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Kunst Der Fuge

Per 2 Pianoforti

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Der Fuge**

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**Tatiana**

**Nikolayeva - Die Kunst der Fuge (1992)**

*Woodpeckers play Bach - die Kunst*

*Page 5/42*

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Der 2 Piano *BWV*

1080 -

*Contrapunctus I*

~~Die Kunst der~~

~~Fuge, BWV 1080:~~

~~Canon alla~~

~~decima in~~

~~contrapunto alla~~

~~terza~~ **Grigory**

**Sokolov: Die**

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**BWV 1080 (432**

**Hz)**

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Die Kunst der

*Page 6/42*

# Read Online Die Kunst Der Fuge

Fuge (The Art of  
Fugue) , BWV

1080:

Contrapunctus

VII a 4 per

Augmentationem

et...~~Bach — The~~

~~Art of Fugue,~~

~~BWV 1080~~

~~[complete on~~

~~Organ] Glenn~~

~~Gould J.S. Bach~~

~~The Art of Fugue~~

~~(HD) Bach Die~~

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Kunst der Fuge

Contrapunctus 7

a 4 per

augmentationem

et diminutionem

Antiqua Köln

**Johann Sebastian**

**Bach: Die Kunst**

**der Fuge BWV**

**1080/Musica**

**Antiqua Köln** *Die*

*Kunst der Fuge*

*(The Art of*

*Fugue) , BWV*



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BWV 1080: Pianoforti

*Contrapunctus  
VII a 4 per  
Augmentationem  
et... Bach: The  
Art of Fugue,  
BWV 1080*

*(MacGregor)  
Learning the art  
of fugue with  
J.S.Bach's The  
Art of Fugue:  
Analysis of  
Contrapunctus I*

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~~Die Kunst der~~

*Fuge, BWV 1080.*

*Johann Sebastian*

*Bach (1685 -*

*1750) Daniil*

*Trifonov - Bach*

*Chaconne Left*

*Hand - Die Kunst*

*der Fuge - Jesus*

*bleibet meine*

*Freude - LIVE*

*Bach,*

*Contrapunctus 1,*

*Art of Fugue*

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~~J.S. Bach \ "The~~

~~Goldberg~~

~~Variations \ " [~~

~~Glenn Gould ]~~

~~(1955) Bach:~~

Contrapunctus 1

from The Art of

Fugue ~~Amazing~~

~~Counterpoint:~~

~~Analysis of D~~

~~Major Fugue from~~

~~Bach's Well-~~

~~Tempered~~

~~Clavier, Book II~~

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Bach – Toccata

and Fugue in D  
minor BWV 565 –

P. Barton,

harmonic pedal

piano Glenn

Gould and

Leonard

Bernstein:

Bach's Keyboard

Concerto No. 1

(I) in D minor

(BWV 1052) J.S.

Bach Brandenburg

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**Concertos 1 – 6,  
Claudio Abbado**

~~Glenn Gould live  
in Moscow 1957,~~

~~(7), JS Bach –~~

~~Art of the~~

~~Fugue, #1, 2, 4.~~

~~Die Kunst der~~

~~Fuge –~~

~~Contrapunctus~~

~~VII – Per~~

~~augmentationem~~

~~et diminutionem~~

*Die Kunst der*

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*Fuge (The Art of  
Fugue) , BWV*

*1080:*

*Contrapunctus*

*VII a 4 per*

*Augmentationem*

*et...*

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Johann Sebastian

Bach - \ "Die

Kunst der

Fuge\", BWV

1080,

Contrapunctus

XIX Glenn Gould -

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~~For 2 Pianoforti~~

~~XIV Die Kunst~~

~~der Fuge Die~~

~~Kunst der Fuge~~

~~(The Art of~~

~~Fugue) , BWV~~

~~1080:~~

~~Contrapunctus~~

~~VII a 4 per~~

~~Augmentationem~~

~~et... Bach Die~~

~~kunst der fuge~~

~~VII~~

~~Contrapunctus 7~~

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Per 4 per Pianoforti

augmentationem  
et diminutione  
Peter Ella

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Bach - Die Kunst  
der Füge (Full  
Album)

*Woodpeckers play*  
*Bach! - die*  
*Kunst der Fuge*  
*BWV 1080 -*

*Contrapunctus IX*

**Die Kunst Der**  
**Fuge Per**



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On one release,

the album Die

Kunst der Fuge

from 2012,

Marcin Masecki

performs Bach's

last ... But I

got to know them

and their

approach to the

world and it

turned out that

we understand

each other ...

