The Classical Pianist and Entrepreneurship: A Case Study Featuring Public Domain Tango Music

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THE CLASSICAL PIANIST AND ENTREPRENEURSHIP: A CASE STUDY
FEATURING PUBLIC DOMAIN TANGO MUSIC

By
Mihai Valentin Bogdan

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

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A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
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THE CLASSICAL PIANIST AND ENTREPRENEURSHIP: A CASE STUDY
FEATURING PUBLIC DOMAIN TANGO MUSIC

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A model was created in order to assist classical musicians, especially pianists, with the process of creating their own musical niches in order to achieve public recognition, build an audience following and experience financial gain. This blueprint involved creating six arrangements for the piano four-hand medium that were then self-recorded, self-marketed and self-distributed. This essay introduces the repertoire used for this project, five Argentinean tangos by Eduardo Arolas and a habanera by Sebastian Yradier and it also examines the criteria by which they were chosen. A discussion of the arrangements follows, focusing on the compositional techniques that were used. Next, the essay presents the methods employed to self-record, self-market and self-distribute the compilation as well as additional means available to independent musicians pursuing a similar endeavor. The discussion focuses on techniques that pertain to musicians who do not have the support of a record label or a music publisher. The conclusion of this study is that there are a number of accessible methods that independent musicians can employ in order to self-record, self-market and self-distribute their music. However, the level of success of such endeavors depends on the musicians’ ability to create a high quality musical product, constantly interact with new audiences and employ various promotional methods. A recommendation for further study is enclosed.
This dissertation is dedicated to Silvia and Lucian Bogdan, Elisabeta Bogdan and Marghioala Verenca, and to the loving memory of Petru Bogdan and Mihail Verenca.
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“One of the most common criticisms leveled against musicians is that they are so specialized and that they don’t live outside their own realm.”¹ Spoken by the great Chilean pianist Claudio Arrau, these words are as true today as they were when first expressed over half a century ago. The training of classical musicians still follows a very narrow path. From a very young age, they continuously develop their technical abilities, they study the musical literature and they are taught the finest details of the performing craft and art. While in school, they dedicate many hours towards practicing their instruments, in constant pursuit of a performance career that, in their minds, will start to materialize immediately following graduation.

However, research shows that very few musicians are able to earn a living solely by performing unless they are child prodigies or winners of major competitions. Two of today’s most famous virtuosi soloists, pianist Evgeny Kissin and the violinist Midori were first noticed by the classical music world at a young age and made their names as young prodigies. Van Cliburn’s victory at the 1958 Tchaikovsky competition enabled him to become one of the most famous American pianists of the 20th century². Radu


Lupu³, Leon Fleisher⁴ and Vladimir Ashkenazy⁵ also began their careers with First Prizes in major competitions.

Richard Probst, a former Steinway & Sons concert and artists director once calculated how often pianists were booked each year. He found out that

half or more than half the annual opportunities to be employed by North American orchestras, major and minor, went to ten pianists, who were getting, on average, fifteen concerto jobs each—which of course could mean many more than fifteen performances. And there were somewhere between 125 and 150 (pianists) getting one or two opportunities each. So you had ten pianists getting virtually all the repeat business.⁶

The 2006 Musical America directory lists 509 solo pianists available for booking.⁷ In 1979 the number was only 199.⁸ The majority of pianists who graduate each year from universities and music conservatories around the world all face tremendous difficulties trying to develop a performance career playing primarily the same repertoire as their competition (many of whom are superior in technique, training and experience.)

What is not sufficiently understood by the classical pianists today is how to build a career in a world of classical music already saturated with extraordinary artists with major name recognition and massive performing experience. Most classical pianists must

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⁶ Horowitz, 34.


⁸ Horowitz, 45.
learn to develop unique niches for themselves. They must build an audience base using unique repertoire and/or a captivating personal story. They have to learn the skill of self-marketing using a creative website and music downloads. Besides performing standard solo and chamber music recitals they also must learn to arrange music or even compose their own original works.

**Need for Study**

Most of the nation’s top music schools are still reluctant to cover musical entrepreneurship in their curricula.\(^9\) This creates a prevalent need for various studies of this changing musical landscape that can present the classical musicians but especially the pianists new road maps meant to help their career development process. For pianists, as opposed to string or woodwind players who can be hired by professional orchestras, a solo performance and an accompanying or chamber music career represents one of very few combined career options in the classical music world.

This essay poses a number of questions. What would be the result if a classical pianist attempts to become adept in a variety of musical activities rather than being limited to a specialization in performance? Could he or she experience success not only playing repertoire outside of the standard classical realm, but also in arranging, recording and publishing, thereby creating his/her own musical brand?

Many famous artists have already successfully arranged a variety of repertoire for different instruments, but their pre-existing fame immediately allowed them to sign recording and publishing contracts. I could not locate any studies aimed at the classical musician that feature a concrete step by step business plan dealing with the process of recording, promotion and the distribution of such an album.

**Purpose of the Study**

In this essay, my goal is to compile and arrange for piano four-hands a number of Argentinean tangos from the public domain, in order to demonstrate that pianists can build a musical niche for themselves in the saturated world of classical performance. This study is mainly directed to the pianists; due to the piano’s wide range, different textures and its variety of tone colors, it is the perfect instrument for exploring different methods of arrangements. Chapters six through eight however, are directed to all performers as well as composers since they refer to the process of recording, marketing and the distribution of an album featuring the arrangements. These endeavors must be introduced to all musicians, because they provide prospects for self-promotion, increased

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name recognition as well as financial gain. This can eventually lead to more effective career development opportunities such as concert appearances, tours, album sales and even teaching positions.

I chose the piano four-hands combination for the arrangements because duo pianism represents an art form that is the essence of ensemble music and the basis of the human connection. When combined with unusual repertoire, it has the potential to attract new audience lured in by the novelty of the works being performed but also by the personal interaction between the two performers. Tango music fits the definition of unconventional repertoire, and a number of studies which will be examined in depth in the Literature Review chapter show that this music has experienced a major rejuvenation in the last three decades. The same studies show that this style appeals to both the classical music aficionados but also a broader audience.

**Research Questions**

Specific questions addressed by this study include:

1) Does the classical pianist’s training further his ability to create arrangements that are musically meaningful?

2) Is it possible for an independent classical pianist to record and distribute an album featuring such arrangements without the support of a major music publisher or a record company?

3) What marketing methods are available for an independent musician with limited financial means to promote such an album?
4) Does tango music, in light of its recent popularity blitz, still retain enough appeal to the mainstream music listener? Can it continue to create audiences for a classical artist who champions the genre?

**Delimitations**

Even though this essay represents a combination between a creative activity and a music business document, this work’s foreground is represented by the tango arrangements. Six original works were selected to be arranged for the piano four-hand medium. The pieces were all in the public domain.

It is very important to set clear delimitations for the section discussing the music business aspects of this project. It is unfeasible to believe that a single doctoral essay can fully discuss all aspects regarding career development or all issues that relate to music business in general, thus the project that this essay is based on describes only the creation of a foundation, allowing independent musicians to build and further develop their own artistic niches. There are five building blocks that form this infrastructure: the creation of the piano four-hand arrangements and the processes of album self-recording, self-manufacturing, self-promotion and self-distribution. The essay discusses the methods which I have used to complete each of these tasks as well as any additional methods available to independent classical musicians pursuing similar endeavors. It does not analyze any statistics regarding my own album or music score sales, since such discussion would transform this essay into a business thesis rather than a music one. However, the impact of this study is in its modeling-effect, the ways it illustrates how
classical musicians might construct an infrastructure allowing for further development of their artistic niches.

I did not attempt to research or define all music business terms that relate to the overall development of a musician’s career; rather, I introduced a gradual plan which incorporated and defined the steps which I have taken in order to self-record, self-promote and self-distribute the original arrangements. I did not discuss issues regarding contract agreements between musicians and record labels or issues that relate to royalty payments since they both fall outside the scope of this work.

When examining the processes of album self-recording and self-manufacturing, I have limited the discussion solely to methods available to independent musicians. I have only referred to the self-promotion methods that were easily accessible to the majority of independent musicians. Neither of them required significant financial investments.

I have based the self-distribution discussion on the two methods which I have or will use in order to distribute this compilation: the sale of CDs and printed scores at the end of a live performance, as well as the Internet-based distribution venues. I did not discuss traditional distribution agreements because they fall outside the scope of this essay. They do not refer to the independent musicians’ ability to self distribute their music, but rather to the collaboration between musicians and record labels, distributors or publishing companies. I did not include a discussion of new media elements (ringtones, callback tones). Essentially, I categorized issues that do not directly relate to the process of independent recording, self-promotion and self-distribution as being outside the scope of this project and thus ineligible for research.
CHAPTER II
LITERATURE REVIEW

Research has been done on various aspects of this project, but there has not been an actual study that incorporates all facets of this essay. This chapter will examine a number of routes classical pianists can take to branch out of the realm of standard repertoire, either by arranging works which are not strictly defined as classical music or by arranging classical works for two pianos or piano four-hands. Secondly, this chapter will examine a number of studies of Argentinean tango music. The author will focus on studies relating to the 1880-1920 time period also defined as the Tango Old Guard era. In addition, the author will also examine studies which investigate the tango’s increase in popularity during the past several decades.

Finally, this chapter will review a number of studies focusing on different types of musical entrepreneurship. It will illustrate various entrepreneurial techniques which, throughout history, were used by various musicians to further their careers. This chapter will also discuss a variety of existing programs in the U.S and throughout the world meant to assist musicians, especially new graduates, in their quest to develop their own musical niche.
Pianists and the Art of Arranging

Arranging another composer’s works is not a novel practice. In a 2003 article, Marc
Andre Roberge closely analyzes this practice, focusing on Franz Liszt, a renowned
composer and virtuoso pianist who has also gained added fame due to his piano
arrangements of symphonies, opera arias, and art songs. In a letter to his friend Adolphe
Pichet, Liszt expresses his fondness of this specific activity:

“Within the span of its seven octaves it encompasses the audible range of an orchestra
and the ten fingers of a single person are enough to render the harmonies produced by the
union of over a hundred concert instruments” 11

His approach to arranging varies from piece to piece. Some of his arrangements do not
differ much from original compositions which they were based upon. Other works
however, are manipulated in such an effective way that they became free standing
masterpieces.12

Besides Liszt, the Italian virtuoso Feruccio Busoni is another relevant example of
pianists arranging other composers’ works.13 Throughout Europe, he was equally famous
as an arranger as well as a virtuoso pianist. His first published transcriptions are based on
Bach’s organ Preludes and Fugues as well as his Chaconne in D minor originally written

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11 Marc-Andre Roberge, “From Orchestra to Piano: Major Composers as Authors of Piano
Reductions of Other Composer's Works,” Notes - Quarterly Journal of the Music Library Association 49,
2007).


for the solo violin. Busoni maintained each piece’s thematic material in his arrangements, but because of his efficient use of different sound registers, his varied tone colors and rich harmonic textures, these works were transformed from proper intellectual exercises into virtuosic piano masterworks. The study of both the Liszt and Busoni transcriptions has helped me gain valuable knowledge regarding the art of piano arranging. I discovered how the sound quality of a number of orchestral instruments as well as the human voice can be translated at the keyboard. I examined how these composers employ different textures and colors in order to achieve specific musical effects.

The popularity of piano arrangements has continued in modern times. The pieces being arranged often moved outside the realm of classical music to genres like rock or blues. American pianist Christopher O’Reilly has embarked on a very novel and intriguing project: arranging songs of the British rock group Radiohead for solo piano. A review of these arrangements by The Rolling Stone Magazine states that the pianist “is melodically vivid yet also noisily orchestral, both in his writing and his playing.” The pianist is justifying his unusual choice of repertoire by stating that one of his goals is to play music that he truly loves. O’Reilly doesn’t believe in a genre distinction between classical and popular music. He regards this project as an opportunity to bring the music of Radiohead to a classical music audience. However, he also wants to bring Classical music to Radiohead fans and his recitals feature classical music for the first half, and Radiohead songs after the intermission. He noticed that the audience at these recitals was

younger than usual and he credits this change to his programming of the Radiohead arrangements. 15

Christopher O’Reilly’s project has been truly inspirational. His idea of combining Classical repertoire with arrangements of rock songs opens up new avenues for artists to attract audiences. O’Reilly’s method of creating these arrangements consists of listening to the Radiohead recordings and searching for appropriate harmonies: “(I) played around with the chords until I found a pianistic way into the song.”16 He later created piano scores for each arrangement.

