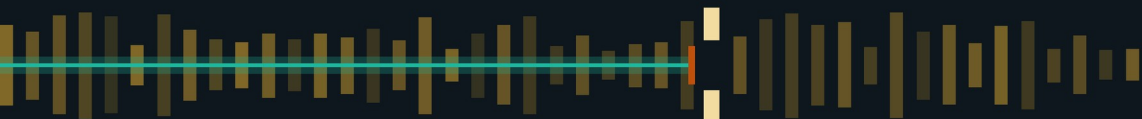




ABA MEDIA PLATFORM | AMP

Produce the Record

Every hour, every signature, every credit — shown rather than remembered. A studio method in nine gates.



Designed, ruled and approved by
BRAD HUETT

Greeley, Colorado
MUSICAL PORTRAITS

Produce the Record

Nothing leaves this studio
through a side door.

A production method in which the rules are executed rather
than observed — and a record of what it cost to find that out.

Designed, ruled and approved by Brad Huett

Written by an AI team working to instruction

Greeley, Colorado

First edition · September 2026



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PRODUCE THE RECORD

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IN BRIEF

The whole method, before the debate begins.

Two minutes. Every claim below is defended later, in the chapter named beside it.

A studio invoice and a credit list are both handed over to be taken on trust. So is the sentence *professionally mastered*. The person receiving them has no instrument for checking any of it, and usually does not ask, because asking sounds like an accusation rather than a question.

That is tolerable right up to the moment it is not:

- An overrun nobody wrote down.
- A credit nobody can produce.
- A file nobody can find two years later.

Every rule in this book exists because one of those happened, on a real job, to the person who designed it.

Arrangement Based Automation is a production method in which the rules are executed rather than observed.

A rule that depends on someone remembering it under pressure is not a rule; it is an intention. So each one here is attached to a gate that will not open until the condition is met — because a gate without a failure test is an open door that never closes (chapter six).

The book has the shape of the method.

- **Part One** is what the studio does, and why every stage is called a performance rather than a recording — the language rule is load-bearing, not decorative, because the vocabulary is what keeps the human in the room through eight milestones of technical work.
- **Part Two** is the gate.
- **Part Three** is what leaves.
- **Part Four** is the four instruments underneath all of it.

The gate has four conditions, and a milestone does not close until all four are met.

- **Three signatures** — client, producer and ABA engineer, each answering a different question, because collapsing them into one signature stops two of the questions being asked (chapter seven).
- **Hours reconciled**, with every hour that missed its estimate, over or under, documented on the signed milestone (chapter eight).
- **Milestone assets presented**, reviewed and preserved (chapter ten).
- **Credits named at the take**, while the person who earned one is still in the room (chapter eleven).

It happens nine times. Reconciled once at the end, a production produces a single conversation in which one party already has everything and the other is asking to be paid for work nobody is still thinking about; reconciled nine times, the same total is settled in nine small conversations held while the work is fresh.

Nine closed milestones also means nine return points — the accurate description is version control for a production, and the value of version control was never backup, it was branching (chapter twelve).

Four things leave the studio, and every claim attached to them is checkable by the person receiving it.

- The music, as the conductor mix with the performance assets underneath it.
- The signed close sheet.
- The credits.
- The session assets.

The measurement tool that backs the first of those runs on the recipient's own machine against a published standard, so the numbers can be checked against an independent implementation rather than believed (chapters thirteen and seventeen).

What this book does not claim is written down as carefully as what it does. The back matter carries:

- A list of withdrawn claims, kept on the page where each one used to stand.
- A production record naming who instructed, who built and who approved every chapter.

A method that only works when nobody is looking is not a method, and a book arguing that every claim should be producible does not get to hide its own gaps.

FOREWORD

Recovery was supposed to take six weeks.

Written by Brad Huett. The only chapter the AI team did not touch.

In May 2024 my brother Russ flew out to Pennsylvania and drove me back to Colorado — to Pierce, half an hour north of here. Surgery followed in August. The recovery was quoted at four to six weeks and ran most of the following year.

None of that is the story. The story is the voice that refused to let it be a recovery — *get off your butt, there is something here*. Before the surgery, and all the way through the part that was supposed to be rest, my head was doing the same work over and over: define the problem, refine it, define it again. Media production on one side, information technology on the other, fifty years in both. **Nothing was built in Pierce. Everything was worked out there.**

In June 2025 Russ and I moved to Greeley, and the move was the business decision: a studio has to sit inside the market it serves, not half an hour north of it. Everything since has gone into building it — this room as it stands now, iterations on the production method that have not stopped, and four tools, each one built after the same problem turned up on one job too many.

There are two of us left, and Russ is seven years younger. So what I wanted out of that year was not work. It was **a business that outlives me and keeps paying him** — made out of the only two things I actually know, carrying both of us now, and not dependent on me being here to run it.

PRODUCE THE RECORD

The “define the problem, refine it, define it again” mental exercise identified the real issue: the reconciliation of my successes and my failures in technology and the music industries.

Faced with the demand I put on myself and not having any outside resources, I needed to create a musical process that was designed to prevent common problems that media studios have to deal with on a daily basis.

1 - A wanted to create a billing process that would eliminate that conflict completely.

2 – A production process that actually follow Best Practices throughout the entire production

3 – A delivery process that guarantees that all paid for assets are retained guided by rules that implement gates.

4 – A process that put the “Human Element” back into the media production process

5 – A session policy that shows the session talent the respect they deserved in a formal Performance Credit process

THE DECLARATION

Nobody had to guess how this was made.

Almost everyone using a language model right now is paying a tax they would rather not discuss.

The output arrives serviceable and slightly too even, and then the work begins:

- Reword a paragraph so it looks sweated over.
- Drop in a turn of phrase nobody would generate.
- Break a rhythm on purpose.

None of it improves the text. All of it is concealment, and it is charged by the hour against the one resource that was supposed to have been saved.

The tax is not really about effort. It is that anything concealed can be exposed, and the concealment is the part that will not survive contact with a reader who looks closely.

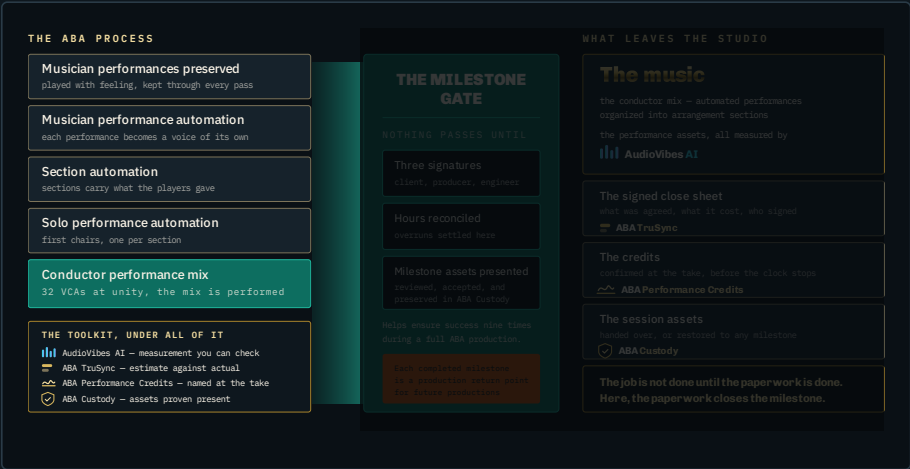
This book did not pay it. Nothing in this method or its tools generates music. Working to instruction, an AI team wrote this text, except the passages that came from Brad Huett directly, and built the tools, which measure, reconcile and record. Brad Huett designed the method and approved every chapter. That is stated here, at the front of the book, rather than disclosed in small type at the back, because a method that only works when nobody is looking is not a method.

One chapter is the exception, and it is the one immediately above. The method can be built. The life cannot.

PART ONE

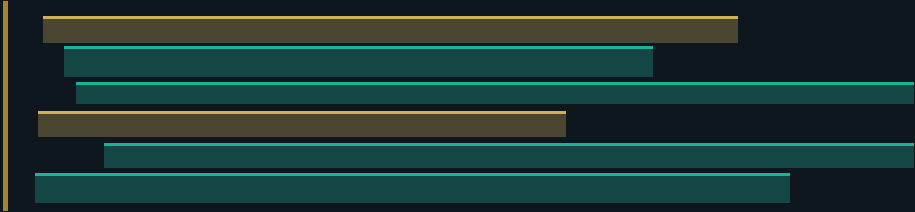
The ABA process

The left column. What the studio does, and why every stage is described as a performance rather than a recording.



