ANTOINE REICHA'S THEORIES

OF MUSICAL FORM

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titles.

Antoine Reicha stands as an important figure in the
growing systematization of musical form. While <u>Traité de</u>
<u>mélodie</u> (1814) captures the essence of eighteenth-century
concern with tonal movement and periodicity, Reicha's later
ideas as represented in <u>Traité de haute composition musicale</u>
(1824-26) anticipate descriptions of thematic organization
characteristic of his nineteenth-century successors. Three
important topics emerge as crucial elements: melody,
thematic development, and schematic categorization of
complete pieces.

In <u>Traité de mélodie</u>, Reicha systematically describes
periodic balance in terms of <u>rhythmes</u> and melodic content as
units termed <u>dessin</u> and <u>membre</u>. Cadences of various
strengths articulate each of these components. All of these
elements combined constitute a period, the cornerstone of
Reicha's system. The membre, dessin, and even a petit
dessin, serve as Reicha's foundation for presenting thematic
development. Employing the period as the primary con-
structional unit, Reicha presents four primary formal cate-
gories (referred to variously as <u>coupes</u>, <u>cadres</u>, or <u>dimen-</u>

sions) according to their division into two or three sections.

In Traité de haute composition musicale, les idées musicales serve as the focal point. Description of the idée mère as a complete period resembles nineteenth-century presentations of the theme as an independent, self-sufficient structural unit. Reicha expands his list of techniques for development by including such elements as harmony, accompaniment, orchestration, counterpoint, and permutation. Differentiation between the thematic processes of exposition and development serves as a crucial form-defining factor for the classification of six primary formal categories. Reicha's diagrams reinforce important structural features.

Reicha's theories attain historical perspective through comparison with works of such other writers as Riepel, Koch, Momigny, and Marx. For Reicha, abstract formal schemes replace genre descriptions typical of eighteenth-century writings. His work also reveals a change in compositional approaches from a process of internal expansion to one of external arrangement of sectional units. These results are related to contemporaneous notions of the compositional process and the expression of emotion.

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INTRODUCTION

The history of theoretical writing on music reflects
a parallel history of human thought expressed through the
works of philosophers and aestheticians who represent the
prevailing cultural and intellectual climates of their eras.
A theorist's observations as well as organizational pro-
cedures concerning the nature of music depend partly upon
the practice of composers, but just as significantly upon
the intellectual environment and Weltanschauung current at
the time. Within this context, music theorists have grap-
pled with such complex issues as the relationship between
music and emotion, the reflection of a perfect Universe
through interval ratios, the influence of music upon the
moral and ethical behavior of individuals and societies, and
the communication of emotion to an audience yet unborn.

Speculation on such matters has inspired philosophers,
aestheticians, and music theorists through the centuries
from Aristotle and Boethius until the present moment. Even
the organization of the very pitches and harmonies of music
reflects some conception of the surrounding world. Whether
the precise ratios of intervals as a representation of the

divine order[1] or the organization of a tonal system which gravitates toward a tonic in the Newtonian sense,[2] music theory unfolds an ever-changing history of ideas within the milieu of contemporaneous conceptions of the realities of the world.

Theoretical interest in musical form is no exception. To trace the developing notion of form as a structure which can be schematized is to trace musical thought from the Enlightened concept of music as a representation of passion through the Romantic view of music as an original production of creative genius born in the fires of inspiration. Comprehension of the growing preoccupation with musical form requires perception of a transformed outlook on the relationship between music and oratory. In addition, the developing process of describing musical structure beginning in the eighteenth century and continuing into the nineteenth reflects very subtle changes in the theoretical conception of the compositional process. One particular theorist who captures these transformations in musical thought is Antoine Reicha.

Writing during the early decades of the nineteenth century, Reicha in many respects echoes ideas expressed by

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1. C. André Barbera, "Harmony of the spheres," The New Harvard Dictionary of Music, ed. Don Michael Randel (Cambridge, Massachussetts: The Belknap Press of Harvard University Press, 1986), 369.

2. E. Glickman, "Tonality and Gravity," Current Musicology no. 36 (1983), 113-24.

writers preceding him during the closing years of the eighteenth century. That is, in many ways, he retains traditional approaches to the subject. Yet in other respects, Reicha's theories represent a crucial departure from writers of the past. Many of his ideas are very new and innovative, perhaps even anticipating writers who follow him later in the century. Thus much of his work represents typical eighteenth-century views of musical structure, while some of his writing moves toward approaches more characteristic of the nineteenth. Consequently, Reicha's imaginative contributions situate him at the crucial transitional point linking the ideas of Classicism with those of the later Romantic generation.

Antoine Reicha's Significance

Antoine Reicha (1770-1836) was a prominent Czech composer, music theorist, and professor at the Paris Conservatory. As a child, he fled from his mother's home for the sake of his education and eventually studied in several important musical centers of Europe. Receiving his earliest musical training from a relative, he performed on both violin and flute in the Bonn Hofkapell in 1785 under the direction of his uncle. During this period in Bonn, Reicha became friends with Beethoven, and may have studied composition with C.G. Neefe. His dedication of the Thirty-six fugues for piano to Haydn indicates his deep respect for

that Viennese master, whom he also met in Bonn in the 1790's. Arriving for a temporary stay in Vienna in 1801, he renewed his friendship with Haydn and Beethoven and took lessons from Albrechtsberger and Salieri. Full of ambition and aspiration, he composed prolifically in several genres, including symphonies, chamber works, keyboard solos, and especially operas.

After settling in Paris around 1808, Reicha quickly gained recognition as an important theorist and teacher. Within a decade his reputation as a composition instructor spread, and in 1818 he was appointed professor of counterpoint and fugue at the Paris Conservatory. His circle of pupils, including such impressive figures as Liszt, Berlioz, Adam, Onslow, Gounod, and Franck, is a testimony to his renown as a teacher.[3]

Perhaps Reicha's most significant contribution as a pedagogue and musician lies in his set of theoretical writings.[4] Two important treatises contain materials, discussions, and analyses relevant to his ideas on musical form:

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3. Maurice Emmanuel, Antonin Reicha (Paris: Henri Laurens, 1937), and in Martin Dennis Smith, Antoine Joseph Reicha's Theories on the Composition of Dramatic Music (Ph.D. dissertation, Rutgers University, 1979; Ann Arbor, Michigan: University Microfilms, 80-08922), 1-50.

4. Listed in Peter Eliot Stone, "Reicha, Antoine(-Joseph)," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XV, 701.

Traité de mélodie, abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie par l'harmonie, lorsque la première doit être prédominante: le tout appuyé sur les meilleurs modèles mélodiques (Paris: J.L. Scherff, 1814);

Traité de haute composition musicale, 2 vols. (Paris: Zetter, 1824-26), II, Livre Sixième.

The numerous editions and translations of Reicha's treatises which appeared in Europe and America confirm the significance of his theoretical contributions. Carl Czerny edited the four-volume bilingual French-German work, Vollständiges Lehrbuch der musikalischen Composition,[5] which combines the contents of several of Reicha's works, including Traité de mélodie and Traité de haute composition musicale. Traité de mélodie appeared in both Italian[6] and English.[7] Excerpts from Traité de haute composition

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5. Vollständiges Lehrbuch der musikalischen Composition; oder, Ausführliche und erschöpfende Abhandlung über die Harmonie (den Generalbass) die Melodie, die Form und Ausarbeitung der verschiedenen Arten von Tonstücken, den Gebrauch der Gesangstimmen, die gesammte Instrumentirung, den höhren Tonsatz im doppelten Contrapunct, die Fuge und den Canon, und über den strengen Satz im Kirchenstyl, 4 vols., ed. and trans. Carl Czerny, (Vienna: A. Diabelli, ca. 1832-34).

6. Tratto della melodia considerata fuori de' suoi rapporti coll' armonia, 2 vols. (Milan: Giovanni Ricordi, n.d.).

7. Treatise on Melody, Considered Apart from its Relations to Harmony; Followed by Observations upon the Art of Accompanying the Melody with Harmony, trans. from the Italian by Edwin S. Metcalf (Chicago: E.S. Metcalf, 1893).

musicale were also translated into both Italian and English.[8]

Antoine Reicha was a figure of significance among intellectual musical circles of the early nineteenth century, not only in Paris, where he was invited to join the exclusive Académie des Beaux-Arts in 1835, but also in other areas of Europe. Meyerbeer wrote to Gottfried Weber in 1815 about the Traité de mélodie, and by 1834 owned two additional works by Reicha.[9] Robert Schumann commented that Reicha's "often peculiar ideas about fugue" should not be disregarded.[10] Even Simon Sechter in Vienna counted him among the most important theorists of his time.[11] Translations of his writings into German, English, and Italian facilitated the dissemination of his teachings. Smetana,

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8. A New Theory of the Resolution of Discords, According to the Modern System, trans. James Alexander Hamilton (London: R. Cocks, ca. 1830), Chapter 6, Book 1; One Hundred Twenty-Nine Formulas of Interrupted Cadences, trans. James Alexander Hamilton (London: R. Cocks, ca. 1830); Table of Harmonic Phrases, Formed of Suspensions Invented by A. Reicha, trans. James Alexander Hamilton, (London: R. Cocks, ca. 1830), excerpts from Chapter 8, Book 1; Practical Harmony and Composition, trans. C. Rudolphus (London: n.d.); Trattato d'armonia . . . ., 2 vols., trans. Pietro Tonassi (Milan: Giovanni Ricordi, ca. 1842).

9. Stone, "Reicha," New Grove, XV, 699.

10. Ibid.

11. Ibid.

for example, knew of Reicha's work through Czerny's bilingual edition, which his teacher Joseph Proksch used.[12]

Reicha's treatises also served as models for later writers. The Nouveau manuel de musique (1836-39) of Choron and Lafage relied heavily on Traité de haute composition musicale.[13] Daniel Jelensperger, one of Reicha's pupils, transmitted his version of his mentor's system in Traité de haute composition musicale par A. Reicha (Mainz, 1829). The School of Practical Composition of Carl Czerny, Reicha's translator, also bears the influence of the Parisian theorist.

The diverse talents of Reicha are reflected in the wide range of modern research inspired by his creative activity. The wind quintets, which "show his refined sense of color and have served as models of their genre,"[14] provided the basis for a study by Millard Myron Laing.[15] Mellasenah Gail Morris offers a style analysis of the

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12. Ibid.

13. Birgitte Plesner Vinding Moyer, Concepts of Musical Form in the Nineteenth Century with Special Reference to A.B. Marx and Sonata Form (Ph.D. dissertation, Stanford University, 1969; Ann Arbor, Michigan: University Microfilms, 70-1579), 47, n. 1; Malcolm S. Cole, "Sonata-Rondo, the Formulation of a Theoretical Concept in the 18th and 19th Centuries," The Musical Quarterly LV (1969), 186.

14. Stone, "Reicha," New Grove, XV, 698.

15. Millard Myron Laing, Anton Reicha's Quintets for Flute, Oboe, Clarinet, Horn, and Bassoon (Ed.D. dissertation, University of Michigan, 1952; Ann Arbor, Michigan: University Microfilms, 3697).

Thirty-Six Fugues for piano.[16] Another study in progress by
Marion Fletcher Reynolds[17] offers a comparison of the
contrapuntal theories and practices of Cherubini, Fétis, and
Reicha. The widely differing opinions about counterpoint
held by these three colleagues from the Paris Conservatory
resulted in divisions among the students and faculty.[18]

In addition to his compositional output, Reicha's
various theoretical concerns have also aroused scholarly
interest. A summary of his harmonic theories appears in
D.W. Packard's dissertation,[19] which includes an entire
chapter on Reicha. Martin Dennis Smith[20] discusses Reicha
as a composer and theorist in relation to the French opera
tradition. In this study, he treats the two primary
treatises which deal with dramatic composition, Art du
compositeur dramatique (1833) and Traité de mélodie, in

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16. Mellasenah Gail Morris, A Style Analysis of the Thirty-
    Six Fugues for Piano by Anton Reicha (D.M.A. disser-
    tation, Peabody, 1980; Ann Arbor, Michigan: University
    Microfilms, 80-21959).

17. Marion Fletcher Reynolds, The Contrapuntal Theories and
    Practices of Luigi Cherubini, François-Joseph Fétis and
    Anton Reicha (Ph.D. dissertation, University of Kansas,
    in progress).

18. Emmanuel, Antonin Reicha, 48-50.

19. D.W. Packard, Seven French Theorists of the 19th Century
    (Ph.D. dissertation, University of Rochester, 1952;
    Rochester, New York: University of Rochester, 5088).

20. Martin Dennis Smith, Antoine Joseph Reicha's Theories on
    the Composition of Dramatic Music (Ph.D. dissertation,
    Rutgers University, 1979; Ann Arbor, Michigan:
    University Microfilms, 80-08922).

terms of their relevance to Reicha's own music, the compositions of his contemporaries, and the writings of other French musical theorists of the eighteenth and nineteenth centuries. Musical form enters the discussion within the context of effective operatic usage. A second dissertation which focuses on Art du compositeur dramatique is in progress by Peter Eliot Stone.[21] Noel Howard Magee surveys a broad range of Reicha's theories including melody, harmony, counterpoint, fugue, rhythm, and orchestration, providing a broad view of the wide spectrum of Reicha's theoretical interests.[22] Reicha's treatment of specific forms, especially as found in Traité de haute composition musicale, has also inspired a wide range of research activity.

Theories of Form: Historical Background

For writers throughout the eighteenth century, the two most important features of musical structure were an underlying harmonic organization and the articulation of that tonal plan through systematic arrangement of phrases. Whether a short dance or a more extended symphony or sonata movement, the union of a modulatory scheme with periodicity provided the foundation for composition.

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21. Peter Eliot Stone, Antoine Reicha's L'Art du compositeur dramatique (Ph.D. dissertation, New York University, in progress).

22. Noel Howard Magee, Anton Reicha as Theorist (Ph.D. dissertation, University of Iowa, 1977; Ann Arbor, Michigan: University Microfilms, 78-10364).

Augustus Frederic Christopher Kollmann typified the
concern with harmony in his overall plan for composing
a piece. In general, "every movement . . . has three prin-
cipal objects in its modulation, viz: first the setting
out; secondly the elaboration; thirdly the return of the
modulation."[23] For shorter pieces, which were too short to
include an elaboration, he described nine possible tonal
arrangements.[24] Longer pieces differed only in their elab-
oration of tonal movement:

> . . . a long movement is generally divided in two
> sections. The first, when the piece is in major,
> ends in the fifth of the scale, and the second, in
> the key; but when the piece is in minor, the first
> section generally ends in the third of the scale,
> and the second in the key.[25]

Johann Gottlieb Portmann also described the arrangement of
principal and secondary keys as he noted that, "The plan or
design of musical pieces is the skillful arrangement of
primary and related keys . . . ."[26]

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23. Augustus Frederic Christopher Kollmann, An Essay on
    Practical Musical Composition (London: Friary, St.
    James's Palace, 1799), reprint edition with an Intro-
    duction by Imogene Horseley (New York: Da Capo Press,
    1973), 2.

24. Ibid., 2-3.

25. Ibid., 5.

26. "Der Plan oder Entwurf eines musikalischen Stückes ist
    die geschickte Stellung der Haupt- und Nebentonarten
    . . . ." Johann Gottlieb Portmann, Leichtes Lehrbuch
    der Harmonie (Darmstadt, 1789), 50, cited in Leonard
    Ratner, "Harmonic Aspects of Classic Form," Journal of
    the American Musicological Society II (1949), 161.

The musical period served as the most important agent for articulating these modulatory plans. Such theorists as Reipel[27] and Koch[28] defined phrases largely according to their harmonic close. Koch combined periodicity and tonal movement in shorter compositions, for which he described the connection of melodic sections in terms of cadences and primary tonal areas.[29] Such longer works as symphonies and sonatas were constructed of more extended main periods (Hauptperioden) which contributed to the definition of key areas. For example, the first section of the symphony allegro

> consists only of a single main period [in which]
> . . . the main melodic phrases are presented in
> their original order . . .
> . . . after the theme has been heard with
> another main phrase, the third such phrase usually
> modulates to the key of the fifth--in the minor
> mode also towards the third--in which the remaining
> sections are presented, because the second and
> larger half of this first period is devoted
> particularly to this key . . . .[30]

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27. Joseph Riepel, Anfangsgründe zur musikalischen Setz-
kunst, 5 chaps. (Regensburg: Emerich Felix Baders,
1752), Chapter I; (Frankfurt: n.p., 1755), Chapter II;
(Frankfurt: n.p., 1757), Chapter III; (Augsburg:
Johann Lotter, 1765), Chapter IV; (Augsburg: Johann
Lotter, 1768), Chapter V.

28. Heinrich Christoph Koch, Versuch einer Anleitung zur
Composition, 3 vols. (Leipzig: Adam Friedrich Böhme,
1782-1793).

29. Heinrich Christoph Koch, Introductory Essay on Com-
position: The Mechanical Rules of Melody, Sections 3
and 4, trans. with an Introduction by Nancy Kovaleff
Baker (New Haven: Yale University Press, 1983), 85-117.

30. Ibid., 199.

With the compositional process thus grounded in
tonality and periodicity, the systematic treatment of
musical form as a describable entity appeared as a rela-
tively recent discipline in the history of music theory.
Its gradual development beginning in the middle of the
eighteenth century represented a significant pedagogical and
analytical accomplishment. Before the mid-eighteenth cen-
tury, theorists rarely mentioned the concept of form, but by
the end of the nineteenth, such schematic types as sonata
and rondo were commonplace in theoretical treatises. During
the first half of the eighteenth century theorists demon-
strated far greater concern for compositional guidelines
than with analysis of existing works. Of far greater
concern for them was effective representation of passion as
understood by the doctrine of affections. Therefore they
discussed musical genres in terms of aesthetic qualities,
appropriate use within the church, theater, or court
chamber, and the correct stylistic procedures.

Within the context of their concern for affective
qualities, style, and social function, theorists around the
mid-eighteenth century also described underlying principles
of musical structure. Johann Joachim Quantz[31] exemplified

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31. Johann Joachim Quantz, Versuch einer Anweisung die Flöte
    Traversiere zu spielen, 3rd ed. (Berlin: Hans-Peter
    Schmitz, 1789), reprint edition (Kassel und Basel:
    Bärenreiter, 1953).

their procedure by loosely organizing the sequence of events

through the course of the instrumental <u>solo</u>.

> The <u>first Allegro</u> requires: (1) a melody that
> is flowing, coherent, and rather serious;
> (2) a good association of ideas; (3) brilliant
> passage-work, well joined to the melody; (4) good
> order in the repetition of ideas; (5) some beau-
> tiful and well-chosen phrases at the end of the
> first part which are so adjusted that in transposed
> form they may again conclude the last part;
> (6) a first part which is a little shorter than the
> last; (7) the introduction of the most brilliant
> passage-work in the last part; (8) a bass that is
> set naturally and with progressions of a kind that
> sustain a constant vivacity.[32]

Though lacking in specific information involving thematic or

tonal relationships, this description emphasized those

features which seemed most important to Quantz.[33]

After the middle of the century, theorists continued

an interest in musical form as a general plan for a complete

composition. As noted by Stevens,[34] Sulzer's article on the

concerto, written at least partially with Kirnberger's

assistance, opened with a comprehensive overview of the

entire piece.

> It consists of three principal movements, of which
> the first is an Allegro, the second an Adagio or

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32. Johann Joachim Quantz, <u>On Playing the Flute</u>, trans. Edward R. Reilly (London: Faber and Faber, 1966), 319.

33. Jane R. Stevens, "Theme, Harmony, and Texture in Classic-Romantic Descriptions of Concerto First-Movement Form," <u>Journal of the American Musicological Society</u> XXVII (1974), 28-29.

34. <u>Ibid</u>., 29-30.

> Andante, and the third again an Allegro or Presto.
> The first movement is generally the longest, the
> last the shortest . . . Each movement begins with
> all the instruments together, and also closes the
> same way; in the middle only the principal
> instrument is heard for the most part . . . .[35]

The description continued with an organized sketch of one

movement and gradually progressed to the successively

smaller details of that movement.[36]

Musical form analysis reached an important culmination

in Heinrich Christoph Koch's detailed and clearly organized

discussion of the topic in his Versuch einer Anleitung zur

Composition. In his descriptions, Koch achieved a great

structural balance among such features as periodicity, tonal

movement, modulation, and thematic material; each musical

element functioned as an integral part within a unified

system of formal relationships. He devoted Volume III of

his Versuch to precise presentations of small dances, arias,

the symphony, sonata, and concerto. By the turn of the

century, several other theorists, including Francesco

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35. "Es besteht aus drey Haupttheilen, davon der erste ein
    Allegro, der zweyte ein Adagio oder Andante, und der
    dritte wieder ein Allegro oder Presto ist. Der erste
    Theil ist insgemein der längste, der letzte der Kürzeste
    . . . Jeder Theil fängt mit allen Instrumenten zugleich
    an, und hört auch so auf; in der Mitte läßt sich
    meistentheils nur das Hauptinstrument hören . . . ."
    Johann Georg Sulzer, "Concert," Allgemeine Theorie der
    schönen Künst, 2nd ed., 4 vols. (Leipzig: Weidmann,
    1792-94), reprint edition with an Introduction by
    Giorgio Tonelli (Hildesheim: Georg Olms Verlag,
    1967-70), I, 572-73.

36. Stevens, "Theme, Harmony and Texture," 29-30.

Galeazzi,[37] Georg Joseph Vogler,[38] and A.F.C. Kollmann,[39] reflected this growing fascination with the organizational structure of a complete composition in their treatises. Antoine Reicha, whose writings bridged into the nineteenth century, also demonstrated a deep interest in this subject. While he maintained some characteristics of eighteenth-century descriptions, he also introduced new concepts which anticipated nineteenth-century ideas.

Theoretical approach to musical form typical of the mid-nineteenth century appeared in Carl Czerny's School of Practical Composition. This treatise revealed an understanding of musical organization somewhat different from that of eighteenth-century writers. Rather than the unified balance among period arrangement, tonal movement, and melodic materials characteristic of Koch's treatment, Czerny presented formal structure in terms of the correct disposition of thematic ideas and their development within a succession of such component parts as an "exposition," a "complication," and a "conclusion."[40] Therefore, according to

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37. Francesco Galeazzi, Elementi teorico-pratici di musica, 2 vols. (Rome: Cracas, 1791), I; (Rome: Puccinelli, 1796), II.

38. Georg Joseph Vogler, Betrachtungen der Mannheimer Tonschule, 3 vols., (Mannheim: n.p., 1778-81).

39. Kollmann, Essay on Composition.

40. Carl Czerny, School of Practical Composition, Opus 600, 3 vols., trans. John Bishop (London: Robert Cocks, ca. 1848), reprint edition (New York: Da Capo Press, 1979), I, 34.

Czerny's description, musical form consisted of a number of discrete sections defined by themes, thematic contrast, and thematic development.[41] The theme assumed a primary role in defining form; tonal contrast and modulations occurred within sections as delineated by melodic material.

Czerny revealed his notion of form as an established structural abstraction when he explained the correct arrangement of original ideas, for "in order to become a regular musical piece, these ideas and their development must assume a determinate form, and the composition must therefore belong to a species already in existence . . . ."[42] He elaborated on this conception, explaining that, "These forms are by no means of mere arbitrary creation: they were invented, improved, and extended by degrees . . . by distinguished genuises . . . ."[43]

Categorization of large musical structures into specifically labeled forms reached an important climax in the .thorough discussion and classification by Adolf Bernhard Marx in Die Lehre von der musikalischen Komposition.[44] After dividing melodic material into Gänge, Sätze, and Perioden, Marx used these basic components to build such

41. Ibid., 33.

42. Ibid., 1.

43. Ibid.

44. Adolf Bernhard Marx, Die Lehre von der musikalischen Komposition, 4 vols. (Leipzig: Breitkopf und Härtel, 1837-47).

structures as <u>Liedform</u>, <u>Rondoform</u>, <u>Variation</u>, and <u>Sonaten-</u><u>form</u>. Marx represented a growing number of theorists for whom the essence of musical form consisted in the statement and manipulation of themes. His preoccupation with melodic activity and thematic development led to the inevitable conclusion that sonata form consisted of three sections featuring a presentation of principal themes in the first section, the development of those ideas in the second, and the return of the principal themes in the third. Marx's views constituted a culmination in the gradual development of a theoretical concept of musical form.

Reicha's significance in the growing systematization of musical structure rested in his role as a transitional figure between the contrasting approaches of eighteenth- and nineteenth-century theorists. Reicha's earliest writing on musical form, <u>Traité de mélodie</u>, resembled those characteristic of the eighteenth century. Of all the elements which contributed to a unified musical syntax, the most important was the period, which was articulated by cadences of various strengths.[45] However, departing from earlier practice,

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45. "The period is therefore the most important object of melody; symmetry and cadences exist through connection with the period; without it, it is impossible that a good melody could occur [La période est donc l'objet le plus important de la Mélodie; le rhythme et les cadences existent par rapport à la période; sans elle, il est impossible qu'une bonne Mélodie puisse avoir lieu]." Antoine Reicha, <u>Traité de mélodie</u> (Paris: J.L. Scherff, 1814), 12. Also, "[Of all] That which binds the sounds together to the point of forming musical sense . . . it is . . . the period where the sense is most developed

Reicha organized formal structures into four primary schematic categories: la petite coupe binaire, la petite coupe ternaire, la grande coupe binaire, and la grande coupe ternaire.

Within a decade, Reicha's emphasis shifted from periodic structure to thematic organization in Traité de haute composition musicale. His approach to formal schemes based on the première idée mère, the seconde idée mère, and idées accessoires illustrated his growing interest in the importance of thematic material for planning musical structure. One writer, Martin Dennis Smith, suggests that Reicha's use of the term idées mères (mother ideas)

> confirms the role of the main theme as the generating source for thematic development and unité within . . . [any] piece of music. Cohesiveness and at the same time variety are obtained through the skillful recalling or repeating of these few main themes. Further variety comes from the employment of accessory themes . . . .[46]

Realizing the importance of thematic material for providing formal coherence, Reicha devoted portions of both Traité de mélodie and Traité de haute composition musicale to the process of thematic development. In the former book, he explained that "In music, to develop, means to get the

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. . . [Ce qui lie les sons ensemble au point de former un sens musical . . . c'est . . . la période où le sens est plus développé . . .]." Ibid., 77.

46. Smith, Reicha's Theories on Dramatic Music, 196.

most from one idea, from one phrase, from one motive or one theme."[47] Skillful repetitions of melodic fragments provided the basis of his approach in this earlier work. In the later treatise, a more extensive discussion of les idées musicales offered suggestions for effective exposition and explained a variety of techniques for developing thematic ideas.

Utilizing thematic exposition and motivic development as the primary structural features, Reicha systematically classified instrumental music into six main categories: la grande coupe binaire (present-day sonata form), la coupe ternaire, la coupe du rondeau, la coupe libre ou la coupe de fantasie, la coupe des variations, and la coupe du menuet. Reicha's novel usage of graphic diagrams reinforced the structural outlines of these schemes. Arrangement of large musical structures under specific headings anticipated the more thorough descriptions and classifications in Marx's Die Lehre von der musikalischen Komposition.

Methodology

Musical form covers an extensive realm of topics including such elements as rhythmic and periodic symmetry, modulatory schemes, organization of thematic material, development of melodic ideas, and classification of sche-

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47. "Développer veut dire en Musique tirer un grand parti d'une idée, d'une phrase, d'un motif ou d'un thème." Reicha, Traité de mélodie, 71.

matic structures for complete pieces. This subject becomes even more complex with regard to the changing perspectives which appeared through different eras of history. From approximately 1750-1850, writers approached the structure of music through such diverse means as comparing music to rhetoric, discussing the balance and symmetry created by periods, arranging pieces into dynamic tonal schemes, organizing music in terms of recurring thematic material, and schematizing complete pieces according to stereotyped patterns derived through analysis of pre-existing models. Such a broad range of topics accompanied by shifting intellectual perspectives produced quite a diverse and interesting background for piecing together the theoretical treatment of this subject.

A detailed examination of Reicha's contribution to this field of study constitutes the basis of this discourse. Reicha treated musical form in two of his major works, Traité de mélodie and Traité de haute composition musicale. The important issues related to this topic which he considered in these treatises fall into three main categories: melodic structure, thematic development, and schematic categories. Each chapter of this investigation includes a thorough discussion of one of these topics as presented in Traité de mélodie and Traité de haute composition musicale as well as a summary of significant similarities and differences found between these two works. Reicha's treatment of these musical elements is subsequently evaluated in terms of

its historical perspective as compared with the investigations of theorists who preceded and succeeded him. Though many theorists contributing to this development receive consideration, Koch and Marx serve as important representatives during their eras. Koch's Versuch marks an important culmination of eighteenth-century thought, while Marx's Die Lehre achieves a much stronger orientation towards formal analysis. This work, which represented a climax in nineteenth-century discussions of form, continued to influence theorists throughout the remainder of the century. Reicha's writings appeared approximately half way between these two important figures.

The final chapter brings Reicha's contributions into sharper historical focus. Conclusions are reached by studying those musical elements which contribute to form, tracing Reicha's shifting emphasis as represented in Traité de mélodie and Traité de haute composition musicale, and comparing Reicha's work to that of his predecessors and successors. Based on this information Reicha's historical significance is described not only in terms of his contributions to theories of form but also with regard to aesthetics and the changing attitudes toward emotion and music.

CHAPTER II

MELODY

Melody has always been an important feature of music. Long before the singing of plainchant in the medieval Christian church, it permeated public celebrations, festivals, and religious ceremonies of ancient civilizations. With the development of monody around 1600 and the rise of Italian opera during the seventeenth century, it enjoyed an even greater prominence than previously. In keeping with the renewed emphasis on the passions and affections during the late Baroque, melody, as a resource for determining character and form in musical expression, became one of the most vital components of musical creation during the eighteenth century.

This growing emphasis on melody as a compositional focal point is reflected in contemporary theoretical writings. Viewing this musical component as an important point of departure instead of an ingredient subordinate to strict contrapuntal procedures, theorists began to grapple with its subtle and elusive nature. One of the earliest writers to formulate important ideas on melody, Johann Mattheson considers it "to be the basis of everything in the

art of composition,"[1] not in the sense of a cantus firmus or a contrapuntal subject, but as the foundation of organization in homophonic structures. Typical of other theorists during this era, he rationalizes the affective qualities of melody by comparing music with rhetoric,[2] leading to his choice of grammatical structure as a model for describing melody.[3]

Writing approximately thirty to forty years later, Johann Philip Kirnberger also pursues this interest in the expressive and affective qualities of music and its similarities to poetry and rhetoric. Progressing through the eighteenth century, music theorists retain grammar as a model for describing musical phrases as they arrange combinations of melodic units into periods and complete pieces. This line of thought reaches an important culmination in the Versuch einer Anleitung zur Composition of Heinrich Christoph Koch, whose descriptions of regular phrase lengths, melodic divisions, and cadential articulation reflect the changing musical styles characteristic of this era. Such rationalization of melody provides a crucial foundation for considering Reicha's historical context later in this chapter.

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1. Johann Mattheson, Der vollkommene Capellmeister, trans. with critical commentary by Ernest C. Harriss (Ann Arbor, Michigan: UMI Research Press, 1981), 301.

2. Ibid., 470-77.

3. Ibid., 380-404.

Reicha focuses on melody as a central issue in his treatment of musical form. The opening statement of the "Préface" to Traité de mélodie reveals not only the significance he bestows on this element of music but also its equality with harmony: "The great edifice of Music rests on two pillars of the same grandeur and of equal importance, Melody and Harmony."[4] Thus at the very beginning of his treatise, Reicha identifies melody, in conjunction with harmony, as one of the primary components of musical art. As he develops his ideas on the structure of music throughout Traité de mélodie and Traité de haute composition musicale, melody assumes a very special and critical role in his presentation of large-scale musical organization.

The période, which serves as the cornerstone in Reicha's discussion of melody in Traité de mélodie, manifests its significance in two very important ways. First, it functions as the primary building block for his discussion of form; that is, larger compositions result from combinations and connections among periods. Second, division of the period into smaller component parts reveals the regular groupings of measures which create periodic symmetry. The smaller melodic units provide a basis for discussing motivic development, which for Reicha becomes an

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4. "Le grand édifice de la Musique repose sur deux colonnes de même grandeur et d'une égale importance, la Mélodie et l'Harmonie." Antoine Reicha, Traité de mélodie (Paris: J.L. Scherff, 1814), i.

inexhaustible resource for creating variety while maintaining unity within a composition.

Melody retains its significant role in musical form in Reicha's later work Traité de haute composition musicale. In this treatise he explains the nature and creation of musical ideas (idées musicales) and then categorizes them according to their structure and function within a piece. Thematic development receives even more detailed treatment in this treatise as Reicha distinguishes between the exposition of ideas in contrast to their development. This differentiation between exposition and development becomes the primary organizing feature in his subsequent presentation of form in Traité de haute composition musicale.

Traité de mélodie

Melody, for Reicha, is the language of passion and sentiment. Describing a good melody as possessing a character, passion, or a pleasantly intertwined succession of sounds, he notes that it also should constantly surprise, move, or soothe its listener.[5] The elusive, indescribable, and mysterious nature of melody is captured in a poem by F. Fayolle with which Reicha closes this treatise.

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5.   "La Mélodie est le langage du sentiment . . .
Dans une bonne Mélodie nous trouvons un caractère, ou une passion, ou une succession de sons si bien enchaînés, que notre oreille en est flattée d'une manière séduisante."
Ibid., 9.

