

THE MEGA MANUAL ON MUSIC MARKETING

*The Complete Playbook for Selling
Your Music From Home*

TERRANCE WILBURN

Published by VIRGO81

The Mega Manual on Music Marketing

The Complete Playbook for Selling Your Music From Home

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First edition.

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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

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.

Making great music is not the same as making money. Professionals are in the business of making money — that's why it's called the music business. This is the mega manual: the best of everything I've written, folded into one place. It opens with my personal swipe file — the fifteen sales letters I've used to sell courses, books, bundles, and coaching, so you can steal the words, drop in your own offer, and send. Then come five reports, one distilled from each book in the Music Biz Manifesto: The Radio Ready Report (how the business really works), High-Ticket Music Business Secrets (selling for what you're worth), Surviving the Music Business (taking back control), 12 Producer Secrets (the music behind the money), and The Six-Figure Home Recording Blueprint (building it all from home for almost nothing).

Read it the way it was written — to be used. Take the templates, adapt them to your voice, and take action, because strategy is nothing without action. When you're ready to go further, come learn with me on YouTube at youtube.com/@MusicBizManifesto. Let's get to work.

— Terrance Wilburn

THE SWIPE FILE

My 15 Best Sales Letters

MAKE MUSIC, OR MAKE MONEY?

great music
↓
is not the same as

the money
VS
↓
is the whole point



pros are in the business of making money.

These are the actual sales letters I've written and used. They are marketing templates — study the structure, then rewrite each one in your own voice for your own offer. Notice that almost every one follows the same shape: name the problem, agitate it, present your solution, then make an offer with a risk-free guarantee.

ANATOMY OF A SALE

PROBLEM
name their pain



AGITATE
twist the knife (kindly)



SOLUTION
you have the fix

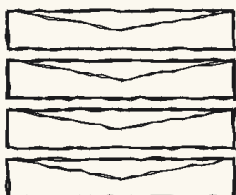


OFFER + GUARANTEE
risk-free yes

every letter in
this book follows
this one shape.

"I've never had anyone
ask for a refund."

YOUR SALES-LETTER SWIPE FILE



**15 proven
letters,
copy + paste**

steal the words. fill in your offer. send.

SALES LETTER #1

Video Course

This is Terrance. Here's what you get in the Music CEO course: you can finally be free of musical fear — stop

cringing when the radio plays and your song isn't one of them, and stop that burning in your stomach when no one wants to play your demo. When you request access to the Ultimate Hitmaker System, you get instantly: a 100% online training with eight video modules that show you the root of the emotional wounds holding you back — and how to heal them for good. You also get worksheets, exercises, and checklists for each module, plus an accelerated-learning system to move through the material fast.

Order now and get three bonuses: the Hitmaker software that takes the difficulty out of making a song; the Radio Ready Report, to check your song against any chart as you record; and the 10 Reasons Artists and Producers Fail audiobook. Try it 30 days. If you like it, do nothing. If you don't, tell me before day 30 and you won't be charged a penny. You have nothing to lose.

SALES LETTER #2

Physical Product — Home Recording Studio Bundle

Urgent: this special offer is for a limited time. The best home recording studio just became affordable. You probably thought you couldn't afford one — after seeing the price of Pro Tools and the big name brands, you figured it would cost more than you were willing to pay.

Imagine performing your heart out on an old, dusty computer to make one more demo for a contest — and right before it uploads, the machine crashes and the power goes out. All that work, gone, and the deadline blown. It doesn't have to be your story. I'm Terrance

Wilburn, and I want to show you a faster, easier way to keep home-studio quality without the pro price.

Inside the bundle: a reliable industry-standard computer; Ardour (like Pro Tools, but faster) for mixing and recording; Audacity (like Cakewalk, but easier) for editing and mastering; and LMMS (like FL Studio, but stable) for beats. Bonuses for ordering now: The 48 Laws of Strategy, the Radio Ready Report, Why Artists and Producers Fail, the ABCs of Home Recording newsletter, and a personal MP3 quick-start.

You're 100% safe to try it. Use it for a day; if you're not delighted, let me know and you get every penny back, no questions asked — we'll still be friends. (I've never had anyone ask for a refund.) All the software is free, open-source, and packaged for the best DAW experience. — Terrance Wilburn, Home Recording Studio Bundles.

SALES LETTER #3

Social Media / Affiliate

Why you don't need this book: because you already know everything in it. You've got the mindset to make it happen. But your subscribers don't. They want to feel like a winner and know what winners do — some may have your technique memorized and your playlists watched, but do they have the mindset to pull the trigger? If not, take a peek inside the free guide I sent you; I guarantee it reveals the one thing that helps them act.

Come find me on YouTube:
youtube.com/@MusicBizManifesto. — Terrance

Wilburn, "The Platinum Instructor." P.S. The book I sent you is the story of how I went from a homemade boombox tape recorder to consulting for Grammy winners.

SALES LETTER #4

Book Buyer

The Radio Ready Report is a way to break into the music industry fast — without tricks, schemes, or fake secrets. It tells you like it is, and you want it because you need it most. What's inside is about to blow your mind, or your money back — though I've never had anyone ask. Most people are waiting on someone to rescue them; the truth is, no one is coming to save you. But if I'm right about you, you already know that.

A special message: would you like to know how to build a record label from the ground up, the way the moguls did? I put my best back-door secrets into the best way to do it. The reason most people never make their first ten thousand dollars is that they don't know the one thing that matters most — knowing the right people. Ever heard a bad song on the radio and wondered how they got a deal? That's their secret. If you have the skills and aren't afraid to get your hands dirty, come subscribe on YouTube and get started: youtube.com/@MusicBizManifesto.

SALES LETTER #5

YouTube Ad

Do they laugh at your music dreams? I was there too — until a comment that made me want to quit opened my

eyes to the one thing artists must do to make money with their music (and no, it's not making better music). I'm Terrance Wilburn. I help home recording artists build a profitable business by getting their next project branded, licensed, and into the market faster — and connected with the right people — so they can make more from music than from their 9-to-5.

You'll learn how to grab your piece of the roughly \$900-million-a-year the music industry creates — the thing other so-called marketers never share. If you want to know the one thing that makes this your highest-performing year yet, come find out on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #6

Lead Magnet

Do you want to make radio-worthy songs from home without losing the ability to monetize your musical genius? If you make music at home and once spent real money on gear that now feels like a high-priced impulse buy — but you still have the talent and want a song that could bring in \$5,000-\$10,000 a month in passive income — then listen up.

Lately you scan the radio and nobody's talking about what you know. New stars appear out of nowhere with millions of views, and you've never heard of them. Meanwhile you're getting older, the day job has become a ball and chain, and everyone depends on you while your own dream waits. It doesn't have to end like that, because I discovered a secret. I went from the minimum-wage chain to six figures and beyond, then started teaching other artists to do the same.

I can show you how to sell your music online — on Amazon, Spotify, and iTunes — with an effortless get-fans system that gives you the polished look and feel fans love. It's not for everybody, so here's a qualifying question: if there were one thing you've been missing to make fans buy your music, what do you think it is? To get the free music coaching class and start monetizing your next idea, come subscribe on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #7

Online Course

Here's what you get. You can be free of fear — stop cringing every time you ask a customer to buy your music. When you request access to the Music Coaching System, you get a 100% online training with twelve video modules on the building blocks of songs that fans, clients, and customers actually buy — and exactly how to get them to buy now and become diehard fans. You also get worksheets, checklists, and the Accelerated Learning System.

Order now for three bonuses: Radio Ready studio software that does the heavy lifting; the Radio Ready Checklist to compare your song against the charts as you record; and the '48 Unbreakable Laws of Music Marketing' audiobook. Try it 30 days. Like it, keep it. Don't, tell me before day 30 and you won't be charged a penny.

SALES LETTER #8

Free Recorded Message (Step 1)

Dear friend, would you like to learn a secret to market your music so powerfully that people run and throw money at your feet to buy it? Come watch my free training on YouTube, where I reveal these techniques: youtube.com/@MusicBizManifesto. — Terrance Wilburn.

SALES LETTER #9

Free Recorded Message (Step 2)

Thank you for tuning in. What I'm about to share is for a limited time, so pay attention. I'm going to tell you how I learned to make music at home so good I could hardly believe it — while the industry shuts out home-recorded songs that sound better than what they sell you.

