



DT1601 The Theory of Orchestra Playing 9.0 credits

Orkesterspelets teori

This is a translation of the Swedish, legally binding, course syllabus.

If the course is discontinued, students may request to be examined during the following two academic years

Establishment

Course syllabus for DT1601 valid from Autumn 2009

Grading scale

P, F

Education cycle

First cycle

Main field of study

Technology

Specific prerequisites

For single course students: completed upper secondary education including documented proficiency in Swedish corresponding to Swedish B, English corresponding to English A.

Furthermore: passing an audition of playing a self-elected instrumental piece, scales, and sight-reading.

Language of instruction

The language of instruction is specified in the course offering information in the course catalogue.

Intended learning outcomes

On having completed this course, participants will be able to

- understand the elements of music theory
- have gained fundamental and analytical aural skills
- analyze a piece of music with regard to form and harmony
- understand the physical basis for sound generation in the instruments of the orchestra
- understand the influence of room acoustics on orchestral timbre, ensemble playing and podium configurations.

Course contents

The symphony orchestra is a complex organism in which people play together and follow a conductor, while mastering their instrument at the same time.

The courses in the theory and practice of orchestral playing aim to provide understanding of the entire process of musical communication, from the scored work to the sounding result. The theory includes sections on the fundamentals of music theory, room acoustics, instrument acoustics and auditory perception. The practical course that is offered in parallel entails participation in the KTH Academic Orchestra for two years. Orchestral works that are representative of various periods are studied and rehearsed in detail. Frequent recourse to the theoretical sections provide background to the conductor's instructions, and explain how the interpretation is an outcome of the piece's structure as composed, its instrumentation, the hall acoustics and how the conductor within these constraints chooses to render the piece. In addition, there are field visits to professional orchestras and seminars with conductors and musicians, that give insights into the possibilities of professional performance. The course aims to improve both the amateur musicianship of the participants and their background for understanding classical and contemporary music from more than one perspective, thereby contributing to a richer musical experience.

Course literature

(for foreign students, to be determined)

Ola Eriksson: Musiklära, gehörsträning, visharmoniering. Sten Ingelf: Lär av mästarna + övningsbok.

E Kjellberg: sv. version Musikhistoria + CD.

Thurston-Dart: Uppförandepraxis.

D Hall: Musical Acoustics (in English) + kompendium.

Examination

Based on recommendation from KTH's coordinator for disabilities, the examiner will decide how to adapt an examination for students with documented disability.

The examiner may apply another examination format when re-examining individual students.

In this course all the regulations of the code of honor at the School of Computer science and Communication apply, see: http://www.kth.se/csc/student/heder-skodex/1.17237?l=en_UK.

Other requirements for final grade

Three written exams (TEN1-3), lab session (LAB1), individual assignment, and musical aptitude test.

Ethical approach

- All members of a group are responsible for the group's work.
- In any assessment, every student shall honestly disclose any help received and sources used.
- In an oral assessment, every student shall be able to present and answer questions about the entire assignment and solution.