La pure Mélodie, écho du sentiment,
Vrai langage du coeur, parle au coeur seulement.
Elle enchaîne des sons dont le charme suprême
Dans l'ame par les sens se grave de lui-même.
Comme un Discours qui marche et s'arrête à propos,
Elle a sa Période et compte ses repos.
Dans ses Membres divers une juste balance
Fait sentir à-la-fois le Rhythme et la Cadence;
Et le Sens musical, pour être satisfait,
En fixe les rapports dans un ordre parfait.[6]

While this verse evokes an image of the emotional quality of melody, it also alludes to an aspect of music equally important to Reicha—the need for perfect order. To achieve qualities of sentiment, charm, and passion, melodic composition must follow certain orderly principles. Fayolle's poetry also suggests a model for this organization—discourse. Pursuing this line of thought, Reicha argues that if melody represents the fruit of genius or the emanation of sentiment, then it holds this characteristic in common with poetry and oratory. Since both of these types of narrative are subject to a systematic and instructive science of criticism, Reicha, along with his

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6. "Pure melody, the echo of feelings, / The true language of the heart, speaks only to the heart. / It strings together sounds whose supreme charm / By the senses inscribes itself and by itself in the soul. / As in a speech that progresses and pauses, / It has its periods and counts its rests. / In its diverse parts a just balance / Makes one feel both the Rhythme and Cadence; / And the musical Sense, to be satisfied, / Establishes the relationship of this sense in a perfect order." Ibid., 123.

eighteenth-century predecessors, believes that similar
principles of formation can also apply to melody.[7]

Drawing upon his strong background in mathematics,
Reicha patterns his system of approach after geometry. Just
as this discipline proves all cases using figures, he
proposes to demonstrate all of his ideas with musical
examples. Also, as the principles of geometry progress from
one proof to another to establish a solid system, thus he
plans to build his explanation of the principles of melodic
composition by advancing methodically through a progression
of concepts. His "musical proofs" include numerous extended
analyses of complete compositions by Haydn, Mozart,
Cimarosa, Sacchini, Zingarelli, and Piccini as well as short
excerpts from the works of numerous other composers. In
this regard Reicha departs from previous writers who devote
attention to melodic structure primarily as a means of
guiding compositional procedures. Herein lies an important
distinction between these two theoretical processes.
Whereas eighteenth-century theorists prescribe principles as
tools for building compositions, Reicha deduces similar
precepts through analysis of pre-existing works. In the
context of this logical system of proof through examination

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7.   "Si la Mélodie n'est autre chose que le fruit du
        génie, ou, pour mieux dire, une émanation du sentiment et
        de ses différentes modifications, il faut convenir
        qu'elle a cela de commun avec la Poésie et l'Eloquence.
        Mais comme ces deux derniers arts sont soumis à une
        critique raisonnée et instructive, pourquoi la Mélodie en
        serait-elle exempte?" Ibid., iij.

of actual pieces from the literature, Reicha claims that no

other treatment of melody heretofore has been published.[8]

Returning to the analogy between melody and poetic

narration, Reicha posits four primary principles:[9]

1. cadences. Cadences are points of repose which separate

   melodic ideas from each other.

2. symmetry. Recurring beats and accents organize sounds

   into measures. Similarly, groups of measures create

   a unit which Reicha calls a rhythme,[10] which serves as

   the foundation for melodic symmetry and proportion.

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8. This statement seems to indicate Reicha's apparent lack
   of familiarity with the work of such theorists as Koch.
   However, his claim is within the context of establishing
   a logical system of proof comparable to a mathematical
   approach for explaining melody. "It is in Music as in
   Geometry: in the first it is necessary to prove all by
   musical examples, as in the other by geometrical figures.
   In both, it is necessary to progress from consequent to
   consequent, establishing in this way a reliable system
   which no argument can undermine. It is in this respect
   that nothing has yet been published on Melody [Il en est
   de la Musique comme de la Géométrie: dans la première il
   faut tout prouver par les exemples musicaux même, comme
   dans l'autre par les figures géométriques. Il faut
   marcher dans toutes les deux de conséquence en con-
   séquence, et établir un système tellement solide, que des
   raisonnemens quelconques ne puissent l'ébranler. C'est
   sous ce rapport qu'on n'a encore rien publié sur la
   Mélodie]." Ibid., i-ij.

9. ". . . il faut . . . [que la Mélodie] soit faite d'après
   certains principes: ces principes sont à peu près
   comparables aux principes d'après lesquels on ferait un
   discours ou une narration poétique. Delà, la Mélodie
   exige la théorie du rhythme; celle des points de repos ou
   cadences; l'art d'enchaîner et de développer des idées
   pour en faire un tout; la science des périodes et de
   leurs réunions entr'elles." Ibid., 9.

10. Reicha uses the term rhythme to refer to such a musical
    unit as well as to the concept of symmetry.

3. melodic ideas. The smallest melodic unit is the _dessin_.
    Because of its unlimited possibilities for diversity,
    this small element provides an important source of
    variety in composition. Dessins linked together create
    a larger unit, the _membre_. Cadences delineate both of
    these melodic divisions.

4. periods. A combination of all the preceding elements
    creates a unified musical statement--the _période_.
    Longer melodies result from the connection of periods,
    which ultimately serve as the basis for Reicha's dis-
    cussion of large-scale musical forms (_coupes_, _cadres_, or
    dimensions).[11]

Cadences

Cadences, those resting points which separate ideas,
appear at regular time intervals to articulate divisions of
melody, thus establishing and maintaining symmetry. Reicha
draws a distinction between melodic and harmonic delineation
of cadences. In fact, in the "Préface" to this treatise he
criticizes the lack of distinction between these two types
in earlier theories. "Partial and total repose (commonly
called half-cadence and perfect cadences in music) are still
known only in harmony. Melody, as well as harmony, has its

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11. These terms, as well as others in the system, are
    summarized in the "Tableau des mots techniques employés
    dans le Mélodie." _Ibid._, 31.

cadences . . . ."[12] Such devices as longer rhythmic values,
location within a measure, and specific pitches within the
key can determine these articulation points. For example,
the tonic note can produce a perfect cadence; pitches other
than tonic can establish a half cadence.[13] Reicha defines
cadences through these melodic resources in conjunction with
harmonic close. This differentiation between harmonic and
melodic articulation constitutes yet another departure from
eighteenth-century writers who describe cadences primarily
in terms of their harmonic ending.

Cadences fall into two principal categories according
to their strength of articulation within a melody: the
perfect cadence (finale or cadence parfaite), which
separates periods from each other, must terminate on the
tonic note; and, the half-cadence (demi-finale), articulates
shorter ideas within the period. Subdivisions of the
half-cadence include the quarter cadence (quart de cadence),
which is sufficient to distinguish among dessins, and the
three-quarter cadence (trois-quarts de cadence), which

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12.   "Le repos partiel et le repos total (qu'on appelle
vulgairement en Musique des demi-cadences et des
cadences parfaites), ne sont encore connus que dans
l'Harmonie. La Mélodie, aussi bien que l'Harmonie,
a les siens . . . ." Ibid, ii-iij.

13.   "La Mélodie a différens moyens de marquer ses repos;
1°. par une note plus longue que celle qui la précéde;
2°. par une pause; 3°. par le tems de la mesure sur
lequel la cadence se fait; 4°. par de certaines notes de
la gamme, que la nature exige . . . ." Ibid., 11, n. 1.
Such words as temps and changement are frequently
spelled tems and changemens in Reicha's text.

terminates a period, though in a key other than the original tonic. Since it does not close in the primary key, the three-quarter cadence lacks the finality of the perfect cadence.[14]

Throughout Traité de mélodie Reicha includes short diagrams to help clarify the presentation of his analyses. Within these structural schemes punctuation symbols represent cadential strength, thereby confirming the analogies between music and grammar. He equates the quarter cadence with a comma (,), the half-cadence with the semi-colon or colon (; or :), and the perfect cadence with the period (.).[15] For example "4,--4;--3,--3." designates a period with two four-measure units followed by two three-measure divisions articulated respectively by a quarter cadence, a half cadence, a quarter cadence, and a perfect cadence.

Symmetry

Symmetry constitutes one of the most crucial features in a good melody. By bestowing such significance on proportion Reicha shares a common concern with his eighteenth-century predecessors. Explaining this melodic regularity by means of a rhythmic melodic unit called

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14. Defined in "Tableau des mots techniques employés dans la Mélodie." Ibid., 31.

15. Ibid., 12, n. 2.

a _rhythme_, he examines uniformity among phrases from two different yet conjoint perspectives. First, the rhythme provides a method of comparison among melodic units according to their length in numbers of measures. Second, it prescribes placement of cadences at equal distances from each other. In order to maintain balance, principles of rhythme require that one melodic division be followed by a companion (_compagnon_) containing an equal number of measures.[16]

Providing further clarification for the function of a rhythme, Reicha compares it with an individual measure on a much smaller scale. Just as measures divide a series of beats into equal parts, so rhythmes organize a series of measures into corresponding sections articulated by half-cadences. This grouping of measures into equivalent divisions maintains the balance and symmetry of the melody.[17]

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16. "[Le rhythme] compare le nombre de mesures d'un membre avec le nombre de mesures de l'autre, et cherche à égaliser les membres sous ce rapport, sans avoir égard à la valeur des notes. Il place les cadences symétriquement dans des intervalles égaux; il exige presque toujours qu'on les répète, c'est-à-dire qu'on lui donne son compagnon; et ne souffre point (comme le dessin) qu'on le traite arbitrairement. Enfin, le rhythme dispose la proportion des membres par rapport à la quantité de leurs mesures, et les proportions des cadences par rapport à leurs distances." _Ibid._, 14.

17.   "Le rhythme est une autre espèce de mesure musicale et parfaitement comparable aux mesures ordinaires de cet art. Il fait les mêmes fonctions, c'est-à-dire il fait en grand ce que la mesure fait en petit: la mesure partage en parties égales une suite de tems simples

True to his proposed method of proof by example,
Reicha opens his discussion of rhythme by presenting a short
rhythmic figure, reproduced in Example 1. Claiming that
this short sample can sustain interest, even played on
a simple drum without pitch variation, he deduces the prin-
ciples of symmetry based on the following observations.
First, each division is the same length--two measures; the
points of articulation which separate the divisions appear
at equal distances, with the weakest cadences found in the
second and sixth measures, the strongest in the fourth and
eighth; finally, each division maintains the same rhythmic
figures. In Reicha's view, this example demonstrates a very
regular plan capable of commanding a listener's attention.[18]

Example 1. Reicha, Traité de mélodie, A.
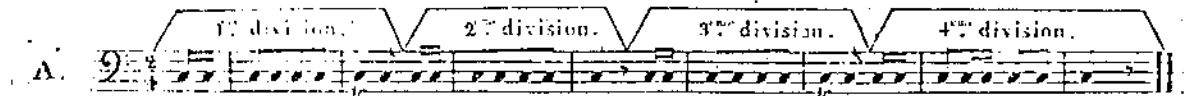
Building on this foundation, Reicha expands the
concept by providing a melody with the same rhythmic values
as found in Example 1. This melody, taken from the second
movement of Symphony No. 53 in D major ("L'Impériale"), by
Haydn, and reproduced in Example 2, demonstrates a four-
measure rhythme ending with a half-cadence. Since the

. . . et le rhythme partage en parties égales, et par
conséquent d'une manière symétrique, une suite de
mesures . . . ." Ibid., 11, n. 2.

18. Ibid., 10.

Example 2.   Reicha, Traité de mélodie, E, No. 1.

melodic unit does not reach a satisfactory close with a per-
fect cadence, it must continue with a companion of equal
length and with similar arrangement of cadences, as shown in
Example 3.   Still melodically inconclusive, yet another

Example 3.   Reicha, Traité de mélodie, F.

rhythme with its companion must be added until the melody
finally reaches a complete close with a perfect cadence,
found in Example 4.   This process of combining rhythmes of

Example 4.   Reicha, Traité de mélodie, H.

equal length along with their companions until reaching a
final cadence maintains melodic balance and proportion.[19]

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19. Ibid., 11-12.

Reicha categorizes rhythmes according to their length. Refusing to limit himself to the primacy of a four-measure division, he states rather emphatically that analysis of compositions by great masters will prove that rhythmes are not restricted to such four-measure units, commonly referred to as Rhythme carré. He also refers to nature, which rejects everything that can lead to monotony and which provides not only rhythmes of four measures, but also those of two, three, five, six and eight measures as well.[20] As Reicha examines sections of varying length, rhythmic regularity and symmetry always remain a point of emphasis.

To begin his categorizations, Reicha divides rhythmes into two groups depending on whether there exists an odd or even number of measures within the unit. In the even-measure category, a rhythme of two measures is especially suited to slow movements, since it is too short for a faster tempo. The rhythme of four measures appears much more commonly than the others; though he refrains from par-

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20. "Il y a beaucoup de personnes qui s'imaginent qu'il n'existe en Musique que le rhythme de 4 mesures, qu'on appelle vulgairement la Rhythme carré; mais pour se détromper, elles n'ont qu'à analyser sous ce rapport les compositions des grands maîtres, et elles seront convaincues du contraire. En général, la nature paraît rebuter tout ce qui pourrait aboutir à la monotonie dans notre art; et pour cet effet, elle ne nous a pas donné seulement le rhythme de 4 mesures, mais aussi bien ceux de 2, 3, 5, 6 et 8." Ibid., 24-25.

tiality, Reicha does believe that the four-measure division seems to be particularly favored by nature.[21]

In his treatment of the longer six- and eight-measure rhythmes, Reicha illustrates a technique for maintaining internal symmetry within a melodic section by requiring that each of these units of greater length be divisible into shorter equal parts. Demonstrating the inner proportions of the six-measure rhythme, he exlains that it may contain either two units of three measures each, shown in Example 5, or three equal sections composed of two measures, shown in the second rhythme of Example 6. One six-measure rhythme possibly may form a complete period if it concludes with a perfect cadence. Balance can also be maintained if this rhythme is followed either by a companion of six measures, as found in Example 6, or by a four-measure rhythme, shown in Example 5.[22]

Example 5. Reicha, Traité de mélodie, X2, No. 1.

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21.   "Il est vrai que la nature a favorisé partic-
        ulièrement le rhythme de quatre mesures, et qu'elle veut
        qu'il soit plus généralement employé que les autres
        . . . ." Ibid., 25.

22. Ibid., 26.

Example 6. Reicha, _Traité de mélodie_, X2, No. 2.

Reicha requires similar internal symmetry within the eight-measure rhythme, which occurs most effectively in a quick tempo. Following a similar line of thought, this unit may be composed of four equal sections containing two measures each, as found in the aria "Finch' han dal vino calda la testa" from _Don Giovanni_, by Mozart, and reproduced in Example 7. On the other hand, it may contain two equal sections four measures long, as demonstrated in Example 8. An eight-measure rhythme does not require a companion, though one may be added.[23]

Reicha maintains his concern for melodic symmetry as he turns his attention to rhythmes containing an odd number of measures. He suggests that units of three or five

Example 7. Reicha, _Traité de mélodie_, Y2, No. 2.

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23. _Ibid._

Example 8. Reicha, <u>Traité de mélodie</u>, Y2, No. 4.

measures be paired with a companion of the same length.
Since rhythmes which exceed five measures should be
divisible into equal parts, he discourages the use of the
seven-measure rhythme. Though he cites the opening of an
overture by Paisiello (Example 15) as an example of such a
rhythme, he uses the same melody to explain that songs which
seem to have seven-measure sections actually have the effect
of eight because of overlapping measures at the close of one
rhythme and the opening of the next.[24]

The preceding presentation demonstrates the great
importance which Reicha places on balance and proportion in
melodic composition. The rhythme, articulated by a half-
cadence, provides an important means for establishing regu-
larity not only among several smaller melodic divisions, but
also within one longer unit. By laying this groundwork,
Reicha organizes melodic sections into musical compositions
which are symmetrically proportioned and rhythmically
balanced.

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24. <u>Ibid</u>., 27.

Melodic Ideas

Whereas the rhythme guides regularity among the lengths of melodic units and organizes the appearances of cadences in a uniform manner, Reicha describes the actual succession of pitches and rhythmic values according to two melodic units called the dessin and the membre. The dessin is a short idea which displays a certain musical unity and cohesion and is articulated by a quarter cadence.[25] Two or three of them joined together create a membre, which should close with a half cadence.[26]

Since the dessin relates to a series of notes and rhythmic patterns, unlimited potential for variety exists among these melodic divisions.[27] In fact, Reicha attributes the distinct characters of melodies as well as the diversity within a piece to the infinite range of feasible dessins.[28]

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25. Ibid., 16.

26. Ibid., 31.

27. "Ce dessin peut être de deux, trois, quatre, cinq ou six notes de la même valeur, ou de valeurs différentes. Parmi ces dessins il y en a qu'on peut appeller Pieds mélodiques, parce qu'ils ont une grande analogie avec les pieds poétiques . . . Ces pieds mélodiques peuvent être variés à l'infini, et par les différentes mesures, et par les différentes valeurs des notes, et enfin par les différentes manières de les broder: ce qui fournit une quantité innombrable de dessins mélodiques." Ibid., 79.

28. "La Mélodie exprime différens [sic] caractères, ou . . . différentes modifications du sentiment . . . cette différence existe principalement dans le choix des dessins mélodiques . . . ." Ibid., 62.

While the seven fragments in Example 9 demonstrate this
potential for great melodic and rhythmic variety, they also
illustrate the distinct contrast between the concepts of
dessins and rhythmes. Even though they exhibit multifarious
melodic possibilities, all of these brief samples are
equivalent in terms of rhythme, since each has exactly the
same length--two measures. Thus the least change in pitches
produces a new dessin, resulting in endless conceivable
arrangements; however, the rhythme is not a source of such
diversity.[29]

Example 9. Reicha, Traité de mélodie, M, No. 1.

Melodic flexibility within a period results from the
variability of combinations of dessins. A single dessin
which dominates throughout, as shown previously in
Example 4, can produce a high level of unity. By contrast,
a somewhat greater degree of diversity arises if several
different dessins appear within the period, as demonstrated

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29. ". . . la moindre variation dans la valeur des notes
    donne un dessin nouveau . . .
        ". . . Mais le rhythme est toute autre chose: il
    n'est pas susceptible de beaucoup de changemens."
    Ibid., 14.

in Example 10. For still greater variety, all the dessins
may be different. Thus the dessin can provide both a tre-
mendous source of unity and a wellspring of diversity within
a melody.[30]

Example 10. Reicha, Traité de mélodie, J.

A larger division of melody, the membre, consists of
one or more dessins.[31] Since the membre as well as the
rhythme is articulated by a half-cadence, these two units
always coincide.[32] Though Reicha presents three possible
alternatives for the arrangement of dessins within a membre,
he recommends a construction based upon similar dessins with
some slight alteration in details. This option allows
potential for variety while maintaining some degree of unity
among the ideas.[33] Two melodies by Paisiello, shown in
Example 11, demonstrate this procedure.

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30. Ibid.

31. Occasionally one dessin, one membre, and one rhythme may
    coincide with each other depending on the cadential
    articulation. Ibid., 15-16.

32. Ibid., 15.

33. Ibid., 20.

Example 11. Reicha, Traité de mélodie, G2, No. 1 and No. 2.

Periods

The essential focal point of Reicha's theory of melody
which binds all of these various elements to create a unified
musical statement is the period. Composed of a symmetrical
arrangement of rhythmes or membres, it always concludes with a perfect cadence, creating a sense of completion on a satisfactory resting point. Other periods can
be added to it to continue the melody, thereby producing
much longer pieces. As summarized by Reicha, "The period is
therefore the most important goal of Melody; the rhythme and
cadences exist in relation to the period; without it, it is
impossible for a good Melody to take place."[34] As he
concisely confirms, a composer who can master the creation
of interesting periods can overcome the difficulties of
melodic art.[35] Organizing periods according to their length

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34. "La période est donc l'objet le plus important de la
    Mélodie; le rhythme et les cadences existent par rapport
    à la période; sans elle, il est impossible qu'une bonne
    Mélodie puisse avoir lieu." Ibid., 12.

35. Ibid.

in terms of numbers of constituent membres, he begins with periods consisting of a single member, followed by those of two membres, and finally those containing more than two membres.

Periods of a single membre. Because they contain only a single rhythme with no companion, periods of a single membre constitute somewhat of an exception to typical practice. The melody God save the king, shown in Example 12, illustrates this category. Since neither period in the example contains a half-cadence, only a single membre and rhythme appear before the perfect cadence articulating the close of each. As a general rule, Reicha suggests that periods of a single membre be divisible into two, three, or four equal parts, thereby maintaining an internal rhythmic balance. Since this first period consists of three equal parts, it does preserve some semblance of internal symmetry. The second period, which is longer and contains two equal

Example 12. Reicha, Traité de mélodie, V.

units, seems more regular since it appears to contain
a four-meaure rhythme plus its companion.[36]

Because its brevity creates an expectation for contin-
uation, a period consisting of only one membre cannot form
an entire melody. Its perfect cadence produces an effect
similar to a three-quarter cadence, especially if the period
modulates to the dominant. However, such periods can prove
very effective as an introduction to a song, as a ritornello
of an air, rondo or romance, or as a part of a short
repeated air such as that found principally in dance
music.[37]

Periods of two membres. In keeping with prevalence
over other types, Reicha designates periods with two membres
as regular periods (périodes régulières).[38] As demonstrated
in the aria, "Là ci darem la mano," from Don Giovanni, by
Mozart, shown in Example 13, the first membre necessarily
concludes with a half-cadence, the second with a perfect ca-
dence. Again stressing proportional uniformity, Reicha re-
marks that these membres should be of equal length, although
at the same time he recognizes and explains a procedure for
extending one membre while maintaining balance within the
period. As expected, the first membre concludes with a
half-cadence in the fourth measure. In No. 2, the second

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36. Ibid., 17.

37. Ibid., 19.

38. Ibid.

membre could have ended in the eighth measure by stopping on
the a' on the first beat to create a perfect cadence.
Instead, the melody moves away from the tonic note, thus
interrupting the cadence while extending the melody by two
additional measures, forming a Coda.[39]

Example 13. Reicha, Traité de mélodie, J2, No. 1 and No. 2.

<u>Periods of more than two membres</u>. Periods of two
membres may be extended quite easily to include three, four,
five, or more membres simply by changing the final perfect
cadence to a melodic half-cadence. Reicha demonstrates this
process using the example reproduced in Example 14. The
first melody contains two membres, concluding respectively
on a half-cadence and a perfect cadence. Beginning in the
same manner, the second melody shows an alteration of the
second membre, which now concludes with a half-cadence
instead of the original perfect cadence. The consequent
lack of a satisfactory close requires the addition of
a third membre. Continuing this same process in the
succeeding example, the originally three-membre period

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39. <u>Ibid</u>., 21.

readily acquires a fourth membre. Extending the melody in
a similar manner, Reicha finally produces a period of seven
membres.[40] Using this approach, melodic extension becomes
an additive process of linking additional membres to create
longer periods.

Example 14. Reicha, Traité de mélodie, J3, No. 1, No. 2,
and No. 3.

Within the broader context of a complete composition,
Reicha draws a very important distinction between two
different types of periods according to their function
within a piece: principal periods (périodes principales)
and added periods (périodes ajoutées). The first type

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40. Ibid., 32-34.

constitutes the basic structure of the melody and actually
contains the most essential musical substance. In contrast,
added periods exist only in relation to principal periods
and do not change the formal structure of the melody.
Rather, they serve to prolong the melody by providing
connecting links between principal periods, or by forming
a coda to extend the end of a piece.[41] Thus Reicha empha-
sizes the functional role assumed by periods within a com-
plete composition, besides showing his interest in their
balanced internal organization.

Additional Elements in the System

In addition to the melodic divisions discussed as
dessins, membres, rhythmes, or periods, Reicha supplements
the system with several adjunct elements. These appended
components provide an explanation for symmetry as it is
maintained during the occasional appearance of exceptional
musical circumstances. Several of them confirm Reicha's
attention to formal function within the context of a piece.

Complément de la mesure. In the Mozart excerpt cited
in Example 13 above, the three small notes found at the end

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41. "Nous appellerons ces dernières, des périodes ajoutées,
    pour les distinguer des périodes principales; car les
    périodes ajoutées ne sont rien isolément, et ne peuvent
    avoir lieu que par rapport aux périodes principales.
    Ces dernières forment la Mélodie et en contiennent le
    corps, tandis que les autres ne font que prolonger la
    même Mélodie d'une manière arbitraire . . . ." Ibid.,
    41.

of the fourth measure belong neither to the first membre, which ends with the downbeat of that measure, nor to the second, which does not really begin until the fifth bar. These three notes, independent of the sections which precede and follow, form a special dessin called complément de la mesure. The complement usually appears in some accompanying voice between two membres separated by a long pause.[42]

Supposition. The supposition occurs if two rhythmes overlap. In the first melody of Example 15, a perfect cadence appears in the fourth measure. The second illustration, which begins with the same melodic material, shows an alteration of the fourth measure, which now acts both as the final bar of the first rhythme and as the initial measure of the second. Thus this measure serves a double function, thereby producing two four-measure rhythmes. Because of this overlap, the resulting seven-measure unit possesses rhythmic symmetry equivalent to that of an eight-measure period. Since one measure is supposed, or imagined, to count as two, Reicha calls this technique supposition.[43] Using a similar process, he explains that a melody consisting of seven measures often has the effect of an eight-measure rhythme.[44]

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42. Ibid., 22-23.

43. Ibid., 23.

44. Ibid., 27.

Example 15. Reicha, Traité de mélodie, O2 and P2.

The supposition occurs very effectively in certain musical contexts. In a duet, the supposition often appears when one voice cadences as the other begins. Similarly a solo may close as the following ritornello enters. The supposition also connects two periods, avoiding a long pause between the end of one and the opening of the next.[45]

Écho Mélodique. An écho mélodique occurs when the close of a rhythme is reiterated in a different voice, as shown in Example 16. For the sake of balance, the echo reappears at the same distance, as shown in the example; that is, the echo found after four measures is repeated following four more bars. Though the resulting rhythme appears to have six measures, it maintains the rhythmic effect of four since the two-measure echo could be omitted without destroying the melodic symmetry, as shown in the second melody.[46]

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45. Ibid., 23-24.

46. Ibid., 24.

Example 16. Reicha, Traité de mélodie, T2.
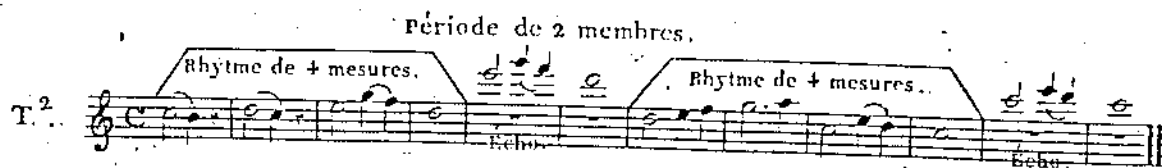
Retard de la Cadence. A fermata placed over the penultimate note of a period, or its antepenultimate, or both, prolongs the rhythme. At these points, arbitrary melodic ornaments may be added, though they cannot contribute to the periodic regularity of the rhythme.[47]

Conduit. A connecting passage (conduit) consists of a short free melodic statement which occurs at a fermata on the dominant and serves to connect the dominant to the tonic. It may also appear between two membres which begin with the same dessin, thus creating a sense of return to a familiar melody. Though this passage is prescribed sometimes by the composer, its realization usually remains with the discretion and taste of the singer.[48]

Coda. The coda (coda) is a musical section located after the material which constitutes the formal structure of the piece. It generally confirms the conclusion of a composition but may also appear at the end of a period, or other sections of a melody. A coda which closes a piece should increase the intensity of excitement by frequently

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47. Ibid., 28-30.

48. Ibid., 30.

employing interrupted cadences, suppositions, or a faster
tempo. Such a conclusion to a long work is comparable to
the peroration of an oratorical discourse.[49]

Inclusion of these six additional elements completes
Reicha's system of period structure. Perhaps even more
important is the subtle way in which these addenda actually
reinforce his greatest concern. Balance and proportion
clearly constitute his primary focal point. The complement,
supposition, echo, and retard enhance this ideal by sup-
plying a corrective for special circumstances which seem
unbalanced.

An additional matter of interest for Reicha, already
manifested in his separation of principal and added periods,
is the functional role served by certain passages within the
context of a complete work. Both the conduit and coda
verify his concern with this issue. The purpose of the
conduit lies in its ability to connect structurally
important passages of music. The role of the coda is to
provide confirmation of a close, whether for a section,
a period, or for an entire composition. Both types of
passage stand outside the formal structure of the piece,
their significance due only to their relationship to the
principal periods.

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49. Ibid., 31.

Summary

In the <u>Traité de mélodie</u>, Reicha describes music as an art capable of expressing emotion. Within this context, melody serves as the language of passion, expressing all the various characters or sentiments. In order to bring forth these sensations successfully, melody must follow general structural principles of rhythm, symmetry, and periods, which Reicha presents systematically through the course of the treatise. He explains melody as a unified and balanced system of musical relationships by coordinating such diverse elements as periodic regularity, cadences, rhythm, and melodic ideas. He also provides some insight into the function served by periods within a complete composition by differentiating between principal and added periods and by describing the conduit and coda. Building upon the foundation established here, Reicha subsequently develops theories which explain the formal organization of large-scale compositions.

Traité de haute composition musicale

Approximately a decade after the publication of <u>Traité de mélodie</u>, Reicha provides a somewhat different perspective on melody in Book Six of <u>Traité de haute composition musicale</u>. Devoting greater attention to the essence of melody in this work, he describes the nature of musical ideas and the creative process which produces them. His

intention is not to explain the actual internal organization of the melodic idea; in fact, he refers the reader to his earlier writing, Traité de mélodie, for information on the construction of phrases and periods.[50] Rather, his goal is to characterize the inexplicable mysteries of melodic art, to explain the presentation of melodies within a composition, and to divide musical ideas into categories according to the structural purpose which they serve within a complete piece.

Nature and Creation of Ideas

In this treatise, Reicha devotes more attention to the elusive nature of melody as a manifestation of artistic self-expression. As he explains, the musical idea (idée musicale) is difficult to describe clearly, yet is easily recognizable to practiced musicians. A professional composer needs no explanation of a musical idea, for this trained artist already creates them with clarity, distinguishes among them, appreciates their merit, and demonstrates their use to students. Nevertheless, though well versed in practical application, this same composer may experience problems in actually defining a musical idea.[51]

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50. Antoine Reicha, Traité de haute composition musicale, 2 vols. (Paris: Zetter, 1824-26.), II, 234.

51. Ibid.

Reicha attempts to explain the elusive nature of the musical idea when he describes the substance of music as an expression of sentiment (art de sentiment). Music represents a language of feeling, the actual musical idea itself a manifestation of passion. This outpouring of emotion embodied within the musical idea appeals to the senses, and can never depend merely on logic, rational discussion, or proof and definition.[52]

Turning to the actual procedures for producing these musical statements, Reicha finds the creative process almost as indescribable as the idea itself and refers to such creative ability as genius (génie). To help alleviate these difficulties in description he turns to metaphoric comparison. As the mind enters into the creative process, an electric fire circulates through the veins, the imagination aflame, as though transported to unknown regions. When this productive capability reaches full activity, ideas abound with inconceivable facility. Such products of imagination acquired during this process are compared by Reicha to rough diamonds in need of polish. He suggests that they be

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52.   "La musique est par essence un ART DE SENTIMENT. Les véritables idées musicales sont le produit de ce que nous sentons. Ce que le sentiment crée, apprécie, ce qui lui plait et ce qui l'intéresse, ce qui est clair ou vague pour lui tout cela n'est point du ressort de la logique, et ne peut être logiquement discuté, ni prouvé, ni défini." Ibid.

notated briefly for later arrangement into an appropriate order.[53]

This power of imagination is an elusive gift of nature which can be acquired neither by effort of will nor through time and requires regular discipline and practice for its development. While under the influence of this burning inspiration, a compelling desire to express inner emotion stimulates and possesses a composer.[54] Yet, this same driving creativity and compulsive self expression can also become a source of fatigue for the composer, depleting energy and demanding rest. This creative impulse can lead artists to glory and can even raise to splendor an era of

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53.   "Quand la faculté de créer est dans sa pleine activité, les idées abondent avec une facilité inconcevable, mais non toujours dans l'ordre convenable. Dans ce cas il est bon (pour n'en pas perdre une partie) de les noter brièvement, ou plutôt de les indiquer seulement, sur une ou deux portées, sauf à choisir plus tard ce qui convient le plus, et a y mettre l'ordre nécessaire. Les idées que l'on trouve de cette manière sont ordinairement des diamants bruts, qu'il faut polir ensuite. Lorsque l'âme est ainsi dans cette disposition, un feu électrique circule dans les veines, et l'imagination est comme si elle était embrasée, on se croit transporté dans des régions inconnues à soi même; le bonheur dont on jouit alors ne se laisse point exprimer. Il est impossible de se faire une idée juste de cet état de l'âme si on ne l'a point éprouvé par soi même." Ibid., 235.

54. ". . . un besoin impérieux de produire stimule le compositeur, son imagination s'échauffe, et l'inspiration créatrice s'empare de lui . . . ." Ibid., 236.

history associated with great Golden Ages of artistic activity.[55]

Description and Function of Ideas

Turning away from the abstruse metaphysics of the nature and creation of music, Reicha offers a more cogent description of the musical idea sufficient for understanding the material he plans to consider in this treatise. He lists three short definitions:

1. a natural and clear motif, or even simply a trace of song;

2. a short harmonic phrase easily remembered when performed;

3. an appealing combination of melody with harmony.

Any melody or phrase which is pleasing to hear, or is easily retained or recalled, or invokes an image in the imagination is a musical idea. Finally, as an expression of emotion, any musical utterance which communicates with the soul, affects feelings, or moves the senses constitutes a musical idea.[56]

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55. Ibid., 235-36.

56.   "1° Un motif naturel et franc, ou même simplement un trait de chant;
        "2° Une courte phrase harmonique qui se laisse facilement retenir en l'exécutant;
        "3° La réunion d'un chant et d'une harmonie de quelques mesures qui fixe l'attention des auditeurs, quoique ce chant et cette harmonie, isolément pris, soient peut être assez insignifiants.

Reicha divides musical ideas into categories according to their construction and formal function within a piece. Some overlap exists among these classifications.

1. Idées mères.[57] These are the most extended, the most complete, and the most important musical ideas in a composition. For example, the opening of a symphony or overture should consist of an idée mère. As noted under the category Périodes, the idée mère should constitute a complete period.

2. Idées accessoires. These are short and often incomplete. Appearing between idées mères, they serve as connections between important ideas as well as between contrasting keys.

3. Phrases. A phrase is a member of a period or of an idée accessoire.

4. Périodes. A musical thought which concludes with a perfect cadence is a period. An idée mère should form a complete period.

"Enfin nous appelons idée en musique, tout ce qui parle plus ou moins à notre sentiment, tout ce qui flatte notre oreille, tout ce que nous retenons facilement, tout ce que nous nous rappelons avec plaisir, tout ce que nous désirons entendre encore après l'avoir entendu déjà, tout ce qui présente à notre imagination une image quelconque, tout eu fin ce qui intéresse le sentiment." Ibid., 234.

