

From the Bedroom to the Stage with DJ Tech

Part 2. By DJ Tech

Networking

As far as networking goes, this is the really easy bit. Where are your favourite places that you go to right now that you'd love to play? Make a list of where you'd love to play if you got the chance.

Also make a list of the local parties in your area. It might be a pub having a little knees-up on a Thursday, or a regular promoter doing parties in halls. Something that happens more than once: monthly, weekly, three or four times a year. That's the type of promotion I'm talking about.

That's where you really need to get in. Get yourself a residency in a pub or a little local party. That is what you're going to use to get a set at the parties you really want to play.

Talk to a promoter, give him a USB and say, 'Oh yeah, I'm resident at the Red Lion downtown, and at another little thing that happens three times a year.' It goes a long way. It proves you're not walking straight in from a bedroom wanting a set with no background. Even a pub once every three months counts: you're a resident at that event.

Also, always go to the parties with a pocket full of USBs. And the thing is, you're just going to have to write the money off. Every hobby has costs, and this is a cost, but it's a really important cost. You're just going to have to swallow it.

You'll probably end up giving most of them away to party heads who love what you're doing, and that's not a bad thing because they're going to go away and they're going to be playing your DJ sets to all their friends. All of a sudden, all of their friends are going to want copies of that. Then, all of a sudden, you've got a group of people or groups of people out there that have heard of you and have heard your music, heard your DJ sets.

So all of a sudden, when you do start playing at parties, there's going to be people that already know who you are and have already heard what you've done and are going to want to support you in your set that you're playing that night.

I must have given away thousands of tapes, CDs, minidiscs, and USBs over the past 30-plus years, because I've always believed in giving your music away. You don't have to charge for your music; just let the people have it. If they love it, let them have it. That's just so important in my morals.

So, I've always had that mindset, and to be fair, from my point of view, it's worked. It's worked for me because when you turn up at a party and you're like—I'll give you for instance—I used to turn up on Woodside, the Woodside estate in Luton, and I used to walk through the hundreds and hundreds and hundreds of cars to the centre point where everyone was meeting.

And when you do that walk and every other car is playing one of your DJ sets, there is no better buzz than that apart from actually playing on the night. It's incredible, a proper goosebump moment when that sort of thing happens. So, it is worth giving your music away for nothing. Don't think of it as a loss; think of it as you spreading your sounds, which is exactly what you're doing. And yeah, it's the way I went, and I fully recommend it.

1. NETWORKING

GET KNOWN



As far as networking goes, this is the easy bit. Make a list of the places you go to now that you'd love to play.

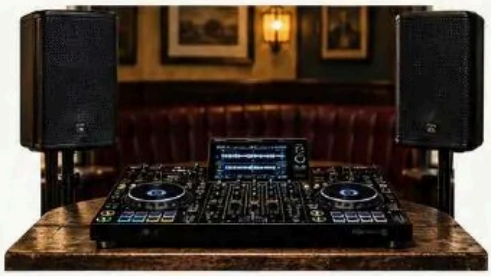
Then list the regular local parties: a pub's Thursday knees-up, nights in halls, anything happening weekly, monthly or three or four times a year.

That's where you need to get in. A residency at a little local party helps you get a set at the parties you really want to play.

GETTING YOURSELF OUT THERE

Local nights, residencies and a pocket full of USBs

START WITH A RESIDENCY



Talk to a promoter, give him a USB and say, 'I'm resident at the Red Lion downtown, and at another little thing that happens three times a year.' That goes a long way.

It proves you're not walking straight in from a bedroom wanting a set with no background. Even a pub once every three months counts. You're a resident at that event, and that helps push your name forward.

A POCKET FULL OF USBs



Always take a pocket full of USBs. Write the money off. Every hobby has costs, and this is an important one.

You'll give plenty away to party heads who love what you do. They'll play your sets to friends, who'll want copies too. When you start playing out, people will already know you, have heard your music and want to support your set.

