

I WRITE MINES

ARTIST & SONGWRITER

MEMBERSHIP GUIDE

Write the song that survives the car test.

You will leave with finished songs — not voice-memo fragments — a way of working that repeats, and the paperwork that proves the song is yours.

How to use your membership, the software, the terms and the process.

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Welcome to the room

You will leave with finished songs — not voice-memo fragments — a way of working that repeats, and the paperwork that proves the song is yours.

This membership exists because an artist / songwriter does not work the way anybody else here works. Your week, your tools, your vocabulary and the thing you are trying to finish are all different, so your membership is different. Nothing in this guide is generic advice borrowed from another discipline.

This is for you if

- You have forty voice memos and no finished songs.
- You can write a hook but the second verse always falls apart.
- You write to beats and want structure that fits the pocket, not a poem.
- You are ready to register splits properly instead of promising each other.
- You want to release, clip and pitch what you write, not just archive it.

The house rule

We never write your work for you. Mr AP diagnoses what you made, names the craft problem by its real name, and hands you the next move — you make it.

What your membership includes

- Song Room with unlimited graded takes and fix lists
- Three-deep beat sweep on any instrumental you upload
- Recording studio with comping and take history
- Writers Room hosting with splits sheets and consent forms
- Lyric, progress and grade-report PDF exports
- Rights desk: copyright, PRO and credit walkthroughs

Working rhythm

Three writing blocks and one grading block a week. Roughly six hours.

The software, room by room

These are the rooms your membership opens. Everything else on the site stays available, but these are the ones built for the work you do.

Song Room	Beat sweep, hook lab, graded takes and the fix list after each one.
Recording Studio	Record reference vocals, comps and narration with take management.
Writers Room	Live co-writes with video, a shared page and a splits sheet you can register.
Grading Desk	Upload the record and get scored on hook, pocket, imagery and originality.
Rights Desk	Copyright, PRO registration, splits and the paperwork order.

Every room autosaves as you work and syncs to your account, so a session started on a laptop continues on a phone. Exports are yours: PDFs, audio, video, documents and data all download without a watermark and without a licence claim from us.

New-age tools in this membership

Recording, clipping, analysis and delivery — the modern half of the job that most training ignores.

Beat-led writing sweeps

Three-deep analysis of any instrumental — sound, time and topline — before you write a word.

How to use it: Drop the beat in the Song Room and read the sweep. The suggestions are angles and questions, never finished lyrics.

Reference vocal recording

Multi-take recording with comping, punch-ins and take history.

How to use it: Record straight in the studio room; every take is kept and autosaved.

Content clipping

Vertical hook clips with burned-in captions and beat-synced highlights for short-form.

How to use it: Pick the bars, choose a caption style, export 9:16 with an SRT and VTT alongside.

Bar and syllable sync

Your lyric mapped onto the beat grid so you can see where the pocket breaks.

How to use it: Set the BPM and downbeat, then watch the highlight run while you play.

Splits and PRO filing

A splits sheet every writer signs, plus the walkthrough for BMI, ASCAP and SESAC registration.

How to use it: Fill it in the Writers Room the day the song is finished and export the signed PDF.

Progress dashboard

Score trend across every graded take, and the craft categories quietly costing you the most.

How to use it: Grade takes normally; the dashboard builds itself.

The process, end to end

Run these in order. Every stage has an output you can hold; a stage without its output is not finished, however good it felt.

01 Load the beat

Sit with the instrumental until you can name its tempo, key feel, pocket and the emotion it is already carrying before you add a word.

Proof: A beat card: BPM, feel, section map, and the one emotion the track is selling.

02 Find the title

The title is the promise. Everything in the song either pays it off or gets cut. Write twenty candidates and murder eighteen.

Proof: One title plus the single sentence it promises the listener.

03 Build the hook

Hook first, always. Melody, rhythm and the one plain-English line a stranger repeats after hearing it twice.

Proof: A hook you can sing from memory with the phone off.

04 Map the sections

Verse, pre, chorus, bridge — decide what each section is for before you write into it. Sections without a job get cut.

Proof: A section map with a one-line job written beside each block.

05 Write the verses

Verse one sets the scene in images. Verse two moves time or turns the knife. Never restate — escalate.

Proof: Two verses that would still make sense with the chorus removed.

06 Grade and rewrite

Score the take, read the fix list, rewrite the two lines costing the most points. Repeat until the score stops climbing.

Proof: A graded take history with the score trend going up.

07 Cut the reference

Record it. Comp it. Live with it for a day in a car and on a phone speaker.

Proof: A reference vocal you would send to an artist.

08 Paper it

Splits agreed in writing the same day the song is finished, PRO registration filed, credits stored.

Proof: A signed splits sheet and a filed registration.

Your twelve weeks of structured activity

Four phases. Each activity is something you physically do, with a receipt at the end of it. Do not move on because time passed — move on because the proof exists.