I figured it out. I started a home recording course that launched the careers of nineteen people using no new skills; those who took it have made three to four thousand dollars a week. If you need a little polish to make your star shine, you need the number-one thing about getting industry-grade recording done at home — and I've got those secrets from years of watching top producers. To get the report and audio guide, come subscribe on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #10

High-Ticket Music Business Secrets

Here's what you get with High-Ticket Music Business Secrets: a high-income skill — the music business the simple way; a better chance of making your next song a hit; and the confidence that your dream will come true.

When you discover the power of what's inside, you can really live your dream of being a superstar artist or producer.

When you get the book, you also receive the fast-action bonus: access to the High-Ticket music business course (a \$2,997 value), free. Don't spend another year watching everyone else live their dream out loud. Make a new decision and get a new result. Find it on Amazon, and come learn with me on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #11

Free Teleconference

Join me for a free training: The 6 Things You Should Know About the Music Business — an exclusive, limited-time session of realistic, startling insights from an industry expert, built to put you in charge and launch your career. You'll learn to be your own Music CEO and get the insider gold secrets. It's my way of saying thank you. To join, come subscribe on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #12

Music Coaching Offer

Promote your song to fame — fast. Do you want to make \$1,000 a week from your home studio? How about \$1,000 per song, per week? Discover a time-proven way to build your name, expand your ability to make money, and increase your odds of making it big — all from your own studio. The choice is yours: failure, or freedom. To see if you qualify for my coaching, connect with me on

YouTube and tell me why we should work together:
youtube.com/@MusicBizManifesto.

SALES LETTER #13

Free Course

Get the free course. Since my students found the Music Academy, they've gained the tools to manage their first group, produce their first songs, get played on radio, and even start their own company — calling their own shots. To claim the free course, come subscribe on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #14

Free Course #2

The 7 Reasons Artists and Producers Fail — and what to do about it. Get the free companion course, where imagination meets award-winning production. You'll learn a simple strategy that startles people when it comes to your music, and the top seven things you need to stand out as the top artist in town and put yourself in charge. Be your own Music CEO. To register, come subscribe on YouTube: youtube.com/@MusicBizManifesto.

SALES LETTER #15

Premium Course

Have you ever wanted someone to listen to your music but couldn't get a yes? Discover the power to get them to listen — and to make \$300 to \$1,000 a week doing what you do. What does it take to get someone to listen

to your demo, buy it, play it, and love it? I'll tell you inside.

To learn how to record songs at home that pay you royalties every month from stations all over the world, come join us on YouTube: youtube.com/@MusicBizManifesto.

R E P O R T O N E

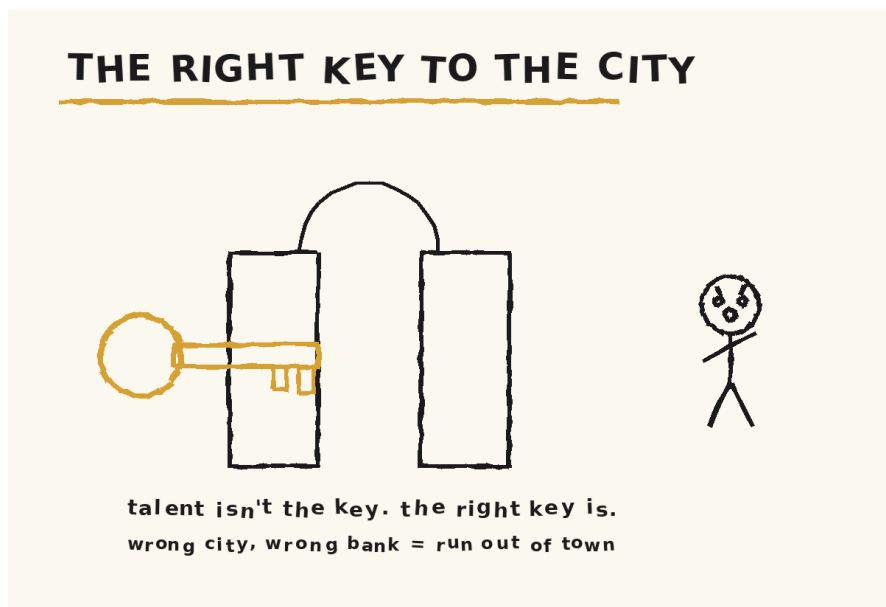
The Radio Ready Report

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

What follows is the complete Radio Ready Report — how the radio and the major labels really operate, why most artists get used up, and how to find the hook that actually catches your audience.

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

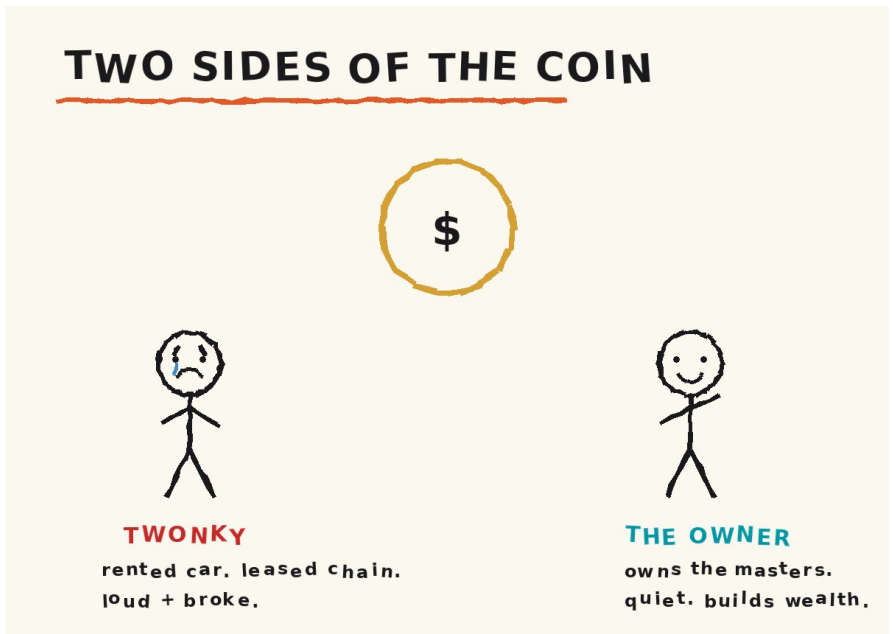
Once upon a time there was a man — intelligent, greedy, needy, and ready. He had a gift for creating music that moved everyone who heard it, and he understood something no one else did: the power to move people leads to fortune, power, and fame. As he grew old, the business demanded he find someone to 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

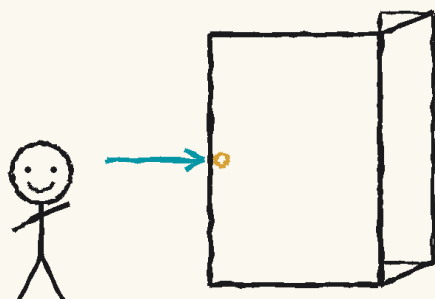
- ☐ Write down what you actually OWN in your music vs. what a label would own.
- ☐ Name one 'Twonky' and one 'Ice Cube' you can see in the game right now.
- ☐ Decide today: are you playing the music industry, or the music business?

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.

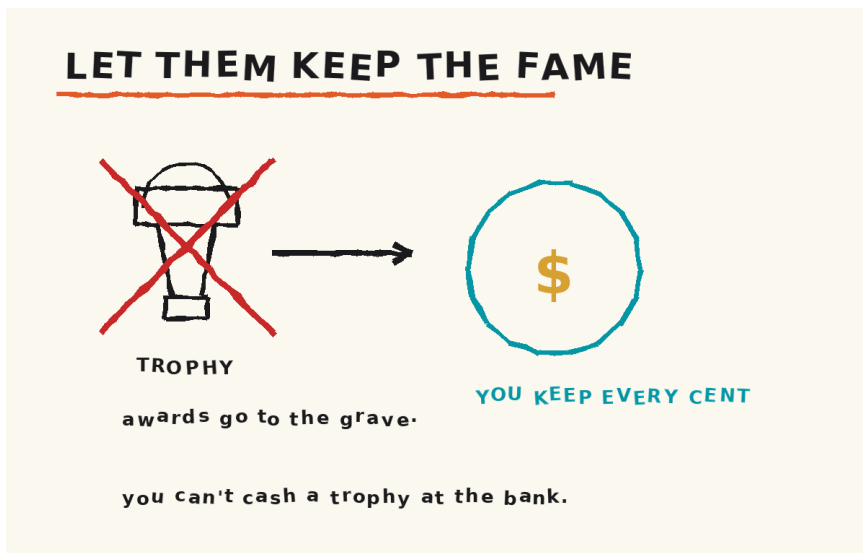
THE MASTER KEY

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.

