TREATISE ON MELODY

by
Anton Reicha

Translated by Peter M. Landey

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TRANSLATOR'S INTRODUCTION

Few works in music theory were so widely read in the early to mid nineteenth century, or so influenced opinion, as the major theoretical treatises of Anton Reicha (1770-1836). He was one of the first to set forth the notion of a "musical idea," procedures of thematic elaboration, and a functional theory of melodic phraseology. Many subsequent theoretical works bear the stamp of his thought, or of reaction against it. Hugo Riemann (1849-1919) contended: "[Reicha's] theoretical works are of practical value, and still stand in high repute."[1] François-Joseph Fétis (1784-1871), on the other hand, was highly critical of the *Treatise on Melody,* and bitterly opposed Reicha's theory of harmony and the importance he placed on melodic phraseology.[2]

BIOGRAPHICAL SKETCH

A highly cosmopolitan musician, Reicha was well positioned to grasp the profound changes that were taking place in music theory at the turn of the century. Personal circumstances and the unstable political situation in Europe obliged him to move between several important cultural centers, including his native Bonn, Hamburg, Paris, and Vienna. During his formative years he immersed himself in the study of literature, rhetoric, ethics, mathematics, aesthetics, and Kantian philosophy. With this background he fashioned an informed yet individual integration of music theory and learning, already evident in his first treatise, the unpublished *Practische Beispiele* (1803).[3] Here he presents ideas on the relationship between music, society, the

[1] *Musik-Lexikon* (Leipzig, 1882). Eng. trans. 1893-7, reprinted (London, 1908) and (New York: Da Capo Press, 1970).

[2] *Traité de mélodie* (Paris 1814, 1832), ed. C. Czerny as *Vollstandiges Lehrbuch der musikalischen Composition,* ii, (Vienna, 1832) Fr. and Ger. text. Reicha made only slight changes of wording in the 1832 edition. Of the *Treatise on Melody,* Fétis writes: "The author has considered his topic in only one respect, that of rhythm and melodic phraseology, and has not even touched upon the laws of melody in connection with tonality, modulation, harmony and aesthetics. Much inferior to the works of Mattheson, Riepel, and Koch in this regard, a good treatise on melody is yet to be written." *Biographie universelle* (Paris, 1863), vol. 7: 203. Given Fétis's obsession with his own theory of *tonalité,* his criticism clearly reflects a degree of ideological posturing. Moreover, in his *Traité élementaire de musique* (Brussels, 1831-32) Fétis devotes a chapter exclusively to melodic phraseology in which he fails to address the deep issues of the subject, and completely ignores the sources he cites in his criticism of Reicha. Fétis appears to miss Reicha's opinion altogether, namely, that musical ideas are sustained primarily through melody.

[3] *Practische Beispiele: ein Beitrag zur Geisteskultur des Tonsetzers . . . mit Philosphisch-praktischen Anmerkungen zu den praktischen Beispielen* (Vienna, 1803). (Paris: Bibliothèque nationale, Mss. 2496, 2510.)

state, and religion, and considers the theory of harmony and modulation, predicting the importance the latter would play during the nineteenth century. The work examines various forms, genres, and experimental procedures of bitonality and polyrhythm, illustrated in an appendix of twenty-four compositions.

When Reicha finally settled in Paris in the autumn of 1808 he was at age 28 a composer of considerable repute, and a theorist who had honed his ideas in the company of the musical cognoscenti of Europe. His influence on the Parisian musical establishment was soon felt through a small but influential group of private students to whom he taught his newly developed pedagogy of composition. His authority rested partially on his studies in Vienna with Antonio Salieri (1736-1809) and Johann Georg Albrechtsberger (1736-1809), the latter widely regarded as the best composition teacher in Vienna. He was closely acquainted with Franz Joseph Haydn (1732-1809), to whom he dedicated his *36 Fugues pour le piano d'après un nouveau système*.[4] His long and intimate association with Beethoven (1770-1826) added to his credibility—the young aspiring composers played together in the Hofkapelle in Bonn under the direction of Reicha's uncle, Joseph (1752-1795), and studied at Bonn University during the late 1780s.[5]

In 1818 Reicha succeeded Etienne-Nicolas Méhul (1763-1817) as professor of counterpoint and fugue at the Paris Conservatoire. In the same year the *Cours de composition musicale* appeared, and soon replaced the harmony treatise of Charles-Simon Catel (1773-1830) which had been the official text at the Conservatoire since 1802.[6] Reicha's reputation as a composer continued to increase, particularly with the success of his woodwind quintets, written between 1814-1820.[7] Two treatises followed, the monumental *Traité de haute composition musicale* (1824-26) which dealt with counterpoint, harmony, canon, fugue, and form, and *L'Art du compositeur dramatique* (1833), devoted to the technique of writing opera.[8] In 1835 he achieved the distinction of being admitted to the Academy of Fine Arts in the Institute of France, replacing François-Adrien Boieldieu (1775-1834).

[4]*36 Fuguen für Klavier,* ed. Vaclav Jan Sykora (Kassel: Barenreiter, 1973).

[5]See Maynard Solomon, *Beethoven* (New York: Macmillan Publishing Co., 1977), 36.

[6]*Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* (Paris, 1818, Eng. trans. 1854/R1977), ed. C. Czerny as *Vollstandiges Lehrbuch,* i (Vienna, 1832).

[7]The quintets received high praise throughout Europe, especially for their invention and use of instrumental color.

[8]*Traité de haute composition musicale* (Paris, 1824-26), ed. Czerny as *Vollstandiges Lehrbuch,* iii-iv (Vienna, 1832); *Art du compositeur dramatique, ou Cours complet de composition vocale* (Paris, 1833), ed. C. Czerny as *Die Kunst der dramatischen Composition* (Vienna, 1835).

Compared to the conservatism imposed by his colleagues at the Conservatoire, who included Luigi Cherubini (1760-1842), François-Joseph Fétis, Jean-Français Le Sueur (1760-1837), and Henri-Montan Berton (1767-1844), his approach to composition was modern and open-minded. His methods were renowned for being thorough yet accessible, and for achieving rapid results. Many leading composers came into his orbit, including Hector Berlioz (1803-1869), Franz Liszt (1811-1886), Adolphe Adam (1803-1856), Charles Gounod (1818-1893), and César Franck (1822-1890). His views on orchestration probably influenced the treatises of two of his pupils, Jean-Georges Kastner (1810-1867) and Berlioz.[9] Considered one of the preeminent composition teachers of the day, his progressive theories of rhythm, thematicism, and harmony (especially regarding modulation and the use of altered chords) inspired compositional practice well into the nineteenth century.

PUBLICATION HISTORY

The *Treatise on Melody* was evidently financed privately by the wealthy editor, poet, literary and musical scholar, François-Joseph Fayolle (1774-1852).[10] This may explain why, in the Preface, Reicha acknowledges an editor to whom he refers only as F**** for his assistance in "revis[ing] carefully what I have written in a language not my own." Fayolle's patronage is further indicated by the inclusion of a poem of his on rhythm, and in the reference to him as the sponsor of Reicha's *Sur la musique, comme art purement sentimental,* which, however, remained unplublished.[11] Why Reicha wished Fayolle to

[9]Kastner, Jean-Georges, *Traité générale d'instrumentation* (Paris, 1837, enlarged 1844); Berlioz, Hector, *Traité de l'instrumentation* (Paris, 1843).

[10]According to Adrian de La Fage*, "In 1814, he [Fayolle] put into French and published Reicha's *Treatise on Melody,* and his patronage was the first step of the reputation, so poorly deserved, that this musician attained." Michaud *Biographie universelle* (Paris, 1854), "Fayolle, François-Joseph." Fayolle is best known for his *Dictionnaire historiques des musiciens, artistes, amateurs, morts ou vivants* (Paris, 1810-11/R1971) written in collaboration with Alexandre Choron (1771-1834) who contributed the introduction and a few articles.

*La Fage, (Juste-)Adrien(-Lenoir) de (1805-1862). French composer and theorist. Choron left him the task of completing his *Manuel complet de musique vocale et instrumentale ou Encyclopédie musicale,* 6 vols of text, 5 vols of musical examples (Paris: à la librarie encyclopédique de Roret, 1836-39). He studied with François-Louis Perne (1772-1832), Choron, and Giuseppi Baini (1775-1844) who was critical of Reicha's radical views on counterpoint.

[11]Dated 1814, the complete title reads: *Sur la musique comme art purement sentimental, avec des remarques philosophiques et critiques sur les opérations morales de notre être, avec un précis historique sur la musique dramatique en France depuis Lully jusqu'à nos jours* (Paris: Bibliothèque nationale, ms. Rés. F. 1646). The work reflects his views on musical aesthetics and the arts generally. It was in progress around the time of the *Traité de mélodie* and was likely intended as a (continued)

remain anonymous as his editorial assistant and backer of the *Treatise on Melody* is a matter of speculation; perhaps he felt that such an admission would have diminished the credibility of the publication.

The high esteem in which Reicha's works were held is evidenced by the translation of his four major treatises into Italian and German, the latter produced by no less a figure than Carl Czerny (1791-1857). Czerny attempted to bring the treatise up to date with the addition of musical examples by composers such as Beethoven and Gioachino Rossini (1792-1868), and with editorial remarks interspersed throughout the text.[12] Curiously, Czerny did not cite the influence of Reicha's ideas on his own treatise, the *School of Practical Composition* (1849).

English translations were not as forthcoming. In 1854 a translation of the *Cours de composition musicale* appeared.[13] It was not until 1893 that an English translation of the *Traité de mélodie* was published in Chicago.[14] The American translator, Edwin Metcalf (1823-1894) produced his edition from an Italian translation. It is considerably abridged and omits many of the musical examples. The present edition is thus the first translation of the complete work to appear in English.

THE TRANSLATION

Although the treatise follows a logical, coherent plan, Reicha does not arrange the material into distinct chapters. I have therefore followed closely the original format of the treatise in order to convey the organization suggested by Reicha's use of relative font sizes, spacing, and italics.

I have tried to strike a balance between making Reicha's style readable and retaining the essence and substance of his terminology. The task is complicated by the uneven quality of his French, which he himself admits was not his mother tongue. I have occasionally corrected a wrong word, omitted redundancies, substituted a synonym to

companion volume. Fayolle's sudden departure for London in 1815 to escape his creditors, not to mention the substantial revisions to the manuscript that were required may have been the reasons why it was never brought to publication.

[12]Given Reicha's friendship with Beethoven it seems odd that not a single example of his music appears in the treatise. Berlioz, however, reported, "Reicha was somewhat skeptical about the works of Beethoven, spoke slightingly of them to his pupils, and ironically exclaimed over the enthusiasm they created." See J.-G. Prod'homme, "From the Unpublished Biography of Antoine Reicha," *The Musical Quarterly,* xxii (1936): 339.

[13]*Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* (Paris, 1818, Eng. trans. 1854/R1977), ed. C. Czerny as *Vollstandiges Lehrbuch,* i (Vienna, 1832).

[14]*Treatise on Melody,* trans. E. S. Metcalf (Chicago: E. S. Metcalf, 1893).

avoid unnecessary repetition, and re-arranged sentence order where this has not resulted in an undue shift of emphasis.

While foreign sounding phrases have been avoided in the translation wherever possible, it must be recognized that some of Reicha's technical terms are unique, and in addition to being archaic, in our time appear unfamiliar and idiosyncratic. To adjust these terms in translation to a more generic terminology for the sake of modern parlance would result in only a superficial approximation of their original meaning. I have thus provided the following brief explanation of the translation of the chief technical terms in the treatise. I have consulted Czerny's German translation on a number of points, both to inform my own interpretation and to help shed light on the deposit of beliefs represented in key words.

Rhythme. The idea of phrase rhythm is so central to Reicha's thinking that he makes a qualitative distinction between "phrase" and "rhythm," using the former where the thematic content of a unit is primarily concerned, and the latter to describe its rhythmic function. Czerny translates the term as *Rhythmus*. To preserve the ever-present notion of the rhythmic property of phrases in Reicha's theory, I have translated *rhythme* by its English cognate, "rhythm."[15]

Membre. Although Reicha uses this term interchangeably with *rhythme,* the term *membre* applies chiefly to thematic content. Czerny renders the term as *Glied,* meaning limb, or member. Similarly, I have retained the biological metaphor through its English cognate, "member."

Compagnon. This term refers to the second part of a period. Since Reicha often thinks of this second part as an instrument of formal balance and not necessarily as a "consequent," as in later theories of melodic phraseology, this translation retains the metaphor of "companion." Czerny renders it as *Begleiter,* also meaning companion. The notion of a companion phrase plays a significant role in Reicha's theory, for he uses it to create a sense of symmetry among phrases of uneven lengths. This enables him to account for more complex types of phrase rhythms than those of the usual "square" type.

[15]For Reicha, the durational relationships between phrases (or rhythms) are as significant as the development of thematic ideas. He does not, at least directly, confront the issue of how rhythmic and thematic processes might condition each other, and evidently does not see this as problematic. The compartmentalization and juxtaposition of rhythmic and thematic content can thus be viewed as a compositional resource in Reicha's theory. The increasing emphasis that he placed on thematic processes, however, indicates that while he wished to admit a concept of pure durational rhythm, he also wished to deny the perspectiveless abstraction of rhythm divorced from thematic content.

Complement. This term refers to a short passage that fills in a gap between two phrases. Czerny's translation gives two terms, *Ergänzungen* and *Ausfüllung*. The former refers to the "completion" of something, while the latter means to "fill in" or "flesh out," and implies a sense of growth or fruition. Czerny settles on *Ausfüllung* during his translation, although it is uncertain that Reicha actually meant to imply a sense of growth in this particular instance. This translation uses the English cognate "complement," which, as in French, means a quantity or amount that completes, or fills, the totality.

Points des repos. One of the most important elements in Reicha's theory of melody is the hierarchical distribution of resting points creating various levels of closure. These are considered from the perspective of listener expectations about how the music should proceed based on both stylistic norms and the individual processes of a given work. Reicha is thus concerned not only with how music operates abstractly, but with how the listener's perceptual apparatus impacts on the analytical process in the first place. I have adopted the term "resting points" (rather than simply "rests") in order to reflect the rhetorical significance of melodic cadential articulation in Reicha's theory of melody.[16]

Movement. Although this term primarily indicates tempo, it often implies a more subtle sense of rhythmic quality. The term "movement" has therefore been adopted.

Supposition. Reicha uses this term to refer to situations where the last measure of a phrase becomes the first measure of the next. It should not, however, be equated with the term "elision" where a measure is absorbed into a seamless rhythmic fabric. In Reicha's theory, the suppressed measure is actively reconstructed in the mind of the listener, who counts it twice, as part of the first *and* second phrase. Although this may at first appear pedantic, the supposition is a subtle tool of rhythmic analysis, allowing phrase rhythms to be assessed on the fly in an active listening process of considerable elasticity. Czerny translates it as *Unterschiebung,* meaning to place under, or to impute, in the sense of reckoning or taking into account.

[16]Reicha may well have been influenced by the work of Jérôme-Joseph de Momigny (1762-1842). In his *Cours complet d'harmonie et de composition* (Paris, 1803-06, 2/1808) he observed that cadences do not always have the same degree of closure implied by their grammatical classification, but function according to expectations regarding their formal disposition. This is in keeping with Reicha's attempt to integrate the emerging disciplines of psychology and aesthetics into the fabric of musical analysis. As early as the *Practische Beispiele* (see p.12) he remarks that varied repetition causes the listener not only to "feel," (*fühlt*) but to "compare" (*vergleicht*) new events with previous ones; and the use of increasingly complex modulations creates "unexpected" (*unerwartet*) events that serve to "hold the attention of the listener" (*die Aufmerksamkeit des Zuhörers zu erhalten*).

The English cognate "supposition" works equally well as a term that signifies something that is placed under, assumed or implied, and in some cases I have used the term "implied measure" where this reads more naturally.

Motif. Used synonymously with "theme," the motif is the unit in Reicha's theory that forms a minimally complete semantic sense. It is conceived whole by the composer, and is the primary locus of Reicha's *idée mélodique.* It should not be confused with its later use as a small melodic cell that forms the basis of an entire composition. Indeed, it is in the reverse process of "decomposing" the motif into its constituent parts that Reicha couches his discussion of development. I have adopted "motif" in order to underscore both the semantic and generative connotations of Reicha's distinctive use of the term.

Idée mère. This term (literally, "mother idea") is used to depict an idea at the level of the theme and implies a sense of thematic generation. It is translated as "principal idea."[17]

Dessin. This refers to a small melodic idea. It normally consists of a short melodic fragment, and is defined by a perceptible break in the melody. If this break is absent, the *dessin* can be extended to an entire phrase. Czerny uses two terms for *dessin.* The first, *Gesangszüge,* meaning "melodic characteristics," appears at the beginning of his translation. Subsequently, however, he uses the term *Umriss,* meaning "outline," a word that he also uses, among others, for Reicha's term *coupe* (see below). Although Czerny thus appears to ignore Reicha's use of *dessin* as a term referring chiefly to small musical fragments, his choice of *Umriss* may reflect an embedded cultural understanding of the age that local and high-level events have, or at least ought to have, an implicit connection.[18] Depending on the context, I have translated *dessin* as "figure," or "melodic figure."

[17]In the *Traité de haute composition musicale* (p. 234) Reicha considers motivic processes under the general heading, "On Musical Ideas." Here he uses the term *idée mère* as an equivalent for "motif." This reflects his view that a composition is derived from a musical idea that occurs at the level of the phrase. Smaller ideas are classified as *idées accessoires,* and are subordinate to, and may be derived from, larger ideas. Reicha's notions about musical ideas were undoubtedly influenced by the work of his friend and colleague, Alexandre Choron, especially his *Principes de composition des écoles d'Italie* (Paris, 1808). Choron focused on a rhetorically derived concept of "musical idea" and elaborated an insightful and comprehensive account of thematic processes.

[18]In his *A Complete Dictionary of Music* (1767) trans. William Waring (London, 1779), reprinted (New York: AMS Press Inc., 1975), Rousseau defines *dessin* as: "The invention and progression of a subject, the disposition of each part, and the general direction of the whole," a definition stated practically verbatim over 100 years later in the Escudier *Dictionary of Music* (Paris, 1872). The concept of *dessin* thus conveys a sense of both the invention and the formal disposition of a subject, implying a connection of small and large-scale thematic (continued)

Decomposition. This is the term Reicha uses to indicate the dissection of the theme into its constituent parts. It is, however, strongly associated with the idea of development and order transformation since the parts are immediately reassembled into larger units. "Decomposition" is thus effective in English (rather than "fragmentation"), for it carries the connotation of a process of restructuring.

Contre-sens. Reicha uses this term to refer to situations where the musical phrasing produced by the cadences does not correspond to the grammatical phrasing created by the punctuation in the poetry, and consequently results in a "contrary-sense" between the two arts.[19]

Coupe, cadre, dimension, patron. These terms all refer to various ways outer form can be considered. The associations they invoke indicate that Reicha wished to provide a flexible and multi-faceted account of formal relationships. Taken in the context of the language he coins to describe a developing composition, these terms suggest that Reicha was in some sense attempting to account for the paradox of simultaneous growth and stability within a composition as it unfolds in time.

Reicha uses the term *coupe* to describe the division of a work into its constituent parts and thus to determine and label the form of a work. *Le Robert* defines it as "the act of cutting." In recognition of the multiple nuances of the term, Czerny gives it as *Form* (form or shape), *Rahmen* (framework), *Umriss* (outline), and *Umfang* (perimeter, dimensions of the proportions). I have translated *coupe* simply as "form," although the reader should keep in mind the process of subdivision inherent in the original French term.[20]

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processes. While in Reicha's terminology the emphasis appears to be on relatively low-level melodic figures, he is one of the first to explore a connection between small and large-scale structure in his discussion of how figures are modified, transformed, and reordered.

Reicha may also have been influenced by Johann Georg Sulzer's (1720-1779) concept of *Plan* which refers not only to the outline of the work, but to how arguments are drawn together to form a directed, coherent whole, thus linking the logical disposition of the parts of a work to its outer structure. For further discussion of this terminology see *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected Writings of Johann Georg Sulzer and Heinrich Christoph Koch,* edited by Nancy Kovaleff Baker and Thomas Christensen (Cambridge: Cambridge University Press, 1995), and Ian Bent, 'The "Compositional Process" in Music Theory, 1713-1850', *Music Analysis* 3/1 (1984).

[19]I have pointed out that the notion of musical continuity as a function of melodic cadential evasion seems closely linked to the rhetorically-derived idea of contrary-sense in the analysis of vocal music in the late 18th and early 19th centuries. See Peter M. Landey, *Phrase Rhythm and Thematic Function in Early Nineteenth-Century Music Theory: Anton Reicha and His Contemporaries* (PhD diss., University of London, 1992).

[20]Reicha's use of *coupe* as an analogue for form is consistent with the late 18th century notion of form as a function of punctuation. Following the theories of Heinrich (continued)

The term *cadre* is defined by *Le Robert* as "limit," "constraint," "envelope," "plan," and "arrangement of the parts of a work." Czerny translates it as *Einfassung,* meaning "border," "frame," or "edging." In order to convey the sense of both the outline shape and the blueprint of musical material it is translated here as "plan."

The term *dimension* presents ideas of spatiality and proportion. *Le Robert* gives it as "proportion," "format," and "plan." Czerny translates it variously as *Umfang*, *Bauart* (execution of the design), and *Verhältniss* (relationship of the parts to each other). Reicha's use of the term is consistent with his frequent references to the analogy between music and architecture. I have here adopted its English cognate "dimension," for it suggests the elements of symmetry, balance, and proportional relationships so fundamental to Reicha's thought.

Reicha uses the term *patron* only twice in the treatise. This term refers to the design, plan, or model from which something is made, and Reicha has appropriated it to indicate how musical analysis can result in the creation of models for new compositions. Czerny translates it as *Skelett* (skeleton), or *Schattenriss* (silhouette). It is translated here as "design."

Grande coupe binaire. This is well known as the term that Reicha uses to describe what later ages call sonata form. Although other writers have carried this term over from the French, I have translated it simply as "large binary form."[21]

Christoph Koch (1749-1816), Karol Berger has elaborated the idea that the informed eighteenth-century listener heard music as a hierarchy of resting points. See "Toward a History of Hearing: The Classic Concerto, A Sample Case," in *Convention In Eighteenth- And Nineteenth-Century Music,* ed. W. J. Allenbrook, J. M. Levy, W. P. Mahrt (Stuyvesant, NY: Pendragon Press, 1992).

[21]Reicha's view of sonata form as a large binary structure is more organic than at first meets the eye. Whether at the level of phrases and periods, or at the level of the sections of outer form, Reicha insists that the second part of a semantically complete unit should *always* be larger than the first, because the first part forms the exposition and the second the development. In large binary form the second part is larger than the first of which it is considered to be an expansion, thus creating a sense of progression throughout the piece. The idea of development described in Reicha's notion of large binary form is further elucidated through comparison with his idea of ternary form, which he claims is fragmentary. Ternary form, he thinks, is distinctive on account of entirely new thematic material in the middle section, and he asserts that the drawback of this feature is that the first two parts may have two different characters, and the third part may be presented without modification. For further discussion of Reicha's idea of development see Roger Graybill, "Sonata Form and Reicha's *Grande Coupe Binaire* of 1814", *Theoria* 4 (1989), Peter M. Landey, "Issues in the Development of Anton Reicha's Theory of *Grande Coupe Binaire*", *Revista de Musicología,* XVI, 6 (1993), and Peter A. Hoyt, "The Concept of *Développement* in the early nineteenth century", in *Music Theory in the Age of Romanticism,* ed. Ian Bent (Cambridge: Cambridge University Press, 1996).

THE MUSICAL EXAMPLES

The *Treatise on Melody* contains one of the earliest substantial collection of musical analyses. Most of the examples in the treatise are taken from the literature, and the rest Reicha composed to suit the purpose at hand. Many are overlaid with analytical symbols combined with verbal remarks, and are often accompanied by detailed prose descriptions in the text. Reicha does not, unfortunately, name many of the compositions from which he draws his examples. Where possible I have identified the sources, indicating them with a footnote.

The seventy-seven pages of examples have been transcribed and edited using the computer notation program *Notewriter.* As far as possible, I have tried to preserve the look of the analytical symbols and the layout of the original plates, including Reicha's use of punctuation and capitalization in the libretti. The musical examples have been placed at the end of the text, as in the original.

ACKNOWLEDGMENTS

During the preparation of this translation I have benefited from discussions with colleagues and students on many issues associated with this work. I am particularly grateful to Jeanette Amprimoz for her detailed proofreading of the translation, to Barry Joe and John Michielsen for valuable advice regarding German terminology, and to Joel Lester and Thomas Christensen for many helpful suggestions on the introduction and editorial matters. Brock University generously assisted the preparation of this book through a research release time award and an internal SSHRC research grant.

PREFACE

The great edifice of music rests on two pillars of equal stature and importance: *Melody* and *Harmony.*

For centuries numerous treatises on harmony have been published, but not a single one on melody. Since a deep knowledge of my art, constant research and thought about its nature, and finally, long experience have convinced me that melody is a fitting topic for a treatise as instructive and even more consequential than one on harmony, I have herein tried to accomplish such a difficult task. It is not for me to judge the extent of my success in this undertaking; however, this task could be performed only by a composer who has devoted his life to perfecting his art, and who, at the same time, has become sufficiently informed of the various branches of literature as to discover by analogy what he might have sought, perhaps in vain, by following a completely different path.

Of course, many able authors have mentioned melody in various works, but only its general traits. The Germans, Italians, English, and particularly the French have made somewhat lengthy, instructive, and often quite ingenious remarks about it; but what has resulted for the art of music? Why has so little benefit been derived from these remarks? Because vague arguments without conclusive proofs, no matter how ingenious or instructive, in themselves present no obvious truths and can be countered and refuted by other similar arguments, and so they remain ineffective. It is the same with music as with geometry: in the former everything must be proved with musical examples, in the latter, by geometrical diagrams. In both one must go from deduction to deduction and construct so solid a theory that no arguments whatsoever can shake it. No publication has yet discussed melody *in this way.* Even today, remarks that touch on the subject do not provide the material for a real treatise on melody. In my research I have relied entirely on my own resources, and if, inadvertently,[1] I agree on certain points with those who have written earlier about melody, my agreement is the logical outcome of my theory and it would therefore be unjust to reproach me.