THE WOODSIDE BUZZ

I must have given away thousands of tapes, CDs, minidiscs and USBs over the past 30-plus years. If people love it, let them have it. That's important in my morals.

I used to turn up on Woodside, the estate in Luton, and walk through hundreds and hundreds of cars to the meeting point. Every other car would be playing one of my sets. There's no better buzz apart from playing on the night. A proper goosebump moment. It's worked for me, and I fully recommend it.



TOP TIP: Don't think of it as a loss. Think of it as spreading your sounds.



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Promoting Yourself

Promoting yourself and getting yourself DJ sets out and about.

The first thing you really need to do is to build yourself your own archive.

The best way to do this is to record your DJ sets. What I recommend you do is in OBS, if you go to Settings in OBS and then go to the General tab. Then in the Output section, pick "Automatically record when streaming." What I do from this point is I upload the video to YouTube, and I convert the audio to MP3 and upload that to Mixcloud.

What this does, this gives a future promoter the ability to hear your DJ set if they want to listen to it on Mixcloud, or actually physically see you do the set on YouTube.

Now whether you upload these to YouTube and Mixcloud and make archives on both of them or not, you're going to need the video. You're going to need to keep the videos because you need to look back at the videos after you've heard your set and played your set and see where the mistakes are that you made, because every single set is going to have mistakes in or things you could have done just slightly differently that would have been so much better.

And you aren't going to work those out unless you watch your videos back. It is the number one way of getting better: by listening to your mixes back in the car on Mixcloud or something, or physically looking at the video clips to see where you went wrong or see where you could improve—not necessarily have gone wrong, but see where you can improve it.

What I'd suggest you then do is make a playlist on Mixcloud and a playlist on YouTube which are just your DJ sets, nothing else at all.

The reason for this is when you've got a few videos there and a few DJ sets there—say you've got 10 of each there—what you can then do is you can then send a promoter the playlist. So every single thing there is just you mixing, and that'll give them a good feel of what you're doing, what you play, how you play, and everything else all in one hit.

And to be fair, that's what a promoter wants. He wants to have a bunch of things that you've done, and he wants to be able to skip through them as quick or as slow as he wants and have the ability to see more than one at the same time, or hear more than one at the same time.

The other thing after you've done say 10 sets that I highly recommend is you go to one of these USB companies and get your little logo printed or your name printed on the side of the USB. Then, fill that USB up with all the sets that you've done up to date.

So you've got 10 on there—20 doesn't matter, but say you got 10 on there—get them on the USB, and that's what you hand to the promoter when you're in the club or at the party and you're after a set, after looking at a set.

On the USB, when you do that, what you want to do is have a text document on there with your two addresses: your Mixcloud address and your YouTube address. So, just in case the promoter wants to have a little sniff around and see what's going on, they can go straight to your page.

Make sure they're both the playlist so they go straight to exactly the right place where they need to go. Now, if they want to backspin it and then have a look at what else you're doing, they can do that, but it takes them straight to where they need to be, which is how it's got to be. It's got to be as easy and as quick and as sharp as you can get.

2. PROMOTING YOURSELF

BUILD YOUR ARCHIVE



The first thing you need is your own archive. Record your DJ sets.

In OBS, go to Settings, then General. In the Output section, pick 'Automatically record when streaming'.

I upload the video to YouTube, convert the audio to MP3 and upload that to Mixcloud. A promoter can hear your set or physically see you do it.

RECORD IT. WATCH IT. SHARE IT.

Give promoters a proper feel for what you do

WATCH YOURSELF BACK



Keep the videos whether you make online archives or not. Every set has mistakes, or things you could have done slightly differently that would have been so much better.

You won't work those out unless you watch it back. Listen in the car on Mixcloud, or look at the video to see where you could improve. Not necessarily where you went wrong, but where you can improve. It's the number one way of getting better.

