

HIGH-TICKET MUSIC BUSINESS SECRETS

The Ultimate Guide to Selling Your Music for What It's Worth

TERRANCE WILBURN

Published by VIRGO81

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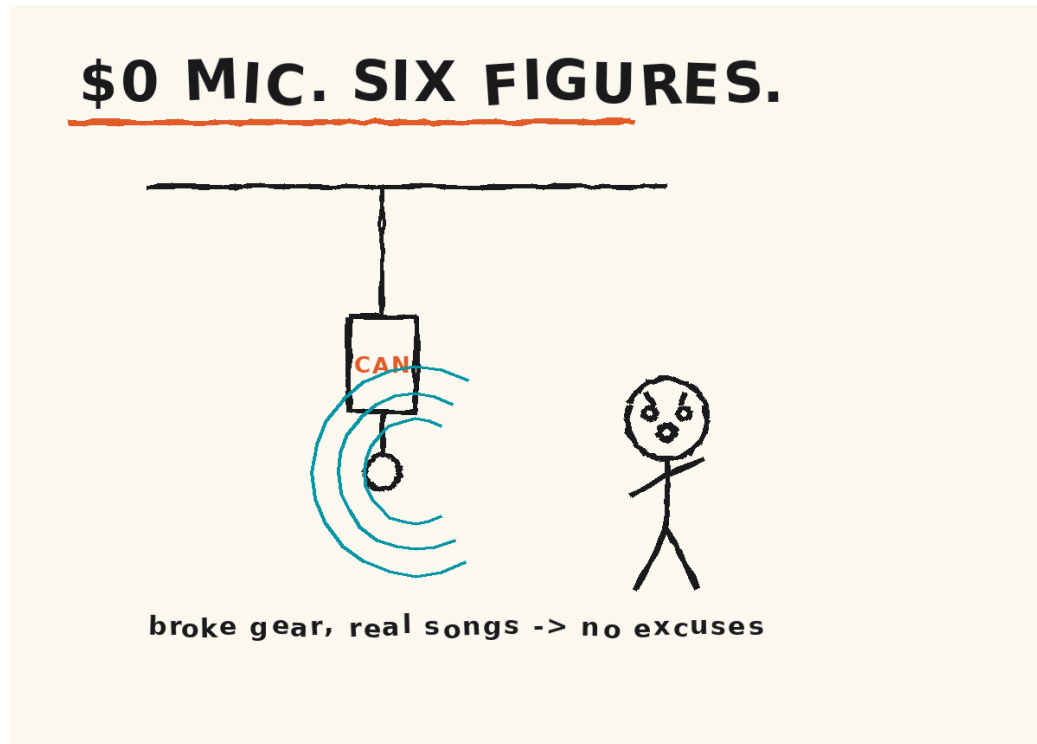
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Disclaimer

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.

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. My first studio was a microphone I hung from a Pringles can with my mother's stocking, thumbtacked to the ceiling of my bedroom. No label. No team. No permission. Just a decision to do my own thing and the willingness to 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.

Since then I earned my degree in Music Business from Full Sail University, where I graduated as class valedictorian. I've engineered in real studios, including work on a Grammy-winning producer's album, and I've built a career doing my own thing, on my own terms. But hear me close: it wasn't the degrees that made the difference. What made the difference was self-confidence, integrity, and the decision to take action while everyone else was still talking.

This isn't a traditional book, and I'm not here to please a crowd. I'm here to tell you the truth about the music business the way I wish someone had told me. I dig deep, I keep it honest, and I don't dress things up to sound smart — because the thing I do better than anything else is help people find their purpose, and then

help them build a real life around it. I can't stand watching talented people get used, lied to, or have their ideas stolen. So I'm handing you what really works.

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 to do it. You need the right knowledge, the right people, and the courage to start with what's already in your hands right now.

Everything I create — my books, my coaching, and my videos — lives under one roof: the Music Biz Manifesto. My mission is bigger than any single song or sale. I believe knowledge should be shared plainly and honestly, so everyday people can succeed on their own terms. That's why I put the cost into these pages: my experience, my mistakes, and the strategies that finally worked. I paid it, so you don't have to.

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. You are the one you've been waiting for.

When you're ready to go further, come learn with me on YouTube at youtube.com/@MusicBizManifesto, and you'll find all my books on Amazon. Let's get to work.

— Terrance Wilburn



Quick-Start Checklist

Grab a notebook or journal and write your answers there as you go.

THE HIGH-TICKET MATH

~~\$1 x 1000 fans~~

~~= chasing forever~~

\$1,000 x 1 buyer

= same money, way less noise

stop giving your music away



Here's the whole book in one glance. Come back and check these off as you go:

- Get honest about where you really are
- Commit to one signature sound
- Drop the gear excuses and build your network
- Pick one lane and brand yourself

CHARGE WHAT IT'S WORTH



stop giving your music away. set a real price and mean it.

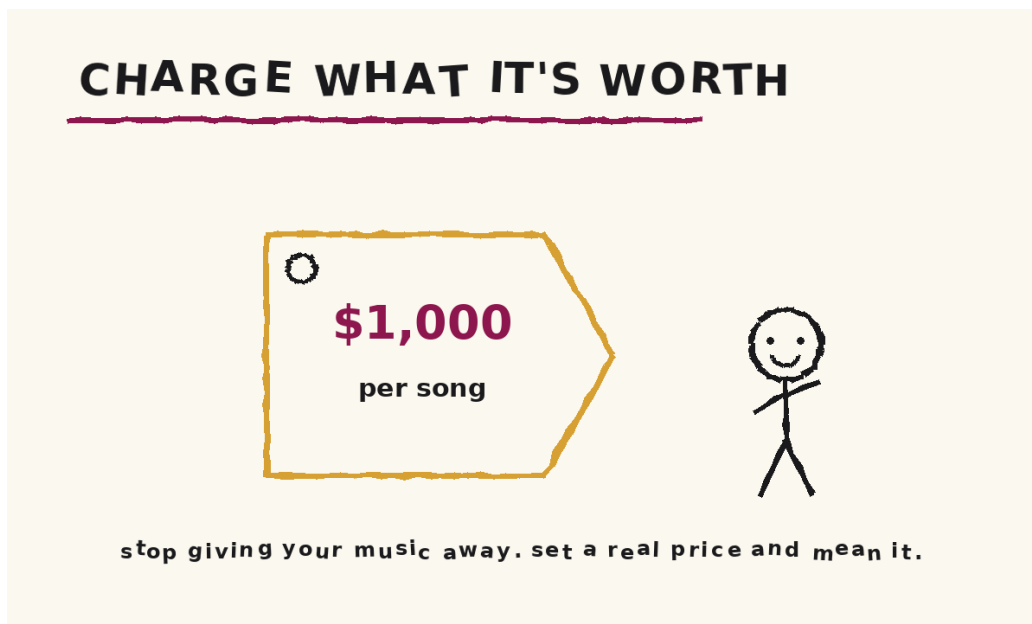
- Set a real price and own your work

- Find your first 10 buyers



- Become a finisher — take action this week

♦ **Foreword**

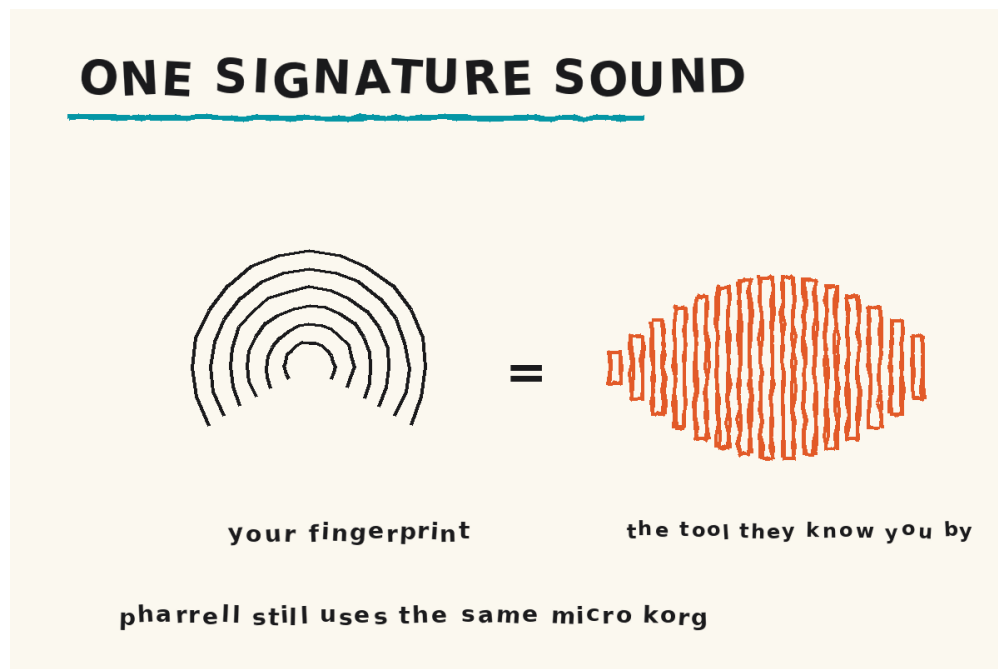


"You charge HOW MUCH for your music?!" This report shows you the same system I use to bring in high-ticket buyers — so you never become the next

starving artist or fall into the big-record-deal trap. Instead, you cash in by producing yourself to success. — Terrance Wilburn, "The Platinum Instructor"

Consider this a reality check about how much your music is really worth. Most artists stay invisible — a single drop in an ocean of rappers, singers, guitarists, pianists, and vocalists, plus all the people with no real skill other than being popular. Every time you try to release a track, it feels like somebody already beat you to it. But ask yourself honestly: did you really put in the work? Did you shake hands with managers? Did you make the sacrifices? If you're tired of being one small voice drowned out by people who are louder — not better — then it's time to level the playing field, get in the game, and win this time.

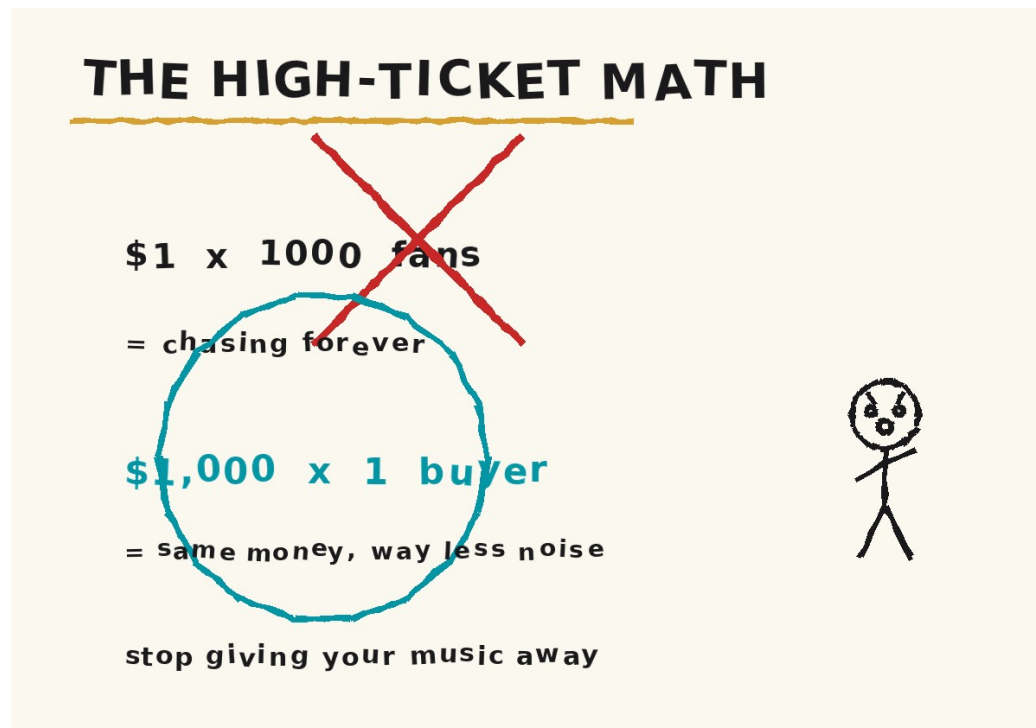
If any track you make is less than a six on a one-to-ten scale, I'll show you the secrets to mixing it to perfection — the polish that gives major artists their mass appeal. I'll show you the trade secrets most producers hide in plain sight that 95% of people never notice. This is the last time you'll ever have to ask someone to listen to your demo, because from now on you'll be the one doing the hiring and firing. Say to yourself, "It's my time," and mean it. To go deeper and get the full training, come subscribe on YouTube: youtube.com/@MusicBizManifesto.



Section One — Mastering the Mindset of Selling Your Music

CHAPTER 1

How Is This Even Possible?

