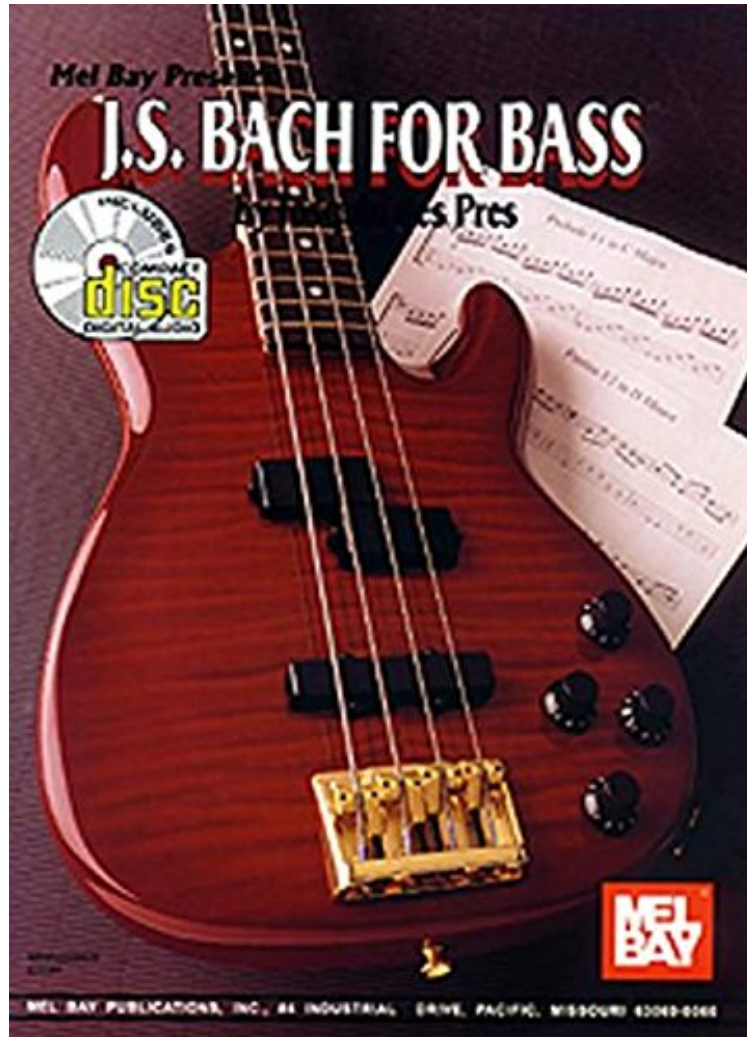


(Get free) Mel Bay J. S. Bach for Bass

## Mel Bay J. S. Bach for Bass

*Josquin des Pres*

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File size: 56.Mb

**Josquin des Pres : Mel Bay J. S. Bach for Bass** before purchasing it in order to gage whether or not it would be worth my time, and all praised Mel Bay J. S. Bach for Bass:

0 of 0 people found the following review helpful. "Pow"By Junn13I'm an advanced player who following the words of Jaco Pastorius decided to increase my knowledge, and playing skills by learning to read anything and everything I could get my hands on. At first I found the lessons to be quiet a challenge and kinda frustrating because some of the fingering involved cross string techniques that had my fingers in knots and sounded awful (please forgive me Mr. Bach). But the more I practiced, the easier they became. I found the CD that came with it an immense help, as it not only allowed me to play along as practiced, it also allowed me to put all the songs on my Ipod so that I can listen to

them at my leisure. As I right this review, I reminded of the lyrics from a song from one of my idols - Larry Graham- who said "Ah, maybe you thought we was gonna play aLittle Chopin, Beethoven or Bach" -"Pow"2 of 3 people found the following review helpful. Formatting could be better.By RenaissanceTexThe music itself is fine, but the formatting could be A LOT better. The music is written with standard notation and also tab, with a fair amount of white space in between. This means that there are only 8 measures per page. Also, they didn't align the pages so that the first page was on the left side and the second page is on the right. What this means is that for a 32 bar example (e.g. Prelude #1 in C major), you have to turn pages TWICE to read through the whole thing. I wish they had dropped tab (some of the fingering is fine, some of it doesn't make sense to me) and put 16 bars on a page, with the pages facing each other. Then you wouldn't have to turn pages at all to finish a single 32 bar piece.Also, there is no text instruction with any guidance of how to approach these pieces.0 of 0 people found the following review helpful. Great finger practiceBy Andrew G.I picked this up, with an eye to use some of the Bach pieces as everyday finger exercises. And the book is perfect for that. The pieces I have tried so far involve finger moves that I would not have worked on with all the other stuff I have practiced so far. Plus the pieces sound great on Bass. While jamming with friends, it's they get a kick when I suddenly break into some cool classical piece.

