



THE GRAND FINALE MASTERCLASS

Day 10 of 10 — LusionBeatz Mixing Tips & Tricks Series

You made it. 10 days. 183+ tips. Dozens of techniques, workflows, mindset shifts, quizzes, cheat sheets, and genre blueprints. This is Day 10 — the day everything comes together. No more learning without doing. This PDF is your graduation, your toolkit, and your launchpad. Welcome to the Masterclass.

| | | |
|----|-------------------------------|---|
| 01 | THE PRODUCER'S MANIFESTO | 10 unbreakable commandments of professional production |
| 02 | COMPLETE MIXING WORKFLOW | Raw session → polished master, every stage mapped out |
| 03 | ULTIMATE REFERENCE PACK | BPM tables, key charts, sample rate guide — all in one |
| 04 | THE PLUGIN SIGNAL CHAIN BIBLE | Exact chain order for every scenario: mix, master, sound design |
| 05 | FREQUENCY SURGERY GUIDE | Surgical EQ decision map — what to cut, boost, and why |
| 06 | PRODUCER'S BUSINESS BLUEPRINT | Licensing, pricing, contracts, brand, royalties decoded |
| 07 | 30-DAY ACTION PLAN | Daily practice calendar from everything in Days 1–9 |
| 08 | THE GRADUATION PAGE | 10-day series recap + certificate of completion |

01 — THE PRODUCER'S MANIFESTO

10 unbreakable rules every professional producer lives by

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TRUST YOUR EARS ABOVE ALL ELSE

No plugin preset, YouTube tutorial, or 'industry standard' replaces what your ears are telling you. Train them. Trust them. They are your ultimate instrument.

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A FINISHED TRACK BEATS A PERFECT SESSION

Perfectionism is the enemy of output. Deliver, release, improve on the next one. The producer who ships 12 imperfect tracks beats the one who never finishes their 'masterpiece.'

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EVERY ELEMENT MUST EARN ITS PLACE

If you can remove a sound and the mix doesn't miss it, remove it. Space is not empty — space is a production choice. Less is always more powerful.

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REFERENCE TRACKS ARE NOT OPTIONAL

Professionals A/B their work against commercially released music constantly. Without a reference, you're mixing in a vacuum. Check your low end. Check your loudness. Check your tone.

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YOUR ROOM IS YOUR BIGGEST EQ

An untreated room will lie to you about bass every single time. Know your room's frequency response, and compensate. Or use headphones you've calibrated and trust.

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PROTECT YOUR HEARING LIKE YOUR LIVELIHOOD

Because it IS your livelihood. Mix at 79 dB or below. Take breaks. Tinnitus is permanent. No career is worth permanent damage — mix smart, mix long.

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LEARN THE RULES SO YOU CAN BREAK THEM

Every technique in this series has exceptions. The producers who make iconic sounds know the rules well enough to know exactly which ones to violate — and when.

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8****YOUR BRAND IS AS IMPORTANT AS YOUR BEATS**

The producer who sounds incredible and no one knows about them earns nothing. Build your identity, your sound, your audience. The music and the marketing are one career.

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9****COLLABORATION MULTIPLIES EVERYTHING**

Ego is expensive. Working with vocalists, engineers, other producers, and A&Rs; opens doors that solo grind never will. Be easy to work with. Be a professional.

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0****NEVER STOP BEING A STUDENT**

The moment you think you've figured it out, you stop growing. Every genre, every session, every failed mix teaches something. The best in the world still have mentors.

