



THE COMPLETE DJ COURSE

COURSE CURRICULUM

OVERVIEW OF COURSE
MODULES AND LESSONS

 **DIGITAL DJ TIPS**



BASED ON THE NUMBER 1
AMAZON BESTSELLER



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MODULE ONE: INTRODUCTION

☐ Lesson One: Module Intro

Learn about what's coming up in the intro module, and why it's important to follow through this short set of lessons before getting stuck into the main part of the course (yes, I know you're impatient to...).

☐ Lesson Two: The Five Steps of DJing Success

Several years into teaching DJing full time and after two decades of DJing as a pro, I managed to put into a formula what I'd been teaching and doing for so long. My "five-step formula for total DJing success", first revealed in my book "Rock The Dancefloor!", has helped tens of thousands of DJs to improve - and as it's what this course is based on, it's time to introduce it properly to you.



☐ Lesson Three: Myth Busting & Confidence Building

You're going to hear all kinds of things from all kinds of people once you tell them you're a DJ, or you're learning to DJ, or what gear you DJ on, or how you're learning - everyone seems to have an opinion. Maybe even you have some ideas that aren't quite how it really is. So in this lesson, I'll debunk 15 of the most pervasive myths about DJing. It's designed to clear your mind (and give you all the answers to those pesky questioners) and get you in the right place to start learning to do this the right way.

☐ Lesson Four: Setting Yourself Up For Success

So it's great that you believe in the system and you've got a clear and open mind to learn... but when we ask our students what their number one issue with learning is, guess what they say... TIME! Without time, doesn't matter how much talent you have, you're going nowhere. So in this lesson I'll show you how to organise yourself so that you find time in your life, however busy, to get success in learning to DJ.



MODULE TWO: GEAR & SOFTWARE

☐ Lesson One: Gear & Software Module Intro

In this short introduction video, I'll give you a summary of what's coming up in this module, so you can start to think ahead towards what you'll be learning about DJ gear, software, setting up, troubleshooting and more.

☐ Lesson Two: How Pros Look At DJ Set Ups

When pros approach a piece of DJ gear, they cut through the flashing lights, screens, buttons and connections and instead look for four basic things. In this lesson you'll learn what they are - and how, once you know them, you'll be able to quickly assess any DJ system or set-up and get spinning on it, fast.

☐ Lesson Three: Choosing a DJ Laptop

Even if you want to DJ with standalone DJ systems that don't require you to take a computer into the DJ booth with you, you still need a DJ laptop. You'll need one for buying your music, and for transferring your music to USB or SD card to take with you to your gigs. And of course for most DJs, who use DJ controllers, a laptop is much more than that - it's the "beating heart" of their DJ set-up. So it pays to choose well. This lesson shows you how.

☐ Lesson Four: Choosing DJ Software

In the UK, we used to have a TV advert to stop people abandoning unwanted pets, with the slogan, "A dog is for life, not just for Christmas". Well, when it comes to DJ systems, I think the truth is that your DJ software is for life - although your gear (which you are likely to update) may well be "just for Christmas".

Software is something you get really tied into, and having to change it is a big deal for most DJs. So it pays to choose your software wisely. In this lesson we'll give you the tools you need to do just that.

☐ Lesson Five: Choosing DJ Gear Part 1: Software Controllers

Most people will choose a DJ controller, or software controller, as their type of gear. They're fully featured, good value for money, and rightfully popular. In this lesson, I talk you through what's out there, to help you make an informed decision.

☐ Lesson Six: Choosing DJ Gear Part 2: DVS

DVS was actually one of the first ways to DJ digitally, because it offers a way to "convert" existing gear (turntables, CD players) to digital, so they can control software. Many DJs still rely on such systems, and a DVS could be the right choice for you. Find out more in this lesson, when I also show you how they work.



MODULE TWO: GEAR & SOFTWARE

☐ **Lesson Seven: Choosing DJ Gear Part 3: Pro Decks & Mixers**

So far we've concentrated on DJ software, controllers, and ways of getting old-school DJ gear to work with laptops. But go into any "pro" DJ booth, and you'll see another type of gear. Almost always from Pioneer DJ, it is what we call "pro decks and mixers" - modern gear that is designed for DJs to use without their laptops with them.

Is it for you? Should you worry that you're not learning on this kind of gear, especially if you aspire to play in pro DJ booths? Why is it so expensive when it looks pretty similar to controllers? Why aren't DJs using laptops and controllers in pro booths more, if they're so good?

