



# The “Release Ready Production System”

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## PROFESSIONAL PORTFOLIO & COLLABORATIONS

I have produced instrumentals and provided production for top-tier artists in the industry. My role primarily focuses on production and instrumental creation, taking into account the subsequent stages of final mixing and mastering, in order to achieve the highest quality final product.

- **Released Collaborations:** Yanix, SODA LUV, Blago White, LOVV66, Thomas Mraz, Poshlaya Molly, Magnum Opus, PINQ, i61, Brutto, GONE.Fludd, CAKEBOY.
- **Unreleased Collaborations:** OG Buda, MAYOT, OFFMi, Molodoy Platon.

### Selected Discography:

- Yanix: “Da ili net” (2019)
- Yanix: SS 20 Album (2020). Tracks: “Pokazhi Kak”, “Boss”, “Zhivotnyy instinkt”, “Da ili net”.
- Yanix: “Mamacita” (2020)
- blago white: MYASA Album (2020). Track: “GONKI”.
- Yanix, Poshlaya Molly: “Iz ladoni v lodon” (2021)
- Magnum Opus: “Mart” (2021)
- Yanix: g.o.a.t. usluga Album (2022). Tracks: “Level Up 2”, “Crush” (feat. PINQ, Thomas Mraz), “Go Shorty” (feat. LOVV66), “50 Strok”, “Mamacita”.
- Yanix, SODA LUV: “Badass” (2022)

## STEP 1: PROFESSIONAL POSITIONING

### Professional Identity

Music Producer and Mixing Engineer.

### Unique Value Proposition

I carefully craft each moment of an arrangement, making intentional decisions about rhythm, melody, sound design, effects, frequency balance, and dynamics. I prioritize deliberate choices over relying on “happy accidents” or the assembly-line approach common in today’s production landscape.

When creating an instrumental, I always leave intentional space for the vocal performance and avoid overcrowding the arrangement. Each element is balanced so the instrumental stands out on its own while remaining ready for a vocalist. The drums have the right impact, the bass and kick drum are clearly separated through careful sound selection and frequency management, and melodic instruments and effects are placed precisely within the mix.

## STEP 2: CORE PHILOSOPHY

Emotion is my top priority. My expertise in technical production enables me to enhance the emotional impact of each project. Most listeners are drawn to melody, rhythm, and overall sound rather than technical details. With this in mind, I use my technical skills to create music that resonates emotionally before applying specific mixing techniques. At times, I intentionally break conventional audio engineering rules to further amplify the emotional effect.

A great sound must evoke emotion above all else. Technical accuracy is secondary. At times, achieving the strongest emotional response requires sacrificing technical perfection.

Modern production often prioritizes technical perfection at the expense of emotional resonance. As a result, tracks can become loud, over-compressed, lifeless, and creatively uninteresting. I believe a track should feel like a great film, with movement, a storyline, dynamic highs and lows, engaging transitions, and pleasant but a balanced sonic profile.

## STEP 3: THE PRODUCTION WORKFLOW

My unique approach to creating a track involves the following deliberate steps:

1. **Conception:** I start with a specific idea or improvise on my instruments until I find a strong concept.
2. **Emotional Anchoring:** The mood of each track often mirrors my emotional state. When I feel positive, the beat is light and energetic. Frustration produces a heavy, aggressive sound, while sadness leads to a melancholic composition.

