

BRINGING THE NOISE



REFINING TUNES, GETTING AIRPLAY, AND SELF PROMOTION

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Written and compiled by Rosina Riccardo and Murad Erzincioglu



www.cjam.ca

SPECIAL THANKS:

Murad Erzinciloglu, Vernon Smith, Chris Borshuk, Dave Konstantino, Mike Konstantino, Crissi Cochrane, Brady Holec, Greg Maxwell, Jim Meloche, Chris White, Tom Lucier, Sarah Cordingley, The Blue Stones, Emerald Seas, Gypsy Chief Goliath, our CJAM volunteers, and all musicians, entertainers, promoters, and venue owners whose help has been instrumental to the vision of this book. Thanks to the local bands and creative minds that spend their time (and sometimes money) to put on a great show. Without your effort, we wouldn't have the most dedicated and close-knit music scene we have now.



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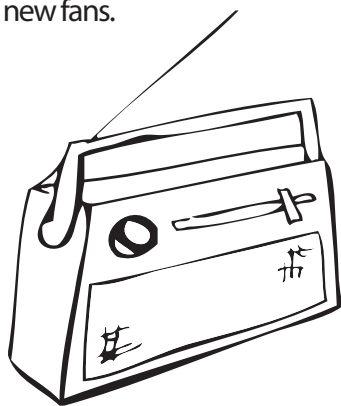
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THIS IS WHERE YOU START.

Rosina Riccardo
CJAM Programmer

Like plenty of other college radio stations across Canada, CJAM receives hundreds of CDs weekly, and our music director sifts through the good and the bad entries. Musicians who send in their material often wonder what types of submissions make the cut. What is missing from their submission? This book will get your feet wet as a professional musician, whether you're looking to send your work to stations, needing help promoting shows, or just looking for extra tips to spruce up your act.

There are many ways in which bands choose to convey themselves and their music. As a frequent concert-goer, I've seen some great bands play shows to a few people, and wondered why no one was there. As a programmer, I've seen bands perform that I'd have love to play on my radio show, but they didn't have a website or even a demo to purchase their tunes. This is an opportunity lost for them to gain exposure to new fans.



If you're a musician or group new to the area or the local scene, I strongly encourage you to go to shows. See what everyone else is doing. Make friends, form partnerships, and create new things from these connections. Understanding the way the music scene works is key, but it doesn't mean you can't shake things up a bit and try new things that haven't been done before. I had many opportunities to speak with musicians who have found success in the local scene and beyond. Most have found a successful formula for themselves with the right promotion. It takes time to find something that works for you, but if you're dedicated, you'll see some progress.

You don't have to treat it like a business (even though there is one) but for those starting out, it doesn't hurt to take business concepts and apply them to your band. If you make good music, you need to find ways for people to hear it and appreciate your hard work.

If you're looking to get serious about taking your music career to the next level, this is where you start.



REGISTER WITH SOCAN.

Registering with SOCAN is a first step no-brainer. SOCAN (Society of Composers, Authors, and Music Publishers of Canada) represents millions of musicians in Canada.

Your music becomes licensed once you have registered yourself under SOCAN. Once you allow your music to be available to be played publicly, the writers and publishers of the song are eligible for performance royalties, as they own the copyright to the music.

Businesses must have a SOCAN license to play any music in their establishment so that the work of musicians is respected and SOCAN members are given due compensation.

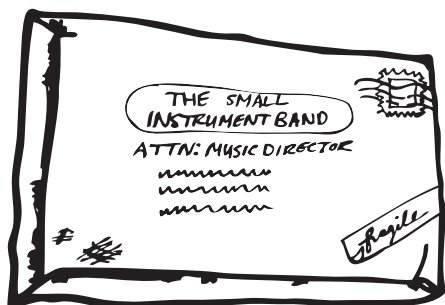
Registering is free, and applying online is quick and straightforward. SOCAN asks all applicants to be either a music composer, songwriter, or lyricist, and that your music has been performed in public (through radio, television, or a live performance). Based on the work you've done, the application will then ask a few questions about where your music stands. Is your music recorded and for sale?