57. Literally, "mother ideas." By denoting a musical statement as a "mother idea," Reicha seems to indicate its importance within the composition as a generating force or as the original source for the derivation of subsequent materials.

5. <u>Idées</u> whose interest is uniquely melodic. Though this
   type of melody may be accompanied, the harmony has no
   interest on its own. Some idées mères or idées
   accessoires can belong to this category.

6. <u>Idées</u> whose interest is purely harmonic. These may
   serve as idées accessoires but not as idées mères.

7. <u>Idées</u> whose interest lies in the union of harmony with
   melody. These may appear either as idées mères or as
   idées accessoires.[58]

Reicha's concern with the structural purpose served by
melodic content appeared earlier in <u>Traité de mélodie</u> as
expressed in his differentiation between principal and added

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58.   "Les idées musicales se divisent en outre:
     "1° EN IDÉES MÈRES; une idée mère est celle qui est
la plus étendue, la plus complète et la plus importante
dans un morceau: par exemple, le début d'une symphonie,
d'une ouverture &c. doit être une idée mère.
     "2° EN IDÉES ACCESSOIRES; une idée accessoire est
courte, le plus souvent incomplète; les idées acces-
soires se placent ENTRE les idées mères: elles servent
de liaison entre différens [<u>sic</u>] tons comme entre dif-
férentes idées plus importantes.
     "3° EN PHRASES; une phrase est un membre d'une
période, et souvent aussi une idée accessoire.
     "4° EN PÉRIODES; une période est un sens musical
terminé par une cadence parfaite: une idée mère doit
former une période régulière qui peut être plus ou moins
longue.
     "5° EN IDÉES DONT L'INTÉRÊT EST UNIQUEMENT
MÉLODIQUE. Une idée de ce genre peut être idée mère ou
idée accessoire.
     "6° EN IDÉES DONT L'INTÉRET EST PUREMENT HARMONIQUE;
une idée de ce genre ne peut être qu'une idée accessoire
et non une idée mère.
     "7° EN IDÉES QUI TIRENT leur intérêt DE LA RÉUNION
DE L'HARMONIE AVEC LA MÉLODIE; cette sorte d'idées peut
être employée, soit comme idée mère, soit comme idée
accessoire." <u>Ibid</u>., 234-35.

periods along with his description of the conduit and coda. He has now expanded the subject by categorizing primary (idées mères) and accessory (idées accessoires) ideas, as well as other types of melodic material.

By specifying that the idée mère should comprise a complete period, Reicha seems to understand this melodic statement as a self-contained, independent entity. In his ensuing discussion of musical form,[59] complete with diagrams, the idée mère also serves as the foundational element for the complete structure of the piece, providing not only a sequence of melodic material, but a resource for development as well.

Exposition of Ideas

After explaining the nature and creation of the musical idea itself as well as the wide scope of possible purposes it can serve, Reicha next turns his attention to the role of the musical idea within an actual composition. Even this early in his discussion, he considers the exposition and the development of ideas as two distinct processes which serve two different functions within a musical work. For example, in pieces divided into two primary sections, such as the first movement of a quartet or symphony, the first part serves for the exposition of ideas and

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59. Presented in Chapter V of this study.

the second for their development.[60] Therefore, not only does he recognize two divergent treatments of melody, he also delineates the major divisions of the piece according to these contrasting thematic usages.

Exposition simply refers to an orderly presentation of the composer's ideas suitably interlaced with one another. These ideas should be very clear and easily distinguishable from each other. The exposition necessarily precedes the development, which would lose its impact if the listener has no familiarity with the melodic content.[61]

Reicha illustrates the principles of exposition by providing his analysis of the first part--the exposition--of the Overture to the opera Le nozze di Figaro, by Mozart. Reicha's reduction to two staves appears in Example 17.

This structural breakdown reveals Reicha's preoccupation with the musical idea or motif, for he bases his analysis almost exlusively on this concept. For example, the piece opens with a Motif of 16 measures, followed by its

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60.   "Dans les morceaux qui sont divisés en deux parties générales, (comme par exemple dans les premiers morceaux d'un quatuor ou d'une symphonie) la première partie sert à l'exposition des idées, et la seconde à leur développement." Reicha, Traité de haute composition musicale, II, 236.

61.   "Exposer ses idées, c'est les faire entendre enchaînées convenablement, telles qu'on les a inventées. Cette exposition doit nécessairement en préceder le DÉVELOPPEMENT: ce dernier perdrait la plus grande partie de son intérêt si on l'entreprenait avec des idées non connues ou non entendues auparavant." Ibid., 236.

Example 17. Reicha, Traité de haute composition musicale,
   II, 237-39.

nouvelle idée en La de 8 mesures.

FP FP FP

même idée répétée.

· idée accessoire de 11 mesures.

repetition (<u>même motif répété</u>). Beginning in measure 35,
idées accessoires lead to a new idea in the dominant

(nouvelle idée en La de 8 measures), which is also repeated
(même idée répétée) in measure 68. Succeeding idées
accessoires lead to a new melody in the bass (Nouvelle idée
de 10 measures dont le chant est à la basse) in measure 86,
which is then developed briefly (développement accessoire de
la même idée: 12 measures) in measures 95-107. The section
closes with yet another idea (nouvelle idée de 8 measures)
with its repetition (méme idée répétée). Hence, his pre-
sentation of the first part of this Overture demonstrates
indisputably the crucial significance bestowed by Reicha
upon the idée in the formal organization of an exposition.

Reicha briefly describes the remainder of the piece,
which he does not include in his example. He notes that
after a brief passage of eleven measures introducing the
second section, Mozart returns to the opening motif, trans-
posing to the original tonic those parts which appeared in
the dominant in the first portion. Development does not
occur in this section; the Overture closes with a coda.[62]

According to Reicha, this exposition has all the
required elements. The ideas are readily intelligible,
sufficiently varied, and easily distinguishable from each
other; they possess charm and interest; they are easily
retained by the listener; and their succession is very

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62.   "Après un conduit . . . Mozart reprend le motif et
transpose en Ré [tonic] ce qui est en La [dominant] dans
la première partie . . . Dans cette seconde partie, il
n'y a que transposition d'idées sans leur dévelop-
pement." Ibid., 239.

natural and clearly perceived.[63] This description contrasts
sharply with those of earlier writers who explained the
first section of a composition primarily in terms of its
tonal movement away from tonic. Noticably absent in
Reicha's checklist of elements necessary for an exposition
is any mention of modulation or a key scheme. His only
reference to tonal activity occurs in his notice that new
material appeared in the dominant within his analysis, and
in his description of the second section which contained
a transposition to the original tonic those parts heard
previously in the dominant. This evidence demonstrates
persuasively Reicha's primary emphasis on the succession of
melodic events in his consideration of the structural
features within the exposition of a piece.

Summary

In Traité de haute composition musicale Reicha pro-
vides a perspective on melody somewhat different from his
presentation in Traité de mélodie; yet in many respects this
later work builds upon the groundwork established earlier.
For example, Reicha refers the reader to Traité de mélodie
for information concerning details of melodic structure.

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63. "Cette exposition a toutes les qualités requises: les
    idées sont claires et franches, elles sont suffisamment
    variées et parfaitement bien distinctes les unes des
    autres; elles ont du charme, de l'intérêt; on les
    retient facilement; leur enchainement est naturel et
    parfaitement bien senti." Ibid., 240.

Also, he expands upon his earlier concept of melodic functions. In Traité de mélodie he distinguishes two different structural roles assumed by periods: principal periods constitute the substance of the melody while added periods serve as connecting links. Continuing a similar line of thought in Traité de haute composition musicale, he introduces the categories of primary and accessory ideas as well as other related treatments of melody.

Perhaps the structural principles established in Traité de mélodie allow him greater freedom to explore different aspects of melody in this later writing. Traité de haute composition musicale focuses on the conception of the musical idea as a product of sentiment. However, Reicha had also referred to melody as a "language of sentiment" in Traité de mélodie;[64] his ideas in Traité de haute composition musicale are, therefore, not new, just elaborated. Now, he also devotes more attention to the role of melody in the creative process itself, recognizing genius as a gift of nature which can never be acquired merely through effort.

In comparison with his earlier work, several novel concepts do appear in Traité de haute composition musicale. One innovation is Reicha's explanation of the idée mère as a complete period. This understanding of a melodic unit as an independent, self-contained musical statement, is very characteristic of descriptions of a theme by writers later

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64. Reicha, Traité de mélodie, 9.

in the nineteenth century. Also new is his differentiation
between two thematic processes--exposition and development--
and the clear separation of these two within a piece. In
his presentation of musical form later in this treatise,
both the thematic role of the idée mère as well as the dis-
tinction between expositional and developmental processes
denote significant structural features within a composition.

Historical Perspective

In Traité de mélodie, Reicha's primary goal is to
derive, through analysis of musical examples, those prin-
ciples of melodic organization which contribute to a bal-
anced and symmetrical structure. Drawing upon poetic dis-
course as a constructional model, he combines elements of
melodic pitch succession (dessin and membre), periodic
regularity (rhythme), cadence, and harmony into a unified
system of relationships based on the period as the primary
formal unit.

In attending so closely to these structural details,
he develops a line of thought which had already had its
beginnings in the eighteenth century. As a basis for dis-
cussing melodic structure, earlier theorists had turned to
spoken language as a model and source of terminology in the
absence of a sufficient musical vocabulary. Drawing upon
such a grammatical archetype, Johann Mattheson demonstrated
musical divisions by using actual punctuation marks in his

minuet analysis found in Der vollkommene Capellmeister.[65]
Kirnberger, also drawing an analogy between music and lyric
poetry, described a detailed hierarchical structure of
melodic units consisting of principal sections
(Haupttheile)broken into periods or smaller sections
(Perioden or Abschnitte). Each period contained two or more
phrases (Einschnitte or Sätze).[66] Relating this concept to
harmony, he compared such a period along with its sections
to spoken language: a paragraph in speech consisted of
segments, phrases, and sentences marked by such punctuation
symbols as the comma, semicolon, colon, and period.
According to the same rationale, the harmonic equivalent of
the paragraph consisted of several segments (Einschnitte),
phrases (Abschnitte), and periods (Perioden).[67]

By drawing such analogies to language, musicians were
seeking to describe and rationalize a style of melody
emerging during the eighteenth century. This increasingly
popular type of melodic composition was characterized by
well-defined points of articulation and by arrangements of
phrases and periods which balanced and complemented one

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65. Johann Mattheson, Der vollkommene Capellmeister, trans.
    with critical commentary by Ernest C. Harriss (Ann
    Arbor, Michigan: UMI Research Press, 1981), 452.

66. Johann Philipp Kirnberger, The Art of Strict Musical
    Composition, trans. David Beach and Jurgen Thym with
    introduction and explanatory notes by David Beach (New
    Haven: Yale University Press, 1982), 405.

67. Ibid., 114.

another.[68] The systematic treatment of this style always included cadences defined by tonic and dominant relationships along with the resulting division of the music into melodic segments. Recognition of the four-measure unit as the most preferred length for the regular divisions led inevitably to a balanced and symmetrical arrangement of phrases. Though there was occasional mention of melodic content, recurrences of specific motifs did not play a significant role in the resulting periodic structure.

Among the earliest writers who laid a theoretical foundation for this new style was Joseph Riepel in his Anfangsgründe zur musikalischen Setzkunst. For Riepel, periodicity (Tactordnung) constituted one of the primary aspects of melody.[69] Though he showed a definite preference for four-measure units, he did recognize other segments ranging from two to nine measures, naming them according to their length (Zweyer, Dreyer, Vierer, Funfer, Sechser, Siebner, Achter, and Neuner). Since these units usually appeared in pairs, a well-balanced phrase structure resulted. Riepel distinguished two types of phrases based on the harmonic structure of their ending. First was the modulatory phrase (Änderungsabsatz) which generally closed

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68. Leonard G. Ratner, "Eighteenth-Century Theories of Musical Period Structure," The Musical Quarterly XLII (1956), 439.

69. Nancy K. Baker, "Heinrich Koch and the Theory of Melody," Journal of Music Theory XX (1976), 4.

on the dominant followed by a modulation. The second,
a I-phrase (Grundabsatz), concluded on tonic harmony; this
type was inconclusive (unendlich) if the phrase closed on
the third or fifth of the harmony and final (endlich) if it
closed on the tonic.[70]

Following this foundation developed by Riepel for con-
sideration of periodicity and musical structure, Reicha's
most important eighteenth-century predecessor was the
theorist Heinrich Christoph Koch, whose writing on melodic
sections and mechanical rules of melody appeared in the
Versuch einer Anleitung zur Composition. For lack of
a musical vocabulary, he borrowed terminology from grammar
and rhetoric.[71] Well articulated resting points (Ruhepuncte
des Geistes) were as necessary for melody as for speech;
just as spoken words broke down into sentences (Perioden),
separate clauses (Sätze), and parts of speech (Redetheile),
so music also divided into phrases (Sätze) and melodic seg-
ments (Theile) by means of these resting places.[72] Two
types of termination, the cadence (Cadenz) and the caesura
(Cäsur or Schnitt), differed only in their degree of fi-
nality. Describing them in terms of both harmony and meter,

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70. Ibid., 5-6.

71. Ibid., 3.

72. Heinrich Christoph Koch, Introductory Essay on Compo-
    sition: The Mechanical Rules of Melody, trans. with an
    Introduction by Nancy Kovaleff Baker (New Haven: Yale
    University Press, 1983), 1.

Koch explained that such closing points should fall on the strong beat of the measure[73] and should close with a tone from the tonic or dominant triad.[74] With the phrase established as the primary unit, Koch first examined the smaller divisions (Einschnitte), then proceeded to combinations of melodic sections as a way of creating periods (Perioden) and larger musical compositions.[75]

Koch identified three important characteristics for connecting melodic sections: the type of ending (interpunctische Beschaffenheit), the length of sections (rhythmische Beschaffenheit), and the degree of completeness, referred to in the Lexikon as their logical quality (logische Beschaffenheit).[76] Explaining the closing formula in terms of tonic and dominant harmony, he differentiated between a I-phrase (Grundabsatz) and a V-phrase (Quintabsatz).[77] In terms of length, Koch showed an obvious preference for the four-measure phrase (Vierer), which most commonly contained two-measure incises dividing the phrase into two segments of equal length. He viewed a phrase of five (Funfer), six (Sechses), or seven (Siebener) measures

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73. Ibid., 20-22.

74. Ibid., 36.

75. Ibid., 1.

76. Baker, "Koch's Theory of Melody," 12.

77. Koch, Introductory Essay, 36.

either as an extension of the normal four-measure unit, or as a combination of unequal incises.[78]

With regard to degree of completeness, Koch distinguished two types of phrases. An internal phrase (Absatz) expressed a complete thought but was not sufficiently conclusive to end a period, thus requiring the addition of another musical idea. A closing phrase (Schlußsatz) could complete a period because of its characteristic cadential formula.[79]

Koch grouped phrases into three categories. The basic phrase (enger Satz) contained only as much material as absolutely necessary to create a self-sufficient, intelligible section. Second, the extended phrase (erweiterter Satz) elaborated more deeply, providing a more complete definition of the feeling expressed. The third type, the compound phrase (zusammengeschobener Satz), combined two or more complete phrases which then appeared to form a single unit.[80]

In short, Riepel, Koch, and Reicha demonstrated a common concern in their systematic treatments of the mechanical syntax of melody. Each discussed articulation of melodic sections by cadences which provided tonal definition and some degree of conclusiveness. They classified these divisions according to their length, which served a crucial

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78. Ibid., 13-19.

79. Ibid., 2-3, 7.

80. Ibid., 3.

role in maintaining symmetry as these units were combined. They presented techniques for extending phrases, a concept which receives more detailed consideration in Chapter III. Finally, these melodic segments served as basic units for creating larger musical structures. Thus each approached melody very methodically by coordinating elements of harmony, meter, cadence, and periodic regularity in balanced relationships through which the various segments and sections joined to create phrases and longer compositions.

The importance of the period as a guiding factor in the organization of a composition was emphasized by Reicha in his categorization of principal and added periods in Traité de mélodie. Different periods assumed significance according to the specific purpose served within a composition. Accordingly, principal periods defined the primary substance of the piece while added periods played only a subsidiary role.

Earlier theorists also explained the functional purpose served by periodic units in relation to a complete piece. For example, Vogler, who conceived music primarily as a tonal plan articulated by a periodic configuration, referred to insignificant periods (unbedeutende Perioden) which served as interludes (Zwischenstücke) connecting the

main themes (Hauptsätze) within his discussion of the sym-

phony in the Betrachtungen der Mannheimer Tonschule.[81]

Francesco Galeazzi also described various functional

roles served by different periods within a composition in

his Elementi teorico-pratici di musica. The periodi di

Congiunzione "serve to connect well and unite together the

various essential periods of the melody."[82] The cadential

period (Periodo di Cadenza) "is always dependent on previous

[ideas], especially on the [Principal] Motive, or the Second

Motive, and in it the melody is prepared and made ready for

the cadence."[83] Finally, a new period, the Coda (Coda),

> is an addition or prolongation of the cadence, and
> therefore not an essential period, but it serves
> very well to link the ideas which end the first
> part with those which have begun it, or with those

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81.   "In den Sinfonien befinden sich meistentheils zwei
       Hauptsätze. Erstens ein starker, der zur Ausführung den
       Stof giebt. Zweitens ein sanfter, der die hizigen
       Getöse vermittelt und das Gehör in einer angenehmen
       Abwechslung erhält. Die anderen feurigen Zwischen-
       stücke, die blos nur zum Zusammenhange als einzele
       unbedeutende Perioden gezogen werden, rechnet mannicht."
       Georg Joseph Vogler, "Ueber die Ouvertur der Operette
       der Kaufmann von Smirna," Betrachtungen der Mannheimer
       Tonschule, 3 vols. (Mannheim: n.p., 1778-81), reprint
       edition, 4 vols. (New York: Georg Olms Verlag, 1974),
       II, 62.

82. Bathia Churgin, "Francesco Galeazzi's Description (1796)
    of Sonata Form," Journal of the American Musicological
    Society XXI (1968), 185.

83. Francesco Galeazzi, Elementi Teorico-Pratici di Musica,
    2 vols. (Rome: Puccinelli, 1796), II, cited and trans-
    lated in Churgin, "Galeazzi's Description of Sonata
    Form," 193.

with which the second part begins . . . And this is
its principal function.[84]

Jérôme-Joseph de Momigny also described structural
roles assumed by periods in Cours complet d' harmonie et de
composition. He divided periods into two classes: prin-
cipal periods (périodes capitales) and subordinate periods
(périodes infèrieures). Describing these primarily accor-
ding to the nature of their melodic content along with their
functional role within a composition, he designated the four
types of principal periods as those of commencement (péri-
odes de début), animation (périodes de verve), melodiousness
(périodes mélodieuses), and dexterity (périodes de traits).
Subordinate periods could never appear independently, since
they served as intermediary periods (périodes intermédi-
aires), as complementary melodic statements (périodes com-
plémentaires) within the framework of the preceding passage,
or as connections (périodes conjonctionnelles) uniting prin-
cipal periods.[85]

Undoubtedly periods constituted a crucial feature in
the structure of music for eighteenth-century theorists.
Reicha integrated melodic content into his system of periods
through his examination of the dessin and membre. Before
him, Joseph Riepel had also considered melodic units in

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84. Ibid., 194.

85. Jérôme-Joseph de Momigny, Cours complet d'harmonie et de
    composition, 3 vols. (Paris: Chez l'auteur, 1806), II,
    397-98.

terms of figures (<u>Figuren</u>). He distinguished four types according to the melodic style exhibited: a <u>Singer</u> was lyrical; the <u>Laufer</u> had running figures; the <u>Springer</u> contained leaps; and the <u>Rauscher</u> was comprised of fast, often repeated notes.[86]

Reicha's dessin also embraced other eighteenth-century concepts related to melodic content. When he noted in <u>Traité de mélodie</u> that "melody expresses different characters or different modifications of sentiment" and that "this difference exists principally in the choice of melodic dessins,"[87] he expressed a similar idea as Koch, who explained that the "<u>Hauptsatz</u> or <u>Thema</u> is that melodic phrase of a composition which designates the principal character or which represents the same expressed sentiment in a comprehensible image or impression."[88] Thus melody served an important role by expressing the character of a piece.

Another important precept expressed by eighteenth-century theorists and aestheticians was the necessity of

86. Baker, "Koch's Theory of Melody," 6.

87.   "La Mélodie exprime différens [<u>sic</u>] caractères, ou . . . . différentes modifications du sentiment . . . cette différence existe principalement dans le choix des dessins mélodiques . . . ." Reicha, <u>Traité de mélodie</u>, 62.

88.   "Hauptsatz oder Thema, ist derjenige melodische Satz eines Tonstückes, der den Hauptcharakter desselben bezeichnet, oder die in demselben auszudrückende Empfindung in einem faßlichen Bilde oder Abdrucke darstellet." Heinrich Christoph Koch, "Hauptsatz oder Thema," <u>Musikalisches Lexikon</u>, 2 vols. (Frankfurt am Main: Hermann, 1802), reprint edition (Hildesheim: Georg Olms Verlag, 1964), column 745.

maintaining unity (<u>Einheit</u>) while also providing variety (<u>Mannigfaltigheit</u>) within a composition. Again, melodic content was one element capable of fulfilling this compositional goal.[89] Reicha also explained unity and variety in terms of melodic content as he described three possible relationships between membres and dessins.

> The membres of a period are composed, 1°. of similar dessins without altering notes; 2°. of similar dessins with alteration of notes; 3°. of dissimilar dessins.
> Those of the second case are better, for they have more variety than those of the first and more unity than those of the third.[90]

Therefore, the two important eighteenth-century functions served by melodic content--the expression of character and the balance of unity and variety--received treatment in Reicha's <u>Traité de mélodie</u>.

Also related to melodic content in eighteenth-century writings were the occasional descriptions of the appearance of a theme within the context of a piece. For example, Koch noted that the theme was found in the opening phrases, with

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89. Lea Madelein Rutmanowitz, <u>The Expositions and Developments of the First Movements of Haydn's Keyboard Sonatas and Their Relationship to Contemporary Theoretical Concepts</u> (Ph.D. dissertation, Columbia University, 1987; Ann Arbor, Michigan: University Microfilms, 87-24085), 51-54.

90.   "Les membres d'une période sont composés, 1°. de dessins égaux sans altération de notes; 2°. de dessins égaux avec changement de notes; 3°. de dessins inégaux.
     "Ceux du second cas sont les meilleurs, car ils ont plus de variété que ceux du premier et plus d'unité que ceux du troisième." Reicha, <u>Traité de mélodie</u>, 20.

the possible exception of a preceding introduction, and that the remaining phrases expressed the same feelings.

> Among the various phrases of a melody, the first usually contains the main idea, which . . . defines the feeling the whole should arouse. This will be called the theme or main phrase. The remaining phrases, however, which present the different expressions of this feeling, may be called dissection phrases . . . because they are broken up in a different way in the realization.[91]

Galeazzi reinforced these same principles in his description of the Motive, which is "the principal idea of the melody, the subject, the theme . . . of the musical discourse, and the whole composition must revolve upon it."[92] Furthermore, it should be well-rounded and lucid and should always terminate with a cadence.[93]

Despite the importance of the theme as the opening melodic statement and the source of expression, eighteenth-century theorists never conferred structural significance upon it when they approached the topic of formal arrangement. For example, in his presentation of the symphony, Vogler described two themes, the first strong and the second soft. However, these differing statements actually provided local contrast rather than major form-defining features

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91. Koch, Introductory Essay, 3.

92. Galeazzi, Elementi, II, cited in Churgin, "Galeazzi's Description of Sonata Form", 191.

93. Ibid.

within the piece.[94]   Furthermore, Koch referred to a
"singing phrase" in the first section of the symphony, but
he described the structure of that section in terms of tonal
activity, phrases, and cadences.[95]   Finally, Galeazzi ob-
served that both the Second Motive and the Characteristic
Passage with new ideas were unessential and could be
omitted.[96]   In addition to the Motive, which "is a most es-
sential member of every melody,"[97] Galeazzi identified the
departure from the key (Vscita di Tono) and the cadential
period (Periodo di Cadenza) as the most crucial elements.[98]
That is, he chose tonal movement and periodic close as the
structural features.

In general, Reicha's thoughts as reflected in Traité
de mélodie paralleled these eighteenth-century ideas
closely. For him also, the period served as the foundation
of the formal structure within a composition, while the
melodic content, though important, did not contribute to
this organization. However, he treated thematic materials
more thoroughly than his predecessors by incorporating the
dessin and the membre into his theory of the period. These

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94. Stevens, "Vogler and the Second Theme," 297.

95. Koch, Introductory Essay, 199.

96. Galeazzi, Elementi, II, cited in Churgin, "Galeazzi's
    Description of Sonata Form," 192-93.

97. Ibid., 191.

98. Ibid., 192-94.

two melodic units served as the basis of his presentation of thematic development, as shown in Chapter III.

A crucial turning point appeared with Traité de haute composition musicale. From the beginning of Book Six, Reicha's emphasis on the musical idea as the product of burning inspiration emerging from the soul of a composer contrasted sharply with Galeazzi's notion that "the best composers do not make any choice of motives . . . since any most mediocre motive can, [if] well developed, make an excellent composition."[99]

Such differing perspectives certainly had a profound impact on the conception of large-scale musical structure. In a statement which reflected eighteenth-century views, Galeazzi explained that "The art . . . of the perfect composer does not consist in the discovery of galant motives, [or] of agreeable passages, but consists in the exact conduct of an entire piece of music."[100] This "exact conduct of an entire piece of music" was explained by theorists as a large-scale tonal plan articulated by period structure. Reicha departed from this approach in Traité de haute composition musicale by describing the first section of a composition--the exposition--almost entirely in terms of a suitable succession of melodic ideas. Thus the presen-

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99. Ibid., 189-90.

100. Ibid., 189.

tation and manipulation of thematic material became an important feature of structural organization.

Evidence of Reicha's growing emphasis on the theme also appeared in his classification of melodic ideas. Whereas earlier theorists distinguished periods as primary or subsidiary according to the functional role assumed within a composition, Reicha categorized themes in terms of the structural purpose served in a piece.[101] The most significant types he discussed were the idées mères and the idées accessoires.

Further indication of Reicha's preoccupation with the theme was revealed in his discussions of the structure of the idée mère. Initially he specified that these ideas, as the most extended, most complete, and most important musical ideas within a composition, should constitute a complete period.[102] In his subsequent discussion of la grande coupe binaire, he offered suggestions for prolonging the first idée mère by adding phrases. His most extended version of the first idée mère consisted of a short binary form complete with tonal movement to the dominant, a bridge passage, repetition of the initial idea in tonic, and a short coda.[103] He even included a diagram of the extended idée

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101. Reicha, Traité de haute composition musicale, II, 234-35.

102. Ibid., 234.

103. Ibid., 297. Refer to the discussion of la grande coupe binaire in Chapter V of this study.

mère. By following such a procedure, Reicha utilized the
phrases within a period to build a theme rather than to
articulate a large-scale tonal plan. In this way he rein-
terpreted the role served by period structure within a com-
position. This concentration on the primacy of the theme
contrasted with such a notion as Koch's that the theme was
contained within the first phrase.

Writing approximately two decades after the publi-
cation of Reicha's Traité de haute composition musicale,
A.B. Marx also presented the form of a musical composition
with primary emphasis on its melodic content[104] in Die Lehre
von der musikalischen Komposition. He discussed both Rondo-
form and Sonatenform by describing the arrangement of
primary (Hauptsatz) and secondary (Seitensatz) statements.

Explaining the organizational possibilities for the
Hauptsatz in sonata form, Marx presented several options.
Among these alternatives for constructing such a theme he
included a closed phrase (Satzform),[105] a period with ante-
cedent (Vordersatz) and consequent (Nachsatz) statements,[106]
a period with an inconclusive consequent (die Periode mit
aufgelöstem Nachsatz),[107] an extended period (die erweiterte

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104. Moyer, Musical Form in the Nineteenth Century, 87.

105. Adolph Bernhard Marx, Die Lehre von der musikalischen
     Komposition, 4 vols. (Leipzig: Breitkopf und Härtel,
     1845), III, 248-50.

106. Ibid., 250.

107. Ibid., 251-53.

Periode),[108] and a series of phrases (<u>Satzkette</u>).[109] Following a procedure anticipated by Reicha, Marx thus employed period structure as the basis for organizing the theme rather than as the means of disclosing a tonal scheme. For both of these theorists, thematic content not only defined the formal organization of the composition but guided the internal arrangement of periods as well.

Conclusions

By comparing Reicha's contributions to musical form with the work of other writers, two major concepts emerge from theoretical discussions of melody. The first involves the structural aspects of melody itself. The second pertains to the role played by melody within the context of a complete composition.

As early as Mattheson and continuing throughout the eighteenth and into the nineteenth century, theorists described melodic divisions, cadences, and rhythmic regularity by drawing upon grammar not only as a structural model but also as a source of vocabulary. Using these divisions as a foundation, such writers as Kirnberger, Riepel, Koch, Momigny, and Reicha coordinated the diverse musical elements of harmony, melody, and periodicity to describe music as a unified system of relationships which

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108. <u>Ibid.</u>, 253-55.

109. <u>Ibid.</u>, 255-57.

exhibits balance and symmetry among its constituent elements. In this context, the purpose of melody within a complete composition was to express character and contribute to unity and variety. Theorists described the functional role of periods using such terms as Vogler's <u>unbedeutende Perioden</u>, Momigny's <u>périodes capitales</u> and <u>périodes inférieures</u>, and Reicha's <u>périodes principales</u> and <u>périodes ajoutées</u>.

In <u>Traité de haute composition musicale</u>, Reicha's distinction between idées mères and idées accessoires continued to draw attention to the purpose served by melody within the context of the complete piece, though his emphasis shifted away from the period and toward the theme. He specified that the idée mère must form a complete period and described it as a complete formal unit in his discussion of la grande coupe binaire. Marx continued to consider primary (<u>Hauptsatz</u>) and secondary (<u>Seitensatz</u>) thematic units in terms of their internal structure.

This shift of emphasis in the treatment of melodic structure seems to reflect a parallel transition in the growing acceptance of the significance of melody as a form-defining element. For example, in <u>Traité de haute composition musicale</u>, Reicha presented the first section of the overture to <u>Le nozze di Figaro</u> almost exclusively in terms of its succession of melodic ideas. Later, Marx also chose theme as the primary form-defining element in his discussion of musical form. Thus before the middle of the nineteenth century, the theme became a primary musical element for

defining the structure of music. Reicha's _Traité de haute composition musicale_ presented one of the earliest discussions of such thematic content.

CHAPTER III

THEMATIC DEVELOPMENT

"In music, to develop means to get the most from one idea, one phrase, one motif or one theme."[1] This concise statement from Traité de mélodie reveals Reicha's understanding of thematic development as a means of generating major portions of a composition from the melodic material already present in the work. A similar comment nearly a decade later found in Traité de haute composition musicale shows that his basic conception of the role of this process changed very little during this period. "To develop ideas, or to make the most from them . . . to present them in different states, it is to combine them in several interesting ways, and finally produce unexpected and novel effects on ideas known in advance."[2]

These remarks disclose the thematic idea as the center of attention for Reicha's treatment of the techniques of

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1.   "Développer veut dire en Musique tirer un grand parti d'une idée, d'une phrase, d'un motif ou d'un thème." Antoine Reicha, Traité de mélodie (Paris: J.L. Scherff, 1814), 71.

2.   "Développer ses idées, ou en tirer parti . . . les présenter sous différentes faces, c'est les combiner de plusieurs manières intéressantes; c'est enfin produire des effets inattendus et nouveaux sur des idées connues d'avance." Antoine Reicha, Traité de haute composition musicale, 2 vols. (Paris: Zetter, 1824-26), II, 240.

development. Such melodic manipulation includes not only
fragmentation of long ideas but also expansion of shorter
ones. It may encompass ingenious modulation, combination of
ideas, contrapuntal elaboration, reharmonization, different
orchestration of ideas, and alteration of accompanying
figures.[3] Repetition of motivic fragments through use of
these procedures results in the creation of a melodic prog-
ression (Marche mélodique).[4]

Since the developmental process originates with
melodies previously presented within the piece, its
effectiveness relies heavily upon the nature and character
of those ideas.[5] For this reason, Reicha stresses the im-
portance of creating melodies which are easily intelligible,
readily remembered, and effortlessly recognized; even a
brief portion extracted from the motive should suffice to
recall the entire theme.[6]

Through his presentation of developmental techniques,
Reicha believes he has unveiled a great mystery of musical
composition[7] essential to all students.[8] Since the motive
itself supplies the material for development, these

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3. Ibid., 262.

4. Reicha, Traité de mélodie, 72.

5. Reicha, Traité de haute composition musicale, II, 261.

6. Reicha, Traité de mélodie, 72.

7. Ibid., 71.

8. Reicha, Traité de haute composition musicale, II, 263.

procedures can provide an invaluable source of interest and variety while retaining the essential character of the motive and maintaining great unity throughout the composition.[9]

In organizing and formulating these methods for developing the motive, Reicha claims he has discovered and revealed the true secret of Haydn's music. He considers that no composer before Haydn fully comprehended the inexhaustible resources available through the extraction of melodic units from a motive. Endorsing Haydn's music as a model for study,[10] he especially recommends the last twelve symphonies for careful analysis.

Traité de mélodie

The presentation of techniques for developing a motive constitutes a short, but very special, portion of Reicha's Traité de mélodie. The procedures he describes allow numerous diverse appearances of the theme, thereby capturing the listener's attention. Application of these methods provides a means of expanding the melodic content without jeopardizing the requisite unity of the piece.

Since his approach to thematic development is built on short passages extracted from a phrase, Reicha first demonstrates the process of dividing a motif or theme into its

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9. Reicha, Traité de mélodie, 74.

10. Ibid.

constituent phrases and dessins using a melody from the fourth movement of the String Quartet K. 458 ("Jagd-Quartet"), by Mozart, as shown Example 18. The fragments numbered 1, 2, and 3 are the dessins of the melody, which can be segmented further into five petits dessins, numbered 4, 5, 6, 7, and 8. The theme also contains two membres of four measures each, numbered 9 and 10. Thus this motif by Mozart can be reduced to three dessins, five petits dessins, and two membres, summarized in No. 11.[11] This crucial partitioning of the melody into its constituent membres, dessins, and even petits dessins[12] provides the building blocks for his systematic manipulation of melodic material.