I drew a number of ideas from O’Reilly’s methodology. However, the two projects are different in many ways. In addition to carefully listening to the original recordings of tango bands, I also studied the published score for each piece to be arranged. Another difference between the two projects is that in some cases I will add newly composed sections to the original piece.

Throughout the twentieth century, duo pianism became more of a mainstream art form. Currently, there are a number of two piano competitions as well as duo piano teams who are having successful concert careers. Since music written for two pianos or for four-hands is scarcer than music written for solo piano, duo artists often turn to arrangements for two pianos or piano four-hands in order to enrich their repertoire. Georgia and Louise Mangos, a piano duo from Chicago, have experienced great success recording the never-before-published piano four hand versions of Liszt twelve

15 Ibid.
16 Ibid.
Symphonic Poems. These works were arranged by Liszt himself in parallel with the orchestral versions. The two sisters discovered these lost versions during an European trip in a location which they have not yet disclosed to the general public. Later, they were signed to a recording contract by a major classical label.

The Mangos’ sisters project is different from my study in a number of ways. The arrangements were written by Liszt himself. Rather than independently recording these arrangements, the duo received assistance from a major recording label. This article however helped me enrich my perspective on Liszt’s experiments with a variety of piano textures. I will emulate his constant search for certain sound qualities when choosing registers, rhythms or tempi while creating my own arrangements. This project also demonstrates that unique repertoire can lead to professional success.

Unconventional repertoire is also the theme of a Jon Pareles’ article from the New York Times. This article focuses on the collaboration between pianists Emmanuel Axe and Pablo Ziegler, who wrote and recorded two-piano arrangements of a number of Astor Piazzolla tangos. Pareles calls the arrangements “faithful to Piazzola’s structures, by turns astringent and brooding, stormy and melting.” Even though the two piano combinations of timbre and quality of sound is different than the sound created by Piazzola’s quintet, the two artists’ refined playing and attention to detail ensure of a high quality performance. This recording proved crucial for my project. After studying the

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Axe/Ziegler versions, I ended up with a number of ideas for my own arrangements. The use of two pianos expands the textures allowing for a multitude of voices to be heard at the same time. The piano four-hand combination will ensure similar result, even though the textures will be less full since only a single piano will be used. Overall, this project demonstrates that classical pianists can experience success outside the realm of standard classical pieces, and that the Argentinean tango is a viable choice for an artist looking for novel repertoire.

**Studies of Argentinean Tango**

During the last three decades, tango music has experienced an intense rejuvenation both in Argentina as well as the rest of the world. There are numerous general studies written about this genre, but I was only able to locate two research sources that discuss tango composers from the Tango Old Guard Era: the 1880-1920 time period. The first source is a Doctoral Dissertation by Ysomar Granados from the University of Miami; the second source is an article by Armando Susamano. Granados states that the Old Guard time period extended between 1880 and 1920. At the start of this period, tango was considered music for the lower classes. Vincente Greco, Juan Carlos Cobian, and Eduardo Arulos were some of the most significant composers of this era. They were crucial in the developing the instrumentation for the tango groups, and they also played an important role in expanding the genre to a broader audience. Due

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to their efforts, tango expanded from being used mainly as background bar music to a serious musical genre. Tango groups became popular both in dance halls as well as numerous concert venues. Throughout Argentina, Vincente Greco, Eduardo Arulos and later Carlos Gardel became the early twentieth century equivalents of modern day rock stars.

Both of these articles gave me a better understanding of the characteristics of the Old Guard composers and helped me determine which works written in this era are significant enough to be included in this essay. Both articles described Old Guard Tangos as a blend of rhythmic energy, catchy melodic motives and clear harmonic language. Because of this, their works will prove to be the most effective to arrange; they will appeal to a broad audience and they will be easy to comprehend. Moreover, both Granados and Susmano also provided names of specific tangos that are representative of the Old Guard. These will be examined as possible subjects for my arrangements.

Another valuable source of information about tangos of the Old Guard was a project by the Spanish classical guitarist Felipe Traine. He arranged for solo guitar and later published a number of these works. Even though these arrangements are not for piano four-hands, the Traine project offered valuable insights into the works of tango composer Eduardo Arulos, one of the Old Guard composers.

“Tango Reissues to Reap Pesos” discusses the release of tango music catalogs by various Argentinean record and publishing companies. Due to the country’s economic


struggles, publishing companies as well as record labels began exporting both modern
tango music as well as music representative of the tango Old Guard. This endeavor was
successful due to carefully selected repertoire combined with a solid marketing
campaign. Angel Montero, the manager of DBN, Argentina’s biggest local label also
attributes the success to “not mixing artists from different eras or style—a detail that is
appreciated by tango lovers world wide.” 23 The information contained in the above
articles demonstrates that composers from the Old Guard are as popular as their modern
counterparts. Tango lovers are able to differentiate between tango music belonging to
different eras. This ensured me that repertoire from this era has enough broad audience
appeal to be used for the project described in this essay.

Many performing musicians outside Argentina are starting to embrace tango as a
welcome repertoire variation. Dr. Paul Posnak of University of Miami has researched
and later compiled an album of tangos written for the piano by the Brazilian composer
Ernesto Nazareth. The famous cellist Yo Yo Ma recorded a full album featuring tangos
composed by Astor Piazzola.24 “The Soul of Tango” was the best-selling classical album
during the week of its release. The compilation was the result of Ma’s intensive research
on Piazzola’s performance practices. A number of the works in this album were chosen
to be part of a very successful motion picture’s soundtrack, “The Tango Lesson.”

23Ibid.

24 Bradley Bambarger, “Tango Turns Toward the Mainstream,” Billboard - the International
Newsweekly of Music, Video and Home Entertainment 109, no. 49 (December 1997),
Tango has become popular among jazz musicians as well. Chick Corea, Al Di Meola and Wallace Roney have all recorded Astor Piazzolla’s music. The year 1998 witnessed the re-release of the “Tango’s Zero Hour”, the original recording of Piazzolla’s tangos which first created furors about his music. Alto saxophonist Phil Woods draws a parallel between jazz and tango: “It’s sad, a street music-like (sic) jazz, (it) is a street music that’s in touch with reality.”

Tango has come full circle from its inception; it is no longer defined as background music for Argentinean bars; it has become a bona fide musical current. Classical and jazz musicians’ penchant for the tango shows that this genre has both musical merit as well as commercial potential. In addition, its use in major studio films represents an effective way to attract new audiences towards the artists employing this musical genre.

**Studies on Musical Entrepreneurship**

Throughout history, a number of famous musicians reached professional and financial satisfaction not only due to their superior musical skills but also due to wise career development decisions. In her 2004 article, Pamela Starr focuses on three Renaissance musicians: Jean Cordier, Jean Puyollois and Josquin Du Prez. Each used a different yet effective method to further their career.

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Jean Cordier frequently moved from position to position as a church musician throughout the Renaissance’s music centers. He did not hesitate to change patrons when a better opportunity arose. Puyllois maintained the same church musician position for more than 20 years. He gained the love and respect of his patron and he attained local fame even though his musical skills were not extraordinary. Josquin Du Pres, on the other hand, had the intuitive ability to choose only rich and adoring patrons who offered him benefits that were unheard of during those times. This article demonstrates that musical entrepreneurship has been part of the musicians’ lives for centuries. Cordier’s actions are very similar to today’s music business world in which musicians switch record labels, publishing companies or orchestras in order to obtain superior benefits. Puyllois’ actions are comparable to the way in which many classical artists develop their careers by first building a local audience base. In contrast, Du Pres exhibited the behavior of a modern day superstar, who will perform only on his own terms and will always expect rich rewards.

There are a number of distinct differences between the situations from five centuries ago described in Starr’s article and my project. Today, there are very few rich patrons that will solely support a musician’s career. Churches and their musicians are not the epicenter of the society anymore. However, the Starr article has shown that no matter the circumstances musicians face, they can build a career if they are driven, possess business sense and are committed to their craft. This article also indirectly shows the need for entrepreneurial education for musicians in general. It can not be assumed that each musician has the business sense of the three above-mentioned composers. The
1999-2000 National Association of Schools of Music handbook stated in the chapter focused on Competencies, Standards: “Other goals for the Bachelor of Music Degree are strongly recommended…..students should be especially encouraged to acquired the entrepreneurial skills necessary to assist in the development and advancement of their careers.”

In her 2003, article Linda Holzer explores a number of university-sponsored programs that encourage music students to pursue various career development projects. Both The New England Conservatory of Music as well as The Julliard School employ the services of a career development office. Florida State University features a course requiring students to design and complete an outreach program outside the classroom. This allows the student to confront and solve a number of real world problems under the supervision of their faculty. University of Colorado Boulder offers their students a myriad of courses from introduction to basic recording to grant writing classes.

The information presented above demonstrates that even though career development has become a priority for many music schools, they are still searching for the most effective way to present it to their students. Throughout academia there is a standard way to teach music theory or history, but there is not a set way to teach entrepreneurship courses. Initiating career development centers definitely represents a step in the right direction, but such centers often limit themselves to training students to


28 Ibid.
writing a resume or building a press kit. They do not necessarily challenge students to attempt new endeavors. The programs featured at Florida State University and University of Colorado Boulder relate more to my project. These programs prompt musicians to build niches for themselves either by creating a new following via an outreach project or by developing unconventional skills.

An Australian program named GREZA was implemented by the University of Victoria in order to assist college music students in designing and managing a number of musical events.²⁹ The study consisted of three steps: a workshop, a master class in which the event was planned and finally, the student produced event. According to their skills and training, the subjects would either perform the concert and/or assist organizing it. The study discovered the five areas which college graduates in music need more training: musical performance, financial management and budgeting, event planning and marketing, and safety management and technical production. This study shows that young, independent musicians can create performance opportunities for themselves without the assistance of talent agents or managers. It also provides useful information regarding the weakest aspects of music students’ overall training. However, the focus of this study is only one aspect of the musicians’ career: organizing live performance events. Rather than tackling a long term project as will my doctoral essay, the University of Victoria study addressed the issue of an immediate concert-related project.

I was also able to locate research regarding the process of the independent release of an album. A 1997 study at Elon University in North Carolina allowed business

students to plan and direct the release of a jazz album featuring Jon Metzger, a jazz vibraphonist part of the Elon School of Music faculty. The students accumulated start up capital from various donors. The CD proved to be a success, largely due to a sales strategy which involved marketing it to non-traditional markets such as car dealerships and banks. Similar projects followed that featured various Elon School of Music faculty members. The school became the recipient of a significant grant from the U.S Government in order to expand this project.

This study shows that an independent album release can be successful, as long as it is supported by the implementation of a solid business plan. Advertising the CD to non-traditional businesses is one marketing method which I will subsequently borrow. This study, however, differs from my project in a number of ways. The majority of artists promoted by the Elon group are jazz musicians; the repertoire they use consists of standard jazz tunes which are more broadly popular than tangos from the public domain. Moreover, these artist-faculty musicians had already created musical niches for themselves before the release of the albums. It is safe to assume that they had name recognition due to their faculty positions at Elon University. Most importantly, the main difference between this study and my project is the fact that the participants in the Elon study were business students rather than musicians. Their familiarity with various business issues as well as their training in this area undoubtedly afforded them a significant advantage over music majors who have limited business instruction.

In addition to the above-mentioned sources, I examined a number of specialty monographs which offered me valuable knowledge on various music business issues. *Run Your Own Record Label* features information on recording, marketing and distributing an album.31 *Legal Aspects of Music Industry* features various music industry contracts.32 In addition to these monographs, I read a number of specialty articles which discussed topics relating to the music business. The information conveyed in these articles will be analyzed in the chapters that relate to self-recording, self-promotion and self-distribution.

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CHAPTER III

METODOLOGY

This chapter discusses the selection of tango works that were arranged, as well as the compositional modus operandi used in the creation of the arrangements. This chapter also describes the methods I have used to self-record, self-manufacture and self-distribute my album.

