

Paul Hindemith
Traditional harmony
Book 2: Advanced
exercises

SCHOTT

11335

AP68

PAUL HINDEMITH

Paul Hindemith

A Concentrated Course in
Traditional Harmony

Book II

*Exercises for
Advanced Students*

English Translation by
ARTHUR MENDEL

SCHOTT

Schott Music Corporation, New York

Copyright © 1953 by Associated Music Publishers, Inc., New York
Copyright © 1964 Assigned to B. Schott's Söhne, Mainz
Copyright © renewed 1981

All rights for the U.S., Canada, and Mexico controlled exclusively by
European American Music Distributors Corporation

All Rights Reserved International Copyright Secured Printed in U.S.A.

P R E F A C E

The first book of this work, *Traditional Harmony*, in the ten years since it was first published, has proved a useful textbook. It has provided thousands of students with exercise material. The general approval accorded to the mode of presentation has been extended also to the nature and quality of the exercises. That book was intended as a very brief survey of traditional harmonic practice, without reference to any technique based on a more developed and more advanced theory of music. The provisional character of the book showed itself in another respect as well: although the harmonic material it offered is that which a composer who follows traditional paths uses every day, the first volume of *Traditional Harmony* made no particular point of developing specifically compositional exercises. In the first place the composer's gift of invention cannot be taught (although suitable exercises are indispensable to the uncovering and development of talent), and in the second place the book was of course intended for the general use of *all* harmony students and not for the special purposes of the budding composer.

But it developed that students adequately endowed with musical intelligence, but not with talent for composition, derived benefit from mastering the technical problems of *Traditional Harmony*; and then, since the nature of their gifts excluded genuinely creative activity, they regretfully had to give up this useful occupation with the technique of traditional harmony because any further source of appropriate nourishment for their alert intelligence was nowhere to be found. The indicated task then was to provide, for good, intelligent musicians who did not aspire to the laurels of the composer, exercise material that might spur them on to high technical achievements, but that at the same time would free them from the exacting feeling of creative obligation.

Such material is what the present book seeks to offer. It contains pieces of every type and scope. The exercises range, in medium of performance, from piano solo to string orchestra, and from solo voice to mixed chorus; structurally between little dance-pieces and full-grown

sonata movements the technical essentials of many styles of writing will be found. The harmonic material is the same as that used in *Traditional Harmony, Book I*. The first five chapters of the new book correspond to Chapters IX-XIII of the old book, while the sixth chapter extends the material offered in its sixteenth (supplementary) chapter. For the treatment of this already familiar material, the present book offers the student many suggestions that lead him far beyond the primitive domain of mere technical proficiency, an objective to which *Book I* (and routine harmony instruction altogether) restricted itself. The present book, thus, performs approximately the function of a travel guide that one reads when a real journey cannot be undertaken.

Yet, the use of these exercises should not be confined to the intelligent non-composer. I have found that they are of the highest value for the indispensable technical training of the composer, although of course now and then a creative spirit will find itself uncomfortably cramped in the paths laid down for these composition-skeletons. But even a composer will find material enough (especially in the last exercises of the book) to arouse his imagination. Any intelligent musician can solve the problems here posed, but not everyone will be able to give them the spark of life that transforms them into real music.

Needless to say, these exercises, like the earlier ones, have grown out of class teaching, and have been thoroughly tried out in practice. Again it was a class in theory and composition at the School of Music of Yale University that helped me to find the solution of the problem.

Paul Hindemith

New Haven, Connecticut
May 1953

CONTENTS

Preface	iii
Chapter I	1
Four Canons for String Quartet	2
Two Songs for Soprano (or Tenor) and Piano	4
Two Three-Part Choruses	5
Two Songs for Four-Part Chorus	7
Chapter II	10
Two Songs for Mezzo-Soprano and Piano	10
Two Five-Part Choruses	12
Chapter III	15
Four Four-Part Choruses	15
Theme and Variations for String Trio	18
Three Pieces for Clarinet, English Horn, and Bassoon	20
Chapter IV	23
Two Pieces for Viola and Piano	23
Three Scherzi for Trombone and Piano	26
Chapter V	28
Miniature Dances for Piano	29
Three Pieces for Harmonium	31
Chapter VI	36
Suite for String Orchestra	37
Two Fugatos for Two Voices	54
Two Two-Part Instrumental Fugues	58
Three Three-Part Vocal Fugues	60
First Movement of a Sonata for Clarinet and Piano	64
First Movement of a Sonata for Horn and Piano	67
Theme and Variations for String Quartet	71

CHAPTER I

Tonal and harmonic material for the pieces to be written in this chapter:

- a. the tonic, dominant, and subdominant triads of the major and minor keys *;
- b. the diatonic triads (major, minor, diminished, and augmented) on all the other degrees of the major and minor scales;
- c. the dominant seventh chord with its three inversions;
- d. the dominant harmonies derived from the dominant seventh chord: V_9 , V_7^{13} , and their inversions;
- e. the subdominant chord II_6^6 .

In musical notation:

a) 

b) 

c) 

d) 

e) 

* *Note:* Terminology—capital letters = major (C = C-major triad);
small letters = minor (a = a-minor triad).