Example 18. Reicha, Traité de mélodie, B5, Nos. 1-11.

11. Reicha, Traité de mélodie, 71-72.

12. ". . . l'art de diviser un thème en membres et en dessins." Ibid., 72.

Each of the techniques Reicha presents for developing a membre, a dessin, or a petit dessin involves some method of melodic repetition. He describes each of these various types according to five main categories: exact repetition (répétition sans changement de notes); ascending sequence within the key (répet: en montant et en restant dans la même gamme); ascending modulatory sequence (même répet: en modulant); descending sequence within the key (répet: en descendant; sans changer de gamme); and descending modulatory sequence (même répet: en modulant).[13] Example 19 demonstrates these procedures using the first dessin extracted from the theme by Mozart which was introduced in Example 18.

Example 19. Reicha, Traité de mélodie, B5, Nos. 12-16.

After first breaking the motive into its component parts and then introducing the potential techniques for

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13. Ibid., Example B5, Nos. 12-16.

treating these segments, Reicha next applies these proce-
dures to the development of the same melody from Example 18.
He progresses very systematically through this demon-
stration, beginning first with a complete membre, then
moving to each dessin, and finally each petit dessin.

Opening the discussion with the first membre, shown in
Example 20, he illustrates an ascending sequence encom-
passing tonal movement from B-flat through C minor and
finally E-flat major. Treatment of this membre generates
twelve measures.[14]

Example 20. Reicha, Traité de mélodie, B5, No. 17.

Moving to the next smaller melodic unit, Example 21
shows three different ways to manipulate the first dessin.
No. 18 demonstrates a descending modulatory sequence moving
from B-flat major through the keys of G minor and E-flat
major. In No. 19, an ascending sequence passes from B-flat
through C minor and E-flat major. An ascending modulatory
sequence reharmonized in the minor mode appears in No. 20.

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14. Ibid., 72-73.

Reicha suggests that such treatment of the dessin terminate with a completion of the membre, as shown in 18 and 19.

Example 21. Reicha, Traité de mélodie, B5, Nos. 18, 19, and 20.

Examination of the second dessin appears in Example 22. Each fragment shows an ascending sequence with No. 21 remaining diatonic in the key of B-flat and No. 22 modulating. Reicha allows the slight modification by addition of an eighth-note at the beginning of the dessin on the basis of goût, or taste. Such alterations must be so slight that they do not jeopardize the integrity of the dessin.[15] By way of further example, Reicha also demonsrates a descending diatonic sequence of the same dessin. In order to recall their relation to the original motive, Reicha suggests that the entire opening membre precede such elab-

15. Ibid., 73.

oration of the second dessin, as found in both illus-
trations.[16]

Example 22. Reicha, Traité de mélodie, B5, Nos. 21 and 22.

Finally, Reicha turns to treatment of the smallest
melodic division, which he calls a petit dessin. In Example
23 an ascending sequence of the initial petit dessin leads
ultimately to the appearance of the theme. In a similar
manner, Reicha systematically explores the developmental
potential of the remaining petites dessins.

Example 23. Reicha, Traité de mélodie, B5, No. 25.

In Example 24, Reicha again demonstrates the possi-
bility of altering a melodic fragment in the course of
developmental manipulation. In the descending sequence in
No. 29 he changes the final interval of a third to a fourth.
Another type of alteration appears No. 30, as each repe-
tition of the pattern closes with a different intervallic

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16. Ibid.

relationship between the final two notes. Reicha mentions once more that such alterations are always permissible if guided by goût and if prepared in such a way that the material is recognizable as part of the motive.[17] For example, the appearance of the complete membre immediately preceding each sequence reminds the listener of the original theme.

Example 24. Reicha, Traité de mélodie, B5, Nos. 29 and 30.

Since one of Reicha's goals in this process of melodic manipulation is to generate large portions of a piece from a small set of melodic fragments, he keeps close count of the measures produced. By repeating membres, dessins, and petits dessins extracted from the original eight-measure theme, he has created material for 124 measures. Because he obtains his resources for treatment directly from the motive itself, the process of development consequently retains the character of the original motive and provides unity for the composition. These same techniques also serve as a resource for creating new membres and periods.[18]

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17. Ibid.

18. Ibid.

This course of thematic development which Reicha designates as the melodic progression (marche mélodique) can also imply a harmonic progression (marche harmonique). Just as melody can guide the harmony found in the accompaniment, so the melodic progression acquired through thematic development can also outline a simultaneous harmonic progression. In this way, the melody assumes a dual responsibility of generating material for development as well as regulating the harmony. This procedure provides a more interesting result than the usual approach whereby the composer focuses attention primarily on the harmony and allows the melody to play a less prominent role.[19]

Reicha concludes this section with a summation of general remarks concerning the effective use of these techniques. Not all melodic fragments which could be extracted from a theme have to undergo developmental procedures; only the most interesing and most enchanting ones should be thus treated.[20] Melodies most appropriate for further elaboration are those whose dessins, taken

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19.　　"Il est à remarquer que ces marches mélodiques indiquent des marches harmoniques, que l'on trouve en accompagnant les premières par l'Harmonie. Ces marches mélodiques ont par conséquent un double intérêt pour l'art musical; c'est de fournir en même tems des marches harmoniques nouvelles et piquantes; au lieu que la Mélodie joue un rôle d'un médiocre intérêt dans les marches harmoniques ordinaires, où le compositeur ne fixe son attention que sur l'Harmonie." Ibid., 74, n. 1.

20. Ibid., 74.

separately, possess their own melodic charm. The character of the entire piece reflects the nature of these individual dessins.[21]

A complete composition which contains numerous useful dessins developed according to these principles also includes additional complementary ideas interspersed among the developmental areas. This contrasts with the continuous development found only in fugue, which places more emphasis on harmony than melody. The successful integration of developmental techniques with other similar ideas contributes to the judicious arrangement of all the musical resources.[22]

Tempo also has a role in the melodic process, for large-scale development of a theme can occur only in a quick tempo. In a slower movement, only one or maybe two dessins can receive treatment. In addition, the difficulty of remembering motives from an adagio movement further diminishes the benefits of developmental process.[23]

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21. Ibid., 75.

22. "Il ne faut pas s'imaginer que dans un pareil morceau on ne marche que de développemens en développemens, (cela ne peut se faire que dans une fugue où l'harmonie est pour plus que la Mélodie, quoiqu'on y développe le thème dans tous les sens possibles); au contraire, il faut entre-couper ces développemens par d'autres idées analogues; il faut savoir bien amener ces ressources, et mettre tout à sa place: voilà le grand art." Ibid., 75.

23. "Un grand développement d'un thème ne peut avoir lieu que dans un morceau d'un mouvement accéléré. Dans les morceaux d'un mouvement lent (comme adagio, largo, lento), on ne peut le faire que partiellement, c'est-à-dire, qu'avec un ou deux dessins tout au plus;

To guard against potential monotony resulting from inordinate concentration on individual motives, sections should transpose them as well as alternate them with one another, always excluding what is of no interest. Reicha again recommends Haydn as a model for study.[24]

Finally, Reicha presents the genres which most commonly employ the techniques he has described. Vocal music seldom makes use of such procedures, not only because of the limited range of the human voice but also because of the problems inherent in setting a text to this type of passage.[25] More frequently, these techniques appear in such instrumental works as symphonies, quartets, overtures, and ballet airs, where they receive more effective treatment.

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et souvent même on n'y emploie pas cette ressource, parce qu'on n'a pas assez de tems pour le faire ou bien l'amener, et parce que cette ressource est là d'un intérêt moins saillant que dans le mouvement vite; enfin, parce qu'il est plus difficile pour l'auditeur de retenir un motif d'adagio que d'allegro." Ibid., 75.

24. "Si l'on ne sait pas bien employer ces ressources, il est possible de produire de la monotonie; mais l'unité n'en souffrira jamais: il faut, en les employant, bien moduler, il faut savoir les couper avec d'autres idées, il faut en exclure ce qui n'est pas intéressant, il faut enfin ne pas en abuser; encore une fois, il faut prendre Haydn pour modèle." Ibid., 75.

25. "Until now, the principal factors contrary to [development in vocal music] have been the words, which have never been made for development. This would be a genre of vocal music to create, if the composer and the poet were willing to collaborate in this respect [Les causes principales qui s'y sont opposées jusqu'à présent, ce sont les paroles qui n'ont jamais été faites pour ces développemens. Il y aurait donc ici un genre de Musique vocale à créer, si le compositeur et le poéte voulaient bien s'entendre sous ce rapport]." Ibid., 75, n. 1.

Development plays an important role in vocal and instrumental fugue because it maintains unity and fulfills the rigorous requirements for fugal writing.[26]

Traité de haute composition musicale

Thematic development continues to hold great interest for Reicha in his later writing, Traité de haute composition musicale, for he devotes an entire chapter to it in Book Six. While in his earlier work, Traité de mélodie, he confines his discussion to melody, he now also explores harmony, accompaniment, orchestration, and counterpoint.

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26. "It is good to note that until now in vocal music, little use has been made of motivic development; the limited range of the human voice and the difficulty experienced in its execution are partly the cause . . . However, it is not impossible to use it, especially in ensemble pieces; but in instrumental music, as in the symphony and the quartet, in the overtures and the different ballet airs, extremely good use can be made of it. In vocal and instrumental fugue, development of the theme plays a great role, because it maintains unity, which in the fugue ought to be rigorously observed, and which could not be obtained better by other means [Il est bon de remarquer que jusqu'ici dans la musique vocale on a fait peu d'usage de ce développement du motif; le peu d'étendue de la voix humaine, et la difficulté qu'elle éprouve dans l'exécution, en sont en partie la cause . . . Il n'est pas cependant impossible de l'employer, particulièrement dans des morceaux d'ensemble; mais dans la musique instrumentale, comme dans la symphonie et le quatuor, dans les ouvertures et les différens airs de ballets, on en peut faire un usage extremement heureux. Dans la fugue vocale et instrumentale, le développement du thème joue un grand rôle, parce qu'on y entretient l'unité, qui dans la fugue doit être rigoureusement observée, et qu'on ne pourrait pas mieux obtenir par d'autres moyens]." Ibid., 75-76.

Reicha discloses a close relationship between the development of motives and their original presentation in the exposition. That is, the effectiveness of thematic development necessarily depends on the quality of materials extracted from the exposition.[27] Reicha expresses the musical bond between the two as he explains further that "The art of the composer therefore principally consists in the creation of ideas and in their development."[28] This brings to the foreground the importance of the idea (idée), or theme (thème, or motif) in Reicha's understanding of the compositional process; for him the theme serves as the element of inspiration as well as the object of manipulation. The exposition and the development of a theme cooperate mutually in the creation of music.

At the same time, Reicha clearly differentiates between these two separate compositional processes. A successful exposition often represents ". . . the fruit of chance, of momentary inspiration, of the zeal or effer-

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27.   "Since a development is always made with ideas exposed in advance, its nature depends on the nature of those ideas [Comme un développement se fait toujours avec des idées exposées d'avance, son intérêt dépend de la nature de ces idées]." Reicha, Traité de haute composition musicale, II, 261.

28.   "L'art du compositeur consiste donc principalement dans la création des idées, et dans leurs développemens." Ibid., 262.

vescence of youth . . ."[29] In sharp contrast to this flash

of inspiration, development results only from experience,

ingenuity, and skill.[30] The successful use of techniques

characteristic of development demands disciplined practice

of skills in such compositional areas as harmony, double

counterpoint, modulation, creation of sequences, extraction

of melodic fragments, and combination of several ideas.

Reicha also mentions the crucial study of models provided by

such masters as Mozart and Haydn.[31]

Reicha's procedure for planning a development demon-

strates his highly disciplined and systematic approach to

composition. First, compile a table of melodic fragments

extracted from the ideas and phrases presented in the expo-

sition. Next, consider the possible techniques for manip-

ulating these resources, summarizing ideas as well as pos-

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29. ". . . le fruit du hasard, d'une inspiration momentanée,
    de la chaleur ou de l'effervescence de la jeunesse
    . . . ." Ibid., 262.

30. ". . . pour bien développer ses idées, il faut être
    maître experimenté, adroit et habile." Ibid., 262.

31.   "Pour parvenir à développer facilement et avec in-
    térêt ses propres idées, il faut 1° être maître de
    l'harmonie à deux, à trois et à quatre parties; 2° sa-
    voir manier avec adresse au moins le contrepoint double
    à l'octave; 3° avoir une grande facilité à moduler;
    4° s'exercer fréquemment sur des progressions pour en
    trouver de saillantes; 5° développer souvent une idée
    (en s'exerçant) et chercher à en tirer tout le parti
    possible; 6° apprendre à faire toute sorte de combi-
    naisons ingénieuses avec deux, trois ou quatre idées;
    7° étudier par des analyses fréquentes la manière dont
    Mozart et surtout Haydn ont développé leurs idées."
    Ibid., 263.

sible new materials in another table.[32] Reicha enumerates

possible methods for treating these melodic elements as

exemplified in a preceding analysis.   (Analysis shown later

in Example 26).

1. By transposition of the phrases, which are
   often fragments of principal ideas.
2. By sequence.
3. By imitation, which can become a canon of four
   to eight measures.
4. By dialoque among two or three phrases.
5. By addition of a counter-subject in double
   counterpoint, and by making the most of this
   counterpoint by means of repercussion . . .
6. By varying the ideas of the phrases either me-
   lodically only, or harmonically only, or by
   changing not the chords, but the DESSIN of the
   accompanying parts; or, finally, by another
   distribution of the parts only, by restricting
   or enlarging the harmony.
7. By changing the order of the ideas or phrases;
   as for example, if, after having heard the ex-
   position of the ideas in the order 1, 2, 3, 4,
   you would change to 2, 1, 4, 3, or 4, 1, 3, 2,
   etc.[33]

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32.   "Avant de faire le développement, on NOTERA les
idées, ou les phrases à développer, qui se trouvent dans
l'exposition, en formant un petit tableau . . .
        "On cherche ensuite ce que l'on peut entreprendre
avec ces idées; et l'on indique en abrégé cette nouvelle
matière, en faisant un autre petit tableau." Ibid.,
262-63.

33.   "On a vu dans l'analyse des deux exemples précédens
que le développement se faisait
        "1° Au moyen de la transposition des phrases (qui
sont souvent des parcelles d'idées principales;)
        "2° Au moyen de la progression;
        "3° Au moyen de l'imitation qui peut devenir quel-
quefois un canon de quatre à huit measures;
        "4° En dialoguant avec deux ou trois phrases;
        "5° En ajoutant un contre-sujet en contre-point
double et en tirant ensuite parti de ce contre-point au
moyen de la répercussion.
        "On peut ajouter à cela les deux moyens suivans:

Developmental techniques also include the abbreviation of long ideas, the lengthening of short ones, ingenious modulation, accompanying one idea with another, and presentation of a phrase in a different part. Development results from any combination of ideas, and changing those ideas necessarily modifies the resources for development.[34]

The final step in designing a development is to arrange these ideas in an order capable of producing the desired compositional effect. Less interesting motives should be omitted while more appealing phrases may be fragmented and dispersed throughout the section. If these extracted excerpts appear without ensuing development, as in the exposition, then additional ideas (idées accessoires)

"6° En variant les idées, ou les phrases, soit mélodiquement seulement, soit harmoniquement seulement, soit en changeant, non pas les accords, mais le DESSIN des parties accompagnantes; soit enfin par une autre distribution des parties seulement, en serrant ou en élargissant l'harmonie.

"7° En changeant l'ordre des idées ou des phrases; comme par exemple, si, après avoir entendu l'exposition des idées dans l'ordre 1, 2, 3, 4, on changeait cet ordre dans le développement en 2, 1, 4, 3, ou en 4, 1, 3, 2, &c . . . ." Ibid., 262.

34.   "ABRÉGER les idées longues, ALLONGER les idées courtes, MODULER adroitement et souvent, ACCOMPAGNER UNE IDÉE PAR L'AUTRE, (quand cela se peut,) PROMENER une idée dans les différentes parties, tout cela est du ressort du développement, pourvu que l'on produise de l'effet. Enfin, le véritable développement est une combinaison quelconque des idées musicales. En changeant les idées, il faut changer le développement, en modifiant autrement les ressources ou les moyens ci-dessus indiqués (qui sont toujours les mêmes) par de nouvelles combinaisons." Ibid., 262.

may be introduced providing they do not conflict with the sense of the piece.[35]

To demonstrate how he would implement his many suggestions, Reicha presents several musical examples, including an analytical description of each. Three of these are complete pieces scored for woodwind quintet. Two illustrations, composed by him, represent possible development sections for the Overture of Le nozze di Figaro, by Mozart. Though Mozart included no development, Reicha's samples are based on thematic excerpts from the first part of the Overture, which he presented earlier as an example of exposition (reproduced in Chapter II, Example 17). Reicha composed these additional sections so that they could be inserted at the close of the first section of the Overture and could be joined to the opening of the second part.

Following his recommendation that all ideas from the exposition be organized in a small table, he arranges the nine phrases extracted from the exposition of the Overture

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35. "Ces deux opérations faites, on cherchera l'ordre dans lequel cette matière devra se présenter avec plus d'effet. Quand la matière est trop abondante . . . on en supprime ce qui est le moins intéressant, ou bien on la divise en deux, trois ou quatre parties, en n'employant d'abord qu'une partie, plus tard une seconde, plus tard encore une troisième &c. En interrompant de la sorte cette matière divisée en plusieurs parites, on fait alors entendre ses idées sans être développées, comme dans l'exposition, sauf qu'elles peuvent se reproduire dans un ton différent: dans ce cas on peut aussi par fois introduire quelques nouvelles idées accessoires, pourvu qu'elles ne fassent pas disparate avec les autres idées du morceau." Ibid., 263.

as found in Example 25. Using these short segments as
the basis for his work, he develops them using modulation,
transposition, and melodic manipulation through such
techniques as sequence, imitation, and canon. His first
illustration appears in Example 26.

Following this sample development, Reicha briefly sum-
marizes his techniques. For this first demonstration he

Example 25. Table of nine phrases, Reicha, <u>Traité de haute</u>
 <u>composition musicale</u>, II, 240-41.

chose Phrases No. 3, No. 1, and No. 4 from the table in
Example 25. The selection opens with Phrase No. 3 repeated
in melodic sequence. Phrase No. 1 dominates the next
section, measures 9-38, appearing with a new counter-subject
in four different keys. This same phrase continues in the
following section, measures 39-47, its first two measures
fragmented to create a canon beween the treble and bass.
Phrase No. 3 reappears in a modulating sequence in measures
48-55. The example closes with Phrase No. 4, which appears
in a complete statement in measures 56-57 followed by se-
quential treatment of an extracted fragment.[36]

To demonstrate the wide range of possibilities for
manipulating melodic ideas, Reicha includes another
potential development section based on the same nine phrases

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36. Ibid., 245.

Example 26.   Development No. 1 of <u>Le nozze di Figaro</u>,
       Reicha, <u>Traité de haute composition musicale</u>, II,
       242-44.   (Analytical markings mine).

from the table of Example 25. This second illustration,
which is somewhat more extended than the first, employs all
nine phrases and utilizes the same techniques found in
Development No. 1.

By including two different development sections based
on the same set of fragments extracted from Mozart's orig-
inal ideas, Reicha proves the great wealth and variety of
options available through this type of process.[37] Different
composers would treat these same nine phrases in many di-
verse ways, since creation of a development section depends
upon the ability, taste, and genius of the individual
artist.[38]

For Reicha, exposition and development reflect very
different procedures in relation to the thematic material of
a piece. His final area of concern lies in defining the
distinct roles assumed by these two processes within the
context of a complete composition. Each fulfills a specific
function in the structural organization, and each occupies
a separate section in the layout of a composition. He
briefly summarizes three formal plans.

In his first organizational scheme, ideas are exposed
immediately without development, "as in the first repetition
of the first movement of a quartet or symphony," in which
ideas are linked in a "regular musical discourse," beginning

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37. Ibid., 248.

38. Ibid., 261.

with tonic and ending with dominant. Development of ideas
takes place in the second part of the piece, as in the
Overture of Mozart.[39] Earlier in this chapter, Reicha men-
tioned this same procedure by noting that "This type of
development . . . is ordinarily placed at the beginning of
the second part in the grande coupe binaire, as for example
in the first movement of a quartet, quintet, sextet,
symphony . . . ."[40]

For the second schematic arrangement, the exposition
of an idea is followed immediately by several consecutive
developments, as exemplified by the varied airs in the style
of Haydn.[41] Reicha provides an example of a melodic phrase
repeated without interruptions while both the harmony and
the accompanying figures change continually with each
repetition. For most effective treatment, the melody should

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39.   "Il y a plusieurs manières d'exposer ses idées avant
         de les développer. 1° on les expose toutes de suite
         sans développement, comme par exemple dans la première
         reprise d'un premier morceau de quatuor ou de symphonie:
         dans ce cas elles sont enchainées de manière à former un
         discours musical régulier, qui commence par la tonique
         et termine dans le ton de la dominante. Le dével-
         oppement se fait alors dans la seconde partie, comme
         nous l'avons dit à l'occasion de l'ouverture de Mozart."
         Ibid., 263.

40.   "Cette sorte de développement . . . se place ordi-
         nairement À LA TÊTE de la seconde partie, dans la grande
         coupe binaire, comme par exemple dans le premier morceau
         d'un quatuor, d'un quintetto, d'un sextuor, d'une
         symphonie.&c." Ibid., 245.

41. "2° ou l'on expose une idée (ou motif) que l'on
         développe de suite, comme par exemple dans les airs
         variés dans le genre de Haydn." Ibid., 263.

be short and easy to remember. Reicha recommends this procedure for the Minuet or the Trio of a Minuet.[42]

In a third procedure, a series of ideas occurs, each in juxtaposition with a consequent development. Such an arrangement consisting of successive ideas with subsequent developments serves well for the Andante, Adagio, or Minuet of a quartet or symphony.[43]

In sum, through his writing in Traité de haute composition musicale, Reicha characterizes discrete expository and developmental procedures within a piece. For developing ideas, he demonstrates a process for extracting fragments from the original theme and summarizes techniques for manipulating those melodic segments. By drawing upon the distinction between expositional and developmental processes, he designs various formal schemes based on these two types of thematic treatment and includes a list of genres which typically employ each procedure. In the following chapter

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42.   "On peut compter aussi comme moyen de développement, une répétition fréquente et non interrompue d'une phrase mélodique, mais dont l'accompagnement et l'harmonie changent continuellement; ce qui peut se faire avec intérêt huit, dix ou douze fois de suite. Mais il faut que la phrase chantante avec laquelle on fait ces répétitions soit courte et facile à retenir. Voici un exemple de ce genre de développement, qui peut servir à un MENUET, ou à un TRIO de ce MENUET." Ibid., 292.

43. "3° ou bien encore, on expose d'abord une idée suivie de son développement: puis on introduit une nouvelle idée que l'on développe egalement de suite; puis avec une troisième nouvelle idée on fait de même &c. La 3me manière pourrait servir à créer des ANDANTE, des ADAGIO, des MENUETS, dans les quatuors et dans les symphonies &c." Ibid., 263.

of Traité de haute composition musicale, Reicha discusses
those large-scale musical forms which employ thematic devel-
opment most effectively.

Historical Perspective

Many of Reicha's ideas on melodic development can be
traced back to the writings of eighteenth-century theorists.
Some presented manipulation of melodic materials as a means
of providing a degree of musical variety while maintaining
unity of affect. Others included it in terms of the permu-
tation of pitches, figures, phrases, tonal areas, and the
combination and interchange of musical components. Finally,
with the increasing importance of periodic structure in
musical treatises, theorists described melodic manipulation
in terms of extending or expanding phrases and periods.

Melodic manipulation assumed a notable position for
writers on music in relation to aesthetics during the sev-
enteenth and early eighteenth centuries. At that time, the
Doctrine of Affections (Affektenlehre) was widely believed
and supported by both musicians and aestheticians. Ac-
cording to this prevailing belief, emotions were conceived
as relatively static states of being. Such emotional states
as love, hate, anger, or fear were highly rationalized and
were explained as discrete, classifiable states. Applied to
composition, the primary goal of music was analogous to that
of rhetoric--to arouse the passions or affects. Later in

the seventeenth century, this doctrine was further understood to mean that a composition, or at least a movement or major section, should strive to arouse only one passion. That is, a musical composition should possess unity of affection or a unified charakter.[44] Within the context of this doctrine, music theorists sought means of providing variety within musical compositions while maintaining the required unity of affect.

Johann G. Sulzer explained the necessity of maintaining a single emotional state within a piece while retaining the essential elements of unity (Einheit) and variety (Mannigfaltigheit). He also expressed the importance of avoiding monotony, for if music was to sustain a single emotion, it necessarily entailed a considerable amount of thematic repetition. He found the solution to this dilemma through several different means of melodic alteration, which provided a prime source for variety while maintaining the requisite unity of affect.[45]

> Only the composer who has the necessary genius for his art knows how to present the main idea in diverse forms, supported by various harmonies, and to vary the main idea by means of several subordinate ideas which nevertheless cohere precisely with it

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44. "Affections (affects), doctrine of," The New Harvard Dictionary of Music, ed. Don Randel (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), 16.

45. Bellamy Hosler, Changing Aesthetic Views of Instrumental Music in 18th-Century Germany (Ann Arbor, Michigan: UMI Research Press, 1981), 155-56.

in such a way that the ear is constantly charmed from beginning to end.[46]

In his aesthetic theories, Johann Nikolaus Forkel also mentioned melodic manipulation as a means of representing the "multiple modifications" which he believed to be inherent in emotions.[47] He listed musical figures capable of expressing patterns of emotional change[48] and noted that most of the figures he did not include involved certain types of repetition,

> . . . whereby individual parts of phrases now varied, now unvaried, now augmented, now diminished, sometimes repeated from the beginning or from the middle, sometimes even repeated from the end, so that the hearer believes that feelings in various ways are transformed and return.[49]

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46. "Nur der Tonsetzer, der das zu seiner Kunst nöthige Genie hat, weiß den Hauptgedanken in mannichfaltiger Gestalt, durch abgeänderte Harmonien unterstützt, vorzutragen, und ihn durch mehrere ihm untergeordnete, aber genau damit zusammenhangende Gedanken so zu verändern, daß das Gehör vom Anfang bis zum Ende beständig gereizt wird." Johann G. Sulzer, "Mannigfaltigkeit," Allgemeine Theorie der schönen Künste, 2nd ed., 4 vols. (Leipzig: Weidmann, 1792-94), reprint edition with an Introduction by Giorgio Tonelli (Hildesheim: Georg Olms Verlag, 1967-70), III, 362, trans. in Hosler, Changing Aesthetic Views, 156.

47. Hosler, Changing Aesthetic Views, 178-80.

48. Johann Nikolaus Forkel, Allgemeine Geschichte der Musik, 2 vols. (Leipzig: Schwickertschen Verlage, 1788, 1801), reprint edition with Introduction and Index by Othmar Wessely (Graz, Austria: Akademische Druck- u. Verlagsanstalt, 1967), I, 55-58. Discussed in Hosler, Changing Aesthetic Views, 187.

49. ". . . wodurch einzelne Theile eines Satzes bald verändert bald unverändert, bald vergrößert bald verkleinert, bald aus dem Anfange und der Mitte, bald

Thus, such writers of the eighteenth century as Sulzer
and Forkel described melodic manipulation in relation to
emotional expression as they sought to reflect in music
oneness of affect. Though these procedures did not play
a structural role in a composition, such techniques as
varied or unvaried repetition, imitation, or contrapuntal
devices did provide a source of variety within the unity of
a prevailing idea.

From a somewhat different frame of reference, tech-
niques for generating melodic figures, phrases, periods, and
even entire compositions appeared not only in pedagogical
treatises but also in the numerous popular games of compo-
sitional chance published during the eighteenth century.
Subsumed under the terms Verwechselungskunst, ars combi-
natoria, and ars permutatoria,[50] this process of methodical
organization of materials included both permutation and
combination. Permutation referred to the rearranging or
reordering of existing component parts, while combination

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aber auch aus dem Ende desselben wiederholt werden, so
wie man ungefähr glaubt daß Empfindungen auf ver-
schiedene Weise sich verändern und wiederkehren."
Forkel, Allgemeine Geschichte der Musik, I, 58, trans.
in Hosler, Changing Aesthetic Views, 187-88.

50. Leonard G. Ratner, "Ars Combinatoria: Chance and Choice
in Eighteenth-Century Music," Studies in Eighteenth-
Century Music: A Tribute to Karl Geiringer on his Sev-
entieth Birthday, ed. H.C. Robbins Landon in collab-
oration with Roger E. Chapman (New York: Oxford
University Press, 1970), 343-46.

encompassed the various possible groupings of several constituent elements.

Among the more practical applications of these techniques, Joseph Riepel used permutation in Grundregeln zur Tonordnung[51] to derive melodic figures by giving the possible arrangements of four different pitches along with various combinations of quarter-notes and eighth-notes. Carried to its conceivable limit, this process could generate 144 potential melodic-rhythmic figures from the same group of four pitches and two rhythmic values. Riepel also utilized permutation to build these melodic-rhythmic figures into components of themes.[52]

On a higher structural level, theorists applied principles of combination to connect short musical figures into larger units of phrases and periods. Riepel combined figures, phrases, or cadences to construct periods or even complete compositions.[53] Similar techniques also provided a means for extending or developing a phrase through the rearrangement of component figures.[54] Reicha actually employed techniques of permutation and combination in his

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51. Joseph Riepel, Grundregeln zur Tonordnung insgemein, Chapter II of Anfangsgründe zur musicalischen Setzkunst, 5 chapters (Frankfurt: n.p., 1755), 27-29.

52. Ratner, "Ars combinatoria," 346-47.

53. Ibid., 351.

54. George J. Buelow, "The Concept of 'Melodielehre:' A Key to Classic Style," Mozart-Jahrbuch (1978-79), 185.

developmental procedures as he rearranged the order of ideas
and experimented with different groupings of extracted
motives.

Verwechselungskunst was only one technique for
treating the melodic figures of a composition. Theorists
included more detailed descriptions of melodic manipulation
within the context of their discussions of phrase and period
structure. In these presentations, they illustrated various
methods of extending melodic figures into longer phrases and
of expanding and elaborating phrases into larger compo-
sitions.

Johann Friedrick Daube discussed such melodic ex-
tension.[55] Based on his principle that all melodies are
composed of figures,[56] he expanded a short figure into
a melody of several measures through such procedures as
repetition, transposition, and recombination.[57] Using these
techniques, he elaborated easily a limited number of figures
to as many as one hundred measures;[58] he illustrated a
sixteen-measure melody composed of only two figures expanded

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55. Johann Friedrich Daube, Anleitung zur Erfindung der
    Melodie und ihrer Fortsetzung, 2 vols. (Wien: Christian
    Gottlob Täubel, 1797), I; (Wien: In Commission der
    Hochenleitterschen Buchhandlung, 1798), II.

56. Daube, Anleitung, I, 9.

57. Ibid., 11.

58. Ibid., 17.

through extensive development by transposition and various repetitions.[59]

Another of Daube's principles was that variation lies at the root of all melodic composition. He demonstrated such techniques as changing rhythmic values, adding passing tones or other embellishments, changing meter, and altering the contour of the melody while retaining the harmonic outline.[60] Through use of these procedures, composers could generate larger works, even entire movements from a single four-measure melodic invention.[61]

Joseph Riepel discussed expansion of melodic sections as a means of teaching students to compose pieces of larger dimensions in his Grundregeln. Techniques presented in his discussion included repetition (Wiederholung) of a complete phrase or a portion of it, expansion (Ausdähnung) through additional notes, insertion (Einschiebsel) of melodic segments within a phrase or between two phrases, and doubling of cadences (Verdoppelung der Cadenzen).[62] To demonstrate, Riepel presented a two-part symphony Allegro expanded internally by means of these procedures from a much

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59. Ibid. Also reproduced in Buelow, "The Concept of 'Melodielehre,'" Example 5, 189-90.

60. Daube, Anleitung, I, 30-40.

61. Ibid., 42.

62. Riepel, Grundregeln, 54-63. Also discussed in Elaine R. Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," The Musical Quarterly LXVIII (1982), 449.

shorter piece; employing similar techniques, he then further extended the Allegro to twice its original length.[63]

In his Versuch einer Anleitung zur Composition, Koch described four methods of extending phrases including repetition, addition of an appendix, continuation of an idea contained within the phrase, and parenthesis, or the insertion of unessential melodic ideas between phrase segments.[64] The most common types of extension entailed repetition of a segment of the phrase. This technique could involve the same or different pitches; several appearances on other scale degrees form a sequence (Progreßion).[65] Repetition could appear in another key, constituting transposition,[66] and could even be varied.[67] A phrase could be extended by the recurrence of a single measure,[68] though far more common was the repetition of the two measures forming an incise.[69] These particular thematic processes bore very close resemblance to Reicha's procedures for repeating a

63. Riepel, Grundregeln, 69-70. Also cited in Sisman, "Small and Expanded Forms," 450-51.

64. Heinrich Christoph Koch, Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4, trans. with an Introduction by Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), 41-54.

65. Ibid., 43.

66. Ibid., 44.

67. Ibid., 41.

68. Ibid.

69. Ibid., 42.

membre, dessin, or petit dessin as discussed and demonstrated in Traité de mélodie.[70]

Koch's second means of extending a phrase consisted of the addition of an appendix, which could be either new material or a repetition of a section of the phrase itself. Since such an appendix resulted in two phrase endings on the same harmony, either the caesura tones or their decorations were to be varied to avoid monotony.[71]

His third method involved the immediate continuation of an idea contained within the phrase. This continuation could be accomplished through the repetition of various motivic figures, rhythmic formulas, or melodic patterns (passàggio).[72] The fourth and final technique was parenthesis, or "the insertion of unessential melodic ideas between the segments of a phrase."[73] In practice, several of these procedures could be combined to extend one phrase.[74]

Later in the Versuch, Koch expanded upon the concept of melodic extension by applying it within the context of a complete piece rather than individual phrases. The three approaches, similar to those previously illustrated, in-

70. Reicha, Traité de mélodie, Example B5, Numbers 12-16.

71. Koch, Introductory Essay, 45.

72. Ibid., 52.

73. Ibid., 53.

74. Ibid., 54.

cluded repetition,[75] multiplication of phrase endings and
cadences,[76] and extension of complete melodic sections.[77]
His list of techniques for varying a repetition was partic-
ularly noteworthy; these included changing the dynamics,
altering melodic embellishments, varying the accompanying
voices, modifying the number of accompanying instruments, or
combining several of these procedures.[78]

To demonstrate these processes of melodic extension,
Koch provided an eight-measure dance along with its internal
expansion into thirty-two measures.[79] The expanded version
actually represented a main period (Hauptperiode), which
served as a crucial component for constructing longer pieces
later in his treatise.[80] These two pieces appear in
Example 27.