02 — COMPLETE MIXING WORKFLOW

Raw session to delivered master — every stage with exact settings

| STAGE 1 SESSION PREP | |
|----------------------------|--|
| Organize | Color-code: drums red, bass orange, melodics green, FX blue, vocals yellow |
| Name tracks | No 'Audio 01' — real names: 808, Snare, Lead Vox, Adlib, Pad |
| Gain staging | Set every track to -18 dBFS RMS before any plugins. Check with a meter. |
| Group routing | Drum bus, Instrument bus, Vocal bus, Master bus. Work in buses. |
| Reference import | Drag in your reference track. Match volume. Keep visible throughout. |
| STAGE 2 FOUNDATION MIX | |
| Low cut all | High-pass everything except kick, 808, and bass. Start at 80–120 Hz. |
| Frequency map | No two elements live in the same key frequency range. Map before EQ. |
| Level balance | Fader balance first. No plugins yet. If it doesn't balance dry, plugins won't save it. |
| Drum punch | Kick: transient at 4k, body at 80–100 Hz. Snare: crack at 5–8k, body at 200 Hz. |
| 808 tuning | Tune every 808 to key. Use a tuner. Pitched 808s = professional. Untuned = amateur. |
| STAGE 3 DYNAMICS & TEXTURE | |
| Bus compression | Drum bus: SSL-style, 4:1, medium attack (30ms), fast release. 2–4 dB GR. |
| Parallel compress | Crush a copy of drums hard, blend for punch without killing transients. |
| Saturation layer | Tape sat on bus for harmonic glue. Tube sat on 808 for presence. |
| Vocal dynamics | De-ess before compression. Compress 4:1, slow attack, medium release. Then limit. |
| Stereo width | Check mono compatibility! Widen only mid-high. Never widen the low end. |
| STAGE 4 SPACE & DIMENSION | |
| Reverb sends | One room send (0.4s RT), one hall send (1.8s RT). Never insert reverb. |
| Delay throws | 1/8 note delay on ad-libs. 1/4 delay on lead for depth. Filter the repeats. |
| Pre-delay rule | 10–30ms pre-delay separates dry source from reverb. Gives clarity. |
| Side-chain reverb | Side-chain reverb return to kick/snare for a pumping, breathing space. |
| Depth layering | Loud = close. Quiet + reverb = far. Use this perceptual trick everywhere. |

| STAGE 5 MIX BUS & MASTER PREP | |
|-------------------------------|--|
| Mix bus chain | Tape sat → SSL compressor (1.5 dB GR) → Pultec EQ boost → True Peak limiter |
| LUFS target | Stream: -14 LUFS integrated / -1 dBTP. Aggressive: -9 LUFS. Check both. |
| Stem export | Export: Drums, 808+Bass, Melodics, Vocals as separate stems. Always. |
| Null test | Solo your mix bus FX, bypass, and null. Hear the difference. Adjust. |
| Final listen | Listen in: studio monitors, car, phone speaker, earbuds. Fix problems found. |

| STAGE 6 MASTERING ESSENTIALS | |
|------------------------------|---|
| Loudness meter | Use LUFS meter + True Peak meter throughout. K-14 scale on VU. |
| Linear phase EQ | Use linear phase EQ on master. No phase issues. Gentle: +1.5 dB air shelf at 16k. |
| Multiband comp | Only if needed. Solo each band. 3 bands max. Never over 2 dB GR per band. |
| Mid-side EQ | Boost sides air at 12k. Cut sides below 200 Hz. Tighten mono low end. |
| Deliver formats | WAV 24-bit/44.1k for streaming. MP3 320kbps for reference. FLAC for archive. |

