

Guide to Lucrative Music Licensing

**18 Time-Tested Steps
To Sync Success**



DAVE KUSEK'S
NEW ARTIST MODEL

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Lucrative Music Licensing: 18 Time Tested Steps to SYNC SUCCESS

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<https://lucrativehomestudio.com>

<https://newartistmodel.com/critique>

Welcome to the Guide to Lucrative Music Licensing

Without wasting any of your time, I'm going to give it to you straight -- THIS BOOK is about putting you in a position where you can flourish and prosper this year and every year into the future.

I am going to show you what it takes to consistently create music in your home studio that gets licensed and creates lucrative income.

What I am going to reveal to you in these pages is a philosophy and system for success as an indie musician that you will not find anywhere else. And don't expect this to be a paint by numbers approach that will give you a crappy looking picture as a result.

Instead I am going to show you 18 time-tested steps that you can follow to up your game across the board as a musician and music producer so that you consistently create masterpiece quality recordings that will stand up to anything in the marketplace.



#1 Learn How To Become

A Soldier of Research

A Soldier of Research is a person who knows how to narrow the search for empirical truths and how to separate false information from workable, useful information.

A Soldier of Research studies their **DAW Manual** religiously (rather than solely relying on forums - where, guess what? -- 80% of the information is not valid!), **A Soldier of Research** listens to current music as well as music of every genre and every era, and who doggedly and with discipline builds up their library of reference tracks. While networking, **A Soldier of Research** learns as much about potential contacts as they can **BEFORE** meeting that person and networking.

Right away, I teach my students how to sift through the confusion and how to formulate valid questions which will help them dispel the myths and get rid of the rampant brainwashing that exists in the field of **LUCRATIVE** music licensing.

A Soldier of Research is never lazy, and always willing to get to the bottom of the truth. For example, from a mile away **A Soldier of Research** can

smell that tiny percentage of unethical salespeople who send damaging lies cascading through our indie musician community world-wide.

As a specific example, let's take the subject of music production for lucrative music licensing. The main lie to look for when it comes to producing music for licensing can be summarized by the following statements (which you will hear me repeating over and over): **It's not the canoe, it's the Indian.** In other words, **it's not about your gear, it's about developing your ear.**



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#2 Join the Culture of Quality

And Leave “The Quantity Culture”

We live in “The Quantity Culture.” I acknowledge that this is not true for everyone, and if you're not taking part, good on you. However, we all have to deal with the bulk of humanity which IS at this time part of “The Quantity Culture.”

If you want lucrative income from licensing, instead of working for minimum wage (or less) in your home studio heed the following advice: One masterpiece recording is worth 10 or more “good tracks.” You will constantly hear “The Quantity Culture” spout mantras like “content is king” and “more is better.” While there are some truths to these sayings,

one thing is undeniable: One Masterpiece Recording can launch a career, and can start a long-term lucrative relationship in the music industry.

Of course, having **more than one** Masterpiece Recording is ideal, and you should always strive for getting faster and faster at what you do, but never abandon quality. Never. I will help you with both quality and speed of delivery. After all, speed of delivery **IS** included in the definition of QUALITY!

Quality has everything to do with - **everything you do!**

For instance, writing emails, zoom calls, conversations, family time, your day job, your relationships, etc.

I once ran a construction crew in my younger days. I loved it! So much about what we do with music and our careers parallels the philosophy of sound construction practices. For instance, I was apprenticed by master craftsmen, all of who repeated this mantra: "Measure twice, cut once." After running crews for about six months, I upped that mantra to, "Measure Thrice, Cut Precise!"

And this holds true for your music, and your career. Take the time and care necessary to QUALITY CONTROL CHECK everything you do. It may seem like you are slowing yourself down, when in actual fact, you are SPEEDING UP YOUR CAREER like you would never believe!

If you were to re-read the story about the Tortoise and the Hare, you might be very surprised to remember something you may have forgotten about that story -- the Tortoise won the race by **SPRINTING** at the end! You will become **FAST** at what you do by **DOING IT RIGHT THE FIRST TIME!**

#3 Understand Who You Actually Work For

In The Music Licensing World

Throughout my years of watching tutorials, joining webinars and attending events for licensing, the focus of “who I worked for” was constantly being placed on music supervisors, publishers, music library owners, ad agencies, video game reps, and movie directors.

And then, in the course 9 hours on one specific day -- January 19, 2018 to be precise, at the CBS Dub Stage Studios in the Studio Row district on Magnolia Blvd. in Burbank, California, I learned more about who we are all actually working for in the music licensing world, than in three year’s worth of tutorials, webinars and events.



I learned the lesson I am about to share with you from Steve Rowe, one of Hollywood's top Music Editors, who mixed 300 episodes of NCIS, the top rated television show in the U.S. for more than 10 years, as well as 158 episodes of Star Trek, among many, many other television and film projects.

Whereas before I thought I was working for music supervisors, publishers and other "middle people," I quickly found out that day that the truth about who we actually work for may surprise you. We ultimately work for Music Editors. Music Editors make the **FINAL** decision about what music goes where. Music Supervisors are nowhere in sight when Music Editors make their final decisions. Music Editors rate composers, songwriters, producers and engineers and sometimes pass that information on to Music Supervisors, Publishers, Ad Agencies, Libraries, etc.

I go into meticulous detail regarding how this impacts your composing, songwriting, arranging, mixing and mastering with my one-on-one students.

