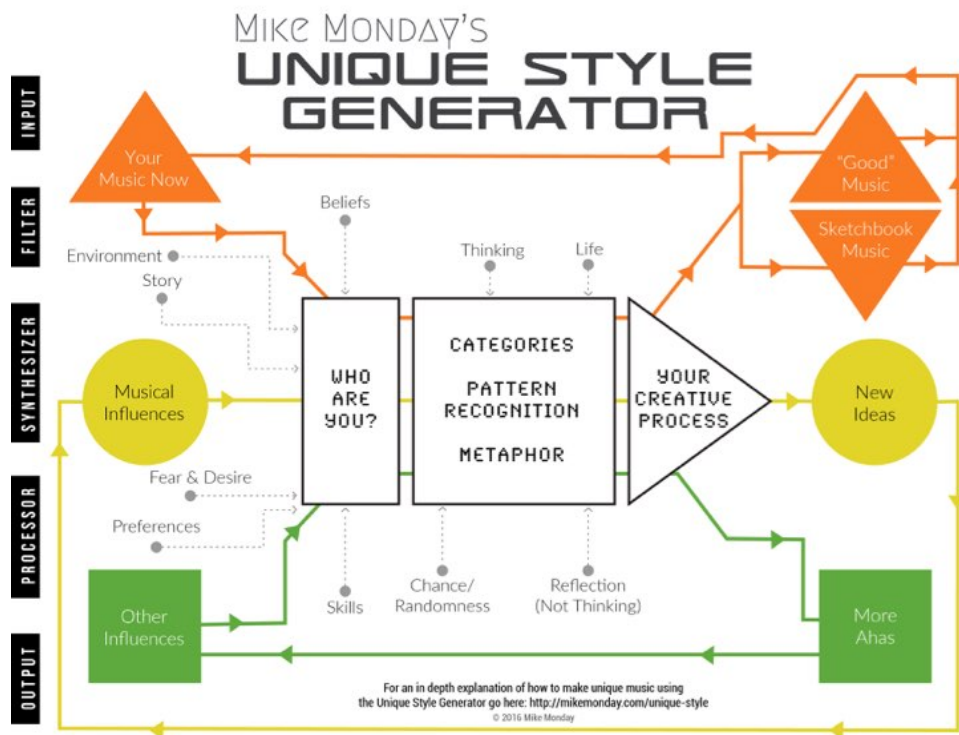


MIKE MONDAY'S

UNIQUE STYLE GENERATOR



HOW IT WORKS

LEGAL STUFF

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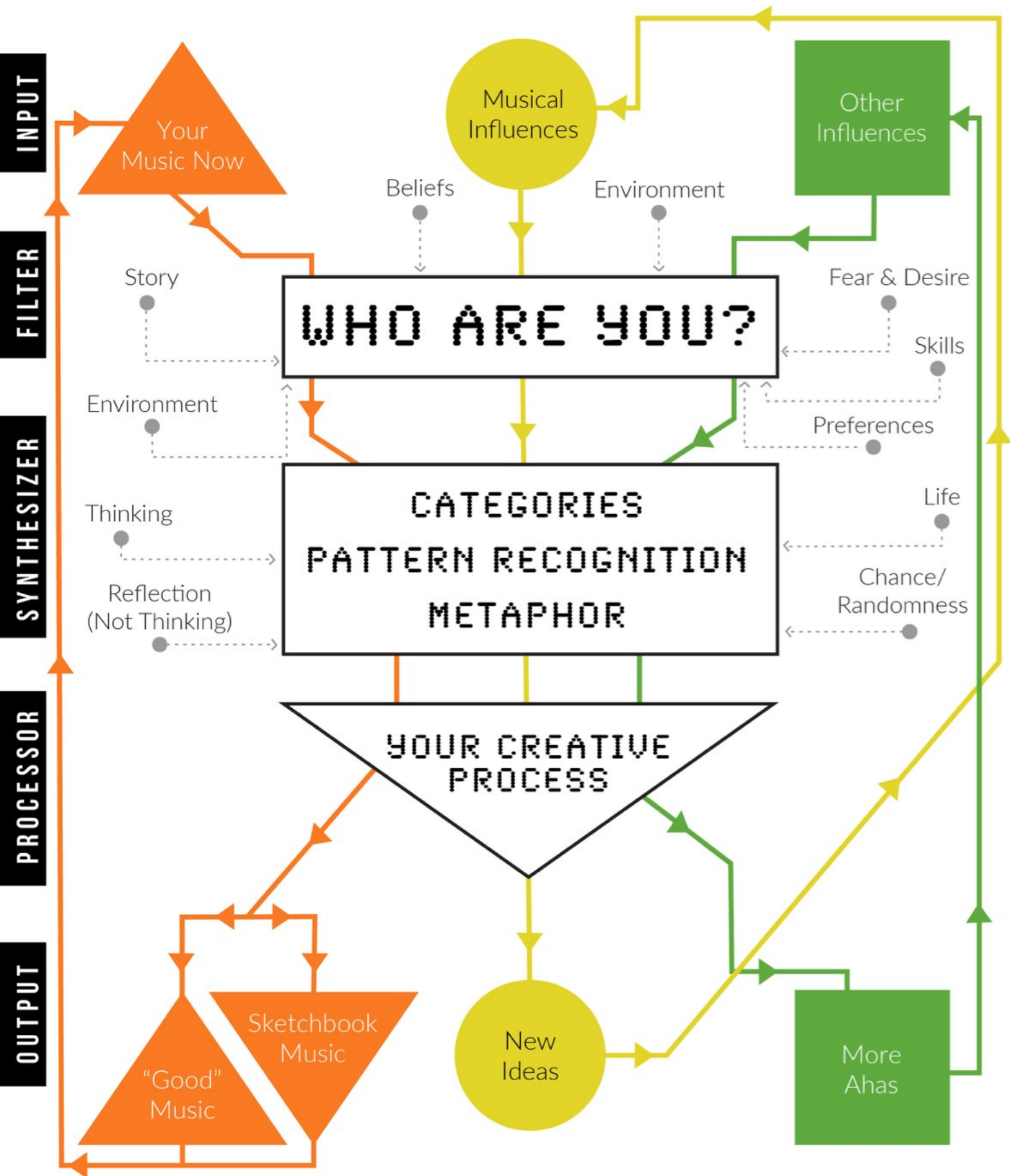
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For an in depth explanation of how to make unique music using the Unique Style Generator go here: <http://mikemonday.com/unique-style>

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FIRST STEP

To get the most out of this pdf, the first thing you want to do to is download the blueprint here:

[Click here to download a zip with 2 hi quality versions of the USG \(and read on for how to use it.\)](#)

Then open up the zip and open up one of the files on a device which isn't the one you're reading this on.

Done that? GREAT. :-)

Next thing you want to do is refer to the blueprint while reading the following walk through the process...

INPUT

YOU GET OUT WHAT YOU PUT IN

YOUR MUSIC NOW

The most obvious “input” into this process is **your music as it is now**. If you’re like 90% of producers out there, you’re almost definitely going to be feeling more or less unsatisfied with “your music now”.

Thing is - you can’t let this stop you finishing. Because (as I’ll talk about in the “output” section) - your music now (both good and bad) is the most important input into the generator.

MUSICAL INFLUENCES

The understandable tendency of most music producers is to gain inspiration and (at first) imitate the music they already know and like. This makes perfect sense, and I’m certainly not suggesting this is wrong.

Continue to be inspired by what you love. BUT - if you want to supercharge your progress towards finding your own unique musical voice?

Broaden your musical influences. Find stuff the legions of other producers in your genre ARE NOT listening to, and know nothing about. Just doing this alone will set you apart (if you continue to finish music of course!)

OTHER INFLUENCES

As I explained in the video immediately after you requested the blueprint...

Something else simple to increase your uniqueness is to express other non musical influences through your music.