Are you playing shows? Once the details of your music work is laid out, you'll need to fill out some personal questions for your membership profile. Give the SOCAN site a once-over to familiarize yourself, and you can register by going here: <http://www.socan.ca/new-creator>

Copyrighting your music is important, too. Technically, once you have created an original piece (written, recorded, or performed it), then it belongs to you. In order to protect your work and officially document your ownership, it's best to register your copyright. This could be important should you ever need to prove your work is your own. SOCAN has made a page available for any copyright concerns, but is also there to help with any other licensing or registering problems as well.



RUN A RADIO CAMPAIGN.



When sending CDs to multiple stations, make sure to check if they have specifications for submissions, which they'll have posted somewhere on their website. CJAM's website includes a great resource for sending in music, written by the music director. Otherwise, sending CDs should be similar with every station. Most college stations aren't looking for anything fancy.

CDs being sent should have a clear display of the artist name, album title, and song list. Most stations still keep a physical library, so make sure the artist name and album title are visible on the spine to ensure that it won't get lost in the sea of other competing albums on the shelf.

It's best to have at least four songs on the CD, but full-length albums are always preferred. Some stations will ask for a 'one-sheet,' which, simply put is one piece of paper with all the pertinent information of the artist. It should serve to give DJs a little context to the album, as well as it being an artist introduction. Chances are your CD will be among hundreds of other CDs competing to be played at the station. How will you make yours stand out among them?

A one-sheet should include a brief bio, comparison of similar sounding bands, and any press quotes or favourable reviews. There should also be a track list with running times. Note any favourite tracks or singles, and make sure to mention any tracks with foul language. If a DJ doesn't have to worry about screening tracks for an f-bomb ahead of time, they'll more likely play the CD. Recommended tracks should give the DJ a better understanding of what the rest of the CD is like.

Do a bit of research; find out which programs at the station would be interested in hearing the album and send them a personal copy. Make sure to specify if the album falls under a sub-genre, like electronic, jazz, folk or hip-hop. These sections are usually smaller, and the album will have a better chance of standing out. On top of that, you have another opportunity of making an appearance on a separate specialty chart.

Aside from a one-sheet and album, stations aren't looking for anything else from the artist. Keeping it simple is cost-effective and professional.



If you want to be cost-friendly but also efficient, some musicians have built their one-sheet into their CD case. This way, any DJ can pick up the CD and have all the important details right on the CD before playing. Sure, having a drab cover with words is not ideal, but know your audience. You are giving these CDs to DJs, not fans looking to see the album artwork and finished product. The more DJs know about what they're playing, the better. And if they can access all this information just by looking at the CD, then it's a bonus.

On the opposite page is an example of a one sheet inlay that is slipped in the back of the jewel case, but changes can be made to have it on the front slip. It's a very simple design with only the necessary info. The spine should clearly feature the artist name and album name in bold, a few short paragraphs of pertinent info, numbered track list with running times, and any FCC warnings.

It's also a good idea to include the MAPL logo. In order for your work to be considered Canadian content, it must have at least two or more of these requirements:

Music- composed entirely by a Canadian

Artist- the music and/or lyrics are performed by a Canadian

Performance- the music was recorded in Canada

Lyrics- the lyrics are written entirely by a Canadian





01. Track Title
(00:00)

02. Track Title
(00:00)

03. Track Title
(00:00)

04. Track Title
(00:00)

Label: **NAME**

Release Date: **MM/DD/YYYY**

*Lorem ipsum dolor sit amet, consectetur
adipiscing elit. Etiam pharetra quis sem in
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BAND NAME

album title

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FOR FURTHER INFORMATION

your website link

facebook page

bancamp/soundcloud page

email address



TRACKING.

Now that your album is all packaged up and ready to go, you'll want to ship it out to all earshot reporting stations in Canada. It is important to send out all of your albums at the same time. Campus-Community stations report their charts on a weekly basis, so being #1 at any given station without charting at any others won't do as much for you as say being #10 at five different stations in the same week. This is why it's important to submit your albums to stations at the same time.

