

EASTMAN SCHOOL OF MUSIC

University of Rochester

# From Exercise to Composition: Henri Challan's French Romantic Figured-Bass Pedagogy

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*Doctor of Musical Arts*

Performance and Literature (Organ)

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# Presentation Outline

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## → Part I: Basic Patterns in Challan's Pedagogy

Exx. 1–5: Basic Voice-Leading Patterns

Exx. 6–18: Selected Basses by Henri Challan

## → Part II: Connections with French Romantic Repertoire

Ex. 19: Guilmant, *Elevation in F Major*, Op. 39/1

Ex. 20: Fauré, "Pie Jesu" from *Requiem*, Op. 48

Ex. 21: Franck, *Chorale No. 1* (mm. 1–64)

Ex. 22: Vierne, *Meditation*, Op. 31/7

## → Part III: Application in Original Compositions

Ex. 23: The Basic Ternary Model

Ex. 24: Exercise vs. Composition

Ex. 25: Remeš, *Elegy*

Ex. 26: Remeš, *Fantasy*

# ➔ Part I: Basic Patterns in Challan's Pedagogy

## Example 1: Cadences as Defined by Challan (1947/2, 19–23)

a. Perfect Cadences ..... b. Perfect Cadence Variants [in order of decreasing finality] ..... c. Imperfect Cadences [i.e. any chord not 5/3]

d. Plagal Cadence e. Complete Cadences [Perf. + Imp./Imp. + Perf.] f. Plagal Variants ..... g. Imperfect Plagal Cadences

h. Deceptive Cadences [V to "not I"] i. Modulating Deceptive Cadences j. Avoided Cadence k. Half Cadences (phrase ending on dominant).....

7 9 4 7 4-3 [Suspended Cadence] 4-3 4-3 4-3 3 6 6 +6 6 +4 6

(b) 5-6 (b) 6 [5th omitted] [ii - I] 6 4 3 (b)4

reversible 6 reversible 7 b5 +6 7 6-5 6 6 6

## Example 2: Additional Patterns

a. Plagal (4/3) Cadence b. Plagal (diminished) Cadence c. Boulanger's Passing, Neighbor, and Cadential 6/4s (Bonet 2006, 110–112) d. Parallel 10ths e. "Fauré" f. "6–5"

b3-b4 3 b4 3 5-6 b5 +4 P4 6 3=N 4-5 Cad. 4-5 6 6 6 6 6-5 6-5

## Example 3: Pedal Point/Common-Tone Patterns

a. Canonic Voice-Exchange (invertible and reversible) b. Omnibus Progression (wedge voice-leading w/ 2 c.t.'s) (invertible and reversible) c. Chromatic-Third Root Motions (with Riemannian labels)\*

Parallel/Leiton (PL) Leiton/Parallel (LP) Relative/Parallel (RP) Parallel/Relative (PR)

Root: M3↓ M3↑ m3↓ m3↑

\*Always one common-tone. Chords may include sevenths as well, making terminological overlap with the Omnibus progression.

## Example 4: Sequences (partial list)

a. "10–12" down a third b. "10–6" down a third c. "10–8" down a step d. "10–6" down a step e. "12–10" up a step f. "6–10" up a step

Outer 10–12 10–12 10–6 10–6 10–8 10–8 10–6 10–6 12–10 12–10 6–10 6–10

Voices:

## Example 5: Vidal's Parallel 6ths (Bonet 2006, 106–7)

(One voice moves contrary while the others move parallel.)

[6] 6 6 6 6 6 reversible

**\*Example 6: Challan (1960/1, #1): 5/3 Chords**

"10-12" down a third sequence HC DEC **6** DEC Perfect Cad.

**\*Example 7: Challan (1960/1, #33): 6/3 Chords**

Parallel 6ths HC **5** Parallel 6ths Perfect Cad.

↑ 6 chord on 4th degree doubles bass before cadence ↓

**\*Example 8: Challan (1960/1, #65): 6/4 Chords**

N<sup>6</sup> Cad.<sup>6</sup> P<sup>6</sup> P<sup>6</sup> HC **5** P<sup>6</sup> P<sup>6</sup> Cad.<sup>6</sup> DEC Perfect Cad.

