



Welcome To The Course, Music Production FundaMENTALS!

Pre-Requisites

Pre-Requisite #1:

Read the following:

Music Production FundaMENTALS:

There are external and internal factors which can cause a person to not hear their mixes accurately. This is because we listen with our Mind, not with our ears. Factors that affect our thinking, then, affect what we hear – literally. Especially when conflicting or wrong information we've been given about mixing leads to lowered confidence.

Trying to produce music for Licensing in particular offers up a unique set of potential barriers that can slow a person down considerably, unless one is educated on what actually goes on behind the scenes when it comes to successful submissions.

The beginning journey on the road to successful Music Production for Licensing can include barriers such as confusions, conflicting information causing even more confusions and "authorities" who try to teach art (you can't teach art – you can educate someone about their tools, show them different approaches

and share different philosophies, but you can't teach someone how to do their art – if you try, it will usually harm their ability to create).

First of all, Mixing is an Art, not a Science. The single biggest mistake I see made by people who do not see consistent success with their music production for licensing is that they tend to try and approach mixing like a Science – asking lots of questions about specifications, standards, numbers, meters, settings, etc. Those topics are extremely important when learning your tools – and you WILL learn important facts on this course about your tools for sure. However, Mixing is not a tool. Again, it's an art.

In this course you will be shown several accepted and widely-shared “facts” about mixing, or should I say information that you thought were facts, which are not only just opinions, but are not fully workable when applied. These “facts” actually lead to uncertainty and lowered confidence.

I am very lucky in that I have been able to spend the last thirty years not only researching the subject of music production, but researching as well the teaching side of music production for 10 years. And the business side of music licensing as a producer/engineer for the last 5 years.

Many of the workable approaches to mixing for licensing that you will find in this course have been learned by directly collaborating in the studio with music supervisors, publishers and working composers. This helped lead me to successful productions for The Disney Music Group, Concord Records, Megatrax, A&E, and many others – right from my Home Studio -- with the last 14 submissions all accepted for paid publishing and licensing deals.

And now I can say the same for my students, with whom I've been testing the curriculum you are about to learn for 10 years. The main thing to take away from this course is this: if you thoroughly learn the truth about your tools you will be able to create masterpiece art quickly (and by the way Music Theory IS one of the tools for music production [after all you're mixing MUSIC, not just sound]).

If you, on your own, experiment as an artist – and I mean really work at it – hours not just minutes of experimentation – you will proof yourself up against those factors which can drain your confidence mentally – and you will be able to conquer any barrier you encounter. It's all done one step at a time, one day at a time. If you consistently work at it, it WILL pay off. I can attest to that. Your confidence will increase, instead of decrease. And you will be able to hear your mixes better and better and better. And they will sound better and better and better to not only you – but others as well.

So, here is the course I wish I could have taken when I started mixing and mastering for music licensing! Enjoy the journey!

Pre-Requisite #2:

Email gary@LearnAudioEngineering.net with the subject heading:

MIX VERSIONS, STEM FILES & MASTERS FOR THE MPF COURSE.

HOMEWORK

You will be sent an email with instructions of how to download an actual submission package of wav files for Licensing. Keep those files in a safe place on your computer or hard drive. You will be given specific homework during this course involving:

- A. Creating a Full Mix**
- B. Creating an Instrumental Mix**
- C. Creating a Soundbed Mix**
- D. Creating Shortened Cues**
- E. How To Create Stem Files**
- F. Testing Stem Files Prior To Submitting Your Music**
- H. What To Listen For When You Mix and While Inspecting Your Work.**
- I. How To A/B (compare your mixes with commercial mixes)**
- J. An Introduction To Mastering**

Pre-Requisite #3:

Watch the following Video about The mcgurk Effect, one of several phenomena which create mental illusions, affecting the way you hear your mixes. These illusions are so powerful, they occur even if you understand how they work! After watching this video, start practicing listening to your mixes with your eyes off the screen and/or closed as much as possible. Develop that habit from now on. The quality of your mixes will increase immediately. I tend to always listen to my mixes at a low volume (below 80db) with my eyes closed much of the time while I'm mixing.

THE MCGURK EFFECT

<https://www.youtube.com/watch?v=G-IN8vWm3m0>