

Revolution of Reinvention:

A Self Study on Recording and Entrepreneurial Skills
in Modern Music Performing

by

Mary Stuckemeyer

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved March 2013 by the
Graduate Supervisory Committee:

Albie Micklich, Chair
Ellon Carpenter
Gary Hill
Martin Schuring
Robert Spring

ARIZONA STATE UNIVERSITY

May 2013

ABSTRACT

A common concern among musical performers in today's musical market pertains to their capacity to adapt to the constantly changing climate of the music business. This document focuses on one aspect of the development of a sustainable, entrepreneurship skill set: the production of a recording. While producing the recording *Chocolates*, the author examined and documented the multiplicity of skills encompassed with a recording project.

The first part of the document includes a discussion of various aspects of the recording project, *Chocolates*, through an entrepreneurial lens, and an evaluation of the skill sets acquired through the recording process. Additionally, the inspiration and relevance behind the recording project and the process of collaboration between the two composers from whom I commissioned new compositions, Noah Taylor and James Grant, and myself is considered. Finally, I describe the recording and editing processes, including the planning involved within each process, how I achieved the final product, and the entrepreneurial skills involved.

The second portion of this document examines a broad range of applications of entrepreneurship, marketing, and career management skills not only within the confines of this particular project, but also in relation to the overall sustainability of a twenty-first century music-performing career.

ACKNOWLEDGMENTS

I would like to thank Dr. Albie Micklich for all his support, not only through my writing process, but also throughout the entire duration of my degree process. I would also like to thank my husband Pat for helping produce the album, and Clarke Rigsby for recording and editing the album utilized in this project.

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INTRODUCTION

The music industry is facing one of the largest fundamental changes in history, with an assortment of new and diverse formats in the recording world. This makes recordings more widely accessible than at any other point in time, giving musical audiences the largest selection of music and making it harder for the “little voice” of classical performers to be heard in the cacophony that is the recorded musical market. In today’s musical world, classical musicians often find themselves unaware as to how they fit into the context of an ever rapid-changing musical backdrop. Classical musicians aren’t the only musicians feeling these growing pains; in his book on the historical trends of music formats *Playback*, Mark Coleman states, “Suddenly, popular music resembles an alien landscape. The great common ground of the last fifty years or so now looks strange and forbidding, perhaps even treacherous.”¹ This in turn affects the broader choices of concerts and theatrical productions available to audiences. The newest, latest, and greatest of these concerts rarely include classical performances. In his book, music critic and writer Robert Philip speaks to this challenge “Going to a concert, or performing music themselves, is, for most people, a secondary activity, if they do it all.”²

Moreover, there is intense competition for the jobs that *do* exist in the classical industry. Ramon Ricker, Dean of the new Eastman *Institute for Music Leadership*, states, “According to the College Music Society... there were 326,975 students enrolled in music programs in 2007 to 2008.... In any given year there are only about 150 orchestra jobs (on all instruments) that open up in the top 50 orchestras in the U.S.!”^{3 4} Therefore, classical musicians need to find ways to make themselves stand out from their competition.

To complicate the situation further, as respected entertainment lawyer and music industry author Peter Thall notes classical performers often tend to record and perform the same music

¹Mark Coleman, *Playback: From the Victrola to MP3, 100 Years of Music, Machines, and Money* (Cambridge: Da Capo Press, 2003), *introduction*.

²Robert Philip, *Performing Music in the Age of Recording* (Great Britain: Yale University Press, 2004), 4.

³Ramon Ricker, *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools* (New York: Sundown, 2011), *preface*.

⁴This figure includes all music majors, including non-performance majors including music education, music therapy, music history, and music theory.

(albeit masterpieces of the literature) time and time again, when there are already *numerous* recordings of these standard works.⁵ This pushes artists further away from connectivity to their audiences, as prospective audiences grow tired of hearing the same—many times stale—renditions.

Therefore, one may ask if there is a place for modern musicians to rise above this negative criticism covering the music industry? In these defeatist times, how do classical music performers fit into the cruel landscape of the music industry? This document focuses on one aspect of the development of a sustainable, entrepreneurship skill set: the production of a recording. While producing the recording *Chocolates*, the author examined and documented the multiplicity of skills encompassed with a recording project.

The first part of the document includes a discussion of various aspects of the recording project, *Chocolates*, through an entrepreneurial lens, and an evaluation of the skill sets acquired through the recording process. Additionally, the inspiration and relevance behind the recording project and the process of collaboration between the two composers from whom I commissioned new compositions, Noah Taylor and James Grant, and myself is considered. Finally, I describe the recording and editing processes, including the planning involved within each process, how I achieved the final product, and the entrepreneurial skills involved.

The second portion of this document examines a broad range of applications of entrepreneurship, marketing, and career management skills not only within the confines of this particular project, but also in relation to the overall sustainability of a twenty-first century music-performing career.

PART I: THE RECORDING PROCESS

Inspiration and Conceptualization

Much like many other young artists, I came to a crossroads in 2007 after the completion of my bachelor's degree. I stood at the edge of the proverbial cliff, stared out over the abyss that seemed to be my options and was terrified of the leap into my career. There seemed to be two very clear options with my performance degree. First, I could take auditions for a performance

⁵Peter M. Thall, *What They'll Never Tell You About the Music Business: The Myths, The Secrets, The Lies (& a Few Truths)* (New York: Billboard Books, 2006), 255-257.

job, or second, I could continue my education and apply for graduate degree programs in the hopes that I would eventually achieve a college teaching position. After several weeks of introspection, I came to the realization that I didn't like any of the career options where I relied on others to dictate my career path. While I wanted the eventual opportunity to take a performing or teaching job, I felt as though I needed more control; and so I began to plan—although I wasn't aware of it at the time—a self-sustainable career path for myself. The pivotal point upon which this career path was based was to never again choose to complete a financially invested project that *only* benefited *my* interests. In other words, I wanted everything I did from that point forward to generate as many positive benefits for other musicians and artists as it did for me.

From this decision—amongst many other entrepreneurial adventures I decided to follow—I was motivated to record a bassoon solo recording. I wanted to use the project first as a tool to educate myself in the recording experience, and second as a marketing tool that would benefit not only my own career as a bassoonist, but also the careers of several other artists. The former of these two reasons was simple, I had recently formed a record label and publishing company (*Potenza Music- www.PotenzaMusic.com*) with the goal to promote solo classical artists and composers, and wanted to put myself in the “artist's shoes,” if you will, and learn the inner workings of the recording process. The latter reason gave me the inspiration not only to record music for bassoon that had never been recorded, but also to commission new works especially for the project to include other artists in my project.

In addition, these reasons lent a great deal of relevance to the project. First, there is much substantial solo repertoire for bassoon that is under-performed because many artists have never heard the repertoire. In fact, in the greater context of solo classical albums across all instruments, bassoon albums are sorely under-represented. Therefore, there is a lack of recordings for much of the bassoon's repertoire. Second, by commissioning new solo works for bassoon for this project, I added to and enhanced the bassoon repertoire (which is always much-needed). Last, but most important, I found that because of the decline of the musical job market it was even more pertinent for me to learn how to adapt the entrepreneurial and marketing skills I would develop through this project to my own career.

The selection of repertoire was the first step in the recording process (but this can often be one of the hardest). Famed producer and engineer Phil Ramone speaks of this topic at length in his biography *Making Records*:

What is an album? Fifteen or twenty years ago, an album was a vinyl record containing five or six songs (eighteen to twenty-five minutes) per side. In the rock and pop worlds, the collection often had a loose concept, with songs that were--to some degree--related to the theme. Each album was conscientiously programmed to have a discernable ebb and flow; we'd often fret as much over placing the right song in the right place on the album as we did over recording them...I consider these factors when the artist and I begin developing ideas, and during the second meeting I'll ask several questions to help us hone in on what they'd like to achieve:

1. What is the concept?
2. Will the album feature old songs, new songs, or a combination of both?
3. What kind of audience will it appeal to?
4. Will the record present you in a way that your fans are unaccustomed to?⁶

While Ramone was referring to a criteria based upon a pop album, many of these principles are applicable to classical albums. Moreover, there are many additional points that must be considered when choosing repertoire for a classical album, including:

1. The relevance of the compositions- *Are these pieces relevant in the development of the repertoire now and will they still be relevant in the future?*
2. The flow of the album- *Do each of the chosen compositions work well together as a whole entity?*
3. Diversity- *Is there a good amount of musical variety among the pieces that will keep the listener's interest?*
4. "Recordability"- *Is there anything within the chosen works that will not translate well in the recording process?*
5. Ability to Perform- *Are each of the chosen works well within your musical ability to perform outside of the recording studio?*

After considering these arguments, I chose to record two newly commissioned works for bassoon: Noah Taylor's *Concerto for Bassoon* and James Grant's *Chocolates: Torch Songs for Bassoon and Piano*. In addition, I also recorded an un-recorded work from the Paris

⁶Phil Ramone, *Making Records: The Scenes Behind the Music* (New York: Hyperion Books, 2007), 94-95.

Conservatory- Phillippe Hersant's *Niggun*⁷ and a work by bassoonist and composer Damian Montano entitled *Sonata No. 1 for Bassoon and Piano*.

Commission and Collaboration

Communication between the composer and the commissioning solo artist can make an incredible difference in the end product of a composition. How a work is received with artists and audiences can be negatively affected if the composition is inaccessible in technique or style, notated badly, has too grand or too odd an orchestration, or even has an odd title. Moreover, the composer is as integral a part of the recording of his/her work as the artist who records it. In fact, there are many levels at which a composer can be connected with a recording:

1. Recordings performed by the composer
2. Recordings directed/conducted by the composer
3. Recordings made while the composer was present
4. Recordings approved by the composer
5. Recordings made by musicians who worked with the composer or who were taught by him/her
6. Recordings made by musicians who heard the composer perform or direct
7. Recordings made by musicians of the composer's time and place⁸

When an artist decides to commission a composer there are several factors to consider:

- Is the composer easy to work with? Will they have a problem if you want to change something or help edit the work?
- Do you admire other writings from this composer?
- Will the composer's compositional style work well for the work you have in mind?
- Will other artists and audiences see the value in this work from this composer?

It is also important to understand the dialogue that occurs between the artist and the composer during the commissioning process. For instance, certain things are appropriate for the artist to ask for, such as: the sole rights to perform and record the work for a certain period of time and the requirements for the orchestration⁷ of the piece. Likewise, the artist should specify whether the work is to be single or multi-movement, the required duration of the work, the

⁷The author would like to note that after the inception and recording of this project, a recording of *Niggun* was released prior to this album being released.

⁸Robert Philip, *ibid.*

instrumentation, and any special musical requests the artist wishes to influence the composition (like the use of extended techniques or the influence of a certain musical style).

Finally, there is the question of compensation for the composer, i.e. which fundraising sources are available to the artist? *Figure 1* below summarizes the types of options to consider for the funding of a commissioning project. With the many and varied options that are available, an artist should generally have plenty of suitable avenues for fundraising.

FUNDRAISING FOR A COMMISSION PROJECT

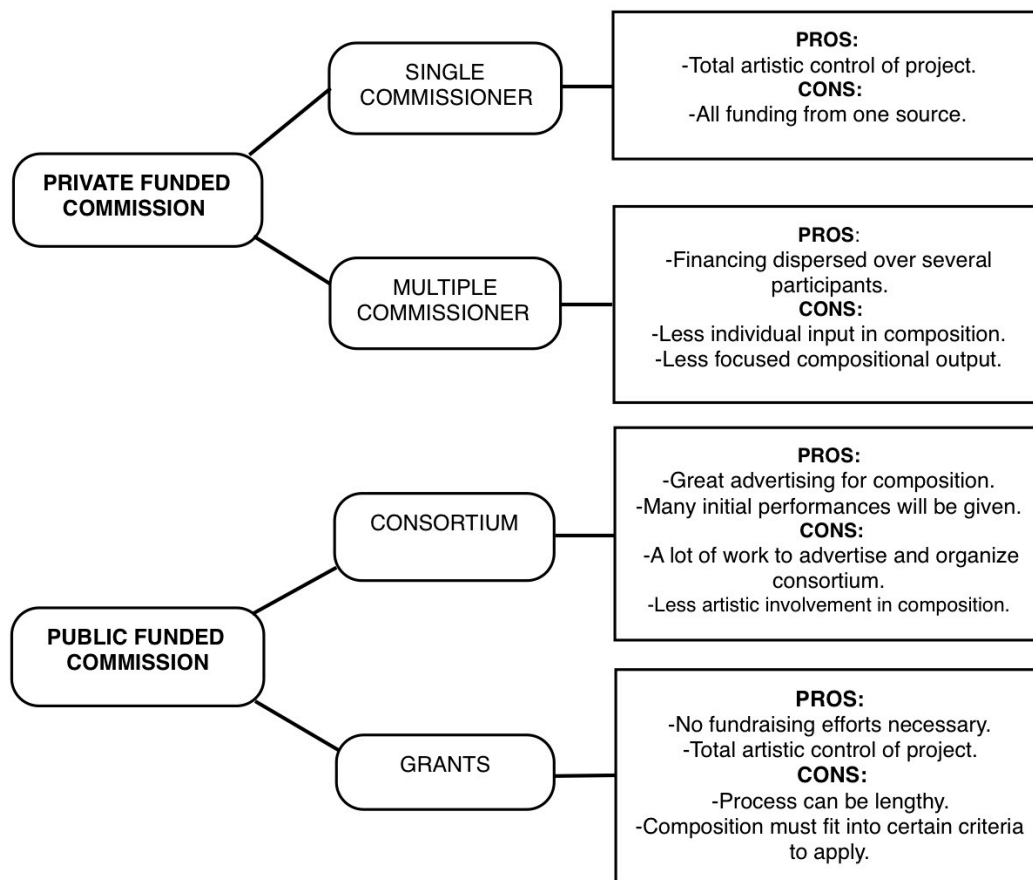


Figure 1. Fundraising for a Commission Project

During the course of my project, I wanted to choose composers that had previously never written works for bassoon. Many times, artists choose to either commission a “big name” composer with a prodigious artistic following or a composer that is well known for composing in the artist’s “niche” market. I decided against choosing a composer that was already well known in

the bassoon world (as the album already had this with the addition of Damian Montano's *Sonata for Bassoon*). I also wanted works that fit into stylistic areas that are not commonly used in bassoon literature.

I first commissioned American composer Noah Taylor. Taylor had never written a work for bassoon however, after hearing his compositions, I connected with his compositional style (which favored the inspiration of contemporary film music) and knew it would translate well to the bassoon. Also, his style has not been a highly explored stylistic choice in the bassoon's solo repertoire. After a preliminary discussion, Noah and I decided upon creating a ten to fifteen minute multi-movement work that was both accessible to the audience and artist, and enjoyable to perform. Additionally, I requested that Noah write the composition so that each movement of the work could be performed as a stand-alone piece.

After Noah sent me an initial draft of his *Concerto for Bassoon*, we began the editing process. The composition's editing process can be a tricky road to navigate between the composer and the commissioner. While some composers are open to a dialogue on editing a work with the performer, others will feel the performer is slandering their artistic creation with the slightest suggestion of change. This can only be discerned on a case-by-case basis, however, there are some general guidelines for an artist to follow with new compositions.

First, never rush the creative process of the composer; you may compromise the overall quality of the composition by doing so. Second, always spend several complete reading sessions with a work (including readings with the accompaniment) before you suggest any edits to the composer. It is better to get used to the work as it stands and give the technique time to iron itself out before changes are made. Finally, weigh any suggested changes you make against how it will affect the overall integrity of the composition. For instance, although I initially wanted a Sonata for bassoon and piano, Noah's work turned out to be a Concerto. Had I insisted that he re-write the work with this premise it would have affected the integrity of the composition. In addition, Noah scored the second movement of the work in the key Eb minor, which is a very unidiomatic key for a bassoonist. After several reading sessions, though, I determined that the movement was best suited in this key, as it created a hauntingly beautiful sound and changing

the key would have detracted from the emotional effect of the work. For a more in-depth analysis of all edits that were performed on Noah Taylor's *Concerto for Bassoon and Piano*, please see *Appendix I*.