**\*Example 9: Challan (1960/2, #91): Modulation and Sequences**

N<sup>6</sup> Parallel 6ths "6-5" Cad.<sup>6</sup>/HC **5** "12-10" up a step sequence HC in vi "6-10" down a step sequ. **10** P<sup>6</sup> "6-10" down a third sequ. Cad.<sup>6</sup> Perfect Cad.

**\*Example 10: Challan (1960/3, #132): Dominant seventh chords**

**A** Très modéré Parallel 10ths (reversed) **B** OMN OMN OMN Sequence "6-10" down step OMN **A'** **11** Perfect Cad. Plagal Cadence

enharmonic switch Coda tonizes subdominant with tonic pedal point

**\*Example 11: Challan (1960/3, #150): Dominant seventh chords (Challan says this exercise is especially Fauréan.)**

Presque lent, expressif **A** Planing Sequence (w/ cross relations) **6** Planing or HC in Bb? **B** Sequence **12** Sequence PL OMN PL OMN

\*Indicates that an exercise will be performed.

**Ex. 11 (cont.)** A' (elided return) -----> = unidirectional chromatic segment

Sequence Plagal ( $\frac{4}{3}$ ) in G or HC in C? Coda Wedge (contrary + chromatic) voice leading

18 PL OMN OMN Planing Sequence 24 Planing 30 PL OMN PL OMN PL OMN OMN Perf. Cad.

6 6 5 - 7 6 +6 7 6 +6 +6 +6 - 6 6 - 6 6 6 5 +6 6 4 +4 +4 - 0 - +6 +6 +6 6 5 = 0 +6 +6 +6 6 5 = 0 b6 +6 7 b4 +4 4 +4 7 = 5

**\*Example 12: Challan (1960/4, #178): All types of seventh chords**

A *Très modéré* Sequence Plagal ( $\frac{6}{5}$ ) in V or HC in i? 6 B 10

*mp* *mf* *f*

theme x *theme y* PL HC

7 7 6 5 6 7 6 4 3 6 4 #2 +4 6 6 7 6 4 +4 6 6 #6 4 +4 #6 - - 6 4 #2 7 5 -

(en dehors)

**Example 13: Challan (1960/5, #213): Ninth chords**

A *Andante* Sequence (mm.1-4, 5-8) Perf. Cad. in V 6 Sequence (mm.1-4, 5-8) DEC B Sequence DEC

*p* *mf* *f*

enharmonic switch

5 - 3 6 7 6 5 - +4 6 6 9 7 6 7 5 0 #6 3 #6 #7 6 # - +4 #6 #4 #9 7 #6 7 #6 +6 #6 #9 7 #7 4 #7 7 # 9 7

11 Sequence DEC A' enharmonic switch Sequence 17 Avoided Cad. Phr. HC 20 Perf. Cad.

*p* *RP* *p* *cresc.* *f* *p*

rit. a Tempo

#7 4 #7 7 4 #9 7 #5 # # # - b5 - 3 6 7 6 5 3 6 6 5 7 6 4 +4 6 = 7 4 7 5 7 5 - +4 6 6 9 7 6 7 5

**\*Example 14: Challan (1960/6, #265): All types of chords and Alterations**

Example 14 consists of two systems of piano music. The first system starts with **A** *Andante espressivo* (mp) and includes annotations for **OMN**, **DEC**, **OMN**, and **B**. The **B** section is marked *p cresc.* and includes a **Sequence** of four **RP** (Repeating Pattern) chords. The second system starts with **13** **OMN** *Plag. (6/4)* **A'** *a Tempo* (pp) and includes annotations for **18** (Inexact) **Sequence with planing**, **OMN**, **22**, **DEC**, and **Plagal (6/5)**. The **DEC** section is marked *mf*. Chord diagrams are provided below the staves, and a **Sequence** label is present at the top right.

