

Foreword and Introduction by Danny Ramping

Hi I'm Danny Rampling and I am sincerely thankful that you have taken the step to learn more about achieving your goals.

My passion for music began at a very young age listening to music on the family gramophone (record player) developing a fascination of how a vinyl disc could produce such wonderful sounds. I also became fascinated by the music on radio.

My hobby as a kid was collecting records and playing them over and over with the windows wide open at full blast on one turntable. These early experiences of music shaped my destiny to become a DJ.

For over 20 years I have been sharing the joys of music and dancing as a professional DJ. I consider myself blessed to lead the life of my dreams doing something I love. My journey as a DJ has taken me from the bedroom to pirate radio to long running peak time shows on National BBC Radio 1 (syndicated internationally around the world).

My craft has also taken me around the world many times to many of the best clubs, events, festivals and parties as well as into the musical charts and on to international TV as a producer and musician.

I am so grateful to have made so many wonderful friends on these trips worldwide; friends from all walks of life, including many leaders within their respective fields of endeavour.

There aren't many DJ's that I have not played alongside at some point and many of my best friends are amazing DJ's themselves. I also met my beautiful wife Patricia through music in a London club.

For over 20 years I've been able to remain at the top of my game, rubbing shoulders with many of the world's most inspiring, influential and successful individuals from all walks of life.

In this book I am going to share with you everything that I've learnt and experienced through this fantastic journey.

On the musical side of things I'll show you everything that I have learnt: from the very basics of collecting music and buying equipment, through all the technicalities of how to DJ, how to promote events and how to embrace online marketing. I will equip you with everything you need to know about how to make it to the top.

As an entrepreneur I will share with you what I have learnt about successful people and how to be the best you can be and ensure your best possible chance of success, no matter what area of life you want to improve.

Having achieved all of my life's goals beyond my wildest dreams, I now feel both a burning desire and need to pass on my lifetime of knowledge and experience to you.

I truly want you to be a success and I genuinely believe that everyone can create the life of their dreams. Everybody was given a gift at birth to create and succeed in life, and I would like to play a part in assisting you.

I'm going to equip you with the secrets and tools that every successful person uses irrespective of background or walk of life.

Over the course of this book I will give you the tried and tested means for success. I will share with you everything that you need to get to the top of your chosen path.

I'm giving you all of my resources both old and new and I'm so confident in the immense value of what I am offering you.

I personally had to learn the slow way through the school of hard knocks. There was no step by step manual like this back in the day to help fast track the road to success.

I am providing you with a wealth of information way, way, way beyond the investment you have made in yourself. If acted upon in a consistent, adaptable and persistent manner there is no doubt that you will inevitably achieve what you desire.

However do remember that knowledge alone is not power. APPLIED knowledge is power. Use the pieces of this book that are most relevant and poignant to your life and apply them. My personal experience of listening and reading things is that I always get far more the second and third times around: and often very different things. So I urge you to revisit the material in this book at various times and to take the parts that jump out for you at that specific time in your life.

You don't have to be great to get started, but you do have to get started to be great. By taking the time to learn more about success you are already way ahead in your journey to greatness.

I have had an immense amount of enjoyment putting this resource together for you and my aim is for at least one piece of my shared insight to help you lead a happier life.

Thank you for your interest and for stepping up. Please email me with your success stories and insights after applying anything you have learnt here.

To your happiness and success

A handwritten signature in black ink that reads "Danny Rampling". The signature is written in a cursive, flowing style with a large, stylized 'D' and 'R'.

Danny Rampling
London, July 2008

Beneath is your complimentary segment from the 'DJ Section' of the book

(To see what else is covered in Section 1, please see the end of this email)

Putting Together a Professional Demo Mix

"Wait! Don't rewind the tape!"

Most of the excitement and hype created around underground dance music scenes, particularly in Hip-Hop and Rave, has been due to the circulation of the Mixtape. Obviously in the Internet and iPod age, a physical cassette is a thing of the past, but that does not diminish the importance of putting mixes out to promote your sound to the public.