However, I will share with you the following points that can immediately help you increase your odds of making a lucrative career in the music licensing world right now:

A. If you are creating trailer music for films, do not listen to advice that suggests you cut down the length of your submission. Music Editors appreciate LONGER cuts from which they can edit what they feel is best for the project they were hired to edit.

B. Upload your deliverables into **extremely** organized and **Quality Control** checked packages. Before sending off your final products, make absolutely sure that you import your exported files into a blank session and TEST your files meticulously -- as if you are the **RECIPIENT** -- before sending them off. Test your files using the Full, Lo, Mid and High Checkerboard A/B System (See Step ___ Below). Each set of deliverables you send (mix versions, masters, stem files, cues) carries with it - YOUR REPUTATION.

Music Editors keep “black books” in two columns - who they want to work with, and who they will avoid working with. For real.

C. Check out Steve’s description of his job and compare it to that of a COMPOSER and you’ll see how CONNECTED you truly are to MUSIC EDITORS:

“The next step would be to get familiar with the process of music editing - the timeline of how music is created and managed for a project. This process begins with the initial meeting with the composer, producers and directors and continues all the way through to the final mix. As a music editor you will be involved throughout this entire process. It is also important to listen to the music of film composers that are working today- become familiar with what styles of music they incorporate into their scores. Listen for the moments where music is used- where music begins and where it ends. Learn to think about film from a musical perspective.”

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#4 Vice Watch & Integrity

The Secret of Time Management

Vice Watch is something my students the world over have been raving about as the **#1 activity** that has helped them achieve their goals in the

entertainment industry as evidenced by me being constantly bombarded with incredible life-changing Vice Watch success stories and testimonials.

What Vice Watch is NOT.

Vice Watch is not some sort of "Mindset."

In my life there HAVE been, and continue to be, very specific sources, influences, activities and resources which have helped me to live and develop a mindset. I was able to grow wisdom which resulted in a fascinating discovery --

A mindset which precedes an aligned action is **APPARENTLY** how life works.

A truth I have discovered is that a mindset is most *effectively* and *permanently* built or changed **AFTER** action.

In other words, I found that one can more easily develop a *permanent* mindset by immediately going into action **REGARDLESS of their current mindset**, than they can by "developing" and "controlling" their mindset in order to create a desired action or habit.

Recently, a 1-on-1 student of mine who lives in California made mention of something I went over with him earlier in the week regarding what to do about managing his time when he feels totally overwhelmed. I shared with him something I learned during my two year apprenticeship with Chick Corea's staff and crew.

I didn't attempt to change his mindset at all.

I went STRAIGHT to an action which he could undertake that can cure overwhelm and solve "Time Management" every single time when applied as an ACTION.

His mindset changed permanently for the better through this one action: you guessed it... VICE WATCH.

What VICE WATCH IS.

VICE WATCH is Self-Serve Life-Coaching.

And here is exactly how it works.

There was a time in my career (actually TIMES) I felt **totally overwhelmed**. I felt I could NOT keep going with my home studio, that I could not keep going with my music career. Too many challenges and problems all happening at one time. I call these times in my life my "Trial & Terror" days. (*Months* is more like it).

NOW - THERE IS SOMETHING INVISIBLE WE OFTEN DON'T SEE OR THINK ABOUT: THOSE DAYS, HOURS OR MINUTES WHEN WE DO GIVE UP. They can add up. And they KILL any semblance of Time Management (We'll talk about that more later) and they lower our level of success. We sometimes literally GIVE UP, if even for a minute or an hour or a day or a month -- when faced with certain

Challenges and Problems

See if you can relate to any of these challenges and problems which can, when added up, create the feeling of overwhelm. Especially when you sit down to work on that **one** thing that *should* be giving you complete joy in your home studio: **music!**

Computer Frustrations

Financial Stress

Lack of Exercise

Relationship Drama and Family Stress

Certain People in Your Life Pulling You Down
Contrary & Confusing Tutorials, Lessons and Courses on Music Production
Not Enough Time to Learn Enough About Your DAW
Not Enough Time to Make Your Recordings Sound Polished
Lack of Confidence In Your Ear
Lack of Confidence In Yourself as an Artist, Musician, Producer, Engineer
Lack of Confidence in Yourself as a Person
Stress from Your Day Job
Not Having Enough Good Contacts
Not Getting Any Breaks in Your Career
Too Much Time Needed for Social Media Promotion and Distribution
Too Many Distractions on the Internet and Social Media
Health Problems Arising from All of the Above

How & Why I Never Gave Up With My Home Studio

I'm going to save you time by getting straight to the bottom line. One thing I know for sure: If you are still here at this workshop, you don't have time to waste. You've probably had it with the feeling of overwhelm. I totally understand.

Over the years, I developed a way of mentoring and apprenticing as a Life Coach that always works for my students when followed.

You can do this on your own. If you have trouble mustering up enough discipline to maintain this approach -- collaborate with someone and help each other through.

STEP ONE:

Make a list of all the conceivable vices in which humans could engage on this planet.

This is a very personal step. Everyone's list will be different.

Divide the list into two categories: ACTION and INACTION.

Important Note: Pay close heed to the definition of Inaction: Lack of action where action **is expected or appropriate**.

Here are a few of many possible examples:

A List of All Possible Human ACTION VICES

Excessive Drinking
Taking Drugs
Porn
Gambling
Gambling in Life (Taking Stupid Risks and Knowing It)
Putting Oneself Down
Stealing
Cheating
Lying
Being Rude to Others
Bad Sportsmanship
Eating Junk Foods
Eating Too Much
Releasing Music Knowing It's Not Done Yet
Excessive Time On Social Media
Excessive Time Playing Video Games
Using Cracked Software and Plug-Ins
Etc., etc., etc.