A couple of weeks after you've sent out your album you'll want to send a quick email to all of the music directors on the receiving end of your shipment. earshot keeps an updated list of station contacts available on their website, at www.earshot-online.com

Compile a mailing list of all stations and send a out a blanket message saying something along the lines of:

"Hi! We are [Artist Name], we recently sent you a copy of our album [Album Name]. Just wondering if you had received the album and had the chance to review/add the album to your charting library?"

It may be good to include a photo of the package that you sent as well, for quick reference. Build yourself a spread sheet that looks some thing like this:

	A	B	C	D	E	F	G	
1	Station	Email	Phone #	City / Province	Received	Add/Pass	WK 1 (Plays/Chart Position)	WK 2 (Plays/Chart Position)
2	CJAM 99.1	cjammd@gmail.com	519-253-3000 X:2527	Windsor, ON	Yes		2 Plays // #26 Overall	4 Plays // #26 Overall
3	CHUO 89.1	music@chuo.fm	613-562-5836	Ottawa, ON	Yes	Added	No Plays	1 Play // #26 Overall
4	CITR 101.9	music@cit.ca	604-822-8733	Vancouver, BC	Yes	Passed	n/a	
5	CIUT 89.5	r_burd@ciut.fm	416-978-0909 X:214	Toronto, ON	Yes	Added	7 Plays // #12 Overall	5 Plays // #12 Overall
6	CJSR 88.5	music@cjsr.com	780-492-2577 X:5	Edmonton, AB	No			
7	CJSW 90.9	cjswfm@ucalgary.ca	403-220-3085	Calgary, AB	Yes	In Review		
8	CKDU 88.1	darryl@ckdu.ca	902-494-6479	Halifax, NS	Yes	Added	9 Plays // #5 Overall	8 Plays // #5 Overall
9								

As the stations respond to your blanket message, you will most likely receive one of four messages, either “Album added”, “Album passed”, “Album in review”, or “Album yet to be received”.

Based on the response of each station, add them to a email group and tailor your correspondence with them to the status of your album at their station.

For “Album added”, you’ll want to start sending a weekly email asking if the album has received any plays and if so, where it landed in the station’s charts. Then you’ll want to take that data and put it into the spreadsheet you’ve made.

For “Album passed on”, you may want to inquire as to why. Perhaps you did not follow the stations submission guidelines or your genre isn’t a good fit for their programming. Having this information will help you decide what stations you’ll target for future releases.

In the case of “Album in review” or “Album yet to be received”, just keep following up on a weekly basis until you have a definitive answer.

As the weeks progress, hopefully you’ll begin to see data start to pile up in your spreadsheet. Albums usually stay in charting libraries for 8 to 12 weeks and at the end of that time, your album’s radio campaign will come to a close. Tracking your album gives you basic market research about how your band is being received in communities across Canada and can help you strategize for your future plans.



BOOKING GIGS, AND SELF PROMO

Booking shows with venues will vary, but it is important to ask specifics when doing so. Venues will want you to throw out a few available dates, in case there are things booked at that time. If you are emailing them, give them a brief bio of what you sound like and a link to your site, but don't make it too long. If you need an opener or are unfamiliar with similar sounding bands in the area, ask for some suggestions. On their website, Phog Lounge has made an extensive list of active local bands by genre for out-of-towners to get in contact with. Not only is this a great way to meet new bands, but it could be the beginning of playing shows together. If a band is touring from the next city over, you can plan to do show swaps, where they will promote a show in their city if you promote their show in your city.

Again, every venue will have a different money deal. More often than not, local shows are relying on cover charge, whether it's five or ten bucks at the door. Depending on how many acts are playing, the proceeds of the night are split between them. Some venues will offer door charge and a percentage of the bar profits. Others will offer a flat fee plus ticket sales. Make sure to iron out the details with the venue owner or booker before playing, in case any problems arise.





Other important questions to ask the venue:

You'll want to know when you should sound check, when you'll be on stage, and where you can load or store your equipment. If you're playing alone, find out if there needs to be someone to work the door and sell merch. If you're playing out of town, make sure you've set up accommodations and parking if you plan to stay more than an evening.