Selection Process

I have used the World Wide Web to locate various sites devoted to tango music. These sites featured the biographies as well as works of various tango composers, I have chosen one work by Sebastian Yradier and five works by Argentinean composer Eduardo Arolas as the subjects for my arrangements. I focused mainly on the works of Eduardo Arolas because he is one of the most significant representatives of the Tango Old Guard era, the period of time spanning between 1880 and 1920.33

The data compiled in the Literature Review chapter of this essay has shown that the music of the Old Guard composers began to raise interest in both Argentina and beyond. Compilations of such pieces are increasingly popular among tango lovers. Also, the music of Eduardo Arolas belongs to the public domain. I did not have to request licenses from different copyright owners prior to arranging the works. To ensure that the works chosen were not copyrighted, I consulted the Office of Copyright website.

The Arrangement Process

I created the piano four-hand arrangements of the six selected pieces under the supervision of Dr. Dennis Kam, head of the Music Theory and Composition Department at The Frost School of Music, Dr. Paul Posnak, my advisor and committee chair as well as the rest of my committee members. I have based the selection process on at least one of the following factors:

1. The piece’s most significant musical features (form, unusual harmonies, etc).
2. Whether the audience can relate to the piece through the work’s title, the story behind it, etc.
3. Whether or not the piece is familiar to a broad audience (old standard, soundtrack, etc).

Self-Recording, Self-Marketing and Self-Distribution

I recorded the piano four-hand arrangements with the assistance of Julia Mortyakova at the University of Miami’s Gusman Recital Hall. In addition, I annotated the information found in a number of specialty monographs cited in the Literature Review chapter, in order to generate a blueprint designed to assist classical pianists with the recording and manufacturing of similar albums.
I devoted a chapter of this essay to the presentation of self-marketing methods which used for this project. A number of Internet-based self-marketing techniques were employed in order to promote the piano four-hand album: my personal website, social sites such as MySpace and Internet radio. Promotional methods outside the virtual world were also examined.

I have used my personal website to distribute the album via the PayPal service as well as the digital distribution service AddYourMusic. Two Internet-based distribution companies catering to the independent musicians, CDBaby and Tunecore, were also examined. Printed copies of the arrangements were also created, in order to distribute in parallel with the album.

Before the release of both the album as well as the printed scores, paperwork for copyright registration with the U.S Office of Copyright was filed. According to attorney Richard Stim, author of Copyright Law, registration creates an assumption of ownership and legitimacy and it is required prior to filing a copyright infringement lawsuit. If the registration happens prior to the infringement, the copyright owner is entitled to statutory damages.\(^{34}\) The Office of Copyright website offers detailed information regarding application and the supporting materials that need to be sent to ensure proper registration.\(^{35}\)

\(^{34}\) Richard Stim, Copyright Law (Albany: West Legal Studies), 151.

CHAPTER IV
FROM HABANERA TO TANGO

The first piece selected for arrangement is the famous standard *La Paloma*, written by Sebastian Yradier. Even though this work may not necessarily fit the purist’s definition of tango music, because it falls under the stylistic category of habanera, its inclusion in my project is justified for a number of reasons.

The habanera was a major influence in the development of the tango. Originally from Cuba, it was exported by sailors, both to Europe as well as South America, especially to Argentina. Habanera quickly became a major feature in this country’s music and it was combined with an indigenous dance named tango flamenco to create what is today known as the tango musical style. To this day, habanera and tango share the same rhythm, the dotted quarter note followed by a sixteenth note on the first beat and two eight notes on the second one (Example 1).36

Example 1, Habanera rhythmic figuration.

La Paloma - The Arrangement Process

Since the habanera is a precursor of the tango, I have considered it appropriate to feature one work of this genre in my project in order to create a musical timeline beginning with the earliest stages of tango music, and then progressing to repertoire specific to the Tango Old Guard composers. Another reason for La Paloma’s inclusion in the project is that this work fits all the requirements of the selection criteria presented in the third chapter. La Paloma contains a memorable melody which is still imprinted in the mind of the general audience a century-and-a-half after it was first composed. The piece was featured on a number of motion pictures soundtracks, the most famous being “The Godfather Part II” and it was also a part of the repertoire for a number of famous pop, jazz and classical musicians such as Nana Mouskouri\textsuperscript{37} and Jelly Roll Morton\textsuperscript{38}. This work’s popularity will draw at least a part of its audience towards the piano four-hand arrangements featured in this project, which will help to publicize the entire set.

The main challenge I have come across while arranging this work has been deciding how to create an appropriate version for the piano four-hand medium without obscuring the work’s original themes or its overall character. I had thus chosen to add more complex material to the original themes as opposed to alter the overall structure of the piece, which would metamorphose the work into a different and perhaps less recognizable version.

\textsuperscript{37} Nana Mouskouri, album on Amazon, \url{http://www.amazon.com/Nuestras-Canciones-Nana-Mouskouri.html} (accessed January 10, 2008).

The main concept upon which this arrangement is based is represented by the elements of growth and expansion. Throughout this arrangement, the rhythm, the textures and even the melody grow towards a single climactic moment. The arrangement begins with the famous dotted rhythm, reminiscent of the African drum beats in which the habanera rhythm originated. This figure is featured first in the low register, but then it expands into the higher parts of the instrument beginning with measure 13 (Example 2).

Example 2. *La Paloma*, mm. 13-16.

The theme of the verse section makes its entrance in measure 17 (Example 3). It first appears as a single voice in the higher register of Piano 1, and then is repeated down a third beginning in measure 28. Additional voices moving in parallel motion are featured in order to enrich the melody. Also, a counter melody moving in contrary motion makes an appearance in measures 33 and 34 (Example 4).

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39 “Habanera”

Example 4. *La Paloma*, mm. 33-35.

The motive in this counter melody represents a preview of the piece’s next section, beginning in measure 36. It represents a transitional passage between the verse and the refrain which enters in measure 53. The pick up notes are played by Piano 2, but then the main motif is transferred into the upper registers of Piano 1 (Example 5). Piano 2 contains a “fake entrance” similar to that of a Baroque fugue, but immediately switches to a guitar-like accompaniment passage in measure 53 (Example 6).
Example 5. *La Paloma*, mm. 41-49.

Example 6. *La Paloma*, mm. 53-56.

The refrain is expanded in measure 69. The melody is carried by Piano 2, accompanied by a contrapuntal passage. The work’s climactic moment arrives between measures 76 and 84. This passage interlocks the main themes from the transitional passage as well as the refrain, and creates a melodic sequence similar to a call and response. The passage also features loud dynamics as well as thick chordal textures. It
represents the culmination of the expansion process that began at the start of the work. Following this passage, the piece begins to relax dynamically in measure 85, featuring the same rhythm as in the beginning until it finally comes to a stop in the last measure (Example 7).

Example 7. *La Paloma*, mm. 91-93.

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108x709

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**Una Noche de Garufa – The Arrangement Process**

Next, this chapter will focus next on three works by Argentinean Tango Old Guard composer Eduardo Arolas: *Una Noche de Garufa, Fuegos Artificiales* and *Rentintin*. Arolas was one of the most prominent tango musicians of his times, both as a composer and as a performer. He was nicknamed “El Tigre de Bandeón” (The Tiger of the Bandonion) due to his virtuosity and musical flair on this square-built button accordion typically used as a virtuoso instrument in the Argentinean tango orchestra.40 To this day, his name enjoys major recognition among tango lovers. This prompted Argentinean record labels to release compilation albums featuring some of his most

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beloved compositions.\textsuperscript{41} Tango historian Hector Ernie describes Arolas as a
“phenomenon with capital letters” due to his prolific career as a musician, composer and
band leader.\textsuperscript{42}

Arolas also played a crucial role in the development of the tango orchestra. His
groups were comprised of both traditional tango instruments (bandonion or violin) but
also instruments whose use in tango music was considered novel at that time (cello and
saxophone). After collaborations with a number of famous tango musicians (Roberto
Firpo, Agustin Bardi), Arolas joined a larger orchestra in 1917 which was originally
assembled to provide musical entertainment for carnival dance parties in the city of
Rosario. This orchestra proved to be crucial for Arolas’ overall development as a
composer. Due to the multitude of instruments available to him, he was able to
experiment with different instrumental combinations as well as with various rhythmic
figurations. As a result, his music became more complex and further developed then any
other of his contemporaries.\textsuperscript{43} The best description of Arolas’ music is given by the
tango historian Hector Ernie:

\begin{quote}
His rhythmic drive at this period is much more elastic, not so rigid and denotes a
greater musical flight, a more singable (sic) quality and a bigger sound. It turns
out – in comparison with the rest of the orchestras of the time - the most
advanced.\textsuperscript{44}
\end{quote}


\textsuperscript{42} Todotango, Argentinean tango site, \url{http://www.todotango.com}, (accessed November 12, 2008).

\textsuperscript{43} Ibid.

Eduardo Arolas’ music is a perfect fit for this project, not only due the high musical quality of his works, but also due to the fact that his name enjoys major recognition among tango lovers. The first of his pieces to be arranged, “Una Noche de Garufa”, is a joyous work, reminiscent of the Renaissance songs of the troubadours or trouveres. Its lyrics celebrate life and love. Its melodic ideas are clear and each phrase is comprised of an even number of bars. Structurally, the work is very clearly defined due to the fact that the episodes are effectively delimited by strong cadences. The clear-cut structural design allowed me to create variations on the same recurring thematic material. I have also experimented with the use of a variety of compositional elements, especially parallelism, imitation and counterpoint. Newly composed material is also present, serving both as transitions between the work’s main sections, as well as accompaniment for the thematic material.

When comparing the original manuscript with this arrangement, one will observe a difference between the rhythmic figurations present in the theme. In the original, Arolas uses even sixteenth notes as opposed to the uneven, more syncopated rhythm which one would expect in the tango. During his time, the common practice among tango musicians was to add either rhythmic augmentation or diminution to notes written evenly, similar to the way which a jazz musician would play the swing. After researching various scores, audio recordings and discussing this issue with a South American music expert, Dr. Rosalina Sackstein of the University of Miami Frost School of Music, I have decided to notate the uneven rhythm. Since these arrangements will not only be performed by tango music experts but also by classical musicians as well as amateur pianists, I concluded that this decision would ensure the preservation of both the rhythmic
integrity and the overall character of the work. Example 8 illustrates the rhythmic figure found in the original score, while Example 9 illustrates the syncopated figure which I used in the arrangements.

Example 8. *Una Noche de Garufa*, m. 1.


The arrangement begins with a dialogue between Piano 2 and Piano 1. The pick-up notes are featured in the second piano, while the rest of the melody is present in the first piano two octaves higher, taking full advantage of the expanded texture of the piano four-hand medium (Example 10).

Example 10, *Una Noche de Garufa*, m. 1.
The contrast between registers continues in measure 11, when the thematic material is introduced in the right hand of the Piano 2 and then doubled in a higher register by Piano 1. In this section, I included specific instructions regarding articulations: legato, staccato as well as two note slurs are indicated in the score. In traditional tango scores from this period, the issue of articulation would again be left up to the performer, but I decided to specifically indicate them due to the same reason that led me to adopt the uneven rhythm at the beginning of the piece.

Measure 29 introduces the Trio section. The melody is featured in both piano parts, continuing to emphasize the textural contrasts between registers. The accompaniment figure is split between the two pianos, in order to provide a variation from the previous sections (Example 11).


![Example 11](image)

The first episode returns in measure 45 in the left hand of Piano 1. Its accompaniment is present in Piano 2 and it combines a walking bass line and habanera
rhythm in the left hand with running sixteenth notes in the right hand. (Example 12) In measure 49, the motif is pitted against an additional melodic line which moves in contrary motion (Example 13).


The second half of this episode features a drum-like accompaniment passage in Piano 1, which later expands into a higher register and then transitions into the returning trio section beginning with measure 63 (Example 14).

![Example 14](image1)

Even though the original manuscript does not feature a coda passage, I have decided to write one in order to create a stronger ending. This coda features a brief tonicization of the Major III chord in measure 93, followed by an imitative passage based on the motif introduced at the beginning of the piece. This motif travels through a multitude of registers even though it harmonically stays the same and, to keep current with this work’s playful character, it ends with a short humorous gesture (Example 15).

Example 15. *Una Noche de Garufa*, mm 97-98.