Preparing a Demo

Putting together a demo mix is an art in itself and requires some attention. The thought process behind constructing a demo CD is different from that of a live set. This is summed up eloquently in the film 'High Fidelity'

"The making of a good tape is very subtle art: many dos and don'ts! First of all you are using somebody else's poetry to express how you feel. You've got to kick it off with a killer to grab attention then you've got to take it up a notch - but you don't want to blow your wad all at once so you have to cool it off a notch!"

Of all the sets that you might play, a demo needs to be well prepared and carefully thought out. It is also unique in that you can rehearse it, and if necessary do it as many times as you have to until you are satisfied with the result. There are several factors to consider when choosing the tracks for a demo:

- Every tune should be in the top 10% of your collection, both in terms of quality and your esteem.
- You should pick a good representation of your playing style that showcases your breadth and musical variety.
- The tracks should probably be at least 50-60% upfront material (pre-released tracks and exclusives are also great if you have access to them) but also try to fit in a few classics that display the depth and history of your record collection. A good demo should have a few surprises up its sleeve!
- I would personally recommend that your initial demo mix is no longer than 30 minutes. Promoters often prefer a shorter mix as it's likely that they have stacks to listen through, so it's better to hit them with a good tight 30 minute mix and then have a follow up full length mix you can send them once they have enjoyed your initial taster. Less can often be more!

Rehearsing the Running Order

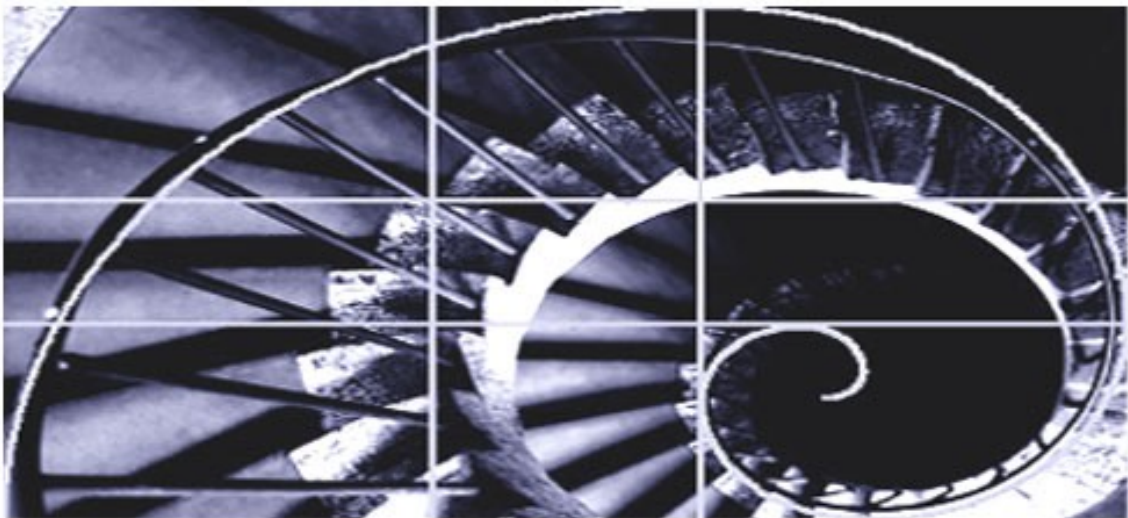
The order of play is equally important; the mix should flow in the same way as a live set in that it should build gradually to a climactic point. However, you should be aware that the first few minutes are critical. Most promoters do not have the time or the inclination to listen carefully to a full 80 minute CD, so the first track needs to be something pretty special in order to grab the attention of the listener. Likewise, the first mix needs to be superb as it may be the only one that gets heard!

Often, a short intro such as an accapella or sound clip can work nicely at the beginning. You should choose these carefully as they can often set a particular mood and theme for the mix.

It is well worth the time to experiment with the way that the selected tracks fit together; both in terms of musicality and energy. Try to get a running order that curves gradually upwards in its energy, but that also nicely blends the tracks together.

