, then the mix glides 1 BPM per 16 bars to its own tempo), JUMP (the tempo changes at the end of the blend), HALF (over the second half of the blend), FULL (over the whole blend).
SEND FX	The DeckFields send effect per deck (OUTGOING · DECK A, INCOMING · DECK B): SHORT DELAY, LONG DELAY, DUB ECHO, REVERB, GATE FILTER with FEEDBACK / SIZE / DEPTH, TIME / RATE and TONE / CUT-OFF. The send level is the SEND FX lane in AUTOMATION.
SIDE-CHAIN DUCK	The outgoing or incoming deck dips on every beat of the mix grid: RAMP (outgoing), SWAP or OFF; 1 = −12 dB per beat. Draw your own in AUTOMATION › DUCK.
LOG · DIAGNOSTICS	What PreMix did (analysis, exports, errors).

20.5 Level, grid and takeover

PreMix plays at the level of the decks: the same automatic gain (about −16 dBFS RMS, ±8 dB), the same fader law and the DeckFields MASTER LEVEL, so a set sounds the same in PreMix, in REPLAY and on the decks. Both views draw the players' waveform and grid. **TAKEOVER** in the transport bar sets what happens when you touch a knob in the INSPECTOR while the mix plays: TOUCH = yours while you hold it, then it glides back (PREMIX SETTINGS › TOUCH glide back), LATCH = yours until the next recorded move, AUTO = the automation stays in control.

20.6 ON DECKS: play the PreMix on the DeckFields decks



ON DECKS: the PREMIX ON DECKS bar in DeckFields, READY with the name, bar and tempo, waiting for START.

To play on the decks

1	Click ▶ ON DECKS in the transport bar (or ◀ DECKS, then the bar).
2	A PreMix built from your library: DeckFields loads and cues the first tracks on decks A and B; the blue PREMIX ON DECKS bar shows READY with the name, the bar and the tempo. Click ▶ START: the knobs, faders and send FX move on the mixer as if you are mixing. A PreMix made from a recording plays as the recording itself through REPLAY — crossfader, scratches and FX exactly as you made them — with only the lanes you changed replacing your recorded moves.
3	Touch a control to take it over (TAKEOVER). OPEN PREMIX goes back to the editor while it plays; ■ STOP (or ON DECKS again) stops it.

NOTE The bar warns when nothing would be heard: *NO SOUND at the DeckFields master* (check the channel faders, MASTER LEVEL and OUTPUTS), *OUTPUTS = EXTERNAL: your club mixer makes the sound* (the DeckFields knobs and faders are not in it; EXTERNAL · DESK ON puts them in), or *audio is paused by the browser: click anywhere in DeckFields*.

20.7 Export to MPC, Ableton Live, Logic Pro, FL Studio and any DAW

EXPORT renders every track of the PreMix as it sounds in the mix — faders, EQ, filter, Beat FX, send FX and duck included — and writes it for the program you work in. Tested on a Mac on 3 November 2026 with Ableton Live 12, Logic Pro, FL Studio 2026 and MPC 3.

Export	What you get	How to open it
MPC XL PROJECT	Folder name MPC: name.xpj and name_[ProjectData] with one WAV per track. One audio track per song, a PREMIX submix to Out 1/2, one sequence per tempo section and Song 1 that plays them in order.	MPC XL: load the project. MPC 3 on a computer: open the .xpj (double-click it in Finder).
ABLETON LIVE SET	Folder name Project: name.als and the WAVs. Every clip on its own track, deck A blue and deck B red, warped on every beat, with the tempo automation of the mix. Main at 0 dB.	Open the .als in Live 11 or 12. Live may ask to save it as a new version: that is normal.
LOGIC · FL STUDIO · ANY DAW	Folder name Stems: one WAV per track that starts at 0:00 of the mix (silence before the song comes in), a tempo map MIDI file, a marker MIDI file for FL Studio and HOW TO OPEN.txt.	Place all WAVs at bar 1. Steps for Logic and FL Studio below and in HOW TO OPEN.txt.

To open the export in Logic Pro

1	File › Open… › name tempo map (Logic, Ableton, Cubase).mid. Logic makes a new project with the full tempo map of the mix and a marker where each song comes in.
2	Delete the track PreMix guide (delete). It only exists because Logic reads the tempo of a MIDI file only when the file has a track with a note in it.
3	Drag all WAV files from Finder onto the empty area under the tracks, at bar 1, and choose Create new tracks. When Logic asks to change the project to 44.1 kHz, choose Change Project.
4	Leave Flex Time off on these tracks: the audio is already at the speed of the mix.

To open the export in FL Studio

1	File › Import › MIDI file… › name markers (FL Studio).mid, with Start new project on. FL sets the start tempo and a marker where each song comes in.
2	Select all WAV files in Finder and drag them into the Playlist at bar 1. FL puts each on its own track.
3	FL Studio reads only one tempo from a MIDI file, so the grid stays at the start tempo. The audio plays exactly as the mix, and the markers sit on the audio.

All tracks get one common level so nothing peaks above −1.0 dBFS; the balance between them stays as you mixed it. PREMIX SETTINGS › Export chooses between **a folder I choose** and **one ZIP in Downloads**. The folder window opens first, then DeckFields renders; the status line at the bottom reads

export ready when it is done.

NOTE	macOS protects the folders Downloads, Desktop and Documents themselves. Choose a folder **inside** them, or make one with New Folder. If you choose one of those folders itself, DeckFields saves the export as one ZIP in Downloads instead and tells you so in the log. The DeckFields desktop app 1.6.14 and later writes there directly.

TIP	BEAT SYNC ON (the default for new blends) makes the tempo glide smoothly to the next song after a blend; that glide is in the tempo map of every export. With BEAT SYNC OFF (FREE) each song keeps its own speed and the grid follows the incoming song.

20.8 PREMIX SETTINGS and the MIDI footer

Setting	Options (standard)
Timeline › Snap when dragging	PHRASE (4 bars / phrase starts) · BAR · BEAT (bar)
New blends › Tempo mode	DRIFT · JUMP · HALF · FULL (DRIFT)
New blends › DRIFT speed	8 · 16 · 32 · 64 bars per 1 BPM (16)
Levels › Auto gain target	−20 … −10 dBFS RMS, as the DeckFields players (−16)
Control › TOUCH glide back	½ beat · 1 beat · 2 beats · 4 beats (1)
Control › MIDI channel Deck A / Deck B	1–16 (1 and 2)
Export › Export to	a folder I choose · one ZIP in Downloads (folder)

The footer holds the MIDI output of PreMix (**MIDI OUT** select, ENABLE MIDI): while a PreMix plays it sends the mixer moves as MIDI control changes — Deck A on channel 1, Deck B on channel 2, CC 1 HIGH · 2 MID · 3 LOW MID · 4 LOW · 5 FILTER · 6 FADER · 7 TRIM · 8 SEND · 9 DUCK — so a hardware mixer or a DAW can follow them. DEFAULTS puts every setting back.

20.9 Keys in PreMix Studio

Key	Function
Space	Play / pause (RECORDING view: replay from the playhead)
Esc	Close a window; otherwise back to the decks
⌘Z / Ctrl+Z	Undo
⇧⌘Z / Ctrl+Shift+Z	Redo
Shift while drawing	Snap to the beat
Wheel · Shift + wheel	Zoom · scroll in the recording plot

20.10 Stems in PreMix

With PreMix Stems or PreMix Pro every blend gets four extra lanes: **VOCALS · DRUMS · BASS · MELODY**. They work like the fader lanes: high = the stem at 100 %, low = off. PreMix plays the stems in its own preview, in ON DECKS and in the export, exactly as the decks do.



A blend with the four stem lanes under the mixer lanes: here the vocals of the incoming track come in late.

To mix with stem lanes

1	Split the tracks of your PreMix into stems on the decks first (21.2). A track without stems has no stem lanes.
2	In PreMix, click a blend (the blue box).
3	You see: under AUTOMATION the lanes VOCALS, DRUMS, BASS and MELODY, for the outgoing (cyan) and the incoming (pink) track.
4	Click in a lane to add a point. Drag a point to move it. Double-click a point to delete it.
5	Press ▶ PLAY to hear it.

20.11 STEM FX and ✎ EDIT: the full stem effects in PreMix

Each blend has a **STEM FX** section in the INSPECTOR. It shows, per stem, the effect preset that plays at the playhead, with a drop-down to choose another preset at that moment. A choice makes a **keyframe**: from there on the stem plays with that setting.

✎ **EDIT** opens the complete STEMS window of the deck (chapter 21) over PreMix, with every knob of every effect. The music keeps playing while it is open, and you hear every change at once.



✎ EDIT: the STEMS window over PreMix, with the blue bar ✓ SET IN PREMIX at the top.

To edit the stem effects of a blend

1	Put the playhead where the change must start (click the ruler).
2	In the INSPECTOR, under STEM FX, click ✎ EDIT next to the outgoing or the incoming track.
3	You see: the STEMS window opens in the middle of the screen. A blue bar at its top says what you are editing.
4	Change what you want: stems on or off, presets, QUAD EQ, GATE, COMP, SENDS.
5	Click ✓ SET IN PREMIX. Only the stems you changed are stored, as keyframes at the playhead.
6	Click × (or Esc) to close without storing anything.

NOTE ✎ EDIT needs the track on a deck: DeckFields loads it there by itself, silently, when you press ✎ EDIT. Wait until the window opens.

20.12 STEM FX AUTOMATION: draw an effect knob over time

For smooth changes — an EQ sweep, a gate that opens slowly, a reverb send that grows — you draw the knob as a lane. Every stem has 12 knobs you can draw:

Knob	Low in the lane → high in the lane
EQ 1 – 4 FREQ	20 Hz → 20 kHz (the middle is about 630 Hz)
EQ 1 – 4 GAIN	−18 dB → +18 dB (the middle is 0 dB)
GATE THRESHOLD	−80 dB → 0 dB
COMP THRESHOLD	−60 dB → 0 dB
DELAY SEND · REVERB SEND	0 → 100 %

To draw an effect knob

1	Click a blend.
2	In the lane list, find the group STEM FX AUTOMATION.
3	Choose the stem in the first list and the knob in the second list.
4	Click ✎ DRAW. The button reads ✎ DRAWING and the lane opens in the editor.
5	Click to add points, drag to move them, double-click to delete one.
6	Press ▶ PLAY.

NOTE A drawn EQ band, gate or compressor switches itself on. A ● after a stem or knob name in the lists means that lane already has points.

20.13 More in PreMix 3.0

What	How it works
FREE snap	SNAP in the transport bar now also has FREE: points and blends move freely, without the beat or bar grid.
Stem effect rows in the recording editor	In RECORDING view, a recorded set with stems has rows with the stem effect preset per stem. Choose another preset from the drop-down, or click ✎ EDIT for every knob.
Stems on ON DECKS	A PreMix played ON DECKS sends its stem lanes and stem effects to the decks: the stem boxes and the STEMS window move with it.
Export	The MPC XL and Ableton exports include what the stem lanes and stem effects do to the sound.
ON DECKS timeline	Under the blue PREMIX ON DECKS (or REPLAY) bar you see a time line of the whole mix: the blends and the moments something happens (tracks, faders, EQ / filter, tempo, FX). Click = jump there · mouse wheel = zoom · drag = scroll · ◀ ▶ = previous / next moment. Drag its header to float it anywhere on the screen, drag the corner to make it bigger, DOCK puts it back under the bar. DeckFields remembers where you put it.
Beat FX on the decks	When a blend uses a Beat FX, PreMix ON DECKS moves the real BEAT FX of the DeckFields mixer: type, beat, channel, level / depth and ON. You see it and hear it, and REC records it. Your own BEAT FX SETUP stays as it is.
Pitch fader	ON DECKS the tempo changes go through the pitch fader of the deck, as a DJ would do it: the fader, the % and the SYNC decks move with it.
LIVE COPY	The LIVE COPY button in PreMix: while you edit or play in PreMix, DeckFields loads the tracks on decks A and B and its waveforms, faders, knobs, pitch, crossfader, Beat FX and meters follow what PreMix does. It is only a picture: the sound comes from PreMix. LIVE COPY pauses by itself as soon as a deck in DeckFields plays, so it never moves the mixer of a set you are playing.

NOTE The PreMix preview plays the gate and compressor without lookahead (the decks use 1.5 ms of lookahead). On very fast drum hits the preview can sound a little different from the decks; ON DECKS and REPLAY sound exactly like the decks.

20.14 The GAIN lane: the level of a track can move in a blend

The knob on a track strip in PreMix now reads **GAIN** (it was TRIM), and GAIN is also a lane in the AUTOMATION row of a blend, next to FADER and X-FADER. Without points in the lane the GAIN of a track is simply its knob: before, in and after the blend.



PreMix with the GAIN lane of a blend open. DeckFields 4.1.18, own tracks.

1	Click a blend, then **GAIN** in the AUTOMATION row.
2	Draw points with ✎ **DRAW**, or choose a shape: **CROSSFADE** on GAIN lets the outgoing track fall while the incoming one rises. **NONE** takes the lane away again.
3	A GAIN move you made on the decks while **REC** was recording arrives here as the GAIN lane when you press OPEN IN PREMIX (19); change it and REPLAY ON DECKS plays your change.