![Example 15](image2)
The third work that I have arranged is *Fuegos Artificiales*, also written by Eduardo Arolas. This work enjoys a large level of popularity among tango aficionados, and it has also been arranged for piano and violin as well as for full orchestra. In 1954, it was recorded by the Edgardo Donato orchestra in Buenos Aires.45

This work’s title, which in English translates as *Fireworks*, sums up its impetuous character. Abrupt thematic changes, a large dynamic palette as well as challenging technical passages combine to create a true masterpiece of the genre, demonstrating that virtuosity represents a major feature of the tango musical style.

The form of this piece is one of the major reason I included it in this project. The original score shows that this piece features four refrains (A), two episodes (B) and a trio (C), similar to the seven-part rondo form of the Classical era. However, these sections are introduced in a different order then its Classical era counterpart: the trio makes its appearance before the last refrain, thus the overall section sequence is ABABACA. While it is outside the scope of this paper to compare or contrast the seven-part rondo form with the form of *Fuegos Artificiales*, their similarity is worth mentioning. This allowed me to use a number of compositional techniques specific to the seven-part rondo form: each reoccurrence of the refrain contains different features but is recognizable nonetheless, while each episode exhibits a variety of dynamics and a different method of presenting the original theme.

There is a constant gesture present in each refrain consisting of a thirty-second notes trill featured at the beginning. It represents both a virtuosic gesture designed to

45 http://www.todotango.com
capture the listener’s attention, and it also introduces each return of the refrain. Even though this passage is written as a measured trill in order to allow for effective ensemble playing, I have marked it *a piacere* in order to maintain the fantasy-like character present in its original, unmeasured version (Example 16).


The theme following the trill is featured in both the right hand of Piano 1 as well as the right hand of Piano 2. Similar to what was done in the arrangement of *Una Noche de Garuña*, I have chosen to use an uneven rhythmic figuration (dotted sixteenth note followed by a thirty-second note). As a result, this passage features constant rhythmic energy and forward drive (Example 17).
Example 17. *Fuegos Artificiales*, mm. 9-10.

The first episode contains a change from the minor to major mode beginning in measure 13. The melody is underlined in Piano 2, while Piano 1 features the same rhythmic figuration as the theme introduced in the refrain. The register is also expanded in measure 17 with the introduction of the four note chords in Piano 1 (Example 18).

The return of the refrain features the before-mentioned thirty-second trill in Piano 2, while the rhythm in Piano 1 is augmented by the use of eight notes in contrast to the rapid movement present in Piano 2. Measure 26 introduces newly-composed material in Piano 2 which is presented opposite to the main theme of the refrain present in Piano 1. Both parallel and contrary motion are used in measures 26 and 27 while the section between measure 28 and 31 includes a brief contrapuntal passage (Example 19).

Example 19. *Fuegos Artificiales*, mm. 25-32.

The combination between the original and newly-composed material continues during the return of the episode, transitioning into the third appearance of the refrain and
later into the Trio section. The Trio was transcribed with very little changes from its original form. Its character is more melancholic, in stark contrast with the previous material. To maintain this mood, Piano 2 serves as rhythmic support, and it mainly features the parts given to the percussion instruments and the double bass in an orchestra, while Piano 2 is in charge of the melody. However, the mood is changed by the return of the last refrain. The arrangement ends the same way it started: stormy, energetic, in an explosion of sound.

Retintin – The Arrangement Process

The next tango selected for arrangement is Retintin. Even though it was written during Arolas’ late year, this work maintains the traditional compositional characteristics of the tango Old Guard such as the cut time and the milonga rhythm. It also features a change of mode from G minor to G major.

The two concepts this arrangement is based on are rhythmic simplicity and thematic clarity. This arrangement differs from the previous ones because its textures are thinner and it does not feature the multitude of interlocking counter melodies seen in Una Noche de Garufa and Fuegos Artificiales. Each piano is assigned either the melody or the accompaniment except for selected sections when they are both given the same thematic material.

The opening represents one of these sections. The same thematic material appears in all four registers. The climax of the opening theme arrives during the fourth
measure. It represents the result of the crescendo marking combined with the upward movement of the musical line (Example 20).

Example 20. Retintin, mm 1-4.

Measure 5 features the first separation between the two piano parts. Rather than continuing to play the same material as Piano 1, Piano 2 is assigned the accompaniment figure. This section is marked non legato in order to contrast with the opening (Example 21).

Example 21. Retintin, mm. 5-7
Measure 17 features a change of mode from G minor to G major. During this section, the thematic material is first introduced in Piano 2. The musical line moves upwards and it is transferred to Piano 1 four measures later. The move to a higher register as well as the increase in the dynamics aim to achieve growth, expansion (Example 22).


The Trio section begins in measure 47. Similarly with the previous section, the theme is transferred from Piano 2 to Piano 1. However, the resulting musical effect is different. The minor key and the descending melodic line create a melancholic mood as opposed to the blissful atmosphere of the previous section (Example 23).

The piece ends with the return of the opening section. At the very end, I have created a short coda by repeating the last two measures of this section (Example 24).


Beginning with the habanera, and continuing through some of the earliest works of Eduardo Arolas, the purpose of this chapter was to start a musical timeline introducing works from an era that witnessed the ascend of the tango into the serious musical genres of the early 20th century. This chapter represents both an introduction to some of the
earliest tango repertoire and performance practices, but it also sets the table for the next chapter, which will present works written by Eduardo Arolas during his late years.
CHAPTER V
TWO OF EDUARDO AROLAS’ LATER WORKS

This chapter will introduce two tangos by Eduardo Arolas, *Comme Il Faut* and *El Marne*. These pieces were written in 1917-1924, during the last period of the composer’s life. I have included them in my project because their rhythmic patterns and, to an extent, their harmonic language depart from the traditional tango style of the period, and also because their overall character contrasts with the earlier works in this set. These two tangos show a transformation in Arolas’ compositional methods when one compares them with an earlier work such as *Una Noche de Garufa*, introduced in Chapter IV of this essay. For *Comme Il Faut* and *El Marne*, Arolas adopts rhythmic patterns that are different from the traditional *milonga* rhythm, and employs harmonic modulation and modal changes. He also inserts specific dynamic and tempo markings in both scores, which represents a change from his early years when he allowed the performer to make all the decisions concerning tempo and dynamics.

In order to better understand the reasons behind the metamorphosis in Arolas’s compositional idiom, one must examine the influence of European culture on the tango genre. Beginning in 1910, the popularity of the tango increased in Europe, partly due to the Argentinean sailors who introduced the dance to the habitants of the French port-city of Marseille, and partly due to the upper-class Argentinean youth pursuing their higher

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education in the European universities. The top tango musicians gained popularity especially in France, even more than in their native Argentina where their music was still considered a form of entertainment for the lower classes. Paris became the city to which tango musicians began to migrate, including Arolas, who relocated to the French capital in 1917. Tango was one of the musical styles that became part of the dance craze which took over Paris after 1918, and similar to jazz, it became a feature in the French nightclubs, cabarets and especially dance halls. When these musicians returned to Argentina, their compositional style was more refined, partly due to the influence of the variety of musical styles encountered in Paris. This more sophisticated tango style was finally adopted by all social classes. By the 1930s, tango became more lyrical and nostalgic. It even varied its rhythmic patterns, rather than maintaining the firm pulse of the earlier style.

48 Ibid.
49 Blava, “Eduardo Arolas.”
52 Azzi, “The Tango, Peronism and Astor Piazzola.”
Comme Il Faut - The Arrangement Process

Some of the above-mentioned features are present in the first arrangement in this chapter, based on the tango *Comme Il Faut*. This is a slow, melancholic piece which Arolas names *tango sentimental*. Its sorrowful character is in contrast to the faster, more energetic pieces introduced earlier in this doctoral essay. The title of the work is in French rather than Spanish. Arolas substitutes the *milonga* rhythm, on which the majority of Old Guard tangos are based (the combination of dotted-eighth and sixteenth notes followed by two even eighth notes) with a rhythmic figuration comprised of a combination of even eighth and sixteenth notes. When the *milonga* rhythm appears, it is only for brief periods of time, usually at the end of phrases.

Arolas’ novel instrumentation testifies to his willingness to experiment with elements outside the traditional Old Guard Tango style. In addition to the piano, the score requires violins and cello. Even though this combination is the standard for classical piano trio, the introduction of a cello in a tango group is novel for that time. Arolas is also more conscious regarding dynamic and tempo markings. *Comme Il Faut* features markings such as Allegro, piu mosso, doloroso or scherzando. As opposed to his early works, where Arolas allowed the performer the freedom to make all tempo or dynamics decisions, he approaches *Comme Il Faut* in a manner similar to a traditional classical music composer.

The arrangement begins with Piano 2 featuring the accompaniment figure, while Piano 1 contains the theme that, in the original score, belongs to the violins. In this arrangement, the theme is played in unison, one octave apart. The apparent simplicity of

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53 Blava, “Eduardo Arolas.”
the melody is shattered in the third measure when Arolas uses chromaticism in two consecutive beats (G# and D#) (Example 25).


A close comparison between the original score and this arrangement shows that the counter melody played by the cello does not appear in the opening of this arrangement. Instead, the theme is featured in both hands of Piano 1, one octave apart.

The section that starts in measure 10 is marked Allegro. Besides changing to the faster tempo, the section also modulates to F major from the home key of A minor (Example 26).

I have chosen to introduce this section’s theme in the right hand of Piano 2 in order to maintain a similar register to the original version, in which the same melody is assigned to the cello. When the section repeats, the theme is presented in a higher register using an octave melody in the right hand of Piano 1. This section also features an imitation passage between the right hand of Piano 1 and the left hand of Piano 2. It is based on the fragmentation of the main melodic motif. The left hand of Piano 1 also features a figuration comprised of even sixteenth notes. This serves both as harmonic background and it also maintains a constant motion throughout the following measures (Example 27).

Example 27. *Comme Il Faut*, mm. 18-19.

The following section represents the return of the opening. The original cello counter melody is also present in the left hand of Piano 1 (Example 28).
The ensuing Trio is twice as long as any of the previous sections. Its unusual length creates a sense of disproportion within the overall layout of this work, which is increased by Arolas’ indication to repeat the entire section.

While introducing the thematic material, the composer pits two different melodic motives against each other. The first motif is found in the top note of the right hand in the piano part, while the second motif is featured in the cello part. When I first created the first sketches of the arrangement, I observed that these two themes are difficult to discern from one another when they are featured at the same time in the piano four-hand arrangement. This is due to the fact that, as opposed to the original score, they are played on the same instrument, in close proximity to each other. To ensure that each theme is perceived clearly, I decided to introduce them separately. The theme originally found in the piano is underlined during the first introduction of the Trio in the right hand of Piano 1 (Example 29).
The cello theme takes center stage during the Trio’s repetition. It is introduced in the left hand of Piano 2 in order to be maintained in the same low register as the original version. Right hand of Piano 2 also uses an accompaniment figure built on the fragmentation of the previous Trio theme (Example 30).
Due to the treatment of its thematic material, the Trio becomes through composed and it does not prolong its repetitive character. One common characteristic which lasts throughout however, is the *doloroso* which represents an Arolas’ original marking. This ensures that the Trio maintains its sorrowful, almost arduous character throughout the very end.

**El Marne - The Arrangement Process**

The second tango introduced in this chapter is *El Marne*. Currently, this work is one of the most popular tangos composed by Eduardo Arolas; and it has been recorded throughout the years by a variety of tango musicians such as Anibal Trillo and Horacio Salagan. A recording of “El Marne” by the Osvaldo Frescendo’s orchestra has also been featured as musical introduction for an Argentinean Radio program dedicated to the tango musical genre, *Siempre Il Tango*. Its pre-existing recognition makes this piece a perfect fit for this project, since its notoriety represents an effective method to promote the whole set of the piano four-hand arrangements.

“El Marne” is also featured in this project due to the fact that its thick textures ensure for an effective piano four-hand arrangement. Its rich chordal passages were easily distributed among various piano registers in order to achieve a definite, orchestra-like sound. The counter melodies that at times interject the main thematic material were also assigned to different registers in order to emulate the interaction between various orchestral instruments.

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54 Blava, “Eduardo Arolas.”

55 Ibid
This piano four-hand arrangement contains an additional rhythmic feature which is more representative of the modern tango style rather than the tangos written by the composers of the Old Guard. The milonga rhythm is replaced by a rhythmic pattern comprised of four even notes, similar with the walking bass encountered in the swing musical style. El Marne’s original meter also changes from 2/4 to 4/4 in order to accommodate for the new rhythmic figuration. This rhythmic transformation was inspired by the Frescendo recording, where the walking bass is adopted throughout the majority of the piece.