All Possible Human INACTION VICES

Ignoring One's Children, Spouse, Boyfriend, Girlfriend, Family, etc.

Neglecting Needed Paperwork (Taxes, Licensing Contracts, etc.)

Not Educating Oneself Daily Regarding One's DAW

Not Educating Oneself Daily Regarding Music Theory

Not Educating Oneself Daily Regarding (Fill In The Blank)

Not Exercising

Not Sleeping Enough

Procrastinating (List Specific Areas of Life)

Giving Up on One's Dreams

Etc., etc., etc.

STEP TWO:

Look over your list of ACTION VICES and INACTION VICES in Step One above.

Place a checkmark next to the vices that you consider apply to you. Be as honest as possible.

STEP THREE:

Rate each vice that you have checked off using the following system:

The lowest Minus 10 up to the highest Plus 11.

Keep your list and your ratings written down and updated on a weekly basis.

How the Rating System Breaks Down

Minus 10 means the particular vice in question is literally ruining your life. Regardless of how things look on the outside to others, you know honestly that that Vice is literally ruining your life. Left unchecked, other areas of your life will get worse.

As you improve each vice that you checked off, the numbers will move closer towards zero. Minus 10, minus 9, minus 8, etc.

Zero = Vice conquered.

A Zero means the vice in question is no longer a problem in your life - at all. Period. Gone. Vanquished. This is a big deal and can take some time to accomplish. The point is to work at it daily, and to note down your ratings weekly. Some people go so far as to note down their ratings daily.

Collaborations

When collaborating (which is a great way to hold yourself and another accountable) there is no need or pressure to share what your vices are. Simply assign each vice a letter, such as A, B, C, D - and a number. All you have to do is let your collaborator know the letter of your vice and the number rating for the week. Some people are OK with sharing what their vices are, some are not. I found that even if one keeps their vices to themselves and shares only letters, this approach still works just as well.

Summary

I found that when people give up on their home studios and/or their music careers, it's usually the result of not working hard enough at strengthening **themselves**, followed by not building up a team for real.

The secret is to work on both at the same time.

You can see the results of not addressing your vices show up in the following ways; distractions pulling your focus away from what you are doing, feeling exhausted, repeating the same mistakes over and over, not able to persist on an action until it's truly done, allowing others to pull you down, and ultimately -- giving up.

The “Vice Watch” approach to “Self-Serve” Life Coaching is an amazingly simple and effective insurance plan against giving up.

The bottom line is this -- give it a try.

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#5 How To Parallel Life (A Group Activity)

Hire Interns

The underlying secret to managing time, as I mentioned, is applying Vice Watch. The next level up to managing time is not so much about time management as it is about managing PEOPLE. And this is where the vital action of creating your own GROUP, your own FAMILY, your own TEAM comes into play. It's not just a catch-phrase or a cute meme. Approaching life as a group activity is a successful way of life and you will find it as a core

fundamental activity by all successful people. YOU can carry this out by hiring an intern.

I want you to write this down and tape it on the side of your computer monitor so you never forget it. Write this down: “Life is a group activity. I am going to hire interns and achieve my potential in the entertainment industry!”

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#6 “Above and Beyond”

Networking

My personal motto is: I’m Either Networking or Notworking!

An important part of my research into who tends to succeed and who tends to fail in the lucrative music licensing space points to one fact: those who discipline themselves to work on their Vice Watch tend to find themselves able to effectively do things at which they previously were not achieving their full potential. Case in point: Networking.

The way I look at Networking is not with catch phrases like “adding value to relationships” or “establishing long-term relationships.” Though these statements are totally valid, in my opinion they do not convey the essence

of human relationships. And it's human relationships that absolutely make up the backbone of the entertainment industry (or ANY industry).

I use these words to describe the most effective approach to Networking that I have discovered:

“Help Another Human Being”

The formula for “Above and Beyond” Networking is simple:

Instead of shoving your music and talk about you you you in the other person's face, try this: Sincerely ask the person what they need and want. And then deliver it.

I do this for months before presenting music to people. And you know what often happens? The other person actually ends up asking for my music, AND my music goes to the “top of the pile” when being considered for placements.

Though this step is short and simple and to the point, do not underestimate the power of helping another human being.

Ok, now let's take a look at some technical points; some revolutionary music production workflow systems that will, if followed with discipline, result in you being able to produce masterpiece quality tracks CONSISTENTLY.

We're going to start with one of the key workflow approaches that is causing a paradigm shift in the industry. I call it the Mute Automation Checkerboard A/B Workflow System.

#7 REVOLUTIONARY Mute Automation

Checkerboard A/B'ing

This is a fundamental workflow strategy that will allow you to make consistent progress on your productions. This strategy involves setting up a routing mechanism in your DAW which allows you to press play, close your eyes, and (without any mouse clicks or other moves, and without silence between “A” and “B”) compare your production-in-progress with (a) commercial reference track(s) of your choice AND [and here is an incredible game-changer] -- (b) YOUR PREVIOUS MIX .

Using this workflow system, you will immediately be able to tell whether your track is within the “ballpark” of an industry-standard, broadcast quality production or not. Equally as important, this particular A/B workflow will allow you to avoid the consequences of the McGurk Effect, a sonic illusion that occurs when the brain processes certain visual and auditory information simultaneously.

