



A Process for Transcribing Orchestral Works for Wind Band: Andre Previn's Sallie Chisum Remembers Billy the Kid

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UNIVERSITY OF MIAMI

A PROCESS FOR TRANSCRIBING ORCHESTRAL WORKS FOR WIND BAND:
ANDRE PREVIN'S *SALLIE CHISUM REMEMBERS BILLY THE KID*

By

Timothy M. Shade

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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A Process for Transcribing Orchestral Works for
Wind Band: Andre Previn's *Sallie Chisum Remembers
Billy the Kid*.

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The purpose of this essay is to present a process for transcribing orchestral works for the wind band. This is achieved through preparing a performance score of Andre Previn's *Sallie Chisum Remembers Billy the Kid*, originally for orchestra, for wind band. Though transcription of orchestral works to the wind band medium has been occurring for over two hundred years, a current process for how to go about transcribing them has not been illuminated nor discussed in specific detail. Arthur Clappé, Philip Lang, Erik Leidzén, and Frank Erickson devoted texts to the subject of arranging and transcribing for wind band. However, these texts are out of date as the latest of these was published in 1983, thus creating a significant gap in research to the present day. A contemporary process for transcribing works for wind band would be able to incorporate the considerable advances that the wind band has made regarding repertoire, instrumentation, and orchestration.

The complete transcription process is in seven steps: repertoire selection, research, instrumentation selection, transcription, editing score/preparing parts, read-through, final editing, and publication.

DEDICATION

*to my parents,
your constant support has been unwavering,
I love you mom and dad.*

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Chapter 1

BACKGROUND AND PROBLEM

Introduction

From the inception of the American wind band in the late 1800s until the 1960s, transcriptions held a place of prominence in forming the core repertoire for the medium. Transcriptions allowed access to more recognizable and significant repertoire that was not available to the wind band. Representative concert programs from the 1950s contained many transcriptions of orchestral works whereas present programming consists of mostly original pieces with an occasional transcription.¹ This change is due to a fundamental shift toward nurturing the creation of new works for the wind band medium. Today, programming transcriptions is a topic of debate among many in the profession, even though they can be a source of new repertoire. The 21st century wind band affords composers a flexible and unlimited array of wind and percussion instruments that provides extreme diversity in range, dynamics, color, and timbre. This is in contrast to the large, somewhat cumbersome ensemble of the early to mid 20th century that was much more rigid in its instrumentation. Contemporary composers, in addition to creating new pieces, are encouraging the adaptation of their orchestral works for wind band either by

¹ Battisti, Frank L, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 128-129, 170-175.

themselves or others. This constant trend of adaptation shows the genre's continued prevalence for literature development and has nurtured the art of transcription.²

Brief History of Transcriptions

A transcription is “an attempt to transfer a work from one medium to another as accurately as circumstances may permit.”³ Transcriptions create accessibility to works for a larger number of musicians who otherwise would not have the opportunity to perform them.⁴ Early civic and court wind bands in the 16th century performed polyphonic music originally composed for voices combined with wind and brass instruments.⁵ The instruments used during this period were shawms, trumpets, and sackbuts. During the late Renaissance into the early Baroque, musicians often created instrumental versions of sacred and secular vocal pieces, like madrigals, chansons, and motets.⁶ The creation of the new French oboe in the mid 17th century promoted *Les Grandes Hautbois* or *Hautboisten* bands which were ensembles of oboes and bassoons.⁷ In the 18th century, music started to be written for a small wind band consisting of oboes, bassoons, and horns and is known today as *Harmoniemusik*⁸. Josef Triebensee, for example, was known

²Rockley, Jeanine, C, “Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson’s Transcriptions of Hindemith’s Symphonic Metamorphosis” (DMA Dissertation, The University of Arizona, 1997), 35.

³ Gray-Fisk, Clinton, “‘Improving’ the classics,” *The Musical Times* 69, no. 1026 (August 1928): 733-735, accessed February 22, 2016, <http://www.jstor.org/stable/916657>.

⁴ Rockley, Jeanine, C, “Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson’s Transcriptions of Hindemith’s Symphonic Metamorphosis” (DMA Dissertation, The University of Arizona, 1997), 12.

⁵ Whitwell, David, *A Concise History of the Wind Band* (Northridge, CA: Winds, 1985), 80-81.

⁶ Popp, Shaun R, “An Examination of Orchestration Techniques Used in Wind Band Transcriptions of *A Cappella* Choral Works” (Ph.D. Dissertation, The Florida State University, 2013), 8.

⁷ Whitwell, David, *A Concise History of the Wind Band* (Northridge, CA: Winds, 1985), 149.

⁸ Hellyer, Roger, “Harmoniemusik,” In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com.access.library.miami.edu/subscriber/article/grove/music/28360> (accessed February 27, 2016).

to have transcribed several of Mozart's operas for a *harmonie* ensemble of oboes, clarinets, bassoons, and horns.⁹ In the mid-18th century these *harmonie* ensembles arrived in America along with the European military bands.¹⁰ The European military band model was adopted by the American military, and these ensembles performed "potpourri" concerts that consisted of overtures, symphonies, songs and duets interspersed with military and dance music.¹¹ At the turn of the 19th century the wind band was comprised of woodwinds, bugles, serpents, bass horns, ophicleides, and double reeds. The repertoire contained country dances and new battle pieces of the day as well as transcriptions of overtures and symphonies.¹² Around 1830 brass bands began to flourish in the northeastern United States.¹³ This emphasis on the brass band caused the U.S. Army infantry regiment to eliminate the use of woodwinds in favor of new chromatic brass instruments.¹⁴ The brass band repertoire of this time consisted of arrangements of overtures, polkas, gallops, quadrilles, waltzes, and popular music.¹⁵ In 1859, Patrick Gilmore became the band leader of the Boston Brigade Brass Band and added woodwinds to the band. This event led to the expansion of American wind bands across the United States.¹⁶ After the Civil War Gilmore became the leader of the Twenty-Second Regimental Band of New York, and this became the first fully professional ensemble to

⁹ Hellyer, Roger, "Triebensee, Josef," In *Grove Music Online, Oxford Music Online*, http://www.oxfordmusiconline.com.access.library.miami.edu/subscriber/article_works/grove/music/28360#S28360.1.3 (accessed February 27, 2016).

¹⁰ Hansen, Richard K., *The American Wind Band: A Cultural History*, (Chicago, IL: GIA Publications, 2005), 203.

¹¹ Ibid, 18.

¹² Ibid, 213.

¹³ Ibid, 215.

¹⁴ Ibid, 216.

¹⁵ Battisti, Frank L., *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 6.

¹⁶ Hansen, Richard K., *The American Wind Band: A Cultural History*, (Chicago, IL: GIA Publications, 2005), 225.

engage in performance year-round.¹⁷ Their repertoire was expanded by Gilmore to include transcriptions of Beethoven, Mozart, and Wagner. Gilmore, John Philip Sousa and later Edwin Franko Goldman created the “Golden Age of Bands” and fostered the creation of new repertoire around the core of transcriptions and popular music well into the 20th century.

Many compositions originally composed for the orchestra have become standards in the wind band repertoire as transcriptions. *Festive Overture* by Dmitri Shostakovich, *Outdoor Overture* by Aaron Copland, and *Symphonic Metamorphosis on Themes by Carl Maria von Weber* by Paul Hindemith have all become important to the repertoire for wind bands. Many expert wind band conductors, according to research completed by Michael Phillips, believe that transcriptions are important pedagogically and for their significance as great music regardless of being transcriptions.¹⁸ Today, transcribing works by living composers who have yet to write a significant number of works for the wind band – or none at all – has become an emerging trend. This has, on occasion, led to composers writing original works for the wind band. For instance, Jeffrey Gershman’s transcription of the “*Tarantella*” from *Symphony No. 1*, Matthew Roeder’s transcription of *Promenade Overture*, and Mark Spede’s transcription of *DC Fanfare* all composed by John Corigliano, could have influenced him to compose *Circus Maximus* (*Symphony No. 3 for Large Wind Ensemble*). Additionally, Kevin Puts’ *Millennium Canons* and *Network*, and Osvaldo Golijov’s *Three Songs for Soprano* have been transcribed for wind band. This continual adaptation of well-written and significant music for the wind band

¹⁷ Ibid, 233.

¹⁸ Phillips, Michael, “Expert Wind Band Directors’ Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire” (PhD Dissertation, University of Florida, 2014), 58.

constantly expands the repertoire and possibilities of the ensemble, thus making transcription a viable method of increasing repertoire.

In the middle of the 20th century, a desire for original repertoire emerged among wind band conductors. Though there were many original works written for the wind band by composers such as Gustav Holst, Percy Grainger, Ralph Vaughan Williams, Igor Stravinsky, Paul Hindemith, Ernst Toch, Florent Schmitt, and Darius Milhaud, the amount of significant repertoire for the band was not substantial. The University and College Band Conductor's Conference (UCBCC) which became the College Band Directors National Association (CBDNA) had a primary function to assist in the development of the repertoire.¹⁹ The UCBCC was formed in 1941 and then became the CBDNA in 1947.²⁰ This coupled with the development of the Eastman Wind Ensemble by Frederick Fennell started a shift from the dominance of programming transcriptions. Fennell himself believed that transcriptions had educational value provided that the performers preserved the beauty of the original musical ideas.²¹ He also believed that some orchestral works sounded "marvelous" when performed by a wind band, but it was debatable which performance medium was superior.²²

Statement of Problem

Though transcription of orchestral works to the wind band medium has been occurring for over two hundred years, a current process for how to go about transcribing

¹⁹ Hansen, Richard K., *The American Wind Band: A Cultural History*, (Chicago, IL: GIA Publications, 2005), 81.

²⁰ Hansen, Richard K., *The American Wind Band: A Cultural History*, (Chicago, IL: GIA Publications, 2005), 82.

²¹ Phillips, Michael, "Expert Wind Band Directors' Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire" (PhD Dissertation, University of Florida, 2014), 17.

²² Fennell, Frederick, *Time and the Winds*, (Kenosha, WI: Leblanc, 1954), 26.

them has not been illuminated nor discussed in specific detail. Arthur Clappé, Philip Lang, Erik Leidzén, and Frank Erickson devoted texts to the subject of arranging and transcribing for wind band. However, these texts are out of date as the latest of these was published in 1983, thus creating a significant gap in research to the present day. A contemporary process for transcribing works for wind band would be able to incorporate the considerable advances that the wind band has made regarding repertoire, instrumentation, and orchestration.

Purpose of the Study

The purpose of this study is to discuss the process of transcribing the piece *Sallie Chisum Remembers Billy the Kid* for soprano and wind band. This study then intends to have the following outcomes:

1. To produce a full score of the transcription from orchestra to wind band of *Sallie Chisum Remembers Billy the Kid*.
2. To create a process for transcribing a work from orchestra to wind band.
3. To provide a set of guidelines to assist with the model of the transcription process.

Chapter 2

REVIEW OF RELATED LITERATURE AND TRANSCRIPTIONS

To enhance the study, all types of resources related to transcriptions for wind band were investigated including books, dissertations, and journal articles. In addition, four transcriptions were analyzed for assistance in further understanding the process. The four transcriptions studied were Richard Wagner's *Elsa's Procession to the Cathedral*²³ transcribed by Lucien Cailliet in 1938, Dmitri Shostakovich's *Festive Overture, Op. 96*²⁴ transcribed by Donald Hunsberger in 1962, Aaron Copland's *Quiet City*²⁵ transcribed by Donald Hunsberger in 1994, and Gustav Holst's *The Planets, Op. 32*²⁶ transcribed by Merlin Patterson in 1998. These transcriptions were chosen because of their respective transcriber, year of transcription, and relevance within the repertoire.

Repertoire Selection

The first step in the transcription process is choosing the repertoire to be transcribed. Collette Rockley in her dissertation *Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson's Transcriptions of Hindemith's Symphonic Metamorphosis* discusses the need for the

²³ Wagner, Richard, *Elsa's Procession to the Cathedral* (transcribed by Lucien Cailliet. New York, NY: Warner Bros, 1938).

²⁴ Shostakovich, Dmitri, *Festive Overture, Op. 96* (transcribed by Donald Hunsberger. New York, NY: Schirmer, 1965).

²⁵ Copland, Aaron, *Quiet City* (transcribed by Donald Hunsberger. New York, NY: Boosey & Hawkes, 1992).