03 — ULTIMATE REFERENCE PACK

The most useful single reference page in your entire production toolkit

BPM → DELAY TIME CALCULATOR

| BPM | 1/1 | 1/2 | 1/4 | 1/8 | 1/16 | 1/4T | 1/8T |
|-----|----------|----------|----------|----------|---------|----------|----------|
| 70 | 857.1 ms | 428.6 ms | 214.3 ms | 107.1 ms | 53.6 ms | 285.7 ms | 142.9 ms |
| 75 | 800.0 ms | 400.0 ms | 200.0 ms | 100.0 ms | 50.0 ms | 266.7 ms | 133.3 ms |
| 80 | 750.0 ms | 375.0 ms | 187.5 ms | 93.8 ms | 46.9 ms | 250.0 ms | 125.0 ms |
| 85 | 705.9 ms | 352.9 ms | 176.5 ms | 88.2 ms | 44.1 ms | 235.3 ms | 117.6 ms |
| 90 | 666.7 ms | 333.3 ms | 166.7 ms | 83.3 ms | 41.7 ms | 222.2 ms | 111.1 ms |
| 95 | 631.6 ms | 315.8 ms | 157.9 ms | 78.9 ms | 39.5 ms | 210.5 ms | 105.3 ms |
| 100 | 600.0 ms | 300.0 ms | 150.0 ms | 75.0 ms | 37.5 ms | 200.0 ms | 100.0 ms |
| 105 | 571.4 ms | 285.7 ms | 142.9 ms | 71.4 ms | 35.7 ms | 190.5 ms | 95.2 ms |
| 110 | 545.5 ms | 272.7 ms | 136.4 ms | 68.2 ms | 34.1 ms | 181.8 ms | 90.9 ms |
| 115 | 521.7 ms | 260.9 ms | 130.4 ms | 65.2 ms | 32.6 ms | 173.9 ms | 87.0 ms |
| 120 | 500.0 ms | 250.0 ms | 125.0 ms | 62.5 ms | 31.2 ms | 166.7 ms | 83.3 ms |
| 125 | 480.0 ms | 240.0 ms | 120.0 ms | 60.0 ms | 30.0 ms | 160.0 ms | 80.0 ms |
| 130 | 461.5 ms | 230.8 ms | 115.4 ms | 57.7 ms | 28.8 ms | 153.8 ms | 76.9 ms |
| 135 | 444.4 ms | 222.2 ms | 111.1 ms | 55.6 ms | 27.8 ms | 148.1 ms | 74.1 ms |
| 140 | 428.6 ms | 214.3 ms | 107.1 ms | 53.6 ms | 26.8 ms | 142.9 ms | 71.4 ms |
| 145 | 413.8 ms | 206.9 ms | 103.4 ms | 51.7 ms | 25.9 ms | 137.9 ms | 69.0 ms |
| 150 | 400.0 ms | 200.0 ms | 100.0 ms | 50.0 ms | 25.0 ms | 133.3 ms | 66.7 ms |

NOTE FREQUENCY CHART (A=440 Hz, 4th Octave)

| Note | Frequency | Tonal Character |
|---------|-----------|-----------------------------|
| C4 | 261.6 Hz | Warm low mid, bass root |
| C#4/Db4 | 277.2 Hz | Slightly brighter warmth |
| D4 | 293.7 Hz | Mid-range presence |
| D#4/Eb4 | 311.1 Hz | Dark mid clarity |
| E4 | 329.6 Hz | Bright mid, melodic root |
| F4 | 349.2 Hz | Upper mid body |
| F#4/Gb4 | 370.0 Hz | Presence, forward |
| G4 | 392.0 Hz | Natural upper mid |
| G#4/Ab4 | 415.3 Hz | Slightly nasal peak zone |
| A4 | 440.0 Hz | Reference pitch — universal |

| | | |
|---------|----------|-------------------------|
| A#4/Bb4 | 466.2 Hz | Crisp upper mid |
| B4 | 493.9 Hz | Bright, approaching air |

SAMPLE RATE & BIT DEPTH EXPLAINED

| Sample Rate | Bit Depth | What It Means | When To Use |
|-------------------|--------------|--|-------------------------------|
| 44,100 Hz | 16-bit | CD quality. Streaming standard. Final deliverable. | Use for all release masters |
| 44,100 Hz | 24-bit | More dynamic range in recording. Less noise floor. | Session recording & mixing |
| 48,000 Hz | 24-bit | Video/film standard. Youtube, Netflix. | Any sync/video work |
| 88,200 Hz | 32-bit float | High-res session. Better for sample-rate conversion. | Advanced studio sessions |
| 96,000 Hz | 32-bit float | Studio archival. Maximum plugin performance. | Professional archival masters |
| 192,000 Hz | 32-bit float | Ultra high-res. Overkill for most use cases. | Only if client requests it |

04 — THE PLUGIN SIGNAL CHAIN BIBLE

Exact plugin order for every scenario — never guess the chain again

★ VOCALS — LEAD

| | | |
|----|-------------------------|--|
| 1 | Noise Gate | Remove room noise between lines. Threshold: -40 dBFS |
| 2 | Pitch Correction | Melodyne/Auto-Tune. Subtle on lead. Retune speed 20–40. |
| 3 | De-Esser | Before compression! 5–10 kHz range. 3–6 dB reduction. |
| 4 | EQ (Subtractive) | Cut mud 250–400 Hz. High-pass at 80 Hz. Fix resonances. |
| 5 | Compression | 4:1 ratio, slow attack 30ms, medium release. 6 dB GR. |
| 6 | EQ (Additive) | Air boost 12–16k. Presence 3–5k. Not before compression. |
| 7 | Saturation | Warm tape or analog sat. Adds harmonic presence. |
| 8 | Delay (Send) | 1/8 note slap. Filtered. High-cut at 8k. |
| 9 | Reverb (Send) | Room reverb 0.5s. Mix 15–20%. Pre-delay 18ms. |
| 10 | 1 0 Limiter | Catch transient peaks. -1 dBTP ceiling. |

