

THE RADIO READY REPORT

*The Ultimate Hands-On Guide to
Music Business Stardom*

TERRANCE WILBURN

Published by VIRGO81

The Radio Ready Report

The Ultimate Hands-On Guide to Music Business Stardom

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First edition.

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This book is intended solely for educational purposes and does not guarantee any financial gains or fame. While many people never take actionable steps, if you're seeking to enhance your skills as a recording artist and producer, the insights here can be immensely beneficial. The content should not be construed as advice in any professional, financial, psychological, physiological, or advanced counseling domain. It reflects the author's personal experiences and offers problem-solving solutions based on firsthand mentorship and developmental guidance. The author disclaims any assurance that following the tips here — including but not limited to financial advice, tips, or services — will lead to monetary gains, and assumes no liability for any legal or other concerns arising from applying this book as a blueprint for personal or professional endeavors. Business, the economy, and the free market are influenced by many factors beyond individual action. The author holds no financial or professional board certification. Readers should seek qualified professional help before implementing any advice here or through the author's other media. Names and quotes from public figures are used under the Creative Commons legal code unless otherwise noted. All rights reserved. Except for brief excerpts for review, no part of this book may be reproduced without written permission from the author.

A Word of Wisdom

“Well, unfortunately the music industry isn't being run by musicians, so it's being run by accountants and lawyers, so I don't know if they know real music when it's heard. What they're looking for is acts that are going to make the most money for 'em.”

— Prince

Testimonials

"I never thought about what I had to do after my songs were recorded, and I couldn't find anyone to show me how to market my music. Then I got the information I needed, and I started singing at live venues three nights a week this summer. Now people know me and my songs, and I'm going from good to great. Thank you so much!" — Quiesha Farlow, RnB Soul Entertainment

"I'm serious — Terrance Wilburn flat out gets results. Since I started using what he teaches to promote a song, my phone hasn't stopped ringing with people who want to know who we are. No more waiting on people to listen to my demo; now I'm the one others are calling. Thanks, Terrance!" — Jeremy Jonathan, JJ Productions

Dedication

I dedicate this book to you, whomever you are. We are just alike, two people walking toward the path that God has for us. This book will help you discover that path of light and love, and may you be ever lifted up as one of God's vessels of liberty.

May God Be Ever In Your Favor...

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INTRODUCTION

A Word From Terrance Wilburn

What's good, family. I'm Terrance Wilburn, and I help recording artists make radio-worthy songs from home — without losing the ability to monetize their musical genius.

I started with nothing but a dream and whatever I had lying around the house — a microphone hung from a Pringles can with my mother's stocking, thumbtacked to my bedroom ceiling. No label. No team. No permission. Just a decision to do my own thing and learn it the hard way, through trial and error. Everything I figured out the slow, painful way is what I now teach, so you don't have to pay the same price I did.

This isn't a traditional book, and I'm not here to please a crowd. I'm here to tell you the truth about how the music business really works — the truth nobody handed me. Here's the one thing it all comes down to: you can make your own songs at home and turn them into real income. You don't need a gatekeeper's permission, a big budget, or a record deal. You need the right knowledge, the right people, and the courage to start with what's in your hands right now.

So read this the way it was written — to be used. Take the ideas, apply them, and take action today, because strategy is nothing without action, and nobody is coming to do it for you. When you're ready to go further, come learn with me on YouTube at youtube.com/@MusicBizManifesto. Let's get to work.

— Terrance Wilburn

BEFORE YOU BEGIN

Who This Book Is For

This book is for the one who wants to be a successful producer, the one who wants to actually make money as an artist or manager — the person who hasn't seen the dream come true yet but still believes in it, whose mind is made up, and who can't be stopped because they're ready to move into their destiny.

It is not for the complainer, the doubter, or the person who wants a result while giving nothing. These secrets never work for someone unwilling to break out of a stagnant mindset. But if you're ready to stop chasing the American dream and start living your own, get ready — because once you see what I'm about to show you, no one will be able to stop you.

Do You Want to Make Music, or Make Money?

