

Paul Hindemith  
Elementary training  
for musicians

PAUL HINDEMITH

**SCHOTT**

11331

AP61



Elem

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(F)

**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 highe  
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 pur

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, nowa  
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**

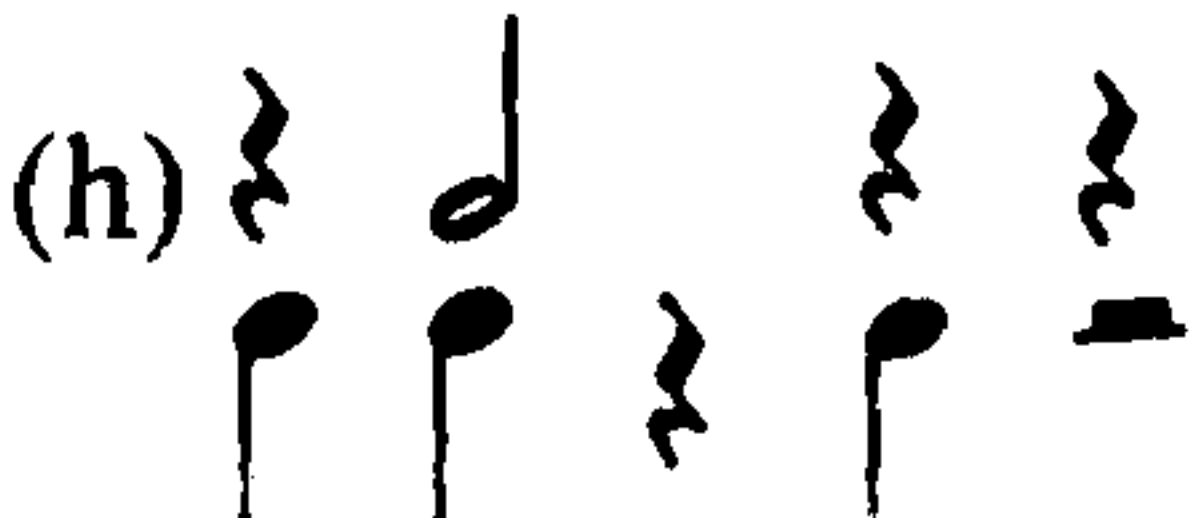
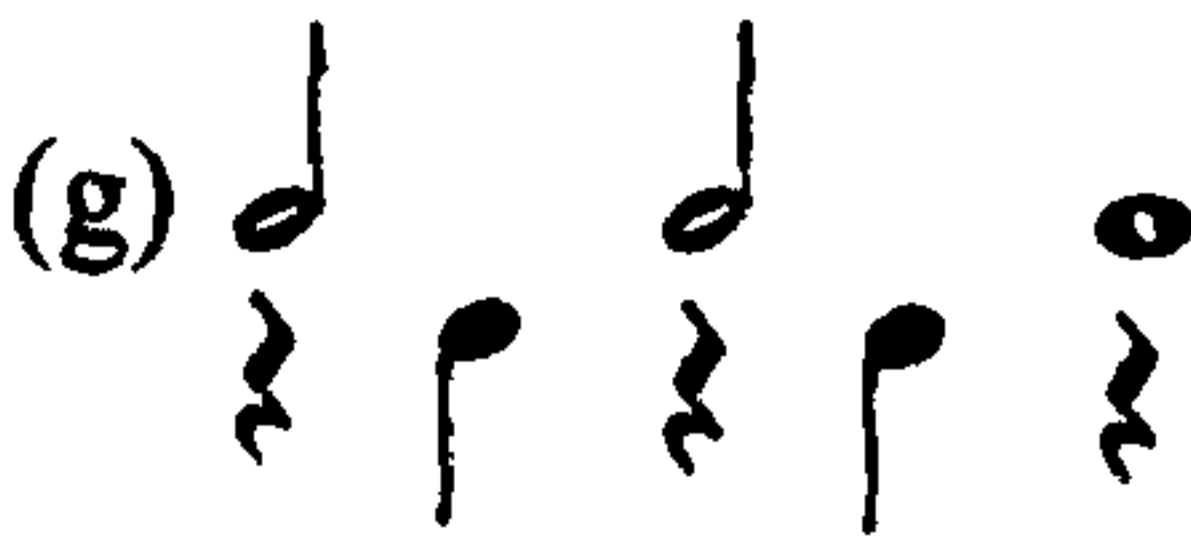
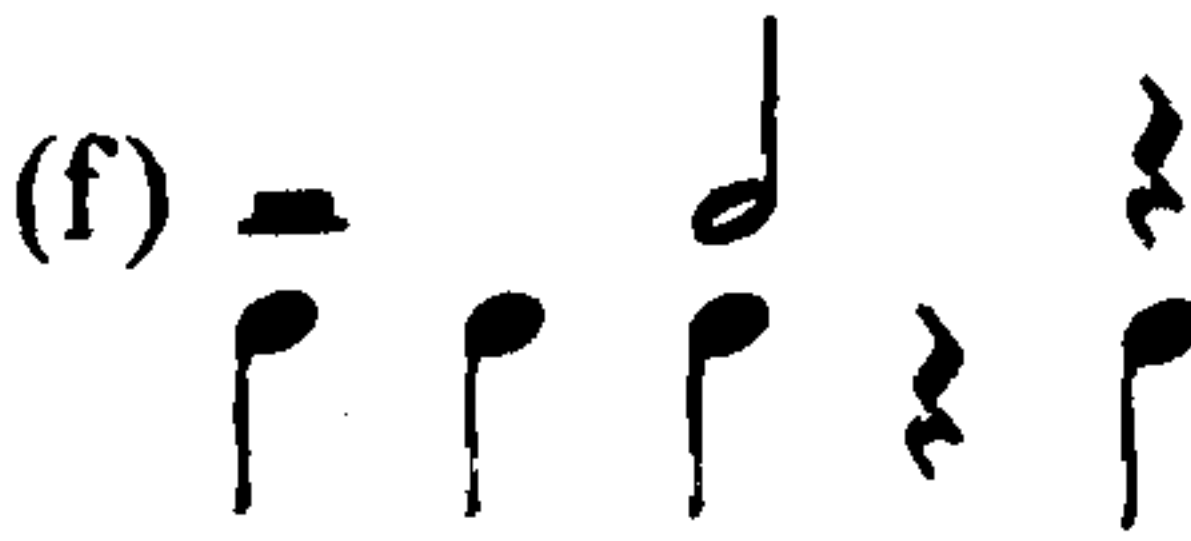
**(c) Play with the**

