

Paul Hindemith
Elementary training
for musicians

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SCHOTT
11331 AP61

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PREFACE

CHAPTER I:

Quarter-notes, ha

High, medium, a

CHAPTER II:

2 14

CHAPTER IX:

Triplets and other
time-signatures

Major and minor

Indications for ch

CHAPTER X:

Meters with sign

The music student
ciently prepared with
Meter, Intervals, Sca
phases of his teaching
students have no sol
that come in a few o

by picking it grain
comparatively minor
his musical education
important things to c

A musician brought
tries under the influe
ably deny that there
comparitively high s
patterns (even high
syllables!) reached b

But the disadvantage

high notes, with man
to a timpanist. Essen
be utterly unimportant
facts will not instant
in music is not neces
theorist's ideas.

There is only one
The exercises in this
teur's superficial info
harm, if he is interes
define clearly its nu

additional knowledge
vocal aims, amounts
facts that a profession

Admittedly, a com
ground of highly dev
able that without suc
in their strongest for
the general decline of
super-musician, now
ship as far as handi
today whose achieve

be learned by simply
or two semesters, or
tual capacities. In h
attentive listener int
only by making him
which one never hea
chords pounded out
classes are as silly a
into separate courses
“Written” and “Key
upon a teacher to le

digest this material, he
stration. The *exercise*
presented; but, even
ties. Frequently enou
additional exercises, a
by the recurring rem
students will find sup
certain sections of exe

Each chapter of the
Time ; B. Action in Sp

students will not need
other *pontes asinorum*

The book grew out of
written for the benefit of
examples have been taken
that have proved themselves
doubtful and the shortcomings