James Grant's *Chocolates: Torch Songs for Bassoon and Piano* was a slightly different commissioning process. I approached Jim because I loved the free-form "jazzy" quality that all of his solo compositions embodied and knew that stylistically nothing like this existed in the bassoon's solo repertoire. Moreover, Jim had a renowned reputation as a great composer in other compositional circles, but he had previously never written for bassoon. After discussing the possibility of writing an original work for bassoon, we decided to adapt one of his existing works for bassoon. Jim adapted three of his works for bassoon and sent me the scores to read through. We both felt that *Chocolates* was the best suited for bassoon. Because this work was a transcription—originally written for viola, then rescored for clarinet and again for tuba—the editing process with the composer was much more extensive than on Noah Taylor's *Concerto*. In many cases, pitches and techniques had to be completely altered to achieve the desired stylistic effect. For a more in-depth analysis of James Grant's *Chocolates*, please see *Appendix II*.

The collaboration process one learns by working with other artists and composers is one that can resonate throughout an entire career. Collaboration fulfills two goals: first, something is created that the audience may have never seen or heard before, and second, new audiences are reached that may be attending in support of the other collaborator(s) on the program. Béla Fleck's career is an excellent example of collaboration creating new musical experiences to retain the audience's attention and sustain a career. From the moment Fleck first picked up a banjo at the age of fifteen, he immediately began to experiment with crossing musical genre boundaries. Not many people would consider Fleck's instrument of choice—the banjo—an instrument that is prominently featured in the music of today, popular or non-popular. Moreover, the one category that his music commonly falls into, bluegrass, grabs almost as small a share of the audience as classical music does. However, Mr. Fleck defies all odds due to his mastery of collaboration. He has been making albums and performing for over thirty years, collaborating with artists in nearly every field, including bluegrass, jazz, pop, rock, world beat, and classical. His fans love his

collaborative style. He has won eleven Grammys and had thirty nominations—with nominations in more categories than anyone else in history!⁹

Pre-Recording Preparation

With the high costs of professional recording nowadays, the artist needs to be as prepared as possible before stepping foot into the recording studio. If the artist is not ready for the recording process, he will not achieve the desired level of results from his recordings. Moreover, perfection is expected not only on the stage, but also more so in the recording studio. As Robert Philip notes, “Early recordings make it clear that standards of accuracy, tuning, clarity and precision were generally lower in the early twentieth century than they are today, and there is no reason to suppose that they were higher through the nineteenth century.”¹⁰ This holds especially true for classical recordings, as they are held to a higher standard than most other commonly recorded musical genres.

Although the end result of a recording should have the fluidity and musicality of a live performance, little about the recording process parallels the experience of a live performance for the artist. For instance, in a classical recording session, the artist will rarely perform the work in its entirety from beginning to end. In fact, during recordings it is more common for the artist to record the material a few measures at a time with many repetitions of the same section before moving on to the next section. Recording pattern choices are a matter of preference and an artist’s recording style is often as unique as his musical style. However, it is important to understand that due to the high level of concentration and perfection required, the recording experience can be very taxing. Because of this, first-time recording artists should adhere to certain strategies when approaching recording sessions:

- *Create a budget for the recording project.*

The monetary expense of creating a professional album can be quite shocking to many artists. However, classical albums are often done with independent record labels (or without a

⁹*Béla Fleck- The Official Website*, “Biography,” <http://www.belafleck.com/bio.html> (accessed April 2011).

¹⁰Robert Philip, *ibid*, 13.

record label at all) and the expenditures are much lower than those of a major label project.

Table 1 below illustrates a comparison of independent versus major label recording budgets.

Table 1. Average Costs of Solo Classical Record Production^{11 12 13 14}

Major Label Classical Record Budget		Independent Label Classical Record Budget	
Recording of Album (Recording, Editing, Mastering)	\$50,000-\$100,000	Recording of the Album (Recording, Editing, Mastering)	\$7,000-\$10,000
Album Creation (Concept, Artwork, etc)	\$50,000	Album Creation (Concept, Artwork, etc)	\$1,500
Marketing Plan	\$500,000	Marketing Plan	\$5,000-\$10,000
Duplication	\$50,000	Duplication	\$1,500
Distribution	\$75,000	Distribution (Often self-distributed from label directly)	\$0
TOTAL:	\$725,000-\$775,000	TOTAL:	\$15,000-\$23,000

While the expenses laid out for a large-scale major label recording project are excessive in comparison, independent musicians still need to be frugal with their recording dollars. To better prove this point, I have incorporated my own recording expenditure budget below in Figure 2. Most of a recording budget goes toward the fees involved with the engineer and studio time. The next largest sum goes toward any supporting musicians needed for the album.

¹¹Financial Data in Table 3 is based on an average of figures associated with classical recording projects as of 2012. For a more detailed list of the project expenditures associated the marketing portion of this project, see Appendix IV.

¹²Frederick J. Taylor, *Entrepreneurship in the Global Music Marketplace* (New York: McGraw Hill, 2008), 141-147.

¹³Simon Cann, *Jumpstart Your Music Career* (Boston: Course Technology [Cengage Learning], 2012), 138-144.

¹⁴Clyde Rolston, "The Classical Recording Industry: Survival Techniques in a Shrinking Market," *Journal of Arts Management, Law, and Society* 32, no. 1 (Spring 2002): 25-36.

Chocolates: Recording Production Budget

<ul style="list-style-type: none"> • Recording Time 	24 Hours Total Recording Rate: \$100/hr	\$2,400
<ul style="list-style-type: none"> • Editing Time 	TOTAL EDIT HOURS: 21.5 <ul style="list-style-type: none"> ▪ Montano Edits: 7 Hours ▪ Grant Edits: 5 Hours ▪ Hersant Edits: 5 Hours ▪ Taylor Edits: 4.5 Hours Rate: \$75/hr	\$1,612.50
<ul style="list-style-type: none"> • Session Musician Fees 	Pianist: <ul style="list-style-type: none"> ▪ c. 24 Hrs Rehearsal Time ▪ Rate: \$20/hr 	\$480
	1 week recording time	\$1,500
		\$1,980
<ul style="list-style-type: none"> • Mastering 		\$400
<ul style="list-style-type: none"> • Commission Fees 		Comped
<ul style="list-style-type: none"> • Producer Fees 		Comped
	TOTAL EXPENSES:	\$6,392.50

Figure 2. Chocolates Recording Production Budget

- *Prepare a detailed timeline for your recording sessions.*

The general “truth” of classical recordings is that you can record five minutes of recorded music in approximately one hour of studio time. In other words, if an artist is recording a twenty-minute concerto he will need at least four hours of studio time to accomplish it (beginning artists should pad these figures, as their lack of studio time may necessitate more studio time). Moreover, when preparing your diagram don’t prepare overly-lengthy sessions. Even though you may not

feel fatigued playing five hours a day in your everyday practice sessions, you will tire much faster—mentally and physically—when recording. I suggest three to four hours a day maximum of recording time. *Figure 3* shows my timing diagram in detail, which I laid out prior to any recording sessions taking place.

RECORDING TIMELINE- CHOCOLATES:

RECORDING TIMING:

-Damian Montano <i>Sonata</i>	21 Minutes
-Jeff Scott <i>Elegy for Innocence</i>	7 Minutes
-Noah Taylor <i>Concerto</i>	15 Minutes
-Phillipe Hersant <i>Niggun</i>	10 Minutes
-James Grant <i>Chocolates</i>	19 minutes

TOTAL RECORDING: 72 MINUTES

SESSION MAP:

EARLY MARCH SESSION:

Recording Sesh #1 (4 hours)
 Hersant *Niggun*
 March 9, 5-9 pm

EARLY-MID JUNE SESSIONS:

Recording Sesh #2 (4 hours)
 Taylor *Sonata (ALL)*, Grant *Mvt III*
 June 7, 10am-12 pm, 1-3 pm

Recording Sesh #3 (4 hours)
 Montano *Mvt I and III*
 June 9, 10am-12 pm, 1-3 pm

Recording Sesh #4 (4 hours)
 Montano *Mvt II* and Grant *Mvt I and II*
 June 10, 10am-12 pm, 1-3 pm

Recording Sesh #5 (4 hours)
 Scott *Elegy*
 June 11, 10am-12 pm, 1-3 pm

***Alternate Recording Session (4 hours)**
Only if needed.
 June 19, 10am-12 pm, 1-3 pm

Figure 3. Recording Timeline

- *Make a diagram of good starting and stopping points for each take throughout the entire piece.*

This will save you time in the studio and you can prepare by practicing the work with these edit points. When approximating take lengths, remember that shorter lengths are usually better for first-time recording artists. *Figure 4* shows my prepared takes of the first three pages of Damian Montano's *Sonata* from my recording sessions. Each "cut in" and "cut out" point of the takes notated shows clear attack points in both the bassoon and the piano scores where the engineer can cleanly splice edit points. In addition, each take overlaps subsequent takes by a couple of measures to give the engineer plenty of options on where to place the edit points (as well as the opportunity for any other discrepancies or noises within the beginning or end of takes to be edited out).

Finally, another bonus of planning out takes is that this will limit the musicians to play only the amount necessary to capture the goal material within each take. This decreases overall fatigue on the musicians, as they are not playing superfluous material.

to my friend Benjamin Kamins

Sonata No. 1

for Bassoon and Piano

I.

Damian Montano
1997, rev. 2009

TAKE 1
Allegro marziale ♩ = 112

GOOD EDIT POINT

3

(8)-----
(b)-----
p crescendo *f*

6

mf 5 *mf* 5 *mp* *cresc.* 3

p

Figure 4a. Take Points Diagram: Damian Montano- *Sonata for Bassoon*¹⁵

¹⁵ Damian Montano, *Sonata No. 1 for Bassoon and Piano*, (Tallevast, Florida: TrevCo Music Publishing, 1997, rev. 2009).

9

12

14

16

8^{va}

sfz *mf* *mf* *mf*

sfz *p*

mp *cresc.* *subito p cresc.*

cresc.

TAKE 2 **GOOD EDIT POINT** **END TAKE 1**

f *f* *dim.* *p*

5 5 5 5

Figure 4b. Take Points Diagram: Damian Montano- *Sonata for Bassoon*

The image displays a musical score for the Bassoon part of 'Sonata for Bassoon' by Damian Montano. It is divided into several sections:

- Section 1 (Measures 18-19):** Features a treble clef staff with a melodic line and a bass clef staff with a supporting line. A circled '8' above the staff indicates a take point. The word 'cresc.' is written above the treble staff.
- Section 2 (Measures 20-21):** Labeled 'INSERT: TAKE 3'. It shows a continuation of the melodic line in the treble staff and a bass line in the bass staff. A circled '8' is present above the treble staff.
- Section 3 (Measures 22-23):** Labeled 'GOOD EDIT POINT' with a downward arrow pointing to measure 22. This section features a complex melodic line in the treble staff with dynamic markings *f* and *10*, and a bass line with dynamic markings *Red.* and *8th*.
- Section 4 (Measures 23-24):** Labeled 'TAKE 4' and 'END INSERT: TAKE 3'. It shows a bass line with dynamic markings *ffmp*, *mf*, and *sfz*. A circled '8' is present above the treble staff.

Figure 4c. Take Points Diagram: Damian Montano- Sonata for Bassoon

END TAKE 2

25

p *mp* *p*

28

mp *f* *mf*

31

mf *f* *mf* *p*

GOOD EDIT POINT

END TAKE 4

33

pp *mp*

mf *p*

Figure 4d. Take Points Diagram: Damian Montano- *Sonata for Bassoon*

The Recording Process

If prepared, the recording process can flow fairly smoothly for the musicians and the recording team. A trusting relationship must exist among the recording artists, the producer, and the engineer of the project. The musicians must trust the engineer to make them sound the best they can and take copious notes on each take. In addition, the musicians must also trust the producer to hear when they have a good amount of material from a take in order to edit the takes into the best possible end product. The engineer and producer must trust each other and have a good working dialogue. If one of these individuals is not performing his job well in respect to the others involved in the project, a potentially great project can quickly fall to pieces. In that vein, artists should carefully choose their producer and engineer collaborators for their project.

When choosing a producer, the artist will want someone with extensive knowledge in the specialty that is being recorded. Phil Ramone breaks the producer's job into five discernable roles:

1. Treat your artist well
2. Know the most direct way to record
3. Know which microphones to use
4. Know where to place the microphones
5. Trust what you hear¹⁶

I break these functions down a little further in my own expectations of a producer:

1. Keeps track sheets and takes notes on each take during the session.

(Tells the artists when they have the material they need to capture and can move on.)

2. Memorizes the layout and format of each song.

(It is best if they actually attend a rehearsal or two to get this before the recording sessions begin.)

3. Keeps the artist on track and organized.

(Budgets the studio time so that the artist finishes on budget AND isn't rushed during the recording process.)

4. Has a good understanding of the recording process and experience in recording.

¹⁶Phil Ramone, *ibid*, 142-143.

However, there is a different set of criteria to look for when selecting an engineer. It is always best to listen to samples of the engineers work if possible to ensure he can produce the style and sound the artist is aiming for. Often, though not always, engineers will achieve a reputation for specializing in a certain genre of music. Classical recordings can be extremely complicated work for an engineer—especially in the editing process—so the artist primarily needs an engineer who is attentive to the nuances of wind instrument microphone placement, balance, and sound mixing.

With this hurdle overcome, there are a few other gems of knowledge that will ease the friction of the recording process. A proper studio set up can make the artists much more comfortable during recording. *Modern Recording Techniques*, the definitive standard textbook for the study of sound recording, outlines this setup process very effectively with the following pointers:

1. Be sure there is adequate setup time allowed and show up to the studio early.
2. Make sure you bring spares for products that you will use a lot during the recording session (ex: batteries for you metronome and tuner, etc).
3. Always tune before the session begins (and again frequently throughout the session).
4. Don't use new or unfamiliar equipment.
5. Take the time to make the studio a comfortable environment in which to work.¹⁷

Above all, patience is key during this portion of the recording process. While the artist may be ready to immediately start tracking takes, he should take the time during setup in order for a more efficient use of time later.

Microphone Techniques

Another facet of recording that has a pronounced impact on the overall product is microphone placement and usage. I found, while studying recording engineering myself, that a basic understanding of microphones and their placement is incredibly valuable to any performer. Many performers see the recording world as a foreign entity and their discomfort with the process causes them to choose to record similar to how they would perform. However, artists will get the best product if they understand the nuances of a microphone and the acoustics of its sound and adapt their performances to that. For instance, I set up each session and tried several different

¹⁷David Huber and Robert Rubenstein, *Modern Recording Techniques: Sixth Edition* (Oxford: Focal Press, 2005), 584.

reeds with different timbral qualities. Then I listened back focusing on which reed sounded best in the *microphone*, not which reed sounded best to my ears. The text *Modern Recording Techniques* provides two simple charts that I found extremely useful in understanding microphones. *Figure 5* below shows the basic polar patterns that most microphones fit into. Notice that with some polar patterns there are areas (in white) in which the sound signal to the microphone is decreased dramatically. If a performer has a lot of movement during recording or the microphone is placed in relation to the instrument incorrectly, he will not achieve the desired sound from the microphone.

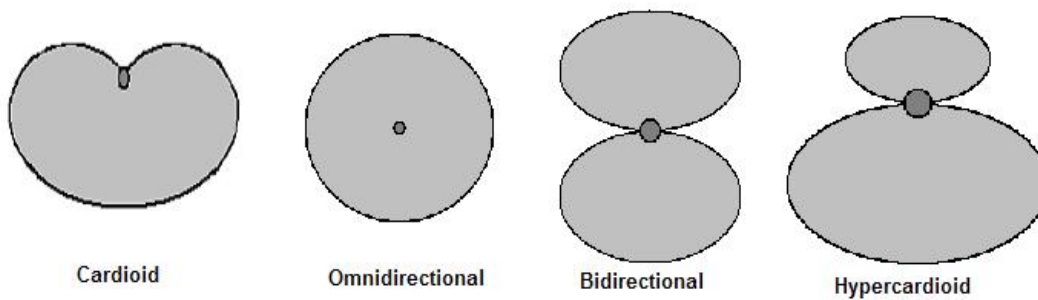


Figure 5. Polar Patterns on Microphones

The second helpful tool is a table that relates the quality of the sound to the type of microphone commonly used to achieve that sound. *Table 2* below shows this in detail. In smaller spaces, many engineers will choose to use only close microphones on the musicians, as there won't be a lot of ambient sound in the room to pick up with room microphones. However in medium to larger spaces, adding additional microphones throughout the room will lend the recording a very natural sound when mixed in with close microphone techniques, as they gather the ambient sounds in the space. Having a basic understanding of the type of sound that each microphone style (dynamic, condenser, ribbon) imparts and what it is best suited for will give the engineer insight into the quality of sound the artist is attempting to achieve in his recording.

