

Study Guide No. 7: Concertmasters/Concertmistresses and Principals

→ Watch the two introductory videos in order to see what you will find in the book and how to use it. Links to all videos are found at <http://www.orch.info> (right-hand column).

Practice the essential solos, marked *** (and **) in the [downloadable lists](#).

Choose from the following four working styles:

(1) Work systematically from cover to cover in order to close any gaps in your skills and knowledge. Keep a list of the excerpts and issues that pose the greatest challenges.

(2) Work through the chapters that pertain in particular to your *role in the orchestra*:

BOOK

Ch. 3	bow division
Part 9	notation and performance practice
Ch. 11.4–11.5	orchestral responsibilities

WEBSITE (<http://www.orch.info>):

Ch. 5.34	how to bow a part
Ch. 9.23	<i>divisi</i> notation
Ch. 9.24	misprints in scores, inconsistencies, "improvements"

(3) Concentrate on the most essential chapters that cover *general* issues:

BOOK

Part 1	training as an orchestral violinist (musician)
Part 2	the "orchestral mode" = the essence of orchestral playing
Part 3	practicing, learning, sight-reading
Ch. 4.1	classification of orchestral technique
Ch. 4.14	endurance and physical health
Ch. 5.1–5.2	orchestral sound
Ch. 5.3	bow division
Ch. 5.4–5.5	orchestral articulation
Ch. 5.6	orchestral vibrato
Ch. 5.8	bow strokes—a systematic description
Ch. 6.1	orchestral intonation
Ch. 6.19	<i>portamento</i> and <i>glissando</i> (technique)
Ch. 6.20	harmonics (technique)

Part 7	pizzicato
Part 8	rhythm
Part 9	notation and performance practice
Part 11	profession and career

WEBSITE (<http://www.orch.info>):

Ch. 5.34	how to bow a part
Ch. 9.23	divisi notation
Ch. 9.24	misprints in scores, inconsistencies, "improvements"
Part 12	catalogue of resources (especially Ch. 12.9: books, articles, ebooks, web documents)

(4) Work on specific pieces and/or issues.

If you are looking for advice about practicing and performing a **particular piece**, go to Index No. 2, which you will find at the end of Vol. 2, starting at p. 466, or as a downloadable, searchable file, at <http://www.orch.info>. In the Index, all page numbers in **boldface** refer to excerpts from orchestral compositions (or exercises). Note: when you look up pieces in the Index make sure to leave out the articles in work titles: Verdi's *La forza del destino*, for instance, is alphabetized under "f." The Index of Composers and Compositions (as well as the first index, the Index of Terms) covers *both* the material in the book and the material included in all the web documents at <http://www.orch.info> (in order to locate website material look for the little globe icons  in the Index).

If you are looking for information about a **particular issue**, go to Index No. 1, which you will find at the end of the second volume, starting at p. 455, or as a downloadable, searchable file, at <http://www.orch.info>. For instance, if you would like to learn more about tremolo look up the word in the Index. You will find both a reference to Chapter 5.18, which includes technical advice and many exercises and excerpts, and a reference to Chapter 9.8, which includes explanations of issues of notation and performance practice.

The chart at the beginning of this Index, on p. 454, allows you to look up **signs, symbols, and bowing or rhythmic patterns** as well. Let's say you find a particular bowing pattern challenging and want to practice it systematically. For instance, you might play Mendelssohn's "Scottish" Symphony or another a piece that features the pattern



When you turn to the chart of bowing patterns in Index no. 1, you will find the pattern in the chart on p. 455. The reference there will lead you to pp. 187 and 188, where you will find a number of exercises and excerpts that allow you to practice the pattern.