The goal of this arrangement is to convey an orchestral character to the piano four-hand arrangement. The opening features an accented chord in the lower register of Piano 2 in order to determine the first measure’s downbeat and also to imitate a percussion instrument such as timpani or drum. The main thematic material follows, spanning over the next four measures. It is assigned to the right hand in both Piano 1 and Piano 2 and it features loud dynamic markings in order to capture the character of an orchestral tutti section. Measure 5 represents a short interruption within the melody as well as the overall character of the piece. It is a texturally thinner, descending passage for which I have also assigned staccato markings as well as soft dynamics (Example 31).
The soft, mellow character does not last for long. The opening makes its return, and it is again marked fortissimo. The boisterous character continues until the end of this section, which is followed by a short transitional passage (Example 32).

During the next section, Arolas employs a single melodic motif which he prolongs by traveling through different tonalities with the expertise of a classical music
composer. This thematic material is assigned to the right hand of Piano 1. I have also added an ascending counter melody in Piano 2, which regularly interjects the theme. Meanwhile, Piano 2 maintains the four note pattern in order to ensure rhythmic stability (Example 33).


During the first presentation of this section, the original thematic material is introduced without major alterations. During this section’s repeat, the theme is transferred in the right hand of Piano 2, while Piano 1 features a newly composed passage in which the hands first echo each other, and then are assigned the same material one octave apart (Example 34).
The Trio section starts in measure 51. It features a change of mode from F minor to F major. Syncopated rhythm is assigned to each part during this section’s opening measure. For a moment, the pulse appears to stagnate due to the sudden absence of the walking bass which carried it throughout the entire piece. However, the humorous gesture that follows eases the apparent tension. Comprised of even sixteenth notes, it first appears in the low register of Piano 2 and it is then answered in the high register of Piano 1, similar to a call and response. In addition, it also precedes the return of the walking bass, as to announce that normality is restored (Example 35).
The work’s last section features the return of the opening refrain. It is again announced by the low accented chord. The fortissimo marking is employed again in order to maintain the tutti character through the end of the piece.

Both “Comme Il Faut” and “El Marne” represented excellent subjects for my arrangements. They characterized the last stage of the musical timeline mentioned in Chapter IV, which started with the introduction of the habanera, one of the earliest predecessors of the tango. The variety of musical ideas and rhythmic patterns in both “Comme Il Faut” and “El Marne,” as well as the use of unusual expressive indications show that Arolas developed an elaborate compositional idiom throughout his career. While it would be an exaggeration to state that he was the main pioneer of the new tango style, because historians still consider him a Tango Old Guard composer, one can not argue the fact that his later works contain numerous novel compositional features. At the very least, these works serve as a preview for the major transformations this genre would experience during the following decades with the coming of age of composers such as Astor Piazzola and Horacio Salagan.
CHAPTER VI

METHODS OF ALBUM SELF-RECORDING AND MANUFACTURING

After the completion of the arrangements, the project will have entered its next stage consisting of the recording and release of these works as a piano four-hand album. This chapter will discuss the methods used to self-record and self-manufacture the album. In order to broaden the perspective, I will also discuss independent recording and manufacturing methods that differ from the ones which I have used but are nonetheless viable options for independent musicians willing to embark on a similar project.

A musician is provided with two options to record an album. They can present their music to various recording companies in the hope that one or more will offer to sign them to a recording contract, or they can record the album independently, without any assistance from a record label or a publishing company.

At a first glance, the collaboration with a record company appears to be the most effective solution. Upon the album’s release, the record label ensures its distribution. Major record labels such as Sony BMG or Universal possess international distribution systems\(^{56}\) and so do some independent record labels, such as Koch Records.\(^{57}\) Smaller companies which do not own their own network usually enter a distribution

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contract with another record company or with an independent distributor.\footnote{Schulenberg, 23.} In addition, the record companies’ promotion departments ensure that a specific album is presented to radio stations for airplay. If successful, this creates additional exposure both for musicians as well as their music.\footnote{Ibid.}

However, an examination of today’s music recording industry shows that the collaboration with a record company presents a number of significant challenges. Currently, there is an acute competition between performing musicians; the number of musicians who are rejected by record companies far outweighs those who are signed. In some cases, the recording agreements feature clauses stating that the record companies do not guarantee that the album will be released.\footnote{Schulenberg, 135.} Finally, it is important to state that the release of an album does not automatically ensure success. It is common knowledge in the music industry that close to 90% of musicians signed by major record labels do not succeed in selling enough albums to recoup their advance.

The above-mentioned information prompted me to examine a different method to record and release the album. Even though collaboration with a record company would solve the issues of distribution and marketing, I have decided to record and release the arrangements independently. The recent development of independent traditional as well as digital distribution venues, especially on the Internet (CD Baby, Tunecore), presented me with a variety of distribution options. These will be discussed in depth during the next chapter.
Independent Recording

In this essay, independent recording will be defined as musicians recording and releasing their own music without any support from a record label or publishing company. Independent recording arose from the need of unsigned artists to make their music available to the general public. From the early years of the 20th century, the major record companies owned a monopoly on the recording and the release of music, since few could afford technology advanced enough to attain high-quality recordings. They were able to attain control over the choice of artists to be signed and promoted to the general public. This allowed them to control the musical trends all over the world.

However, the status quo began to change due to the advent of technology. Independent recording and release became the way through which many musicians were able to make their music heard by a variety of audiences. This method was especially effective for artists whose music was considered outside of the mainstream and thus would not generate sale numbers significant enough to attract attention from the major record companies. This trend has affected classical musicians as well. For example, artists like pianist Wu Han and David Finckel, the cellist of the Emerson quartet, have successfully created their own classical record label, ArtistLed. It is solely Internet

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based, and it features the duo’s first five albums which each sold between 5000 and 10,000 copies.\footnote{Heidi Waleson, “Classical Recording: Brave New World?,” \textit{Early Music America} (Winter 2000-2001), 42-43.}

One of the advantages of independent recording and release is the fact that the musician has full ownership of all the recorded material and full control over all artistic, financial and other miscellaneous decisions involved with the project.\footnote{Schwartz, 9.} This is an effective method to record music, especially for classical musicians. Recording solo or even a small chamber music group does not require a multitude of technologically advanced equipment. A laptop computer, a sound card and a number of high quality microphones are all that’s needed for such a project.\footnote{Ryan McLaughlin, "Homespun: A Comprehensive Guide to Home Recording," \textit{Canadian Musician} 24, no. 5 (September-October 2002), \url{http://gateway.proquest.com/openurl?uri_ver=Z39.88.2004&res_dat=xri:iimp&rft_dat=xri:iimp:article:citation:iimp00252743} (accessed January 14, 2008).} However, one needs to be aware of various administrative issues which do not necessarily relate to either the recording or the performance aspect of the project but are nonetheless crucial to the success of this venture. When musicians record albums as part of an agreement with a record label, they are assisted by representatives of the company who guide their steps throughout the recording and manufacturing process.\footnote{Schulenberg, 22.} They help book a studio, contract a recording engineer and a producer as well as hire supporting musicians. They are also in charge of obtaining mechanical licenses from various copyright owners if the work is under copyright. Record company representatives also play a large role in the creation of the CD; they research different manufacturing companies, they obtain licenses for the artwork on the CD package. When musicians record independently, they must solve all
the above-mentioned tasks. They must use their own finances to cover the recording and manufacturing costs. They must locate the copyright owners and apply for mechanical licenses if needed. Their role in the recording and manufacturing process goes far beyond the musical aspect; they also must be clever administrators in charge of every business decision in relation to the project.

In spite of all these challenges, I realized that the benefits of recording my album independently outweigh the risks. This represents a faster, more effective way to release the album. Independent recording also allowed me the freedom to make all the artistic decisions regarding repertoire without having record company representatives influence or change the direction of my project.

**Methods of Independent Recording**

Independent classical musicians can self-record an album in a venue such as a church or concert hall, or they can hire a recording studio. Some musicians prefer the former option for music generated by a single instrument or a small ensemble. For example, cellist Matt Haimovitz self-recorded the complete Bach suites in a small Massachusetts church as opposed to a recording studio. As a pianist, I am also of the opinion that the most natural and rewarding way to self-record an album is in a venue that has a high quality instrument and good acoustics. I chose to record the arrangements at

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67 McLaughlin, 47.

the University of Miami Gusman Recital Hall. This method also minimized my recording costs since the only expense was the honorarium for the sound engineer, $40.

Musicians who do not have access to a performance venue have the option of recording in a professional studio. The main benefit of this approach is that the sound engineer tends to all technical aspects of the recording process, such as set up of the microphones, adjusting the recording levels, etc. The engineer will also mix and master the tracks providing the musician with the finalized version of the recording. However, hiring a studio is not a simple task, especially for the classical pianists. It is paramount for a studio to feature a high quality instrument. In addition, the sound engineer must be trained in the intricacies of recording classical music according to Mark Hornsby in his Harmonizer article who states that “the biggest factor when looking for a studio is the engineer.”

When hiring a studio, a factor crucial to the project’s success is the recording budget. A budget sheet, similar to the one found in Appendix 3 at the end of this doctoral essay, is an effective method to control the recording costs. A set budget will determine how much time can be allocated to the recording process, mixing and mastering process. Sean Carberry, a well-known Canadian sound engineer, advises musicians and engineers to set up a concrete recording plan underlining each segment of the recording process prior to the start of the session. He also advises musicians to approach the recording session as a live performance and attempt to record everything in the least amount of

69 Mark Hornsby, "Record Your Own CD." Harmonizer 66, no. 6 (November-December 2006): 30-32.
Even though hiring a recording studio requires monetary investment, it is a beneficial approach especially for independent musicians who do not possess the means to self-record. This approach also allows musicians to focus on the performance aspect of the process, while the studio engineer focuses on the technical aspects of the process.

Before concluding the section dedicated to the process of independent recording, the issue of editing must be discussed. Even though it is outside the scope of this essay to analyze the technical aspects of editing, the concept must be briefly examined. According to classical music recording engineer Steve Epstein, editing is a beneficial part of today’s recording process, because it allows musicians to fix even minor mistakes in order to deliver a flawless recording. According to its critics however, the disadvantages of editing are the fact that it eliminates the spontaneity of a complete performance. Editing also increases the duration of the recording process, which subsequently leads to more money being paid to the studio and/or the engineer. For these reasons, I have chosen not to employ editing during the recording of the arrangements.

Mastering and Manufacturing

After the album has been recorded, there are a number of steps that need to be completed before its release. The tracks must be mastered and then the album must be

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manufactured to result in a professional looking CD. Mastering is a very important step for any recording. During this process, the audio is mixed into two stereo tracks, any abnormal noises are eliminated and the levels between each piece are adjusted and equalized.\textsuperscript{72} Lindsey Gillespie, owner of Music Manufacturing Services, an independent album manufacturing company defines the best the importance of mastering in today’s perfection driven world:

Anybody can make a record in their basement, but it doesn’t mean they’re fully-fledged audio recording engineers and they may not have the monitoring capacity in the basement to hear it properly. A lot of stuff that gets done in the basement can be taken up a notch to make it more professional with a good mastering job.\textsuperscript{73}

Lisa Moran of Toronto’s Three Gut Records also advises for investing in a good mastering project.

Don’t go budget on mastering – you can record an album modestly, but a mastering job can make all the difference. Ask around. Find out who mastered albums you think sound good.\textsuperscript{74}

Independent musicians can hire either an album manufacturing company or an independent sound engineer to master their albums. Some companies, such as Blackler Mastering\textsuperscript{75} or Emasters\textsuperscript{76} are able to master tracks over the Internet by uploading the


\textsuperscript{74} Ibid.


music in their server. The cost of mastering varies from company to company. It is outside the scope of this essay to discuss in detail the different packages or prices, especially since they change on a regular basis. However, the importance that professionals put on the mastering process demonstrates that it must not be ignored by independent musicians since it majorly affects the overall sound quality for the entire album.

The manufacturing process is another stage that has the potential of turning an independent recording project into either a success or a failure. Album manufacturing represents a combination of tasks: the design of the CD cover and the album booklet, the addition of any artwork or credits, layout and design, program notes and any other additional packaging features which relate to the overall album appearance. At the end of the manufacturing process, the album should look like a complete, professional product, ready for distribution to the general public.

