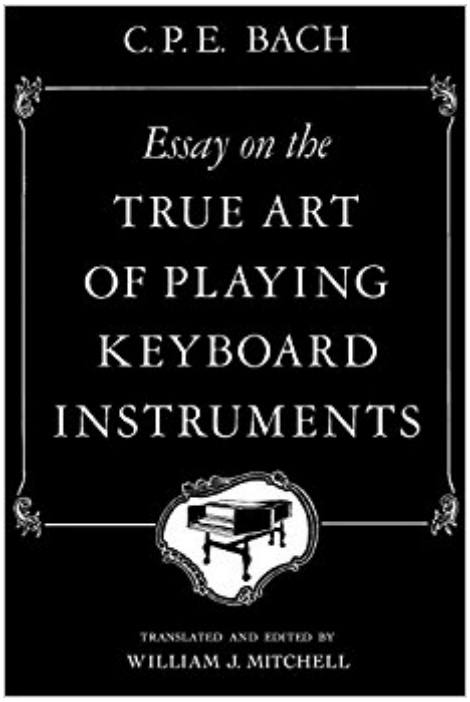
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Essay On The True Art Of Playing Keyboard Instruments



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Synopsis

Essay on the True Art of Playing Keyboard Instruments is a classic of musical literature in the true sense of the word. The many ramifications of Bach’s comprehensive essay have been neatly explained and annotated in a manner that makes the Essay a valuable reference work and an interesting venture in musical literature and history. The translator, William J. Mitchell, brought to his task a long standing familiarity with C. P. E. Bach.

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Customer Reviews

The True Art is a ’classic’ of musical literature in the true sense of the word. The many ramifications of Bach’s comprehensive essay have been neatly explained and annotated in a manner that makes the Essay a valuable reference work and an interesting venture in musical literature and history. The translator, William J. Mitchell, brought to his task a long standing familiarity with C. P. E. Bach. He was a professor of music at Columbia University who specialized in the history of musical theory.

William J. Mitchell was a professor of music at Columbia University who specialized in the history of musical theory.William J. Mitchell was a professor of music at Columbia University who specialized in the history of musical theory.

This essay, essentially a treatise, is one of the most useful primary sources on eighteenth-century performance practice available to modern performers. The translation itself is fairly easy to connect

to, although there are certain things that just don’t sound the same in English. This book is essential to anyone interested in really understanding the musical world that composers of the late Baroque and early Classical eras were a part of, and the stylistic trends that developed into the high Classical style of Haydn and Mozart. Not just for keyboardists, C.P.E. Bach discusses elements of performance, style, ornamentation, improvisation, phrasing, as well as keyboard technique of the time.

If you are interested in exploring contrapuntal music at the piano... this is the book.I had knowledge of this book via with my guitar teacher Ted Greene who always had this somewhere in sight. I browsed through it a few times over the years noticing all his hand written notes and pages annotations... it was a beyond my scope at the time, but after spending 10 years in studying Bach on classical guitar and the last 7 years immersed in the piano and contrapuntal music... I finally purchased. I wish I would have purchased this 15 years ago. Not only is there abundant technical information on practice and application of the correct way to physically play the instrument... but CPE Bach’s suggestions and gems of insight into his philosophies of playing music in general are abundant & poignant. He speaks in great detail about being musical... not just technically proficiency. What a concept? This is not some ’hey yes you too can play the piano without reading a note in just two short decades’ type of book... it’s the real deal and worth the time necessary to navigate to fully absorb. Music books are extra special in my opinion... the more time you spend with them, internalizing conceptual ideas, even if it’s content & concepts light years above where you are at... the concepts will eventually sink in bit by bit generating deeper understanding and enjoyment in playing & creating music.Cheers.

Obviously, this book is a classic and should be in every pianist’s (and wannabe’s) collection. It not only is an excellent reference, but also fun to read to get a better idea of what was going on in the keyboard world of that time.

Once you get this you’ll wonder why you waited so long to order it. It answers so many question. I refer to it it least once a day.

Will be an important book for the rest of my life.

Nice book, nice service. Thank you.

Interesting to see how J.S. Bach's perhaps most important composer son, who had a large influence on Mozart, viewed the art of figured bass and counterpoint. Apparently the Bachs were aware of Rameau's theory of harmony and root progressions, but preferred the contrapuntal approach to harmonization. This book bears serious study by those interested in music theory and composition.

An amazing book that is often hard to find in libraries. It is either checked out or one is not allowed to check it out.Beethoven knew about the book and so did other great composers. Haydn was impressed by C.P.E. Bach.The book has sections on fingering, performance, figured bass, improvisation and others.

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