Most producers are 100% focused on their musical influences. If you look elsewhere outside of music, you'll be setting yourself apart.

One of my favourite quotes of all time (I had it printed up on my studio wall) says it all...

"Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don't bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: "It's not where you take things from - it's where you take them to."

- Jim Jarmusch

FILTER

WHO ARE YOU

Everything you feed into the top gets filtered by WHO YOU ARE. Your story, environment (including your equipment), beliefs, what you're afraid of and want, your skills (or maybe perceived lack of them), what you like and don't like...

The particular combination of all of these make you unique.

And what's more - the particular combination of them RIGHT NOW are also unique in time. For instance - let's take your skills. Most music producers feel they want to improve their skills (which is great of course!)

But if you're producing music consistently (and I really hope you are), then you'll be increasing your skills - thereby changing them. So even if you think you are lacking in this or that department, where you are right now is UNIQUE.

If you work out how you can express that uniqueness now?

Then you'll be more than half way there. No matter how lacking in skills you currently feel.

SYNTHESIZER

THAT GREY GOO BETWEEN YOUR EARS

Your brain is an incredible thing. It process an enormous amount of data every second. For you to be able to do anything under this constant assault, it has to use certain processes to make sense of everything.

This is where “categories” “pattern recognition” and “metaphor” come in.

Now, it's not possible in this pdf to teach you how to use these processes consciously, without delivering a novel of epic proportions. But don't worry, because you'll be doing it without knowing it anyway.

(If of course you are human and have a brain.)

Although, if you do want to discover how to and why these mental processes work, and how you can leverage this to build your creativity and innovation - then there's a simple solution for you right here:

[The Unique Style Generator course...](#)

PROCESSOR

WHAT YOU DO IN THE STUDIO OR IN YOUR DAW

Another rich source of uniqueness is how you use your equipment and software.

We all know someone (and probably have a part of us) who is a complete gear junkie. Constantly dreaming about (or buying) the next bit of kit or software to create “the perfect set up”.

But it is how you use what you have that defines the artist.

Think of a live band. They will use a particular group of instruments played in a particular way. This creates “a sound”. It doesn’t matter what they play - they’ll sound like them.

Consciously decide to set artificial boundaries on your creative process (like certain plugins, or numbers of instruments, or arrangement structures, or ways you process the sound) and these decisions will literally create “your sound”.

Because when you allow yourself to do anything - you end up sounding like nothing.

So what are you going to use? How are you going to use it?

(Another benefit of this: you’ll save a heap of time and effort!)

OUTPUT

SIMPLY ANOTHER STEP IN YOUR ONGOING PROCESS

The biggest mistake I've noticed many producers make (including for years - me!) is not allowing themselves to move forward with music they believe is "not good enough" or "not unique enough".

But to build the skills to make "good enough" music, you have to make a lot of music. Pure and simple.

It's the same with unique music, and this is the one of the biggest takeaways from the Unique Style Generator.

Your unique style will emerge from making lots and lots of music that isn't! You have to imitate first so over time you "synthesize" those (hopefully now much wider) influences into your own style.

So when you you're dissatisfied with what you're making, know it's a part of the process. Don't let it stop you. The greatest artists will always move forward despite this.

Because they know the dissatisfaction is incredibly precious. It is the spark, THE FIRE that will drive you (and the USG process) forward.

Here's another of my favourite quotes of all time that says it way better than I ever could:

“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. You do not even have to believe in yourself or your work. You have to keep yourself open and aware to the urges that motivate you. Keep the channel open. ... No artist is pleased. [There is] no satisfaction whatever at any time. There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others”

- Martha Graham

So please, keep making your music. Even if you don't like it, know it's not good enough and not unique.

Because the music you finish is the fuel that powers your Unique Style Generator.

ABOUT ME

I'm a veteran music producer, and over my 17 year career I spent well over 20,000 hours making music in various studios.



Pre-gig in Seattle. Not moody. TIRED. :)

I released 3 original albums, well over 300 tracks & remixes, and was humbled to be invited to play all over the world as a result of the music I made.