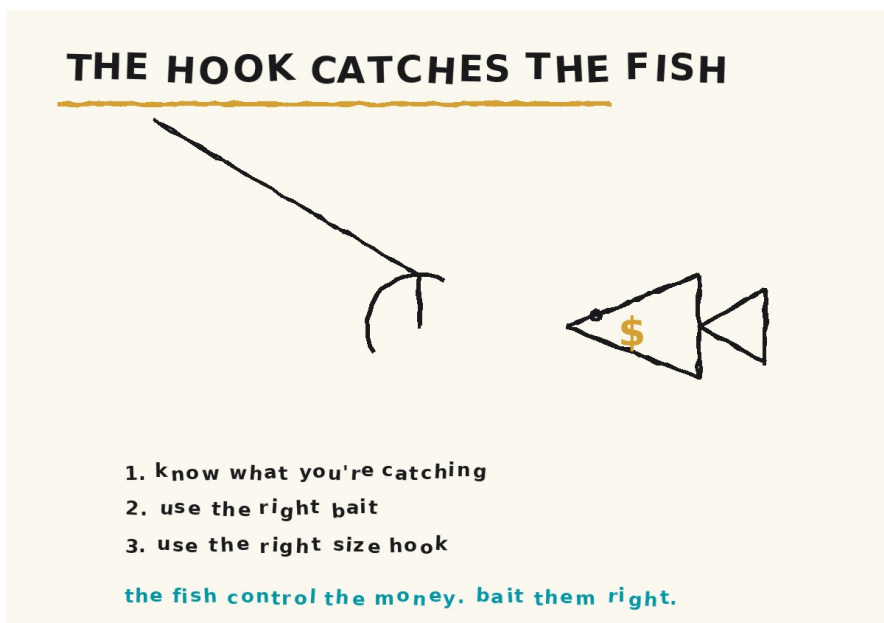
DO THIS NOW — PART II

- ☐ 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



“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.*

REPORT TWO

High-Ticket Music Business Secrets

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

What follows is the complete High-Ticket book — the mindset and psychology of selling your music for what it's truly worth, across seven focused chapters.

FOREWORD

You Charge HOW Much for Your Music?!

This book 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.

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 whose only real skill is 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? 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

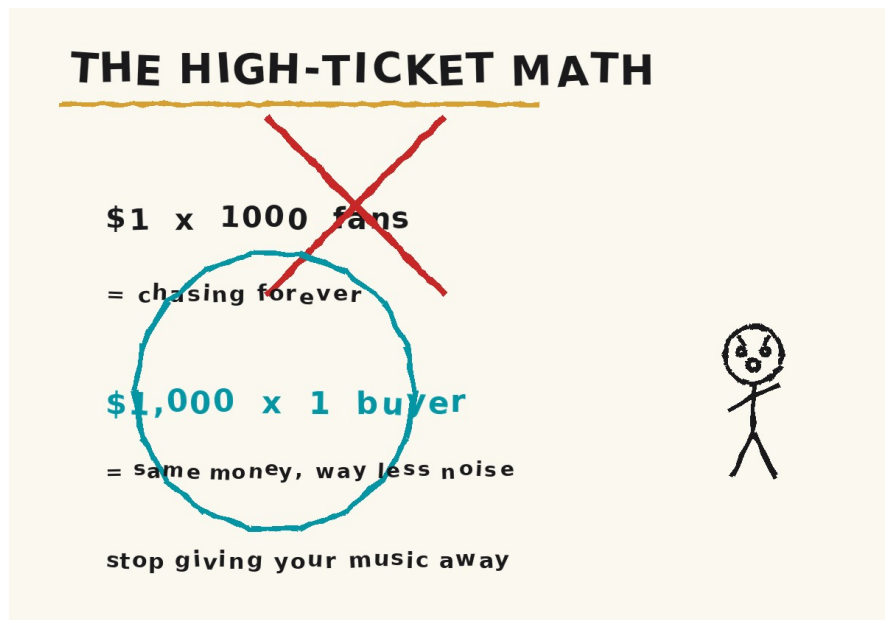
time. From here on, you're going to be the one doing the hiring and firing.

SECTION ONE

Mastering the Mindset of Selling Your Music

CHAPTER 1

How Is This Even Possible?



A REALITY CHECK

The Year I Felt Like the World's First Idiot

The crowning moment of your life is waiting to be crowned — but you've been standing around waiting for someone to anoint you, to appoint you, to finally decide it's your turn. Let me help you with that. This is going to be a stark reality check, but you need it, and deep down you know it.

The year was 2009, and I felt like the world's first idiot. I turned down a job that paid over twenty dollars an hour to stay in a school that was about to lose its accreditation, chasing a degree for bragging rights. It

was honorable to be the first in my family to earn one — but was it, really? That decision took me straight to the bottom, fast. I had even shut down an eBay business over stacked-up seller fees, which made no sense, because I was clearing over a hundred dollars a day from it.

A hundred dollars a day isn't much to a big shot, but it's all the money in the world when you need it. Could you use an extra hundred a day right now? An extra hundred a week? Later in this book I'll share my most coveted secret about earning more with the skills you already have, just by doing one thing. Back then I was on a downward slope and desperate — but I turned it all around into thousands every week. One of my income streams once made me over two thousand dollars in six minutes, all passive. That's the kind of result on the table here.

THE THREE LEVELS OF KNOWING

Know Where You Actually Stand

Back then I didn't know which way was up. I was living in what psychologists call the “known unknown.” There are levels of awareness that shape what you're able to do. 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, and it can be the most maddening stage you'll ever live through. At the known-known level, it's just facts: you have the skill, you know how to use it, and now you're working to master it.

They say it takes roughly ten thousand hours of actually doing the thing to master it — three to four hours a day, every day, for about ten years. There's no way to cheat the clock. So here's what I did, and what I want you to do: get started. If you haven't yet, right now is the time.

GET HONEST

Stop Doing What Isn't Working

I used to be one of those people who said, “I've tried everything.” Then I heard Tony Robbins point out that most people who say that have really only tried a couple of things, over and over — and doing the same thing while expecting a different result is the definition of insanity. That floored me, because it was me. The first thing I did was get completely honest: I hadn't tried everything, because if I had, something would have worked by now. So I stopped doing the things that weren't working. Have you been doing the same? Be honest.

Answer this on a scale of one to ten: how well have you been using your talent in your current job or profession? If you scored a six to eight, you're already ahead of ninety-five percent of people. If you landed at three to five, you'll benefit from this more than most, and daily effort will take you from okay to good, good to great, and great to golden. If you scored one to three, keep reading, because what's coming will jolt you. The potential is already inside you — it just needs adjustment.

THE REAL BLOCK

What's Stopping You Is Passion

Here's the thing blocking you, and it's inside you right now: your passion. Passion is your desire to live the life of your dreams — so are you living it? If not, why not? What's really stopping you from the next level: fear, pride, or both? You don't need to understand gravity to know that if you flap your arms and jump, you'll fall. But if you truly wanted to fly, you'd study aerodynamics — or just book a flight. Most people waste their lives reinventing the wheel when they could build on the work others already finished.

Then time started haunting me, because I saw how much of it I was pouring into small things. Most people believe time equals money, but they're wrong — time is worth infinitely more. Kobe Bryant earned over six hundred twenty million dollars across a twenty-year career, yet no amount of it could buy back a single minute after the crash that took him, his daughter, and seven others. Guard your time, because it's the one thing you can never earn back. That's the whole reason to develop your passion: to win back the hours you're trading away, so you can make more money and buy back the freedom to do what you love.

THE KEY NOBODY WANTS

Failure Is the Key

I nearly went crazy figuring this out, but with help and a lot of prayer I found the seven things that hold people back from their dreams — and I had all of them. Once I cleared them, results came. The biggest thing I learned

was that no one was coming to rescue me. If it was going to be, it was up to me.

The path to real success begins with realizing your own potential through failure. Believe it or not, failure is the key. You learned to read, to speak, to walk — all by messing it up first. No parent 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.” Somewhere along the way we got good at hiding the fall so nobody sees it, and that’s exactly why people stay stuck: they want everyone to believe they’re perfect and can do it all alone. That’s the real insanity. Stick your finger in a socket and it shocks you every time, no matter the day or which finger you use — and that’s what doing the same wrong thing over and over feels like.

