

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

→ 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 (4/3) Cadence b. Plagal (diminished) Cadence c. Boulanger's Passing, Neighbor, and Cadential 6s (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)*

*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.)

3 [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**

N⁶ Cad.⁶ P⁶ P⁶ HC **5** P⁶ P⁶ Cad.⁶ DEC Perfect Cad.

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

N⁶ Parallel 6ths "6-5" Cad.⁶/HC **5** "12-10" up a step sequence HC in vi "6-10" down a step sequ. **10** P⁶ "6-10" down a third sequ. Cad.⁶ 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.) Sequence **A'** (elided return) Plagal ($\frac{4}{3}$) in G or HC in C? **Coda** Wedge (contrary + chromatic) voice leading **Perf. Cad.**

18 PL OMN OMN Planing Sequence 24 Planing PL Sequence 30 PL OMN OMN *poco* *riten.*

6 6 5 - 7 6 +6 7 6 +6 +6 +6 - 6 6 - 6 6 6 5 +6 4 +4 +4 - 0 - +6 +6 +6 6 5 = 0 +6 +6 +6 6 5 = 0 b6 +6 7 b4 +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? **B**

6 7 6 7 6 5 6 5 6 #5 # - 0 6 7 6 7 6 5 6 5 6 6 6 5 4 # - 6 6 5 7 6 5

11 *dim.* *rall.* **A'** *a Tempo* *y* Avoided Cad. 17 OMN Perf. Cad.

(en dehors) x

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

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

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 # #9 7 #

11 Sequence DEC *rit.* **A'** *a Tempo* enharmonic switch Sequence 17 Avoided Cad. Phr. HC 20 Perf. Cad.

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

***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 chords labeled OMN, DEC, and OMN. A sequence of four **B** chords is marked with *p cresc.* and *Sequence*. The second system starts at measure 13 with **A'** *Plag. (6/4) a Tempo* (pp) and includes chords labeled OMN, (Inexact) Sequence with planing, OMN, DEC, and Plagal (6/5). The score includes various chord alterations and sequences indicated by dashed boxes and arrows.

***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 chords labeled **A'** and **B**. The second system starts at measure 6 with **B** *Sequence (w/ tenor imitation)* (f) and includes chords labeled OMN, OMN, **A''**, and Plagal (4/3). The score includes various chord alterations and sequences indicated by dashed boxes and arrows.

***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) and includes chords labeled **B** and OMN. The second system starts at measure 10 with *fauxbourdon* (dim. poco a poco) and includes chords labeled **B**, Only PC, Coda, and *rall.*. The score includes various chord alterations and sequences indicated by dashed boxes and arrows. A legend indicates that a dashed arrow represents a 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 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)

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.)

PAC in iii

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

Bass retardation “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 #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

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? (Rev.) Dec. "Fauré" x' 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 \flat 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

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 +

3 4 3 5 4 3 4 3 7 +

Dom. Ninth

chromatic motion over dominant pedal HC in I

Man. 7

9 3 7 6 6 b9

#5 4 5 b4 5 4-3 7 +

16 Omnibus-like

Perf. Cad. in I

B various non-functional 7ths

28

various non-functional 7ths

f

cédez.

G.R.

G.R.

Man.

cresc.

Péd. R.

6 7 b6 8 7

4 3 +4 3 8-6 7

3 3 3

dominant pedal point 4

susp. cad.

y theme

bass pedal

y

bass pedal

7 7

31 inverted y

soprano pedal

35 inverted y'

y

40

V/V Omnibus-like Fr+6

cross. rel.

f

pp

cresc. poco a poco

rit.

R. +6 +6 +6 +6

6 6 6 6

3 3 3 3

planing dom. 7ths

x

inverted y'

7 7 4 6 4 6 5 4 6-5

b 3 5 2 b3 6-5 #

Péd.

Man. +6 +4 b

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

x

G.R.

Péd. x

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

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

3 2 2 3 7 + 5 4 5 b4

x

7 +4 7 7 7 +6 7 7

5 b 7 7 7 +

Péd. G.R. 2-3

6 5

y

Sequence down a major second

Omnibus

54

58

Coda

cadence through triadic planing

x

x (frag.)

x (frag.)

p

x (frag.)

x (frag.)

R.

dim. poco a poco

6 4 6 4

y y

7 +4 b6 b6

+ 4 b4 b6

b6 b5 +6 7 5

b3 5

b6 5 4 6 5

b 4 6 5

7 2 b 7 b7

8 8 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)