In the course of this treatise it will be seen that the musical period exists and that it is the foundation of what we call true melody. To date

[1]Which I would otherwise have readily acknowledged.

this period has remained a secret; it has never been proven or defined conclusively. When mentioned, it is confused too often with the phrase, figure (*dessin*) and melodic member (*membre mélodique*) which constitute only its parts.[2] This is why the melodic period has played such a sad role in the famous quarrel between the Piccinnistes and the Gluckistes.[3] For similar reasons musical rhythm, a knowledge of which is so important not only for music but also for lyric poetry, has suffered the same fate.[4]

Until now partial closure and complete closure (which in music are commonly called half cadences and perfect cadences) were acknowledged only in harmony. Melody contains resting points just as harmony does, but although everyone senses these resting points, for without them it would be impossible in melody to distinguish different phrases and periods from each other, our schools of music are still unaware of them.

2
In a prospectus, *Abbé* Arnaud,* an enthusiastic supporter of Italian music at first, its declared enemy later, promised a clear and logical definition of the musical period, but he did not keep his word. Probably he realized that his knowledge of music was insufficient to provide an authoritative definition.

*Arnaud, *L'abbé* François (1721-1784). He argued that every language should have its own melody or "*déclamation lyrique*." Fétis felt that his opinion was exaggerated and that he had "misunderstood the charm of melody." [PL]

3
Piccinni, Niccolò (1728-1800). Italian composer rooted in the Neapolitan tradition of Leonardo Leo (1694-90) and Francesco Durante (1684-1755). He and C. W. Gluck (1714-1789) found themselves the reluctant pawns in a bitter war of pamphlets and other writings. The principal actors in this debate were Arnaud and Suard† on the side of the Gluckistes, and Marmontel† and La Harpe† on that of the Piccinnistes. The last of the *querelles* that characterized 18th century culture in the second half of the century, it was generally considered to represent an artificial dichotomy of musical procedures and aesthetics. Reicha's position showed that the scope of musical issues was changing; he considered that both "declamatory" and "rhythmed" airs should be appropriately used, depending on the dramatic action, and that the two opposing factions had "confused the period with the figure, the member, and the rhythm." *Sur la musique*, 31-32.

†Suard, Jean Baptiste Antoine (1735-1817). He served as director of the Paris Opera and collaborated with Arnaud and La Harpe on various journal publications.

†Marmontel, Jean-François (1723-1799). French librettist and writer. He directed the *Mercure de France* from 1758-60, was a member of the Académie Française from 1763 and contributed to the *Encyclopédie*.

†La Harpe, Jean-François de (1739-1803). French dramatist and critic. He was the editor of the *Journal de politique et de littérature* where he published an article against the music of Gluck to which rejoinders by Suard and others were made. He later developed this polemic in his *Cours de littérature*, Part 111, Book 1, chapter 6, section iv (1799-1805). [PL]

4
Sulzer, Johann Georg (1720-1779) and Kirnberger, Johann Philipp (1721-1783), two eminent and talented German writers, the first in his *Dictionary of Fine Arts* and the other in his *Treatise on Composition*,* spoke of true musical rhythm, but with regard only to its definition and function. As for its rules, its exceptions, its variety, its secrets, etc., they all needed detailed and cohesive research which is lacking there.

*The works to which Reicha refers are Sulzer's *Allgemeine Theorie der schönen Künste* (1771/1792-94), and Kirnberger's *Die Kunst des reinen Satzes in der Musik* (Berlin, 1771). [PL]

If melody is only the fruit of genius, or more precisely, an outpouring of feeling and its various forms, it must be conceded that it holds this in common with poetry and oratory. But whereas the latter two arts are subject to rational and instructive analysis, why has melody been exempted? There are good and bad melodies, that is, those which express something and those which do not. Is it not important to know the real causes of these differences? If a treatise on melody could achieve only this result it would have rendered already a great service to the art; but I dare to flatter myself that I have gone even further.

Since we also lack a treatise (just as important) on the art of combining melody with harmony, where the former takes precedence, I thought it desirable to set forth the principles of this subject in an appendix. For the whole of the preceding matter can be understood without a basic grasp of harmony, or at least with only a minimal knowledge of this aspect of the art.

As for style, I have tried to express my ideas clearly, and, so to speak, in a readable manner.[5] The reader will notice that I speak as a composer, and particularly to those musicians who seek to educate themselves. A work of this kind can be of interest only through its content and the soundness of its principles. Moreover, I bring under discussion a branch of music that has never been investigated thoroughly, and where I must therefore classify, invent, analyze, and explain everything.

Furthermore, here I do not treat vocal or instrumental melody specifically, but deal with them *in general,* leaving readers free to make applications to the genres of their interest.

The novelty of this subject has made the use of terminology indispensable and I have used it to avoid circumlocution wherever possible, thus to express myself more easily and clearly in a single word.

Anton Reicha
Paris, 15 October 1813

[5]I owe here a debt of gratitude to my friend F[****] who, through his interest in music and an uncommon love for this art, has taken the trouble to carefully revise what I have written in a language not my own. His knowledge, erudition, rare memory, patience, in short, his enthusiasm for everything true, beautiful, and useful, are qualities which can only render great service to all who have the good fortune of sharing their work with his.*
*The friend to whom Reicha refers is undoubtedly François-Joseph Fayolle. See the translator's introduction. [PL]

COMPOSERS FROM WHOM MUSICAL EXAMPLES ARE BORROWED

Handel, George Frederic (1675-1759)
Gluck, Christoph Willibald (1714-1789)
Haydn, Joseph (1732-1809)
Mozart, Wolfgang Amadeus (1756-1791)
Piccinni, Niccolò (1728-1800)
Sacchini, Antonio (1730-1786)
Sarti, Giuseppe (1729-1802)
Paisiello, Giovanni (1740-1816)
Cimarosa, Domenico (1749-1801)
Giordani, Giuseppe (1744-1798)[6]
Grétry, André-Ernest-Modeste (1741-1813)
Daleyrac, Nicolas-Marie (1753-1809)
Della-Maria, Pierre Antoine (1769-1800)
Zingarelli, Niccolò Antonio (1752-1837)
Rousseau, Jean-Jacques (1712-78)
Lamparelli, Antonio (1761-1832)[7]

[6]Reicha used only the popular name of this composer, known as "il Giordanello." [PL]

[7]Reicha forgot to include Lamparelli in this list of composers. Originally from Turin, he emigrated to Paris where he published several romanxes and Italian songs which apparently won him a brief popularity. See Fétis *Biographie universelle* (Paris, 1863), vol. 5: 182. [PL]

PRELIMINARY REMARKS ON GENIUS AND TALENT IN MUSIC AND ON THE PURPOSE OF THIS WORK[8]

The genius for musical composition is only a favorable natural aptitude for this art. It manifests itself, (1) through a great passion for music, (2) through a burning need to create (that is, to compose) and to exploit what one has done, (3) through a great capacity to conceive and realize ideas, (4) through a keen and profound feeling for this art, judgement of which is prompt and accurate whenever applied, this being the most salient requirement for music. With these characteristics it is easy to recognize this kind of genius.[9]

These favorable natural aptitudes, or genius, cannot be imparted through a mere treatise if nature has deprived us of them. Horace's and Boileau's *Art of Poetry* will not create a Virgil, a Pope, a Corneille, a Racine, a Molière, a Wieland, or a Voltaire.[10] Cicero's *The Orator*[11] and Quintilian's *Institutio Oratoria* will not produce a Demosthenes or a Mirabeau.[12] Nor will the innumerable throng of treatises on composition, or more accurately, *treatises solely on harmony,* produce a Handel, a Jommelli, a Gluck, a Haydn, a Cimarosa, or a Mozart. Here lies the dividing line between didactic art and genius. Thus, let no one assume that the aim of my work is to impart a genius for melody to those who do not possess it.[13] But excellent treatises may be of the greatest help

[8]It was thought appropriate to insert part of these remarks in the *Journal des Arts.* See No. 240, 1813.

[9]These aptitudes often manifest themselves solely for harmony while not for melody, and *vice versa,* which clearly proves that harmony is a quite different thing from melody. Thus it can be explained why one nation, such as Germany, generally shows a greater aptitude and genius for harmony, while another, such as Italy, aspires only to melody. It is important for our schools to take notice of these differences and to apply a student who shows greater aptitude toward harmony to strict study in the art of melody, without which he will remain, if not a bad, at least a too mediocre melodist.

[10]Horace, full name: Quintus Horatius Flaccus (65-8 BC); Boileau, Nicolas (1636-1711); Virgil, full name: Publius Vergilius Maro (70-19BC); Pope, Alexander (1688-1744); Corneille, Pierre (1606-84); Racine, Jean (1639-99); Molière, pseudonym of Jean Baptiste Poquelin (1622-73); Wieland, Christoph Martin (1733-1813); Voltaire, pseudonym of François Marie Arouet (1694-1778); Cicero, Marcus Tullius (106-43 BC). Quintilian, full name: Marcus Fabius Quintilianus (c.35-c.100). [PL]

[11]Horace's *Art of Poetry* and Cicero's *The Orator* clearly prove that great poets and orators should explain the precepts of their art and combine genius and learning.

[12]Demosthenes (384-322 BC); Mirabeau, Honoré Gabriel, Comte de (1749-91). [PL]

[13]It is a matter here of demonstrating what may be said that is instructive and useful about the most interesting subject in music, without claiming to impart genius; it is in short, a matter of creating the *Art of Melody,* just as there exists the *Art of Poetry.*

to those in whom genius manifests itself, for these favorable aptitudes do not make an artist, much less a great artist. Their talents must be directed toward a rational objective. They must be developed, although not suffocated (as so often happens). Finally, the artist must take advantage of these natural aptitudes, for the sake of the public as well as his own. It is up to the genius to study, to learn, to investigate in depth, and to become acquainted with the resources, the nature and the secrets of art, for the genius alone can successfully exploit and use them. This is how our greatest artists were formed.

A big distinction must be made between genius and talent. Talent is acquired at the cost of strict, assiduous, painstaking application, and must furthermore be well directed. A superior talent is a most rare gift. Genius without talent amounts to little and often comes to nothing. Genius is more common than one thinks, and as Voltaire has aptly said: *It walks the streets.*[14]

While thousands may have had the genius that was given to Racine by nature, there probably does not exist one amongst them who has had the diligence and patience necessary to acquire as great a talent for the expression of ideas, without which the genius is only a rough diamond which can never shine. This reminds us of the following metaphor by Gray.[15]

These observations lead to the following conclusions:

(1) Talent, even without genius, especially when guided by taste, will always be fruitful.

(2) Genius without talent amounts to little.

(3) Talent, supported by genius, is everything.[16]

[14]On this subject, see also Rivarol's* reflections on talent and the mind, where by mind he means genius. (*Esprit de Rivarol,* from page 86 onward).
*Rivaroli, Antoine, (1753-1801), called himself Comte de Rivarol. A French journalist and Royalist during the French Revolution, he was best known for his epigrams collected under the title *L'Esprit de Rivarol* (1802). [PL]

[15]Gray, Thomas (1716-71).
Full many a gem of purest ray serene
The dark unfathom'd caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

[16]When Horace asks what value a genius has without a knowledge of art, he is perfectly right, for without this base the genius cannot produce or realize his ideas; and if the genius believes that he can do without this foundation, or place himself above it (as is often the case), he will appear awkward and artificial.

This work is especially intended for the following:

(1) For all those with a natural aptitude for melody. They would not be in need of talent if they were not to profit from this work. It teaches them about true melody, its nature, and how to exploit their own ideas. It teaches them which plans, forms or dimensions to give to this or that melody, how to determine both its qualities and faults, how it should be laid out, conducted, and concluded, how melody may be practiced, and the principles of its harmonic accompaniment. Finally, it gives the skills all true artists need in order to analyze their own work.[17]

(2) For all those who wish to instruct themselves not only in harmony, but in the art of melody. And if nature has deprived them of genius in this area of our art, they may still serve as teachers of others, as did P. Martini, Marpurg, Kirnberger and Albrechtsberger, who were excellent teachers of harmony but did not possess the genius for composition.[18] They are the ones, in fact, who provide the genius with the ground on which the furrows have already been ploughed, leaving the genius only the task of scattering the seed.

(3) For use in our schools of music, for it clearly demonstrates that melody can be taught more profitably and even more soundly than harmony. The aptitude for melody should not be stifled (which is very easy to do) through practicing only harmony, and harmony should not be the only concern.

(4) For lyric poets. They will see that true melody is subject strictly to the laws of rhythm and that this rhythm should consequently be supported by the rhythm of the poem, as in the example of Metastasio or Quinault.[19] What is inappropriate for lyric melody are long verses in airs (unless a discernible caesura is observed); these periods are too long, have little or no variety in the poetic rhythm, etc.

[17]Everyone knows that harmony should be studied. Likewise, its study does not impart the genius required to master it, as did Palestrina, Giovanni Pierluigi (1525-1594), Marcello, Benedetto (1686-1739), Bach, J. S. (1685-1750) and Bach, C. P. E. (1714-1788) etc. The study of harmony provides knowledge only of this aspect of the art, and gives practical instruction in its resources. This is precisely what a good treatise on melody should do with regard to the resources of melody.

[18]Martini, Padre Giovanni Battista (1706-1784); Marpurg, Friedrich Wilhelm (1718-1795); Albrechtsberger, Johann Georg (1736-1809). History appears to have sustained Reicha's estimation of these eminent theorists. [PL]

[19]Metastasio, Pietro [Trapasi, Antonio] (1698-1782), Italian poet and dramatist. His 27 opera librettos were set to music by over 300 composers. Quinault, Phillipe (1635-1688), French dramatist and librettist. He turned to writing librettos, especially for the operas of Jean-Baptiste Lully (1632-87), and is credited with creating the lyric tragedy. [PL]

In studying musical rhythm they will find many new rhythmic forms to enrich lyric poetry in an appropriate and useful way for melody. They may also benefit from the remarks on melodic forms, while creating analogous forms in lyric poetry.

The principles set forth in this treatise will show that any number of individuals may achieve similar results with equal success. But where will the differences lie? They will be in the quality, the feeling and the interest of the ideas, which will increase according to the relative feeling and genius of the composer.[20]

Finally, an incontestable advantage of this treatise on melody over all known treatises on harmony is that it stipulates the progression of melodic ideas, and with its help one may take advantage of the ideas of others. These are two benefits which have been unavailable until now, either in poetry or in the art of oratory. These latter may one day attain this end by the route set forth herein.

Thus, melody is the most logical of all the arts, and yet, up to now melody has been regarded as the most imprecise, for want of reflection, research, and analysis.

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[20]In the 1832 edition, Reicha rewrites this sentence as: "They will be in the quality, the interest, the character, the originality, or the charm of the ideas, which will grow as the gift of invention strengthens itself through practice, as the sensibility increases, and as the soul becomes more susceptible to the outpouring and the imagination of enthusiasm. [PL]

INTRODUCTION

Melody is a succession of tones, just as harmony is a succession of chords, or as discourse is a succession of words.

What links the tones to the point of creating musical meaning, and what forms, so to speak, the *syntax of melody,* are scales, intervals, modulations, various note values, the measure, cadences (or resting points), and rhythm.

Before discussing melody, the four following subjects must be understood, which form the content of this introduction.

1. KEYS

Keys are divided into major and minor.

Major Keys.

D	**A**	**E**	**B**	**C**
G flat,	D flat, A flat,	E flat, B flat,	F, C, G,	D, A, E, B, F sharp.

The keys which lie in the area EBC sound bright, and as they move towards point C (and consequently further from point E), they become brighter and more piercing.

The keys which lie in the area DAE are somber in comparison to the others, and the further they move away from point E toward point D, the more somber they become.

The keys F sharp and G flat, which are rarely used and which, on the piano, make up the same key, are therefore in nature very distinct: the former is very brilliant or piercing while the latter is extremely somber.

The same difference exists between the keys of C sharp and D flat.

This is an important observation in the case of enharmonic transitions, for by suddenly changing from the key of F sharp to G flat, or C sharp to D flat, and *vice versa,* one shifts from a piercing key into a very somber key, or from a somber key into a very piercing one. Thus it is quite evident that such a transition is too abrupt and should be avoided when there is no reason for it to be used. On the piano the problem is hardly noticeable, but in the orchestra it may produce undesirable effects totally contrary to the intentions of the composer.

Minor Keys.

B flat, F, C, G, D, A, E, B, F sharp, C sharp, G sharp.

The key of G sharp minor is rarely used.

Our system is wrongly criticized as having only two keys, one major, and the other minor. This reproach is unjust, for we have *twelve* major and *twelve* minor keys, each one having its own character and particular nuance, which are important for the composer to know and to study.

2. LINKING KEYS, OR MODULATION

Modulation is the art of moving clearly and naturally from one key to another.

It is, in fact, easier to define modulations harmonically rather than through melody alone, but it is possible, up to a certain point, to do so with melody without involving harmony. Thus, melody may modulate without the aid of harmony in the following ways: (1) in moving from a major key (for example, C major, to modulate to D minor, E minor, F major, G major, and A minor) that is, to all the relative keys of a major scale (as above cited, which are the relative scales of C major); (2) in moving from a minor key to all of its relative keys (for example, A minor may modulate to C major, D minor, E minor, F major, and G major);[21] (3) melody can also easily modulate, for example, from C major to C minor, and *vice versa*. It is not, however, possible to modulate other than in the above way without the aid of harmony.

We will provide here two examples of melodic modulation (see Nos. 1-2 on page 1 of the introduction).

All these modulations are easily recognizable through the melody alone.

One modulates because a melody (especially of a substantial length) would become monotonous if it remained in only one key.

It is not only the accidentals (that is the sharps and flats) but at the same time the melodic cadences which determine a modulation, as we will see later.

[21]This provides, by means of permutations, 720 possible modulations for each key.

It is worth noting that a distinction should be made between a *passing* modulation and a *real* modulation; the former affects a key only in passing, while the latter firmly establishes it. Thus it is possible to make small passing modulations, and yet remain within the same key.

Accordingly, it is evident that a treatise could be written about purely melodic modulations. Such a treatise, which we lack, would be very useful to students who wish to study the art of melody.

3. THE UNITY OF THE KEY

When modulations occur to relative keys only, as we have noted, the unity of the scale is maintained. Melody may not otherwise modulate without the aid of harmony, or it runs the risk of losing its interest and charm by modulating in a vague and uncertain way, and consequently becomes imperceptible. For by itself, it cannot connect distant, let alone heterogeneous keys, in a clear and natural way; this is the role of harmony.

4. THE NATURE OF COMMONLY USED MEASURES

It is important to understand what we call strong and weak beats in a measure, for melody can cadence in a perceptible manner only on the *strong* beats of the measure. The following table shows the most commonly used measures, the strong beats being marked with the sign (—) and the weak beats with the sign (v), (see No. 3 on page 2 of the introduction).

In long measures (such as C, 12/8 and 6/4) two strong and two weak beats are often counted, as shown in the above-mentioned table; consequently, melodic cadences are formed on one or the other of these two strong beats. However, I do not advise making them on the second strong beat, because these cadences lack strength and energy, and appear too weak. This is because the second strong beat has comparatively less impact than the first strong beat, which nature appears to reserve exclusively for cadences. The term *secondary strong beats* may be used to distinguish them from the other strong beats which begin a new measure.

It should be observed that the following cadences of the melody (see No. 4 on page 2 of the introduction) are true cadences, and very regular, although the last note of all these cadences falls on the weak beat of the measure. The reasons for this are, (1) the first note of all these cadences is only a small note (*appoggiatura*) which occupies the

place where the second note should already be found;[22] (2) the second note may take the place of the first, if desired; (3) to fill up the measure with the melody, as in No. 4, without which there would be too long a pause; (4) what precedes all these cadences more clearly determines if the first note is only an *appoggiatura.* (5) In order to understand this better, compare these cadences with the following ones, which are all irregular and false, because they do not fall on the proper beat of the measure (see No. 5 on the same page).

All of these examples in No. 5 (from 1 to 14) may be used during the course of melodic phrases, but may not end them. When these examples constitute true cadences, they must be written as in No. 6 on the same page.

The following rule may be thereby deduced: (1) when the cadence is made with an *appoggiatura,* its last note falls on a weak beat; (2) when it is made without an *appoggiatura,* its last note falls on a strong beat; (3) when this *appoggiatura* is so prolonged that it takes up an entire measure, which is sometimes the case at the end of a melody, then both these notes fall on the two strong beats of these two measures (see No. 7 on the same page).

Finally, there is nothing easier to perceive than how these cadences should be placed in the measure; we will have occasion to speak often of this during the course of this work.

[22]Consequently one may, if one wishes, write these same cadences in the following way (see No. 8 on the same page).

TREATISE ON MELODY

Musical works interest us either through melody or harmony, or, melody and harmony are combined successively in a single piece of music, which may be called Mixed, that is, both harmonically and melodically. The sole concern of this work is melodic interest, where harmony is *entirely subordinated* to melody.[23] (On this subject see the classification of musical works at the beginning of the appendix.)

ON FIGURES, MEMBERS, MELODIC CADENCES, RHYTHM, AND THE CONSTRUCTION OF THE PERIOD

Melody is the language of feeling, and although we do not understand the logic of our sensations, it is nevertheless true that we can make useful and instructive observations about melody. There are a great number of beautiful and interesting melodies, and it is not difficult to demonstrate why they are good; it is even easier to demonstrate why certain melodies are not good.

In a good melody we find a spirit, or an emotion, or a succession of sounds so well linked that our ear is delighted and captivated.

Consequently, a melody must be striking, moving, or charming. For a melody to have one of these three qualities, it must be constructed according to certain principles, these being somewhat comparable to the principles by which we create an oration or a poetic narrative. Therefore, melody requires a *theory of rhythm; a theory of resting points, or cadences; the art of connecting and developing ideas* so as to create a whole; and a *knowledge of periods and their inter-relationships.*

Experience teaches us that we derive a certain pleasure when we hear a movement that progresses in a symmetrical and well-cadenced manner, for a rhythmical movement on a simple drum would momentarily hold our attention [24] (see example A).

How does this movement momentarily hold our attention?

It does so through the *symmetry* observed in this movement, and this symmetry exists because: (1) each segment is two measures long; (2) each segment is separated by a pause; (3) all the segments are of

[23]The principles of this treatise are, in a word, applicable without exception where melody is predominant, whether in whole or in part.

[24]Travelers tell us that such is the music of primitive peoples.

equal importance in relation to the movement; (4) the resting points, or cadences, are placed at equal distances, that is, the weakest rests are found in the second and sixth measures, while the strongest are found in the fourth and eighth. In short, a regular pattern can be observed in this movement, and this alone holds our attention. In contrast, the following movement (see B) where there is neither symmetry nor plan, produces only monotony which bores and wearies us by the third measure.

When such a rhythmic movement, divided into equal and similar members, already holds a certain attraction for us, how much more may this attraction be heightened when this movement is accompanied by well chosen notes! If instead of creating example A above, we created example C,[25] a true melody would result.[26]

A good melody thus requires, (1) that it be divisible into equal and similar members; (2) that these members contain resting points of greater or lesser strength, these being found at equal intervals, that is, symmetrically placed.

Accordingly, a melodic segment (see example D) is nothing but a small idea, which must have a pause (which in music is called a cadence) which distinguishes it from the following idea. Such a segment, or melodic idea, we will call a *figure* (*dessin*).

When the melodic figure is so short and contains such a weak cadence, it should at the least be repeated with additional notes and a more marked cadence. In this way the melody will acquire greater definition, because the repetition reinforces it (see E, No. 1). Such a repetition we will call a *rhythm, (rhythme)* this one having four measures, and it should have at least a half cadence.[27]

[25]Haydn, Symphony No. 53, *L'Impériale.* [PL]

[26]All symmetrical movement results in a kind of melodic regularity; it remains only to select well the various sounds with which to create this movement and to mark clearly the end of each phrase with adequate pauses. Thus it would be an instructive exercise for students to take different symmetrical movements, as in example A, and to create melodies for each one, as in example C, for not only do regular movements create a kind of melodic regularity, but furthermore, a single one of these movements may be used to create several melodies, according to changes in the notes which can be varied indefinitely.

[27]It is the resting points which distinguish and separate one idea from another. In this respect, melody resembles speech; if it were deprived of these resting points, the ideas would become confused and necessarily lose their interest. This is why resting points are so important. In music they are called cadences, as we have said. There are two principal kinds, of which one is a *final* cadence which separates one period from another, and the other a half cadence, which separates the ideas belonging to a period. We will see below that melody is richer in cadences than is harmony. (*continued*)

Since this melodic rhythm, composed of two figures (see E, No. 1) does not have a perfect resting point (or complete cadence), but only a half cadence, everyone senses that the melody is inconclusive and that it requires a continuation, and for this reason another rhythm must be added. But the symmetry and unity of a good melody require that the second rhythm be similar to the first, that it be of equal length, and that the resting points be placed at equal intervals; for this reason another four-measure rhythm is needed, which must have a full cadence, or again a half cadence (see F).[28]

Since the second rhythm also finishes with only a half cadence and the melody is incomplete, another rhythm, equal to the preceding one, is necessary (see G).

But since with this third rhythm the melody is still not finished, because of the half cadence, a fourth rhythm must be added (see H).

Melody has various means of defining its resting points; (1) with a longer note than the one which precedes it; (2) with a pause; (3) by the beat in the measure upon which the cadence falls; (4) through certain degrees of the scale, which nature dictates (see E, No. 2).

Melody is thus richer in half cadences than in perfect cadences, for it has only a single note in each scale (which is called the Tonic) with which to make a perfect cadence, while there are four notes in the scale with which to make a half cadence; consequently, one may create a large variety of half cadences.