Whether or not you're planning on DJing on this kind of gear, you should watch this lesson: It'll reassure you, inform you and help you decide where you stand on "pro DJ systems".

☐ **Lesson Eight: Choosing DJ Gear Part 4: Standalone All In One Systems**

If you're truly not sold on a DJ controller plus a laptop, the chances are that one of what we call the "standalone all-in-one" DJ systems is what you've got your eye on.

In this lesson, I'll talk you through exactly what they are, give you a quick tour of a typical such system, and help you decide either way.

☐ **Lesson Nine: Headphones**

Why do DJs need headphones anyway? And surely any old headphones will do? In this lesson we'll explain what they're for, and I'll talk you through the reasons why, actually, your headphones are one of the most important purchases you can make, and something you should spend some time thinking about and getting right.

☐ **Lesson Ten: Speakers**

While you don't absolutely need speakers in your practice room, they make learning to DJ much more fun. Not only do they mean your "audience" can enjoy your music as well as you, but they let you DJ as you would in a venue, learning how to work with speakers and headphones together. Otherwise, you'll be practising in just your headphones: Possible, but fiddly and not as satisfying by far.

In this lesson, I talk you through your options, and we work out whether you may actually already have some speakers that'll do the job for now, at least. If not, I have examples of three typical types of speakers that DJs use at home or in their studios.



MODULE TWO: GEAR & SOFTWARE

☐ Lesson Eleven: Other Useful Gear

Just as with any hobby, there is a whole collection of additional bits and pieces that you'll want to consider in order to complete your set-up. We've raided the Digital DJ tips storeroom and our DJ bags to dig out a representative selection of the things we can't live without. Add what you need now, come back and add more later as your requirements grow.

☐ Lesson Twelve: Other Useful Software

Over time you'll find there are other things you want to do with your music files that your main DJ app can't help you with, and that means a few well-chosen additional pieces of software are well worth considering. I talk through the apps DJs tend to find most useful here.



☐ Lesson Thirteen: Setting Up A DJ Workspace

For happiness and health, getting your DJ workspace - whether that's a corner of your living room, your kitchen hatch, a dedicated studio, or under the stairs! - needs a bit of thought. In this lesson I'll give you five tips for getting it right, and a couple of psychological "tricks" you can play on yourself to help you practise more and prepare yourself for gigs.

☐ Lesson Fourteen: Optimising & Backing Up Your Laptop

With your gear, software, accessories and workspace all done and dusted, we end this module with some essential housekeeping around your computer. If you're planning on DJing with a true standalone system that doesn't need your laptop in the DJ booth, some of this stuff isn't so mission critical - but even so, there's a lot for you here.

In this lesson then, we look at optimising your laptop for smooth DJing, and also best practice for backing it up, both so you can get it going again quickly after a repair (or with a completely new machine), and so you can get your music back again fast if need be for any reason.



MODULE THREE: MUSIC

☐ **Lesson One: Music Module Intro**

Welcome to the music module! Here you're going to learn how to discover, shortlist, buy, organise, and prepare your music for mixing and performing.

You'll learn the technical stuff like file formats, and you'll learn about the "Playlist Pyramid", which helps you curate the whole world of music down into the right tunes for each and every individual DJ set you play.

Right here in the intro video I'll take you to a real life record shop to set the scene for what's to come and show you how what you're about to learn builds on the legacy of the vinyl DJs who trod before us.

☐ **Lesson Two: Understanding File Types & Quality**

A professional DJ can't just play any old music files and expect them to sound good. Not only do you need to know the differences between the types of files out there, and be sure that you're buying and ripping in the right format for you, but you also need to be aware of some of the pitfalls that mean music can sound bad no matter what the file type.

☐ **Lesson Three: How to Discover Great Music**

If you were to watch a DJ on top of their game in the booth, tracks flying out of their collection onto the decks, seemingly having an effortless time but still "choosing exactly the right music for the people in front of them, right now...", you might wonder how they do it.

If you were actually stood behind them, you may work out some of their mixing tricks, you may even get to ask them about how they organise or arrange their tracks. Just by following them on social, you may also learn tidbits of info about where they buy music from or what download pools they use.

However, the one thing you wouldn't be able to "reverse engineer" is what's in this lesson - their music discovery method.

You see, all pro DJs have two tactics for music discovery: The "day to day" (or as you'll see, what I call "distracted discovery") and the deliberate, or planned, part of it. Just by acknowledging the difference and the need for both, and then taking some simple steps to build both into your DJing, you can start to get these results, too - and as they underpin everything that follows in your music discovery process, they're important to have!