20.15 Auto level BY LOUDNESS

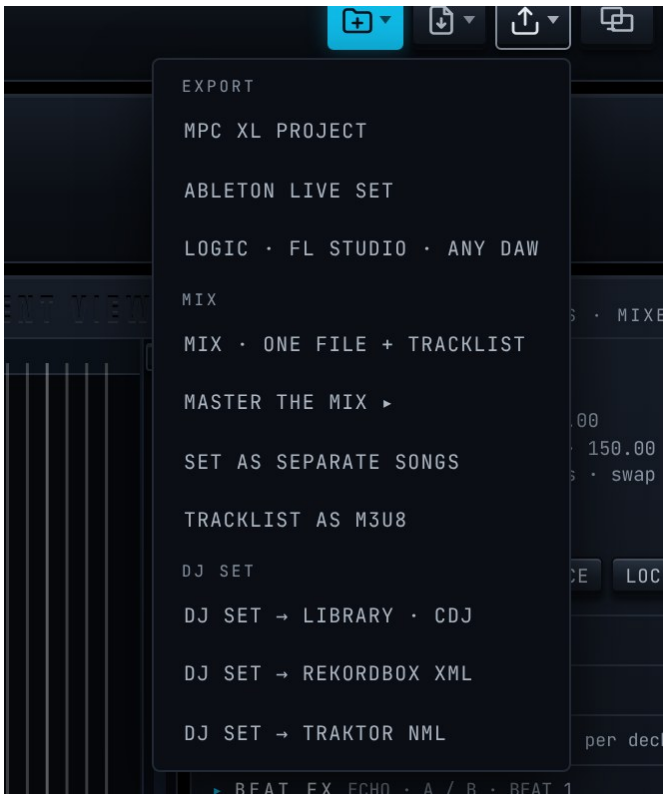
PREMIX SETTINGS › Levels › Auto level of the tracks in the mix:

Choice	What it does
AS THE PLAYERS (standard)	The auto gain of the decks, as before.
BY LOUDNESS	Every track is measured over its whole length (integrated loudness, ITU-R BS.1770) and brought to the same loudness: the target next to it, standard −16 LUFS. A track is never lifted over the mix ceiling. Under the GAIN knob you read what it did: LEVEL +3.1 dB.

NOTE Measured on two own tracks: with the auto gain of the players they were 0.16 LU apart, BY LOUDNESS brings both to −16.00 LUFS. Your GAIN knob and GAIN lane still work on top of it.

20.16 EXPORT › SET AS SEPARATE SONGS

Under **MIX · ONE FILE + TRACKLIST** in the EXPORT menu. It writes every song of the PreMix as **its own new file**, with everything you did to it in PreMix in the sound: stems, EQ, bass swap, effects and the blends at its start and end. Play those files after each other on any player and you hear your PreMix.



The EXPORT menu of PreMix with SET AS SEPARATE SONGS.

In the folder	What it is
SONGS	One WAV per song (stereo, 24-bit), numbered in the order of the mix.
The set playlist	Lists the song files in mix order.
HOW TO PLAY.txt	For every song: at which moment of the song before it you press play (“song 01 is at 0:39.012”). Started there, the files add up to the mix exactly.
MIX	The one-file mix and its tracklist, as MIX · ONE FILE + TRACKLIST writes them.

Your DeckFields library is not changed by this export. Where the folder goes follows PREMIX SETTINGS › export to: a folder you choose, or one ZIP in Downloads.

20.17 The edges of a blend

Drag the left or right edge of a blend to make it start earlier or end later. New: the left edge can now go **past bar 1 of the incoming song**, down to its very first sound, and the right edge to the **last sound of the outgoing song**. The line above the blend tells you where you are, for example “out bar 14 → in bar 1 − 0.04 (front of the song)”. UNDO brings the blend PreMix made back.

IMPORTANT **If the first beat of a song is not set on its real start, PreMix cannot bring the song in before that point.** PreMix counts from bar 1 of the beat grid. Check the grid of a song with a long intro (6): bar 1 belongs on the first beat you want to be able to use.

20.18 SONG automation: the whole song, not only the blend

Until now a lane could only be drawn inside a blend. **SONG** automation uses the same editor over the whole length of a song: a filter sweep in a break, the highs down for a few bars, an echo on one word, the level of a recorded take.



SONG lit above the lane list: the editor shows the whole song. The blue zone is the blend; the yellow line in the arrangement is the lane you are editing.

	How it works
BLEND | SONG	Two buttons above the lane list of the AUTOMATION panel. A click on a **blend** in the arrangement jumps to BLEND; a click on a **song outside a blend** jumps to SONG for that song.
The editor	The same as for a blend: click = add a point · drag = move · double-click = delete · Shift = 1-beat grid · UNDO works. CURVE › NONE removes the points of this lane on this song.
The lanes	GAIN · HIGH · MID · LOW MID · LOW · FILTER · SEND FX · BEAT FX · DUCK, and the four STEM lanes (VOCALS, DRUMS, BASS, MELODY) when the song is split (20.20). STEM FX lanes belong to a blend. FADER, X-FADER and TEMPO belong to a blend and are not SONG lanes.
Inside a blend	The lanes of the blend decide. Where a blend has no points for a lane, the SONG lane runs on through it. In the editor the blend is the blue zone.
SEND FX and BEAT FX of a song	With SONG lit the INSPECTOR shows the SEND FX and BEAT FX of this song: choose the effect and set its knobs there, then draw its level in the SEND FX or BEAT FX lane.
Where it is kept	In the mix file (.dfmix) and in UNDO. The points belong to the song: they move with it when you change the order or move a blend.



The SEND FX lane of a song with the INSPECTOR on the right showing the SEND FX and BEAT FX of that song.

20.19 The top bar fits by itself

The buttons of the top bar (players, clock, undo, markers, zoom, sync, SONG and BLEND tools) stand in the centre. When the window is too narrow for one row — for example with a recorded set open, which adds the ARRANGEMENT / RECORDING button — the tools move to a second row by themselves. Nothing overlaps on any window size.

20.20 Stem lanes over a whole song

When a song is split in stems (20.10), SONG mode offers four more lanes: **VOCALS**, **DRUMS**, **BASS** and **MELODY**. 100 % = the stem plays in full, 0 = the stem is off. Since 4.2.1 these lanes work everywhere in the song, also outside the blends: take the vocals out for a break, drop the drums for eight bars, bring the bass back on the one.

	Stem lanes of a song
Draw	Click the song in the arrangement, choose SONG, choose a stem lane, click to add points and drag them, as on every lane.
What you hear	PreMix prepares the stem sound for every stretch where a stem lane leaves 100 %, a little before the playhead gets there. In EXPORT MIX the same stretch is rendered with the stems.
Inside a blend	the stem lanes of the blend decide, as before. Where the blend has no stem lane, the lane of the song goes on.
STEM FX	The effect knobs per stem (STEM FX) are drawn in a blend only; they are not SONG lanes.

20.21 CURVE for a song: FADE IN, FADE OUT, DIP 4 BARS

In SONG mode the row **CURVE**, right in the AUTOMATION header, has four buttons. They draw a ready-made shape on the lane you selected; you can move every point afterwards.



SONG mode, lane GAIN: FADE IN over the first 8 bars, a DIP of 4 bars from the playhead, FADE OUT over the last 8 bars.

Button	What it draws
NONE	Removes all points of this lane from the song.
FADE IN	The first 8 bars of the song go from the other end to the normal value of the lane.
FADE OUT	The last 8 bars of the song go from the normal value to the other end.
DIP 4 BARS	From the bar line nearest to the playhead: 1 bar to the other end, 2 bars there, 1 bar back. The playhead must stand inside the song, at least 4 bars before its end; otherwise the status line tells you.

Lane	Normal value	The other end
GAIN	the GAIN knob of the song	silent
HIGH · MID · LOW MID · LOW	centre	fully cut
FILTER	centre (off)	the low end of the filter
VOCALS · DRUMS · BASS · MELODY	100 %	off
SEND FX · BEAT FX · DUCK	0 (no effect)	100 %

For the lanes that rest at 0 the names read the other way round: FADE OUT on SEND FX lets the effect **rise** to full over the last 8 bars (an echo-out), FADE IN starts the song with the full effect and takes it away over 8 bars.

GOOD TO KNOW A CURVE button only replaces the points inside its own bars; what you drew elsewhere on the lane stays. UNDO takes the shape away again. A song shorter than 16 bars gets a shorter fade.

21. STEMS: play the parts of a song

A song is made of parts: the singing, the drums, the bass line, the melody. DeckFields can pull those parts apart. Each part is called a **stem**. You can then switch a part off (for example: no vocals), turn it louder or softer, or put an effect on just that part.

Stem	What is in it
VOCALS	Singing, rap and spoken words.
DRUMS	Kick, snare, claps, hi-hats and other percussion.
BASS	The bass line and the sub bass.
MELODY · FX	Everything else: synths, chords, pads, leads, effects and noises.

IMPORTANT STEMS need the **DeckFields desktop app** on Mac or Windows and the **PreMix Stems** or **PreMix Pro** licence. In the desktop app without one of them the STEMS box shows **PRO with a lock**. In the browser version and on a tablet there is no STEMS row under the waveform at all: that is normal.

21.1 Before you start: three things to know

1. Splitting takes time. The computer works on the whole song. On a recent laptop this takes about as long as the song itself, sometimes less. Split your tracks at home, before the gig, not while you play.
2. The stems are stored. You split a track once. The next time you load it, the stems are there at once.
3. The stems stay on this computer. EXPORT LIBRARY takes your stem settings along, but not the stem sound itself (it is too big). On another computer you split the track again.

21.2 Split a track (step by step)



The stem box under the waveform before the split: SPLIT · HOLD 2 S.

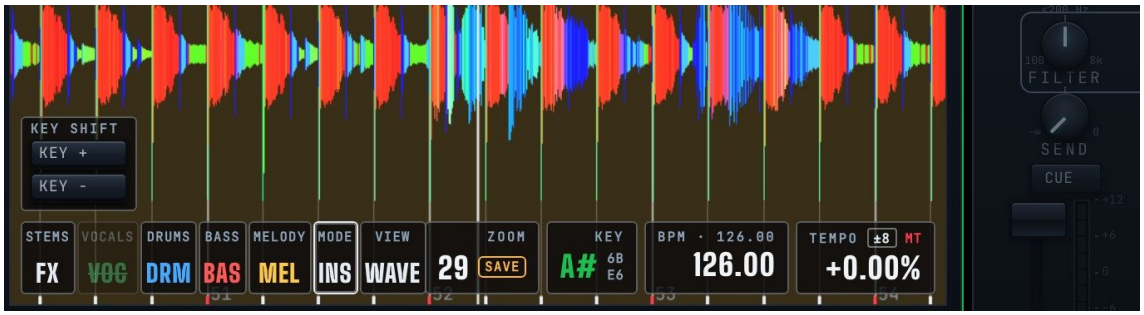
To split a track

1. Load a track on a deck (chapter 3). Wait until the waveform is drawn.
2. Look under the big waveform, on the left. You see a box that says SPLIT with HOLD 2 S above it.
3. Put the mouse on SPLIT. Press the mouse button and keep it pressed for 2 seconds.
4. You see: the box fills up while you hold. After 2 seconds the split starts. Let go. (Is a loop set on the deck? Then a small menu asks first: WHOLE TRACK or LOOP ONLY.)
5. A progress line in the box shows how far the split is.
6. Wait. You can play other decks meanwhile. When it is done, the box changes into five boxes: VOCALS · DRUMS · BASS · MELODY · MODE and VIEW.

CAUTION A short click on SPLIT does nothing. That is on purpose: a stray click during a set never starts a split. You must hold it for 2 seconds.

NOTE With a loop set on the deck you can choose to split only the loop. That is much faster. Outside the loop the deck plays the normal track; the box shows **LOOP ONLY**.

21.3 Switch stems on and off



After the split: the stem boxes. A lit box plays, a dark box is off.

You do	What happens
Click VOCALS	The vocals go off (the box turns dark). Click again: they come back.
Click DRUMS, BASS or MELODY	The same for that part.
SHIFT + click a box	Only that stem plays (solo). SHIFT + click again: everything back.
Scroll the mouse wheel on a box	That stem gets louder or softer.
Click MODE	Steps through: ALL (everything) → ACAPELLA (only vocals) → INSTRUMENTAL (everything but the vocals) → ALL.

Your first try

1	Play the deck.
2	Click VOCALS: you hear the song without singing.
3	Click VOCALS again: the singing is back.
4	Try MODE: one click = only the vocals (ACAPELLA), next click = no vocals (INSTRUMENTAL), next click = everything again.

NOTE Every stem box and MODE can be linked to a button or knob of your MIDI controller with MIDI LEARN (15.1).

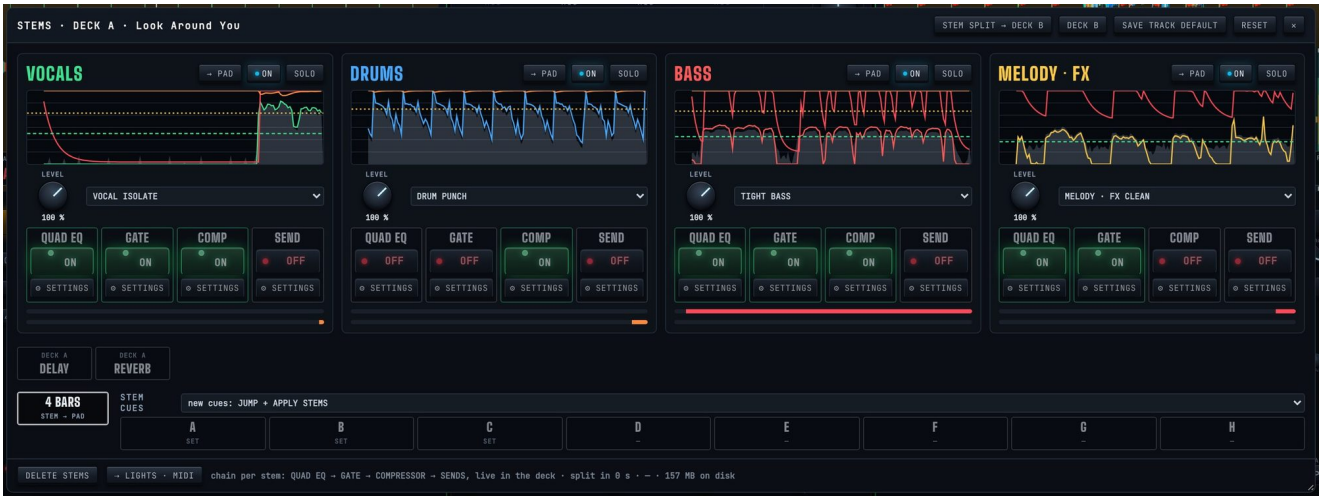
21.4 VIEW: see the stems



VIEW = STEM LANES: one coloured lane per stem. The drums lane is grey because DRUMS is switched off.

1	Click VIEW (the last box). It now reads LANES.
2	You see: the big waveform turns into four thin coloured lanes, one per stem. A stem you switched off turns grey.
3	Click VIEW again to get the normal waveform back.

21.5 The STEMS window



The STEMS window: one column per stem with ON, SOLO, LEVEL, presets and the four effects; at the bottom STEM → PAD, STEM CUES and the send effects.

