

Preface

T

his edition of *Anthology for Musical Analysis*, like its predecessors, is 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. As well as 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 music 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, 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 does offer some earlier music, and, wherever possible, works for other media. There are, for example, 11 works for small ensembles and 8 orchestral works given in full score; also, 15 different non-keyboard instruments are represented in works that feature them prominently throughout.

The 208 pieces by 68 composers are grouped in five large parts, each devoted to a major historical period. Two special groups of pieces—one a collection of examples of jazz, and the other of chorale harmonizations—are placed in appendices. While many individual techniques and forms are represented by two or more examples 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.

The wide selection of tonal works is grouped under several broad categories: cantus firmus compositions, imitative contrapuntal genres, small binary and ternary forms, sonata form, repetition forms, variations, songs for accompanied solo voice.

Within each of these groups the particular form or genre is shown in a variety of structural possibilities. The twentieth-century section, in addition to including examples of certain older forms, together with works that extend or remodel traditional tonality, stresses post-tonal compositions of many different kinds, again with multiple examples of a given type or procedure progressing from elementary to more advanced.

INDEXES AND OTHER TEACHING AIDS

The most comprehensive of the various teaching aids the book offers are two indexes (or, more accurately, *example-finders*) which refer not to words in the text of the book but to elements in the music. INDEX I is an alphabetically arranged general index that locates the forms and genres referred to above, as well as examples of many procedures and devices of tonal and post-tonal music. INDEX II is a systematically arranged locator of chords, sequences, and modulations. As a further aid, the introductions that precede each of the five large parts of the book provide a broad view of that part's contents and make suggestions for its use. More specific comments, together with a few questions, precede most of the individual pieces (or groups of similar pieces). Frequent footnotes cite bibliography that sheds light on a piece or a body of repertoire. Two final aids (beginning on page 579 just before the indexes) are a graded list of 25 pieces that are suitable *in their entirety* to first-year harmony courses, and a similarly graded list (new to this edition) of excerpts suitable for score reading at the keyboard. The use of all these aids is, of course, optional.

My comments and questions throughout the book at times express a Schenkerian viewpoint, a viewpoint not out of order, since familiarity with some of Schenker's more general ideas has become widespread in the last few decades. The indexes also contain several Schenkerian entries, including some based on concepts for which I am indebted to the well-known textbook, *Harmony and Voice Leading* by Edward Aldwell and Carl Schachter (Harcourt Brace, 2nd ed., 1989), and also the well-known *Phrase Rhythm in Tonal Music* by William Rothstein (Schirmer Books, 1989). But in no way does this anthology intend to recommend Schenkerian analysis at the expense of traditional approaches, many of which have enduring value in undergraduate teaching. For this reason I have used throughout as universal a terminology as possible.

FEATURES NEW TO THIS EDITION

In response to many requests and suggestions, the range of music has been broadened by the inclusion of 16 composers never before in the *Anthology*, 12 of whom are represented by pieces for media other than keyboard. Particularly notable among the new pieces are a complete trio sonata of Corelli; a vocal fugue from Handel's *Israel in Egypt*; two additional, and shorter, rondos (filling an often-noted lacuna); the complete "Pathétique" sonata of Beethoven and the second movement of his Symphony No. 8; two pieces from Mussorgsky's *Pictures at an Exhibition*; a song of Gabriel Fauré; a string quartet movement of Ruth Crawford; a movement from Benjamin Britten's *Serenade for Tenor, Horn and Strings*; and George Gershwin's "I Got Rhythm." Nine new genres include a lute song of John Dowland, a Bach three-part invention exploiting triple counterpoint, a free fantasia by C.P.E. Bach, and pieces by John Cage and Terry Riley illustrating indeterminacy and minimalism.

A wholly new and separate section on jazz contains examples of blues plus works by Charlie Parker and John "Dizzy" Gillespie. This section together with other works in the *Anthology* form a new group of examples illustrating various approaches to the art of improvisation from the mid-seventeenth century

through the late twentieth. Three items have been brought back from the third edition—the minuet from Haydn's "Clock" Symphony, Charles Ives's "General Booth Enters into Heaven," and Henry Cowell's *The Banshee*.

In addition to the new score reading feature noted above, the indexes have been revised and somewhat expanded for greater usefulness to teachers of first and second year harmony. Many of the individual entries cite a group of examples that covers a wide spectrum. As in the fourth edition, the simpler examples cited are marked with an asterisk [*]. New to the fifth edition is the use of a dagger [†] to point out the more complex, unusual, or challenging examples. Finally—and again with an eye to user-friendliness—the musical copy of the entire book has been considerably improved.

In this edition, as in all the earlier ones, it has been my intention to present the compositions not merely as examples of a particular type or technique, but as outstanding works of great intrinsic merit, which is, after all, the quality that has enabled them to survive so long and to move us still. I have also sought to promote the attitude—and I recommend it to teachers—expressed by C.P.E. Bach in a letter to a friend dated from Hamburg, 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. Also he should be shown how insignificant the piece would be if these things were lacking...and especially how a work departs from ordinary ways, how venturesome it can be.¹

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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. See this anthology, page 145.

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