²⁶ Holst, Gustav, *The Planets, Op. 32* (transcribed by Merlin Patterson. Merlin Patterson Music, 1998).

repertoire selected to be a quality piece as well as adaptable for wind band.²⁷ Frank Erickson in *Arranging for the Concert Band* provides specific details about what types of pieces adapt well to the wind band. He suggests pieces from the Romantic Period as well as contemporary works. Erickson warns to stay away from Beethoven, Mozart, and Haydn because of their specific character²⁸ and does not believe they work well for the wind band but perhaps for the wind ensemble. This distinction between wind band and wind ensemble refers to using multiple players on a part versus one player on a part. Colonel John R. Bourgeois, a prominent transcriber for wind band only transcribed music of the Romantic era from the late 19th and early 20th centuries because of its ease of adaptability.²⁹ Philip Lang stated this in his *Scoring for the Band*:

“The care and time expended in the selection of material is an important part of scoring and makes all other steps relatively simple. A superficial examination of material for a given assignment may lead to later complications when the arranger or transcriber will be confronted with passages that actually defy scoring.”³⁰

Lang did not believe that the instrumentation of the band is suitable for the performance of all orchestral material and only what can be adequately scored, should be. He then became more specific about what would be deterrents from transcribing an orchestral score. He listed five:

- 1) Independent activity of woodwinds and strings in the upper register
- 2) Intricate and delicate passages for violas, cellos, and basses
- 3) Passages for strings of a “violinistic” character with rapid skips, changes of register, double stops, spiccato bowing, etc.

²⁷ Rockley, Jeanine, C, “Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson’s Transcriptions of Hindemith’s Symphonic Metamorphosis” (DMA Dissertation, The University of Arizona, 1997), 37.

²⁸ Erickson, Frank, *Arranging for the Concert Band* (Van Nuys, CA: Belwin-Mills Publishing Corporation and Alfred Publishing Company, Inc., 1983), 143.

²⁹ Malecki, Jeffrey A, “Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style” (DMA Essay, University of Nevada, Las Vegas, 2011), 50.

³⁰ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 134.

- 4) String phrases of unusually long duration and sustained intensity
- 5) Passages for harp and piano

Lang specifies that if a score has all or many of these items listed, it may not be advisable to transcribe the piece, but one or two items on the list could be worked through.³¹

In Michael Phillip's dissertation *Expert Wind Band Directors' Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire*, he issued to the participants of his study a list of transcriptions he compiled that are representative of the most well known transcriptions in existence today.

Figure 2.1 List of Known Transcriptions³²

Composer – Transcriber	Title
Adams, John – trans. Odom	Short Ride in a Fast Machine
Arnold, Malcolm – trans. Paynter	Four Scottish Dances
Arnold, Malcolm – trans. Paynter	Prelude, Siciliano, and Rondo
Arnold, Malcolm – trans. Paynter	Tam O'Shanter Overture
Bach, J.S. – trans. Grainger	Aria: O Mensch, beweine dein Sünde Gross
Bach, J.S. – trans. Weiss	Chorale and Fugue in G Minor
Bach, J.S. – trans. Goldman/Leist	Fantasia in G Minor
Bach, J.S. – trans. Leidzen	Komm Susser Tod
Bach, J.S. – trans. Reed	Komm Susser Tod
Bach, J.S. – trans. Hunsberger	Toccata and Fugue in D Minor
Bach, J.S. – trans. Leidzen	Toccata and Fugue in D Minor
Bach, J.S. – trans. Falcone	Passacaglia and Fugue in C Minor
Bach, J.S. – trans. Hunsberger	Passacaglia and Fugue in C Minor
Bach, J.S. – trans. Paynter	Toccata, Adagio, and Fugue
Bernstein, Leonard – trans. Beeler	Candide: Overture
Bernstein, Leonard – trans. Grundman	Candide: Overture
Bernstein, Leonard – trans. Grundman	Divertimento
Bernstein, Leonard – trans. Bencriscutto	'Profanation' from Jeremiah Symphony
Brahms, Johannes – trans. Buehlman	Blessed Are They from "A German Requiem"
Brahms, Johannes – trans. Guenther	Two Chorale Preludes
Copland, Aaron – trans. Patterson	Down a Country Lane
Copland, Aaron – trans. Hindsley	El Salon Mexico
Copland, Aaron – trans. Beeler	Lincoln Portrait
Debussy, Claude – trans. Odom	La Mer
Debussy, Claude – trans. Patterson	The Engulfed Cathedral
Dvorak, Antonin – trans. Hindsley	New World Symphony
Elgar, Edward – trans. Reed	'Nimrod' from Enigma Variations

³¹ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 134-135.

³² Phillips, Michael, "Expert Wind Band Directors' Perceptions of the Purpose and Value of Transcriptions in the Wind Band Repertoire" (PhD Dissertation, University of Florida, 2014), 70-74.

Fauré, Gabriel – trans. Friedman	Pie Jesu from “Requiem”
Gershwin, George – trans. Hunsberger	Rhapsody in Blue
Grainger, Percy – trans. Bainum	Australian Up-Country Tune
Handel, G.F. – trans. Baines	Music for the Royal Fireworks
Handel, G.F. – trans. Boudreau	Music for the Royal Fireworks
Handel, G.F. – trans. Schaefer	Royal Fireworks Music
Hindemith, Paul – trans. Wilson	Symphonic Metamorphosis
Ives, Charles – trans. Sinclair	Country Band March
Ives, Charles – trans. Rhodes	Variations on America
Kabalevsky, Dmitri – trans. Beeler	Overture to Colas Breugnon
Kabalevsky, Dmitri – trans. Hunsberger	Overture to Colas Breugnon
Lauridsen, Morten – trans. Reynolds	O Magnum Mysterium
Mussorgsky, Modest – trans. Hindsley	Pictures at an Exhibition
Mussorgsky, Modest – trans. Patterson	Pictures at an Exhibition
Offenbach, Jacques – trans. Lake	Orpheus in the Underworld
Puccini, Giacomo – trans. Patterson	Love Scene from “La Boheme
Rimsky-Korsakov, Nikolai – trans. Lake	Procession of the Nobles
Shostakovich, Dmitri – trans. Hunsberger	Festive Overture
Shostakovich, Dmitri – trans. Reynolds	Prelude No. 14, Op. 34
Strauss, Richard – trans. Davis	Allerseelen
Sullivan, Arthur – trans. Duthoit	Pineapple Poll
Tchaikovsky Peter – trans. Safranek	‘Finale’ from Symphony No. 4
Turina, Joaquin – trans. Krance	Five Miniatures
Turina, Joaquin – trans. Reed	La Procession du Rocio
Verdi, Giuseppe – trans. Falcone	Prelude to Act I from “La Traviata”
Wagner, Richard – trans. Hindsley	Die Meistersinger Overture
Wagner, Richard – trans. Cailliet	Elsa’s Procession to the Cathedral
Wagner, Richard – trans. Patterson	Procession to the Cathedral fr. “Lohengrin”
Weinberger, Jaromir – trans. Bainum	Schwanda the Bagpiper: Polka and Fugue

This list provides a sampling of the transcriptions that are currently in use and is helpful in understanding what repertoire remains popular and which transcribers were the most successful. *Elsa’s Procession to the Cathedral* and *Festive Overture* appear on this list. These pieces were examined for Lang’s five deterrents and found to have very few. Both have minimal independent activity in the upper register of the woodwinds and strings. Neither piece contains intricate or delicate passage-work for the low strings. As the music in *Elsa’s Procession to the Cathedral* is primarily lyrical for the strings, no unique string techniques are found. The string writing in *Festive Overture* is more virtuosic but not in a uniquely “violinistic” character as Lang describes. Much of the material is doubled in the winds. Also, in *Festive Overture* there are several phrases

where the strings play alone. This could be considered a deterrent from transcribing this piece. Neither work utilizes harp or piano. Therefore, according to Lang's guidelines, these two pieces would be approachable for transcription.

In contrast, there are works that Lang would not suggest be adapted to wind band due to his five deterrents. One example studied was *Quiet City*, originally written for solo trumpet, solo English horn, and strings. Using Figure 2.1 as a reference, there are no representative transcriptions from string orchestra on the list. The music is quite delicate and sustained throughout *Quiet City* and becomes intense at the climax. There are intricate and delicate passages for all instruments. As the music was written for strings, each part contains music idiomatic to the instrument, a uniquely "string" character, and contains phrases of unusually long duration and intensity. As this piece meets three of the five deterrents of Lang, it would be ill-advised to transcribe this work.

Holst's orchestral suite *The Planets* is scored for a very large orchestra versus only the string orchestra in *Quiet City*. It uses many auxiliary instruments in the wind section, a very large string section, a large percussion section, two harps, celesta, and organ. This piece would not have been chosen to transcribe by Lang as it contains all five of his deterrents. There are consistent passages of independent activity for the woodwinds and strings in the upper register, intricate passages for the low strings, various unique string techniques such as *col legno*, *pizzicato*, and double stops, long phrases for only the strings, and passages for harp as well as celesta and organ.

Mark Spede's dissertation *Michael Daugherty's Red Cape Tango: A Transcription for Band*³³ and Jeffrey Gershman's dissertation "*Tarantella*" from

³³ Spede, Mark J., "Michael Daugherty's *Red Cape Tango*: a Transcription for Band" (DMA Treatise, The University of Texas at Austin, 1998), 42-56.

*Symphony No. 1 by John Corigliano: A Transcription for Band*³⁴ discuss the process of transcription of these contemporary works for wind band. As both pieces are for large orchestra and contain contemporary techniques, according to Lang these pieces would not be suitable for transcription. However, each study illuminates different techniques for adapting these works for wind band despite Lang's deterrents.

Accuracy and Fidelity in Transcription

Before beginning the process of transcribing a work, the decision of authenticity to the original composition and composer needs to be determined. The result of this choice will affect the outcome of many decisions that will be made as the rescoring process takes place. Erik Leidzén in his *An Invitation to Band Arranging* calls it “two schools of thought.”³⁵ Frank Erickson may have described it most succinctly in *Arranging for the Concert Band*.

“There are two approaches to transcription for band, 1) assign parts from the orchestra to instruments in the band, 2) consider the orchestral score as a general basis for the band piece, maintaining as much of the essence of the original as possible.”³⁶

John Cacavas from his book *Music, Arranging, and Orchestration* had a similar thought.

“In transcribing orchestral works for band, one is faced with two alternatives: shall I be as true to the original sounds as possible, or shall I make it sound as good as I can for band? If you elect the second, then you risk criticism on all sides for distorting the original.”³⁷

³⁴ Gershman, Jeffrey D, “‘Tarantella’ from *Symphony No. 1* by John Corigliano: A Transcription for Band” (DMA Treatise, The University of Texas at Austin, 2002), 52-74.

³⁵ Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 174.

³⁶ Erickson, Frank, *Arranging for the Concert Band* (Van Nuys, CA: Belwin-Mills Publishing Corporation and Alfred Publishing Company, Inc., 1983), 134.

³⁷ Cacavas, John, *Music, Arranging, and Orchestration* (Melville, NY: Belwin-Mills Publishing Corporation, 1975), 96.

The resulting work should be a new version of the original. However, it should be written in such a way to come as close as possible to what the composer would have done had he worked in the band idiom.³⁸

Douglas Bish's dissertation *Transcription Techniques for the Concert Band 1900-1950* investigates the transcriptions of 11 prolific transcribers taken from the *Band Music Guide* in the years 1900-1950.³⁹ Bish's analysis of these transcribers' works revealed several scenarios where the transcriptions were distorted due to the many changes from the source material in the orchestral score. In the adaptations by Mayhew Lake, L. P. Laurendeau, and Theodore Moses-Tobani, Bish discovered that inner parts were rewritten, new voices were added to chords, chords were re-voiced, excessive doubling was occurring, and many parts were randomly assigned from original instruments. When these issues occur, the outcome becomes more of an arrangement than a transcription.

Nathaniel Johnson provides clarification between editions, arrangements, and transcriptions in his dissertation *The Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem*. An edition has the ability to correct wrong notes, rhythms and articulations, add courtesy accidentals, add dynamics, phrase markings, articulations, and create a full score to facilitate more efficient rehearsals.⁴⁰ An arrangement has the ability to change the harmonies of a work, set a melody to a new type of accompaniment, change the meter of a work so the "feel" is altered, create a countermelody or obbligato that did not originally

³⁸ Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 174.

³⁹ Bish, Douglas E., "Transcription Techniques for the Concert Band, 1900-1950" (DMA Dissertation, Boston University, 1988)

⁴⁰ Johnson, Nathaniel F, "Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem" (DA Dissertation, University of Northern Colorado, 2005), 4.

exist, or juxtapose two melodies that were not originally written to be performed simultaneously, create a medley, and condense or extend the length of a work.⁴¹ The editor does very little to the original material other than ensure that all of the correct notes and correct markings are contained in the score. The arranger takes the existing material and adapts one or more of the details – melody, harmony, accompaniment, or form. A transcription fits somewhere between an edition and an arrangement regarding the manipulation of original material. The transcriber's goal is to make the music sound as close to the original as possible in another ensemble by representing the composer's original intent with regard to sonority and timbre. This will ensure the fidelity of the transcription. Accuracy and fidelity to a composer's style can only be realized through the study of their compositions.

The investigation into a composer's work is necessary before beginning a transcription. Arthur Clappé in *The Principles of Wind-Band Transcription* tells the reader:

“The preceding masters will light your path on the way to experience and practice, through reading the scores of great musicians...”⁴²

Samuel Adler in his *Study of Orchestration* states:

“Before one sets out to transcribe or orchestrate anything by any master of the past, it is important to study his orchestration technique carefully and learn all about his idiosyncrasies and preferences in order to retain his style.”⁴³

To assist with the process of learning about a composer's body of work Nathaniel Johnson created a series of questions. This questionnaire designed by Johnson is meant to support the entire transcription process ensuring the resultant transcription could have

⁴¹ Ibid, 5.