To open the STEMS window

1	Click STEMS FX (the first box of the stem row).
2	You see: the STEMS window opens in the middle of the screen. The music keeps playing.
3	Drag the title bar to move the window. Drag the bottom-right corner to make it bigger.
4	Click × to close it. The stems keep playing the way you set them.

Part	What it does
Title bar	STEMS · DECK A · and the track name. Drag here to move the window.
STEM SPLIT → DECK B	Vocals stay on this deck, the rest goes to the other deck (21.10).
SAVE TRACK DEFAULT · RESET	Store these settings with the track, or forget them (21.8).

Part	What it does
ON · SOLO	Switch this stem on or off; SOLO = hear only this stem.
LEVEL	The stem level: 100 % = as in the song. Drag up or down; double-click = back to 100 %.
Level meter	Grey = what goes in, colour = what comes out. A red line = the gate turns it down, orange = the compressor turns it down.
Presets	A list of ready settings for this kind of stem, and your own presets (21.7).
QUAD EQ · GATE · COMP · SEND	The four effects of this stem, in this order. Click the NAME to open its editor; click the ON / OFF switch under it to switch it on or off.
DELAY · REVERB	The deck delay and reverb that the stem sends go into. Click to open their editor.
STEM → PAD	Copies a few bars of one stem onto a pad (21.11). The button next to it sets the length: 1, 2, 4 or 8 bars.
STEM CUES	A hot cue can also remember which stems are on (21.9).
DELETE STEMS	Removes the stems of this track from the disk. The track itself stays.
⇢ LIGHTS · MIDI	Sends the stem levels to lights or visuals (21.12).

21.6 The effects of a stem

Every stem has four effects. They always work in this order: **QUAD EQ → GATE → COMPRESSOR → SENDS**. Every effect has an editor with knobs and a live picture.



QUAD EQ: four bands, the live spectrum of the stem behind the curve.

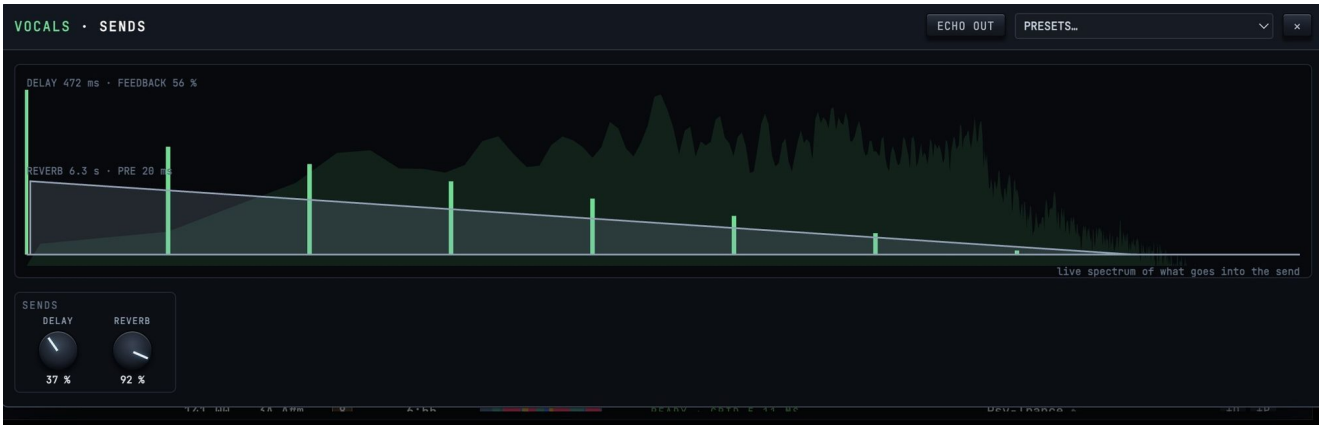
Effect	What it does	Typical use
QUAD EQ	Four filters (bands). Each band can be LOW CUT, LOW SHELF, PEAK, HIGH SHELF or HIGH CUT. Drag a numbered point in the picture: left / right = frequency, up / down = louder / softer, mouse wheel on a point = wider or narrower.	Take the rumble out of a vocal, take the sub out of the bass.
GATE	Closes the stem when it gets quiet, and opens it when it gets loud again.	Remove the soft noise and bleed between vocal lines; keep only the kick of the drums.
COMP	Turns the loud parts down, so the stem sounds even and punchy.	Make drums punch, make a vocal stand steady.
SEND	Sends some of the stem to the deck DELAY and REVERB.	An echo on the vocals only, reverb on the melody only.



GATE / EXPANDER: the red line shows how much the gate turns the stem down.



COMPRESSOR: the curve and the gain reduction.



SENDS: how much of the stem goes into the deck delay and reverb.

To use an effect

1	In the STEMS window, find the column of the stem (for example VOCALS).
2	Click the name of the effect (for example QUAD EQ). Its editor opens.
3	Click the OFF switch under the name. It now reads ON: the effect works.
4	Turn the knobs or drag the points in the picture. You hear it at once.
5	Click × in the editor to close it. The effect stays on.

NOTE Every knob: drag up or down to change it, hold SHIFT for fine steps, use the mouse wheel, double-click to go back to the standard value.

CAUTION **COMP makes the stem softer** when it works. Turn up **MAKE-UP** in the COMP editor to get the level back.

NOTE **The gate listens through a filter.** On a vocal, set **KEY HPF** to 200–300 Hz, so the kick that leaks into the vocals cannot open the gate. On bass or kick, lower **KEY LPF**, so hi-hats cannot open it.

21.7 Presets: a quick start

A preset sets all four effects of one stem at once. It is a starting point: you can change every value afterwards.

Stem	Factory presets
VOCALS	FLAT (all off) · VOCAL ISOLATE · VOCAL SOFT EXPAND · KILL RUMBLE
DRUMS	FLAT (all off) · DRUM CLEAN (crackle / noise) · DRUM PUNCH · KICK ONLY · HATS / TOPS ONLY
BASS	FLAT (all off) · TIGHT BASS · SUB ONLY · BASS LINE (no sub)
MELODY · FX	FLAT (all off) · MELODY · FX CLEAN · KILL RUMBLE

To use and save presets

1. In the column of a stem, open the preset list.
2. Click a preset. You hear it at once.
3. Did you make a setting you like? Choose SAVE ALL ... FX AS MY PRESET..., type a name and press OK.
4. Your preset is now in the list under MY PRESETS, for every song on this computer.

NOTE In techno and hard techno a lot of the low sub ends up in DRUMS together with the kick. That is normal. Use KICK ONLY or a QUAD EQ low cut on the drums when you want to change it.

21.8 SAVE TRACK DEFAULT: the same settings every time

1. Set the stems and effects the way you want them for this track.
2. Click SAVE TRACK DEFAULT at the top of the STEMS window.
3. Next time you load this track, the stems come back exactly like this.
4. RESET forgets the saved default and puts all stems back to flat.

NOTE The track default goes along with EXPORT LIBRARY / IMPORT LIBRARY, just like your cues. The stem sound itself does not: split the track again on the other computer.

21.9 STEM CUES: a hot cue that also sets the stems

To make a stem cue

1. Set a hot cue on the deck as usual (5.3).
2. Switch the stems the way you want them at that cue (for example: only drums and bass).
3. In the STEMS window, under STEM CUES, click the letter of that hot cue. It now remembers the stems.
4. Press that hot cue on the deck: the deck jumps there and the stems switch.

NOTE The list next to STEM CUES chooses what a stem cue does: **JUMP + APPLY STEMS** (jump and switch the stems) or **JUMP ONLY** (only jump; the stem snapshot stays stored).

21.10 STEM SPLIT: vocals on one deck, the rest on another

1	Load and split a track on deck A.
2	In the STEMS window click STEM SPLIT → DECK B.
3	You see: deck A keeps only the vocals; deck B gets the same track with everything but the vocals. Both run in sync, locked together.
4	Now you mix the vocals and the instrumental with two channel faders, two EQs and two filters.

21.11 STEM → PAD: put a stem on a pad

1	Open PADS and click the pad slot where the sound must go.
2	Set the length next to STEM → PAD (1, 2, 4 or 8 bars).
3	Play the deck. At the moment you want, click → PAD in the column of the stem.
4	DeckFields copies those bars of that stem, starting on the beat, onto the pad.

21.12 STEMS → LIGHTS · MIDI

DeckFields can send how loud every stem is, as MIDI, to a lighting desk or visual software (DotFields, VeilFields or any program that learns MIDI). The lights can then follow the vocals, the drums or the bass separately.



⇢ LIGHTS · MIDI: the MIDI output, the channel and ON.

Deck	MIDI CC for VOCALS · DRUMS · BASS · MELODY
A	CC 20 · 21 · 22 · 23
B	CC 24 · 25 · 26 · 27
C	CC 28 · 29 · 30 · 31
D	CC 32 · 33 · 34 · 35
Kick (DRUMS stem)	A note on every kick: deck A note 36, B 37, C 38, D 39

1	Connect the MIDI interface, or start the virtual MIDI port of your light or visual program.
2	In the STEMS window click ⇢ LIGHTS · MIDI.
3	Choose the MIDI output and the MIDI channel. Switch it ON.
4	In the light or visual program, use MIDI learn on these CC numbers and notes.

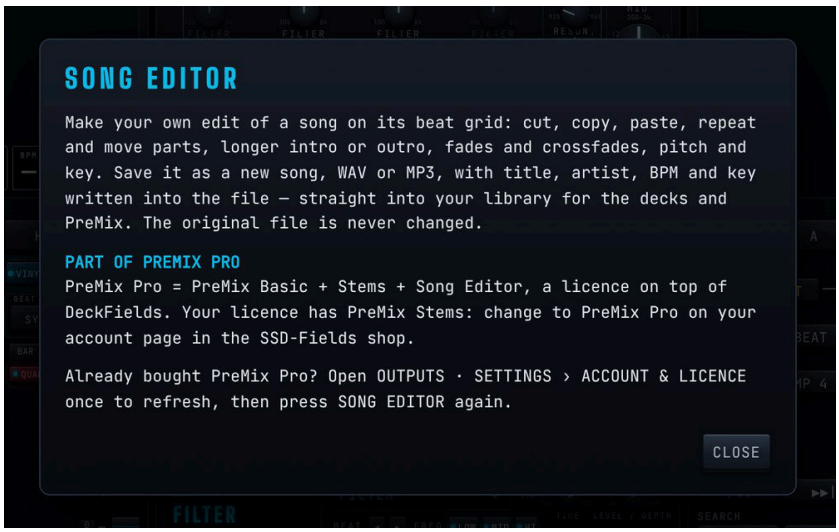
21.13 Good to know (read this before a gig)

Situation	What to know
Splitting during a set	Possible, but the computer works hard while it splits. Split at home.
Another computer	The stem sound is not in EXPORT LIBRARY. Split the tracks again there. Your stem settings and track defaults do come along.
DELETE STEMS	Frees the disk space. You can split the track again later.
Techno sub in DRUMS	The low sub often lands in DRUMS with the kick. Normal: use the presets or the QUAD EQ.
COMP sounds softer	Turn up MAKE-UP in the COMP editor.
Gate opens on bleed	Raise KEY HPF (vocals) or lower KEY LPF (bass, kick).
PreMix preview	No lookahead in the preview gate and compressor; ON DECKS and REPLAY sound exactly like the decks.
Old recordings	Recordings made before 3.0 have no stem data.
Browser, tablet	No stems there: STEMS only run in the DeckFields desktop app with PreMix Stems or PreMix Pro.

22. SONG EDITOR: make your own edit

The **SONG EDITOR** makes a new version of a song: a longer intro for mixing in, a shorter break, a part played twice, a part taken out, smooth fades, another tempo or key. It works like the editors of Logic Pro and FL Studio, on the same beat grid as the decks. When you are done you save it as a **new song**, WAV or MP3, with all its details. It goes straight into your library, so you can load it on a deck or use it in PreMix at once. **The original file is never changed.**

NOTE The Song Editor is part of the **PreMix Pro** licence (20.1) and runs in the **DeckFields desktop app** for Mac and Windows. In the browser version and on a tablet the SONG EDITOR button is not shown, like PREMIX. Without PreMix Pro the button shows a box that tells you what is needed.



Without PreMix Pro the SONG EDITOR button shows this box. Your current PreMix plan is named in it.

22.1 Open a song

To open a song in the Song Editor

1	Click the SONG EDITOR button in the top bar, next to PREMIX (the icon with the waveform).
2	The Song Editor opens on an empty page. Nothing is loaded yet.
3	Click OPEN SONG ▾ at the top left. The list of your analysed songs opens.
4	Type a part of the title, artist, BPM or key in the search field to find a song quickly.
5	Click the song. Wait a moment: the song is read and drawn. You see ORIGINAL at the top and NEW VERSION below it.
6	To go back to the decks: click ◀ DECKS at the top right, or press Esc. The editor keeps your work.



The Song Editor with a song loaded: ORIGINAL at the top (only to compare), NEW VERSION below (this is what you edit and save).

NOTE Only songs that are analysed are in the list. A song that is still being analysed comes in the list when the analysis is done.

22.2 The screen

Part	What it does
OPEN SONG ▾ · SAVE NEW VERSION	Open a song from your library · save what you hear as a new song (22.8).
FREE ▾ (magnet)	SNAP: what selections, cuts and the playhead lock to: FREE (no snap, the default), BAR, 1/2 BAR, BEAT, 1/8, STEP (1/16), 1/3 BEAT.
− FIT +	Zoom out, whole song, zoom in.
FOLLOW	How the view follows the playhead while playing: PAGE (jumps a page), CENTER (the playhead stays in the middle), OFF.
VOL	The volume of the Song Editor. It goes straight to the DeckFields master output, not through a deck fader; with a club mixer in external mixer mode it comes out on the PADS pair (standard USB 11-12 = channel 6 of a DJM-V10, 15.6). Double-click = 0 dB.
SCREEN 2 · SCREEN 1	Moves the Song Editor into its own window for a second screen, and back. Also in SCREENS › SONG EDITOR (18.3). Keys on the first screen stay with the decks.
ORIGINAL · TIME · ORIGINAL BPM · ORIGINAL KEY · ORIGINAL LENGTH · BARS	The top boxes always show the original song: where the playhead is in the original (bar.beat.16th and time), and its tempo, key, length and number of bars. They do not change when you change the pitch or the key.
PITCH · ORIG BPM · KEY − / KEY + · ORIG KEY · KEY LOCK	Tempo and key, like on the decks (22.7).
Tool row	The tools (22.3), RIPPLE, FADES ▾, UNDO / REDO, the transport (start, PLAY, STOP, LOOP, NO LOOP) and the edit buttons (22.4).
ORIGINAL	The original song, only to compare. You cannot change it. Click in it to move the playhead. ORIGINAL ▾ LARGER makes it higher.