Johann Sebastian Bach is recognized as one of the world's supremely great musicians. Known primarily as an organist and then only later recognized as a composer, Bach transformed the conventional structures of preludes and fugues. J.S. Bach for Bass will open up a whole new world of phrasing for the aspiring bassist. Selections include: Prelude #1 in C Major; Suite #1 in G Major; Suite #2 in D Minor; Suite #3 in C Major; Partita #1 in B Minor; Partita #2 in D; Partita #3 in E Major; Sonata #1 in G Minor; and Sonata #3 in C Major. This book is written in notation and tablature.

About the AuthorJohann Sebastian Bach was the first great musician to disregard the rules of harmony and rhythm that were strictly followed by other composers. This fact alone helped to make him the forerunner of musical composition as we know it today. Born the son of a violinist in Eisenach, Germany, in 1685, he received his first musical training on the violin. At the age of 10, he went to live in the home of his brother Christoph, who taught Johann to play the harpsichord and the organ. It was also at this time that Bach began school, where his boy-soprano voice was greatly admired and appreciated. When his voice changed, Bach concentrated on the violin; but the organ soon took his interest, and he decided to devote himself to church music. At the age of 18, Bach became the organist at Arnstadt and began his work in musical composition. After a short period of time, he moved to Muhlhausen where he married his cousin, Maria Bach. At Muhlhausen he began to experiment with changes in the music used in the church services of the German Protestant Church. It was also during this time that he began to become somewhat well known. It was this that gained for him the position as court organist and violinist to the duke at Weimar, where he remained for about nine years. During this nine-year period, he wrote many cantatas for the Church, suites for the clavichord and harpsichord, and fugues (musical compositions in which the first melody is continually repeated and imitated throughout the entire piece). In fact, because he wrote so many fugues for the organ and piano, he is often called "the Great Master of the Fugue." His next position at Kthen was during the period in which he produced much of his orchestral music and music for the clavichord and harpsichord. In 1720 his wife died; and a year later he married Anna Wulken, who was also a musician. She evidently helped him considerably in his work. In 1723 Bach went to Leipzig as music director of the Thomas-schule. During his stay at Leipzig, he wrote many of his church cantatas and oratorios. Among these is his famous Christmas Oratorio. In 1749 Bach became totally blind; and in the following year, 1750, he died. Historians tell us that Bach did not seem to associate very much with other musicians and was far more interested in his family of 20 children and in composing and directing his church choirs than in becoming "famous." In addition to his almost unequaled skill as a composer, he also was an excellent organ builder, as well as an expert music copyist. Since most of his life was spent within a few miles of his birthplace, we also now know that Bach s music was not widely known throughout the world during his lifetime. In fact, many of Bach s most beautiful works were unpublished and unperformed for almost 100 years, until two later composers (Mendelssohn and Schumann) discovered the beauties of his music and began to perform them and make them known to the world. Josquin des Pres was born in France. His career in music began in 1976 when he obtained his first record deal signing his fusion band with United Artist Records. Since then, he has produced hundreds of projects, working with some of the biggest names in the recording industry: Jeff Porcaro (Toto), Bernie Taupin, Vinny Colaiuta (Sting), Steve Lukather (Toto) Billy Sheehan, Bunny Brunel etc. As a songwriter, he is one of the very few to collaborate on numerous songs with Elton John s legendary lyricist Bernie Taupin. As the owner of Track Star Studios in La Mesa, Josquin des Pres does more for his clients than just record demos or CDs. He helps mold the creative process, planning production strategy and develops the project so that it is competitive on today s music scene.