THE MOVIE ENDING IS A MYTH

Find Your Supporting Cast

No matter how good you sound, look, or dance, real life is never like the movies. No artist ever got signed by simply mailing in a demo — trust me. I’ve handed demos to Grammy winners with every contact in the city, and not one deal ever came from a mailed-in tape. Watch *American Idol*: those kids stand in line for days and audition again and again before anyone signs an entry-level deal they may not even want by then. Almost nobody gets the movie ending.

Two of the best films about this life are *8 Mile* and *Sparkle*. You can probably hum “Lose Yourself,” but try naming another song from that soundtrack — that’s my

point. I think Sparkle is the better story: Mariah's character claws her way up against the naysayers and you feel every ounce of the struggle before the dream comes true. And notice that in both films it's the supporting cast that makes the star look larger than life. That's your lesson: find your own supporting cast. Who's going to help you fulfill your dream? But just like in the movies, you have to recognize your own potential first, before anyone else will invest in it. That, in one sentence, is why most artists fail — they never see their own worth. The day I saw mine clearly, I knew exactly what to do: get started and take action.

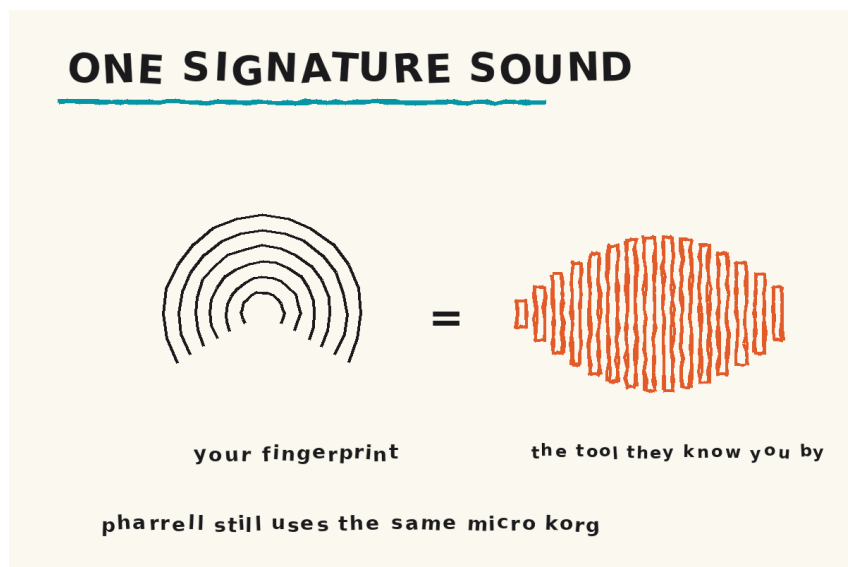
DO THIS NOW — CHAPTER 1

- ☐ On a scale of 1 to 10, rate how well you're using your talent right now.
- ☐ Write your two biggest 'failures' so far — and the lesson hidden in each.
- ☐ Name one thing you keep doing that isn't working — then what you'll do instead.

Get honest about where you really are, find the lesson inside a past failure, and choose one new action to take this week.

CHAPTER 2

The Awesome Part of Selling High-Ticket Music



WHY IT GOES WRONG

Stop Copying Other Producers

Here's why so much goes wrong when people make their own music: too often, producers just copy the style of other producers. But music is more than about you — it's the expression of who you are, what you feel, the rhythm of your own heart. Your job is to show the world your experience through the patterns of music you grew up on. That's why it's your passion, and why you have to express it through an instrument of your choosing until you find the exact sound your soul wants to make.

THE AWESOME PART

One Signature Sound

It's also why the great producers use the same instrument for decades, long after they've made it. Take Pharrell Williams. He's won multiple awards and sold well beyond platinum, yet he still reaches for the same micro Korg he started with nearly two decades ago. Grammy winners can afford every instrument on earth, but those are for session players to fill out the background — the producer always runs back to his trusted favorite for that signature sound. That's exactly why you can tell who produced a song: rap, trap, R&B, rock, or punk, it's the same horn, the same drum kit, the same software, over and over. That's why you bob your head every time — he mastered one particular thing.

I took that pledge years ago when I first started making music, and I'm glad I did: always do you. Commit to one signature sound, and stop trying to do everything at once. That single decision is what makes you recognizable — and recognizable is what lets you charge more.

DO THIS NOW — CHAPTER 2

- ☐ Name your signature sound — the one instrument, tool, or style you'll be known for.
- ☐ List three artists or producers whose signature you recognize instantly.
- ☐ Commit to that one sound, and stop trying to do everything at once.

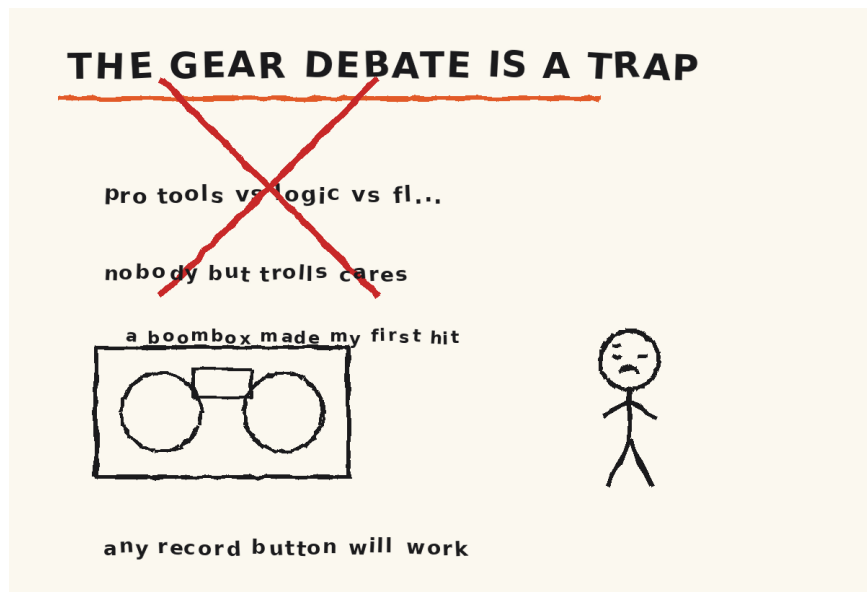
The thing people can name you by is the thing they'll pay a premium for. Pick your signature and own it for the next ten years.

SECTION TWO

The Real Secrets Behind Selling for More

CHAPTER 3

Get Out of Your Own Way



THE BIGGEST HOAX IN MUSIC

It's Not About the Gear

There are a hundred ways to produce the music you want, but only one thing is really going to get your next song heard — and it isn't your equipment. You probably think you need the best gear to sound like the pros. 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 the main thing. In this industry it's 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.

Never get pulled into the debate about what equipment to use — it's one of the biggest hoaxes in music history. The truth is you can make music on anything with a record button. Around 2002 I made my first demo using a stereo cassette player, a boombox, and a third tape player with a handheld microphone attached, like something out of an old detective movie. I trapped the sound from one speaker into the recorder with a cardboard box while an instrumental played from a Korg keyboard, ran it through RCA cables I found behind my VCR, modified them with an aux cord, and recorded my voice onto the tape on the floor beside me. I ran a whole studio with no engineer. I didn't know I “wasn't supposed to” record that way, so I just did it. That kind of crazy is exactly what it takes.

PROTECT YOUR WORK

A Cold Night and a Lincoln Town Car

You can do the same today — a great song right from your laptop or phone, anywhere, no studio required. If I'd listened to the gear critics back then, I'd never have tried. I only listened to my own heartbeat, and it told me I was going to be a star. So stop listening to the voices arguing Pro Tools versus Logic versus FL versus MPC. There's no single right way to record; the right way is the way you'll actually do it, and your learning curve is yours alone.

But learn this the way I had to. After upgrading from tapes to CDs, I made a demo called Trial & Error II and hit a BMI networking party. One cold night in the parking lot I handed my last CD to a well-dressed man stepping out of a Lincoln Town Car, asked him to give it

a listen or pass it to his kids, and he tucked it into his overcoat. Weeks later I turned on BET and heard a new song whose instrumental and sampling pattern sounded all too familiar. I'll never know for sure what happened, and I'm accusing no one — but it taught me a lasting lesson: protect your work before you put it in someone else's hands. Sharing your music is powerful, but it carries risk, so be smart about how and with whom you share it.