In order to understand our material, we will later have to divide the cadences not only into half and full cadences, but also into quarter and three-quarter cadences, for there are different degrees of melodic closure; there are some that are weaker than a half cadence, and others stronger, without nevertheless attaining the strength of a perfect cadence.

The fourth and sixth notes of the scale, for example F and A in the key of C, never create a true half cadence; it is nevertheless not impossible to terminate a member, and consequently also a rhythm, with either of these two notes, according to the nature of the ideas of the composer, and the skill with which he is able to determine them. In this case, one could envisage the conclusion of this member or rhythm as an exceptional example, in fact, of the half cadence. It is true that in general, a half cadence determines a member and a rhythm, but it also sometimes happens that the rhythm in its turn determines a half cadence, if all other conditions are observed exactly. In the latter case, the half cadence may be made not only on the two above-mentioned notes of the scale, but even on the tonic itself, as we will see below. It must also be noted that harmony must contribute much to these cadential distinctions, which will be the subject of the Appendix.

[28]Rhythm is another kind of musical measure and is absolutely comparable to ordinary measures in this art. It performs the same functions, which is to say that it does in the large what the measure does in the small; the measure divides a succession of beats into equal parts (as, for example, quarter notes in a measure of 4/4) and rhythm divides into equal parts, and therefore symmetrically, a succession of measures. Thus it could properly be said that measures are the simple beats of rhythm, as the quarter notes and quarter note rests are the simple beats of a measure. Nature has etched each one (measure and rhythm) firmly in our minds, which seem not to recognize what is beautiful in music (particularly in melody) unless both elements are perfectly apprehended.

The whole must be called a *period,* because it has a perfectly defined ending which evokes a feeling of fulfillment; however, if one wishes to continue the melody, other periods may follow. Therefore, the period is composed of rhythms or symmetrical members and it *always* ends, without exception, with a perfect cadence. The period is thus the most important part of melody; rhythm and cadences exist in relation to the period; without the period, it is impossible for a good melody to be created. The composer of interesting periods is sure to overcome all difficulties in the art of melody. This is why we will first devote so much attention to periods.

Each member of the above period (see H) is composed of two similar figures. But there are periods in which the members are composed of two different figures (for example, see J).

The rhythm again being four measures long,[29] is repeated three times, to produce an equal division of the members of this melody with regard to length, and to place the cadences at equal distances in accordance with the symmetry.

Because the first figure of a member which comprises two different figures must have a kind of cadence in order to separate the first figure from the second, we will call this cadence (which may be very weak) a quarter cadence, in order to distinguish it from the half cadence.[30]

The quarter cadence very often greatly resembles the half cadence, but does not have its strength. This is because with the quarter cadence the rhythm is not complete, and consequently one does not expect a half cadence, which can occur only at the end of a member when the rhythm has ended. For the same reason, a half cadence may resemble a perfect cadence, yet not have its full effect. Since it is most important to distinguish a quarter cadence from a half cadence, upon which the preciseness of periods depends, we will try to provide clarification through examples (see K).

This example forms a member of a period comprised of two similar figures and has a four-measure rhythm. The quarter cadence here resembles completely a half cadence, and the half cadence a

[29]Later we will see the difference, with respect to notes, between a rhythm and a member, although they have the same number of measures.

[30]In general, musical cadences have much in common with punctuation in language, such as the comma (,), colon (:), semi-colon (;), and period (.). Thus one might call a quarter cadence a comma, marking it with the sign (,); the half cadence with the sign (:) or with the semi-colon (;); and the perfect cadence with the period (.). Consequently, a melodic figure (if it does not form an entire member) is a comma, and the entire member of a melody a semi-colon, and the period, a period.

perfect cadence. But it is because of the rhythm that the quarter cadence is not confused here with the half cadence, and the latter with the perfect cadence; for everyone senses perfectly that in the second measure (at the quarter cadence), the melodic member as well as the rhythm are not finished, and that one can consequently discern only a quarter cadence and not a half cadence. But at the end of this member (at the half cadence), everyone senses that the melody, just as the period, is not finished, and that this member is only the beginning of a melody or period, following which something further is necessary, for a member is too small to form a period, much less an entire melody. This is why the rhythm requires a companion *(compagnon),* which is to say that it must at the least be repeated in order to create a period. These are the reasons why the half cadence at the end of the above-mentioned melodic member cannot be confused with the perfect cadence, for when there is something more to be desired, there cannot be a perfect cadence, even though the appearance of a perfect cadence exists.[31]

For the same reason (see L) it is also impossible to confuse a quarter cadence with a perfect cadence, and a half cadence with a quarter cadence.

In the latter example, there is only one member and one rhythm, after which a rhythm of the same length must follow. Because the rhythm is not finished by the second measure, only a quarter cadence can be felt; but as the rhythm ends at the fourth measure, there cannot be a quarter cadence, but a half cadence. The power of rhythm is such that it can command that an apparent perfect cadence be felt at one moment like a half cadence, and at another like a quarter cadence. However, its power does not extend as far as to make us take a half cadence for a perfect cadence, and when the rhythm ends with a half cadence, something more must follow, or there would be a beginning without an end.

Since in general the word rhythm has come to be used interchangeably with the word figure, it is necessary, in order to avoid this ambiguity, to give a precise definition of what we mean by rhythm and figure. The arrangement of notes in a melodic member is called the figure; this can be done in an infinity of ways, for the slightest variation in the value of the notes creates a new figure (see M, No. 1).

[31]In poetry and in oratory, it is possible to convey in four or five words, or even three, a complete meaning, which leaves nothing to be desired, and forms a very short sentence. For example: The sun shines. The night is dark. Eternity has no boundaries, etc. But melody cannot create a definite meaning, let alone a period, with three, four, or five notes.

Here are seven figures whose difference lies in the value of the notes. It is unusual for a member of a period not to be composed of two figures, whether they be similar or dissimilar. Sometimes there is only one figure which dominates the entire period, as we have seen above in a period by Haydn (see H), where the figure (see M, No. 2) is repeated eight times in succession, which is to say twice in each member of the period. Often, a single figure may dominate the whole period (as in the example cited); again, there may be two figures which alternate in a period; often the same figure is repeated with slight alterations; at another time, all the figures may be different. In short, there is a great variety among periods and their members.

But the rhythm is quite another thing: it is not open to numerous changes. It compares the number of measures in one member with the number of measures in another, and tries to equalize the members in this respect, without concern for note values. It places the cadences symmetrically at equal distances, it nearly always requires that members be repeated, that is, with their companions, and it does not permit (as does the figure) arbitrary treatment. Finally, the rhythm organizes the proportions of the members in relation to the number of measures, and the proportions of the cadences in accordance with their distances. If, for example, a member of a period is four measures long, the rhythm requires consequently that the following member not be longer than four measures; and if, after two measures, a cadence occurs, it requires that a new cadence take place at an equal interval (that is, after two measures and on the same beat in the measure). This is why the rhythm proceeds in pairs of two, four, or eight measures, that is, in pairs of even numbers. The rhythm may also proceed in pairs of three and five measures, that is, in pairs of uneven numbers. Order and symmetry must reign everywhere.

A figure is almost always shorter than a rhythm, for several figures may form a single rhythm; the contrary case cannot happen. Thousands of periods might be alike as far as rhythm is concerned (that is, have a rhythm of the same number of measures), but they cannot resemble each other with respect to the figure, for then there would be no differences among them. This is why the melodic figure may be varied at any time, while the rhythm remains constantly the same.

The cadence which separates one figure from another within the same member may often be so weak that it is difficult to take it for a cadence. But the cadence which ends a rhythm should always be well marked; for without the cadence, it would be impossible to distinguish one rhythm from another, which would be an inexcusable error, and would totally spoil the symmetry between the members within a

period. Accordingly, in the following example the rhythm is eight measures long instead of four, as is customary (see N). In this example, everyone feels that after the fourth measure a half cadence does not occur, which would be the least that the rhythm would require; it is not until the eighth measure that a true half cadence appears, which separates the rhythm of eight measures from what must necessarily follow it.

The same example shows that a single rhythm can have as many as four figures. This is why a figure is, generally speaking, shorter than a rhythm.

Similarly, there are differences between a member and a figure; a member may be composed of different figures (as in the above examples of eight measures composed of four figures, which form only one member). But a member is always also a rhythm, for like the rhythm, it must have either a half cadence or a perfect cadence (when it is the last member in a period), in order to be distinguished from another member. However, it often happens that a short member (mainly in short measures such as 3/8, 2/4, 3/4, and 6/8, and when the movement is quick) consists of a single figure (for example, see O, Nos. 1-2).[32]

Before concluding our remarks about the difference between a figure and a rhythm, we must show how one figure is distinguished from another.

A figure, to be distinguished from the following one, must have at least a quarter cadence, that is, a small resting point, which consists of (1) a pause, or (2) a longer note. In short, there must be something at the end of the figure (however small this difference may be) to distinguish it from the beginning of the next one. This is why, in example O, No. 2, all the notes form only a single figure, for this small difference of which we have just spoken does not appear to divide it into two or several figures. The same example could be divisible into two figures if it were written as in example P. Everyone feels that there is a small resting point in the second measure, or quarter cadence, which is made by altering the movement from one which proceeds in sixteenth notes (see O, No. 2) to one which, in the second measure, is interrupted by a simple eighth note (see P). Weak though this resting point may be, it is nevertheless sufficient to divide the member into two equal parts, or two different figures.

In the same way, this example (O, No. 2) can be divided into four parts, or four figures (see Q).

[32]Mozart, *The Marriage of Figaro*, Act I, Cavatina; Mozart, String Quartet in D, Op. 64, No. 5, *The Lark*. [PL]

A single note may never be a figure. Therefore, a figure must have at least two notes; moreover, the first of the two notes should not be too short. A two-note figure must always be repeated, as in example R.

In the example S, No. 1, the first note, although followed by a pause, does not form a figure, in accordance with what we have just noted; and furthermore, after the third note there is no discernible cadence sufficient to distinguish one figure from the other. This is because the first three notes are too far apart, and thus do not form a true melodic sense. The melody would be grasped if it were written as in example S, No. 2. Basically, example S, No. 1 is only a slight variation of example S, No. 2.

But the following example (see T) is quite different from example S, No. 1. Since the first three notes are more clearly linked they are more melodious and consequently may form a figure. Following these rather dry but quite indispensable explanations for an understanding of a treatise on melody, let us return to the period.[33]

Periods are long or short as in speech. The longer they are the more members they contain. The shortest are those comprising only two members. But as the exception proves the rule, so it sometimes happens that a period can be created with only *one* member, but which can rarely be exploited. These may be called irregular periods because they consist of only one rhythm without its companion. For example, the first period from the well-known air from *la belle Gabrielle* is composed of only one member (see U).

The second period of the same air is regular because it has a half cadence in the fifth measure, and the rhythm has a companion, which is lacking in the first period.

Another example is the first period of the well-known old English air, *God Save The King* (see V).

The second period of this air is also noteworthy, for it does not have a half cadence and consequently consists of only one member and a single rhythm. In spite of this, it produces the effect of a more regular period than the first. This is because it has a long rhythm,

[33]We have seen above that member and rhythm have practically the same meaning. However, there is a difference between the two which must be defined here. The member and the rhythm are equal, as far as the number of measures are concerned, but they are different in that the rhythm only reckons the number of measures in a member, while the member is concerned with the figure. While maintaining the same number of measures (that is to say, in maintaining the same rhythm), the member can vary its figure. The member may have now one figure, now two or three, or even more, and a period may be regular with respect to the rhythm, and very defective with respect to the figures of its members as may happen when a composer connects two heterogeneous figures and destroys thereby the unity of his melody.

divisible into two equal parts, resulting in a rhythm felt as having four measures and its companion. This is not found in the first period, because (1) the rhythm is not long enough and (2) the quarter cadence falls on the fourth measure and not the third. This is what makes it impossible to divide the first period into two equal parts. But it can be divided into three equal parts, and thus this period, although irregular, does not produce an unpleasant effect (see X); for a kind of symmetry results from each figure containing two measures, which gives the melody a regular progression, creating the effect of a division of measures: 1-2-1-2-1-2.

The following rule for periods with a single member may thus be made, especially when the rhythm is more than four measures long: the rhythm which forms the period must be divisible into two, three, or four equal parts (for example, see Y.)

Although the first period in example Z consists of a single rhythm, it is divisible into two equal parts.[34] The rhythm here is of two measures throughout. But as the measure is long and the movement therein slow, one must imagine it written as in example A^2, where the rhythm contains four measures, or as in example B^2, where there are similarly four measures.

It may be asked why we call the first part of this air a period (see Z), as it has only one rhythm, and why the first three members together do not form a single period? What distinguishes one period from another? Undoubtedly, it is the cadence of a member, when it forms a perfect cadence, upon which it is impossible to feel a half cadence, and even less a quarter cadence; for if the perfect cadence did not determine the period, there would be no reason why a melody of one or two hundred measures should not form a period just as well as a melody of four, eight, or twelve measures. And if there is a way to limit a long period, why not use it to limit a short period, as is the practice in oratory and poetry?

However, a member that would form a period must not be too short, and it must have at least four measures (or two long measures if the movement is slow, as in the above-mentioned air by Handel). The first period of this air has such a well-defined perfect cadence that through it alone the following period is completely separated. Furthermore, this period is exceptional because of its brevity. If a composer wished to make the following melodic member into a period (see C^2), and especially if he wished to define it through the harmony

[34]The last note of the first period (the *B*) becomes here the new tonic, because the melody has modulated to *B*.

(see D^2), then he makes an exception which may produce either good or bad results: in the first case the period would be acceptable, and in the second it would not. But it is always the safest course to add another member to the first in order to form a regular period (see E^2).[35] In this example, the melody itself is exceptional in that it makes a half cadence on the tonic. This half cadence should not have occurred on this note, which belongs to the perfect melodic cadence of the period. But as we have noted, rhythm requires its companion, and this cadence being thus weakened, is felt only as a half cadence. The quarter cadence in the second measure, which resembles a half cadence, and the quarter cadence in the sixth measure, which resembles a perfect cadence, have, for the same reason, the effect of a quarter cadence, because they fall in the middle and not at the end of the first and second rhythms.

ON PERIODS OF A SINGLE MEMBER

A period of one member, because of its brevity, cannot form a complete melody, for after this type of period everyone expects a continuation of the melody. Thus, a perfect cadence in such a period produces almost the effect of a three-quarter cadence, especially if it modulates to the dominant.[36] However, this period may be used (1) as the beginning of a melody; (2) in general, as small *ritornelli* at the beginning, middle, or end of an air, rondo, romance, etc.; (3) in short airs with reprises (especially in ballet music).

ON PERIODS OF TWO MEMBERS

Periods composed of two members may already be considered regular. The first member must have a half cadence, and the second member a perfect cadence. The rhythm consequently has its own companion. The second member is often a repetition of the first with slight alterations, as in example F^2, No. 1.

In the first period of the above example, the cadence of the first member is constructed as in example F^2, No. 2, and the cadence in the second member of example No. 1 is constructed as in example F^2, No. 3.

[35]The note *F*, marked by a (+) in the example, becomes the tonic here, because the melody has modulated to *F*.

[36]That is to say, more than a half cadence and less than a perfect cadence. Periods with one member have a further disadvantage of being too short, or of being composed of a member which is too long, and consequently having also too long a rhythm.

These two members are otherwise exactly the same. Small though this difference may be, it is important, because it distinguishes sufficiently one member from another. The following remark is necessary at this point: a perfect cadence is always weakened to the point that it becomes a half cadence when one suddenly jumps from the tonic to some other note. When this occurs after the first rhythm, as in this air by Gluck (see the fourth measure), the half cadence becomes even more perceptible, for one expects the companion of the rhythm.

The second period of this melody has two unequal members which are very similar (and which are similar to the members of the first period as well) because all four members are composed of the same figure which varies little among them. In general, airs thus constructed are quite charming, that is, when the figures resemble each other with respect to the movement, but differ with respect to the notes and the cadences. Similarly, a melody with many periods becomes more appealing when the composer repeats a salient figure frequently during a piece, like Haydn, for example, who used these repetitions most advantageously, and gave his compositions considerable unity.

The members of a period are composed (1) of the same figures, without alteration in the notes, (2) of the same figures with changes in the notes, and (3) of disparate figures.

The best members arise from the second case, for they are more varied than those of the first, and more unified than those of the third.

The great majority of melodies which we find attractive have periods composed of members like those in the second case (see for example, G^2, Nos. 1-2).

The change in the second measure of the first member of No. 2 results in example G^2, No. 3, and in the second measure of the second member in example G^2, No. 4.

This change is so small that the resemblance between the figures remains intact. Similar changes in the figures may sometimes be made in a very striking manner, as in example H^2, No. 1, where the second measure of the first member differs from the second measure of the second member, while everything else remains the same.[37]

In this type of period of two members, it often happens that two measures are added to the second member, thus prolonging it, or the last two measures may be repeated, as in example H^2, No. 2.

[37]Mozart, *The Magic Flute*, aria, Papageno, Act II. [PL]

Our feeling appears to take pleasure in this addition, and it may often be used at the end of periods, where a strict equality between the rhythms is not necessary, as in ballet music. This addition may be called the *coda* of a member or rhythm, because through it the companion obtains two more measures, and consequently a rhythm and a half is created. The main rule is that when a perfect cadence is already expected in the fourth measure, it could be made regardless of the coda. In the case where a perfect cadence is not expected after the fourth measure, a rhythm of six measures, instead of four, would result and the required companion would not be supplied, which would be an inexcusable error (see H^2, No. 3).

Here one feels that it is impossible to create a perfect, half, or even an interrupted cadence in the fourth measure, and that it is absolutely necessary to add a few measures (good or bad) to complete the period.

This is why in example H^2, No. 3 the rhythm is six measures long and not four plus two, as in example H^2, No. 2. And since in example H^2, No. 1 the first member has a four-measure rhythm, a second six-measure member cannot be added to it, but rather a member of four plus two. Everyone feels that the same member in example H^2, No. 3 is too drawn out, unnatural, troubled, and strange, and that on the contrary, example H^2, No. 2 is pleasing and natural.

We will provide another example of this type of coda to a member (see J^2).[38]

Everyone feels here that the period can end at the eighth measure, and that it should do so without the coda, the latter being quite optional. The coda is therefore an *interrupted cadence,* which must fall on a note other than the tonic, or else suddenly jump from the tonic to another note, as we have observed. If Mozart had ended the eighth measure of the preceding example in the same way as in example J^2, No. 2, there would not be an interrupted cadence (at least not in the melody), but a true perfect cadence which would end the period; and what follows would not be a coda, but the beginning of another member, another rhythm, and another period.

We will give here various ways of concluding a melodic period, and then, different forms of interrupted cadences, and finally, a table of half cadences; this may be of use to those dealing with the subject. For the termination of periods, see example K^2.

These forms of perfect cadences in major keys may be transposed to minor keys, in changing the major third to a minor third, and often

[38]Mozart, *Don Giovanni,* duettino, Zerlina, Don Giovanni, Act I, Scene iii. [PL]

the major sixth to a minor sixth. They are seen to end on the principal note (that is, the tonic). If at the cadence, the last note is not the tonic, but strikes the tonic and then jumps to another note, it becomes an interrupted cadence (see L^2).

Several of these interrupted cadences resemble half cadences, but the effect is not the same. Our feeling can distinguish them perfectly well, and will not confuse them provided the composer himself is not mistaken; this could happen quite easily if the composer were to make an interrupted cadence in the place where a half cadence should be, and *vice versa.* It is true that harmony can contribute much to this distinction, as we will see in the appendix of this work.

These cadences may also be applied to the minor mode. Concerning half cadences, see example M^2, No. 1.

In comparing the tables of half and perfect cadences, the rich variety of melodic half cadences can be seen.

This table can also be applied to the minor mode.

ON THE COMPLEMENT OF THE MEASURE FOLLOWING A MELODIC PHRASE

In the above-cited example by Mozart (J^2), the last three notes of the fourth measure belong to neither the preceding nor to the following member, because the first member finishes with the first eighth note of this measure, and the following member begins only at the fifth measure. Consequently, these three notes (see J^2, No. 2) form a particular figure which we will call the *complement of the measure.*[39] The complement becomes necessary when a pause between two members is too long, which often occurs at the end of a period itself. But it must be chosen so that feeling may separate it from the members. Therefore, the complement is very rarely used in a part carrying the melody, but in a part within the accompaniment. Very often it occurs in the bass or even in the inner parts.

If the first member finishes as in example N^2, No. 1 (that is, on the second half of even measures and on the second beat of uneven measures), then the complement of the measure is not necessary; since the pause is not too long, the melody adequately fills out the measure. For this reason melodic periods often conclude as in example N^2, No.

[39]The term "complement" is here used in the sense of "completing" or "filling out" the measure. [PL]

2, instead of as in example N^2, No. 3, in order to fill out the measure with the melody itself.

A principal rule is that the complement of the measure should be in character with the melody where it is found. I have often heard perfectly good melodies so impaired by a poor choice of a complement that they lost half their charm: such are the details that can spoil a melody!

Two remarkable phenomena in the theory of rhythm must now be explained. The first is an implied measure, which results when two measures must be counted as one; the other is the addition of measures which are not reckoned, and this we will call the *Echo*.[40]

I
ON IMPLIED MEASURES IN THE RHYTHM, OR THE SUPPOSITION

In the following member (see O^2), it can be seen that a cadence necessarily occurs in the fourth measure. When this member is repeated immediately, the last measure of the first member is taken as the first measure of the repetition (see P^2). In the latter example, everyone senses that the first member finishes in the fourth measure, and that the rhythm is consequently four measures long, although there are really only three measures; but since the fourth measure is also the beginning of the following member (which is only a repetition of the first), this measure must be counted twice, or assumed within the first rhythm, even though it is not found there. We will thus call this case the *Supposition*. Our senses have here the illusion of taking one measure for two, and appear to be rather intrigued when the composer has placed the supposition appropriately.

In a duo performed by two alternating voices, the supposition may often occur when the phrase of the first part ends in the measure in which the second part begins (this measure should be considered as the final measure of the rhythm of the first part and the initial measure of the rhythm of the second part), as in example Q^2, where the fourth measure is counted twice. The same thing occurs when the final measure of a *solo* part becomes the beginning of the following ritornello.

[40]By this Reicha means measures that are not reckoned in the calculation of the length of a given rhythm. [PL]

A supposition often occurs also in periods which end with interrupted cadences, as in example R^2; after the first and second members one feels that the final measure is missing, and that it is contained within the next measure which must be added, without the interrupted cadence. The supposition may also take place between two periods, when the final measure of the first period is also the first measure of the second period, as in example S^2, No. 1, where the eighth measure is counted twice. In the latter case it is used to avoid a pause between the final note of the first period and the beginning of the second period, in order to give more intensity, especially to an impassioned melody. In this case, however, it must be used with discretion and the pause filled with the complement of the measure mentioned above; for example, instead of the implied measure in the preceding example, the following measure could occur (see S^2, No. 2).

In ballet music, where the rhythm is strict, the supposition cannot occur.

II

ON THE MELODIC ECHO

In the case of the melodic *echo,* one or more measures are added to a rhythm, without increasing its length. The echo occurs when the last one or two measures of a member are repeated exactly by other voices, either at the unison or the octave, as in example T^2.

In such cases, symmetry requires the echo to be the same length, and thus the rhythm appears to have six measures instead of four. That there are in fact no more than four measures is proven when the echo is suppressed and the period remains complete and regular, as in example U^2. This cannot happen in a real six-measure rhythm where nothing can be suppressed without spoiling the melody.

ON THE DIFFERENCE BETWEEN RHYTHMS, IN RELATION TO THE NUMBER OF MEASURES

There are many who imagine that nothing exists in music except the four-measure rhythm, which is commonly called *square rhythm.* To broaden their minds, they have only to analyze the compositions of the masters, and they will be convinced of the contrary. In general, nature appears to rebuke all that would lead to monotony in our art, and to that end it has not only given us the four-measure rhythm, but also that of two, three, five, six, and eight measures. Accordingly, we will divide the rhythm into even and uneven numbers of measures.

1. *Rhythms of even numbers of measures:*

Rhythms of two, four, six, and eight measures.

2. *Rhythms of uneven measures:*

Rhythms of three and five measures.

It is true that nature has particularly favored the four-measure rhythm, which is generally used more than the others; this is why it is able to blend so easily with other rhythms.

In accordance with this classification, the rhythm can be further divided into *short rhythms* and *long rhythms.* Short rhythms are two, three, or four measures in length, and long rhythms five, six, and eight measures in length. The shortest would therefore be two measures long, and the longest eight.

With regard to rhythms consisting of uneven numbers of measures (and many people, through prejudice, do not approve of them), it should be noted that if they do not produce the expected effect, this is not the fault of the rhythms (which nature has reserved for certain melodies), but rather the fault of composers who force the melody into uneven rhythms which nature requires to be even, and *vice versa.*[41]

1. THE TWO-MEASURE RHYTHM

As this rhythm is extremely short, it is generally used in slow pieces, as in example V^2.

This rhythm must not be used too often in short measures, such as 3/8, 2/4, 3/4, 6/8, especially when the movement is fast, for it appears too short.

2. THE FOUR-MEASURE RHYTHM

It would be superfluous to provide examples of this here, considering we have already made the necessary remarks concerning this rhythm.

3. THE SIX-MEASURE RHYTHM

Next to that of four measures, this rhythm is one of the best. While it may be used extensively, it must be divisible into two or three equal parts, as has already been noted. When it can be divided into two equal parts (that is, groups of three measures), it is comprised of two figures; when it is divisible into three parts (that is, groups of two measures), it is comprised of three figures. In the first case, one must not believe,

[41]The four-measure rhythm is therefore the best; immediately following it come the other rhythms of even numbers of measures, that is, rhythms of two, six, and eight measures.

as many are tempted to do, that the six-measure rhythm is a three-measure rhythm and its companion, for, when a figure does not have a well-defined half cadence, it does not comprise an entire member of the melody, and the rhythm is not complete (see examples X^2, Nos. 1-4).[42]

This rhythm does not always require a companion; it may even suffice to form a short period, as we have seen in the first period of the aria from *la belle Gabrielle.* Or, in place of the companion, it may be followed by a four-measure rhythm, as in example X^2, No. 1.