Similar to the recording process discussed earlier, independent musicians can either self-manufacture the album or they can hire the services of a manufacturing company. In order to self-manufacture the album, they must be familiar with a number of software programs in order to create CD jewel cases (Avery). They must press every copy of the album, using either their personal computer or the more efficient but also more costly duplication machines (MedleyPro, ElitePro2). The cost for such instruments varies from $1000 to $3000 but they are useful acquisitions for an independent musician because, in addition to pressing a high number of CDs, they also

ensure that the overall quality of the packaging is far superior to the one printed from a home printer. In order to ensure a quality presentation, a shrink wrapping device used to seal each CD case must also be employed. This can be ordered online for $240.\textsuperscript{79}

Self-manufacturing an album represents a solution only if they intend to distribute a small number of copies to a specific audience or if one intends to distribute the album using specific Internet sites which accept home-made CDs.\textsuperscript{80} For the first stage of my project, which involves the distribution of a small number of albums on the Internet, I have adopted this method since it allowed me to search for the best distribution opportunities without feeling any pressure to recoup the monetary investment needed to hire a manufacturer. The next stage of this project, which will take place after this essay is completed, will involve the creation of more copies, by hiring a professional manufacturer.

In her book “Run your Own Record Label”, Dayllen Schwartz presents the major issues that independent musicians must be aware of when working with a manufacturer. The manufacturer does not act as a recording studio, thus they do not fix recording errors. Quite often, the quantity of copies pressed is different than the quantity of copies originally contracted due to the fact that industry standards allow a ten percent discrepancy between these two numbers. Before pressing a number of copies, it is important that the musicians ask for test copies in order to ensure that the quality of both the sound and the packaging was not altered during the manufacturing process. Even though these copies cost extra, the small monetary investment is definitely worth,

\textsuperscript{79} Ibid.

contemplating the possibility of pressing all copies and then realizing that the result is not the one desired.81

Finally, there are two more major factors which independent musicians must address when considering the release of a recording: bar codes and artwork. “A bar code is the rectangular series of horizontal lines with numbers under it found on most products sold in stores.”82 Music business representatives advise that all independent musicians attain one either from the Uniform Code Council or from the disk manufacturer.83

Finally, the issue of the artwork for the album cover must be discussed. Throughout history, artwork has contributed significantly to the success of albums for groups such as the Beatles and Stevie Wonder and his ensemble.84 According to Schwartz, often times independent musicians choose not to invest time or resources in the artwork. She advises against this approach: “It’s more important for the name of the act to be in large type that is clear enough to read, preferably with great, eye-catching artwork.”85 If a graphic designer is hired in order to create the artwork it is also crucial that, all licenses regarding the artwork be obtained before the release of the album.

This chapter has introduced a number of methods of self-recording and manufacturing an album. Some of the issues discussed in this chapter do not apply to the first stage of the project. However, if the album of the piano four-hand arrangements develops a large audience, I will release an additional amount of copies using the

81 Schwartz, 187.
82 Ibid.
83 Ibid.
84 Schulenberg, 134.
85 Schwartz, 133.
methods discussed in this chapter. Even though I will not use all these steps by the completion of this essay, they are important for independent classical musicians because they offer a viable opportunity to publicize their music even when they have no ties to a record company. While on the market, an album provides additional name recognition for independent musicians, which may lead to further career development opportunities such as recital appearances, tours, and teaching positions.
This chapter will discuss the methods of self-promotion used to publicize my album. As mentioned in the first chapter of this essay in the section enumerating the project’s delimitations, the discussion will be limited to the self-promotion methods which do not require a significant monetary investment. Since this essay is targeted mainly at independent classical musicians, it is safe to assume that a majority of them do not have access to a large marketing budget.

There are numerous marketing techniques used in today’s music industry which will not be discussed due to the fact that they fall outside the scope of this Doctoral Essay. These include but are not limited to: filming a promotional video, filming a “live” video, interviews on T.V or radio and hiring a publicist. Most of these marketing techniques require that musicians have major name recognition in order to appeal to most media outlets, or an association with a record label that invests in their promotion; or have the ability to provide a significant amount of money from their own budget to create a strong publicity campaign. For these reasons, I will limit my discussion to the use of the Internet as a marketing tool, the creation of a professional looking press kit, and the compilation of a media list consisting of selected magazines, newspapers, and radio stations.
Methods of Self-Promotion via the Internet

The Internet is a tremendous asset for independent musicians to market their music. They can reach audiences throughout the world via a webpage, a personal blog, social sites such as MySpace or YouTube as well as Internet radio.

According to Dailye Schwartz, a webpage represents a necessity for any musician. One of the advantages of today’s technological advancements is the fact that the creation of a personal website is a very accessible process, even for musicians who do not have any knowledge of web design or computer programming. They have the options to employ the services of companies or individuals who can assist with the design, development and administration of a website in exchange for a monthly fee.

I have built my personal site using a service called Homestead. At the time of this essay, they offered a package with a monthly fee of $4.99. This service allowed me to customize my webpage in order to introduce myself and my music to potential audiences. Homestead also assisted with the process of publishing the site, the domain name registration and even the process of web marketing which ensured that the site would appear on search engines such as Yahoo or Google. There are numerous other companies offering similar services, and while it is outside the scope of this essay to

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discuss all of them, it is important to conclude that they represent viable options for independent musicians to create professional-looking websites.

Websites represent very useful promotional tools, especially for lesser-known musicians striving to gain public recognition. Musicians can use them to interact with fans via a newsletter or a blog. Websites can also attract new audiences, since potential fans can log on, learn about an act and preview the music. Many musicians upload their album release dates or their concert schedules online, so audiences can be informed of future recording projects, concert tours or public appearances. This results in effective promotion of these important events. David M. Bailey, an independent musician and owner of his own record label, best summarizes the importance of a website:

For an independent performing songwriter, there is no better tool than a website. My site is a command center for people who want to know what’s going on day to day.

In addition to personal websites, many independent musicians use the social site MySpace to publicize their music. This site has become a popular venue for musicians looking to showcase their work, interact with audiences and colleagues and also be discovered by representatives of the music industry. Journalist Neal Conan reports that MySpace has become an avenue used by A&R representatives to search either for unsigned musicians or for novel repertoire. To support his statement, he offers the story of Ingrid Michelson, an independent songwriter whose music was featured on the T.V

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88 Schwartz, 258.
89 Ibid.
90 Ibid.
show *Grey’s Anatomy* after being discovered on MySpace by the show’s music supervisor.\(^91\)

According to NPR, on July 12 2006, MySpace has become the most visited site on the World Wide Web and it receives more daily hits then Yahoo or Google.\(^92\) Fran Vincent, author of the book *MySpace for Musicians*, states that the age demographics of the majority of this site’s users ranges from 20 to 40. This age range ensures of a variety of musical preferences among MySpace members, and it allows for musicians of various genres to create their own musical niche by appealing to audiences sharing similar tastes.\(^93\)

Among these various musical genres with a growing presence on MySpace is classical music. One of the reasons behind its expansion on this network is the fact that organizations such as the Detroit Symphony Orchestra\(^94\) and the Ravinia Music Festival\(^95\) have established a presence on MySpace in order to connect with a broader audience. Moreover, famous classical artists such as pianist Christopher O’Riley and violinist Hillary Hahn have also joined this network and have attracted a significant number of classical music fans towards their MySpace sites. At the time of this essay, Christopher

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O’Rilley had 1830 people in his network of friends,\textsuperscript{96} while Hillary Hahn had 5104 people in hers.\textsuperscript{97} The sites of both these artists featured sound samples of their latest recordings as well as information regarding their future performances.

O’Riley’s and Hahn’s apparent success in creating a following on the MySpace network inspired me to take a similar approach. I have used MySpace to send newsletters to all members of my network in order to promote the piano four-hand arrangements. My account also contains recordings of the arrangements. In the future, it will also feature videos. I have also linked my personal webpage to this site, to publicize it to any potential fans and joined larger networks comprised of both musicians and their fans, such as the “Fans of Classical Music,” “Classical Piano,” and also “Tango,” a network dedicated to tango music.

I have followed the advice of Fran Vincent, author of \textit{MySpace for Musicians}, in order to expand my network of fans. She is in favor of independent musicians interacting with other MySpace members either by sending e-mail messages, or by placing comments on their pages.\textsuperscript{98} I have invited fans of classical musicians such as O’Riley and Hahn, as well as musicians and fans who champion different musical genres to listen to my music. Interaction with representatives of different musical styles is one of the great advantages of participating in the MySpace network. It introduced my album to a new audience who might have not yet been exposed to four-hand classical piano music.


\textsuperscript{98} Vincent, under “The Basics.”
Internet Radio

Airplay on Internet-based radio stations represents an additional method to publicize my album. Internet radio is defined as a broadcasting service that transmits over the Internet via a stream. Not to be confused with traditional radio stations which also stream their live broadcasts on the World Wide Web, the radio stations discussed in this chapter transmit solely over the Internet. They do not have to compete over FM or AM waves because they transmit via a server, and they are able to broadcast worldwide.

This combination of circumstances resulted in a proliferation of Internet based radio stations since their inception in 1993. Internet radio provider Live365 features a broad range of music channels, ranging from hip hop to world music.99 A search on this provider’s website for radio stations dedicated to classical music yielded 135 results. A search for tango music stations resulted in 304 sites. The great variety of listening options increasingly turns audiences toward this medium. Every day, according to The Boston Globe, 33 million people listen to radio stations online. The results of polls by Arbitron and Edison Media research show that 56% of this number tune in to Internet-only radio stations.100 The fact that Internet radio is constantly broadening its reach is also proven by the actions of automaker Toyota. The company added seventeen Internet

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According to an article by folk singer Harvey Reid, Internet radio represents one of the most effective methods for independent artists to publicize and broadcast their music.\footnote{102}{Harvey Reid, “An Open Letter About Internet Radio,” \textit{Sing Out! The Folk Song Magazine} (Summer 2002), http://gateway.proquest.com/openurl?url_ver=Z39.882004&res_dat=xri:iimp:&rft_dat=xri:iimp:article:citation:iimp00237801.html (accessed March 20, 2008).} Independent musicians usually submit their recordings via mail, and if selected by the music director for that station, they are featured in that station’s rotation.\footnote{103}{Ibid.} The majority of Internet radio stations feature a multitude of independent musicians, even the novel acts who are yet to be “proven.” This is due to the fact that most Internet radio providers do not have financial ties or business affiliations to major record companies. Consequently, they can dedicate ample airtime to quality works by independent musicians. Moreover, major record labels object to their music being featured on the Internet due to disagreements over performance royalty rates.\footnote{104}{Ibid.} Even though Internet radio still airs music that belongs to major record labels, this disagreement has prompted many Internet radio providers to look for music by independent artists who usually welcome the opportunity to gain airplay.\footnote{105}{Ibid.} According to Tim Wertergren, the owner of...
Internet radio station Pandora, seventy percent of the music played on his station is by musicians not affiliated with a major record label.106

The information presented above prompted me to seriously consider Internet radio as an avenue to explore in order to gain airplay for my album. I have submitted the recordings to the Pandora radio station under the definition of “tango music”; their current platform does not allow them to accept traditional classical music. At the time of this essay, I have not yet received a response.

The state of many small Internet radio stations is currently uncertain, due to legislation by the U.S Senate forcing them to pay increased performance fees that many of them cannot afford. However, Internet radio represents a fast-growing medium. It is one of the last resorts for independent musicians to gain significant airplay, at a time when the large labels control the traditional media outlets. In order to support both Internet radio and independent musicians, there is a legislative compromise currently in the works which would allow the majority of Internet providers to remain on the air.107 This makes Wertergren appear “slightly optimistic” that Internet radio is an entity which will continue to further flourish.108


107 Levine, 77.

108 Ibid.
Self Promotion Methods Outside the Virtual World

The Internet does not represent the only available promotion method for independent musicians. According to Michael Po, the author of bestselling book *The Press Kit: a Rock Band’s Survival Guide*, independent musicians are dependent on a press kit to introduce their music to various media outlets and representatives of the music industry (agents, concert presenters, A&R personnel).\(^{109}\) Most music industry experts agree that the basic components of a press kit are: the musicians’ bios, professional-looking photographs, and a cover letter that introduces the musicians, describes their act and states their goals.\(^{110}\) Musicians should also include a CD featuring their music, as well as any press clips, newspaper and magazine reviews or past interviews.\(^{111}\) Another music industry executive, Daylle Deanna Schwartz, also gives advice on this topic in her bestseller, *Start and Run Your Own Record Label*. In her opinion, the press kit should have a visually attractive cover. If possible, it should contain a label with the names of the musicians and a business card.\(^{112}\)

To ensure that the press kit is sent to the proper venues, independent musicians need to compile a media list.\(^{113}\) This should include publications focused on a similar genre of music but it can also include college and local newspapers, trade or consumer


\(^{110}\) Ibid.


