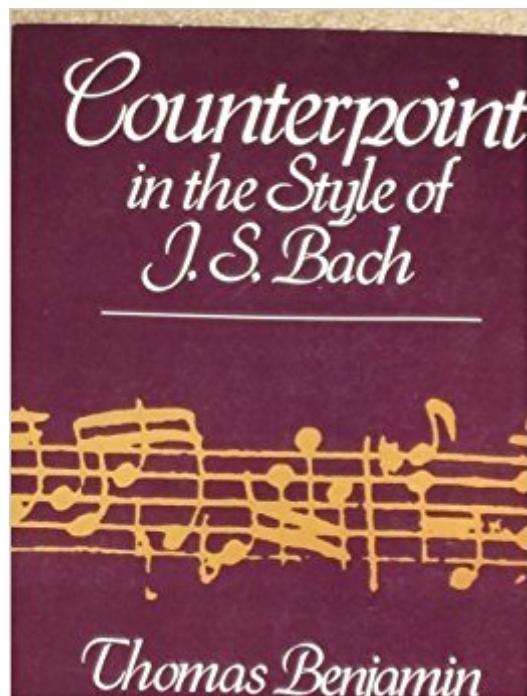


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Counterpoint In The Style Of J.S. Bach



Synopsis

The study of the music of J.S Bach is an excellent way to learn how to grasp the underlying principles of all good counterpoint. the musical principles and processes as applied by Bach are laws common to music in general. for instance, the means by which a composer keeps one voice distinct from the others around it are essentially the same for, say, Lasso, Bach, and Bartok.

Book Information

Paperback: 448 pages

Publisher: Schirmer Books; 1st edition (May 1986)

Language: English

ISBN-10: 0028702808

ISBN-13: 978-0028702803

Product Dimensions: 1 x 8.5 x 11 inches

Shipping Weight: 2.4 pounds

Average Customer Review: 5.0 out of 5 stars 3 customer reviews

Best Sellers Rank: #722,627 in Books (See Top 100 in Books) #149 in Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Baroque #198 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Bach #8492 in Books > Arts & Photography > Music > Theory, Composition & Performance

Customer Reviews

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This is a must have for both novice and experienced composers "in the style of J.S.Bach," according to an accomplished composer, conductor acquaintance of mine. As an amateur composer, I enjoy that actual "fragments" or real compositions by Bach and related composers are given for analysis. As well, the emphasis is on composing music, although, one should have an able grasp of music theory to end up with a viable piece of music. This book works well to aid ongoing development of skill and artistic growth in the student, over time. And can also serve as a reference manual for basic literacy in cadences, composition structure.

Great book of you are serious about the workings of Bach's style of counterpoint!

Thomas Benjamin's book is a great continuation for serious students of counterpoint. Necessary prerequisites include basic understanding of traditional harmony and a firm understanding of basic species counterpoint. When armed with this background, students will find this book an invaluable guide into the deeper aspects of Bach's musical style. (All serious composition students should go through this series, and yes its a 5 to 50 year project!) Through examples and excercises the student will learn to apply the same considerations to his writting, if not the same sublimity, as one of the greatest musical masters of known history. Progressive excercises show the student how to synthesize harmonic considerations, counterpoint guidelines, and stylistic techniques (rhythmic figures and motifs and the like) in a way that leads to satisfying musical conclusions. Once smaller scale writting excercises are mastered, no small feat and nothing to be rushed, the student then is ready to tackle larger musical forms. The satisfaction that emerges from such work is immeasurable, and this book is one of the only successfull treatments of the subject. Once again, this book shouldn't be undertaken without at least a year's study in traditional harmony, and a years in species counterpoint. Once this has been accomplished, the study of Bach's counterpoint is the logical continuation. Hats off! to Mr. Benjamin.

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