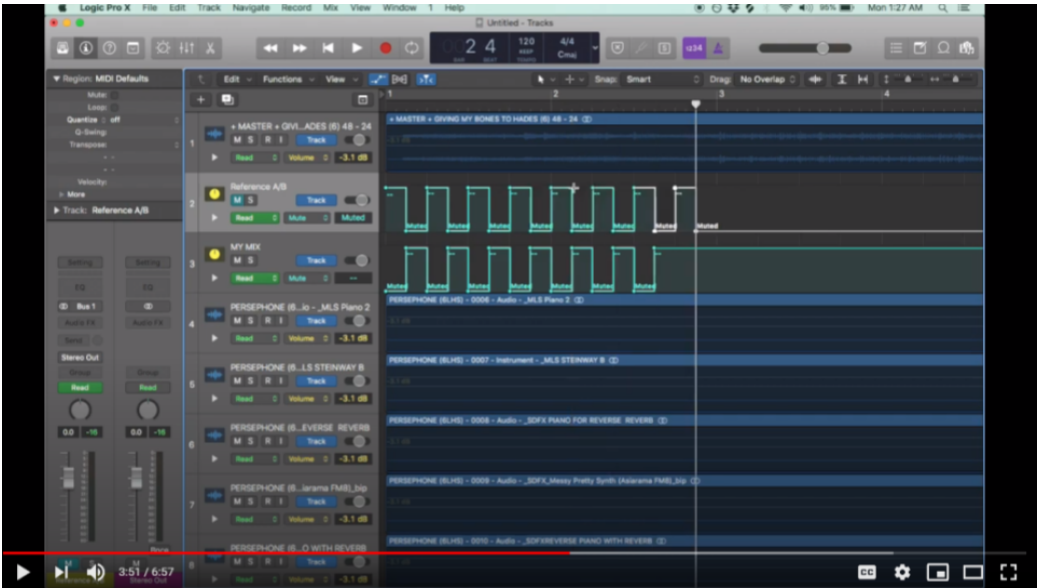
It can be set up in any DAW.

To setup your checkerboard A/B, select a place a reference track close to the sound you are trying to create above your mix in your DAW. Route your entire mix to an Aux or Group track titled “My Mix A/B.”

Then ensure that your DAW is set to Snap To Grid for Automation. Then, starting with the Reference Track Aux or Group track, you automate the mute parameter in 5 second increments, on, off, on, off, on, off, etc.

Once you have automated the mute parameter for the full length of your track, you now do the same thing, but in a mirrored fashion, with the Aux or Group track you have set up titled “MY MIX A/B.”

Here is what the final result of setting up your MUTE AUTOMATION CHECKERBOARD WORKFLOW SYSTEM should look like.



OK, now that you have a basic understanding of what the Mute Automation Checkerboard A/B Workflow System is all about, let’s take a look at a system which I developed which can best be described as giving you X-Ray Ears on Steroids -- the Low, Mid & High Checkerboard A/B Workflow System.

#8 Low, Mid & High

Checkerboard A/B Files

This is another vital workflow strategy that will save you time and improve your ear and your confidence. This workflow involves exporting Checkerboard A/B Files (a volume-matched mix of your track alternating back and forth in 5 second sections with your reference track) that isolate the 3 main bands of the frequency spectrum: Low, Mid, and High.

For instance, your “Low Checkerboard A/B” file would isolate only the low frequencies, your “Mid Checkerboard A/B” file would isolate the mid frequencies, and your “High Checkerboard A/B” file would isolate the high frequencies.

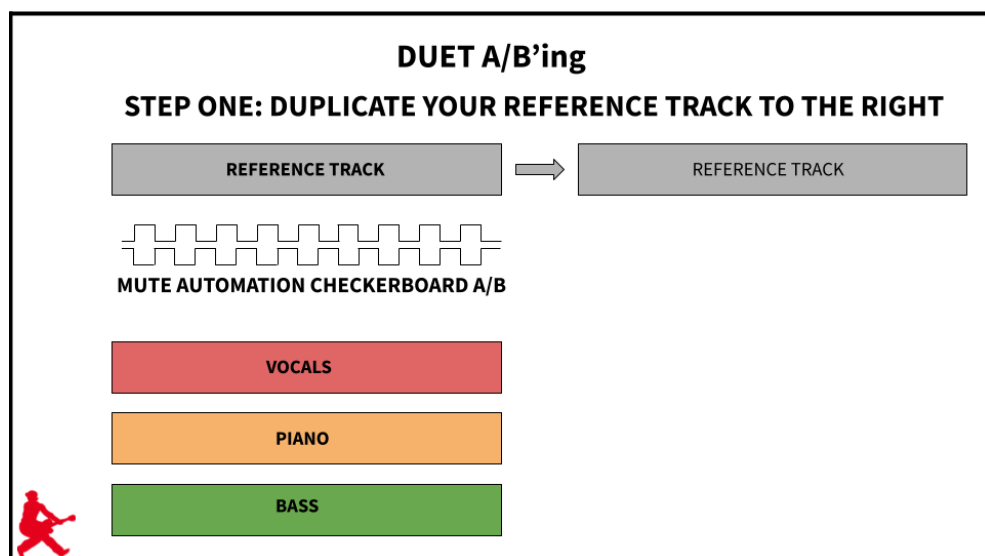
You can accomplish this by simply instantiating an EQ plugin on your stereo out (which both your mix and your reference track are routed to) and isolating each band, one at a time, using low pass/high cut filters. The specific frequencies that you cut/pass for each file are not important -- just make sure that you end up with three files: one where you can only hear the lows, one where you can only hear the mids, and one where you can only hear the highs.