Table 2. Microphone Selection Guidelines ¹⁸

Needed Application	Required Microphone Choice and/or Characteristic
Natural, smooth tone quality	Flat frequency response
Bright, present tone quality	Rising frequency response
Extended lows	Dynamic or condenser with extended low frequency response
Extended Highs (detailed sound)	Condenser
Increased "edge" or mid-range detail	Dynamic
Extra ruggedness	Dynamic or modern ribbon/condenser
Boosted bass at close working distances	Directional microphone
Flat bass response up close	Omnidirectional microphone
Reduced leakage, feedback, and room acoustics	Directional microphone, or Omnidirectional microphone at close working distances
Enhanced pickup of room acoustics	Place microphone or stereo pair at greater working distances
Reduced handling noise	Omnidirectional, vocal microphone, or directional microphone with shock mount
Reduced breath popping	Omnidirectional or directional microphone with pop filter
Distortion-free pickup of very loud sounds	Dynamic or condenser with high maximum SPL rating
Noise-free pickup of quiet sounds	Condenser with low self-noise and high sensitivity

For example, my own instrument, the bassoon, can be particularly difficult to capture on microphone. The sound does not just come out of the bell acoustically (unless you are playing the lowest sounding note on the instrument) as it does with many other wind instruments (such as most brass instruments), the sound from the bassoon resonates from the front of the instrument along the tone holes depending on what range the bassoonist is playing in (*see Figure 6 below*). Moreover, since the range of the average professional bassoonist is nearly four octaves, the hertz frequency response of bassoon orchestrally spans from approximately 58 up to 623 hertz according to famed mastering engineer Bob Katz.¹⁹ However, some experts place the upper end of the frequency response of the bassoon up to 932 hertz with the additional high range capabilities in bassoon solo literature. This gives the bassoon one of the largest hertz and range spans of any wind instrument. Based on this, extreme close range microphone techniques will not be effective with bassoon and it is best not to use a microphone with uneven frequency

¹⁸David Huber and Robert Rubenstein, *ibid*, 151.

¹⁹Robert Katz, *Mastering Audio: The Art and Science, Second Edition*, (Boston: Focal Press, 2007), Musical Pitch Relation Chart.

response (such as most condenser microphones, unless you are using them to capture the ambient sounds of the space).

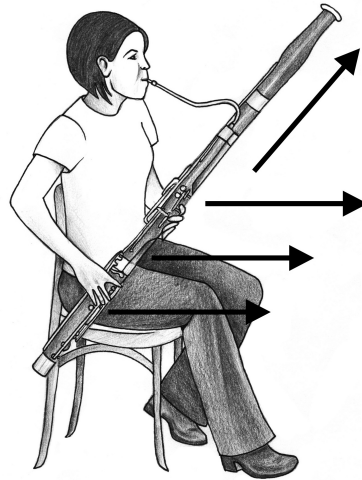


Figure 6. Bassoon Acoustics²⁰

In addition, microphone placement will change according to the size of the space. *Figure 7, 8 and 9* shows how the bassoon microphone setup should be in different scenarios. On my own recording project, I chose to record in a small studio space, utilizing *Figure 7's* configuration. Notice that the bassoonist is sitting to record in all of these scenarios. In order to alleviate drastic movement, the bassoon is best recorded in the when the player is seated. *Figures 8 and 9* show how this setup changes in progressively larger spaces. The ambient microphone setup in the medium and large spaces is a common configuration that can be utilized for most all wind instrument recording.

²⁰Image created by Catherine Braithwaite of CatB Designs.

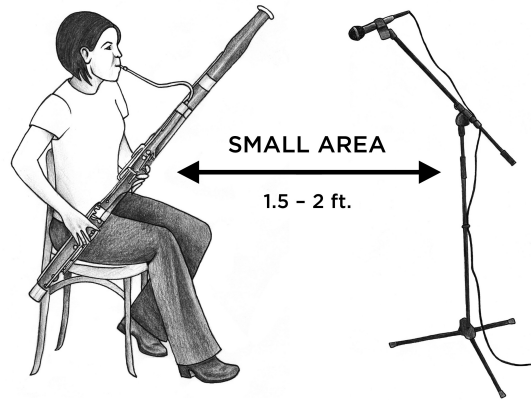


Figure 7. Bassoon Close Microphone Positioning²¹

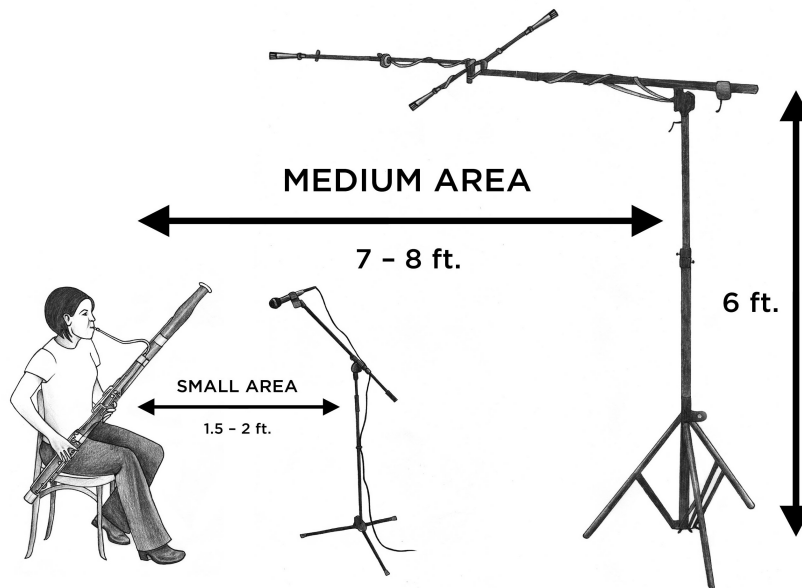


Figure 8. Medium Space Microphone Positioning²²

²¹Ibid.

²²Ibid.

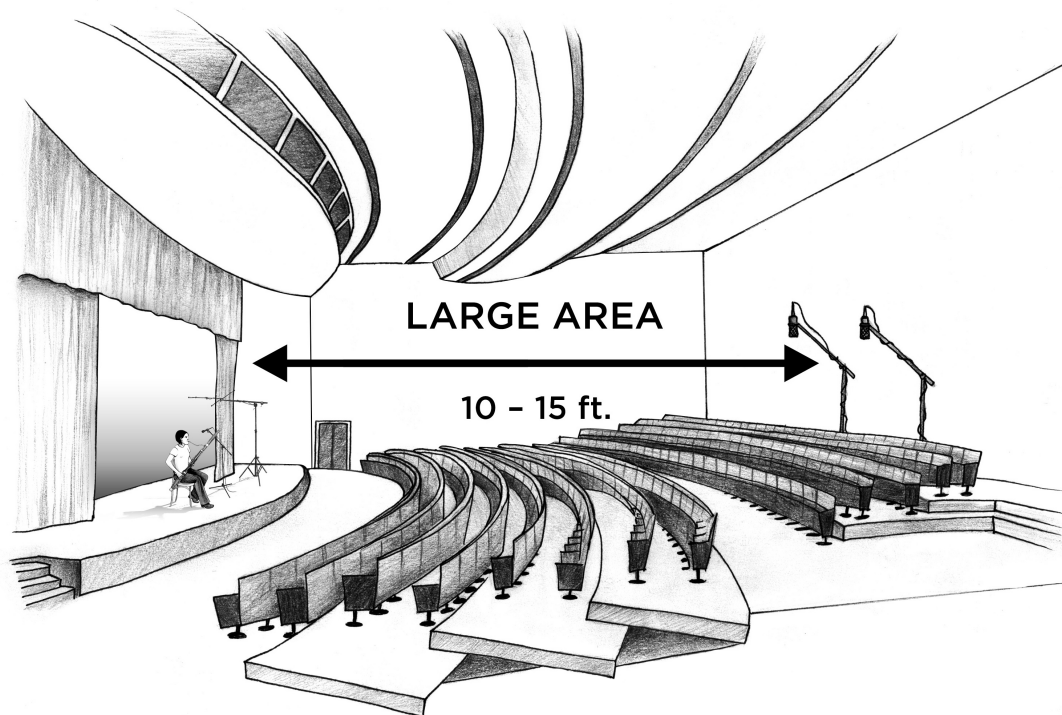


Figure 9. Large Space Microphone Positioning²³

The Editing Process

Throughout the history of recorded sound the editing process has become more and more complex. Some argue that this has had a negative impact on recordings. However, due to the level of perfection the audience has come to expect from modern recordings, it is unwise to release a modern recording full of errors to avoid the unrealistic nature of a perfect recording. Robert Philip commiserates on this topic, saying, "Once one starts down the path of seeing editing as deception, the logical conclusion is that only live music-making is true, and that any recording is fundamentally dishonest...[However,] audiences are, on the whole, much less aware of the conventions of recording than they are about the conventions of film."²⁴ In other words, the audience expects perfection in professional recordings. While editing my recording was necessary, my logical conclusion to avoid an unrealistic recording was to record only works I could perform at the highest level as well. While the ultimate goal is to play perfectly from the

²³Ibid.

²⁴Robert Philip, *ibid*, 58-59.

beginning to the end of a work, perfection is impossible to achieve. Consequently, the artist records all the takes he needs in smaller pieces and returns at a later date for editing sessions with the engineer.

In classical style recordings the editing process can be long and laborious. Before the artist returns to the studio for the editing sessions he listens to every take recorded and chooses the edits to piece together. In the initial edit round, the goal is to piece together the entire work into one recording. Oftentimes, however, there will be return edit rounds after the initial editing session where the artist hears further discrepancies and errors upon subsequent perusals of the work. In order to illustrate the complexity of the editing process, I included my edits from the first movement of James Grant's *Chocolates* for examination. As noted, the initial and subsequent edit rounds are denoted with different styles of brackets.

commissioned by and dedicated to Michelle LaCourse

CHOCOLATES

torch songs for viola and piano
version for bassoon and piano

James Grant
(arr. 2011)

Solid brackets denote first
edit round takes chosen.



I. Valentine

♩ = c. 60
Very freely, warm

Bassoon

Piano

poco rit. **A Freely (recitative)**

mp

p

Dashed brackets denote second
edit round changes made.

move *poco rit.* *continue freely*

poco *freely* *p*

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Figure 10a. Edit Diagram of Mvt I of James Grant's *Chocolates*²⁵

²⁵James Grant, *Chocolates: Torch Songs for Bassoon and Piano*, (Louisville, KY: Potenza Music Publishing, 1998, rev. 2012).

3

D

30

mf

mf

E

37

f

41

I. Valentine

Figure 10c. Edit Diagram of Mvt I of James Grant's *Chocolates*

4

45

49

54

57

I. Valentine

Figure 10d. Edit Diagram of Mvt I of James Grant's *Chocolates*

5

61

64

67

70

I. Valentine

Figure 10e. Edit Diagram of Mvt I of James Grant's *Chocolates*

6

73

76

79

82

I. Valentine

Figure 10f. Edit Diagram of Mvt I of James Grant's *Chocolates*

The image displays two systems of musical notation for the first movement of James Grant's *Chocolates*. The first system (measures 87-91) features a bass line with a *less...* instruction and a treble line with a *come out* instruction. A large bracket spans the right side of the first system, indicating a section marked *slowing...* and *rit.* with a *p* dynamic. The second system (measures 92-96) includes a *dim.* instruction and a *a tempo, loose* marking. It features complex rhythmic patterns with triplets and a *loco* section. Dynamics range from *pp* to *ppp*, with a *poco* marking. A large bracket on the right side of the second system indicates a section marked *slowing...*.

Figure 10g. Edit Diagram of Mvt I of James Grant's *Chocolates*

If possible, have the composer listen to the rough edit of their recorded composition prior to mastering to ensure he/she is happy with the recording. He may hear small issues that the artist missed that are worth changing. However, a composer's advice during this portion of the process should be taken with a "grain of salt." As Robert Philip advises, "Composers' opinions need to be considered in their context, and cannot be taken at face value. At the same time, composers rarely have fixed ideas about how their music should actually go, even in basic matters of tempo, rhythm, or instrumental styles."²⁶ If the artist feels strongly about his interpretation of something the composer wants to change, then he should retain his own ideas in the recording.

Creation of the Final Product

If an artist chooses to work with a record label for the physical creation and marketing of his album, this is where the label enters the picture. For my album, I chose to utilize the skills

²⁶Robert Philip, *ibid*, 177.

and expertise of an independent record label (my own label *Potenza Music*) to release my album. However, as many modern classical recording artists have chosen to do, there is the option of self-releasing the album. In fact, many independent record labels today would gladly allow an artist to utilize their graphic design, marketing, and distribution departments as a service for artists who want to keep their project free of a label. The artist has many options available to him and he should explore all possibilities before making a decision.

Royalties

Before the final steps of record production, the artist (if self-releasing) or the label should obtain permission to record all of the music on the album and pay royalties for the right to record that music. Because there are many different types of royalties, this is a very complex system to understand, as Arthur Sinnreich points out:

Printed material, such as scores, were first covered in 1790. Public performances were not covered until 1889. Mechanical reproduction, a right currently applied to songs on CDs, was first introduced in 1909 to cover piano rolls. In 1972, nearly a century after the invention of recorded sound, a new kind of copyright was developed to describe the performances (rather than the compositions) embodied on records. Television broadcasts and jukebox playback were first added in 1976. Online radio performances were added with the DMCA [Digital Music Copyright Act] in 1998, and other new forms of protection are currently being explored through proposed legislation, contractual innovation, and caselaw.²⁷

Each of these copyrighted areas is covered by law and subjected to a royalty payment for the right to use it. In music, the right to record music is subject to mechanical royalties. These mechanical royalties are paid from the artist or label to the publisher of said composition, usually based on a set rate determined by the publisher. The payments can be made based on a per sale basis, with the artist or label paying out royalties as copies of the album sell, or they can be paid in bulk (usually at a discounted rate) for the entire printing of an album. While rates are determined individually by each publisher, usually on a case-by-case basis, there are two general rules that always apply: first, the rate is considered based on the significance of the work and the percentage of total space it takes up on the entire album, and second, the rate is based on per unit licensing pricing.

²⁷Arthur Aram Sinnreich, "Configurable Culture: Mainstreaming the Remix, Remixing the Mainstream" (PhD Dissertation, University of Southern California, 2007), 40.

Although royalties are commonly a “gray area” for many musicians, it is best to take the time to learn and understand them as ALL musicians will encounter these numerous times throughout their careers. It is easy to give up rights and income by not having basic knowledge of what is fair in the royalty world.

The Artwork

There is an old saying that “people buy with their eyes.” Because of this, artwork can truly make or break the retail component of an album. If the album does not give the initial impression of being professionally polished from the outside, the consumer will assume the music on the album follows suit. Artwork can be anything from serious to funny, inspired or offensive, or portray great emotion or nothing at all. In this way artwork can be iconic, in fact some artwork is visually “stamped” on the viewers memory. Consider, for example, Pink Floyd’s *Dark Side of the Moon* cover from 1973, shown below. Since the album’s release, the pyramid symbol from this album has risen almost to the same heights of greatness as the music on the album itself. This artwork has not only been represented on countless pieces of merchandizing over the years, but has also held great inspiration to other artists who have referred to the music and artwork from this album in their own projects. Moreover, the symbol became synonymous with Pink Floyd themselves forever “visually branding”²⁸ their legacy with fans worldwide.

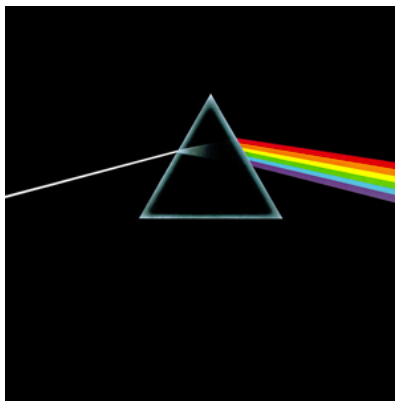


Figure 11. *Dark Side of the Moon* cover²⁹

²⁸Visual branding itself is a key graphic design feature that involves the utilization of a unique style that subliminally links the viewer with the group with which it is associated.

²⁹*Pink Floyd- The Official Website*, “Albums” <http://www.pinkfloyd.com/music/albums> (accessed February 2013).

In many cases, when an artist is working with a label he has have very little say in the creative process of the artwork's design. Due to this, if the artist has a strong concept in mind for his artwork, he should be upfront with the label before they begin the artwork process. This is the artist's best chance to infuse his own ideas into the label's concept as the creative artwork process can be rather expensive and the label will probably not be willing to start over.