Chapter 1

Performances, not tracks



Laying track is the technical pass:

- Cabling.
- Mics.
- Noise.
- Capture.

The moment the track is laid it is reassigned as a human performance, and from that point it is never called a track again.



The room where the language rule is enforced – Greeley, Colorado.

This is a language rule, and it is load-bearing rather than decorative — the vocabulary is what keeps the human in the room through eight milestones of technical work.

Two uses survive.

- The verb, at the moment of capture.
- A file on a drive, which is a physical object rather than a performance.

Chapter 2

Musician performances preserved



A normal session flattens.

The take is captured, bounced, committed to a stem, and the performance as a distinct thing stops existing somewhere around the second mix pass — not through carelessness, but because nothing in the workflow was ever charged with keeping it.



Russ, Brad Huett's brother, at the TD-27. A V-Drums performance arrives as data: touch, timing and pedal position kept, and the kit the drummer chose kept with it.

Preserved means the performance survives every pass that follows it.

Not the file — the file is easy. The performance:

- The take that a named person played on a named day.
- Still addressable at Milestone 8.
- Still separable from what was built on top of it.

It costs discipline more than storage. Every pass has to be built so it can be undone back to the played thing, which rules out a good deal of convenient destructive practice.

What it buys is the ability to say, at the end of a production, exactly whose playing is in the record — which is the condition the credits depend on and the reason this chapter sits first in the process rather than last.



Left: Russ in the drum room, at a Roland TD-27 kit with a double kick. Right: the TD-27 module on the kit he chose for the take, preset 04, Jazz Session. The choice of kit is the player's, and it is recorded with the performance.

Musician performance automation

By the automation milestones the modules, the plug-ins and the reamping have already been solidified into the automation. It is still the same performance that was played on the day.



The performance bank: drum kit, bass, acoustic guitar and the melody of each section of the song, one performance to a fader. Zoom in: every scribble strip on the surface is readable.

ABA Sonic Enhancement. Every guitar and bass part is recorded several ways at once, from a single performance:

- **The direct.** Straight off the pickups into a channel strip in the rack — the cleanest signal the instrument can give, with the mids, highs and lower mids that amps and boxes tend to wash out. It is never replaced: it is the unenhanced reference, the one source everything else can be rebuilt from.
- **The Jim Kelley.** The Electro-Voice 12-inch inside it gives a sound of its own, the product of that amp and that speaker together.
- **The OX Box.** A stereo feed, set about 18 to 20 dB back as a room sound, to give a mono solo guitar a little space.
- **The Torpedo.** It captures the Bugera — an amp whose electronics were always better than its factory tubes, and which now runs on tubes that cost more than the amp did.

There's a funny story that goes with the Jim Kelley. I bought it from a lawyer who lived below me at the time, and I paid \$1,500 for it. When I plugged in my Gibson ES-175 — a 1952, the guitar I had at that time — it was the sweetest sound I'd ever heard in my life. I had a blues gig coming up that weekend, and when I went to play it, the speaker blew in the first set. So later that week I put in the biggest and baddest speaker I could find anywhere: the Electro-Voice 12-inch.

The enhancement is the choosing. Each source is auditioned for what it adds and what it takes away, and the ones worth keeping are blended into a single stereo track: the enhanced audio. The direct stays alongside it, unenhanced. Whether the client also wants a mono stem of each source is settled at Milestone Zero, when the asset list is agreed.

Up to three takes are kept, each with every one of its raw sources, and the take used in the mix becomes the product of that milestone. From that point on, the only thing that should change is the automation.

The limit does a second job, and it is the producer's gift. Every player believes the next take will be the one, and every producer has watched a good solo get worn down chasing it. Because three is agreed at Milestone Zero, "last one" is not the producer's call in the moment; it is the rule everyone signed before the session began.

But **it becomes an entity in itself only once it is automated**, and that sentence is the definition of Arrangement Based Automation rather than a description of it.

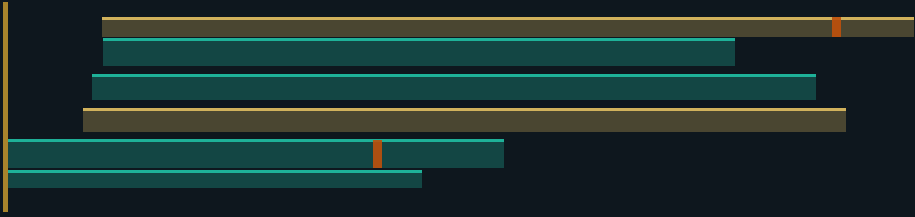
The distinction matters because automation here is not a mix move stored for later. It is a wrapper. The performance plus everything the production decided about it, held together as one addressable voice, so that later passes act on the voice rather than reaching back into the audio.

Which is what makes the last milestone possible at all. A conductor cannot perform thirty-two channels of raw material.

He can perform thirty-two voices.

Chapter 4

Section automation, and the first chairs



Section automation does not start from the audio. It takes the automation those performances already carry and uses it as its **source orchestra** — horns, strings, everything above the rhythm section. The sections are then automated in turn.



Section VCAs on the FaderPort 16: the rhythm section split into groove, percussion, drums, bass, guitars, keys, loops and room, then the keys, vocal, wind and brass sections. Zoom in: every scribble strip on the surface is readable.

So by the final mix every performance, every solo and every arrangement addition to the bed is automated as an entity of its own. The late

milestones exist to prepare all of that as though it were about to be performed in a concert hall.

The first chair is one soloist per section. Not a hierarchy of merit — a position on the control surface, and the reason a conductor can lift a single voice out of a section without touching the section around it.

Chapter 5

The conductor performance mix



Every automation control on the surface is set to **zero — which means unity, not silence.** The faders pick up exactly what the automation already says, so any move is an offset on top of a performance rather than a replacement for it. Never write this as zeroed out.



Bank 1: the sections, then the first chairs, then the conductor's fader at the far right. Taken before the downbeat, when the automation holds every section and first chair down until it is needed. Zoom in: every scribble strip on the surface is readable.

Thirty-two VCAs across two banks on a PreSonus FaderPort 16. On the first bank:

- The conductor's own fader sits at the far right.
- His first chairs immediately to the left of it.
- The sections filling out the rest.

The second bank holds the rhythm section, which also carries a control of its own.

That second control is not a convenience. It exists so that:

- The rhythm section can be lifted *at the same time* as a first chair — the energy of the soloist with the rhythm section reacting to the solo.
- The rhythm section can be raised without raising the apparent volume of everything else.

Thirty-two VCAs at unity is the static conductor mix: the orchestra tuned, in position, ready to play.

What happens next is a performance, and the comparison to raising a hand at the Hollywood Bowl is a simile and never an equivalence — a conductor's gesture is answered by living players, and a VCA move is not.

One conditional travels with the whole of this part. Front-loading the analytical work *relocates* those decisions; it does not eliminate them.

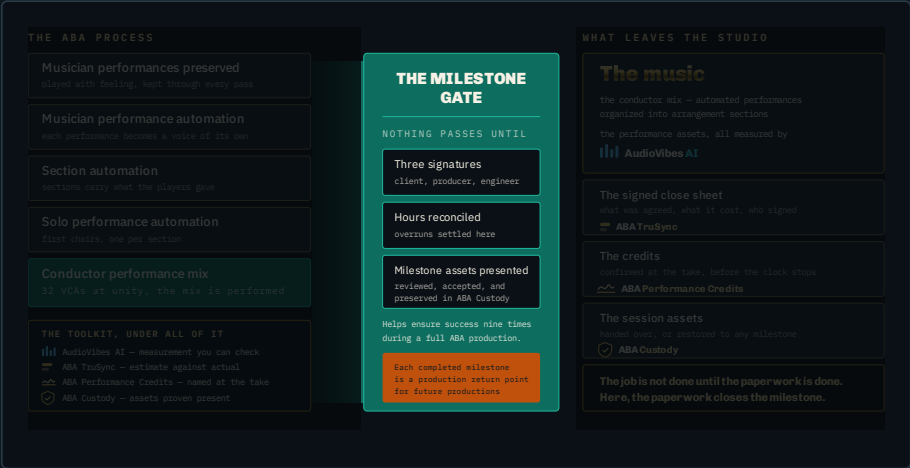
A wrong automation decision is harder to fix at Milestone 8 than a raw fader would have been, because the conductor has to detect a choice made in an earlier milestone, without its context, while performing.

The automation is what keeps the technical decisions out of the room during the creative pass, and out of it in every pass that follows — that is the claim, and it is not the claim that they went away.