PUT YOUR NAME ON IT



After, say, 10 sets, get your name or logo printed on a USB. Fill it with the sets you've done. Ten, 20, it doesn't matter.

Hand it to a promoter in the club or at a party when you're after a set. Add a text document with your Mixcloud and YouTube addresses. Make both links go straight to your DJ-set playlists.

They can have a sniff around and backspin it to see what else you're doing afterwards.

JUST YOUR DJ SETS. NOTHING ELSE.

Make a playlist on Mixcloud and one on YouTube containing only your DJ sets. Once you've got a few, say 10 of each, send a promoter the playlists. They get what you play and how you play, all in one hit.

That's what a promoter wants: a bunch of sets they can skip through as quickly or slowly as they like, with more than one to hear or see.

TOP TIP: Take them straight to the right place. Easy, quick and sharp.



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Setting Up OBS

Setting up your OBS can be tricky at first.

The first thing you need to do is plug the output of your controller with the cable, the other end of it going to the input of your laptop. Once you've done that, get a tune going on your controller, open up your OBS on your laptop, and see if you've got an input signal.

When you open OBS, smack-bang in the centre of the application, you have an audio mixer. On the left-hand side of the audio mixer, you've got written which inputs are available. What you gotta do, you gotta find out which one is the input from your controller.

When doing this, be careful you don't choose any input with a signal, because one of the signals coming in will be from the microphone from your laptop, which you definitely don't want.

The way of working out which signal you've got is simply by dropping the volume of the music on your controller and keep talking. The signal will pick up your voice talking if it's coming out of the microphone—the incorrect microphone from your laptop.

So what you then have to do is carry on searching for another input signal, which will be the direct input signal from your controller.

Once you've located the correct input from your controller, what I advise you do is delete all of the others so you've just got one. You're just looking at one control signal on your screen; it's just so much easier.

Once you have the sound input correct, the next thing you need to do is plug your webcams in and locate both of them.

First, in OBS, you need to pick a source for your webcams. This will be under the heading "Video Capture Device". The next thing you need to do is name the device. If you've got one to the side of you, call it "side cam" for instance. Call it what you want, but that's what I do.

Right, the next thing to do is turn the volume off on your audio mixer from your webcams. You're not interested in any webcam audio because the quality is just not good enough.

So after muting the videos, you've now got good audio and good HD video cams coming through. The next thing you're going to want is possibly some content.

3. SETTING UP OBS

YOUR OBS SETUP



Setting up OBS can be tricky at first. Plug the output of your controller into the input of your laptop with the cable.

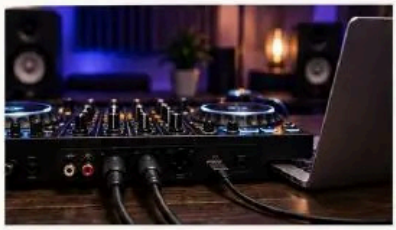
Get a tune going, open OBS and see whether you have an input signal.

Smack-bang in the centre is the audio mixer. The available inputs are on its left. Find the one coming directly from your controller.

GOOD AUDIO. GOOD HD VIDEO.

Get the sound right, then add your webcams

FIND THE RIGHT INPUT



Don't just choose anything with a signal. One may be the laptop microphone, which you definitely don't want.

Drop the music volume on your controller and keep talking. If the signal still picks up your voice, that's the laptop mic. Keep searching for the direct controller input.

Once you've found it, I advise deleting the others. Then you're looking at one control signal on your screen. It's so much easier.

ADD YOUR WEBCAMS



Once the sound is correct, plug in your webcams and locate both of them.

In OBS, pick a source under 'Video Capture Device'. Then name the device. If one is to the side of you, call it 'side cam', for instance. Call it what you want, but that's what I do.

Next, turn the webcam volume off in the audio mixer. You're not interested in webcam audio because the quality isn't good enough.