Depending on the size of the venue, you'll likely have to promote the shows yourself. After speaking with many local bands, posterizing show promos is still a useful tool. Poster nearby places, coffee shops (with their permission) and school campuses. Sending out an invite through Facebook is not only easy, but can gauge how many people will be attending if they've accepted the invitation or not. These numbers aren't always accurate, so don't rely too heavily on them, but nonetheless, it's a good way to get the word spread fast and sharing it among friends or fans of your music. Find websites who specialize in promoting local events and ask to be included in their events calendar. If you're really ambitious, get in touch with a paper or publication and ask to do an interview or write-up of the show, making sure to include details of the night.

INDUSTRY ADVICE:

CHRIS WHITE

former Music Director,
Production & Marketing
Coordinator for The Aeolian Hall

As the former Charts Editor for !earshot, I was responsible for examining all the new chart data that was added to our database, watching for any sort of incorrect or duplicate entries, and making the appropriate corrections. This helped to ensure the accuracy of the weekly and monthly chart data. Eventually, I also took on the responsibility of updating the *@earshot_online* Twitter account to directly share chart results with musicians and fans.

For a few years I was doing sporadic freelance music publicity for friends and started to take it more seriously in mid-2012. Since that time it has been a pleasure to help musicians such as So Young, Field Assembly, and Spoke And Mirror attempt to get more play on campus/community radio, in addition to some coverage on music-based websites and blogs.

My official title is Production & Marketing Coordinator for The Aeolian Hall in London, ON. I actively attempt to book the musicians who perform at the venue, negotiate the performance details and fees, finalize the contracts, promote the events (e.g. poster, social media, weekly e-newsletter, posting event details on our website), distribute complimentary or guest list tickets, ensure that the musicians have everything they need or request (e.g. food in the green room), and otherwise help ensure that the night of the performance is a success.

As a former Music Director...

The main duty was to review all of the new music that arrived at the station each day, adding new music to the on-air studio, rotating older albums into the archival music libraries, tabulating all the weekly airplay data, and submitting charts to both *!earshot* and CMJ (Canadian Music Journal). Musicians, record label personnel, and music publicists would also send emails or call the station in order to track the status of the albums that they recently sent to the station, so another key role was communicating that information to them. I also started the practice of attempting to write short reviews or noteworthy highlights about new albums of possible interest to encourage DJs to play new music on-air.

Help with promotion...

Physical copies of a CD or LP are the most important items for a campus/community radio campaign because most stations don't accept digital submissions. From reading the NCRA listserv I get the impression that a number of stations are finally in the process of looking into digital music libraries. The reality is that most are still a number of years away from getting to that point.

Ideally the CD or LP should look aesthetically pleasing and professional – e.g. nice artwork, include the tracklist and album credits, use a full-size jewel case or digipack, and ensure that the spine has the artist name clearly labelled. Many Music Directors will form an initial opinion based on appearances before listening to your music and if your album is eventually added to the music library, there is a good chance that DJs will judge its appearances too.

!earshot

the national campus and community radio report

ABORIGINAL + THIRD LANGUAGE MUSICIANS

While the same steps mentioned in previous chapters are general tips for every musician, those with Aboriginal or Third language backgrounds should be aware of even more resources at their disposal. Networking is especially important, so be sure to seek out specialty stations that are all about promoting Aboriginal content. Many community radio stations in Canada are Aboriginal stations, or feature Aboriginal programs that are nationally syndicated. However, don't limit your audience. There are plenty of programs always on the hunt for new and unique talent.