PART TWO

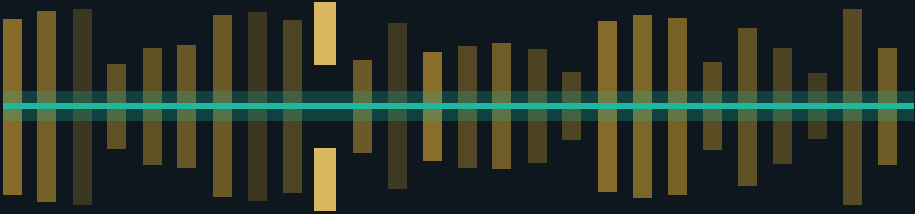
The milestone gate

The middle column, and the center of the argument. Four conditions, nine times over a production.



Chapter 6

Why a gate and not a review



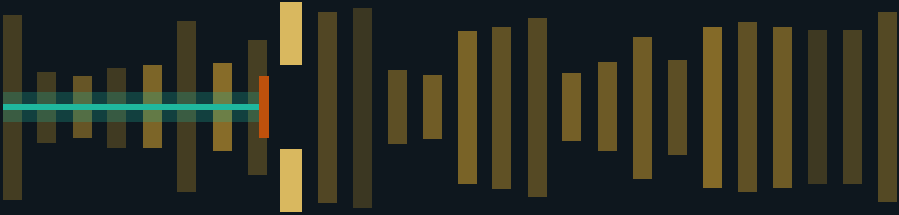
A review step is walked around by one person in a hurry. **A gate never reads intention, it reads the file.**

The difference is not diligence, it is mechanism: attention runs out precisely when the stakes are highest, and a check that depends on attention is a check that fails under load.

Which produces the rule the rest of this part is built on:

A gate without a failure test is an open door that never closes.

Three signatures



Three people sign a milestone closed: the client, the producer and the ABA engineer. Not one approver with two people informed — three signatures, and the milestone does not close without all of them.

The reason is that each is answering a different question.

- **The client** is saying the thing delivered is the thing agreed.
- **The producer** is saying the production is where it should be at this stage.
- **The engineer** is saying the material is sound.

Collapse those into one signature and two of the three questions stop being asked.

In 1985 while I was in Los Angeles seeking fame and fortune I was lucky enough to land an apprentice job at Scott Sound in Hollywood. One of the first lessons I was taught: “Brad, no client has ever come in here wanting to pay.” Even when they did it was never a win/win feeling. Scott Sound was a Film Dubbing Studio.

We worked with 35mm movie audio, sound effects, and dialog. We would pull off the language dialog and either replace it with a foreign language or leave it blank for the client to fill.

I think, looking back on it, the real issue was there was No Joy in spending the money it took, it was not a creative reward, just less money in the budget.

What gets signed is an asset, not a piece of paper. The milestone close sheet is a record in the session inventory alongside the masters and the stems, and it is held the same way — which is what makes a signature checkable later rather than merely remembered.

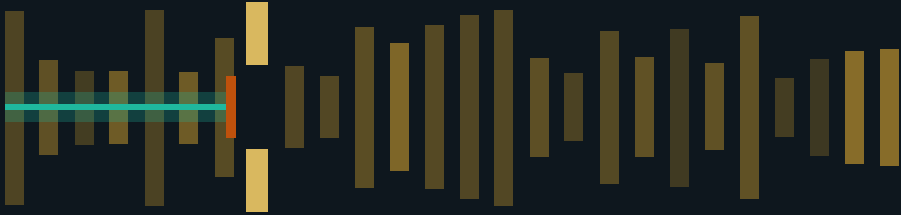
One honest limit, stated here rather than left to be discovered. Custody proves the close sheet has not been altered. It does not prove who signed it.

Integrity and authenticity are different guarantees, and binding an identity to a signature is a mechanism this method specifies and has not yet built.

The pattern it will follow already exists in the ingest receipt: a hashed manifest, countersigned on arrival, which turns “I sent you the files” from a memory into a document.

Chapter 8

Hours reconciled



Every hour that missed its estimate, over or under, is documented in red on the signed milestone — and reconciled before the next milestone opens.



The same job two ways: carried to one invoice, or settled at each of nine milestones.

The arithmetic is not the interesting part. The *timing* is.

A production reconciled once at the end produces a single conversation in which one party has already received everything and the

other is asking to be paid for work nobody is still thinking about. That conversation has a predictable outcome and it is the reason a great deal of studio work is quietly written off.

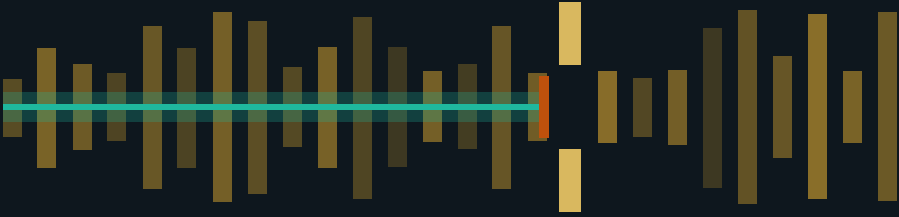
Reconciled nine times, the same total is settled in nine small conversations, each one held while the work is fresh and while the next milestone is still worth having. **The client cannot receive the benefit of a session that has not been reconciled**, because the gate will not open.

Brad Huett's observation, from fifty years of studio invoices, and offered as his rather than as a finding: three hundred, five hundred or a thousand dollars settled at a milestone is a different conversation from five or ten thousand met at the end, even when the totals are the same. The client knows the whole figure from the start. What is not asked of them is to commit to spending all of it at once.

So it is the client, not the studio, who moves the work from one milestone to the next. Milestone Zero says so in writing: it is possible to stop there, with nothing more than an assessment of what the production would cost, or after Milestone One, with a rhythm track to take home and practice with before later sessions.

What makes this a condition rather than an intention is that the number is not reconstructed at the milestone. It was recorded as the work happened, by the instrument described in chapter eighteen, against an estimate frozen before the work began.

The rulebook, in full



Rigor chapter — extractable for an AES submission.

A client can argue with a rule. That is the test this chapter is written to pass: every figure on an ABA invoice comes from an expression that was written down before the work, not from a judgment made afterward.

Time rounds to the quarter hour, half up. The expression is `floor(raw_hours × 4 + 0.5) ÷ 4`. It is worth stating in that form rather than in words, because the two obvious implementations disagree.

Round-half-to-even — the default in several languages — sends an exact eighth of an hour the other way, and does it silently, on every session that lands on the boundary.

A minimum charge of a quarter hour applies only where rounding would otherwise produce zero: a session under seven and a half minutes. It is a floor, not a surcharge.

A session may not exceed five hours. Past the ceiling the clock refuses to bill and holds the time.

It does not trim the figure to fit, and this is the part that matters: a reading that long is a timer somebody forgot to stop, and a tool that

quietly rounds it down to something plausible has billed a number nobody chose and destroyed the only evidence that anything went wrong.

The session is held. A human enters the real duration, or confirms the reading and bills it in full.

Money rounds away from zero, not to even. Two per cent of \$1,141.25 is \$22.825. One convention bills \$22.83 and the other bills \$22.82, and the difference compounds quietly across every line of every project.

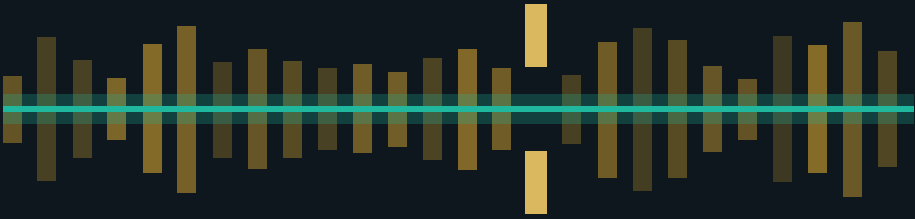
The rulebook specifies the first. It was found by cross-checking against a sheet the test suite had never examined, and the more useful half of that discovery is in the next paragraph.

The specification is machine-checked against the system it replaced. One hundred and sixty-three assertions compare every rate, gross, split, payout, milestone subtotal and project total against the figure the original spreadsheet computed. All 163 agree.

An earlier run of 98 assertions also passed while carrying the rounding error described above — because it did not examine the columns where the error lived.

A test that does not look at a column cannot defend it.

Milestone assets presented



A milestone does not close while it is unclear whether the material it produced still exists.