**(d) Play with the**

**You will notice**

**between (c) and (d)**

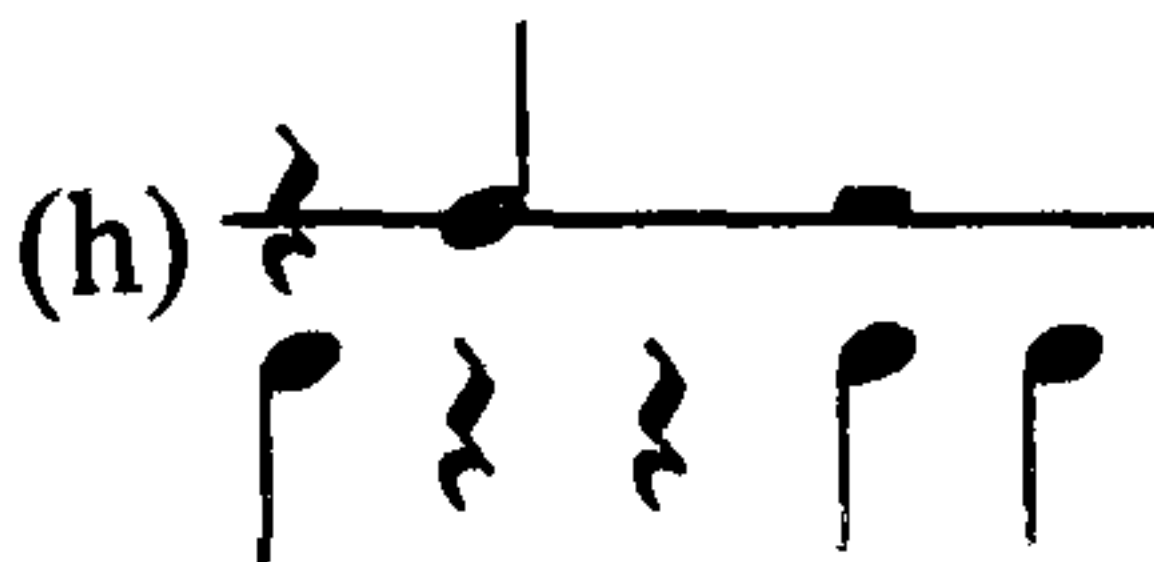




### **3. Invent similar exercises.**

**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.



(d)  $\text{C}$  

2. Invent similar examples.

3. Play and count aloud.

(a)  $\frac{2}{4}$  



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