Even so, there are some good questions to ask when considering album cover artwork that will guide the creative process:

1. *Does the artwork target your audience effectively?*

Is it appropriate to your market? Will it offend anyone?

2. *Does your artwork have good visual separation between the text and the background?*

If the artwork or text is unclear, then the effect will be lost to the viewer.

3. *Is the visual space too bare or too crowded?*

The album cover should say everything it needs to and nothing it doesn't. In other words, it should state the title of the album (the largest), the name of the artist, and the name of the record label (smallest).

For my project, I was allowed some input into the design of the artwork. I drew my artwork inspiration from the jazzy style of the composition *Chocolates*. After researching what other jazz albums throughout history looked like, I fell in love with the bold, fun, and quirky styles of the legendary graphic artist Jim Flora who designed many iconic albums for Columbia Record's jazz albums throughout the 1940's and was known for his unique style (see *Figure 12* below).³⁰

³⁰Richard Evans, *The Art of the Album Cover: A History and a How To*. New York: Chartwell Books Inc., 2010, 16-17.



Figure 12. *Gene Krupa and His Orchestra*, Columbia 1947

I requested that the graphic designer for my album create a Jim Flora-inspired cover. After several rounds of edits, the designer and I decided on the final version of the artwork design, as shown in *Figure 13* below. It represents the scope of the music on the album, as well as clearly illustrating that it is a solo bassoon album. In addition, the text is easily read and it has a clean layout to the design. For a complete catalogue of all of the artwork edits and imagery, see *Appendix IV*.

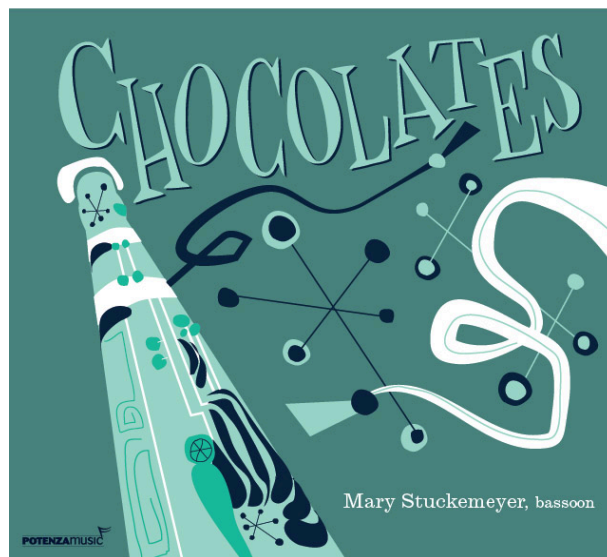


Figure 13. *Chocolates* final version cover artwork, Potenza Music 2013

Duplication and Distribution

When the artwork and liner notes have been completed and the album is mastered the product is duplicated. This process—which is sometimes also referred to as *replication*—is when the master disc, artwork, and liner are reproduced in mass quantities. For a major record label, it is not uncommon for 100,000 copies of a “first print” album to be duplicated. However, for an independent label (and especially for classical albums) this number is usually 1,000-5,000 copies (or less). In addition, with the lower-volume print done many times for classical albums, the artist should purchase a large quantity of his album to sell directly to customers through his own marketing avenues. Because many classical albums will never sell more than a few thousand copies at best, this ensures two things. First, the artist will have a good quantity of his product when he needs it should the label decide not to reprint the album for subsequent duplications. Second, with the low volume of sales commonly associated with a classical album, selling the album directly to customers guarantees that the artist will regain more money from his project as he is able to purchase quantities of his album at a fraction of the retail cost (retail royalty rates will not be nearly as high as the rate he makes on his individual direct sales). I chose to duplicate 1,000 copies of *Chocolates* and purchased 300 copies of the print directly from the label to sell individually and to utilize for promotional purposes. If the artist chooses to duplicate independently, it is prudent to get multiple quotes from several companies before proceeding.

Distribution is the next step. In the past, distribution was a task completed by a separate company serving as the “middle man” between the manufacturer (the record label) and the consumer. However, this definition is now antiquated as most record labels (with the exception of very large major label projects) perform their own distribution. When working with a record label, the artist will have little say in how the label markets and distributes his product. This is the most effective way to ensure the album’s success, as the label has better connections and established processes to market the record than the artist ever will.

Furthermore, modern distribution is split into two separate fields: physical and digital. The general processes for both are outlined in *Figure 14* below. In physical distribution, the

distribution department follows several avenues to sell your album to retailers. Digital distribution, however, is slightly different. First, the album is uploaded online to a digital sales service (such as *iTunes*). Then, as customers purchase the album, the company deposits the payments into your account. But since there are many different online digital retailers, an easier way to accomplish digital distribution rather than loading the album onto each individual sales service is to utilize a digital distributor (such as *CD Baby* [www.CDBaby.com]). Services like these work in a slightly different way. First, you upload your album into their site. Then, that album is distributed to over twenty digital sales and streaming services worldwide (such as iTunes, Rhapsody, Napster, etc). Finally, as purchases of your album are made they deposit the money (minus their fee) into your bank account. In addition, a digital distribution company will give you full tracking capabilities to view where and how your album was sold or streamed. It is extremely common for major and independent record labels alike to utilize a digital distributor, as it can be quite difficult to keep up with all the different methods of sales on each digital service. It is appropriate to expect your label to perform all of the steps of physical and digital distribution as outlined in this graph; otherwise, they are not doing the task of selling your album to the best of their ability.

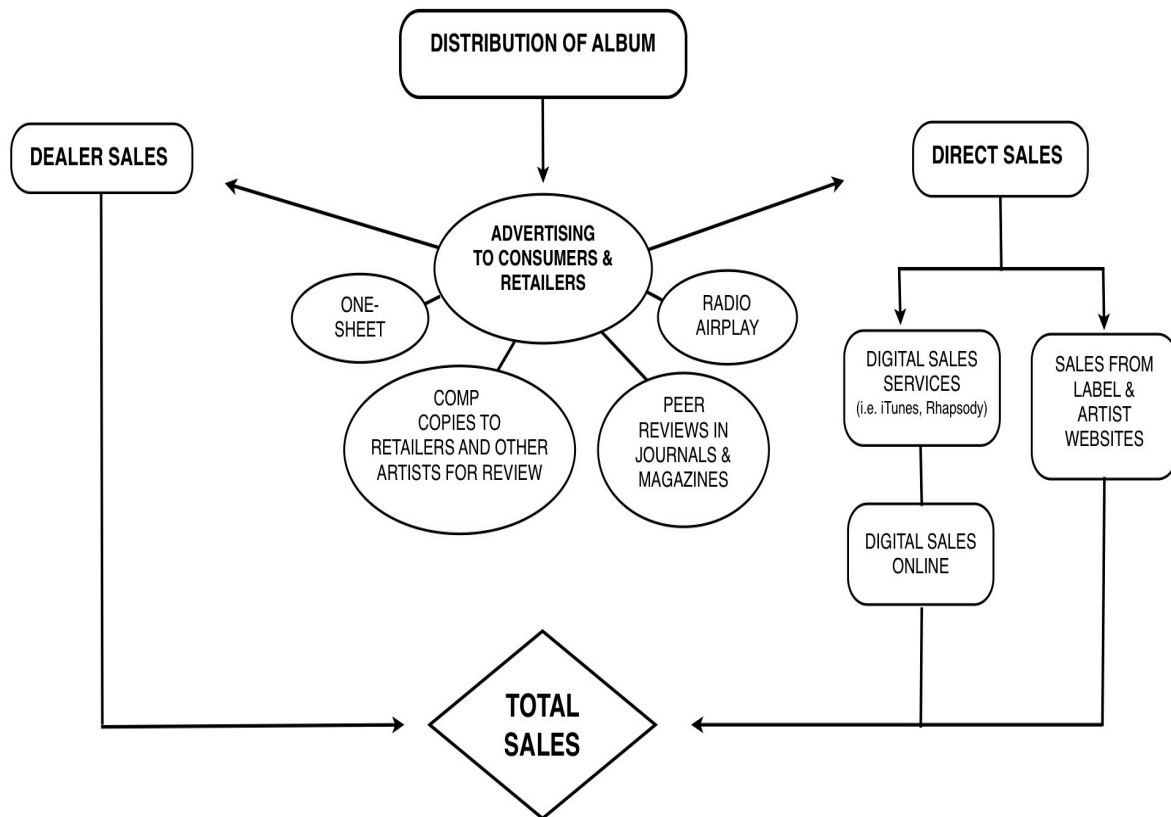


Figure 14. The Distribution Process

Entrepreneurial Applications

Diversifying skill sets will be a crucial tool going into the future of music performance careers, as Robert Philip points out:

Learning from a recording is something that a great many musicians acknowledge, even those who do not particularly enjoy the experience. But the results of learning feedback not just into more recordings, but also through into concert performance... And, over time, the habits acquired while recording become a part of the general culture of performance, whether in the studio or on the public platform. The most obvious consequence of this has been the gradual rise in standards of accuracy and reliability. But the influence of the recording experience has had a much wider effect, encouraging shifts in technique and style and every level of music-making.³¹

Today's employers want a musician not just to perform, but also to fill other necessary roles within their organizations. In the self-made careers of modern classical musicians, the skills carefully learned through this process of undertaking a recording project can be utilized to open up other career paths that parallel music performing. During my self-study of the recording

³¹Robert Philip, *ibid*, 62.

process alone, I learned skills in collaborating, budgeting and planning, and recording and editing techniques. Therefore I gained experience that lent me expertise that would transfer into the following music-related career paths:

- Recording
- Producing
- Arts Management
- Arts Directing
- Studio Engineering
- Music Editor
- College Music Professor in Performance
- Music Librarian
- Music Publishing

Part II of this writing will further discuss my study in relation to producing a product and taking it to marketplace. For a full analysis of career opportunities and resources available to performers, see *Appendix III*.

PART II: MARKETING & ENTREPRENEURSHIP

The Relevance of Today's Market: An Introduction

The permanent orchestra season has, as usual, been financially a bad one all over the country. With the end of April...come the bills for those who pay the piper...There is always a deficit, which public-spirited guarantors are called upon to pay year after year. A permanent orchestra, it seems pretty well established by American experience, is not at present a paying institution, and is not likely immediately to become so...[Nevertheless,] the prevailing note of the guarantors of the America Orchestras is one of hopefulness. Things are coming on; the public is being educated; it will support the orchestras in larger and larger numbers till they are finally...self-supporting.³²

It would seem that this quote echoes the sentiments of modern orchestra finances, however Robert Flanagan employs it in one of the introductory chapters in his writing *The Perilous Life of Symphony Orchestras* to prove that musicians and musical organizations as financially unstable entities are not new issues to this generation. He uses it with great effect, in fact, as this quote was taken from an article written in the *New York Times* discussing the 1902-3 orchestra season. While we are, as classical musicians, facing a period of vast change, the unstable nature of our careers is not a new topic. As opposed to previous generations, the

³²Robert J. Flanagan, *The Perilous Life of Symphony Orchestras: Artistic Triumphs and Economic Challenges*, (London: Yale University Press, 2012), 6.

financial strain on the careers of today's musicians has reached a critical point. The need to be diverse and multi-faceted as a musician has never been more important than it is today.

Many times, musicians think of entrepreneurship as a negative word, with business connotations that interferes with their artistic creativity. The fact that many educators and performers don't believe that artistic creativity and entrepreneurship relate to each other perpetuates the stigma. Because of this, university music programs often shy from including courses in business and career planning topics in their curriculum and students find themselves with a gaping absence of information on how to connect their artistic skills to a future career. Frederick Taylor, who coordinates the Music Management program at Georgia State University reflects on this disparity in his book, "Entrepreneurship training is difficult in conservatories and schools of music because music schools are supposed to train classical musicians, not music business entrepreneurs. The whole infrastructure of music is experiencing seismic shifts..."³³ Classical musicians learn the musical skills but not the business savvy necessary to sustain their careers. This vicious cycle is all perpetuated by a lack of understanding of the topic at hand.

Entrepreneurship and Marketing Defined

Entrepreneurship is defined as "the organization and management of a business or enterprise."³⁴ In musical terms, this means the ability to career plan and market *artistic talent* (as the enterprise) to your musical peers and audience. It is no longer good enough to be *just* talented with the vast array of talent that currently exists in the musical marketplace. This is why it is important for artists to embrace some entrepreneurial savvy.

Musicians need to make a lasting impression that connects with their audience, and this means marketing. The American Marketing Association defines marketing as "an organizational function and a set of processes for creating, communicating and delivering value to customers..."³⁵ Marketing in music, simply put, means selling artistic talent. François Colbert

³³Frederick J. Taylor, *ibid*, 100.

³⁴*Merriam-Webster's Collegiate Dictionary Online*, s.v. "Entrepreneurship," <http://www.merriam-webster.com/dictionary/entrepreneurship> (accessed April 2011).

³⁵Frederick J. Taylor, *ibid*, 69.

puts this concept more clearly into focus in his article in the *International Journal of Arts Management*: “The fundamental concept in traditional marketing—meeting the needs of the consumer—does not apply in high art. This is what distinguishes cultural marketing from traditional marketing.... Instead of seeking to meet consumers’ needs by offering them a product they desire the arts manager seeks consumers who are attracted to the product.”³⁶ Therefore, artists need not worry that by becoming an entrepreneur they are “selling out” their art or having to peddle subpar artistic products to the consumers. In fact, the opposite is true; by being an entrepreneur they are bringing awareness and attention to themselves through marketing in order to sustain a career in the industry.

In music marketing, the most common marketing style used is “guerilla marketing.” Jay Conrad Levinson, celebrated author of the definitive text on guerilla marketing, defines this as “...everything you do to promote your business [or product], from the moment you conceive of it to the point at which customers buy your product or service and begin to patronize your business on a regular basis.”³⁷ A sub-category of guerilla marketing with a more subtle approach is “grassroots marketing.” While many enterprises commonly associate grassroots marketing with promotion on a local level, that is not its application in music. Grassroots, as defined by *Merriam-Webster’s Collegiate Dictionary* is, “basic, fundamental.” However, grassroots, under the same definition, is also defined as “not adapted from or added to an existing facility or operation: totally new”.³⁸ Therefore, grassroots in marketing—as applied under it’s larger guerilla marketing umbrella—can be defined as all basic strategies that are not adapted from the existing standard of marketing tradition exploited to market a product from its conception onward.

Marketing 101: The Basics as They Apply to Music

Think of album marketing as promoting a product (or one’s artistic talent in general) to a group of people to further career opportunities. Therefore, attracting an audience to the product

³⁶François Colbert, “Entrepreneurship and Leadership in Marketing the Arts,” *International Journal of Arts Management* 6, no. 1 (Fall 2003), under “Proquest” <http://login.ezproxy1.lib.asu.edu/login?url=/docview/205772003?accountid=4485> (accessed February 2011).

³⁷Frederick J. Taylor, *ibid*, 69.

³⁸*Merriam-Webster’s Collegiate Dictionary Online*, c.v. “Grassroots,” <http://www.merriam-webster.com/dictionary/grassroots> (accessed April 2011).

first requires one to decide *who* that audience is. In marketing terminology this is known as determining “marketing demographics.”³⁹ For instance, what type of crowd would normally attend a traditionally classical recital or concert? The stereotypical answer is a group of people between the ages of 45 and 75 who are well educated, in the upper class financially, and have conservative social backgrounds. (Table 3 below shows a selection of the most recent demographic statistics from the National Endowment for the Arts).

Table 3. U.S. Adults’ Arts Classical Music Attendance Rates Between May 2007-May 2008, by Demographic Group⁴⁰

GROUP	% OF TOTAL AUDIENCE
RACE/ETHNICITY	
WHITE/NON-HISPANIC	32
AFRICAN AMERICAN	12
HISPANIC	11
AMERICAN INDIAN	18
ASIAN	27
AGE	
18-24	10
25-34	11
35-44	13
45-54	15
55-64	18
65-74	18
75+	15
EDUCATION	
GRADE SCHOOL	3
SOME HIGH SCHOOL	4
HIGH SCHOOL GRADUATE	5
SOME COLLEGE	15
COLLEGE GRADUATE	28
GRADUATE SCHOOL	45
FAMILY INCOME	
<\$10,000	5
\$10,000-19,999	5
\$20,000-29,999	5
\$30,000-39,999	8
\$40,000-49,999	10
\$50,000-74,999	11
\$75,000-99,999	13
\$100,000-149,999	17
\$150,000+	26

³⁹Taylor, *ibid*, 69-70.