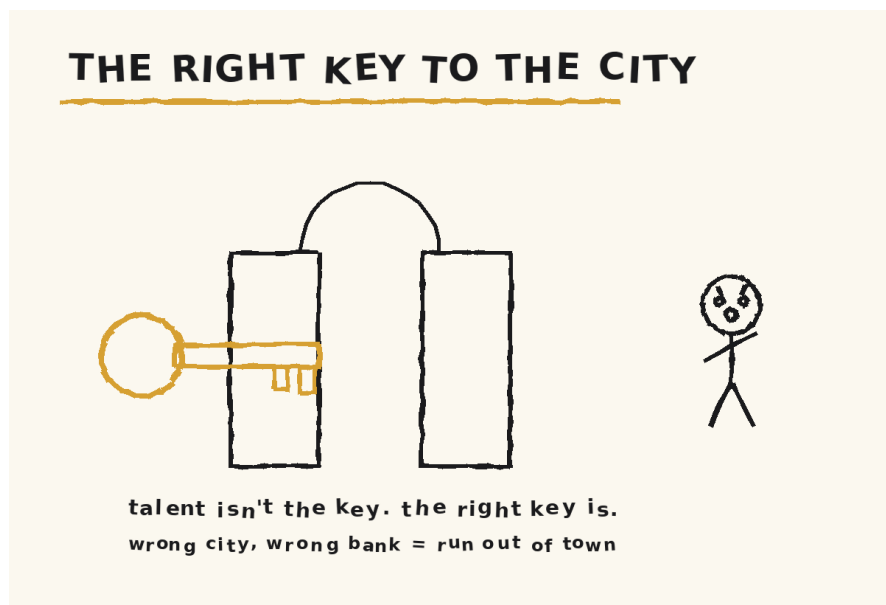
If you just want to make music, crank up your keyboard and share tracks with your friends — that's fine. But professionals aren't in the business of making music. They're in the business of making money. That's why it's called the music business. This report is really about you, and how you can make real income producing beats, writing lyrics, and recording for other people. The goal is the lifestyle where you make a call, handle your business before noon, and let everybody else play the big shot while you're the real boss doing it low-key.

Word is, you've had a problem getting your songs played on the radio. That's no longer an issue. On your own, you don't stand a chance against the Goliath network of artists, managers, and producers — but this report is the sling and the stone. It walks you through

the real game in three parts: the key to the city, why most artists choose to lose, and how to find the hook that actually catches your audience. Turn the page.

PART I

Key to the City



"Being very successful is the ultimate revenge." —

Frank Sinatra

THE REAL PROBLEM

The Right Key to the Right City

Imagine holding a key to the city. You could go anywhere, see anyone, do what you want, and be accepted everywhere, because that key is power — political power, influence, people power, money power. It's like holding the combination to the vault where they keep all the money. Now imagine you had the key to the city, but the wrong city — you took the combination to the wrong bank. If they hand you the key to

Philadelphia and you walk into a bank in New York, you'll be banned and run out of town. That's exactly what's been happening with your music.

We all know people who sound better than the ones actually on the radio. Maybe you're one of them — you sing better, play better, do everything better. But no matter how great you play, how good you look, or how good the beat sounds, that is not what gets you on the radio. Getting on the radio simply means you have the right key and combination. So let's find out what the real key to the City of Music is.

PULL BACK THE CURTAIN

How Radio Really Works

Radio is a multilevel media conglomerate — connected and interconnected people producing content designed to influence mass audiences for politics, consumerism, and sometimes education. Put plainly, radio was built to influence, persuade, and sell to thousands of people at once, so corporations can move cereal, cars, and jewelry without a door-to-door salesman. That's why your songs, and your friends' songs, don't make it: people in high places decide your music wouldn't be persuasive enough to sell products to their audience.

Here's the part they don't advertise. Nearly every commercial station in the country is tied to one of the big three major labels — Sony, Universal, and Warner — and commercial radio itself is mostly owned by a handful of media giants that control the airtime in your city and every other. The rest are mostly mom-and-pop, college, or news stations on the AM dial, and even those

are linked to the same corporate money. Radio keeps its presence because people pay big money to get on it. This isn't a secret-society conspiracy; it's everyday knowledge for people who understand business.

A STORY

The Day I Turned In My Demo

I've turned in many demos. My first was at a BMI industry party packed with up-and-coming rappers and producers — some you'd know today, like T.I. and Lil Jon, and plenty who never got anywhere after. I walked up, said “what's up,” traded names that meant nothing to each other, passed out a few cheap cassette demos with a homemade media kit, ate some free hors d'oeuvres, and left to catch the last train. My pamphlet had a black-and-white photo of me with “This is a bad photo of me” scrawled across it in marker. I can laugh now — but I believe I was the only real professional in that room, because I understood I was selling myself as the artist, manager, producer, and executive of my own career.