MODULE THREE: MUSIC

☐ Lesson Four: How To Choose & Buy Music

Having a pile of tunes you're interested in is great but just grabbing them all is always a mistake. It pays dividends to go through a structured process to get from a "want list" to a "bought list". In this lesson I talk you through just such a process, and we'll take a quick tour of likely places to get your tunes from.

☐ Lesson Five: Preparing, Importing & Tagging Your Music Files

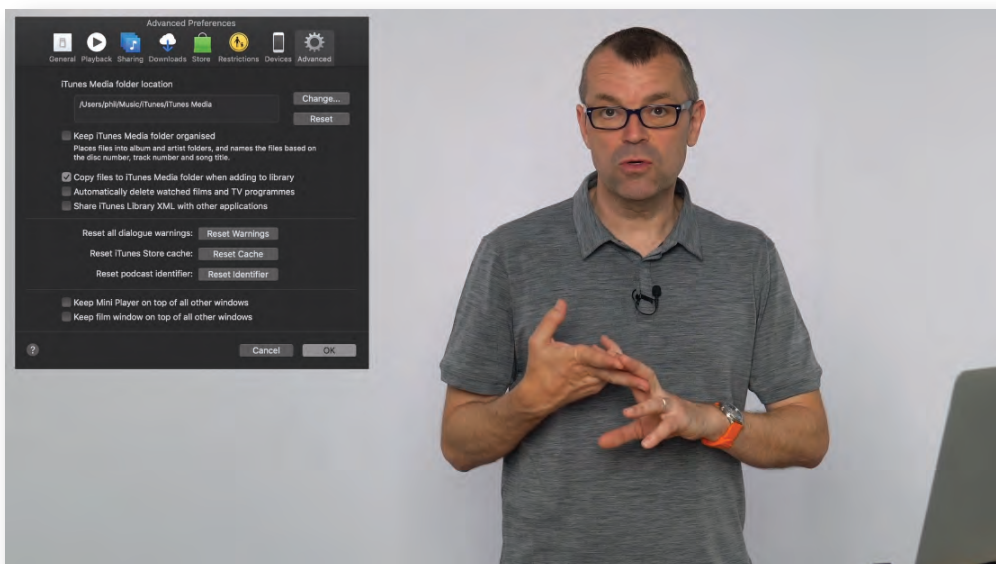
Many DJs simply don't understand even where their music "lives" on their system - they end up with multiples copies, or when they try and play tracks they are marked as missing. Or, they know they have a track somewhere, but their Search facility won't find it. These are all symptoms of defective preparation, tagging and importing. In this lesson, you'll learn how to do it right.

☐ Lesson Six: Organising Your Music

Imagine your music files were real records. Now imagine you've bought a couple of thousand, but they're just all piled up in a corner. Is that effective for DJing? Of course not. Organisation is key, and the cool thing about digital is that there are lots of tricks (like having playlists of various types) that you couldn't do with physical media. In this lesson, we'll get your music properly organised so you can always find what you want, fast.

☐ Lesson Seven: Importing & Analysing Your Music In DJ Software

For your DJ system to be able help you with all the incredible mixing tricks we're going to talk about in the Techniques modules, especially Techniques II, it needs to have certain info safely stored away about the tracks you want to DJ with. It does this by analysing your files. In this lesson, I explain to you what it does, what control you have over how it does it, and extra info about your files that you can tell your DJ software that, again, will help you with DJing more impressively later on.





MODULE FOUR: TECHNIQUES I: BASIC MIXING

☐ **Lesson One: Techniques I: Basic Mixing Module Intro**

This is a truly exciting module, because of all the modules in this course, this is the one that will turn you from a non-DJ into a DJ - and whether you're new to this, you've never done anything more than "hit sync and hope", or you're years out of the game and in need of a refresher, it's all here - and we can't wait for you to get stuck in!

☐ **Lesson Two: What A DJ Actually Does**

So it's time to strip it right, and I mean right, back to basics. What does a DJ actually do when he or she is spinning, and why? Truth is, that whether it's record decks or an iPad with a DJ app or pro gear, the process is exactly the same! So here, I break out my decades-old record decks and show you a basic mix.

Every single thing you see here is expanded upon throughout the rest of this module, so for now, watch it to get a sense of some of what's coming up...