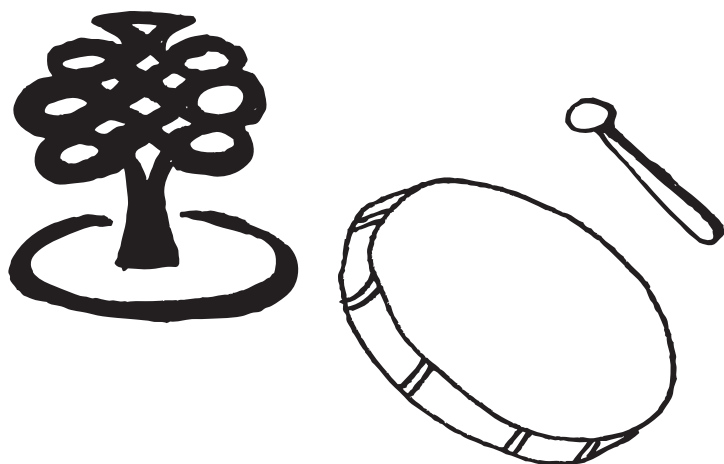
When sending in material, it might be a good idea to include both traditional text and an English translation. You want to try to include everyone, even those who may be unfamiliar with your content. Along with the proper titles, spell out your titles phonetically, or break down a long title. Remember, you are sending these CDs to stations. This will help any programmer pronounce your work correctly and therefore give the listeners the correct information.

Be sure to include somewhere on your CD a mention of how you'd classify your content. Adding a "File Under: _____" note with your language or culture can put your CD into another category, and therefore giving it a better chance to stand out. As mentioned before, adding a specialty genre can better your odds of tracking on more than one chart listing.

Getting funds to complete a radio campaign or even a tour isn't always easy. Fortunately, the Canada Council for the Arts offers a plethora of opportunities for musicians of all kind. Their website is often updated with various grant opportunities, including funding for travel, production, compositions and more. The Council embraces Canada's multicultural facets, and welcomes applications from diverse Aboriginal, cultural and regional communities. There are separate grants made available specifically to Aboriginal musicians as well.

You could be eligible to apply to have your work funded. Check their website for an updated list of current applications:

<http://canadacouncil.ca/music/find-a-grant>



INDUSTRY ADVICE:

Music Director,
CITR 101.9 FM

SARAH CORDINGLEY

At CITR...

I am the Music Department Manager. I manage our submission policies and all of our incoming music submissions. I work with volunteers to track and review these submissions and to add the good ones to our playlist. I coordinate on-air interviews of artists that are coming through town or releasing albums locally. I coordinate and produce live in-studio performances. I book bands for live music events that we put on throughout the year. I help programmers find new music appropriate for their shows. I maintain our digital, CD and vinyl music libraries.

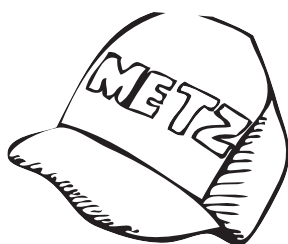


Early promo advice...

Consistency and coherency are important. Rather than email out singles willy-nilly as they're completed, wait until your album is complete and ready for release. Coordinate your efforts: think about timing. Print media will need review copies the earliest due to their deadlines. Submit the album to campus/community radio stations at the same time in order to impact the national charts. Include a specific "add date" to help coordinate the adding and charting timelines for all of the stations you service. If you are sending a CD, make sure your band's name is on the center of the spine. If it is flat, it will get lost in a large pile of CDs, most likely delaying the album's review and add. If your release is a tape or vinyl, check out each station's submission policy. Some stations love tapes and vinyl and you'll get more spins if you send the real deal. Some stations don't accept them, so you should just burn a CD for them.

Less packaging is better. Shrinkwrap is unnecessary and newspaper is as good as bubble wrap.... Don't use folders or thick expensive paper that doesn't fold easily. Stickers and posters are alright if they're good looking. I'm more likely to put up a poster or sticker of a band I've never heard of if it's a nice piece of stand-alone art. That can be a good way to get your band's name into the brains of programmers.

If you include an info sheet, one page is plenty and it should focus on actual information like where you're from and the album's release date rather than the funny story about how your band formed.



Be sure to include the artist name on all parts of your submission: the spine of the CD, the CD itself, and the info sheet.