**\*Example 15: Challan (1960/7, #277): Suspensions and Appoggiaturas**

Example 15 consists of two systems of piano music. The first system starts with **A** *Andante sostenuto* (p *espress.*) and includes annotations for **A'**, **6**, **PL**, **B** *Sequence (w/ tenor imitation)*, **OMN**, **OMN**, **A''**, **14**, and **Plagal (4/3)**. The **B** section is marked *f* and *mf*. The second system includes annotations for **14** and **Plagal (4/3)**. Chord diagrams are provided below the staves.

**\*Example 16: Challan (1960/8, #320): Pedals [?"x" means non-chord tone]**

Example 16 consists of two systems of piano music. The first system starts with *Sans lenteur* (p *y*) and includes annotations for **6**, **chr. slide**, *cresc.*, **OMN**, and **f**. A legend indicates **----->** = unidirectional chromatic segment. The second system starts with **10** *y* **fauxbourdon** *y* **15** *dim. poco a poco* **Only PC** **Coda** *rall.* **y**. Chord diagrams are provided below the staves.

**Example 17: Challan (1960/8, #301): Neighbor Tones**

**A** Allegro moderato *theme x*

5 +6 6 7 5 +4  $b\flat$  6 5 7  $b$  9  $b\flat$  7 +  $b$  +4 7 9  $b$   $b\flat$  7

10 *theme y* 14 HC **A'** *y* Sequence

20 *x* 25 Perf. Cad. Coda Plagal (diminished)

$\sharp$ 6  $\flat$ 6  $\sharp$ 5 +6  $\sharp$ 6 7  $\sharp$ 4 3 6 5  $\sharp$  2 6 7 +  $\sharp$  4 3 +6  $\sharp$ 7 +4  $\sharp$

*y* inverted *y*

**Example 18: Challan (1960/8, #328): Neighbor and Passing Tones**

**A** Risoluto

5 - 5 6 5 6 5 6 +4 6 6 2 6 2 6 +4 6 5  $\sharp$ 2 6 5 6  $\sharp$  5 - 5 -

*motive x* 5 Sequence **B** *x (frag.)* *x (frag.)*

7 *x (frag.)* *x (frag.)* 9 *x (frag.)* stretto on *x (frag.)* **A'** *x* 11 Coda allarg. Plagal Cad.

*f* 4-voice invertible c.p. with mm. 1-2 Perf. Cad. *ff*

6  $\sharp$ 5 -  $\sharp$ 6  $\sharp$ 5 3 6 5 -  $\sharp$  - 6 +4 6 +4 6 6 2 6 2 6 - 7 7 4 - 5 - 6  $\sharp$  3 5 5

## ➔ Part II: Connections with French Romantic Repertoire

### Example 19: Guilmant, *Elevation in F Major, Op. 39/v1/4 (The Practical Organist)*

”10–12” up a step sequence (outer-voice canon)

Bass susp. <sup>5</sup> “10–8” down a step sequence HC

mm. 1–2 repeated with chromatic passing tones

Bass retardation <sup>13</sup> Altered applied dom. Perf. Cad. in V

thinning of texture for fughetta using x motive

7–6 susp. chain <sup>21</sup> Cp. mm. 26–27 of Ex. 20 similar to PL (if it were A maj.)

three-voice return of mm. 1–2, with bass suspensions

Bass retardation <sup>29</sup> “10–10” down third sequence Perf. Cad.

5–#5–#2–3 5–#5–#2–3 7 6–5 4–3 7–b6 4–3 6–+6 #7 7–6 7 \* 7– 4–b 8 (figures) 3 PAC in iii 8–7 6 6 4 b6 6–5 # 4–5 # 5–3 5–3 5–3 7–6 7 # 6–5 6 7 6 3 6 8–7 7 7 6 5 4–3 3

\* The bass voice is played by the pedal with a 16' register sounding an octave lower.



# Example 20: Fauré, "Pie Jesu" from *Requiem*, Op. 48

Plagal ( $\frac{4}{3}$ ) in D  
 or HC in g?