Once I discovered the Low, Mid and High Checkerboard approach to mixing and mastering, I discovered another very unique but deadly accurate way to get your tracks up to industry standard EVERY SINGLE TIME. I call it DUET A/B'ing.

#9 DUET

A/B'ing

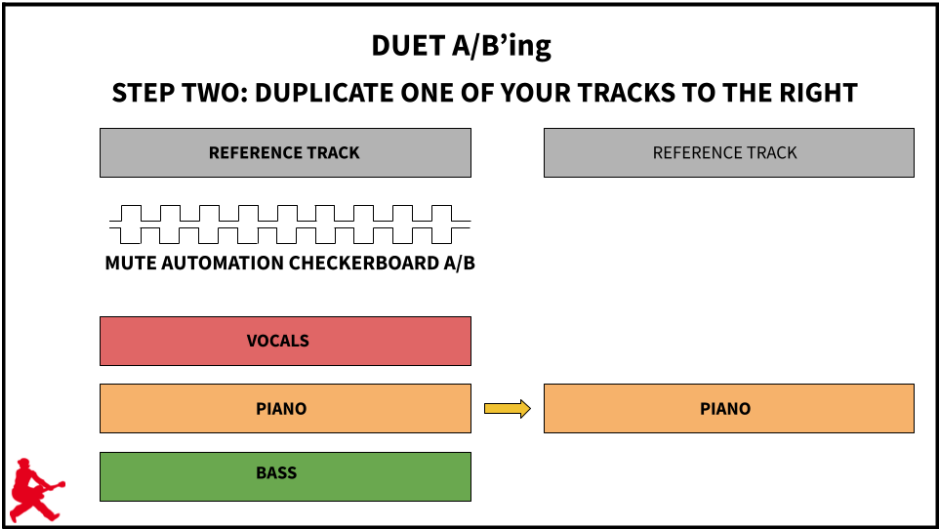
Duet A/B'ing is fascinating. It's easiest for me to show you this instead of talking about it too much. Look at the following diagram:



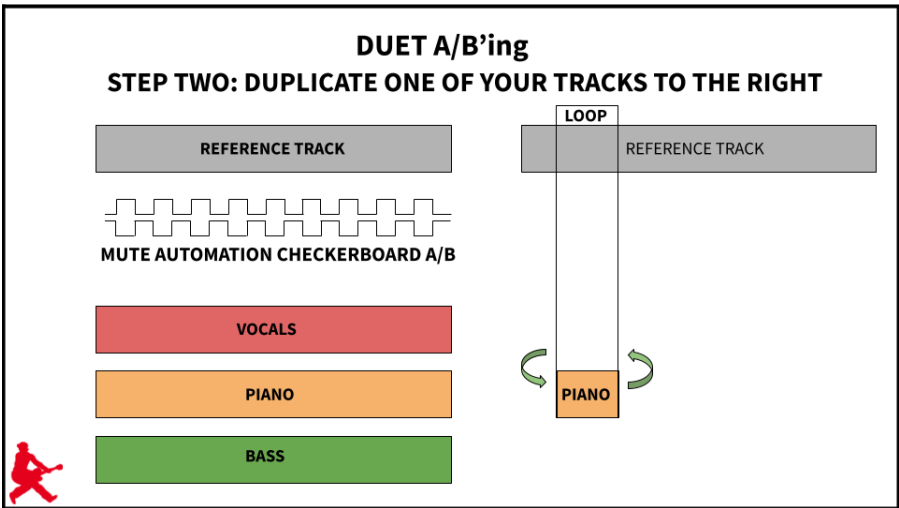
In the first diagram you will see the basic architecture of how to set up a Mute Automation Checkerboard A/B Workflow System inside your DAW. Notice the “Checkerboard” graphic (sort of looks like teeth) which is created when setting up your Mute Automation.

Again, the way the Mute Automation Checkerboard A/B Workflow System works is whenever your mix is playing, your reference track is silent, and whenever your reference track is playing your mix is silent.

The Duet A/B Workflow System is not done with the Mute Automation set-up. It is done to the right of your entire session. Step 1 is to duplicate your reference track to the right of your session on the same track.



Step 2 is to take one element of your mix, in this case the piano track, and duplicate it underneath the copy of the reference track to the right - on the SAME piano track as in your mix.



Step Three is to find a pause, or a “hole” in the reference track where the element you have chosen to work on stops playing. (in this case the piano) You then fill this “pause” or “hole” in the reference track with YOUR piano below, creating a sort of “Re-Mix” of the reference track. The DUET A/B set-up is different than the MUTE AUTOMATION SYSTEM in that you are listening to the reference track and your mix element(s) at the same time, rather than alternating between them.

There is both science and art involved in setting up a Duet A/B. The science is the architecture and physical set-up.

The art is making the resultant “Re-Mix” sound as musical as possible.

What you are listening for is this: focus on the element you have chosen in your mix (piano in this case) within the “Re-Mix” and ADJUST THAT ELEMENT WHILE LOOPING THE SECTION YOU ARE LISTENING TO until it sounds like it’s actually a part of the reference track mix.

Once you have made your adjustments, you then go back to the left of your session and fine-tune the element you are working on within the context of your mix. The results are amazing. And it’s easy and there is no second-guessing involved.