⁴⁰National Endowment for the Arts, *Beyond Attendance: A Multi-Modal Understanding of Arts Participation*, submitted by Jennifer L. Novak-Leonard and Alan S. Brown, Research Report #54, (Washington D.C., February 2011), 40.

Today this association cannot hold true. As if this narrow scope weren't confusing enough, Klaus Heymann (founder of Naxos.com) was asked his opinion about the current "mood" of the classical market in a recent interview and responded with this cryptic and contradictory response:

The picture varies from country to country. In Germany, for instance, more people are going out to listen to concerts of live classical music. In the USA, opera performances are better attended than before. I think in the end the attractiveness of music to the consumer depends on how creative marketing and management are. Let's take some examples. In Spain right now there's a veritable boom in classical music, new orchestras are being founded everywhere and there has been a great increase in funding. Japan on the other hand is having a problem with the saturation of the market. Another problem is that the audiences there are younger on the whole than in Europe and can't afford such high admission prices. China on the other hand is experiencing something of a boom in interest in classical music at the moment. Classical music has become a middle-class phenomenon there, a kind of status symbol perhaps, too.⁴¹

Unlike in many other forms of marketing, in music these demographics are based more on psychological mindsets (musical tastes acquired from social influences) rather than actual physical attributes (age, gender, race, etc.). Colbert discusses this psychological value in his article: "Researchers have found four factors that affect cultural preferences: values transmitted by family, values transmitted at school, childhood exposure to the arts and practising an art form as an amateur. In general, tastes and preferences are believed to be set before the age of 20."⁴² If this assumption is true, then the entire thought process normally associated with marketing in the classical arts will never be successful in today's market. Of course, there will always be exceptions that follow the more generic rule, but for marketing aimed toward sustaining the classical music industry, marketing based on physical demographics is just not going to work.

Another factor that the musical entrepreneur must account for when promoting themselves is *why* the consumer should value his talent. Why do people attend classical concerts or musical performances in general? There are several motivations, including fulfilling a

⁴¹Naxos Official Website, "Music News", "Classical Music is Alive and Well: An Interview with Klaus Heymann", <http://www.naxos.com/news/default.asp?pn=news&displaymenu=interviews&op=news88> (accessed April 2011).

⁴²François Colbert, *Ibid.*

psychological need, to nurture social relationships, and to expand one's knowledge and understanding of the music.⁴³

The final factor is *how* to market the artist to his audience. Many marketing options exist, with a few options that should always be in circulation. *Table 4* below summarizes these in detail. Notice that the spread of marketing should overlap and include multiple levels of musical demographics for maximum effectiveness.

Table 4. Marketing Tools All Classical Musicians Should Have

Marketing Type	Inclusive Concepts	Demographics Reached
Print Advertising	<ul style="list-style-type: none"> ▪ Posters ▪ Written Reviews in Journals and Magazines ▪ Advertisements in Newspapers, Journals, and Magazines 	Regional groups targeted by placement of poster or type of magazine or journal.
Personal Website	<ul style="list-style-type: none"> ▪ Professional Materials (Bio, Resume, Repertoire Listing, CV) ▪ Additional Links to Other sites and scholarly writings that will be useful to visitors ▪ Sound Samplings of Performances ▪ Blog for Personal Postings ▪ Upcoming Performances 	Peers in musical community, artist fan base, researchers interested in studying your specialty more, and specialists that share the artist's common musical goals.
Social Networking	<ul style="list-style-type: none"> ▪ Online Advertisements for Performances ▪ Opportunities for Fans to Share their opinions ▪ Information about the Artist ▪ Radio Promotion 	New audience members, young groups that associate with classical music (college students, etc.).
Other Online Advertising	<ul style="list-style-type: none"> ▪ Blogging on Forums and related musical sites ▪ Email marketing 	Established fans and regular attendees as well as larger demographic base.
Press Kit	<ul style="list-style-type: none"> ▪ Biography ▪ Commonly Asked Questions ▪ Images ▪ Resume and Repertoire List ▪ Quotes from notable sources ▪ Sound Samplings 	Booking agents, review and scholarly writers looking for reference materials.

⁴³Ibid.

When exploiting these marketing types, the materials used need to look absolutely professional—this helps the artist appear credible. Also, for the use of the website in particular, the marketing is most successful if the experience is user-friendly and interactive. Give your audience and peers *reasons* to keep coming back to the website (to keep up-to-date); otherwise, it is just informational in nature and will not actually work as a *marketing tool*.

Creative Marketing Techniques

If there is one truism that can be pulled from Heymann’s interview quoted above, it is that creative marketing is the key to an album’s success in today’s market. A recording is timeless, reaching audiences over a long duration, unlike a live performance, which is a single moment in time. In addition, recording and the licensing of recordings for other uses is a renewable source of income. The artist will receive profits in the form of royalties from any recordings sold and licensing opportunities (in TV and film) that arise from the use of that recorded material. These payments can be regular income, perhaps for the artist’s entire lifetime.

Furthermore, recordings are also extremely effective with respect to gaining loyal audiences. If the musician chooses to, he can even apply to have his album considered for nominations for awards—such as the Grammy Awards—and reach an even larger international audience. Recordings are the financial gift that will keep on giving, if done professionally and marketed correctly, but they will not be successful unless backed by other promotional tools (like performing and touring).

The grassroots marketing technique utilized in the marketing of a recording—and into the artist’s career as a whole—involves a larger investment of time and creativity to offer the audience (or consumer) something unexpected that connects with them *personally* and gains their attention. The best way to gain attention in marketing is to make it truly unique. Michael Masnick, famed founder of *Floor 64*—a company that specializes in the creation of a series of innovative platforms that inspire, inform, and help companies innovate⁴⁴—expounds in his blog *Techdirt* on a simple model that creates innovation in music marketing:

Connect with Fans (CwF) + Reason to Buy (RtB) = \$\$

⁴⁴*Floor 64- The Official Website*, “About,” <http://www.floor64.com/about.php> (accessed January 2013).

Masnick's model states that if an artist connects with fans and gives them a reason to buy then the project will be financially successful. He goes on to substantiate his model with a famous example the Nine Inch Nails album release *Ghosts I-IV*. Trent Reznor, founding member of Nine Inch Nails who also won an Oscar for "Best Original Score" in 2011 for his music on the film *The Social Network*, has utilized this model extensively since the band's release of this album (and even some before) with great success. First, Reznor offered the sale of album itself in multiple formats and prices ranging from free to a "name your own price" campaign to \$300 Ultra-Deluxe Limited edition package (which sold out in under 48 hours, not including other sales, grossing the band \$750,000). This CwF strategy appealed to a wide base of fans and established new fans who were just hearing the band's music for the first time from the free downloads. Moreover, with special editions and extra tracks, this gave his audience a RtB. Next, Reznor reached out to his fans (or customer base) through a fully interactive and comprehensive website. The website incorporated chat rooms, forums, interactive maps from Google Earth showing where others in the world had purchased the album, an extensive photo gallery with pictures that fans had posted from concerts they had attended (which could be downloaded as free wallpapers), and full high-definition footage of three concerts by Nine Inch Nails. Most importantly, Reznor constantly updated the website to keep the fans coming back. Finally, the band released another album *The Slip* just four months later *for free* with brand new music from their upcoming tour.⁴⁵ This gave fans, after hearing the new music, a RtB tickets to their shows. Thus, Reznor is constantly keeping an ongoing connection with his fans and customers as well as exploiting creative marketing techniques that continually grab their attention.

It is arguable that Trent Reznor and Nine Inch Nails are based in a completely different genre and the marketing is on a much greater level than for a classical album. Can this model be applied to classical musicians? Yo-Yo Ma's professional career spans over three decades in which Ma (legendary cellist extraordinaire) has recorded 107 albums, won 16 Grammys, and

⁴⁵Video: "Mike Masnick: The Trent Reznor Case Study" <http://www.youtube.com/watch?v=Njuo1puB1lg> (accessed January 2013).

recently won the Presidential Medal of Freedom.⁴⁶ How has Ma achieved such fame and success? In an inadvertent way, he has utilized Masnick's model. In 1998 he founded a not-for-profit organization known as the Silk Road Project, which

...is a nonprofit arts and educational organization that takes inspiration from the historic Silk Road trading routes as a modern metaphor for multicultural and interdisciplinary exchange ... The Project presents performances by the acclaimed Silk Road Ensemble, develops new music, engages in cross-cultural exchanges and residencies, leads workshops for students, and partners with leading cultural institutions to create a wide variety of educational programs and materials.⁴⁷

Through this organization, Ma CwF and other artists and seeks to encourage cross-cultural influences in world music styles to sustain old musical and cultural traditions by combining them with new ones. Moreover, the collaborative nature of this project creates an outlet for the continued renewal of Ma's career while furthering the careers of many other well-deserving musicians.

Ma regularly tours with different variations of ensembles, even within a single tour season. Therefore, even if a follower has seen one performance, this CwF and gives them a RtB and return for future performances. Another way he has reinvented his career is by CwF that wouldn't normally listen to his music by relating to them through other avenues including film music. Ma was one of the first of a long line of famous artists that chose to record soundtracks (his biggest successes being the soundtrack to Ian Dun's *Crouching Tiger, Hidden Dragon* in 2000 and John Williams' *Memoirs of a Geisha* in 2005⁴⁸), thereby giving him a "household name" among people that would not usually buy classical albums. The viewer's connections to the movies themselves (and the stories within) were enhanced by Ma's beautiful and heartfelt performances, thereby making his performance memorable on a personal level. During this time, he also recorded two albums based on famous film composer's works: *Yo-Yo Ma Plays the Music of John Williams* (2002) and *Yo-Yo Ma Plays Ennio Morricone* (2004). This grassroots level of promotion led to many new fans for Ma's music that subsequently gave them a RtB, as they

⁴⁶*Encyclopedia Britannica Online*, c.v. "Yo-Yo Ma," <http://www.britannica.com.ezproxy1.lib.asu.edu/EBchecked/topic/353400/Yo-Yo-Ma> (accessed April 2011).

⁴⁷*The Silk Road Project- Official Website*, "About Us," <http://www.silkroadproject.org/AboutUs/MissionVision/tabid/195/Default.aspx> (accessed October 2011).

⁴⁸*Yo-Yo Ma- The Official Website*, "Music" <http://www.yo-yoma.com/music> (accessed April 2011).

bought tickets to his shows and copies of his albums. His albums and shows continue to sell because he still reaches out to the public, *constantly* renewing their interest by giving them the variety of album subjects as well as the variety of performance styles, including his Silk Road Ensemble projects.

Furthermore, Ma makes sure that he CwF on an ongoing basis. He even has a section on his personal website that is a forum for fans to have discussions, as well as taking as many opportunities as possible to give master classes and educate young students at universities and music festivals. However, the principal reason that he has *kept* his fans is his consistent ability to choose musical selections that appeal to an extremely broad range of people. If the artist is the only person who finds relevance in his albums he is not musically connecting to his audience, and the albums will not sell well. One does not have to be musically educated to appreciate, understand, and personally *relate* to Ma's music.

In returning to my own self-study of marketing a recording, I came up with several ways to integrate this concept into my marketing plan. First, for my CD release, I gave half of my album away for free on my website for thirty days after the release. If the listener liked it, they could buy the album directly from my website with a "name your own price" (NYOP) feature. In addition, the first one-hundred customers who purchased the album through my website received a bar of chocolate with their purchase and a personal thank you note from me.

Furthermore, in addition to the NYOP-feature I instituted on my own website, I also opened a NYOP campaign with an organization called *Bandcamp* (www.bandcamp.com) where independent artists can promote their music and anyone can NYOP to purchase albums directly from the performers. Along the same lines, I announced promotions involving the release of my album on double reed websites, forums, and social networking outlets. I also utilized a promotional company called *Phoenix Classical* to get radio airplay for my album. By purchasing a promotional package with *Phoenix Classical*, they guaranteed me radio airplay on *Sirius XM* radio as well as four other classical radio stations. In addition, they guaranteed twenty written reviews in classical music-based journals and press reviews throughout North America. I also had the ability for twelve weeks to track the promotion in order to measure its success. Finally, every

person who purchased a copy of my album directly through my site, through the record label, or with another retailer also received a postcard with my website information on it to re-direct customers to check back in with my endeavors via my website.

However, while a recording is a great device to promote an artist's career, it is only one tool in the artist's arsenal. An artist's albums are only a piece of the greater whole of their career (as can be seen in each of the above examples by the thorough integration of these grassroots concepts being infused throughout the artist's entire career). That is why I like to think of having the *grassroots mentality* instead of applying the grassroots method just in the marketing of products. To see a complete listing of all the marketing tools and the marketing budget I developed for my project, please refer to *Appendix IV*.

Entrepreneurial Application

Throughout the second portion of my document I have discussed the entrepreneurial skills involved with marketing. All of these entrepreneurial and marketing skills were clearly applied to the musician's total career and can be engaged in any music career scenario. Based on the marketing experience gained through this portion of the project, I acquired a vast amount of skill sets that could transfer into the following careers paths (in addition to those already listed in the first part of this document):

- Music and Product Distribution
- Music Marketing
- Music Law
- Record Label Career Options

While creativity in performing, recording, and marketing may not come naturally at first, there are always ways to discover it. Some of the greatest inspiration for creativity comes from studying what others do in the arts around you, and there is no shame in drawing ideas from them. It my sincere hope that this writing sheds some light on the concept of entrepreneurship for classical musicians. We must embrace these ideals in our own careers in order to sustain our industry for posterity.

CONCLUSIONS

In my educational experience I have seen a true need for classical musicians to have guidance and teachings on the gritty workings of the music business that we live in. While some

may believe that the word business has no right being associated with the arts, the society we live in dictates the opposite and we must learn how to get our “little voice” heard through it. In this work I speak personally from my own perspectives both as a classical musician and as someone who has had to forge her way through the music business one hard-won step at a time.

This document compiles all of the knowledge I wish had known many years ago. Throughout this paper, I examined the marketing and entrepreneurial skills learned in my recording project *Chocolates* and how those concepts can be applied to multiple levels of a music career. In addition, I considered how each of the different parts of a recording project—including the commission and collaboration of a composition, the recording and editing process, the creation of a product, and taking that product to marketplace—incorporated skill sets that could be applied to the advancement of one’s entire musical career.

However, there is still a plaguing question that has not been voiced: *What about the future of classical music as a whole?* How can musicians sustain their industry through their career with the ultimate goal of keeping their music alive for posterity? This is the larger issue that *should* be discussed in texts, rather than just the career of individuals today, but never is. However, the efforts classical artists make to sustain their craft in the future (including in the areas that were considered in this document) will make a lasting impression that will stand throughout their lifetime and into the future.

Many writers choose to focus on a negative viewpoint of classical music. They would prefer you to believe that our craft is a dying art, and will shoot negative statistical darts at the classical performance, recording, and educational industries. While I choose not to give credit to those vantage points, the one important ideal we artists can pull from them is that our careers must begin to look toward the future. There will only be no classical industry in the next generations if we—the musicians of today—*choose* to let that happen. So we fight, as entrepreneurial musical warriors of today, to have our voice heard for the sake of our industry tomorrow.

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APPENDIX I

NOAH TAYLOR *CONCERTO FOR BASSOON* EDITS

Figure 15: Mvt 1, mm.12-13: Edit to denote the eighth value to clarify that the eighth should remain constant throughout

BEFORE

AFTER

Figure 16: Mvt 1, m. 23 and m. 25: Edit to delete three 16th note pickups (changed again in recapitulation m. 146 and m. 148)

BEFORE

AFTER

Figure 17: Mvt 1, m. 27: Edit to delete two 16th note pickups (*changed again in recapitulation m. 150*)

BEFORE

Figure 17 BEFORE: Musical score for measures 27-29. The top staff is in 3/4 time and contains a melodic line with a slur over measures 27-29. The middle staff contains harmonic accompaniment with a *sffz* dynamic marking. The bottom staff contains a bass line with a treble clef and a *ffz* dynamic marking.

AFTER

Figure 17 AFTER: Musical score for measures 27-29. The top staff is in 3/4 time and contains a melodic line with a slur over measures 27-29. The middle staff contains harmonic accompaniment with a *sffz* dynamic marking. The bottom staff contains a bass line with a treble clef and a *ffz* dynamic marking. Two 16th-note pickups have been removed from the beginning of the melodic line.

Figure 18: Mvt 1, mm. 179-181: Edit to change the slurring on high notes in cadenza

BEFORE

Figure 18 BEFORE: Musical score for measures 179-181. The top staff is in 12/8 time. Measure 179 is marked *molto accel.* and measure 181 is marked *molto rall.*. The score shows a melodic line with slurs over high notes. A *f* dynamic marking is present at the end of the passage.