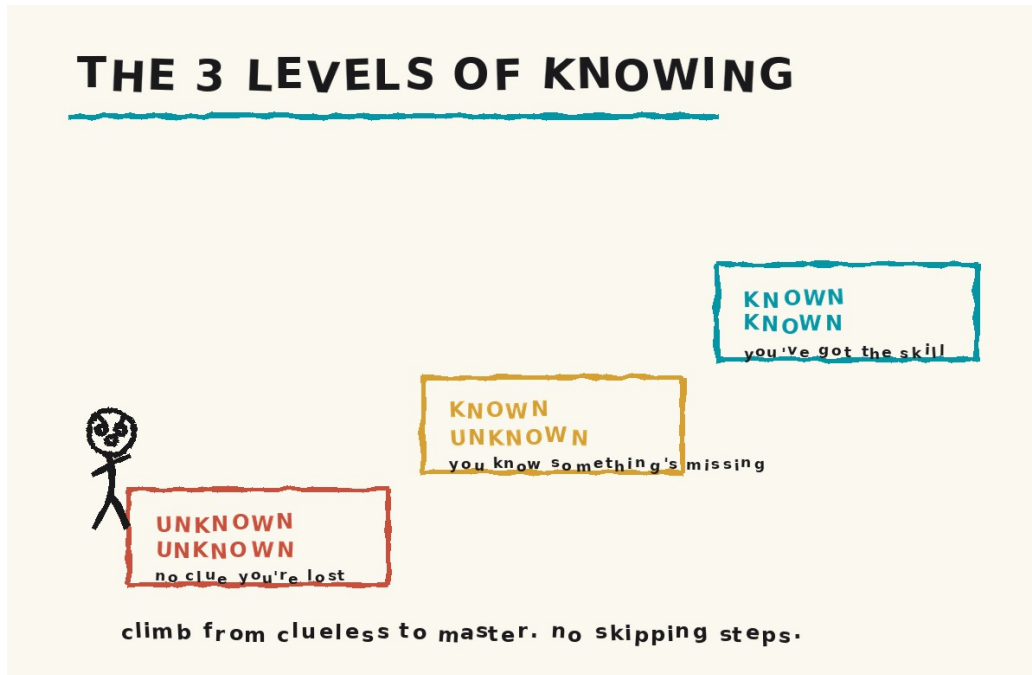


The crowning moment of your life is waiting to be crowned. You've been waiting for someone to anoint you, to appoint you, to decide it's time to listen to what you have to say. Let me help you with something. This is going to be a stark reality check — but it's much needed, and you know it. First, let me tell you a story.

The year was 2009, and I felt like the world's first idiot. I turned down a job to stay in a school that was on the verge of losing its accreditation, chasing a degree that went nowhere, just for bragging rights. Yes, it was honorable to be the first in my family to go to college and come out with a degree — but was it, really? That decision took me straight to the bottom, and fast. The job I'd turned down paid over twenty dollars an hour, and at the time I was struggling just to make ends meet. I'd even shut down my eBay business because I'd let the seller fees rack up into a hefty bill — which made no sense, because I know for a fact I was making over \$100 a day from it.

A hundred dollars a day isn't a lot to some big shot, but it's all the money in the world when you need it. Let me ask you: could you use an extra hundred dollars a day? In this economy, chances are you could — even an extra hundred a week would help. Later in this book, I'm going to share my most coveted secret about how you can earn more with the skills you already have, just by doing one thing.

Back then, I was on a downward slope and needed money desperately. I won't go into all the gritty details, but I will say this: I overcame the bottom of hopelessness and turned it all around into thousands every week. In fact, one of my income streams once made me over \$2,000 in six minutes — all passive income. Now that's results.



During that time, I didn't know which way was up. I was dealing with what psychologists call the "known unknown." There are levels of awareness that shape your ability to perform. At the "unknown unknown" level, you're a rank beginner — no skill, no clue, not even aware of what you don't know. At the "known unknown" level, you know there's something you need but can't quite grasp it — this can be the most mind-boggling stage you'll ever experience. At the "known known" level, it's just the facts: you have the skill, you know how to use it, and now you're working to master it.

As the popular idea goes, it takes roughly ten thousand hours of actually doing the thing to become a master — about three to four hours a day, every day, for ten years. There's no way to accelerate time. So here's what I did, and what I'm suggesting you do: get started. If you haven't yet, right now is a good time.

I used to be one of those people who said, "I've tried everything." Then I heard Tony Robbins say that most people who claim they've tried everything have actually only tried a couple of things, over and over. And doing the same thing repeatedly while expecting a different result is the definition of insanity. When I heard that, I was floored — because I was one of those people. The first thing I did was get completely honest with myself: I hadn't tried everything. If I had,

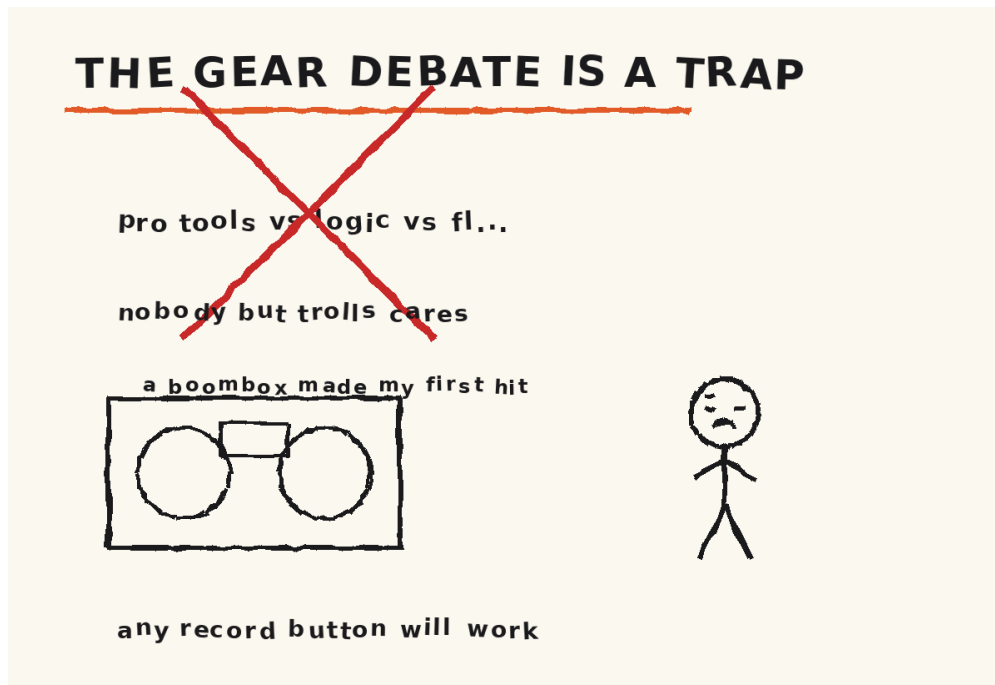
something would've worked by now. So I stopped doing the things that weren't working. Have you found yourself doing that? Be honest.

Answer this: on a scale of 1 to 10, how well have you been using your talent or ability in your current job or profession? If you scored a four to six, you're doing well. If you scored six to eight, you're already ahead of 95% of people — outstanding. If you landed between three and five, you'll benefit from this teaching more than most, and if you apply it daily you can go from okay to good, good to great, and great to golden. And if you scored between one and three, keep reading, because what I reveal later is going to jolt you into real change. You have real potential inside — it just needs a little adjustment.

Now, when it comes to your music: have you actually presented your demo or ideas to real studios or producers? How much experience do you have performing at concerts or venues? Have you even done a shout-out on Instagram? A lot of people are — especially now, when many celebrities have "hijacked" the underground scene. Why? Because they understand that a phone performance from their living room saves them millions in touring expenses and can bring back ten times the revenue. That's the leverage the industry has over you — so pay attention, because I'm about to show you how to get some of that money trickling into your own bucket.

Speaking of buckets: imagine it suddenly started raining money from the sky, but you only had one bucket and sixty seconds to grab all you could. Wouldn't you want that bucket not to have a giant hole in the middle of it? That's where a lot of people have been for a while. Money doesn't really rain from the sky, of course — but say, for one day, it was guaranteed to. Everybody grabs their buckets and pails. But what if you were stuck in a hospital bed with pneumonia? Most people wouldn't risk their health over a little change — and you have to admire that kind of character. It's rare. The point is, you have to be ready at all times to make your best move in the game, and the way you do that is to find a solution that works and repeat it. That's what this is about: fulfilling the potential inside you right now so you can boost yourself to the next level. So go back, score yourself honestly, and write down exactly what you've done. Getting started means taking action alongside this book — anything to move the project forward.

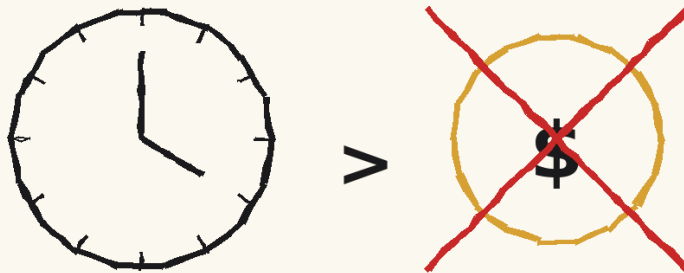
When you're not aware of doing something this simple, your ability to fulfill your purpose gets counteracted, you lose the power to make good decisions, and you do more harm to yourself. That's where I was — making it harder than it should have been, losing a mind game, determined to win at any cost.



And I said all of that to say this: there is something blocking you, and it's inside you right now. Do you want to know what it is? It's your passion. Passion is your desire to live the life of your dreams — so let me ask you, are you living that life? If not, why not? What's really stopping you from getting to the next level? Fear? Pride? Or both?

You don't need to understand gravity to know that if you run outside, jump, and flap your arms, you'll fall. But if you really wanted to fly, you'd study aerodynamics — or you could just book a flight and be gone. Most people spend all their time trying to reinvent the wheel when they could shortcut the process by building on the work others have already done. But you can't fight something you can't see, and early in my life, that's exactly what I was doing.

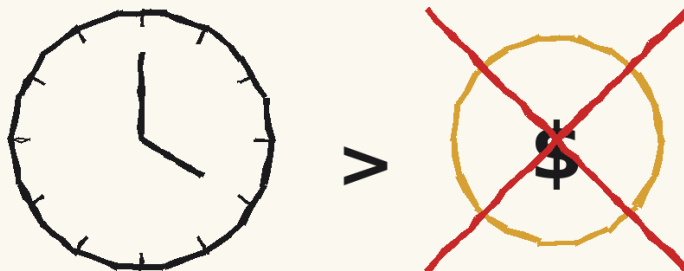
TIME > MONEY



no amount of money buys back a single minute.

Then time started haunting me, as I noticed how much of it I was spending on small things. Most people believe time equals money, but they're wrong: time is infinitely more valuable than money. Let me prove it. Kobe Bryant made over \$620 million during his twenty-year career with the Los Angeles Lakers. Yet he, his young daughter, and seven others tragically lost their lives in a helicopter crash. With all his wealth, no amount of money could buy back a single minute of time. That's the whole lesson: guard your time, because it's the one thing you can never earn back.

TIME > MONEY



no amount of money buys back a single minute.

To Kobe's widow, to the daughters he left behind, and to the families of everyone who perished with him, no fortune could ever replace that time together. The world didn't just lose a great athlete; a family lost a husband, a father, a daughter, and friends. That's why time is infinitely greater than money — and why you have to stop trading all of yours for it. This is why you must develop your passion: to win back the time you're pouring into your work, so you can make more money and buy back more freedom to do what you really love.

I almost went crazy trying to figure this out, but with a little help and a lot of prayer, I found the seven things holding people back from living their dreams. Most people suffer from the same ones — and I was one of them. Once I got rid of them, I started seeing results. The main thing I learned was that no one was coming to my rescue. If it was going to be, it was up to me. So I made up my mind to do it, immediately, before the pressure drowned me.

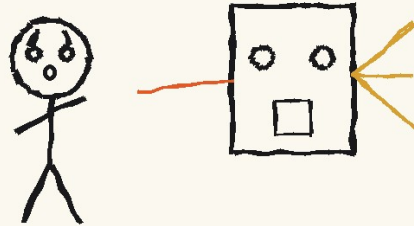
I discovered that the path to real success begins with realizing your own potential — through failure. Believe it or not, failure is the key to a life full of potential. Pause and acknowledge two of your greatest failures; they may hold the key you need to unlock success everywhere else. Write down a mistake you've made and ask: how can I learn from it? If it involved another person, ask what both of you learned, and how you can use that in the future to carry a better attitude. Really see yourself doing it.

Here's the truth: business has less to do with money than with what's going on inside you that produces the money. So if you skipped the exercise, go back and do it.

Think about your favorite food. If someone put a plate of it in front of you and said "eat as much as you want," you'd probably bite your tongue a few times. That's how it is when you learn anything the first time. Whether your native language is Italian, Spanish, or English, you learned to read and speak by making mistakes first. Nothing has changed — you still learn everything by messing it up first. Start exercising and you run out of breath; practice a song and you forget the lyrics; learn to walk as a baby and you trip and fall. It's all the same process. No parent on earth ever says, "That's enough trying to walk." They say, "I don't care how many times my child falls — they're going to walk."