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75. Ibid., 129-48.

76. Ibid., 148-54.

77. Ibid., 154-65.

78. Ibid., 130.

79. Ibid., 163-65. Also cited and discussed in Leonard G.
    Ratner, "Eighteenth-Century Theories of Musical Period
    Structure," The Musical Quarterly XLII (1956), 449-51;
    Elaine R. Sisman, "Small and Expanded Forms: Koch's
    Model and Haydn's Music," The Musical Quarterly LXVIII
    (1982), 455-59; Nancy Kovaleff Baker, From Teil to
    Tonstück: The Significance of the Versuch einer
    Anleitung zur Composition by Heinrich Christoph Koch
    (Ph.D. dissertation, Yale University, 1975; Ann Arbor,
    Michigan: University Microfilms, 76-13694), 235-37.

80. Koch, Introductory Essay, 213.

Example 27. Koch, <u>Versuch einer Anleitung zur</u> <u>Composition</u>, III, 2<u>26</u>-30.

a)

b) **Expanded version.**

appended V-phrase
repeated
phrase ending
repetition
transposition
repetition
continuation of
a figure
new material appended to closing phrase

These three theorists--Daube, Riepel, and Koch--
described very similar procedures in their presentations of
melodic manipulation and phrase extension. The methods pre-
sented included repetition, sequence, transposition, varied
repetition, continuation of passage work, interpolation of
material, and multiplication of cadential closes. Through
the preceding techniques, these theorists demonstrated the
process of expanding a short composition into a much longer
piece. The example by Koch in Example 27 illustrated the

internal growth and expansion of a short composition through the artful application of these melodic processes.

Reicha described the same procedures. In Traité de mélodie, he focused on repetition and sequence, including the possibility of modulation. He built upon these ideas in Traité de haute composition musicale by including such contrapuntal procedures as imitation, dialogue, canon, and the addition of a counter-subject. Such variation techniques as reharmonization, different orchestration, altered accompanying figures, and melodic variation also added to his earlier treatment. Whereas eighteenth-century writers envisioned melodic extension as a linear process of internal expansion, Reicha extended these techniques to other voices through contrapuntal devices.

Though the actual procedures described by eighteenth-century theorists and by Reicha were very similar, the notably divergent application of these processes appeared in the treatment of musical examples. Daube built large sections, even complete movements, from a limited number of figures. Riepel and Koch began with a short composition; by extending the individual measures, segments, and phrases, they actually transformed the piece itself internally until it acquired greatly enlarged proportions.

In sharp contrast to this process, the compositions Reicha chose, such as the Figaro Overture, remained intact. By applying developmental processes to melodic fragments

extracted from the example, Reicha built a new section for the composition. In the Figaro example, he even specified where within the original composition this new part should fit and provided an optional version.

One reason for these diverse approaches may lie in the understanding of the compositional process itself held by these theorists. In Traité de haute composition musicale, Reicha differentiated between the processes of exposition and of development in the treatment of thematic material within a piece. He even conceived the art of composition in terms of these two distinct approaches when he noted in Traité de haute composition musicale that "The art of the composer therefore principally consists in the creation of ideas and in their development."[81]

In his Versuch, Koch presented a very different understanding of the process of composing music. He used the three terms Anlage (Groundplan), Ausführung (Articulation), and Ausarbeitung (Elaboration)[82] to designate the three phases of artistic creation. He quoted these terms, which were well established in eighteenth-century rhetorical ter-

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81. "L'art du compositeur consiste donc principalement dans la création des idées, et dans leurs dével-oppemens." Reicha, Traité de haute composition mu-sicale, II, 262.

82. Ian Bent, "The 'Compositional Process' in Music Theory 1713-1850," Music Analysis (March, 1984), 30.

minology, directly from Sulzer,[83] who in turn borrowed them from Mattheson's rhetorical conception of music.[84]

Koch described these three stages as successive layers or phases of composition. First, the composer constructed a Groundplan for the entire composition. After this was completely finished, the Articulation stage could begin. Finally, the Elaboration completed the piece.[85]

Koch illustrated these three stages by analysing the aria, "Ein Gebeth um neue Stärke" from Der Tod Jesu, by Carl Heinrich Graun. First he deduced a Groundplan,[86] which he defined as "the main ideas of the composition already connected with one another, which present themselves together to the composer as a complete whole, along with its main harmonic features."[87] As shown by his analysis and accompanying description, Koch conceived the Groundplan as a complete set of melodic ideas, connecting passages, and tonal scheme for the entire composition. Bent described Koch's Groundplan as "a primary layer . . . which is subsequently

83. Ibid.

84. Nancy K. Baker, "The Aesthetic Theories of Heinrich Christoph Koch," International Review of the Aesthetics and Sociology of Music VIII (1977), 192, n. 29.

85. Bent, "The 'Compositional Process,'" 30.

86. Heinrich Christoph Koch, Versuch einer Anleitung zur Composition, 3 vols. (Leipzig: Adam Friedrich Böhme, 1782-93), II, 60-62. Also cited in Baker, "Aesthetic Theories," 198; Bent, "The 'Compositional Process,'" 31.

87. Koch, Versuch, II, 53, trans. in Baker, "Aesthetic Theories," 193.

mapped out in the Articulation to fill the total space of
the piece, after which the surface details and the smaller-
scale linkages are determined in the third phase, the Elab-
oration."[88] Thus Koch viewed the compositional process as a
succession of layers, each providing more detail and ex-
panding the piece to completion. With this concept, Koch's
procedures for internally extending melodic segments,
phrases, and periods appeared quite consistent with his idea
of progressively expanding a piece.

The distinction between the approaches of Koch and
Reicha becomes even clearer by comparing their descriptions
of developmental procedures within the scheme of a complete
piece. According to Koch's description of the symphony,

> The first allegro of the symphony . . . has two
> sections which may be performed with or without
> repetition. The first of these consists only of a
> single main period and contains the plan of the
> symphony; that is, the main melodic phrases are
> presented in their original order and afterwards a
> few of them are fragmented. Following the cadence a
> clarifying period is often appended that continues
> and closes in the same key in which the preceding
> one also had closed. Thus it is nothing else than
> an appendix to the first period and both united may
> quite properly be considered a single main
> period.[89]

According to this description, developmental procedures were
applied to melodic ideas immediately following their pre-
sentation in the first section of the piece.

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88. Bent, "The 'Compositional Process,'" 33.

89. Koch, Introductory Essay, 199.

Koch presented two approaches to the first period of the second section--the section devoted to development by Reicha.

> The first and most usual construction of the first period of the second section begins in the key of the fifth . . . with the theme, occasionally also with another main melodic idea, either note for note, in inversion, or also with other more or less considerable alterations. After that it either modulates back into the main key by means of another melodic idea, and from this to the minor key of the sixth, or also to the minor key of the second or third. Or it may not first return to the main key; rather the phrase that goes from the fifth into one of the keys mentioned may be led there by means of a sequence or another type of extension, with which generally one or several passing modulations are used. Then a few of those melodic sections that are best suited for presentation in one of these keys are repeated or dissected in another form or combination than they had in the first period, whereupon the period ends in this key . . .
> The other method of building this [second] period frequently used in modern symphonies is to continue, dissect, or transpose a phrase contained in the first section--often only a segment of it-- that is especially suitable for such treatment. This is done either in the upper part alone or also alternately in other parts. There may be passing modulations in several keys, some closely and some distantly related, before the modulation into that key in which the period is to end. This happens either only until the ending of the V-phrase in this key, or the phrase is continued in a similar manner until the close of the entire period . . . However, if the fragmentation of such a phrase is carried only to the end of the V-phrase in that key in which this period will close, then a few melodic ideas of the first period, usually changed somewhat, are presented in that [closing] key before the cadence arrives . . . .[90]

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90. _Ibid._, 200-201.

In these two descriptions, tonal movement played a crucial role while developmental procedures could occur in the course of the section. Areas of exposition and development were not clearly specified by Koch;[91] in fact, the two processes seemed intertwined within each of the two sections presented.

Reicha's description of la grande coupe binaire contrasted conspicuously with Koch's presentation of the symphony. "This coupe as we have said is divided in two principal parts. The first part serves for the exposition of the invented ideas. The second part is subdivided in two sections the first of which serves for the development of the ideas, and the second for their transposition."[92]

He also provided a more detailed description of each part of the coupe in terms of the thematic treatment.

> In this first part it is necessary to create everything, to invent everything: it is the sole fruit of the inspiration and of the mind; it is the creation [upon] which depends the general interest

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91. Nancy Kovaleff Baker, "Heinrich Koch's Description of the Symphony," Studi musicale, IX (1980), 304-307.

92. "Cette coupe se divise comme nous l'avons dit en deux parties principales. La première partie sert à l'exposition des idées inventées. La seconde partie se subdivise en deux SECTIONS dont la première sert au développemt [sic] des idées, et la second à leur transposition." Reicha, Traité de haute composition musicale, II, 296.

of the piece. One develops nothing, or if one does employ this resource, it is only transiently.[93]

Considering the second part of the coupe later in the chapter, "This first section is dedicated solely to the development of the ideas heard previously. One modulates without ceasing . . . ."[94] Reicha not only distinguished between exposition and development, but also utilized these two processes to characterize the different sections of the structure.

Conclusions

Thematic development constitutes an area of special interest for Reicha. In Traité de mélodie, he introduces a procedure for breaking melodic segments into constituent membres, dessins, and petits dessins. Through various processes of repetition, sequence, and modulation, he creates a melodic progression (marche mélodique). He also lists symphonies, quartets, overtures, and ballet airs as those genres which employ these techniques most effectively.

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93. Emphasis added.
    "Dans cette première partie il faut tout créer, tout inventer: elle est l'unique fruit de l'inspiration et du génie; c'est de cette création que dépend l'intérêt général du morceau. On n'y développe rien, ou si l'on y employe cette ressource, ce n'est que passagèrement." Ibid., 296.

94. "Cette première section est consacrée UNIQUEMENT au dévelement [sic] des idées précédemment entendues. On y module sans cesse . . . ." Ibid., 298.

Realizing the importance of the original thematic material as a resource, Reicha draws a clearer distinction between the processes of exposition and development in Traité de haute composition musicale. On the basis of this differentiation, he presents three general organizational schemes for a composition. In the succeeding chapter of this treatise, he discusses in more detail those formal structures which use thematic development to best advantage.

The actual developmental techniques Reicha describes follow very closely procedures presented previously by his predecessors. Even before the mid-eighteenth century, writers recognized the potential of melodic manipulation for providing variety while sustaining unity in a composition. Various techniques of permutation and combination find their way into Reicha's reordering of melodies and grouping of various motives. Finally, writers during the second half of the century explore such methods as repetition, sequence, transposition, modulation, variation, and continuation of a passage as a means of expanding phrases and periods.

Apart from the techniques themselves, Reicha departs from previous writers in his treatment of musical examples, in his particular manner of incorporating developmental techniques within the formal structure of a composition, and in his understanding of the compositional process. Daube, Riepel, and Koch transform short compositions by expanding them internally into much longer pieces. In contrast,

Reicha uses the original example as a point of departure for creating a new section. Expansion occurs through the external addition of a new section, while the original model itself remains intact.

This dichotomy in the treatment of examples reflects divergent approaches to the art of creating music. Koch treats the process as a progression of successive layers, each providing more detail, and each contributing to the greater expansion of the piece. In contrast to Reicha, Koch does not distinguish between exposition and development within the course of a piece. Reicha views the compositional process in terms of the exposition and the development of ideas. First the composer presents, or exposes, those musical gems created in a flash of inspiration. Only then can the subsequent development of these themes occur. These contrasting distinctions which characterize Reicha's foundation in the creative process necessarily play a crucial role in his consequent treatment of musical form.

CHAPTER IV

FORM CATEGORIES: TRAITÉ DE MÉLODIE

The interlinking of musical periods provides the basis
for building longer melodies and complete compositions.
Having previously presented symmetry and proportion organ-
ized by rhythmes, melodic units described as dessins and
membres, the internal articulation of these segments through
cadential points of repose, and the unification of these
elements into periods, Reicha has established a foundation
for arranging larger units of musical form. A close look at
his categorization of various forms will provide a basis for
assessing the originality of his approach.

Referring to form variously as la coupe, le cadre, or
la dimension[1] he distinguishes la coupe as the model or
pattern of a melody and of a piece of music.[2] Reicha
deplores the lack of attention to this topic by previous
writers, since the study of form is equally important as
counterpoint, canon, and fugue; composers who do not under-
stand the principles of structural patterns either organize

1. Literally, la coupe translates as "pattern," le cadre as
   "framework," and la dimension as "size, dimension."

2.   "La coupe est le patron de la Mélodie et d'un morceau
   de Musique en général . . . ." Antoine Reicha, Traité de
   mélodie (Paris: J.L. Scherff, 1814), 58.

music in familiar ways or combine their ideas randomly.
Since such other artists as painters, poets, and architects,
perceive the pattern of each creation and instruct their
students in these principles, why not musicians, also?[3]
Because he believes form constitutes such an important
aspect of a musician's compositional training, Reicha de-
votes a portion of Traité de Mélodie to this subject.

Reicha perceives musical structure as a series of
interlocking periods joined in various ways to construct a
complete piece of any length. He reveals this crucial
significance of the period as he describes the art of the
composer.

> Since one can proceed only from one period to
> the next, it follows that the art of the composer
> consists, 1°. in creating interesting periods;
> 2°. in joining them in a plain and natural way;
> 3°. in repeating them either in the same key or
> transposed, or by altering them through elongation,
> abbreviation, or variation; 4°. in interlacing
> short and long periods in a symmetrical way. By
> these means, melodies of any extent can be created.
> Melodies are divided in two or three parts, each of
> which can contain different periods.[4]

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3. "On compose dans telle ou telle coupe, parce qu'on s'est
aperçu qu'il existe des morceaux de Musique écrits dans
ces dimensions-là, ou bien on enchaîne ses idées au
hasard. Le peintre, le poète, l'architecte connaissent
la coupe de chaque production de leur art, et l'enseig-
nent à leurs élèves; pourquoi cela ne peut-il avoir lieu
de même en Musique?" Ibid., 58.

4. "Comme on ne peut marcher que de périodes en
périodes, il s'ensuit que l'art du compositeur consiste,
1°. à créer des périodes interessantes; 2°. à les marier
d'une manière franche et naturelle; 3°. à répéter à
propos tantôt l'une, tantôt l'autre, soit dans le même
ton, ou par transposition, soit en les altérant,

Thus a melody of any length can be constructed by creating, uniting, and varying periods.

Reicha distinguishes between principal (périodes principales) and added periods (périodes ajoutées) within his presentation of melodic structure. (These are discussed in Chapter II.) Principal periods, which contain the most essential material, actually produce the structure of the melody. Added periods appear rather arbitrarily to prolong the melody, though they can add brilliance, strength, decisiveness, and piquancy. They can occur only in relation to principal periods, since they serve no purpose in isolation.[5]

Since modulation provides necessary tonal variety for melodies with several periods, Reicha provides a brief discussion of key relationships. A piece opens and closes in the same tonality, called the principal scale (Gamme principale) or original key (Ton primitif). Though modula-

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c'est-à-dire en les alongeant ou en les raccourcissant, ou enfin en les variant; 4°. à entrelacer de courtes périodes avec les longues d'une manière symétrique. Au moyen de ce que nous venons de dire, on peut créer des Mélodies d'une étendue quelconque. On divise aussi des Mélodies en deux ou trois parties, dont chacune peut contenir différentes périodes." Ibid., 44-45.

5.   "Souvent une Mélodie n'a que deux périodes principales, et on lui ajoute (comme une espèce de coda) une ou deux petites périodes, pour ainsi dire, d'une manière arbitraire. Cela peut se faire pour terminer une Mélodie avec plus d'éclat, plus de force, et d'une manière plus décisive et plus piquante. Nous appellerons ces dernières, des périodes ajoutées, pour les distinguer des périodes principales; car les périodes ajoutées ne sont rien isolément, et ne peuvent avoir lieu que par

tion is desirable for more extended pieces, it should never eliminate the impression of the original tonal center; thus, keys with a close relationship to tonic are most useful.[6]

Reicha presents these relationships in terms of common tones--two keys are related if they share the same pitches, or if they differ by only one accidental. Relative keys are preferable for modulation since they provide an important means of variety while preserving a degree of tonal unity resulting from the common tones shared with the original tonic.[7] Reicha also distinguishes between confirmed and passing modulations. Confirmed modulations (modulations déterminées) close a period with a strong cadence in the new key. Passing modulations (modulations passagères) alter the scale only slightly, never really establishing a new tonic.[8]

The various procedures for combining, extending, and linking periods into complete compositions create the different forms--cadres, coupes, or dimensions--of music.[9] Based on the resulting period structure, Reicha organizes musical form into four major categories.

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rapport aux périodes principales. Ces dernières forment la Mélodie et en contiennent le corps, tandis que les autres ne font que prolonger la même Mélodie d'une mani- ère arbitraire, comme nous l'avons remarqué." Ibid., 41.

6. Ibid., 36.

7. Ibid., 36-37.

8. Ibid., 37.

9. Ibid., 46.

1. Coupe de la Romance, or la petite Coupe binaire, con-
    sists of two principal periods.

2. Coupe du Rondeau, or petite Coupe ternaire includes
    three principal periods, the third constituting a da
    capo of the first.

3. La grande Coupe binaire is divided into two principal
    parts, each containing two or more periods.

4. La grande Coupe ternaire consists of three principal
    parts, each comprising two or more periods. The third
    part is only a da capo of the first.[10]

La petite coupe binaire and la petite coupe ternaire
represent formal organization for shorter compositions,
while la grande coupe binaire and la grande coupe ternaire
involve longer and more extended pieces. Reicha draws
comparisons among these structures, implying similar arche-
types for the smaller and larger forms.

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10.   "Nous appellerons les différentes manières de con-
        duire, d'étendre et d'enchaîner les idées mélodiques:
        Cadres, Coupes ou Dimensions. Ainsi la coupe d'une
        Mélodie qui n'est composée que de deux parties princi-
        pales (comme en général la romance), s'appellera: I.
        Coupe de la Romance, ou la petite Coupe binaire.
               "Quand la Mélodie est composée de trois périodes
        principales, mais dont la troisième n'est que le da capo
        de la première, sa dimension s'appellera: II. Coupe du
        Rondeau, ou petite Coupe ternaire.
               "Les coupes des Mélodies qui sont divisées en deux
        parties principales (dont chacune peut contenir plusi-
        eurs périodes), s'appelleront: III. La grande Coupe
        binaire de la Mélodie.
               "La dimension des Mélodies divisées en trois parties
        principales (dont chacune peut avoir de même plusieurs
        périodes, et dont la troisième partie n'est qu'un da
        capo de la première), s'appellera: IV. La grande Coupe
        ternaire de la Mélodie." Ibid., 46.

> A melody divided into two principal parts is,
> on a large scale, what a romance is on a small
> scale; the latter falls into two periods, while the
> first divides into two parts. A melody divided
> into three principal parts . . . is the same on a
> large scale as the rondo on a small scale; that is,
> the last falls into three periods, as the other
> into three parts.[11]

For each of these four major categories, a detailed
description outlines the organization of the principal
periods, suggests effective modulatory schemes, presents
musical examples demonstrating the procedures, and lists
genres of pieces which typically employ each formal
structure. Reicha also discusses melodies of a single
period as well as five additional procedures which occur
sometimes. He makes no distinction between vocal and
instrumental compositions, for as he commented in the
Preface, ". . . I am not treating here vocal and instru-
mental melody in particular; I am writing on melody in
general, leaving to each the ability of applying it to the
genres which he studies."[12]

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11.   "Une Mélodie divisée en deux parties principales,
   est en grand ce que la romance est en petit; celle-ci se
   divise en deux périodes, tandis que la première se
   partage en deux parties. Une Mélodie divisée en trois
   parties principales, et dont nous parlerons plus bas,
   est de même en grand ce que le rondeau est en petit,
   c'est-à-dire que ce dernier se divise en trois périodes,
   comme l'autre en trois parties." Ibid., 46.

12. ". . . je ne traite point ici de la Mélodie vocale et
   instrumentale en particulier; j'écris sur la Mélodie en
   général, laissant à chacun la faculté de l'appliquer aux
   genres qu'il cultive." Ibid., iv.

Melodies of a Single Period

Melodies of a single period constitute the least important category since they contain almost no material for development, allow no time for modulation, and therefore require no overall plan or conception. In general, these melodies represent a charming outpouring of momentary inspiration comparable to extemporaneous poetry.[13]

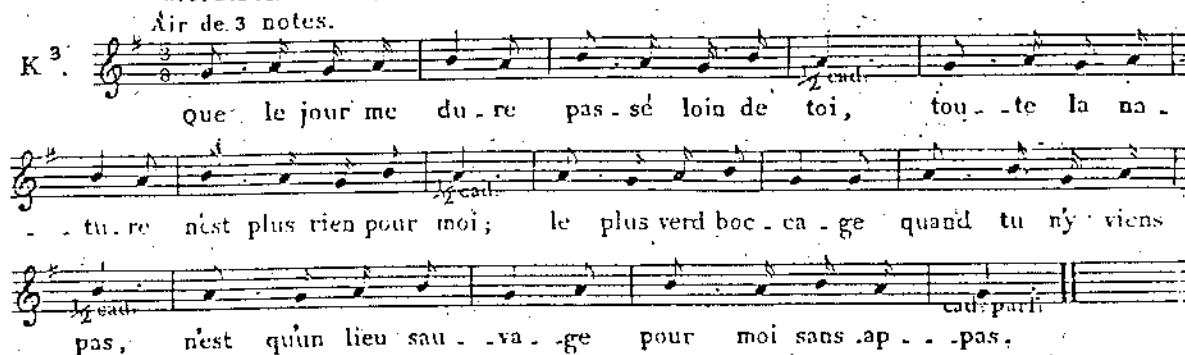Reicha identifies and provides examples for three types of melodies which consist of a single period:

1. Songs or Italian canzonetti. Example 28 shows Rousseau's "Air de trois notes," which Reicha provides to demonstrate this type.[14]

Example 28. Reicha, Traité de mélodie, K3.

2. Various short dances with two repetitions. Consisting of two sections, each repeated, these melodies actually

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13. Ibid., 34.

14. Ibid.

comprise a single period, since the first section concludes with a half-cadence instead of a perfect cadence. Example 29, a short "Air de ballet" by Gluck, exemplifies this category. Repetition provides three advantages for this type of piece. First, the resulting separation into two sections gives the impression of two periods. Also, recurrence of familiar material rests the listener's attention. Finally, repetition allows adequate length without adding new membres or different periods. This type of short melody also can serve as a theme for variations appearing either with repetitions or without them.[15]

Example 29. Reicha, Traité de mélodie, L3.

3. Cavatines. A much more important category appearing especially in slow movements consists of melodies whose single period is lengthened or extended with such skill that a more developed piece results. As an example of such an expanded and well-conceived single period, Reicha presents "Tout mon bonheur" from Sacchini's OEdipe à Colonne, shown in Example 30.[16]

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15. Ibid., 35.

16. Ibid.

Example 30. Reicha, Traité de mélodie, M3.

Melodies of Two Periods

La petite coupe binaire, or coupe de la Romance, con-
sists of two principal periods as the basis of its formal
structure. Genres which commonly employ this procedure
include themes for variations, romances, ballet airs and
pantomimes with two refrains, marches, and finally, songs
with a single period as a foundation; this period is
repeated either in part or in its entirety with slight
changes. This final type can occur in cavatines.[17]

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17. Ibid., 36.

Believing that melodies of more than one period can and should modulate, Reicha outlines several possible tonal schemes. The first period can close either in the original tonic, in the dominant, or in the mediant. The dominant is preferable for major keys, the mediant for minor ones.[18] Since Reicha allows the original tonic as an option for the close of the first period, modulation does not constitute a requisite element of this form; rather, its purpose is to provide tonal variety.[19]

If the first period modulates, then the second must also, since it inevitably returns to the original tonic. When the first period leaves the initial key, its final close, however perfect, will be only a three-quarter cadence because of the strong desire to return to tonic.[20]

Reicha demonstrates the principles of la petite coupe binaire using compositions by Della Maria, Mozart, Dalleyrac, Haydn, Gluck, Paisiello, and Gretry. The melody in Example 31, from the second movement of Symphony No. 85 in B-flat major ("La Reine") by Haydn, summarizes the under-

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18. Ibid., 38.

19. ". . . les Mélodies de plusieurs périodes peuvent et doivent moduler . . . Si la Mélodie doit être étendue et développée, les sept sons dont la gamme principale est composée, en les répétant sans cesse, seraient bientôt épuisés, et produiraient une monotonie de sons; c'est pourquoi il faut changer de tems en tems de gamme, c'est-à-dire qu'il faut savoir moduler . . . ." Ibid., 36.

20. Ibid., 38.

lying guidelines for this procedure. The first period
begins with a four-measure rhythme followed by its compan-
ion. Modulating to the dominant, it closes with a strong
three-quarter cadence. The second period opens with a
six-measure rhythme divisible into three equal parts. Re-
turning to the tonic, this first rhythme reaches a half

Example 31. Reicha, _Traité de mélodie_, R3.

cadence before continuing to a four-measure rhythme with its
companion. Thus, this short example contains two periods,
the first modulating to the dominant, and the second re-
turning to close in the original key.

The aria "Saper bramate" by Paisiello, shown in Exam-
ple 32, also consists of two periods, the second opening
with a brief ritournello. Noting that the material for the
second period is almost identical to the first period, since
its melody matches the second and third phrases of the first
period, Reicha comments on the simple process of prolonging

a melody by joining periods. In this example, he refers to

equivalent rhythmes as "le même" instead of "son compagnon."

Example 32.   Reicha, Traité de mélodie, U3.

We have seen that it is not difficult to add
membres to a period, giving it in this way some
length: likewise, it is easy to add a period to
another, prolonging the Melody.   In this way, a
single period repeated with slight changes, can
produce another period, as, for example, in the
following piece by Paisiello where the second
period is only an emanation of the first.[21]

This process for prolonging a melody reflects his under-

standing of the compositional process as simply adding one

period to another.

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21.   "Nous avons vu qu'il n'est pas difficile d'ajouter
         des membres à une période, et de lui donner par-là une
         étendue quelconque: de même il est facile d'ajouter une
         période à une autre, et de prolonger la Mélodie. Ainsi,
         une seule période répétée avec de légers changemens,
         peut donner une autre période, comme, par exemple, dans
         le morceau suivant de Paisiello [Example 32] . . . où la
         seconde période n'est qu'une émanation de la première."
         Ibid., 40.

Another interesting feature of this melody is the absence of modulation. Tonal movement does not constitute a required feature for petite coupe binaire, but rather provides harmonic variety. Since the first period does not leave the original tonic, it closes with a perfect cadence.

Example 33, "Plaire au coeur," by Paisiello, demonstrates the distinction between principal and added periods. This example is also longer, showing greater extension than previous illustrations. The first period contains rhythmes, each balanced by a companion of equal length and similar melodic material. It modulates to the dominant, closing with a perfect cadence in that key. The second period begins in the original tonic with melodic material taken from the opening of the piece. This period concludes with a strong perfect cadence in the initial key ten measures before the end of the piece. These final ten measures constitute an added period, forming a coda. The two principal periods establish the main body of the piece; the added period provides a more decisive conclusion, yet has no meaning apart from the preceding principal periods.

Reicha also explains a technique for juxtaposing two different melodies, the first in the original key, the second either in a related key or the parallel key. The first movement of the String Quartet No. 61 in F minor by Haydn, shown in Example 34, illustrates this concept. The first

Example 33. Reicha, Traité de mélodie, X3.

melody appears in F minor, the second in F major; since each contains two periods, each represents la petite coupe binaire.

Example 34. Reicha, Traité de mélodie, T3.

The first melody, which begins in F minor, modulates to the mediant key of A-flat for a three-quarter cadence to close the first period. After passing through other tonal

areas, the second period closes this short binary example in the original tonic of F minor.

The adjoining melody, in F major, modulates to the dominant at the end of the first period and returns to the tonic in the second period. Similarity in the melodic material as well as character maintains unity between these two melodies.[22]

Pieces which employ this technique of joining two melodies and repeating them alternately include ballet airs and the Andante movements of symphonies and quartets. In the latter case, each repetition often is varied slightly, as in the works of Haydn. This procedure is also appropriate for certain couplets. In these last two instances, the most frequent type of tonal organization involves movement from major to minor, or vice versa, which maintains the same tonic.[23]

In summary, la petite coupe binaire contains two principal periods which may or may not encompass modulation. It may include added periods which can prolong the melody or provide a coda. Two melodies in this form may be combined and varied. Finally, Reicha suggests musical genres which typically employ these procedures.

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22. Ibid., 39-40.

23. Ibid., 40.

Melodies of Three Principal Periods

La coupe du Rondeau, or petite coupe ternaire contains
three principal periods; a pleasant or delightful period,
which is followed by another one, can be repeated after that
second period and continue to maintain interest. Italians
call this form a rondo (rondeau); also, it sometimes re-
ceives the name cavatine. Reicha refers to the first period
as the theme (thème).[24]

With regard to modulation and key relationships, both
the first and third periods should remain in the original
key; modulations within these two sections should occur only
in passing (modulations passagères) with a final close in
tonic. In a major key, the second period should modulate to
the dominant; rarely, it may close in the minor key of the
mediant. In minor, the second period should modulate to the
mediant.

Without a contrasting key for the second period mono-
tony would result from lack of variety in pitches, keys, and
cadences. After the second period, tonic preparation for
the third period occurs through brief modulation closing
with a half cadence on the dominant of the original key.

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24.   "On a senti qu'une première période bien trouvée et
      qui est suivie d'une seconde, pouvait être répétée après
      celle-ci avec intérêt . . .
         "Les Italiens appellent cette coupe un rondeau, lors
      même que le mouvement en est fort lent. Souvent on lui
      donne aussi le nom de cavatine. On peut appeller la
      première période le thème." Ibid., 41-42.

A short connecting passage (<u>conduit</u>) prepares a smooth return to the theme, or first period. Such a passage either may be measured and prescribed by the composer or may be improvised by the singer in the manner of a cadenza. For more variety, the orchestra alone may perform the passage, or the orchestra may accompany the singer during this short section.[25]

The melody in Example 35 demonstrates the principles for la petite coupe ternaire. This aria, "Ô toi, qui prolongeas mes jours," by Gluck, contains the requisite three principal periods, the third appearing simply as a repetition of the first, as indicated by the dal segno symbol with the instructions "la 1re Période D.C." following the second period.

Added periods occur as ritournellos, both preceding and following the first period. These arbitrary additional periods appear only in relation to the principal periods and therefore do not contribute to the formal scheme. Also, a brief connecting passage after the second period leads to the return.

In general, composers frequently devote more care to the first period, resulting in more charm and interest, than to the second. Reicha believes this to be true of the melody in Example 25. In the first period, this song truely maintains melodic interest, while the second period

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25. <u>Ibid</u>., 42.

Example 35. Reicha, Traité de mélodie, B4.

amounts to little more than measured declamation. He

attributes this melodic weakness to three factors including

lack of rhythmic symmetry, lack of clearly-defined tonality,

and lack of well-proportioned note values. However, well-

conceived harmonic movement does sustain interest for the less effective melody.[26]

Reicha demonstrates an alternate procedure for organizing la petite coupe ternaire, consisting of a third principal period which repeats the second period, either in part or in its entirety, rather than the first. This plan, demonstrated in Example 36, necessitates a different tonal procedure. The first period should modulate and should close in a key other than tonic. This enables the second period, with its repetition, to close in the original

Example 36. Reicha, Traité de mélodie, C4.

DALLEYRAC. Rhytme de 4 mesures. 1'' période.

C4. Allegretto. ritournelle.

1/2 cad:

Aus_si _tôt

Rhytme de 4 mesures.

son

cad: interr:

que je t'a_per_çois mon cœur bat et s'a_gi _ _te, et si j'ac_cours auprès de toi, il bat en_

compagnon.

Rhytme de 4 mesures.

cad: interr:

1/2 cad:

_ cor plus vî _ _te, à tout mo_ment, et malgré moi, je brûle et ne sais pas pour_quoi.

2'' Période.

son compagnon.

complem.

Rhytme de 4 mesures.

cad: part:

1/2 cad

je brû_le, je brûle et ne sais pas pourquoi. de m'éclai_rer sur ce mys_tè_ _re

le même.

Rhytme de 12 mesures.

1/2 cad:

je pourrais bien pri_er ton pè _ re; mais si tu vou_lais, oh! si tu vou_lais, oh!

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26. Ibid., 43.

si tu voulais tiens je crois j'en apprendrais plus avec toi, j'en ap-pren-drais plus avec

complem! 3.me période.

cad: parf.
toi. mais si tu vou-lais, oh! si tu vou-lais, oh! si tu voulais tiens je crois j'en

cad: parf.

apprendrais plus avec toi, j'en ap-prendrais plus a-vec toi.

tonality, thus admitting perfect cadences in a variety of keys. This type of organization generally proves more effective in faster tempos, since immediate repetition in a slow tempo easily becomes wearisome.[27]

La Grande Coupe Binaire

A much more extended formal procedure, la grande coupe binaire consists of two principal parts (parties), or sections, each comprising several periods. "The second part of this coupe can never be shorter than the first, though it may be a third or even half again longer than the opening section; for the first part is only the exposition, while the second is the development of it."[28] By making this distinction, Reicha attempts to discriminate between these two parts on the basis of the treatment of thematic mate-

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27. Ibid., 44.

