

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).....

## Example 2: Additional Patterns

a. Plagal ( $\frac{4}{3}$ ) Cadence b. Plagal (diminished) Cadence c. Boulanger's Passing, Neighbor, and Cadential  $\frac{6}{4}$ s (Bonet 2006, 110–112) d. Parallel 10ths e. "Fauré" f. "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 Voices: 10–12 10–12 10–6 10–6 10–8 10–8 10–6 10–6 12–10 12–10 6–10 6–10

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

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

reversible

3 [6] 6 6 6 6 6

**\*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**

$N^6_4$  Cad.  $^6_4$   $P^6_4$   $P^6_4$  HC **5**  $P^6_4$   $P^6_4$  Cad.  $^6_4$  DEC Perfect Cad.

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

$N^6_4$  Parallel 6ths "6-5" Cad.  $^6_4$  / HC **5** "12-10" up a step sequence HC in vi "6-10" down a step sequ. **10**  $P^6_4$  "6-10" down a third sequ. Cad.  $^6_4$  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 B $\flat$ ? **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 PL Sequence 30 PL OMN OMN Perf. Cad.

Figured bass notation:  $\frac{6}{9} \frac{6}{8} - 7 6 +6 7 6 +6 +6 +6 - \frac{6}{9} +6 - \frac{6}{9} \frac{6}{8} 6 5 +6 \frac{6}{4} +4 +4 - 0 - +6 +6 +6 \frac{6}{8} = 0 +6 +6 +6 \frac{6}{8} = 0 \flat 6 +6 7 \flat 4 +4 \flat 4 7 = 5$

**\*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

*theme x* *theme y* PL HC

Figured bass notation:  $6 7 6 7 \frac{6}{5} 5 \frac{6}{5} 6 \frac{\#6}{5} \# - 0 \frac{6}{9} 7 6 7 \frac{6}{5} 5 \frac{6}{5} 6 \frac{6}{5} 6 \frac{6}{4} \# - 6 \frac{6}{5} 5 7 \frac{6}{5} 5$

Figured bass notation (bottom):  $7 7 6 5 6 7 \frac{6}{4} \frac{4}{3} \frac{6}{4} \#2 +6 6 7 6 4 +4 \frac{6}{9} = +6 6 \frac{\#6}{4} +4 \flat 6 - - 6 4 \#2 7 5 -$

(*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

enharmonic switch

Figured bass notation:  $5 - \frac{3}{\flat 2} 6 7 \frac{6}{9} 5 - +4 6 \frac{6}{4} \frac{9}{7} \frac{6}{4} 7 5 0 \frac{\#6}{\flat 2} \frac{3}{\flat 2} \frac{\#6}{\flat 2} \frac{\#7}{\flat 2} \frac{6}{9} \# - +4 \frac{\#6}{\flat 2} \frac{\#6}{\flat 2} \frac{\#9}{7} \frac{\#6}{\flat 2} 7 \frac{\#6}{\flat 2} +6 \frac{\#6}{\flat 2} \frac{\#9}{7} \frac{\#7}{\flat 2} \flat \frac{\#7}{\flat 2} 7 \# \frac{\#9}{7}$

Figured bass notation (bottom):  $\#7 \flat \frac{\#7}{5} 7 \flat \frac{\#9}{7} \frac{\#7}{5} \# \frac{\#6}{9} \# - \flat 5 - \frac{3}{\flat 2} 6 7 \frac{6}{9} 5 \frac{3}{\flat 2} 6 \frac{6}{9} 5 7 6 4 +4 \frac{6}{9} = 7 \frac{3}{\flat 2} \flat 7 5 7 5 - +4 6 \frac{6}{4} \frac{9}{7} \frac{6}{4} 7 5$

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

Sequence

**A** Andante espressivo *mp* OMN 4 DEC OMN

**B** *p cresc.* RP RP RP RP *p subito* Sequence

13 OMN Plag. (6/4) **A'** a Tempo *pp* 18 (Inexact) Sequence with planging OMN 22 DEC Plagal (6/5) *mf*

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

**A** Andante sostenuto *p espress.* **A'** *mp* 6 PL **B** Sequence (w/ tenor imitation) OMN OMN **A''** 14 Plagal (4/3) *f* *mf* *dim.* *p*

