

**THE VIOLINIST'S MANUAL: A PROGRESSIVE
CLASSIFICATION OF TECHNICAL MATERIAL,
ETUDES, SOLO PIECES, AND THE MOST
IMPORTANT CHAMBER-MUSIC WORKS, AS
WELL AS A SHORT SYNOPSIS OF THE
LITERATURE OF THE VIOLA. TO WHICH IS
ADDED HINTS FOR THE VIOLINIST**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649729746

The Violinist's Manual: A Progressive Classification of Technical Material, Etudes, solo Pieces, and the Most Important Chamber-Music Works, as Well as a Short Synopsis of the Literature of the Viola. To Which Is Added Hints for the Violinist by Eugene Gruenberg & Edward Breck

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EUGENE GRUENBERG & EDWARD BRECK

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Hints for the Violinist

BY

EUGENE GRUENBERG



TRANSLATED BY

EDWARD BRECK, Ph.D.



NEW YORK: G. SCHIRMER

1896

PREFACE.

The complaint that America does not produce tone-artists of solid worth, or, if any, only in a very limited way, grows constantly louder. A thorough solution of this problem is hardly to be expected, unless art shall here enjoy privileges similar to those enjoyed by other cultivated nations, more especially, however, the protection and encouragement afforded by a government department devoted to the Fine Arts.

In the meantime the real seat of the difficulty lies in the fact, that the conception of the true meaning of art—of music in particular—as well as the tasks confronting a serious artist, are neither sufficiently explained nor comprehended. In view of this, the author does not deem it out of place to venture an attempt, which in this shape of advice is addressed more especially to the serious student of the violin.

A graded and classified exposition of the whole subject-matter of violin-study and instruction, has, in spite of the oft-expressed demand for such a guide, never been published in America, to the best of my knowledge. The only work worth mentioning in just this connection ("Führer durch den Violin-Unterricht," by A. Tottmann, Leipsic, 1886), is, in its way, an excellent treatise, but its scope is different from that of the present little work, and the point of view from which it was conceived also differs from that occupied by the author of the latter, whose principal endeavor has been to present the best possible selection of the over-abundant material available, in all its branches, without in any way sacrificing clearness either of exposition or arrangement.

The suggestions offered in the following pages are the fruit of many years' experience in teaching. The reason for the in-

clusion of many of the paragraphs, lies in the well-known fact, that even pupils of intelligence often ask questions concerning matters which seem to the instructor to be almost self-explanatory.

Teachers are often confronted with the question, how long it takes to become a good violinist. Given a certain amount of talent, an honest purpose to work, and the supervision of an excellent teacher, any student will be able, in the course laid down in my "Graded Course for the Violin," to acquire such proficiency as will enable him, without further instruction or advice, to take up the more earnest work of his profession. It is generally understood that six years (average) should be devoted to such a thorough course. A firm will and never-failing interest will often enable the more talented to do very respectable work in a comparatively short time. The title of "master" in this most beautiful as well as most difficult art is, of course, vouchsafed alone to him in whom true talent is coupled with indomitable industry.

Well aware of the imperfections of my attempt, I nevertheless offer it to the public in the hope that it will be received in a spirit of kindness and leniency. Corrections and suggestions from competent judges will always be most thankfully acknowledged and conscientiously considered.

EUGENE GUENBERG.

Boston, Mass., March, 1895.

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VIOLINIST'S MANUAL.

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