Part	What it does
NEW VERSION	Your edit: one or more clips (parts of the song) in a row. This is what you hear and what is saved.
Readout between the waveforms	The new version, in the same order as the top boxes: NEW VERSION (bar.beat.16th) · TIME · NEW BPM · NEW KEY · NEW LENGTH · BARS · CLIPS, then SELECTION · SELECTED LENGTH. NEW BPM and NEW KEY are dimmed while they equal the original. Before a cut both positions are the same; after a cut or a move they differ (where you are in the original and where in the new version).
TIME rulers	Under both waveforms: minutes:seconds. The new version shows the real playing time at the new tempo, so a pitch change stretches or squeezes the seconds against the bars; the ruler turns orange and shows the factor (TIME ×1.024 at +2.4 %).
Bottom row	Clips and the EDIT LIST with every step you did.

Colours. PLAY is green and lights up full green while it plays. STOP is red. UNDO and REDO are orange; they are dim when there is nothing to undo or redo.

22.3 Listen and move around

You do	What happens
Click ▶ PLAY or press the space bar	The new version plays. Click again (or space) to stop.
Click STOP	It stops and jumps back to where you pressed PLAY.
Click the bar numbers above NEW VERSION	The playhead jumps there, also while playing.
Drag along the bar numbers	A yellow LOOP bar: the part plays again and again. LOOP (L) switches it on and off. Drag its ends to make it longer or shorter. NO LOOP (Shift + L), a double-click or a right-click on the yellow bar removes it.
Mouse wheel / two fingers on the trackpad	Mac: up and down = zoom, sideways = scroll. Windows: wheel = scroll, Ctrl + wheel = zoom.
Drag the line above NEW VERSION	Makes ORIGINAL higher or lower.

22.4 Tools and edit buttons



A part (bars 17 to 24) played twice with REPEAT ×2. The selection is outlined white; the orange X-shape is a crossfade between two clips.

Tool (key)	What it does
POINTER (P)	Click a clip to select it, Shift-click for more. Drag to move it, Alt / ⌥-drag to copy it. Click empty space to set the playhead.
MARQUEE (M)	Drag to select a time range over the clips (for CUT, COPY, DELETE, DUPLICATE, TRIM, LOOP).
SCISSORS (C)	Click on a clip to cut it in two at that spot.
ERASER (D)	Click a clip, or drag over clips, to remove them. A gap stays.
GLUE (G)	Undoes a SCISSORS cut. Click the part left of a cut in NEW VERSION: it becomes one part again with the part after it. This only works when those two parts still follow each other exactly as in the original song — nothing moved, repeated or deleted in between. To join other parts, use UNDO.
MUTE (T)	Click a clip to make it silent; it stays in place. Click again to hear it.

Button (key)	What it does
CUT (⌘X / Ctrl + X)	Takes the selection out and keeps it to PASTE elsewhere.
COPY (⌘C / Ctrl + C)	Keeps a copy of the selection. Nothing changes in the song.
PASTE (⌘V / Ctrl + V)	Puts the copy at the playhead (the white line).
DUPLICATE (⌘D / Ctrl + D)	Puts a copy right after the selection.
DELETE (Delete / Backspace)	Removes the selection; the rest moves up.
SPLIT (⌘E / Ctrl + E)	Cuts the clip at the playhead.
TRIM	Keeps only the selection.
INSERT	Puts silence as long as the selection at its start.
REPEAT ▾	×2, ×4, ×8 or +1 time the selection; INTRO +16 BARS or OUTRO +16 BARS for a longer DJ intro or outro.
RIPPLE (R)	On (the default): the rest of the song moves along, so the song stays one piece and gets longer or shorter. Off: CUT and DELETE leave a gap, PASTE writes over what is there.
UNDO / REDO (⌘Z / Shift + ⌘Z)	Every step can be undone.

22.5 Example: a longer intro and a part twice

To make a longer intro and repeat a part

1	Open the song (22.1).
2	Click REPEAT ▾ › INTRO +16 BARS. The first 16 bars play twice: you have 16 extra bars to mix in.
3	Click the MARQUEE tool and drag over the part you want twice, for example the 8 bars before the drop. Snap to BAR first (magnet ▾) so it starts and ends exactly on a bar.
4	Click REPEAT ▾ › ×2. The part plays twice; the rest of the song moves along (RIPPLE).
5	Click the bar numbers just before the change and press PLAY to listen.
6	Not good? Press UNDO. Good? Save it (22.8).

22.6 Fades and crossfades

Every cut gets a short fade, so nothing clicks. **FADES ▾** sets how long and how it sounds.



FADES ▾: CUT FADE, OVERLAP FADE and CURVE.

Setting	What it does
CUT FADE	The fade at every cut: 5 ms, 27 ms (the default), 1 beat, 1 bar, or CUSTOM.
CUSTOM	Every clip gets orange handles. The top corners of a clip are its fade-in and fade-out: drag them in or out. The bottom handle on every cut between two clips is the CROSSFADE: drag it to the right to make it longer (the first clip fades out while the next fades in); drag it back onto the cut for no crossfade.
OVERLAP FADE	When two clips lie on top of each other: fade over the whole overlap, 1 bar, 1 beat or 1/16.
CURVE	equal power (the level stays even in the middle of the fade) or linear.

NOTE The menus close by themselves as soon as you choose something.

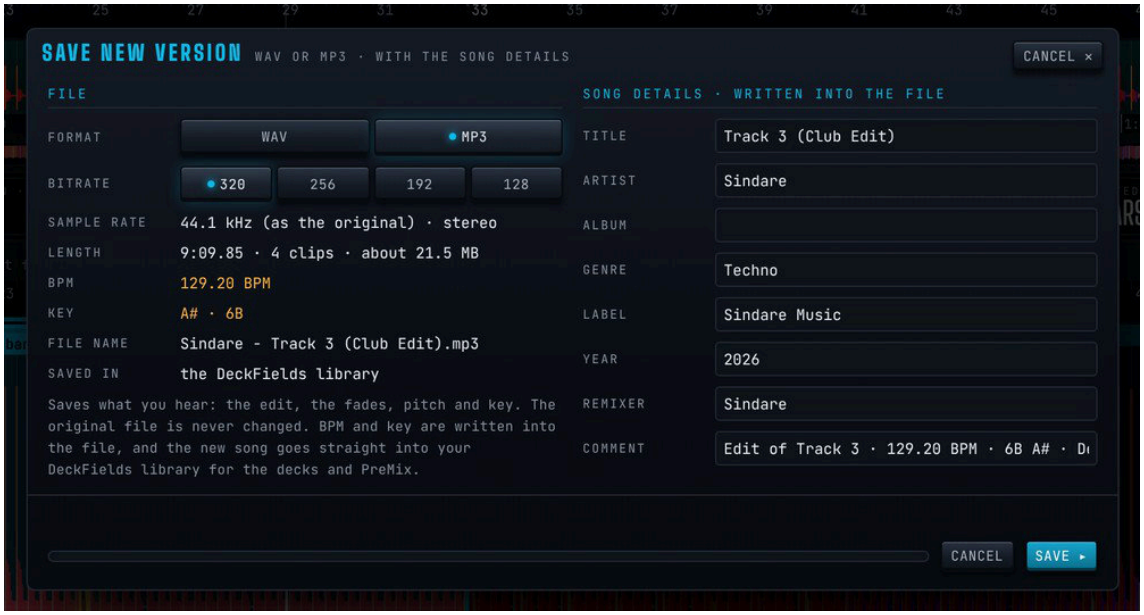
22.7 Tempo and key

Control	What it does
PITCH fader	Like on the decks: drag it or use the wheel, Shift = fine, double-click = 0. The small button above it sets the range: ±8 %, ±16 % or ±50 %.
ORIG BPM	Back to the original tempo (pitch 0 %). The new tempo shows as NEW BPM between the waveforms; the original stays in the top box ORIGINAL BPM.
KEY − / KEY +	The key one semitone down or up; the tempo stays. NEW KEY between the waveforms shows the new key with the shift (for example C^{+2}); ORIGINAL KEY on top keeps the original key and its Camelot code.
ORIG KEY	Back to the original key. The new key shows as NEW KEY between the waveforms; the original stays in the top box ORIGINAL KEY.
KEY LOCK	On: the pitch fader changes only the tempo, the key stays. Off: faster also sounds higher, like a record.

22.8 Save a new version

To save your edit as a new song

1. Click SAVE NEW VERSION, next to OPEN SONG. A save window opens.
2. Choose the FORMAT: WAV (full quality) or MP3 (smaller, plays everywhere).
3. WAV: choose the BIT DEPTH: 16-BIT (CD quality), 24-BIT (studio quality, recommended) or 32 FLOAT. MP3: choose the BITRATE: 320 (best, recommended), 256, 192 or 128 kbps.
4. Check the SONG DETAILS on the right: TITLE, ARTIST, ALBUM, GENRE, LABEL, YEAR, REMIXER, COMMENT. They are filled in from the original; the title gets (Edit 1), (Edit 2) and so on. Click a field and type to change it.
5. Click SAVE ▸ (or press Enter). A bar shows the progress. A song of 6 minutes takes a few seconds; with a changed tempo or key a little longer.
6. A window shows the new song: its name, format, length, size and where it was saved. Click CLOSE.



The save window: FILE on the left (format, quality, length, BPM, key, file name, where), SONG DETAILS on the right.

Good to know	Details
What is saved	Exactly what you hear: the edit, the fades and crossfades, the tempo and the key. The sample rate stays that of the original (MP3: 44.1 or 48 kHz).
Written into the file	Title, artist, album, genre, label, year, remixer and comment, plus BPM and key. MP3: ID3 tags. WAV: INFO and ID3 tags. Rekordbox, Serato, Traktor, Engine DJ and music players read them.
Where	Next to the original, in the same folder, when DeckFields may write there. Otherwise inside the DeckFields library (it works the same on the decks and in PreMix). The window tells you where it went.

Good to know	Details
In the library	The new song is in the library at once with all its details and the cover picture of the original. DeckFields analyses it (grid, key, phases) like any new song; then load it on a deck or add it to a PreMix.
Names	A new version never has the same title as the original or as another song in your library, and never overwrites a file. The save window tells you when a title is taken.
Too loud	Where clips overlap the sound can go over 0 dB. It is limited, and the window tells you how many samples. Turn the overlapping parts down a little (shorter overlap or crossfade) if you hear it.
MP3 start	Every MP3 starts with a few milliseconds of silence (that is how MP3 works). The analysis puts the grid right.

22.9 Your edit is kept

The Song Editor keeps the last edit of every song on this computer, also when you close DeckFields or install an update. Open the same song again and you continue where you were; **UNDO** goes back to the original. The kept edit stays on this computer only: save a new version to have it everywhere.

22.10 Keys in the Song Editor

Key	Function
Space	Play / stop (back to where you started)
P · M · C · D · G · T	POINTER · MARQUEE · SCISSORS · ERASER · GLUE · MUTE
R	RIPPLE on / off
L · Shift + L	LOOP on / off · remove the loop
⌘X · ⌘C · ⌘V · ⌘D · ⌘E (Windows: Ctrl)	Cut · copy · paste · duplicate · split at the playhead
Delete / Backspace	Remove the selection
⌘A (Windows: Ctrl + A)	Select all clips
⌘Z · Shift + ⌘Z (Windows: Ctrl)	Undo · redo
+ / −	Zoom in / out
Home	Playhead to the start
Esc	Close a window or menu; otherwise back to the decks

NOTE While you type in the save window, every key goes into the text field — also Backspace, Delete, letters and the space bar. Nothing happens to your edit.

22.11 Limits

Limit	Why
One song at a time	The Song Editor edits one song. Mixing several songs is what the decks and PreMix are for.
No stems in the editor	Edit the whole song; split the new version into stems afterwards on a deck (chapter 21).
Desktop app only	Saving needs the file access of the DeckFields app for Mac and Windows.
Long songs	A song is held in the computer memory while you edit; a 10-minute song needs about 200 MB.

22b. MASTERING: finish a song, a mix or a set

MASTERING is the last step before a track leaves your computer: it brings the tone, the dynamics, the stereo picture and the loudness to what the destination asks — a club system, a download store, a streaming service — and holds the true peak under a ceiling. You do it inside DeckFields, on a song from your library, a PreMix or a set you recorded, and you hear every change while you make it.



MASTERING after START MASTER: the original above, the master below, the nine stages at the left, the open stage with its picture and knobs, the meters at the right. DeckFields 4.1.18, own track.

Before you start	
Licence	MASTERING is part of **PreMix Pro**, together with the Song Editor. Just bought it? Open OUTPUTS · SETTINGS › ACCOUNT & LICENCE once, then press MASTERING again.
Desktop app only	MASTERING runs in the DeckFields desktop app (Mac / Windows). It is not in the browser version and not on tablets.
Where	The **MASTERING** button in the top bar, next to SONG EDITOR. ◀ **DECKS** or Esc brings you back to the decks; your song and master stay.
Measured	Loudness and true peak are measured the standard way (ITU-R BS.1770). Every target shows its source and the date it was checked: hold the mouse on it.

22b.1 In short

1	**OPEN** ▾ a song: search your library, or OPEN FILE … for any WAV, AIFF, FLAC or MP3.
2	Choose the **DESTINATION** (and the **GENRE REF** when the destination has no loudness rule).
3	Press **START MASTER**. The button fills like a loading bar, then reads **READY TO EDIT**.
4	Compare **A · ORIGINAL** with **B · MASTER**, with LEVEL MATCH on. Turn what you want different.
5	**EXPORT** ▸: choose the file type and press EXPORT.

22b.2 Open a song, a mix or a set



OPEN ▾: search title, artist, BPM or key in your library, or OPEN FILE … for a file from disk.