28. ". . . La seconde partie de cette coupe ne peut jamais être plus courte que la première; mais elle peut être d'un tiers et même de moitié plus longue; car la première partie n'est que l'exposition, tandis que la seconde en est le développement." Ibid., 46.

rial. He even draws a comparison with the art of oral communication. "It is remarkable how the sentiment here follows a law which the spirit adopts: for in a discourse, it is necessary to have an exposition whose ideas are developed in another part."[29]

In terms of effective tonal relationships and modulatory schemes, if the piece is major, the first part should close in the dominant key, which should be established so strongly that it gives the impression of a second tonic.[30] In minor, the first part terminates either in the dominant minor or the mediant major.[31]

This first part should avoid excessive modulation, for too many keys introduced so early not only destroy the strength of the original tonic as the underlying tonality of the piece, but also diminish the power of the dominant. Such inordinate tonal movement counteracts the effectiveness of the exposition of ideas, consequently decreasing the interest of the second part as well. This situation can weaken the strength of the relationship between these two

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29.   "Il est remarquable, comme le sentiment suit ici une loi, que l'esprit l'adopte: car, dans un discours, il faut une exposition dont les idées soient développées dans une autre partie." Ibid., 46, n. 1.

30. ". . . . Si le morceau est en majeur, la première partie doit se terminer à la dominante. Il faut établir cette dominante parfaitement bien, afin qu'elle fasse l'impression d'une seconde tonique." Ibid., 46.

31.   "Si la Mélodie est en mineure, la première partie peut se terminer soit à la dominante mineure, ou dans la médiante majeure." Ibid., 47.

major sections. For these reasons, any key other than the
tonic or dominant in the first part should appear only in
passing.[32] The second part of the piece should, as "reason"
dictates, close in the tonic.[33]

Reicha briefly outlines a compositional course or plan
(route) for realizing la grande coupe binaire.

> A. The theme, with which the tonic is estab-
> lished; B. Short passing modulations in related
> keys to establish conclusively the dominant, on
> which one remains . . . C. The second part . . .
> can modulate first from one key to another, and may
> pause sometimes in one of the related keys . . .
> After that, we return to the original key, (re-
> peating rather generally the theme in its entirety)
> and transpose most of the ideas of the first part
> in the dominant to the tonic. This transposition
> is made sometimes with more or less modifications,
> by altering the ideas a little, (but never in a
> manner that they cannot be recalled or recognized),
> by repeating them sometimes, or by varying them
> slightly. A coda, which is commonly called Coup de
> fouet can close this second part to give more
> interest and brilliance to the end of the piece.
> In general, the second part is composed and

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32. "Il ne faut pas trop moduler cette première partie dans
les autres tons, pour éviter les trois inconvéniens
suivans dans la Mélodie: A. pour ne pas effacer trop le
ton primitif; B. pour ne pas nuire à la gamme de la
dominante; C. pour ne point contrarier l'exposition du
morceau, qui doit toujours être franche et nette, sans
quoi la seconde partie perd de son intérêt, parce
qu'elle ne se lierait plus d'une manière évidente avec
la première: l'exposition manquée, tout le reste est
manqué, comme dans le discours, parce que l'attention de
l'auditeur se distrait, se perd, ou n'agit que trop
faiblement pour pouvoir apprécier le reste. Ainsi, si
l'on veut moduler dans d'autres tons, qu'on le fasse
d'une manière légère et passagère, et qu'on ne détermine
aucune autre gamme dans cette première partie, hors la
tonique et sa dominante." Ibid., 46-47.

33. "La seconde partie, comme de raison, doit se
terminer sur la tonique." Ibid., 47.

developed with the ideas of the first, principally
in instrumental music . . . .[34]

Though la grande coupe binaire appears commonly in
both vocal and instrumental compositions, Reicha distin-
guishes between treatment of these two types. One differ-
ence is that development of ideas in the second part occurs
principally in instrumental music because the pieces are
longer. Also, limitations of the vocal range as well as
textual considerations often prevent transposition of melod-
ic ideas. Therefore, for vocal music, composers often cre-
ate ideas other than the theme for the second part. Thus
the flexibility of la grande coupe binaire allows this var-
iety in its applications to vocal and instrumental music.
Since this formal process is the one which appears most

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34.   "Nous donnerons ici à-peu-près la route qu'il faut
     tenir dans cette coupe:
         "A. Le thème avec lequel on établit le ton primitif.
     B. De petites modulations passagères dans des tons
     relatifs, pour établir parfaitement bien la dominante,
     dans laquelle on reste . . . C. La seconde partie . . .
     peut moduler d'abord d'un ton à l'autre, et s'arrêter
     quelquefois dans un des tons relatifs qu'on a établis.
     Après cela, on retourne dans le ton primitif (dans
     lequel on répète assez généralement le thème en entier),
     et on transpose une grande partie des idées de la
     première partie de la dominante dans la tonique. Cette
     transposition se fait quelquefois avec plus ou moins de
     modification, en altérant un peu les idées (mais jamais
     de manière à ne pouvoir s'en rappeller et à ne pas les
     reconnaître), en les répétant parfois, ou bien en les
     variant légèrement. Une coda peut terminer cette
     seconde partie pour donner plus d'intérêt et d'éclat à
     la fin du morceau; ce qu'on appelle vulgairement le Coup
     de fouet. En général, la seconde partie se compose et
     se développe avec les idées de la première, principale-
     ment dans la Musique instrumentale . . . ." Ibid., 48.

commonly for more extended melodies, Reicha advocates analysis and comparison of examples of each.[35]

Reicha includes both vocal and instrumental types among the various genres which frequently employ la grande coupe binaire. This form appears commonly among the grand airs and for airs de bravoure; in instrumental music, it occurs in the first movement of sonatas, duos, trios, quartets, overtures, symphonies, and grands solos d'instrumens[sic]. In instrumental music, the first part often repeats, and sometimes the second does likewise.[36]

Reicha illustrates the principles of la grande coupe binaire using the following arias as examples: Mozart, "Non

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35. "En général, la seconde partie se compose et se développe avec les idées de la première, principalement dans la Musique instrumentale, où les morceaux sont plus étendus que dans la Musique vocale. Dans cette dernière, on est souvent obligé de créer d'autres idées hors du thême qu'on cherche à répéter et à retrouver dans la seconde partie, parce que la voix ne peut pas toujours transposer, par rapport à son peu d'étendue, et parce que les paroles fort souvent aussi ne le permettent pas. Ainsi la grande coupe binaire subit une différence entre la Musique pour les instrumens et celle pour les voix. On fera bien, d'après cette indication, d'analyser et de comparer des airs dans les bons opéras composés dans cette coupe, avec des morceaux de Musique instrumentale faits dans cette même coupe, qui est la plus en usage pour les Mélodies d'une grande étendue." Ibid., 48.

36. "On se sert de la grande coupe binaire pour les grands airs, pour les airs de bravoure; et dans la Musique instrumentale, pour les premiers morceaux des sonates, des duos, des trios, des quatuors, des ouvertures, des symphonies et des grands solos d'instrumens. Fort souvent la première partie (et quelquefois aussi la seconde) se répète, quand on compose des Mélodies dans cette coupe pour les instrumens, ce qu'on ne fait pas dans les airs." Ibid., 48.

sò più cosa son, cosa faccio," from Le Nozze di Figaro;
Cimarosa, "Pria che spunti in ciel l'aurora," from Il
Matrimonio Segreto; Sacchini, "Du malheur auguste victime,"
from OEdipe; Zingarelli, "Ombra adorata aspetta," from Juli-
etta et Romeo; and Piccini, "Ah! que je fus bien inspirée,"
from Didon. He also cites the third movement from Symphony
No. 44 in E minor ("Trauer") by Haydn as an example of this
formal procedure. Within his discussions of these examples,
Reicha devotes a great deal of attention to the balance and
regularity of the rhythmes.

Mozart's aria "Non sò più cosa son, cosa faccio," from
Le Nozze di Figaro, shown in Example 37, "is a perfect model
in every respect."[37] Reicha's analysis identifies the two
principal parts of this aria. Within the first part, the
opening period with the theme cadences in the tonic, while
the second period modulates to the dominant of B-flat major
and cadences in that key. The second main part, which
contains three principal periods, opens with the original
theme in tonic. For Reicha, the perfection of this aria
lies in its deep expression of passion as it maintains
regularity among its rhythmes, avoids whimsical and strange
modulations, and integrates effective accompaniment from the
orchestra.[38]

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37.   "Cet air est un modèle parfait sous tous les
        rapports." Ibid., 49.

38. Ibid., 49.

Example 37. Reicha, Traité de mélodie, E4.

The flexibility with which Reicha conceives form be-
comes very apparent through careful comparison of the exam-
ples with his description of the realization of la grande
coupe binaire. He defines the form as two principal parts,
each containing several periods.[39] In his description of
the path or route (route) for composing, the first part es-
tablishes the tonic with the theme and then moves to the
dominant through passing modulations and closes in the dom-
inant. The second part opens with passing modulations

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39. Ibid., 46.

followed by a return to tonic, generally simultaneously with a recurrence of the opening theme in its entirety.[40] This return includes transposition to the tonic those ideas which originally appeared in the dominant. A coda may close the piece.

Considering the musical examples in terms of these suggested guidelines, all six pieces open with a theme which clearly establishes the tonic. In terms of tonal movement in the first part, five of the pieces modulate to the dominant for a final perfect cadence, while the Zingarelli selection remains in the original key. Commenting specifically on this piece, Reicha notes that

> This tune is moreover a striking example that modulations are not at all the goal of music, and that one can interest us vigorously without them; for, in this wonderful tune, there are only four measures in A [the dominant], which separates the first part from the second, and all the rest are in D [the tonic].[41]

While modulation to the dominant appears commonly, it does not constitute a requirement for la grande coupe binaire.

To introduce the second part, most of the examples include passing modulations. Striking exceptions include

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40. ". . . on retourne dans le ton primitif (dans lequel on répète assez généralement le thème en entier) . . . ." Ibid., 48.

41.   "Cet air est encore un exemple frappant que les modulations ne sont point le but de la Musique, et qu'on peut nous intéresser fortement sans elles; car, dans cet air admirable rempli de charme d'un bout à l'autre, il

the Mozart aria, which opens this part with a restatement of the opening theme in tonic followed by some tonal instability, and the Cimarosa example, whose second part opens with a new theme in tonic in a new tempo (la grande coupe binaire double, explained later). Of the four remaining selections, only those by Sacchini, Zingarelli, and Piccini return to tonic with the opening theme. Haydn's work returns to tonic using melodic material which originally appeared in the dominant in the first part; interestingly, his is the only example which transposes thematic material from the dominant in the first part to tonic in the second.

Cimarosa's piece exemplifies a special procedure which Reicha calls la grande coupe binaire double. Since the two principal parts appear in different tempos, the first Andante and the second Allegro, two different pieces seem to result. However, the perfect cadence in the dominant at the end of the first part followed by a return to tonic in the second joins the two parts into a unified whole. As a result of this procedure, the second part can neither contain nor develop ideas introduced in the first. Reicha describes an alternative process whereby the first slow part appears as la petite coupe ternaire.[42]

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n'y a que quatre mesures en la, qui séparent la première partie de la seconde, et tout le reste en ré."
Ibid., 54.

42. Ibid., 51.

These six pieces also illustrate Reicha's distinctions between vocal and instrumental music. Only the instrumental work by Haydn contains development of ideas in the second part. Also, limited vocal range can exclude transposition of ideas from the dominant to the tonic. Though Piccini attempts this technique, he must alter his ideas quite extensively.

With the wide variety of procedures among these examples, only one characteristic prevails among all six—each contains two principal parts. This feature constitutes Reicha's original definition of the form. Though he describes such common procedures as modulation to the dominant, return to tonic with the original theme, and the transposition to tonic of materials from the first part, only the large-scale division into two parts provides the basis of similarity among the musical examples which employ la grande coupe binaire. Within this prevailing structural guide, Reicha allows a tremendous amount of diversity in the treatment of this formal procedure.

La Grande Coupe Ternaire

La grande coupe ternaire contains three principal parts (parties), each comprising several periods. Reicha outlines two general procedures for composing pieces in this form. In one approach, the first of the three parts con-

cludes in the tonic and the second part in a related key. The third part repeats the first (da capo).[43]

The second general plan incorporates a tempo change and frequently a meter alteration as well. This method follows the same broad outline as the first, the major difference appearing in the sequence of tempos. If the first part, and consequently the da capo, is allegro, then the second will be largo, adagio, or andante. On the contrary, if the first and third parts occur in a slow tempo, the second will be fast.[44]

The grand coupe ternaire prevailed during the time of Handel, Jomelli, and Hasse; Gluck even composed many airs for his operas employing this procedure. Because of its predominance other forms were scarcely heard; eventually, however, la grande coupe binaire replaced it in popularity.[45]

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43.   "La grande coupe ternaire est composée de trois parties, dont chacune est de plusieurs périodes. Elle est par conséquent en grand ce que la coupe du rondeau est en petit. On l'emploie des deux manières suivantes: 1°. sans changement de mouvement: première partie qui se termine à la tonique (ut majeur et ut mineur); la seconde, dans un ton relatif (en la mineur ou en mi bémol); la troisième partie ou bien la répétition de la première (c'est-à-dire da capo)." Ibid., 58-59.

44. "2°. En changeant de mouvement (et souvent aussi de mesure). Même plan, mais avec la différence que si la première partie est allegro (et par conséquent la troisième de même), la seconde prend le mouvement de largo, d'adagio ou d'andante; et si la première et troisième parties sont d'un mouvement lent, la seconde devient allegro, allegro moderato ou allegretto." Ibid., 59.

45. Ibid., 59.

Two major problems became apparent in la grande coupe ternaire. For one, the first part reappeared in its entirety without any modifications in the da capo. The second drawback resulted from useless alteration of the tempo, thereby weakening the unity of the work in its entirety. Reicha offers several suggestions for avoiding these shortcomings. First, the opening part should avoid excessive length. Also the third part, or the da capo, should contain slight modifications to furnish additional interest. Finally, the piece should close with a coda which does not appear in the first part.[46]

Additional Forms

In addition to the four principal types already discussed, Reicha lists several other formal procedures which also occur.

1. La petite coupe variée, or variations, consists of a theme which occurs with several variations.

2. La grande coupe variée contains two different motifs, one major and one minor, which are varied alternately. This form is used frequently in the andantes of Haydn. These first two types are not common in songs.

3. Coupe arbitraire serves for fantasies and preludes. Though there are no melodic fantasies or preludes, this genre could be created, even for voice.

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46. Ibid., 59.

4. <u>Coupe libre ou indeterminée</u> contains many periods, but lacks the grouping into two or three parts. This form appears particularly in declamation, but does not serve well for lyric melodies.

5. <u>Coupe de retour</u> contains frequent repetitions of the motif, each following a new period, as in many rondos. This procedure differs from la coupe du rondeau since the theme can return more than once. An additional suggestion includes the possibility of rondos whose episodes alternate with the theme in a different tempo.[47]

<div align="center">

Conclusions

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In his presentation of musical structure in <u>Traité de mélodie</u>, Reicha's primary form-defining feature rests in the number of sections within a piece. With the period as the basic unit of construction, a section can contain several periods or only a single one. Based on this criterion he organizes formal structure into four principal categories: la petite coupe binaire, la petite coupe ternaire, la grande coupe binaire, and la grande coupe ternaire. He also includes melodies of a single period in addition to five extraneous procedures which do not belong to any of these categories.

As he describes each principal form in greater detail, other musical features enter the presentation. He describes

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47. <u>Ibid.</u>, 59-60.

effective key schemes for providing variety while maintaining tonal unity for the entire composition. In terms of thematic relationships, he mentions the possible recurrence of opening material with the return of tonic in la grande coupe binaire. In this same discussion, he begins to distinguish between exposition and development of ideas; but it is in Traité de haute composition musicale that this topic receives thorough treatment.

Within this early presentation, form itself receives primary emphasis, serving as the main focal point of discussion. The form of a piece assumes far greater significance than individual genres of music; within the discussion of each category, Reicha lists those genres which commonly employ a particular procedure. This treatment of form even transcends the distinction between vocal and instrumental music. For each category, he includes both vocal and instrumental types in his genre lists. Also he includes variable procedures for la grande coupe binaire according to the nature of instrumental and vocal idioms. This categorization of musical structure which transcends not only genre distinctions but also vocal and instrumental classifications as well constitutes one of Reicha's major contributions to the theories of musical form in Traité de mélodie.

Historical Perspective

By describing complete pieces in terms of phrases and periods, Reicha follows a precedent already established by

the later decades of the eighteenth century and continued into the nineteenth century. For such theorists as Kirnberger, Riepel, Koch, and Momigny, phrases and periods constitute basic units of musical construction. Additionally, through the association of cadential closes with tonic and dominant harmonies, phrases perform the crucial function of clearly defining tonality within a musical work. One of the most thorough and most detailed treatments of complete compositions of the eighteenth century appears in Heinrich Christoph Koch's Versuch einer Anleitung zur Composition. Koch first devotes great care and attention to the mechanical means for creating phrases (Sätze) and smaller divisions (Einschnitte). Building, then, on this foundation, he connects these melodic sections to create whole pieces.

In their treatment of the organization of short musical works, Reicha and Koch show certain similarities in their approach as well as some interesting differences. For small compositions, Koch's primary melodic section is the basic phrase (enger Satz), which is a phrase usually containing only four measures.[48] Among such short pieces he includes dances, melodies for odes and songs, and all other smaller works of varying meter, rhythm, length, punctuation,

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48. Heinrich Christoph Koch, Introductory Essay on Composition: The Mechanical Rules of Melody, Sections 3 and 4, trans. with an Introduction by Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), 84.

and tempo.[49] Such shorter compositions usually contain four basic phrases,[50] frequently arranged into two small periods or sections.[51] The dances include the gavotte, bourrée, polonaise, anglaise or contredanse, minuet, and march. Excluding the anglaise and march, each consists of two sections; the gavotte includes a dal segno indicating a repetition of the first section.[52] Because of this division into two short sections, the structure of these dances resembles Reicha's petite coupe binaire; the gavotte follows the organization of his petite coupe ternaire. Since melodies for odes and songs are restricted by the text, Koch does not elaborate on their structure. Nevertheless, these types are "subject to the same punctuation and rhythmic rules as other short compositions."[53]

Various combinations of basic phrases produce other short pieces as well. For example, a short piece, usually with two sections of eight to ten measures each,[54] repeated several times with some alteration on each appearance, produces variations. For this treatment, the "main melody

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49. Ibid., 78.

50. Ibid., 84.

51. Ibid., 85, 95.

52. Ibid., 78-83.

53. Ibid., 83.

54. Ibid., 202.

should always be recognizable."[55] Also, a rondo results if the first period alternates regularly with contrasting periods.[56]

The shortest length for these compositions is usually sixteen measures, or four phrases,[57] and Koch explores the various ways of arranging such segments. The numerous exercises that he presents demonstrate various schemes for alternating choices of harmonic endings. In the examples for the first exercise, all second and fourth phrases cadence in the main key,[58] thus dividing each complete piece into two periods and producing something similar to Reicha's petite coupe binaire. In a brief interjectory remark, Koch also presents alternatives for pieces with less than four phrases.[59] Each example corresponds either to la petite coupe binaire or to Reicha's exceptional category, "Melodies of a Single Period."

Moving to a consideration of Exercise 2, Koch considers a similar arrangement of four phrases with a

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55. Ibid., 83.

56. Ibid., 172. Because these three types--dances, variations, and rondos--result from combinations of basic phrases, Sisman refers to them as "small forms." Elaine R. Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," The Musical Quarterly LXVIII (1982), 448.

57. Koch, Introductory Essay, 84.

58. Ibid., 85-95.

59. Ibid., 93-95.

modulation and cadence in a related key.[60] Again, these
pieces in general correspond to Reicha's petite coupe
binaire because the cadences divide the piece into two
periods.[61]

In the third exercise, Koch treats four phrases which
contain only one closing phrase (Schlußsatz). Because of
the stricter limitations which Koch places on these arrange-
ments,[62] only two satisfactory forms result.[63] This
grouping of four melodic sections can also appear as a
single period within a longer composition.[64]

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60. Ibid., 95-110.

61. One example corresponds to la petite coupe ternaire
    since its particular arrangement of cadences organizes
    the piece into three periods with a return to the
    opening melody in the beginning of the fourth phrase.
    Ibid., 108, Example 264.

62. "This exercise would abound with different punctuation
    forms if the melodic sections which close with a
    phrase-ending could follow one another without re-
    striction. But the sequence of phrase-endings is very
    limited considering their harmonic basis: for neither
    two I-phrases nor two V-phrases in one and the same key
    may be composed immediately after one another with
    melodic sections which differ from each other, if the
    second of these sections is to have no unpleasant effect
    on us." Ibid., 110.

63. ". . . the connection of four melodic sections with only
    a single closing phrase allows only two satisfying
    punctuation forms for short compositions.
        "In the first form the first melodic section closes
    as a I-phrase, the second as a V-phrase; the third mel-
    odic section is closed again as a I-phrase, and the
    fourth necessarily with a cadence in the main key . . .
        "The second form is distinct from the first in that
    the third melodic section is closed as a V-phrase
    instead of as a I-phrase." Ibid., 116.

64. Ibid.,110-17.

After examining the simpler forms, Koch considers short compositions with more than four melodic segments in the fourth and final exercise.[65] Based on the same fundamental principles as the preceding short forms, the examples demonstrate organizational procedures which, again, correspond with the small forms presented by Reicha.

A closer inspection of the treatment of these small forms will reveal differences in the approaches of Koch and Reicha. Koch meticulously elaborates on the internal arrangements and connections of basic phrases, giving particular attention to cadential closes, modulation, and the orderly sequence of I- and V-phrases. Among these multiple options for organizing four melodic sections, the slightest alteration of the internal detail produces a different form. Reicha's categorization of small forms stands in vivid contrast to Koch's careful permutation of phrase combinations. For short compositions, Reicha narrows the possibilities to two—la petite coupe binaire and la petite coupe ternaire—in addition to the melodies of a single period. Furthermore, Reicha's three categories encompass all of Koch's examples.

While considering similar musical elements, such as phrases, periods, tonal movement, cadential close, and initial thematic material, these two theorists demonstrate very different goals in their approach to musical structure.

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65. Ibid., 117-28.

Koch's preoccupation with the subtle nuances of harmonic closing formulas and similarities in thematic material leads to great variety in the internal connections and combinations of phrases. In contrast, Reicha concentrates on the major external divisions of the piece. Using the perfect cadence as the primary delineating feature, he divides small pieces into two or three sections based on the appearance of periods. Thus he narrows the almost endless range of possible combinations to two very general categories: la petite coupe binaire and la petite coupe ternaire.

Koch lavishes such detailed attention on the inner connections of these small forms, because for him these shorter compositions are important not only in themselves, but in their relation to larger works. "The knowledge of these forms is useful to the beginning composer not only in itself but also with regard to the larger products of art; for these forms are at the same time representations in miniature of larger compositions."[66] By employing a small piece, such as a minuet, as a model for longer compositions, Koch follows a precedent already established by such theorists as Mattheson[67] and Riepel.[68]

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66. Ibid., 118.

67. "A little minuet is to serve first as an example . . . so that one would learn to make a sound judgment in moving from trifling matters to the more important." From the next page, "In the minuet here we want to show such an example [of geometric and arithmetic relationships], which can serve as a model for analysis of all the others." Johann Mattheson, Der vollkommene Capell-

For building longer pieces, Koch describes a primary constructional unit called a main period (Hauptperiode). He defines this compositional component as "the connection of several phrases, of which the last closes with a formal cadence either in the main key or in one closely related to it."[69] Main periods result from the application of extension techniques to a group of phrases. As an example he demonstrates the expansion of an eight-measure piece into a much longer section of thirty-two measures. Retaining the same punctuation within the cadential structure, Koch expands the short bourée into the resulting thirty-two measure main period.[70] The essential difference between short and

meister, trans. with critical commentary by Ernest C. Harriss (Ann Arbor, Michigan: UMI Research Press, 1981), 451, 452.

68. ". . . a Minuet, according to its realization, is no different from a concerto, an aria, or a symphony . . . thus, we wish to begin therewith, [with the] very small and trifling, simply in order to obtain out of it something bigger and more praiseworthy [Es ist zwar keine grosse Ihre, Menuets zu componiren, sondern eines theils wohl gar gewissens haft. Da aber ein Menuet, der Ausführung nach, nichts anders ist als ein Concert, eine Arie, oder Simpfonie; welches du in etlichen Tagen ganz klar sehen wirst; also wollen wir immer ganz klein und verächtlich damit anfangen, um nur bloß was grösseres und lobwürdigeres daraus zu erlangen]." Joseph Riepel, De Rhythmopoeïa oder von der Tactordnung, Chapter I of Anfangsgründe zur musikalischen Setzkunst, 5 chapters (Regensburg: Emerich Felix Baders Buchladen, 1752), 1, trans. in Sisman, "Small and Expanded Forms," 448.

69. Koch, Introductory Essay, 166, n. 43.

70. Chapter III of this dissertation explains melodic means of extension. Koch's example (Versuch, III, 226-30) is shown in Example 27 in Chapter III. Referring back to this example in a later discussion of main periods, he

long compositions lies in the application of expansion techniques and in the use of main periods in the longer works.[71] As implied by the formal cadence which marks the boundary of the main period, this unit also serves an important role in establishing and defining large areas of tonal movement within a composition.

Comparison of the approaches to longer pieces by Koch and Reicha continues to reveal the contrasting objectives of these two theorists. For these larger pieces, Reicha still emphasizes the major external distinctions among pieces by noting their division into two or three major sections based on period structure. His procedure results in only two principal categories—la grande coupe binaire and la grande coupe ternaire—based on these external differences. Koch in contrast, continues to stress the internal organization of musical structure. While each of the expanded forms, whether an aria, chorus, symphony, sonata, duet, trio, quartet, or concerto, is built out of main periods, they differ greatly in terms of the internal connections of melodic sections and techniques for expansion. These subtle distinctions are crucial, for as Koch notes

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states, "The passage used to demonstrate melodic means of extension in section 72 is an example of this form in which the main punctuation sections are mixed with no subsidiary melodic sections." Koch, Introductory Essay, 213.

71. For this reason, Sisman refers to such longer works as "expanded forms." Sisman, "Small and Expanded Forms," 448.

> Even a slight attention to larger compositions
> shows that their various main periods are very
> different in their manner of connection and
> treatment. Thus not only the arrangement of the
> larger compositions with regard to their main
> periods, but also the ways of connecting melodic
> sections in these various main periods must be
> examined more closely . . . .[72]

Koch even considers the detailed aspects of main periods according to the precise location of those periods within a piece. For example, a section of the Versuch entitled "The Connections of Melodic Sections in the First Main Periods of Larger Compositions" focuses on specific techniques related to effective tonal movement away from tonic.[73] He also notes subtle distinctions among methods for connecting the melodic sections of such diverse styles as the symphony and sonata. He presents several alternatives for treating the second main period.[74] The third main period encompasses such characteristic problems as the return to the original key with the possibility of recurring thematic material. Thus even main periods differ from each other according to the specific function they serve within the piece.

Reicha's understanding of the relationship between small and large compositions also differs from Koch's

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72. Koch, Introductory Essay, 166.

73. Ibid., 213-33.

74. Ibid., 233-44.

explanation of this correlation. He pairs grande binaire
with petite binaire, based on their division into two parts:
petite binaire with two periods, and grande binaire with two
sections. The same similarity exists between petite ter-
naire with three periods and grande ternaire consisting of
three sections. Therefore, smaller forms serve as models of
larger forms because of the equal number of divisions con-
tained within the pieces. This contrasts with the concep-
tion of Koch, who views small forms as miniatures which
expand internally to the proportions of a main period or
larger composition. Again this distinction seems to arise
because of the differing emphasis on the external arrange-
ment of sections by Reicha in comparison with the internal
connections of melodic sections by Koch.

This contrasting emphasis on external divisions as
opposed to internal connections also results in a very
different procedure for organizing music into categories.
Reicha's partitioning of melodies into either two or three
sections according to their period structure results in four
primary structural schemes or patterns, referred to as
cadres, coupes, or dimensions.[75] Organizing his entire
presentation around these four basic coupes, he includes
such related topics as the distinction between principal and
added periods, symmetrical balance and proportion among
rhythmes and cadences, effective coordination of tonal areas

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75. Reicha, Traité de mélodie, 46.

and modulation, and occasionally the recurrence of thematic material. Examples taken from the literature represent each formal arrangement. Also, for each coupe he lists those musical genres which characteristically follow that particular structural scheme, drawing no distinction between vocal or instrumental types. For example, la grande coupe binaire commonly appears in arias, sonatas, duos, trios, quartets, overtures, symphonies, and instrumental solos.[76] Because of this organizational process based on the four primary coupes, Reicha's main goal is to present and to explain the actual formal schemes for composition.

In contrast, Koch's organizational procedure places more emphasis on genre distinctions than on formal structure; he begins by distinguishing between vocal and instrumental works. Among vocal works, he considers the recitative, the chorus, and three kinds of aria. These include the da capo aria, a rondo, and a third type consisting of a slow section succeeded by a fast one, following a format comparable to Reicha's grande coupe binaire double. For instrumental music, he enumerates three major categories comprised of preparatory pieces, sonatas, and concertos. Preparatory pieces which introduce a play or concert consist of the overture and symphony. The sonata category contains the solo, duet, trio, quartet, and quintet. The concerto includes both the chamber concerto with a soloist as well as

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76. Ibid., 48.

the concerto grosso.[77] This presentation encompasses the most significant genres current during his era.

By categorizing these various genres Koch conforms to a precedent established at least as early as the sixteenth century in Thomas Morley's A Plaine and Easy Introduction to Practical Music (1597), in which Morley distinguishes numerous types of songs and dances.[78] Along a similar line of approach in the Syntagma Musicum, Michael Praetorius characterizes various genres by separating vocal and instrumental types, distinguishing between serious or humorous natures, and delineating the musical functions as sacred or secular.[79] Continuing in the eighteenth century, Mattheson lists such types as the overture, symphonie (sinfonia), intrada, concerto, suite, sonata, ricercare, rondeau, and various dances, briefly describing each according to its character, its sacred or secular function, and instrumentation.[80] Other writers throughout the century observe this same process of organizing music according to genres.

77. Koch, Introductory Essay, 166-213.

78. Thomas Morley, A Plaine and Easy Introduction to Practical Music, ed. R. Alec Harman with a foreword by Thurston Dart (London: J.M. Dent, 1952), 292-98.

79. Michael Praetorius, Syntagma Musicum, 3 vols. (Wolfenbüttel: Elias Holwein, 1619), III, reprint edition, ed. Willibald Gurlitt (New York: Bärenreiter, 1958), 2-3, 20-25.

80. Mattheson, Der vollkommene Capellmeister, trans. Harriss, 451-68.

Within these discussions of musical genres, eigh-
teenth-century theoretical descriptions reflect the
widely-held belief that the primary goal of music is to
express character or feelings. Several factors which can
contribute to the appropriate expression within a particular
piece include the separation into vocal and instrumental
categories,[81] consideration of the specific purpose or
function of a work,[82] melodic style, and structural fea-
tures. Since Koch realized that the underlying emotion
within a piece is evoked not only through such technical de-
vices as meter, tempo, rhythm, melodic figures, accompani-
ment, and style, but also through form, he includes struc-
tural organization as one among several elements contribu-
ting to the expression of a piece. As demonstrated in the
following discussion, theoretical concern with the social
function of music, diverse melodic styles, and division into
vocal and instrumental categories as well as descriptions of

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81. "If music expresses feelings, it occurs either by means
    of human voices which combine the articulated tones of
    speech with the unarticulated tones of art, or solely
    through the unarticulated tones of art, which are pro-
    duced by musical instruments. Thus arise two main types
    of the art, namely vocal and instrumental music." Koch,
    Introductory Essay, 166.

82. For example, Koch describes treatment of the chorus in
    the free style:
       "The second way of treating the chorus in the free
    style is by placing the expression of the feeling to be
    presented entirely in the vocal parts, which thus are
    more developed in the melody than in the preceding
    method . . .
       "This is the usual treatment for those choruses used
    in the opera and in cantatas which are not directly

structural features reveals an interest in a much broader range of topics than that found in Reicha's presentation of formal categories. Especially important are those features of style and function which play an important role in the presentation of formal structure.

The expression or character of a piece is closely related to the specific social function of the music according to its use in the church, the theater, or the private chamber of the court. Consequently, the particular purpose of a piece appears as an important topic. In comparing chamber music with that intended for use in the church and in opera, Koch notes that

> . . . the older composers took greater pains with
> the art products for the chamber, nuanced them more

intended to edify. It is, however, also often used in sacred cantatas." Ibid., 182. In describing the overture, he notes,
"Since the overture is a piece which serves as introduction to an opera, oratorio, or cantata, the fugue as its main movement has no strongly defined character. Rather it conforms to the character of that piece which it introduces." Ibid., 194, 197. The expression within the symphony may vary according to its use in the chamber, theater, or church. Citing Sulzer's Allgemeine Theorie der schönen Künste,
"The symphony is particularly suited for the expression of greatness, solemnity, and grandeur. Its goal is to prepare the listener for important music or, in a chamber concert, to summon all the magnificence of instrumental music. If it is to satisfy this goal completely and be an integral part of the opera or church music which it precedes, then, besides expressing greatness and solemnity, it must put the listener into the frame of mind which the following piece requires. It must distinguish itself by the distinct style proper for either church or theater." Ibid., 198.

finely, and assumed on the part of the performer
greater technical finish than they considered need-
ful in compositions for the church, or for the
theater . . . Thus they imitated the painter who
shades more finely and colors in greater detail a
painting intended to be viewed from close by than,
for example, a ceiling painting which is far from
the eye and in which not only are these nuances
lost, but the effect of the whole is weaker.[83]

The social function of a piece helps determine its

expression and character, but of particular interest are

those genres whose actual formal organization could vary

according to its purpose. Such an example appears in Koch's

description of the symphony.

The symphony is an instrumental piece . . . used
not only for the introduction of a play and a can-
tata, but also for the opening of chamber music or
concerts. In the first case, it often consists of
only a single allegro; but in the latter case, it
usually contains three movements of different
character.[84]

Distinctions among the compositional approaches to

chamber, church, and theater music relate very closely to

the concept of style. During the later years of the eigh-

teenth century and extending into the nineteenth, a dual-

istic concept of sonata style and symphony style holds a

prominent position in writings concerning instrumental

83. Heinrich Christoph Koch, Musikalisches Lexikon
    (Frankfurt am Main: Hermann, 1802), reprint edition
    (Hildesheim: Georg Olms Verlag, 1964), column 821,
    trans. in Ruth Halle Rowen, "Some 18th-Century
    Classifications of Musical Style," The Musical Quarterly
    XXXIII (1947), 91.