4. THE EIGHT-MEASURE RHYTHM

This rhythm should be divisible into groups of two or four measures and should be in a fast movement, especially in 4/4 time. It does not require a companion, although it may be given one (see Y^2, Nos. 1-4).[43]

5. THE FIVE-MEASURE RHYTHM

This rhythm requires a companion. However, sometimes it is used without its companion, an occurrence that should be avoided as much as possible (see Z^2, Nos. 1-4.)[44]

6. THE THREE-MEASURE RHYTHM

Since this rhythm always requires a companion, it must end with a well-marked half cadence, without which it would form with its companion a six-measure rhythm, an error that frequently occurs in using the three-measure rhythm (see A^3).

In short measures in a fast movement, the three-measure rhythm is somewhat bouncy and even comical, as in the following air, where all the cadences occur on the tonic and on the weak beat of the measure (see B^3, No. 1).

A seven-measure rhythm cannot be permitted, for it cannot be divided into two or three equal parts; this is an essential characteristic of rhythms which exceed five measures in length.

There are melodies that seem to have a seven-measure rhythm, while in effect they have eight, as in example B^3, No. 2. This opening of an overture by Paisiello appears to proceed in seven-measure

[42]Example X^2, No. 3: Haydn, String Quartet, No. 31, Op. 20, No. 1, IV; example X^2, No. 4: Haydn, String Quartet, No. 34, No. 4, I. [PL]

[43]Example Y^2, No. 2: Mozart, *Don Giovanni,* aria, Don Giovanni, Act I, Scene iii. [PL]

[44]Example Z^2, No. 3: Haydn String Quartet, Op. 20, No. 5, 1; example Z^2, No. 4: Mozart, *The Abduction From the Seraglio,* K 384, aria, Act I. [PL]

groups, while it really proceeds in eight-measure groups. This is because two measures should be counted between the sixth and seventh measures instead of one, owing to the supposition. And after the thirteenth measure, an extra measure should also be counted as belonging to the rhythm, although it is silent in the score. As proof of this, change the opening so that two measures become one, as in example B^3, No. 3. By comparing No. 3 with No. 2, you will be fully convinced by the above reasoning.

In example No. 3, the sixteen measures of No. 2 are contained within eight measures, counting the supposition in both cases. This example provides us with the following rules in order to ensure that composers will not commit similar mistakes, which all would wish to avoid.

Where the movement is very fast, two measures should be counted as one, so as not to run the risk of prolonging the melody, or of shortening it by one measure, thus creating an unbalanced effect, without the composer being aware of it.

A true seven-measure rhythm can be seen in example B^3, No. 4. But the melody is vague, uncertain, and without charm; and it is not even a true melody, but only a kind of measured declamation.

The eight-measure rhythm may be considered to be the *maximum* length of a rhythm, while that of more than eight measures would not be discernible (due to its excessive length).

It is important for the composer to study the nature and character of these different rhythms in order to use them appropriately and successfully.

In general, short rhythms are more suitable to light and happy melodies, while longer rhythms are usually more solemn, serious, and imposing.[45]

In view of the above-mentioned differences between rhythms, it is easy to see how periods of two members may be varied with respect to the rhythm, as shown in the following table.

[45]Since the theory of rhythm is one of the most important subjects in the art of melody, we will, before arriving at the Appendix, present a reasoned and informative argument on this matter.

PERIODS OF TWO MEMBERS

FIRST MEMBER	SECOND MEMBER
1. Two-measure rhythm	Its companion
2. Three-measure rhythm	Its companion
3. Four-measure rhythm	Its companion
4. Five-measure rhythm	Its companion
5. Six-measure rhythm	Its companion, or a four-measure rhythm
6. Eight-measure rhythm	Its companion

The rhythm which ends the period we will call a final rhythm. Consequently, this always has a perfect cadence, or at least three-quarter cadence.

ON ORGAN POINTS WHEN THEY OCCUR ON THE PENULTIMATE OR ANTEPENULTIMATE NOTES, OR ON BOTH TOGETHER, OR THE RETARDATION OF THE CADENCE

A further noteworthy case in the theory of rhythm happens when the rhythm is prolonged by an organ point on the *penultimate* or *antepenultimate* notes, or on both of these notes.

The organ point may occur at the end of a period, on the penultimate or antepenultimate notes, or on both, and is indicated with the sign (𝄐), upon which one stops freely, that is, for longer or shorter durations, but always much longer than the indicated note values, as in example C[3].

Since the two notes in this period marked by the sign (𝄐) should take longer to perform than if they were unmarked, as in example C[3], No. 1, or C[3], No. 2, it follows that the rhythm in No. 1 is half a measure longer than it should be, and in No. 2 an entire measure longer. Remarkably, far from offending our feeling, this appears to give it a particular pleasure; for arriving on the first of these organ points, the feeling is satisfied and no longer concerned with the rhythm, and it is pleasantly surprised by a well-placed thought by the composer.

The organ point on the penultimate or antepenultimate notes of the period (and it should be used only at the end of the last period of a melody), I call the *Retardation of the cadence,* or simply, the *Retardation.*

The retardation may be performed in different ways with different melodic figures, which may be called cadential embellishments (*agrémens*). Sometimes these embellishments (which are never measured) are written out by the composer himself, as for example, on the antepenultimate note in example D^3, No. 1. In this case, the antepenultimate note is always the third or fifth degree, and occasionally the tonic. These figures should be made on the perfect chord of the tonic, which always occurs here as a second inversion, six-four chord, as in example D^3, No. 2. That is, all the figures on the antepenultimate note must be derived from this chord, a rule broken by many unwitting singers who invent senseless embellishments. Embellishments on the penultimate note are shown in example E^3, No. 1. The penultimate note is always either the second or the seventh degree, and rarely the dominant. In the latter case the chord is the dominant seventh in root position. It follows that all embellishments on this note should be derived from this chord.

The singer should not misuse these organ points, and create airs divided by a disproportionate period of time by causing the end of the rhythm to be totally forgotten, for which the public awaits with justifiable impatience. And he should not put himself in the position of the virtuoso to whom the famous Handel could not refrain from shouting in a loud voice: *Thank God, monsieur le Virtuose, you have finally returned home!*

The retardation on the penultimate and antepenultimate notes illustrates an interesting case in the theory of rhythm, this being that the final rhythm (which can be considered as the companion of the preceding rhythm) sometimes has one measure more than it should, without offending our feeling. This happens when the composer, instead of placing an organ point on these two notes, as in example E^3, No. 2, gives them an exact value, as in example E^3, No. 3. Here the rhythm has one measure more than it should, and instead of having four or eight measures, it has five or nine. The following example, already cited above, in which the rhythm is shortened by the supposition, may finish here as in example F^3, where the last rhythm is augmented by one measure due to the retardation; this is the opposite of the supposition.

To be convinced that the melody may become more striking through use of the supposition and the retardation at the end of a period, one has only to compare example G^3 with the preceding

example. What a difference between them! Example F^3 is full of energy and strength, while example G^3 is weak and monotonous.

THE MELODIC BRIDGE

The organ point may also be placed on the last note of a period which ends on the dominant. It functions as a bridge between the dominant and the tonic by means of a few free melodic figures. Consequently, we will call it the *melodic bridge,* or simply, the *bridge.* Therefore, the bridge can never occur in a final period, but on the other hand, it can be placed on the final note of a half cadence in the middle of a period, as in example H^3, No. 1.

The organ point can take place only on the perfect major chord of the dominant, or dominant seventh of this note, and between two members which begin with the same figure. In short, the bridge always requires the return of something already heard. Therefore it must be brief, and may sometimes consist of only two notes, as in example H^3, No. 2.

The bridge is often written out by the composer, but more often is entrusted to the taste of the singer. We will see below how a bridge should be treated when it occurs on the last note of an intermediary period.

The following table of technical terms will provide a helpful review.

TABLE OF TECHNICAL TERMS USED IN MELODY

1. The *quarter cadence,* or resting point, is weaker than a half cadence, and separates one melodic figure from another.
2. The *half cadence* separates a member or a rhythm from another, and should therefore be stronger than a quarter cadence.
3. The *three-quarter cadence* is stronger than a half cadence and weaker than a full cadence, but can terminate a period just as well as the latter, the only difference being the key in which it finishes. Thus the first period of an air with two reprises which ends on the dominant must be a three-quarter cadence because it requires a further period to return to the tonic.
4. The *perfect cadence* ends the period in a definite and unmistakable manner. It does not impede the addition of other periods if they are considered appropriate.

5. The *interrupted cadence* falls on another note instead of on the tonic, or suddenly jumps from the tonic to another note.

6. The *melodic figure* is a small idea separated by a quarter cadence, two or three of which may form a member, which itself must have a half cadence.

7. The *member* of a period is composed of one or several figures. It must produce a rhythm and have a half cadence.

8. The *period* may be composed of different figures and different members. It has a final cadence or a three-quarter cadence (which may be called a perfect cadence with respect to the key).

9. The *rhythm,* extended or symmetrical, is comparable to the melodic member. It may have all cadences except the quarter cadence.

10. The *complement* is a small melodic figure that fills in the spaces found between members.

11. The *supposition* is a measure which in the theory of rhythm is counted twice: first, as the final measure of the first rhythm, and second, as the initial measure of the following rhythm.

12. The *echo* is a repetition of part of a melodic figure, played by other instruments, and is not reckoned in the theory of rhythm.

13. The *retardation of the cadence* is an organ point on the penultimate or antepenultimate notes, or on both, with free melodic ornamentation. Organ points do not affect the rhythm.

14. The *bridge* is an organ point on the last note of an antecedent rhythm (that is, in the middle of a period), or on the last note of the period itself, where free melodic passages link one member or period to another. Sometimes it is exactly determined and measured by the composer, but more often it is entrusted to the taste and talent of the performer.

15. The *coda* is the confirmation of the end of the piece. It is also sometimes used at the end of a period, either at the beginning or in the middle of a melody, although in such cases it is short. When it ends a piece, it should be intense, and it is often in a faster movement; thus it may use interrupted cadences and suppositions. As for the length

of the *coda,* this depends on the length of the piece. When the *coda* ends a large work, it may be compared to the *peroration* in oratorical discourse.

Having given a full explanation of periods of two members together with the requisite examples, we proceed to periods of several members.

ON PERIODS WITH MORE THAN TWO MEMBERS

A period of two members may be very easily turned into one of three, four, five or more members simply by changing the perfect cadence of the second member into a half cadence (melodically, and not only harmonically). This results in an incomplete period, and requires the addition of a third member, creating a period of three members. To prolong this three-member period the procedure is repeated, and periods of six or even seven members are easily obtained, as shown in example J^3, Nos. 1 to 6, where, following the above, a period of initially two members has become periods of three, four, five, six, and seven members. The last of these periods can be considered as one of the longest, for it would be a mistake to lengthen them to the point of removing the means by which our feeling may grasp and apprehend them. Periods in music, like those in oratory, lose the attention of the listener when they exceed certain limits. For this reason, periods of two, three, or four members are generally preferable to those of five, six, or more, which may occur in certain cases. It is true that periods with short and quick measures may be more extended than those where measures are long and slow.

The period may be also naturally elongated by interrupted cadences and by the supposition, for the latter require the addition of other members. Long periods are not always simply the result of having many members, for a period may become too long with three or four members, if they are too extended. Thus a period of three members (in 4/4), where each member has eight such measures (totaling twenty-four measures in 4/4), would already be too long a period to permit any extension.

Sixteen measures in a slow movement may result in a long period, while sixteen measures in a fast movement would create a short period. For this reason, the length of members and the movement of the measure must considered in the construction of periods. These observations result in the following rule:

The slower the movement, the shorter the members should be. In this case, a period in an *adagio* must have more members than a period in an *allegro* where, conversely, the members may be longer. In general, short members are preferable to long ones, and of the latter, the best are those in which the figures can be separated by quarter cadences.

Thus, periods are classified as being short or long. Amongst the former may be included periods of eight, twelve, or sixteen measures, and amongst the latter, those of twenty, twenty-four, and up to twenty-eight measures. If the movement is slow, by using half these amounts the magnitude of short and long periods may be more or less grasped. For short periods in a slow movement one would thus use periods of four, six, and eight measures, and for long periods, ten, twelve, and fourteen measures.

The art of constructing long periods consists in the following. (1) Avoiding perfect cadences, and replacing them with substitutions. (2) The use of half cadences. (3) Varying the cadences so as not to produce monotony.[46] (4) The proper separation of members by the cadences, and through the quarter cadence the separation of the different figures of which the members are composed. (5) A homogeneity between the members, which is to say that they share the same character, feeling, and interest without which a good period of a real melody cannot exist, for the ideas would necessarily appear disconnected. (6) As for modulation, periods should not modulate too often, but should remain, if not in the same key, at least in a relative key; too many modulations in a period (particularly to non-relative, and hence heterogeneous keys), spoil its charm by removing the unity of the key, although the ideas may be good considered separately. (7) The principles of rhythm must be scrupulously observed. It is the rhythm which measures symmetrically the length of phrases, without which all is lost.

These are the seven conditions which constitute a true period in a good melody, of which no genius can do without. Nature dictates the principles, nature creates the genius, and nature requires that the genius proceed according to those principles.

In a long period, one or two members may be repeated if it is judged appropriate; but the figures of which the members are composed may be repeated often, particularly when they are repeated with different notes, as shown in the following air by Haydn (see H^3).

[46]Since there are in each scale four different notes which have been destined by nature principally for the half cadence, it is consequently easy to avoid this monotony; this is even easier when the period modulates at the same time to a relative key, which provides a further four notes for the same effect. In making use of all these (which would imply a period of eight members), one could create a very long period.

Observe also that it is preferable to construct all the members in a period with the same rhythm, as we have seen in example J^3, Nos. 1 to 6. And when one wishes to change the rhythm, it is advisable to do so in a new period. This rule, however, is not rigid.

ON THE CONNECTION OF PERIODS

Having discussed everything of importance concerning the nature and property of the musical period, and having considered it individually, we turn to the connection and relations between periods, in order to fashion complete and developed melodies.

AIRS OF A SINGLE PERIOD

Melodies or airs of a single period are the least important and the easiest to create, for they contain almost no development, and consequently do not have time to modulate, and require neither conception nor plan; in general, they are only the sweet outpouring out of a momentary inspiration, and usually come about spontaneously. They may be compared to improvised poetry, which results from the fleeting impulses of the mind or of feeling.

There are approximately three kinds of these melodies:

1. Songs, or *canzonnetti* (in Italian), as for example the ingenious air by J. J. Rousseau (see K^3) which uses only three notes.

2. Various small airs in ballet music with two reprises, as in example L^3.

These airs may be considered an exception in melodies with two periods (where the first part has only a half cadence instead of a perfect cadence), all the more since in this case it is very easy to change the half cadence in the first part to a perfect cadence.

This may be done in all measures (when the first part ends with a half cadence instead of a perfect cadence), provided the movement is not slow, otherwise the period would become too long with respect to the reprises.

In these kinds of airs, the reprises have a triple advantage: (1) The first reprise separates the first part of the period from the second such that one is tempted to hear two periods, although there is only one. (2) We are not as attentive when the first part is repeated, for what is repeated is already known; repetition in music is, so to speak, a pleasant way for the attention to catch its breath. (3) Through these repetitions, these kinds of melodies acquire a sufficient length, without the addition of new members or other periods.

These kinds of small airs may also serve as themes for variations, and in this case, with or without the reprise.

3. Rather more significant melodies occur when the period is so artfully elongated that a more developed melody is presented, particularly in a slow movement. These may be called *Cavatines.* Here is an excellent example taken from *l'Oedipe à Colonne* by Sacchini, which may be regarded as a perfectly conceived model of a long period (see M^3, No. 1).

The rhythm of this air is as follows:

2—2—4
2—2—4—4
2—4
5—5

and is thus quite regular, especially in such a slow movement, where any irregularity in the rhythm is always less discernible than in a fast movement. Although the half cadence falls on the fifteenth measure, the member, and consequently the rhythm, does not end until the sixteenth measure (see M^3, No. 2), which sometimes happens. The notes of the accompaniment, written in small characters, serve (1) to complete the measure and fill in the pauses which the melody is obliged to make, and (2) to give more movement and continuity to the melody when it is constrained by the words and the prosody; (3) to create small *ritornelli,* and thereby create a regular rhythm.

These are the first and simplest kinds of melodies comprised of a single period.

MELODIES OF TWO PERIODS[47]

Among these melodies may be included: (1) variation themes; (2) romances; (3) ballet and pantomime music consisting of two reprises; (4) melodies with only one period as a base, this being repeated, either in whole (with slight changes) or in part, which may happen in cavatines; (5) religious and military marches.

[47]Since music, like poetry and oratory, can only proceed from period to period, there are first two important operations required, not only by melody, but by any piece of music: the first is to create interesting periods, and the second is to blend and connect them clearly. If musical periods, considered separately, are well constructed, and yet the work's total effect is lacking, then the relations between the periods are defective, that is, either they lack homogeneity and run counter to unity, or they are monotonous because they lack variety, be it of notes or keys, be it of figures, cadences, or rhythms. It is therefore not simply a matter of inventing periods and connecting them somewhat freely, in order to give a piece of music a required length. For one must have a sound judgment and a refined sensibility to discover and connect such periods so that they are well suited, fit together, and proceed and blend appropriately. Mind, genius, and a perfect tact must collaborate here to attain this perfection.

Since melodies of several periods can and must modulate, the following remarks on the art of modulation are necessary. A given melody must be composed in a perfectly defined key (or scale). An air begins and ends in this key, which is called the *principal scale* or *original key,* for it must at all times be remembered, and in fact becomes the predominant key. If the melody needed to be extended and developed, the seven notes of the principal scale would soon become exhausted through ceaseless repetition, resulting in monotony. Therefore, the key must be changed from time to time, which requires a knowledge of modulation. But because modulation may erase the impression of the original key (which must not happen) by using a key unrelated, unconnected, and totally extraneous to the original key, one must know which scales are directly related to the principal scale. A key is more closely related the more notes it has in common with the original key. G major is related to C major, for they have six notes in common, and only one differing, namely, F sharp in one, and F natural in the other (see M^3, No. 3).

All keys are related to the original key (C major) when there are either no accidentals, or when there is a difference of only one accidental between the related and the original key. For each original key, be it major or minor, there are five relative keys, as shown in the following table.

No. 1 Original Key: C major		**No. 2** Original Key: A minor	
Relative keys of C major.	1. D minor	Relative keys of A minor.	1. C major
	2. E minor		2. D minor
	3. F major		3. E minor
	4. G major		4. F major
	5. A minor		5. G major

From this table the five relative keys of any original key may be found.

Thus, a relative key has one accidental more or less than its original key, or both have the same number of accidentals, as D major and its relative B minor (which both have two sharps), or similarly C major and its relative A minor (both of which have neither sharps nor flats).

One should modulate preferably to relative keys, and not to those which have no relationship (or too weak a relationship) with the

original key, these latter being all those keys apart from the five indicated. In modulating only to relative keys, the unity of the tones and scale is kept, with more than enough variety. Good and appropriate modulation to relative keys is a great art, and is far preferable to the extravagant and foolish craze of covering the greater part of our keys within a short space, and in a manner more than bizarre, without taste or genius, and without any reasonable purpose; this offends both the reason and feeling of people of taste, and serves to fascinate only the eyes of the insensible. Thus, in modulating, one must avoid the reproach which Haydn rightly made, that being *of falling with the door into the apartment, instead of entering politely and with decency.*

There are real modulations and passing modulations. Thus, when a period finishes in a relative key, and perfectly defines this key, the modulation is real, as, for example, the first periods of the two romances by Daleyrac and Della Maria (see O^3 and Q^3). Then there are modulations which are short and passing, that only alter slightly the key without changing it, and which are abandoned, so to speak, as soon as they are begun (see N^3, Nos. 1-3).

These small passing modulations vary somewhat the notes of the key, which one does not wish to abandon.

When modulating, melody needs the support of harmony. Melody alone modulates imprecisely, creating little appeal or vitality. Here melody relies chiefly on the help of its sister, harmony.

We return to melodies of two periods.

In C major, for example, the first period in these kinds of melodies may end in the following keys: (1) C major, the tonic; (2) G major, the dominant; (3) E minor, the mediant. And if the piece is in A minor, the first period may end in: (1) A minor, the tonic; (2) C major, the mediant; (3) E minor, the dominant.

Thus, the first period in each key has three possibilities: remaining in the original key, modulating to the dominant, or finally modulating to the mediant. In the major key, it is preferable to end on the dominant, and in the minor key, on the mediant. By so leaving the tonic, the melody becomes more attractive because of the greater variety of notes. Instead of remaining endlessly in the same key, it proceeds through two keys, which should happen chiefly in long and slow-moving periods.

When the first period modulates, so does the second period. The first period leaves the original key in its final rhythm, and the second returns to the original key during its initial rhythm and ends in the tonic. However, the first period's cadence (when it modulates and ends

in one of the two relative keys) although perfect, is only a three-quarter cadence, for the return of the tonic is still desired.

Small ritornelli (often forming small periods) placed at the beginning, the end, and between the principal periods, as in the romance, signal the beginning and end of a piece and allow the singer time to breathe; they are only optional and inessential and in no way change the form of airs with two periods. These ritornelli must be in character with the air in which they occur. I have often heard perfectly good melodies spoiled by a poor choice of ritornello; therefore, it is preferable that they use the figures of the air itself.

With these observations in mind, we will analyze the following pieces:

Romance by Della Maria (See O^3, No. 1)

When a melody begins with the *second half* of the measure, like this one, the cadences must fall on the first half of the measure, and not on the second, or else the rhythm would be half a measure too long; instead of a four-measure rhythm, there would be one of four and a half measures. This is an inexcusable error which composers (unaware of the principles of rhythm) have often committed. In this case, all the melodic phrases should begin with the second half of the measure (especially in ballet music), as the following table shows (see O^3, No. 2).

Religious March by Mozart[48] (See P^3)

The first period is eight measures long, the second twenty; each period is repeated. Thus it can be seen that the second period may be longer (depending on the ideas) than the first, although the contrary is unacceptable. The two periods also may be the same length, which occurs mainly in ballet music.

Romance by Delayrac (See Q^3)

This form of two periods is the most suitable for a true romance. Daleyrac, more than any other composer, possessed the talent and genius to invent songs of this kind that were cheerful, fresh, and touching.

[48]Mozart, *The Magic Flute,* "March of the Priests," Act 11. [PL]

Theme from an *Andante* by Haydn[49] (See R^3)

This theme forms a complete melody, which would be satisfactory for a romance or a ballet, but not for a piece of instrumental music.

If Daleyrac had the talent for composing cheerful romances, Haydn possessed the genius for creating an infinite quantity of fresh, joyful, and interesting themes. Moreover, he had the great secret of developing a theme in this genre with all the resources of his art, creating works of powerful interest, superior genius, rare delicacy, and exquisite taste. His symphonies and quartets are full of such masterworks.

Religious March from Gluck's *Alceste.* (See S^3)

Two different melodies often occur, where one (the first) is in the original key and the other is in a relative key; or, if the first melody is major, the second may be in the minor of the same key, and *vice versa.* This is shown in the following table:[50]

FIRST MELODY	SECOND MELODY
C major	C minor
C major	C minor
C major	A minor
C major	or F major
	or G major
C minor	
C minor	C major
C minor	E flat major

(Example T^3 is an instance of two joined melodies.)[51] An unusual ten-measure rhythm is found in the second period of the first melody, but since it is divisible into five equal parts (that is to say, 2-2-2-2-2),

[49]Haydn, Symphony No. 85, II, *La Reine.* [PL]

[50]This table is slightly rearranged to avoid the ambiguity in Reicha's original presentation. [PL]

[51]Haydn, String Quartet No. 66, Op. 55, No. 2, 1. [PL]

it is not offensive. The modulation in the latter rhythm is risky, because it is made to an unrelated key and in too short a space; it attains true charm only through the harmony; considered only as melody, it is vague and undefined.[52]

In this fashion two melodies may be alternately joined and repeated in the following: (1) ballet music; (2) *andante* movements of symphonies and quartets, although here the repetitions are always varied, as shown in the works of Haydn, who gave the best examples of this; (3) in certain well-suited couplets. In the latter two cases one almost always proceeds from major to minor, or *vice versa.*

In order to connect two melodies of this kind, they must have a close affinity, and not hinder the unity that is always so essential to a good piece of music.

We have seen that it is not difficult to add members to a period, and thereby extend it to any length. Similarly it is easy to add one period to another, to prolong the melody. Thus, a single period repeated with slight alterations may result in another period, as, for example, in the following piece by Paisiello (see U^3), where the second period is only an outgrowth of the first.

The second and third couplets of this air (where the melody is unusually different from that of the first) also have a melody of two periods. But as the first period ends here on the dominant, it differs from the second, which finishes on the tonic (see V^3).

A melody often has only two principal periods, to which are added (as a kind of coda) one or two small periods, at one's discretion, so to speak. This may be done to complete a melody with more brilliance and force, and in a more decisive and striking way. We will call the latter *added periods* in order to distinguish them from *principal periods,* for added periods never occur in isolation, and cannot happen except in relation to principal periods. The latter form the melody and constitute the body, while the others freely prolong only the same melody, as we have noted. Observe example X^3, where the first two periods of the piece constitute the melody while the rest is simply a type of coda.

[52]Reicha refers here to the three measures of Neapolitan harmony in the second period of example T^3, which he considers to represent a modulation. [PL]

The rhythm of this air is amply varied, and in an ingenious way. This deserves particular comment; it proceeds in measures consisting of the following rhythms: 5-5-2-2-2-2-4-2-2-5-5-2-2-3-3-2-2. This melody is thus an example of rhythms of two, three, four, and five measures.

The first period of this melody has more than a three-quarter cadence, for it remains in the dominant for a considerable time: it sufficiently affirms the dominant, so that the original key is momentarily forgotten. The mixture of rhythms displayed in this piece does not occur in ballet music or in marches, whether the movement is slow or fast. The rhythm of these latter airs is always square, that is to say, 4-4-2-2-4-4, etc., where rhythms of uneven numbers of measures are avoided (see Y^3).