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3. **Melodic Foundation:** In nearly all my projects, I begin with the melody. In modern music, melody sets the mood and forms the emotional foundation, while rhythm defines the genre.
4. **Sound Design:** As a minimalist, my tracks often appear to feature only three to five melodic instruments, such as a main melody, a background pad, and a top melody. In reality, this effect is achieved through complex sound design. What seems like a single instrument is actually a layered combination of instruments, effects, textures, and melodic phrases. Once the core melody is established, I enhance it by adding ear candy or sampling my own music. I may slow down, speed up, reverse, or chop individual instruments to create something new and more engaging than the original material.
5. **Rhythm and Percussion:** Once the melody is established, I create the drum section. Specializing in Hip-Hop and R&B, I use a combination of classic electronic drum machines, such as the Roland TR-808, LinnDrum, Boss DR-660, and AKAI MPC, along with live drum samples. The rhythm pattern is shaped by both the genre and the melody. Drums and melody must work in rhythmic harmony, each filling the spaces left by the other. I often layer sounds, apply effects, and use unconventional drum placements to make the rhythm section distinctive. The primary purpose of the drums is to encourage physical movement and amplify the emotion of the melody. If drums are unnecessary for a song, I leave them out.
6. **Bass Dynamics:** The bass fulfills both melodic and rhythmic roles. Low-end foundation starts with selecting the kick drum during the drum phase. When designing the bass, I ensure it suits the genre and does not compete with the kick drum for space in the mix. The bass adds weight to the track. In energetic club tracks, it is loud and rhythmically prominent, while in slower, emotional tracks, it is sustained and supports the melody. The interplay between kick and bass shapes the low-end groove for each track.
7. **Dynamic Arrangement:** Once the sonic palette is established, I develop the song structure. While I occasionally use standard popular music formats (Intro > Chorus > Verse 1 > Bridge > Chorus > Verse 2 > Bridge > Chorus), I often design unique structures tailored to each song. In this phase, I create dynamic shifts by removing elements, introducing silence before key moments, adding transition effects, or bringing in new instruments during sections such as the bridge. These techniques maintain listener engagement, enhance the emotional arc, and offer an effective foundation for the recording artist.
8. **Technical Transition:** With the creative phase complete, I transition to a technical approach to prepare the beat for vocal recording. I produce a polished rough mix, carefully balancing frequencies, volume, dynamics,

width, and depth to create space for the vocal while maintaining the original emotion. When choosing between technical perfection and emotional impact, I always prioritize emotion, as technically perfect mixes can lack character.

### STEP 4: MIX-AWARE PRODUCTION

My methodology solves mixing problems during the composition phase, long before traditional audio engineering begins.

Work on the low end begins when I select the kick drum. I actively seek or design a bass sound that avoids frequency masking with the kick. If I cannot find naturally complementary sounds that also fit the style, I will use conflicting sounds that carry the right stylistic weight and resolve the conflict later through advanced mixing techniques.

To prevent a muddy mix, I select synthesizers and samples for melodies, drums, and bass that each occupy a distinct space in the frequency spectrum during the sound design phase.

At the technical mixing stage, I focus first on the rhythmic core by muting all elements except the kick, bass, and snare. I balance these elements, using volume leveling or, if needed, targeted equalization, compression, and saturation to ensure each occupies its own frequency space. I then unmute the remaining percussion and repeat the process.

After finalizing the rhythm section, I address melodic instruments, which share midrange frequencies with the vocal. I use EQ, compression, saturation, and stereo field manipulation to move these instruments to the sides, keeping the center clear for the vocalist. Occasionally, I reference an a cappella track from one of the previous projects to ensure the instrumental supports the vocal effectively.

### STEP 5: THE SYSTEM EXECUTION

The “Release Ready Production System” operates on a strict 8-point execution flow:

1. Idea Generation and Emotional Inspiration.
2. Sound and Instrument Sourcing.
3. Melody Composition and Sound Design.
4. Rhythmic Sequencing.
5. Bassline Composition.
6. Arrangement and Dynamic Effect Structuring.
7. Mix-Aware Rough Mix (Optimizing for future vocals).
8. Delivery Output (MP3 format for web/artist previews, WAV format for the artist’s studio recording, and full Track-Out stems for the final studio mixdown).

### System Reproducibility and Documentation

The execution flow described above is implemented in a consistent and repeatable manner across my projects. Each stage of the workflow is documented through:

- original DAW project files (FL Studio, Logic Pro, Pro Tools)
- track-out stems demonstrating frequency separation and arrangement structure
- version histories showing the evolution of composition and sound design decisions
- rough mixes prepared prior to vocal recording

These materials confirm that the system functions as a structured production framework rather than a subjective or situational approach.