New Haven, Conn.
Yale University

STA

**The most primitive
of different length.**

Invent similar examples

**5. Instead of singing
rhythm with one**

(a) Play each example

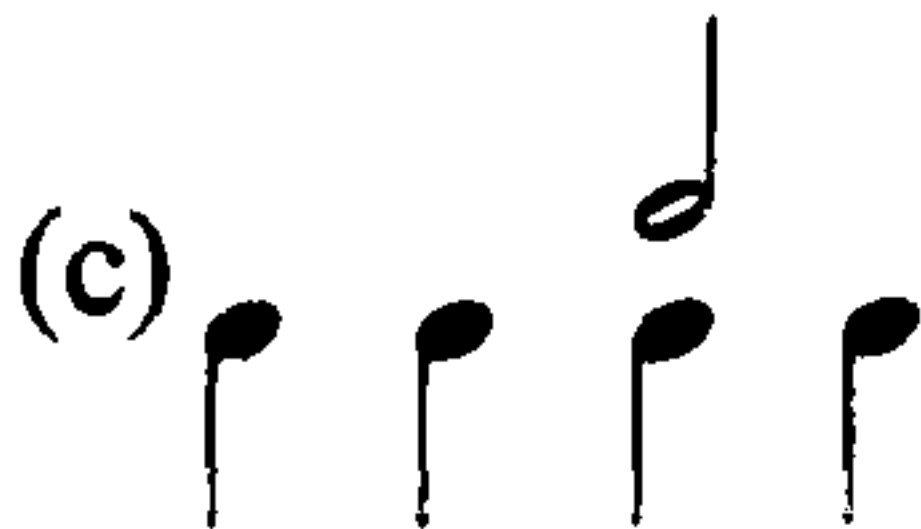
(b) Play with the

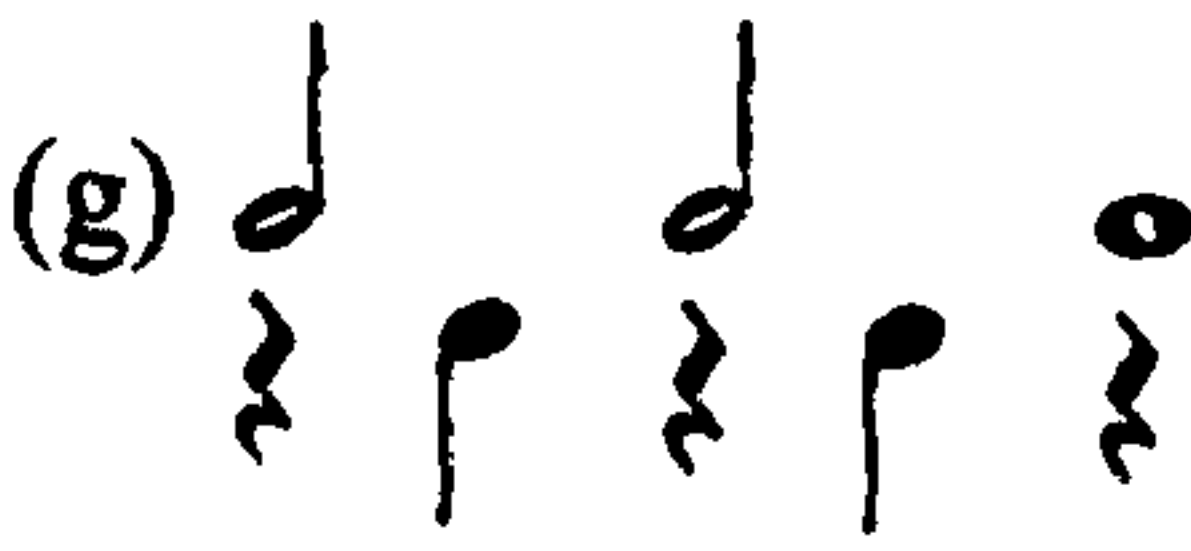
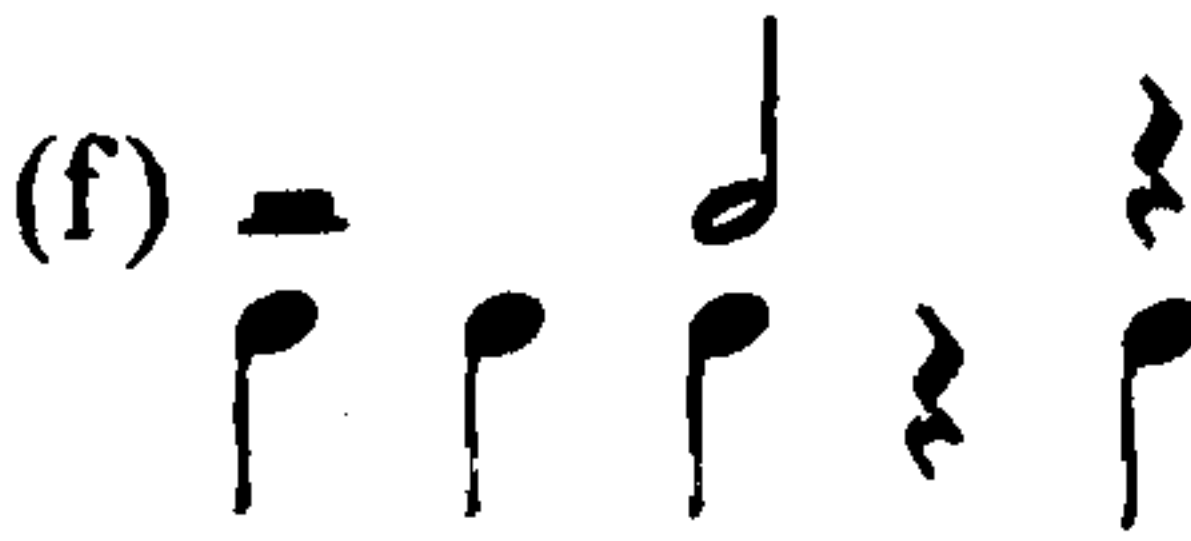
(c) Play with the

(d) Play with the

You will notice

between (c) and (d)

