




CHARLES BURKHART

ANTHOLOGY
for MUSICAL
ANALYSIS

SIXTH EDITION



Anthology *for Musical* *Analysis*

Sixth Edition

Charles Burkhart

Aaron Copland School of Music at Queens College
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Preface

This edition of *Anthology for Musical Analysis* is, like its predecessors, a collection of complete musical compositions and movements ranging in time from the Middle Ages to the present that is designed to provide theory and analysis classes on all levels with a large and varied body of music for study. Besides providing ample material for both a full-year course in the analysis of musical forms and a one-semester course in twentieth-century techniques, the book offers first- and second-year theory classes a wealth of illustrations of chords, voice-leading techniques, and forms, plus some material for figured-bass realization and score-reading. Because it consists essentially of music, and because it takes no theoretical position, the book is adaptable to any theoretical approach and to any type of curriculum, including those that combine theory study with music literature and the history of musical style. Though the book is not primarily a historical anthology, its chronological arrangement, together with the many opportunities it affords for comparison of the same form or procedure by different composers and from different periods, can teach much of an historical nature.

CONTENTS

The choice of music in this book favors those periods, composers, and genres most useful to theory and analysis courses. Such a selection will naturally emphasize music from the common-practice period to the present and will contain considerable keyboard and vocal music. Nonetheless, the book offers some earlier music and a fair number of works for instrumental media other than keyboard. There are, for example, seventeen works or movements for small ensembles and nine orchestral works given in full score; also, eleven different non-keyboard instruments are represented in pieces that feature them solely or prominently throughout.

The 208 pieces by 69 composers are grouped in five parts, each devoted to a major historical period. Two additional groups—a collection of examples of jazz, and a collection of chorale harmonizations—are placed in appendices. Although many examples are chosen to display a progression from simple to complex, the book as a whole is not intended to be studied in a particular order. On the contrary, its chronological arrangement, being neutral, leaves instructors free to choose the order that best suits their needs.

INDEXES AND OTHER TEACHING AIDS

The most comprehensive of the various teaching aids in the book are two indexes—or, more accurately, *example finders*—which direct the user to elements in the music (not to words in the text). INDEX I is an alphabetically arranged general index that locates examples of forms and genres, as well as of many procedures and devices of tonal and post-tonal music; INDEX II is a systematically arranged locator of chords, sequences, and modulations.

Each of the five parts of the book is preceded by an introduction giving a broad view of that part's contents together with suggestions for use. More specific comments, as well as a few questions, precede most of the individual pieces (or groups of similar pieces), and bibliography is frequently cited in footnotes. A final aid (on page 586) is a graded list of pieces suitable *in their entirety* to first- and second-year harmony study. The use of all the aids is, of course, optional.

Because traditional *Formenlehre* is the closest thing we have to a universally understood theory of form, I have employed its terminology in many of my comments, questions, and index entries. Because this traditional approach has undergone considerable refinement in recent years thanks to Schenkerian theory, I have drawn on a number of generally accepted Schenkerian concepts as well, for some of which I am indebted to the well-known textbook, *Harmony and Voice Leading* by Edward Aldwell and Carl Schachter (3rd edition, Thomson/Schirmer, 2003). Also, I have used some rhythm terminology from William Rothstein's widely used treatise, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989).

FEATURES NEW TO THIS EDITION

Fourteen new composers are represented, of which six belong to the 20th century. Works by Messiaen, and Ligeti fill long-standing lacunae; Takemitsu, Reich, and Adams provide more recent music, and Vaughan Williams is represented by a modal folk-song arrangement (in Appendix B.)

Of the eight other new composers, five are women, greatly increasing the representation of women in the anthology.

Music for small ensembles has been somewhat increased, most notably by movements from three winds pieces—Mozart's *Divertimento for wind sextet*, Stravinsky's *Octet*, and Ligeti's *Ten Pieces for Wind Quintet*. The representation of music for wind instruments is further strengthened by Mozart's clarinet concerto, first movement.