★ 808 / BASS

| | | |
|---|-------------------------|--|
| 1 | Pitch Correction | Auto-Tune or manual pitch automation. ALWAYS in key. |
| 2 | Transient Shaper | Sharpen attack for punch. Sustain up for weight. |
| 3 | EQ (Subtractive) | Cut 200–400 Hz mud. High-pass at 30–40 Hz (sub rumble). |
| 4 | Saturation | Soft clip or tube sat. Adds harmonics for small speakers. |
| 5 | Compression | Slow attack to keep transient. 4:1. 3–5 dB GR. |
| 6 | EQ (Additive) | Boost fundamental note frequency. Boost 40–60 Hz for weight. |
| 7 | Side-chain | Side-chain to kick drum. Quick release so 808 breathes back. |
| 8 | Multiband Limit | Contain sub below 80 Hz so it doesn't eat headroom. |

★ KICK DRUM

| | | |
|---|------------------|--|
| 1 | EQ (Subtractive) | Cut 300–500 Hz (cardboard). High-pass at 20 Hz. |
| 2 | Transient Shaper | More attack for click. Less sustain for tightness. |
| 3 | Compression | VCA-style, fast attack/release. 2–4 dB GR max. |
| 4 | EQ (Additive) | Boost 60–80 Hz (body). Boost 4–6 kHz (click). Cut 1–2 kHz. |
| 5 | Saturation | Clip distortion for analog warmth and low-end harmonics. |
| 6 | Limiter | Catch any transient spikes. Keep headroom clean. |

★ FULL MIX BUS

| | | |
|---|-------------------|---|
| 1 | Tape Saturation | Warm, analog glue. Drive gently — 1–2 dB of sat only. |
| 2 | Bus Compressor | SSL G-style. 4:1, 30ms attack, auto release. 1.5–2.5 dB GR. |
| 3 | EQ | Pultec-style. +1 dB at 60 Hz & 16 kHz simultaneously (the trick). |
| 4 | Stereo Imager | Narrow below 150 Hz. Slight widen above 3k. Check mono! |
| 5 | Clipper | Soft clip to catch transient peaks. Adds density. |
| 6 | True Peak Limiter | -1 dBTP ceiling. -14 LUFS target for streaming. |

05 — FREQUENCY SURGERY GUIDE

What to cut, boost, and why — a complete diagnostic map

| Range | Zone | What Lives Here | Use For | Watch Out |
|-------------------|--------------|---|--------------------------------|--|
| 20–60 Hz | Sub Bass | Feel, not heard. 808 sub fundamental. | Cut everything else here | If not deliberate, high-pass it away |
| 60–120 Hz | Bass | Kick body, 808 weight, bass notes. | Solo kick & 808 here. Balance. | Mud builds fast. Cut one or the other. |
| 120–250 Hz | Low Mids | Warmth, fullness, muddiness. | Pad warmth. Bass harmonics. | This is the #1 mud zone. Cut ruthlessly. |
| 250–500 Hz | Mud Zone | Boxy, honky, phone-speaker tone. | Rarely boost anything here. | If it sounds honky, cut 300–400 Hz. |
| 500–1k Hz | Body | Fundamental presence of most instruments. | Guitar body. Piano fullness. | Over-boosting = nasal, harsh tone. |
| 1–3 kHz | Presence | Midrange clarity, harshness. | Vocal bite. Snare punch. | Boosting too much = ear fatigue fast. |
| 3–6 kHz | Attack | Transient definition, click, cut. | Snare crack. Vocal consonants. | The harshness zone. Tread carefully. |
| 6–10 kHz | Brilliance | Sibilance, hi-hat shimmer. | Add sheen to dull sources. | De-ess here! Harsh S sounds live here. |
| 10–16 kHz | Presence/Air | Sparkle, openness, 'expensive' sound. | High shelf boost on mix bus. | Boost less than you think you need. |
| 16–20 kHz | Air | Ultra-high shimmer, room feel. | Subtle air shelf on master. | Most speakers can't reproduce this. |