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

Sans lenteur *p* *y* chr. slide *cresc.* **10** *y* fauxbourdon *y* **15** *dim. poco a poco* Only PC **Coda** *f* *y* *rall.*

-----> = unidirectional chromatic segment

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

**A** Allegro moderato *theme x*

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

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

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

*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 #2 6 5 6 # 5 - 5 -

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

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

## ➔ 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. 5 “10–8” down a step sequence HC

mm. 1–2 repeated with chromatic passing tones

Bass retardation 13 Altered applied dom. Perf. Cad. in V

thinning of texture for fughetta using x motive

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

8 (figures) 3

PAC in iii

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

Bass retardation 29 “10–10” down third sequence Perf. Cad.

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

21

Dom. Ninth x' (contour) x'

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

PL (figures) 3

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

$\frac{9}{7} +$  8 7 6 5 6 7 6 7 +6  $\frac{6}{5}$  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 6 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.)**

**System 1 (Measures 30-44):**  
 Treble clef: *HC in I*  
 Bass clef: *ascending chromatic bass*  
 Annotations: *sequence up a minor third*, *enharmonic switch*, *sequence down a minor third*, *sequence up a minor second*, *RP*, *LP*, *Chr. slide*, *Perf. Cad.*  
 Chord diagrams: +6, b5, #6, b7, 7, #6, b5, +6, b5, b6, b7, 7, b6, b5, 7, #6, #3, 7, #6, 7, +

**System 2 (Measures 46-54):**  
 Treble clef: *CHORALE THEME: DEC*  
 Bass clef: *voix humaine symbolizes heavenly choir*, *P5's*  
 Annotations: *cross-rel.*, *cresc.*, *dim.*, *Plagal (dim.)*, *"12-10" down a step sequence*, *Perf. Cad. in #iii*  
 Chord diagrams: 6, +4, 7, 6, 6, 6, #, +4, 7-6, #6, b4, b5, #6, #4, b5, 6, 7-6, 7, 6, 7-6, 5, 7, 6, 7, +, b5, 7, susp. cad.

**System 3 (Measures 55-61):**  
 Treble clef: *Perf. Cad. in I*  
 Bass clef: *"12-10" down a step sequence*, *major third transp. of mm. 53-55 (directly above)*  
 Annotations: *sequence down a major third*, *Perf. Cad. in I*  
 Chord diagrams: #, #6, #6, #6, #5, 7, #4, 3, #4, 6, 4, +4, 6, 6-5, 7, 7, 4, 3, 7, 7, b5, 7, 7, 7, #6, #2, 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)

Adagio

theme x

5

x

9

Sequence down a major third

13

R. Altered 9th

Altered 9th

G.R. *f* Altered 9th

Altered 9th

Péd. altered 9th

9 8 6 7 7 altered 9th

#5 4 4-3 3 5 #5 b6 3 b3 7 b5 b7 6-6 7 + 9 7 +

chromatic motion over dominant pedal HC in I

Man. 9 7 6 6 b9

#5 4 5 b4 5 4-3 7 +

16 Omnibus-like

Perf. Cad. in I

*cédez.*

**B** various non-functional 7ths

28

various non-functional 7ths

*f*

Péd. R.

6 7 b6 8 7

4 3 + 4 3

dominant pedal point 4

susp. cad.

G.R. Man.

y theme bass pedal

y bass pedal

31 *inverted y*

soprano pedal

35 *inverted y'*

y

40

V/V Omnibus-like Fr+6

*f*

R. +6 +6 +6 +6

planing dom. 7ths

*pp*

*cresc. poco a poco*

Péd. 6 7 6 5 +4 6-5

6 4 5 2 6 7 6 5 +4 6-5

*rit.*

Man. +6 +4 b

cross. rel.

**A'** (but bass melody arrival on  $\frac{6}{4}$  chord is weak)

Dom 9th

44

48

51

Union of x and y

alto/tenor pedal point

*p*

Péd. x

6 7-6 7-b6 6 7 9 6 +4 6 7-6

4 4 5 #5 7 4 +4 5 b4

3-2 2

x

7 +4 7 7 7 +6 7

7 7 7 7 +6 7

Péd. G.R. 2-3

6 5

y

54

58 *dim. poco a poco*

**Coda**

cadence through triadic planing

x

x (frag.)