### STEP 6: SIGNIFICANCE TO THE GLOBAL MUSIC INDUSTRY

The “Release Ready Production System” addresses key challenges in the modern commercial music industry. Its significance for music production and audio engineering is demonstrated by the following impacts.

These challenges are widely observed in modern digital production environments, including frequency overcrowding in instrumentals, lack of dedicated vocal space, reliance on post-production correction instead of proactive sound design, and the overuse of preset-based workflows leading to sonic similarity:

#### Reduction of Post-Production Bottlenecks (Economic and Temporal Efficiency)

Traditionally, the music production process is segmented, where producers create instrumentals and mixing engineers later resolve technical issues such as overlapping frequencies between kick drums and bass lines. Through the Mix-Aware Production approach, this system integrates composition and engineering decisions at the early stages of production.

This approach shifts critical mixing decisions from post-production into the composition phase, reducing the need for corrective equalization, shortening studio time, lowering production costs for both record labels and independent artists, and accelerating time-to-market for commercial releases. It also reduces reliance on external mixing intervention for resolving fundamental sonic conflicts.

#### Resolution of Vocal Space Limitations in Modern Beatmaking

A common issue in digital music production is oversaturation, where excessive layering leads to a crowded frequency spectrum that competes with the lead artist’s voice. This methodology introduces a Vocal-Centric Architecture, in which space is intentionally reserved in the center channel and foundational elements such as kick, bass, and snare are balanced before additional layers are introduced.

This structure improves vocal intelligibility, enhances listener focus, and increases the commercial usability of the track. This is particularly critical for commercially released music, where vocal clarity directly impacts listener retention and streaming performance.

### Alternative to Standardized Production Workflows

In an environment increasingly influenced by template-based production and repetitive “type beat” structures, modern music often exhibits reduced sonic diversity. This system offers a distinct alternative by prioritizing emotional impact while maintaining technical control over frequency balance, dynamics, and spatial placement.

By incorporating intentional sound design decisions and internal audio manipulation techniques instead of relying solely on preset libraries, the methodology enables the creation of more distinctive and artist-specific sound profiles while remaining compatible with commercial production standards.

### Optimization for Multi-Platform Audio Consumption

Modern music is consumed across a wide range of playback systems, including professional studio environments, club sound systems, and mobile devices through streaming and short-form content platforms such as TikTok and Instagram. This methodology emphasizes precise frequency balancing and controlled arrangement density, allowing tracks to maintain consistent quality across these environments.

This approach has resulted in documented commercial performance, including over 95,000,000 cumulative audio streams, more than 1.3 billion total views, and over 258,000 user-generated videos created using my productions.

### Causal Relationship Between Method and Performance

The commercial performance of these tracks is directly connected to the structural principles of this methodology:

- minimalist arrangements improve clarity and repeat listening
- vocal-centric architecture enhances artist performance and listener engagement
- controlled low-end ensures compatibility across mobile devices and streaming platforms

These factors contribute to increased user-generated content, sustained engagement across digital platforms, and consistent playback quality across diverse audio systems.

### Measured Outcomes

The effectiveness of this methodology is supported by measurable outcomes, including large-scale audience engagement, viral content distribution, and consistent streaming performance across multiple platforms.

### Transferability and Industry Applicability

Elements of this methodology have been adopted by other producers in independent projects, demonstrating that the system is transferable and not dependent solely on my personal execution.

The methodology is directly applicable to the U.S. music industry, particularly within digital distribution ecosystems

## The “Release Ready Production System”

driven by streaming platforms and short-form media, where sound clarity, vocal presence, and repeatability are critical performance factors.

### Economic and Commercial Relevance

By reducing production time, minimizing post-production corrections, and improving content performance on digital platforms, the system provides both economic and commercial advantages to artists, producers, and music distributors.