Speaking of second-guessing, I’d like to talk to you about a MAJOR sonic illusion that haunts all mixing engineers bar none, and what to do to eradicate that illusion. The illusion is called The McGurk Effect.



#10 The McGurk Effect And Other Sonic Illusions

30 Music Production Ear Training Exercises

The McGurk effect is a perceptual phenomenon that demonstrates an interaction between hearing and vision in speech perception. The illusion occurs when the auditory component of one sound is paired with the visual component of another sound, leading to the perception of a third sound.

In other words, if you look at your screen while mixing or mastering, you won't only be listening to the track, but also seeing things that will impact your mix.

There is only one way to annihilate the much dreaded McGurk Effect. CLOSE YOUR EYES as much as humanly possible while mixing!

There are DAW Controllers available which can assist you in keeping your eyes closed. It's important to do your homework to find out which DAW Controller will work best with your system.



I am not trying to sell you any products here. Rather, I'm presenting you with a concept of what you can do to eradicate the deadly McGurk Effect from your mixing.

There are DAW Controllers which are designed to work universally with many different DAWs on any operating system, such as the Mackie on the left and the Behringer on the right.

You can assign the various knobs and sliders to different plug-ins or DAW parameters, close your eyes, and work the knobs or faders in a hands-on manner rather than relying on your mouse.

However, before we get mired down into gear, I want to make clear that it's all about the ear.

Use Your Ear, Not Your Gear

As a Priority When You Mix

And with that in mind, I have developed a series of Music Production Ear Training Exercises that help improve your confidence and give you the basic foundation you need to create consistent Masterpiece Recordings, thereby putting YOU in the driver's seat and raising your odds of earning a lucrative income with your music. These are included in the Lucrative Home Studio course described at the end of this book.

Ninety-Five percent of these Music Production Ear Training Exercises are done WHILE YOU MIX AND MASTER!

Speaking of Mastering, did you know that it's better to learn how to Master BEFORE you learn how to Mix? Let's take a look at this counter-intuitive concept.

#11 LEARN

How To MASTER First

No matter how long you have been Mixing, whether you are just starting out or whether you have been mixing for 10's of thousands of hours, I can guarantee that you will become a much better Mixing engineer if you learn the art and the science of Mastering.

But wait a minute, isn't Mastering way harder to learn, and don't you need special ears from heaven and super-hero abilities and powers, not to mention super expensive equipment and a special room?

The answer to all of the above is the same.
NO.

I prove to my students that Mastering is 100 times easier to do than Mixing! How do I prove it to them? I teach them how to professionally Master within 12 weeks. And they then turn around and prove to me that they truly do know how to Master proficiently, some of them by creating a new income stream and acquiring extremely happy clients! There are many myths and quite a bit of brainwashing out there when it comes to the subject of Mastering.

Don't buy any of it. If you can mix, you are DEFINITELY qualified to Master. And learning how to do it will unveil to you WHAT IS IMPORTANT IN A MIX and WHAT ISN'T. You will never mix the same again after you learn Mastering. The quality of your Mixing will skyrocket.

Speaking of Mixing and Mastering, did you know that if you mix and master in separate projects, the quality and speed of delivering your tracks to potential licensing clients can greatly increase?



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#12 Mixing & Mastering

In Separate Projects

In order to completely eradicate the McGurk Effect while you are Mastering, there is one important step I strongly suggest you try. Mix in one session, then export your mix and Master in another session.

Now, there are many **other** reasons I do this on every project I work on. Most of those reasons have to do with putting myself in a position to make a lucrative living by getting my music licensed.

And when we talk about getting mastering and getting your music licensed, we at once will inevitably touch upon the subject of

DELIVERABLES. What are those deliverables and how do ensure those deliverables are of extremely high quality? Let's take a look.



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#13 The Most Efficient Way To Create High Quality Deliverables

When it comes to the most efficient way to create high quality deliverables it all starts with a somewhat invisible treasure. There is hidden simple wisdom in the following tip which defies common sense, probably because it is too simple to appreciate. This is a vital organizational tool, especially when it comes to creating music for licensing.

In any DAW, you have the ability to “lock” tracks so that they become uneditable. By creating a locked marker track that is set to the EXACT desired “start” and “stop” points of your final export, you can be confident in knowing that ALL the files you export and deliver (called **Deliverables**, such as mixes, individual tracks, licensing cues and stems) -- are EXACTLY the same length.

Files that are NOT the same length will create problems for your end user and could be the difference between you getting more work and ruining a professional relationship or even your career.

To appreciate what an EXACT STARTING POINT means when it comes to music production, know this -- if your file starts 1 millisecond earlier or later than another file, the resulting change in your overall mix on certain types of tracks could ruin your mix.

If you don't believe me, try this test.

Create a layered snare drum consisting of two different snare sounds 100% quantized throughout your track. Start moving one of them by milliseconds to the right or the left. Let me know what you hear.

The result creates what is called comb filtering as well as phase problems on certain tracks. Any music editor will be able to hear this problem and believe me, you may not get a second chance if this problem exists with your deliverables.

Let's now move on to a fascinating look at Routing and a corresponding story about the perennial favorite album of multiple generations, "The Dark Side of The Moon" by Pink Floyd.



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#14 “Dark Side of the Moon”

Architecture & Routing

There is a way to route your mix so that you can open up some very interesting options which are impossible to achieve otherwise.