Adagio

"Fauré" x' (Rev.) Dec. "Fauré" x' Perf. Cad. in I [8]

Soprano Solo

Organ

A

6  $\frac{6}{5}$  6  $\delta + 6 \#$  PL 6-5 6  $\frac{6}{5}$   $\frac{6}{5}$  6 +6 6 6 4-3 6-5 6 7

11

"Fauré" x' Plagal ( $\frac{4}{3}$ ) (Rev.) Dec. Plagal ( $\frac{4}{3}$ ) Perf. Cad. in V [17]

Dom. Ninth x' (contour) x'

A'

6  $\frac{6}{5}$  6-5 4-# +6 #5 #5-6 7 +6 6-5 4-# 7 4+6 6 6 6 7 # 9-8-7-6-5-6-7-8-9 +

21

Dom. Ninth x' (contour) x'

Plagal ( $\frac{4}{3}$ ) in A or HC in d? (Rev.) Dec. [26]

PL (figures) 3 x'

Cp. mm. 24-25 of Ex. 19 HC in I

9-8-7-6-5-6-7-8-9 + 7 6 7 +6 #5 7-6 # 7-6 # 9 +

29

"Fauré" x' or HC in g? x' (Rev.) Dec. "Fauré" x' x' [35]

3-part invertible counterpoint

Plag. Var. (ii-I)

A''

6  $\frac{6}{5}$   $\delta + 6 \#$  PL 6-5 6  $\frac{6}{5}$   $\frac{6}{5}$  6 +6 6  $\frac{6}{5}$  6-5 6 7 4 6 7 4 6-5 4 7 4 7 4 7 3 3

Example 21: Franck, *Chorale No. 1* (mm. 1–64)

“10–8” up a step sequence

Parallel 10ths “10–7” down a step Perf. Cad. Plagal Plagal Plagal HC in I

E major → E minor

8 PL RP PL RP Chr. Slide 14 Plagal (diminished) in i

sequence down a major second

bass common tones

minor third transposition of mm. 1–4

sequence down a major third

Perf. Cad. in  $\natural$ III PL PL enharmonic switch PL Perf. Cad. in  $\flat$ III

sequence down a major third

bass common tones

23 PL PL enharmonic switch 28 Plagal (diminished) in  $\flat$ iii

bass common tones

Ex. 21 (cont.)

sequence up a minor third          enharmonic switch

HC in I

sequence down a minor third          sequence up a minor second

Chr. slide Perf. Cad. in I

CHORALE THEME:          DEC          Plagal (dim.)          "12-10" down a step sequence          Perf. Cad. in #iii

sequence down a major third          .....major third transp. of mm. 53-55 (directly above).....; "12-10" down a step sequence          Perf. Cad. in I

*cresc.*          *asc. chromatic bass*          *dim.*

*pp*          *cross-rel.*          *cross-rel.*          *cresc.*          *dim.*          *susp. cad.*

*pp*          *voix humaine symbolizes heavenly choir*          *dim.*          *pp*

+6      b5      b6      b7      7      b6      b5      7      6      7      #6      7 +

6      +4      7      6      6      #      +4      7-6      #6      b4      b5      #6      [x6]      b5      6      7-6      7      6      7-6      7      6      7      7      6      7 +      susp. cad.

6      6      7      6      7 +      4      7      9-8      6      7 +4      7      7      7      7      7      7      7      7 +      susp. cad.

#      #6      #6      #6-#5      7 +      7      7      b6      6      6      6-5      7 +      7      7      7 +      7      7      7      7      7      7      b6      5-+4      7 +

### Example 22: Vierne, *Meditation*, Op. 31/7 (24 Pieces in Free Style)

-----> = unidirectional chromatic segment  
 ( ) = non-chord tone

**A** sequence up a major third (opening interval of x)      Dom. Ninth

**Adagio** theme x      x      Sequence down a major third      R. Altered 9th      Altered 9th

**9** altered 9th      altered 9th      chromatic motion over dominant pedal      HC in I      Man. **13** **Altered 9th** **Altered 9th**