Bands will sometimes come in and put copies of their CD all over the station. It's one thing to put CDs in the mailboxes of shows you think might be interested. That can actually be pretty effective. But don't put it in every single mailbox, studio, office, desk, coffee table, etc. It will just wind up in the garbage, and will make your album seem like garbage. Overkill like that can just make you seem desperate and devalue your album in the eyes of DJs.

Sometimes bands include candy, tea, condoms, confetti, glitter, plastic toy animals and other debris in the envelope with their submission. I like getting weird stuff, but avoid stuff that will make a huge mess on the MD's desk!



INDUSTRY ADVICE:

AL 'YETI' BONES

Frontman of Gypsy Chief Goliath

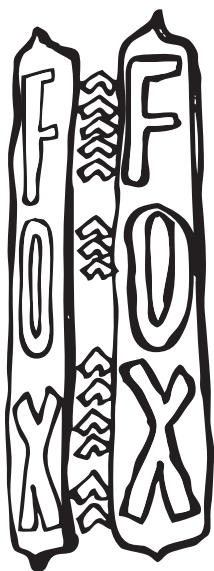
It's a hard life going at the pace we do, I've learned that, and that's about as much as you can ask from anyone. All I ask of our members is that the passion and drive to be in a growing successful band doesn't deplete from our souls no matter what. With my music industry background and contacts, I've taken it upon myself to do a lot of the work in terms of management, and bookings, as well as the daily emails to licensing music supervisor's, record labels... You name it, I do it. Our bassist supplies a killer practice pad, so what more can we ask for? And our other guitarist does a lot of the driving... When it comes down to it, we try and get everyone where they fit in, but a lot of the time I carry a heavy load. But again, it doesn't bother me, so long as everyone is in it for the long haul.

Sometimes you have to play in front of the bartenders and no one else. It's almost imperative to do so, so that you can learn first hand how important promotion really is. If a band thinks they can just book a tour, and then go out there and play, and expect to get paid for doing so, they're crazy. A lot of this is a long, steady build to get to where you want to be. It's not over night. You must make sure that you network when you're at these shows. Booking shows is so trial and error when you first start out that I suggest strongly that everyone books their own shows for years and play everywhere before they start to really figure out where they should be playing and where not to. Try it all, and enjoy the ride, because there's nothing else like it in this world.

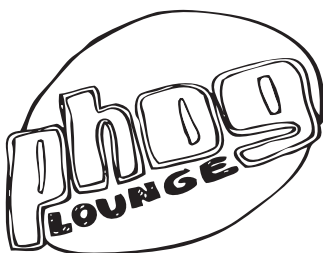
I would say the best way to promote your band is still old fashioned posters, combined with new school digital tactics incorporating social media to the mix. You have to do both. You have to have a real life presence at the bar, (posters) and you have to have a digital presence on Facebook, Twitter, and other places. Word of mouth is huge. I always tell people after one of our gigs, when someone comes up to me and says, "that was awesome you guys are great!" etc... I always say, "if you really think so, please share what you just said to me, on your facebook." I always tell everyone to help spread the word... Because in the end, it doesn't matter how awesome you were on the night barely anyone came to see you play. And if everyone that did in fact show up, just goes about their lives the next day, without letting their circle of friends know just how deeply your performance impacted their lives, you will continue to go unnoticed. The fans and patrons can all help a band's success. Massively. They just need to go the extra distance and show support. If enough people let their worlds know how awesome Gypsy Chief Goliath is, then enough people in power will take notice.

Over 200 stations picked up on our album. College Earshot Loud Charts and Top 30's were spinning it. CMJ (College Music Journal which is America and North American wide, a very big college chart), Sirius Satellite Radio, and new alternative rock FM stations all spin our album. The feedback was tremendous and it helped open our eyes to a lot of things we may have missed within our writing that could have easily been there if we had known.





the
Loving
Grouch
FERDALE



Tips for new musicians in the scene...