But somewhere along the way, we got good at playing it off — "I'll just keep running after I trip, so nobody sees me fall." If you make a mistake, deal with the outcome instead of making it worse by covering it up. You don't have to be perfect. In fact, that's why most people stay stuck: they want everyone to think they're perfect and can do it all alone. And that's real insanity.

SAME MOVE, SAME SHOCK



do the same thing over and over, get shocked every time.
that's the definition of insanity — stop.

Think of it this way. If you stuck your finger in a live electric socket, you'd get shocked — badly. Would it matter if you did it on a Tuesday night before bed? Would it matter if you announced your name and titles first and demanded the socket respect your authority? Of course not. It doesn't matter what day, what time, or which finger you use. A socket is designed to give you electricity, and that's exactly what it'll give you. That's what you've been doing — the same thing over and over, expecting a different result — and getting shocked every time. It doesn't matter if you do it slow or fast, sideways or straight. Keep doing the same thing, and you keep getting the same failing result.

This time, take a step back. See who you really want to be and everything you want to do, have, and become. What can you bring to the table right now to get a reward for your effort? You need a plan. You need a strategy. You need to rediscover the power of your own potential — the kind of person who can run a studio, be an artist, and own a record label. That's the person you're preparing to be by reading this book. Now all you have to do is take action. Use your journal to jot down a few things that will get you moving in a new direction.

OWN ONE LANE

reggaeton X

r&b X

bluegrass



be the BEST at this one

trap X

pop X

good people borrow. great people steal.

Your dream is bigger than you believe, and it's going to take more than you're currently willing to give. To make great music, you have to feel people — and feel yourself. Who are you? The best producers feel; if they don't, the work suffers. They feel like they're in control inside their own potential, the place where you can do anything you want, even under the circumstances that once caused you to fail.

Most artists realize this not the moment they make it big, but the moment they set out to chase the dream — rapping on the street corner, imagining themselves singing on the back of the city bus, acting it out and never giving up. The ones who made it come true will all tell you the same thing: don't give up, and don't ever quit.

NO MOVIE ENDING

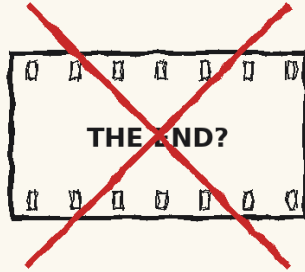


**no one gets signed by mailing a demo. real life isn't the movies.
study 8 Mile and Sparkle — feel the real struggle.**

But be warned: no matter how good you sound, how well you dance, or how good you look, the ending is never like the movies. In real life, no artist has ever signed a record deal by simply mailing in a demo — trust me on this. I've personally known producers, some of them Grammy winners with millions of dollars and contacts to anyone in the city. I let them all listen to my demos. They'd give me their address, their number, and the password to get past the front-desk screener who trashes anything without it. And still, no one ever got a deal from a demo sent to a label. Ever.

Watch American Idol: those kids stand outside for days in the heat, rain, and cold, then audition to semi-interested strangers, then do it again and again in front of larger and larger crowds and cameras — and even then, the process repeats before anyone signs a standard entry-level deal they may not even want anymore. That's the reality. Almost no one gets the movie ending.

NO MOVIE ENDING



**no one gets signed by mailing a demo. real life isn't the movies.
study 8 Mile and Sparkle — feel the real struggle.**

Two of the best music movies about the industry, in my opinion, are 8 Mile, starring Eminem, and Sparkle, starring Mariah Carey. You've probably seen 8 Mile. It had a chart-topping song in "Lose Yourself," but try naming another track from that soundtrack. That's my point. I actually think Sparkle was the better film. In it, Mariah's character is desperate to make it big, fights her way to the top against the naysayers, and finally gets what she wants — and you feel every bit of her pain and struggle. If you have a dream to be a star, you'll relate to her story. Sparkle shows you what real industry rejection feels like before a dream comes true. Go watch both; both are worth your time.

Often it's the supporting actors who do the heavy lifting, because their job is to make the star look larger than life. That's what happened in both films. And here's the lesson: discover your own supporting cast. Who's going to help you fulfill your dream of being a star? Just like in the movies, you have to realize your own potential first, before anyone else will help you. That, in a sentence, is why most artists and producers fail: they never recognize their own self-potential. Once I saw that clearly, I knew exactly what I had to do — get started and take action.

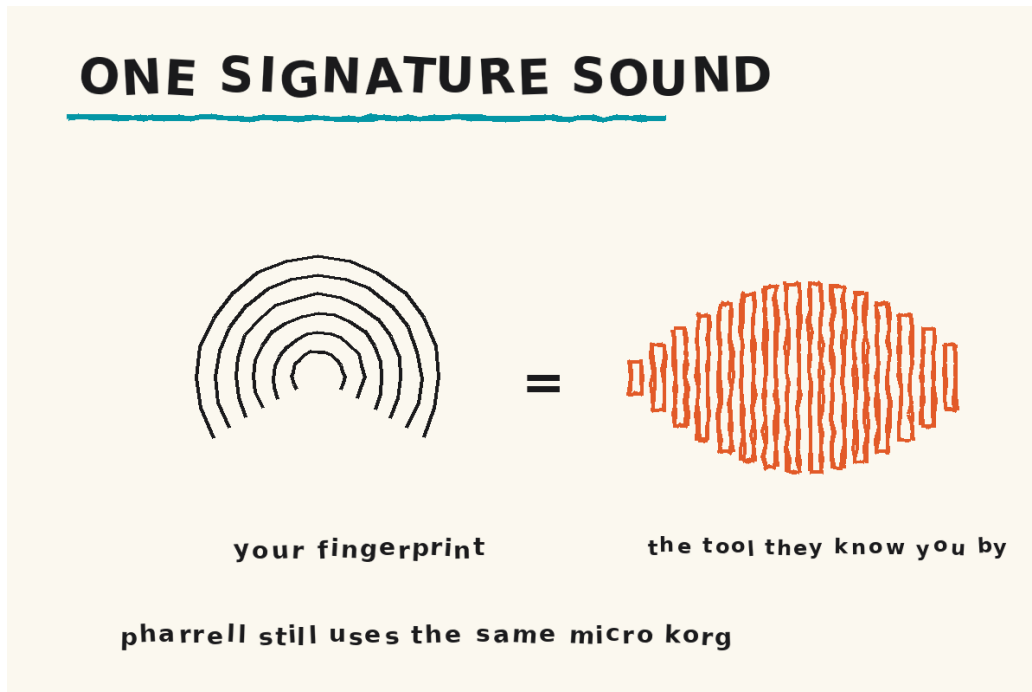
DO THE WORK — CHAPTER 1

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ On a scale of 1 to 10, how well are you using your talent right now?
- ☐ Write your two biggest "failures" so far — and the lesson hidden in each.
- ☐ Name one thing you keep doing over and over that isn't working, then what you'll do instead.

- ☐ Stop doing:
- ☐ Start doing:
- ☐ I got honest about where I really am
- ☐ I found the lesson in a past failure
- ☐ I chose one new action to take this week

CHAPTER 2

The Awesome Part of Selling High-Ticket Music



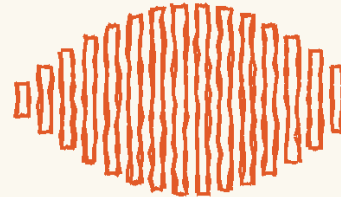
Here's why so much goes wrong when it comes to making your own music. Too often, producers find themselves copying the style of other producers.

Music is more than about you. It's the expression of who you are — what you feel, the rhythm of your heart. It's your job to show the world what your experience is about, and you do that through the patterns of music you grew up hearing. That's why music is your passion, and why you must express yourself through an instrument of your choosing to find the exact sound your soul wants to make. It's also why producers use the same instrument for decades, long after they become successful.

ONE SIGNATURE SOUND



=



your fingerprint

the tool they know you by

pharrell still uses the same micro korg

Take Pharrell Williams. He's won multiple awards and sold well beyond platinum, yet he still uses the same micro Korg he started with nearly two decades ago. Grammy-winning producers can afford every instrument under the sun, but those are usually for session players to fill out the background. The producer always runs back to his trusted favorite for that signature sound — which is exactly why you can always tell who produced a song. Whether it's rap, trap, hip-hop, R&B, rock, or punk, it's the same horn, the same drum kit, the same software, over and over. That's the reason you bob your head, tap your feet, and get up to dance every time his music comes on: he mastered one particular instrument. I took that pledge years ago when I first started making music, and I'm glad I did: always do you.

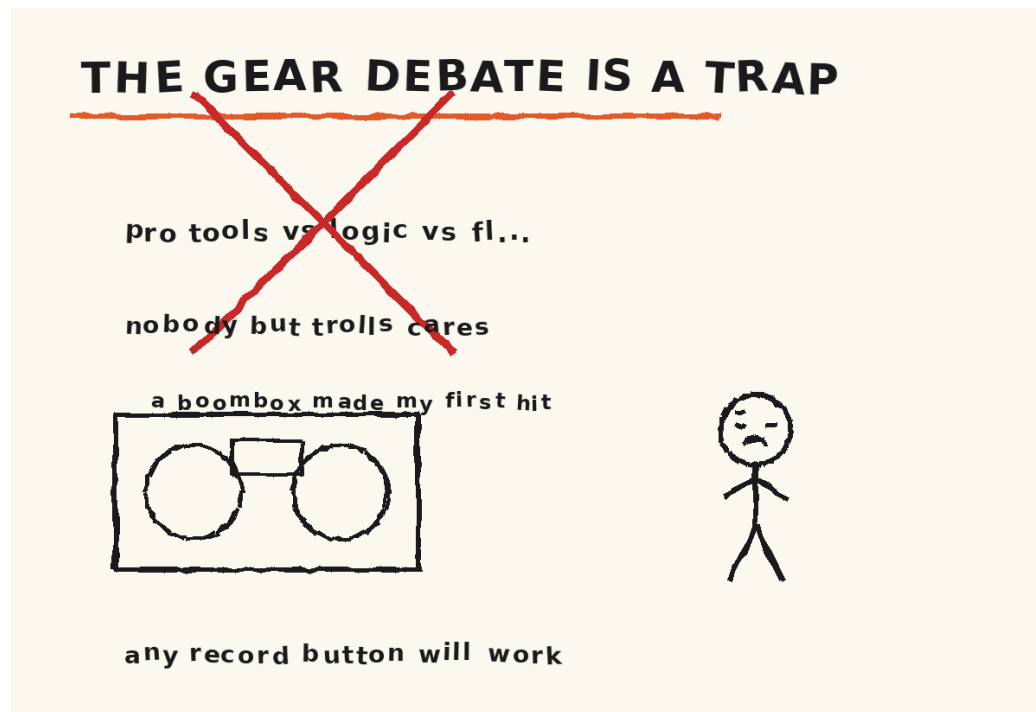
DO THE WORK — CHAPTER 2

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ What is your signature sound — the one instrument, tool, or style you'll be known for?
- ☐ My signature:
- ☐ Name three artists or producers whose signature you recognize instantly:
- ☐ I chose one signature sound to commit to
- ☐ I stopped trying to do everything at once

Section Two — The Real Secrets Behind Selling for More

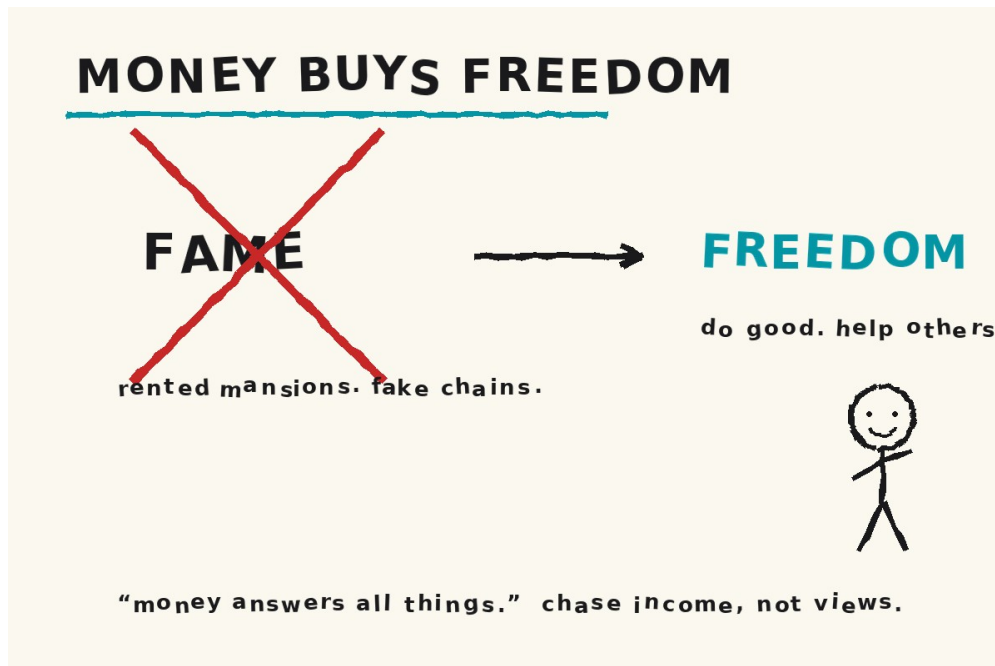
CHAPTER 3

Get Out of Your Own Way



There are many ways to produce the music you want, but instead of listing them, I'd rather tell you a story about how I made the music work for me — because there's really only one thing that's going to help get your next song played on the radio.