Although quite outside the key, the half cadence on E natural in the fourth measure of the second period of this example is no less a half cadence, considered both melodically and harmonically. It is distinguishable because of the passing modulation from E flat to F minor, and because the first member of this period is entirely repeated in transposition, which establishes a perfect resemblance between the two members, so that if the first member makes a half cadence, so must the other.

ON MELODIES OF THREE PRINCIPAL PERIODS

We have felt that a well-conceived beginning period, followed by a second period, may be effectively repeated. Consequently, melodies may be constructed in the following way:

First Period, Second Period,

Third Period, or Repetition of the First.

The Italians call this form a *rondo*, if the movement is very slow. It is also often called a *cavatine*. The first period may be called the *theme*.

Rules for modulation in this type of melody.

1. If the piece is major (for example, C major), the first period (and consequently the third), remain in the original key and do not leave it, unless only briefly. The second period modulates to the dominant where it remains; very rarely does it end on the mediant, or third of the key (which is here E minor).

2. If the piece is minor (for example, A minor), the first and third periods remain in this key, and the second period modulates to the mediant where it remains (C major in this case). But after this second

period, a small modulation, in the form of a half cadence on the dominant of the original key is nearly always made, as in example Z^3, Nos. 1–3. It is important that the second period occur in a key other than the original, otherwise the entire melody would remain in the same key, resulting in a monotony of notes, keys, and cadences.

After the second period, a bridge is often made in order to resume the theme in a more exciting way. This bridge is either measured and completed by the composer, or the singer may freely invent it. Often it is taken by the orchestra alone. Sometimes it is given to the voice with orchestral accompaniment. In all these cases the bridge must be carefully treated, constructed, and performed with taste and finesse so that it contributes to the charm of the theme's reprise in a most interesting way.[53]

Composers generally take great care to give charm and melodic interest to the first period, but they so often wrongly neglect the second period.

We will analyze the following pieces, which are constructed with three principal periods.

(Example A^4.) The ritornello of this air which forms an added period does not count here, for it could be dispensed with, as happens in instrumental rondos. Moreover, this ritornello is simply the repetition of the first period of the melody, which begins with the words *Lungi da te,* etc.

The first period of this air is lovely. The second period is less attractive in comparison to the first. The latter is less original and bears too much resemblance to many other periods, although it is even. The rhythm of the first period is very long considering the movement of the air, which is sung very slowly. Because this rhythm can be symmetrically divided into small equal parts, which are quite distinct from each other (something that all rhythms having more than five measures should observe), this replaces in part the half cadences and produces a very good effect. The divisions of this rhythm are, 2–2–2–2–4.

[53]I have heard a well-known singer make a bridge between the second and third periods in quarter tones (see Z^3, No. 4); this produced an extraordinary effect on the audience; the skillful singer received great applause.

It would be desirable that professional singers keep themselves in condition, through practice, to perform quarter-tones, whether ascending or descending, for of all the musical instruments the voice may execute this with the greatest ease.

To facilitate this exercise, it would be necessary to construct a type of monochord with twenty-four divisions, which would form an octave of twenty-four quarter-tones. For these tones to be just, they must be tuned with two tuning forks a quarter-tone apart; this would be easy to accomplish.

(Example B^4.) The second period is also of little interest as melody, which it isn't at all; it is only a measured declamation, whereas the first period is truly melody. There are three reasons why the second period is not as good as the first. (1) The rhythm is not properly observed, for it varies at every moment and nowhere contains a companion, and is consequently without symmetry; it proceeds in rhythms of 4–2–3 and 6 measures. The last of these four rhythms should be divisible into two or three equal parts (as we have observed), and here it is not; for it can be divided only into rhythms of 2–1–3 measures, that is to say, into three unequal parts. (2) The modulations are too frequent, occurring in too rapid a succession (this should be avoided in a single period, especially when it is not more than fifteen measures long, like the latter period). This period modulates in the following manner: (1) from A major to F sharp minor; (2) then to B minor; (3) then again to F sharp minor; (4) and from F sharp minor to C sharp minor. As a result the period lacks unity of key, or more precisely, it is not in a well-defined key. This renders the melody vague and unclear, and could not happen in a truly melodic period. (3) The note values are not well-proportioned: in one part the measures of this period have too many notes, and in another there are too few. Thus if this period has any interest, it is simply harmonic, and in fact it is well-conceived in this respect.

The case may exist where the third period is a repetition (in part or in whole) of the second, instead of the first, as in example C^4, where the last twelve measures of the second period are repeated, in which a third period finishes the melody. In this case, the first period must end in another key, otherwise the three periods would all finish in the same key. Faster movements are preferable here to slower ones, for the same period immediately repeated in a slow movement might end up boring us. The second period here should also be interesting, so that it is just as exciting to hear the second time. Since in the fourth and eighth measures of this piece, the cadence is interrupted (because the melody suddenly jumps from the final note to another note, destroying the repose which a perfect cadence requires), it follows that the period conclude only with a perfect cadence on G. And even without these interrupted cadences, the period could not be considered complete in the fourth measure, because it would be much too short, especially in such a fast movement. This could be only a member of a period (and a short one at that), and not a period, although here the form of a melodic cadence exists. This is what our feeling concludes, as we have already observed.

It is easy to add other small free periods to one, two, or all three periods, if appropriate, and to make thus a melody which, instead of

three periods, would have four, five, six, and even more. These small added periods could be considered as free *additions* to the principal periods.

ON MELODIES WITH MORE THAN THREE PERIODS

As one can proceed only from period to period, it follows that the art of composition consists of (1) creating interesting periods; (2) blending them in a clear and natural way; (3) repeating at the right moment now one period, now the other, either in the same key, transposed, or with alterations, which is to say that the periods are either lengthened, shortened, or varied; and (4) symmetrically interlacing short and long periods. In this way, melodies of any length may be created. Melodies may also be divided into two or three parts where each may contain different periods. We will provide examples here, with the necessary analysis of each piece, which will enable anyone to carry out this instructive operation upon a given melody.

I

An *adagio* by Haydn, divided into two principal parts[54] (See D^4)

Since a piece of this length must modulate often, and since it is sometimes doubtful as to precisely what key one is in (without the harmonic accompaniment), we will indicate the modulations in the examples.

The rhythm of this adagio proceeds in the following manner:

Part One. 4 measures, half cadence — 4 measures, perfect cadence — 4 measures, half cadence — 4 measures, perfect cadence — 8 measures, half cadence — 8 measures, perfect cadence prolonged by 2 additional measures.

Part Two. 4 measures, half cadence — 3 measures, half cadence[55]—4 measures, half cadence — 2 + 2 + 2 measures, half cadence — 6 measures, half cadence — 4 measures, half cadence — 4 measures, half cadence — 8 measures, perfect cadence with 2 additional measures, as at the end of the first part.

This *adagio* is unusual because the second part consists of only one period, so to speak, and is consequently a forty-two measure

[54]Haydn, Symphony No. 44, III, *Trauer-Symphonie*. [PL]

[55]This three-measure rhythm finds itself isolated here, and would have required a companion, that is, another three-measure rhythm.

period, while the first part has three distinct periods. This forty-two measure period, although vague, is just as easy to understand, because (1) the half cadences (and there are eleven) are so well-marked and distributed, that they separate perfectly one idea from another; (2) many of these half cadences more closely resemble a perfect cadence rather than a half cadence; and finally, (3) since this piece belongs to a symphony, the *forte* (or the whole orchestra) and the *piano* (or the simple quartet) are so well-placed that they separate the ideas so that they can be easily followed and grasped. The principal defect of a long period is that the different ideas of which it is composed cannot be distinguished.

Here then is an example of a melody in a very slow movement divided into two principal parts.

We will call the various ways to conduct, extend, and link melodic ideas *plans* (*cadres*), *forms* (*coupes*) or *dimensions* (*dimensions*).[56] Thus the form of a melody which is composed of only two principal parts (as, in general, the romance) will be called (1) *Romance Form,* or *Small Binary Form.*

When the melody is composed of three principal periods, but where the third is only the *da capo* of the first, its proportion will be called (2) *Rondo Form,* or *Small Ternary Form.*

The proportions of melodies separated into two principal parts (where each part may contain many periods) will be called (3) *Large Binary Form.*

The proportion of melodies divided into three principal parts (where each may also have many periods, and where the third part is only the *da capo* of the first) will be called (4) *Large Ternary Form.*

A melody divided into two principal parts is in the large what the romance is in the small: the latter is divided into two periods, while the former is separated into two parts. A melody divided into three principal parts, which we will discuss below, is also in the large what the rondo is in the small, which is to say that the latter is divided into three periods, just as the former divides into three parts.

In these four different forms, the most beautiful, interesting, and striking melodies have been composed. They serve as the basis for all others, which we will discuss below.

[56]See the translator's introduction for discussion of these three terms. [PL]

PRINCIPLES OF LARGE BINARY FORM (OR DIMENSION).

1. The second part of this form may never be shorter than the first, but it may be longer by a third or even a half, for the first part is only the exposition while the second part is the development.[57]

2. If a piece is in a major key, the first part should end in the dominant. The dominant should be perfectly established, so as to give the impression of a second tonic. The first part should not modulate too much, in order to avoid the three following problems in melody: (A) erasing the original key; (B) overshadowing the key of the dominant; (C) thwarting the exposition, which should always be direct and clear, without which the second part loses its interest, for it would no longer be clearly connected with the first. If the exposition is unsuccessful, so is the rest of the piece, as in discourse, for the attention of the listener being diverted, is lost, or becomes so weak that it loses the power to take in what follows. Thus, if one wishes to modulate to other keys, it should be done in a light and passing manner, such that no other key is *defined* in the first part, except the tonic and its dominant.

Many attempts have been made to end the first part of a large binary form in other keys than that of the dominant, but our feeling has never accepted this. The reason for this is acoustical: the dominant major is so homogeneous with the tonic major that there is no other key that can replace it in this relationship, and maintain the same degree of homogeneity with the tonic. Moreover, why would it be desirable to end the first part in another key? Modulations are not the goal of music; they serve only to vary keys, and to thus prevent monotony of keys and cadences, which would necessarily be felt in a long melody. This is why one cannot always remain in the tonic when the melody is of a certain length, and that the first part should finish in another key, since the second part must end in the tonic. And since the object of varying notes and cadences can be accomplished with the most homogeneous key possible, it is therefore pointless to try to end the first part in a key other than the dominant, all the more since the value of the ideas is not thereby influenced, although bad composers believe that heterogeneous modulations may make up for what is lacking in ideas.

The second part, of course, must end on the tonic.

If the melody is minor, the first part should end either in the dominant minor or the mediant major. Whatever the case, one or the other must be perfectly established. The second part often ends in the

[57]It is remarkable how feeling here follows a law which the mind adopts: for, in a discourse, an exposition is necessary, the ideas of which are developed in another section.

tonic major, although this should not be misused, for it may often impair the unity of character of the piece, and may destroy the key, since a major key and the parallel minor key are neither related nor homogeneous, the former having too much brilliance in relation to the latter.

Large binary form is used for long arias, for *arias de bravoure,*[58] and in instrumental music for the first movements of sonatas, duos, trios, quartets, overtures, symphonies, and large instrumental solos. Quite often the first part (and sometimes also the second) is repeated when melodies in this form are composed for instruments, which is not the case with arias.

We describe here the path this form normally should take.

(A) The theme which establishes the original key. (B) Small passing modulations to relative keys in order to establish perfectly the dominant, where the theme remains, interrupted from time to time by other small passing modulations, if desired, especially if this first part is lengthy. (C) The second part (according to its length) may first modulate from one key to another, and may sometimes remain in one of the relative keys which it has established. After this, it returns to the original key (where the theme is repeated, usually in its entirety), and a considerable portion of the ideas which occur in the first part in the dominant are transposed here to the tonic. This transposition is sometimes more or less modified, the ideas being slightly altered (although never so that they cannot be remembered or recognized), occasionally through repetition, or by small changes. A coda may end this second part in order to give more interest and brilliance to the end of the piece; this is popularly called *Coup de fouet.*[59] In general, the second part is composed and developed from the ideas of the first part, especially in instrumental music where pieces are more extended than in vocal music. In the latter, one is often obliged to create ideas in addition to the theme which one wishes to recall in the second part, for the voice cannot always transpose on account of its limited range, and because the words very often do not permit it. Thus, there is a difference between large binary form in instrumental and vocal music. Accordingly, it would be useful to analyze and compare good operatic arias with instrumental pieces composed in this form, which is the most commonly used for extended melodies.

[58]The *aria di bravura* is the term for a type of aria requiring virtuosic display. [PL]

[59]Literally, "snap of the whip." The term *coup de fouet du final* occurs in the *Art du compositeur dramatique* (Paris, 1833), 1:73; it denotes the climax of the finale. [PL]

II

A Mozart aria, from *The Marriage of Figaro* (See E[4])

This is an example of a rousing aria in large binary form. The rhythm of this aria has a pleasant regularity, which is as follows: First part: 4;-4;-3;-3.-6;-4;-6:-6. Second part: 4;-4;-3;-3.-4;-4;-6;-8.-4;-4;-4;-8:-4;-6. The half cadence is marked here with a semi-colon (;), the perfect cadence with a period (.), and the interrupted cadence with a colon (:).

This aria is a perfect model in all respects. It quite clearly proves that: (1) melody can express the most lively passions of our soul as well as the most gentle; (2) regularity of rhythm (without which there can be no true melody) can and must take place in each case; (3) this way of expressing the soul's affections is infinitely better than the clamor of the orchestra which is used in our time as an attempt to create similar effects, and where the melody is, so to speak, nullified; (4) music can and must be charming, even when expressing strong passions; and (5) there is no need to pursue bizarre modulations to achieve this end, which can be attained in the simplest and most natural way possible. Example may also be taken from how this aria is accompanied: the orchestra expresses the excitement of the singer, without covering the voice and without taking our attention from the melody. In short, it only supports the melody, and does so perfectly (see the score).

Arias in large binary form have in our time experienced another very fortunate modification, where the first part of an aria is in a slow movement (*adagio* or *largo*), and the second in a fast movement (*allegro*). The following is an excellent example.

III

A Cimarosa aria from the opera *Il Matrimonio Segreto* (See F[4])

The first part of this aria is composed according to the principles indicated above. The second part (as it is in a contrasting movement) cannot contain (and therefore best develop) the ideas which are found in the first part. They are, so to speak, two different arias, which follow binary form only in the way they modulate, so as to join and blend.

Rhythm of this aria:

The first part has five periods: 8.-2;-2;-2;-2.-3;-3;-5.[60]-6.-2;-2;-2;-4:-2:-2:-2:-2. The second part has seven periods: 4.-4.-4.-4.-10;-4;-4;-

[60]This five-measure rhythm here does not require a companion in such a slow movement in 4/4 time.

4;-4;-4;-14;-8.-10;-8.-10;-8:-8:-4:-3:-3:-3:-3.[61] Here is an example of long and short periods, as well as of long and short rhythms. This aria shows (principally in the first part) a particular way of treating melody. The melody is not always carried by the voice, but is taken by various instruments in the orchestra (indicated in the example by the smallest notes), not only in alternation with the voice, but also while the voice continues to sing. The human voice has a restricted range, so that it cannot always perform certain small melodic ideas, which are nevertheless part of the character of the aria, making the melody more striking, delightful, interesting, and complete. Moreover, very often the words do not lend themselves to these small melodic phrases and need to be more spoken than sung, although the character of the aria (or of its text) permits, or even requires the words to be set to melody. In this case, as Cimarosa has done, the melody must be taken in an orchestral part at the point where the voice cannot continue it, so that these small passages, scattered amongst the instruments, create with the melodic vocal part a single melody which is so well blended that one would believe the voice had performed it entirely alone. This procedure is very delicate and requires subtle intuition and exquisite taste on the part of the composer. We will call arias with two different kinds of movement *large double binary form.* Many arias, no less beautiful, have been composed in this form, but where the first part (*adagio*) finishes in the tonic, instead of the dominant; whereby the first part is written in small ternary form of three principal periods (the theme, second period, and the theme's *da capo,* in the guise of a rondo), after which the second part of the aria is an *allegro,* as in this example by Cimarosa.

IV

A Sacchini aria in large binary form, from the opera *Oedipus* (See G^4)

Rhythm of this aria:

The first part has two periods, not counting the ritornello at the end: 7;-4.-3;-3;-6;-4;-4;-6:-5.-4.

The second part has two periods; the final ritornello forming the third period: 4.-4;-7;-4;-11:-4.-4. The following remarks about the rhythm of this aria must be made.

[61]We will call this analysis of the melody the *design* (*patron*) of the aria. Here it could be proposed that students take the forms of good airs and practice using them in creating other ideas, by putting the half cadences, perfect cadences, interrupted cadences, etc. in the same place. This could be a procedure for students themselves to create not only the ideas, but the forms, which could then be infinitely modified; for any design is always important in a treatise of this kind.

The seven-measure rhythm found in this aria first holds our attention. Nothing can be absolutely rejected in music, for exceptions can always be found. But one cannot operate on the basis of exceptions; nature does not permit it, although it sometimes allows the arts to break its laws. This is why exceptions cannot be admitted as principles. If an unusual melodic phrase of seven measures presents itself, if it does not appear forced and unbalanced, in short, if it does not offend our feeling, why not permit it? Everything in the arts that satisfies a refined, delicate, and educated feeling, transcends rules. As this seven-measure rhythm here has a most natural effect, let us now consider why. Alter this phrase, as in example H^4, and it will become absolutely square. This being the case, why has Sacchini not made it so, for are not both absolutely the same? If, for example, a composer finds a perfectly square phrase (see J^4), and after reflection thinks that it would be better conceived as in example K^4, why would this not be permitted? Is it because it would have seven measures, which it actually has? But our feeling assumes the eighth, this being suppressed, as in example J^4, since it is of no interest to the composer. This is the secret of the seven-measure rhythm, as we have said. Accordingly, the rhythm of this aria by Sacchini must be considered as having not seven, but eight measures, where the eighth is implied.

The five-measure rhythm in the same part of this aria is simply the result of the retardation of the cadence (concerning the retardation, see above), and is fundamentally a four-measure rhythm. According to these observations, we will now amend the rhythm of this part as follows: 8;-4.-3;-3;-6;-4;-4;-6:-4.-4.,[62] where it is seen to be perfectly regular.

The eleven-measure rhythm in the second part of the same aria also implies an extra measure (for the same reason indicated above); it is really a twelve-measure rhythm, as its modification in example L^4 demonstrates, where each measure is equal to two in Sacchini's movement, and consequently, six measures are equal to twelve. Accordingly, the amended rhythm of the second part is 4.-4;-8;-4;-12:-4.-4., and is again quite regular.

As for rhythms of more than eight measures, these should not be excluded, for they depend on the nature of the melodic ideas, how the composer has felt the phrases, the composer's intuition, taste, and discretion with respect to rhythmic variety, and finally, how the rhythm may be symmetrically divided. But it is nevertheless true that these rhythms must be used sparingly in the same piece of music.

[62] Reicha left out the original punctuation marks; these have been added for consistency. [PL]

We will repeat the following observations concerning rhythm, for it is rhythm, its nature, its form, its charm and its secrets which should be particularly studied if one is to be successful in the art of melody. In studying musical rhythm, we study and probe the nature of our own feeling: the ancients were correct in saying that this was the *soul* of music, although they understood rhythm in a different sense.

Another measure may often be added to a square rhythm (as in example M^4), but this added measure must be played by an instrument other than that which carries the melody. Thus, in these arias this measure would be played in an orchestral part. It is noteworthy that we find this *addition* to the melody and to the rhythm attractive, as long as it is pleasing. In this example, the feeling seems to pause with the rhythm after each of the two phrases, and catch its breath, so to speak, in order to better grasp what follows. This is why the two added measures render the melody fresher and more striking. By removing these measures, the melody would appear banal and less appealing. In the first and second parts of this aria by Sacchini there are examples of an added measure in the orchestra. Our feeling again permits the prolongation of the rhythm by one measure in order to better define the perfect cadence, and sometimes even a half cadence in certain places. In Haydn's *Adagio* (see D^4), we have seen an example of this prolongation at the end of each part. There, the prolongation occurs after a perfect cadence. Here, in the air by Sacchini, it occurs in the middle of the second part after a half cadence.

Another phenomenon, no less interesting, occurs when a melodic passage of a measure is repeated, but with other notes, so that in a four-measure rhythm, for example, this rhythm would appear to be square even though it had five measures (see O^4). This added fifth measure is in itself quite striking, for, omit the third measure and the melody will have less novelty and charm, as in P^4. This is therefore a second means of prolonging a square rhythm by one measure. Thus, there are four ways of making a four-measure rhythm into one of five: (1) by repeating a measure, as we have just noted; (2) through the echo, as mentioned earlier; (3) through the retardation of the cadence; and (4) by adding a measure at the end of the rhythm. This is why many five-measure rhythms appear pleasant and natural, and also why they do not always require a companion. But there is an art in placing them appropriately, which is not easily learned.

What we have said so far about rhythm is of the greatest importance for melody.

Through the movement in the accompaniment, perfect cadences in the melody may often be interrupted (but one may not interrupt

them through the harmony, as we will see later). This does not harm a melody that holds our attention. On the contrary, this way of interrupting cadences gives considerable fervor to the course of a piece.

The half cadence on the dominant, when the melody leans firmly upon it (as in N^4), has such a strong sense of repose, that, when it occurs in the middle of a long period, it divides the period into two parts, and two different periods are thought to be heard. It is through the appropriate placement of these half cadences that very extended periods are easily made. These cadences should not be abused, but resorted to only for variety, that is, they should be placed between or after periods of a short or medium length. We will call this cadence, to distinguish it from other half cadences, *the strong* or *dominant half cadence.*

V

A Zingarelli aria from the opera *Romeo and Juliet* (See Q^4)

The rhythm of the first part has three periods, including the ritornello: (a)4.-(b)8;-(c)12.-(d)4.

The rhythm of the second part has two periods: (e)4;-(f)13.-(g)12:-(h)2:-(i)2:-(k)2. This aria, the triumph of the famous Crescentini, which amongst all known arias has enjoyed the greatest popularity in Europe, is indeed the model of a touching melody where each note has been dictated by a pure and vivid sensibility.

Long rhythms should be divisible into equal or symmetrical parts (an important point not to be forgotten), or they would lack charm and melodic interest. But rhythms that observe this principle may become very interesting, which this aria in fact proves. The rhythm (b) can be divided into four equal parts: 2-2-2-2. The rhythm (c) (in keeping with the small ritornelli which it contains) can be divided as follows: 2-2-2-2-4. The rhythm (f) is divisible into: 2-2-2-2-5. The rhythm (g) is also divisible, in keeping with the ritornelli, into: 2-2-2-2-4. Thus, these long rhythms are composed of short phrases quite distinct from one another, and symmetrically distributed so that one is tempted to take these various phrases for as many small rhythms. These are true models of long rhythms, and there is never a risk in using them in this way, especially when they are intermingled with shorter rhythms.

This aria is also a striking example that modulations are not the goal of music, and that our interest may be strongly maintained without them. For in this lovely aria, full of charm from beginning to

end, there are only four measures in the key of A, which separate the first part from the second, and the rest is in D. It is the rhythm, the ideas, the symmetrical distribution of phrases, unity within variety, pure harmony and the greatest simplicity, and a sensitive movement in the accompaniment which create all the charm. When an entire phrase is constructed on the dominant seventh (as in phrase (e) of this aria), its cadence should be reckoned as a half cadence, because it suspends the period, as do other half cadences. In this case, the melodic half cadence can be made on the fourth degree, whereas the other half cadences can be made only on the second, third, fifth, or seventh degrees, as seen above.[63]

VI

A Piccinni aria from the opera *Didon* (See R^4)

This aria, which has been so well received at the Imperial Academy of Music, requires a most particular analysis.

It is not just the melody alone that contributes to the total charm of a piece in an opera. The color of the piece, the situation, the manner of performance, the sweet harmony, natural and simple, well-distributed dynamic nuances, the proper choice of instruments and their different timbres, etc., are some of the elements which please and move us. Add to this even a somewhat mediocre melody, not covered by the orchestra, and it is not surprising that the piece has a certain charm, especially in the theatre, where one is accustomed to hear more speech than song. The choice of key for this aria (E major, which is the most charming of all keys in music), its sweet and simple harmony, its accompaniment, the dynamics, the distribution of the instruments, all this is perfectly well discerned and employed; but the melody is vague, uncertain, and does not captivate the listener, although the phrases considered separately are almost all melodious. What is the reason for this? It is because of the rhythm, which is poorly conceived in this aria. This results in melodious phrases that are not well connected, appear isolated, and lack symmetry.

Rhythm of this air:

The first part has three periods, although it should have only two: (a)3;-(b)2;-(c)3;-(d)4.-(e)5.-(f)7.-(g)5.

The second part has two periods: (h)6;-(i)6;-(k)3;-(l)2;-(m)3;-(n)4;-(o)5;-(p)6:-(q)5. Rhythm (b) should have three measures instead of two, to serve as the companion to rhythm (a); rhythm (c) should

[63]Reicha here refers to the various scale degrees upon which half cadences fall. [PL]

have four measures instead of three, in relation to rhythm (d); rhythm (e), in which there is one repeated measure (see the above remarks), can be considered regular; rhythm (f), which should be divisible into two equal parts of four measures each, also lacks a measure between the third and fourth measures, and instead of a seven-measure rhythm, an eight-measure rhythm could easily have been obtained, or two four-measure rhythms. The first measure in rhythm (g) is superfluous, unnecessarily creating five measures instead of four, since the first four notes of this rhythm should belong to the final measure of the preceding rhythm (for example, see S^4).