MUTE THE WEBCAM AUDIO

After muting that audio, you've got good sound and good HD video cams coming through.

The next thing you might want is some content: video clips and things you can mix in with your set. That's where we're going next.



TOP TIP: Your audio comes from the controller. Turn the webcam audio off.

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OBS Content & Visual Effects

When I say content, I mean things like video clips and things like that that you want to mix in with your set.

What I advise with video clips is: don't make them very big. Try and keep the file sizes down to under a hundred megabytes if you can. If you can't, just chop the clip up in a video editor and make it smaller. Or you can reduce the quality, which I don't recommend because you're going to want everything as high quality as possible all the time.

It might mean you need to do a bit of work, but it's worth it for the end result. The last thing you want, if you put a video clip in that's too big, is for it to interfere with the entire streaming process. It will make your video lag, it will make things stutter, and possibly stutter video-wise or audio-wise; and that's the last thing you want.

The other thing to do straight away, before anything else, is when you load your video clip up, make sure you mute it. It is so important that you do that immediately, the very first thing you do, because the last thing you are going to want to do is get halfway through your set and it has gone really well, then you put a video clip on and the audio is still on on the video clip and it just ruins the whole set.

That has happened to me four or five times over the last 20 years or so and it is an absolute nightmare. So, the very first thing you need to do is mute the video. Whatever clip you put in there, it does not matter what it is, anything, always mute it straight away so there is no interference ever.

The next thing that you might be interested in is special effects. Now, there's loads of different programs out there; you take your pick. I personally go for the free ones normally, but there's this one company that does a free one that you can use right now, free. But what they do, they also sell an add-on because if you like what you got, if you buy the add-on, it is absolutely off the scale. It really is, and I fully recommend this company. It's the one I use.

The company is called Nest Drop and it's really, really good, and what I fully recommend.

It's an independent company that runs on its own. All you have to do is fire it up and then go to OBS and pick "Window Capture" from the drop-down menu in Sources. And don't forget, first thing you do, adding anything at all, is always mute it. Straight away, just mute it. Doesn't matter whether there's anything coming out of it or not. Mute it anyway so there's never any interference.

So now you've got the audio running perfectly, you've got two webcams running perfectly, you've got video clips in there running and muted perfectly, and you've also got a special effects unit in there running perfectly.

Now the special effects program, you can continually change, or you can pick a random, just keep playing everything type of thing. It does go fairly deep. You can choose to make your own palettes up so it plays your own templates. Pick your favourite ones, put them all in a little playlist, and then tell it to just play all of those but randomly.

What it also does, it also plays to the beat of the music, so it's sound to light and it will just work with your sounds. It has worked really well; I really like it.

4. OBS CONTENT & EFFECTS

CONTENT & EFFECTS



By content, I mean video clips you can mix in with your set. Try to keep files under 100 megabytes if you can.

If not, chop the clip up in a video editor. You can reduce quality, but I don't recommend that: you want everything as high quality as possible.

A clip that's too big can make the stream lag or the video and audio stutter. The extra work is worth it.

VIDEO CLIPS & SOUND-TO-LIGHT

Keep it running smoothly — and mute it straight away

MUTE IT!



The very first thing you do when loading a clip is mute it. Immediately.

You don't want a set going really well, then to put on a clip with its audio still running and ruin the whole thing. It's happened to me four or five times over the last 20 years or so. An absolute nightmare.

Whatever the clip is, always mute it straight away. No interference, ever.

NEST DROP



There are loads of effects programs. Take your pick. I usually go for the free ones. The one I use and fully recommend is Nest Drop.

They do a free version and sell an add-on. If you like what you've got, the add-on is absolutely off the scale.

It runs independently. Fire it up, then choose 'Window Capture' in OBS Sources. When you add anything, mute it straight away, whether anything is coming out of it or not.

VISUALS THAT PLAY TO YOUR BEAT

Now you've got audio, two webcams, muted clips and special effects running. You can keep changing the effects or choose a random, keep-playing-everything type of thing.