Working along a principal known as "Golden Section" (*Fig.1*) used by Classical Composers such as Debussy, try to aim for the $2/3$ point for the climax of the mix. This is possibly the most satisfying shape for any art-form, as it allows the concluding $1/3$ to serve as a 'cool-down' period, where the mix can be brought back down. In terms of energy, this does not necessarily require you to lose energy, but it may mean a change of direction in terms of musical style.

Fig.1



Dramatic Start
(Introduction)

Build Gradually

Climax
Moment

Cool-down
Period

End

Finally, the last track must also make a statement. You may well decide to drop this from the top, so make sure that it is a track with a dramatic introduction; a classic from the history of your chosen genre(s) is a good bet.

Recording the Mix

Once you are happy that you have the set worked out, you should record it onto CD or hard disc. The traditional method is to do a demo in 1 take (ideal but not likely!) as

the mind set and focus is usually best the first time around. However, as the mixing needs to be completely flawless throughout, be aware you may need to have several attempts, or redo certain mixes. This is not cheating; after all this is essentially a studio mix so you are entitled to edit it to perfection.

You should also try to show off as much variety in your mixing technique as you are able without sacrificing the flow and musicality of the tracks. Remember that the first mix should be really strong so it is worth rehearsing this one so that you have the ideal drop point pre-planned.

It is worth mentioning that your head-space is just as important for recording a demo mix as it is when playing out. As you have no crowd to feed back on the energy of the selection, this needs to be created by you. Sometimes having a few enthusiastic friends in the room can compensate for this, but if you are flying solo, turn the system up nice and loud and try to get involved in the moment. This is one of the reasons why the track selection needs to be so strong - you need to be excited about playing each tune (especially if you are re-doing the mix for the 5th time!) so that your love for the music comes across in your mixing.

Use of FX, scratching, double-copy techniques etc. are all great if you have these skills locked down, but bear in mind that a little goes a long way! (Unless you are spinning Hip-Hop of course!)

I personally find that it really helps to set the scene and create an environment that is conducive to performing at your best. For me, I like low light, big sound and blue lighting. I used to like having smoke in a room also. A few enthusiastic friends may also help create some energy and reaction. Or like Sanchez it may be candles and incense.

My first Essential Mix for BBC Radio 1 was done live at Olympic Recording Studios in Barnes; Eddie Gordon set the studio up with UV lighting so that it gave the studio a club feel: we did the mix in one take through the monster studio monitors. On another occasion in the mid 90's I was still riding on the high of playing two great gigs in northern England. I returned home at 6am full of energy, set up the UV and strobe lighting and cranked up the speakers and came back and recorded an early Love Groove Dance Party CD, from 6 to 11 in the morning. I was inspired and banged out the mix until I felt I had got it right. My wife of the time, Jenny, was asleep in the room next door, and along with neighbours, didn't hold the same vision that I had, that I was still pumping it out in the club. I was in suburban North London!

The Finished Mix

After re-editing and tidying up any ropey mixes, burn off a copy and listen to it start to finish. This is to make a last check that the mixing is genuinely as tight as it should be, but also to experience it in a similar way to the people that you are planning to give it to. Despite the fact you may have spent a whole day working on it, your mix should still be an exciting musical experience. (If it isn't you may want to consider doing another!)

If you are truly happy with the end result, burn off some CD copies for distribution. It is worth the effort to also design a cover and label, or at least print the track listing to put in with the CD.

This should always contain your contact details including your DJ name, telephone number and/or e-mail address or website details. Duplication software such as Nero often includes cover designer templates that will correctly size images for CD sleeves, and many printers come with software that does the same for CD labels (Fig.2). Remember that impression is all important and although the music will ultimately do the talking, it is best to spend time on creating an all round professional image. Simply writing on a CD with a marker doesn't look that great, whilst sticky white labels can sometimes peel at the edges or even come off in players. Making your CD as visually pleasing as possible is a great way to have it catch the eye of someone who has the power to get you a gig.

You can use the online services of companies such as Mixonic www.mixonic.com who enable you to upload your artwork and they take care of the rest. If you can't design, use a friend who does graphic design, or go to a local art/design college and put a notice up for someone who wants some experience. This way you can get competent professional artwork at a budget price. There are thousands of willing and able people crying out for exposure and practice!