Other important new pieces include the E major prelude and fugue from Book II of Bach's *Well-Tempered Clavier*, the first movement of Haydn's C sharp minor piano sonata, the first movement of Beethoven's second "Rasumovsky" string quartet, six of Brahms's variations on a theme of Schumann, Messiaen's *Quartet for the End of Time*, first movement, two movements from Stravinsky's *Agon*, and an aria from Adams' *Nixon in China*. Two pieces brought back from the fourth edition (because sorely missed) are the first movement of Beethoven's "Spring" sonata for violin and piano, and the scherzo from his D major piano sonata, Op. 28.

In response to many requests, elementary material has been strengthened. Also, the teaching aid listing complete pieces suitable for harmony study has been expanded to include second year (see page 586).

Less common foreign terms in the scores have been translated for the convenience of students (see page 584).

The comments, questions, and indexes have been revised, and references to analytic literature updated.

Though analysis must be mainly concerned with technical matters, I try in my own teaching (and where possible in the questions here) to relate technique to the expressive qualities of the work under study—in short, to what gives it life and the power to move us. And I have sought to promote the approach described by C.P.E. Bach in a letter to a friend dated October 15, 1777:

In my opinion, in instructing [students] . . . a most important element, analysis, should not be omitted. True masterpieces should be taken from all styles of composition, and the student shown the beauty, daring and novelty in them . . . especially how a work departs from ordinary ways, how venturesome it can be.¹

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Belated acknowledgment is due one of my teachers, the late David Kraehenbuehl, composer, and founder of the *Journal of Music Theory*, whose early influence has endured in all editions. I also single out my colleague Leo Kraft, whose wise suggestions and generosity of spirit since the inception of the anthology have been deeply appreciated. And again I especially acknowledge the invaluable contributions of Marian Burkhart, who in so many ways has been co-author of this book.

C.B.
New York, N.Y.

¹ Quoted by William Mitchell in his translation of C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (Norton: New York, 1949), p. 441.

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Part One

Medieval and Renaissance Compositions

Though theory and analysis curricula focus mainly on the music of the common-practice and modern periods, they should not wholly ignore that of earlier times—the source of so many fundamental materials and techniques. Part One (supplemented by several Renaissance examples in Appendix B) stresses the types of early music that most clearly reveal those materials and techniques.

THE CHURCH MODES

The examples of plainchant have been chosen to show the main characteristics of the most important modes. In the excerpts from Hildegard's morality play *Ordo Virtutum*, changes of mode have a dramatic function. Also of modal interest are various of the polyphonic compositions, notably Josquin's *Tu pauperum refugium* and Lassus' two-voice *Expectatio iustorum*, both of which are Phrygian, the mode least like major and minor. Appendix B has another example of Phrygian in Hassler's setting of *Aus tiefer Not* on page 561, and one of Mixolydian in the chant-derived *Komm, Gott Schöpfer* (together with Bach's harmonization of it) on page 573.

It is interesting to compare early modality with its reappearance centuries later in modern dress. See, for instance, the opening of the Brahms clarinet sonata, Debussy's *La cathédrale engloutie*, bars 28–40, and the Ralph Vaughan Williams folk-song setting on page 563.

COUNTERPOINT

Sixteenth-century polyphony is stressed in Part One because the tradition of counterpoint instruction based on that model still survives. The Lassus *Duos* and the *bicinia* within the Josquin motet provide the simplest examples of two-part writing, and both the Lassus and Palestrina pieces show typical two-, three-, and four-part canonic imitations grouped in "points." Strict canon is shown in Josquin's simple but ingenious *Baisés moy*.

Some of these pieces might be compared to later imitative works, especially Bach's *stile antico* fugue in E major. Exactly what is and is not "old style" about this fugue? And do any old-style elements survive in Hindemith's *Fuga prima* and the movement from Bartók's *Music for Strings, Percussion and Celesta*?