THERE IS NO REAL COMPETITION

Learn to Sell Yourself

From tapes to CDs I built a process and repeated it, and I came a long way doing my own thing. By 2009 I was engineering and producing on a laptop with an M-Audio interface — a fully mobile studio — out-recording local shops and drawing DJs and engineers who wanted to know how I did it. I've met platinum artists, producers, and engineers, and the greatest thing I ever did was refuse to argue about technical gear. Look up 9th Wonder: he built classics on an old version of FruityLoops and Cool Edit Pro 2.0, the same program I started with. Pro Tools became the “standard” mostly because label-owned studios were handed it. Once I understood that, I made money hand over fist — from seventy-five dollars an hour to talk shop back then, to as much as a thousand dollars an hour for my time today.

So don't get caught up in sample rates, which mic, which cables. Do, and you'll lose focus so fast your dream never arrives. Nobody but internet trolls cares what you record with. Your fans only care where they can hear your music right now so they can feel good

when the bass drops. What you'd better learn is how to sell yourself as an artist or producer. Buy a modest computer, use it until you can afford more, find your style, and grow — an old Casio, GarageBand on your phone, or a full rig, anything will do. Hear me close: there is no real competition, because so few people actually do the work.

DO THIS NOW — CHAPTER 3

- ☐ 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.

Drop the gear debate, choose one platform, and start building the network — that's what actually gets your music heard and sold.

CHAPTER 4

Pick One Lane (and Own It)

OWN ONE LANE

reggaeton 

r&b 

bluegrass 



be the **BEST** at this one

trap 

pop 

good people borrow. great people steal.

THE FIRST RULE

No Style Means You've Already Failed

There's something crazy happening today: everyone wants to be the next big name, as big as the best in the game, but nobody wants to put in the real work. They want the celebrity without the hustle. So here's the first thing you have to do — 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 greatest musicians alive can play everything — sax, keys, percussion, flute — and run a whole studio, and you'll never know their names, because they never created

their own style. Take Kanye West. Whatever you think of him, what he does is specific: he flips samples on an MPC and bangs out hard beats until your head goes numb. He could make pop or folk, but he doesn't — that's the lane he owns, and it made him a fortune. When other artists work with him, it's because they want to sound more like his hip-hop style.

OWN YOUR CORNER

Be the Best at One Thing

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

Some people become truly great, like Alicia Keys or Michael Bublé, but who gets the prime piece of the pie? Consider Katreese Barnes — one of the finest musicians in the business, musical director for Saturday Night Live for nearly a decade, a Grammy and an Emmy winner, once the lead singer of the '80s R&B duo Juicy. She could sing early and play almost any instrument, but she chose to brand herself as an R&B producer, and the rest is history. She passed in 2019 after a long fight with cancer, and her sound still shapes R&B today, because she knew deep in her heart exactly what her

style was. Now you must decide the same. Rebrand yourself under one genre, and that opens the doors to everything else you dream of doing — people will come to you for that specific sound, and you'll find your raving fans faster.

DO THIS NOW — CHAPTER 4

- ☐ 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 ___.'

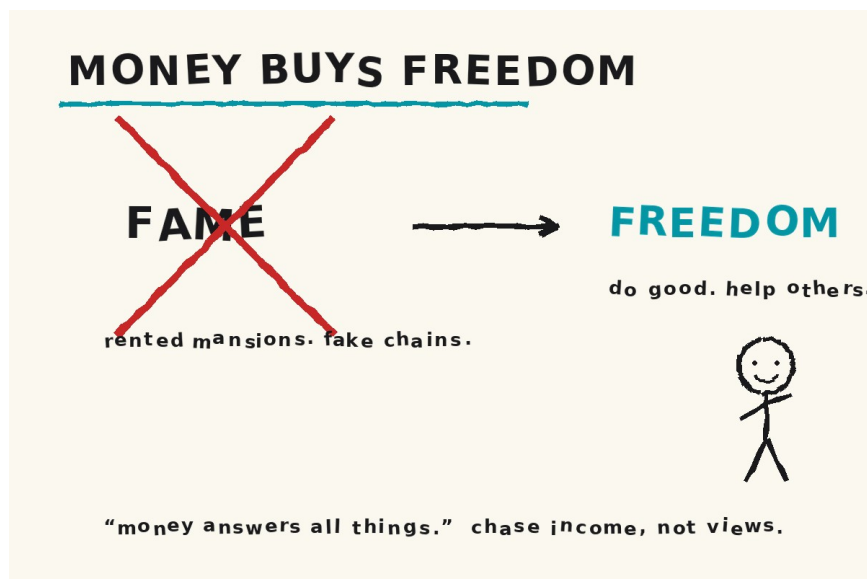
Pick one lane, claim a name, and say it in one line. The narrower you aim, the faster the right fans — and the higher prices — find you.

SECTION THREE

The Right Way to Publish, Market, and Cash In

CHAPTER 5

The One Thing That Makes or Breaks It



WHERE INFLUENCE COMES FROM

It's Not Fame — It's One Thing

I've told you how I came up, the joy and the pain, my failures as an artist and producer. But there's one thing I haven't focused on yet, and you need it: real influence comes down to one thing, and it isn't fame for its own sake.

I grew up in the 1980s, inside a culture that shaped the greatest advertising and pop culture in history — neon, Nikes, Air Jordan 1s, Michael Jackson, Prince, Madonna, and the best of early hip-hop coming out of

the South Bronx, Brooklyn, and Queens from people who looked like me: Run-DMC, Grandmaster Flash, KRS-One. It took them years to master the business side, and what helped was building an image and identity that was unapologetically their own. By doing what they loved, they turned that into earning power, because they understood that building their own brand is what matters.

FAME VS. FORTUNE

Money Answers All Things

As a kid, MTV was my religion, and I watched Lifestyles of the Rich and Famous like scripture. But here's the honest truth: when I wanted to be famous, I was broke, and when I finally had money, I realized there's nothing great about being famous just to be famous. When you have money, you have real freedom. And a secret they don't want you to know — many of those mansions on TV were rented for the shoot. I found that out when I met some of those people and they told me.

Let me ask what I've asked myself many times: have you ever looked in the mirror and thought, “I figured I'd be farther along than this by now”? Views and likes don't mean much on their own. There's a scripture that says money answers all things, and it's money that gives you the freedom to act. Back in the early 2000s I worked for a record company whose president and I didn't get along, though I always did the job and then some. On a three-state promotional tour I sold a struggling group's single to a station director and got it played in two states, walking in knowing no one. When I got back and asked to be paid, he slowly typed a check

on his old typewriter, lecturing me, even warning me not to steal his typewriter — while the label had been paid nearly ten thousand dollars for work I set up, and all I got was a small check, a twenty-dollar lunch, and gas money. As he handed it over, he gave me one piece of advice in his country drawl: “Stop chasing girls and get some money.” Clumsy as it was, that's exactly what I'm telling you now.

CHASE INCOME, NOT APPLAUSE

Sell People Something They Actually Want

You don't have to be famous. Most of the people you follow are broke — plenty of followers, little real-life influence, because real influence follows real resources. Success is worth something when it lets you do good: you can't dig wells, build churches, or feed children broke. So focus on bringing in money consistently. If you build a thousand, ten thousand, or a million followers, use what you have right now to create something they genuinely want — something that solves a problem — and then ask them to pay for it. It's that simple.

If you don't have that yet, one honest way to get paid is a regular job while you build your project at night, after the house is quiet — iPad on, guitar strapped, record button down. Getting paid means offering value: you help people solve a problem. Figure out how your music does that, then go find your first ten people. Learn the power of multiplication — make something one person loves and they'll share it, and soon it won't matter whether it's ten fans or ten thousand, because you'll have a group that gladly pays you. And the fame

bug will finally die, because you'll know the flashy car is rented and the chain is fake. Stay humble. Maybe you'll never be famous — but the people down at the bank will know exactly who you are.