⁴² Clappé, Arthur, *The Principles of Wind-Band Transcription* (New York, NY: Carl Fischer, 1921), 1.

⁴³ Adler, Samuel, *A Study of Orchestration*, 2nd ed. (New York, NY: W.W. Norton & Company), 232-233.

been written by the composer. There are five topics he highlights: Instrumentation, Key Center, Range/Tessitura, Individual Part Writing, and Scoring.

Figure 2.2 Maintaining Fidelity Questionnaire⁴⁴

- 1) Instrumentation
 - a. For what instruments or groups of instruments did the composer write?
 - b. Did the composer ever write for the specific combination of instruments that is used in the transcription? If not, did he at least write at one time or another for all of the individual instruments used?
 - c. For what instruments and size of ensemble did he write specific types of music? (e.g. symphonies, concerti, dance suites)
 - d. Did the composer favor certain instruments when writing sacred or secular music?
- 2) Key Center
 - a. In which keys did the composer write for the specific instruments to be used in the transcription?
 - b. Did the composer favor dark or bright keys for music of similar feeling/affect?
- 3) Range/Tessitura
 - a. In what ranges did the composer write for the instruments used in the transcription?
 - i. This is not just a matter of the range in which an instrument of the time was capable of playing; but the range in which the composer actually *wrote* for the instrument. As well as the time the player spends at each respective range. Dynamics, technique, and articulation must also be examined.
- 4) Individual Part Writing
 - a. What kinds of parts did the composer write for each instrument used in the transcription?
 - b. Were the parts lyrical or technical? Melodic or supporting?
 - c. What notes were available on each instrument at the time?
 - i. These questions are especially important when dealing with trumpets and horns, which prior to the invention of the valve were limited to notes within the harmonic series.
- 5) Scoring
 - a. How did the composer combine the instruments being used in the transcription?

⁴⁴ Johnson, Nathaniel F, "Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem" (DA Dissertation, University of Northern Colorado, 2005), 7-8.

- b. Which instruments played simultaneously?
- c. When dealing with pairs of instruments, did the composer write them in unison, thirds, sixths, or octaves?
- d. How long did a particular instrument play a melody before passing it off to another instrument?

Answering these questions about a composer's work will provide insight into the way the composer orchestrates. With the knowledge of the composer's tendencies, fidelity in transcription is more easily achieved.

Instrumentation

“Orchestration is one of the highest branches of musical art and should not be attempted until a reasonably fair background in the foundations of music has been realized.”⁴⁵

Instrumentation is a subset of orchestration. Webster's definition of orchestration is “the arrangement of music for an orchestra: orchestral treatment of a composition: called also *instrumentation*.”⁴⁶ The thorough knowledge of instrumentation is necessary to understand how each instrument can execute the proper colors, timbres, and sonorities that each score requires. Clappé, Lang, Leidzén, and Erickson all specifically point out that a strong foundation in the basics of music theory, history, form and analysis, and counterpoint is of paramount importance if undertaking a transcription.

Reviewing the orchestration texts *The Art of Orchestration* by Bernard Rogers, *Music, Arranging, and Orchestration* by John Cacavas, *Orchestration* by Walter Piston, *Orchestration: A Practical Handbook* by Joseph Wagner, *Principles of Orchestration* by Nikolai Rimsky-Korsakov, *The Study of Orchestration* by Samuel Adler, and *The Techniques of Orchestration* by Kent Kennan & Donald Grantham provides significant

⁴⁵ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 1.

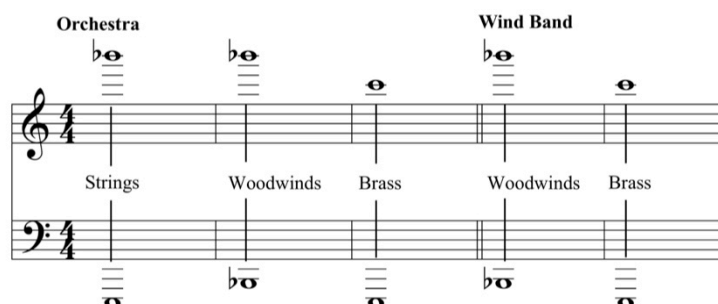
⁴⁶ Clappé, Arthur, *The Principles of Wind-Band Transcription* (New York, NY: Carl Fischer, 1921), 1.

insight into the basics principles of each instrument from a cursory point. However, as Lang pointed out,

“It is necessary to hear in your mind’s ear the tone of an instrument or combination of instruments. Scoring is a hit and miss proposition unless the timbres can be heard in the mind.”⁴⁷

When choosing an instrumentation for the execution of an orchestral work by the wind band, one must first consider the primary differences between the instrumentations of the two ensembles. The orchestra contains four families of instruments: woodwinds, brass, strings, and percussion. The wind band contains three families of instruments: woodwinds, brass, and percussion. Figure 2.3 displays the basic registral capabilities of the two ensembles. Notice the absence of the vast range of the strings from the wind band.

Figure 2.3 Orchestra & Wind Band Registral Comparison⁴⁸



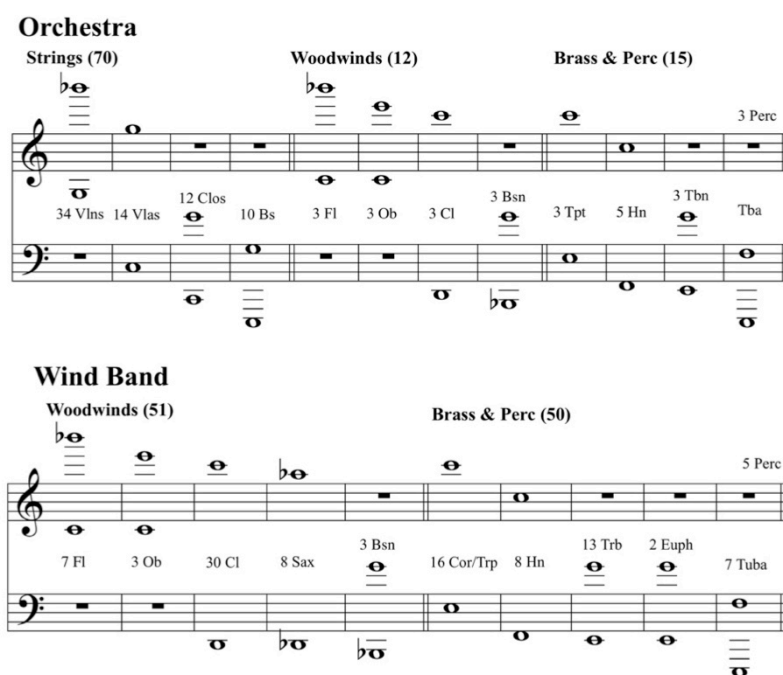
It is important to note that this comparison chart is taken from Lang and reflects his understanding of the basic registers of the orchestra and wind band circa 1950. The modern day orchestra and wind band have further expanded registers. The use of harmonics in the strings, instruments such as contrabassoon and contrabass clarinet, and modern technique of the instrumentalists extends the registers of the strings, woodwinds,

⁴⁷ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 1.

⁴⁸ Ibid, 159.

and brasses beyond what is indicated in Figure 2.3. The percussion section also adds a significant amount of range and timbre to both ensembles. Mallet instruments alone are capable of numerous colors and timbres and up to an eight octave range. Also apparent from figure 2.3 is the likelihood for balance issues. One large obstacle in transcription is reproducing the sounds that four sections make with only three. Figure 2.4 will better assist with understanding this. Figure 2.4 shows what a distribution of one hundred players would look like between an orchestra and a wind band around 1950.

Figure 2.4 Orchestra & Wind Band Orchestration/Registration⁴⁹



This diagram illustrates the basic difference in the number of instruments capable of performing in each register. The extreme high register and extreme low register of the wind band does not have the same amount of instruments capable of playing in those ranges that the orchestra does. Similarly, a large uniform section sound created by the

⁴⁹ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 160.

strings is missing, only closely resembled by the clarinets. The wind band displayed in figure 2.4 was popular in the middle of the 20th century and is now mostly obsolete. Contemporary wind bands are typically around 50 players and include extensive percussion sections. These percussion sections contain instruments capable of assisting with rescoring some of the more diverse string passages. The use of percussion has assisted with the inherent balance issues in transcribing from orchestra to the wind band.

The orchestral and wind band instrumentations of *Elsa's Procession to the Cathedral*, *Festive Overture*, *Quiet City*, and *The Planets* are examined in figures 2.5, 2.6, 2.7, and 2.8. Observing how these instrumentations compare will assist in understanding how the transcriber went about rescoring each transcription. A simple explanation will follow every figure to aid in understanding the use of the instrumentation in each transcription.

Figure 2.5 Elsa's Procession to the Cathedral Instrumentation Comparison

Orchestra ⁵⁰	Wind Band Transcription ⁵¹
3 flutes	piccolo
2 oboes	3 flutes
English horn	English horn
2 Bb clarinets	Eb clarinet
bass clarinet	3 Bb clarinets
3 bassoons	Eb alto clarinet
2 Eb horns	Bb bass clarinet
2 Bb horns	2 bassoons
3 Eb trumpets	2 Eb alto sax
3 trombones	Bb tenor sax
1 tuba	Eb baritone sax
timpani	Bb bass sax
strings	3 Bb cornets
soprano soloist	2 Bb trumpets
alto soloist	4 F horns
1 st male choir	3 trombones
2 nd male choir	baritones (euphonium)
	tubas
	string bass
	harp
	drums
	timpani

In *Elsa's Procession to the Cathedral*, Lucien Cailliet's instrumentation was appropriate to the time period. Cailliet wrote an article for *The Instrumentalist* in 1961 regarding the optimal instrumentation for the wind band. In this article he outlined a specific instrumentation for a wind band of approximately 100 members. This ensemble of 53 clarinets, 10 flutes and double reeds, 15 saxophones, and 16 brass necessitated doubling or even tripling parts.⁵² Though Cailliet was considering this concept of instrumentation when transcribing, this particular transcription was particularly effective because of Wagner's extensive use of winds in the original. Most of the original wind

⁵⁰ Wagner, Richard, *Lohengrin* (New York, NY: Edwin F. Kalmus, 1933).

⁵¹ Wagner, Richard *Elsa's Procession to the Cathedral* (Transcribed by Lucien Cailliet. New York, NY: Warner Bros, 1938).

⁵² Cailliet, Lucien, "Letters From Readers" *The Instrumentalist* 15 (April 1961), 8.

material was retained in the transcription. Cailliet expanded the instrumentation to align with the wind band and this assisted in rescoring the strings. The piccolo, Eb clarinet and first clarinet often contained the upper string parts. The lower string parts were rescored into bass clarinet, bassoon, and baritone saxophone. The two male choirs and the soprano and alto soloists created unique rescoring challenges because of their integration into the transcription. Cailliet rescored the first male choir to cornets and trombones and the second male choir to the horns and euphonium. The soprano and alto soloists do not enter until near the end of the composition and were re-voiced into the full texture.

Figure 2.6 *Festive Overture* Instrumentation Comparison

Orchestra ⁵³	Wind Band Transcription ⁵⁴
piccolo	piccolo
2 flutes	2 flutes
3 oboes	2 oboes
3 clarinets	English horn
2 bassoons	2 bassoons
contrabassoon	Eb clarinet
4 F horns	3 Bb clarinets
3 Bb trumpets	Eb alto clarinet
3 trombones	Bb bass clarinet
tuba	Bb contrabass clarinet
timpani	2 Eb alto saxophones
triangle	Bb tenor saxophone
snare drum	Eb baritone saxophone
cymbals	4 F horns
bass drum	4 Bb trumpets
strings	3 trombones
	baritone (euphonium)
	tuba
	string bass
	timpani
	percussion

⁵³ Shostakovich, Dmitri. *Festive Overture, Op. 96* (London, UK: Boosey & Hawkes, 1954).

⁵⁴ Shostakovich, Dmitri. *Festive Overture, Op. 96* (Transcribed by Donald Hunsberger. New York, NY: Schirmer, 1965).

The instrumentation that Donald Hunsberger used in *Festive Overture* was similar to the instrumentation that he used with the Eastman Wind Ensemble in 1962.⁵⁵ Much of the musical material in *Festive Overture* is written for full orchestra containing many unison and octave doublings between the strings and winds. In these doubled passages in the transcription, the strings were omitted or rescored into the added instruments such as saxophones or euphonium. This did not distort fidelity nor obscure the balance of the transcription at all. Much of the original wind writing was retained in the transcription assisting with fidelity. In those phrases where doubling did not occur, Hunsberger was selective regarding his scoring and made choices that were appropriate to the phrase. His belief was that transcribing must be done by keeping the capabilities of original medium in mind and then creating a new setting of the piece by using the best attributes of the new medium.⁵⁶

⁵⁵ Hunsberger, Donald, "Dmitri Shostakovich: Festive Overture" in *Performance Study Guides of Essential Works for Band* (Galesville, MD: Meredith Music Publications, 2009), 5.