When opening a gig, DO NOT take up more time than you are given. If you are given 30 minutes, do 25... Please. Chances are you already took too much time setting up, and stage manager's at local shows are not enforced. If that drunk guy at the back of the bar screams out encore, please refrain from playing another song. Understand that he's drunk and doesn't realize you're the opener. Not the be all, end all. When opening a gig, know that you are there NOT to act as if you are headlining, but to "warm the crowd up" and get them ready for a rock and roll show. Otherwise the band you opened for won't ever ask you to open for them again. Word will get out quickly and you will have a hard time for the rest of your climb. Even if you're opening the show, be cool and promote the gig just the same. Try and get there early, and stay as late as you can. Help work the door too, just be as cool as you can.

SOCIAL MEDIA (USE IT!)

The fastest way to send out information is through the internet; specifically, through social media sites like Facebook or Twitter. There are over a billion users on Facebook, so the chances of reaching your audience that way are very good. It is a dynamic way to interact with fans, and for fans to interact with you. Toronto group The Meligrove Band released their new album cover only to those that follow their new Instagram account. Said The Whale, another media-savvy group from Vancouver, released ten-second clips of new music from their album 'Hawaii' to followers of their Snapchat account. Think of ways to make your fans feel included in your music-making.



Whether you like it or not, Facebook has become the most popular social site on the Internet over the last decade. With everyone engaging in Facebook, it's important to understand how certain things work. Sometimes, posts don't always appear to everyone following your page. EdgeRank is a Facebook algorithm used to determine how often your content appears on their news feed. You could be competing with hundreds of other things shared on a user's newsfeed, so you need to find new ways of making sure your posts stand out. When others engage in your post by sharing, commenting or liking, EdgeRank

determines it to be a popular post. Once someone engages in a post, they are most likely to see your content on their feed. They don't call it social media for nothing. Conversation is important. Find creative ways for users to interact with your post. Hold a contest, ask fans what their favourite song is, give them secret information they won't find anywhere else. This is a chance for you to reveal who you are. Make yourself approachable to fans.

meet you at Villains?

be there in ten!



Instagram is a photo-based app, perfect as a photo diary for documenting tours or updates in the recording studio. If you're part of a group, get everyone involved in posting photos. Attach a geo-tag to highlight your whereabouts or journeys, and to connect with others within that area. Bands can use Instagram to reveal new material exclusive to their followers, highlights of a recent gig, show off new merch, or just a simple update what's been going on lately.

Twitter is a simplified version of Facebook with a 140-character limit. You can share with followers any new updates, including links to videos, mp3 sites, and even photos you've taken. If fans are digging what you're posting, respond back. Making a personal connection is key. Hashtags (#) are a big thing, too. You can turn any keyword into a hashtag to categorize your tweets. Clicking on any hashtagged word will also show you messages on Twitter with that same keyword.

Twitter has even created a site offering tips on how musicians can optimize their accounts:

<https://media.twitter.com/music>

JOINING A UNION, TACKLING THE U.S. !

If you plan on touring in the states, it might be a good idea to consider joining a musician's union. Becoming part of a union is an important decision in making your music career a professional one. Consider it like an extra set of protection for your valued hard work. There are unions in most parts of the country that are filled with professionals eager to help you understand your practice.

If you are under 21 or are a student, some locals will even waive the initiation fees for you. If you plan to tour with a lot of gear, it might be good idea to insure your instruments. That will cover any mishaps like stolen or broken equipment. It will also cover renting equipment, if need be. Unions can also vouch for you if you're looking to perform out of the country and need to obtain a visa or a work permit.

Unions, like the CFM (Canadian Federation of Musicians) will negotiate agreements between radio or television stations and administer the appropriate wages, benefits or pension contributions.

There are tons of benefits to becoming a member, including insurance for your instruments, travelling, and other liabilities. With more than 90,000 members between the U.S. and Canada, there is such a wealth of experience and opportunity that you'd be a fool not to take advantage.



INDUSTRY ADVICE:

JIM MELOCHE

Frontman of Orphan Choir

When we were more active, I guess I took on the 'band dad' role, reluctantly at times. But it's important that a band has one (or more) of those individuals who takes ownership and tries to push things along. That's not to say the others didn't contribute, they did in other (huge) ways. We always share(d) booking and writing duties. Toward the end of our really active touring period we had a booking agent out of Toronto, so that was one thing we outsourced.

