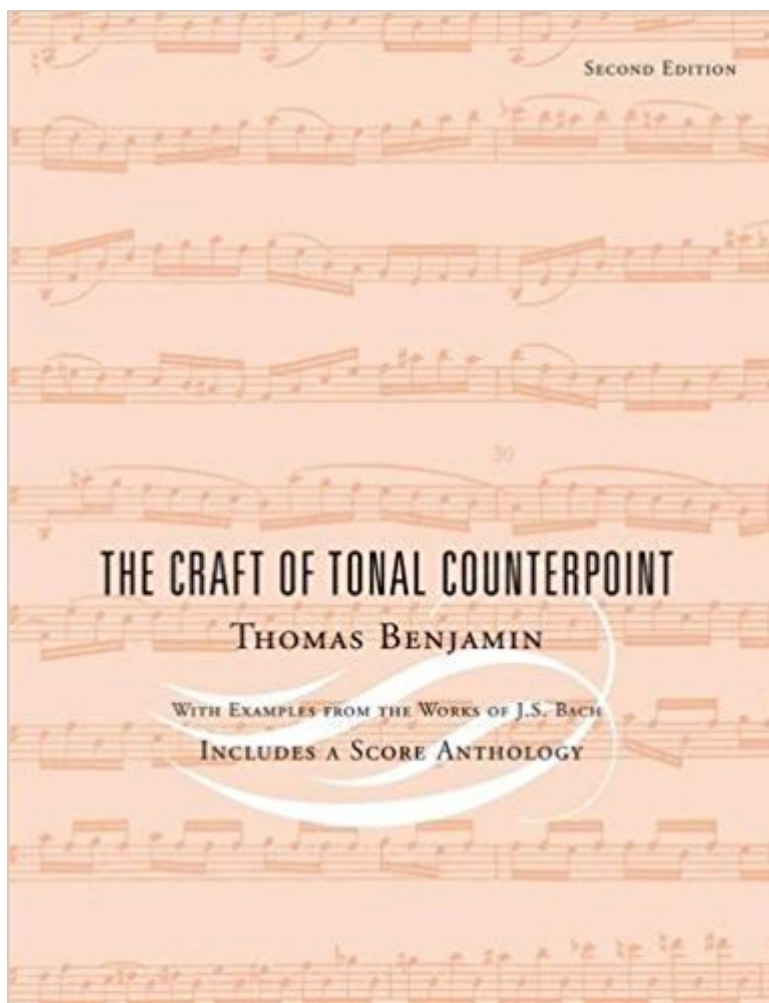


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# The Craft Of Tonal Counterpoint



## Synopsis

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

## Book Information

Paperback: 432 pages

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## Customer Reviews

The text is nothing special, but I'm assuming that most people buying it will be buying for a college class, and thus won't have much of a choice in the matter. In an effort to save money, I bought the kindle version of this book, and I'm giving it 3 stars because this was a mistake. The text was very poorly adapted to the kindle format; there is no indication of what page you're actually wrong, the images are of less than decent quality, and the formatting is very poor. I was able to deal with it for the semester, but if you need it for more I'd strongly suggest buying a physical copy.

No way to know what page you're on, formatting is terrible. If you're in a college class, DO NOT GET THIS.

Great. :)

Thanks!

used for school, will sell it back if you want it. I barely used it.

The Benjamin has a composers' viewpoint more than other counterpoint texts I've used. He speaks (well) to aspects such as rhythm and shape of line in each chapter, never sacrificing the other musical parameters to the all-too-common primacy of pitch. There is a useful balance of prose to musical examples. Benjamin includes linear analyses of several examples. This provides a solid introduction to Schenkian concepts for lower-division students, and yet they can easily be skipped by those who prefer. This text has a satisfactory anthology of JS Bach pieces at the back. This is important at schools where textbook budgets for most students are slim. I have yet to use the last few chapters in my one-semester course, but in a year-long sequence, they would be welcome.

I just want to warn people who want this book as a self-study course. Think twice. I especially have a hard time understanding the graphical analyzes, - it is poorly explained. Trying to work with this book, you really miss a teacher to present a clear structure which this book doesn't have. Or at least you can't see it! But still, as a reference book it's great, there is so much in it! One more thing, this book deals more or less only with the instrumental music of Bach - it hardly covers choral harmonisation. This is strange as it is said that Bach himself gave his students 4-voice choral harmonisation assignments in the beginning - he wrote the bass-line and sometimes even the melody line - then they filled in the other voices. One last thing, I do miss the general species approach which is so great for structure in self-study. I feel that either I would have to find a teacher to take me through this book or buy another book, which is so sad, because you get the feeling that this author knows what he is talking about! - the main reason for the 4 stars. So think twice, and if you are short on money and want to study by yourself - buy another book!!!

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