
subject catalogue S23 K24

course code KOX401

name of course

Orchestration and Orchestral Styles

specification

for specialities of HL, HR, EL at BA level, OD at MA level, elective for others

academic instructor

M.Maltis

prerequisite course

no of terms

2

contact hr/total

42.0

hr/term

21.0

hr/week

1.5

ECTS/total

6.00

Lect

30.0

Grp

12.0

Ind

6.0

Sem

0.0

Pract

0.0

graded or pass/fail exams

A

E

term

1

2

ECTS

3.00

3.00

aim of the subject

The aim of the subject is to give an overview of the formation of classical symphony orchestra, the development of orchestral instruments, repertoire and orchestration techniques in different style periods, analysis of scores and associating them with material to be orchestrated.

content

- The history of the formation of orchestra.
- Early music, instruments and instrumental ensembles.
- Baroque, instruments and early orchestral ensembles, genres, orchestral texture and orchestration techniques.
- Classical era, instruments, early and high classical orchestra, schools and genres.

- □ Romantic large orchestra, genres, composers and orchestration techniques. 20th century orchestra, new approaches to the sound, new styles, modern orchestra.

Practical orchestration tasks in different styles: Baroque and concerto grosso, Early and High Classical period, Romanticism, Impressionism, Second Viennese School, 20th century styles - neoclassicism, sonorism.

learning outcomes

A student who has passed the subject

- is able to orientate in different orchestral styles through history, distinguish them and understand the technical aspects of these differences
- is able to orientate in the scores of different style periods, to analyze these scores, to know the performance traditions and practices of different eras
- can orchestrate music to different orchestral styles.

assessment

1st sem non-discriminatory, 2nd sem differentiated assessment:

- Written exam, where the student must show the ability to orientate in orchestral music both through to writing the score and listening to music (within the styles learned in lectures), to know orchestral instruments and compositions from different periods.
- a significant part of the grade is formed through practical orchestration tasks created during the course.

The assessment takes into account the ability to use different instruments in the orchestration, knowledge of orchestral styles and orientation in the music completed during the course.

assessment criteria

Poor (E): The student does not know enough about the possibilities of instruments to orchestrate at elementary level, but satisfactorily meets the requirements of the rest of the exam (theoretical questions, listenings, practical exercises).

Satisfactory (D): The student has basic orchestration skills but is not familiar with orchestral style issues.

Good (C): The student orchestrates at an elementary level but is not skilled in finding different color schemes; more or less meets the remaining examination requirements.

Very Good (B): The student demonstrates ingenuity in combining different timbres in an orchestration task and meets the remaining exam requirements.

Excellent (A): The student is familiar with the possibilities of the instruments and orchestrates abundantly; has good knowledge of orchestral styles.

course reading material

Adam Carse – The History of Orchestration, Dover Publications, New York 1984

New Oxford History of Music, Oxford University Press, 1990

Samuel Adler – Study of Orchestration, W.W. Norton & Company, 1989

Norton, 200

Neal Zaslaw – The Classical Era: From the 1740s to the end of the 18th century (Man & Music Series), 1989

Reinhard G. Pauly – Music in the Classic Period

Alfred Einstein – Music in the Romantic Era

Kurt Stone – Music Notation in the Twentieth Century: A Practical Guidebook,

Norton, New York 1980.

Alfred Blatter – Orchestration/Instrumentation

Don Sebesky – The Contemporary Arranger

author of course description

Malle Maltis