

What about the “No Editing” clauses in school applications or contest requirements?

BPC Recording Studios will follow your wishes as far as this is concerned. There are some individuals who adhere to this definition to the letter, and we certainly respect that posture. On the other hand, there are contests that state “no evidence of editing” in their requirements, and this concept is more in line with our policy on this matter.

In the first instance, the performer only has the option to play the same piece over and over (and over) again until they are satisfied with their performance. After 10 times, the performance may not be any more wrong notes, but the overall character is not as vibrant as it did within the first couple of run-throughs. This is unfortunate, because with each performance, the mental focus/concentration, and the physical stamina gradually deteriorates – particularly in younger musicians. Our feeling (and experience) shows that this kind of recording process sacrifices the integrity of the performance and reflects poorly on their potential. (In fact, very few professional musicians record using this technique.)

In the second instance, if we use edits in a few takes, the essence of this performance can accurately reflect the performer’s true interpretation, displaying their real ability and talent. Focus and stamina are maintained throughout the entire process. The performance remains their own – they have played and interpreted all the notes themselves; it is a performance that demonstrates their own style.

What BPC Recording resists is “manufacturing” a performance for contests. In this situation, someone records one page at a time and passes off the responsibility to the engineer to magically “create” their final performance. It is our belief that “no manufacturing a performance” is what colleges/contests mean by their phrase “no editing.”