But half way through my career I got increasingly sick & tired of a repeating loop I'd find myself in...

By the time I'd get known for making music in a particular genre - I'd be completely bored of it! So I'd change it up to stay fresh. Only to find IT happening again & again.

About the 3rd or 4th time around this loop - I started to wonder...

"How could I make music in ANY genre
and still sound like Mike Monday?"

"How can I make music only I can make?"

"How can I make music that sounds like ME?"



Some press reactions to my first album

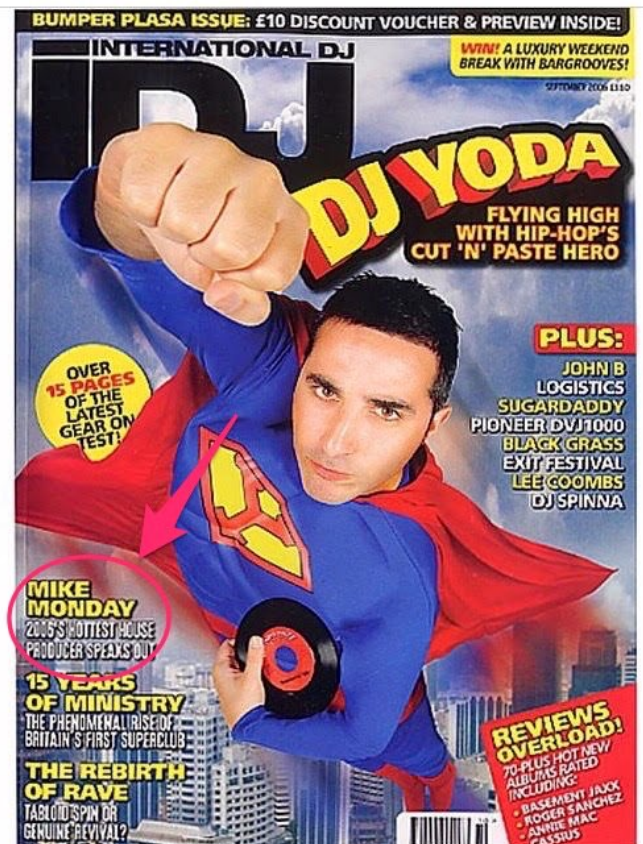
So I studied how unique innovative music is made. I figured out how those artists who ALWAYS sound like them do it, no matter what genre they're working in.

How did these amazing artists *a/ways* sound like them? Was it simply innate talent or vision?

Or was it something else?