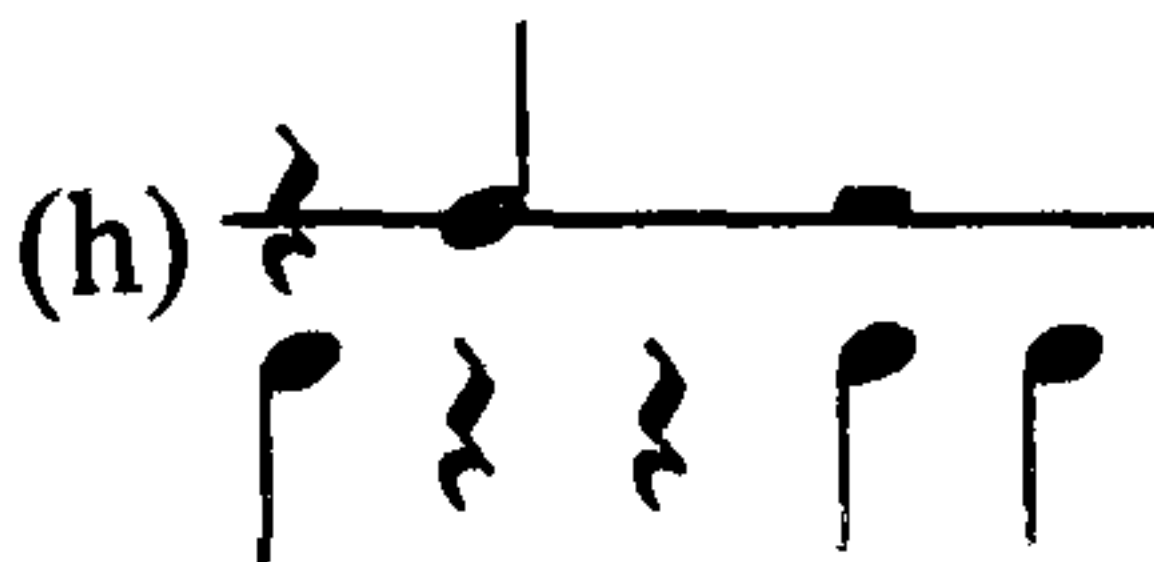




3. Invent similar exercises.

Our three symbols above, or below a line tone.

NOTATION: The rest e from the line; the ha placed above, on, or



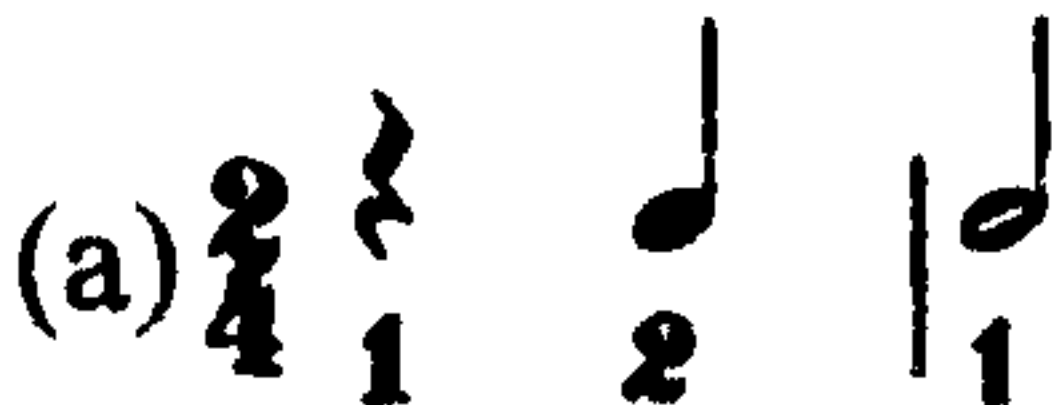
2. Play the upper notes in the lower ones. (On the piano change.)

3. Invent similar exercises.



2. Invent similar examples.

3. Play and count aloud.



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