☐ **Lesson Three: Understanding Mixers & Decks**

OK, so let's start breaking down what's going on with both the decks and the mixer when a DJ is spinning. I'll show you the important things on a turntable and mixer first, but then we'll bring it up to date to look at them on a modern DJ controller too.

☐ **Lesson Four: Beatmixing Part 1 - Timing**

So once you know how to use the tools themselves, we have to move on to what to do with them. Underpinning pretty much every transition a DJ ever makes is the "big secret" of all of this - counting!

Because music is constructed in beats, bars (or "measures") and musical phrases, good DJs make sure that when they're mixing, they are aware of where the tracks they're using are in their particular beats, bars and phrase patterns. This is the thing that keeps mixes tight and dancers happy. It's actually much more important than beatmixing, which is why we teach it first.

☐ **Lesson Five: Beatmixing Part 2 - The Three Elements Of A Good Beatmix**

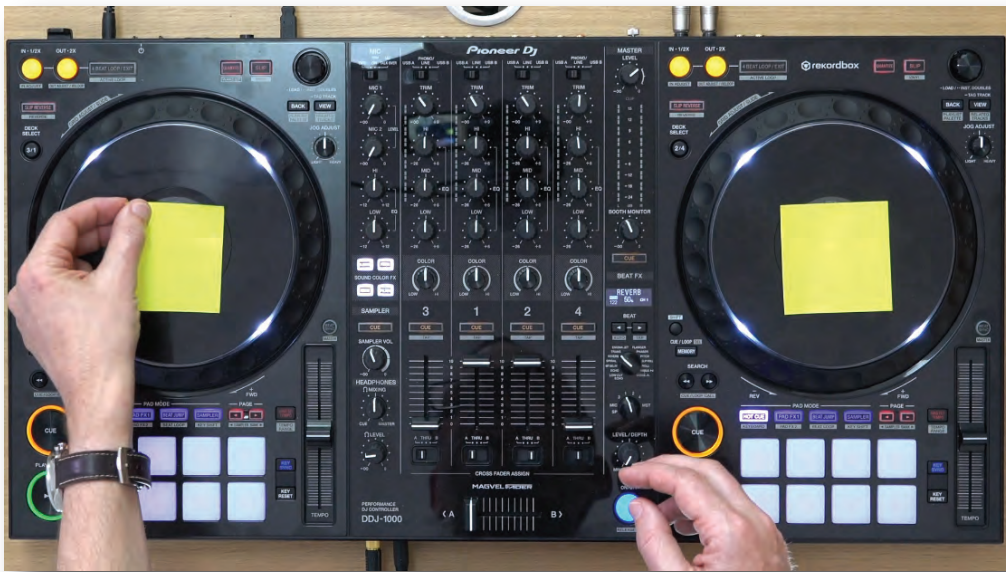
So timing may be more important than beatmixing, but once you can count the beats, bars and phrases in your tunes, you have the basics in place to beatmix like a pro. Beatmixing is a little bit more than counting, though, and in fact, to beatmix effectively, you need to get three things right. That's what I cover in this lesson.



MODULE FOUR: TECHNIQUES I: BASIC MIXING

☐ Lesson Six: Beatmixing Part 3 - How To Master Manual Beatmixing

With timing and all the three elements in place, beatmixing now becomes a case of simply bringing it all together. Manual beatmixing - beatmixing without the aid of your computer or DJ system - is always the best place to start, because once you can do it this way, you can DJ on anything. So in this lesson, I'll show you how. It's a bit like riding a bike, so do persevere (little and often is a good tactic) - you'll get there soon enough!



☐ Lesson Seven: Five Basic DJ Transitions I - "The Fade"

Some new DJs believe that you won't be taken seriously as a DJ unless every transition you make is a trick, every blend a masterpiece of dexterity on the decks. Wrong! The best DJs always understand the needs of the dancefloor and the bigger picture, which more often than not, requires clean, simple mixes that respect the rules we've learned so far. So now we move on to looking at five basic mixes that 80% of the time will be all you need. And we start with The Fade.

☐ Lesson Eight: Five Basic DJ Transitions II - "The End To End"

Let's cut to the chase - DJing, at its very essence, is picking great music, putting it in the right order, and cutting out the gaps - right? And the best way to cut out the gaps, assuming you haven't used the Fade, is to play tracks end-to-end. But there's a right way and a wrong way of doing this - so it's time to learn the right way.