As for the second part, rhythm (h) is unsuccessful because it cannot be divided into either two or three equal parts, as it should, especially in such a slow piece. Rhythm (i) is regular, because it is divisible into three equal parts. The rhythms (k,l,m,n) are the same as rhythms (a,b,c,d) and consequently have the same defects. Rhythm (o) does not need the third measure, and should be four measures long instead of five; see example T^4, where this melodic phrase has greater fervor. Rhythm (p), being divisible into two equal parts, is good. The last rhythm, (q), would be better with four measures instead of five, for the second measure could easily be suppressed; the phrase could be thereby only improved (see U^4). If the composer wished to keep this second measure (which in my opinion is not in good taste), the rhythm would have to finish more broadly with six measures (see V^4). At the conclusion of such an important aria, there is preferably a pause on the penultimate or antepenultimate measure (concerning this and the retardation of the cadence, see above), and a five-measure rhythm is thereby created out of a four-measure rhythm, in a more natural way. Thus, rhythm (q) could have finished this aria much better, by retaining all five measures (see X^4).

It is not a question here of underestimating this aria's excellence (and we are far from doing this) which has been approved by an enlightened public; since they find it charming, it is a question of demonstrating why, and of what this charm consists.

If the observation of the principles of rhythm have contributed (which is indubitable) to the success and charm of all the melodic examples we have cited, it is evident that the rhythm has not contributed at all to the charm of this aria, for it is nowhere observed. If this aria could hold our interest through its *melody,* then the two following conditions would have to be assumed: (1) a melody may have charm when its phrases are melodious and *well rhythmed,* and (2) a melody may also have charm when its phrases are melodious, but are *badly or not at all rhythmed.* This is thus the focal point of an important discussion, namely, if both cases were proven to be true, this could only

be an advantage for melody, for it would imply that music has two different means of interesting us through melody, where one is *rhythmed,* and the other *non-rhythmed.* We have nothing more to say concerning the first of these two cases. As for the second, *non-rhythmed* or *badly rhythmed* melodious phrases may undoubtedly hold a kind of charm for us: such is the power of melody. But I believe that all we have said about the nature of true melody has proven sufficiently that such phrases (as fine as they may be, taken separately) do not constitute a good aria which can be cited as a model of true melody. A melody made with these kinds of phrases may well produce an effect locally, but not generally, that is, it may give pleasure in a region or even throughout a whole nation, but not amongst others as well. It will not create immense enthusiasm, it will not enrapture us; in short, it will not have this quality that characterizes so many other works of the same genre.

Why did Piccinni, who was a most gifted man for creating extremely interesting and therefore rhythmed melodies, create this air without observing the principles of rhythm? It is not my place to search for an explanation. Perhaps the French stage (which is quite different from that of other countries), the language and particularly the prosody, as well as the verses of this aria, are the cause.

There are, furthermore, other musical genres (especially for the stage) which are not intended to interest us through melody alone, where the rhythm is more or less, and often not at all, observed. But since this study is devoted to only purely melodic interest, these works are not relevant and cannot be here an object of discussion. If Piccinni wished to class his aria amongst the pieces just described (which is probable), then we have nothing more to say.

NEW OBSERVATIONS ON RHYTHM

When the first measure of a melodic phrase is repeated by the accompaniment, a four-measure rhythm may immediately (and sometimes also quite strikingly) be transformed into a five-measure rhythm. Thus, we would add to the four means indicated above, another way of changing a four-measure rhythm to one of five measures. As it is very beneficial to know all five, and to distinguish them clearly from each other, they are demonstrated in example Y^4, Nos. 1 to 6. They may be useful in cases where the four-measure rhythm (which is the most common) may become monotonous.

GENERAL OBSERVATIONS ON MELODIC FORMS, PLANS, OR DIMENSIONS

The form is the *design* (*patron*) of a melody and of a piece of music in general; and as a plan may be square, round, or triangular, a melody may have different plans. It is very important for the composer to study these plans, yet until now they have not been discussed in music. In our time the study of composition is limited to that of simple and double counterpoint, canon, and fugue. On many other important subjects, all our schools of music are absolutely mute, as if these elements were totally foreign to music! One composes using a given form with the knowledge that music is written according to certain proportions, otherwise ideas are connected by chance. The painter, the poet, the architect, know the form of each product of their art, and teach it to their students. Why could this not also happen in music? It is because there does not exist, and has not existed, a real school of music, and all the treatises on this great art are concerned only with harmony, counterpoint, and fugue; three subjects which, although very important, are only about one third of what should be learned and taught in music. A student who has completed a course in harmony knows only very little, and is constantly thwarted by a thousand other difficulties never discussed; and if students think they are progressing, they have only gone astray, come to nothing, and almost always return to the point where they began.

We have seen examples of *small binary form, small ternary form,* and *large binary form.* The last six pieces analyzed are all composed in this last form.

Large ternary form has three parts, each with many periods. It is therefore in the large what rondo form is in the small. It is used in the following two ways: (1) without changing the movement, the first part ending in the tonic (C major and C minor); the second part, in a relative key (A minor or E flat); the third part, or the repetition of the first part (that is, the *da capo*); (2) in changing the movement (and often also the time signature). It has the same plan, but with the difference that if the first part is *allegro* (and consequently also the third part), the second part is *largo, adagio,* or *andante*; and if the first and third parts are in a slow movement, the second should be *allegro, allegro moderato,* or *allegretto.*

This ternary form was prevalent in the time of Handel, Jommelli, and Hasse. Gluck also composed many arias in this form, as his operas demonstrate. It had thus been so overused that an extended aria could hardly be found in any other form; this is why it has become dated, and has not been heard for several years, large binary form replacing

it. This ternary form had in fact two drawbacks; one was that the first part (often very long) had to be heard a second time, in its entirety and without modifications, and the other was that the movement of the aria was needlessly altered, and a piece thereby acquired two different characters; this often destroyed its unity. Nevertheless, it would be wrong to exclude this form altogether, and to only use large binary form. But so that the former not have the above-mentioned drawbacks, it should be thought of as follows: the first part, not too long, finishing in the tonic key; the second part, in the dominant, or moving through various relative keys; the third part, or the reprise of the first, with some modifications or slight changes to give it new interest, and finishing with a coda not heard in the first part.

There are other forms apart from the four principal ones noted, for example: (1) Small *variation* form, consists of a theme (*thème*) presented in different forms, which are called *variations*. (2) Large *variation* form, where two different motifs are alternately varied (one major and the other minor); most of Haydn's *andantes* occur in this form. These two forms are not used in song. (3) *Open* form (*coupe arbitraire*), which is used for fantasies and preludes.

There are no melodic fantasies, let alone melodic preludes. However, this could be a genre of melody to be developed, or at least attempted, even for the voice.

(4) *Free,* or *indeterminate* form (*coupe libre*), where many periods occur, without being divided into two, three, or many parts. This form may be particularly useful in various declamatory arias, but should not be overused in arias of purely melodic interest. (5) *Refrain* form (*coupe de retour*), where the motif is *often* repeated, but each time after a new period, as in a number of rondos.

It would be novel and striking to attempt to compose rondos from time to time where these periods, intertwined with the theme, would be in another movement than the motif.[64]

I hope that after all that has been said above concerning melody, the reader will be able to analyze any melody, with respect to its form, its periods, its rhythm, and its cadences.

[64]The reader is reminded that "theme" and "motif" are equivalent in Reicha's terminology. [PL]

DECLAMATORY AIRS AND ENSEMBLE PIECES

In opera, declamatory arias, where the sung part more often resembles a part of the accompaniment, are not interesting melodically; for they almost never have a real melody. They are only a kind of measured declamation. The harmony, the orchestral effects, the situation of the singer, his talent as an actor, all these combine to make these arias interesting. And if the sung part of such declamatory arias, which are effective on the stage, were transferred to an instrument, the result would be only a confusing mass of sounds. True melody is a totally different thing: we find it charming and interesting whenever it is heard. Therefore, it is important to make a distinction between declamatory arias and those of purely melodic interest. This is why the former do not belong in this treatise. Besides, we have devoted a chapter to declamatory arias,[65] in a work entitled *On Music: An Art of Feeling,* which will shortly be published.[66]

As for ensemble pieces, harmony plays too large a role for melody to be the sole object. And if these pieces would be melodious (which they should be as often as possible), this can happen by giving the melody only to one of the solo parts, which is heard intermittently either alone or in a duo, or accompanied by the other parts, according to the principles of harmony. One thus observes the precepts which we have set forth in regard to melody.

The duo is one of the ensemble pieces where the most melody is required. Here, the melodic phrases, when the two parts proceed together, sound at the third or the sixth, as the two most appropriate intervals in a duo. The duo (according to the form and character of the verses, and the theatrical situation) may be in small binary form, small ternary form, or large binary form, double or single. Here is an example by Mozart from *la Clemenza di Tito* which is an excellent model, both from the standpoint of melody and two-part harmony (see Z^4). This duo is in small ternary form. The motif (after the ritornello) is repeated immediately, and each time by a different voice (the first time by *Annio*, the second by *Servilia*),[67] and counts here only as the simple theme of a period. Thus, there is (1) the motif (repeated),

[65]Reicha also takes up the matter of the declamatory aria in the *Art du compositeur dramatique* where it is described as dramatically inspired, with a primarily syllabic setting. [PL]

[66]For further discussion of this treatise see the translator's introduction. [PL]

[67]Repetitions of phrases and even short periods, like these (but alternately performed successively by two different voices), are in music quite striking, because of the different timbres of the voices with which they are performed.

or the first period, (2) the intermediary, or second period, and (3) the motif *da capo,* or the third period with a coda. Apart from these three principal periods, there are two small optional periods, one for the initial ritornello, and one for the final ritornello. The whole consequently consists of six periods, three principal ones, where the first is repeated, and two accessory ones.[68] The very regular rhythm of this piece is as follows: 4.-4;-4:-2.-4;-4:-2.-4;-4;-4.-4.-4;-4:-2;-2;-2:-2:-2.-4. The four-measure rhythms are here so well made, that they may be perfectly divided into two equal parts, for they all have a discernible resting point in the second measure, so that each one could be considered, if desired, as forming two two-measure rhythms. In this way, the duo proceeds in two-measure groups from beginning to end, which is all the more remarkable in that it does not become monotonous.

We will add here the following remark concerning the duo: when two different phrases follow each other in the form of imitation (for example Z^4, No. 1) where the lower phrase begins with the final note of the higher phrase (and *vice versa*), there are necessarily two rhythms which intermingle and interrupt each other. As these five measures may also be considered as a single phrase, it follows that a new five-measure rhythm is obtained, which is even very attractive and striking. But if this same example continues as in Z^4, Nos. 2-3, the rhythm is then absolutely square, and the fifth measure is the beginning of another rhythm. In this case, the rhythm is analyzed from the beginning of the first part. Thus it is the continuation which determines whether No. 1 should be considered as a five- or a four-measure rhythm, as in Nos. 2 and 3.

ON THE DIFFERENT CHARACTERS OF MELODY

Melody expresses different characters, or more precisely, different kinds of feeling. Two arias composed in the same key and time signature, with the same modulations, rhythm, and form, may nevertheless be entirely opposite in character. Why? It depends on: (1) the difference in the succession of notes and intervals, (2) the various note values, and (3) the difference in movement, according to the speed of the measure; in short, the main difference lies principally in the choice of melodic figures. The figures of an aria are the part which must be created; this is the product of feeling, taste, intelligence, and finally of genius. It would be absolutely useless to wish to determine the

[68]In the *Traité de haute composition musicale*, Book Six, Reicha also uses the term "accessory ideas," which are short, often incomplete, and placed between principal ideas (*idées mères*). [PL]

means and principles for creating the figures of an aria, for this would be overly prescriptive, and cannot be done with impunity.

It is known that the same measures performed in different movements produce diverse effects; that between the long and short note values (performed in the same movement) there is a more or less marked difference of character, in accordance with the various note values. Equally well known are the differences in character of our major and minor scales. Therefore, it is up to the composer to choose from all of this what he wishes or needs to express. But a melody, of whatever character, must more or less observe the general principles of rhythm, symmetry, periods, forms, etc., which have been developed and defined in this *Treatise on Melody.*

OBSERVATIONS ON UNITY AND VARIETY IN MELODY AND IN A PIECE OF MUSIC IN GENERAL

Unity should be properly distinguished from variety, and it should not be imagined that variety destroys unity. Variety is the soul of music: it is for this art of feeling what geometrical proportions are for the abstract sciences.

A piece of music may have, (1) unity and no variety; in this case it is poor and monotonous, (2) a great deal of variety and no unity; then it is nothing but a harlequin's costume sewn from a thousand pieces of different colors; these scraps of cloth may be of good quality material and in that sense have a certain merit, taken separately, but together they are of no value; or rather (3) a piece of music may have at the same time much unity and much variety; then it is a true work of art, the result of a refined talent, and a model for artists. Thus, unity is as important as variety.

Variety consists of all that avoids monotony. Unity consists of all that links ideas in an evident way, clearly and naturally, and ensures that a piece is a well-proportioned whole, eliminating heterogeneity.

Unity is not difficult to demonstrate in the other fine arts, because one speaks to the mind, which judges it. Thus, for example, it is easy to demonstrate unity of time, place, and action in dramatic poetry; the principles have been determined which can guide the poet clearly. But in music, which is an art *purely of feeling* (as we will see in the above-mentioned treatise), where the mind alone cannot be a competent judge, where all is dictated and created by feeling, where, finally, everything depends on feeling, there it is almost impossible to demonstrate in advance, in an equally obvious way, of what consists variety, and particularly unity in music. If monotony is to be avoided, the

composer's feeling should make this distinction: if unity should be maintained, again, only feeling can be the judge: if the composer's feeling does not do this, he should leave composition alone, for he will never amount to anything. A perfect feeling, an exquisite taste, and finally genius, are from the outset the three principal things necessary to avoid monotony (that malady of the fine arts so common in our time), in order to achieve appropriate variety and obtain perfect unity.

One should listen to good models often, try to understand them, and analyze them carefully in all respects. Excellent models are found in the works of Handel, Jommelli, Paisiello, Cimarosa, Mozart, and particularly Haydn.

Monotony of notes, keys, and cadences is avoided through modulation, which must be natural and coherent so that unity is maintained. Variety is maintained by an appropriate blend of different timbres, registers, dynamics, rhythms, long and short phrases and periods (but symmetrically well distributed), and different well-proportioned note values and intervals.

All heterogeneity, be it of modulation, timbre, the ideas, etc., must clash with our feeling, and consequently be detrimental to unity.

It has been noted that many different ideas, crowded into a single piece, generally weaken unity, and do not contribute to variety.[69] One therefore likes to return frequently to ideas, and prefers to develop, modify, and vary them. With two or three principal ideas (*idées mères*)[70], Haydn has created masterworks; to follow his example, one must know the secret of the art. Only an excellent school (but which has yet to be formed) can divulge this secret to students and initiate them in the mysteries of melody and harmony.[71]

[69]The belief that new ideas must be constantly invented to sustain interest is an error of ignorance. It is much less difficult to pile them up than to develop two or three ideas in an interesting way. Knowledge of how to develop these ideas is the ultimate goal of composition. Imagine a writer with the facility to invent ideas, but who arranges them without reason, suitability, or order; would he not cut a peculiar figure amongst connoisseurs! Is this not somewhat how music is composed today?

[70]Reicha further develops the term *idée mère* in the *Traité de haute composition*, Book Six, where he defines it as a complete musical thought, similar to his use of motif and theme in the melody treatise. [PL]

[71]Haydn used to say, "When I have found a good idea, I then force myself to steer it *according to the rules of art;* it is precisely this which is lacking in so many composers today. Their ideas are disconnected and finish having just begun; nor do these compositions leave any recollection in the heart." (See the *Historical Note on the Life and Works of Joseph Haydn,* by Joachim Le Breton, permanent secretary of the fine arts class at the Institute of France).* (continued)

The sole study of fugue (when properly supervised) teaches us, (1) harmonic unity with the greatest possible variety, (2) to modulate well, (3) to develop ideas and make the most of them, and (4) to observe the strictest possible unity. Although the fugue does not teach real melody, all its principles may be nevertheless perfectly applied to melody (adding to them the theory of rhythm and melodic form),[72] for the latter must likewise observe harmonic unity, assume a knowledge of modulation, and properly develop and utilize its ideas (as we will see below), and demands the most perfect unity. Thus, if this esoteric work (the fugue) is not of common interest (because it is not within the reach of the average person), it must remain cherished by all true artists and amateurs. The fugue requires the most clear-cut unity; it is until now the only work where unity may be perfectly discussed and demonstrated in advance. It is to the study of fugue and to this secret that the two greatest men in music, Handel and Haydn, owe a large part of their talent, and we ourselves owe much to their sublime works.

ON THE MANNER OF PERFORMING MELODY AND ON THE ART OF EMBELLISHING IT

It is not sufficient to invent good melodies; they must also be performed perfectly. If it is difficult to create them, it is no less difficult to execute them well. The art of performance can in no way be compared with the art of simple speech. Out of a hundred who speak well, one could scarcely find amongst them two who could sing tolerably. To be an excellent singer, one needs, (1) a sonorous voice, yet sweet, flexible, and pleasing, with a range both sufficient and even, (2) a profound sensibility, (3) an exquisite taste, (4) a perfect schooling, and (5) a well-trained, refined, and delicate ear. One could say that it is a rare phenomenon for all these qualities to be found in a single

*Joachim Le Breton (1760-1819). Fétis reports that he was a professor of rhetoric and had taken holy orders before becoming chief of the fine arts section in the Ministry of the Interior. His other publications include *Rapport sur l'état des Beaux-arts* (Paris, 1810), and *Notice sur la vie et les ouvrages de Grétry* (Paris, 1814). Upon being expelled from the Institute, Le Breton sought refuge in Brasil. The Haydn work was published in Paris in 1810, and according to Fétis was taken almost entirely from Greisinger's account in Year Eleven of the *Allgemeine musikalische Zeitung* (Leipzig, 1798/9-1848). It was translated into Portuguese, supplemented with further anecdotes about Haydn by the organist and composer Sigismond Neukomm (1778-1858), a protégé of both Michael and Joseph Haydn, and published in Rio de Janeiro in 1820. (Fétis, *Biographie universelle*, vol. xxx, 69). [PL]

[72]The reverse case, where "rhythmicized" melody is applied to fugue, Reicha terms the "phrased fugue" (*fugue phrasée*). [PL]

individual. How many composers have not been the victims of performances lacking in nuance, taste, feeling, or finally, lacking a voice capable of charming or interesting us? It is almost as if one wished to recite a verse by Racine in the Gascon dialect.

It is quite remarkable that no climate has produced such excellent voices, such perfect singers, and in such great quantity, as that of Italy. But then no other nation has had such excellent schools of singing as the Italians. Amongst singers of both sexes of this fortunate climate there are those who, with their celestial voices and incomparable manner of performing melody (such as Farinelli),[73] have renewed the wonders and the extraordinary power of the music of the Greeks.

There is a clarity of performance, which, if it could be known by all singers, would bar all other performance. The famous Mdm. Todi[74] would be the greatest singer of all time: all other manners of performance, which do not compare, come and go with fashion. It would be important to understand and to strive for clarity of performance; but, alas, it is as impossible as covering the earth with the luminous rays of the great truths which brighten only the humble dwelling-places of true philosophers. Moreover, there is one manner of singing in Italy, another in France, and a third in Germany. In Italy, singing still exists, but not quite like before, and the good schools are beginning to deteriorate. In France, one always shouts more than one sings. In Germany, both occur, which is to say that generally one does not shout too loudly, but also one does not sing too well. In the days of Allegri, Palestrina, Corelli, Handel, Leo, Durante, Marcello, Jommelli, up to the time of Hasse, one sung in the simplest, most moving, and most noble way. The singer permitted himself to use here or there only a few appoggiaturas (or grace notes), the trill, and some small embellishments, and an organ point on the penultimate and antepenultimate notes (which is to say at the end of the aria). The composers of this time had at least as much of a share as the singer in the success of the aria. After this period, the complexion of the stage changed, and instead of a simple manner of singing, everything began to be embellished. Composers became the slaves of singers and subsequently, so to speak, worthless. They composed only a kind of skeleton aria, to which singers gave color and life through embellishment. We have always found novelty very attractive. We failed to be aware of the harm we brought to music by so enthusiastically and

[73]Farinelli, Carlo Bronschi (1705-1782). Italian castrato renowned for his range, expression, and technique. [PL]

[74]Todi, Luiza Rosa d'Aguiar (1753-1833), Portuguese mezzo-soprano. She created a sensation in Paris and performed at the Russian and Prussian courts. [PL]

universally applauding these kinds of arias; for it is since this period that the decline of composition in Italy must be dated.

Since these embellished arias, being well sung, have always had many advocates, and at the same time have had a fatal influence on composition, the following comments will be instructive.

When something in the fine arts is almost universally pleasing, it must have some worth. To understand this kind of worth is not without interest for the art. To reject such a thing without examination is as foolish as to accept it without question.

A thing itself must not be confused with its misuse, for there is always a big difference between the two. As well, a distinction must be made between a talented singer with a pleasant and flexible voice, who embellishes an aria with sensitivity and taste, and those pitiable, overacting caricatures who produce the worst results. And if the former has, in addition, enough wit to use appropriately placed embellishments, he must not be confused with the latter who use them indiscriminately.

It is natural for us to admire difficulties overcome, when we believe to have perceived them; but if these difficulties are also charming, the admiration is greater and very often changes to enthusiasm. I have witnessed this enthusiasm many times, and can honestly say that I have participated in it.

In order thus to sustain our interest, a singer must have, (1) a voice which is pleasing, flexible, and suitable for this kind of singing, (2) a refined taste and delicate sensibility, and (3) the ability, acquired through long experience, to overcome many of these kinds of difficulties, so that he has acquired correctly the art of embellishment. One admits that it is extremely rare to find all these qualities in a single individual. Initially, we find the simple sounds of a beautiful voice very attractive. When these sounds are further divided into various note values, in a regular measure, with symmetrically distributed cadences, in well-connected keys, and well-proportioned rhythms and periods, and finally, when all this is accompanied by a simple and sweet harmony, the effect must be irresistibly charming.

I will give here the three following pieces (such as I heard embellished by a skillful Italian singer) with the original in the upper part, so that the two may be compared. This virtuoso was obliging enough to sing them to me personally, that they might be better notated. Composers may use them as examples of arias made for the sake of embellishment, and singers as an example of performance in this genre (see A^5, Nos. 1-3).

OBSERVATIONS FOR COMPOSERS AND SINGERS ON THESE THREE ARIAS

(1) One only varies or embellishes in this manner in a very slow movement (and in 4/4 time, which is the broadest); therefore, I have not included the *allegro* sections which conclude these arias. (2) These *adagios* should be in small ternary form, which the Italians call *rondeau.* (3) Since the motif is repeated in this rondeau (because it begins again *da capo* in the third part), skillful singers vary it the second time, with different nuances than in the first. (4) The composer's treatment of the melody should be as full and simple as possible, the rhythm strictly observed, and the cadences strongly pronounced. (5) The singer must observe exactly the cadences and not alter them through embellishment, in other words, not turn a half cadence into a full cadence, and *vice versa,* and not obscure them, which would be an inexcusable error. Finally, the composer's original melody, and particularly the rhythm, must be recognized in these embellishments. (6) The first period (or the motif), which must never be too long, should be made only on chords of the tonic, and accompanied by the simplest possible harmony, which is to say, only perfect major and minor chords, and the dominant seventh, which should not appear in quick succession. All these chords must belong to the original key; for how could it be imagined that singers, who in general have only the merit of their voices, could embellish accurately a melody accompanied by an esoteric and select harmony which continually modulates? This could be expected only from a skillful composer. This is also why one prefers to compose these arias in a major key, because embellishment in a minor key is more difficult. (7) The second period, which serves only to return to the first, should modulate a little, at least to the dominant. Singers embellish this second period less often because they are restricted by the modulations. But since they feel that a *largo* of this length cannot remain constantly in the same key, this should be respected. (8) In these arias one likes to stop at the end of the second period, on the perfect chord, or on the dominant seventh, to provide an opportunity for an organ point and to make a bridge.

If these kinds of embellished arias have given, on the one hand, much pleasure, they have on the other, been largely detrimental to art, particularly in Italy where these embellishments now endlessly abound. This is because composers were obliged to sacrifice art to caprice, carelessness, and frivolity, in composing arias made only to be embellished by singers who had barely two modulations and two chords in their ear, and could not embellish other harmonies and modulations. As a result, composers have forgotten the immense

resources of their art and have allowed the Italian school to deteriorate; thus they now revolve within a very narrow sphere. Many people in Italy compose, ignorant of true composition (which has also happened in our time in other countries). Composers such as Leo, Durante, Jommelli, and Maio, have long since disappeared.[75]

During this period of decadence, singers wanted nothing more than arias for the sake of embellishment; and it could be said that for nearly forty years we have lived in an era of musical embellishment, of which the three arias just cited may provide henceforth an idea, and serve as an example in the history of this art. For presumably this manner of singing will go out of fashion because of the misuse that it has suffered, or will at least be restricted within reasonable limits, namely: to use these arias very rarely, to favor an excellent and extremely suitable voice for their performance, and finally, to entrust them only to singers with excellent taste, and to use them only where appropriate. In this case, they could be considered as a particular genre of aria, and distinguished from others by calling them *arias for the sake of embellishment.*[76]

But cannot the composer of such an aria embellish it himself, in this case with harmony, and with richer modulations? Yes, if he composes only instrumental music; but I advise him to beware if he intends to do this for the voice. Firstly, a composer is not a singer; what he would compose for his voice, or with his voice, would suit neither the talent nor the voice of a skillful singer. Embellishments which are *predetermined* are consequently almost always poorly performed. A talented singer often creates them through inspiration, which is always better than the composer's efforts. The singer arranges them accord-

[75]Leo, Leonardo (1694-90); Durante, Francesco (1684-1755); Maio, Giovan Tomaso di (c1500-1563).

[76]For the history of music and the study of performance, it would be important to have a record in notation of tastes in singing and the art of embellishment used by famous virtuosi in different eras, in order to compare their methods, and to choose those which belong to the best schools and which have been the most tasteful. How interesting it would be for artists and amateurs to compare the methods of a Farinelli, a Durastanti*, a Faustina*, a Gabrielli*, a Todi, a Caffarelli*, etc.