*p*

x (frag.)

x (frag.)

y

y

6 4 6 b4

7 +4 b6 b4

b6 b5 b3 +6 7 5

b6 5 4 6 5 b 4 8

b b b2 8

5 7 6 b6 5 7 b7 b6 5

## → 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)

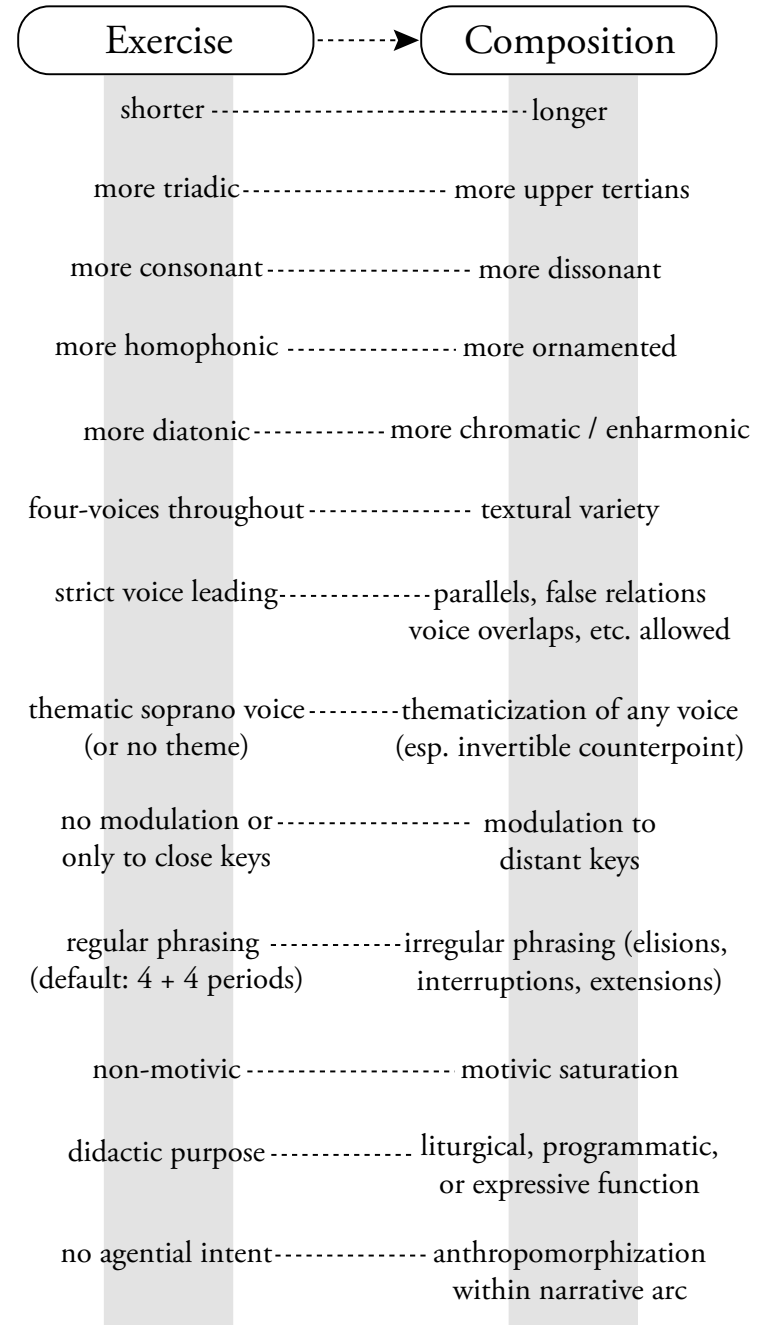
A'

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* *imitation*

15 modulation to minor dominant through sequence of *y* **G#** initiates modulation **20** sequence solidifies new key and alludes to C Major 1st Plagal ( $\frac{4}{3}$ ) in E Major or HC in A Minor? *rit.* (+Ped.)