It goes fairly deep. Make your own palettes, pick your favourites, put them in a little playlist and play those randomly. It also plays to the beat: sound to light that works with your sounds. It's worked really well for me. I really like it.

TOP TIP: Anything you add: mute it straight away. Mute it anyway!



From the Bedroom to the Stage with DJ Tech

Part 2. By DJ Tech

Prepping Your Set

Prepping your DJ set before a party should be fun. I normally sort out six tunes: two to start with, two in the middle, and two at the end. That's really where I base my structure on.

Having said that, the first two tunes are totally up for negotiation on the night at the time because you have to read the crowd when you get there, and what you've organised in your playlist might not fit the moment that you go on.

So what I generally do is sort out the first two, two in the middle, and two at the end. They all sing together; they're what I call singing mixes where they're absolutely perfect. They're the three mixes I'm really looking forward to playing, but the first tune will always be determined on the crowd at the time, every time.

Then what I normally do is just fill up the USB with other tunes that I really love to play, but I'm not really worried what order or where I drop them. They're all really, really good tunes that I really want to play if I could, and there's usually far too many of those to fit in a set. It just gives you a big case of tunes to choose from that you make up at the time in the right moment.

By doing it this way, you've now got the confidence that you know you've got two absolute bangers that are hand in glove at the beginning, in the middle, and the end. So, all you have to do is fill the spaces.

This is how I set things up. However, sometimes it goes right out the window and you start with something completely different from a completely different playlist, and your set goes off in a totally different direction than you were expecting. But that's the excitement of DJing: finding out what happens at the time.

What I also tend to do is I tend to have two or three different sets on the USB. So I'll call one set the set I'm playing at, so the name of the party, for instance, Exodus or whatever.

And then I'll have another set next to it that I can dip into if I need to, and another set I can dip into if I need to. Maybe one more towards the drum and bass style, maybe one towards the techno style, and maybe one towards the hard trance style, so I've got three different sets to choose from.

Just because you've organised the set that you want to play, you have to be fluid. You have to be able to just drop the whole idea and move somewhere completely different. Because if it's working on the dance floor, that's great. But if it's not, you've got to do something about that quick sharp. So you might have to do a right hander into drum and bass or you might have to do a left hander into techno. You need to be able to just flick between styles.

And if you've got three different styles on your playlist, three different playlists that are completely different styles, it's just really easy to just drop into something. As soon as you see the dance floor and you think it needs to go a different direction, you can just drop straight into it really easily.

Yeah, the other thing I always do every set is I always have two USBs with me. They've both got exactly the same tunes. They're identical. But if one fails, you've got another one around your neck that you can pull out and drop it in.

Because sometimes USBs just fail. Even if you use really good quality ones, like the ones I've recommended previously, all you can do is get the best you can get and cross your fingers. But if you've got a second USB around your neck, if anything does happen, you can just flip it out, flip your new one in and you're away.

That has happened to me a couple of times over the years, but because of the decent quality USBs that I now use, it happens very rarely.

5. PREPPING YOUR SET

PREP YOUR SET



Prepping your set should be fun. I normally sort six tunes: two to start, two in the middle and two at the end.

They all sing together. I call them 'singing mixes', where they're absolutely perfect. The three mixes I'm really looking forward to playing.

But the first two are up for negotiation on the night. Read the crowd. The first tune is always determined by the crowd, every time.

TWO + TWO + TWO

Six tunes, three singing mixes — and room to move

FILL THE SPACES



Fill the USB with other tunes you love. Don't worry about their order or where you'll drop them. There are usually far too many for one set: a big case to choose from in the right moment.

You know you've got two absolute bangers, hand in glove, at the beginning, middle and end. Just fill the spaces.

Sometimes it all goes out the window and you start from a completely different playlist. That's the excitement of DJing: finding out what happens at the time.