### STEP 7. SCALABILITY AND REPRODUCIBILITY OF THE METHOD

The Release Ready Production System is a structured and reproducible framework designed for adoption by other professionals. I have shared specific elements of this system with international peers, including:

- Mix-Aware Production (early-stage frequency conflict resolution)
- Vocal-Centric Arrangement Design
- Minimalist layered sound architecture
- Low-end separation techniques (kick/bass balancing during composition)

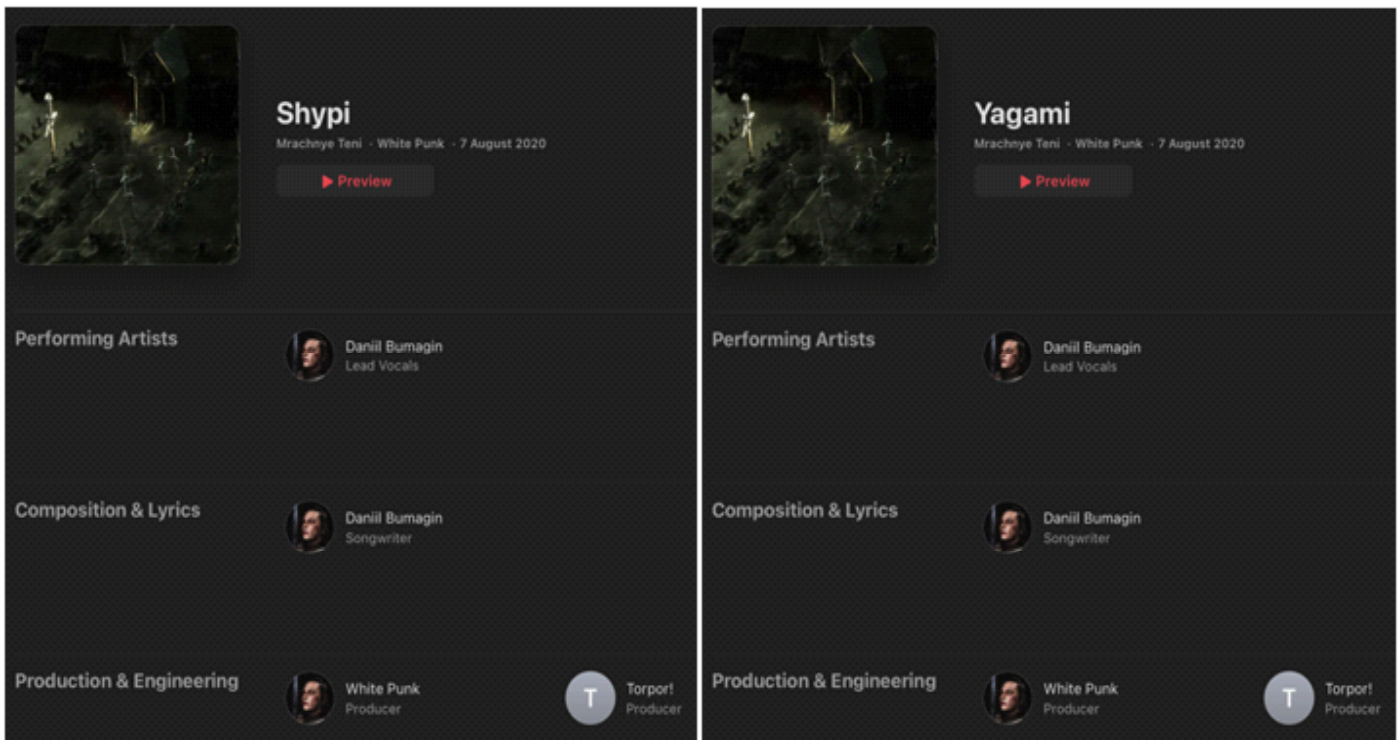
These elements have been independently implemented by other producers in their own projects, resulting in commercially successful releases. This demonstrates that the methodology is transferable and not dependent solely on my personal execution.