\(^{112}\) Schwartz, 264.

\(^{113}\) Ibid.
magazines. While it is unlikely for independent musicians without major name recognition to be featured on the cover of *Billboard Magazine* or *Rolling Stone*, a feature story in a smaller newspaper or magazine could represent an effective method of promotion.  

Besides being featured in newspaper or magazine articles, traditional radio play is a promotional avenue that can create significant publicity for musicians. However, according to radio promoter Anya Wilson, it has become increasingly difficult for independent composers or performers to be featured on a mainstream radio station unless they are connected to a network of radio music directors, DJs and producers. Their music must first be selected from all the other submissions, and then reviewed during the weekly music meeting. Research has shown that there are a multitude of factors that affect the selection process, including whether or not the work is suitable within the station’s musical orientation, audience polls and the performer’s name recognition.

According to R&M Artist Records executive vice president Mark Mazzetti, most of mainstream radio stations are reluctant to feature works by independent, unproven

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114 Schwartz, 265.

115 Schwartz, 266.


117 Ibid.

Programs dedicated to this type of music receive a small fraction of most stations’ total airtime. Subsequently, this makes the competition between musicians increasingly fierce. Over the years, these factors led to less exposure for independent musicians on the traditional radio stations. Promoter Anya Wilson best summarizes the situation:

A decade ago, it might have been possible for an act to represent themselves on the radio. That’s impossible today. Unless a person is familiar with the politics and the formalities of radio in general – as well as at individual stations, and has a relationship with music directors, phone calls are not usually returned.

Even though the above-mentioned information suggests that radio stations do not represent the most accessible promotional venues for independent musicians, there are classical music-oriented stations which could feature my piano four-hand arrangements. The radio stations under the tutelage of the Public Broadcasting System have aired in the past both traditional classical music as well as the music of artists such as Andre Rieu or The Ten Tenors, which falls under the lighter classical or the “crossover” category. WRLN and WXEL are two stations which could possibly air my arrangements.

This chapter has discussed the methods I have used to promote an album containing the piano four-hand arrangements. Even though some of these methods require a small monetary investment, they each represented both accessible and effective

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120 Ibid.

121 “Getting Your Song Heard on Radio: Radio Promoter Anya Wilson Offers Her Insight.”

marketing opportunities for independent musicians searching for ways to publicize their work. However, their rate of success depends on the independent musicians’ willingness to do the tedious work that is normally assigned to the Promotions department of a recording label. According to music executive Brian Levine of the Dorian Group, this is the only way their music can be noticed. The recipe for success in the case of independent musicians is to find ways to connect with their fans, colleagues and people with similar interests in order to achieve as high a level of recognition as possible:

You have to break down normal assumptions and think not just music…What’s the number of steps between you and anyone else? It takes a lot of time. A previous generation built pyramids; ours is building this vast network of connections.\textsuperscript{123}

CHAPTER VIII

METHODS OF SELF-DISTRIBUTION

When discussing new modes of interaction between independent musicians and their audiences, the methods used to distribute the music must also be examined. Most distribution methods not only deliver the musical product to various audiences, but also serve as effective promotional opportunities for independent artists and their music.

When selecting the methods used to distribute the piano four-hand arrangements, I have analyzed their marketing efficiency as well as their convenience.

As discussed in the section stating this project’s delimitations in Chapter I, I have employed two methods of distribution. The first method is the sale of CDs after live performances. The second distribution method involves the use of available music delivery services found on the Internet. I will examine music distribution through major retailers such as Amazon, digital distribution via a personal website or services such as iTunes or Napster, and the music distribution via two very accessible and efficient Internet services which cater to independent artists: CDBaby and Tunecore.

There are additional distribution options available through major retailers (Borders, Barnes & Noble, etc.) or stores such as Starbucks, but I did not employ any of them for my project. In the current state of decline for traditional distribution venues (CD sales were down 16.6% in the first quarter of 2007) research shows that it is

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difficult for independent musicians without major name recognition to secure distribution in chain retail stores unless they have the support of a record company or of a distributor. These stores have limited space to showcase albums, and most of them prefer to feature CDs of famous artists, which they are assured that the audiences will buy.

Distribution via retail stores also requires the creation of a high number of professional packaged copies which must be done by a manufacturer since retailers do not accept homemade CDs. I dismissed the idea of an initial investment in the manufacture of a high number of copies due to the fact that I did not yet know how audiences would react to the album. For these reasons, I made the decision to distribute CDs via the Internet and sell after performances.

**Live Performance Sales**

According to Alan Bergman, contributor to the *Education Journal*, the sale of CDs after a live performance should be viewed both as an opportunity for marketing as well as financial gain. Even though this distribution method does not regularly bring substantial profits for most musicians, unless they perform frequently for large audiences, Bergman states that it represents an advantageous self-marketing technique.

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126 Ibid.

professional-looking album, even if it is self-produced, enhances artistic credibility both in the eyes of the audience as well as in the eyes of agents, concert venue administrators or music representatives. In addition, musicians can add the contact information of all purchasers of CDs to their mailing lists, to inform them of future releases or concerts.

Internet Distribution

In addition to the sale of the album after concerts, I have examined several methods which use the Internet as a platform for distribution. I have begun by researching Internet retailers such as Amazon or CD Universe. Independent musicians have the option of using a service called Amazon Advantage in order to feature their recordings on this site. They must submit their album via mail. The retailer pays the musicians 45% of the artist-determined sale price. However, independent musicians must be aware that Amazon does not accept all albums received. According to the article in Canadian Musician, the CDs must look and sound professional and their quality must satisfy the retailer’s standards.

Even though Amazon represents a distribution option worthy of pursuit, a close examination of its delivery scheme shows that it does not necessarily represent the best distribution venue for my album. It would be difficult for my CD to compete with the

129 Schwartz, 189.
131 Ibid.
piano recordings of great masters such as Horowitz, Rubinstein or Radu Lupu et al, which are all available on this site. Even if I categorize my music as part of the tango genre, I would still have to compete with original tango masters such as Piazzola or Horacio Salagan, whose music is also featured on this website.

While Amazon has a category dedicated to the music of independent artists, it does not promote it with the same enthusiasm as it promotes music by artists affiliated with larger record labels, according to Gonzalo Ruiz, a Baroque oboist and leader of the independent group American Baroque: “You are not going to sell huge numbers. The retailers will only feature in editorial those that they think will sell a lot. There is big backing from larger corporations.”  

As a result of the marketing efforts by the major record labels, the music of independent artists is less publicized by the Internet retailers. Heidi Waleson sums up best the development of this medium in her article featured in *Early Music America*: “Internet retailers, effectively, re-create traditional marketing patterns, without the shelf space limits.”

The above-mentioned information prompted me to search for additional Internet-based distribution methods. My personal website proved to be the most accessible way, both for the sale of CDs as well as for digital distribution. I was inspired by the fact that many other independent musicians successfully distribute their music on the Internet via a website. British minimalist composer Graham Fitkin, composer-in-residence for the Royal Liverpool Philharmonic, currently sells his music on his Internet webpage, both as

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132 Waleson, "Classical Recording: Brave New World?"

133 Ibid.
CDs as well as downloads. The record label started by pianist Wu Han and cellist David Finckle, ArtistLed, distributes their CDs solely on the Internet through a personal webpage and it currently features ten different recordings. Composer Daniel Lantz also started his own label, Aoede Records, in order to introduce his music to a larger audience. He was able to profitably distribute his music via his website. His success drew the attention of independent distributor Allegro, with whom he eventually signed a contract.

The above cases demonstrate that a personal webpage represents one of the most efficient methods of self-distribution. I have set up my website to distribute CDs through the PayPal service. The advantage of this approach is the fact that PayPal collects the contact information for all buyers, allowing me to add them to my mailing list in order to keep them informed of future projects. In addition, I have also added a digital distribution service to my webpage to allow the purchase of music via downloads by using the services of the European company AddYourMusic. Based in Germany, this service allows musicians to sell their music via downloads directly from their webpage in exchange for a monthly fee that varies from 0 to 19.80 Euro, depending on the amount of music featured. This service is both accessible and easy to install. Another similar


135 Ibid.


service is the U.S-based Indie Kazoo.\textsuperscript{139} It allows independent musicians to set up a digital distribution system on their webpage and sell unlimited amounts of music in exchange for a monthly fee of $20.\textsuperscript{140}

Using either of these providers is advantageous for independent musicians due to the fact that neither of these services withholds any percentage of the sale price, thus the musicians receive one hundred per cent of the generated revenue. This approach contrasts with the policy of major distribution services such as iTunes or Napster which keep a third of the sale price. Another advantageous feature of this self-distribution method is the fact that musicians can determine their own price for each track. They can also use various promotional packages, such as “buy one get one free” in order to attract a new audience.

Another distribution method available for my album is CDBaby.com, a site which only caters to independent musicians. After submitting five copies of the album and the payment of a $35 installation fee, each musician is assigned a personalized webpage featuring their bios and sound samples. Each webpage is connected to search engines such as Google or Yahoo, a feature which makes CDBaby very beneficial for musicians without a personal website. The price of each album is determined by the artists themselves. Each CD is sorted by its genre and, if it fits the profile, it can also be featured in categories such as “the Editor’s Pick” and “Weekly Top Sellers” for additional promotional opportunities.\textsuperscript{141}


\textsuperscript{140} Ibid.

The main benefit of CDBaby is its acceptance of all submissions. Also, its non-exclusive distribution agreement ensures that musicians can sell their music using various venues in parallel with CDBaby. This service also provides free digital distribution to companies such as iTunes, eMusic and Napster. The payment system for CDBaby is also straightforward.142 The company keeps four dollars from each sale, while the rest belongs to the musician. For digital sales, CDBaby withholds a 9% commission from the amount that the digital distributor (iTunes, Napster) normally pays the musicians. 143

The monetary figures vary depending on the provider and the their type of service. Some of the determining factors are the country where the service is located, whether the delivery is via download or a stream. In the case of the stream, the amount the musicians receive is dependent on whether the stream is part of a subscription or a non-subscription service.144 It is also dependent on the amount of airplay received for each specific month. It is outside the scope of this essay to discuss this system in depth, especially since the calculation is based on such a multitude of factors. For a list of current rates that independent musicians receive when their music is downloaded via the major distributors, the reader can consult Appendix 4.

Besides CDBaby, another site allowing musicians to distribute digitally via services such as iTunes, Napster or Rhapsody is Tunecore. The service is advantageous because music can be uploaded via the Internet. Musicians are paid for each digital sale,


143 Ibid.

after the providers withhold a third of the original price. This service is available in exchange for a fee of $0.99 per song, a storage fee of $0.99 per album and a $19.99 annual maintenance fee.\textsuperscript{145}

\textbf{Self-Distribution of the Printed Scores}

In addition to distributing the arrangements as a piano four-hand album, I have also researched distribution methods for the printed scores. Since the arrangements target pianists not just tango aficionados, it is important to have a printed score available for anyone interested in performing the works.

The distribution of the score may also provide additional financial benefits from its sale and it can also create additional publicity for the previously-recorded album. Also, duo piano teams may be interested in incorporating the arrangements within their repertoire. Duo piano foundations could show some interest in the arrangements either as a required work in a competition or as a featured work for a special performance. In the future, a printed version of these works may also attract the attention of major publishing houses in order print and distribute the arrangements on a large scale.