Let's talk about equipment. You probably think you have to have the best gear to make music like the pros, right? Wrong. It's not about the equipment you use; it's about how you use what you already have. And even a great mix isn't what matters most. In the music industry, it's more about the network you're connected to — and I'm going to show you how to build your own army of talented artists and producers who want to help you make money with your music. You don't need to already know how to shake hands with Grammy winners, but if you met one, it would help if you wanted them on your next project. Simple things like this can be learned by studying leadership and sales experts like Brian Tracy and Stephen Covey's *The 7 Habits of Highly Effective People* — and you can find endless material at the biggest library on earth: Google.



Here's something important: never get pulled into the debate about what equipment to use in your home studio. The argument over what gear you should and shouldn't use is one of the biggest hoaxes in music history. The truth is, you can make music on anything that has a record button. That sounds too simple, so here's a real story.

Around 2002, I made my first demo using a stereo cassette player, a boombox, and a third tape player with a handheld microphone attached — the kind you'd see in an old detective movie. Since I had zero professional studio experience, I didn't know I "wasn't supposed to" record this way, so I just used what I had around the house. I used a cardboard box to trap the sound from one speaker into the tape recorder while playing an instrumental from a Korg keyboard. I ran the sound through RCA cables I found behind my VCR, modified them with an aux cord, and recorded my voice onto the tape recorder on the floor beside me — close enough to reach over and hit stop or redo a take. Basically, I ran an entire studio with no engineer. Looking back, I don't even know how I pulled it off. But that kind of "crazy" is exactly what it takes to make your dreams come true. I did it by any means, and I didn't let anyone tell me I couldn't.

You can too. Right now you're in the position of a lifetime — you can make a great song right from your laptop or phone, anywhere, no studio required. Back in the early days, maybe there was a reason to argue over gear, but if I'd listened to any of that, I'd never have tried. If a critic had seen the contraption I rigged up in my mom's little two-bedroom apartment, they'd have convinced me I could

never do it. But I didn't listen to anyone except my own heartbeat, which told me I was going to be a star.

So stop listening to all the voices debating what you should use — Pro Tools vs. Sonar, Logic vs. Reason, FL Studio vs. MPC, on and on. There is no single right way to record music. The right way is the way you want to record, and that depends on how much money you want to spend, how much you already know, and what you still need to learn. That learning curve is yours alone, and it can't be shortcut.

When I started, I couldn't afford a track recorder, so I had to do everything from the beginning of the song to the end in one pass — and trust me, it took all night. But it taught me dedication, and I discovered recording techniques I'd later learn only professional engineers knew — because they started the same way, ripping up old stereo equipment in their bedrooms and converting it into custom gear that got the job done. Do you have that kind of tenacity? I did, even before I knew it.

People liked the demos I recorded. I passed them out at a private BMI networking party. I didn't get a ton of callbacks, but I never regretted it, because I knew I was on the right path — even if nobody there realized I'd made those tracks at home with two stereo receivers and a boombox. A few years later, I upgraded a little — a CD burner, and a microphone with a stocking for a pop filter, tucked inside a Pringles can and hung from the ceiling with a thumbtack (Momma never did find her stocking). I made another demo, TRIAL & ERROR II, and hit the next BMI party with CDs in hand.

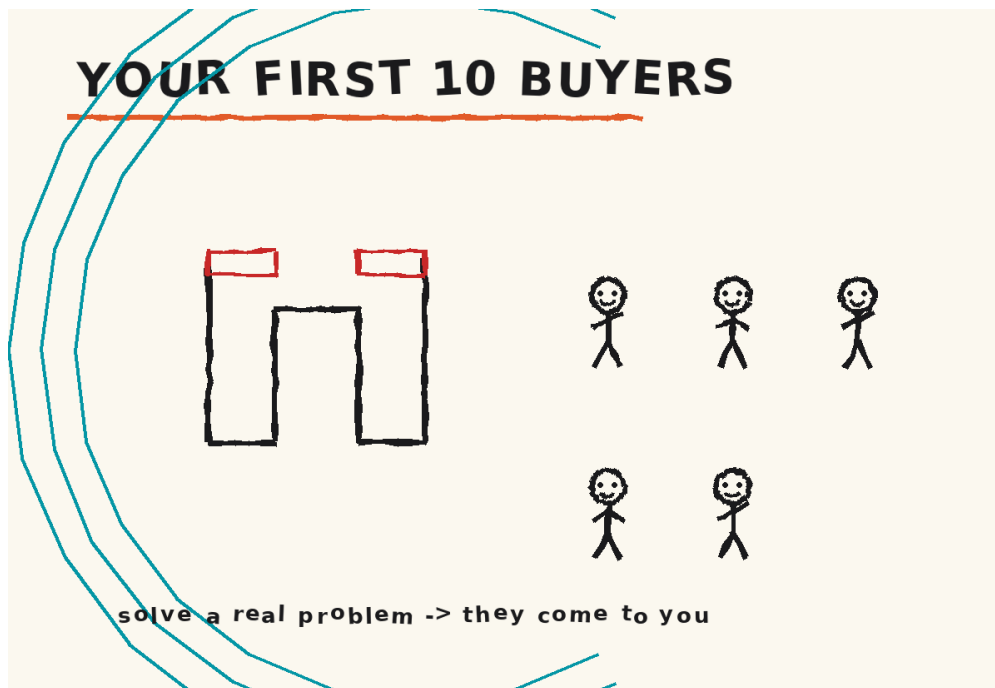
One cold night in the parking lot, I handed my last demo to a well-dressed man stepping out of a Lincoln Town Car. I had one shot, so I introduced myself and asked him to give it a listen — or at least pass it to his kids. He politely tucked it into his overcoat. Weeks later, I turned on BET and saw a new video whose instrumental and sampling pattern sounded all too familiar. I'll never know for sure what happened, and I'm not accusing anyone of anything. But the experience taught me a hard, lasting lesson: protect your work before you put it in someone else's hands. Sharing your music with the world is powerful, but it carries risk, and you have to be smart about how — and with whom — you share it.

From tapes to CDs, I had built a process, and I began replicating it in everything I did. It still wasn't a full multi-track studio, but there was a lot less hassle, and I'd come a long way doing my own thing. Honestly, I thank God computers weren't the standard for recording yet — I couldn't have afforded one, and I might never have learned the fundamentals the way I did. But my setup got the job done, because I just flipped what I had into my own home recording studio.

In those early days, the closest thing to music production software I'd found was a little app on Windows 95 called Sound Recorder, and I couldn't figure out what it was good for. I'd already upgraded my microphone from a 3.5mm to a quarter-inch cable and was recording with a dynamic mic. Going the computer route would've meant buying a sound card I wasn't sure would even work, and there was no SoundCloud or YouTube on the horizon, and only early dial-up internet. So I kept using the process I knew. Yes, there were plenty of screw-ups, setbacks, and reminders that I was a rookie — but each new revelation led me further down the path toward working with some of the industry's most renowned artists.

I had a strong work ethic. If a recording had a glitch, a skip, or a wrong lyric, it got redone right. I got so good at covering my mistakes that I became a home-studio engineer — which led to me getting paid, which was the whole goal.

Fast-forward to 2009. I was working at Guitar Center in Marietta, Georgia. By then I'd learned to engineer and produce on computers using FruityLoops and Cool Edit Pro, then Pro Tools and Logic Pro with VST plug-ins. I was a full-time home-studio professional, plugging my M-Audio interface into my MacBook Pro for a fully mobile recording studio. I was out-recording local studios and getting the attention of DJs and engineers all over town who wanted to know how I did it. I didn't mind them learning my techniques; I wanted to shape the sound of the underground scene.



You might be asking, "That's all good, but how can I do that?" Here's the answer, and the point of the story. I graduated from American Intercontinental University with a degree in Media Production, then went on to Full Sail University, where I

earned a degree in Music Business, and I started working professionally in the industry. My last job was at that same Guitar Center, where I was hired as department manager. I wanted to work there because they had hundreds of programs I already knew how to use, and I knew I could sell them to people who wanted to learn production. That made me the number one salesman week after week, and the confidence I built selling face-to-face there helped me grow the business I run today.

I've met platinum-selling artists, producers, and engineers, and the greatest thing that ever happened to me was refusing to get pulled into arguments about technical gear. Everything I know, I learned by trial and error — the same name as all those mixtapes I made. Many of the producers I've met don't even use fancy setups; look up 9th Wonder and you'll find he built classics on an older version of FruityLoops and Cool Edit Pro 2.0, the same program I started with. Pro Tools became the "recording standard" mainly because label-owned studios were given it to use. Once I understood that, everything got clear, and I used it to make money hand over fist. Back then I got paid up to \$75 an hour just to sit and talk shop; today I get paid as much as \$1,000 an hour for my time.

So don't get caught up in the technical stuff — who has the best sample rate, which mic to use, which cables pair with which mixer. If you do, you'll lose focus so fast your dream will never come true. Nobody except internet trolls cares what you're recording with. Your fans only care about where they can hear your music right now, so they can dance and feel good in the car when the bass drops. People don't care about your compressor plug-in or your fancy mic. What you'd better learn is how to sell yourself as an artist or producer.

Today it's simple: buy a modest computer, use it until you can afford more, find your style, and grow. Anything will do the trick — an old Casio keyboard, a Yamaha Montage, GarageBand on your iPhone, or a full Pro Tools rig. (I once knew a homeless man with a cheap Casio who could play like Mozart.) Follow this advice and a decade from now you'll be much richer and grateful you read this book — and you'll probably still be using that very first tool you started with, just like the pros do. In fact, I just retired the MacBook Pro I'd used for over eleven years — the same computer that helped shape a lot of the music I worked on. It made me money on top of money every year until it finally gave out. I loved every moment of it, because it proved the lesson from this chapter: stay out of the technical stuff. I was just trying to live my dream of being a star, and living that dream turned out to be simple — because so few people were actually doing it. Hear me close: there is no real competition. I learned how to get people talking about what I was doing, and in the next chapter you'll learn how to do the same.

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ List the gear excuses you've been hiding behind:
- ☐ Pick ONE platform to focus on:
- ☐ Name five people you could start building rapport with this month:
- ☐ I dropped the gear debate
- ☐ I chose one platform
- ☐ I listed five people to connect with

CHAPTER 4

A Couple of Stories and the Breakthrough That Changes Everything



There's something crazy going on in the world today. So many people want to be the next big name, on the next big list, as big as the best players in the game — but no one wants to put in the real work. They want the celebrity status without the hustle; they don't understand what the grind is really about, yet they still want it all. So here's the one thing you have to do first. Take out a piece of paper and write this down: if you don't have a particular style, you've already failed.



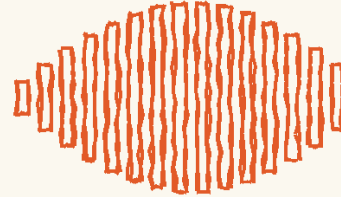
Don't misunderstand me. Some of the world's greatest musicians can play everything — saxophone, keys, percussion, flute — and even run a whole studio. But you'll never know who they are, because they never created their own style. Take Kanye West. Whatever you think of him, what he does is very specific: he's a producer. He doesn't make pop or electronica or folk — he could, but he doesn't. He's known for flipping samples on an MPC and banging out hard beats for rap songs until your head goes numb. That's what made him a fortune, and that's the lane he owns. He probably doesn't need to play a single instrument or know much music theory; what he knows is how to make hit records. And even when other artists worked with him, it's because they wanted to sound more like his hip-hop style.

Write this down and memorize it: good people borrow, great people steal. Here's where most people get in trouble. They say, "Oh, I'm a Spanish reggaeton hip-hop producer who also sings R&B and a little bluegrass." What? Now, if you play Hawaiian guitar at bars in Honolulu, then be that artist — there are six or seven people who want to buy your music, so make those songs for them and be the greatest little guitar player on the island. If you play bluegrass and second-line music in the French Quarter of New Orleans, be the best at that. But you have to decide on something you do, because if you don't, you'll never find the people who love to hear you play — and you'll never make a red cent.