Lil Jon pulled me aside that night and said, “You're better off being independent. I wish I was still independent.” I didn't fully get it then, but over the years I've learned he was right. No, I never got a Grammy or a Pepsi commercial. But I keep every cent of everything I produce — thousands of dollars — and I've never had to split a dime with anyone but Uncle Sam. I'm probably better off financially than ninety-five percent of the people in that room. That's what this is about: becoming an undercover CEO, getting rich doing your own thing and owning your own stuff.

A PARABLE

The Secret That Was Passed Down

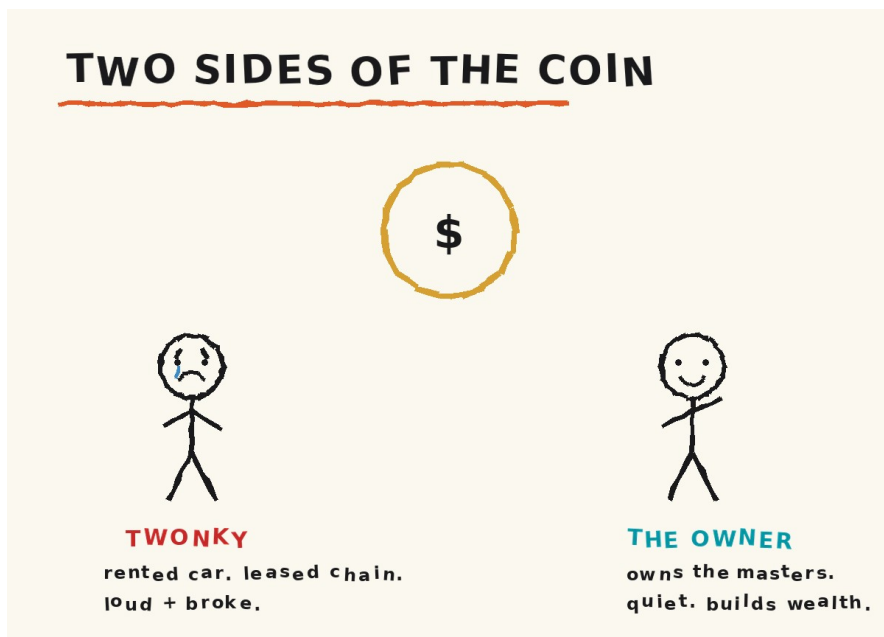
Once upon a time there was a man — intelligent, greedy, needy, and ready. He had a gift for creating music that moved everyone who heard it, and he understood something no one else did: the power to move people leads to fortune, power, and fame. As he grew old, the business demanded he find someone to mentor and keep his wealth alive, so he took an apprentice and taught him the craft under an oath of secrecy. They both gained great fame and fortune — so much that the apprentice eventually surpassed the master, and on and on it went, each apprentice sworn never to reveal the secret.

Then one apprentice grew old with no one left to teach, and the last one died and took the secret to the grave. It was gone forever — until a young boy found a letter written by the original man that held part of it. As he used what was written there, he grew in wealth and fame, and that became the secret every professional musician learned in order to join the union. Over the years so many people were used and controlled by it that once it became common knowledge, the public stopped caring — they just wanted good music. That, in a fast version, is the last hundred years of the music business, and it's why people all over the world still turn on the radio today.

THE CHOICE

Two Sides of the Coin

When you turn this page, you'll meet ideas you've never heard — but every successful artist and executive already understands them. You can keep believing the lie and spinning your wheels trying to get on the radio, or you can take the red pill and see how deep it goes. Here it is. The industry has two sides, like Two-Face's coin from Batman. One side is the music industry, where everyone is applauded and acclaimed while being stabbed in the back. The other side is the music business, and that side is good — but only when you play it like Harvey Dent the lawyer, not the celebrity. Pay attention, because you do not want to get caught in the industry's world of murderous envy.