*Durastanti, Margherita (dates unknown), Italian soprano whose career spanned from c.1700-1734 with appearances in Venice, Parma, Dresden, London, and Rome (in the service of Prince Ruspoli) where her colleagues included Handel and Caldara. [PL]

*Faustina, Christian name of Faustina Bordoni (1700-1781); Italian soprano, wife of the composer Johann Adolf Hasse (1699-1783). [PL]

*Gabrielli, Caterina (1730-1796), Italian soprano. Mozart considered her a poor singer. She often appeared with her sister Francesca (dates unknown) as a secunda donna or double. [PL]

*Caffarelli. Gaetano Majorano (1710-83). A mezzo-soprano castrato, he took his name from his teacher Domenico Caffarelli. In London, 1737-38, he created the title roles in Handel's *Faramondo* and *Serse* (*Xerxes*). [PL]

ing to the nature of his voice and his range, and often modifies them; all this is lost if they are imposed by the composer.

In the *aria di bravura* (another kind of aria) which is composed with simple melodies and brilliant passages or runs, which, however, must parallel the melody, the composer must determine everything while observing the rhythm and consequently the cadences: too bad for those if they have not the talent for it.

As for varied melodies in instrumental music, where the composer must create everything, where he may use all the resources of his art, I can only refer him to the works of Haydn, and advise him to study and analyze them diligently. A melody, by means of all these resources, may be infinitely varied. This subject could provide the material for a large volume. How the Italians perform their obbligato recitatives (they sing them instead of speaking them as in France) could give rise to a new genre of aria, which does not yet exist, and which would be more effective in certain theatrical situations.[77] This genre would create a dialogue between the vocal part and the orchestra with entire phrases or rhythms, which are well-proportioned (and consequently measured), and the voice would be accompanied somewhat as in simple recitative. In this case the singer would have a new opportunity to embellish these melodic phrases, if he had the talent.

[77]The obbligato recitative, as it is performed in Italy, is about halfway between melody and musical declamation or simple recitative. But since its phrases are neither measured nor rhythmed, it is impossible to remember them, although they are often quite effective. What is not rhythmed is difficult to remember. This is why the aria by Piccinni, *Ah! que je fus bien inspirée,* does not etch itself in our memory, even after several hearings, except, however, for the first three or four measures of the motif. For the same reason, many barely rhythmed arias by Hasse and other famous composers in their time are not charming or interesting enough for us, because Paisiello, Martín* (author of *Una Cosa Rara*), Cimarosa, Haydn, Mozart, etc., have accustomed us to melodies which are well rhythmed and thereby incomparably better. Thus, it also follows that plainchant, which in its beginning had neither measure nor rhythm, is not melody. And if it produced certain effects in the time of Saint Ambrose and Pope Gregory, this should not be surprising. Was any other melody then known? Moreover, it must be observed that in Italy it was sung with frequent rests, which are not observed in other liturgies; the chant was thereby phrased, which gave it a certain degree of interest, although these phrases were not rhythmed. We now know how to accompany plainchant with an appropriate harmony and thus produce a certain effect, but this effect is only harmonic. From this it further follows that only a rhythmed poem is suited to true melody, which ordinary prose may never obtain, although it is very easy to set any given prose to music when one is not at all concerned with melody.

*Martín y Soler, Vincent (1754-1806), known in Italy as Martini, or "lo Spagnuolo." Born and raised in Valencia, Martín became one of the most celebrated composers of comic opera of the day. In 1785 he moved to Vienna where he achieved enormous success with *Il burbero di buon cuore* (1786), *Una Cosa Rara* (1786), and *L'arbore di Diana* (1787), all set to librettos by Lorenzo Da Ponte (1749-1838). Although Mozart criticized Martín's works for their lack of enduring qualities, he quoted an aria from *Una Cosa Rara* in the *Don Giovanni* supper scene. [PL]

OBSERVATIONS ON NATIONAL ARIAS

It is inexcusable that a collection of national songs has not yet been made, at least of those in civilized countries. We know that many of them are extremely original and interesting, and also portray the taste, the character, and the morals of the nations.

The academies instituted to encourage the sciences and the fine arts should be as concerned with music as with the other branches of literature. The intimate relationships and striking similarities between melody, poetry, and oratory give the former every right to aspire to this honor, all the more since these two arts may learn much from music. Numerous propositions may be made in this regard, which are not yet resolved, and even the existence of which is a problem. Other studies, no less important, about music exclusively, are yet to be done and established, in order to advance it. What would the Greeks, who considered music as the first among the arts, say if they were our judges, and learned that this most interesting art, whose principles enter into so many of our moral concerns, is in a certain sense banned from our learned societies, and abandoned to a kind of technique with which we solely practice it?

A collection of national songs should be of interest, not only to artists, but to governments, for it is known that there is nothing easier than gaining the friendship of a nation by performing its own songs (which each nation values as strongly as its laws and religion) with the manner, the impulse, the character, and the nuances with which they are usually sung. To this end, very skillful musicians must be chosen who are in a position to observe these songs in their own localities with all their characteristics, and to specify the most faithful manner of performance. These songs should be taught to students in schools devoted to this instruction, and performed every year in public under the direction of the above-mentioned musicians. The public would take the keenest interest, especially when the program indicates that a song belongs to a particular nation. It would also be very important for theatre music, giving it the true local color.

ON THE MANNER OF DEVELOPING A MOTIF AND ON THE CREATION OF MELODIC SEQUENCES

This matter, which in our time is still a secret, as are many others, merits particular examination.

To develop, in music, means to exploit an idea from a phrase, a motif or a theme.

To begin, we take the first motif before us, in this case the following motif by Mozart (see B^5), as an example of what we have to say concerning this important subject.[78]

Any given motif is divisible into different phrases or different figures, which vary in length according to the theme.[79] Thus, this theme by Mozart has first of all the following three figures (see B^5, Nos. 1-3). The first and second figures can be further divided into four smaller figures (see B^5, Nos. 4-7). We add to these latter the seventh measure of the theme, which gives an extra figure (see B^5, No. 8). Moreover, this motif can also be divided into two four-measure members (see B^5, Nos. 9-10). Thus, this motif contains two members, three figures, and five small figures (see B^5, No. 11). Since the fifth and sixth measures are the same as the first and third, they cannot provide new figures. One would certainly be far from imagining that this decomposition of the theme represents any unusual melodic resource; and by means of these small figures (contained in an eight-measure motif), one would be able to create an interesting piece of about eighty to a hundred measures, and even more. That, however, is the great secret of the famous Haydn, and for art the secret of an inexhaustible resource. We will call this way of decomposing a motif, *the art of dividing a theme into members and figures.* To demonstrate this, we must make the following remark concerning the nature of a motif.

When a theme is melodically interesting, singable, and natural and easy to grasp (conditions which all good motifs must fulfill), it is promptly recorded in our memory with all its nuances (or with all its small figures). The motif is consequently recognized throughout the course of a piece of music, even when the composer gives us only a member or even a single figure. In this way it is not always necessary to state the entire motif in the course of the piece for it to be appreciated, but to recall here or there a member or a figure, which may be repeated many times in succession, and developed with different notes, thereby creating melodic sequences, or even other members or periods. These developments of members and figures derived from the theme are particularly charming to the listener for the following reasons: (1) they allow the theme to be presented in a

[78]Mozart, String Quartet, K. 458, IV, *The Hunt.* [PL]

[79]As elsewhere in the treatise, Reicha uses the terms "motif" and "theme" interchangeably. One reason for this terminological duplication may be that he wishes to imply a subtle distinction, namely, that how the motif is divided into parts depends on its general character, and in this qualitative sense may be referred to as "theme." As I have pointed out in the introduction, the term "motif" should not be confused with the same term which in later ages depicts the smallest unit of melodic structure. [PL]

multitude of different forms; (2) they may surprise us in a striking and interesting way, maintaining the listener's undivided attention; (3) finally, in this way a piece may acquire exceptional unity.

The first thing which we must demonstrate here is how to develop a member, a figure and a small melodic figure.[80] This development can be produced only by means of repetition.

There are five kinds of melodic repetition (see B^5, Nos. 12-16). Accordingly, one may develop (or repeat) a given member or a small melodic figure in five different ways (see B^5, Nos. 17-30). In No. 17, the first member of this melody by Mozart (B^5) is repeated ascending three times in succession, resulting in twelve measures. In No. 18, the first figure is repeated descending three times, after which it is good to resume the first member in its entirety, resulting in eight measures. In No. 19, this first figure similarly appears, repeated three times in succession, but ascending, which produces eight measures. In No. 20, this same figure is again repeated three times in succession, but in a different way, implying that the motif begins in the minor, which may happen during the course of a piece; this results in six measures. In No. 21, the second figure is repeated ascending five times, resulting in twelve measures. The figure has been so little altered (see B^5, Nos. 31-32) because of the repetitions of this same figure, which are more striking with this slight modification, which is permitted from time to time in the interest of taste; but this alteration must be so small that it does not undermine the figure itself. These repetitions of the second figure of a member must be preceded the first time by the entire member, to help remind us that they belong to the motif. Except in its modulation, No. 22 resembles No. 21, resulting in eight measures. No. 23 is the same example descending, resulting in eight measures. In No. 24, the last small figure of the theme is repeated three times in succession. This figure requires that the repetition be preceded by the entire motif, for the reason given in No. 21; this results in twelve measures. In Nos. 25 and 26, the small figure is made into a bridge (see B^5, No. 33), which repeats the figure many times in succession, first ascending, then descending, resulting in seventeen measures. In No. 27, the second measure of the motif is repeated many times in succession. This repetition must be preceded with the first measure of the theme, resulting in five measures. It is not appropriate to repeat the small figure (see B^5, No. 34) many times in succession; in a theme there are often two or three melodic figures without sufficient melodic

[80]Reicha's terminology at the level of the "figure" is somewhat imprecise. Evidently, figures may vary in size, depending on how they can be subdivided by a perceptible break in the melody. The structural level of a given figure may thus vary, as may its generative and semantic function within the motif (theme). [PL]

interest for development. In Nos. 28 and 29, the small figure is repeated many times in succession (see B^5, No. 35), which must be preceded by the first three measures of the theme, resulting in seventeen measures. This figure has been slightly altered in No. 29, in substituting the interval (or the leap) of a fourth for that of a third. These small alterations may always be made, if taste permits, and in a way that we may recognize and sense these figures, as we have observed in No. 21. Thus, in No. 30, the same figure, altered in another way, is repeated numerous times in succession, resulting in eleven measures. All of these examples result in a total of 124 measures.

The small figure (see B^5, No. 36) is also one of those which does not lend itself to interesting development, although we have used it in No. 24.

Through this kind of development, or repetition of members and figures, a theme of only eight measures has provided the material for 124 measures of melody, all of which have been taken from this motif, and are thus in the same character. These developments of various parts of the motif may be called *melodic sequences* (*marches mélodiques*).[81] This is Haydn's great secret, when he interests, charms, and surprises us, uplifting us at each moment with a motif of a few measures. No composer before him had known of these inexhaustible resources, and consequently none could employ them in such an extraordinary way; his works should be studied diligently in this respect. Not only could one create melodic sequences with any given motif, but also derive new members, and even new periods from them, by observing the rhythm, as we will see in the following chapter on how to practice melody.

GENERAL REMARKS ON DEVELOPMENT

(1) It is not necessary to use all the material that can be derived from such a development of the motif, unless one wished to compose a piece of substantial length, as, for example, a *finale* of a symphony. For much shorter pieces, one chooses the material with the most interest and charm. (2) Every theme or motif could be developed in a similar way, but the quality of this material depends to a large extent on the nature of the theme. In one, the development may be more

[81]It should be noted that these melodic sequences indicate harmonic progressions, which occur when these sequences are harmonized. Consequently, these melodic sequences have a dual interest for musical art; they provide at the same time new and striking harmonic progressions, instead of the melody being of mediocre interest in common harmonic progressions, where the composer has paid attention only to the harmony.

interesting, in another, much less interesting, and it is even sometimes advisable not to make use of development at all. A theme may be charming and yet not suitable for this kind of development, although it may be subject to it. However, it is very rare to find an interesting theme (as melody) which does not conceal at least one or two figures which could be developed in this way. If one wishes to create a particularly interesting piece through development of the motif, a theme must be found which is in part conducive to this, or else the motif must be followed with another melody which permits this kind of development, which can happen. (3) The best motif in this regard is composed of figures which, taken separately, have a degree of melodic charm. The piece will reflect the character of these developed figures; it will be gay, sad, fresh, or tender, etc. A theme which has too many different figures may provide too much material. In such cases one should choose for development only the most salient figures. (4) It should not be imagined that in such a piece one proceeds only from development to development (this can happen only in a fugue where harmony counts more than melody, although the theme is developed in every possible way); on the contrary, one should intersperse (*entre-couper*) these developments with other similar ideas. One should have good command of these resources, and put everything in its place: this is great art. (5) It goes without saying that not all the developed material need occur in the same key as the motif, but in all the related major and minor keys as well. (6) A substantial development of a theme can happen only in a faster piece. In slow pieces (such as an *adagio, largo,* or *lento*), only partial development may occur, that is to say, with one or two figures at the most; and even this resource is often not used, for there is not enough time to properly introduce it, and because it is of less interest than a fast movement. Finally, it is more difficult for the listener to remember a motif in an *adagio* than in an *allegro*. (7) If one does not know how to use these resources well, monotony may result, but unity will never suffer thereby. One must, in using this resource, modulate well, know how to combine it with other ideas, exclude what is uninteresting, and finally, not misuse it. Again, Haydn should be taken as a model. (8) It should be mentioned that in vocal music up to now, there has been little use of this development of the motif; this is in part because of the narrow range of the human voice, and the difficulty which it has in performance.[82] It is not, however, impossible to use the motif, particularly in ensemble pieces. But in instrumental music, as in symphonies or quartets, in overtures and

[82]This has been opposed until now mainly because the text was never written for this kind of development. Thus, there would be here a genre of vocal music yet to be created, if the poet and the composer wished to cooperate in this regard.

some ballet music, the motif may be used to great advantage. In vocal and instrumental fugues, the development of the theme plays a large role, because it maintains unity, which in the fugue must be rigorously observed, and it cannot be better obtained by other means.

ON THE PRACTICE OF MELODY

To practice an art, or part thereof, requires study, and knowledge of its nature and secrets. Nothing in the arts is known which is not subject to gradual perfection; but this can be acquired only through constant and assiduous work, guided by long experience. In this regard, nature appears to be inflexible. It discloses its mysteries only to those who take the most trouble to thoroughly investigate and unveil them. The greatest artists are also those who have achieved in their art the most solid, broadly-based, and profound knowledge. In music everything must be learned and diligently practiced, for the best natural abilities are nothing without this knowledge.

With the greatest ability in the world, the perfection of the voice or an instrument demands eight to twelve years of constant study. As for composition, the time cannot be fixed. But if the perfection of an instrument requires so much time, what would be required to bring composition to a distinguished level?[83]

Now, if everything in the arts requires hard work and practice to attain excellence, it would be most unusual that melody (the most important part of music) should be exempted. No, it requires as much practice as anything else. But through the combination of an inexplicably odd turn of events, not only is it not practiced, but what is worse, it has not been taught and there is today no knowledge of how to create it. In this chapter we have sought to illustrate this knowledge, which here must be our goal.

Melody is only a succession of tones. But if these tones were arranged by chance, they would not make sense, that is, they would not make a melody. The same would happen if words were not connected by syntax and rationally directed. Sounds are linked so as to make musical sense (as we have observed partially in the Introduction) by (1) the scale, (2) the measure, (3) various note values, (5) the rhythm, (6) a perfectly blended timbre, (7) the period, where the sense is developed further. All this is directed by feeling and taste. Ideas and periods are separated from one another by resting points; these are really the various cadences. To see how all these elements form

[83]After being engaged in music since his youth, Haydn composed his masterworks between the ages of fifty and sixty. Handel as well, who spent his life as a composer, wrote his oratorio the *Messiah,* his masterwork, between the ages of seventy and eighty.

melodic ideas and contribute to their overall connection, it would be useful to analyze the following period (see C^5, No. 1).

(1) A melodic phrase can occur only within a defined key. After such a phrase, the key may be changed, and the following phrase would be in a relative key. The notes of the scale already have a connected quality, at least to an extent, otherwise they would not form a scale. Thus, when this occurs (as in C^5, No. 2) we sense that these eight notes are linked by the scale of A major. From the moment this scale appears, none of its notes can sound foreign to the ear. The scale is therefore the first means of connecting tones. (2) The measure is not the only means of connecting tones, for it is possible to connect them perfectly well without it, as in recitative. But as soon as the measure is clearly felt, it requires that no more tones are used than are necessary to complete it. The measure thereby influences the duration of the notes, and divides them into equal beats. The measure divides the tones into equal and symmetrical parts. In the fine arts symmetry is a means of connection. (3) Since tones may have different durations (distinguished by various note values), it follows that the distribution of these different durations requires another kind of symmetry, for it is through them that notes may assume different characters, and that the same notes consequently may express totally different things, a fast movement having a different character to that of a slow movement. But whether or not the notes proceed in a fast or a slow movement, in both cases the note values must be varied, or their progression would be monotonous. This variety cannot be fixed or defined because it is subject to innumerable possibilities. Here again, feeling, sensitivity, and taste must serve as guides. (4) The slur has the particular characteristic of connecting tones. Thus, the first two notes in example C^5, No. 1 are perfectly connected by the slur. Remove the slur, and these two notes appear isolated, as in example C^5, No. 3. The use and proper distribution of slurs is therefore very important in a piece of music. Performers are constantly at fault here, observing slurs only at will, and thereby separating notes which were perfectly well connected by the composer. (5) The rhythm links phrases together, and the period brings about a complete sense, enfolding all of its notes. (6) A melodic phrase can be performed only by a single voice or instrument. If the phrase is divided between three or four different timbres, the notes will appear disconnected. Thus, unity of timbre is necessary to connect the notes of a phrase. But different phrases may be performed alternately with different timbres.

These are the means of connecting notes and melodic phrases; they constitute *melodic syntax.* Thus, in example C^5, No. 1, where these six means are used, the notes are connected (1) by the well-defined

key of A major, (2) by the measure, (3) by the various note values, (4) by the slurs, (5) by the rhythm, (6) by the unity of timbre being performed by a single voice or instrument, and (7) by a perfect cadence, which ends the period.

FIRST PRINCIPLE

The creation of phrases and periods using a limited number of notes

It is not always necessary to use many different notes to create an interesting melody: three, four, or five may often suffice. Thus, at first only three different notes of the scale are taken from a given measure, to create melodic phrases while observing the rhythm (as, for example, the four-measure rhythm in D^5). To this end, one must choose three notes which provide two half cadences and one perfect cadence. The best notes in each scale are those in example D^5, Nos. 1 and 2. In No. 1, a half cadence can be made on *B* and *E,* and a perfect cadence on *C.* In No. 2, there is a half cadence on *B* and *D,* and a perfect cadence on *C.* A further example is seen in E^5, No. 1. In this way, practice may be gained in all types of keys, time signatures, and movements, expressing various types of character. Another example is the aria by J. J. Rousseau (see K^3) on three different notes. After this exercise, another may be done with four notes, as in example E^5, No. 2, and result in the melody at F^5, No. 1, or something quite different. Following this, the same may be done with five notes, then with six, and so on, under the direction of a competent teacher. To begin with, these exercises must be done without accompaniment, that is, without harmony, to help make students aware of melodic considerations, and search for the means of sustaining interest through melody alone.

SECOND PRINCIPLE

The creation of melodic phrases and periods with a single prescribed figure.

This figure may be from two to six notes of equal, or different values. Amongst these figures some may be called *melodic feet,* because they are very similar to *poetic feet* (see F^5, No. 2). These melodic feet may be varied infinitely, through various time signatures, note values, and finally, types of embellishment: all this provides an infinite number of melodic figures. We will first give a table of these various feet, which may be useful with respect to this second Principle (see G^5, Nos. 1-5).

Observations in regard to this table

This table itself is of no importance, but when one considers that (1) all the feet (or melodic figures) which it contains are infinitely variable, and (2) with each of these variants a skillful composer can create an interesting melody, this table then becomes a matter for serious study, and one should pursue numerous ways of varying it by changing frequently the notes of the simple feet. This procedure should be even more useful to those who wish to study vocal music, if they use words having one of these five feet.

We return to our second Principle. It is a matter here of creating well-rhythmed melodic phrases and periods with a single figure, or with only one of the five above-mentioned feet (especially varied), or with an existing figure, chosen or given, as Haydn does in example H^5 with a single figure stated in the first two measures of this melody: for here again, Haydn's work is the most important to study. Consider the figure in example H^5, No. 5, which results in the melody in example H^5, No. 1. Another variant of a figure is seen in example H^5, No. 6, which is derived from the air in example H^5, No. 2. The figure may be inverted, as in this example; it may even be slightly altered or shortened, but these changes should not alter it beyond recognition. A third example is H^5, No. 3, generated by the figure in example H^5, No. 7. Example H^5, No. 4 is composed with the figure in example H^5, No. 8. Finally, even a vaguely melodious figure (and there are a great many) is capable of producing further phrases, periods, themes, or motifs. What melodic riches! From this inexhaustible resource Haydn has drawn thousands of motifs, each more compelling than the other. Thus, there is ample material for years of work, in the creation of numerous original figures, and of interesting phrases and periods.

THIRD PRINCIPLE

The use of different rhythms

The importance of rhythm in melody has been seen during the course of this work. Thus, in order to understand it well, one must practice it, that is, create phrases and periods using all possible rhythms. These exercises will be in different movements and time signatures, and have rhythms of two, three, four, five, six, or eight measures. The techniques of making a four-measure rhythm into one of five should be used, as described above. The six-measure rhythm may be divided into two or three equal parts. The eight-measure rhythm may be divided into two or four equal parts. At first, each piece should be composed of only a single rhythm. Following these exercises,

others may be done where two, then three, four, and finally all rhythms are joined into a single melodic piece. In this way the nature of each of these rhythms, its character, its strength, its originality, etc., will be understood. Here are some examples of this Principle (see J^5, Nos. 1-6). Paisiello's aria (see X^3) is an excellent example of the mixture of these various rhythms. In practicing all these rhythms one also learns to position melodic cadences, without which the completion of a rhythm cannot be felt; these two subjects are inseparable. Consequently, the number of cadences in a piece is equal to the number of rhythms.

FOURTH PRINCIPLE

The development of a motif (as described in the preceding section) and the composition of well-proportioned melodic phrases and periods with the resulting material

This is a twofold exercise: (1) to create melodic sequences, and (2) to create regular periods with one or two figures (resulting from this development). To this end, either an existing motif may be used, or a new one created. Here is a theme divided into various small and large figures, indicated by numbers and either broken or unbroken lines (see I^5, No. 7). There are thirteen different figures derived from the motif. After having composed melodic sequences with these figures (as described above) a period may be constructed using one or two of these same figures; then another period may be constructed, also using a few of these figures, and so on.

Here are ten different periods resulting from this theme, which illustrate this Principle (see K^5, Nos. 1-10). These ten periods originate from a single motif, and many more could be found if the trouble were taken to invent them. Their connection and succession may be achieved in a variety of ways, and produce as many complete pieces of music, which are developed, varied, and perfectly unified, being derived from the same source. They are arranged, preceded by the theme, in the following piece (see L^5). In whatever way the order of the periods of this piece is changed, an equally cohesive, interesting, and unified piece will always result: this is a remarkable quality of music, which could not exist in poetry or oratory.

In this exercise modulation to relative keys may also be made, resulting in more variety. Thus, instead of remaining in the key of D major, one of these periods may end in B minor, another in G major, a third in A major, a fourth in E minor, etc.

This fourth Principle is valuable because of its obvious usefulness and numerous applications. Finally, note that this work should usually be undertaken with motifs which are more or less melodious.

FIFTH PRINCIPLE

The composition of melodies, modulating first to a few keys, and then to all relative keys

The remarks on modulation in the Introduction should be recalled here, where two examples were given. In this type of exercise, modulation must be practiced. These modulations should be unaccompanied (that is, without harmony). For when they are well done, melody should be as precise as harmony, which is here the objective. We will proceed from one period to the next, and conclude in the original key.

There are two ways to modulate: (1) each period remains in the same key, and is changed only at the beginning of the next period, where it remains until the following period; (2) a period begins in one key, and finishes in another. In the first case (if one wishes to use all relative keys), the periods may be connected as follows:

A. In the major key.	B. In the minor key.
First period in C major.	First period in A minor.
Second period in A minor.	Second period in C major.
Third period in E minor.	Third period in F major.
Fourth period in C major.	Fourth period in D minor.
Fifth period in F major.	Fifth period in G major.
Sixth period in D minor.	Sixth period in E minor.
Seventh period in G major.	Seventh period in A minor.
Eighth period in C major.	

In the second case, which is more stirring, original, and interesting, and which requires more subtlety, a period begins in a relative key and finishes in another relative key. The beginning key may be (1) the key which ended the preceding period, or (2) another relative key. For example, if the period has two phrases (or two members), the first of these phrases may form a half cadence in either the key in which it began, or in the key where it should end, and consequently the key in which the second phrase will take place.

A third means of modulating occurs when the two above cases are used together, that is, first one, and then the other. Here is an example of purely melodic modulations to all relative keys (see M^5). In A major, the relative keys of this piece are consequently: (1) A major, (2) B minor, (3) C sharp minor, (4) D major, (5) E major, and (6) F sharp minor.

It should be noted that B minor and C sharp minor are not related except by their connection with A major. The same with C sharp minor and D major, as well as D major and E major. Thus, in modulating, the melody cannot without difficulty proceed directly from (1) B minor to C sharp minor, (2) C sharp minor to D major, (3) D major to E major. But these three modulations may be made by passing through an intermediary key which links them naturally, for example: (1) from B minor through F sharp minor to C sharp minor, where B minor and F sharp minor are related, and where F sharp minor and C sharp minor are also related; (2) from C sharp minor through F sharp minor or from A major to D major, because C sharp minor and F sharp minor, C sharp minor and A major, F sharp minor and D major, A major and D major, are related; (3) from D major through B minor to E major, because D major and B minor are related, and because one may modulate very naturally from B minor to E major.[84]

This also applies to minor keys, where the six related keys are not always themselves directly related, although they are related to the original key. The relative keys in A minor are: (1) A minor, (2) C major, (3) D minor, (4) E minor, (5) F major, and (6) G major. But D minor and E minor, E minor and F major, F major and G major, are not related.