ONE SIGNATURE SOUND



=



your fingerprint

the tool they know you by

pharrell still uses the same micro korg

Some people become truly great, like Alicia Keys or Michael Bublé. But who gets the prime piece of the pie? Most people never have the tenacity to master an instrument or try to produce the way those artists do — yet they still think they'll be famous someday. Take Katreese Barnes. She was one of the industry's finest musicians, played for a host of R&B artists, and served as the musical director for Saturday Night Live for nearly a decade. She won a Grammy and an Emmy — the Emmy for the viral SNL digital short performed by Andy Samberg and Justin Timberlake. Long before that, she was the lead singer of the 1980s R&B duo Juicy, known for the hit "Sugar Free." She learned to sing early and could play almost any instrument, but she chose to brand herself as an R&B producer — and the rest is history.

Sadly, Katreese Barnes passed away in 2019 after a long fight with cancer. She used her gifts to make some of the best sounds on the planet, and her music continues to shape R&B today. She'll go down in history as one of the greats, because she knew, long ago and deep in her heart, exactly what her style was about.

Now you must decide to do the same. Rebrand yourself under one particular genre, and that will open the doors to all the other things you dream of doing. People will come to you for that specific sound, and you'll find your raving fans quicker, faster, and easier.

DO THE WORK — CHAPTER 4

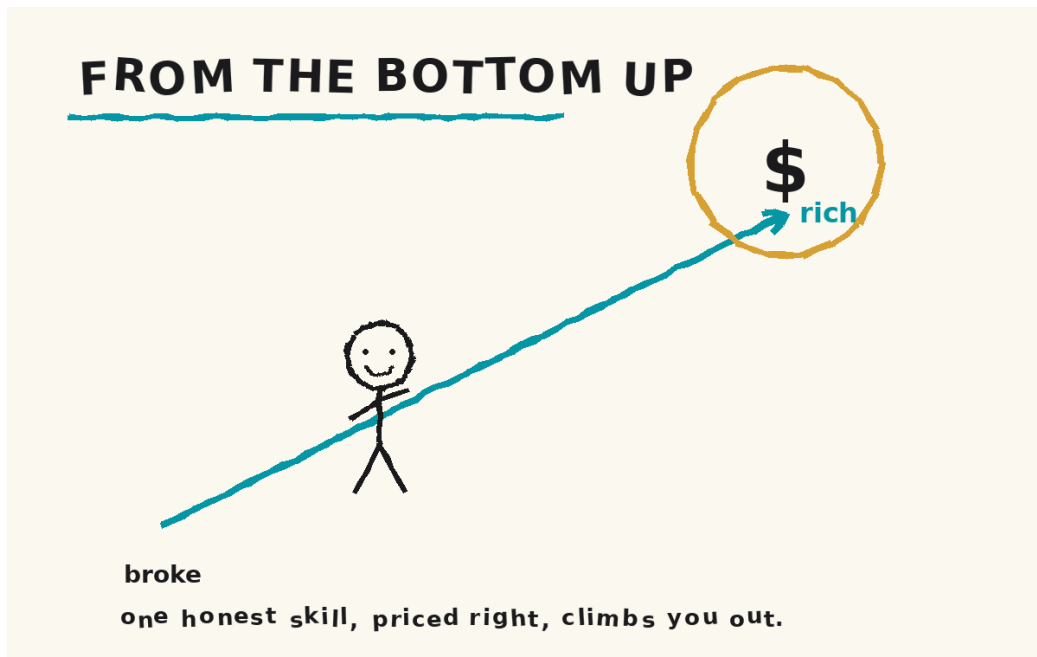
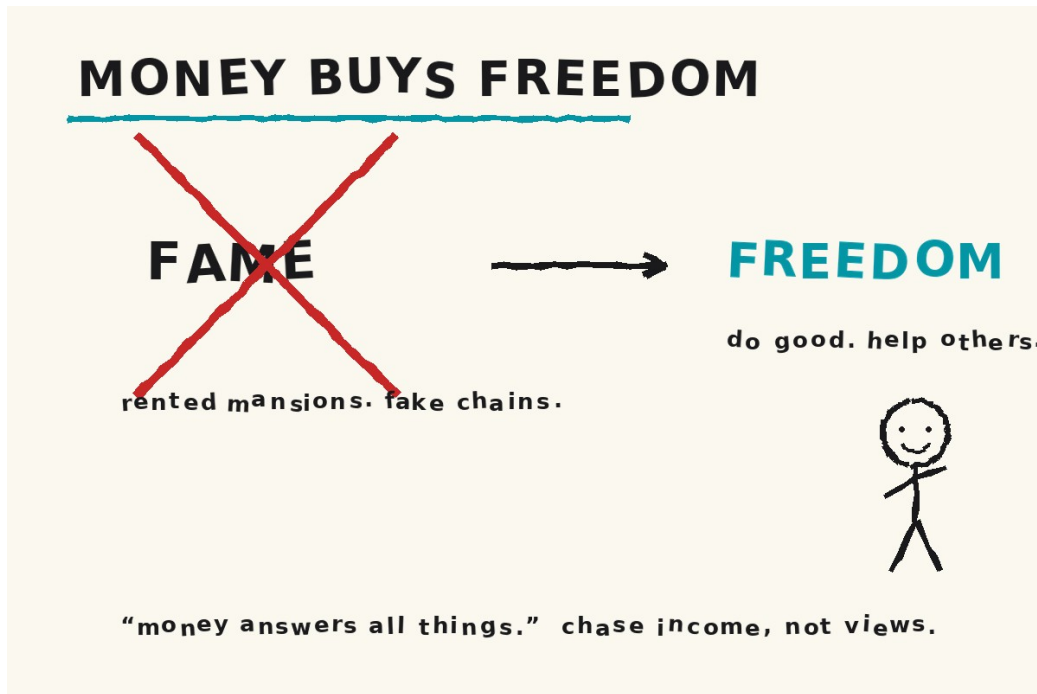
☐ Grab a notebook or journal and write your answers there as you go.

- ☐ Define the ONE genre or lane you'll own:
- ☐ Write your artist / brand name or handle:
- ☐ Draft your one-line positioning — "I'm the who ":
- ☐ I picked one lane
- ☐ I claimed a brand name
- ☐ I wrote my one-liner

Section Three — The Right Way to Publish, Market, and Cash In

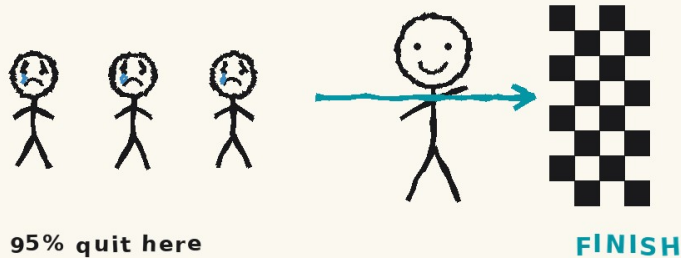
CHAPTER 5

The One Thing That Makes or Breaks It



A few pages ago I shared how I came up — from rags toward riches, the joy and the pain, my passion and my pursuit, my failures as an artist and producer. But there's one thing I haven't focused on yet, and you need to hear it: real influence comes down to one thing, and it isn't fame for its own sake.

BE A FINISHER



Let me use a little story from my life. I grew up in the 1980s, in a culture that would shape the greatest advertising and pop culture in history. Everything was brand new — the neon colors, the Nikes, the Air Jordan 1s, the music of Michael Jackson, Prince, and Madonna, and the absolute best in early hip-hop. It felt like being born into a world already racing toward a worldwide brand and community. New things kept coming out of places we'd barely heard of — the South Bronx, Brooklyn, Queens — from people who looked like me: Run-DMC, Grandmaster Flash, KRS-One, and many others. Do the research on those artists and you'll learn a lot about believing in yourself. Some of them, like Chuck D and Public Enemy, are still going strong and have made millions doing it.

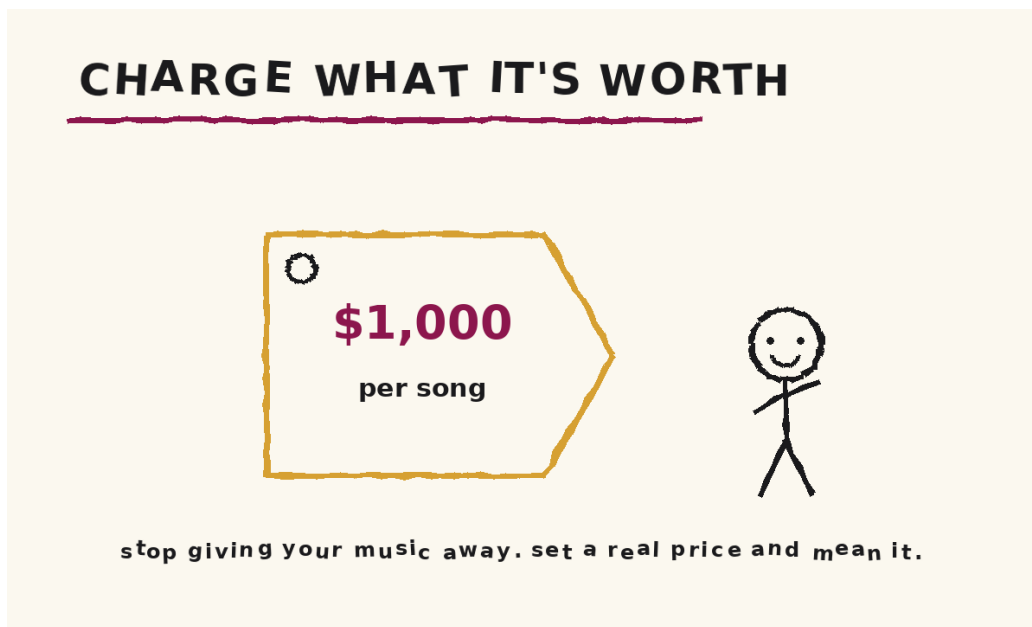
It took them years to master the business side, and what helped them was building an image and an identity that was unapologetically their own. By doing what they loved, they turned that power into earning power — because they all understood that building their own brand is what matters. When the pioneers of hip-hop and rock started, it wasn't about a brand; it was about the music. Gradually it became about making it happen, and then about a responsibility to show the world what it feels like to express yourself.

And there I was, just a little kid, not fully aware of what was taking place. All I knew was that MTV was my religion. Suddenly the world could see the artists from the radio — in living color, day and night. The clothes they wore, the dances they did, who they did them with. But there was a flip side: if an artist had a personal tragedy — an arrest, or a life lost far too young — that was right there in

your face nonstop too. And people began to realize that fame and fortune are two very different things.

Still, I watched Lifestyles of the Rich and Famous religiously, and I wanted in. The first episode I remember was Dr. Dre and Ed Lover, the duo from Yo! MTV Raps — the first Black artists I ever saw on the show. My mind was blown, and I vowed I'd be like them. By the time I grew up, that show was long canceled — but now, thanks to the internet, YouTube is a place where both you and I can share our own lifestyle and story with the world.

Here's the honest truth, though. When I wanted to be famous, I was broke. And when I finally had money, I thought: what's the point of fame? I'm at the point in my life where I recognize there's nothing great about being famous just to be famous. But when you have money, you have real freedom. It was great growing up seeing all those people on TV — it planted the belief that I could do it too. But let me tell you a secret they don't want you to know: many of those mansions on the shows were rented just for the shoot, to make you think everyone was living large. My mind was blown when I met some of those people and they told me the truth.

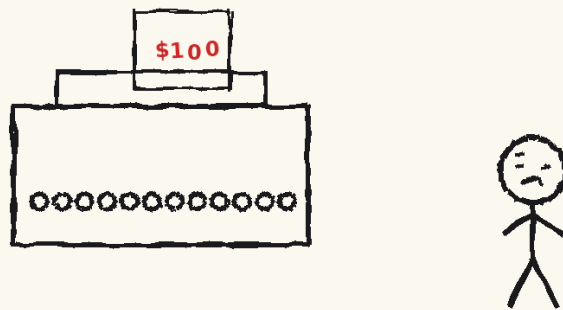


Let me ask you an important question — one I've asked myself many times. Have you ever gotten up in the morning, looked in the mirror, and thought, "I thought I'd be farther along than this by now"? If so, you've been missing the best thing life offers: faith to believe in yourself. I believe in God — maybe you do, maybe you don't — but there's a scripture that says, "money answers all things" (Ecclesiastes 10:19). Views on Instagram and likes on Facebook don't mean much

on their own. It's money that gives you the freedom to act, and to get some, you have to be great at one thing.

Here's another story, from the early 2000s, back when I was making my first demo. I worked for a record company — I won't name it, and I won't name the executive, because this really happened. The label's president and I did not get along. I never gave him a reason to dislike me; I was always on the job and did what he asked, and then some. After I completed an out-of-town promotional assignment, I realized I was going nowhere there, and I decided my time was up.

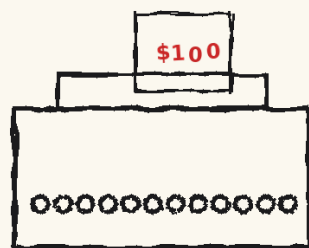
THE \$100 CHECK



the label got paid ~\$10,000. he handed me a hundred.
"stop chasing girls and get some money."