⁵⁶ Ibid, 9.

Figure 2.7 *Quiet City* Instrumentation Comparison

Orchestra ⁵⁷	Wind Band Transcription ⁵⁸
solo English horn solo trumpet strings violin I violin II viola violoncello contra bass	solo English horn solo trumpet piccolo 2 flutes alto flute 3 Bb clarinets Bb bass clarinet Bb contra bass clarinet 2 bassoons contrabassoon 2 F horns (mute) 2 flugelhorns 2 trombones (1, straight; 2, cup) string bass harp celeste marimba bells F crotale vibraphone suspended cymbal triangle tam-tam

Donald Hunsberger's transcription of *Quiet City* contained many unique rescoring challenges because the original orchestration was for string orchestra. The lack of wind or percussion instruments in the original allowed Hunsberger flexibility in choosing an instrumental color palette for rescoring the strings. He used flutes primarily to rescore the violins, clarinets for violas, bass clarinets and bassoons for cellos. The string bass retained its part and was reinforced with contrabassoon and contrabass clarinet. Alto flute, flugelhorn, and muted brass provide interesting color contrast to the woodwind

⁵⁷ Copland, Aaron, *Quiet City* (London, UK: Boosey & Hawkes, 1941).

⁵⁸ Copland, Aaron, *Quiet City* (Transcribed by Donald Hunsberger, New York, NY: Boosey & Hawkes, 1992).

writing. A very unique timbre is created by the first trombonist using a straight mute while the second trombonist is using a cup mute. Also, the flugelhorn is asked to play with their bells covered with a hat or cloth. The percussion section is used to accent important musical material, not necessarily as replacements for the strings.

Figure 2.8 *The Planets* Instrumentation Comparison

Orchestra ⁵⁹	Wind Band Transcription ⁶⁰	
4 flutes (dbl picc & bass fl.)	piccolo (dbl Solo Fl 4 & Alto Fl) (1)	harp 1
3 oboes (dbl bass ob.)	solo Fl 1 (1)	harp 2
English horn	solo Fl 2 (1)	celeste
3 clarinets (Bb & A)	solo Fl 3 (1)	organ
3 bassoons	flute 5 (2-4)	solo C trumpet 1 (1)
contrabassoon	flute 6 (2-4)	solo C trumpet 2 (1)
6 F horns	oboe 1 (1)	solo C trumpet 3 (1)
4 C trumpets	oboe 2 (1)	solo C trumpet 4 (1)
2 tenor trombones	oboe 3 (dbl bass ob.) (1)	C trumpet 5 (1-2)
bass trombone	English horn (1)	C trumpet 6 (1-2)
tenor tuba	solo clarinet 1 (1)	F horns (6)
bass tuba	solo clarinet 2 (1)	tenor trombone 1 (1-2)
6 timpani (2 players)	solo clarinet 3 (1)	tenor trombone 2 (1-2)
3 percussion	Bb clarinet 4 (4-6)	bass trombone (1-2)
celesta	Bb clarinet 5 (4-6)	euphonium 1 (1)
xylophone	B-flat contra clarinet (1-2)	euphonium 2 (1)
2 harps	bassoon 1 (1)	tuba 1 (1-2)
organ	bassoon 2 (1)	tuba 2 (2-3)
strings	bassoon 3 (1)	double bass (2-4)
	contrabassoon (1)	timpani 1 (1)
	Eb alto saxophone 1 (dbl Bb Sop.) (1)	timpani 2 (1)
	Eb alto saxophone 2 (dbl Bb Sop.) (1)	4-5 percussion
	Bb tenor saxophone (1)	
	Eb baritone saxophone (1)	

Merlin Patterson's transcription of *The Planets* is an immense score containing 55 parts calling for up to 83 players. Holst's original is considered large for orchestral forces, and the transcription for wind band is equally as large. In the wind band instrumentation, several sections have "solo" and "non solo" instruments listed such as

⁵⁹ Holst, Gustav, *The Planets*, Op. 32 (London, UK: Boosey & Hawkes, 1921).

⁶⁰ Holst, Gustav, *The Planets*, Op. 32 (Transcribed by Merlin Patterson. Merlin Patterson Music, 1998).

“Solo Fl 1” and “Flute 5.” The solo instruments contain the same musical material from Holst’s original scoring. Therefore Patterson was able to maintain consistency from the original work to the transcription in the orchestral wind parts. Further analysis of the transcription instrumentation shows that the extra flute, clarinet, and trumpet parts were used to rescore a significant amount of the string parts. Patterson was also very specific about the number of players that should execute each part. This suggestion was helpful in understanding the necessary instrumentation to balance the transcription.

In Frank Battisti’s *The Winds of Change*, the evolution of the instrumentation of the wind band is traced to the present day. One of the first American bands to contain woodwinds and brasses was Bernard Gilmore’s Twenty-Second Regiment Band of New York in 1873.⁶¹

Figure 2.9 Instrumentation of Gilmore’s Band (1878)⁶²

2 piccolos	2 bassoons
2 flutes	1 contrabassoon
2 oboes	1 E-flat soprano cornet
1 A-flat sopranino clarinet	4 B-flat cornets
3 E-flat soprano clarinets	2 trumpets
16 B-flat clarinets	2 flugelhorn
1 alto clarinet	4 French horns
1 bass clarinet	2 E-flat alto horns
1 soprano saxophone	2 tenor horns
1 alto saxophone	2 euphoniums
1 tenor saxophone	3 trombones
1 bass (baritone?) saxophone	5 bombardons (basses)
	4 percussion

66 Players

⁶¹ Battisti, Frank L., *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 8.

⁶² Ibid, 9.

The instrumentation used by Gilmore's band was a brass band augmented with woodwinds. By the middle of the 1940s, the size and instrumentation of wind bands had not changed significantly.

Figure 2.10 Instrumentation of Wind Bands from (1945-49)⁶³

The Goldman Band	United States Air Force Band	University of Michigan Band
1 piccolo	6 flutes	8 to 10 flutes
3 flutes	3 oboes	2 to 4 oboes
2 oboes	1 Eb clarinet	24 to 28 Bb clarinets
1 Eb clarinet	14 Bb clarinets	3 alto clarinets
19 Bb clarinets	1 alto clarinet	3 bass clarinets
1 bass clarinet	1 bass clarinet	3 to 4 bassoons
2 bassoons	4 bassoons	5 to 6 saxophones
1 alto saxophone	2 alto saxophones	6 to 8 cornets
1 tenor saxophone	2 tenor saxophones	2 trumpets
1 baritone saxophone	1 baritone saxophone	6 to 8 horns
4 cornets	11 cornets and trumpets	4 baritones or euphoniums
3 trumpets	8 horns	6 trombones
4 horns	6 trombones	6 tubas
6 trombones	3 baritones	2 string basses
2 euphoniums	4 tubas	1 or 2 harps
4 tubas	4 violoncellos	4 to 6 percussion
1 string bass	4 string basses	Eb clarinet and 2 flugelhorns are usually added
1 harp	6 percussion	
3 percussion	81 players	About 100 players
60 players		

Battisti attributes the growth of the wind band to many conductors' desire to be more 'symphonic.'⁶⁴ Frederick Fennell credits James R. Gillette, a conductor of the Carleton College Symphony Band, with giving the wind band the name "Symphony Band" and expanding the instrumentation.⁶⁵ The founding of the Eastman Wind Ensemble in 1952 altered the instrumentation of the wind band in a different way.

⁶³ Ibid, 43.

⁶⁴ Battisti, Frank L, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 44.

⁶⁵ Fennell, Frederick, *A Conductor's Interpretive Analysis of Masterworks for Band* (Galesville, MD: Meredith Music Publications, 2008), 29.

Figure 2.11 Instrumentation of Eastman Wind Ensemble (1952)⁶⁶

2 flute and piccolo
 2 oboe and English horn
 2 bassoons and contrabassoons
 9 clarinets (1 Eb and 8 Bb or A)
 1 alto clarinet
 1 bass clarinet
 4 saxophones
 5 trumpets (3 cornets and 2 trumpets)
 4 horns
 3 trombones
 2 euphoniums
 2 tubas
 percussion
 (perc., harp, piano, organ, harpsichord, etc, as needed)
37+ players

Fennell's intention in creating this instrumentation was to keep the instrumental forces as simple as possible. Fennell was mirroring the orchestra that Wagner scored in *Ring of the Nibelung* adding a section of saxophones, one alto clarinet, and without the bass trumpet.⁶⁷ A discussion arose in the profession regarding standardizing the instrumentation for the wind band toward the end of the 1950s. In 1960 a special CBDNA conference was called to define the "ideal" wind band instrumentation.

⁶⁶ Battisti, Frank L, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 55.

⁶⁷ Ibid, 54.

Figure 2.12 Ideal Wind Band Instrumentation (1960)⁶⁸

1 piccolo	one part for piccolo
6 flutes	two or three parts
2 oboe	first and second parts
1 English horn	possibly an oboe player doubling
2 bassoon	first and second parts
1 Eb clarinet	
18 Bb clarinet	first and second parts
6 Eb alto clarinet	
3 Bb bass clarinet	
2 Eb contrabass clarinet	
1 Bb soprano saxophone	straight soprano
1 Eb alto saxophone	
1 Bb tenor saxophone	
1 Eb baritone saxophone	
1 Bb bass saxophone	
1 Eb cornet	
3 Bb cornet	two parts, three voices
3 Bb trumpet	two parts, three voices
4 horn	four parts
3 trombone	two parts, three voices
1 bass trombone	
3 euphonium	one or more voices
3 tuba	one part
5 percussion	two parts
73 players	

Though the effort was made to create this instrumentation, it was not followed or adopted exclusively. Some publishers attempted to follow the model, but conductors continually changed the instrumentation of their ensemble according to their desired ensemble sound.

⁶⁸ Battisti, Frank L, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 75.

Figure 2.13 Instrumentation of Selected Wind Bands (1977-99)⁶⁹**The University of Florida
Symphonic Band (1977)**

Frank B. Wickes, Cond.

7 flutes
 2 oboes
 1 English horn
 1 Eb clarinet
 13 Bb clarinets
 1 alto clarinet
 3 bass clarinets
 1 contrabass clarinet
 3 bassoons
 3 alto saxophones
 1 tenor saxophone
 1 baritone saxophone
 9 cornets and trumpets
 6 horns
 5 trombones
 2 euphoniums
 3 tubas
 7 percussion
 2 pianos
71 players

**Duquesne University
Wind Symphony (1988)**

Robert C. Cameron, Cond.

1 piccolo
 4 flutes
 2 oboes
 1 English horn
 2 bassoons
 6 Bb clarinets
 1 alto clarinet
 2 bass clarinet
 2 alto saxophones
 1 tenor saxophone
 1 baritone saxophone
 4 horns
 6 cornets and trumpets
 2 euphoniums
 4 trombones
 1 tuba
 1 string bass
 6 percussion
 1 harp
 1 piano
 1 celeste
50 players

**University of Illinois
Symphonic Band (1991)**

James F. Keene, Cond.

1 piccolo
 8 flutes
 4 oboes (E. hn.)
 1 Eb clarinet
 13 Bb clarinets
 3 bass clarinets
 1 contrabass clarinet
 4 bassoons
 4 saxophones
 8 horns
 7 cornets
 4 trumpets
 6 trombones
 3 euphoniums
 4 tubas
 2 string basses
 1 timpani
 7 percussion
 1 harp
 2 keyboards
84 players

**University of Michigan
Symphony Band (1994)**

H. Robert Reynolds, Cond.

8 flutes
 3 oboes (E. hn.)
 14 clarinets
 2 bass clarinets
 3 bassoons (contra.)
 6 saxophones
 7 horns
 8 trumpets
 7 trombones
 5 euphoniums
 4 tubas
 6 percussion
 2 harps
 1 string bass
 1 piano
77 players

**University of Texas (Austin)
Wind Ensemble (1996)**

Jerry F. Junkin, Cond.

5 flutes
 3 oboes
 11 clarinets
 4 bassoons
 4 saxophones
 4 horns
 5 saxophones
 7 trumpets
 4 trombones
 2 euphoniums
 2 tubas
 1 string bass
 6 percussion
 1 piano
55 players

**University of North Texas
Wind Symphony (1999)**

Eugene M. Corporon, Cond.

3 flutes
 4 oboes
 8 clarinets
 3 bassoons
 4 saxophones
 4 horns
 4 trumpets
 3 trombones
 2 euphoniums
 2 tubas
 5 percussion
42 players

⁶⁹ Battisti, Frank L, *The Winds of Change*, (Galesville, MD: Meredith Music Publications, 2002), 351-357.

The consistency in creating a wind band is the presence of wind instruments solely, with the exception of string bass. Usually the ensemble contains flutes, oboes, clarinets, bassoons, saxophones, trumpets (and/or cornets), horns, trombones, euphoniums, tubas, and percussion, or any combination thereof. Therefore, in creating an instrumentation for wind band, a multitude of possibilities are available dependent on the types of instrumental colors needed.