A TALE OF TWO CAREERS

Twonky vs. Ice Cube

Meet Twonky — the hottest new artist in the country, with a hit single in every car on your street. He's on Instagram thanking a million fans, riding around in a luxury car, saying he'll stay on top forever. But look through Harvey Dent's eyes, at the back end where the money lives. That car is rented by the label. The clothes are borrowed from a designer who dresses whoever's popular. The chain and watch are leased. The only thing Twonky actually owns is the cigarette in his hand — and when it burns out, so does his career, because he isn't selling any records. The two-faced industry has claimed another victim.

Now take a real veteran like Ice Cube. Say he drops a final album the same day Twonky's single debuts. Twonky enters at number one; Cube enters at number thirty-five — and he's cool as ice, because while Twonky posts a thank-you, Cube is on the radio announcing a world tour with his old crew, surprise guests, a documentary, a film, and new sponsors who met with him about promoting education in schools. The difference is ownership and strategy. Twonky is loud and broke. Ice Cube is quiet and building an empire that lasts. That is the whole lesson of the coin, and it's the choice in front of you right now.

DO THIS NOW — PART I

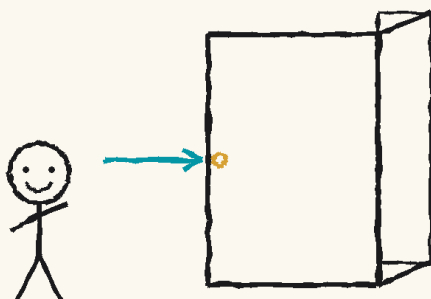
- ☐ Write down what you actually OWN in your music vs. what a label would own.
- ☐ Name one 'Twonky' and one 'Ice Cube' you can see in the game right now.
- ☐ Decide today: are you playing the music industry, or the music business?

Talent was never the key. Ownership is. Be the undercover CEO — own your work, learn how the business really runs, and stop chasing a spotlight that keeps you broke.

PART II

Choose to Lose

RAPPORT OPENS THE DOOR



two people, real respect -> every door opens

“So you better watch your back, 'cause I think they smoke crack — I don't doubt it, look at how they act.”

— Q-Tip

THE HARD TRUTH

Your Music Only Sounds Great in the Bedroom

This is the part where I'm supposed to tell you everything's going to be fine — just follow your passion and something great will happen. Yeah, right. If you're not already getting money from your music, chances are you're doing the wrong thing with your career, and somebody needs to tell you the truth. Your music

sounds good — on your street, on cheap speakers, through your little brother's earphones, in the bedroom studio where you made it. But that's the only place it's winning.

Meanwhile, do you know how many people are hustling harder than you — doing real shows, going state to state, selling their CDs and combo packages, with their phones full of industry contacts? You've never heard of them, and some never will make the radio. But here's what they know: they made it out here, building a name and feeding their kids, because they refused to wait on a gatekeeper. Can you compete with that?

A STORY

Backstage by Invite Only

I was young — so young I should've been carded everywhere — yet I was in the club with the best of them, on stage, on TV, and getting paid, all by invite only. Agencies mailed me backstage passes that weren't even for sale, because people wanted to know who I was and how I was doing it solo. I got personal calls to private parties and back-door meetings — the kind where a former radio DJ turned label exec lets you sit in while he tells a platinum producer how to mix a track, then asks you to walk him to his car. Are you ready for that conversation? I had to learn on my feet, fast, what to say and what not to do in the presence of Grammy winners and millionaires.

But I was missing one ingredient, and it was right on the tip of my nose. They could see it, and they were waiting on me to see it — which is exactly why I was in

the room. In behavioral psychology there are three levels of awareness: the known known, the known unknown, and the unknown unknown. I was in the known unknown — I knew there was something I was missing and kept looking for it. That's actually the safer place to be, because you're aware and searching. Twonky is in the unknown unknown; he doesn't even know what he doesn't know. So ask questions. As John Maxwell puts it, great questions qualify you to discover what's blocking your greatness.