The assignment was a three-state promotional tour for a group that was also going nowhere fast — but through persistence and persuasion, I actually made it happen. I sold their song to a station director, and the single got played on the radio in two different states. I walked in not knowing anyone, they didn't know me or the group or the label, and I still made it happen. When I got back to Atlanta, I wanted to be paid for the work, and I had to fight for it. The president sat me down and slowly typed out a check on his old typewriter — this was before computers — lecturing me the whole time, even warning that I'd better never steal that typewriter of his. The irony was that he was the one doing the stealing. He knew the cost of doing business, and he knew he was shortchanging me: the label had been paid nearly \$10,000 for the work I set up, and all I got was a small check, a twenty-dollar lunch, and gas money after a night in a cheap motel.

THE \$100 CHECK



the label got paid ~\$10,000. he handed me a hundred.

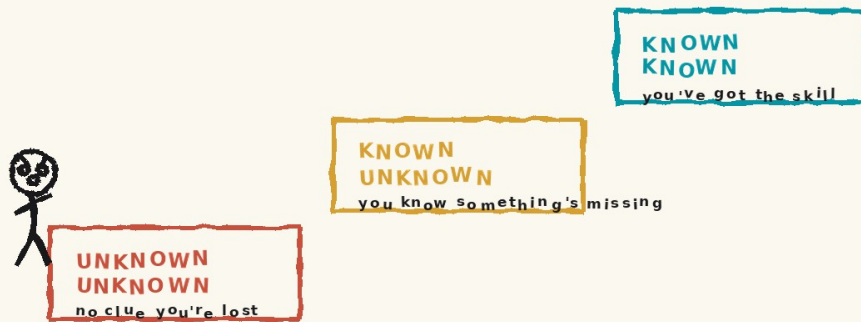
"stop chasing girls and get some money."

As he handed over that final check — the first and last one I'd ever take from the traditional music industry — he gave me one piece of unsolicited advice, in his slow country drawl: "Stop chasing girls and get some money." I took the check, lowered my head, and said, "Okay, I will," swallowing everything I really wanted to say. Looking back, what he was clumsily telling me is exactly what I'm telling you now.

You don't have to be famous. Most of the people you follow on social media are broke — they may have a lot of followers, but not much real-life influence, and real influence follows real resources. That's why I gave you that scripture, and it's ultimately what that old executive told me more than twenty years ago: money answers all things. So go get you some.

You'll save yourself a lot of time and heartache if you focus on bringing in money consistently. Personally, I'd rather be richer than more famous. I'd rather pay the price to shortcut the pain — and if you want to stop a lot of unnecessary pain, stop chasing fame and start chasing the income that otherwise flies away (Proverbs 23:5). Money can be your greatest friend or your worst enemy; it's up to you. But success is real when it gives you the means to do good. If you want to dig wells in Africa, build churches in Haiti, or feed starving children, you can't do it broke. Look up how many millions celebrities quietly give to people in need — it's not always about being seen. You need resources to make a difference, and that's the point.

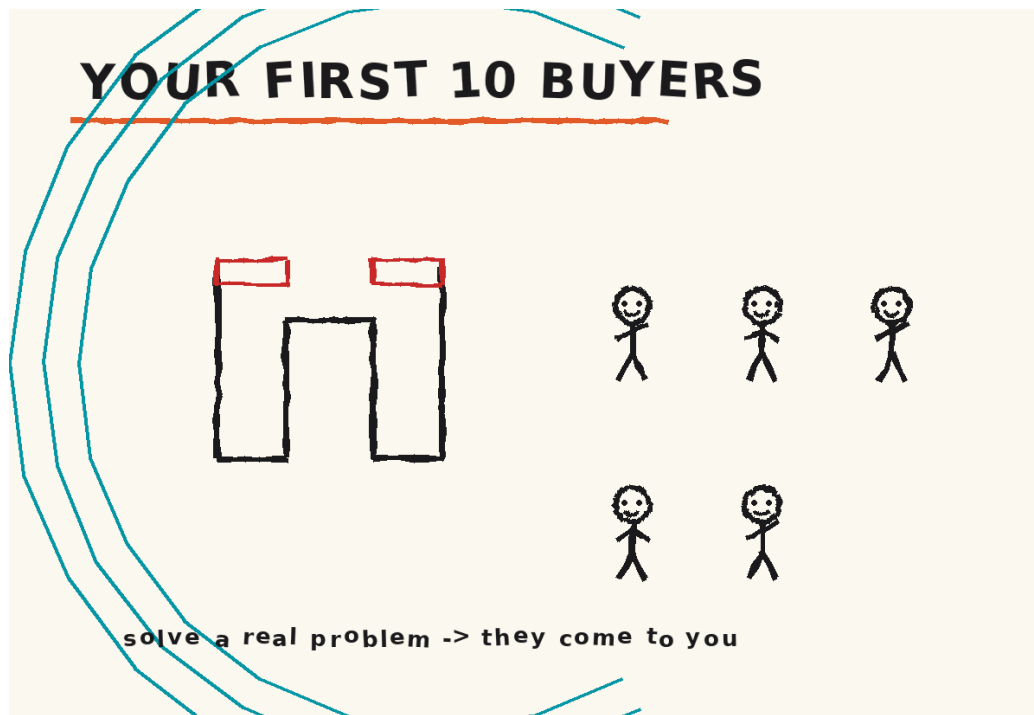
THE 3 LEVELS OF KNOWING



climb from clueless to master. no skipping steps.

As the Bible says, money answers all things. A lot of people want attention for what they do, but the truth is they couldn't do much of it without resources in the first place.

So here's my suggestion. If you build 1,000, 10,000, or a million followers, figure out how to use what you have right now to create something they genuinely want — something that solves a problem for them — and then ask them to pay for it. It's that simple. This may take time to figure out, or maybe you already have an idea. If so, stop reading and go do it.



If not, one honest way to get paid is to get a job — a regular paycheck — and work on your passion and your project at night, after the baby's asleep and the house is quiet. Turn on your iPad, strap on your guitar, hit record, and start writing, singing, and producing the project everyone's going to love. To get paid means offering value in exchange: you help people solve their problems. Figure out how your music does that, and then find your first ten people. I challenge you to go find one right now. Learn the power of multiplication — if you make something that one person loves, they'll share it, and those people will share it too. Soon it won't matter whether it's ten fans or ten thousand, because you'll have a group that cares about what you do and gladly pays you for it.

And the fame bug will die — that intoxicating itch that sucks the life out of your soul. You'll stop being jealous every time you see another hyped-up artist on TV in a luxury car, because you'll know the car is rented and the chain is fake, and you'll be glad you're no longer obsessed with any of it. Real gold looks nice when you can afford it. Nice cars drive well when you can afford the maintenance. And honestly, the lifestyle of the rich beats the lifestyle of the famous. Stay humble. Maybe you'll never become famous — but if you figure out what I just told you in this chapter, the people down at the bank will know exactly who you are.

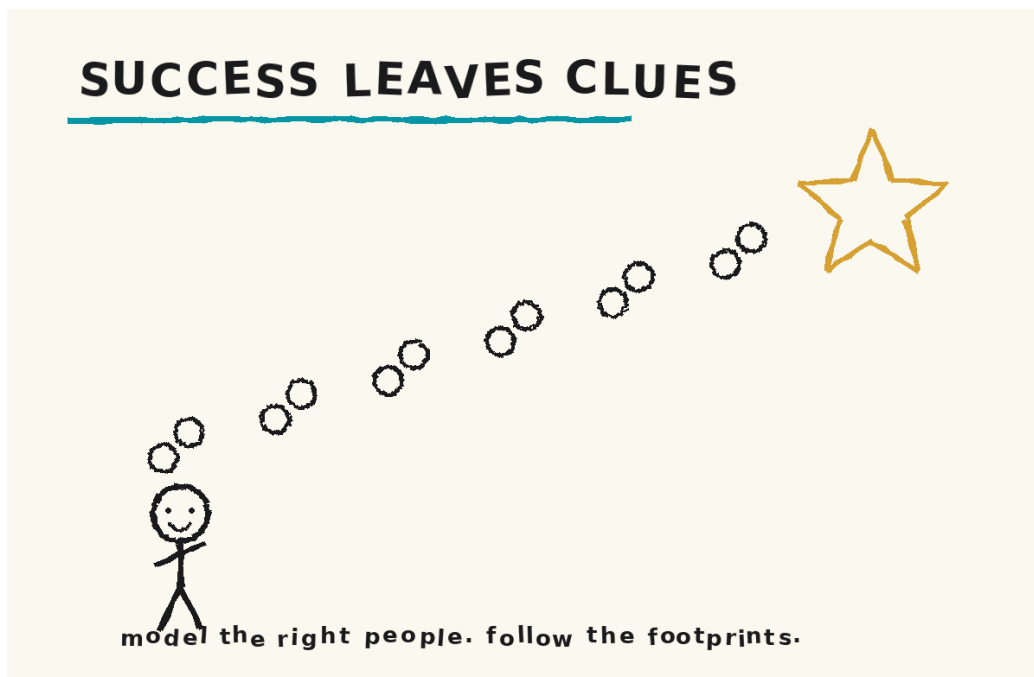
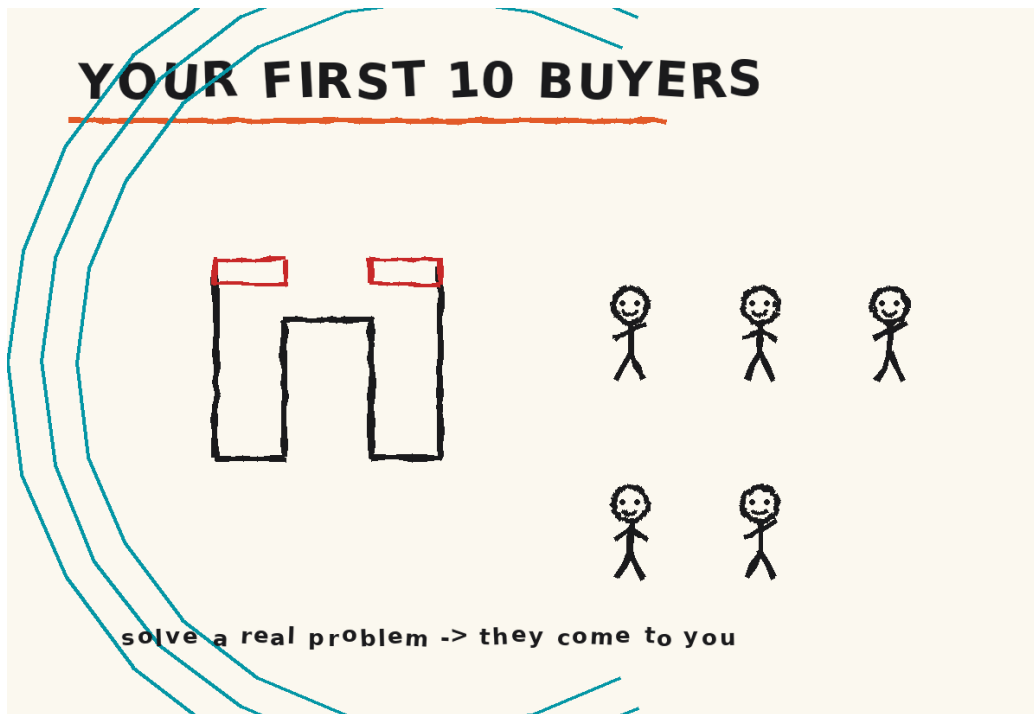
DO THE WORK — CHAPTER 5

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ Write the price you'll charge for your work — for real this time:

- ☐ What would real money let you do?
- ☐ List what you currently own vs. what a label would own.
- ☐ I own:
- ☐ They'd own:
- ☐ I set a real price
- ☐ I chose ownership over hype

CHAPTER 6

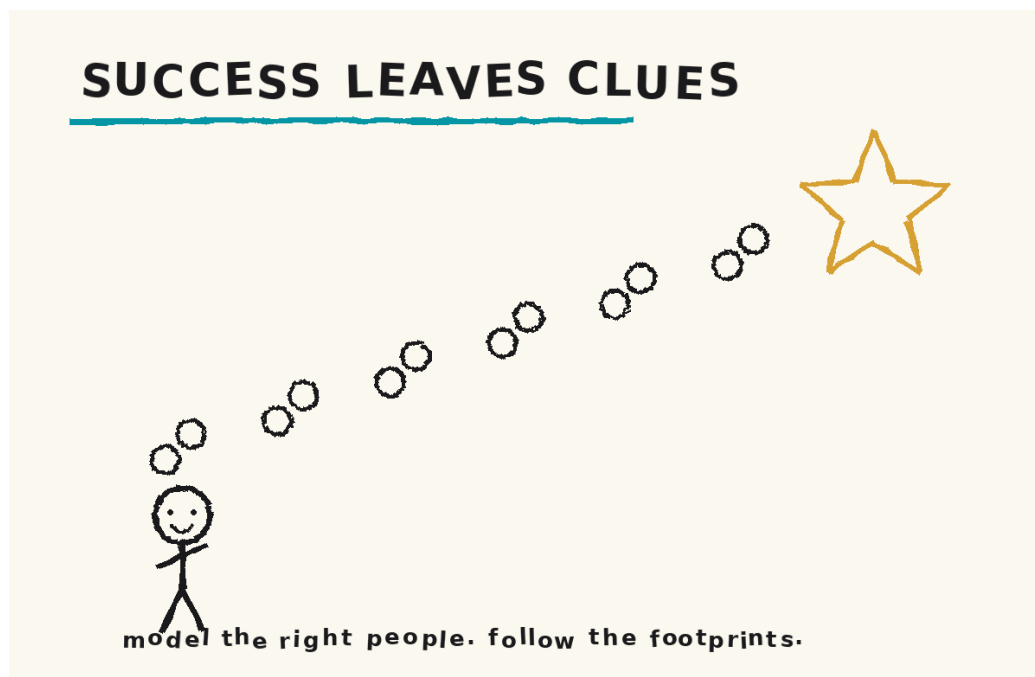
How to Attract Your Dream Buyers



Of all the things you could do, what would bring you the most success in your music career? The answer: looking in the right places. A while back I heard Jim Rohn say, "Success leaves clues." He must've been right, because he mentored

Tony Robbins early on, and Tony went on to help millions of people become new, successful versions of themselves. I didn't hear that line until years after my own struggle, and I felt ripped off — because if I'd found it sooner, it could've saved me a lot of money and pain.