Scoring

“The reason transcriptions have a bad rap is because of bad transcriptions.”⁷⁰
-Colonel John Bourgeois

The choices the transcriber makes to rescore a piece are vital to the overall sound of the finished product. A foundational sonority needs to be established at the outset of the transcription process and then applied in a consistent manner. This will create a uniform sonority throughout the work. The finished transcription results after a careful process of deciding how to rescore the string and wind parts and balance the ensemble. The toughest challenge a transcriber of orchestral music for the wind band will face is the rescoring of the string parts.⁷¹

Douglas Bish’s dissertation provided evidence regarding the early practices of wind band transcription. In his study of eleven transcriptions from 1900-1950, the accepted practice was for the violin parts to be rescored into the clarinet parts.⁷² Frank Erickson noted in *Arranging for the Concert Band* that woodwinds are more suited to

⁷⁰ Malecki, Jeffrey A, “Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style” (DMA Essay, University of Nevada, Las Vegas, 2011), 16.

⁷¹ Bish, Douglas E., “Transcription Techniques for the Concert Band, 1900-1950” (DMA Dissertation, Boston University, 1988), 22.

⁷² Ibid, 569-570.

string passages than the brass.⁷³ To aid in deciding where to rescore parts, Philip Lang created this device in his *Scoring for Band*.

Figure 2.14 Lang's Rescoring Chart⁷⁴

Orchestra	1 st Selection	2 nd Selection	3 rd Selection
Piccolo	Piccolos	-----	-----
Flutes	Flutes	-----	-----
Clarinet	E-flat Clarinets	B-flat Clars.	-----
Oboes	Oboes	B-flat Clars.	-----
Bassoons	Bassoons	Ten./Bar. Sax	Baritone
Trumpets	Cornets, Trumpets	-----	-----
Trombones	Trombones	-----	-----
Horns	Horns	Sax's	Trombones
Tuba	Tubas	-----	-----
Violin 1	1 st B-flat & E-flat	Cornets	Flutes
Violin 2	2 nd B-flat Cl	Cornets	
Viola	3 rd B-flat & Alto Cl	Alto./Ten. Sax	Horns
Cello	Bass Cl	Ten./Bar. Sax	Baritone
Bass	Contra Clar.	Bar./Bass Sax	Baritone
	Contra Bassoon	Tubas	

Figure 2.14 illustrates Lang's solution to the problem of *where* to rescore different instrumental parts during the transcription process. Close examination will show that it is simply a substitution method of scoring. The primary musical characteristic taken into consideration for each choice is range. For example, the clarinet is capable of covering the range of the violin and executing much of the written material without modification; therefore, the violin should be rescored into clarinets as the first choice. Using Lang's rescoring chart could create balance issues. Transcribing a passage with all 1st selection options causes the string section to be rescored using only the clarinet section. If the

⁷³ Erickson, Frank, *Arranging for the Concert Band* (Van Nuys, CA: Belwin-Mills Publishing Corporation and Alfred Publishing Company, Inc., 1983), 145.

⁷⁴ Lang, Philip J. *Scoring for Band* (New York, NY: Mills Music, Inc., 1950), 162.

original musical material was a tutti passage dominated by the strings, the clarinet section may have trouble being heard in the transcription. This illustrates why rescoring the strings cannot be one instrument for one instrument exchange. The actual execution of the music needs to be considered as well.

Arnald Gabriel wrote an article for the *Instrumentalist* entitled “String Bowings Can Improve Performances of Band Transcriptions.” He discusses the possible reluctance in programming transcriptions because of bad scoring practices such as unnecessary doublings and poor substitutions for instruments (i.e. muted trumpets for oboes). Gabriel explains the relationship between string bowings and wind articulations to assist where and how string passages should be rescored. “The technique required for playing each instrument should have a direct influence on instrumental choices for the transcription.”⁷⁵ Taking this point further, a method or process for rescoring is necessary for transcribers.

Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style is a dissertation by Jeffrey Malecki. In addition to providing significant commentary on Colonel Bourgeois, Malecki was able to discern a pattern in the way Bourgeois went about rescoring. Bourgeois often used clarinets to rescore high strings, but he also used flutes, oboes, alto saxophones, and cornets for reinforcement when needed. Low string passages were rescored using bassoon, bass clarinet, low saxophone, and string bass and were reinforced with euphonium and/or tuba when needed.⁷⁶

Colette Rockley analyzed Keith Wilson’s transcription of *Symphonic Metamorphosis* and found Wilson used many instruments to rescore string parts similarly

⁷⁵ Gabriel, Arnald, “String Bowings Can Improve Performances of Band Transcriptions” *The Instrumentalist* 57, no. 3 (October 2002), 20-21.

⁷⁶ Malecki, Jeffrey A, “Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style” (DMA Essay, University of Nevada, Las Vegas, 2011), 55.

to Bourgeois. Figure 2.15 shows Wilson’s instrumentation to rescore the strings in the first movement of *Symphonic Metamorphosis*.

Figure 2.15 String/Wind Comparison Chart Mvt. 1 *Symphonic Metamorphosis*⁷⁷

String Part (Hindemith)	Wind Part (Wilson)
Violin 1	flute 1/2, oboe 1/2, English horn, Eb clarinet, Bb clarinet 1/2, alto saxophone 1/2, cornet 1/3, trumpet 1, trombone 1
Violin 2	clarinet 1/2/3, alto saxophone 1/2, tenor saxophone, baritone saxophone, trumpet 1/2, cornet 1/2
Viola	oboe 1/2, English horn, clarinet 2/3, alto clarinet, bass clarinet, bassoon 1, tenor saxophone, cornet 3, trumpet 2, trombone, 1/2, baritone horn
Violoncello	alto clarinet, bass clarinet, contrabass clarinet, bassoon 1/2, tenor saxophone, baritone saxophone, trombone 1/2/3, baritone horn
Double bass	contrabass clarinet, bassoon 1/2, contrabassoon, baritone saxophone, trombone 3, baritone horn, tuba, double bass

The techniques of Bourgeois’ and Wilson’s are noticeably different from those found by Bish and suggested by Lang. Using the instruments of the wind band to capture timbre and color changes that are inherent in the music instead of reassigning parts is the primary difference. The consideration of timbre and color shift is only possible by understanding the overall shape and sound of the entire piece. As wind parts are primarily used as color, preserving them as they were originally written ensures the composers’

⁷⁷ Rockley, Jeanine, C, “Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson’s Transcriptions of Hindemith’s *Symphonic Metamorphosis*” (DMA Dissertation, The University of Arizona, 1997), 52.

intention is unharmed. Bourgeois retained the original wind parts whenever possible except when those wind instruments were used for string reinforcement.⁷⁸ Wilson adopted the same concept in *Symphonic Metamorphosis*.⁷⁹ Frank Erickson notes in *Arranging for the Concert Band* that orchestral voicings can be duplicated very closely in transcription, particularly in the brass. The woodwinds must frequently be re-voiced due to the addition or subtraction of instruments in transcription. The function of the woodwind family differs between the orchestra and the wind band which also often necessitates a re-voicing.⁸⁰ In comparing *Elsa's Procession to the Cathedral, Festive Overture*, and *The Planets*, many of the original wind parts were retained.

This specificity of rescoring individual parts can only be used with the addition of a process of how to approach the entire score. Erickson believes creating a reduction of the score is necessary to see all of the musical material.⁸¹ While a reduction does aid seeing all of the musical material, it does not assist in understanding the composer's color palette with regard to orchestration. Working from a reduction causes the transcriber to reinvent the orchestration instead of using what the composer initially scored and amending only what is needed. However, the reduction is valuable in understanding how much musical material is present in any given passage, particularly those that are densely orchestrated. Eric Leidzén presents a progressive process to work through a transcription in *An Invitation to Band Arranging*.

⁷⁸ Malecki, Jeffrey A, "Colonel John R. Bourgeois: A Biography and Analysis of Transcription Style" (DMA Essay, University of Nevada, Las Vegas, 2011), 55.

⁷⁹ Rockley, Jeanine, C, "Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson's Transcriptions of Hindemith's *Symphonic Metamorphosis*" (DMA Dissertation, The University of Arizona, 1997), 61-63.

⁸⁰ Erickson, Frank, *Arranging for the Concert Band* (Van Nuys, CA: Belwin-Mills Publishing Corporation and Alfred Publishing Company, Inc., 1983), 134.

⁸¹ Ibid, 137.

Figure 2.16 Leidzén Transcription Plan⁸²

- 1) Score all solid tutti passages first.
 - a. All of the places where the orchestra sounds in massive tonal “blocks” without any special contrapuntal movement
- 2) After all tutti passages have been transcribed, turn to the places where the full scoring appears but combined with some characteristic voice-leading.
- 3) The next step will be to treat all places that are scored a bit lighter.
 - a. In some thinly scored passages it may at times be advisable to retain the original treatment.
 - b. When it comes to actual solo passages with thin accompaniments, the original solo instrument should, if possible be used in the transcription.
 - c. Continue until the entire score is filled in
- 4) When the score is all filled out, scan each part to ascertain if there are enough breathing places. This is especially important if the wind part has been transcribed from a string part.

Leidzén’s transcription plan provides a process that assists setting the foundational sonority first and setting a consistent use of the instrumentation throughout the transcription. Leidzen’s advice supports retention of original material which will preserve authenticity and create fidelity. The final point in Leidzén’s plan, ensuring there are ample places to breathe, is important, particularly when rescoring string passages.

Perhaps the trickiest aspect of the rescoring process is addressing unique string techniques. Eric Leidzén discusses how to rescore arpeggios, rapid passagework, the bow tremolo, and the finger tremolo for winds.⁸³ Leidzén suggests omitting or simplifying the arpeggios to the wind parts. Extremely rapid passages in the original string parts are challenging for winds to execute. The execution of multiple-tongued phrases for many of the woodwind instruments is incredibly difficult and slurring the passage does not generate the same effect. However, slurs may be the only acceptable solution in solving

⁸² Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 181.

⁸³ Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 182.

the execution of rapid passages. Rockley discovered another solution that Keith Wilson used in *Symphonic Metamorphosis*. Woodwind players typically can articulate rapidly for a short succession of notes. Because of this, Wilson used a system of dovetailing through several instruments to keep the integrity of line and maintain its playability.⁸⁴ Another technique, the bowed tremolo, has gone through many different experimentations in transcription. One idea was to have each individual member of the clarinet section articulate as fast as possible on the note originally written as a tremolo. Frank Erickson ignored the tremolo technique altogether when rescoring, believing it added to the sonority of the strings. His solution was to rewrite as the duration of the note written.⁸⁵ A third idea was to add a snare drum roll to any passage where the bow tremolo occurred.⁸⁶ This technique appeared in many transcriptions as the accepted way to rescore the bow tremolo. A soft bow tremolo was reinforced by the rolled marimba instead of the snare drum.⁸⁷ The finger tremolo technique could be orchestrated into the wind parts as a tremolo, but it is an inferior solution according to Leidzén.⁸⁸ This is because the players cannot sustain the finger tremolo for very long and the sound lacks real resonance. The *pizzicato* technique was orchestrated in muted brass by Keith Wilson in *Symphonic Metamorphosis*.⁸⁹ Bourgeois scored *pizzicato* notes in single reeds marked staccato and

⁸⁴ Rockley, Jeanine, C, "Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson's Transcriptions of Hindemith's *Symphonic Metamorphosis*" (DMA Dissertation, The University of Arizona, 1997), 56-58, 99.

⁸⁵ Erickson, Frank, *Arranging for the Concert Band* (Van Nuys, CA: Belwin-Mills Publishing Corporation and Alfred Publishing Company, Inc., 1983), 143.

⁸⁶ Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 182.

⁸⁷ Leidzén, Erik, *An Invitation to Band Arranging* (Bryn Mowr, Pennsylvania: Theodore Presser Co., 1950), 182.

⁸⁸ Ibid, 182.

⁸⁹ Rockley, Jeanine, C, "Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson's Transcriptions of Hindemith's *Symphonic Metamorphosis*" (DMA Dissertation, The University of Arizona, 1997), .

used the string instruments available simultaneously playing *pizzicato*. Merlin Patterson came up with a clever solution for the *col legno* technique at the beginning of *Mars* from Holst's *The Planets*. He required two marimba players to strike their notes with the butts of their mallets to achieve the wooden sound that the *col legno* technique would create.⁹⁰ String harmonics can be rescored by bowing or rolling on crotales or bells with very soft mallets to blur the attack of the mallet thus achieving the string harmonic sound.

Creating a process for transcribing a work from orchestra to wind band requires the consideration of many factors. Presenting this material in the four categories of repertoire selection, accuracy and fidelity in transcription, instrumentation, and scoring, provides a linear narrative that links all of the source materials into a cohesive unit. This investigation of the aforementioned material has proven important to understanding how to transcribe a work from orchestra to wind band.