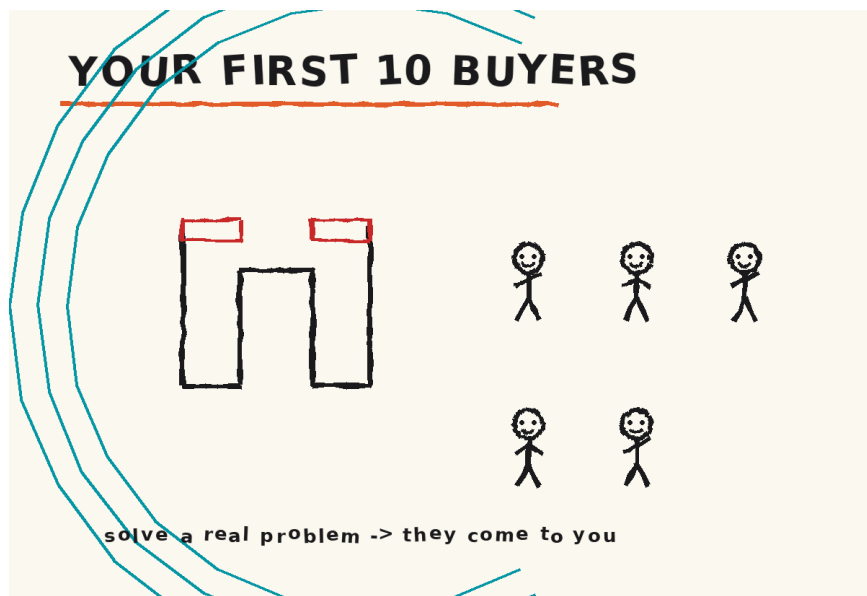
DO THIS NOW — CHAPTER 5

- ☐ Write the price you'll charge for your work — for real this time.
- ☐ What would real money actually let you do?
- ☐ List what you currently own vs. what a label would own.

Chase income, not applause. Set a real price, keep ownership of your work, and sell people something that genuinely solves a problem.

CHAPTER 6

How to Attract Your Dream Buyers



SUCCESS LEAVES CLUES

Look in the Right Places

Of everything you could do, what brings the most success in your music career? Looking in the right places. Jim Rohn said, “Success leaves clues,” and he'd know — he mentored Tony Robbins, who went on to help millions. I didn't hear that line until years after my own struggle, and I felt ripped off, because finding it sooner would have saved me money and pain.

I also learned to sell, which made me richer than I ever imagined. Trainers like Brian Tracy and books like

SPIN Selling taught me how — especially how to qualify people before you talk your way into something that never needed to happen. Solving someone's problem or pain is what makes you rich. And 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.

WATCH WHO YOU FOLLOW

The Copycat Who Set Me Back Three Years

Long ago I was just feeling my way. I met a guy doing music at home whose whole studio was a Roland drum machine and cheap headphones, yet he had printed CDs with real artwork, and he'd been featured in underground rap magazines. He was further along than I was, so I hung around to learn and help him sell CDs. But within weeks I saw he had no integrity — a big talker and a small doer, unreliable, living a life I wanted no part of. His whole secret was recording at my home studio, getting a college kid to do artwork on a promise, and selling people a dream. His sales method was the crudest thing you've ever seen: talking a mile a minute at strangers until they handed over a few bucks to get away from him. And somehow it always worked.

After about three years following him, I went home and started selling my own CDs — and a bigger problem appeared: I was presenting myself the same way he had. I'd become a copycat, and it didn't work, because inside I was disgusted with selling myself that way. Jim Rohn was right — success leaves clues, so watch who you follow, because you'll end up like them. I'd programmed my mind by studying the wrong man. Then

I found a Tony Robbins seminar and heard him name exactly what I'd been doing: self-sabotage. The only fix was to reprogram my mind toward the success I actually wanted, so I dismantled every pattern I'd picked up from him. Soon I began meeting the people I truly wanted to meet — those succeeding in the areas I cared about — and I started becoming successful myself.

MODEL THE RIGHT PEOPLE

Find Your First Ten — and Where They Gather

Now I do it the right way: I model the success I want and I get results, and my experience lets me help others develop the gifts buried inside them. So find someone doing what you want to do and learn from them. They won't be perfect, but as long as they're ethical, have integrity, and get the results you want, let them teach you. The best part is you can find that person on YouTube today — type “how to” and your goal and you'll get thousands of results in seconds. Watch, take notes, and only model what actually works.

Then go find your dream buyers where they already gather. Know the problem your music solves and the feeling it gives, and go to the platform, place, or community where those people already are. You don't need everyone. You need your first ten — and then multiplication does the rest.

DO THIS NOW — CHAPTER 6

☐ 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)?

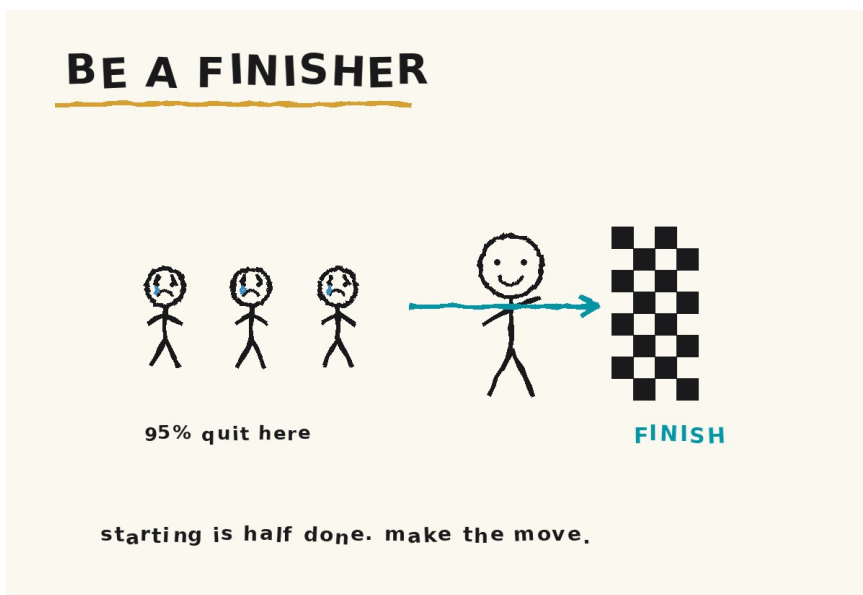
Model people who already get the result you want, then go where your first ten buyers already gather. Success leaves clues — follow the right ones.

SECTION FOUR

Level Up: My All-Time Best Secrets

CHAPTER 7

The Mindset That Makes Everything Profitable



THE REAL QUESTION

Become a Finisher

My friend, let me be honest, and some of this might sting. The great question isn't just "What are you going to do?" It's "What do you think about what you do?" Because the best part of doing anything — any song, any project, day or night — is finishing it. That's one of the greatest rewards in life: fulfillment. And you only find it by becoming a finisher. But ninety-five percent of people never finish anything. Most just talk, leaving a world full of frustrated dreamers.

Before you can finish, you have to start — and the moment you start, the job is already half done. Picture taking your car to the shop with your job depending on it being ready tomorrow, only to find nobody touched it. You'd be furious. Yet most people do exactly that to their own dreams: they put off the small work until something starts clinking, and by then it's too late.

MAKE THE MOVE

The Difference Between a Worker and a Boss

One reason I started producing at home wasn't fear of the big bad industry — I had a dream and saw a chance to grab it. As a kid I ran with older kids who talked a lot of smack about how good they were, until one day I decided to actually do something about it. I made my move. People get nervous around someone who can actually make a decision — that's the real difference between a worker and a boss: being comfortable making the call. So don't let anyone who's all talk hold you back. The difference between a mediocre artist and a platinum-selling producer is simply the day they realize greatness doesn't take forever to figure out — it just takes making the move.

Here's what happened with the last doubter I left behind. A neighbor who loved hip-hop pulled in one day playing an old song, and I called out the group's name. He smirked — “Yeah, you know a little something” — and when I said I used to make that kind of music, he didn't believe me: “Everybody used to do that.” Then I said, “Well, I still have a studio in my house.” His mouth

dropped. All he could manage was, “Oh... 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.

BUILD YOUR CREW

Surround Yourself With People Who Move

So what have you decided in this little conversation of ours? Hopefully you're ready to be a finisher, someone who crosses the line in victory. Remember that ninety-five percent are too afraid to act, which means the door is wide open for you. Nobody is stopping you from dreaming — or from starting. You need a mentor who's been where you want to go, and you should feel no fear of people who never went anywhere themselves. Build a real crew — people who actually want to do the work with you, who light the fire in you when you walk in the room, who see your potential and are devoted to helping you live your dream out loud.