☐ Lesson Nine: Five Basic DJ Transitions III - "The Cut"

Now the thing with the End to End, as we just learned is that it relies on you waiting, well, to the end of a track to execute it! But DJs should be in control of their music, not the other way around, and sometimes you don't WANT to be waiting until the end of a track to mix the next one in. That's where The Cut comes in...



MODULE FOUR: TECHNIQUES I: BASIC MIXING

☐ Lesson Ten: Five Basic DJ Transitions IV - "The Single Phrase Beatmix"

OK, as this module is all about revealing real-world secrets of DJs, here's another big one. When it comes to beatmixing, DJs secretly want non-DJs to think it's mystical, almost magical, the very essence of the hallowed skill of the DJ. Yet in truth, there is just one easy-to-execute beatmix that you'll find is enough for you to use time after time. This is it.

☐ Lesson Eleven: Five Basic DJ Transitions V - "The Bassline Swap Beatmix"

Once you've mastered the Single Phrase Beatmix, you can add to it with this one simple refinement. Bang for your buck-wise, this is the one addition to the basic beatmix that will make you look not only like a competent DJ, but one who's really in control. And you are - you're controlling what track is dominating in the mix, and thus where the audience's attention usually is, by adding in just two more mixer knobs. Let's look at it...

☐ Lesson Twelve: Vinyl Tricks & Scratching (NOT vinyl FX)

The tricks of today's digital DJ gear (which we move onto in the next module) often include buttons, effects and other functions that make what you're doing "sound" like someone messing around with vinyl and for good reason! Basic vinyl "sounds" convince people that you're, well, actually DJing up there. But you don't need to fall back on effects or computer feature - adding basic vinyl sounds to your mix in any DJ gear is simple. You'll learn how here.





MODULE FIVE: TECHNIQUES II: MODERN MIXING

☐ **Lesson One: Techniques II: Modern Mixing Module Intro**

We're doing this the right way! With the basics nailed, it's now reward time - you can start to move your attention to the stuff that you see DJs doing on controllers that looks impressive and that you can't do on record decks.

But unlike DJs who are just pushing buttons and doing the same things over and over again, you can add these additional skills in on top of the universal skills you now know - skills that mean you're a much more rounded DJ than those who never master the basics and just skip to this stuff. So well done, and let's go!

☐ **Lesson Two: Using Sync**

Nothing divides DJs like the sync button, but the truth is, in the hands of DJs who understand the basics and who know what it does (that's you, or at least it will be after this lesson), it's an awesome tool that can save you time and free you up to do more creative things with that time if you so wish. We'll also make sure you know what to do when it seems to make things worse, not better...

☐ **Lesson Three: Using Hot Cues**

Hot cues open up a whole world of mixing that vinyl DJs, for instance, could simply never have predicted or contemplated. Live remixing, shortening songs, extending breakdowns, mashing up vocals... all are made possible by hot cues. You can even use them as little helpers to remind you where to mix in and out from songs. This lesson reveals all...

☐ **Lesson Four: Using Loops**

Loops and DJing go hand in hand. After all, dance music is literally constructed using loops (Ableton Live even has a mode which is simply loops - like a jam session but electronic). So it's no surprise that as soon as they arrived on DJ gear (on the first CDJS), DJs went mad for them.

Nowadays they are even easier to use, and as you'll see in this lesson, can help you in all kinds of ways to mix and transition better.

☐ **Lesson Five: Using Filters**

If there's one effect that is close to universal in DJing today, it's the filter. Beloved of producers, it's perhaps no surprise that DJs have also taken to it, as it can be used to complement and emphasise what's already been put into the tracks you choose to play.

It also works as a great-sounding replacement for the EQ knobs when mixing, and can be used in live remixing to reshape elements as part of a bigger whole. And all on one easy knob, right there on every channel of most DJ gear...



MODULE FIVE: TECHNIQUES II: MODERN MIXING

☐ Lesson Six: Using Sweep FX

One thing that helped to popularise filters with DJs is that they were moved right onto the mixer, and onto a single knob (before, filters had a whole host of controls that weren't really necessary for how DJs use them). It wasn't long before DJ gear companies realised that other effects could be used on the same knob - just offer a way of switching between them, and DJs could be given more goodies to play with. Various called "sweep FX", "mixer FX", or simply "one-knob effects", they're well worth exploring. We show you what you typically get and demo them here.