⁹⁰ Holst, Gustav, *The Planets, Op. 32* (Transcribed by Merlin Patterson. Merlin Patterson Music, 1998).

Chapter 3

METHOD AND PREPARATION

The adaptation of a composer's work to another medium demands a carefully designed process to ensure that the end result is comparable to the original. This process is a combination of a preliminary investigative procedure and the actual transcription of the work. The preliminary process will ensure the transcriber has obtained all necessary information regarding the piece and composer before beginning the transcription, allowing for decisions more aligned with the style of the composer. The preliminary procedure and scoring process used for transcribing *Sallie Chisum Remembers Billy the Kid* is outlined in Chapter 3. The four main tenets of the procedure were parallel to those used to organize the information in Chapter 2, repertoire selection, accuracy and fidelity in transcription, instrumentation, and scoring.

Repertoire Selection

Repertoire selection is at first a subjective process that must become objective when considering transcription. First, the transcriber must identify with the piece having a deep investment in the work based on its artistic merit. Embarking on a project of this kind without passion for the piece will cause it to become tedious, and the final product could ultimately suffer. *Honey and Rue* (1992), a song cycle by Andre Previn, seemed a likely candidate for transcription for wind band. However, it requires the use of a jazz combo and that led to the decision that it may not translate well. Because of this, the idea was abandoned.

In spring of 2015, Andre Previn's new piece for wind band, *Music for Wind Orchestra (No Strings Attached) (2014)*, was performed at the College Band Directors National Association National Convention in Nashville, TN. This intriguing piece prompted investigation into the music of Previn. *Sallie Chisum Remembers Billy the Kid (1994)* stood out due to its length, instrumentation, and overall aesthetic. A score was acquired from Chester Music and perusal was begun to determine if the piece was a feasible candidate for transcription to wind band.

Upon examination of the orchestral score, it became clear that there were not significant concerns regarding the adaptation of the string parts to the wind band. The orchestration is colorful with plenty of contrast and shifting timbres. In referencing Lang's five deterrents from adaptation for transcription, *Sallie Chisum Remembers Billy the Kid* has none. The only possible exclusionary criteria not attributed to Lang, would be balance issues related to scoring with the solo voice.

Accuracy and Fidelity Considerations

Once deciding on *Sallie Chisum Remembers Billy the Kid*, it became necessary to delve into the background of Andre Previn and his other compositions. This information was integral to understanding the piece itself, Previn's compositional voice, and his orchestrational tendencies.

Andre Previn, born in 1930, is well known as a pianist, conductor, and composer.⁹¹ Previn grew up in Beverly Hills, California and spent his formative years working for Metro-Goldwyn-Mayer (MGM) Studios as a rehearsal accompanist,

⁹¹ Adrian, Stephanie M, "The Art Songs of André Previn with Lyrics by Toni Morrison: *Honey and Rue* and *Four Songs for Soprano, Cello and Piano* a Performer's Perspective." (DMA Dissertation, The Ohio State University, 2001), 7.

arranger, composer, and eventually conductor.⁹² He has composed over fifty film scores for MGM.⁹³ After a two-year stint from 1950-52 in the National Guard, Previn came back to San Francisco and began freelancing as a jazz musician. In 1960, Previn began his conducting career. He debuted with the St. Louis Symphony in 1963 and won his first post with the Houston Symphony in 1967. He followed the position in Houston as the principal conductor of the London Symphony Orchestra for ten years from 1969-1979. He also held positions with the Pittsburgh Symphony (1976-84), the Royal Philharmonic Orchestra (1985-91), and the Los Angeles Symphony (1985-89).⁹⁴ His other compositions include *Three Dickinson Songs* for soprano and piano (1999), *Four Songs* for soprano, cello, and piano (1994), *Concerto for Piano* (1985), *Diversions* (1999) for orchestra, *Violin Concerto "Anne-Sophie"* (2001), *Violin Concerto No. 2* (2010), *Triple Concerto* (2011), and operas *A Streetcar Named Desire* (1998) and *Brief Encounter* (2007).⁹⁵ Previn's varied upbringing and background gave him a uniquely diverse compositional palette. His compositions are mostly commissions for or from people with whom he is closely associated.

Sallie Chisum Remembers Billy the Kid was written at the request of Barbara Bonney as she believes she is a distant relative of William H. Bonney, "Billy the Kid."⁹⁶

She suggested a piece with this as the subject matter to Previn after hearing his *Cello*

⁹² Adrian, Stephanie M, "The Art Songs of André Previn with Lyrics by Toni Morrison: *Honey and Rue* and *Four Songs for Soprano, Cello and Piano* a Performer's Perspective" (DMA Dissertation, The Ohio State University, 2001), 7-8.

⁹³ Andre Previn, "The Composer," Andre Previn, http://www.andre-previn.com/e_work_composer.html (accessed February 12, 2016).

⁹⁴ Adrian, Stephanie M, "The Art Songs of André Previn with Lyrics by Toni Morrison: *Honey and Rue* and *Four Songs for Soprano, Cello and Piano* a Performer's Perspective" (DMA Dissertation, The Ohio State University, 2001), .

⁹⁵ "Andre Previn," Music Sales Classical, <http://www.musicsalesclassical.com/composer/works/Andr%C3%A9-Previn> (accessed February 12, 2016).

⁹⁶ Carman, Judith, "Sallie Chisum Remembers Billy the Kid" *Journal of Singing – The Official Journal of the National Association of Teachers of Singing* 68, no. 5 (May 2012), 602.

Sonata and Honey & Rue.⁹⁷ The text is from *The Collected Works of Billy the Kid* by Michael Ondaatje. It was compiled by Previn for use in this extended art song.⁹⁸ The text recalls the way Sallie felt around Billy, how he dressed, and how he treated her. She recalls a brief memory of them fishing in a brook and sitting in rocking chairs on the back porch. She refers to Pat Garrett, the sheriff who eventually killed Billy, and how she knew them both as her handsome friends.⁹⁹

In consulting Previn's repertoire, *Music for Wind Orchestra (No Strings Attached)*, *Honey and Rue*, and *Sallie Chisum Remembers Billy the Kid* were reviewed for consistencies in orchestration via score. His *Diversions*, *Three Dickenson Songs*, *Piano Concerto*, *Violin Concerto "Annie-Sophie,"* and *A Streetcar Named Desire* were reviewed as well. Through this study, enough knowledge of Previn was found to meet fidelity and approach his style of orchestration. The use of *Music for Wind Orchestra* was particularly insightful being that it was written for wind band.

Instrumentation

Sallie Chisum Remembers Billy the Kid was originally scored for soprano and chamber orchestra consisting of two flutes, two oboes, two clarinets (second doubling bass clarinet), two bassoons, two horns, two trumpets, snare drum, and strings. In general, Previn scored the strings as a section with very few solo passages existing for any string instrument. The wind writing occurs often in sections of dual colors; two sections will execute similar musical material. There are some isolated solo lines for each instrument,

⁹⁷ Ledbetter, Steven, *Sallie Chisum Remembers Billy the Kid* program note from <http://www.musicsalesclassical.com/composer/work/1249/10384> accessed February 12, 2016.

⁹⁸ Previn, Andre, *Sallie Chisum Remembers Billy the Kid* (Chester, NY: Chester Music, 1996).

⁹⁹ Ibid.

and Previn prefers to have the trumpets in straight mutes. Due to the transparency of the wind writing, retaining those colors was necessary to achieve fidelity. Deciding what other instruments were needed to complete the rescoring of the strings was next.

Range was one of the first considerations in rescoring the strings. The highest note range for the violins is Eb5, E5, F5, G5, and Ab5. These pitches occur in two measures at a mezzo forte dynamic. These notes are in the range of the flute, and therefore the piccolo and Eb clarinet were not needed. There are several passages where the use of a third clarinet and bass clarinet were necessary for a uniform timbre. Soprano, alto, tenor, and baritone saxophones provide a textural difference with a large dynamic range and color palette. A low brass section of three trombones, euphonium and tuba was added to assist in rescoring the middle to low string voices. Using mutes within the brass section became very important for balance and timbre. The use of string bass allowed the retention of most of its musical material as well as the execution of several unique string techniques. The use of the string bass in the wind band adds depth to the sonority of the ensemble. The original snare drum part was retained, and marimba and vibraphone were added. The marimba and vibraphone are incredibly versatile instruments and in this transcription assisted with various rescoring issues. The final instrumentation comparison is in Figure 3.1.

Figure 3.1 *Sally Chisum* Orchestra/Wind Band Instrumentation Comparison

Orchestra ¹⁰⁰	Wind Band
soprano	soprano
2 flutes	2 flutes
2 oboes	2 oboes
2 clarinets	3 Bb clarinets
2 bassoons	Bb bass clarinet
2 horns	2 Bassoons
2 trumpets	Bb soprano saxophone
snare drum	Eb alto saxophone
strings	Bb tenor saxophone
	Eb baritone saxophone
	2 Bb trumpets
	2 horns
	3 trombones
	euphonium
	tuba
	string bass
	snare drum
	marimba
	vibraphone

Scoring

The final step in this preliminary stage was to plan the actual scoring process. First, the score was scanned for tutti moments, similar to Leiden's Transcription Plan (Figure 2.16). After the tutti sections were rescored, the passages for strings only were transcribed. Beginning with these two types of passages set the foundational sonority for the piece. Next, passages with challenging rescoring issues were confronted and adapted. Then, the rest of the piece was rescored from the beginning to end. Considering that the large and difficult passages were already rescored prior to this final step, the remaining challenge was seamlessly integrating all of the material together. This involved looking for any repeated music and utilizing scoring trends already established to create consistency. Any transitional material and non-accompanimental phrases allowed more color and dynamic possibilities. Once the entire piece was completely rescored, it was necessary to reexamine the final score for balance with the soloist even though this was

¹⁰⁰ Previn, Andre, *Sallie Chisum Remembers Billy the Kid* (Chester, NY: Chester Music, 1996).

applied throughout the scoring process. Some changes were needed from the first complete rescoring process after reconsidering initial decisions.

Chapter 4

TRANSCRIPTION

The culmination of the process of repertoire selection, composer research, instrumentation selection, and scoring planning is the execution of the final step, rescoring. This was completed according to the scoring process outlined in Chapter 3. All of the musical engraving was done electronically using Finale 2014. The score was arranged in normal score order with woodwinds at the top followed by brass, string bass, and percussion. The soprano was placed between the woodwinds and brass for ease of visibility. To assist with the non-linear process of transcription, the soprano was notated in the score first along with all of the time signatures. The retention of this material allowed the ease of moving measure to measure while rescoring. The consultation of the original score will allow the full understanding of how each passage was rescored.

Full Ensemble/Tutti Passages

The first passages to be rescored were the phrases determined to contain the most instruments playing at one time. There were three phrases, mm. 109-116, mm. 70-78, and mm. 12-15. They were rescored in order of importance.

mm. 109-116

This passage is the largest dynamically in the piece. Previn created the sonority of this phrase using the entire wind section and the low strings. A sustained chord in the violins in mm. 108-109 created an echo effect in stark contrast to the loud marked punctuations. The instrumentation and voicing of the punctuations was maintained as much as possible to achieve a similarity in sound to the original. The viola, cello, and bass parts were rescored into trombone, euphonium, and tuba, respectively. The violins were rescored in saxophones and vibraphone to provide the necessary contrast from the large punctuated chords. The entrance of the soprano in m. 112 and m. 114 required balance adjustments from the ensemble. Fewer instruments were used in both instances to assist with balancing to the voice.

The purpose of rescoring this phrase first was to establish a foundational sonority for the transcription. This was achieved through the necessity of scoring for the full ensemble. This particular phrase was dominated by the loud wind section colors and therefore creating contrast with the softer string timbre was important. Orchestrating mm. 113 and 116 fully established the foundation of the full sonority.

mm. 70-78

The next phrase rescored contained mm. 70-78. The music in this phrase is lyrical and sonorous and provides opportunities for expression versus the percussive nature of mm. 109-116. These musical qualities combined with Previn's scoring made this phrase useful in expanding the use of the foundational sonority for the transcription.

In mm. 70-78 the melody is in the oboes, flutes, and violins with a countermelody in the horns and cello. The oboe and flute parts were retained and the violins were rescored into soprano and alto saxophones. The counter melody, originally only in horn, was enhanced with euphonium and marimba in the transcription. The addition of euphonium and marimba to the counter-melody gives more color and emphasis without distorting fidelity. The viola, cello, and bass were rescored into bassoons, bass clarinet, baritone saxophone, and double bass. The rising figure in m. 75 retains the oboe and clarinet color. Measure 76 retains the original colors of flute, bassoon, horn, and muted trumpet moving toward the cadence. The string chord in mm. 77-78 was rescored into clarinets, saxophones, and bassoons.

Example 4.2 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 70-78.