I call this routing system “The Dark Side of The Moon” Architecture and Routing.

After mixing for tens of thousands of hours, I realized something one day by mistake (as is so often the case when making discoveries). I had my mix set up with “glue” on my entire mix. For those that don’t know, the term “glue” is used when a compressor and/or a limiter is placed on the entire mix. Since it’s activated on all sounds coming in, the OVERALL sound of the mix is affected. The change can be slight and subtle, or overwhelmingly dramatic.

So, one day I had everything correctly routed through “the glue” -- or so I thought. I noticed that the vocals in my mix sounded A LOT better than the day before and I was trying to figure out what I changed, because I knew I didn’t change anything on the vocals. Except for one detail - instead of making sure that the vocals were routed through the “glue,” I had accidentally routed the vocals straight to the DAW stereo out, on which I had no plugins whatsoever.

So here was my entire mix, except for the vocals, routed through a compressor and a limiter, with my vocals skipping the “glue” and routed straight to the Stereo Out of my DAW.

Now - before you think this will work every time, (in fact, before you think ANYTHING will work every time in every mix), know this - when people tell you something is a rule that must always be followed, look at that something as a TOOL, not a RULE.

If you look at it that way, you will more likely than not keep yourself protected from “Mental McGurk Effecting” yourself as I tell my students.

I will often say “Don’t Mix With Fixed Ideas, Just Mix The Music In Front Of You.”

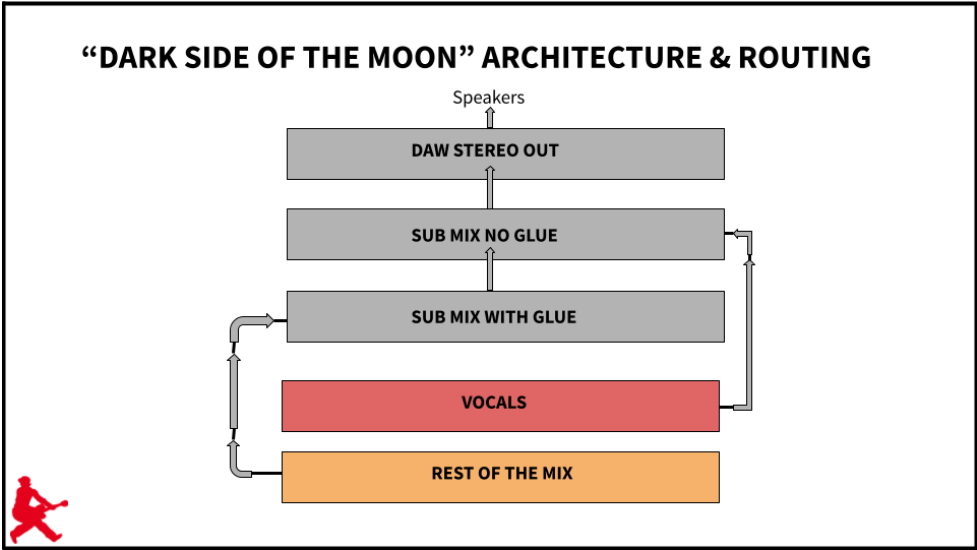
What I mean by that is if you decide that an idea about how to mix will always work, you are now walking around with a fixed idea. If you mix with these fixed ideas in your head, something fascinating will happen - you won’t be able to hear your mixes objectively! You will be “hearing” the idea rather than the mix!

I call this a Mental McGurk Effect.

The reason fixed ideas don’t work, is that there are literally thousands of variables in every mix and the result of those variables are NOT always predictable.

So, just because the vocals on this one mix sounded great when they were routed outside the “glue,” does not mean that vocals routed outside the glue will always sound great.

And, by the way, you can use this technique on anything and any combination of things in any mix. It looks like this:



So here was my entire mix, except for the vocals, routed through a compressor and a limiter, with my vocals skipping the “glue” and routed straight to the Stereo Out of my DAW.

Now - before you think this will work every time, (in fact, before you think ANYTHING will work every time in every mix), know this - when people tell you something is a rule that must always be followed, look at that something as a TOOL, not a RULE.

If you look at it that way, you will more likely than not keep yourself protected from “**Mental McGurk Effecting**” yourself as I tell my students.

While you are in the process of mixing, you’ll definitely want to test your mixes in several systems before distribution and submission. Let’s look at how you can do that effectively.



NEW ARTIST MODEL

#15 Exactly How To

Test Mixes in Various Systems Before Submitting

The best way to test your recording before submitting it, and this can be done at ANY stage of production by the way. Don’t wait until you’re done. I suggest doing this all along the way, throughout each step of your project.

Export not only your mix (or master), but ALSO export your Full Checkerboard A/B File, as well as your LOW, MID and HIGH Checkerboard A/B File. Listen to THOSE files in your car!

You will be fine-tuning and improving your ear while taking ACCURATE notes on what needs adjusting until there are no more notes and your track aligns with my definition of a completed track: “No emotional weak links for the listener, from the very first note to the last moment of silence.”



NEW ARTIST MODEL

#16 The PRIORITY Element

Test Mixes in Various Systems Before Submitting

Ask yourself, which one adjustment could I make to my mix right now that will move it closer to completion than any other move I could possibly make?

Again, the definition of a Completed Track: “No emotional weak links for the listener from the very first note to the last moment of silence.”

While listening to the mix MONITOR YOUR EMOTIONAL REACTIONS rather than focusing on “being a producer, engineer or songwriter.” This is sometimes not easy to do.