AFTER

Figure 18 AFTER: Musical score for measures 179-181. The top staff is in 12/8 time. Measure 179 is marked *molto accel.* and measure 181 is marked *molto rall.*. The score shows a melodic line with slurs over high notes. A *f* dynamic marking is present at the end of the passage.

Figure 19: Mvt 2, mm. 36-37: Tenor Clef to Bass Clef Change

BEFORE

Figure 19 BEFORE: Musical score for measures 36-37. The top staff is in 12/8 time and contains a melodic line with triplets. The middle staff contains harmonic accompaniment. The bottom staff contains a bass line with a tenor clef and a *ffz* dynamic marking.

AFTER

The musical score for 'AFTER' consists of three systems of staves. The first system shows a bass clef with a triplet of eighth notes. The second system shows a tenor clef with a melodic line. The third system shows a bass clef with a melodic line. The score includes dynamic markings like *mf* and *poco rall.*, and a rehearsal mark 'Led.'.

Figure 20: Mvt 2, mm. 40-45: Tenor Clef to Bass Clef Change

BEFORE

The musical score for 'BEFORE' consists of four systems of staves. The first system shows a bass clef with a triplet of eighth notes. The second system shows a tenor clef with a melodic line. The third system shows a bass clef with a melodic line. The fourth system shows a bass clef with a melodic line. The score includes dynamic markings like *mp*, *Grave*, and *poco rall.*, and a rehearsal mark 'Led.'.

AFTER

Musical score for Figure 21, 'AFTER' version, showing measures 40-45. The score is written for three staves: a top staff with a tenor clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes dynamic markings like *mf*, *mp*, *p*, and *pp*, and performance instructions such as *poco rall.* and *Grave*. Measure numbers 40, 43, and 45 are indicated.

Figure 21: Mvt 3, mm. 36-37: Tenor Clef to Bass Clef Change

BEFORE

Musical score for Figure 21, 'BEFORE' version, showing measures 36-37. The score is written for three staves: a top staff with a tenor clef, a middle staff with a treble clef, and a bottom staff with a bass clef. Dynamic markings include *mf* and *f*.

AFTER

Musical score for Figure 21, 'AFTER' version, showing measures 36-37. The score is written for three staves: a top staff with a bass clef, a middle staff with a treble clef, and a bottom staff with a bass clef. Dynamic markings include *mf* and *f*.

Figure 22: Mvt 3, mm. 159-160: Tenor Clef to Bass Clef Change

BEFORE

Musical score for Figure 22 BEFORE. It consists of three staves. The top staff is in tenor clef (C3), the middle staff is in alto clef (C4), and the bottom staff is in bass clef (C2). The music is in 2/4 time and marked with a forte *f* dynamic. The key signature has two flats (B-flat and E-flat).

AFTER

Musical score for Figure 22 AFTER. It consists of three staves. The top staff is in bass clef (C2), the middle staff is in alto clef (C4), and the bottom staff is in bass clef (C2). The music is in 2/4 time and marked with a forte *f* dynamic. The key signature has two flats (B-flat and E-flat).

Figure 23: Mvt 3, m. 164: Tempo Change and Tenor Clef to Bass Clef Change

BEFORE

Musical score for Figure 23 BEFORE. It consists of two staves. The top staff is in tenor clef (C3) and the bottom staff is in bass clef (C2). The music is in 2/4 time, marked *mf*, and labeled "64 A tempo". The key signature has two flats (B-flat and E-flat).

AFTER

Musical score for Figure 23 AFTER. It consists of two staves. The top staff is in bass clef (C2) and the bottom staff is in bass clef (C2). The music is in 2/4 time, marked *mf*, and labeled "164 Più mosso" with a tempo marking of quarter note = 162. The key signature has two flats (B-flat and E-flat).

APPENDIX II

JAMES GRANT *CHOCOLATES*: *TORCH SONGS* EDITS

Figure 24: Mvt 1, m. 27: Pitch Bend Alteration from D-C to B-C

BEFORE

Figure 24 BEFORE: Musical score for measures 27-28. The top staff shows a melodic line with a triplet of eighth notes (D4, C4, B3) marked with a slur and '3' above it, and 'espr.' above the slur. The bottom two staves show a piano accompaniment with chords and a bass line. A pitch bend line is shown above the piano part, indicating a downward bend from D4 to B3.

AFTER

Figure 24 AFTER: Musical score for measures 27-28, showing a pitch bend alteration. The top staff shows the melodic line with a slur and '3' below it, and 'espr.' below the slur. The bottom two staves show the piano accompaniment. A pitch bend line is shown above the piano part, indicating a downward bend from D4 to B3.

Figure 25: Mvt 1, m. 49: Pitch Bend Alteration from B-G to chromatic fall

BEFORE

Figure 25 BEFORE: Musical score for measures 49-50. The top staff is in bass clef, showing a melodic line with a slur and 'dim.' below it. The middle staff is in treble clef, showing a melodic line with a slur and 'dim.' below it. The bottom staff is in bass clef, showing a piano accompaniment with chords and a bass line. A pitch bend line is shown above the piano part, indicating a downward bend from B3 to G3.

AFTER

Figure 25 AFTER: Musical score for measures 49-50, showing a pitch bend alteration. The top staff is in bass clef, showing a melodic line with a slur and 'dim.' below it. The middle staff is in treble clef, showing a melodic line with a slur and 'dim.' below it. The bottom staff is in bass clef, showing a piano accompaniment with chords and a bass line. A pitch bend line is shown above the piano part, indicating a downward bend from B3 to G3. The measure number '49' is written below the bottom staff.

Figure 26: Mvt 1, m. 76: Pitch Bend Alteration to A-Bb grace note

BEFORE **AFTER**

76

Figure 27: Mvt 1, mm. 86-91: Tenor Clef to Bass Clef Change

BEFORE

(tie R.H. D-natural)

less... slowing... freely rit. p 3

come out - - - - - rit. pp

AFTER

slowing... rit. p freely 3

come out - - - - - rit. pp

87

Figure 28: Mvt 2, m. 20: Pitch Bend Alteration from C-Eb to D-Eb

BEFORE

Musical score for Figure 28 BEFORE. It consists of three staves. The top staff is a single melodic line with a slur over the first four notes and the instruction "poco rall." above it. The middle and bottom staves are a piano accompaniment with chords and moving lines. A dashed line in the middle staff indicates a pitch bend from C-Eb to D-Eb.

AFTER

Musical score for Figure 28 AFTER. It consists of three staves. The top staff is a single melodic line with a slur over the first four notes and the instruction "poco rall." above it. The middle and bottom staves are a piano accompaniment with chords and moving lines. A dashed line in the middle staff indicates a pitch bend from C-Eb to D-Eb.

Figure 29: Mvt 2, m. 23: Pitch Bend Alteration from B-G# to Chromatic Fall

BEFORE

Musical score for Figure 29 BEFORE. It consists of three staves. The top staff is a single melodic line starting at measure 23, with a slur over the first four notes. The middle and bottom staves are a piano accompaniment with chords and moving lines. A triplet of eighth notes is marked with a "3" in the middle staff.

AFTER

Musical score for Figure 29 AFTER. It consists of three staves. The top staff is a single melodic line starting at measure 23, with a slur over the first four notes. The middle and bottom staves are a piano accompaniment with chords and moving lines. A triplet of eighth notes is marked with a "3" in the middle staff.

Figure 30: Mvt 2, mm. 37-38: Pitch Bend Alteration from Db-G to Chromatic Fall

BEFORE

Musical score for Figure 30 BEFORE. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top staff begins at measure 37 and contains a melodic line with a trill (marked '3') and a fifth (marked '5'). The middle and bottom staves provide harmonic accompaniment. The tempo marking 'rit. al fine' is placed above the top staff.

AFTER

Musical score for Figure 30 AFTER. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top staff begins at measure 37 and contains a melodic line with a trill (marked '3') and a fifth (marked '5'). The middle and bottom staves provide harmonic accompaniment. The tempo marking 'rit. al fine' is placed above the top staff.

Figure 31: Mvt 3, m. 11: Pitch Bend Alteration from B-F to E-F

BEFORE

Musical score for Figure 31 BEFORE. It consists of three staves: a treble staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top staff shows a melodic line with a trill (marked '3'). The middle and bottom staves provide harmonic accompaniment.

AFTER

Musical score for Figure 31 AFTER. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top staff shows a melodic line with a trill (marked '3'). The middle and bottom staves provide harmonic accompaniment. The measure number '11' is written below the bottom staff.

Figure 32: Mvt 3, m. 35: Pitch Bend Alteration from B-F to E-F

BEFORE

Figure 32 BEFORE: Musical score for measures 35-36. The top staff (bass clef) starts at measure 35 with a trill marked *espr.* and *rall.*, indicated by a dashed line. The bottom staff (treble clef) shows a pitch bend from B-F to E-F in measure 36, marked *rall.*. A box labeled 'C' is present in the right margin.

AFTER

Figure 32 AFTER: Revised musical score for measures 35-36. The top staff (bass clef) has a trill marked *rall.* and *espr.*. The bottom staff (treble clef) shows a pitch bend from B-F to E-F in measure 36, marked *rall.*.

Figure 33: Mvt 3, mm. 44-45: Bend Ornamentation Altered from E-A to Chromatic Rise

BEFORE

Figure 33 BEFORE: Musical score for measures 44-45. The top staff (bass clef) features a trill marked with a '3' and a chromatic rise. The bottom staff (treble clef) features a trill marked with a '3' and a chromatic rise.

AFTER

Figure 33 AFTER: Revised musical score for measures 44-45. The top staff (bass clef) features a trill marked with a '3' and a chromatic rise. The bottom staff (treble clef) features a trill marked with a '3' and a chromatic rise.

Figure 34: Mvt 3, Ending: Gershwin Glitz Alteration from F#-D to Chromatic Rise to B with Bend from B-D

BEFORE

Musical score for the 'BEFORE' section. It features a single bass line starting at measure 156. The tempo is marked as *rit.* with a quarter note equal to 92 (♩ = 92). The music includes triplet markings (3) and dynamic markings such as *sfz sfz* and *sfz sfz sfz*. A fermata is placed over a note, and an exclamation mark (!) is used as an emphasis at the end of the phrase.

AFTER

Musical score for the 'AFTER' section, spanning measures 155 to 157. It consists of three staves: piano (top), violin (middle), and bass (bottom). The piano part starts at measure 155 with a tempo of ♩ = 60 and includes markings for *fff*, *grimy!*, and *rit.*. The violin part includes *8va* markings and dynamic markings *fff* and *mp*. The bass part starts at measure 157 with a tempo of ♩ = 92 and *Presto!* marking. It includes *fff* dynamics, triplet markings (3), and *poco gliss.* instructions. A *8va* marking is also present in the bass part. The section concludes with a *Leo.* (Lento) marking and a *poco* instruction.

APPENDIX III

CAREER OPPORTUNITIES & RESOURCES FOR CLASSICAL MUSICIANS

Index of Career Opportunities for Classical Musicians:

Performing Jobs:

- Church Musician
 - Church Music Director
 - Organist or Pianist
 - Vocalist
- Freelance Musician
 - Studio Musician
 - Musician for Hire
 - Solo Artist for Hire
- Professional Organizations/Ensembles
 - Performing with a Professional Ensemble (chamber, orchestral)
 - Performing with a Military Band

Affiliated with Performance Jobs:

- Music Producing
- Music Engineering
- Composing/Songwriting
- Conducting
- Arts Management
 - Management for a Musical Venue
 - Management for a Music Ensemble
- Artist Management
- Booking Agent
- Concert Promoter

Teaching Jobs:

- Teaching & Performing on the College Level
- Band Director
 - University
 - High School
 - Middle School
 - Elementary
 - Pre-Elementary Music Education
 - Arts Magnet School
- Specialized Instruction in Other Non-Performance Areas
 - Teaching Music Theory
 - Teaching Music History
 - Teaching Music Appreciation
 - Teaching Music Business Courses
 - Teaching Music Entrepreneurship Courses (Fundraising, Career Management, etc.)
- Music Librarian
 - Librarian for a University School of Music
 - Librarian for Large Professional Ensemble
 - Librarian for a Musical Archive
- Musicology
- Music Theory

Jobs in Radio & TV:

- Program Director
- Music Director

- DJ

Affiliated with Jobs in Radio & TV:

- Video Production
- Music Supervisor
- Marketing in TV & Radio

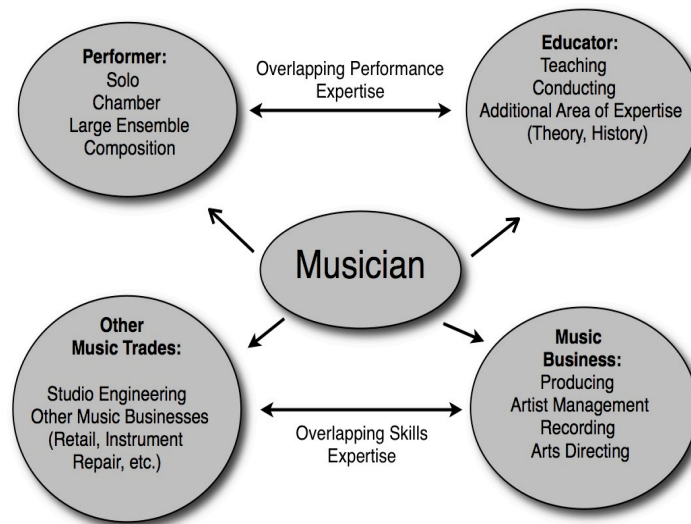
Music Business Jobs:

- Record Label Careers
 - Artist & Repertoire (Artist Development)
 - Accounting
 - Creative Services (Graphic Design)
 - Record Promotion & Marketing
 - Sales & Distribution
- Music Publishing Careers
 - Music Editing & Engraving
 - Sales & Distribution
 - New Music Development
- Non-Profit Musical Organizations
 - Grant Writing for Non-Profit
 - Marketing for Non-Profit
 - Program Management for Non-Profit
- Music Marketing
 - Marketing for a Record Label or Publishing House
 - Marketing for a Retail Music Business
 - Marketing for a Music Product Manufacturer
 - Marketing for an Artist or Group
 - Marketing for a Professional Performing Organization
 - Marketing for a Non-Profit Musical Organization
- Music Attorney
 - Artist or Composer Representation
 - Copyright Law
 - Music Business (Record Label/Publishing House) Representation
- Music Retail Sales

Other Music-Related Jobs:

- Music Therapy
- Instrument Repair
- Instrument Builder/Manufacturer
- Music Product Manufacturer
- Piano Tuning
- Arts Directing
 - Directing for a Music or Theatrical Act
 - Directing for a Professional Musical Organization
- Curator for Music Museum

Figure 35: Overlapping Areas of Expertise in Music Jobs:



Many career paths have overlapping skill sets that can overlap with over career opportunities for musicians.

Annotated Bibliography of Selected Career Resources Available to Classical Musicians

American Association of Independent Music

<http://a2im.org/>

A society that connects musicians and independent record labels. Has an extensive annotated directory of independent record labels, news, and resources for musicians.

American Journal of Arts Management

<http://www.artsmanagementjournal.com/>

Online journal and forum on arts management across the music industry.

American Music Therapy Association (AMTA)

<http://www.musictherapy.org/>

The definitive resource for music therapists. Website includes an extended education section as well as a job listings and resources and extensive research division and the journal of music therapy.

American Musicological Society (AMS)

<http://www.ams-net.org/>

The society for American musicologists which includes an extensive academic Journal as well as opportunities in grant and awards. Has a separate section for music history education, as well.

Audio Engineering Society (AES)

<http://www.aes.org/>

Society founded to act as a network for audio engineers. The website includes great resources in academic publications, forums for networking, and further education.

Entertainment Law Reporter

<http://www.entertainmentlawreporter.com/>

A great blog on the latest news, articles, and reviews in music and entertainment law.

International Journal of Arts Management (IJAM)

<http://www.gestiondesarts.com/index.php?id=720>

Similar to the American Journal, but has a broader base of topics based in the arts management industry.

Music Business Times

<http://www.musicbusinesstimes.com/>

An online news medium that reports on the latest news in the music industry on a large variety of topics ranging from publishing and marketing to resources and job postings.

Music Library Association (MLA)

<http://www.musiclibraryassoc.org/>

Society that connects music librarians. It includes a newsletter and journal as well as a comprehensive job listing and awards and grants.

Music Publishers Association (of the United States) (MPA)

<http://www.mpa.org/>

An index of all music publishers in US.

