

**Study Guide No. 4:
SYLLABUS
for Orchestral-Repertoire Courses or Classes
(Orchestral-Studies Courses),
Orchestral-Performance Degree Programs,
and for Self-Teaching**

→ 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; English and German).

About this Syllabus

This Syllabus is still in the construction phase. I hope to complete it by the end of 2013. I welcome any suggestions from teachers who have been using the book as a textbook in their courses.

Course Goals

Master all essential areas of competence described on pp. 7–8 of *The Orchestral Violinist's Companion*, including a primer repertoire of representative orchestral pieces.

Course Format

Classes include

- playing in the format of a string sectional or violin sectional
- class discussions and student presentations based on *The Orchestral Violinist's Companion* and supplementary literature listed at www.orch.info.

Duration and Frequency of Classes

This Syllabus is conceived for sixty classes of two to three hours each;

- either a one-year course with two classes per week
- or a two-year course with one class per week

Homework

Ideally, students spend about 6–9 hours per week

- reading (= working through the book and completing supplementary reading and language studies): 2–3 hrs.
- practicing technique, working through the book: 2–3 hrs.
- practicing repertoire, selected from the repertoire list in [Part 10](#) (R1—R39): 2–3 hrs.

Supplementary Classes and Events

An orchestral-performance course as described in this Syllabus is best offered in

conjunction with other courses:

- conservatory orchestra (ideally, the repertoire should be chosen from the orchestral core repertoire listed at www.orch.info, R1—R39)
- a course in history and analysis (ideally, the course should focus on the orchestral core repertoire listed at www.orch.info, R1—R39)
- lectures and workshops by specialists on particular issues, for instance, Baroque string playing, musicians health, and Alexander Technique
- language classes (rudimentary knowledge of Italian, German, and French grammar and pronunciation).

Guest Musicians

In order to increase the efficiency of the ensemble playing, it is recommended to bring in a collaborative pianist and soloists (piano, violin etc.) on occasion.