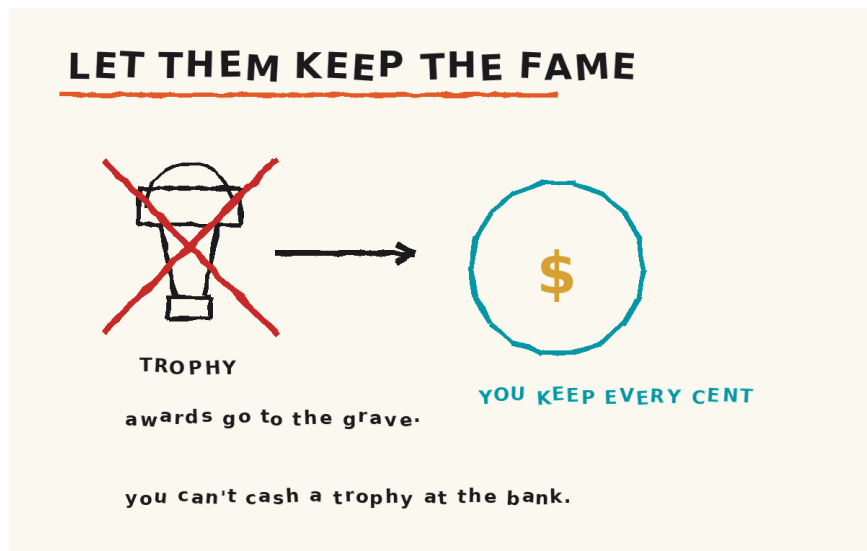
THE MASTER KEY

Rapport Is the Conduit

Here's the one thing I finally understood: rapport is the conduit between you and success. It means two people have established real respect and can now communicate at the level that matters. The things I'd been doing were right — I just didn't know they were right, and what you don't know is exactly what irritates the people who could help you. They'll want you to be good, but they won't train you to be great, because they need people who already have what it takes.

Don't believe the hype: they don't want a mentee, and they will not mentor you. I once told the head of A&R at Motown, “I can see around corners,” and he said, “I'm too old to see” — his polite way of saying he didn't see that I had it. The real reason he said no is bigger: you're more valuable to them as competition than as a project. Rapport is the ground floor you must master before you network your songs to the people who can level you up. And you can practice it right now — with your brother, your best friend, anyone — by

asking great questions and learning to listen more than you speak.



THE REAL ANSWER

Let Them Keep the Fame

For a while I was stuck: three songs on the radio, featured in magazines, toured with Gucci Mane, on BET and a movie soundtrack — and still no contract. I kept asking how to get more for what I was doing, and it paralyzed me. Then, after a conversation with a tour manager for the Backstreet Boys, I got real with myself and found the true answer: let them keep the fame — I'll keep all the money.

I'd rather have the money, because awards and glory go to the grave, and you can't cash a trophy at the bank. Go look on eBay at all the gold albums for sale by broke artists; it's pathetic. I own my own stuff, and you can too. I did it by building rapport with people who'd been

where I wanted to go, then asking great questions that gave me the hit-maker advantage.

DO THIS NOW — PART II

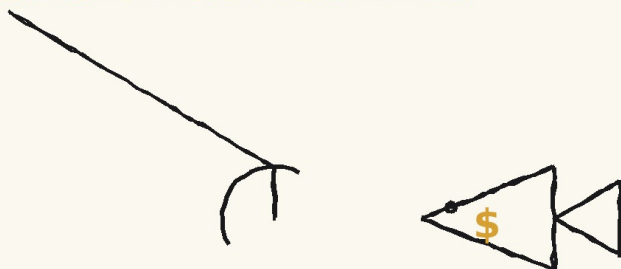
- ☐ Practice rapport this week: ask three people a great question, then just listen.
- ☐ Write down the one thing you sense you're missing — name your 'known unknown.'
- ☐ Decide what you'd rather keep: the fame, or the money. Act like it.

Rapport is the master key, and ownership is the prize. Stop begging for a co-sign — build real respect, ask great questions, and keep what you make.

PART III

Finding the Hook

THE HOOK CATCHES THE FISH



1. know what you're catching
2. use the right bait
3. use the right size hook

the fish control the money. bait them right.

“Males do not buy records, and will not buy yours.”

— *Music Academy Course*

THE EASY PART VS. THE REAL PART

Making Music Is Easy

You and I both know making a song is easy: open the DAW, record some rhymes, chop the samples, crank the volume to ten, and presto. It's the back-door business stuff that's hard. When I started, I almost went crazy figuring out what works by trial and error — producing my own lyrics, vocals, and sound like a gumbo that sometimes tasted delicious and sometimes I couldn't name. But I started to figure it out, and I learned to

hear a song on the radio and instantly know where the bridge was going and where the hook would land. And I noticed something: a real hook isn't about the words you say or your four-bar sequence.