Phase 1 • Ear and inventory — Weeks 1–3

Stop writing blind. Learn what you already do well and what you avoid.

01 The forty-memo audit (90 min)

Play every unfinished idea you own. Tag each one: hook, verse, groove or nothing. Bin the nothings out loud.

Proof: A list of your live ideas, sorted, with the dead ones deleted.

02 Beat sweep drill (45 min)

Run three instrumentals through the Song Room sweep and write the section map for each before hearing any suggestions.

Proof: Three beat cards written by you, compared against the sweep.

03 Title bank (30 min)

Write fifty titles from overheard speech only. No poetry, no journal lines — things people actually said.

Proof: A fifty-line title bank you keep adding to.

Phase 2 • Hook craft — Weeks 4–6

The chorus is the product. Build ones that hold on a phone speaker.

01 Ten hooks, one beat (60 min)

Write ten different choruses over one instrumental. Different rhythm each time, not different words to the same rhythm.

Proof: Ten recorded hook passes on one track.

02 The car test (20 min)

Play the hook once for someone, wait an hour, ask them to sing it back. If they cannot, the melody or the language failed.

Proof: A pass/fail note beside each hook.

03 Syllable surgery (45 min)

Take your best hook and cut three syllables without losing meaning. Then cut three more.

Proof: Before and after lyric sheets.

Phase 3 • Full songs, graded — Weeks 7–9

Finish. Then finish again, better.

01 One song a week, start to finish (180 min)

Beat to graded take inside seven days. No carrying a song into the next week.

Proof: Three finished songs, each with a grade.

02 Fix-list rewrites (60 min)

After each grade, rewrite only the two lines costing the most points and re-grade.

Proof: A rising score trend on the progress dashboard.

03 Originality sweep (30 min)

Run the echo check on every finished lyric and break any phrase it flags.

Proof: A clean lift-risk score before you release anything.

Phase 4 · Release and paperwork — Weeks 10–12

A song nobody can hear and nobody can prove you wrote is a hobby.

01 Reference vocal day (120 min)

Record and comp your three best songs to reference standard in the studio room.

Proof: Three comped reference vocals.

02 Clip pack (60 min)

Cut a fifteen, thirty and sixty second vertical clip of the hook with captions burned in.

Proof: Nine clips ready to post.

03 Splits and registration (45 min)

Fill the splits sheet with every collaborator, sign it, and file the PRO registration.

Proof: Signed splits plus registration confirmation stored in your vault.

Definitions you will hear

Nobody in a professional room stops to explain these. Learn them here so you are never the person nodding along.

Pocket	Where your syllables sit against the drums. In the pocket means the words land with the groove instead of fighting it.
Topline	The melody and lyric written over an existing instrumental — the part a listener actually sings.
Prosody	Sound matching meaning. Rising melody on hope, falling on defeat. Break it on purpose or not at all.
Pre-chorus	The ramp. Its only job is to make the chorus feel inevitable by raising tension or narrowing focus.
Hook	The repeated, most memorable unit. It can be melodic, rhythmic or lyrical — usually all three at once.
Split sheet	The document naming every writer, their percentage, their publisher and their PRO. Signed at the session, not months later.
PRO	Performing Rights Organisation — BMI, ASCAP or SESAC in the US. They collect performance royalties on your behalf.
Comp	A composite vocal built from the best moments of several takes.
Perfect vs slant rhyme	Perfect matches the vowel and everything after it. Slant is close but not exact, and usually sounds less corny.
Car test	The only mix and hook test that matters early: does it hold up on ordinary speakers with road noise?

Milestones that count

Progress is not hours logged. It is these, finished and provable.

- Ten finished songs, each with a graded take
- A rising score trend across four consecutive weeks
- Three reference vocals cut to pitch standard

- A clip pack posted from every finished hook
- Signed splits on every collaboration
- Every released song registered with your PRO

Your rights and your work

You are the sole owner of everything you make here. We claim no ownership of your lyrics, manuscripts, scripts, recordings, takes, covers, storyboards or films, and we do not license your work to anybody. We store it so you can reach it from any device, and you can export or delete all of it at any time.

Where the work is collaborative, paper it the day it is made. Split sheets, consent forms, waivers and credit records all live in your account and export as signed PDFs. Agreements made by text message are the single most common way creative people lose money.

Coaching, never ghostwriting

We never write your work for you. Mr AP diagnoses what you made, names the craft problem by its real name, and hands you the next move — you make it. That limit is the point of the membership: nobody can build a career on work somebody else made for them.

Getting help

Mr AP	The coach in every room. Ask him anything about your own work — he diagnoses, he does not deliver finished material.
Live tutor	Real-time coaching sessions when you are stuck and need a conversation rather than a note.
Support desk	Account, billing and technical questions, answered in your account under Support.
Member guide	This document. It updates as the membership does — download the current version any time from your membership page.