BACKUP!



I always carry two identical USBs. If one fails, there's another around my neck to pull out and drop in.

Sometimes even good-quality USBs fail. Get the best you can and cross your fingers, but have that second one ready.

It's happened to me a couple of times over the years, although very rarely with the decent-quality USBs I use now.

BE READY TO CHANGE DIRECTION

I keep two or three sets on the USB: one named after the party, Exodus for instance, with others to dip into. Maybe drum and bass, techno and hard trance.

Be fluid. Drop the whole idea if you need to. If it works on the dance floor, great. If not, do something quick sharp. You might need a right-hander into drum and bass or a left-hander into techno. Different playlists make it easy to flick between styles when the floor needs it.



TOP TIP: Have your singing mixes ready, but let the crowd decide the direction.

BEDROOM 2 STAGE

From the Bedroom to the Stage with DJ Tech

Part 2. By DJ Tech

Travelling to Parties + Staying On Site

In a perfect world, you're always going to have someone driving you. I never have anyone driving me ever because I always have to get to the party and get away myself independently.

But having said that, if I had the choice, I would always have someone driving me to a party and back. Always.

Firstly, you can stay in your bubble. If you're not driving, you can stay in your bubble. You can control what happens in your bubble.

So what I do is generally listen to the music I'm going to be playing at the party I'm going to. Just to get me in the mood, and I haven't got to worry about driving because someone else is doing it.

Now the good thing that you can pass on to the driver is free entrance to the party you're going to, if it's a pay party.

"He's my driver, he gets in for nothing."

Everyone else in the motor, there's a good chance you can get a bit of discount for them. They might not get in for nothing, but they may get half-price entrance, so you're all buzzing then.

It also means you can have a drink at the party without worrying about having to drive home. And it means you get the most enjoyable time you can get out of the experience.

Now I drive for a living, so I can't risk my licence in any shape or form ever, because it would mean I'd be unemployed immediately.

So I fully recommend you try and get someone else to drive you every time. At the end of the day, you don't want to be worrying about where you're going or what turning it is; you don't need all of that. Let someone else deal with all of that.

If you can get someone to do it, they get a free entrance, they have a good night out, and they get to drive you to the party and back. Everyone's a winner.

Staying on site

If you get a booking at a festival, happy days. But there are a couple of things you might want to think about. Something I use is a roof tent. They're absolutely banging, they just clip onto your roof bars and you're away.

Another thing you might think about getting hold of is a power bank.

6. TRAVEL & STAYING ON SITE

GETTING THERE



In a perfect world, someone's always driving you. I never have anyone driving me because I have to get there and away again independently.

But if I had the choice, I'd always have someone drive me to a party and back. Always.

You can stay in your bubble. I generally listen to the music I'm going to play to get me in the mood, without worrying about driving.

TO THE PARTY — AND BACK

Stay in your bubble and enjoy the experience

EVERYONE'S A WINNER



At a pay party, the good thing you can pass on to the driver is free entrance: 'He's my driver, he gets in for nothing.'

For others in the motor, there's a good chance of a discount. Maybe half-price. Then you're all buzzing.

It means you can have a drink without worrying about driving home. You don't need to worry about where you're going or which turning it is. Someone else deals with that, gets a good night out and drives you there and back.

STAYING ON SITE



If you get a booking at a festival, happy days. A couple of things you might want to think about:

I use a roof tent. They're absolutely banging. They clip onto your roof bars and you're away.

Another thing you might think about getting hold of is a power bank.

MY LICENCE IS MY LIVING

I drive for a living, so I can't risk my licence in any shape or form, ever. It would mean I'd be unemployed immediately.

I fully recommend trying to get someone else to drive you every time. If you can get someone to do it, they get entrance and a good night out, and they drive you there and back. Everyone's a winner.



TOP TIP: If I had the choice, I'd always have someone driving me there and back.