DIAGNOSTIC: IDENTIFY & FIX ANY MIX PROBLEM

| | |
|--|---|
| PROBLEM: Mix sounds boomy / too much bass | FIX: Cut 80–120 Hz on non-bass elements. High-pass more aggressively. |
| PROBLEM: Mix sounds muddy / unclear | FIX: Cut 200–350 Hz on most elements. Separate bass and kick EQ. |
| PROBLEM: Mix sounds harsh / ear fatigue | FIX: Cut 2–4 kHz. Check de-esser. Tame resonances with dynamic EQ. |
| PROBLEM: Mix sounds thin / no body | FIX: Gentle boost 80–150 Hz. Saturation on buses. Check low-pass not too low. |
| PROBLEM: Mix sounds dull / no excitement | FIX: Air shelf at 12–16 kHz. Tape sat. Check high-pass isn't too aggressive. |
| PROBLEM: Vocals sound distant / buried | FIX: Check 1–3 kHz presence. More compression. Cut competing elements at 2–4k. |

| | |
|--|---|
| PROBLEM: 808 disappears on small speakers | FIX: Saturation! Add harmonics. Boost 150–250 Hz range. Sidechain kick properly. |
| PROBLEM: Mix sounds narrow / mono | FIX: Check stereo imager. Pan melodics hard. Width on send returns only. |
| PROBLEM: Stereo image collapses in mono | FIX: Find and remove phase issues. Check mono before delivering anything. |
| PROBLEM: Everything sounds the same level | FIX: Automation. Volume rides. Create dynamic contrast between sections. |

06 — PRODUCER'S BUSINESS BLUEPRINT

Turn your music into a real business — licensing, pricing, brand & royalties

BEAT LICENSE TYPES — WHAT TO CHARGE

| License Type | Price Range | Exclusivity | Sales Limit | Allowed Use | Notes |
|------------------------|-----------------|--|---------------------------|---------------------------------|--|
| MP3 Lease | \$19–\$40 | Non-exclusive MP3 only | Up to 2,500 sales/streams | Online releases only | Most common entry-level license |
| WAV Lease | \$35–\$75 | Non-exclusive WAV + MP3 | Up to 5,000 sales/streams | Online + minor radio use | Good mid-tier option |
| Unlimited Lease | \$100–\$200 | Non-exclusive, higher limits | Unlimited sales/streams | Online + radio + sync | Most popular with established artists |
| Exclusive | \$300–\$2,000 + | Full exclusivity — beat removed from store | Unlimited everything | All uses including film/TV sync | Remove from store immediately on sale |
| Co-produce | Royalty split | Custom negotiated deal | Dependent on contract | All, plus publishing split | Always use a written contract |
| Work for Hire | \$500–\$5,000 + | All rights transfer to buyer | N/A — buyer owns master | All uses, buyer decides | Get full payment upfront, no royalties |

ROYALTY SPLITS — WHAT'S STANDARD

| | |
|---|--|
| Master Recording Royalty | Whoever owns the master gets paid for streams, sales, sync deals. If you sold exclusively, they own it. If lease, YOU still own it. |
| Publishing / Composition Royalty | Paid to whoever wrote the music. Even if you leased a beat, you still own publishing on the composition — register with ASCAP/BMI/SESAC. |
| Mechanical Royalty | Paid when someone reproduces your composition. Streaming services pay mechanicals — usually collected by DistroKid/CD Baby on your behalf. |
| Sync Licensing Fee | One-time fee for using music in film/TV/ads. Negotiate flat fee upfront. Typical range: \$500 (indie short) to \$50,000+ (major TV/film). |
| Performance Royalty | Paid when your music plays on radio, TV, or live. Collected by your PRO (ASCAP, BMI, PRS). Register EVERY song you release. |
| Producer Points | Industry standard: 3–5 points (%) of master royalties go to the producer. Put this in writing. Always. Even with friends. |

★ NEVER release without registration

Register your tracks with your PRO (ASCAP/BMI in the US, PRS in UK, SOCAN in Canada) BEFORE release. You cannot collect retroactive royalties for streams before registration.