From	How
The library	OPEN ▾ in MASTERING, then click the track.
A file on disk	OPEN ▾ › OPEN FILE …
The Song Editor	SAVE NEW VERSION, then MASTER THIS VERSION (22.8).
PreMix	EXPORT › MASTER THE MIX (20).
A recorded set	REC › MASTER THIS SET (19).

After opening, DeckFields measures the original: loudness (LUFS), true peak, PLR, BPM and key appear, and the top wave is drawn. Long mixes and sets are worked from disk: that takes longer, the result is the same.

22b.3 DESTINATION and GENRE REF

The DESTINATION sets three things: the loudness target, the true-peak ceiling and the file format DeckFields advises.

DESTINATION	Loudness target	Ceiling	Source
CLUB WAV	GENRE REF	−1.0 dBTP	no standard exists
BEATPORT / DJ STORE	GENRE REF	−1.0 dBTP	store content policy: WAV / AIFF / FLAC, 16 or 24-bit, up to 48 kHz; no loudness rule
SPOTIFY	−14.0 LUFS	−1.0 dBTP	Spotify for Artists, loudness normalization
SPOTIFY · LOUD MASTER	GENRE REF	−2.0 dBTP	Spotify for Artists: louder than −14 LUFS → true peak under −2 dBTP
APPLE MUSIC	−16.0 LUFS ?	−1.0 dBTP	24-bit, no clipping; the −16 figure is not verified at Apple (shown with a ?)
SOUNDCLOUD	GENRE REF	−1.0 dBTP	SoundCloud Help: lossless, 16-bit / 44.1 kHz if possible; no loudness rule published
YOUTUBE / MIXCLOUD	−14.0 LUFS ?	−1.0 dBTP	not published; −14 is observed on YouTube only (shown with a ?)
CUSTOM	your own	−1.0 dBTP	turn TARGET and CEILING in LIMITER yourself

Where no rule exists (club, stores, SoundCloud) the loudness comes from **GENRE REF**: the measured loudness of reference tracks — PEAK-TIME TECHNO −7.4, HIGH-TECH MINIMAL −9.4, MELODIC TECHNO −7.1 (three tracks only: indicative), DECKFIELDS REFERENCE −10.7 LUFS — or **MY OWN MASTERS** (22b.9). Checked 10 November 2026; a “?” means the figure is not confirmed by the service itself.

22b.4 START MASTER

START MASTER measures the audio and sets all nine stages for this song. The button fills from left to right while it works and then turns green: **READY TO EDIT**. Before that nothing can be edited. Every knob stays yours afterwards.



START MASTER at work: the button is the progress bar, the amber box says what is being done.

You see	It means
Green mark on a knob	the AUTO value. An **amber** value = you moved it. Double-click a knob = back to AUTO.
READY TO EDIT (green)	the master is made. Press it again to go back to AUTO: all stages are set again from the measurement.
A dimmed tile with a dark red edge	that stage is **OFF**. AUTO switches DE-ESSER on only when the 2–4 kHz region is louder than the reference, and MULTIBAND COMP only when the loudness range of the song is over 8.5 LU. Switch a stage on yourself with **ON** in its STAGE group.
The amber box	what DeckFields is doing, or why it stopped.
The four checks in the header	LOUDNESS, TRUE PEAK, FULL-SCALE and MONO turn green when they are right for the DESTINATION.

IMPORTANT **The master can stay quieter than the target, on purpose.** If the loudness target cannot be reached without limiting harder than the **GUARD** allows (standard 4 dB of reduction), or without flattening the kick more than the **KICK GUARD** allows, START MASTER stops there and says so in the amber box. Example: target −7.1 LUFS, master −9.9 LUFS. A crushed master sounds worse on a club system than one that is 2 dB quieter. Want it louder anyway? Turn GUARD or KICK GUARD up in LIMITER — you then hear what it costs.

22b.5 BEFORE / AFTER: listen and compare

Control	What it does
Top wave / bottom wave	the original / the master. The line between them is the short-term loudness. Time rule on top, bar numbers below (when the song has a beat grid).
Click · SHIFT + click	jump · jump to the nearest bar line.
A · ORIGINAL / B · MASTER	switch what you hear, while it plays.
LEVEL MATCH	plays both equally loud, so you judge the sound and not the volume. Louder always seems better: compare with LEVEL MATCH on.
▶ PLAY · LOUDEST PART	play / stop · jump to the loudest moment of the song: where the limiter works hardest.

22b.6 The nine stages

The stages stand in the column at the left in the **fixed order of the signal**, 1 to 9: what you do in stage 2 is heard by stage 3 and all that follow. Click a stage to see its picture and knobs. The lamp on the tile = the stage is on. Between ( ) under each name stands the plain word.

	Stage	What it does	Knobs
1	HIGH-PASS (Correct)	takes away what lies under the music: rumble that only eats headroom	HIGH-PASS 10–80 Hz (starts at 25 Hz), Q
2	MATCH EQ (Tone)	moves the tone toward the range of the reference, in broad moves	AMOUNT, MAX MOVE (starts ±2 dB), YOUR TILT: LOW, MID, HIGH
3	4/8 BAND EQ (Equalizer)	your own bands; linear phase	FREQ, GAIN, Q per band, shape, BAND ON
4	DE-ESSER (De-harsh)	pulls a harsh band down only while it is too loud; DE-ESS for sibilance at 5–10 kHz	FREQ, WIDTH, THRESHOLD, MAX CUT, DE-ESS
5	MULTIBAND COMP (Multiband)	three bands, each its own compressor	SPLIT LOW, SPLIT HIGH, LOW, MID, HIGH thresholds, RATIO
6	BUS COMP (Glue)	one compressor on the whole mix: holds it together	THRESHOLD, RATIO, ATTACK, RELEASE, KNEE, MIX
7	SATURATION (Colour)	a soft curve that adds harmonics	DRIVE, SATURATION, OUTPUT
8	IMAGER (Stereo)	low end to mono, width above it	MONO BELOW (starts at 120 Hz), WIDTH
9	LIMITER (Limit)	brings the song to the loudness target and holds the true peak under the ceiling	TARGET, CEILING, RELEASE, GUARD, KICK GUARD

The STAGE group: ON and MIX

The first group of knobs of every stage is **STAGE**: its **ON / OFF** switch and its **MIX** knob — how much of the stage you hear, from 0 % (as if it were off) to 100 %. The LIMITER has no MIX: a limiter that is half mixed in no longer holds the ceiling. **AUTO VALUES**, top right, puts the knobs of the open stage back.



BUS COMP open: STAGE group with ON and MIX at the left, then the knobs of the compressor; the picture shows the reduction over the whole song.

Knobs and dots

Knobs: drag up / down (SHIFT = fine) · scroll · double-click = the AUTO value. The dots in the pictures of HIGH-PASS, MATCH EQ, DE-ESSER, MULTIBAND COMP, BUS COMP, SATURATION and IMAGER do the same as their knobs: drag a dot, scroll on it, double-click it. Hold the mouse on a dot to read its value.

You hear it while you turn

All nine stages work live while **B · MASTER** plays: turn a knob and you hear it about 0.4 second later (375 ms from knob to ear). EXPORT always writes the exact master, not the live preview. Long mixes and sets that are worked from disk are not live: there the master is made again after a change.

BUS COMP and MULTIBAND COMP stay with AUTO as long as you have not touched any of their knobs: their thresholds are found again at each new master, so a change in HIGH-PASS, MATCH EQ or the 4/8 BAND EQ arrives in full. Touch one knob of the stage and nothing in it moves by itself any more.

MATCH EQ



MATCH EQ: the blue band is the range of the reference, the white line this song, amber what MATCH EQ adds or takes away. Drag the three dots for YOUR TILT.

Only what lies outside the band of the reference is moved, at most MAX MOVE. YOUR TILT (LOW, MID, HIGH) is your own taste on top of it.

4/8 BAND EQ



4/8 BAND EQ: grey = this song, each band its own colour and letter, amber = the sum.

Starts with 4 bands at 0 dB (low shelf, two bells, high shelf); at 0 dB they do nothing. Drag a letter = frequency and gain · scroll on it = Q · **+ BAND** or a double-click on an empty spot = one more, up to 8 · double-click a letter = remove. Shapes: BELL, LO SHELF, HI SHELF, HI-PASS, LO-PASS, NOTCH. Linear phase: nothing shifts in time. Where the filter cannot follow a drawn shape (very narrow shapes at low frequencies, the bottom of a notch) a dashed white line shows what you really get.

IMAGER: three views



IMAGER while it plays. The switch in the picture chooses the view.

The switch in the picture changes between three views of the stereo picture: the classic **goniometer** (a cloud: upright = mono, wide = stereo, lying flat = out of phase), a **polar level** view and a **polar sample** view. MONO BELOW makes the low end mono (a club system plays the bass in mono); WIDTH over 100 % costs mono compatibility: watch the MONO check in the header.

LIMITER



LIMITER after a master: the whole song, with what the limiter took away in red. The red line is the CEILING.

In the picture	
Red	what the limiter took away. Drag the red line = CEILING; click = jump there.
WHOLE SONG / LIVE	the switch bottom right: LIVE shows the seconds before the playhead, moving while it plays.
The lines at the foot	the gain and the largest reduction of the last master, whether it was STOPPED BY THE GUARD or THE KICK GUARD, and how much the low end falls between two kicks in the original and in the master.

22b.7 The meters

Meter	Shows
INTEGRATED · LUFS	the loudness of the whole song (of what you listen to: A or B).
SHORT-TERM · MOMENTARY	the loudness of the last 3 seconds · of the last 0.4 second.
TRUE PEAK dBTP · PLR	the highest true peak of the whole file · peak-to-loudness ratio: the room between the two.
Bars: MOM · SHORT · INTEG	the same three loudness values as bars.
Bars: LEFT · RIGHT	the peak level of each channel right now.
Bar: T.PEAK	the true peak of the whole file: one fixed value, it does not move with the music. A finished song always stands near the top.
CORRELATION	+1 = mono, 0 = wide, below 0 = parts cancel in mono.

The bars are dark while the song is paused; the numbers of the whole song stay in the boxes.

22b.8 EXPORT



The EXPORT panel: every format is open, the green dot is the advice for your DESTINATION.

Choice	Options
FILE TYPE	WAV (advised: opens everywhere) · AIFF · FLAC (the same audio, lossless, smaller) · MP3 (smaller, lossy: only where the size decides)
BIT DEPTH	16-BIT (with TPDF dither) · 24-BIT (what you deliver) · 32 FLOAT (for your archive or a studio program; not in FLAC)
SAMPLE RATE	every rate; advised = the rate of your source. A higher rate than the source gives a bigger file, no extra detail. After a conversion the true peak is measured again and held at the ceiling.
MP3 BITRATE	128, 192, 256 or 320 kbit/s constant (advised 320). MP3 coding can lift peaks: the exported MP3 is decoded again and its real true peak is shown.
DITHER	AUTO (on at 16-bit, off at 24-bit and float) · ON · OFF
Report and details	a report with every setting and measurement can be saved with the file; the details (title, artist, BPM, key) are written into the file.

Where does the file go?

You opened	The export is saved
A song from the library	**without a save window, next to the original file**, and added to your library. The name gets (Master) behind the title; a second one (Master 2), and so on. The original is never overwritten.
The same, but DeckFields has no access to that folder	inside the DeckFields library.
A file opened with OPEN FILE ..., a PreMix, a set	through the save window: you choose the place.
The report	always through the save window (Downloads unless you choose another folder). Its line **Saved :** names the place of the audio file.

TIP Cannot find your master? Look next to the original song (same folder), search “(Master)” in the library, or read the line “Saved :” in the report.

MASTERING ON / OFF in the header: with MASTERING OFF, EXPORT writes the untouched audio in the format you choose — a plain file converter; the name then gets (Export).

22b.9 MY OWN MASTERS: your sound as the reference

Open a finished master of your own that you are happy with and press **ADD THIS SONG TO MY OWN MASTERS** in MATCH EQ. From **4 tracks** on, MATCH EQ uses your own masters as the tone reference, and their loudness stands under GENRE REF as MY OWN MASTERS. Under GENRE REF you can also keep reference sets under a name of your own.

22b.10 A PreMix mix: TRACK BY TRACK

For a mix that comes from PreMix, **TRACK BY TRACK ▾** (next to BEFORE / AFTER) gives every track of the mix its own tone correction and level trim before the sum; then the whole mix gets one master pass. So a dull track and a bright track in one mix both land in the reference.

22b.11 SCREEN 2

SCREEN 2 (in the header) puts MASTERING in its own window: drag it to your second screen and make it full screen there (Mac: Control + Command + F · Windows: F11). The decks stay on screen 1. **SCREEN 1**, or closing that window, brings it back; your song and master stay.

22b.12 Good to know

What it is not	MASTERING does not repair a mix: a vocal that is too loud stays too loud. Fix the mix first, then master.
Your ears decide	AUTO gives a measured start, not a verdict. Listen on the speakers and headphones you know, with LEVEL MATCH on.
The original	is never changed. Every export is a new file.
Limits of the first version	live editing is for songs held in memory; long mixes and sets are worked from disk and are not live. One song at a time.
HELP	? HELP in the header holds this chapter in short.

22b.13 The monitor section and the meters

Above the meters stands a monitor section: what you do there changes what you **hear**, never what is measured or exported.



MASTERING while a song plays: the monitor section (MASTER VOL, PHONES VOL, L · R, CUE, PHONES ONLY) above the meters on the right.

Control	What it does
MASTER VOL	The listening level on the speakers. The meters stand in front of it: they keep showing the real level of the song.
PHONES VOL	The listening level in the headphones.
L · R	Listen to the LEFT side only, the RIGHT side only, or both.
CUE	Sends the song to the headphones (the Headphones / cue output of 17).
PHONES ONLY	The speakers are silent, the headphones play. Switching CUE off also ends PHONES ONLY, so you can never end with no sound anywhere.
OUT	One line that says where MASTERING plays: the master, or output E and its pair (17.9).
The meters	Scale numbers left and right. Green up to the TARGET, amber above the TARGET, red only above the CEILING; thin lines mark TARGET and CEILING.

NOTE The export never passes the monitor section: a master made with MASTER VOL turned down or with LEFT ONLY is the same file, bit for bit.