Self-publishing and distribution of musical scores has become a very accessible process due to the current technological advancements of the music writing software (Finale, Sibelius). According to Jeff Jarvis, contributor to the \textit{Jazz Education Journal}, many independent musicians choose to pursue this option due to various reasons: their music might not appeal to a large enough audience to be considered by a publishing company, they wish to keep all financial profits or they wish to obey their own writing

\textsuperscript{145} Ibid.
format and style as opposed to having the publisher affect these creative decisions.\textsuperscript{146}

Even though self-publishing does not offer the multitude of distribution and promotion methods of the major publishing houses, the Internet represents a significant delivery platform which can at least partly offset this apparent disadvantage.\textsuperscript{147}

When considering self-publishing my arrangements, I have followed a guideline set by Darhon Reese-Rohrbacher, a harpist who self-publishes her own music. She advises independent musicians not to “expect to get rich” but rather regard this process as additional income and publicity.\textsuperscript{148} She also advises independent musicians not to invest in a large quantity of copies at the beginning but rather wait for an audience response. Most importantly, she advises independent musicians to price each arrangement fairly and look for new ways to connect with potential buyers.\textsuperscript{149}

I have set up my personal webpage in order to allow for the purchase of printed copies using the PayPal service. Similarly with the four-hand piano arrangement album, I also opted to pursue the sale of the printed scores at the end of the live performances. Since the amount of printed scores will depend on the public demand, I will print and bind the scores using my personal computer and a coil binding machine. The latter is simple to use, and it can be purchased over the Internet for $75.\textsuperscript{150} Finally, I


\textsuperscript{147} Ibid.


\textsuperscript{149} Ibid.

also purchased an ISBN number for the arrangements. This number is used to search for a book in a library or bookstore and they also identify the edition of a book. It can be obtained over the Internet from ISBN distributors.\textsuperscript{151}

This chapter has discussed the distribution methods which I have investigated to make my album available to the general public. This information proves that, for independent musicians, the most effective method of distribution for a new album is the Internet. It offers a variety of options which can be easily implemented within an already existing distribution and promotion infrastructure. In the future, if my album proves to be a success, I will attempt to distribute it through traditional methods such as independent music retail stores and providers such as Starbucks or IKEA, in parallel with continuing the distribution over the Internet.

CHAPTER IX
CONCLUSION

This doctoral essay proposes a model to be used by independent classical musicians to commercially produce and market their creative work. This model involves the processes of arranging, self-recording, self-promoting and self-distributing repertoire from the public domain.

Repertoire selection represents the first step of this process. The six pieces in this designed model were chosen because of their intrinsic musical value, and also because their recognition in the music world would help in promoting the compilation. The piano four-hand arrangements were chosen for the wide range of dynamics, register and textures, for the variety of tone colors making it a perfect medium for arrangement.

At the end of the arrangement process, the reader was introduced to various methods of self-recording, self-marketing and self-distribution. This essay discussed the techniques specifically applied to the set of piano four-hand arrangements, and also examined additional means available to independent musicians pursuing a similar endeavor. I have attempted to demonstrate that independent musicians have access to a number of options to self-record, either in a studio or in a concert venue. They can then self-market their music on the Internet via a webpage, social networks and Internet radio. They can also use the World Wide Web to distribute their music, either via independent distribution services such as CDBaby or Tunecore or digitally through services such as iTunes or Napster. They also have the option of selling CDs, downloads and music
scores using their personal website. Due to current technological advances, all the above-mentioned methods are accessible to independent musicians. Even though several of them are not free of charge, research has shown that they do not require a significant monetary investment. These procedures can be easily employed by musicians without the support of a record company or a music publisher.

Although the findings in this document offer one blueprint model for independent musicians to gain public recognition, there are a number of further opportunities for study. The concept of larger scale distribution must be studied either thorough retail stores such as Borders, smaller independent music retail stores, but also retailers such as Starbucks, especially if a musical project promises a wide audience. In addition, I would recommend that the risks and benefits of signing a contract with a record company or with a large independent distributor, in addition to the types of contracts best suited for each situation be explored by the independent musician in greater detail.

The area of music publishing can also be researched further. After the creation of a successful structure for album distribution, a following step would be to license the arrangements to various mediums such as films, T.V shows, Broadway shows, commercial spots, etc. The benefits of signing a contract with a music publisher versus self-publishing present a further area of research and discussion.

Large-scale print publication represents an additional area for future research. If the arrangements, or an equivalent project, gain popularity, they could attract the attention of publishing houses interested in their distribution through retail music stores. This would lead to further exposure and financial gain for the author, in the form of royalties, an advance, or both.
Another area to explore is that of repertoire type. Can a similar project be created using a different genre of music? Is it possible for musicians who are not performers to create a successful niche for themselves? These are legitimate questions which show that independent musicians have at their disposal numerous career development techniques. It is my hope that these techniques continue to be researched and introduced to classical artists, perhaps even during their college studies, because they represent viable methods for musicians to create artistic niches and experience financial reward.
Bibliography

Musicians and Entrepreneurship


Classical Pianists and the Art of Music Arranging


Album Self-Recording, Self-Promotion and Self –Distribution


Hornsby, Mark. "Record Your Own CD." Harmonizer 66, no. 6 (November-December 2006): 30-32.


**Tango music**


Margasak, Peter. "Tango and all that Jazz." *Down Beat - Jazz, Blues & Beyond* 74, no. 8 (August 2007): 76.


**Miscellaneous Articles**


APPENDIX 1

The Original Scores of the Works Selected for Arrangement
Ediciones JUAN S. BALERIO
Bulnes 951 - Buenos Aires
RETINTIN
Gran Tango Milonga

Dedicado a mi estimado y buen amigo
JUAN CARLOS PARPADLIONI

por EDUARDO AROLAS
EL MARNE
Gran Tango de Salón

A la simpática señorita ELENA CAMMI, afectuosamente.

por EDUARDO AROLAS

Edición Breuer Bros.
FUEGOS ARTIFICIALES

TANGO

Por R. FURPO y E. AROLAS

VIOLIN

PIANO

FIN

FxSTA

Dal $ al Fin

por Trio

Dal $ al Fin

por Trio
A mis estimados y distinguidos amigos
FRANCISCO WRIGHT VICTORICA, ULADILO A. FRAS, JUAN CARLOS PARPAILIONI y MANUEL MIRANDA NAÓN.

COMME IL FAUT
TANGO SENTIMENTAL

por EDUARDO AROLAS

D. C. poi TRIO.
LA PALOMA

( Yaufing )

Tempo di danza

Arr by LEIS T ROMERO

Copyright 1925, Ada by A. ALBI.
APPENDIX 2

Six Piano Four-Hand Arrangements
La Paloma

composed by Sebastian Yradier
arranged by Valentin M. Bogdan

Piano 1

Piano 2

Pno. 1

Pno. 2

©valentin M. Bogdan
Una Noche de Garufa
The Night of the Garufa
Eduardo Arolas
arranged by Valentin M. Bogdan
Retintin

by Eduardo Arolas
arranged by Valentin M. Bogdan

©Mihai Valentin Bogdan
El Marne

by Eduardo Arolas
arranged by Valentin M. Bogdan
El Marne
APPENDIX 3

Sample Recording Budget Sheet
<table>
<thead>
<tr>
<th><strong>Recording BUDGET FORMS</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>ARTIST/GROUP:</strong> __________</td>
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<td><strong>Studio</strong></td>
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<tr>
<td><strong>Description</strong></td>
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<tr>
<td>Tracking</td>
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<tr>
<td>Overdubs</td>
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<tr>
<td>Mixing</td>
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<td><strong>Total</strong></td>
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<tr>
<td><strong>Tape/Materials</strong></td>
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<tr>
<td><strong>Description</strong></td>
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<tr>
<td><strong>Total</strong></td>
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<tr>
<td><strong>Engineer</strong></td>
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<tr>
<td><strong>Description</strong></td>
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<td>Tracking</td>
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<td>Overdubs</td>
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<td>Mixing</td>
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<td><strong>Total</strong></td>
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<tr>
<td><strong>Musicians/AFM</strong></td>
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<td><strong>Instr/Description</strong></td>
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<tr>
<td><strong>Total</strong></td>
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<tr>
<td><strong>Vocalist/AFTRA</strong></td>
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<tr>
<td><strong>Description</strong></td>
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<tr>
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</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
<tr>
<td><strong>Rental/Carage</strong></td>
</tr>
<tr>
<td><strong>Description</strong></td>
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<tr>
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<tr>
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Payroll Tax: **Musicians-AFM Total:**

Payroll Tax: **Vocalist-AFTRA Total:**

Payroll Tax: **Rental/Carage Total:**

**Cartage Total:**
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<td>Airfare</td>
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<td>Airport Transportation</td>
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<td>Sampling</td>
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<td><strong>Mastering Total:</strong></td>
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</tr>
</tbody>
</table>

**Budget Total:**

10% Contingency (excluding Producer Fee):

**GRAND TOTAL:**

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A&R Rep Signature

Additional Approval
APPENDIX 4

The 2008 Royalty Rates for Digital Downloads

Fixed Pay Rate for the iTunes service

Amount received by musician from the sale of a single piece:

<table>
<thead>
<tr>
<th>iTunes Stores Worldwide:</th>
<th>Amount received by musician</th>
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</thead>
<tbody>
<tr>
<td>iTunes U.S. Store</td>
<td>US$0.70 (no exchange required)</td>
</tr>
<tr>
<td>iTunes Australia Store</td>
<td>Australian Dollars AU$0.99 (EXCEPTION BELOW!)</td>
</tr>
<tr>
<td>iTunes New Zealand Store</td>
<td>New Zealand Dollars NZ$1.17 (EXCEPTION BELOW!)</td>
</tr>
<tr>
<td>iTunes Canada Store</td>
<td>Canadian Dollars CAD$0.78</td>
</tr>
<tr>
<td>iTunes Japan Store</td>
<td>Japanese Yen ¥100 (EXCEPTION BELOW!)</td>
</tr>
<tr>
<td>iTunes U.K. Store</td>
<td>British Pounds £0.49</td>
</tr>
<tr>
<td>iTunes Europe Store</td>
<td>Euros €0.71 (after September, 2007)</td>
</tr>
</tbody>
</table>
Amount received by musician from the sale of albums with 11 songs or more, sold in their entirety:

<table>
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<th>iTunes Stores Worldwide</th>
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<tbody>
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<td>US$7.00 (no exchange required)</td>
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<td>iTunes New Zealand Store</td>
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<td>iTunes Canada Store</td>
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<tr>
<td>iTunes Japan Store</td>
<td>Japanese Yen ¥1000 (EXCEPTION BELOW!)</td>
</tr>
<tr>
<td>iTunes UK Store</td>
<td>British Pounds £4.90</td>
</tr>
<tr>
<td>iTunes Europe Store</td>
<td>Euros €7.10 (after September, 2007)</td>
</tr>
</tbody>
</table>

**EXCEPTION:** Japan’s copyright laws require certain royalties to be paid out in Japan. The musician is paid the pay rate less the above-mentioned amount, after taxes, exchange rate, etc.

**EXCEPTION:** Both Australia’s and New Zealand’s governments withhold 5% as a tax on all sales.
## Fixed Pay Rate for the Napster Service

### Amount received for a single piece

<table>
<thead>
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<th>Napster Light Worldwide:</th>
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<tr>
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<td>Napster Canada Store</td>
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<td>Napster U.K. Store</td>
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<td>Napster Europe Store</td>
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### Amount received per album

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<td>Napster Europe Store</td>
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</table>
### Fixed Pay Rate for Digital Distributor MusicNet

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<thead>
<tr>
<th>MusicNet Downloads Worldwide:</th>
<th>Amount received by musician</th>
</tr>
</thead>
<tbody>
<tr>
<td>MusicNet U.S. Store</td>
<td>US$0.70</td>
</tr>
<tr>
<td>MusicNet Canada Store</td>
<td>Canadian Dollars CAD$0.72</td>
</tr>
<tr>
<td>MusicNet U.K. Store</td>
<td>British Pounds £0.47</td>
</tr>
<tr>
<td>MusicNet Europe Store</td>
<td>Euros €0.68</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MusicNet Whole-Album Downloads Worldwide:</th>
<th>Amount received by musician</th>
</tr>
</thead>
<tbody>
<tr>
<td>MusicNet U.S. Store</td>
<td>US$7.00</td>
</tr>
<tr>
<td>MusicNet Canada Store</td>
<td>Canadian Dollars CAD$7.20</td>
</tr>
<tr>
<td>MusicNet U.K. Store</td>
<td>British Pounds £4.60</td>
</tr>
<tr>
<td>MusicNet Europe Store</td>
<td>Euros €6.70</td>
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</tbody>
</table>