☐ Lesson Seven: Using Rhythmic FX

Imagine being able to tie your effects to the beats and bars of your songs, so they cycle in and out in time with the music - would be cool, right? Well that's what "rhythmic effects" are for. Depending on your DJ system they may be called something else, and they are typically a little more involved than simply grabbing a knob and throwing in a sweep effect, but they're well worth exploring - and so in this lesson, I demo loads of them including giving you lots of ideas about where to use them.

☐ Lesson Eight: Using Slip Mode

Slip mode (sometimes called "Flux mode") is a great tool that is much easier to demo than to explain in words, but as it's built in to most DJ systems nowadays, it's even more fun to try! In this lesson I show you what it is and explain what it's doing for you, and give you the scenarios when you might want to use it for yourself.



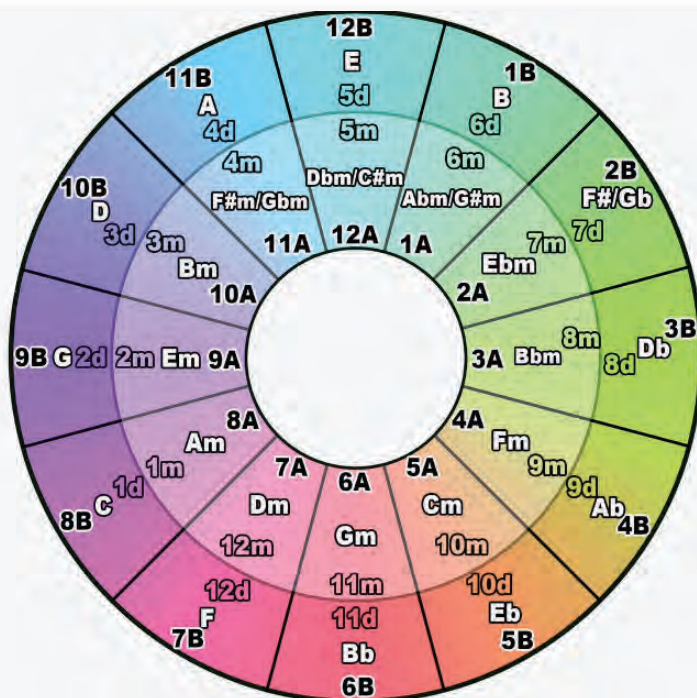


MODULE FIVE: TECHNIQUES II: MODERN MIXING

Lesson Nine: Mixing In Key

Personally, I think digital has brought two absolute game-changers to DJing: All the world's music potentially at your fingertips... and keymixing. But just as having access to all the world's music doesn't necessarily help your DJing, being able to mix in key is something that can also be abused.

Yet it undeniably can transform your mixes, making you sound like a producer more than merely a DJ, and open up a world of live remixes, mashups and breathtakingly musical transitions. You just need to know how to do it right - when and where to use it, and when not to. That's what we cover here.



Lesson Ten: When & Where To Mix

In the next module, we're going to start bringing this all together so you can mix real DJ sets. But there's one skill of DJing that we couldn't really have covered until this point, and it's the one we want to close this module with, and that's understanding when and where in tracks to mix.

Mix too "adventurously", and you'll break the flow and likely sound awful to boot. Mix too conservatively though, and you'll eventually bore people. Getting the right balance - knowing when and where in tracks to make transitions to achieve your end goal of an awesome DJ set - is therefore crucial. Our unique "traffic lights" system will help you to envisage the job, and give you an awesome practical tool for doing it.



MODULE SIX: TECHNIQUES III: REAL WORLD MIXING

☐ Lesson One: Techniques III: Real World Mixing

Here we can start to join the elements together as we turn our attention towards delivering creative, effective DJ sets that get us noticed. By the end of this module, you'll have completed Step 3...

☐ Lesson Two: How To Record & Critique Your Sets

If you're not recording your DJing, you won't improve anywhere near as fast as you're capable of, and so you'll be wasting precious time. It's so important to do this that there's frankly no point proceeding past here unless you've got this nailed into your process. In this lesson, I explain why, and give you all you need to know.



☐ Lesson Three: Mixing Between Genres & BPMs

Switching genres in DJ sets is something increasingly today's DJs are expected to do - whether open format mixing, playing events, or just a club night where the promoter wants more than one style to be featured, it's kind of a prerequisite often nowadays. And the thing is, it isn't hard to do - and can be a lot of fun! Here are three easy ways you can take and use in your sets.

