

BandMusic PDF New Edition Checklist



Times have changed; needs have changed; standards have changed; technology has changed. These facts of life need to be reflected in creating modern editions.

NOTE ACCURACY

- Fix wrong notes – Give the composer a break. If a sound is suspect, consider it an error and fix it. Don't assume that the original composer would intentionally leave a "clunker" in his music. During that era music engraving was cumbersome and prone to error. Honor the composer by fixing any note errors.

MEASURE DISCREPANCIES

- Correct, consistent number of measures in all parts
- Every measure numbered on the score, below the bottom staff. No tiny numbers, please.
- Measure numbers at the beginning of each staff on parts
- Optional: Mark each strain "A," "B," "C," etc. Editor's choice.

ARTICULATION – Take a stand on articulations.

- Articulations consistent in all parts
- Articulations consistent or deliberately contrasted given the same melody, from strain to strain
- Expectations have changed. More detailed articulations are appropriate in modern editions.

DYNAMICS

- Consistent in all parts
- Expectations have changed. More detailed dynamics are appropriate in modern editions.

PHRASING

- Consistent from part to part
- Expectations have changed. More detailed phrasings are appropriate in modern editions.

A good performer uses articulations and dynamics to shape phrases, adding musicality to the presentation. A good editor does the same thing.

Editors' Mantra: "Leaving articulations, dynamics or phrases undecided/unmarked is an invitation to chaos."

VOICING

Revise voicings for:

- Piccolo - should not play all the time. (Example: +Pic on loud passages; -Pic or 8vb on soft passages)
- Flutes 1 & 2 – Flutes are transposed from Db Piccolo. When the part goes above high F, create a part for Flute 2, 8vb. In creating FL2, keep in mind the musical line. Avoid the lowest register for FL2 in *f* or *ff* passages.
- Bb Clarinets – Edit for 3 parts; not 4. Edit the clarinet voice out of the stratosphere all or part

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of the time. That sonic space is covered by the modern flute section.

Clarinets and Trumpets – selectively use block chord voicings in keeping with current practice in Clarinet and Trumpet sections.

Trumpets - Edit for 3 parts; not 4. (If the music demands, write for Cornets with separate Trumpet parts. In this case use Trumpets on “trumpeting” parts.)

F Horns – Give Horns something interesting to play too-- part of the time give them unison melody, countermelody or melody with harmony. Keep in mind that in vintage music, complete chords are consistently in Horn and Tuba parts. Therefore in giving melody to Horns be sure the original rhythmic horn parts are covered in another section: Trombones, Saxes, Clarinets, etc.

Percussion – Reminder: In performance practice, cymbal part doubled Bass Drum throughout except where noted. Every drummer at the time knew this.

Percussion Section – add more percussion color.

Cymbals - In modern writing, cymbals must be notated. This is a perfect opportunity to employ suspended and crash cymbals. Change colors by indicating what kind of cymbal stroke.

COLOR

It's well documented and indisputable that Sousa and others changed the scoring of their marches for concert presentation. Everyone playing all the time was intended for street and parade performance only.

Following Sousa's lead, change color on repeats and other appropriate places by selectively thinning the score, changing octaves, employing unison melody within a section, etc. Either write these color changes out or use instructions for performer, e.g. “second time only.”

INSTRUMENTATION

Include Eb Clarinet, Soprano Sax, Eb Trumpet as optional parts if desired. Editor's choice.

Euphonium BC goes on the score. Include Euphonium TC parts with the set but not on the score.

Tenor Horn parts are omitted.

MORE CONSIDERATIONS

- We are not interested in transcriptions. A simple transcription of a vintage march serves no real purpose other than to make the original inconsistencies easier to read.
- The argument can be made that if Sousa, Fillmore, Karl King, R.B. Hall, Paris Chambers, et al were writing for modern bands, they would be incorporating the above in their scores.
- Give all parts something interesting to play.
- Even out the playing level of all parts-- no more than 1 grade level difference. If the playing difficulty of Trumpet 1 = grade 4, then other parts in the score should be no easier than grade 3. All remaining parts should be grade 3 to 4.
- Reminder: EbAltos are the same as EbHorns and are not to be confused with Alto Sax.

DEFINITIONS

Modern **editions** are all about clarity in expressing the composer's intentions in the present day.

Modern **arrangements** are all about expressing the arranger's ideas, using existing material from the original composer.