**16** *Omnibus-like* *Perf. Cad. in I* *cédez.* **B** various non-functional 7ths **28** various non-functional 7ths

*Péd.* *R.* *f* *dim.* *dim.* *G.R.* *Man.* *cresc.*

*R.* *f* *pp* *cresc. poco a poco* *Man.* *cross. rel.*

*Péd.* *R.* *Man.*

**31** inverted y      soprano pedal      **35** inverted y'      y      **40** V/V      Omnibus-like      Fr+6

planing dom. 7ths      inverted y'      *rit.*

**44** **A'** (but bass melody arrival on  $\frac{6}{4}$  chord is weak)      Dom 9th      **48**      Union of x and y      alto/tenor pedal point

*(a tempo)* *p* *alto/tenor pedal points* *Man.*

*Péd.* *x*      *x*      *R.* *p* *x (frag.)* *x (frag.)*

Sequence down a major second      Omnibus      **54** **58** *dim. poco a poco* **Coda**      cadence through triadic planing

*y* *y* *x* *x (frag.)*

## → Part III: Application in Original Compositions

### Example 23: Basic Ternary Model in Challan's Treatise

A

Introduces thematic material and establishes tonic key  
Modulation to nearby key through sequences  
Additional A' section often initiates tonal departure  
Ends with HC in tonic or Perf. Cad. in new key

B

New thematic material or development  
Evaded cadences defer closure  
More distant modulation through sequences  
Climax occurs in key most distant from tonic  
Ends with retransition (sequences over dominant pedal)

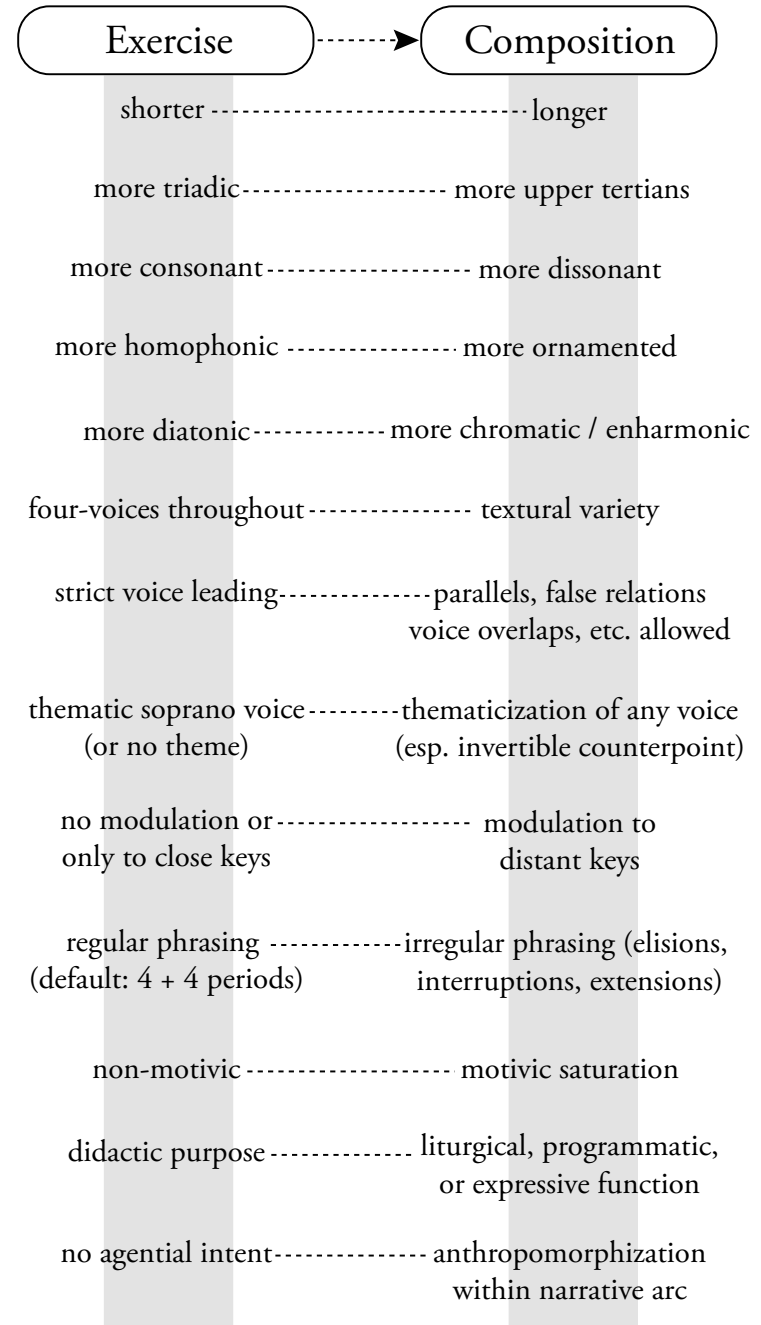
A'