For years I was broke, walking in the cold with Goodie Mob in my headphones — the artist now known as Cee-Lo Green singing, “It'd be nice to have more, but I kinda like being poor.” Getting splashed by guys on nice rims, I finally thought: why do I need friends like this? Later I learned Cee-Lo built a net worth in the millions — funny how the message about liking being poor changed once the money came. 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. I shared my heart, my pain, and my passion in these pages, and I got what I wanted:

money, respect, and freedom. Now I want to help you do the same. And remember what I said early on — you have to be willing to do the opposite of what everyone else does. By now it should make perfect sense. So go do it.

DO THIS NOW — CHAPTER 7

- ☐ Name the ONE project you will finish this week.
- ☐ Write the three next actions to finish it.
- ☐ Who is your accountability partner? Tell them today.

Starting is half done. Pick one project, write the next three actions, tell someone — and be the finisher that the other ninety-five percent never become.

PUT IT ALL TOGETHER

Your 30-Day High-Ticket Action Plan

Write these in your notebook and keep them somewhere you'll see them every day. Then commit — sign and date it.

FILL THESE IN AND COMMIT

- ☐ 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:

REPORT THREE

Surviving the Music Business

The Break-Free Blueprint — the best of it, distilled

The full book takes back control of your career. Here are its hardest-hitting lessons in one pass.

OWN WHAT YOU MAKE

Be the Undercover CEO

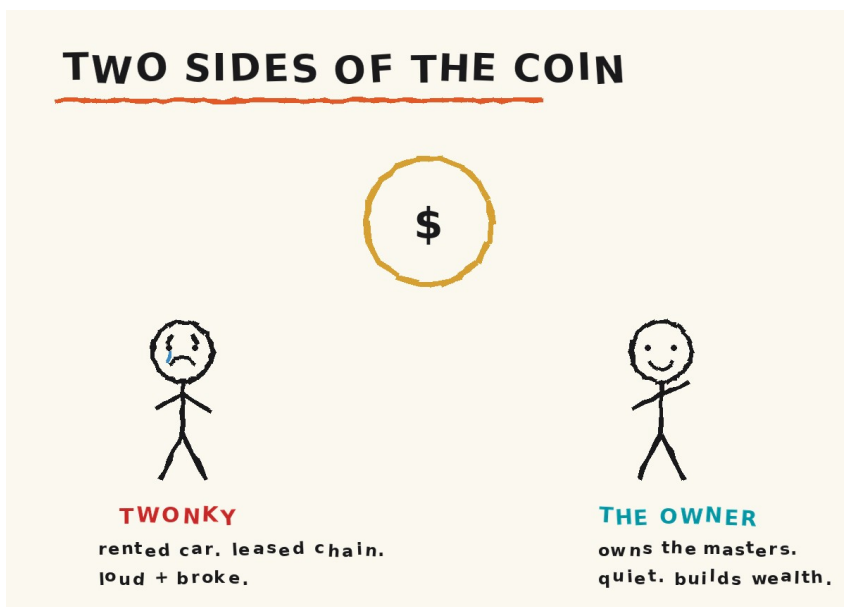


Talent was never the key — ownership is. The industry is a two-faced coin: one side applauds you, the other stabs you in the back. The way you win is to own your masters, keep every cent you make, and run your career like a quiet CEO instead of chasing a spotlight that keeps you broke.

Own your content. Split with no one you don't have to. That is the whole difference between rich and famous.

THE RIGGED GAME

Lil Zip vs. Ice Cube

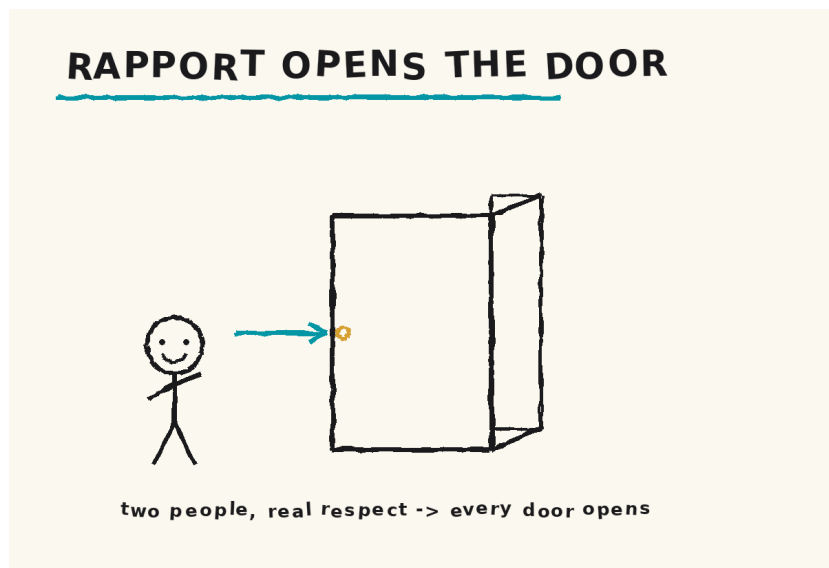


Lil Zip is the hot new artist — a million followers, a leased car, borrowed clothes, a rented chain, and nothing he actually owns. When the numbers don't add up, the label calls it all back and his career goes up in smoke. Ice Cube is quiet and building an empire, because he owns his catalog and plays the business game, not the industry game. Be the one who owns.

Loud and broke, or quiet and building? The whole book is that choice.

THE MASTER KEY

Rapport Opens Every Door



Rapport is the conduit between you and the success sitting in someone else's hands. They won't mentor you — you're worth more to them as competition than as a project. So build real respect, ask great questions, and listen more than you talk. And let them keep the fame; you keep the fortune, because an award can't be cashed at the bank.

Practice rapport this week: ask three people a great question, then just listen.

GET FOUND

Pick One Lane, Then Finish



If you don't have a particular style, you've already failed — good artists borrow, great artists steal, but the greats own one lane. Rebrand under one genre and the right fans come running. Then become a finisher: ninety-five percent never finish anything, so the door is wide open. The moment you start, the job is already half done, and it begins with the person in the mirror.

DO THIS NOW — SURVIVING

- ☐ Write what you OWN vs. what a label would own.
- ☐ Name your one lane, and say it in one line.
- ☐ Pick one project and finish it this week.

***Own your work, build rapport, own one lane,
and finish. That's surviving — and thriving.***

REPORT FOUR

12 Producer Secrets

The music behind the money — the theory that makes hits

Marketing sells the song, but the song has to be good. Here are the twelve secrets of the craft, boiled down, so the music under all this business is worthy of the sale.

THE HIT PROGRESSION



three chords have carried a thousand hits.

THE 12 SECRETS AT A GLANCE

- 1. Music is organized sound — notes, timbre, and scales are the alphabet.
- 2. Intervals measure the distance between notes; the octave brings you home.
- 3. A chord diagram is a map — finger the dots and the chord appears.
- 4. Stack every other note (root-third-fifth) to build any

basic chord.

- 5. The I-IV-V progression is the backbone of most popular music.
- 6. Master the piano keys; every key is the same shapes moved over.
- 7. Number the seven degrees; ii-V-I is the workhorse of jazz and R&B.
- 8. Train your ear — it's the real instrument. Hum first, theorize after.
- 9. Diminished chords repeat in symmetrical shapes across the neck.
- 10. Scales set the mood — major sounds happy, minor sounds sad.
- 11. Add 7ths (Cmaj7, Dm7) to plain chords for instant richness.
- 12. Put it together — a key, a progression, some 7ths, and you've written a song.

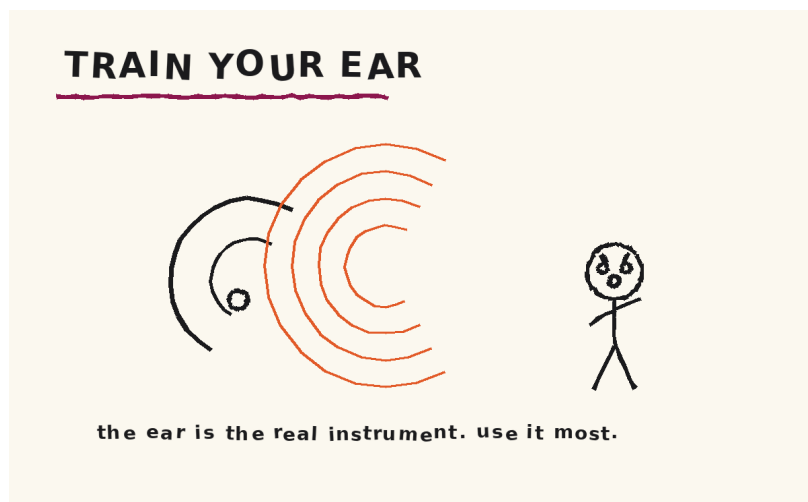
ADD THE 7TH



one extra note turns plain into rich.

