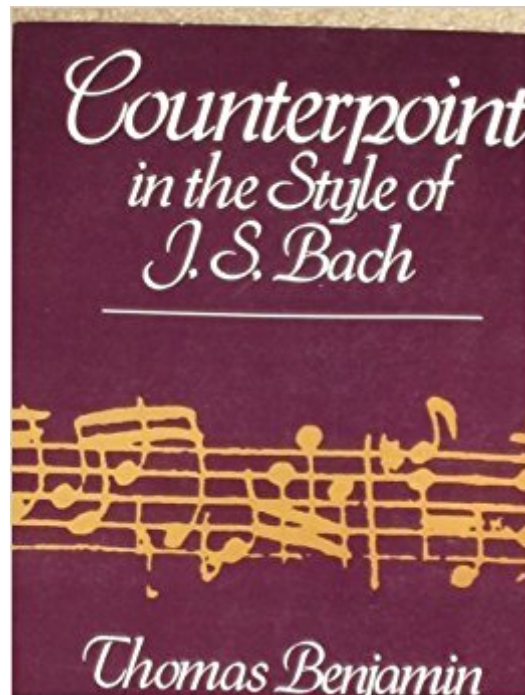




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Counterpoint In The Style Of J.S. Bach



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.

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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 it's a 5 to 50 year project!) Through examples and exercises the student will learn to apply the same considerations to his writing, if not the same sublimity, as one of the greatest musical masters of known history. Progressive exercises 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 writing exercises 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 successful treatments of the subject. Once again, this book shouldn't be undertaken without at least a year's study in traditional harmony, and a year's 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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