Music Supervisor Guide

<http://www.music-supervisor.com/>

A resource for information of music supervisors, as well as a direct link to connecting songs and compositions to music supervisors for film and TV.

Music Think Tank

<http://www.music-think-tank.com/>

An online forum that interviews top professionals and musicians in the music industry on a large variety of topics. This is a great resource for new ideas.

Musical Chairs

<https://www.musicalchairs.info/>

An online forum that has job, competition, course, and directory listings as well as a forum for posting instrument sales.

National Association of Professional Band Instrument Repair Technicians (NAPBIRT)

<http://www.napbirt.org/>

An organization that acts as a network for repair technicians. It includes some excellent resources for education as well as a classified ads section where members can post sales, jobs, and more.

National Association of Recording Industry Professionals (NARIP)

<http://www.narip.com/>

Organization founded to act as a network for all professionals involved in the recording industry. The website includes a comprehensive job listing as well as great further education resources and seminars.

National Music Publishers Association (NMPA)

<https://www.nmpa.org/home/index.asp>

A Society formed to connect music publishers as well as creative an interactive resource on music publishing news and education. Also has a great resource links section.

Pump Audio

<http://www.pumpaudio.com/>

A digital distributor for music supervisors and musicians to connect their music to TV and film.

Radio Ink Magazine

<http://www.radioink.com/>

A magazine with the latest news in radio broadcasting. Also includes an extensive job listing.

Redwing Music Repair School

<http://www.redwingmusicrepair.org/>

A state of the art program in all types and facets of instrument repair.

Society for Music Theory

<http://societymusictheory.org/>

Society for music theorists that includes opportunities for grants and awards as well as an extensive online as well as print academic journal on music theory news.

Star Polish

<http://www.starpolish.com/index.asp>

The website has a blog and extensive archive section for inspiration and resources as well as a really nice listing contacts in a wide variety of musical fields for specific needs when looking for a local musical resource connection.

Tech Dirt

<http://www.techdirt.com/>

Mike Masnick's personal blog on music industry marketing ideas and news. Includes challenging new and innovative ideas to incorporate into a variety of music industry topics.

The Chronicle of Higher Education

<http://chronicle.com/section/Home/5>

An online resource for collegiate educators that has forums and blog discussion of educational topics, job listings, statistics, and news.

The Journal of Arts Management, Law, & Society

<http://www.tandfonline.com/toc/vjam20/current>

Academic Publication that writes on topics relating to music legal issues and arts management. A great statistical resource.

The Music Business Association (NARM)

<http://www.narm.com/>

This online resource covers the gamut of issues and topics in music business. It also includes extensive research reporting as well as the "music start up academy", a guide to information for new music entrepreneurs.

The Radio Journal: International Studies in Broadcast & Audio Media

<http://www.intellectbooks.co.uk/journals/view-journal,id=123/>

A research journal in sound broadcasting. A great resource for statistical research in radio.

UCLA Entertainment Law Review

<http://theentertainmentlawreview.com/>

The definitive resource for the latest information and news in entertainment law.

APPENDIX IV

CONTENT USED IN THE CREATION AND PROMOTION OF *CHOCOLATES*

Figure 36: Final Cover Artwork



Figure 37: Final CD Artwork



Figure 38: Final Digipack Artwork

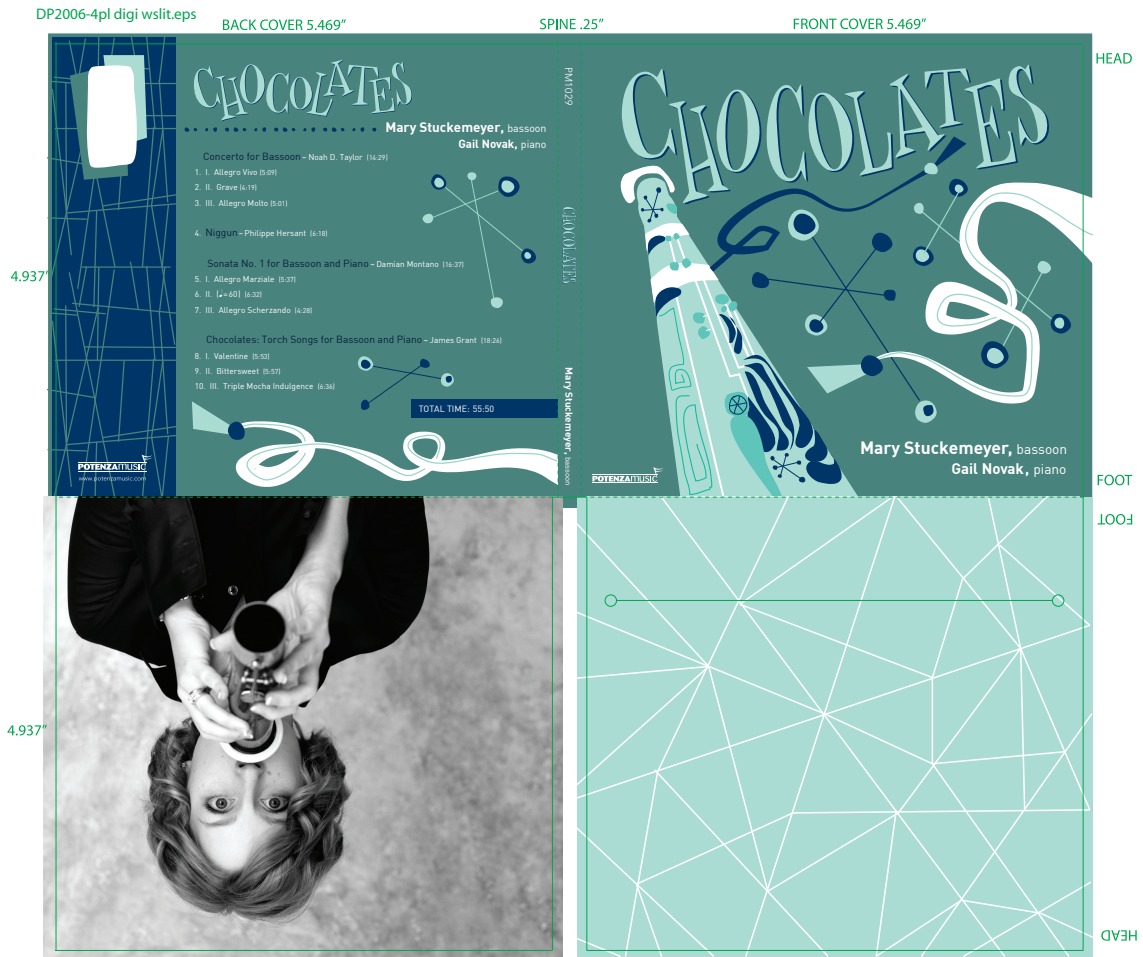


Figure 39: 8-Page Liner Booklet- Final Version



Noah D. Taylor // (b. 1982)

An up and coming young composer, Noah Taylor started his career in composition with studies at Capital University Conservatory of Music and Bowling Green State University. Although his career is still fairly young, his compositions cover a vast musical array spanning from chamber music to jazz tunes to orchestral compositions and band literature. As well as his Concerto for Bassoon, Taylor has several acclaimed pieces for marimba (including Concerto No. 7 in D-Minor and The Hunt) as well as for several works for brass, most notably compositions for euphonium (including his Concerto for Euphonium).

Taylor wrote his Concerto for Bassoon in 2010 for bassoonist Mary Stuckemeyer and the piece showcases the many colorful facets of the bassoon's range and timbral qualities. From the composer:

The first movement is a lively and spirited piece built on deliberate rhythmic motifs and two short themes. The first theme is built on a series of leaping minor sevenths, and is used through the entire concerto in both a fanfare and lyric nature. The second theme outlines a rich chord that hints at the Lydian mode. The meter and the accent pattern is continually altered, as this short-metric theme is played, giving the piece a dance-like feel. As the piece develops, the thematic material becomes more ornamented and rhythmically exciting.

The second movement is a fantasy based on a beautiful, yet solemn hymn-like tune. The modal melodic and harmonic structure of the movement gives it a hauntingly, rich sound. After the statement of the slow hymn, follows a flowing song played in the higher register of the bassoon. The contrasting sections of this movement give the listener soaring melodies to play, as well as extremely dramatic moments of musical expression.

The third movement follows a Sonata-Allegro form and is built around two themes. The first theme is rhythmically spirited and keeps the piece driving on. It is followed by an expressive lyrical theme played over a rich harmonic progression. After the statement of exposition material, an exciting and driving development begins. Thematic material used to create the development is taken from all three movements of the work. The piece is concluded when the melody from the first movement reappears in a fast and rousing coda.

Potenza Music Publishing, Louisville, KY

Philippe Hersant // (b. 1968)

Renowned french composer Philippe Hersant started his career as a student of the Paris Conservatoire. During his studies, he was a student of André Jolivet and Georges Hugon. It is here that he developed a keen interest in non-western music. Hersant's music never fails to capture the audience's attention with his definitive compositional style. He has written two works for solo bassoon- Hopi and Niggun, both of which intriguingly use non-traditional and extended techniques on the instrument in a provocative way.

Hersant composed Niggun for solo bassoon in 1995 and it was written for and dedicated to Pascal Galiss. A Niggun is a Hebrew religious ritual, a vocal tune often sung in groups. Often, these works do not have set formal lyrics, but are based on biblical scripture or text from other Jewish literature interspersed with repetitive non-verbal sounds. They range in emotional concept from songs of lament to songs of great joy. Hersant's Niggun embodies both as the work is introduced with a sorrowful lamenting melody. Sections of lamenting melodies are interweaved with sections of clashing multiphonic lines in the bassoon that become more and more dissonant. Gradually, as the work progresses, the work becomes less introspective and reaches a section with a fast and boldly stated rhythmic progression. However, the work returns to the lamenting melody in the end and slowly dies away in quiet reflection.

Editions Durand, Paris, France

Damian Montano // (b. 1976)

American bassoonist and composer, Damian Montano has a number of works for bassoon that are fast-becoming standards of the contemporary bassoon repertoire. Besides his *Sonata for Bassoon and Piano*, he has written five other major works for the instrument, including: *Duo Concertante for Bassoon and Piano*, *Double Concerto for Clarinet, Bassoon and Orchestra*, *Partita for Bassoon and Double Bass*, *Concerto for Piccolo and Contrabassoon*, and *Three Night Pieces*. In addition, Damian plays in the LA Opera Orchestra and has composed music for film and TV, such as music for: *Theme from Ghost Stories*, *Alan Akaasson*, *Bo-Do Girl*, *Clock of Fate*, and *Caroline*. Recently, Damian himself premiered his brand new Bassoon Concerto, *Three Night Pieces*, at the International Double Reed Society conference in 2012 with great success.

Montano's *Sonata for Bassoon and Piano* was written in 1997 for and dedicated to his long-time bassoon mentor Benjamin Kamins (revised in 2009). The work is a fast-paced ride that keeps the listener, and the bassoonist on the edge of their seat. The first movement opens with a play on the rhythmic idea of 5 vs. 6, abruptly switching the rhythmic line back and forth between quintuplets and sextuplets in both the bassoon and piano. Simultaneously, a persistent melody emerges building until it halts with a slight cadenza-like passage, only to be built up again as it returns again to the opening passage's material. The middle movement is chromatic and pensive, with grace note figures that sound much like "grumbles" in the low register of the bassoon. This movement is interrupted with an extensive cadenza passage in which the bassoon develops this grace note figure only to slowly die away with a final reiteration of the main melodic idea. The final movement of the work is a frenzy of dark chromatic melodies that are interrupted by large leaps in the bassoon line, spinning into a bright flourish at the end.

TrevCo Music Publishing, Tallahassee, FL

James Grant // (b. 1954)

James Grant has been a prominent force in composition for over three decades, writing in an immense variety of genres. Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. In 2002, Grant was one of five American composers to win the Aaron Copland Award; and in 2004, he won the Sylvia Goldstein Award, sponsored by Copland House. Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental ensembles, and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics; and his desire to design new music for a given repertoire has led to numerous successful consortium commissions.

Chocolates: Torch Songs for Bassoon and Piano was originally composed for violist Michelle LaCourse in 1998 as a work for viola and piano. However, it was later transcribed for clarinet and finally transcribed for bassoonist Mary Stuckemeyer in 2011. Torch songs are sentimental love songs, typically one in which the singer laments a lost love. From the composer:

Slow jazz... What musical language could celebrate more appropriately the lyrical, sensuous, and expressive character of the bassoon? The three *Chocolates*, in this version for bassoon and piano, are torch songs in the tradition of the passionate, tuneful ballads of the American 40s and 50s.

The first two *Chocolates*, "Valentine" and "Bittersweet," offer soulful narratives that speak to devotion, poignancy, romance, uncertainty, longing. The third *Chocolate*, "Triple Mocha Indulgence," is slightly less soul-searching, more ebullient, and progressively becomes animated to sugar high, perhaps right up to its raucous close.

Potenza Music Publishing, Louisville, KY

Thank You // I cannot begin thanks without first thanking my parents, Jan and Dean Somerville for always giving me the opportunities and encouragement to pursue music and all the dreams and goals that have come with it. Also, a special thanks goes to Jim Grant and Noah Taylor for composing and allowing me to record these beautiful works- I am truly honored. Thank you to Albie Micklich, who has been my mentor these past five years and without whom this solo project, from beginning to end, would have never come to fruition. You are the most inspirational and uplifting bassoonist and person that I know. And finally, thank you to my husband Pat for your constant love and support, and for braving the recording studio booth to help produce this album.

Dedication // I am dedicating this album to Dr. Alan Hawkins, my first collegiate bassoon teacher who passed away shortly before the completion of this recording. He was the first teacher to inspire and encourage me to pursue music as a career and was a guiding example in my own career path.



Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. Gail performs often at Arizona State University and in the Phoenix area with university faculty, students, and guest artists.

She has served as an official accompanist for International Clarinet Association ClarinetFests in Arizona, Ohio, Ostend, Tokyo, Oklahoma, California, Nebraska and International Trumpet Guild, International Double Reed Conferences and National Flute Conventions, the national trumpet competition in Fairfax, Virginia, as well as being the featured collaborator at the Oklahoma Clarinet Symposium for many years in Norman, Oklahoma.

Gail can be heard on *Mythos* with Jana Starling, clarinet, Potenza Music, *Child's Play* with Kelly Johnson, clarinet, on Potenza Music, *One More Dance*, also on Potenza Music and *Inside Out on Crystal* both with Tom McCaslin, tuba, as well as *On Coming Traffic* with Robert Spring. Other CDs can be found on Summit Records.

Mary Stuckemeyer

Born in Washington D.C., Mary Stuckemeyer has been playing and performing on the bassoon since she was 11 years old. During her education, Mary has studied bassoon with Barbara Wood, Donald Ross, Alan Hawkins, Eric Stomberg, and Albie Micklich. In 2007, Mary completed her B.M. in bassoon performance (*cum laude*) from the University of Kansas studying with Eric Stomberg. In 2009, Mary graduated with her M.M. in Bassoon Performance from Arizona State University (ASU) with Albie Micklich. She is currently completing her D.M.A. in bassoon performance at ASU.

Recently, she has been involved in music business since 2003. Mary is CEO and co-founder of Potenza Music (a classical record label and publishing company) and CFO and co-founder of *JustforBrass.com* and *JustforWinds.com* (two online sheet music, instrument, and musical accessory retailers). In addition to her fast flourishing career in music business, Mary has taught courses in bassoon, music business, and music theory.

Mary lives in Louisville, KY with her husband Pat and two beagles: Madison and Dash. For further information, or to contact Mary, please go to: www.marystuckemeyer.com.



LINER CONTENT: CHOCOLATES

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PROGRAM NOTES:

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The first movement is a lively and spirited piece built on deliberate rhythmic motifs and two short themes. The first theme is built on a series of leaping minor sevenths, and is used through the entire concerto in both a fanfare and lyric nature. The second theme outlines a rich chord that hints at the Lydian mode. The meter and the accent pattern is continually altered, as this short-motivic theme is played, giving the piece a dance-like feel. As the piece develops, the thematic material becomes more ornamental and rhythmically exciting.

The second movement is a fantasy based on a beautiful, yet solemn hymn-like tune. The modal melodic and harmonic structure of the movement gives it a hauntingly, rich sound. After the statement of the slow hymn, follows a flowing song played in the higher register of the bassoon. The contrasting sections of this movement give the soloist soaring melodies to play, as well as extremely dramatic moments of musical expression.

