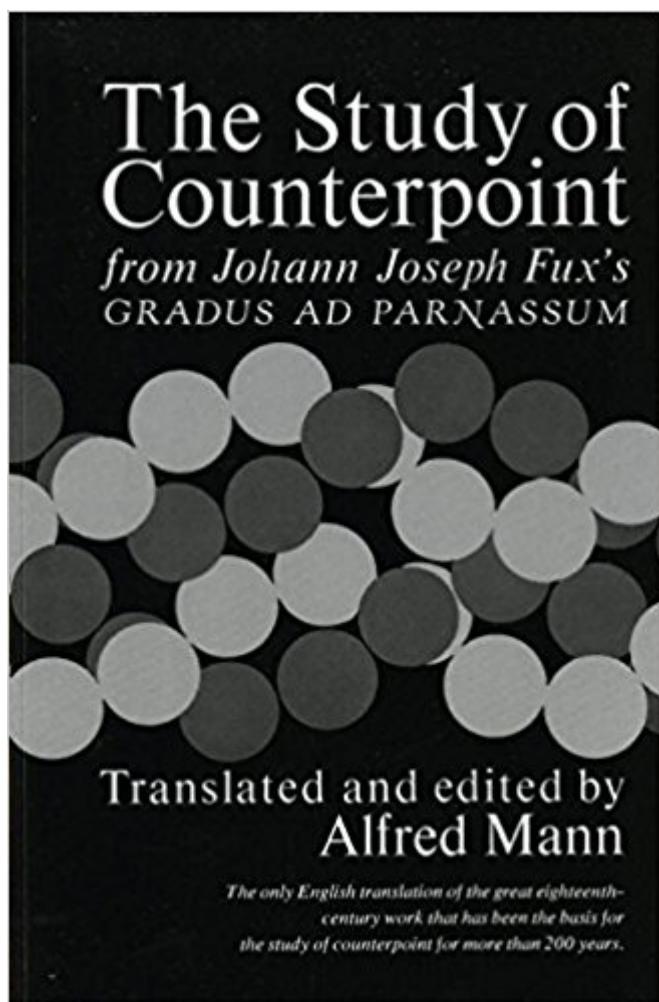


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The Study Of Counterpoint: From Johann Joseph Fux's Gradus Ad Parnassum



Synopsis

The essence of the most celebrated book on counterpoint, Fux's *Gradus ad Parnassum*. The most celebrated book on counterpoint is Fux's great theoretical work *?Gradus ad Parnassum?* Since its appearance in 1725, it has been used by and has directly influenced the work of many of the greatest composers. J.S. Bach held it in high esteem, Leopold Mozart trained his famous son from its pages, Haydn worked out every lesson with meticulous care, and Beethoven condensed it into an abstract for ready reference. An impressive list of nineteenth-century composers subscribed to its second edition, and in more recent times Paul Hindemith said, "Perhaps the craft of composition would really have fallen into decline if Fux's *?Gradus?* had not set up a standard." Originally written in Latin, *?Steps to Parnassus?* was translated into the principal European languages, but the only English version was a free paraphrase published in 1886. The present translation by Alfred Mann is therefore the first faithful rendering in English from the original Latin and presents the essence of Fux's teachings. For its distinction as a classic and its undiminished usefulness for the modern student it is a privilege to offer this fine translation in the Norton Library.

Book Information

Paperback: 160 pages

Publisher: W. W. Norton & Company; 1st edition (June 17, 1965)

Language: English

ISBN-10: 9780393002775

ISBN-13: 978-0393002775

ASIN: 0393002772

Product Dimensions: 5.1 x 0.5 x 7.8 inches

Shipping Weight: 4.8 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 69 customer reviews

Best Sellers Rank: #21,832 in Books (See Top 100 in Books) #8 in Books > Arts & Photography > Music > Theory, Composition & Performance > Composition #61 in Books > Arts & Photography > Music > Theory, Composition & Performance > Theory

Customer Reviews

The most celebrated book on counterpoint is Fux's great theoretical work *Gradus ad Parnassum*. Since its appearance in 1725, it has been used by and has directly influenced the work of many of the greatest composers. J.S. Bach held it in high esteem, Leopold Mozart trained his famous son from its pages, Haydn worked out every lesson with meticulous care, and Beethoven condensed it

into an abstract for ready reference.

Alfred Mann Å was a musicologist, former conductor of the Cantata Singers, editor of a new full score of Handel's Å Messiah, and a contributor to Å The Musical Quarterly Å and other scholarly periodicals. Alfred Mann Å was a musicologist, former conductor of the Cantata Singers, editor of a new full score of Handel's Å Messiah, and a contributor to Å The Musical Quarterly Å and other scholarly periodicals.

This book is well worth whatever you pay for it. There's that grasshopper, sensei thing going on, but the information is simple, but takes along time to master.

A magnificent book use as THE reference for composing by the giants of composers in classical music in Europe. A note: the rules for composition in this book are guidelines, not hard rules. They apply to classical music, not modern music.

Even with a good understanding of Music Theory, be prepared to read this a couple times to catch it all - and, perhaps, have the music samples sited in the book handy to listen to as your reading - especially the second time around. :)

nice

This book is amazing, a must have for any music library.

My hobby is playing the piano and to study music theory and concepts. The in mine first book regarding the study counterpoint. I did not read the whole book yet but what I have read so far its delightfull.

Good material.

Better than I thought it would be. Interestingly written.

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