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This edition  
includes  
commentaries on  
all movements  
(14 fugues and 4  
canons), as well  
as suggested  
cadenzas for the  
Canone alla  
decima, a  
comparative

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Part 2 Pianoforti  
study of nine

available

keyboard

completions of

the final fugue,

and a discussion

of the B-A-C-H

motif as found

in the Art of

Fugue. The book

is also a

keyboard edition

with a new

approach to

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suggested pedall parts, which can be used by pianists and harpsichordists as well as organists.

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Baroque,

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Dictionary of

Theorists, the

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individual

entries devoted

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information most

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likely to

require: titles

and publication

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dissertations,  
and encyclopedia  
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and subject

indices

facilitate

access to

materials for

various research

topics in the

areas of

speculative and

practical music

theory, and to a

lesser yet

significant

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extent, in the areas of acoustics, aesthetics, lexicography, music analysis, musicology, orchestration, and performance practice. A chronology is provided so that the reader may determine at a

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glance, which authors were active at any point within the centuries covered.

The Ashgate  
Research  
Companion to  
Johann Sebastian  
Bach provides an  
indispensable  
introduction to

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the Bach **For 2 Pianoforti**

research of the  
past thirty-  
fifty years. It  
is not a lexicon  
providing  
information on  
all the major  
aspects of  
Bach's life and  
work, such as  
the Oxford  
Composer

Companion: J. S.

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Bach. Nor is it

an entry-level research tool aimed at those making a

beginning of such studies.

The valuable essays presented here are

designed for the next level of Bach research and are aimed at

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masters and doctoral students, as well as others interested in coming to terms with the current state of Bach research. Each author covers three aspects within their specific subject area; firstly,

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to describe the results of research over the past thirty-fifty years, concentrating on the most significant and controversial, such as: the debate over Smend's NBA edition of the B minor Mass;

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Blume's Pianoforti

conclusions with regard to Bach's religion in the wake of the 'new'

chronology;

Rifkin's one-to-a-vocal-part

interpretation;

the rediscovery

of the Berlin

Singakademie

manuscripts in



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Kiev; the  
discovery of  
hitherto unknown  
manuscripts and  
documents and  
the re-  
evaluation of  
previously known  
sources.

Secondly, each  
author provides  
a critical  
analysis of  
current research

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being undertaken that is exploring new aspects, reinterpreting earlier assumptions, and/or opening-up new methodologies. For example, Martin W. B. Jarvis has suggested that

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Anna Magdalena

Bach composed the cello suites and contributed to other works of her husband - another controversial hypothesis, whose newly proposed forensic methodology requires

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Investigation.  
On the other  
hand, research  
into Bach's  
knowledge of the  
Lutheran chorale  
tradition is  
currently  
underway, which  
is likely to  
shed more light  
on the  
composer's  
choices and

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usage of this tradition.

Thirdly, each author identifies areas that are still in need of investigation and research.

George J. Buelow's distinguished career as

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author, Pianoforti

translator,

editor, and

officer of

numerous musical

associations is

celebrated in

this collection

of essays. The

volume, planned

by his

colleagues in

honor of his

sixty-fifth

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birthday,  
concentrates on  
three of his  
active interests—  
Handel studies,  
vocal music and  
singers, and the  
history of music  
theory. The work  
concludes with  
an  
autobiographical  
sketch of the  
dedicatee's

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early life in  
Chicago and his  
formation as a  
musicologist.

This  
comprehensive  
single-volume  
music reference  
covers a wide  
range of topics,  
including all



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styles of Pianoforti

Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick reference" essays, and a wide range of instruments.

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(Performing  
Arts)

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