

**PROFESSIONAL AND ART ASPECTS IN TEACHING
THE ORCHESTRATION: HISTORY OF
DEVELOPMENT OF THE ORCHESTRA AND
SETTING OF MUSICAL SCORE**

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Abstract. The curricula of the Academy of Music within the "Goce Delcev" University, through which students enter the orchestration area, synthesize several professional and artistic segments. Since orchestration is a complex process in determining the role of musical instruments, first of all, it is necessary to have a thorough knowledge of technical and reproductive characteristics of the instruments themselves, that is, knowledge of the concrete sound and its coloring possibilities. These findings should arise from the historical continuity in the development of instrumental music and the emergence of various types of orchestras where orchestrated groups are standardized and defined. Therefore, in practical orchestration, a student should include all the interpretative features of musical instruments for the selected ensemble or orchestra, take care of the acoustic ratio and proportion when setting the orchestral sound, as well as take care of the way of organization and its correct score engraving (notography). The final orchestrated score is a notation, from which we can get essential data about the content of music, the way of its organization and the music performance.

Key words: Teaching orchestration, study program, Academy of Music, UGD-Stip

**СТРУЧНО-УМЕТНИЧКИОТ СЕГМЕНТ ВО
НАСТАВАТА ПО ОРКЕСТРАЦИЈА: РАЗВОЈОТ НА
ОРКЕСТАРОТ И ПОСТАВУВАЊЕ НА
ОРКЕСТАРСКА ПАРТИТУРА**

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Апстракт. Наставните предметни програми на Музичката академија при Универзитетот "Гоце Делчев" преку кои студентите навлегуваат во областа оркестрација синтетизираат повеќе стручно-уметнички сегменти. Бидејќи оркестрацијата претставува комплексна постапка во утврдување на улогата на музичките инструменти, најнапред неопходно е темелно познавање на

техничко-репродуктивни карактеристики на самите инструменти односно познавање на конкретниот звук и неговите колористички можности. Овие сознанија треба да произлезат од историскиот континуитет во развојот на инструменталната музика и појавата на различните видови оркестари каде се дефинирани и стандардизирани оркестарските групи. Затоа, студентот при практичното оркестрирање треба да ги опфати сите интерпретативски карактеристики на музичките инструменти за избраниот ансамбл или оркестар, да внимава на акустичкиот сооднос и пропорција при поставувањето на оркестарскиот звук, како и да води грижа за начинот на организација и негово правилно нотографирање. Финалната оркестрирана партитура претставува нотен запис од кој може да се добијат суштински податоци за содржината на музичкото дело, начинот на неговата организација и музичката изведба.

Клучни зборови: Настава по оркестрација, студиска програма, Музичка академија, УГД

1. Introduction

In accordance with the study program of the Department of Music Theory and Pedagogy at the Academy of Music of UGD - Stip, several professional art subjects are taught in order to have the acquired knowledge functioning in its practical application. One such subject is Orchestration (5th Semester, 2 + 2 + 1), and for attending the teaching classes, a precondition is the study of musical instruments (3rd Semester, 2 + 2 + 1), their technical-reproductive features as means for reviving creative ideas in music, through the manner of their application and function in the orchestra. In fact, we should emphasize that in orchestras, instruments are treated with their most optimal technical and reproductive characteristics. The classification of orchestral instruments is studied according to professional literature of the most renowned authors in this field: Berlioz - Straus, Forsythe, Piston, Obradovic, Sagaev, Adler, where the orchestral groups are also defined.

Through this subject course, students are introduced to the orchestration as a procedure by which a composer determines the roles of the instruments and their groups from which creativity of the creative act arises when developing the orchestral score. Successful orchestration primarily means: knowledge of the specific sound of each instrument and coloring possibilities, and connection of the tonal colors of instruments with other parameters of music, melody, harmony, rhythm, music meter, thematic, and dramaturgy. Hence the need arises for an interdisciplinary approach to teaching which should encourage the students' abilities for individual and creative musical expression. These findings should arise from the historical continuity in the development of instrumental music and the emergence of various types of orchestras where standardized and orchestrated groups are defined. Therefore, in practical orchestration, a student should include all interpretative features of musical instruments for the selected ensemble or orchestra, take care of the acoustic ratio and proportion when setting the orchestral sound, as well as take care of the way of organization and its correct score engraving (notography). The final orchestrated score is a notation, from which we can get essential data about the content of music, the way of its organization and the music performance.

In this text, we will first present the historical development of the orchestra because it is directly related to theoretical knowledge that the student should form for

organized ensemble music performing and for orchestral groups of instruments. In fact, the orchestral groups of instruments have been defined in this way, and through this, the student will be able to acquire knowledge and experience in order to set an orchestral score.

2. Development of the orchestra

Orchestra is a smaller or larger group of performers on musical instruments that jointly perform a musical work written or arranged or the composition of that group (Kovačević, 1974: 12). The name comes from the Greek word with the same name, which refers to the place between the stage and the seats for the audience, in which the choir, performers, and dancers stood in the ancient Greek theater. Depending on the number and the type of musical instruments, the orchestra can be: wind, string, mandolin, martial, chamber, etc., and up to a small, large symphony orchestra or a due, a tré, a quattro. Studying the orchestra opens up a number of issues from various fields of music.