Let me share a story. Remember how I recorded my first demo on a home stereo? After that exhausting weekend making three songs, I barely had time to sleep before heading to a BMI networking party to hand out those tapes. At the party I met a few celebrities and shook hands with a lot of unknowns — including a young up-and-comer who would later become a major star in the industry. At the time, he was just another guy trying to make it, like me.



Here's what happened at that party: I made a few contacts, called some, didn't call others. It didn't matter to me who they were — what I wanted was to make the right connections, on my own terms, with like-minded people. And I was right to trust that instinct. Years later, I understand what Jim Rohn meant: you'll know what to do when the time comes. Jump on board with whatever feels right and start there. You'll fill in the rest as you go, walking in the footsteps of giants.

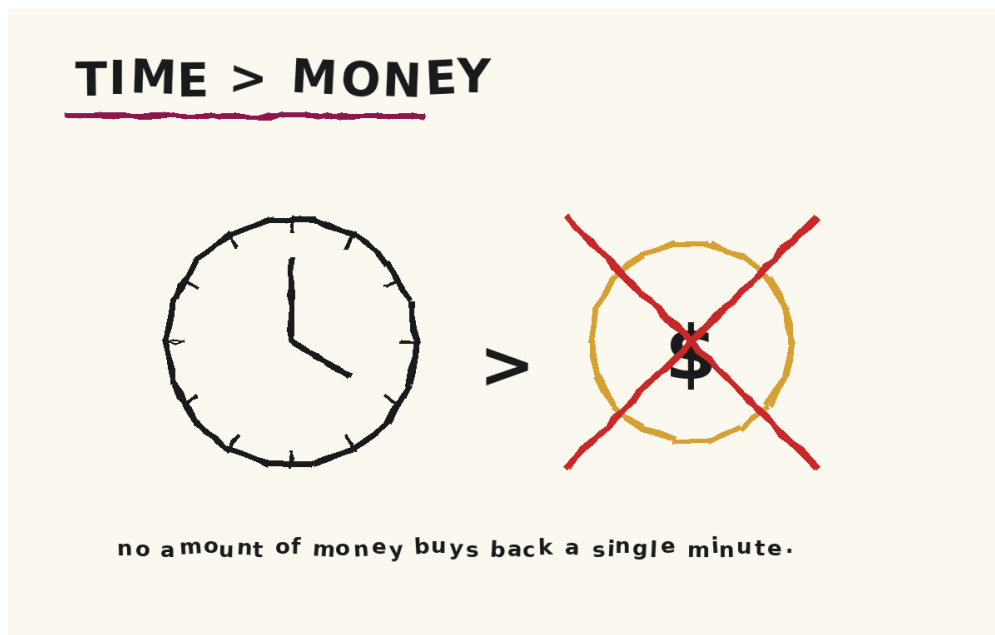
Maybe I made a mistake by not staying close with everyone I met that night — or maybe not. I've always had a strong instinct about certain people, and I've come to believe that what God has for me is for me. I think I've done well for myself without all the made-for-TV drama.

I also learned to sell, which has made me richer than I ever imagined. Trainers like Brian Tracy and books like SPIN Selling taught me how. And if you plan to be anything more than a drop in the ocean of artists and producers, you need to

learn how to sell — especially how to qualify people before you try to talk your way into something that never needed to happen. Solving someone's problem or pain is what makes you rich.

Here's the big picture: to find your success, you first have to fail — get up, fail again, and keep going until you win. Each time, have the courage to get back up, unashamed to fail. Because inside your failures is the light showing you where you're meant to be. The endgame isn't just success; the point of doing anything is to help others solve their problems, which opens the door to new relationships. That's the real key to lasting success.

Long ago, I didn't understand this. I was just feeling my way — but it was the beginning of a major breakthrough. During that period, I met a guy doing music at home. His whole "studio" was a Roland DR-5 drum machine and a cheap pair of headphones, yet he had printed CDs with real artwork on the cases. Some of the beats were cool, and hearing his rougher vocals convinced me that I — being a bit more polished — could do it too. That simple setup had gotten him featured in underground rap magazines, so he was further along than I was, and I was willing to learn.



I hung around to help him sell CDs, and I left my momma's couch determined never to come back. But within a few weeks, I saw enough to know this life wasn't for me. He turned out to have no integrity — a big talker and a small doer — and I started wondering why I was following him at all. It became obvious he was a fraud. I couldn't figure out why people were buying his CDs. Some of the music sounded good, but in person he was a mess: unreliable, and living a lifestyle I wanted no part of. His whole "secret" was recording a song at my home

studio, getting a college kid to do the artwork on a promise, and selling people a dream. He looked the part on an album cover and sounded decent after other people cleaned up his work, but the fact remained: he was just another broke wannabe with no car, no credit, and no real income, selling CDs for pocket change.

His sales method was the crudest thing you've ever seen — talking a mile a minute at total strangers until they handed over a few bucks just to get away from him. And somehow it worked. It didn't matter who it was; he always found a way to hustle ten dollars with one of those CDs. The first few times, I was actually impressed. But knowing what I know now about sales and relationships, it was the most disgusting way to do anything.

After about three years following him around, I was fed up, so I went home and started selling the old CDs I'd made on my home stereo. Then a bigger problem showed up: I started presenting myself the same way he had. I was a copycat, and it didn't work for me. I dressed better, talked more clearly, was sober and more coherent, and honestly my music sounded better — but I couldn't make his tactics work, because inside I was disgusted with selling myself that way. It felt cheap.

Here's the point: it just wasn't my style. Jim Rohn was right — success leaves clues, so watch who you follow, because you'll end up like them. During those years, I soaked up his bad habits (no, I never touched drugs, but the outcome was just as painful). Watching someone can be great if you're on the court with LeBron James, but the wrong role model gets you the wrong results every time — and that's exactly what happened to me.

I wanted to be successful, prepared, on stage, helping other people become stars. But all I did was copy someone else's wrong way of doing things, which set me back further than the day we met. So understand this: your mind only does what you program it to do. It doesn't care whether you want the negative consequence — you get back what you put in. I had programmed my mind by watching him, so when I set out on my own, I naturally started doing things his way. Reprogramming that took real work.

I searched the internet, found a Tony Robbins seminar, and heard him describe exactly what I'd been doing to myself: self-sabotage. The only way to break the pattern was to reprogram my mind toward the success I actually wanted. That guy had been the only person I was studying, so I'd modeled him — but the only thing he was good at was wasting his own potential, and I didn't want to be that person anymore. Good-natured people kept falling for his schemes: sincere folks who feel an obligation to help another human being in need. To him it was just another hustle, using the very people who cared.

Jim Rohn was right — success leaves clues. Tony Robbins was right — the mind can be reprogrammed. So I started dismantling every pattern I'd picked up from that man's way of thinking. Soon enough, I began meeting the people I actually wanted to meet: those who were successful in the areas I cared about. And slowly, I started becoming successful myself.

Now I do things the right way — I model the success I want, and I get results. My experience gives me the insight to help others develop the gifts buried deep inside them. So here's my suggestion: find someone who's doing what you want to do, and learn from them. Find out what they're really doing to get results, and start applying it. Your mentor won't be perfect — sometimes they'll do things you don't like — but as long as they're ethical, have integrity, and are getting the results you want, let them teach you.

The best part is, today you can find that person on YouTube. Type in "how to" and your goal, and you'll get thousands of results in seconds. Watch, take notes, and learn how to get the same results. It doesn't have to be me — there are hundreds of teachers ready to share what they've learned, often for free. Just make sure you only model what actually works, and remember this story so you learn what not to do. Your success starts today.

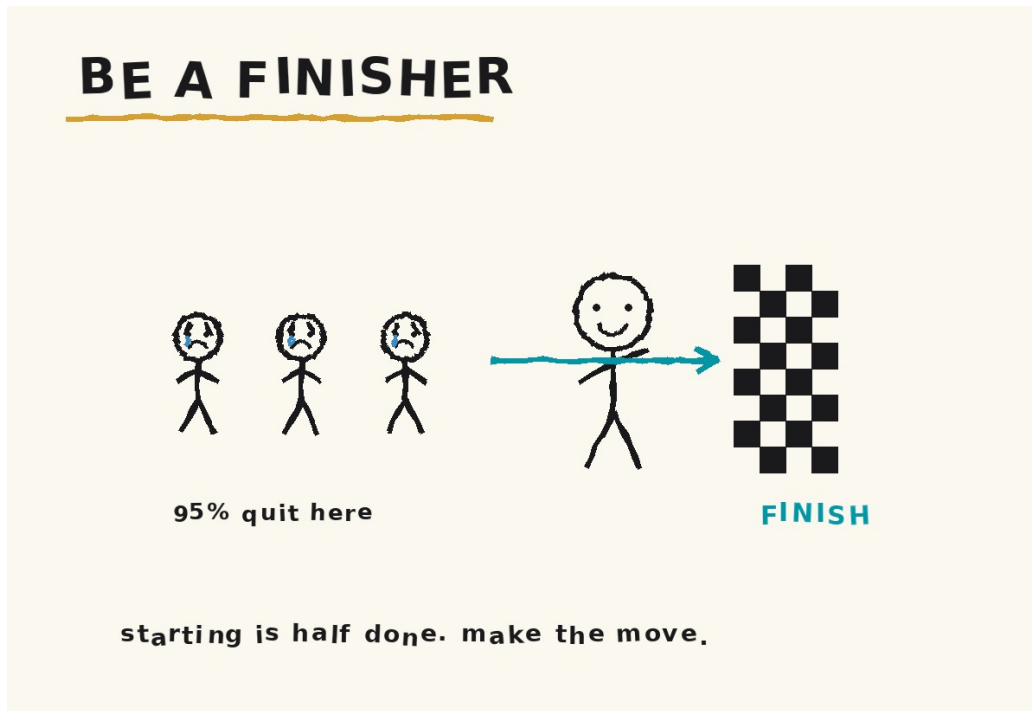
DO THE WORK — CHAPTER 6

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ Who are your first 10 buyers or fans?
- ☐ What problem does your music solve for them — what do they feel?
- ☐ Where do they already gather (platform, place, community)?
- ☐ I named my first buyers
- ☐ I know the problem I solve
- ☐ I know where to find them

Section Four — Level Up: My All-Time Best Secrets

CHAPTER 7

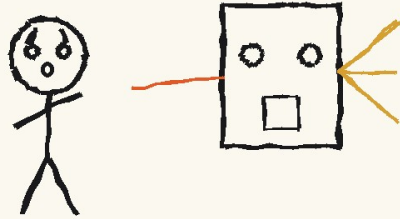
The Mindset That Makes Everything Profitable



My friend, I want to be honest with you, and some of this might sting a little — but it's too important to skip. The great question isn't just "What are you going to do?" It's "What do you think about what you do?"

The best part of doing anything — any song, any project, day or night — is finishing it. Believe it or not, that's one of the greatest rewards in life: fulfillment. And you only discover it by becoming a finisher. But 95% of people never finish anything. Most people just talk and never get anything done, leaving a world full of frustrated dreamers.

SAME MOVE, SAME SHOCK



do the same thing over and over, get shocked every time.
that's the definition of insanity — stop.

Before you can finish, you have to start — and the moment you start, the job is already half done. Here's a picture. If you took your car to the shop and your job depended on it being ready by tomorrow, but you came back and it hadn't even been touched, how would you feel? Most people would be furious. But the truth is, most people just drive the car until it dies, because they put off the small repairs — and that's like life. If you wait until something starts clinking, it's already too late.