The third movement follows a Sonata-Allegro form and is built around two themes. The first theme is rhythmically spirited and keeps the piece driving on. It is followed by an expressive lyrical theme played over a rich harmonic progression. After the statement of exposition material, an exciting and driving development begins. Thematic material used to create the development is taken from all three movements of the work. The piece is

concluded when the melody from the first movement reappears in a fast and rousing coda.

Potenza Music Publishing, Louisville, KY

Philippe Hersant (b. 1948)

Renowned french composer Philippe Hersant started his career as a student of the Paris Conservatoire. During his studies, he was a student of André Jolivet and Georges Hugon. It is here that he developed a keen interest in non-western music. Hersant's music never fails to capture the audience's attention with his definitive compositional style. He has written two works for solo bassoon- *Hopi* and *Niggun*, both of which intriguingly use non-traditional and extended techniques on the instrument in a provocative way.

Hersant composed *Niggun* for solo bassoon in 1995 and it was written for and dedicated to Pascal Gallois. *Niggun* is a Hebrew religious ritual, a vocal tune often sung in groups. Often, these works will not have set formal lyrics, but are based on biblical scripture or text from other Jewish literature interspersed with repetitive non-verbal sounds. They range in emotional concept from songs of lament to songs of great joy. Hersant's *Niggun* embodies both as the work is introduced with a sorrowful lamenting melody. Sections of lamenting melodies are interweaved with sections of clashing multiphonic lines in the bassoon that become more and more dissonant. Gradually, as the work progresses, the work becomes less introspective and reaches a section of a fast and boldly stated rhythmic progression. However, the work returns to the lamenting melody in the end and slowly dies away in quiet reflection.

Éditions Durand, Paris, France

Damian Montano (b. 1976)

American bassoonist and composer, Damian Montano has a number of works for bassoon that are fast-becoming standards of the contemporary bassoon repertoire. Besides his *Sonata for Bassoon and Piano*, he has written four other major works for the instrument, including; *Duo Concertante for Bassoon and Piano*, *Double Concerto for Clarinet, Bassoon and Orchestra*, *Partita for Bassoon and Double Bass*, and *Concerto for Piccolo and Contrabassoon*. In addition, Damian plays in the *LA Opera Orchestra* and has composed music for film and TV, such as music for: *Theme from Ghost Stories*, *Alien Assassin*, *Go-Go Girl*, *Clock of Fate*, and *Carnivale*. Recently, Damian himself premiered his brand new Bassoon Concerto at the International Double Reed Society conference in 2012 with great success.

Montano's *Sonata for Bassoon and Piano* was written in 1997 for and dedicated to his long-time bassoon mentor Benjamin Kamins (revised in 2009). The work is a fast-paced ride that keeps the listener, and the bassoonist on the edge of their seat. The first movement opens with a play on the rhythmic idea of 5 vs. 6, abruptly switching the rhythmic line back and forth between quintuplets and sextuplets in both the bassoon and piano. Simultaneously, a persistent melody emerges building until it halts with a slight cadenza-like passage, only to be built up again as it returns again to the opening passage's material. The middle movement is chromatic and pensive, with grace note figures that sound much like "grumbles" in the low register of the bassoon. This movement is interrupted with an extensive cadenza passage in which the bassoon develops this grace note figure only to slowly die away with a final reiteration of the main melodic idea. The final movement of the work is a frenzy of dark chromatic melodies that are interrupted by large leaps in the bassoon line, spinning into a bright flourish at the end.

TrevCo Music Publishing, Tallevast, FL

James Grant (b. 1954)

James Grant has been a prominent force in composition for over three decades, writing in an immense variety of genres. Grant's colorful musical language is known by musicians and audiences for its honed craft and immediacy. In 2002, Grant was one of five American composers to win the Aaron Copland Award; and in 2004, he won the Sylvia Goldstein Award, sponsored by Copland House. Grant's ability to compose music appropriate to specific levels of experience has found him working with groups ranging from professional orchestras, choruses, solo recitalists, new music ensembles and ballet companies to community choruses, university choral and instrumental ensembles, and youth orchestras. His music is regularly programmed at music festivals, symposia, and clinics; and his desire to design new music for a given repertoire has led to numerous successful consortium commissions.

Chocolates: Torch Songs was originally composed for violist Michelle LaCourse in 1998 as a work for viola and piano. However, it was later transcribed for clarinet and finally transcribed for bassoonist Mary Stuckemeyer in 2011. Torch songs are sentimental love songs, typically one in which the singer laments a lost love. From the composer:

Slow jazz.... What musical language could celebrate more appropriately the lyrical, sensuous, and expressive character of the bassoon? The three Chocolates, in this version for bassoon and piano, are torch songs in the tradition of the passionate, tuneful ballads of the American 40s and 50s.

The first two Chocolates, "Valentine" and "Bittersweet," offer soulful narratives that speak to devotion, poignancy, romance, uncertainty, longing. The third Chocolate, "Triple Mocha Indulgence," is slightly less soul-searching, more ebullient, and progressively becomes animated (a sugar high, perhaps?) right up to its raucous close.

Potenza Music Publishing, Louisville, KY

BIOS:

MARY STUCKEMEYER

Born in Washington D.C., **Mary Stuckemeyer** has been playing and performing on the bassoon since she was 11 years old. During her education, Mary has studied bassoon with Barbara Wood, Donald Ross, Alan Hawkins, Eric Stomberg, and Albie Micklich. In 2007, Mary completed her B.M. in bassoon performance (*cum laude*) from the University of Kansas studying with Eric Stomberg. In 2009, Mary graduated with her M.M. in Bassoon Performance from Arizona State University (ASU) with Albie Micklich. She is currently completing her D.M.A. in bassoon performance at ASU.

Recently, she has been involved in music business since 2003. Mary is CEO and co-founder of *Potenza Music* (a classical record label and publishing company) and CFO and co-founder of *JustforBrass.com* and *JustforWinds.com* (two online sheet music, instrument, and musical accessory retailers). In addition to her fast flourishing career in music business, Mary has taught courses in bassoon, music business, and music theory. Mary lives in Louisville, KY with her husband Pat and two beagles: Madison and Dash.

GAIL NOVAK

Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. Gail performs often at Arizona State University and in the Phoenix area with university faculty, students, and guest artists.

She has served as an official accompanist for International Clarinet Association ClarinetFests in Arizona, Ohio, Ostend, Tokyo, Oklahoma, California, Nebraska and International Trumpet Guild, International Double Reed Conferences and National Flute Conventions, the national trumpet

competition in Fairfax, Virginia, as well as being the featured collaborator at the Oklahoma Clarinet Symposium for many years in Norman, Oklahoma.

Gail can be heard on Mythos with Jana Starling, clarinet, Potenza Music, Child's Play with Kelly Johnson, clarinet, on Potenza Music, One More Dance, also on Potenza Music and Inside Out on Crystal both with Tom McCaslin, tuba, as well as On Coming Traffic with Robert Spring. Other CDs can be found on Summit Records.

TRACK LISTING:

Concerto for Bassoon	Noah D. Taylor	(14:29)
1. I. Allegro Vivo (5:09)		
2. II. Grave (4:19)		
3. III. Allegro Molto (5:01)		
4. Niggun	Philippe Hersant	(6:18)
Sonata No. 1 for Bassoon and Piano	Damian Montano	(16:37)
5. I. Allegro Marziale (5:37)		
6. II. (Quarter=60) (6:32)		
7. III. Allegro Scherzando (4:28)		
Chocolates: Torch Songs for Bassoon and Piano	James Grant	(18:26)
8. I. Valentine (5:53)		
9. II. Bittersweet (5:57)		
10. III. Triple Mocha Indulgence (6:36)		
TOTAL TIME:		(55:50)

OTHER INFORMATION:

Recorded at Tempest Recording Studios, Tempe, AZ, March and June 2011.

Producers: Albie Micklich and Patrick Stuckemeyer

Engineer: Clarke Rigsby

Editing: Clarke Rigsby

Graphic Artwork: Cat Braithwaite

Duplication in USA by PeniDisk Duplication

List of Publishers:

1,2,3,8,9,10 - Potenza Music Publishing

4 - Éditions Durand

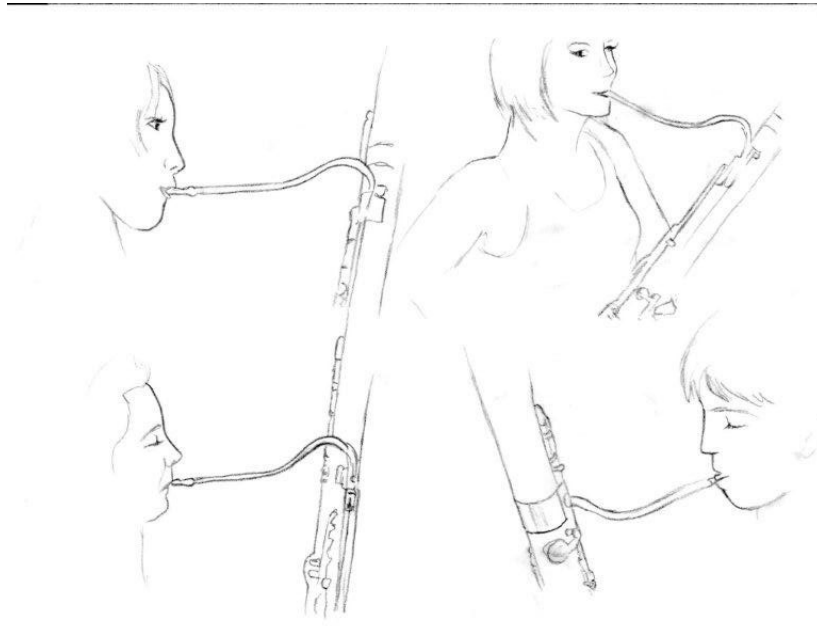
5,6,7 - TrevCo Music Publishing

Figure 40. Total Album Budget: *Chocolates*

<u>RECORDING PRODUCTION BUDGET: CHOCOLATES</u>	
Recording Time	
24 Hours Total Recording	
Rate: \$100/hr	\$2,400
Editing Time	
TOTAL EDIT HOURS: 21.5	
Montano Edits: 7 Hours	
Grant Edits: 5 Hours	
Hersant Edits: 5 Hours	
Taylor Edits: 4.5 Hours	
Rate: \$75/hr	\$1,612.50
Session Musician Fees	
Pianist:	
c. 24 Hrs Rehearsal Time	
Rate: \$20/hr	\$480
1 week recording time	\$1,500
	\$1,980
Mastering	\$400
Commission Fees	Comped
Producer Fees	Comped
TOTAL EXPENSES:	\$6,392.50
<u>ALBUM CREATION & DUPLICATION</u>	
Artwork Design	
30 Hours @ \$20/Hour (<i>discounted rate</i>)	\$600
Licensing Royalty Fees	
Éditions Durand (Phillipe Hersant's <i>Niggun</i>)	\$150
<i>All other works were given permission to record free of charge.</i>	
Duplication of Album	
4 Panel Digipack with 8 Panel Booklet Insert	
1,000 Units @ \$1.40/Unit	\$1,400
TOTAL ALBUM CREATION & DUPLICATION:	\$2,000
<u>MARKETING BUDGET: CHOCOLATES</u>	

Creation of Website	\$3,000
Creation of Press Kit and Distribution <i>(15 copies one sheet, copies of album, and letter sent out)</i> <i>15 copies album @ \$5.00</i> <i>15 packages mailed @ \$5.00</i> <i>Printing of promotional materials @ \$50.00</i>	\$200
Social Networking	FREE
Digital Distribution Set Up (<i>CD Baby</i>)	\$300
<i>Bandcamp</i> Distribution	FREE
<i>Classical.com</i> Upload	\$100
Phoenix Classical Airplay Campaign	\$1,500
Promotional Copies of Album Given Away <i>50 copies of album @ \$5.00</i>	\$250
Creation of Music Entrepreneurship Blog	\$1,500
TOTAL MARKETING BUDGET:	\$6,850
TOTAL EXPENSES FOR ALBUM:	\$15,392.20

Figure 41: Initial Sketches for Cover Ideas



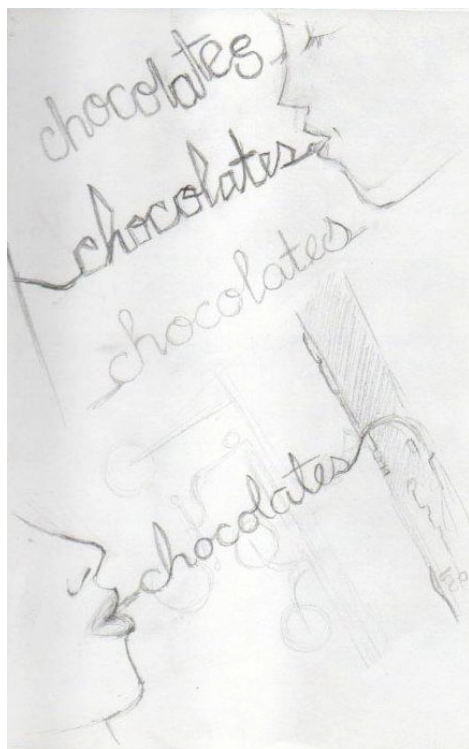


Figure 42: Cover Artwork Variations: Version 1, Round 1

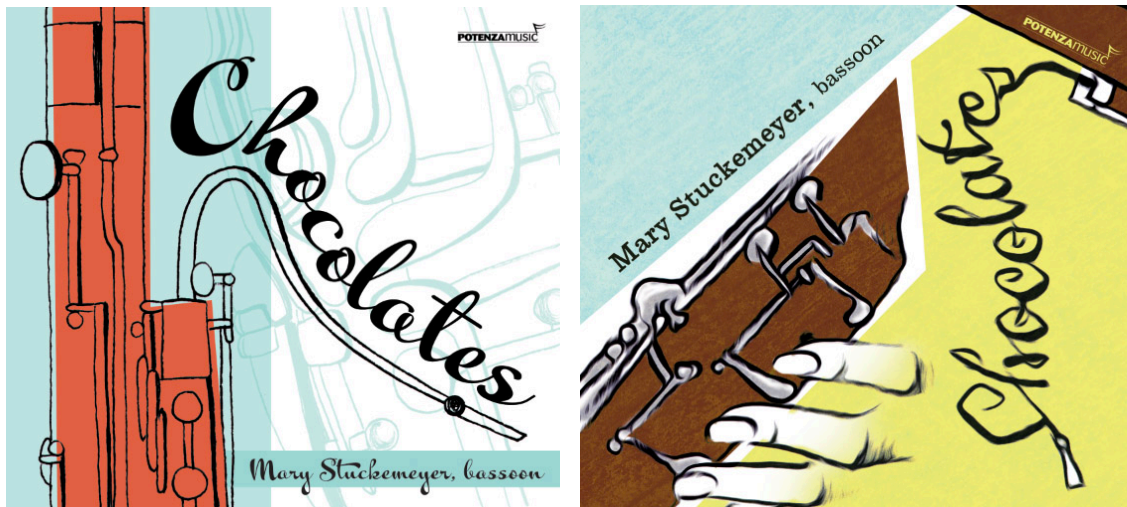


Figure 43: Cover Artwork Variations: Version 1, Round 2



Figure 44: Cover Artwork Variations: Version 2



Figure 45: Cover Artwork Variations: Version 3



APPENDIX V
PERMISSION LETTERS FROM PUBLISHERS



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502.365.1431 fax

March 11, 2013

To Whom It May Concern:

Mary Stuckemeyer has been granted permission to use excerpted samples from the following works in her dissertation at Arizona State University.

Concerto for Bassoon – Noah D. Taylor

Chocolates for Bassoon – James Grant

Regards,

Patrick M. Stuckemeyer, DMA

Trevor Cramer
TrevCo Music Publishing

Owner, Publisher, & Distributor of the catalogs of:
Editions VIENTO (Gordon Solie), OJEDA Editions (Raymond Ojeda), BRUYERE Music (Willard Elliot).
P O Box One Tallevast, FL 34270

tel/fax: 941-907-6944
email: trevcomusic@msn.com
website: www.trevcomusicpublishing.com

January, 2013

Mary Stuckemeyer
336 Production Ct
Louisville KY 40299

To whom it may concern:

This letter hereby authorizes Mary Stuckemeyer to use selections, without fee, from the following edition, published by TrevCo Music Publishing, in her doctoral dissertation:

TMP #5411 Damian Montano *Sonata for Bassoon and Piano*

Signed:

TREVOR CRAMER

(online approved signature)

Trevor Cramer
Owner