It is known that the development of instrumental music is closely related to vocal music, first as an escort of singing, but also as an improvisation for various occasions and events from the earliest beginnings of the music history. This development was directly dependent on the instruments themselves, their capabilities and the overall technical and technological progress. In that sense, as the musical instruments developed and perfected, the ways of conceptualizing music and the individual and group musical performing, in general, were changed. As early as in the 16th century, instrumental music began a new and independent life beyond the frames of which until then it existed exclusively in the service of vocal music and the word (Andreis, 1976). Therefore, in this period and earlier, in the Middle Ages, the composers basically did not specify the instruments that performed various sections, but only indicated the vocal registers - soprano, alt, tenor and bass as an instrument or color from any instrumental group. Therefore, the order of musical instruments in the scores was not always shown and generally indicated.

Especially characteristic for the time of the baroque music is the encoded bass line basso continuo (figured bass), which was written at the end of the page under all instruments and had a function of their escort. In fact, through this musical stenography of figured-bass, the composers did not write the harmony in its entirety, but only the deepest chord's tone, while the others were represented by numbers that pointed at the interval distance. In this way, a smaller or larger line-up was added, which was complemented by the section of the figured bass, which was usually intended for different keyboard instruments (organs, harpsichord, clavichord).

From the early 17th century, today's orchestras slowly began to process and develop. Some of the instruments, above all the violin, due to technical improvement, are considered to be the most developed ones, and therefore also the leading and supporting instruments. Therefore, the violin in the score of that time was noted at to the top of a note page - in front of all other musical instruments. Such a way of noting the violin was maintained for a very long time, even in the manuscript of the Eighth Unfinished Symphony of F. Schubert in 1822 (it has a similar order of writing, according to which at the very top of the score page there are violin and viola (Obradović, 1978: 20). And only after that all other musical instruments followed in their order, which, with smaller additions in terms of the number of new instruments,

was set in the time of the Viennese classics, beginning with J. Haydn. The entire history of the orchestra can be divided into different periods:

- from the beginnings of the orchestra to the death of J.S. Bach and G.F. Handel around 1750; and - from the Mannheim School, then Classicism with J. Haydn and W.A. Mozart to this day (Adler, 148 1982: 5).

Prior to the 1750th, before modern orchestra got its present form, baroque instrumental ensembles are mentioned in which the orchestral core represents the instrument on which the section of continuo, harpsichord or organs is performed (Heveler 1988: 322). Until the 19th century, when the standard line-up of the orchestra was established, various line-ups were used, whereby technical qualities of the individual instruments and the level of refinement of the technique of playing them had always played an important part. This orchestral line-up expanded significantly with the program work of H. Berlioz, R. Strauss, the music-scenic work of R. Wagner, and especially with the symphonies of G. Mahler. In this so-called large orchestra, certain orchestral groups or groupings were doubled or even drastically increased (for example, brass-metal), then some new instruments (for example, a tube) were used for the first time, as well as some of the predecessors of contemporary instruments (e.g., love oboe).

2.1. Types of orchestra

During the development of the orchestra, various and different instrumental formations can be found. However, due to the volume of musical creation in the art music, three types of orchestras stand out as fundamental: chamber, opera and symphonic. They differ depending on the number of participants in the orchestra and the type of music performed (Sokolov, 2002: 99).

A Chamber Orchestra, according to its size, covers at least 9 to 25 performers and can be of a single (string) and a diverse type (mixed, string and brass). The basis of this particular kind of orchestra is the structure of the symphony orchestra and the exact identical arrangement of instrumental groups. Within the chamber orchestra there are various line-ups, and some stand on the borderline in general between the orchestra and the chamber ensemble (Kovačević, 1974: 12). They all perform chamber music and creations written for small ensembles. In this context, smaller chamber ensembles such as chamber duo, trio, quartet, quintet, sextet, octet, and nonet can be mentioned. These ensembles vary according to the type of instruments, so they can be defined as, for example, a piano trio (piano, violin, cello), a bowed string quartet (two violins, viola, cello), a wind quintet (flute, oboe, clarinet, horn and bassoon), piano quintet (two violins, viola, cello and piano), and so on.

The very name of an opera orchestra points to the use of this orchestra for the performance of music and stage works. It can be said that through the development of the opera orchestra the development of orchestral music in general can be observed, although this orchestra had the opposite and subordinate function in relation to the symphony orchestra, which stemmed from the program requirements of music and stage art.

A symphony orchestra consists of many different musical instruments and offers inexhaustible solutions and combinations for their combined orchestration and music performing. In fact, this type of orchestra unites all kinds of orchestral groups and conceives the structure that is compulsorily preserved in other types of orchestras, chamber formations, and ensembles. In order for all instrumentalists to unite and