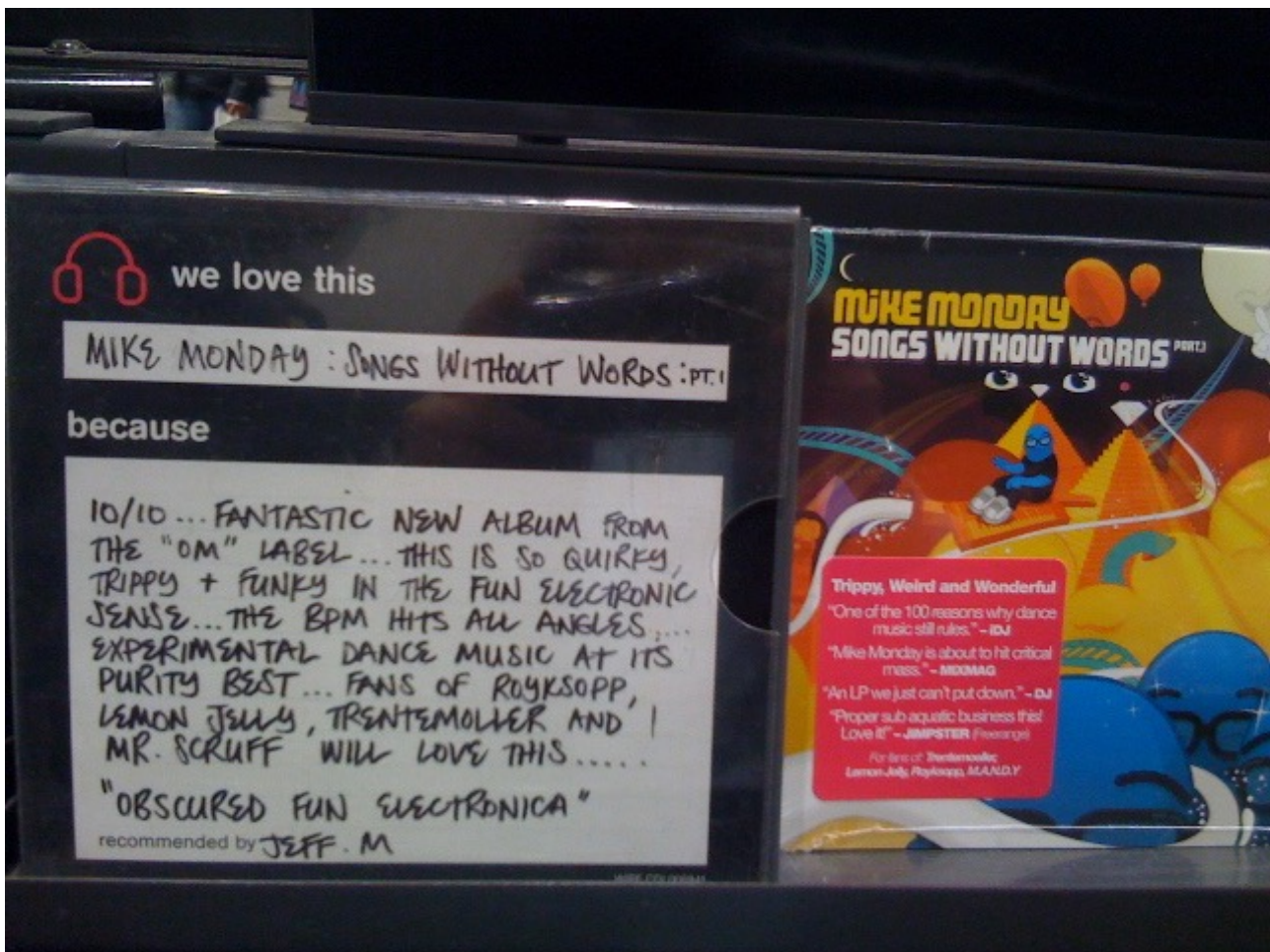
I put all this research together with what I'd studied during my Oxford Music Degree about innovative classical composers like Mozart, Bach and Stravinsky.

Plus, of course I GOT BUSY. I started experimenting in the studio. This "experimenting" also coincided with my biggest successes and splashes in the music industry, and (more importantly) my most fulfilling and exciting moments in the studio!



I never quite made "the cover story" - but I was getting there. ;-)

What I discovered? It excited me (to say the least)...



It's a kick when you're browsing in a record shop on London's Oxford Street and find this.

I found there IS a process. There IS a roadmap. There IS a set of steps & way of thinking which all unique & innovative music springs from. In short...

THERE IS A BLUEPRINT FOR MAKING UNIQUE MUSIC!

And after much honing and refining out of coaching 100s of music producers through the process my "Unique Style Generator" is the result...

YOUR NEXT STEP

I hope you've now got some ideas to move forward! If you'd like to find ways to develop your unique style and start making unique music? Then here's your next obvious step:

[The Unique Style Generator course](#)

It's a video course with 14 videos & a pdf "playbook" with 5 actionable exercises in it to start applying the Unique Style Generator into your process.

I'll share the reasons why it seems like no one cares about your music now, why making unique music is no longer optional in the modern music industry, and what you can do about it.

I'll give you much more depth on the Unique Style Generator, and specific ways you can use it in the studio. I'll also show you how your creativity and innovation "muscle" works and give you actions to take to build it.

In short - it's your next logical step if you want to make unique music...a complete no brainer! :-)

Onwards and upwards,

Mike