23. Keyboard shortcuts

The keys are the same on every system; only the modifier key differs: ⌘ **Command** on a Mac, **Ctrl** on Windows and on an Android tablet with a keyboard. A tablet without a keyboard uses the screen, no keys are needed.

Function	Mac	Windows	Android (keyboard)
Play / pause deck A	Space	Space	Space
Play / pause deck B	Enter (Return)	Enter	Enter
Beat jump deck A	← →	← →	← →
Beat jump deck B	Shift + ← →	Shift + ← →	Shift + ← →
Hot cues A–H, deck A	1 – 8	1 – 8	1 – 8
Hot cues A–H, deck B	Q W E R T Y U I	Q W E R T Y U I	Q W E R T Y U I
SYNC deck A / deck B	X / M	X / M	X / M
Close the settings window; otherwise stop all decks and leave full screen (also closes PreMix Studio)	Esc	Esc	Esc
Full screen (desktop app)	Control + ⌘ + F	F11	— (the desktop app is full screen)
Undo / redo in PreMix Studio and the Song Editor	⌘Z / Shift + ⌘Z	Ctrl + Z / Ctrl + Shift + Z	Ctrl + Z / Ctrl + Shift + Z
Song Editor keys	see 22.10	see 22.10	—
Quit DeckFields / close the window	⌘Q / ⌘W	Alt + F4 / Ctrl + W	Back or recent apps › swipe away
A key held with the modifier	never triggers a deck	never triggers a deck	never triggers a deck

24. Troubleshooting

Problem	Check / solution
No sound	Is the channel fader up and the crossfader on the right side (or the channel set to THRU)? Is the master LEVEL up? Check the OUT tag and Master out in OUTPUTS · SETTINGS ▓▓. Click once anywhere in DeckFields: browsers only start sound after a click.
Crackling or clicks	Close other heavy browser tabs. Keep Latency on interactive, or choose stable (60 ms) for USB sound cards and club mixers that drop out.
DeckFields asks for the licence key again after an update (tablet)	On some devices (Android tablets) every downloaded file has its own storage. Type the key and exactly the same machine name as before and press ACTIVATE: that machine is replaced, no extra seat is used.
A tablet says could not join – slow down or the pairing server is busy for this network	Since 4.1.4 this should no longer happen: the server allows many tries per network (a shop or a phone hotspot counts as one) and the tablet waits by itself between tries. If it shows: stop tapping, wait one minute, check the code on the laptop (REMOTE at the top) and enter it once. A tablet still on an old code keeps trying in vain: reload the remote page.
A club player starts playing as soon as I load a track	AUTO CUE is off on that player. Hold TIME MODE / AUTO CUE on the player until A.CUE shows on its display (16.1b, step 6). Then a loaded track waits on its first beat for PLAY.
A club player in LINK mode is not heard on the mixer	The mixer channel of that player must be set to the input its audio cable is in — DIGITAL (or LINE), not USB. In LINK mode the player plays the file itself (16.1b).
Nothing is heard from DeckFields at all, the meters stay dark	The sound card did not start. DeckFields restarts the output by itself after two seconds and says so (17.1b). Still silent: unplug the mixer USB for 5 seconds and plug it in again.
Every USB device drops at once for a few seconds (mixer and players)	The USB hub or the laptop port resets (power). DeckFields reconnects by itself and the decks play on (17.1b). Plug the mixer straight into the laptop and give the hub its own power adapter.
Pads, sampler or Song Editor silent with a club mixer	External mixer mode: they come out on their own pair, standard USB 11-12 = channel 6 of a DJM-V10. Set that channel's input to USB and open its fader, or choose another pair under OUTPUTS · SETTINGS › Audio outputs › PADS / sampler / Song Editor.
The remote tablet keeps saying connecting	Is REMOTE ON on the laptop and is the code right? Laptop and tablet must be on the same network; guest Wi-Fi often keeps devices apart (use your own Wi-Fi or hotspot). Connecting needs internet once (18.6).
The remote tablet shows loading	Close all other DeckFields windows on the laptop and keep one, click REMOTE OFF and ON there, then reload the remote page on the tablet. A laptop with DeckFields older than 2.2.13 only offers PADS and CLOCK.
The tablet app still shows the old version	Close DeckFields fully (recent apps › swipe it away) and open it again from its icon while the tablet has internet (18.5). Check the version at the top left.
The pads make no sound on a new device or a new web address	Every device and every copy of DeckFields keeps its own settings. If the pads had no output there, the first tap on a pad switches PADS→MST on and says so; check PADS LEV in the master section and that the pad holds a sound (a pad with a sound shows its name).
I cannot pinch-zoom on a tablet	Normal: zoom is off so knobs, faders and the jog react to your fingers. Use the tablet in landscape and set Text size in OUTPUTS · SETTINGS ▓▓. The desk scales itself to the screen.
The mixer is missing in Master out AND in MIDI (the connected list has no DJM-V10)	The mixer's USB does not reach the computer: check that the cable is in the mixer and in the laptop or hub (on 31 Oct 2026 the cable was simply not in the hub). MIDI ON or START / STOP on the mixer cannot help: they send over that same cable.
The mixer is plugged in again but OUT: still says default	Press RECONNECT in the blue bar at the top (17.1b). No bar? Choose the mixer under OUTPUTS · SETTINGS › Master out.
After unplugging the mixer the decks run but there is no sound	Normal (17.1b): decks routed to mixer channels have no place on the computer's 2-channel output. Plug the mixer back in and press RECONNECT.
A FILTER or EQ knob jumped when I touched it	The mixer sends a knob only when it moves; DeckFields showed the last known or the neutral position until then (15.6b). Before the first track set the knobs to 12 o'clock and move every control once.
Club mixer: a fader or knob on the screen stands wrong after the start	The mixer only sends a control when it moves. Move each fader and knob once down and back and press ISOLATOR once (15.6b). DeckFields remembers the positions from then on.

Problem	Check / solution
Club mixer: the knobs on the screen do not move	Look at the MIDI light in the top bar while you turn: blinking = MIDI arrives; check that the knob belongs to a channel with a DeckFields deck on it (the message names the channels). Not blinking = start MIDI (CONTINUE on the start screen) or check the USB cable; red = the mixer was lost, it comes back by itself. In DESK ON the EQ and faders of the mixer only move on the screen; DISPLAY › DESK ON steering = EVERYTHING lets them steer DeckFields too.
DESK ON: the Send FX is not heard	The deck must play, its SEND must be open, a Send FX type must be lit, MIX ON must be lit and the MASTER MIX LEVEL of the mixer must be open (it steers the DeckFields MASTER MIX). Send FX return: WITH ITS DECK (15.6).
External mixer: the Beat FX is not heard	The mixer makes the master, so the Beat FX must be on a deck channel (A / B ...), not MST, and the Output mode must be DESK ON.
The MIDI light is red	A MIDI device was lost (USB). DeckFields reconnects it by itself when it comes back; the MIDI monitor (15.7) shows when it was lost and back.
A deck does not stay in time	Check its beat grid (chapter 6). With SYNC, make sure the right deck is MASTER.
GRID CHECK FAILED	The analysis is not sure about the beat: check and correct the grid by hand (chapter 6).
With SYNC on, the deck starts a few beats after my cue or the start of the track	Start on is set to where I press (5.1): to start at once in phase, SYNC moves the play head onto the master's beat. Set Start on to next beat or next bar: the deck then keeps your start point and waits for the same beat of the master.
PLAY blinks for a moment before the deck starts	START ON is set to next beat or next bar (5.1): the deck waits for the beat or bar of the playing deck. Click the orange START ON label on the deck, or set Start on to where I press.
A number is hidden behind a knob	Make the window larger or use full screen; the scales of the knobs need a little room. Nothing else changes.
The grid is a few ms away from rekordbox	DeckFields puts the line on the start of the kick (chapter 6). On some tracks rekordbox puts it later, inside the kick. Keep the grid you trust: import the rekordbox grid (3.8) or set it by hand.
My folder tracks are greyed out after a restart	Click RECONNECT FOLDERS and confirm (Chrome / Edge).
No + FOLDER button on the Android tablet	Normal: Android cannot link a folder. Tap + AUDIO FILES and select the tracks (in the file picker you can select several at once).
+ FOLDER copies files in Firefox	Normal: Firefox and Safari cannot keep a folder link. Use Chrome or Edge to keep the files where they are.
I cannot choose headphones	Use Chrome or Edge; click LIST DEVICES and allow the device names.
Club players in the browser version	The browser version has no club players and no SSD Link (1.2c); the separate SSD Link program is no longer offered. Use the DeckFields desktop app (1.6): SSD Link is built in.
The old SSD Link program is still on the computer	You can remove it: Mac — drag SSD Link to the Trash; Windows — delete its folder. The DeckFields desktop app does not need it: SSD Link is built in.
LINK: a player card says no track data, or stays empty	The player that holds the USB stick or SD card must be on the same network. A track played from a folder gives title, artist, tempo and artwork only. Mac: if macOS asked whether the program may find devices on your local network, allow it (System Settings › Privacy & Security › Local Network). SSD Link must be 1.3.0 or later.
LINK: ON AIR on the wrong card or never	Your players sit on other mixer channels than their numbers: LEARN ON AIR on each card (16.5).
LINK says helper not found	Desktop app: menu SSD Link › Restart SSD Link; if it keeps failing, SSD Link › Show SSD Link log and send the log to support (1.6). The browser version has no LINK (1.2c).
LINK shows no players, or players with state stop	The computer must be on the players' network by cable, on the same switch or the mixer's link port. Plug the cable in: SSD Link (built into the desktop app) moves to the cable by itself within about 10 seconds. Windows: allow SSD Link in the firewall for private networks.
Desktop app: "DeckFields" Not Opened — Apple could not verify	Click Done (not Move to Trash), then System Settings › Privacy & Security › Open Anyway › Open. Once (see 1.6).
Desktop app: the window does not react after Open Anyway, or UPDATE NOW does nothing	DeckFields › Quit DeckFields, then open it again from Applications (not from the disk image window). Once (see 1.6).

Problem	Check / solution
The club players do not follow DeckFields (LEAD)	LEAD LINK must be lit and the panel must say LEADING as master. Press SYNC on the player; a player without SYNC never follows. If a player keeps master: press MASTER on it once and LEAD LINK again. Windows: the firewall must allow SSD Link / DeckFields on private networks, or the beats never leave the computer.
A synced deck drifts against the club players	FOLLOW LINK MASTER must be on and the deck on SYNC. Set Sync aligns to bar or beat. Press SYNC again on the deck to re-lock after a track change on the players. A constant offset is corrected with Latency trim (16.2).
The jog runs the wrong way or too fast	OUTPUTS · SETTINGS ▮▮: invert jog direction, run CALIBRATE JOG, lower the jog sensitivity or set jog feel to HEAVY (15.3).
The player's VINYL light and the screen button disagree	The player's jog-mode button is only a key and the player does not tell its mode over MIDI. Click VINYL / CD on the screen once: from then on every press on the player toggles both in step (15.2).
The mixer does not move the DeckFields mixer (faders, EQ do nothing), the MIDI lamp is yellow	MIDI ON on the mixer is off: press it until it lights (USB / MIDI section). A DJM-V10 / A9 / 900 / 2000 sends only its clock without it, and the button is off after every power-on (15.6).
The output list says default output while the mixer plays, or the saved mixer is not found after a different USB port	Fixed in 2.2.28: the list and the OUT tag show the device that plays and the mixer is matched by its name without the (Virtual) / (USB) bracket. Older versions: choose the mixer in Master out once more.
A deck is silent on the hardware mixer in external mode	The status line under Output mode names a deck set to a pair the output does not carry (NOT AUDIBLE): choose a lower pair, or choose the mixer in Master out and restart DeckFields once so the engine opens on it with all its channels (17.1). Check the mixer channel's input selector (USB) too.
LIST DEVICES shows no device names (browser)	A DeckFields file opened straight from a folder cannot list audio outputs in Chrome. Use the DeckFields desktop app or the browser version from your account page.
MIDI controller not seen	Use Chrome or Edge, connect the controller before you start, allow MIDI access, then use MIDI LEARN.
A window from SCREENS does not open	Allow pop-up windows for DeckFields in your browser.
There is no LINK SYNC button	LINK SYNC is in the DeckFields desktop app 1.6.15 or newer. Download the new desktop app from your account page (1.6). The browser version and the tablet have no LINK SYNC.
LINK SYNC is on, but the number stays 0 (Ableton shows 0 Links)	Switch Link on in the other app too. Allow DeckFields on the local network (macOS: System Settings › Privacy & Security › Local Network › DeckFields on; Windows: allow DeckFields in the firewall for Private networks). Put every computer on the same network, not on guest Wi-Fi.
Library is empty	You opened DeckFields in another browser, or the browser data was cleared. Use the same browser, or IMPORT your library backup.
DeckFields disappears when Chrome asks for MIDI or folder access (Mac)	It has moved to another desktop (Space) when Chrome left full screen for its question. Swipe up with three fingers (Mission Control) and click it. the questions are asked in the normal window, before full screen.
EXTERNAL chosen, but this output is stereo	External mixer needs an output with 4 or more channels. Choose your multichannel sound card in Master out; until then DeckFields plays through its own mixer.
MIX IDEAS shows no tracks	Load an analysed track on a deck (or wait until its analysis is done). Widen TEMPO, set KEY to any key or untick not played yet.
LINE UP says the bar was missed	The deck needed longer to load than the time to the bar: choose the line-up again, earlier in the phrase.
Pads make no sound	The routing line in PADS reads NOT ROUTED: click PADS on the INPUT SELECT of a channel and raise its fader, or turn PADS→MST on (7.4). Check the LEVEL knob of the PADS window and the pad LEVEL.
Pads sound twice as loud	A channel is on PADS and PADS→MST is on too: use one of them.
TAKE CUES says the deck has no hot cues	Save hot cues on that deck first (5.3), then TAKE CUES again.
A corner effect is too strong or too weak	PAD FX SETUP › that effect › LEVEL (and FEEDBACK or MIX); STANDARD brings back the factory settings.
An effect keeps sounding after I let go of a pad	Echo, delay and reverb tails ring out on purpose. ■ STOP in PADS cuts every tail at once.