...and just like mixing between genres, mixing between BPMs is something DJs are not only often expected to do, but it makes DJing much more fun - not least because it means you can move around your collection more easily in a DJ set. And with digital tools and tricks, it's easier than ever. Here are three easy-to-master techniques. (did already give you this instruction previously but you must have missed it)



MODULE SIX: TECHNIQUES III: REAL WORLD MIXING

☐ Lesson Four: Mixing With Acapellas

Just like mixing between genres, mixing between BPMs is something DJs are not only often expected to do, but it makes DJing much more fun - not least because it means you can move around your collection more easily in a DJ set. And with digital tools and tricks, it's easier than ever. Here are three easy-to-master techniques.

☐ Lesson Five: Tricks For Mixing House & Dance Music

Acapellas have been used by DJs for decades, as they were one of the few big remixing techniques that worked perfectly well on vinyl - as long as you could find acapellas in the right key for the tracks you wanted to use them with. Nowadays, digital can help us fix that stumbling block, and much more besides, making acapellas more useful than ever. This lesson shows you how.



☐ Lesson Six: Tricks For Mixing Hip Hop, Trap & Bass Music

This , the first of three genre-based lessons, explores mixing with house and general dance music - possibly one of the more simple styles of DJ mixing, and also of course one of the oldest and most popular.

☐ Lesson Seven: Tricks For Mixing Pop & Open Format

Hip hop and DJing of course are very close, as hip hop grew hand-in-hand of turntable culture, so it's not surprising that it has its own styles and techniques. And of course with trap and bass styles (and indeed other breakbeat-based genres) sharing much in common with hip-hop, the DJ techniques you may want to use overlap, too. We explore them here.



MODULE SEVEN: PLAYING OUT

☐ **Lesson One: Playing Out Module Intro**

It's time to get out of the house! Covering what to take with you, setting up, and successfully programming and playing sets in all the types of venue you're likely to be asked to spin at, this module is where it all comes together for you...

☐ **Lesson Two: What To Take With You I - Music**

Big secret time! So many DJs mess up by failing to realise the important of "packing a DJ set" for each and every gig they play. In this lesson, I explain why it's vital that you do this, and show you how.

☐ **Lesson Three: What To Take With You II - Equipment**

You know when you leave the house to go on holiday, and that little voice says "I know I've forgotten something"? You're going to get that feeling when you leave for each and every gig - and rightfully so, because forgetting something vital can turn you from hero to zero quicker than anything.

In this lesson, I'll talk you through what you're expected to take - and give you tactics for making sure you never forget important stuff.

☐ **Lesson Four: How To Set Up In A Bar Or Lounge**

Setting up in a venue where the DJ isn't maybe the centre of attention has its own challenges, usually based around less-than-ideal circumstances regarding DJ positioning, available connections, qualified staff who know the things you need to know to get going, and more. Here are the tactics you need to make such set-ups as painless as possible.

☐ **Lesson Five: How To Play Bar & Lounge Sets**

There is a particular set of techniques for programming the music for a bar or lounge, based around throughput of patrons, and the particular needs of the venue you're booked to play it. And so many DJs get this wrong! Here, I cover off the right way to do it so that the customers and management appreciate your work and you're more likely to be asked back.

☐ **Lesson Six: How To Set Up In A Club or Festival**

Setting up in a high-stakes environment, where people have paid to come and dance and where you may not be the only DJ, is challenging - you have to consider the other DJs, their equipment, what gear you're expected to use or interface with, and keep thing running smoothly throughout. And you may not have done any of this before! Fear not though, because in this lesson I give you all you need to know.



MODULE SEVEN: PLAYING OUT

☐ Lesson Seven: How To Play Club & Festival Sets

Club and festival sets are, of course, what many of us dream of - but also the highest stakes type of DJing. Depending on when you're booked (warm-up, peak slot and so on), you're going to want to approach these sets in a particular way, and I cover exactly how to do it in this lesson.

☐ Lesson Eight: How To Read A Crowd

Ah, the elusive skill of reading a crowd. While it is true that doing this becomes easier with experience, at the same time there are pointers I can share with you that'll help you to do it right, right from the off - and just as importantly, that will let you accurately judge how good a job you're doing, whether or not the dancefloor is busy.

☐ Lesson Nine: How To Act Like A DJ

DJing is performing. You are a performer. Forget this, and you're never going to shine in public. Every single thing you do from arriving at a venue to walking out is part of your performance, and whether or not you believe it reading this, is going to affect how well the night you DJ at goes - so in this lesson, I talk you through that, as well as some of the more practical aspects of the behaviour professional venues expect from DJs.