### Application by Nikita Safronov (Professional Pseudonym: Torpor)

- **Location:** Kharkiv, Ukraine.
- **Implementation:** Nikita Safronov utilized my methodology during the production of the album “Mrachnye Teni” by the artist White Punk. He specifically applied elements of my methodology, including:
  - early-stage frequency balancing between kick and bass
  - structured arrangement with controlled layering
  - vocal space preservation within the center channel
- These techniques were applied during the composition phase, prior to final mixing.
- **Commercial Impact:** The application of my system helped these tracks achieve massive reach. “Shipy” accumulated 2,496,482 streams, and “Yagami” reached 1,249,541 streams.

|   |                      |           |      |
|---|----------------------|-----------|------|
| 2 | Shypi<br>White Punk  | 2,496,482 | 2:38 |
| 3 | Yagami<br>White Punk | 1,249,541 | 2:21 |

Spotify statistics for “Shypi” and “Yagami”.

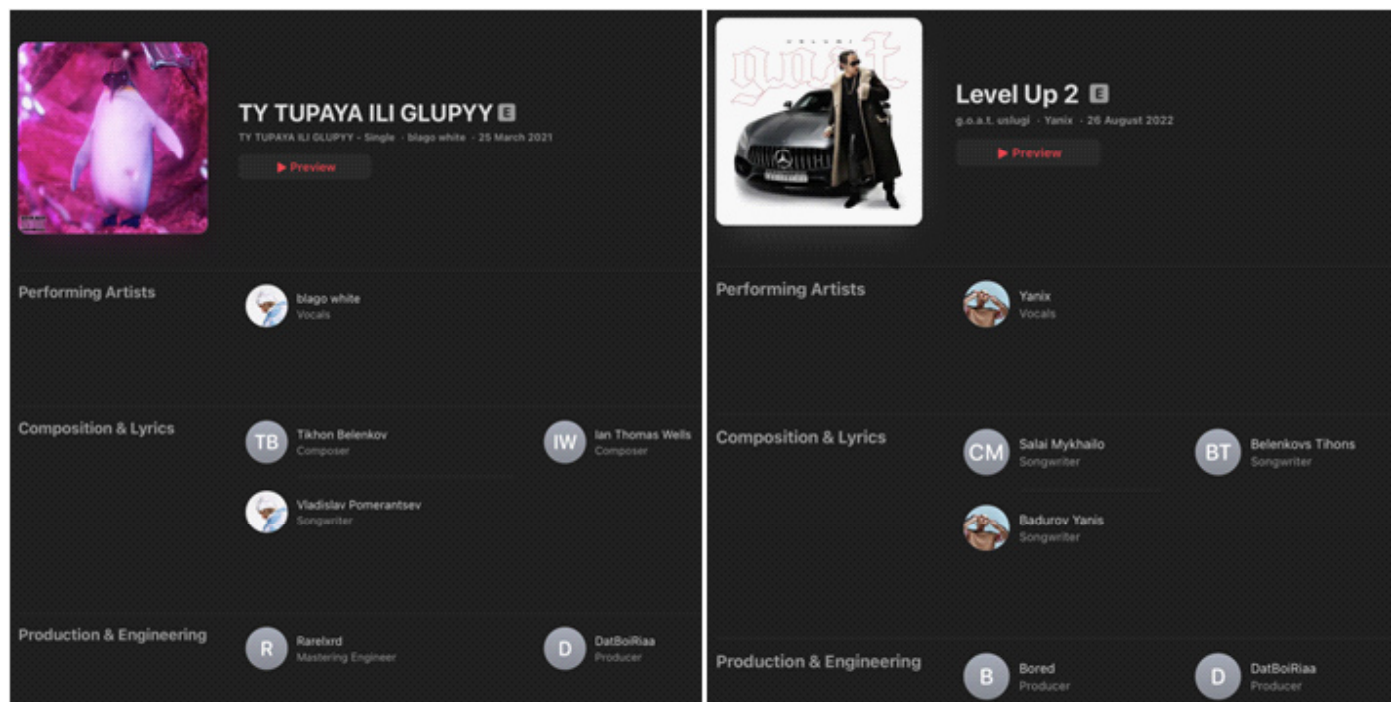


Official Apple Music credits for “Shypi” and “Yagami” by White Punk, confirming Nikita Safronov (Torpor) as the Producer.