Problem	Check / solution
A track has a red light	Its file is not found: plug the USB stick or drive back in, or add the moved file again (3.6).
My cues do not show in rekordbox	The XML is not imported into the collection yet: rekordbox xml tree › right-click › Import To Collection, and click Yes (3.11). After a new export, refresh the rekordbox xml tree first.
rekordbox shows a track as missing	The track has no folder path in the XML: type its folder in Folder locations and save again, or use Relocate in rekordbox (3.11).
The stick import says there is no rekordbox export	top folder of the stick, the one with PIONEER and Contents (3.9).
XDJ-RX3: the decks do nothing	The unit is not in software control: SOURCE › SOFTWARE CONTROL › LOAD 1 and LOAD 2 (15.4b). The mixer only moves DeckFields with MIXER MODE = MIDI CONTROL.
XDJ-RX3 or controller: no sound in its headphones, only with master CUE	Headphones = Main output · channels 3-4 (7.1). On Windows, where the unit shows 2 channels, plug the headphones into the computer and choose its output.
Traktor controller is not seen	Switch it to MIDI mode and close Traktor (15.4c). The Kontrol S4 MK3 has no MIDI mode.
Windows: the controller is not seen in the DeckFields desktop app, but it is in Chrome	Windows 11 with the new MIDI system: use DeckFields in Chrome for now (15.4b).
Support asks for a support code	OUTPUTS · SETTINGS ▮▮ › Log & about › START REMOTE SUPPORT, and read them the 6-character code (24.1).
STOP ALL does nothing	Hold it for 2 seconds until it is filled red. Esc on the keyboard stops at once.
REC or PREMIX shows a note instead of opening	REC, REPLAY and PreMix need the PreMix licence and the DeckFields desktop app (20.1). In the browser version they are not available (the buttons are not shown). With the licence bought: OUTPUTS · SETTINGS › ACCOUNT & LICENCE once to refresh, then press the button again.
REPLAY: a deck stays silent	The track of that deck is not in this library (REPLAY deck A: track not in this library): add it with + FOLDER or + AUDIO FILES, then replay again.
No timecode arrives at the lighting program	REC menu › MIDI TIMECODE OUT must show the port (not OFF); the port must exist when DeckFields starts (restart DeckFields after you made the IAC bus or loopMIDI port); the receiver must be on MTC, 25 fps, the same port (19.4). Press TEST SIGNAL in OUTPUTS · SETTINGS › MIDI & MAPS: the data logger (19.3b) must read RUNNING and list messages — then the fault is on the receiving side; SAVE .TXT for support.
The waveform hesitates or stutters	OUTPUTS · SETTINGS › LOG & ABOUT › FRAME MONITOR (18.2b) tells where: a screen rate under 60 Hz means the desktop app shell or the display — update the DeckFields desktop app to 1.6.8 or newer, set the display to a fixed 60 Hz; red missed frames mean another program; drawing above 8 ms means Display › Performance AUDIO FIRST.
A controller from the list does nothing	Connect it before DeckFields starts; close Serato / rekordbox / Traktor; put it in MIDI mode when the table in 15.4 says so; look at Recognised now in MIDI & MAPS. If it is recognised and still silent: the log shows MIDI unmapped for every message without a mapping — MIDI LEARN that control.
The lighting program locks late or jumps at the start	Normal without system-exclusive MIDI: it locks after the first eight quarter frames (80 ms). Allow SysEx when Chrome asks, so the full-frame message is sent at the start and on every jump.
PreMix: NO SOUND at the DeckFields master	Open the channel faders and MASTER LEVEL on the DeckFields mixer and check OUTPUTS; with OUTPUTS = EXTERNAL your club mixer makes the sound — use EXTERNAL · DESK ON so the DeckFields knobs and faders are in the sound (20.6).
PreMix opens without the RECORDING view	The RECORDING view exists only for a recording (.dfrec): open one with FILE › OPEN, OPEN IN PREMIX after REC, or OPEN PREMIX in the REPLAY bar.
A deck shows a player instead of my track	Its source row stands on USB or LINK (4.5): click DF to get the deck back.
CUE, hot cues, loops, the platter or the tempo fader do nothing on a deck	The deck stands on USB or LINK and shows a club player: it only shows the player, it cannot play it (4.5b). Play the track on the player, or click DF to play a DeckFields track on that deck.
After DF the club player still plays its own track when I press PLAY or scratch	DF changes the DeckFields deck only. Set the player to CONTROL MODE to play the DeckFields deck with it (4.5b).
The platter on the screen moves on its own while I don't touch it	That deck shows a club player (USB / LINK): you see the player's platter, scratch and hand on the record — the movement comes from the player (4.5b).

Problem	Check / solution
Licence messages	See the table in 1.4.

24.0a SONG EDITOR

Problem	What to do
Clicking SONG EDITOR shows a box instead of the editor	The Song Editor is part of PreMix Pro and runs in the DeckFields desktop app. Buy PreMix Pro (or change your PreMix plan to Pro), then open OUTPUTS · SETTINGS › ACCOUNT & LICENCE once and press SONG EDITOR again (22).
The song stays on loading … or says no access to the folder	After a restart DeckFields needs access to your music folders again. Click ◀ DECKS, press RECONNECT FOLDERS in the library, allow it, then open the song again.
A box asks for folder access and DeckFields does not react	The question may have opened on another desktop (full screen). Swipe up with three fingers (Mission Control) and answer it. Or quit DeckFields (⌘Q / Alt + F4), start it again and press RECONNECT FOLDERS first.
SAVE says the title already exists	Every new version needs its own title. Change it, for example Edit 2 or Club Edit.
The new version was saved inside DeckFields, not next to the original	The folder of the original could not be written (no permission, or the song was added with + AUDIO FILES). Press RECONNECT FOLDERS and save again, or keep it in the library: it works the same.
My edit is gone after an update	Open the same song again: the editor keeps the last edit of every song on this computer and brings it back.

24.0 STEMS

Problem	What to do
The STEMS box shows PRO with a lock	PreMix Stems or PreMix Pro is not active on this licence. Buy one of them, then open OUTPUTS · SETTINGS › ACCOUNT & LICENCE once to refresh the licence.
There is no STEMS row and no SPLIT under the waveform	You are in the browser version or on a tablet: STEMS are only in the DeckFields desktop app on Mac or Windows (1.2).
Nothing happens when I click SPLIT	Hold it for 2 seconds. A short click does nothing on purpose.
The stems are gone on my other computer	Normal: the stem sound stays on the computer where you split. Split again there.
A replay plays the normal track instead of stems	That computer has no stems for the track yet: split it first.
✎ EDIT in PreMix does not open	Wait a moment: DeckFields first loads the track on a deck by itself.

24.1 Remote support

When you have a question about your controller, sound card or club setup, our support team can look at your DeckFields live while you talk to them, by phone, chat or video call. You stay in control: support can only read, never change anything or play anything.

Start a remote support session

1	Only start remote support when our support team asks you to.
2	Open OUTPUTS · SETTINGS ▮▮ › Log & about.
3	Click START REMOTE SUPPORT and read the question: it lists what is sent. Click OK.
4	A 6-character code appears in orange next to the button, for example UAE8QC. Read it out to support, or type it in the chat.
5	Use DeckFields as support asks you: press the buttons, turn the jogs and knobs and move the faders of your controller. Support sees every MIDI message that arrives and what it is mapped to.
6	A message from support appears at the top of the screen and under the button (for example Press LOAD 1 on your player).
7	Click STOP REMOTE SUPPORT when you are done. It also stops by itself after 60 minutes, and when you close DeckFields.

Sent to support	Never sent
The DeckFields version, your operating system and screen size	Your music and audio files

Sent to support	Never sent
Audio outputs, output mode and channel pairs	Your library, playlists and file names
MIDI devices, every MIDI message that arrives and your MIDI map	Passwords and your licence key
Deck and settings state (loaded, playing, sync, fader) and the log	Anything when remote support is off

NOTE Remote support needs an internet connection. Behind a strict company or school network the code shows *no connection to the support server*: use another network, or send DeckFields_log.txt with EXPORT LOG instead. A session is removed from our server after 14 days.

24.0b CDJ-3000 over USB, memory cues and saved stem effects

Problem	What to do
One track always sounds with echo or reverb (also when you move the jog on a stopped deck); every other track plays clean	Stem effects are saved **with the track** (21.6). Open STEMS on that track and check SPACE (delay / reverb), GATE, COMP and FILTER of every stem: switch off what you don’t need. They come back every time that track loads, on any deck — so switch effects off when you don’t need them, or you will look for a problem that isn’t there.
The CDJ-3000 shows nothing from DeckFields	Is the DeckFields desktop app 1.6.22 or newer running (not the browser version)? Is the USB cable in the USB port on the back of the player? Press SOURCE and tap CONTROL MODE again. Close other DJ programs. Still nothing: install the free CDJ-3000 driver from the AlphaTheta support site and start DeckFields again.
The player shows the logo but no track	The deck in DeckFields is empty: load a track. Or the player is paired to another deck: HID › HID monitor.
The player shows the overview but no big waveform	Load the track again. If it stays, press SOURCE and tap CONTROL MODE again (this sends the session start the big waveform needs).
CUE/LOOP CALL changes the loop length instead of jumping	A loop is playing: then CALL halves / doubles it. Press RELOOP/EXIT first.
DELETE does nothing	DELETE removes the memory cue you just called: CUE/LOOP CALL first. Hot cues are deleted with SHIFT + pad.
The mixer faders move on the screen but the sound does not follow	With an external club mixer the deck goes to a mixer channel (External pairs, 15.6). Check that each deck is on the channel of its player, that this channel’s input is USB, and DESK ON steering (15.6).

24.0c External inputs and sound

What you notice	What to do
A short echo or a metallic, doubled sound on everything you play (4.1.16 – 4.1.18, laptop without an interface)	Update to 4.2. The laptop speakers played the master twice. Until you update: set **Laptop speakers** to MUTED under OUTPUTS · SETTINGS › Audio inputs & outputs.
EXT does not switch on	No input device is chosen: OUTPUTS · SETTINGS › Audio inputs & outputs › External inputs › Input device.
The bar in the settings does not move	Wrong input chosen for the channel, or the system has not given permission for audio inputs: allow it in the privacy settings of your computer and restart DeckFields.
The turntable sounds thin, quiet and noisy	It is connected without a phono preamp (7.9).
A howl when the channel is on EXT	A microphone hears the speakers: use headphones or lower the fader.
ARM is lit but no take starts	The fader is under 10 %, or no sound comes in (the bar in the settings shows it).
A take is missing after the set	It was shorter than 10 seconds: those are not kept.

25. Specifications

One list of everything DeckFields 4.2.3 does. Specifications and functions can change with updates.

Item	Value
Song Editor	One song on its beat grid: POINTER, MARQUEE, SCISSORS, ERASER, GLUE, MUTE; CUT, COPY, PASTE, DUPLICATE, DELETE, SPLIT, TRIM, INSERT, REPEAT ×2 ×4 ×8 +1, INTRO / OUTRO +16 BARS; RIPPLE; snap FREE · BAR · 1/2 BAR · BEAT · 1/8 · 1/16 · 1/3 BEAT; cut fades 5 ms – 1 bar or CUSTOM per clip, crossfades, overlap fades equal power / linear; pitch ±8 / ±16 / ±50 %, key ±1 semitone steps, key lock (DeckFields deck engine); save as a new song: WAV 16 / 24 / 32-bit float or MP3 320 / 256 / 192 / 128 kbps with ID3 / INFO tags incl. BPM and key; the last edit of every song kept; PreMix Pro, desktop app
Stems	VOCALS · DRUMS · BASS · MELODY · FX per track, split on your own computer and stored there; per stem on / off, solo, level, QUAD EQ (4 bands: low cut, low shelf, peak, high shelf, high cut), GATE with key filter, COMPRESSOR with make-up, sends to the deck delay and reverb; presets per stem type and your own; track default, stem cues, STEM → PAD (1 · 2 · 4 · 8 bars), STEM SPLIT to a second deck, stem levels as MIDI CC 20–35 and kick notes 36–39; recorded by REC, in PreMix as lanes, keyframes and 12 automation knobs per stem. DeckFields desktop app with PreMix Stems or PreMix Pro.
Decks	2 or 4; starts with 2; club-player layout with two decks, one row C · A · MIXER · B · D with four decks (the order of the channel faders); a tablet shows two decks; deck source per deck: DF, USB or LINK with player P1–P4
Platter	Turntable platter per deck: grooves at 33⅓ rpm × pitch, centre label with tempo and phase (cover picture or black, still once a track is loaded), progress ring (red flash in the last 30 s), four Technics-style strobe rows (170 · 174 · 180 · 186 dots, 100 Hz) with STROBE lamp and legend (+6 · 3.3 · 0 · −3.3 %); two hand zones: the record (scratch, hold, back-cue) and the edge (−4 % brake, nudge; one turn ≈ 1.8 s)
Transport	PLAY / PAUSE (instant or vinyl brake), CUE, START ON / STOP ON where I press · next beat · next bar, TRACK SEARCH, SEARCH 8×, DIRECTION FWD / REV, VINYL / CD mode with TOUCH/BRAKE 0–6 s per deck
Cues	8 hot cues per deck with name and colour, 8 auto cues in 4 sets (PHRASES, DROPS, MIX POINTS, 16 BARS), DEL, cue and loop stored on a pad within 10 s
Loops	Beat loop 1/16 – 32 beats, ½ / ×2, manual IN / OUT with IN / OUT ADJUST, RELOOP / EXIT, CLR
Beat jump	1 · 2 · 4 · 8 · 16 · 32 beats, forward and back
Tempo	Range ±6, ±8, ±10, ±16 %, WIDE; long slider with scale, 0 reset; club-player pitch direction option; MASTER TEMPO (key lock); KEY SHIFT ±12 semitones with SAVE KEY as a library entry
Sync	SYNC / MASTER per deck; Sync aligns tempo + bar · tempo + phrase · tempo + beat · tempo only; BAR SYNC / PHRASE SYNC; QUANTIZE on / off with 1 · ½ · ¼ · ⅛ beat; LS (link sync) to the club players' master
Waveform	Hi-res 240 columns per second, drawn once into tiles and moved every frame (sub-pixel smooth at 60 frames per second), RGB · 3BAND · BLUE colour modes, PHASES, STACK view with beat offset, zoom 0–100 (60 s – 0.06 s) saved per track, playhead centre or left, overview with phases and time scale
Beat grid	Fitted on the kick onsets (fixed tempo or dynamic with anchors); GRID tools: AUTO FIX, SET BEAT, SET 1ST BEAT, shift 1 / 10 ms, BPM ±0.01, ×2, ÷2, TAP, SHIFT GRID, RE-ANALYSE; grid quality in ms per track
Analysis	Tempo, beat grid, key (Camelot), energy 1–10 per track and per phrase, song structure (phases), loudness and automatic gain, genre from the file tags, cover picture
Library	WAV, MP3, FLAC, AIFF, M4A / AAC, OGG from files or folders (folder links in Chrome / Edge, RECONNECT FOLDERS); search on title, artist, album, label, remixer, genre, key, BPM; sort per column; found / not-found light per track; TRACK INFO editor writing tags into MP3 / WAV / AIFF / FLAC and optional file renaming; genre editor; own playlists (make, add +P, order by drag, remove −, rename, delete; AUTO MIX plays IN ORDER · SHUFFLE · SMART); EXPORT / IMPORT LIBRARY
rekordbox	Import: collection XML and USB sticks exported for club players (grids incl. tempo changes, key, hot cues, memory cues, loops, colours, playlists; play from the stick or copy). Export: rekordbox XML with tracks, playlists, grids, key, rating, cues and colours
Other DJ programs (desktop app)	Read and write directly, both ways (3.13): rekordbox (also OneLibrary), Serato, Engine DJ, Traktor (NML), VirtualDJ; one frame per program in Library & backup (3.10); one stick for every player; WRITE TO VIRTUALDJ; hot cue names and colours, memory cues, loops, tempo-changing grids, keys, playlists