84. Koch, Introductory Essay, 197.

music.[85] Sonata style is characterized by expressive flexibility, its rhetorical qualities comparable to impassioned speech or an intimate conversation. One of its greatest attributes rested in its tremendous potential for varied expression. As noted by Koch,

> The sonata, with its various species--the duet, trio, and quartet--has no definite character, but its main sections, namely, its adagio and both allegros, can assume every character, every expression which music is capable of describing. "In a sonata," says Sulzer, "the composer can aim at expressing either a monologue in tones of sadness, of lamentation, or affection, or of pleasure and of cheerfulness; or he can try to sustain purely in sentiment-laden tones a dialogue among similar or contrasting characters; or he may merely depict passionate, violent, contradictory, or mild and placid emotions, pleasantly flowing on."[86]

Musically, this style manifests itself through elaboration, nuance, and detail. Motivic figures appear between the melodic divisions created by cadences, while subtle and flexible rhythmic figures present great variety. All of these qualities produce a highly expressive, intimate style and a rhetorical tone characteristic of the sonata.[87]

In sharp contrast, the symphony style expresses grandeur, elevated passions, brilliance, and majesty. Expressing a solemn, festive, bold, and fiery character, its

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85. Michael Broyles, "The Two Instrumental Styles of Classicism," Journal of the American Musicological Society XXXVI (1983), 210-42.

86. Koch, Introductory Essay 202-203.

87. Broyles, "Two Instrumental Styles of Classicism," 220.

rhetorical qualities are comparable to the Pindaric Ode. The "symphony had a more clearly defined, grand, exalted character, while the sonata was more varied and personal in emotional content."[88] Koch describes the mechanical aspects of the symphony:

> In the first allegro of the symphony . . . the melodic sections are less developed than in compositions which have only one main part performed by a single person. Rather, they must distinguish themselves through inner power and emphasis, and the feeling must be presented with momentum and not in extreme detail. Now because in the first allegro of this composition a noble or, more often, forceful feeling prevails, most I- and V-phrases are not formally left at rest . . . rather they are passed over by means of suppression of a measure, so that the melody becomes all the more continuous.[89]

The musical characteristics of this style emphasize supra-period activity, thereby sustaining gestures which support larger melodic units, thus "creating a sense of melodic sweep through the binding or overlapping of cadences."[90]

As Koch presents organizational features in terms of period succession and tonal movement, he notes the structural similarities between the sonata and symphony. "The external arrangement of the sonata . . . need not be examined in particular here, for the sonata assumes all the forms which already have been described before in connection

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88. Ibid., 214.

89. Koch, Introductory Essay, 229-30.

90. Broyles, "Two Instrumental Styles of Classicism," 220.

with the symphony."[91]   Rather than focus on these external

structural similarities, Koch instead turns to the internal

style distinctions of these two genres.   Regarding the first

period of the symphony,

> The structure of this period, as also of the
> other periods of the symphony, differs from that of
> the sonata and the concerto not through modulations
> to other keys, nor through a specific succession or
> alternation of I- or V-phrases.   Rather it differs
> in that (1) its melodic sections tend to be more
> extended already with their first presentation than
> in other compositions, and especially (2) these
> melodic sections usually are more attached to each
> other and flow more forcefully than in the periods
> of other pieces, that is, they are linked so that
> their phrase-endings are less perceptible.[92]

Koch reiterates this distinction in his presentation of the

sonata.

> . . . because it depicts the feelings of single
> people, the melody of a sonata must be extremely
> developed and must present the finest nuances of
> feelings, whereas the melody of the symphony must
> distinguish itself not through such refinement of
> expression, but through force and energy.   In
> short, the feelings must be presented and modified
> differently in the sonata and symphony.[93]

Koch describes similar style distinctions between the

aria and chorus.   Since an aria represents the feeling of a

single person, its phrases "must be completely and most

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91. Koch, Introductory Essay, 204.

92. Koch, Introductory Essay, 199.

93. Ibid., 203.

precisely developed."[94] In contrast, a chorus contains the emotion of an entire crowd. Therefore, "the phrases must not be highly developed . . . the melodic sections of a chorus must distinguish themselves more through inner power than through the highest development or refinement of expression."[95] A.F.C. Kollmann even describes the concerto in terms of this stylistic dichotomy. As he explains, "A Concerto . . . consists of Tuttis, in which it resembles a Symphony, and of Solos that are like the principal passages of a grand Sonata; and consequently [it] may be considered as a Compound of Symphony and Sonata."[96] For these writers who organize the diverse genres of music, elements of style and social function, in addition to the structural features, contribute to the effective presentation of expression for a complete composition.

Summary and Conclusions

For musicians of the eighteenth century, the expression of character or feeling represents the primary purpose of music. As they describe those elements of music which

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94. Ibid., 180.

95. Ibid.

96. Augustus Frederic Christopher Kollmann, An Essay on Practical Musical Composition (London: Friary, St. James's Palace), 1794, reprint edition with an Introduction by Imogene Horseley (New York: Da Capo Press, 1973), 20. Compare with Broyles, "Two Instrumental Styles of Classicism," 234.

serve as the vehicle for translating this expressive quality into actual music, five important topics appear within their presentations:

1. Division between vocal and instrumental genres based on the importance of a text for expressing passion.

2. Groupings of instruments in terms of solo, duet, trio, quartet, quintet, orchestra, or combinations of orchestra and solo in the concerto.

3. Function according to use for the church, the theater, or the private chamber.

4. Melodic style as reflected in the internal distinctions between sonata and symphony.

5. Form in relation to the structural arrangement of keys, periods, and cadences.

All of these elements--text, instruments, function, style, form--combine to achieve the appropriate expression of character.

These genre presentations include form as one among several important topics. Theoretical descriptions of structural features become more precise and more detailed with the advancing of the eighteenth century, leading gradually to the concept of formal structure as an abstract scheme. Yet throughout these discussions, form itself remains only one element among many which contribute to the appropriate character of a genre.

Reicha's presentation of musical structure in Traité de mélodie bears many resemblances to those of preceding

writers. In a manner similar to Koch's, he structures music using the period as the primary unit while recognizing the importance of an underlying harmonic plan. Despite these similarities, however, he departs from his predecessors in the process of organizing his discussion. Reicha's emphasis on the external differences leads to his presentation of four primary models, which represents a logical step in the growing theoretical awareness of form as an abstract scheme. Within this context, he makes no distinction between vocal and instrumental genres; arrangement of instruments into solo, duet, trio, quartet, or orchestra does not serve as a distinguishing factor; and, melodic style, though important for expression, has no bearing on the structural arrangement of a piece. By organizing his discussion according to formal schemes, Reicha becomes one of the earliest theorists to center primary emphasis on musical form itself. In this regard, he anticipates later writers of the nineteenth century.

CHAPTER V

FORM CATEGORIES: TRAITÉ DE HAUTE

COMPOSITION MUSICALE

Reicha's presentation of form categories culminates
Book Six of his great treatise on composition, Traité de
haute composition musicale. Preoccupation with thematic
material is evident from the very beginning of the Book with
Reicha's opening discussions of musical ideas (idées musi-
cales) and the creative processes which produce them. His
orderly procedure of breaking ideas into smaller units for
recombination and development leads to a differentiation
between the thematic processes of exposition and develop-
ment. Such concentration on melodic resources extends to
his presentation of form, for he defines the various organi-
zational schemes in terms of musical ideas, their develop-
ment, and their return.

In his treatment of the musical and artistic proper-
ties of idées, Reicha describes such melodic categories as
idées mères, idées accessoires, phrases, and périodes ac-
cording to their structure and function.[1] Especially impor-
tant is his distinction between the idée mère as the most

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1. Antoine Reicha, Traité de haute composition musicale,
   2 vols. (Paris: Zetter, 1824-26), II, 234-35.

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important, most extended, and most complete idea which opens
a composition, and the idée accessoire, which serves only to
connect important ideas or different key areas, since it is
so short and often incomplete.[2] With regard to larger sec-
tions of music, an exposition consists of a clear, orderly
presentation of ideas suitably linked together.[3] On the
other hand, development involves fragmentation of ideas or
extraction of salient elements followed by consequent re-
combination in new and interesting ways. Based on these
structural considerations, Reicha divides instrumental music
into six coupes:[4]

1. La grande Coupe Binaire;

2. La Coupe Ternaire;

3. La Coupe du Rondeau;

4. La Coupe Libre or la Coupe de Fantasie;

5. La Coupe des Variations;

6. La Coupe du Menuet.[5]

Reicha discusses la grande coupe binaire and la coupe
ternaire in Traité de mélodie; in Traité de haute
composition musicale he treats these two from a somewhat
different perspective. Instrumental music receives the

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2. Ibid., 234-35.

3. Ibid., 236.

4. Reicha refers to a musical form as a coupe (pattern),
    cadre (framework), or dimension (size, dimension).

5. Reicha, Traité de haute composition musicale, II, 296.

greatest share of attention because development of ideas plays a more crucial role in it than in vocal works.[6]

In addition to exposition and development of ideas, Reicha incorporates into his discussion effective tonal relationships and modulatory schemes appropriate to each formal structure. Also, he lists those genres of music which characteristically employ each organizational procedure. Finally, as an aid to memory,[7] he includes diagrams outlining the most important features of each coupe. This innovative feature tends to set Reicha's treatment of musical form apart from that of theorists who preceded him.

La Grande Coupe Binaire

The most characteristic feature of la grande coupe binaire is its division into two principal parts. The first major part serves as the exposition of invented ideas while the second, subdivided into two sections, presents the development of ideas followed by their "transposition" to the original tonic.[8] Reicha explains, summarizing the

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6. "Dans cet article nous analyserons les coupes sous le rapport de la musique instrumentale dans laquelle le développement joue en rôle bien plus important que dans la musique vocale, où l'on n'en fait qu'un faible usage." Ibid., 296.

7. Ibid., 300.

8. "Cette coupe se divise comme nous l'avons dit en deux parties principales. La première partie sert à l'exposition des idées inventées. La seconde partie se subdivise en deux SECTIONS dont la première sert au

relationships among these sections in rhetorical terms, "The first part of this form is the exposition of the piece; the first section [of the second part] is the intrigue or the difficulty; the second section is the resolution."[9] This opening overview reveals the important role assumed by thematic material as an element of formal structure.

The first principal part of la grande coupe binaire contains four primary sections:

1. The motif or première idée mère;

2. A bridge (pont), or connecting passage, composed of idées accessoires;

3. The seconde idée mère, or second motif;

4. New idées accessoires.[10]

Opening the piece, the motif, or première idée mère, consists of a complete period closing on the principal tonic.[11] Because this initial idea is the most important melodic statement of the entire piece, Reicha carefully explains several techniques for prolonging it. First, it can be simply repeated through modification of such elements as

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développemt [sic] des idées, et la seconde à leur transposition." Ibid., 296.

9. "La première partie de cette coupe est l'exposition du morceau;
"La première section en est l'intrigue, ou le noeud;
"La seconde section en est le dénoûment." Ibid., 298.

10. Ibid., 296-98.

11. "1° Le motif, ou la première IDÉE MÈRE. Il est composé d'une période complète, plus ou moins longue, et doit terminer dans le ton principal . . . ." Ibid., 296.

dynamics, register, or instrumentation.[12] For greater tonal

variety, the opening phrase may close with a perfect cadence

in the dominant, mediant, or submediant before its repeti-

tion in the original tonic.[13] For even greater length, a

new phrase may be inserted before the repetition of the

motif.[14] This group of phrases, which assumes a small bi-

nary structure organized into repeated subsections, follows

a procedure found frequently in the closing movement of sym-

phonies and quartets.[15] Reicha's outline of this format

appears in Example 38. He refers to this treatment of la

première idée mère in subsequent discussions.

Example 38. Diagram of idée mère prolongation. Reicha,
    Traité de haute composition musicale, II, 297.

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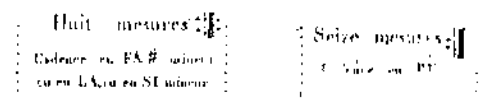
12.   "Si l'on désire prolonger ce motif, on n'a qu'à le
    répéter avec une modification quelconque: la première
    fois PIANO, la seconde fois FORT; ou, la seconde fois à
    une autre octave; ou par un autre instrument; ou bien
    . . . la premiére fois le rendre seulement par les
    instrumens à cordes, et la seconde fois par toute la
    masse de l'orchestre . . . ." _Ibid._, 296.

13.   "On peut terminer les huit premières mesures à la
    dominante (en LA) par une cadence parfaite; ou bien
    aussi, on peut les finir en FA# mineur, plus rarement en
    SI mineur. Après quoi on répète le motif, en le
    terminant en RÉ [tonic]." _Ibid._, 297.

14.   "Si l'on désire prolonger davantage ce motif, on
    ajoutera huit nouvelles mesures avant la répétition
    . . . ." _Ibid._, 297.

15. _Ibid._, 297.

A bridge passage (pont) consisting of idées acces-soires leads to the seconde idée mère. Since the primary purpose of this interlude is to establish the dominant as the new tonal center, it may modulate freely, depending on its length.[16] For short passages of four to eight measures, Reicha suggests four possible chord progressions which lead effectively to the dominant of the new key. A longer bridge of twenty to thirty measures may travel through many differ-ent tonalities, providing it arrives satisfactorily on the dominant of the new key.[17]

The seconde idée mère, or second motif, which appears in the dominant, may also be prolonged through the tech-niques presented in the discussion of the première idée mère.[18] The seconde idée mère should be distinctive enough to avoid confusion with idées accessoires.[19]

Several idées accessoires following the second idée mère can prolong the exposition further. They may modulate transiently through several keys, closing finally in the

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16.   "2° Le motif ainsi réglé, on crée une espèce de PONT, composé d'idées accessoires, pour arriver à la SECONDE IDÉE MÈRE. Ce pont a pour but d'effacer momentanément l'impression du ton primitif RÉ, et de substituer à sa place la dominante LA qui devient la nouvelle tonique. C'est par cette raison que l'on peut moduler sur ce pont plus ou moins hardiment, selon sa longueur." Ibid., 297.

17. Ibid.

18. Ibid., 298.

19. Ibid., 300.

dominant. If this first principal part is repeated, as frequently happens in the first movement of the symphony, quartet, quintet, and sonata, a brief passage may be fashioned to create a smooth transition for a return to the opening material.[20]

The second major part of la grande coupe binaire, which contains two sections, may open with a new motif, especially if the first part did not contain a sufficient number of ideas for development, and may introduce new idées accessoires. These new ideas may also appear in the course of development.[21] Since the beginning of this part should avoid the original tonic, Reicha suggests six appropriate tonalities for its opening.[22]

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20. Ibid., 298.

21.   "Si l'on trouve que la première partie ne contient pas assez d'idées pour en tirer la seconde, on peut commencer cette seconde partie par l'exposition d'une nouvelle idée saillante, ou d'un nouveau motif . . . Dès que cette idée est une fois introduite, elle peut servir au développement, conjointement avec les idées précédentes. Il est sans doute permis d'introduire par ci par là une nouvelle idée accessoire dans le courant de la seconde partie . . . ." Ibid., 298.

22. ". . . on peut attaquer la seconde partie dans l'un des tons suivans, lorsque la première partie termine en La majeur [the dominant]: A. En LA majeur: B. En LA mineur: C. En MI majeur: D. En FA# mineur: E. En RÉ mineur: F. En FA♮ majeur . . . On peut attaquer ces six tons immédiatement, ou bien y arriver par une modulation très brève." In minor keys with A major as the dominant, "La première section de la seconde partie commence dans l'un des tons suivans: FA majeur; FA mineur; UT majeur; SI♭ majeur; SI♭ mineur; RÉ♭ majeur." Ibid., 298-99.

Within this second major part, the first section is devoted exclusively to the development of ideas previously presented.[23] This first section is characterized by ceaseless modulation which avoids the original tonic, since it predominates in the final section, and the dominant, since it prevails in the first part.[24] The concluding pause on a dominant pedal followed by an additional connecting passage prepares the return to tonic.

The final section--the "resolution" of the piece-- usually begins with the initial motif (première idée mère) in the original tonic, which was prepared by the dominant pedal of the preceding section.[25] The primary purpose is to reestablish the original tonic, which should predominate throughout the section. The motif may be abridged or even partially transposed. The ideas of the bridge passage may also reappear here, though possibly rearranged or transposed to avoid movement away from tonic.[26]

23.   "Cette première section est consacrée UNIQUEMENT au dévelement [sic] des idées précédemment entendues." Ibid., 298. As noted in Reicha's list of possible modifications, if this section is not omitted, as in the Figaro Overture, it is often too weak or insignificant to merit attention. It may also be incorporated into the second section. Ibid., 300.

24. "On y module sans cesse: rarement on reste huit mesures de suite dans le même ton . . . ." Ibid., 298.

25.   "La seconde section commence communément par le motif initial dans le ton principal . . . c'est par cette raison que l'on s'arrête sur la dominante de ce ton dans la section précédente." Ibid., 299.

26. Ibid., 299.

The recurrence of the seconde idée mère appears in the
tonic; if the original tonic is minor, it may appear in the
major mode. Occasionally, this idea may even initiate this
section especially if the first motif predominates within
the development. In general, all the ideas previously pre-
sented in the dominant in the first part reappear in the
tonic key.[27] This transposition may incorporate such addi-
tional modifications as reversed order of ideas, different
dynamics, rearranged parts, altered harmony or accompani-
ment, varied melody, or a continued development of ideas in
a manner different from the first section. An interesting
Coda completes the entire piece.[28]

The climax of Reicha's presentation appears with his
diagram of la grande coupe binaire, in Example 39, which
clearly illustrates all the major portions presented
previously. The use of a diagram reinforces his under-
standing of musical form as an abstract organizational
scheme apart from any consideration of genres or separation
into vocal and instrumental types. Furthermore, the ar-
rangement of the divisions of this drawing based on idées

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27.   "LA SECONDE IDÉE MÈRE se place ici, en la trans-
posant de LA [dominant] en RÉ [tonic] . . . En partant
de cette idée, on transpose en général EN RÉ, tout ce
que l'on a entendu dans la première partie en LA."
Ibid., 299. Also, "Il arrive par fois que la seconde
section commence par cette seconde idée; c'est surtout
dans le cas où l'on a trop usé du motif initial dans le
développement précédent." Ibid., 299, n. *.

28. Ibid., 299.

Example 39. Diagram of la grande coupe binaire. Reicha,

Traité de haute composition musicale, II, 300.

Première partie, ou exposition des idées.

MOTIF	PONT	SECONDE IDÉE MÈRE	IDÉES ACCESSOIRES
ou première idée mère.	ou passage d'une idée à l'autre.	dans la nouvelle tonique.	et conclusion de la première partie.

Première section de la seconde partie.

DÉVELOPPEMENT principal,	ARRÊT
en modulant sans cesse.	sur la dominante primitive.

Seconde section.

Motif initial	Quelques modulations passa-	Transposition de la seconde	CODA.
dans le ton primitif.	gères avec les idées du pont.	tonique dans la tonique primi-	
		tive, avec des modifications	

mères, idées accessoires, pont, and the return of motifs
bears testimony to the growing significance of thematic
material as a form-defining feature. Finally, Reicha's
differentiation among exposition, development, and return
results in a tripartite division, though he retains the
two-part classification typical of the eighteenth-century
writings.

La Grande Coupe Ternaire

This form contains three major parts, each approximately the same length. The first, which serves as the exposition of ideas, may include transient modulations, though it closes strongly in the original tonic. The length of this part varies, depending on the tempo. Any development of ideas in this part occurs only in passing.[29]

Since the second part presents new ideas, it essentially constitutes a second exposition. This part should open immediately in a contrasting key without an intermediary modulation connecting it to the opening section. For pieces in a major key, the subdominant or parallel minor serve effectively, while in minor the mediant or submediant is preferable. To avoid any resemblance to binary form, the dominant should not appear as the new tonal area. This part also remains in the same key, though it also may encompass passing modulations.[30]

The third part returns to the original tonic and usually recalls ideas from the first part; modulations can occur as long as the tonic predominates. Development of the most striking ideas from the first two parts creates an extraordinary coda.[31] A diagram of this form, shown in

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29. Ibid., 300.

30. Ibid., 301.

31. Ibid.

Example 40, summarizes the thematic and tonal procedures for this formal scheme.

Example 40.   Diagram of la grande coupe ternaire. Reicha, Traité de haute composition musicale, II, 301.

Première partie.	Seconde partie.	Troisième partie.
Exposition d'idées en restant dans le même ton (en Ré majeur) sauf les modulations passagères.	Nouvelle exposition d'idées (en Sol majeur) avec fort peu le développement. Modulations passagères.	Même ton et le même commencement que dans la première partie; des développements des idées saillant dans les deux parties précédentes, les plus hardis et les principales périodes.

This form often appears in Adagio and Andante movements. It can also be used as the Finale by including within the third part extremely interesting development as well as more daring modulation to lend additional interest.[32]

Coupe du Rondeau

The initial motif plays a very significant role in the rondo, since its reappearance throughout the piece marks the beginning of each new section.[33] For the structure and prolongation of the theme itself, Reicha refers to comments on la première idée mère in the section on la grande coupe binaire. As indicated by the diagram in Example 41, the motif can have one or two repeats in addition to a brief

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32. Ibid.

33. "La nature du Rondeau dépend et de sa coupe et de la manière dont le motif s'y trouve reproduit."
   Ibid., 301.

Coda. Because of its importance in the rondo, the motif can be quite extended. Since he emphasizes development, Reicha presents a rondo procedure resembling our modern Sonata-Rondo,[34] which appears frequently in the finales of the symphony, quartet, or quintet.[35]

Example 41. Diagram of rondeau motif. Reicha, Traité de haute composition musicale, II, 301.

Reicha's coupe du rondeau, diagramed in Example 42, contains four primary sections, each comprising a similar thematic structure. Each of the first three sections begins with the motif followed by an exposition of new ideas; for each, a connecting passage (conduit) leads to the ensuing section. Development plays only an incidental role, for its primary appearance is reserved for the fourth section.

The first section opens with the primary motif in the tonic followed by another exposition of two or three short motifs beginning either in the mediant or dominant. The key

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34. Malcolm S. Cole, "Sonata-Rondo, The Formulation of a Theoretical Concept in the 18th and 19th Centuries," The Musical Quarterly LV (1969), 185-86.

35.   "Il est ici question des Rondeaux qui peuvent servir à des finales de symphonie, de quatuor, de quintetti &c et dans lesquels on est à même d'employer un développement intéressant." Reicha, Traité de haute composition musicale, II, 301.

of the dominant, which prevails, closes the section. A final connecting passage leads to the next section.[36]

The second section begins with an abridged da capo of the motif in the original tonic. The exposition of new ideas occurs in the subdominant in major keys or in the submediant in minor. Brief modulations lead to a prolongation of the dominant of the original key, while a connecting passage prepares the next recurrence of the motif. Sometimes the rondo may be abridged by omitting this section.[37]

Another abbreviated appearance of the motif in tonic which introduces the third section is succeeded by a third exposition of new ideas in the minor tonic. Passing modulations which lead to a dominant prolongation approach the final statement of the motif in the original tonic with a new connecting passage.[38]

The fourth section, which is the longest and most important, should bring the composition to a successful conclusion. The original motif appears in its entirety, perhaps with modifications, but with no repeats. The principal key predominates throughout this presentation of the motif.[39]

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36. Ibid., 302.

37. Ibid.

38. Ibid.

39. Ibid.

Development plays an indispensable role in this final
section. The most striking ideas from the preceding sec-
tions are recalled, transposed primarily to the principal
key, and developed. Throughout this part passing modula-
tions constantly recall the original tonic.[40] All of these
ideas provide ample material for creating an interesting
coda.

Reicha's diagram of la coupe du rondeau in Example 42
outlines very clearly the four primary sections, each con-

Example 42. Diagram of la coupe du rondeau. Reicha, Traité
de haute composition musicale, II, 303.
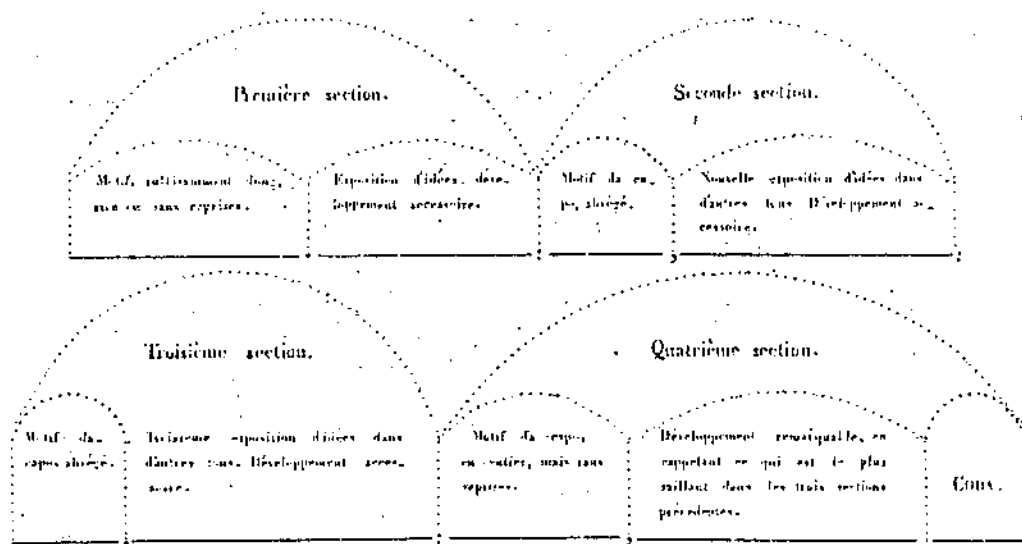
taining the recurring main motif as well as a new exposi-
tion. Section Four includes development and closes with a
coda.

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40. Despite the developmental nature of this part, Reicha
    notes the prevalence of the principal key throughout
    this fourth section. ". . . [la quatrième section]
    commence par le motif initial, et cette fois on peut le
    répéter tout entier avec ou sans modifications, seule

La Coupe Libre, ou Coupe de Fantasie

Since la coupe libre or coupe de fantasie follows no
regular plan, sentiment and momentary inspiration guide the
creation of this type of piece.[41] In the absence of a sys-
tematic format, this procedure is characterized by a series
of ideas, each developed either immediately or later within
the piece. Ideas are recalled freely with possible modifi-
cation. Modulation occurs according to the inspiration of
the composer. This compositional approach proves particu-
larly effective for Andantes and Adagios.[42]

Coupes des Variations

The primary object for variations is the motif, or
theme. This theme usually consists of two short sections
with optional repetitions,[43] as diagramed by Reicha in

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ment on y supprime les reprises. Le ton principal (Ré
majeur) doit prédominer dans cette section. Le DÉVEL-
OPPEMENT est ici de rigueur. On rappelle ici les idées
les plus saillantes que l'on a exposées dans les trois
sections précédentes; on les transpose (la plus grande
partie en Ré majeur) et on les développe, plus ou moins.
Le tout se fait en modulant passagèrement, et en rappe-
lant sans cesse le ton initial. On conçoit facilement
que l'on a assez de matériaux pour créer une Coda intér-
essant, sans chercher de nouvelles idées." Ibid., 302.

41. "Cette coupe n'a point de plan régulier. On la crée en
suivant son sentiment et l'inspiration momentanée."
Ibid., 303.

42. Ibid.

43. "Le motif, ou le thême, est l'objet principal dans cette
coupe. Il est ordinairement composé de deux petites
reprises." Ibid., 303.

Example 43. The first section closes in the dominant in major keys and in the mediant for minor keys. Variations can appear either with one motif or with two different ones. Reicha intends these descriptions as approximate plans rather than fixed formats.[44]

Example 43. Diagram of motif for coupes des variations. Reicha, Traité de haute composition musicale, II, 303.
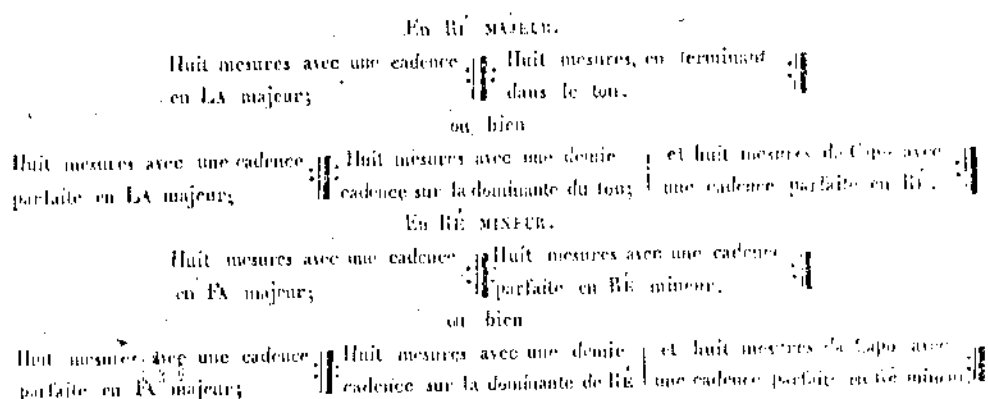
If a single motif is employed, the opening theme is followed by three successive variations. An episode of twenty-four to thirty measures which interrupts this series of variations provides tonal variety, incidental development, and possible introduction of new ideas. The fourth and fifth variations follow the episode. An ensuing coda, which occurs instead of a sixth variation, allows further development and transient modulation.[45]

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44. Ibid., 303-4.

45. ". . . on suivra à peu près le plan que voici: Motif--première variation, très simple;--seconde variation;--troisième variation;--un épisode de 24 à 30 mesures, pour faire reposer le motif avec son harmonie, et pour changer de ton. On y module plus ou moins. Le

Two different motifs, one major and the other minor,
may serve as the basis for variations. In this circum-
stance, both should share the same tonic and, consequently,
the same dominant. Variations of the pair should alternate
with each other. After four sets of alternating variations,
a partial development of the opening motif occurs. A coda
concludes the piece.[46]

An additional format which Reicha presents allows
several variations in constrasting keys. He lists possible
tonal centers as the dominant, the subdominant, the parallel
minor, and the submediant. Each variation in a related key
should be followed by one or two variations in the original
tonic.[47]

Two requisite skills for composing successful varia-
tions include the ability to create interesting motifs and

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développement y est accidentel. On y expose de nou-
velles idées. Quatrième variation;--cinquième varia-
tion--Au lieu d'une sixième variation, on fera une
espèce de Coda, dans laquelle on pourra tirer parti du
motif, en le développant partiellement, tant soit peu,
et en modulant passagèrement dans quelques tons que l'on
n'a pas encore entendus." Ibid., 304.

46.   "Le premier motif est en majeur, le second est en
mineur. Les deux motifs doivent avoir la MÊME tonique
et par conséquent la même dominante . . . Voice à peu
près le plan à suivre: premier motif;--second
motif;--premier motif légèrement varié;--second motif
légèrement varié; deuxième variation du premier motif;
deuxième variation du second motif;--troisième variation
du premier motif;--troisième variation du second motif;
quatrième variation du premier motif;--quatrième
variation du second motif; un développement partiel avec
la tête du motif majeur, suivi d'une CODA." Ibid., 304.

47. Ibid.

facility to vary a phrase harmonically and melodically.
Reicha summarizes six essential variation procedures.

1. Embellish the melody;

2. Alter the dessins of the accompaniment;

3. Change the harmony;

4. Modify both the harmony and accompaniment;

5. Vary both the melody and the accompaniment;

6. Vary simultaneously the melody, the accompaniment and
   the harmony.[48]

Variations are particularly useful for slow movements,
especially the varied Andantes by Haydn. In such a relaxed
tempo, four or five variations plus a short coda are
sufficient.[49]

La Coupe du Menuet

The minuet is characterized by lightness and frivol-
ity, symmetry, and a lively tempo in addition to its parti-
cular formal arrangement.[50] It usually appears as a short
petite coupe binaire with two repeats.[51] The trio which

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48. Ibid.

49. Ibid.

50. "Ce qui caractérise le menuet, c'est la légèreté et
    l'ordonnance symétrique des idées, la vivacité du
    mouvement et la nature particulière de ses coupes."
    Ibid., 311.

51. "La coupe du menuet est le plus souvent la petite
    coupe binaire (très abrégée) dont chacune se répète."
    Ibid.

generally follows the minuet constitutes "a kind of second minuet which anticipates the return to the first and prolongs the piece."[52] Frequently such a trio also employs la petite coupe binaire[53] and almost always provides tonal contrast with the dominant, subdominant, submediant or parallel minor key areas. For minor keys, the trio may appear in the parallel major, mediant, subdominant, or minor dominant. At the conclusion of the trio, the minuet da capo ensues. Such a concise form is not conducive to extensive development of thematic ideas.[54]

Reicha notes that recent attempts to alter the minuet structure produced various versions which merit individual analysis.[55] He categorizes the resulting configurations as minuets with one or more trios as contrasted with those with no trio. There are four procedures which include at least one trio. The format of each consists of a minuet followed by a trio and a subsequent minuet da capo.

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52. "Le trio est une espèce de second menuet, qui sert à faire désirer le retour du 1er, et à prolonger le morceau qui, sans cela, serait trop court." Ibid., 311, n. *.

53. "On ajoute au menuet un TRIO . . . également dans la petite coupe binaire à deux reprises . . . ." Ibid., 311.

54. Ibid.

55. "Aussi a-t-on essayé récemment, de varier la coupe du menuet, ce qui mérite une analyse particulière." Ibid., 311.

The simplest and most common version contains only a minuet with a single trio plus the minuet da capo. Though this procedure is not very extended in length, some development of ideas can occur in the second section of both the minuet and trio.[56]

The second format resembles the first, though it is reserved for use in a minor minuet with a major trio. After the minuet da capo, the trio recurs with optional modifications. A short coda concludes the piece. The third version, which also corresponds to the first, includes some development of ideas in the minuet da capo followed by a coda.[57]

A final variant explores the possible use of two different trios in contrasting keys. The second trio follows the minuet da capo, which may be slightly abbreviated. After this additional trio, ideas from the minuet are fragmented and developed. Even phrases from the first trio can recur if appropriate. The whole piece terminates with a short coda.[58]

Considering minuets which exclude the trio, Reicha first introduces a structure in an abridged binary form with possible repetitions. The first part primarily consists of

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56. Ibid.