One important step to take to assist you in listening to songs like a fan, rather than in a sterile, scientific way, is to simply close your eyes.

I cannot impress upon you enough how important and how effective it is for you to close your eyes as much as possible while creating and listening back to your music!

 NEW ARTIST MODEL

#17 Becoming A NINJA

With Your DAW

This step may be the shortest explanation, but in practice, it may take you the longest of any step by far.

Become a Ninja with your DAW by STUDYING THE MANUAL AND PRACTICING WHAT YOU LEARN, PAGE BY PAGE.

When you complete 1 through 17 above, you will now be ready to conquer the greatest stride forward you can take to achieve consistent masterpiece recordings every single time: creating Re-Records.



#18 Learning How To

Create Impeccable Re-Records

A Re-Record is a second recording of an original recording, created from scratch, which, when correctly done, will sound exactly the same as the original recording.

Creating such a recording comes with positive side-effects that are beyond anything you could ever imagine unless you actually created one.

After gaining the ability to carry out the 17 points above like a Ninja, it is this final 18th point, Creating Impeccable Re-Records that will place anyone head and shoulders above the competition in this industry, with a level of confidence that is unshakeable. It is this unshakeable confidence that will be perceived loud and clear by those people who have the ability to pay you lucrative income in the music licensing industry. Not only will your music exude this confidence, but more importantly, so will YOU. And this is what will open wide the gates of lucrative licensing heaven to you.

Every one of my students who became Ninjas carrying out this process, have created miracles in their careers and in their lives.

And this is what I want for you.

Where to Go From Here?

Music production, licensing and owning a home studio is a long road - and there's way more to it than I can cover here in one guidebook. Above all, continuing education should be a priority for you. Not only will this help you stay on the cutting edge, it will also help you to hone your skills and push your limits. Remember - do your research!

And that's why I put together the Lucrative Home Studio course and a Song Critiquing opportunity - to walk you through the next steps.

The Lucrative Home Studio is an 8 module online course with 50+ video lessons taking you through everything from building and setting up your home studio (and how to save a lot of money on gear), all the way through mixing, mastering, and finding and closing clients.

I want to *help you* keep up the momentum and give you the *resources you need* to mix radio-ready songs and run a profitable home studio. That's why I'm [giving you a personal invitation to join The Lucrative Home Studio course.](#)

**CLICK HERE TO SEE HOW THE LUCRATIVE
HOME STUDIO COURSE CAN HELP YOU**

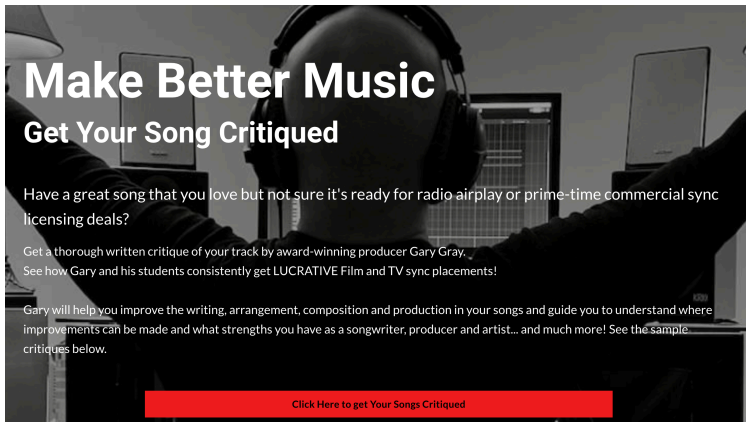
What You'll Learn in the Lucrative Home Studio:

- **Upgrade your EAR** with techniques that will save you time and money and set you apart.
- Learn how to be both a great producer AND a great engineer. (Yes, you can be both!)
- Learn step-by-step **how to mix and master** radio-ready recordings from your home studio.
- Build or upgrade a home studio to industry standards without wasting money (including room prep, plans, gear, and equipment).
- Develop a **6-figure money making machine** with your home studio.
- Feel more confident in your producing, mixing, and mastering abilities.
- Turn any space into a **profitable home studio** and avoid the big home studio myths that will waste you thousands of dollars.
- Learn how to price your services confidently to ensure you get adequately paid for your work.
- **Get bands and clients willing to pay for your services** to come to YOU.
- Learn how to effectively communicate and negotiate with clients and close more deals.
- Develop a **business mindset and solid reputation** that will keep clients coming back.
- Get a system in place to manage your studio's income, expenses, bookings, and administration.
- **Find your niche** and position your services to consistently land high-paying clients that compliment your skill level and expertise.

**CLICK HERE TO SEE HOW THE LUCRATIVE
HOME STUDIO COURSE CAN HELP YOU**

Get Your Song Critiqued

I also will listen to and critique your music and provide you with a detailed written critique plus a one-on-one zoom session to go through everything and answer all your questions.



- > Get your tracks ready for release and ready to shop for lucrative licensing deals.
- > Explode your knowledge of how to achieve broadcast quality, radio ready tracks like never before.
- > See why we get placements on Hulu, Netflix, Disney, Lionsgate, 20th Century Fox, CBS, ABC, HBO, PBS, and more...

<https://newartistmodel.com/critique>

Getting your music professionally critiqued and produced by an experienced award-winning producer is not cheap, so most artists skip this step in their creative process because of cost, or not knowing who to turn to. This leaves them with tracks that are ok, but still need some work before they're ready for prime-time streaming or commercial licensing.