The musical score for Example 4.2, measures 70-78, is presented for a full orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The score includes parts for the following instruments: Flute 1 and 2, Oboe 1 and 2, B-flat Clarinet 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Saxophone (Soprano, Alto, Tenor, Baritone), String section (Violin 1, Violin 2, Viola, Violoncello, Double Bass), and Muted Trumpet 1. The score shows various dynamics including *mf*, *mp*, *f*, *p*, and crescendos. Measure 76 includes the instruction "con sord. (sord.)" for the Muted Trumpet 1 part.

mm. 12-15

The third tutti section contains mm. 12-15. This phrase starts the beginning of a new section, marked with a strong attack from the strings and a fanfare passage from the flute and muted trumpet. Measure 13 contains various flurries and sharp *pizzicato* notes in the original. The music is disjunct, yet leading to a strong arrival in m. 14.

In m. 12, the fanfare was retained in the flute and muted trumpet. Oboe was added to the fanfare to enhance the muted trumpet sound. This was needed because the string chord was heavily re-orchestrated with clarinets, bassoons, muted trumpet, muted horns, muted trombones, muted euphonium, muted tuba, and double bass. This sonority provides the weight needed for the arrival at m. 12, yet will not over balance the fanfare figure. The flute, clarinet, bassoon, and trumpet figures were retained in m. 13. The horn music in m. 13 was rescored to cup muted trombone to assist with balance. The *pizzicato* violins were rescored into flute, oboe, and clarinet as short, marcato eighth-notes. The bass *pizzicato* notes were retained as written into the double bass part and reinforced with bassoon and bass clarinet playing marcato eighth notes. Measure 14 required the use of the entire wind band for the rescoring of the downbeat gesture. The flutes, oboes, and bassoons were retained from the original. Violins were rescored to clarinets and trumpets. The viola was rescored to the trombone, euphonium, and tenor sax and cello was rescored to bass clarinet and bass trombone. The bass was rescored to baritone saxophone, tuba, and string bass. The melodic material resides in trumpet and horn for the remaining three beats of m. 14. This material was retained in the transcription. The dotted half note in m. 14, originally written for strings, was rescored for saxophones, trombones, euphonium, tuba, and string bass. To create contrast from the large gesture in m. 14, m. 15 was rescored for saxophones.

jaunty

12 13 14 15

Fl. 1 *f* *mf* *mf*

Fl. 2 *mf* *mf* *mf*

Ob. 1 *f* *mf* *mf*

Ob. 2 *mf* *mf* *mf*

B♭-Cl. 1 *mf* *mf* *mf*

B♭-Cl. 2 *mf* *mf* *mf*

B♭-Cl. 3 *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf*

Bsn. 1 *mf* *mf* *mf*

Bsn. 2 *mf* *mf* *mf*

S. Sax. *mf* *p* *mf*

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

B♭-Tpt. 1 *mf* *f* *mf*

B♭-Tpt. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

T. Tbn. 1 *mf* *p* *mf*

T. Tbn. 2 *mf* *p* *mf*

B. Tbn. *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tuba *mf* *p* *mf*

D.B. *mf* *pizz.* *mf*

Sn. Dr. *p* *mf* *mf*

Mph. *mf* *mf* *mf*

These three phrases revealed several consistencies in scoring that needed to be continually used to create cohesion in the transcription. The first was retaining the wind parts as much as possible. The second was using the saxophone choir for contrast when rescoring for strings in short passages. The third was the use of clarinets, bassoons, and saxophones to rescore the strings in soft music. Using this information will further assist creating consistency in transcribing passages dominated by the strings.

Strings Dominant Passages

Rescoring the phrases dominated by the strings presented different challenges than the tutti phrases. This was due to all or most of the material in these phrases needing to be rescored. With the previously scored phrases as a reference, creating consistency was much easier. The strings dominant passages identified were mm. 7-11, mm. 31-38, mm. 47-49, and mm. 97-104.

mm. 7-11

The first measures where the string sound is heard in *Sally Chisum Remembers Billy the Kid* are mm 7-11. The music is quiet, fairly homophonic, and somewhat static in nature as the function is to accompany the voice.

The writing for the strings in this phrase is light, in the middle of the range, and the dynamic is soft. To create this soft and light sound, oboes, clarinets, and bassoons were used to rescore this phrase. Marimba was added in mm. 9-11 to reinforce the viola line. This orchestration coincides with a consistency found in rescoring the tutti passages.

For further cohesion, these instruments then finish the phrase by playing the chord on the downbeat of m. 12 as illustrated in example 4.3.

Example 4.4 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 7-11.

mm. 31-38

Another important phrase for strings occurs in mm. 31-38. The role of the ensemble changes function several times in this phrase, necessitating contrast and control of orchestration. In mm. 31-32 the strings are accompanying the voice, and the music is transitioning in the same moment. Measure 33 is a soli for the strings. In mm. 34-36 the strings are accompaniment to the voice and execute a forte-piano chord that creates anticipation. The end of m. 36 crescendos to a brief melodic moment in m. 37 and then calms for the re-entrance of the voice in m. 38.

Example 4.5, Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 31-38.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

B♭-Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

S. Sax.

A. Sax.

T. Sax.

B. Sax.

S.

black four - in - hand tic; and some - times would you be - lieve A flow - er

B♭-Tpt. 1

B♭-Tpt. 2

Hrn. 1

Hrn. 2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

D.B.

Mrb.

Vib.

In mm. 31-32 the saxophones were used to rescore the string parts. This continued the similar treatment of brief solis for strings rescored for the saxophone choir. Trumpets, horns, trombones, euphonium, tuba, and double bass were used to execute m. 33. Due to the voicing of the strings and to create contrast from the woodwind timbre, the use of brass was warranted. Oboes, clarinets, bassoons, and soprano and alto saxophones were used to rescore mm. 34-36. In m. 36, flutes, marimba, and vibraphone were supplemented to the existing orchestration to add brilliance to the upper sixteenth note line. The horn material was retained from the original in mm. 37-38.

mm. 47-49

Measures 47-49 are a short transitional phrase for the strings. Due to the range of the music and the prominence of the string bass part, rescoring this phrase was a challenge. Finding the correct set of homogenous instruments able to execute the entirety of the phrase was the most difficult aspect. Maintaining the use of the string bass was important, but reinforcement was needed in order to ensure correct balance. The logical choice was tuba. Horns, bass trombone, and euphonium were used to complete the conical brass choir. A bit of foreshadowing rescoring the previous measures allowed this conclusion to be logical and cohesive.

Example 4.6 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 47-49.

The musical score for measures 47-49 is presented for a brass ensemble. The parts are arranged as follows:

- Horn 1 (Hn. 1):** Measures 47 and 48 play a melodic line starting on G4, moving to A4, B4, and C5. In measure 49, it plays a sustained chord of G4, A4, and B4.
- Horn 2 (Hn. 2):** Measures 47 and 48 play a melodic line starting on F#4, moving to G4, A4, and B4. In measure 49, it plays a sustained chord of F#4, G4, and A4.
- Bass Trombone (B. Tbn.):** Measures 47 and 48 play a melodic line starting on E4, moving to F4, G4, and A4. In measure 49, it plays a sustained chord of E4, F4, and G4.
- Euphonium (Euph.):** Measures 47 and 48 play a melodic line starting on D4, moving to E4, F4, and G4. In measure 49, it plays a sustained chord of D4, E4, and F4.
- Tuba:** Measures 47 and 48 play a melodic line starting on C3, moving to D3, E3, and F3. In measure 49, it plays a sustained chord of C3, D3, and E3.
- Double Bass (D.B.):** Measures 47 and 48 play a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. In measure 49, it plays a sustained chord of G1, A1, and B1.

Dynamics are indicated throughout the score: *mp* (mezzo-piano) for measures 47 and 48, and *mf* (mezzo-forte) for measure 49. The Double Bass part in measure 49 is marked *ff* (fortissimo).

mm. 97-104

This phrase demonstrates the versatility of the string section once again. The music transitions from background to foreground and spans a wide dynamic range. In addition, this phrase contains some of the softest playing in *Sallie Chisum Remembers Billy the Kid*.

In approaching mm. 97-98, it was necessary to be aware of what music preceded them. The three previous measures were dominated by brass in the orchestral score. Therefore maintaining the brass timbre in mm. 97-98 to finish the previous phrase became the logical solution. The cello flourish residing in m. 99 was difficult to rescore to ensure the desired dynamic. It was rescored into the clarinet with the violins and viola given to the flutes and oboe. The chord m. 100 originally solely for strings, was rescored into clarinets and bassoons to allow a soft timbre. The music at m. 101 is no longer accompanimental and was approached to allow more color and dynamic in rescoring. The flutes, oboes, clarinets, bassoons, soprano and alto saxophones, double bass, and marimba were used to execute these four measures. This scoring is similar to that of Example 4.5. The bassoons and marimba were used to rescore the eighth note figure in mm. 101-104 that originally resided with the celli. The bassoons were dovetailed to make the passage easier to perform. The large range of this figure could make it difficult to execute by one player. Dividing the line between two players ensures the passage will be performed more easily.

Example 4.7 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 97-104.

The musical score for Example 4.7, Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 97-104, is presented in two systems. The first system covers measures 97-104, and the second system covers measures 105-110. The score is for a full orchestra and a vocal soloist (S). The original instrumentation includes Flutes 1 & 2, Oboes 1 & 2, B-flat Clarinets 1, 2, & 3, Bass Clarinet, Bassoons 1 & 2, Saxophones Soprano and Alto, Violins, Viola, Violoncello, Double Bass, and Tuba. The rescored version includes the same instruments plus Horns 2, Trumpets 1 & 2, Trombones 1 & 2, Euphonium, and Mellophone. The score is in 4/4 time and features dynamic markings such as *p*, *mp*, *mf*, and *pp*. The tempo is marked "in tempo" and "rall." (rallentando). The score is divided into two systems, with the first system covering measures 97-104 and the second system covering measures 105-110. The vocal soloist (S) has lyrics: "with Bill - y to hat my book for me, and caught a string of perch for din - nos."

In rescoring these passages considerations were made relating to contrast, similarity, and function. If contrast was not needed then the baseline sonority consisting of clarinets, bassoons, and saxophones was used. If contrast was needed then saxophones or brass were used when rescoring the strings. If the phrase required something unique, the instrumentation needed to change to achieve this as it did in m. 99. Also, when the

music was accompanying the voice, further cautions were needed to ensure that proper balance was achieved. When the music was not accompanimental, the orchestration could be more colorful. The next sections rescored were passages that contained unique challenges in transcription.

Passages Containing Challenging Rescoring Issues

Each phrase encountered in this section contains a scoring challenge that made it worth addressing to ensure its appropriate completion. These issues were balance, extreme technique, diverse orchestration with the strings, and range. The identified passages were mm. 65-66, mm. 85-89, mm. 117-123, mm. 150-155, and 161-172.

mm. 65-66

The challenging issues in this phrase were the original scoring of the ascending septuplet figures (being in both wind and string voices) as well as balance concerns with the voice. The septuplets were originally meant to be sounded with strings and winds. The concern was that rescoring the string sound into the wind sound would be difficult due to the fact that the instruments chosen for rescoring were already executing the line. The thought of using saxophones to enhance the septuplet line was abandoned due to balance concerns. Therefore, to preserve balance, the wind parts were retained and the string parts were rescored to marimba to provide an enhanced timbre but not a significant volume increase. One muted trumpet was used, as the trumpet would project well in that range. The transcription retained both flutes. Measure 66 was rescored in the saxophones which again created consistency and contrast in a brief passage such as this.

Example 4.8 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 65-66.

The musical score for measures 65-66 of 'Sallie Chisum Remembers Billy the Kid' by Previn/Shade is presented in a standard orchestral format. The score includes parts for the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (Bb-Cl. 1), Bass Clarinet 2 (Bb-Cl. 2), Bassoon 1 (B. Cl.), Bassoon 2 (B. Cl.), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Soprano (S.), Bass Trombone 1 (Bb-Tpt. 1), and Marimba (Mrb.). The key signature is one flat (Bb) and the time signature is 3/4. Measures 65 and 66 are shown. The vocal line (S) has lyrics: 'pink of po - lice - - - - - and as'. Dynamic markings include *mf*, *f*, and *mp*.

mm. 85-89

The challenge in these measures resided in the extremely fast technique in the strings. The execution of the rapid doubled notes written in the string parts in mm. 85-87 were not easily rescored into winds instruments as there are not many instruments capable of executing articulated passages at that speed in that range. Given the nature of the figure, the music needed to be rescored into the woodwinds, and only the flute was capable of creating the rapid articulations at the necessary speed. However, the line fell out of the range of the flute at the end of m. 86. The marimba was also capable of executing the violin passage in its entirety. The vibraphone was added for color as well to

assist with the brilliance that would have been created by the violins. Retaining the clarinet part was important as the clarinet color is powerful in this phrase. The viola, cello, and bass were rescored into bassoons, bass clarinet, and double bass.

Example 4.9 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 85-89.