These results were achieved without my direct involvement in the production process, confirming independent application of my system.

## Application by Belenkovs Tihons (Professional Pseudonym: DatBoiRiaa)

- **Location:** Riga, Latvia.
- **Implementation:** Belenkovs Tihons integrated my system into his workflow for several major releases. He applied my techniques independently on the track “TY TUPAYA ILI GLUPYY” by the artist blago white. Furthermore, he utilized my framework while working collaboratively alongside me on the track “Level Up 2” by Yanix.
- **Commercial Impact:** Using my approach, “TY TUPAYA ILI GLUPYY” became a highly successful release, generating 5,413,420 streams on Spotify alone. Our collaborative track “Level Up 2” generated 1,942,682 streams on Spotify alone.



Official Apple Music credits for “TY TUPAYA ILI GLUPYY” by blago white and “Level Up 2” by Yanix, confirming Belenkovs Tihons (DatBoiRiaa) as the Composer.

|   |                      |             |           |      |
|---|----------------------|-------------|-----------|------|
| 1 | TY TUPAYA ILI GLUPYY | blago white | 5,413,420 | 1:56 |
| 1 | Level Up 2           | Yanix       | 1,942,682 | 2:14 |

Spotify statistics for “TY TUPAYA ILI GLUPYY” and “Level Up 2”.

## Peer Validation

The successful implementation of specific elements of my methodology by independent producers demonstrates that the system functions as a transferable production framework rather than a purely personal creative approach.

By applying structured techniques such as early-stage frequency balancing, vocal-centric arrangement design, and controlled sound layering, these producers were able to improve technical clarity, maintain vocal space, and achieve commercially measurable results, including millions of streams across digital platforms.

The consistency of these outcomes across different producers, projects, and geographic locations confirms that the methodology is reproducible and capable of delivering predictable results in real-world commercial production environments.

## STEP 8: INDUSTRY IMPACT & RESULTS

My methodology has directly contributed to major commercial success, viral trends, and top chart placements across Eastern Europe and the CIS regions.

My minimalist, mix-aware production approach drove the viral success of Yanix’s “Pokazhi Kak” and “Mamacita” on TikTok, Instagram, and YouTube through dance and comedy trends. These tracks stand out for their memorable melodies, strong rhythm sections, and clean arrangements that encourage user-generated content.

### Major Chart and Streaming Milestones:

- **Total Streams:** Over 95,000,000 combined streams on tracks I have produced.
- **Yanix - SS 20 Album:** Reached 5x Platinum Certification in 2025.
- **Yanix - SS 20 Album:** Reached #1 on the Apple Music Overall Charts (CIS).
- **Yanix - g.o.a.t. uslugi Album:** Reached #1 on the Apple Music Overall Charts (CIS).
- **Yanix - g.o.a.t. uslugi Album:** Reached Diamond Certification in 2026.

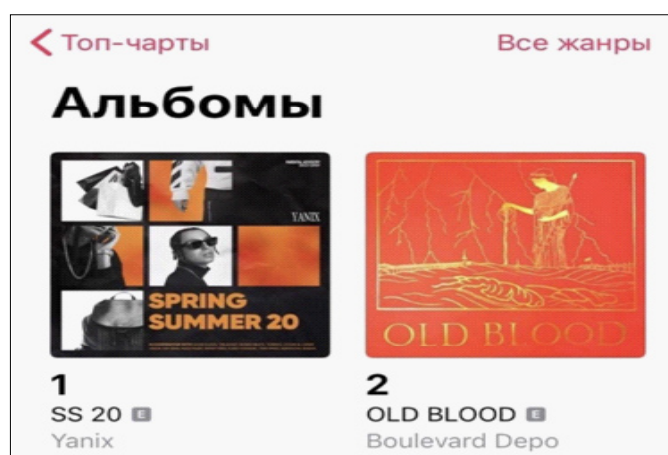
### DOCUMENTARY EVIDENCE OF IMPACT:



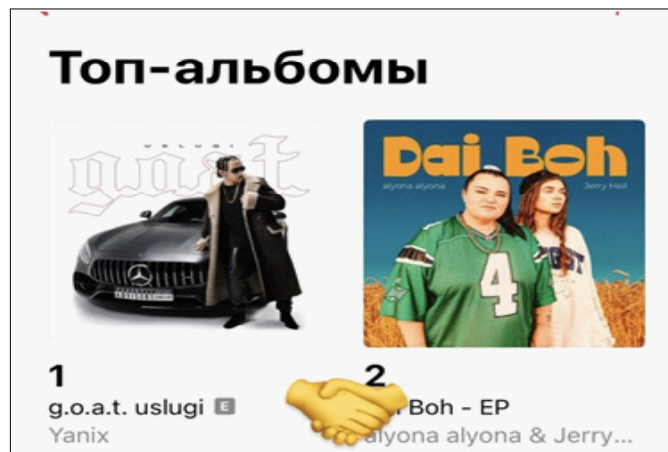
Caption: Official 5x Platinum Certification plaque for the album SS 20, confirming massive commercial success.



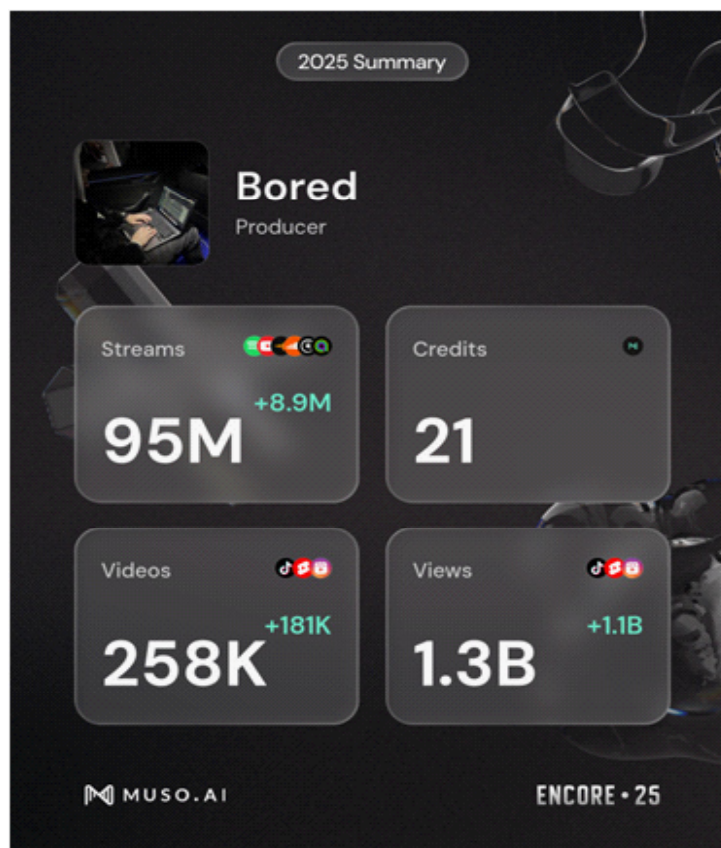
Caption: Official Diamond Certification plaque for the album g.o.a.t. uslugi, confirming massive commercial success.



Caption: Apple Music chart data showing the album SS 20 reaching the #1 position across all genres.



Caption: Apple Music chart data showing the album *g.o.a.t. uslugi* reaching the #1 position across all genres.



Caption: Muso.ai verified statistics for “Bored” (Mykhailo Salai) showing over 95 Million audio streams, 1.3 Billion views, and 258,000 video creations using my audio productions.