Opening material returns, usually altered  
Sequences rewritten to return to tonic  
Ends with only Perf. Cad. in tonic key

Coda

Tonicizes subdominant with tonic pedal point  
Thematic combination signals closing function  
Ends with plagal cadence variant

### Example 24: Generalized generic dichotomy



# Example 25: Remeš, *Elegy*

**A** *Andante espressivo e sostenuto*  
*mp legato*  
*motive x*

Plagal (dim.)  
*motive y*

ascending stepwise sequence of *y*

HC in I **A'**  
*x (reharmonized)*

8 *y (frag.)* *x*

15 modulation to minor dominant through sequence of *y*  
G# initiates modulation

20 sequence solidifies new key and alludes to C Major  
1st Plagal (4/3) in E Major or HC in A Minor?

29 falling chromatic seventh chords stabilized by bass pedal  
Cadence deferred

34 *x (frag.)* *x (frag.)* *y* *y* *y*

*mp* *mf* *rit.* (+Ped.)

chr. bass ascent

*y* elided

45 Plagal (4/3) sequence of *y* over dominant pedal in G minor  
2nd Plagal (4/3) in D or HC in g?

54 **B** *Quasi recitativo* *x* *x* *x* *x*  
dream-monologue (meter and tonality suspended, enharmonics, solo texture, thematic premonition)

*f* *p* *f* *p* *f* *p*

foreshadows *z* foreshadows *z*

64 sequence of *x* reaches high point so far  
*piu mosso* *f*

72 **Tempo I** sequence from mm. 21–24 in B, major (remembered innocence)  
HC in IV.

*p dolce*

continuous downward scale throughout, yet reaching upward

(C) (Eb) (G) (F)

(Man.)

Ex. 25 (cont.)

ascending scale composes out inverted x in soprano

Breakthrough to x in major

80 **D** motive z **E** 88 **F** x elided **G** x (transformed to major; falling gestures strive upward)

6 7 4 +4 6 7 4 +4 6 7 4 +4 6 7 4 +4

mp solo p

II.

cross rel.

1./II.

cross rel.

cross rel.

Wedge

z (frag.)

(Ped.)

4 3 6 4 7 9-8 #6 6 #4 6 7 +2  
6 4 3 4 3 6 5 4 b 6 b 5

strives for high D but falls back to A

96 **A** x (frag.) **Bb** x **C** x **D** **A** 106 z (with B<sub>b</sub>) **A''** return / descent / awakening (overlapping x and y)

z (frag.) z (frag.) +6 6 6 4 3 +6 6 6 #6 7 4-6 6 4 +4 6 b5-6 9-8 +6 6 6 7 6-5 +4 6 #6 +4 6  
3 4 3 4 3 6 5 4 b 6 b 5 4 3 3 4 4 3 6 5 4 3 4 3

mf agitato

molto cresc.

f

inu. x

x

x

x

113 y' y (frag.) **D to D octave in miniature** 119 high point of piece **sequence from mm. 21-24 trapped by pedal** 3rd Plagal (4/3) in A Major or HC in D Minor?

cross rel.

z (frag.)

x

x

6 #6 5 6 7-6 7-6 7-6 4 6 #6 4 3  
4 3 5-4 5-4 5-4 2 4 3 4 3

+4 6 +6 +6 6 #6 6 # 6 7-6 7-6 7-6 4 6 #6 4 3  
3 4 3 4 3 2 4 3 4 3

susp. cad.