The whole craft comes down to a handful of moves: know your twelve notes, build chords by stacking thirds,

hang them on a I-IV-V or a ii-V-I, sweeten them with 7ths, and let your ear be the final judge. Do that, and you'll never sit in front of a blank track again.



You don't need expensive gear to use any of this — a free DAW and your own two ears are enough to start today.

REPORT FIVE

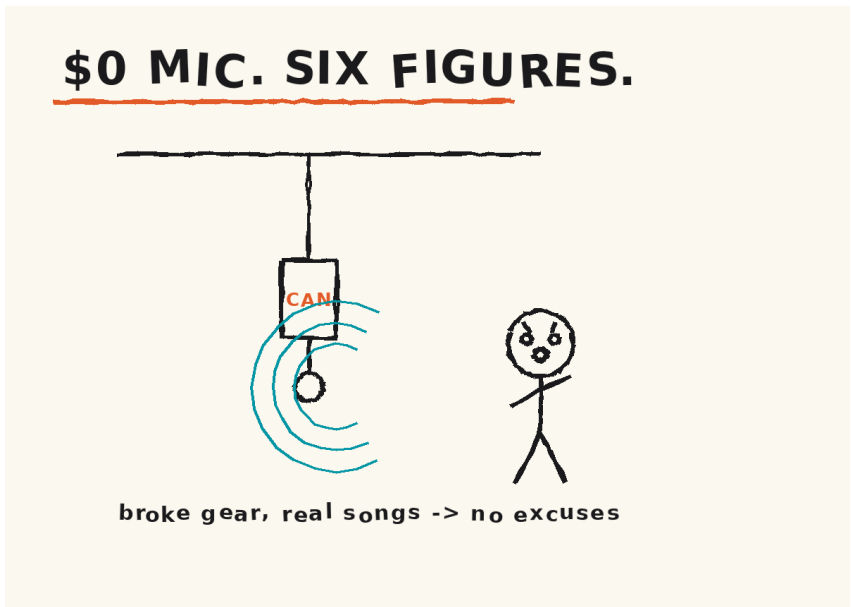
The Six-Figure Home Recording Blueprint

*Build the whole thing from home for almost
nothing*

None of it matters if you can't record. Here's how to build a real studio and a real income from your bedroom, with free tools and zero excuses.

THE WHOLE ARGUMENT

You Don't Need Money to Make Money



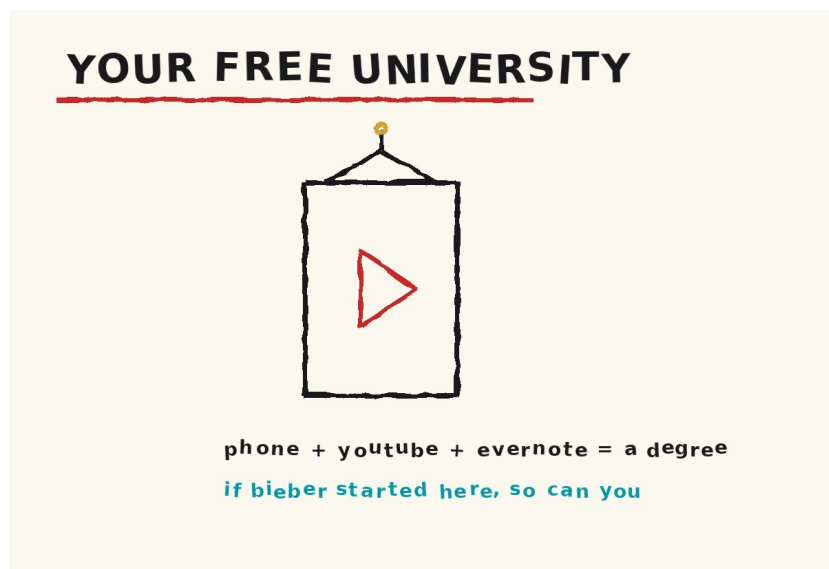
The author built a six-figure career starting with a microphone hung in a Pringles can, a shoestring, a

thumbtack, and a leg-stocking pop filter. The tools that used to cost twenty thousand dollars are free or nearly free now, and the studio is already in your pocket. What was missing was never the gear — it was a plan and the nerve to start.

If a Pringles-can mic made six figures, your excuses are disqualified.

THE FREE-TOOLS STACK

Evernote + YouTube + Hoopla

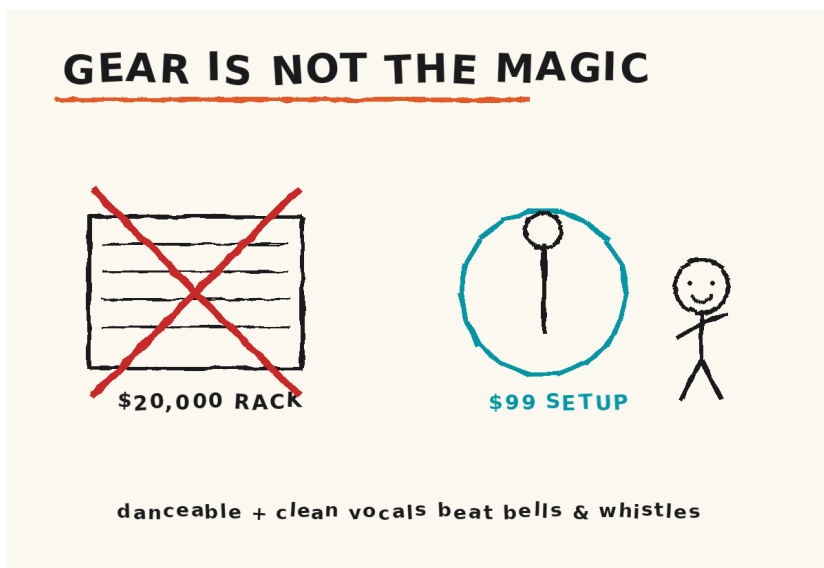


Three free apps let one person operate like a company: Evernote to capture every idea, YouTube as your stage and your free university, and Hoopla — the library app that's the Netflix of audiobooks and courses. Turn your car into a mobile university and feed your mind in the minutes you already waste.

Start small, but start now — the only variable is whether you take action.

SMART MONEY

A Real Studio for About \$100



Nobody cares about your sample rate; they care whether the song moves them. A USB interface, a \$20 mic (or your phone), a pair of closed-back headphones, and a closet full of clothes for a vocal booth is a complete setup for around a hundred dollars. Behringer rivals the big brands, and a used Digi rack off eBay gets you a pro sound for pennies.

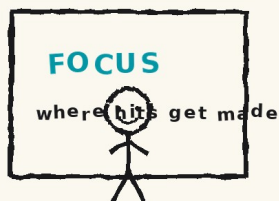
Danceable beats and clean vocals beat bells and whistles every time.

PROTECT THE WORK

Build Your Bunker

BUILD YOUR BUNKER

NOISE. HYPE. DISTRACTION.



go underground. protect the work.

When the surface is chaos — noise, hype, everyone's opinion — you go underground and build a quiet place where the real work gets done. You don't need all forty-eight laws of strategy; two of them make a hit-making bunker. This is a marathon, not a sprint, and nobody is coming to save you.

DO THIS NOW — SIX-FIGURE

- ☐ Grab the free tool you already own — your phone or laptop.
- ☐ Download one free DAW tonight and record one idea.
- ☐ Turn a closet into your vocal booth.
- ☐ Protect your focus: build your bunker.

Free tools, hard work, and a bunker to build in — that's the whole blueprint.

THE LAST WORD

Keep Going From Here

You now hold the whole playbook: the swipe file to sell, the Radio Ready Report to understand the game, and High-Ticket Secrets to price your work. The rest is the work. Nobody is coming to do it for you.

Keep learning with me.

Subscribe on YouTube at youtube.com/@MusicBizManifesto, where I go deeper on all of it 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*, *High-Ticket Music Business Secrets*, *The Radio Ready Report*, and *The Six-Figure Home Recording Blueprint*. Search “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*
- *High-Ticket Music Business Secrets*
- *The Six-Figure Home Recording Blueprint*

All part of the Music Biz Manifesto. Find them on Amazon, and connect on YouTube:
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.