★ Use a simple contract every time

Even a one-page Google Doc signed by both parties protects you legally. Include: who owns what, split percentages, what happens on a dispute. Never rely on a handshake, especially not on DMs.

★ DistroKid / TuneCore collects mechanicals

When you distribute through these platforms, they handle mechanical royalty collection automatically. But publishing royalties still require PRO registration separately.

07 — THE 30-DAY ACTION PLAN

Day-by-day practice calendar pulling from every lesson in Days 1–9

HOW TO USE THIS PLAN

This 30-day plan is structured as 4 weeks of focused practice. Each day = one focused session of 45–90 minutes. You don't need all day. You need consistency. Do the task, then close the DAW. Rest. Let it absorb.

WEEK 1 — FOUNDATION RESET

| | | |
|--------------|----------------------------|--|
| Day 1 | Gain staging reset | Open an old project. Gain stage every track to -18 dBFS RMS. No plugins yet. Listen to the balance. |
| Day 2 | EQ bootcamp | Take 3 tracks (kick, bass, vocal). Apply only subtractive EQ. No additive. Solve problems by removing, not adding. |
| Day 3 | Compression study | Apply compression to 5 different sources. Write down: ratio, attack, release, GR for each. What does it change? |
| Day 4 | Stereo width audit | Check every track for mono compatibility. Identify what's widened too early. Fix it. |
| Day 5 | Reference track day | Load your favorite professionally mixed track. A/B vs your own mix. Write 5 specific differences. |
| Day 6 | Drum programming | Rebuild a drum pattern from scratch. Only kick, snare, hi-hat. Humanize the velocity. |
| Day 7 | REST + review | Listen to 10 released tracks in your target genre. No production. Just listen actively for mixing decisions. |

WEEK 2 — DEPTH & DYNAMICS

| | | |
|---------------|-----------------------------|---|
| Day 8 | Reverb send design | Set up a room reverb send and a hall reverb send. Route all elements through them. No insert reverbs allowed. |
| Day 9 | Delay technique | Apply a slap delay to ad-libs. A dotted 1/8 delay on lead vox. Filter both. Automate the mix level. |
| Day 10 | Vocal chain build | Build a vocal chain from scratch: gate → de-ess → EQ → compress → EQ → reverb send. Save as template. |
| Day 11 | 808 fundamentals | Pull 5 different 808 samples. Tune each to a note. Layer two with different attack shapes. Process both. |
| Day 12 | Automation day | Add volume automation to a full track. Everything moves. Intro quieter. Drops louder. Subtle = professional. |
| Day 13 | Parallel compression | Set up a parallel compression bus. Crush a drum bus copy. Blend in 15–25%. Feel the difference. |
| Day 14 | REST + genre study | Listen to 3 tracks in a genre you DON'T produce. Identify their mix decisions. What can you steal? |

WEEK 3 — PROFESSIONAL OUTPUT

| | | |
|---------------|------------------------------|--|
| Day 15 | Mix bus chain | Build your master bus chain: tape sat → bus comp → EQ → clipper → limiter. Save as template. |
| Day 16 | LUFs targeting | Export a mix. Measure LUFs. Hit -14 LUFs ± 0.5 without squashing dynamics. The discipline test. |
| Day 17 | Stem export practice | Export a full track as 6 stems. Reload in DAW. They should sum to your mix exactly. Fix if not. |
| Day 18 | Sound design session | Design 3 sounds from scratch using only a synth. A pad, a lead, and a bass. No presets. |
| Day 19 | Frequency mapping | Map out the frequency zones of your current track. Nothing should overlap in its key frequency. Fix any conflicts. |
| Day 20 | Genre blueprint apply | Pick Trap, Afrobeats, or R&B; from Day 3. Build a beat using only the blueprint specs from that day. |
| Day 21 | REST + feedback | Share your latest mix with one producer or engineer. Get honest feedback. Write it down. Don't defend. |