57. Ibid.

58. Ibid.

an exposition of ideas while the second features development
of those ideas plus a coda.[59]

The second type of minuet with no trio contains five
or six well-phrased periods eight to twelve measures in
length as the foundation. This continuous series of periods
should contain two or three among the group which provide
tonal contrast. After all have been presented, the minuet
proceeds to restate them, incorporating such changes as
inverted order, transposed periods, development, transferred
melody, and altered harmony or accompaniment. The minuet
concludes with a coda.[60] Because of its relative rarity,
Reicha includes an analyzed example of this procedure.[61]

Thus Reicha presents numerous possible organizational
procedures for the structural format of the minuet. Re-
gardless of the option chosen, the piece must retain the
light character and symmetrical phrasing characteristic of
minuets in general.[62]

Introduction and Prelude

Reicha adds a brief discussion of Introductions and
Preludes because the appearance of either at the beginning
of a piece can contribute to the overall formal structure.

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59. Ibid., 312.

60. Ibid.

61. Ibid., 312-19.

62. Ibid., 312.

Overtures as well as the initial movements of symphonies, quartets, and other works, are often preceded by an Introduction which prepares the listener and provides solemnity for the opening of the piece.[63]

The Introduction, which usually appears in a slow tempo, may contain only several chords closing on the dominant or may extend to thirty or forty measures. Comparable to Fantasies or Caprices which follow no regular plan, some Introductions may develop one or two ideas while others merely present a succession of ideas which eventually lead to the beginning of the movement.[64] The Introduction should share the tonic of the opening movement even if the mode is different and should close on the dominant of the following piece. Modulations occur according to the length of the Introduction, the nature of its ideas, and the discretion of the composer.[65]

The Prelude thoroughly develops one short melodic phrase without following any regular plan or form. This short melodic statement should appear with different accompaniments and harmonizations as it moves through all the parts. It may even be altered if the original dessin

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63. Ibid., 320.

64. Ibid.

65. Ibid., 321.

remains recognizable. Though it modulates frequently, the Prelude opens and closes in the same key.[66]

In terms of practical application, Preludes were composed previously as solos for the organ or piano-forte by such masters as Sebastian Bach.[67] Reicha suggests that the Prelude could also be used effectively for accompanying plain-chant, declaimed airs (airs déclamés), or a chorus in an appropriate theatrical situation.[68] He provides a musical example which demonstrates this last suggestion.[69]

Additional Remarks

As Reicha concludes his presentation of the various coupes, he returns to the topic of thematic development, a concept which runs like a thread throughout Book Six of Traité de haute composition musicale. Since this technique occurs most effectively in instrumental music, he summarizes the practical applications of the various formal schemes within the symphony, quartet, quintet, and other works.

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66. Ibid.

67. "Jusqu'à nos jours, on n'a fait des préludes que pour l'orgue ou pour le Piano forté seuls. SÉBASTIEN BACH nous a laissé de beaux modèles dans ce genre." Ibid., 321.

68. "On pourrait employer cette sorte de production avec avantage 1° en accompagnant le PLAIN-CHANT, exécuté à l'unisson par un choeur; dans ce cas, le prélude se fera pour l'orgue ou pour l'orchestre; 2° en accompagnant un AIR DÉCLAMÉ, ou un CHOEUR, lorsque la situation théâtrale le permet . . . ." Ibid.

69. Ibid., 322-27.

Each of these genres generally contains four movements: an Allegro, often preceded by an introduction; an Andante or Adagio; a Minuet; and the Finale or Rondeau. The first movement Allegro always appears in la grande coupe binaire. Several forms serve effectively for the Adagio or Andante, including an abridged grande coupe binaire, la coupe ternaire, la coupe libre, or la coupe des variations. The Minuet follows one of the options described. The Finale usually employs la grande coupe binaire without repeats, la grande coupe ternaire, or la coupe du rondeau.[70]

In comparison, composers have not applied similar developmental procedures to vocal music, which, in this respect, falls far behind instrumental masterpieces. While considering suitable situations and texts, ideas can be developed in the Ensembles, Choruses, and Grands Finales d'Opéra through various techniques of counterpoint, fugue, and thematic development.[71]

Conclusions

Reicha's descriptions of musical form represent the culmination of Book Six of Traité de haute composition musicale. Building to this point, he devotes great attention to thematic material, focusing primarily on its exposition and development as important features within a composi-

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70. Ibid., 320.

71. Ibid.

tion. Guided by his preoccupation with techniques for thematic development, he explores those formal procedures which rely on these techniques. The brief attention devoted to vocal music as well as the complete neglect of the concerto probably result from this enthusiasm with development.

Reicha selects six major formal schemes which include developmental procedures as part of their structure. With fundamental emphasis on their thematic content, he describes them primarily in terms of exposition of ideas, succession of contrasting melodic material, development, and recurring motifs. His concern with the large external features of the various organizational schemes leads him to identify major sections and divisions within the structure. All the major thematic events and subdivisions of the structures are summarized in diagrams. He includes effective tonal procedures, though modulation and key relationships do not appear to play significant form-defining roles. Finally, he lists those genres which typically employ these various musical forms.

Historical Perspective

One of the most notable aspects of Traité de haute composition musicale is Reicha's treatment of the theme as a primary structural feature of musical form. Certainly the processes of exposition and development figure prominently, but just as significant is his implication of thematic constrast within certain structures. The most striking example

occurs in la grande coupe binaire, which contains la pre-
mière idée mére as well as la seconde idée mère within the
first part. In a corresponding manner, the second part of
la grande coupe ternaire "is made with new ideas; it is a
second exposition."[72] For the coupe du rondeau, each sec-
tion begins with the principal motif followed by "an exposi-
tion of other ideas."[73]

This emerging preoccupation with theme in nineteenth-
century discussions of form frequently resulted in a con-
current emphasis on contrasting melodic material, or
thematic dualism. This concept, mentioned by such theorists
as A. Gathy in his Musikalisches Conversations-Lexikon
(1835), Carl Czerny in the School of Practical Composition,
(ca. 1848), and A.B. Marx in Die Lehre von der Musikalischen
Komposition (1837-47),[74] became a prominent feature in
subsequent writings of the century.[75] Czerny's description
of the first movement of a sonata, which follows Reicha's
very closely at this point, provides a typical example.

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72.   "Elle se fait . . . avec de nouvelles idées: c'est
       une seconde exposition." Ibid., 301.

73.   "Apres le motif on fait l'exposition d'autres
       idées." Ibid., 302.

74. Birgitte Plesner Vinding Moyer, Concepts of Musical Form
    in the Nineteenth Century with Special reference to A.B.
    Marx and Sonata Form, (Ph.D. dissertation, Stanford
    University, 1969; Ann Arbor, Michigan: University
    Microfilms, 70-1579), 28, 34, 54.

75. Ibid., 54.

The first movement consists of two parts, the first
of which is usually repeated. This first part must
comprise:--
1. The principal subject.
2. Its continuation or amplification, together with
    a modulation into the nearest related key.
3. The middle subject in this new key.
4. A new continuation of this middle subject.
5. A final melody, after which the first part thus
    closes in the new key, in order that the repeti-
    tion of the same may follow unconstrainedly.[76]

Similary he describes the rondo, which opens with the prin-

cipal subject and, after a continuation, is succeeded by "a

melodious middle subject."[77] Marx also presents contrast

between main themes of the sonata form. The Hauptsatz,

which he describes as more energetic and substantial, serves

as the governing statement of the piece. In comparison, the

following Seitensatz possesses a softer and more supple na-

ture. To help clarify the distinction, he refers to the

Hauptsatz as masculine and the Seitensatz as feminine.[78]

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76. Carl Czerny, School of Practical Composition, 3 vols.,
    trans. John Bishop (London: Robert Cocks and Company,
    ca. 1848), facsimile edition (New York: Da Capo Press,
    1979), I, 33.

77. Ibid., 69.

78. "In diesem Paar von Sätzen ist . . . der Hauptsatz das
    zuerst, also in erster Frische und Energie Bestimmte,
    mithin das energischer, markiger, absoluter Gebildete
    . . . das Herschende und Bestimmende. Der Seitensatz
    dagegen ist das nach der ersten energischen Feststellung
    Nachgeschaffne, zum Gegensatz dienende, von jenem Voran-
    gehende Bedingte und Bestimmte, mithin seinem Wesen nach
    nothwendig das Mildere, mehr schmiegsam als markig
    Gebildete, das Weibliche gleichsam zu jenem vorangehende
    Männlichen." Adolph Bernhard Marx, Die Lehre von der
    musikalischen Komposition, 4 vols. (Leipzig: Breitkopf
    und Härtel, 1845), III, 273.

Such prominence of thematic material results in a concept of musical structure whose very nature is sectional. Even as early as Traité de mélodie Reicha distinguishes four primary formal categories on the basis of their external division into two or three sections. Though the period serves as the most important organizational unit, Reicha chooses thematic processes to differentiate the sections of la grande coupe binaire when he explains that, "the first part is only the exposition, wheras the second one is the development."[79] In Traité de haute composition musicale, Reicha even depicts musical sections through his diagrams, which include major thematic events within each division. He also illustrates the structure of individual motifs within his discussion of la grande coupe binaire and variations. Such pictorial representations stand in sharp contrast to Koch's conception of musical composition as a process of internal expansion through various means of melodic extension.

This sectional conceptualization is also reflected by Czerny as he compares musical structure of the sonata with dramatic literature by describing their "component parts."

> We perceive that this first movement has a well
> established form, and . . . that its various
> component parts follow each other in a settled
> order . . .

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79. ". . . la première partie n'est que l'exposition, tandis que la seconde en est le développement." Antoine Reicha, Traité de mélodie (Paris: J.L. Scherff, 1814), 46.

> Just as in a romance, a novel, or a dramatic
> poem . . . the necessary component parts are first,
> an exposition of the principal idea and of the
> different characters, then the protracted compli-
> cation of events, and lastly the surprising catas-
> trophe and the satisfactory conclusion:--even so,
> the first part of the sonata-movement forms the
> exposition, the second part the complication, and
> the return of the first part into the original key
> produces, lastly, that perfect satisfaction which
> is justly expected from every work of art.[80]

Marx's descriptions of large-scale structures also reveal a sectional understanding of musical form. First he thoroughly examines Liedform and various small polyphonic configurations, for the larger forms "are merely applications, extensions, or combinations of the forms already learned."[81] For example, variations consist of a succession of periodic Liedformen, each altered in some way from the original theme. For Rondoform, Marx presents several structures, each containing a series of episodes which alternate the principal statement (Hauptsatz) with contrasting secondary statements (Seitensatze). Each episode comprises a complete Liedform.[82] Thus for Marx, simple forms can serve as components for building sections of longer pieces. Such a sectional, thematic approach leads ultimately to a tripar-

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80. Czerny, School of Practical Composition, I, 34.

81. "Überdem ist das Formelle in ihnen [the larger forms] . . . ohne Schwierigkeit, da sie nur Anwendungen, Erweiterungen oder Zusammenstellungen der bisher geübten Formen sind." Marx, Die Lehre (Leipzig: Breitkopf und Härtel, 1838), II, 478, cited in Moyer, Concepts of Musical Form, 89.

82. Moyer, Concepts of Musical Form, 99-106.

tite understanding of sonata form which contrasts distinctly
with the two-part conception based on a harmonic scheme
articulated by periods.

Among Reicha's French contemporaries, several reflect
concepts very similar to those expressed in Traité de
mélodie and Traité de haute composition musicale. In the
Nouveau Manuel de Musique, ou Encyclopédie Musicale, Choron
categorizes instrumental music into four principal
structures.

> The diverse ways of presenting a succession of
> ideas can be confined to the forms or frameworks
> [cadres] by ordering their arrangement in advance,
> [and] by observing what the most skillfull masters
> have done in this respect. These acknowledged
> forms, which, except some modifications, are
> applied to all pieces of instrumental music, take
> the name of the coupes.
> [There are] four principal coupes:
> 1° Coupe binaire.
> 2° Coupe ternaire.
> 3° Coupe du rondeau.
> 4° Coupe libre.[83]

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83.   "Les diverses manières de présenter la succession de
ses idées peuvent se renfermer en des formes ou cadres,
et l'on peut en régler à l'avance l'arrangement, en
observant ce qu'ont fait à cet égard les plus habiles
maîtres. Ces formes convenues, et qui, sauf quelques
modifications, s'appliquent à toutes les pièces de
musique instrumentale, prennent le nom de coupes.
    "On distingue quatre coupes principales:
    "1° Coupe binaire.
    "2° Coupe ternaire.
    "3° Coupe du rondeau.
    "4° Coupe libre." Alexandre-Etienne Choron, with
Adrien de La Fage, Nouveau Manuel de Musique, ou
Encyclopédie Musicale, 6 vols. text, 5 vols. examples
(Paris: Roret, 1836-39), III, 272.

He divides each into sections according to the thematic organization and, in some instances, the differentiation between exposition and development in a manner reminiscent of Reicha.[84]

Practical applications of these to the symphony, the sonata, and the concerto imply Choron's clear understanding of the distinction between form and genres. His descriptions of these genres include such topics as appropriate instrumentation, order of movements, and internal style following a manner of presentation very similar to that of eighteenth-century writers. The crucial distinction lies in Choron's references to form. Eighteenth-century writers describe some formal process as an integral part of each genre presentation. In contrast, Choron simply refers to one of his previously discussed schemes. For example, considering the first movement of the symphony, "The allegro is always treated in la coupe binaire . . . ."[85] In regard to the second movement, "The coupe of the Andante . . . is arbitrary: the composer can employ binary or ternary form, a free form, a varied air . . . the rondo is equally very usable for symphony andantes."[86] The finale usually appears

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84. Ibid., III, 272-77.

85.   "L'allégro se traite toujours dans la coupe binaire . . . ." Ibid., 280.

86.   "La coupe de l'andante . . . est arbitraire: le compositeur peut employer la coupe binaire ou ternaire, la coupe libre, l'air varié . . .

in the form of a rondo. Such reference to form within a genre description implies a clear perception of a distinction between the two.

Another contemporary, Hippolyte Raymond Colet, claims authority not only as a pupil of Reicha but also as his successor at the Conservatoire in the Introduction of his La panharmonie musicale, ou cours complet d'harmonie et de composition.

> Since Reicha published his treatise on harmony, music has received great developments: Reicha has studied and examined them thoroughly; and if death had not carried him off so rapidly, without doubt he would have delivered to us the fruit of his learned analyses in a new method, written with order and precision. Guided by this grand master in my first studies, appointed afterwards his successor at the Conservatoire, while his school there has been upheld, I wanted to continue his system and to develop it. I have established no new terms, and I have simplified as much as possible the study of harmony, by expressing it more clearly and more truely to all ages.[87]

"La coupe à retour, ou forme du rondeau, est également fort usitée pour les andante de symphonie." Ibid., 284-85.

87.   "Depuis que REICHA a publié son traité d'harmonie, la musique a reçu de grands développements: REICHA les avait étudiés et approfondis; et si la mort ne l'avait enlevé aussi rapidement, il nous aurait sans doute livré le fruit de ses savantes analyses dans une nouvelle méthode, écrite avec ordre et précision. guidé [sic] par ce grand maître dans mes premières études, nommé ensuite son successeur au Conservatoire, pendant que son école y a été maintenue, j'ai voulu continuer son système et le développer. Je n'ai créé aucun terme nouveau, et j'ai simplifié autant que possible l'étude de l'harmonie, en la rendant plus claire et plus vraie aux yeux de tous." Hippolyte Raymond Colet, Panharmonie musicale, ou cours complet de composition théorique et pratique (Paris: Pacini, 1837), 1.

As a pupil, Colet captures the essence of Reicha's most important concepts relating to form. Following the example of Reicha in his presentation of formal schemes, his diagrams add to the clarity of his models.

The division of music into sections according to the organization of thematic material assumes a crucial position in Colet's presentation of form. He explains all forms as some arrangement of three sections.

> The number 3 is appropriate to all these coupes; they are divided, therefore, into three parts: what distinguishes them from one another is the manner of combining the subject matter, of closing each in one key rather than in another, of creating and connecting melodies, and of presenting them in a rather pleasing form.[88]

To establish a foundation, Colet describes two basic three-part structures. His Première Coupe à Trois Parties[89] actually corresponds to Reicha's grande coupe binaire, while the Seconde Coupe à Trois Parties[90] is similar to Reicha's grande coupe ternaire. Four additional forms (des coupes dérivées), which include variations, rondos, preludes, and

88. "Le nombre 3 est celui qui convient à toutes ces coupes; elles se divisent donc en trois parties: ce qui les fait différer les unes des autres, c'est la manière de combiner la matière qui les compose, de terminer chacune d'elles dans tel ton plutôt que dans tel autre, de créer des chants de les enchaîner, et de les présenter sous des formes plus ou moins heureuses." Ibid., 255.

89. Ibid., 256-57.

90. Ibid., 258.

minuets, are derived through various combinations of the first two.[91] Even for these derived forms, however, a tripartite configuration continues to prevail.

In his efforts to continue Reicha's system, Colet retains many of the underlying conceptions of his mentor's methods. The orderly arrangement of themes as well as their treatment in exposition and development serve as crucial form-defining features. External division into sections certainly contributes immensely to his approach. Finally, he uses diagrams, which in several instances suffice with no further explanation of the form.

Conclusions

In his earlier treatise, Traité de mélodie, one of Reicha's most important contributions to theories of musical form results from his emphasis on the external divisions of music to categorize four primary models. In this way he visibly demonstrates his perception of the clear distinction of musical form as a structural scheme in contrast to a description of a genre.

In several respects, Traité de haute composition musicale brings to fruition Reicha's germinal ideas from the earlier work. Though major external divisions continue in prominence, they receive a much more precise definition in terms of thematic content and contrast. Reicha also demon-

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91. Ibid., 259-61.

strates a more refined conception of the distinction between exposition and development, which assumes an important role in defining form. Surpassing all of this, Reicha's most original contribution is the diagram, which summarizes very concisely the most crucial structural features of each formal type.

Such a theme-oriented approach becomes very typical of such later writers as Czerny and Marx. These prominent theorists emphasize thematic contrast as well as exposition and development of melodic materials. In terms of sectional construction, external division seems to assume growing prominence as the century progresses, for such writers as Colet and Marx even use smaller formal models to derive sections of larger compositions. Reicha's work reflects the same theoretical concerns held by the succeeding generation; his ideas as presented in Book Six of Traité de haute composition musicale truely represent a line of thought characteristic of the nineteenth century.

CHAPTER VI

SUMMARY AND CONCLUSIONS

An approximate one-hundred year period spanning the century between Mattheson and Marx witnessed a growing interest in the subject of musical form. Eighteenth-century writers on the topic provided loosely-organized descriptions of musical events; their nineteenth-century successors presented fully-developed schematic structures. Theorists who contributed to this process included such figures as Mattheson, Scheibe, Quantz, Kirnberger, Riepel, Daube, Portmann, Koch, Vogler, Türk, Kollmann, Galeazzi, Momigny, Reicha, Colet, Choron, Czerny, and Marx.

The most noticable evidence of a changing approach to musical form appeared in the selection of form-defining features within a composition. For writers of the eighteenth century, tonal movement away from an original tonic and the return to this key represented the primary focal point in the large-scale structure of a piece. The primary unit of musical structure, the period, actually defined large-scale tonal areas, for theorists described phrases and periods according to the harmony of their cadences as well as the strength of articulation. Structural significance of the period was reinforced by the theoretical descriptions of such writers as Galeazzi, Momigny, and Reicha, who desig-

nated particular compositional functions to certain periods within the piece. Within this context, melody provided an important means of expressing passion and character and also served as a crucial source of variety within the required unity of affect.

A distinct difference appeared in Traité de haute composition musicale, which reflected Reicha's interest in the arrangement of thematic material. Along with this growing preoccupation with the theme, the role of thematic development also received increased attention. Reicha devoted a complete chapter of Traité de haute composition musicale as well as portions of Traité de mélodie to techniques for developing ideas—for pulling them apart and rearranging them in different ways. Also significant was Reicha's understanding of exposition and development as two discrete treatments of thematic material which appeared in specified locations within a piece; this distinction also played an important form-defining role. Such treatment of thematic manipulation marked a sharp contrast with earlier writers who described developmental procedures as an integral process of expanding melodies internally.

Additional evidence of a growing interest in musical form occurred in the procedures for organizing discussions of complete compositions. For musicians of the eighteenth century, the most important goal of music was the unified expression of passion and character. Therefore, they described such genres as the symphony, the sonata, and the

concerto in terms of effective representation of emotion.
Elements of music which contributed to this presentation in-
cluded the instrumentation of a piece, the style, the social
function, appropriate character, and form. Thus form--the
actual order and arrangement of keys, periods, and
melodies--was only one topic for consideration within the
total expressive potential of a piece. Within these genre
descriptions, such theorists as Koch demonstrated a devel-
oping conception of musical form as an abstract scheme.

A very different procedure appeared in Reicha's Traité
de mélodie. Instead of organizing his descriptions by
genres, he classified four principal formal categories
including la petite coupe binaire, la petite coupe ternaire,
la grande coupe binaire, and la grande coupe ternaire. Not
only was musical form presented as a series of abstract
schemes, but it also became the theoretical focal point.
Rather than one among several elements contributing to ex-
pression, form itself became the primary topic. Reicha re-
inforced this concept later in Traité de haute composition
musicale by providing diagrams as an aid to memory for stu-
dents. Succeeding theorists throughout the nineteenth cen-
tury retained this emphasis on form.

Further indication of a changing approach to musical
form appeared in the altered perception of the relationship
between small compositions and larger ones. For Koch, a
small piece could be transformed into a larger one by
undergoing internal expansion techniques. From a very

different perspective, Reicha explained that small pieces
were archetypes of larger ones based on corresponding num-
bers of sections. His conception emphasized the external
division of a piece into sections whereas Koch focused
instead on the internal details of phrase connections.

In sum, several important changes in theoretical ap-
proaches to formal analysis occurred over approximately a
century: descriptions of formal procedures became more
detailed and more clearly organized; theme displaced tonal
movement and periodicity as the primary determinant of form;
abstract schemes replaced descriptions of genres as musical
form itself became the primary goal of discussions; and the
approach to the creation of longer works changed from a
process of internal expansion to one of external arrangement
of sectional units. While these transformations were very
significant in themselves, they also reflected important
changes in other areas of music. That is, these theoretical
variances represented evidence of a far deeper and more ex-
tensive upheaval in musical thought, aesthetics, and intel-
lectual history.

One such issue was the intellectual understanding of
the compositional process. If theorists chose themes rather
than periods to describe an external arrangement of sec-
tions, then perhaps their selection of criteria reflected
certain compositional goals. Two contrasting descriptions
of the compositional process appeared in the works of two

theorists writing approximately eighty years apart--Heinrich Christoph Koch and Johann Christian Lobe.

As explained in Chapter III, Koch described three successive phases of composition. First, the Groundplan (Anlage) consisted of a complete set of melodic ideas, connecting passages and tonal schemes for the entire piece. This "primary layer" was mapped out in the Articulation (Ausführung) to fill the total space of the piece. Finally, surface details were determined in the third phase, the Elaboration (Ausarbeitung).[1] This process of progressive expansion through three successive stages was very consistent with Koch's procedures for internally extending melodic segments, phrases, and periods.

A very different explanation of the process appeared in the Lehrbuch der musikalischen Komposition (1850) of Lobe, who described compositional procedures based on his understanding of the methods of Beethoven.[2] He identified three stages of creation (Schaffensmomente) plus a fourth step which included the distribution of ideas onto a score.

The first phase (Prozedur) consisted of Invention of Main Ideas (Erfindung der Haupgedanken), which resulted in all the major thematic elements. In contrast to Koch's Groundplan, Lobe's first stage contained no linking elements

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1. Ian Bent, "The 'Compositional Process' in Music Theory 1713-1850," Music Analysis (March, 1984), 30-35.

2. Ibid., 38.

or tonal plan—only thematic ideas.[3] Next, Thematic Trans-
formation, or Continuation, or Thematic Working (thematische
Umwandlung, Fortführung, thematische Arbeit) produced frag-
mentary variations of the invented ideas which could serve
as the starting point for all the various passages of the
work.[4] Based on these thematic ideas along with their va-
riants, the composer then arranged the complete structure of
the piece, which resulted in the placement of all melodic
ideas and tonal relationships of the entire composition.[5]

Using the String Quartet, Op. 18 No. 2, First Movement
by Beethoven, Lobe exemplified this third stage with an an-
alysis which consisted of a single melodic line along with
identification of the melodies within the piece as Thema-
gruppe, Uebergangsgruppe, Gesanggruppe, and Schlussgruppe.[6]
This corresponded very closely to Reicha's treatment of Le
nozze di Figaro in which he reduced the entire orchestra
score to two staves with melody and harmony and analysed the
piece in terms of the motif, nouvelles idées, and idées
accessoires. Both of these analyses by Lobe and Reicha
placed primary emphasis on the succession of melodic events.

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3. Ibid., 40.

4. Ibid., 40-41.

5. Ibid., 40-41.

6. J.C. Lobe, Lehrbuch der musikalischen Komposition, 6th
   ed., rev. Hermann Kretzschmar (Leipzig: Breitkopf und
   Härtel, 1900), 287-92, reproduced in Bent, "'Composi-
   tional Process,'" 42-46.

Lobe's third phase of artistic creation--the joining of melodic material into a fully-articulated structure--was very consistent with the prevailing view of the primacy of the theme during the nineteenth century.

Koch and Lobe revealed two very different interpretations of the compositional process. For Koch, it consisted of a gradual internal expansion of a piece through successive layers. Lobe described a method whereby thematic ideas were arranged into a complete structure. Descriptions of musical form by eighteenth-century theorists placed emphasis on periodic structure and tonal movement. As represented by Koch, the detailed descriptions of phrase connections and of internal expansion of periods into Hauptperioden reflected his understanding of the compositional process. In contrast, the formal schemes of such nineteenth-century writers as Reicha and Marx emphasized primarily the succession of thematic ideas. Such organizational procedures paralleled the compositional process as perceived and described by Lobe. Therefore, these different approaches to formal organization by theorists of the late eighteenth century as compared with those of the nineteenth actually reflected the simultaneous transformation in the theoretical understanding of the compositional process.

Theories of musical form also appeared to parallel certain aesthetic principles. Writers near the end of the eighteenth century believed that emotions were embodied within the musical elements themselves. That is, the music

expressed the same emotion experienced by the listener.[7]
Such embodiment of emotion appeared throughout Koch's de-
scriptions of musical genres. For example, in accompanied
recitative, composers allowed the performer to sing the
text, but ". . . they portray the actual feeling by means of
instrumental music . . . ."[8] Furthermore, he described one
way of treating a chorus in the free style ". . . by placing
the expression of the feeling to be presented entirely in
the vocal parts . . . ."[9] Quoting Sulzer on the aesthetic
nature of the symphony, he explained that "The symphony is
particularly suited for the expression of greatness, solem-
nity, and grandeur."[10] Finally, he described the sonata,
which "can assume every character, every expression which
music is capable of describing."[11]

In sharp contrast, writers of the nineteenth century
understood emotion as a burning, pulsing enthusiasm dwelling
within a composer which found expression only as that com-
poser translated this emotion into sound. Such an inner

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7. Maria Rika Maniates, "'Sonate, que me veux-tu?' The
   Enigma of French Musical Aesthetics in the 18th Century,"
   Current Musicology no. 9 (1969), 119-20.

8. Heinrich Christoph Koch, Introductory Essay on Compo-
   sition: The Mechanical Rules of Melody, trans. with an
   Introduction by Nancy Kovaleff Baker (New Haven: Yale
   University Press, 1983), 168.

9. Ibid., 182.

10. Ibid., 198.

11. Ibid., 202.

urgency to achieve self-expression was revealed by E.T.A.
Hoffmann in the following eloquent passage in reference to
Wagner:

> To touch us, to move us mightily, the artist him-
> self must be deeply affected in his own heart. Ef-
> fective composition is nothing but the art of cap-
> turing with a higher strength, and fixing in the
> hieroglyphs of tones [the notes], what was received
> in the mind's unconscious ecstasis. If a young
> artist asks how to write an effective opera, we can
> answer only: read the poem, concentrate on it with
> all the power of your spirit, enter with all the
> might of your fancy into all phases of the action.
> You live in its personages; you yourself are the
> tyrant, the hero, the beloved; you feel the pain
> and the raptures of love, the shame, the fear, the
> horror, yes, Death's nameless agony, the transfig-
> uration of blissful joy. You rage, you storm, you
> hope, you despair; your blood glows through the
> veins, your pulse beats more violently. In the
> fire of enthusiasm that inflames your heart, tones,
> melodies, harmonies ignite, and the poem pours out
> of your soul in the wonderful language of music
> . . . .[12]

Reicha expressed a similar view in his description of
genius in Traité de mélodie.

> Genius for composition is nothing other than a
> very fortunate disposition for this art. It mani-
> fests itself 1°. by a great passion for music;
> 2°. by an imperious need to create . . . 3°. a
> great facility for conceiving ideas and realizing
> them; 4°. by a lively and deep affection for this
> art . . . .[13]

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12. E.T.A. Hoffmann, Dichtungen und Schriften, Gesamt-
    ausgabe, ed. by W. Harich (Weimar, 1924), XII, 7-8,
    cited in Edward E. Lowinsky, "Musical Genius--Evolution
    and Origins of a Concept," The Musical Quarterly L
    (1964), 323-24.

13. "Le génie pour la composition musicale n'est autre
    chose que des dispositions très-heureuses pour cet art.

He mentioned a similar view in Traité de haute composition musical as he explained that ". . . an imperious need to produce stimulates the composer, his imagination aflame, and creative inspiration seizes him."[14] He elaborated further on the concept of "genius" by explaining that

> When the ability to create is in full activity,
> ideas abound with inconceivable facility, though
> not always in a suitable order . . . The ideas
> discovered in this way are usually rough diamonds
> which need polish. When the soul is in such a
> state, an electrical fire circulates in the veins,
> and the imagination, as though inflamed, is trans-
> ported to unknown regions . . . .[15]

Reicha revealed two very significant points in these statements. The first issue was the burning inner compulsion to express the emotions of the soul and the imagination. The second crucial concept was the mani-

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Il se manifeste, 1°. par une grande passion pour la Musique; 2°. par un besoin impérieux de créer . . . 3°. par une grande facilité de concevoir des idées et de les réaliser; et 4°. par un sentiment vif et profond pour cet art . . . ." Antoine Reicha, Traité de mélodie (Paris: J.L. Scherff, 1814), 1.

14. ". . . un besoin impérieux de produire stimule le compositeur, son imagination s'échauffe, et l'inspiration créatrice s'empare de lui." Antoine Reicha, Traité de haute composition musicale, 2 vols. (Paris: Zetter, 1824-26), II, 236.

15. "Quand la faculté de créer est dans sa pleine acti-vité, les idées abondent avec une facilité inconcevable, mais non toujours dans l'ordre convenable . . . Les idées que l'on trouve de cette manière sont ordinaire-ment des diamants bruts, qu'il faut polir ensuite. Lorsque l'âme est ainsi dans cette disposition, un feu électrique circule dans les veines, et l'imagination est comme si elle était embrasée, on se croit transporté dans des régions inconnues . . . ." Ibid., 235.

festation of this inspired impulse in music through the
creation of ideas.

Equally important as self-expression was the notion of
originality which prevailed during the nineteenth century.
Peter Lichtenthal explained this concept in his definition
of genius (Genio).

> Musical genius is that inborn, inexplicable
> gift of Nature, or original faculty to create with
> facility esthetic ideas and to give them the most
> fitting expression in the melodic and harmonic or-
> ganization of tones. It is that inner fire that
> burns in the composer, which continuously inspires
> in him new and beautiful melodies, lively expres-
> sions that go to the heart, and majestic harmonies
> that endow the melody with character.[16]

Lichtenthal further noted that talent imitates, whereas
genius reveals itself in originality.[17] He associated this
compositional genius with originality as well as self-
expression. Especially significant, these qualities were
manifested in the creation of new and beautiful melodies.

The establishment of originality as an unquestioned
aesthetic doctrine led to a concentrated focus on melody, or

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16.   "Il Genio musicale è quel innato inesplicabile dono
       di natura, o facoltà originaria di creare con facilità
       delle idee estetiche, di dar loro la più convenevole
       espressione nella melodica ed armonica organizzazione
       de'suoni. Esso è quel fuoco interno che arde nel Com-
       positore, che gli ispira continuamente Canti nuovi e
       belli, espressioni vive che vanno al cuore, ed armonie
       maestose che danno carattere al Canto." Peter Lichten-
       thal, Dizionario e bibliografia della musica, 4 vols.
       (Milano: Antonio Fontana, 1826), I, 289-90, trans. in
       Lowinsky, "Musical Genius," 324.

17. Lowinsky, "Musical Genius," 324.

the theme, as a primary compositional goal. Every composi-
tional detail represented either an original idea or the
result of an original idea,[18] and motivic development and
thematic ideas replaced tonal movement expressed through the
balance created by periodicity as primary organizational
principles.[19] With such growing structural dependence on
the melodic theme and development of ideas, musical form
itself came to represent an unfolding of melodic ideas.
Thus the theme became a primary organizing feature in de-
scriptions of musical form. Because of Reicha's emphasis on
theme and development, Traité de haute composition musicale
became one of the earliest treatises on form to reflect the
new aesthetic ideals of the nineteenth century as embodied
in the works of such theorists as A.B. Marx. Antoine
Reicha's contributions to developing theories of musical
form captured the essence of stylistic and aesthetic tran-
sition which marked the close of the eighteenth century and
the opening of the nineteenth. His earlier ideas as
recorded in Traité de mélodie reflected eighteenth-century
emphasis on period structure, the symmetrical balance of all
musical elements contributing to the compositional whole,
and the functional roles assumed by periods within the

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18. Carl Dahlhaus, "Issues in Composition," trans. Mary
    Whittall in collaboration with Arnold Whittall, Between
    Romanticism and Modernism: Four Studies in the Music of
    the Later Nineteenth Century, trans. Mary Whittall (Los
    Angeles: University of California Press, 1980), 44.

19. Ibid., 61.

entire piece. However even this earlier treatise contained the seeds of transition, for in it Reicha categorized musical form into four generalized schemes. His later work, Traité de haute composition musicale reflected the growing interest in the original theme and its developmental manipulation as primary structural features. Tracing the change represented between these two works as well as contrasting Reicha's writing with both his predecessors and successors has led through a series of issues which ranged from the compositional process to the changing aesthetic relationship between music and emotion and the concept of genius, self-expression, and originality. Antoine Reicha truely stood at a crossroad between eighteenth-century Classicism and nineteenth-century Romanticism.

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