Band etiquette...

I think it's important to show a level of gratitude and respect regardless of what level you're at or how DIY you run things. Be on time for load in. Bring your own equipment. If it's a venue, befriend the sound person and bar staff. They're hugely important. If it's a house show, be thankful and encourage the crowd to do the same. If it's out of town, make sure you have a strong local group to play with. Remember that self promotion is key. Flyer for your own shows, don't just make a online event.



Having physical flyers/posters is essential. You're giving people something tangible to make a mark in their memory, and you're supporting local artists who do design work. Bring them everywhere. Music shops, tattoo shops, cafes, radio stations, other shows of related genres.

As for new material, obviously an Internet presence is necessary. College radio mail outs. DIY distros. Print ads. Mail out to zines or blogs you dig. It just depends on finances.

If people welcome you into their house for a show or to stay after a show, leave it as you found it. Clean up after yourself. Having a set list is beneficial. Seeing a band talk to each other or tune for ten minutes between songs kills the momentum. You may not see yourself as an entertainer, but keeping a crowd's attention and respecting that they're spending their night/time/money watching you is key. Don't expect other bands to provide all their gear for you. Watch the other bands playing. Don't expect people to support you if you don't support them. Commit to a practice schedule. You don't 'find time' for this stuff, you make it.



PROMO ADVICE FROM THE PROS.

Hannah Carlen
Radio Promoter at Secretly Canadian //
Jajaguwar // Dead Oceans

Send your music to other musicians and pitch yourself for support shows locally and support tours nationally. You never know when an established band will take you out on the road just because they like what you do.

Keep a real conversation going on social media. That doesn't mean you need to expose your private life to your fans, but social media should be more than self-promo. It's a place where curious listeners can become real fans, and often-times personality is part of that. Or, at least, having nothing but news and links gets old fast. Super obvious, but utilize Bandcamp and Soundcloud early and often.



Kari Gaffney
Radio Promoter at Kari-On Productions

For Jazz the most important aspects I hear consistently across the board from programmers are:

Back cover of CD : track names with track numbers and times clearly printed on back cover, players with instruments on back cover.

Have well organized materials with informative bio, add date and street date with complete contact information easily readable. (And a) well printed spine for ease of pulling from library.

If you plan to do a campaign outside of Canada, be sure to register with Soundexchange.

Shil K. Patel
Promoter at Team Clermont Promotions

Stay organized. Keep track of when you email someone about getting a feature written for your upcoming show, and follow up with them.

When someone plays your song on the radio or premieres your music video, say thanks! It goes a long way.

Be persistent without being pushy. When you're asking people to listen to your music, give them some time to do so. But, you should also make sure you do your follow up.



FURTHER READING!!

Here are added resources from some very reliable experts in the field. This list can also be accessed through CJAM.ca and will continue to expand.

KEXP 90.3 FM

Working Towards Radio Airplay

John Richards

<http://blog.kexp.org/2011/08/01/how-to-get-airplay-on-kexp/>

CJSW 90.9 FM

DIY: Get Your Record to College Radio

<http://music.cjsw.com/2011/01/12/diy-get-your-record-to-college-radio/>

EXCLAIM.CA

Music School Articles

<http://exclaim.ca/MusicSchool>



Learn to Speak Music: A Guide to Creating, Performing, and Promoting Your Songs

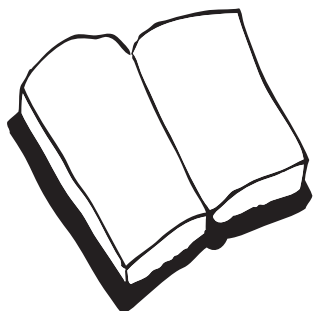
John Crossingham

<http://www.popmatters.com/post/114965-learn-to-speak-music-by-john-crossingham/>

SONIC BIDS

Helping Bands Get Gigs and People Book Bands

<http://blog.sonicbids.com/author/alyssa-dehayes>



Bringing The Noise

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