29 falling chromatic seventh chords stabilized by bass pedal **34** Cadence deferred *x (frag.)* *x (frag.)* *y* *y* *y* *mp* *cross rel.* *mf piu mosso*

*chr. bass ascent*

*y elided* Plagal ( $\frac{4}{3}$ ) sequence of *y* over dominant pedal in G minor 2nd Plagal ( $\frac{4}{3}$ ) in D or HC in g? **54** **B** *Quasi recitativo* *x* *x* *x* *enharmonic switch* HC in  $\flat$ VI *p* *foreshadows z* *foreshadows z*

45 *f* *solo* *f* *p* *f* *p*

64 sequence of *x* reaches high point so far **72** **Tempo I** sequence from mm. 21–24 in B, major (remembered innocence) HC in IV, *p dolce*

**C** **E $\flat$**  **G** **F**  
continuous downward scale throughout, yet reaching upward

**Ex. 25 (cont.)**

ascending scale composes out inverted x in soprano

Breakthrough to x in major

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

*mp* solo *p* *mf* *più mosso e cresc. poco a poco* *cross rel.*

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

surprise move to parallel major (hopeful flashback / nostalgia)

strives for high D but falls back to A

Wedge (Ped.) z (frag.)

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

96 **A** x (frag.) **Bb** x **C** x **D** **A**'' return / descent / awakening (overlapping x and y)

*mf agitato* *molto cresc.* *f* *inu. x*

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

113 **y'** **y** (frag.) **D to D octave in miniature** **119 high point of piece** **3rd Plagal (4/3) in A Major or HC in D Minor?**

*sempre f* *z (frag.)* *x* *x'*

cross rel. *susp. cad.*

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

union of x, y, and z represents closing function and resolution / redemption

129 sevenths from mm. 29-33 diffuses momentum **Coda** **Plagal (dim.)**

*mp* *molto rit.* *pp* *cross rel.*

+4 7 +2 7 7 6 +4 6-5 7 4-# 7 x y y z (mm. 106-7) x x x

only perfect cadence

subdominant references over tonic pedal

6-#4 # 5-3

# Example 26: Remeš, *Fantasy*

Tempo I - Andante espressivo

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

**Organ**

motive x seeks B major & completion in fifth stepwise note (C#)  
 C# reached indirectly by rising thirds on downbeats

**Piano**

HC  
 allusion to modulation  
 building energy  
 cross relation E# / Eb

**Bass**

aurally: major or minor third?  
 aurally: major or minor third?  
 inner voices  
 chromatic descent pulls downward  
 inner voice chr. descent resets higher

**Annotations:**

- 10: E# initiates modulation
- 17: inv. y planing, x planing
- 29: cross relation E# / Eb
- 31: C# common tone from m. 30 stabilizes chromatic shift
- 38: inv. x
- 44: x
- 51: cross relation

**Diagram 1:** D → F# → A → C#

**Diagram 2:** G# → Gb → F# → E# → Eb → E → D# → D



**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.*

*five-note x*

*pp*

67 PL

*dream-like*

*molto cresc. e agitato*

inv. chr. aug. x planing

foreshadows

tonal oscillation / instability / fractured reality

→ D# 7 6 5 4 3

→ B #4 3 #2 3

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

3 3 3 3 7 7 3 3 3

73 PR

omnibus progression / increasing tonal disorientation

80 y

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

*f*

*molto rit. e dim.*

*cross. rel.*

aug. triad seals return

y variant y variant

tenor common-tone

chr. aug. x planing

+6 b6 +4 7 +4 7 +4

7 5 7 5 +6 +6 +6 +6 4 7 4 4

3 4 3 +2

# 7-6 7-6

**A''** 88 Tempo I

E# neutralized (no modulation)

95

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

DEC

*p*

*mf*

*mp*

*p*

*mf*

x

recall of fantasy at B

7-6 3 b

102 D y C# y y var.

*rit.*

*pp*

**Coda**

111 B

memory of retransition (mm. 67-72)

114

soprano dom. pedal

114

*molto rit.*

*mp*

*pp*

cross rel.

melodic closure in soprano, but deceptive cadence defers harmonic closure

alternate resolution from mm. 72-73 secures B Major

x subsides as a 5-note scalar segment

complete x

inv. aug. complete x

inv. x

inv. complete x

+4 y y +6

7 6 5-6 3 4

3 3 3 3 3 3

aurally: [43?] [43?]

aug. triad

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