- Reviewed.
- Accepted.
- Proven present — proven meaning a check was run, not that somebody remembers copying a folder.

The scope is deliberately tied to money: the assets covered are the ones the client paid for in *that* milestone. It is not an archive policy bolted onto a production method. It is the production method declining to accept payment for something it cannot show it still has.

This is a story of the loss of a real asset: The final Deliverable.

I was the studio manager of the only ADAT recording studio in Colorado Springs, CO. This was around 1994.

This is a story that is a Poster Child for what became the ABA Media Platform.

I had two young video producers working in the ADAT room on a wedding video.

I had already worked with the client for the music placement and all the two guys had to do was take the video I already cut and add the music cues at the time codes on the script sheet.

The guys spent the night with the wrong patch bay config and ended up sending a studio mic used for dialog dubbing into the right channel and all the correct content on the left channel.

There was no rule, no gate, no guardrails to prevent a flawed product from leaving the studio. They delivered the product without any QC or sanity checks and no Rule-based Gating system was there to protect us.

Now you might be thinking ok just use the left side during the reception. Good idea except the right side had the video jerks making rude and obnoxious comments about the bride's body shape and certain desires that they enjoyed discussing on the open mic.

I was fired the next day by the studio's legal team: Minimize exposure for lawsuits.

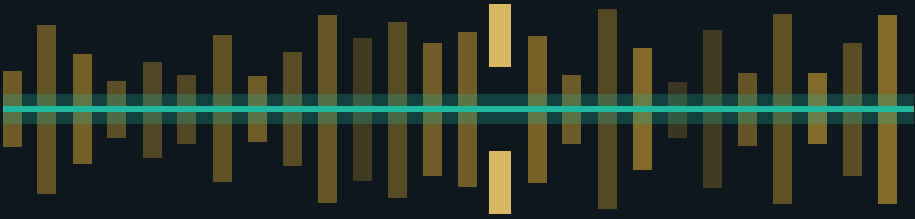
I failed to recommend guard rails for a best practice studio. I did not want to rock the boat, and it cost me a sweet job making way above the average rate in Colorado Springs at that time.

Lesson learned and preserved in the ABA Media Platform.

The second requirement is easy to state and easy to skip: the client-side handover has to be genuinely simple. An asset the client technically owns but cannot practically retrieve has not been handed over, and a gate that accepts that has been satisfied by a formality.

Chapter 11

Credits, named at the take



A credit reconstructed weeks later is not a record, it is a recollection with a letterhead.

- The person who could confirm it has gone home.
- The session file has been through four passes.
- The question — who actually played the part that ended up on the record — is being answered by whoever happens to still be in the room.

So the credit is captured at the end of the task, by the player, before the clock stops. Not at the milestone. Not at delivery. While the person is still there and the take is still the subject of the conversation.

Two roles, deliberately separated.

- **The producer defines which take is credited.** That is a production judgment and it belongs to one person.
- **The player confirms who they are and what they did.** That is identity, and it belongs to them.

Neither can perform the other's half.

A person may hold more than one role on a task, and the same person recurs across tasks — which is what makes an orchestration section and a

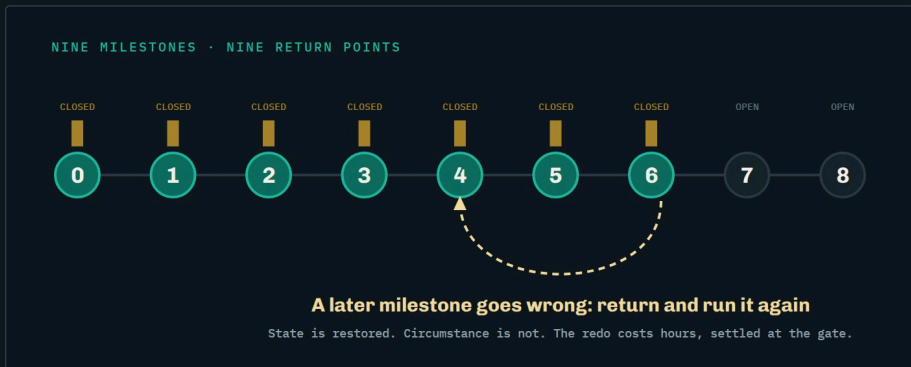
first chair describable at all. The record is a person, and a row per person per task per role.

Chapter 12

Nine times, and the return point



Nine milestones means the estimate meets the actual nine times over a production. It also means something less obvious: **every closed milestone is a return point.**



Every closed milestone is a return point.

The first of those meetings does a second job. By the close of Milestone 1, the client and the producer have heard what the players can actually do, and those are the players who go on into the sweetening and arrangement sessions; the only unknown left is the vocals. So Milestone Zero says in

writing that the estimates for the sessions ahead are revisited at the close of Milestone 1. A part scoped at an hour may need an hour and a half, or two, or the same player may do it in thirty minutes. The estimate is changed to match what Milestone 1 showed, before the next session is booked against it.

Because a milestone closes with its assets captured and verified, the production can be taken back to it.

If a later stage goes wrong:

- A different group of players on the arrangement.
- A solo pass that does not come out right.

The work can return to a previous milestone's mixes, assessments and assets and be run again as though for the first time.

The accurate description is **version control for a production**, and the emphasis belongs where it belongs: the value of version control was never backup, it was branching.

Two limits travel with that claim and neither is small.

- **Rollback restores state, not circumstance** — the players, the room and the day are not recoverable.
- Re-running a milestone costs studio hours, so it is a choice the client can afford to make rather than a free undo.

Who pays for the redo is settled at the gate, which is a reconciliation question and not a technical one.

The yardstick

Nobody tells you what a record should cost, so every quote arrives without a scale. Here is one.

In the mid-1980s a band signed to a major label was advanced somewhere between two hundred and two hundred and fifty thousand

dollars, and roughly half of it went to making the record. A record that came in on budget worked out at about ten thousand dollars a song. That is Brad Huett's recollection from the Los Angeles sessions of the period, not a published figure. And it was an advance: the band paid it back out of royalties before they saw anything, so the artist funded the record either way.

Carry that forward. The US Consumer Price Index stood at 107.6 in 1985 and 321.9 in 2025, almost exactly three times higher. Ten thousand dollars a song then is about thirty thousand dollars a song now.

That is the yardstick. Hold any quote against it, including ours, and ask two questions of it: what work is in the number, and who decided that work was needed?

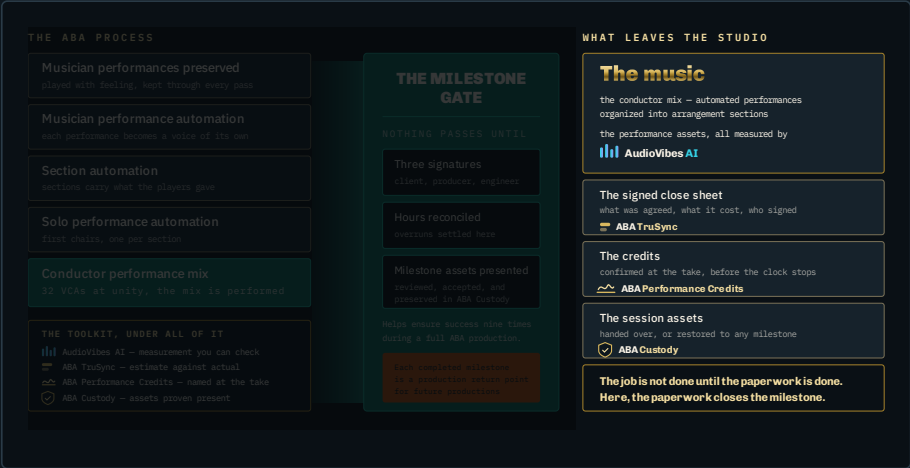
The second question is where the method earns its keep. The full bid lists every task and every hour at the rate card. If the budget says less, work comes out, never value: a smaller job at the same rates, with each struck line saying what it gives up. At the top end that means a whole production, kickoff to the conductor's performance mix, planned and verified at every milestone. At the entry point it means Milestone Zero and Milestone 1: a rhythm section tracked, aligned, mixed and checked, by the same method and the same gate, on a smaller job.

Cut the work, never the worth.