One reason I started producing at home wasn't laziness or fear of the "big bad music industry." I had a dream and saw an opportunity to grab it. As a kid, I ran with older kids who talked a lot of smack about how good they were, so we all got good at big talk — until one day I decided to actually do something about it. I made my move. Nobody else had the guts, but I did, and that's why I'm the person I am today. People get nervous around someone who can actually make decisions — that's the real difference between a worker and a boss: being comfortable making the call.

So here's an opportunity: don't let anyone who's all talk hold you back. That's the difference between where you are now and where you want to be. The difference between a mediocre artist and a platinum-selling producer is simply the day they realize the key to greatness doesn't take forever to figure out — it just takes making the move. Just do it.

When you have a real dream, you don't have time to run it by everyone first, because at the door of your purpose, people will stand in your way. So make your move, and you'll go from the bottom to the top so fast you'll leave the doubters behind. There's no real competition at the top — it's just you and others like you who decided to act. And when you look back, all the drama that once felt so

heavy will make you smile, because staying stuck in the same place, year after year, waiting to be rescued, is so much harder.

Here's what happened with the last doubter I left behind. I had a neighbor who loved hip-hop. One day he pulled into the driveway playing an old song I knew, so I called out the group's name. He smiled, then said with an edge, "Yeah, you know a little something." I said, "I used to make that kind of music." He didn't believe me: "Everybody used to do that — I tried it myself back in the day." Then I said, "Well, I still have a studio in my house." His mouth dropped. All he could manage was, "Oh... well... maybe you can start making a song sometime." I smiled, went inside, opened the door to my home studio, and put the finishing touches on this book.

There's actually something useful in people talking about what they wish would happen: you can meet them inside the conversation already running in their mind, and offer them something real. (Read Robert Collier's *The Robert Collier Letter Book* for more on that.)

So what have you decided in this little conversation of ours? Hopefully you're ready to become a finisher — someone who crosses the line in victory. Here's how you can change your income for the rest of your life: remember that 95% of people are too afraid to act. That means the door is wide open for you. Most people think others are holding them back, but nobody is stopping them from dreaming — or from starting.

I've been so driven in my life that my wife had to remind me I'd already achieved more than I originally set out to do. Sometimes you just need someone else's perspective on you. Who do you have like that — someone who will support you in the pursuit of your dream?

Some people will look at you like you've lost your mind, because they think they know everything. They don't — and they don't know you. You need a mentor who's been where you want to go, and you should feel no fear of the people who never went anywhere themselves. You don't need their permission to dream at night or to live it by day.

So build a real crew — people who actually want to do the work with you, who help you make the move, the way a strong team lifts everyone in it. And if you don't have that yet, take action now, before it's too late. There's a scripture that puts it plainly: don't reach the end of your life saying, "Why didn't I listen? Why did I reject a disciplined life? My life is wasted and I have nothing to show for it" (Proverbs 5:12-13, *The Message*). If you never start with what you have, you'll never live your dream or get anywhere close to where you want to go. You have

to go from all talk to actually making the move — and yes, you may lose some friends. But who cares, if they were never going to move with you anyway?



Here's something that stuck with me for years. Goodie Mob had a hit where the artist now known as Cee-Lo Green sang, "It'd be nice to have more, but I kinda like being poor — at least I know what my friends are here for." For years, broke and watching everyone else party and buy gifts, I'd walk in the cold with that song in my headphones, getting splashed by guys driving by on nice rims — and one day I thought, why do I need friends like this? Later I learned Cee-Lo Green built a net worth in the millions. Funny how the message about "liking being poor" changed once the money came in.

NO MOVIE ENDING



**no one gets signed by mailing a demo. real life isn't the movies.
study 8 Mile and Sparkle — feel the real struggle.**

If you're serious about the music business, you have to surround yourself with like-minded people going in the same direction — artists, musicians, and entrepreneurs focused on results, who feel like family and who'll help you solve the unforeseen problems that always pop up. You need people who see your potential, who light the fire in you when you walk in the room, who share your passion and are devoted to helping you live your dream out loud, in full color.

That dream is deep inside you, and it's your God-given right to live it. So don't let the fire go out. That's exactly why I built the Music Academy — a place to learn with people who share your experience and can help you get an edge. In these pages, I shared my heart, my pain, and my passion. I lived every word of it, and I got what I wanted: money, respect, and freedom. Now I want to help you do the same.

If you want to keep going with me, here's the one place to do it: come subscribe on YouTube at youtube.com/@MusicBizManifesto, where I share the secrets of the craft and the lessons that save you from repeating the mistakes I made. And you'll find all my books on Amazon.

P.S. Remember early on when I said you have to be willing to do the opposite of what everyone else does if you want to be successful? By now it should make perfect sense. So go do it.

DO THE WORK — CHAPTER 7

- ☐ Grab a notebook or journal and write your answers there as you go.
- ☐ Name the ONE project you will finish this week:
- ☐ Write the three next actions to finish it.

- ☐ Who is your accountability partner?
- ☐ I chose one project to finish
- ☐ I wrote my three next actions
- ☐ I told someone (accountability)

◆ Your 30-Day High-Ticket Action Plan

Grab a notebook or journal and write your answers there as you go.

Write these in your notebook and keep them somewhere you'll see them every day.

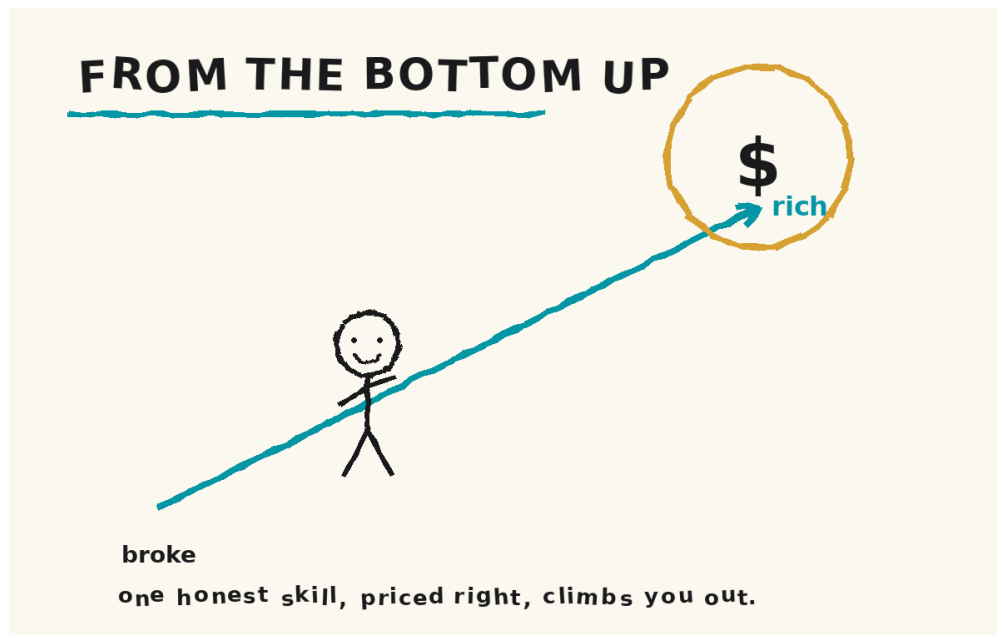
My one signature sound:

My lane / genre:

My brand name:

My price:

My first 10 buyers:



The one project I'll finish first:

This week's three actions:

My accountability partner:

Then commit — sign and date it in your notebook.



Keep Going From Here

You now know how to stop giving your music away and start selling it for what it's truly worth. The rest is the work. If this book helped you, come learn with me on YouTube, where I go deeper on all of it.

Subscribe on YouTube: youtube.com/@MusicBizManifesto.

And when you're ready to go further, you'll find my other books on Amazon — including *Surviving the Music Business*, *12 Producer Secrets*, and *The Mega Manual on Music Marketing*. Just search "Terrance Wilburn."

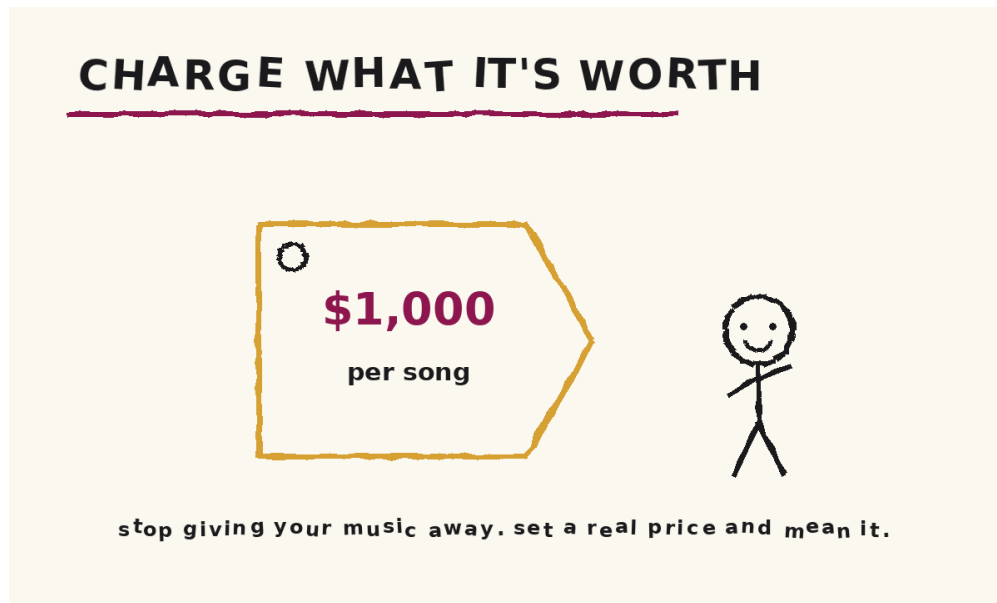
— Terrance Wilburn

Also by Terrance Wilburn

Surviving the Music Business

The Radio Ready Report: The Ultimate Hands-On Guide to Music Business Stardom & Fame

12 Producer Secrets



The Mega Manual on Music Marketing

High-Ticket Music Business Secrets

All part of the Music Biz Manifesto. Find them on Amazon, and connect on YouTube: [youtube.com/@MusicBizManifesto](https://www.youtube.com/@MusicBizManifesto).

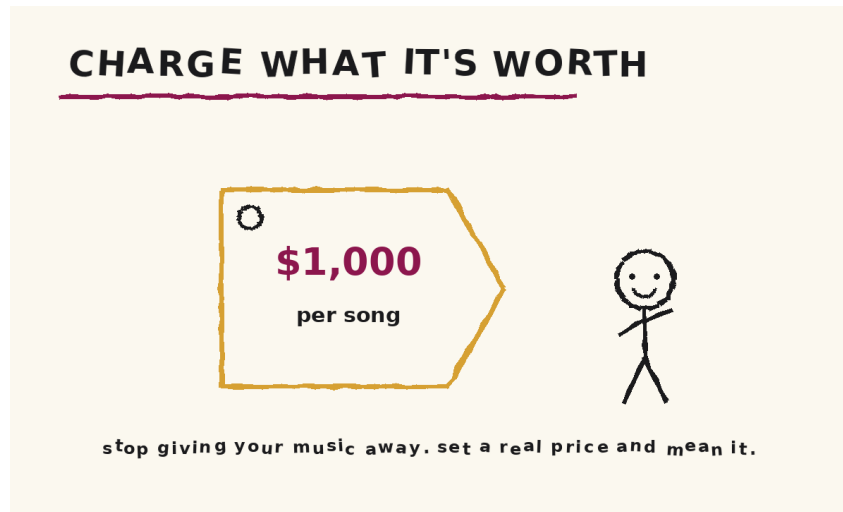
About the Author

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.

High-Ticket Pricing Cheat Sheet



Stop pricing from fear. Here's a simple ladder to charge what your music and skills are actually worth:

✓ PRICE LADDER

A beat / instrumental lease: \$50-\$300.

An exclusive beat (they own it): \$300-\$2,000+.

Mixing a song: \$100-\$500. Mixing + mastering: add \$50-\$150.

Recording / studio time: \$25-\$100 per hour, 2-hour minimum.

Full song production (write + record + mix): \$500-\$5,000.

Coaching / lessons: \$50-\$200 per hour, or a monthly package.

Rule of thumb: raise your price until you feel slightly uncomfortable — that's usually right.

The 7 Secrets at a Glance

Keep this page handy. Each chapter in one line:

Secret 1. It's possible — get honest about where you are, and find the lesson inside your failures.

Secret 2. Commit to one signature sound; that's what people pay a premium for.

Secret 3. Get out of your own way — it's not the gear, it's the network and how you sell yourself.

Secret 4. Pick one lane and own it; good artists borrow, great artists steal.

Secret 5. Fame is rented; money is freedom — chase income, not applause.

Secret 6. Attract your dream buyers by solving a real problem and going where they already are.

Secret 7. Become a finisher — the 95% never do, so the door is wide open for you.