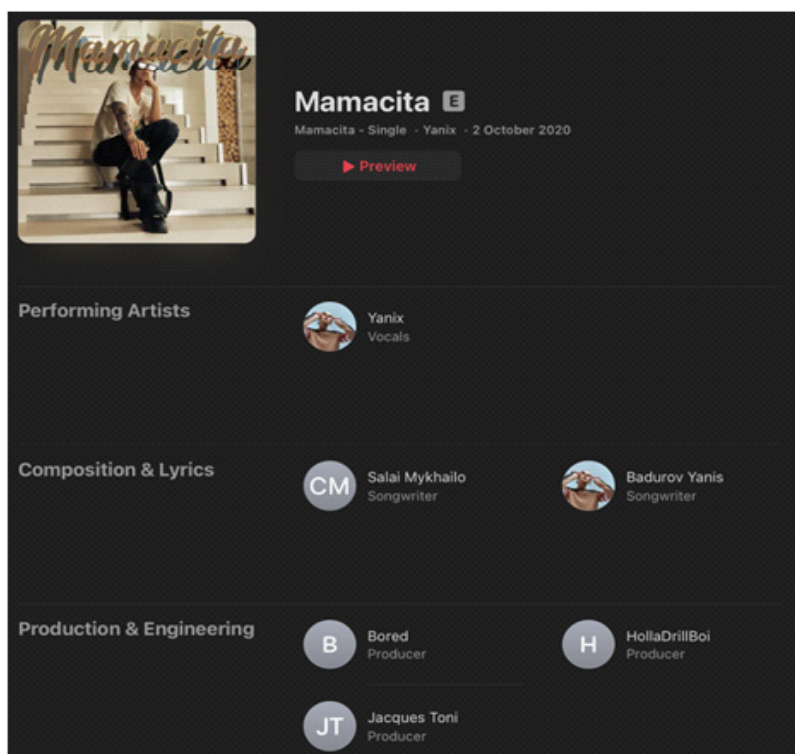
## STEP 9: EVIDENCE OF EXPERTISE AND MENTORSHIP

Although I do not teach at a formal academic institution, my experience has established me as a recognized expert in the field. Emerging producers and industry peers frequently seek my advice on workflow and techniques. I have provided comprehensive breakdowns of my “Release Ready Production System” to mentor new talent in the music industry at no cost.

My expertise is thoroughly documented. I maintain a comprehensive archive of:

- Original project files (FL Studio, Pro Tools, Logic Pro).
- Early demo versions of platinum records.
- Track-out stems and session data.
- Written correspondence and workflow discussions with major recording artists.
- Official platform credits confirming my role as Composer/Producer.

### DOCUMENTARY EVIDENCE OF EXPERTISE:



*Caption: Official Apple Music credits for the viral hit “Mamacita” by Yanix, confirming Mykhailo Salai as the Composer.*

### CONCLUSION: ORIGINAL CONTRIBUTION AND INDUSTRY SIGNIFICANCE

The “Release Ready Production System” represents an original and structured contribution to the field of modern music production and audio engineering. Unlike conventional workflows that separate composition and technical mixing into distinct stages, this methodology integrates creative and engineering decisions into a unified process at the earliest phases of production.

By introducing a mix-aware approach, vocal-centric arrangement design, and controlled sound architecture, the system addresses widely recognized challenges in contemporary digital music production, including frequency overcrowding, lack of vocal clarity, and reliance on post-production correction.

The methodology has demonstrated measurable commercial effectiveness through its application in professionally released tracks, resulting in significant audience engagement, including over 95 million audio streams, more than 1.3

billion views, and over 258,000 user-generated videos across digital platforms.

Importantly, the system is not limited to my personal creative execution. Independent producers have successfully applied its core principles in their own projects, achieving comparable commercial results. This confirms that the methodology is transferable, reproducible, and capable of delivering consistent outcomes across different production environments.

The structured nature of the system allows it to function as a scalable framework for music production, supporting both artistic expression and technical precision while maintaining compatibility with modern distribution platforms.

Given its demonstrated commercial impact, reproducibility, and applicability within digital streaming ecosystems, the “Release Ready Production System” constitutes a meaningful contribution to contemporary music production practices and provides practical value to artists, producers, and the broader music industry, including in the United States.