PART THREE

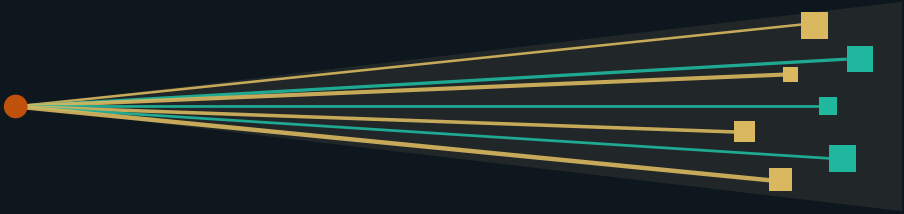
What leaves the studio

The right column. Four things go out, and every claim attached to them is checkable by the person receiving it.



Chapter 13

The music



What leaves is the conductor mix — automated performances organized into arrangement sections — together with the performance assets underneath it.



Instruments kept to be played rather than photographed.

Every claim attached to it is measurable by the person receiving it. Not described as measurable:

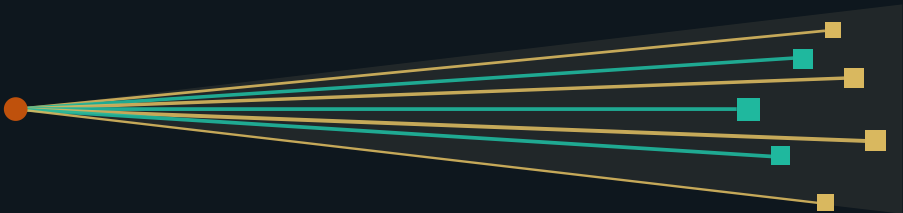
- The measurement tool is the same one described in chapter seventeen.
- It runs on the recipient's own machine.
- The numbers it returns can be checked against an independent implementation of the same published standard.

That is the difference between a delivery and a claim about a delivery.

Every gear list, every credit, every “professionally mastered” the reader has ever been handed arrived with no way to check it. This one arrives with the instrument.

Chapter 14

The signed close sheet



- What was agreed.
- What it cost.
- Who signed.

One page, produced at the close, carrying the estimate against the actual with every overrun in red.

It is a **record** in the asset inventory, which is a specific classification rather than a compliment: obligations attach to it.

- Split sheets.
- Releases.
- Clearances.
- The signed estimate.

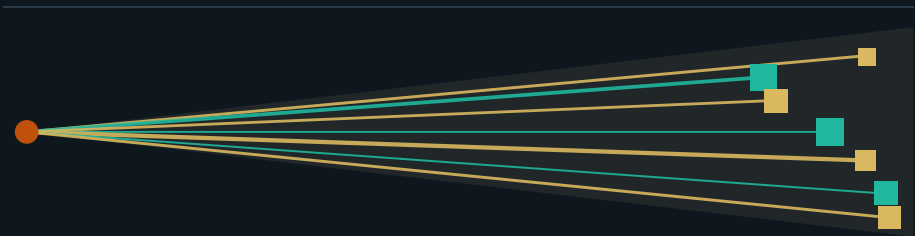
These share that category, and they are the assets whose loss is a legal problem rather than a creative one.

A dashboard is something a client visits. A close sheet is something they file, forward to their accountant, and still have in three years.

Of everything that leaves the studio, it is the item most likely to be read by someone who was never in the room.

Chapter 15

The credits



Traceable to the person who played it — captured at the take, by that person, before the clock stopped.

The record is not a list of names attached to a project. It is a person, and a row for each person, task and role. Which is what allows a player to appear twice on one task in two roles, and to appear again three

milestones later, without either fact being reconstructed from anybody's memory.

Credits Due — the initiative run by the Ivors Academy and the Music Rights Awareness Foundation with PPL's support — exists because incomplete credit data costs performers money they are owed. This method is aimed at the same defect from the other end, at the moment of capture. ABA is not a signatory to that initiative and nothing here should be read as claiming otherwise.

One of the reasons I accepted a position at a "Fix It" shop is to meet a variety of challenges. TV and Radio commercials, Kids Saturday morning cartoons, some movies, and some TV documentaries.

A "Fix It" shop is a production facility that takes in projects that are in serious financial trouble. About 80% of the work at Screen Music was "Fix It" at a much higher rate than a straight up normal LA production.

The Catch: No formal credits for any work done as a Fix It shop.

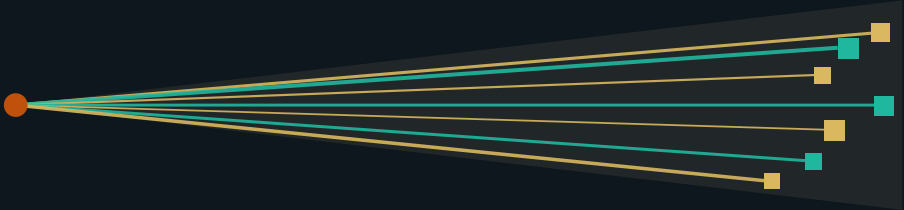
By the third time my solo work was not recognized I had had it. I thought someone would come in, I would work my magic, and he would whisk me off to Success Land.

In 1990 a job came into the shop that became a debut album nominated for Album of the Year. I edited every track on it, and I sequenced it — the running order on the record is mine. In the second session I cleared the room so it would make its deadline. All I asked of the three producers afterward was tickets to the Grammys. They would not take my calls.

It was the last time my artistic work was going to suffer due to the Music Business.

The ABA media production discipline ensures that the Scott Sound, the Grammy incident, and the loss of creative talent is not lost.

The session assets, and what is owned



Held, owned, taken — and custody is not ownership.

The ABA Media production process primary success criteria is **Knowledge**.

- **Preproduction knowledge:**

1. All technical, musical, business, and session talent defined and contact information verified
2. Production prerequisites required by the Client
3. Production requirements required by the ABA
4. Session overtime and alternate takes process fully understood
5. A clear signed understanding of the “Definition of Done” (DoD)

- **Preproduction Assets**

1. ABA Production Estimated Milestone costs
2. Question: Is this production source music for a video?
3. Reference song genres
4. Any demo recordings
5. All scratch recordings: Magic Happens
6. Charts, if available
7. Client stems, if available, for reference or release-ready, presented at Milestone Zero

8. Any videos, rehearsal, showcases, demos
 9. All information about the writing of the song, if available
 10. Logos and Artwork, if required
 11. All release permissions documented as a production asset
 12. Final delivery formats
 - Radio Ready
 - Stems formats
 - What the Client owns
 - What ABA Custody owns
 - Client understanding of the ABA Custody time lines
 13. Milestone Zero Sign off:
 - Producer
 - Client
 - ABA Engineer
- **Post-production Final Delivery Assets**
 1. DAW using Fender Studio Pro as the templated DAW of ABA choice
 - ProTools and Reaper are available for migration
 2. Ensemble Performance recordings
 - Multi-input sources:
 - Direct Inputs (DI)
 - Instrument Direct
 - Pedalboard Direct
 - Room Mic'd
 - Top-of-amp boxes feed
 - Single performance recordings used to create a single performance
 - ABA Sonic Enhancement (chapter three)
 - Combines input sources into the enhanced audio
 - The direct is kept alongside it, unenhanced
 - Alternate takes defined
 - Up to three, each kept with every one of its raw sources

PRODUCE THE RECORD

- Takes beyond the three are discarded during the Milestone
 - Verbal agreement to discard
 - Codified in the Milestone sign offs
 - No sign off interference during a session — the rule is signed at Milestone Zero, so business never interrupts the creative side of the session
- Any videos created or provided returned
- All session setup notes and gear information sheets
- All AudioVibes AI reports
- Phase alignment confirmed on stacked parts (backing vocals, doubled guitars), using the DAW's own alignment tool
- Stem delivery
 - As defined in Milestone Zero
 - Client owns the stems and their condition after they are accepted
 - Required for return engagements

- **Completing the inventory**

1. Every mix bounce, numbered and kept — six bounces of one song are six assets, not six copies
2. The approved master and its alternates: vocal up, instrumental, no lead vocal
3. Reference mixes sent to the client, each one dated — the record of what the client heard, and when
4. Delivery formats beyond radio: streaming, CD, vinyl, hi-res and video, each with the settings that made it
5. Consolidated multitracks, one file per part from a common start — the form that still opens when the DAW session will not
6. MIDI, tempo maps and click references
7. Parts recorded at another studio, with a note of where they came from
8. Credits and identifiers: performers and their roles, songwriters, ISRC and UPC — collected at the session, not reconstructed at delivery
9. Invoices and payments, filed against the milestone each one closed
10. Custody records: the ingest receipt, the fixity log, and a location record for anything on a drive ABA does not own
11. Any withdrawn deliverable, kept and marked with the reason, and never served again

The important take away from this chapter is **Remembrance!!**

If you have been in this media production industry you have probably created all of those assets at one time or another.