THE FRAMEWORK

Think Like a Fisherman

Picture yourself on a lake with a fishing rod. What's the first thing you do? If you said start fishing, that's the wrong move. First you prepare: find the right spot, then find the right bait. The bait is what catches the fish, and the wrong bait catches the wrong thing. Your rod is built for a certain fish — to catch a bass, you need bass bait. Set out for bass and pull up a jellyfish, and you know you used the wrong bait. Finding your hook works exactly the same way.

So here's the secret only top producers know, and it's going to reframe everything: as far back as recording history goes, the record-buying market has been predominantly female. That's good news — it means your hook needs to bait the female listener. You might sound hard talking to the homies with the 808 bumping and the whole block vibrating, but so are your female customers, and that's exactly why you're not on the radio: you've been baiting fish with nails and catching hubcaps.

Think the hard rappers disprove this? They don't. The ones who sell millions say something hard in one line and sweeten it in the next, and in the video they're sharp, well-groomed, and playing nice with the ladies — that's why the ladies buy their records. Turn on the

radio and listen closely: the artist is talking to the female audience. That's why everybody buys Chris Brown songs; he knows how to catch fish. So next time you bait the beat, make the hook sharper and sweeter, and aim it at the listener who actually buys.

WHERE THE MONEY IS

Fish in Blue Water

Remember the three steps to find any hook: know what you're trying to catch, know what you're using for bait, and know the right size hook. Then you'll catch your fish — and in this business, the fish are the ones who control the money. There are fish everywhere; you just have to know where to find them.

And don't fish where the sharks are. The music industry is infested with sharks who mess everything up for you and turn the water bloody. Find your own crystal-clear blue water and catch fish for days — fish with money in their mouths, practically begging you to take it for a piece of your big, sharp hook. You never have to “do what you have to do,” because you can do what you want to do. All you need is a thousand of the right fish to be rich beyond your wildest dreams.

DO THIS NOW — PART III

- ☐ Name the exact listener your next song is baiting — be specific.
- ☐ Rewrite your hook to be sharper and sweeter for the buyer who actually pays.
- ☐ Find your 'blue water' — the platform or community where your fans already are.

***Making the song was never the hard part.
Catching the right fish is. Know your buyer,
sharpen your hook, and fish where the money
already swims.***

THE LAST WORD

Keep Going From Here

You now hold the key. You know why talent alone never got you on the radio, how the business really operates, why most artists choose to lose, and how to find the hook that actually catches your audience. The whole game comes down to owning your work and refusing to trade your rights for a moment in the spotlight. Be the undercover CEO. Do your own thing, own your own stuff, and let everybody else play the radio.

Keep learning with me.

Subscribe on YouTube at youtube.com/@MusicBizManifesto, where I go deeper on all of this every week.

And when you're ready to go further, you'll find my other books on Amazon: *Surviving the Music Business*, *12 Producer Secrets*, *The Mega Manual on Music Marketing*, *High-Ticket Music Business Secrets*, and *The Six-Figure Home Recording Blueprint*. Search "Terrance Wilburn." Now go get your key to the city.

Also by Terrance Wilburn

- *Surviving the Music Business*
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- *The Six-Figure Home Recording Blueprint*

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youtube.com/@MusicBizManifesto.

About the Author

Terrance Wilburn is a music producer, recording engineer, and author. Originally from Atlanta, Georgia and now based in Dundee, Florida, he earned a Bachelor of Science in Music Business from Full Sail University — where he was named class valedictorian in 2023 — along with a Graduate Certificate in Media Communications and an Associate of Arts in Media Production. Early in his career he worked as a first engineer assistant at King of Crunk Studios on Grammy-winning producer Lil Jon's album Crunk Rock.

Today, as an audio consultant and recording engineer, he helps recording artists make radio-worthy songs from home without losing the ability to monetize their musical genius. Driven by his faith and a mission to help people find their purpose, he created the Music Biz Manifesto — a brand of books, coaching, and videos that teaches independent artists how to make their own songs at home and turn them into real income.

He is married and a devoted father. Learn with him on YouTube at youtube.com/@MusicBizManifesto, and find all his books on Amazon.