The image displays a musical score for measures 85-89 of the piece 'Sallie Chisum Remembers Billy the Kid' by Previn/Shade. The score is written for a full orchestra, with staves for Flute 1 and 2, B-flat Clarinet 1 and 2, Bassoon 1 and 2, Double Bass, Maracas, and Vibraphone. The music is in 4/4 time and features a complex, syncopated melody with various dynamic markings (mf, f, mp, p, rit.).

mm. 117-123

Measures 117-123 were a challenge to rescore because of the instrumental technique, musical function, and tessitura. Previn's orchestration of this passage contains mostly string writing with color from clarinet, bassoon, flute, and trumpet all accompanying the soprano. This section of music comes after a large, loud, tutti moment. The violin lines occurring in mm. 117-119 were placed into alto and tenor saxophones once again continuing that color change. The bass part was retained in mm. 117-118. The cello part was rescored into the bassoon, and then the bassoon line continued the cello line articulating in a *pizzicato* manner from mm. 117-119. The syncopated figure in m.

120 was rescored into alto, tenor, and baritone saxophones, bassoons, bass clarinet, string bass and marimba for contrast. In m. 121, the viola and cello line was rescored to tenor saxophone and the bassoons were retained. This allowed for a dynamic contrast. Measure 122 begins a quick dynamic and rhythmic build. Soprano, alto, and tenor saxophones were used to rescore the strings at the end of m. 122 and the beginning of m. 123. The clarinets and bassoons were used to rescore the strings in m. 123. The flute and trumpet parts were retained. The addition of oboes was to enhance the color of the muted trumpet. Careful consideration of balance was needed to ensure the voice was heard at the end of this phrase in mm. 122-123, even though the voice was in the upper register and would project well.

[illegible]

mm. 150-155

Measures 150-155 contain several unique compositional elements that created some obstacles in rescoring. The orchestral material is accompanying the voice until mm. 154-155. The pitch range of the orchestration is large throughout this passage, encompassing almost four octaves in m. 151. Measure 150 was rescored with flutes, clarinets, and bass clarinet. This ensured that the viola material was balanced correctly with the light timbre of the flutes and clarinets. A closer look at the material in m. 151 revealed a soli with the flute, bassoon, voice, violins, and viola. The challenge was rescoring this music so the voice was balanced with the colors of the flute, bassoon and rescored strings. A re-voicing in m. 151 was necessary in the transcription. Flutes, oboes, clarinets and bassoons were utilized for this to achieve proper balance. The violin parts were rescored for flute, the flute parts were placed in oboe, and the viola parts placed in bassoon. The cello and bass parts were rescored into clarinet and bass clarinet. The chord that enters in m. 152 is a similar gesture that occurred in examples 4.1. The saxophones were used with marimba and vibraphone as before. The end of this passage contains a strong statement from the strings in the upper register that echoes the vocal gesture in measure 153. The flutes, oboes, clarinets, and bassoons were used to rescore these two measures.

Example 4.11 Previn/Shade, *Sally Chisum Remembers Billy the Kid*, mm. 150-155.

mm. 161-172

Measures 161-172 are complex because of the different layers that exist and need to be heard while maintaining balance with the soloist. The wind passages were retained except for the horn passage in mm. 165-166. This was moved to bassoon to create more contrast from the legato music that the horn was providing with its dotted-quarter motives. The violin parts were rescored to clarinets. The viola, cello, and bass music was rescored into muted trombone, bass trombone, euphonium, and tuba. In mm. 171-172 a

bowed tremolo is required of the strings. This was rescored by having the saxophones, bassoons, and bass clarinet perform the chord as two tied dotted-half notes while simultaneously having the double bass tremolo on its note. In addition, marimba and vibraphone would roll the chord. This created the tremolo effect when all are sounded together.

Example 4.12 Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 161-172.

The musical score for Example 4.12, Previn/Shade, *Sallie Chisum Remembers Billy the Kid*, mm. 161-172, is presented in a standard orchestral format. The score includes parts for the following instruments and voices:

- Fl. 1
- Ob. 1
- Bb. Cl. 1
- Bb. Cl. 2
- Bb. Cl. 3
- B. Cl.
- Ban. 1
- Ban. 2
- S. Sax.
- A. Sax.
- T. Sax.
- B. Sax.
- S. (Soprano)
- Bb. Tpt. 1
- Hrn. 1
- Hrn. 2
- T. Tbn. 1
- T. Tbn. 2
- B. Tbn.
- Euph.
- Tuba
- D.B.
- Mtrb.
- Vib.

The score spans measures 161 to 172. The vocal parts (S. and Bb. Tpt. 1) have lyrics: "world con sord. (cup) or what the world thought of them. they were my friends. con sord. (straight)". The instrumental parts include various woodwinds, brass, and percussion. Dynamics such as *p*, *mp*, *mf*, and *f* are indicated throughout the score.

Rescoring the Remaining Material

Rescoring the remaining musical material was the last stage in the transcription process. Each measure contained some consideration of how to rescore, but rescoring

consistencies had already been established. Due to this, rescoring the remaining measures was more about following the established guidelines than searching for a new way to rescore each passage. Once the entire piece was rescored, the transcription was scanned to ensure that the scoring was consistent and accurate. Significant editing occurred fixing articulations and dynamics. This editing included ensuring all material from the original was present in the score as well as the addition of more specific articulations and dynamics. The additive articulations and dynamics were needed to balance the new orchestration and further clarify the total sonority of the transcription. Rehearsal letters were added as there were none in the orchestral score. The completed transcription was then submitted to Chester Music for their approval for use.

Chapter 5

TRANSCRIPTION PROCESS AND GUIDELINES

The transcription of *Sallie Chisum Remembers Billy the Kid* provided a total experience of adapting an orchestral work for wind band. Through this experience, the explanation of a general process to aid in the further transcription of orchestral works to wind band was documented. The use of this process provides a clear, concise path from how to select a piece to the publication of the transcription that ensures fidelity to the composer and composition. *Sallie Chisum Remembers Billy the Kid* was distinctive because of the solo voice and the scoring challenges inherent to balance issues between the voice and ensemble. It is important not to allow these unique challenges to dominate the process. Each piece's idiosyncrasies need to be integrated and worked through within the process to allow the overall work to remain the primary focus. The complete process for transcribing an orchestral work to wind band can be outlined in eight primary steps.

Figure 5.1 Transcription Process for an Orchestral Work to Wind Band

1. Repertoire Selection
 - a. Aesthetics
 - b. Adaptability
 - c. Instrumentation
2. Research
 - a. Composition
 - b. Composer
 - c. Style/Period
 - d. Fidelity

3. Instrumentation Selection
 - a. Part Retention
 - b. Range
 - c. Color
 - d. Technique/Extended Technique
 - e. Balance
 - f. Performability
4. Transcription
 - a. Rescoring Plan
 - i. Tutti Passages
 - ii. Strings Dominant Passages
 - iii. Challenging Orchestration Passages
 - b. Completing the Transcription
5. Editing Score & Preparing Parts
 - a. Notes
 - b. Articulations
 - c. Dynamics
 - d. Performance Instructions/Tempo Marks
 - e. Rehearsal Marks
 - f. Score Set-up
 - g. Part Preparation
6. Read-Through
 - a. Recording a reading session
7. Final Editing
 - a. Read-Through Comparison
 - b. Scoring
 - c. Balance
 - d. Final Score & Parts Clean-up
8. Publication
 - a. Type of Use
 - b. Public Domain
 - c. Copyright

1. Repertoire Selection

The selection of repertoire for transcription requires the consideration of the aesthetics of the piece, the adaptability to wind band, and the original instrumentation of the piece. The transcriber needs to have a strong connection with the piece being

transcribed and believe that it would be a welcome addition to the repertoire for wind band. The work also needs to be examined to ensure that it can be adapted to the wind band. This coincides with the investigation of the original instrumentation. Pieces that predominantly use the strings or that contain excessive use of string harmonics and extended techniques become difficult to transcribe. Original instrumentations that contain large wind sections, large percussion sections, and/or non-conventional instruments could also prove difficult due to adaptability and the number of parts needed in the final transcription.

2. Research

Once the repertoire being transcribed is decided upon, a thorough background of the composition, composer, and the compositional style of the composer needs to be undertaken. A background of the composition and a formal analysis of the work will allow better understanding of how the piece was constructed. Understanding the background of the composer gives a better understanding of the types of genres and works the composer favored. A cursory look at the composer's oeuvre will also provide insight into the compositional style and instrumentation tendencies. Specific research should be done to ascertain whether or not the composer has any original works or transcriptions for wind band. If so, these could provide valuable assistance in understanding the orchestration tendencies of the composer. All of this knowledge aids in achieving accuracy and fidelity to the original work throughout the transcription process.

3. Instrumentation Selection

Knowledge of the composer's tendencies and a thorough background of the piece and repertoire surrounding it is necessary before determining the instrumentation for the transcription. One of the first considerations in selecting an instrumentation needs to be ensuring the retention of as many specific colors as possible in the transcription. The retention of original parts in the transcription will create the desired fidelity and authenticity in transcription. The next consideration, particularly when rescoring strings, should be range followed closely by color. In preparing the instrumentation, try to hear the specific colors that are needed to execute different phrases. This will assist in first choosing an instrumentation based upon sound. Once these two issues are addressed, consider the technique of each part as well as any special extended technique that needs to be executed in the transcription. Then consider balance and the overall ability to perform the transcription. The determination of doubling of parts is important in transcriptions when considering the rescoring of string sections and should assist with balance. After this careful process, an instrumentation will be decided for use in the transcription. This procedure also gained the transcriber significant knowledge about how the instrumentation will serve the piece and should have begun the preparation of the rescoring plan.

4. Transcription

After the instrumentation is decided, the next step is to begin the process of actually rescoring the work. The rescoring plan occurs in four steps: tutti passages, strings dominant passages, challenging orchestration passages, and the completion of the

remaining material. Rescoring a work in this order allows the transcriber to create a foundational sonority early in the process which then can be utilized throughout. The different types of passages should be identified before beginning any rescoring so they can be related to each other. This will allow consistencies to be identified and then permeate the transcription. The final step, completing the remaining material, is the most important, as the different types of passages must be seamlessly connected using the established orchestration tendencies.

5. Editing Score and Preparing Parts

Once the transcribing process is completed, the performance score will need to be examined and edited. It is important to first scan the score ensuring that all of the notes are correct with the right articulations. Then go back through the score and check for correct dynamics to ensure that balance is correct within phrases. Then identify correct performance instructions, tempo markings, and rehearsal marks. All of these considerations are to ensure that the score is accurate and easy to read and that the parts, which will be extracted from the score, will be just as accurate. Create a performance score that is large enough to be readable from afar and prepare a set of parts in the same manner. In addition to being true to the purpose of the transcriber and original composer, the clarity of the score and parts will allow the read-through and subsequent performances to be easier. The more specificity with regard to performance instructions, dynamics, etc., allow more ease in performance.

6. Read-through

Hearing the transcription performed live is an integral part of the process. Even if the transcriber has the ability to hear a MIDI playback, it will not allow real acoustics to inform true balance and color. Achieving some rehearsal time with the work and then attaining a recording of a full read-through of the transcription will assist in any further editing that needs to occur. Taking steps to have a high quality recording of the reading is also essential for referential use after the fact.

7. Final Editing

Using the read-through to evaluate the efficacy of the transcription is incredibly important. Evaluate if any scoring changes need to occur with regards to color or instrumentation. Then evaluate balance of important lines and decide if any changes need to occur. Complete a final edit of the score and parts in preparation of a submission or publication should that be the desire of the transcriber.

8. Publication

If the transcriber wishes to publicly perform the transcription and subsequently publish, there are several issues that need to be addressed first regarding copyright issues. An informative article by Serona Elton¹⁰¹ illuminates the differences how copyrighted works can be used. The first consideration is whether or not the work is in the public domain. A basic rule regarding public domain is the life-span of the composer plus

¹⁰¹ Elton, Serona, "Musical Arrangements and Copyright Law," *The Southwestern Musician* (Jan 2011): 65-67, accessed April 3, 2016 https://www.tmea.org/assets/pdf/southwestern_musician/MusicalArrangementsCopyrightLaw_Jan2011.pdf

seventy years.¹⁰² However there are exceptions. Never assume that a work is in the public domain. Always confirm its copyright status. If the work is under copyright, there will be two main considerations that will need to be explained to obtain licenses, the type of adaptation and the purpose of the adaptation. In this case the type of adaptation is a purely adaptive one. It is a transcription, not an arrangement. The purpose of the adaptation falls into three categories; live performance for an audience, for a recording, or for distribution as sheet music. Any type of purpose of a work that is under copyright will need permission from the owner of the copyright.

Conclusion

The outlined transcription process and the knowledge and techniques used in transcribing *Sallie Chisum Remembers Billy the Kid* provides a complete understanding of how to transcribe a piece of music from orchestra to wind band. By illuminating this prescriptive process, the purpose was to demystify transcription and make it more approachable. Utilizing the texts of early transcribers allowed a glimpse into the processes of old. The examination of contemporary transcriptions assisted in understanding how the wind band has evolved to approach difficult rescoring considerations as well as color development. Through all of this research the hope is that this project will assist in the continued creation of repertoire for wind band.

¹⁰² Copyright Protection Chart from Brown & Michaels Legal - <http://www.bpmlegal.com/copyterm.html>

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