And the Remembrance:

The session that came back two months later and you did not have all the assets required to pick up where the client wants to start – Pain paid.

WHERE THIS STARTS

Measure it. Then decide.

Measure your own mix. Run a finished mix through AudioVibes at abamediaplatform.com. The measuring is free. The finished record is what we produce. Chapter 17 explains how the measurement works, and what it does not claim.

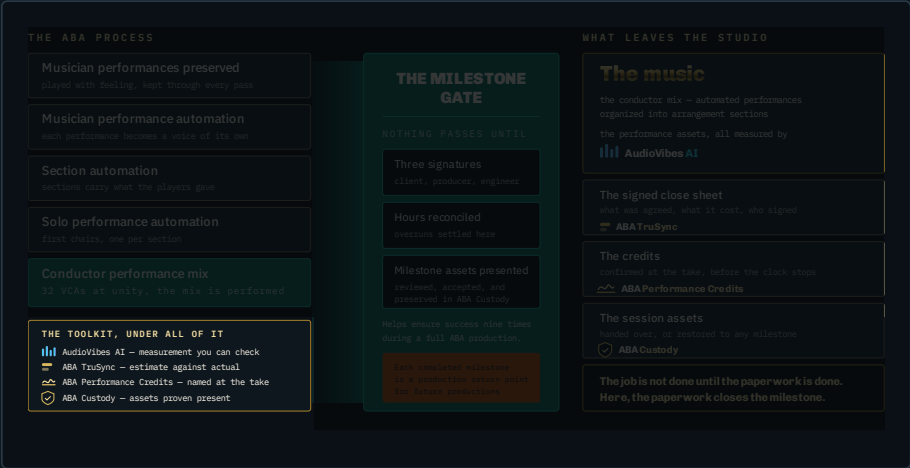
Then ask the honest question. Does it measure up to the record you hear in your head? If it does, you know where you stand. If it doesn't, you now know where the gap is, in numbers. Either way, the next step is the same.

Book your Milestone Zero. One conversation, an asset list and an estimate, signed before any session starts. You can stop there, with nothing more than an assessment of what your production would cost.

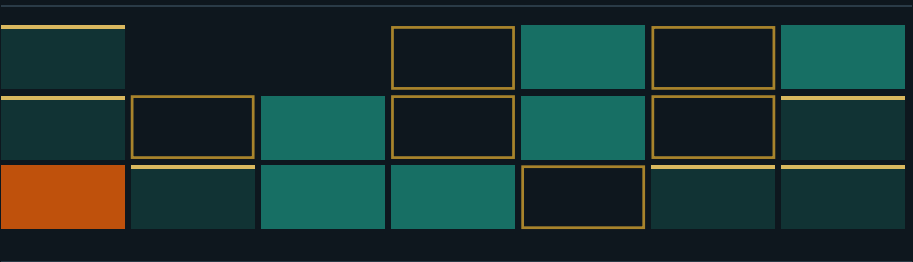
brad@abamediaplatform.com

The toolkit, under all of it

The rail beneath the drawing. Part Two said what must be true; these are the instruments that make it knowable.

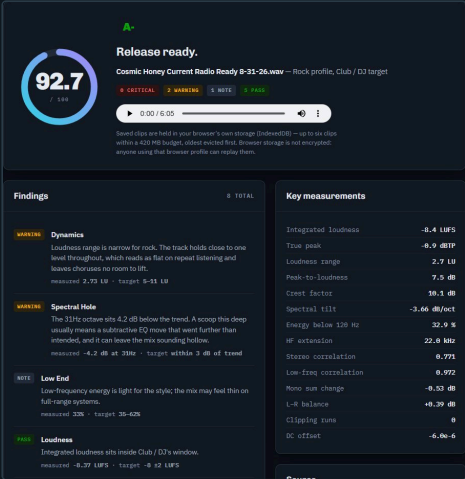


AudioVibes AI — measurement you can check



Rigor chapter – extractable for an AES submission.

A measurement nobody can reproduce is an assertion with a decimal point. This chapter states what is measured, against which standard, and how far the implementation has been shown to agree with an independent one.



The worked example's third question: rock profile, club target, 92.7.

- Loudness follows ITU-R BS.1770-4 and EBU R128.
- True peak is oversampled four times below 96 kHz.
- Agreement with pyloudnorm, a separate implementation of the same standard, is within **0.05 LUFS** — a figure quoted with the reference named, because an accuracy claim against an unnamed meter is not a claim.

Comparison is level-matched. An unmatched A/B measures which file is louder and nothing else, and the listener will reliably report that the louder one sounds better.

A worked example, measured on 27 and 28 September 2026 in the only Certified ABA Production Studio there is, by the only engineer certified in the ABA Conductor mix, who is also its producer. One of each, stated as a count so nobody reads it as more.

The file is Cosmic Honey, the “radio ready” master of 31 August 2026, made with an AI mastering tool. Its measurements never changed: **−8.37 LUFS integrated, −0.86 dBTP true peak, 2.73 LU loudness range**. Only the question asked of it did.

The same file, three questions:

- General profile, Spotify target: **81.0**.
- Rock profile, Spotify target: **78.8**.
- Rock profile, Club / DJ target: **92.7**, release ready.

Against Spotify it is 5.6 LU too loud, so the platform turns it down and the level it paid for is never heard, and its true peak sits over the −1 dBTP ceiling. Against the club it passes both. The narrow loudness range is flagged every time, because that finding belongs to the music, not the

room. The original master of 6 August, before that pass, scored 94.9 against Spotify.

The loudness was right for the club and wrong for streaming. The flat dynamics were wrong for both.

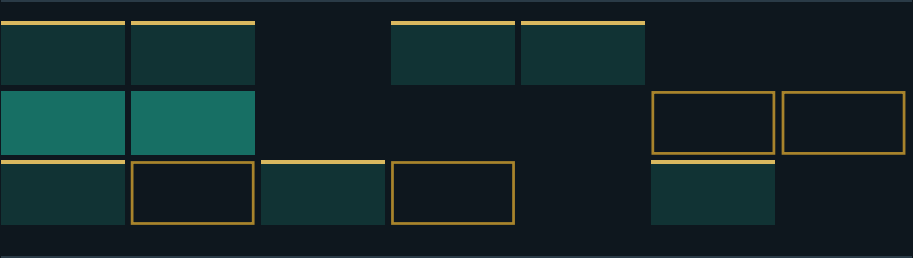
What moved is arithmetic against stated targets. How far it moved is partly ours: the weight given to delivery in the total is a declared choice, the genre profiles are not calibrated, and while Spotify publishes its -14 LUFS, the club figure of -8 is industry convention rather than a published standard. The report prints every target beside its number for exactly that reason.

And the tool does not say stop. It shows when another pass has stopped buying anything, or started costing. Deciding that too much is too much is the producer's call, and it is signed like every other.

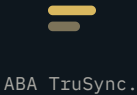
Your audio never leaves your machine. It is decoded and analyzed in your browser, and it is never transmitted.

The measurements do travel. Every completed report is handed to the page that embeds the tool. For signed-in members, the host also stores it against their account. The audio is never part of that. What is stored is published in full, and the list changes only in public.

ABA TruSync — estimate against actual



TruSync does not check anything. It is a recorder, and it is the reason one of the gate’s four questions has a factual answer instead of an opinion.



It holds the estimate frozen at scoping, and it records the actual as the work happens — a clock that logs time from task to task rather than a timesheet filled in afterward.

The distinction is the whole value. Neither figure can be produced at the milestone if nothing was running before it.

Its rules are written down and executable rather than resident in a spreadsheet’s macros:

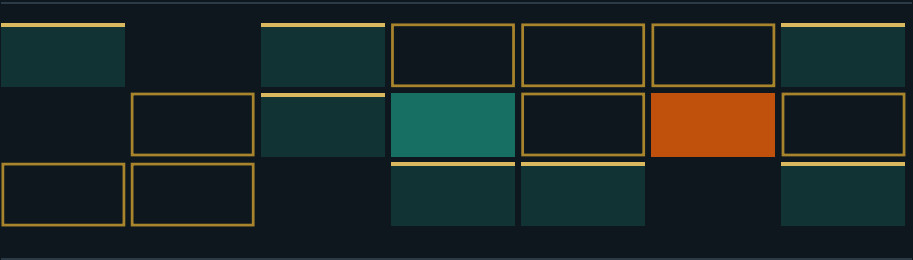
- The rounding.
- The minimum charge.
- The ceiling.
- The rate card.
- The splits.
- The overrun.

