



# Esteban Peretz

Arranger, Composer, Interpreter

Costa Rica

## About the artist

Esteban Peretz is a composer and costarican instrumentalist. He started playing piano at age 7. Then at 14 years old began with Guitar studies, he entered Musical Arts of the University of Costa Rica at 15 years old to study Classical Guitar and Piano. There he was trained by professor Edwin Mendez on Musical Theory, Counterpoint, and Orchestration. Then at 17 years old, he was accepted as Double Bass player on the program of the Costa Rica Symphony Orchestra for youngsters. During his twenties, he studied Flamenco Guitar and Jazz, as well as Rock, Hard Rock and Heavy Metal guitar and Bass. He worked as a music instructor with two times Grammy Award Winner's Academy of the band Editus (They won Grammys with Ruben Blades). He had played on several bands on his country, as well as composed and arranged music for several more artists as well. He as a composer had registered over 300 musical pieces with Costa Rica's copyright management office called ACAM.

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-estebanperetz.htm>

## About the piece



**Title:** Countrepoint Rigoureux II  
**Composer:** Peretz, Esteban  
**Copyright:** Copyright © Esteban Peretz  
**Instrumentation:** Piano solo  
**Style:** Baroque  
**Comment:** Contrepoint au style baroque pour piano

## Esteban Peretz on [free-scores.com](http://www.free-scores.com)



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# Contrepoint Rigoureux II

Pour Rogelio Vargas Baldares,

Esteban Peretz

6 Janvier 2013

Modéré

Piano

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[www.amazon.com/author/estebanperetz](http://www.amazon.com/author/estebanperetz)

Contrepoint Rigoureux II

The musical score consists of five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. Measure numbers 9, 11, 13, 15, and 17 are indicated at the start of their respective systems. The music is characterized by intricate counterpoint, with frequent sixteenth and thirty-second note patterns. The bass line often features a steady eighth-note accompaniment, while the treble line has more complex rhythmic figures. Dynamic markings such as accents (>) and slurs are used throughout. The piece concludes with a final chord in measure 17.

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