

Andrew Callo -Score Study Notes

Use for conductors

- to know/understand the musical language and composer intent.
- to know it like you wrote it yourself
- tool for communicating with performers
- helps with the rehearsal process
- enables conductors to maximize rehearsal time
- equips to make intelligent interpretive decisions, both technically and creatively

Learning Orchestration

- teaches how to apply instrumentation to voicings through actual examples, rather than solely through orchestration textbooks, however both should be used in tandem.
- Teaches harmonic functions and other devices based on the type of music you are studying:
tension/resolution

Tension/Resolution.

-What is music at its most basic element: organized tension and resolution by reason and method. All great music has it and effectively uses it, regardless of what harmonic structures and forms used. Throughout history, whenever a new element of tension was introduced, it was met with fierce resistance but was gradually accepted as listeners began to understand the purpose of the tension and how it worked.

If you set aside all the historical categorizing of musical periods, styles, methods: tonality/atonality/modern/romantic, etc. and Focus on the big picture: tension and resolution, you'll see a seamless arc of musical development. How can you deconstruct a score if you don't understand how the music works. Listen. Sit back, and identify each tension, and resolution points. All great music has them, regardless of the style, method, or construction. You can't escape it unless there is a specific reason/purpose you are not doing it (film scoring/theater, etc).

Understanding what to look for when you score study based on its time period

Lineage of musical harmony.

My own version of it. Ten major points

1. **Single line** – unity. (ancient Chinese music was like this too. Unity was important and harmony was an inconceivable context)
2. **Open 5ths**
3. **Open 4ths**
4. **Thirds** (considered very dissonant at the time)
5. **7ths** Claudio Monteverdi was often blamed and abused when he dared to introduce the dominant 7th chord and its use. Over time, however, it became generally accepted.

6. **Melody** – did not originally exist. When first appeared, it too was often blamed for the decline and ruin of the art and sacred rules of the time. Then it became commonplace.
7. **Modulations into related keys** limited by Quarter Common Meantone Temperament where there are no enharmonic notes.
8. **Modulations into unrelated keys and Chromaticism** considered taboo until Equal Temperament was accepted and adopted (The temperament itself has been around since the 1500s)
9. **Twelve Tone (musical democracy)** where all notes of the scale were equal in importance. Key signatures no longer required, hence literally atonal: not mean what it implies today. Arnold Schoenberg considered this the next logical step in music advancement and was always surprised his music wasn't played very much.
10. **Anything else that follows, driven by boredom from composers until it peaked around the 1960s when composers became bored of experimenting.**

Sight Reading.

- I use it for sight reading mainly on piano but can be used in larger scores. I try to sight read by shapes and intervals, rather than analyzing complete chords. Focus on melodic and bass contours and fill in the middle parts by recognizing the shape of the intervals.

Beethoven Symphonies

Recommend learning them in sequential order and build your knowledge with the composer as he goes so when you get to the last symphony, you are focusing on the newest concepts he adds rather than attempting the daunting task of digesting the summary of his knowledge in one listen.

Ideal spots to start

Symphony No1:

Movement 1: Measures 1 – 8 Perfect example of taking chords and fleshing them out into a full orchestra. Utilizes all the wind instruments in a chorale setting.

Symphony #6. All-time favorite

The Tempest in Symphony #6. – Teaches the elements of dramatic romantic music using the confines of 19th century tonal harmony

Symphony #9. Last Movement – Textbook examples capturing both chorale and symphony writing, drama and proper text settings.

3 things learned:

How to create color texture and sounds that you can't learn in a classroom

How to take marginal ideas and make them sound great with good orchestration.

How to do more with less and with limited instrumentation. You'd be surprised at how well things can sound.

5 Most valuable composers for common orchestration references

Beethoven -

Richard Strauss

Debussy

Gustav Holst

Ottorino Respighi

Beginning Studies

- Beethoven – **Symphonies 1 – 9**
Wellington's Victory
Chorale Fantasy
- Richard Strauss - **Aus Italien**
- Tchaikovsky – **Symphony No 6**
1812 Overture
Swan Lake
Nutcracker

Intermediate Studies

Gustave Holst- **The Planets**

Richard Strauss - **Don Quixote**
Till Eulenspiegel
Death and Transfiguration

Ottorino Respighi- **Pines of Rome**
Church Windows
Belkis, Queen of Sheba

Claude Debussy - **3 Nocturnes**

Nikolai Rimsky-Korsakov - **Scheherazade**

Advanced Studies

Gustav Holst-**The Planets**

Leonard Bernstein- **Symphonic Dances from Westside Story**

Igor Stravinsky **Rite of Spring.**

Claude Debussy – **La Mer**

Maurice Ravel – **Daphnes and Chloe**

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