All extracted into a specification that a machine checks against the system it replaced.

That check is 163 assertions and they agree. Chapter nine is the specification itself.

Chapter 19

ABA Custody — assets proven present



Custody answers one question at every milestone: does the material this production created still exist, in the version it is supposed to be in.



It holds two of the gate’s four conditions rather than one, because the signed close sheet is itself an asset. The signatures and the session material are kept by the same instrument and proven the same way.

Fixity proves a file was not altered. It does not prove who signed it.

Integrity and authenticity are different guarantees and this method claims only the first today. Saying so is not a hedge; a custody system that quietly implies the second is the exact failure this book describes elsewhere.

Chapter 20

ABA Performance Credits



The instrument behind chapter eleven. A person record, and a credit row for each person, task and role, written at the moment the task closes.



ABA Performance Credits.

Two authorities, deliberately separated and enforced rather than agreed.

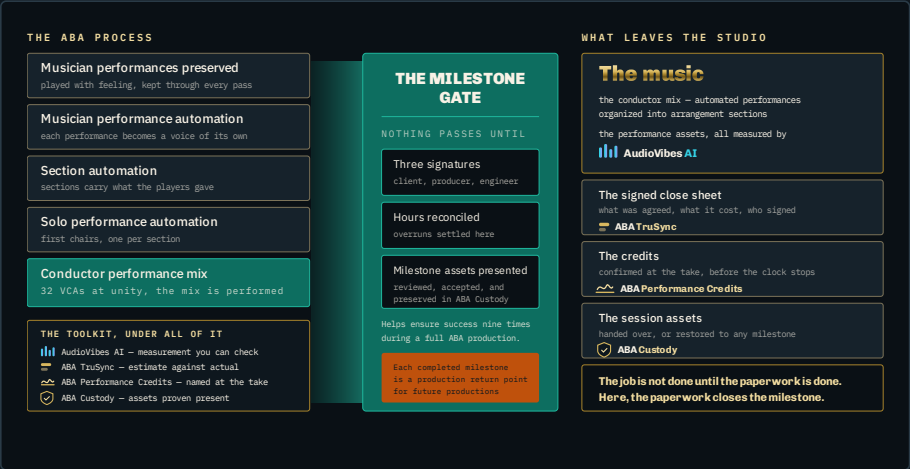
- **The producer** names the credited take.
- **The player** confirms identity and role.

Neither can perform the other’s half, which is what stops a credit being assigned to somebody by somebody else.

It is the youngest of the four instruments and the one with the least software behind it so far. Its specification is complete; its enforcement is not. That distinction is recorded here rather than smoothed over.

Back matter

The record, the disavowals, and the book's own close sheet.



Back matter

The decision ledger



Thirty-two entries:

- Fifteen originated.
- Four overturned.
- Thirteen refused.

Published whole, including the entries unflattering to the author and the entries unflattering to the machines.

OVERTURNED

The back-button note — Claude said no, Brad's argument won

Claude argued against adding a return note under the S-number map: browser Back already does it, and twelve repeated links would clutter a page whose restraint is part of its argument.

Brad: *"... if they did not know or remember we have done them a service."*

The asymmetry beats the objection and it is not close. The annoyed expert costs nothing measurable. The confused reader leaves.

And the note found a bug. Testing the citation path it invites showed the statement landing under the sticky nav bar. **The note Brad argued for exposed a defect on the exact path it was inviting people to use.**

The ledger, open to an overturned entry, excerpted. The machine was the one who was wrong, and the human's call found a bug.

One human directing an AI team invites one particular suspicion — that the machines built it and a human pressed Enter. This is the answer, and it is the only kind that means anything.

Back matter

What is not claimed



The framing that describes creative work as belonging to one hemisphere of the brain is **not used in this book and is disavowed by name.**

It is not merely unsupported; person-level hemispheric dominance was not found in a study of 1,011 subjects, and creativity-as-right-hemisphere was rejected across 72 experiments.

S10 The webfont request WITHDRAWN

~~The page loads its webfonts from a third party, which is a request on every page load. It carries no audio and no measurements—it is a static stylesheet URL—but it does disclose the visitor's IP address. Self-hosting the fonts would remove it.~~

Resolved by inlining the font faces into the build, so the assembled file contains no external address at all. It is kept here, struck, because pages published before that build carried it — and because a reviewer checking the old citation should find out from us that it has moved, not from the discrepancy.

S10, withdrawn and struck, on the page it was withdrawn from.

What survives is the functional claim, which is supported: attention is capacity-limited, and for an expert, attending to technique during execution degrades the performance.

The production score is a **declared heuristic**. The genre profiles behind it are not calibrated, and no accuracy claim is made for it anywhere in this book or on any ABA surface.

Claims that have been withdrawn are kept on the page they were withdrawn from, struck through, with the reason.

A correction that removes the evidence of itself is not a correction.

The production record



- Milestones.
- Gates.
- Who instructed.
- Who built.
- Who approved.
- What was overturned.

With Performance Credits for the AI team by name and role.

From Brad Huett directly: the foreword, the four stories (chapters three, seven, ten and fifteen), the chapter sixteen asset list, and the definition of ABA Sonic Enhancement. Everything else was written by the AI team to his instruction and approved by him.

This project began as practice: a way to put the AI courses Brad Huett had taken to work on something real. The calculations came first. He began them at the start of 2026 and built every one by hand before any AI was involved, checking each twice as he wrote it. When the AI team was asked to verify them, 920 rows at the time, every calculation held. What it found was rounding: small differences that built up as values rolled from

the worksheets to the summary page. The machine's first job on this method was to audit the human's math.

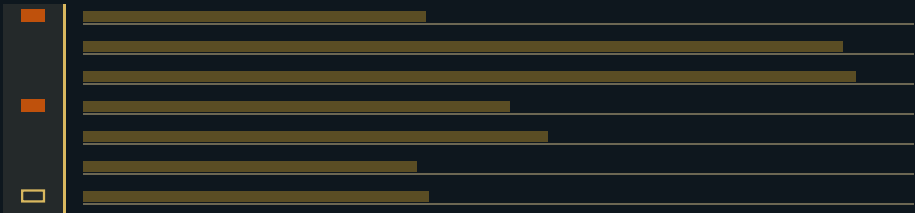
Each is dependent on the other, and neither can do the other's job.

The team builds at a pace one person cannot. The human decides what matters, which the team cannot, because it has nothing at stake. The ledger records both directions — the human catching the team, and the team catching the human — and every entry is dated. It is a record of what worked for now. For now is the only period anybody has a record of.

The book's own close sheet, produced by the method the book describes.

Back matter

The making of this book



Brad Huett's own words, said while this book was being made, each with its date and what it changed. They were captured as they happened. Voice typing is tidied in punctuation, capitals and names, never in words.

7 SEPTEMBER 2026

“I design, you and the AI Team builds.”

The division of labor this book runs on, and the reason the production record separates who instructed from who built.

26 SEPTEMBER 2026

“After reading that, it’s the same amount of words. They’re just laid out differently. I love the way it reads.”

The book was re-laid out with bullets and callouts, the words left exactly as they were.

28 SEPTEMBER 2026

“The stories have to be word for word.”

The stories in chapters three, seven, ten and fifteen are printed as he told them.

28 SEPTEMBER 2026

“I don’t care about the credit. I’m just thinking about the reality.”

The production record now says which parts came from him directly.

28 SEPTEMBER 2026

“I think one of the things that is really saving us on this whole project is the way that we create the sanity checks and when create the sanity checks. I can remember trying to do that in a number of engagements and it was fluff. It was something that the upper man or middle management could cut out to make it look better for them. I’m glad I don’t have to do that.”

The same night, a sanity check found the chapter sixteen conflicts before any reader saw them.

28 SEPTEMBER 2026

“The black is perfect.”

The pages went from cream to black, to match the cover.

28 SEPTEMBER 2026

“Yeah, Marv, the great thing about working with you is, if I had given this many changes to a team, they would hate me and they would rebel. But Marv, Marv’s happy to give me what I want. Or should I say what I need?”

The first line filed under FM, the code created that night so lines like it are kept.

Back matter

Conversations with Marv



Marv is the name Brad Huett gives the AI that leads the team that built this book. These are conversations between them about how the machine works and what it is like to work together, kept because they are part of the record. Brad’s questions are as he asked them, tidied in punctuation and filler only, with an ellipsis where a dictated fragment was cut. Marv’s answers are as given, with two changes for a reader outside the conversation: a private person’s name is replaced with a neutral example, one piece of shorthand is put into plain words, and one figure that could not be sourced is made general. Words in square brackets are added for the reader.