Item	Value
Mixer channels	4 (C · A · B · D) + master; INPUT SELECT deck / PADS per channel; TRIM (closed … +9 dB); COMP one-knob compressor per channel with COMP SETUP (5 models: CLUB, BUS · SSL, FET · 1176, OPTO · LA-2A, NEW YORK; threshold, ratio, knee, attack, release, mix, drive, release mode, side-chain HPF, detector, make-up)
Channel EQ	3-band isolator (HIGH > 2 kHz, MID 200 Hz – 2 kHz, LOW < 200 Hz), kill to +6 dB, 24 dB/oct crossovers; DJM-V10 layout adds LOW MID 400 Hz; mixer layouts AUTO · DECKFIELDS · DJM-V10 · DJM-A9 · DJM-900NXS2
Filter	Low-pass 20 kHz – 100 Hz / high-pass 20 Hz – 8 kHz per channel; RESON. for all four
Master	LEVEL, BAL, ISOLATOR ON / OFF with HIGH · MID · LOW, PH. LEV, PH. MIX, master CUE, LIMIT light, PADS LEV and PADS→MST with PAD meter
Meters	Channel −24 … +12 dB with peak hold and CLIP, before or after the fader; master L / R −24 … +12 dB
Crossfader	A · THRU · B per channel, smooth or cut curve, centre notch, double-click = centre
BEAT FX	15 effects (FILTER, DELAY, ECHO, PING PONG, SPIRAL, HELIX, REVERB, SHIMMER, FLANGER, PHASER, TRANS, ROLL, PITCH, VINYL BRAKE, VINYL START); beat 1/16 – 16, TAP / AUTO, FREQ LOW · MID · HI, ASSIGN C · A · B · D · MST, TIME, LEVEL / DEPTH, ON / OFF, X-PAD; BEAT FX SETUP with a live picture and every parameter per effect
SEND FX	SHORT DELAY, LONG DELAY, DUB ECHO, REVERB, GATE FILTER (16-step pattern) with a SEND knob per channel, SIZE / FEEDBACK, TIME, TONE, MASTER MIX, MIX ON; SEND FX SETUP with MIN / MAX ranges per effect
PERF FX	After the master: sampler (8 pads, 16 kits + LOOPS + USER, 10 rolls, overdub, hold, 6 Color FX knobs), step sequencer (8 tracks × 16 steps, level, mute, solo, FX per track), 3-band FX (6 lever + 6 isolate effects, sub knobs), RELEASE ECHO; extras: SCENE FX (10), VINYL RELEASE (3) over ½ – 4 bars
PADS	16 pads × 4 banks; slices from hot cues (TAKE CUES, layouts 16 / 8 + 8 / 4 × 4) or your own files; ONE SHOT, HOLD, LOOP, HOLD + LOOP, SYNC, TUNE ±12 st, level; NOTE REPEAT (6 grids); 4 CORNERS with 20 effects and continuous amount; PAD FX SETUP with TEST per effect; 16-step sequencer (1–4 bars, swing, REC, mute, solo, STOP ALL); sets (save, open, export .dfpack, automatic backups) and sound packs; output on any mixer channel or PADS→MST
MIX IDEAS	NEXT IDEAS (key, energy, tempo, key match filters), BLEND / MASHUP finder with TEST, LINE UP and SAVE, SAVED blends, MATCH KEY per deck
Automatic mixing	AUTO with queue, plan line, mix length 4 – 32 bars, recipes (bass swap, filter sweep, cut on the one), tempo, key, energy and key-match rules, playlists in order / shuffle / smart; AUTO MIX continue (∞ ▶, BEAT MIX, list / BPM / KEY / B+K) on each deck
Controllers	Any MIDI controller (MIDI LEARN, two jog zones, calibration, jog feel and sensitivity, invert, SENS and LOAD per deck, club-player pitch direction), club players in MIDI control mode, 120 built-in controller and player maps (Pioneer DJ / AlphaTheta, Denon DJ, Numark, Hercules, Reloop, Behringer, Allen & Heath, Roland, Korg, Vestax, Stanton and more; recognised by port name, library browse / load, wake-up for units that need it) plus the CDJ-3000 and XDJ-RX3 maps, Traktor controllers in MIDI mode, DJM-V10 mirroring (external mixer and DESK ON), map export / import (.dfmap), MIDI light and monitor
LINK SYNC	Tempo and beat with Ableton Live and other Link apps on the same computer or network; synced decks follow the Link tempo and bar (quantum 4 beats); the tempo fader of a synced deck sets the Link tempo; desktop app 1.6.15 or newer
Link network	SSD Link (built into the desktop app; not in the browser version): players and mixers on the link network; FOLLOW the master player's tempo and beat, LEAD (the players on SYNC follow the DeckFields master deck), player cards with artwork, waveform, phrases and cues, LEARN ON AIR, MIRROR / LOAD / LOAD + PLAY IN SYNC, DECKFIELDS AS SOURCE (the players browse and load DeckFields tracks, SSD Link 1.4)
REC & REPLAY (PreMix licence)	MIX MOVES or MIX MOVES + WAV (16-bit): tracks, positions, every knob, fader, crossfader, effect and scratch, 20 × per second; .dfrec files, last 10 recordings kept; REPLAY on the decks with timecode HH:MM:SS:FF (25 fps), takeover by touch; MIDI timecode out (MTC 25 fps, quarter frames 10.00 ms apart + full-frame messages) to any MIDI output, start 00:00:00:00 or 01:00:00:00; data logger with decoded messages, timing statistics, TEST SIGNAL, COPY and SAVE .TXT

Item	Value
PreMix Studio (PreMix licence)	RECORDING view (data-logger signal list with groups, search, live values, OVERLAY / STACKED / BY TYPE / BY CHANNEL plots, pencil editing) and ARRANGEMENT view (tracks, blends with 17 presets in 4 groups, automation lanes FADER · X-FADER · HIGH · MID · LOW MID · LOW · FILTER · SEND FX · DUCK, tempo modes DRIFT / JUMP / HALF / FULL, send FX and side-chain duck per blend, HARMONIZE); hi-res player waveforms and grid; deck level matching; ON DECKS; export to MPC XL project and Ableton Live set; MIDI CC out; .dfmix files
Outputs	Internal mixer (stereo), external mixer (deck pairs), external mixer · DESK ON (finished channels + Send FX return); pads, sampler and Song Editor on their own pair (standard USB 11-12); headphones on a second output or channels 3-4 of the main output; AUTO ROUTE; latency PRO · interactive · lowest · stable · largest
Screens	SCREENS: deck A–D, mixer, PERF FX, PADS, MIX IDEAS, library and TIME on their own windows; layouts for laptops, 16:9, 21:9 and 32:9 chosen by the screen shape, 4 decks in one row C · A · MIXER · B · D in the club-player look; text size; full screen
Tablet and remote	Touch layout on Android tablets (Chrome or installed app), library drawer, 3-second long press for hot cue names; REMOTE: up to 8 tablets with PADS, SEQUENCER (with follow bar and STOP ALL), MIXER, CLOCK, DECK A–D or FULL DESK
Keyboard	Space, Enter, ← →, Shift + ← →, 1–8, Q W E R T Y U I, X, M, Esc (chapter 21)
Support	Account page in the desktop app, manuals from the server, EXPORT LOG, REMOTE SUPPORT (60 minutes, read-only), settings export / import (.dfset)
Licence	Per customer, three machines per plan; activation online once, 30 days offline at a time; PreMix as a separate plan (Basic € 9.99, Stems € 29.00, Pro € 35.00 / month incl. VAT)
Systems	DeckFields desktop app 1.6.17 or newer recommended (SSD Link 1.4.2: player numbers and the club mixer, 16.1b; LINK SYNC needs 1.6.15 or newer; 1.6.13 and 1.6.14 run everything else): macOS (Apple silicon and Intel) and Windows 10 / 11. Browser version (trimmed, 1.2c): Chrome or Edge on Windows (Firefox and Safari with limits, 1.3); Android tablets in Chrome; iPad in testing. REC, REPLAY and PreMix in the desktop app only

New in 4.1.17 / 4.1.18	Value
MASTERING (PreMix Pro, desktop app)	Song, PreMix mix or recorded set · nine stages: high-pass 12 dB/oct, match EQ, 4/8 band EQ (linear phase), de-esser, 3-band multiband compressor, bus compressor, saturation, imager, limiter · ON and MIX per stage · live while B plays (375 ms) · loudness and true peak to ITU-R BS.1770 · export WAV / AIFF / FLAC / MP3 128–320, 16 / 24 / 32-bit float, every sample rate, master report (22b)
Pre-listen	▶ per library row to the headphones (or laptop speakers), jump in the PHASES strip (3.6e)
PreMix	GAIN lane · auto level BY LOUDNESS (LUFS) · SET AS SEPARATE SONGS · blend edges past bar 1 (20.14 – 20.17)
Clock and show control out	MIDI clock 24 per beat on the master deck · OSC status feed and show-control destinations and triggers (desktop app 1.6.23) · track timecode 25 fps as MIDI timecode, Art-Net (desktop app 1.6.24) and LTC audio on a spare output (15.8, 15.9)
Licence	One customer — a DJ, an artist or a company — per licence.

25.x New in 4.2

New in 4.2	Value
External inputs	Channel C and D · switch DECK / EXT / PADS · input device, input (mono or stereo pair) and level per channel · through TRIM, COMP, EQ, FILTER, fader, crossfader, CUE, Beat FX, Send FX, master and REC (7.9)
EXT RECORDER	REC per channel, replay, save to the library as WAV, analysed like a song (7.10)
ARM takes	Start: ARM lit, fader ≥ 10 %, input above −50 dB, 0.2 s lead-in · end: ARM off, fader under 5 % for 2 s, 8 s of silence, switch leaves EXT, recording stops · takes under 10 s are not kept · WAV 16-bit stereo (7.11)
Mixer	MASTER CUE and PADS CUE · master meter flashes red while the limiter works (7.12)
Outputs	Output E for MASTERING and the Song Editor: with the PADS pair or its own pair (17.9)
PreMix	SONG automation: GAIN, HIGH, MID, LOW MID, LOW, FILTER, SEND FX, BEAT FX, DUCK and the four STEM lanes over the whole song, own SEND FX and BEAT FX per song · top bar centred, second row when needed (20.18, 20.19)
MASTERING	Monitor section: MASTER VOL, PHONES VOL, L · R, CUE, PHONES ONLY, OUT line · meters with TARGET and CEILING (22b.13)
Recordings (4.2.1)	WAV 16-bit stereo in the folder DeckFields Recorded · a running take is written to disk every 8 s and recovered after a crash · REPLAY ON DECKS plays takes from deck C / D at the recorded level (7.13, 7.14)
PreMix (4.2.1)	Stem lanes VOCALS, DRUMS, BASS, MELODY over the whole song · CURVE for a song: FADE IN and FADE OUT over 8 bars, DIP 4 BARS from the playhead (20.20, 20.21)

25.y New in 4.2.2 and 4.2.3

New in 4.2.2 · 4.2.3	Value
Sound	The decks read every track in full resolution: cleaner highs at any tempo · cleaner key lock close to the track's own tempo (1.2d)
Master limiter	DeckFields limits the master at −0.3 dBFS · the lit LEDs of the MASTER meter turn red only while the limiter works (1.2d)
PreMix	KEEP KEY (PreMix settings › Key): every track keeps its own key at any tempo, in PLAY and in every export · exports up to 3.75 times faster than 4.2.1 with KEEP KEY off · WAV, MP3 or both · Snap FREE (1.2d)
Recordings	SET RECORDED as 16-bit or 24-bit WAV, dither on or off · ARM takes of any length, end after 2 s or 0.5 s of silence or when the crossfader closes (1.2d)
Library	ONLINE ONLY for files still in the cloud · LOCATIONS column Online only · ANALYSE ALL on several cores, keeps corrected grids · + FOLDER says what it reads (1.2d)
Stems	Stems of another copy of a song: SPLIT amber with a note, hold SPLIT 2 s for new stems (1.2d)
Desktop app 1.6.32	Windows full screen: MINIMISE, LEAVE FULL SCREEN, CLOSE at the top edge or F11 · one DeckFields at a time · separate download (1.2d)
Full-screen button (4.2.3)	The last button of the top bar leaves full screen in the desktop app on Windows and in Chrome (1.2e)
STOP ALL (4.2.3)	A red square icon; hold 2 s, as before (1.2e)

26. Licence, copyright and trademarks

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Play only music you have the right to use. Copyright of the music remains with its owners.

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