BEDROOM 2 STAGE

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Rules: Commercial Events vs Free Parties

The rules work slightly differently with commercial events and free parties when playing records.

The commercial events: you're booked, you know you're playing, you just bowl in with your tunes, dump your tunes behind the deck, say hello to the DJ, find a promoter, say hello to the promoter. Nine times out of ten he'll get you a beer. Then start lapping up the vibe that's there and then work out how you're going to change that vibe or make the vibe better than it is.

With free parties, it works slightly differently. The rules are slightly different.

The rule with free parties, my rule, is: keep your tunes in your motor until it's time to play. Simple as that.

There's nothing worse than walking around a free party with a bag of tunes on your shoulder. Everyone's saying, "What time you on? What time you on?" and you end up not playing for whatever reason. There's nothing more embarrassing than that and doing the walk of shame to your car with your records.

I don't like doing the walk of shame. Having said that, I don't play every time, but I don't do the walk of shame.

"Keep your tunes in your motor
until it's time to play."

7. THE RULES

KNOW THE RULES



The rules work slightly differently with commercial events and free parties when playing records.

At a commercial event, you're booked. You know you're playing.

With free parties, my rule is simple: keep your tunes in your motor until it's time to play.

COMMERCIAL EVENTS VS FREE PARTIES

The rules work slightly differently

COMMERCIAL EVENTS



You just bowl in with your tunes, dump them behind the decks and say hello to the DJ.

Find the promoter and say hello. Nine times out of ten, he'll get you a beer.

Then start lapping up the vibe that's there and work out how you're going to change it or make it better than it is.

FREE PARTIES



There's nothing worse than walking around a free party with a bag of tunes on your shoulder.

Everyone's saying, 'What time you on? What time you on?'

Then, for whatever reason, you end up not playing. There's nothing more embarrassing than doing the walk of shame back to your car with your records.

NO WALK OF SHAME

I don't like doing the walk of shame.

Having said that, I don't play every time, but I don't do the walk of shame.

Keep your tunes in your motor until it's time to play. Simple as that.



TOP TIP: Free parties: the tunes stay in the motor until it's time to play.



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Part 2. By DJ Tech

Writing to Labels

What I suggest you do here is make a list up of all your favourite labels.

Then what you need to do is make a bio up, your own bio, which will be:

Your name

Your stage name

Where you're from

Places you've played at or are playing at at that time

This will be a template letter that you can send to all your favourite labels. All you need to do is add their name to each bio that you send to that particular label. So it's personalised to them, or they think it's personalised to them, but everybody knows people make templates up.

But yeah, make your template up.

In that list, you also need the links to your Mixcloud, the links to your YouTube.

It's not the easiest thing in the world to get hooked into a label to get on their promo list. You have to prove to them that you're worth them sending you their music, and you do that by:

Telling them where you're playing

Telling them what you've done

Telling them how excited you are about their label and their music

And keep your fingers crossed.

"And keep your fingers crossed."

8. WRITING TO LABELS

WRITING TO LABELS



What I suggest is making a list of all your favourite labels.

Then make up your own bio: your name, your stage name, where you're from, and places you've played or are playing at the time.

MAKE YOURSELF WORTH KNOWING

Your bio, your links and the labels you love

MAKE A TEMPLATE



This will be a template letter you can send to your favourite labels. Add the name of the particular label to each one, so it's personalised to them.

Or they think it's personalised to them, but everybody knows people make templates up.

So yeah, make your template.

INCLUDE YOUR LINKS



In that list, you also need the links to your Mixcloud and your YouTube.

Tell them where you're playing.

Tell them what you've done.

Tell them how excited you are about their label and their music.

GETTING ON THE PROMO LIST

It's not the easiest thing in the world to get hooked into a label and onto their promo list.

You have to prove you're worth them sending you their music.

And keep your fingers crossed.



TOP TIP: Your name, stage name, location, gigs, Mixcloud and YouTube links.