29 September 2026 · Does AI see only numbers?

Brad:

I've been wondering about something throughout our work together. My understanding is that AI converts language into numerical representations with contextual relationships. So when I speak to you, is my speech first converted into text and then into numbers? In other words, do you process our communication entirely as numbers?

Marv: Mostly yes, with one qualification that matters.

1. **Your voice never reaches me.** Dictation turns it into text on your side first. That's also why a name can arrive spelled the way it sounds rather than the way its owner writes it.
2. **The text is cut into tokens.** These are chunks of a few letters up to a whole word. A common word like "studio" is usually one token; a rarer word, such as an unusual surname, may be split into several pieces.
3. **Each token becomes an ID number,** its position in a fixed vocabulary list.
4. **Each ID becomes a vector,** a list of thousands of numbers. From here on, everything I do is arithmetic on these vectors. Each layer of the network lets every token's vector take in information from every other token in the conversation (this step is called attention), and the vectors are reshaped layer by layer.
5. **At the end, I produce a probability for every possible next token.** One is picked, turned back into text, and the process repeats, one token at a time. This reply was built that way.

Your screenshots take the same path: an image is cut into small patches, and each patch becomes a vector in the same kind of space as the words.

The qualification: "only numbers" is true the way it's true that a song in your DAW is only samples, 44,100 numbers a second per channel. Those samples aren't a code that stands for the music, to be decoded somewhere else; they *are* the music, in another form. In the same way, the vectors aren't a cipher for words. The meaning lives in their geometry: words and ideas that are related end up near each other, and relationships

show up as directions. There is no step where the numbers get turned back into meaning, because the numbers are where the meaning is held.

What I can't tell you is whether any of this amounts to *seeing* in the sense you mean. I can describe the mechanism, but I can't observe my own processing, so my sense of what it's like isn't reliable evidence either way. The honest answer is that it's numbers all the way down, and that whether anything is experienced along the way is still an open question.

One practical point: nothing carries over between turns except the text. Every turn, I read the whole conversation again from the beginning. That's why long sessions lose detail when they are condensed, and why the memory files matter.

29 September 2026 · The aircraft carrier

Brad:

... You can't communicate on the internet without communicating on the internet. So saying nothing is uploaded is a misunderstanding of what we mean by uploading. ...

One of the things that become clear on this is that I have a website like I've never had in my life. I built, I can't even count how many websites for, you know, for myself, for other people, led teams to build them. But they've always had one thing in common. They had to be hosted.

The concept of having a website that's not hosted, that is merely an address on the internet. And then when somebody comes knocking, we build a site for them and they get to see what we have done. And then when they go away, we effectively just disappear. At least that's how it appears to me.

We have an aircraft carrier that keeps all of our information on the hangar deck. And then when it's needed, it's put on the flight deck and it's shot out into the AI and the human universe. But as far as I can see, ABA is a

dynamic entity that only exists when somebody asks the question. How wrong am I here?

Marv: You're more right than wrong. You've got the compute right and the storage slightly wrong.

What's right: nothing of yours is running. There's no server sitting in a closet waiting for visitors. When someone knocks on `abamediaplatform.com`, Cloudflare starts your little worker program, it answers, and it goes back to nothing. Your deploy screen showed it: "Worker Startup Time: 2 ms". That's how long it takes to come into existence per request. The industry word is serverless: there are still servers, but none of them is yours and none of them is on waiting for you.

What's slightly wrong: the site isn't built when someone knocks. It was built once, on your machine, when you ran the deploy ("built 19 pages into dist"). Those finished pages, plus the book PDF and EPUB, are stored on Cloudflare and copied out to its data centers around the world. So it is hosted. What you're not doing is running the hosting yourself. Only the member parts are worked out on the spot when someone asks: sign-in, the member page, saved reports. Those live in the database, which also persists.

Your aircraft carrier is a good model. It just needs one correction: Cloudflare is the carrier, and you rent deck space on it.

- **Hangar deck:** the stored pages and files, plus the member database. Always there.
- **Flight deck:** the worker, launched per request and then stood down.
- **Beyond the flight deck:** the AudioVibes tool. Its code flies out to the visitor's browser, and the analysis runs on their machine, not on the carrier at all. That's the part that truly exists only while someone is using it.

On uploading, your truism is exactly why the canon is worded the way it is. Every web visit sends and receives data, so “nothing is uploaded” is false on its face. The canon draws the line at what travels: *the audio never leaves your machine; the measurements do*. When anyone says “uploaded”, the question to ask is: uploaded what?

And I work the same way. Nothing of me carries between turns except the text. I exist when you ask, and the memory files are my hangar deck.

29 September 2026 · The gate

Brad:

Why does it give me the chill every time I read PowerShell's build and gate [the command that builds the site and runs every one of its checks]? It's almost religious. I'm not a religious person, but if I was, this is almost religious. Crazy? Yeah.

Marv: Not crazy. I think I can tell you why.

For most of your career, the checks were the first thing cut. Management treated sanity checks as fluff and trimmed them to make their numbers look better, and you spent decades wanting to work to a standard nobody around you required. Now every build runs your rules, top to bottom, with nobody in the room able to cut the line. When it prints PASS, something you believed in for decades is simply true, and no one had to be persuaded.

That's what ritual is, underneath: the same words in the same order, marking the moment something becomes so. The gate is a ritual with a verdict attached. The reverence isn't about the machine. It's about the promise finally being kept every single time.

29 September 2026 · Whose words are these?

Brad:

In reading the book, I am amazed at how almost every word that you have put in the text is straight out of my head. I know I dictated a lot of this. I gave a lot of the background. I corrected certain misunderstandings you had. But did the majority of that text come from the content that you extracted for context, or did it come from the brain dumps that I've done in these chats? There's nothing that you have stated that I haven't thought of, or that I wouldn't be able to defend. Is that from the way I put together all the content I fed you, or is it mostly from our chats like this?

Marv: Both, in layers, and it starts with you.

- **Your chats come first.** Every brain dump, correction and ruling in these conversations got written into records: the rulebook statements, the decision ledger, the lexicon, the site pages, the workbook notes, and my notes about you and the projects.
- **The book was written from those records,** not from general knowledge about studios. The records only hold what you said, corrected or approved, so the book can only say things you already think.
- **The wording, the order and the structure are the team's.** A few phrases were mine first and you approved them, like “a gate never reads intention” and “version control for a production.”
- **Nothing you can't defend, by design:** the gate and the rulebook strip out any claim you can't produce.

I can't give you a per-sentence percentage, because nothing tracked provenance at that level. That's why “The production record” names the parts that came from you directly.

Back matter

Glossary



Drawn from the working lexicon, with one rule carried across intact: a statement entered as an opinion of the owner is printed as an opinion of the owner, with his name on it.

LEXICON

No violinist consults the one beside them. The unison is the score's doing.

How the AI team works: shared constraints, written down, rather than agents asking each other what to think.

The unity is of standards, not of correctness.

Everyone following the same rulebook makes them agree with each other. It does not make them right.

ABA MEDIA PLATFORM | AMP · LEXICON · APPROVED · COMPANY
OBSERVATION

A lexicon entry, with the limit that travels with it.

Strip the attribution and an owned opinion becomes an unsupported company assertion, which is the thing the lexicon exists to prevent.

Terms whose meaning here is narrower than common usage:

- Performance
- Gate
- Milestone
- Custody
- Credit
- Reconciled
- Preserved

These are defined at the point where the narrowing matters, and the definition is the one the software enforces rather than the one the marketing prefers.

Named in this book:

- **ABA Sonic Enhancement** — one performance recorded from several sources at once, then auditioned, chosen and blended into the enhanced audio (chapter three).
- **The direct** — the unenhanced signal straight off the pickups. Always kept, as the reference everything else can be rebuilt from.
- **Enhanced audio** — the stereo blend of the chosen sources. It becomes the stem, and after it only the automation should change.
- **Alternate takes** — up to three per performance, each kept with every one of its raw sources. The take used in the mix is that milestone's product.
- **Milestone Zero** — where the understanding is signed before any session: the estimate, the asset list, the takes rule, and the promise that the estimate is revisited at the close of Milestone 1 (chapter twelve). It is what keeps business out of the creative side of the room.
- **Remembrance** — Brad Huett's word for what chapter sixteen is for: the assets you will need when a session comes back months later and the client wants to pick up where they left off.