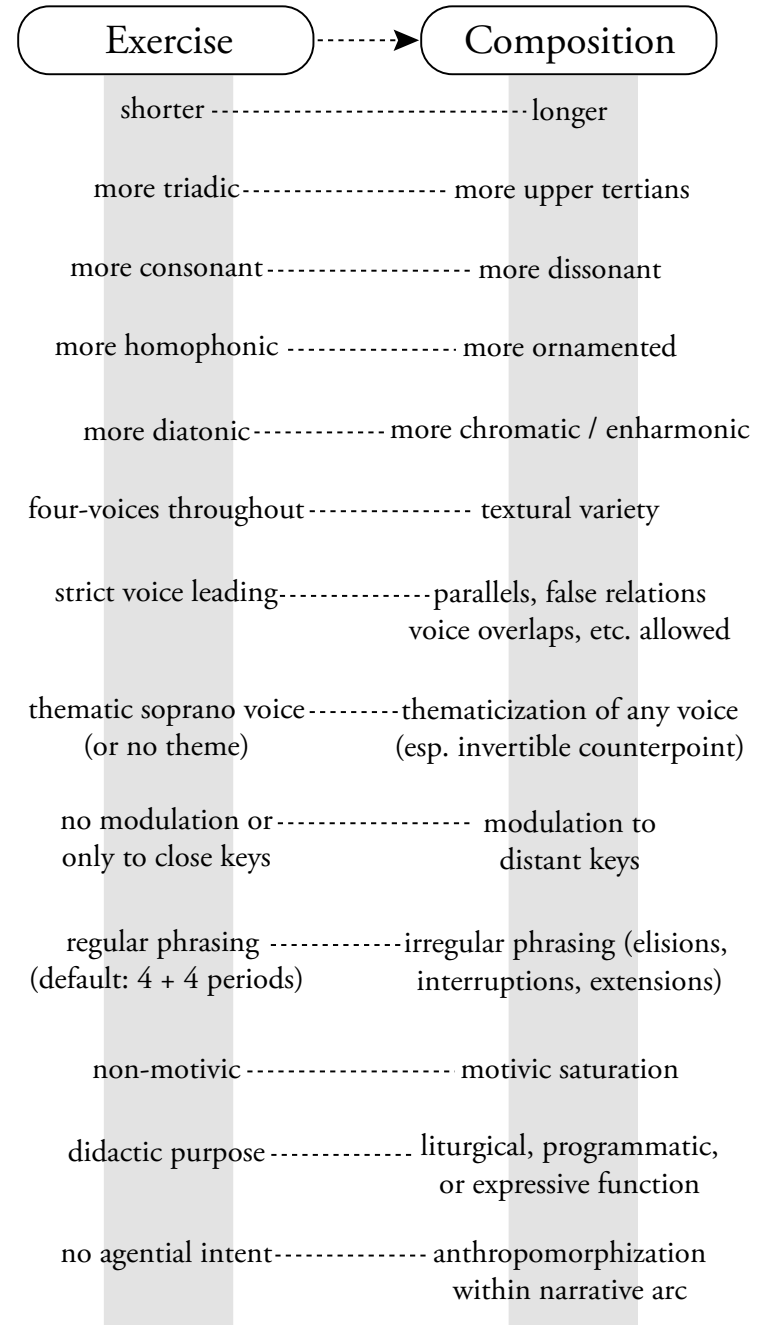
A'

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*

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 *cross rel.* *chr. bass ascent* *mf* *piu mosso*

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*
solo *f* *p* *f* *p* *f* *p* *f*
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.

continuous downward scale throughout, yet reaching upward

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

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

z (frag.) z (frag.) z (frag.) z (frag.)

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 4 3 7 4-6 6 4 +4 6 b5-6 9-8 +6 6 6 7 6-5 +4 6 #6 +4 6 3

z (with Bb)

113 **y'** **y (frag.)** D to D octave in miniature **119** high point of piece

cross rel. *z (frag.)* *sempre f*

sequence from mm. 21-24 trapped by pedal 3rd Plagal (4/3) in A Major or HC in D Minor?

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

susp. cad.

129 sevenths from mm. 29-33 diffuses momentum **135** Coda

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

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

only perfect cadence

subdominant references over tonic pedal

Plagal (dim.)

z (mm. 106-7)

+4 6 7 +2 7 7 6 +4 6-5 7 4-# 7 x y y z (mm. 106-7) 6-#4 # 5-3 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 detailed annotations:

- System 1 (Measures 1-10):** Organ part. Motive x is introduced, seeking B major and completion in a fifth stepwise note (C#). Motive y and z are also present. Annotations include "E# initiates modulation" and "sequence down a fourth (x boundary interval)".
- System 2 (Measures 17-29):** Piano part. Features "inv. y planing" and "x planing". Annotations include "allusion to modulation", "sequence down a third", "building energy", and "cross relation E# / E♭".
- System 3 (Measures 31-38):** Piano part. Focuses on chromatic shifts and cross relations. Annotations include "aurally: major or minor third?".
- System 4 (Measures 44-51):** Piano part. Includes the instruction "con moto cresc. poco a poco". Annotations include "cross relation" and "inner voices".

Harmonic diagrams at the bottom show the progression of inner voices:

- Inner voices: G# (chromatic descent pulls downward) → G♭ → F# → E# → E♭ → C#
- Inner voices: E → inner voice chr. descent resets higher → D# → D♭ → C#

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

3 *molto rit.*

3 *y*

3 *y*

PL 67

f

pp

dream-like

molto cresc. e agitato

inv. chr. aug. x planing

five-note x

foreshadows

tonal oscillation / instability / fractured reality

→ D# 7 6

→ B #4 3 x2 3

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

4 3 7 4 6

73 PR omnibus progression / increasing tonal disorientation

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

aug. triad seals return

f

molto rit. e dim.

cross. rel.

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 3 +2

A" 88 Tempo I

E# neutralized (no modulation)

95

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

DEC

E y

p

mf

mp

p

mf x

(Man.)

+6 5

recall of fantasy at B

7-6 3 b

102 D y C# y y var.

106 Coda

111

114

alternate resolution from mm. 72-73 secures B Major

soprano dom. pedal

rit.

pp

mp

pp

molto rit.

cross rel.

memory of retransition (mm. 67-72)

"complete" x

inv. aug. "complete" x

inv. x

inv. "complete" x

melodic closure in soprano, but deceptive cadence defers harmonic closure

x subsides as a 5-note scalar segment

7-6 7 6 7-6 5-6

4 3 4 +

aug. triad

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

aurally: [43?] [43?]

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