

“Recording and Designing a Studio Album”

Proposal by:
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Introduction

It is of great importance for artists to have material that showcases their talents and capabilities. For visual artists, this constitutes a portfolio. For musicians, this is translated to demo recordings, studio albums, video recordings. Professionally recorded music is needed in a career in music performance and should be one of the requirements in curriculums. For these reasons, my selected project for this class is to record a studio album at the facilities conveniently provided to students by the University of Arizona at Fred Fox School of Music.

Project Summary

The goal is not only to record, but also to put together all necessary for a professional studio album (live recording). The recording, editing, album cover, texts, promoting poster, are set forth to be completed by the end of this semester. Labeling, producing, and distribution will have to be completed in the summer. The repertoire to be recorded should consist of my qualifying recital¹ program, which is the following:

Johann Sebastian Bach: Fantasia and Fugue in A minor, BWV 904 (c. 1727)

(Approximate length: 10 minutes)

Robert Schumann: Fantasie in C major, Op. 17 (1836)

(Approximate length: 30 minutes)

Alexander Scriabin: Fantasie in B minor, Op. 28 (1900)

(Approximate length: 10 minutes)

William Albright: *Nightmare Fantasy Rag* from the *Dream Rags* (1970)

(Approximate length: 10 minutes)

¹ The recital will take place in Holsclaw Hall of the Fred Fox School of Music, on March 21, at 7pm.

Timeline

Weeks	Measurable Goals to Attain
Week 1	Submit an application to the recording studio of the School of Music. Find the person who will assist and record in the studio, if different than Wiley Ross. Find pianists willing to sit in the studio during the recordings; people who know the text, have good ear, and pay attention to detail. The pianists will give valuable feedback to me on what could be improved and edited. Find a person who will design the album front cover, leaflet, back cover, and promotional poster. Prepare website for the first update of the project. Look into copyright issues.
Week 2	Schedule booking dates and times for the studio. Confirm with all people involved. Discuss layout of CD with graphics designer: colors and fonts, photographs, etc. Talk to piano technician about tuning the piano before the recordings take place. Look into copyright issues. Post the first update of the project on my website. Focus practicing on the J. S. Bach piece.
Week 3	Record J. S. Bach. Editing should start as soon as possible. Have any copyright disputes resolved for next week. Start writing the text that will accompany the album: title, short bio, description of pieces, thank you notes, recording details. Post updates on website. Focus practicing on the Albright piece.
Week 4	Record Albright. Editing on J. S. Bach should be finished. Complete all necessary text and send it to the graphics designer. Discuss with him what needs to be changed and what is good, regarding the designing and how the text might affect the layout. Post updates on website. Focus practicing on the Scriabin Fantasie.
Week 5	Record Scriabin. Editing on Albright should be finishing up. Post updates on website. Focus practicing on the Schumann Fantasie.
Week 6	Record Schumann. Check on the material created by the graphics designer and discuss if any changes are necessary. Editing on Bach and Albright should be ready, and on Scriabin should be finishing up. Post updates on website.
Week 7	Finishing touches: re-record some parts if necessary, especially from Schumann. Editing should be almost done at this point, leaving only final details to be fixed.
Week 8	Receive material from graphics designer and check again for errors. Put together everything and if possible, print and burn two copies of the CD.

Anticipated Challenges

Possible Challenge	Action Plan
Graphics designer might not be able to complete all tasks.	If not able to design the whole CD, then he focus on the poster and the album cover.
Recording studio might not be available a specific week of the project.	Examine the possibility of accessing the studio after working hours with the appropriate personnel. If this cannot happen, then I will have to record two pieces during one week.
Copyright issues	In case I am not able to use the Albright piece, I will unfortunately have to drop it and instead record an older piece of mine: Maurice Ravel, <i>Un barque sur l' ocean</i> , from <i>Miroirs</i> . The compositions have approximately the same length. In such case, I will shift the Ravel piece to the last week of recordings.
I might not have enough practice time or available recording hours in the studio.	I can focus recording half of the program, and call it a demo recording instead of a complete studio album.

Other Important Details

- ✓ The recording will take place exclusively in the recording studio of the University of Arizona Fred Fox School of Music. The available free time is up to four hours, and my goal is not to
- ✓ The assisting person in the studio will be Jacob Lewis Ransom, a DMA student in percussion performance, who might have after-hour access.
- ✓ Possible assisting pianists will be DMA student Minjun Dong, BM student Efrain Daniel Ulloa, and other piano students from the School of Music.
- ✓ The graphics designer will be Dr. Andreas Xenopoulos, pianist and founder of *Piano Plus Festival* non-profit, residing in Greece. Through his non-profit company I will be able to produce, label, and distribute the studio album with a low budget during the summer.