129 sevenths from mm. 29-33 diffuses momentum **Coda** 135 union of x, y, and z represents closing function and resolution / redemption Plagal (dim.)

mp

molto rit.

cross rel.

pp

cross rel.

only perfect cadence

subdominant references over tonic pedal

x

x

x

x

z (mm. 106-7)

6-5 7 6-5 #4 #  
4-# 3 5 3

# Example 26: Remeš, *Fantasy*

Tempo I - Andante espressivo

epigraph / thesis / dilemma presenting motives x, y, and z

The score is divided into several systems with various annotations:

- System 1 (measures 10-29):** Organ part. Motive x seeks B major & completion in fifth stepwise note (C#). C# reached indirectly by rising thirds on downbeats. E# initiates modulation. Sequence down a fourth (x boundary interval). Augmented triads (6+4) are used.
- System 2 (measures 31-38):** Piano part. E# breaks through to modulation. C# common tone from m. 30 stabilizes chromatic shift. (varied) four-bar sequence down a fourth (x boundary interval). Fantasy of B major begins. x motive pulls in opposite directions (reality is inverted in dream state).
- System 3 (measures 44-51):** Piano part. Con moto cresc. poco a poco. Cross relation. Inner voice chromatic descent resets higher.

**Diagram 1 (Measure 10):** A sequence of notes D, F#, A, C# connected by dashed arrows. A dotted arrow points from the text 'motive x seeks B major & completion in fifth stepwise note (C#)' to the C# note.

**Diagram 2 (Measures 31-38):** A sequence of notes G#, Gb, F#, F, E, Eb, D#, D, C# connected by dashed arrows. A dotted arrow points from the text 'C# common tone from m. 30 stabilizes chromatic shift' to the C# note.

**Diagram 3 (Measures 44-51):** A sequence of notes F#, G#, Gb, F#, E#, Eb, D#, D, C# connected by dashed arrows. A dotted arrow points from the text 'inner voice chr. descent resets higher' to the Gb note.



Ex. 26 (cont.)

descending chromatic sequence stabilized by bass pedal point

B Major touched, but B minor intrudes

Retransition

Tempo II

quasi-omnibus progression

PR

59 Perf. cad. spoiled by #4/7

*f*

*molto rit.*

*pp*

*dream-like*

*molto cresc. e agitato*

inv. chr. aug. x planing

five-note x

foreshadows

tonal oscillation / instability / fractured reality

→ D# 7 6 5 4 3

→ B #4 3 x2 3

+6 6 6 8 7-6 6 6 # +4

6 4 3 7 7 6 4 3 4 6

73 PR omnibus progression / increasing tonal disorientation

80 Enharmonic jolt / Phrase elision / Awakening from fantasy of B major

aug. triad seals return

*f*

*molto rit. e dim.*

*cross. rel.*

tenor common-tone

*y variant*

*y variant*

chr. aug. x planing

+6 b6 +4 7 +4 7 +4

7 5 7 5 +6 +6 +6 +6 4 7 4 3 +2

A 88 Tempo I

E# neutralized (no modulation)

95 inverted "complete" (5-note) x motive → F# DEC

*p*

*mf*

*mp*

*p*

*mf*

*x*

(Man.)

+6 5

recall of fantasy at B

7-6 3 b

102 descending stepwise sequence combining x and y

Coda

106 memory of retransition (mm. 67-72)

111 alternate resolution from mm. 72-73 secures B Major

114 soprano dom. pedal

*rit.*

*pp*

*mp*

*inv. aug. "complete" x*

*inv. x*

*inv. "complete" x*

*molto rit.*

*pp*

cross rel.

melodic closure in soprano, but deceptive cadence defers harmonic closure

x subsides as a 5-note scalar segment

aug. triad

7-6 7 6 7-6 5-6

6 4 3 4 3

+4 y y +6 7 6 3 x2 3 x2 5 3

aurally: [43?] [43?]

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