Fig.2



Postproduction of the Mix

Although by no means essential, with heightened competition, to help distinguish yourself, it is advisable to run your mix through some post production equipment. If you don't already have some audio production software you can download an excellent free program that is more than fit for purpose at <http://audacity.sourceforge.net/>. It's a free, open source software for recording and editing sounds in Linux, Mac OS X, and other operating systems. There is also Adobe Audition's 'Hard Limiter' function, which many people use.

The two things you want to consider doing in postproduction are:

- 1) Boost your overall levels of the mix to give it a tighter, punchier sound and to ensure that there is no 'clipping' (audio distortion).
- 2) Save two copies of your mix. You can use one that is split up into tracks and one that is not. The trackless version can be used as an MP3 that you can upload onto the internet for people to download. The other 'tracked' copy should be used for the actual promo CD, so that listeners can skip to their favourite tracks quickly and easily. It's awful if someone has to 'search' through 50 minutes to get to the 'nugget' they really love. Make your mix 'user friendly!'

Distributing the Demo Mix

The goal is to give your mix out to as many people as possible, so always have some copies with you when you are playing out at a party or event. Promoters and club owners are the most obvious choices, but never underestimate the importance of giving mixes to other people such as bar staff, doormen, and of course punters! Your friends should also get copies as they will be more likely to actually play it (in their car, at their house party, in front of their friends who may know a promoter etc). Shops, bars and restaurants are also good places to get your sound exposed. Many independent boutiques do not have set play lists and may appreciate a well presented CD which has great music on it.

Ultimately, you want to produce a set of music that makes everybody who hears it sit up, listen and enjoy every minute of it so the more people you give it to, the more your sphere of influence widens!

If you need help in duplication and printing a huge number of demos, click [here](#) for help.

**This is only one small segment taken from section 1 of the book
(to see what is covered in section 1, please see beneath)**

Tomorrow, I will send you a small segment from section 2, relating to success.

**To enjoy your copy of the book please visit:
www.learnhowtobeadj.com**

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OK, that's' what I cover in Section 1.

Tomorrow I'll send you a taste of what I share in Section 2 relating to timeless and transferable success principles no matter what your walk of life.

In 48 hours I'll send you one of the bonus resources from Section 3, which is packed

full of bonus resources.

Thanks once again for your interest. I hope this has been of value to you.

To get your full copy, with over 330 pages of invaluable material please visit:

www.everythingyouneedtoknowaboutdjingandsuccess.com

or

www.learnhowtobeadj.com

This ebook is also available without Section 2



“Danny,
I just finished your book and wanted to say GREAT JOB!
Very inspirational and full of very useful information!
The thing I liked most is that you not only focused on the information on becoming a great dj, but you also talked about, and stressed the importance of becoming a great person.

Its great to see you giving back, and I know with our busy schedules as dj’s it really took a commitment on your part to be able to deliver such a well thought out book, and for that I commend you!

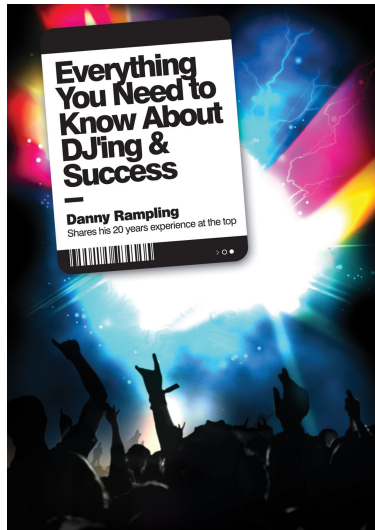
All the best”

Bad Boy Bill,
America’s Favorite House DJ (BPM 2006 & 2003)
Sales History of over 1 million units sold

Danny Rampling Shares 20 Years Experience at The Top

www.badboybill.com

Danny Rampling Shares 20 Years Experience at The Top



Everything You Need To Know About DJ'ing & Success (all 3 sections: above)



Everything You Need To Know About Dj'ing (above)



Everything You Need To Know About Success (above)

www.learnhowtobeadj.com

Everything You Need To Know About DJ'ing & Success
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