WEEK 4 — MASTERY & LAUNCH

| | | |
|---------------|--------------------------------|---|
| Day 22 | Full project completion | Take an unfinished session. Finish it. Don't start new — finish what exists. Export a release-ready WAV. |
| Day 23 | Licensing setup | Set up beat licensing on BeatStars or Airbit. Write 3 license types. Set prices. Upload 5 beats. |
| Day 24 | PRO registration | Register with ASCAP, BMI, PRS, or equivalent in your country. Register your last 5 released tracks. |
| Day 25 | Brand audit day | Review your: logo, bio, links, social consistency, website. Fix anything that looks unprofessional. |
| Day 26 | Collab outreach | Message 3 vocalists or producers you respect. Propose a collaboration. No expectations — just open a door. |
| Day 27 | Content creation | Film a 60-second 'how I made this beat' video. Post it. Done. No overthinking the content. |
| Day 28 | Full retrospective | Re-listen to your oldest track. Then your newest. Write a paragraph about your growth. Keep it forever. |
| Day 29 | Portfolio build | Choose your 5 best tracks. Write a short description for each. Add to website. This is your press kit. |
| Day 30 | Release day | Release one track today. Properly mastered, properly tagged, all metadata complete. Celebrate. Then start Day 1 of the next 30. |

08 — THE 10-DAY SERIES RECAP

Everything you've covered — the complete knowledge map

| Day | Title | Theme | Content | Highlight |
|-----|--------------------|----------------|---|--------------|
| 1 | FOUNDATION | dark purple | EQ, Compression, Reverb, Stereo Width, Drums, Vocals, Loudness | 30 tips |
| 2 | ADVANCED | violet/pink | Saturation, 808 Theory, Automation, Vocal Chains, Freq Masking | 16 tips |
| 3 | MASTER | cyan neon | Genre Blueprints (Trap/Afrobeats/R&B;), Creative FX, Live DAW | 14 tips |
| 4 | RESOURCES | fire orange | Free Plugins, YouTube Channels, AI Tools, Brand Building | 9 tips |
| 5 | THE EDGE | hot pink | Psychology of Listening, 90-min Focus Block, Mix Bus, Mindset | Mindset |
| 6 | CREATIVE | cyberpunk | Cheat Sheets, Rule Breakers, Collab Code, Hot Takes, Recipes | Cheat Sheets |
| 7 | THE BIBLE | newspaper | A–Z Mixing Guide, Diagnostic Table, Studio Builds, Theory, Exam | 183+ total |
| 8 | ADVANCED VOL. VIII | dark gold | Sound Design, Platform Mastering, Producer Health, Release Strategy | Vol. VIII |
| 9 | THE QUIZ | game show neon | 6 Rounds, 85 pts: MCQ, True/False, Scenarios, Spot Mistakes | 85 pts |
| 10 | GRAND FINALE | dark gold | Manifesto, Full Workflow, Reference Pack, Business Blueprint, 30-Day Plan | THIS ONE |

WHAT COMES NEXT

JOIN THE COMMUNITY

@lusionbeatz

Follow @lusionbeatz on all platforms. Behind-the-scenes, free samples, live feedback sessions, and new series drops first to followers.

SUBMIT YOUR MIXES

lusionbeatz@gmail.com

Send your best mix or beat to lusionbeatz@gmail.com with subject: '10-Day Graduate' — get a chance to be featured on the LusionBeatz platform.

VISIT THE WEBSITE

lusionbeatz.com

lusionbeatz.com has free downloads, beat packs, mixing presets, and upcoming Masterclass Vol. 2 information. Bookmark it.

KEEP PRACTICING

Daily

Use the 30-Day Action Plan. Come back to this series in 6 months. You'll be shocked how much more you understand the second time through.

★ ★ ★ ★ ★ **CERTIFICATE OF COMPLETION** ★ ★
★ ★ ★

This certifies that

A Dedicated Music Producer

has successfully completed the

**LusionBeatz Mixing Tips & Tricks
Series**

| | | | |
|---------|-----------|-------------|-------------|
| 10 Days | 183+ Tips | 6 Workflows | 30-Day Plan |
|---------|-----------|-------------|-------------|

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"The best mix you'll ever make is the next one."

— *LusionBeatz*

LusionBeatz

Producer Signature

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Day 10 / 10