☐ Lesson Ten: What To Do When Things Go Wrong

Things will sometimes go wrong - it's a fact of life. But I truly believe that "doing makes you right" - in other words, because everyone knows that things sometimes go wrong, they needn't be the disaster some people build them up as (and lose sleep over). I've lived and smiled through every DJ disaster you can think of, so here I share how you can prepare for these things, and how to deal with them when inevitably they happen.





MODULE EIGHT: PROMOTING YOURSELF & GETTING GIGS

☐ Lesson One: Promoting Yourself Module Intro

While I disagree that chasing Instagram, Facebook and YouTube likes should be the centre of your promoting yourself strategy, I also vehemently disagree with people who say they don't feel they should do any of this stuff - that good music and skills should promote themselves.

The truth is, you need to have both a great DJing "product" that people enjoy, and the ability to get what you can do in front of the right people so you actually get discovered, too! So let's get a strategy in place that works for YOU.

☐ Lesson Two: Getting A DJ Name & Logo

Your DJ name - what people call you - is clearly fundamental, but also nowadays, a logo version of your name is important as well. So in this lesson, we'll look at how to choose a name, and how to get a great logo that'll work for you.

☐ Lesson Three: Elements Of An Online Profile

You have to be visible online - it's just how it is nowadays. If you don't exist online, you don't exist. But of course with such a wide range of services and possibilities online, where should you put your efforts? By the end of this lesson, you'll know.

☐ Lesson Four: Growing Your Profile Online & Offline

So you've got your Instagram, Facebook, YouTube and website set up - what now? Again, this is an area where many, I'd say the majority, of DJs fail - because they don't understand WHY they're doing this stuff, they're just doing it because they think they need to. Here I'll show you how to use these channels effectively - without it taking all of your time.





MODULE EIGHT: PROMOTING YOURSELF & GETTING GIGS

☐ Lesson Five: Finding And Getting Gigs

If my "five-step formula for total DJing success" had an end point, it'd be this (I actually prefer to think of it as a circle, where you go back to the start, ready to continue improving in all the areas again and again).

Thing is though, just as 99% of the way there isn't 100%, without this final 1% of the formula - knowing how to ask for gigs - the circle isn't complete. And frankly, if you aren't getting paid for your efforts, you're letting yourself and every other DJ out there down!

So while for many DJs this is an awesome hobby, and that's great, it's still worth knowing a few lines and tactics for getting this "business" part of the equation delivered smoothly when the time comes. And of course, if you do want to make a real income from this, this part is essential (which is why we also have further courses and programmes on the business side of DJing, for those who are interested in this aspect).





MODULE NINE: NEXT STEPS

☐ **Lesson One: Next Steps Module Intro**

Well done! Let's talk about the opportunities that have now opened up for you having completed the five steps... and then look in more detail at them for the rest of this short final module.

☐ **Lesson Two: Throwing Your Own Event**

I actually got most of my big breaks through being not just a DJ, but a DJ/promoter. I ran a super-successful club night for many years that got me all the big gigs I played in Ibiza, for U2, at festivals, on club tours... so I know this is a great way to open doors.

I'll explain how to go about promoting your own event, and help you get off the ground, in this "crash course" lesson.

☐ **Lesson Three: Starting A Mobile / Wedding DJ Business**

For many DJs, this is the most reliable way to make an income from DJing. For others, it's a great way to support an artist career as a DJ/producer, playing less well-paid gigs that support their creativity alongside event DJing. And for more still, it's just awesome fun! In this lesson, I lay out the opportunity to expand in this direction.

☐ **Lesson Four: Becoming A DJ/Producer**

You absolutely do not need to producer music to have a career as a DJ. In most big cities, every weekend, there is a steady demand for DJs to play music for people to dance to, and the people booking those DJs don't care one bit about your production career - if you can do the job, they'll hire you. And the big clubs pay big money for the best local DJs to do just that.

But it is true that if you want to succeed outside of your city, your music - the music you make - becomes your calling card. It travels faster than you, so when you finally get there to DJ, everyone knows who you are. And so if you have bigger ambitions, yes, you should get started making music. I explain more in this lesson.

☐ **Lesson Five: Starting A Podcast or Radio Show**

Nowadays, podcasts and radio shows are a legitimate and fulfilling route to getting what you do out there to a wider audience. Not everyone can get all the gigs they want, and not everyone can or even wants to play out night after night and often, the music you're into just won't sustain public events where you live. For whatever reason, it can be immensely rewarding to play online - and in this lesson, I'll show you how to get started.