For the same reasons noted above, modulation in minor keys must happen as follows: (1) from D minor through A minor or G major to E minor, because D minor and A minor, A minor and E minor, G major and E minor, are related, and modulation from D minor to G major is natural; (2) from E minor through C major to F major, because E minor and C major, and C major and F major are related; (3) from F major through D minor to G major, because F major and D minor are related, and modulation from D minor to G major is natural, as explained in the previous footnote.

[84]This is because the key of B minor is the dominant of E, and although B major is more closely related, it is nonetheless true, with respect to this, that nature has connected them more closely than the other keys that differ by two accidentals. Thus, harmonically speaking, following the perfect chord of B minor, or the chord of the seventh (B, D sharp, F sharp, A) which may be felt in the melody, the key of E major is well prepared, particularly when the original key (here A major) still resounds in our ears.

This piece (see M^5) is also an example of a melody in free form which may sometimes be used successfully, especially in the theatre, where melodic forms cannot be varied too often, considering that ordinary forms easily become exhausted through continuous repetition.

Melodic modulations are best when made to relative keys; all others are ineffective without the support of harmony.

SIXTH PRINCIPLE

The creation of melodic periods

This involves (1) shortening a period, (2) lengthening a period at will, (3) joining periods together, and creating a proper blend of long and short periods, and (4) creating the second period in ternary form.

To *shorten a period,* one must know how to make a long period into a short one, which often happens in compositional practice. Thus, if a period has, for example, three phrases (or three members), it is a matter of knowing how to skillfully remove the second or third of these three phrases. If one omits the third phrase, then in this case the half cadence of the second phrase must be changed to a full cadence. If one finds it fitting to omit the second phrase, no other changes will be required, because the third phrase contains the perfect cadence. In a period of four members, one or two may be omitted. In a period of five members, one, two, or three may be omitted, and so on. To do this, it is only necessary to know how to change a half cadence to a perfect cadence, and a perfect cadence to a half cadence, which is very easy. During this process the rhythm should not suffer, and the omission of phrases should be done properly. Feeling should be the guide here. Often a single period may also be created from two periods (which are not too long, and are closely connected in character and key) by omitting several other members, the one that terminates the first period, or by changing the perfect cadence in this member to a half cadence (see N^5, Nos. 1-3). If No. 1 is the air, No. 3 may function as the ritornello. A ritornello is often made in this way by shortening one or two periods of an air.

A period is *lengthened* by changing the perfect cadence of its last phrase to a half cadence or even an interrupted cadence, and by adding to it one or more phrases, as we have shown in example J^3, Nos. 1-6. Two periods may even be created from a single period, by

changing the perfect cadence of the first period to a half cadence (see O^5, Nos. 1-2). However, the monotony that results from excessively similar half cadences which remain too long in the same key, or occur too often on the same notes, must be avoided. Periods connected in this way must be homogeneous, for the members of heterogeneous periods can never be joined together.

This kind of work, as an exercise, could be recommended even in poetry and oratory, which we propose to demonstrate by the following.

This manner of joining together musical periods, as we have just seen, happens in arias where the meaning of the words does not permit more than one perfect cadence to be made, because the period in poetry corresponds to the perfect cadence in music, without which there would be a contrary-sense (*contre-sens*) in the joining of the two arts.[85]

With respect to the *connection of periods,* it must be observed that the periods in a piece of music must have a unity of character with as much variety as possible. This variety is found in the figures, the notes, and consequently in the keys and cadences.

We have seen in the fifth Principle how periods may be joined and varied through modulation. What renders them homogeneous is a matter of feeling and can be discussed only imperfectly in advance. In this respect, review also the chapter on unity and variety in the development of a theme, and then what we have observed in the fourth Principle. In general, nothing satisfactory has yet been published concerning musical periods, and yet no good music can do without them. Although they exist, either they are ignored, or they are confused with harmonic and melodic figures, phrases and members. As a result, an important point has not been made, that a long piece of music is composed only of long or short periods, or an appropriate blend of both, for this is how a well-chosen variety of periods is achieved, as in poetry and oratory. Thus, one must practice creating small, medium, and long periods, mixing them symmetrically in a number of ways, and choosing between them. In this manner, one may create: (1) two short periods, one long, followed by two short

[85]According to Rousseau, "Contrary-sense, in punctuation, is when a musical phrase is terminated by a perfect cadence in those places where the sense is suspended, or forms an imperfect stop where the sense is concluded." *A Complete Dictionary of Music* (1767) trans. William Waring, (London,1779), R. AMS Press Inc., 1975, 92. See the Translator's Introduction [PL]

and one long, etc.; (2) one short period, one medium and one long, followed by one short, one medium and one long, etc.; (3) three or four short periods, one long, again three or four short followed by one long; (4) one short period, one medium, and again one short and one medium, and finally one long period; (5) one medium period, one long, one medium and one long, followed by four short periods; and (6) a piece composed solely of short or medium periods. It is not advisable to create a piece with only long periods, for they wear upon the listener's attention, as in poetry and oratory.

Other mixtures of these three kinds of periods may be discovered. Small periods, especially in fast movements, are bright. Long periods are much more serious, and medium periods are somewhere between the other two.

A very good exercise is to *invent the second period of small ternary form,* which is used frequently. Review the remarks made about this intermediary period with respect to examples A^4 and B^4.

For this exercise any given theme may be used; since the third period of this form is only a repetition of the first, a second period only has to be added to make such a motif into a rondo or cavatine. In this way, each motif will result in a melody in small ternary form. In practicing this second period, one learns to join three periods together. The second period should not be weaker in comparison to the first, as so frequently happens.

The first period of this ternary form is often only a moment of fortunate inspiration, but is abandoned all too often by composers in the second period. This is because even the most mediocre musician may discover by chance a good motif, but chance does not provide the second period, where proportions, unity, and modulation must be observed, three subjects dependent on experienced feeling, delicate sensibility, and sound judgment. This is why the second period often plays such a sad role.

SEVENTH PRINCIPLE

Varying (or embellishing) a phrase, a motif, or a period

It is not a question here of variation in the modern manner, where harmony is more important than melody, and where one almost never recognizes what is being varied.

It is very important for a composer to know how to vary a melody, and to vary it so that the original ideas may be easily recognized. These kinds of variations are very useful in composition. A well-developed and appropriately-placed idea acquires new interest and charm, sparks curiosity, and sustains the listener's attention. Once again, in instrumental music, Haydn's work is outstanding. Melodic variations are made by changing the note values which represent the ideas to be varied. Everything else, such as the duration of the ideas, their measure, cadences, and rhythms, must remain intact.

A melody is varied in the five following ways:

(1) by grace notes or embellishments (appoggiaturas), indicated in the following examples with the sign (—); (2) by passing notes, marked with the sign (+); (3) by syncopations, marked with the sign (÷); (4) by anticipations, which are the opposite of syncopation, marked with the sign (=); (5) by keeping the same number of notes, but varying their values.

The following motif is varied using the five procedures indicated above (see P^5, Nos. 1-13), and may serve as an example. Nos. 2 and 3 are varied using the fifth procedure, the former without pauses, and the latter with pauses. No. 4 is varied using the first procedure. The grace notes are either simple, double, triple, or quadruple, etc., as the following table shows (see P^5, No. 14). Grace notes are written with either (1) unspecified note values, or (2) specified note values, as in example P^5, No. 15. Grace notes are written with specified note values when the composer wishes them to be performed in the way he has conceived them, which is to say, neither faster nor slower, and when he feels that they will not be correctly performed if written with unspecified note values. Grace notes are either descending, as in example P^5, No. 16, or ascending, as in example P^5, No. 17. In the former, the grace notes remain unaltered in the key of the melody. In the latter, they are almost always altered, so that they form a semitone with the note to which they belong. Sometimes, and even quite often, an entire organ point may be written with grace notes (see P^5, No. 18).

We return to the fourth variation (see P^5, No. 5). This variation uses the second procedure (passing notes). These notes fill in the gaps between the principal notes of the melody and always involve *stepwise motion*. Skips involve the real notes of the melody (and the harmony), as this variation shows. There is only one exception to these two rules, which is the following (see P^5, No. 19). When using passing notes one must always be certain of the key, so as to use only the notes of the key, especially when they are descending; but when ascending, they may from time to time be raised by a semitone, like grace notes, as in example P^5, No. 5. In example P^5, No. 6, the second procedure (syncopation) is used, which delays the real notes of the melody. Example P^5, No. 7 is varied through the fourth procedure (the anticipation), which anticipates the real notes of the melody.

Each of these six variations is made with only one of these five procedures, but a simple variation may also combine one, two, three, four, or even all five of these procedures, as shown in example P^5, Nos. 8-9.

Example P^5, No. 10 shows chromatic variation (through semitones), which should be used sparingly because it overly disguises the motif, and may easily cause it to lose its character. Example P^5, No. 11 is varied with triplets (or double triplets), No. 12 with thirty-second notes, and No. 13 with a combination of these note values. The latter four procedures should be used only in a piece with many variations, because they distort the motif too much.

We have given here an example showing only twelve variations on this motif; but on reflection many more variations could be found. When one considers that each phrase, each motif, and each period is open to a similar number of variations, one is surprised by the prodigious riches and the immense resources to be found, and one is all the more embarrassed to use only a thousandth part of this treasure, from which Haydn has so appropriately drawn. Therefore, it is extremely important to strive toward its mastery, as much as possible, for one will be amply compensated. It is true that to do this with greater success one must know more or less what chords the theme, and consequently the variations, must follow; but since only extremely simple harmony is involved here, which everyone, however little a musician, has, so to speak, in his ear, this harmonic knowledge is so small that it is hardly worth mentioning. Only in variations such as the four latter does a knowledge of harmony become a little more necessary.

We will add here the following bass (see Q^5), which is one of the simplest, for it revolves around only three chords: it may serve as an

accompaniment to the theme (see P^5, No. 1), and all its twelve variations.

This seventh Principle should be practiced particularly by students who wish to devote themselves to instrumental composition.

Singers and instrumentalists who wish to embellish, or who take pride in their ability to do so, also should study this Principle seriously (after having acquired only a minimal knowledge of harmony, which is not difficult), in order to understand what they are doing, what is permitted, and what should be avoided. This takes us back to the great Sebastian Bach's advice for becoming a good organist: "One must," he would say, "put the right finger on the right key at the right time."

EIGHTH PRINCIPLE

Writing a melody in the form of a dialogue

Writing a melody in the form of a dialogue involves the distribution of the phrases, members, ideas, and periods among two or more voices or instruments, or even between an instrument and a voice. In practicing this, one first makes a succession of well-connected periods, while observing the following.

There are only four ways to write a melody in the form of a dialogue: (1) by alternately performing entire periods, (2) by distributing the phrases, or members of periods, between the different voices which must perform the melody, (3) by creating a dialogue with the figures, that is, through small imitations, (4) by beginning a phrase in one voice, and concluding it in another. The former is the easiest, where one period is given to one part, and another to a second part, etc.; however, one must be careful to create only short periods, without which the dialogue would become sluggish. In all other aspects, the periods follow the same principles as those written for a single voice.

The dialogue between phrases is more intense and more interesting. In terms of the rhythm, it should proceed in the following way:

The first part.	The second part.
First four-measure phrase;	Second four-measure phrase.
Third four-measure phrase;	Fourth four-measure phrase;
Fifth four-measure phrase;	Sixth four-measure phrase;
Seventh four-measure phrase, etc.	Eighth four-measure phrase, etc.

The same rhythm should be repeated in alternation, to create, so to speak, answers to questions. The supposition may often take place here, that is, a phrase in one part may begin under the final note of the preceding phrase and in the same measure in which the first phrase ends its part. In this case, this note is counted twice. It may happen that the final note of a phrase may converge directly with the first note of the following phrase. These two notes must together form one of the following harmonic intervals (see Q^5, No. 1). But these intervals may have grace notes, either ascending or descending, as in example Q^5, No. 2. However, the fifth, octave, and unison are less suited to this. The diminished fifth and augmented fourth, as well as the minor and diminished sevenths (see Q^5, No. 3), may also from time to time be used in a duo, when the other *intervals* are of poor effect.

The phrase which begins one part we will call the *opening* phrase, and what follows it (and is in another part), the *responsive* phrase. Thus, in a duo there are several *opening* phrases and several *responsive* phrases. The first phrases indicate the *rhythm* that the second phrases must follow. The *responsive* phrase may be (1) a simple repetition of the *opening* phrase, and consequently the same, although in this case it may be varied, or (2) a totally different phrase which has only the *rhythm* in common with the *opening* phrase. In this second case, the *responsive* phrases may sometimes have a totally different character, and even a different movement than their *opening* phrases, and may also form contrasts to them. With these remarks in mind, observe examples R^5, Nos. 1-4. In No. 1, the *responsive* phrases have the same character as their *opening* phrases, and the supposition is not used. The registers in which these phrases occur are completely at the discretion of the composer. They may sometimes be one octave higher or lower, without altering the nature, interest, or charm of the phrases. At the same time, it can be seen that each phrase is in a definite key, and modulation must occur only between phrases. In No. 2, the phrases proceed by supposition, which under certain conditions creates considerable intensity. The registers in which the phrases occur are here again at the discretion of the composer. In No. 3, all the *responsive* phrases are only varied repetitions of their *opening* phrases. These repetitions may also occur without variations, although they are more dynamic when varied. However, these varied repetitions should be done in a way that the *opening* phrases are easily recognized. In No. 4, all the *responsive* phrases are in an opposing character to that of the *opening* phrases: there is a continuous contrast. It would be unnatural for this melody to be performed by a single voice, for one person could not change constantly from a gay to an angry mood, and *vice versa*;

but two people representing a different character or feeling could perfectly well create this kind of question and answer, creating a marked contrast out of what they are singing. Through writing the melody in the form of a dialogue in this way, the melody becomes more exciting, natural, and impressive, providing it is well-constructed, and above all, well-placed. It is particularly in dramatic music that it may be put to good use, and I am surprised to have never encountered a duo made entirely of this kind of dialogue.

The rhythm in example No. 4 is uneven, although it proceeds in four-measure phrases, because the four measures of *allegro* (although these measures are longer) fill only about half the time of four measures of an *andante,* and the two measures of 4/4 are here equal to only about one measure of 2/4. Thus, the rhythm proceeds in groups of 4-2-4-2-4-2, etc. The continual change from major to minor and from minor to major (in the same key), as shown in this example, can happen in order only to express a similar contrast, and would be most inappropriate anywhere else.

Creating a dialogue (or imitations) out of the figures involves imitations between small figures or rhythms (as shown in example S^5), and the interweaving of the rhythms of the two parts by means of the supposition. By suppressing the small *responsive* phrases, the melody is left with a very regular rhythm (see T^5). In a good melody this should be observed wherever possible. Where two notes are struck together, they should form one of the intervals mentioned above.

The fourth way of writing a melody in dialogue form, where one begins a phrase in one part, and finishes it in another part, can only be used with any success in dramatic music, when the words absolutely require it. Although this procedure may be, on the one hand, quite impressive, it is nevertheless true that on the other, the interest of true melody suffers, because a phrase with two different timbres cannot be properly executed. Here is an example how a melody may be written in the form of a dialogue (see U^5, No. 1).

The above remarks about writing the melody in the form of a dialogue are not only applicable to the duo, but also to the trio and quartet, and finally to all pieces where melodic phrases are placed in various parts. It is very easy to write any given melody in the form of a two or three-part dialogue.

NINTH PRINCIPLE

Practicing melodic forms.

One should bear in mind what has been set forth above concerning melodic *plans, forms,* or *dimensions.* For a good melody to be interesting, it must be placed within a particular plan: consequently, these forms must be understood and practiced. One must therefore compose melodies in (1) small binary form, (2) small ternary form, (3) large single and double binary form, (4) large ternary form, (5) free form, (6) small and large variation form, (7) refrain form, and (8) plain form (*coupe simple*), that is, where the whole melody is developed from one period, as in example M^3 by Sacchini.

By means of these nine principles,[86] and by everything set forth in this treatise, a student with *any* aptitude must show improvement in the art of melodic composition. Remarkably, all that has been noted about this subject thus far does not require a deep knowledge of harmony; every music student can and should begin in this way. Harmony should be taught after the study of melody, particularly since melody nearly always indicates its own harmony, while a knowledge of harmony alone may often result in a loss of melodic interest, for harmony is subject to overindulgence. In fact, harmony considered in relation to melody is quite another thing from harmony considered independently from melody; this is an important point which ought to have been made many years ago.

Because they teach only harmony, instead of three branches of music which are of equal importance, our educational institutions are very limited. These branches are (1) melody, (2) harmony, (3) harmony supporting melody, or their close relationship. As everyone knows, only one of these three subjects is taught, that being harmony. This has had the following results. (1) The natural aptitude for melody is not practiced or developed through study, and moreover, is often stifled when harmony is considered in isolation. (2) We do not yet know the true fundamentals of accompanying a principal melody, and if by chance we come across a pleasing melodic idea, we often muddle it through the harmony, or smother it with the accompaniment.[87] (3)

[86]Or even by means of ten, by adding the one proposed in note 26, that being to create melodies on a single given note in different symmetrical movements, as in example A.

[87]In music, what must be called *clarity* is very difficult to acquire, and there is nothing easier in this art than to be confused. In poetry and oratory, when ideas are directly and precisely conceived, little command of one's language would be required to present them clearly; for, as a legislator in the French Parnasse said: (cont.)

Some composers (like Paisiello and Cimarosa) who were mainly concerned with, and excelled in melody alone, were not great harmonists. In our time this has resulted in the fatal prejudice (which ignorance so readily grasps) that the nature and effects of harmony need not be studied and investigated, and that everything in composition that is pleasing is simply the product of chance and untutored genius. (4) Many skillful harmonists have not excelled in melody, and have obtained only little, or no public success, which has further contributed to the prejudice just mentioned. (5) Of the three European nations that are the most ambitious musically, one has first excelled in harmony and not in melody, then excelled in melody at harmony's expense, and now operates in a very limited context. The second excels mainly in harmony, but very often at melody's expense. The third is still on the way to excelling in both true melody and true harmony. (6) Difficulties in the writing of melody are not recognized, while only those of harmony are considered. (7) Almost all types of music are mistaken for each other. (8) Talented composers who were seriously concerned with both melody and harmony, became equally distinguished in both, like Handel, Jommelli, Haydn, and Mozart. These are the truly great masters in music: they have created the most sensation, and enjoy the greatest and most lasting fame.

Thus, this most important balance between the study of melody and harmony must be established.[88] Both must be studied and taught, or our schools will remain as deficient as they always have been, and their students will always remain mediocre, for the true purpose of art will be missed.

> That which is well conceived articulates itself clearly,
> And the words with which to say it come easily.

In music it is quite different. The composer may conceive his melodic ideas clearly, yet they may appear confused if he does not faithfully observe the other indispensable conditions for obtaining and maintaining clarity, conditions of which we will speak in the Appendix. It is not only *purity,* but particularly *clarity,* which must be recommended and prescribed for students. What is not clear in music (as in poetry and oratory) is badly conceived and badly written, regardless of all the purity possible. On this subject, as on many others, music requires a specific treatise, for evidently, it is not yet known of what musical clarity consists, and what must be avoided in order not to confuse ideas. Works on composition speak only of musical purity and not of musical clarity, which are two quite different things, considering that one can write purely without writing clearly, and *vice versa.*

[88]The prejudice which has prevailed until now, that nothing informative could be said about melody, is therefore contested, not only by this treatise, but also by the *Treatise on the Sublime* by Longin.* This skillful critic analyzed the sublime, which was the most difficult thing in the world to analyze, and of which we yet lack a true definition, for there is none other than: *what is sublime is sublime.* (continued)

Examinations in composition should be given not only in relation to harmony, but also in relation to melody. The student will have to compose an entire cantata which sustains interest only through melody, and which will consequently be accompanied only by a simple bass or continuo; for if one allows him to use the entire orchestral apparatus, most of the resources will be drawn from harmony, and this will set a trap into which, willingly or not, he will fall. After having completely satisfied his judges with respect to melody, he must then be examined in harmony, which should not be confused with melody, for merit may be shown in one and not the other. For this reason we consider it appropriate to present the following syllabus.

OUTLINE OF A SYLLABUS FOR AN EXAMINATION IN COMPOSITION

Musical composition is an extremely difficult art, even when nature has granted us genius. A student who aspires to the title of composer should only be examined after eight years of serious and painstaking study, for only then will he begin to understand his work, assuming that he has been well guided.[89] After considering and observing his own work for this length of time, he may gain the right to the honor of examination. For such a student the following syllabus should be required.

(1) A piece in true church style, that is, in the style of Palestrina, without orchestra, and only for voices in four, five, or six parts. It will be judged in accordance with the style. (2) A cantata for one or two voices, with only a basso continuo accompaniment. This work will be judged purely with respect to the melody, or with respect to accompa-

*Longinus, 1st Century A.D. critic; the name is generally assigned to the author of *On the Sublime*, a seminal work on literary criticism and style. The work's influence was fully realized in France only with its translation by Boileau (1674). Longinus identifies five main sources of the sublime: (1) the power to conceive impressive thoughts; (2) strong emotion; (3) certain types of figures of thought; (4) nobility of diction; (5) and composition, or word-order and rhythm. These qualities closely resemble the notion of "genius" depicted in the Preliminary Remarks, which Reicha develops throughout the treatise. [PL]

[89]In the time of Palestrina, Giovanni Pierluigi da (1526-94), Allegri, Gregorio (1582-1652); Corelli, Arcangelo (1653-1713), and Scarlatti, Alessandro (1660-1725), Scarlatti, Domenico (1685-1757) one could not be recognized as a composer until one could prove, after seven or eight years, with original evidence, that one owed this knowledge to an excellent school. Today it is quite different! The title of composer is granted to anyone who has obtained some success with opera, which, more often than not, is only *original evidence* of ignorance. This is one of the main reasons why so many operas are in vogue for only a moment, and justly return to the nothingness from which they arose.

nying a principal melody with good harmony. (3) A tragic or comic scene, depending on the aptitude of the student; this would be judged only by its dramatic content. (4) A quartet in the style of Haydn, that is to say a piece where one derives the material from two or three ideas at the very most, where each instrument must be independent, and does not merely fill in the parts. This will be judged with respect to unity, and the purity of the four part harmony, which is the basis of all others. (5) A symphony (or overture) for large orchestra. The theme will be given to the student, this being chosen so that the theme easily lends itself to development. The piece will be judged as follows: (1) on how the student handles the orchestra, the appropriate use of the instruments, and the avoidance of confusion; (2) the skill with which he utilizes the motif when it lends itself to development.

It is evident that a student who has satisfied the judges concerning these five conditions, at least up to a certain point, must have a good knowledge of harmony, double counterpoint (at least at the octave, which is the most useful), and know how to write a fugue; for without these, how would he be able to achieve the first, fourth, and fifth conditions of this syllabus? He would never be bold enough to undertake it. Thus, one may dispense with all other tests, all the more since an *examination in harmony* is not an *examination in composition,* and that one may do passably well in harmony, double, triple, and quadruple counterpoint at the octave, tenth, and twelfth, and even passably well in fugue, without deserving the title of composer. The study of true composition begins only after fugue, which is to say where our educational institutions end it. For all that one learns up to the fugue is preliminary to the study of composition.

CONCLUDING REMARKS ON RHYTHM

In order not to lose one's way in the study of rhythm, one must constantly begin with the principle that *rhythm measures the duration of phrases and musical ideas,* and requires that they be distributed symmetrically. This rhythm is therefore comparable to proportions in architecture. Thus, when one says in music that an idea is *cut too short,* or that it is too long, or that it is uneven, one is saying only that the rhythm is flawed, that is, too short or too long. Rhythm is therefore *musical symmetry.* This symmetry may appear in a variety of forms. It is important to understand this variety, particularly with respect to melody. Melodic phrases may follow each other not only in pairs of two, three, four, five, six, and eight measures, but also in:

2—2—3—3—4—4.
2—2—4—4.
3—3—4—4.
4—4—3—3—4.
4—4—6.
8—4—3—3—4.
5—5—4—4—6—6.
6—6—3—3—8.
6—4—6—4.
5—5—3—3—4—4. etc. etc.

The following combinations may also be successfully tried; they have almost never been used because of the lack of studies in melody, and they would therefore become a new melodic resource:

3—4—3—4—3—4.

where the companions are interwoven (see U^5, No. 2), and where there is a symmetry which may be made visible somewhat as follows:

1 2 3
1 2 3 4
1 2 3
1 2 3 4
1 2 3
1 2 3 4

In the same way, 2—3—2—3—2—3, gives the following symmetry:

1 2
1 2 3
1 2
1 2 3
1 2
1 2 3

And again:

5—4—5—4—5—4.
6—3—6—3—6—3.
4—3—4—3—4—3.
6—5—6—5—6—5.
4—5—4—5—4—5.
3—2—3—2—3—2.
3—5—3—5—3—5. etc.

The seven-measure rhythm (which we were not able to adopt prior to these new observations and new rhythmic combinations) may occur: (1) when the rhythm is perfectly divisible into two parts, either 3-4, or 4-3, that is, a resting point must be felt in either the third or fourth measure of the melody, which could replace the half cadence; (2) when it has a *companion,* which is absolutely equal, and which follows it *immediately.* Thus, if a seven-measure rhythm is divided into 3-4, the following rhythm must do the same; and if the rhythm is divided into 4-3, the following must also be 4-3. For in both cases the symmetry will be as follows:

and

1 2 3	1 2 3 4
1 2 3 4	1 2 3
1 2 3	1 2 3 4
1 2 3 4	1 2 3

The first of these two cases can be seen in example U[5], No. 3.

Under the same conditions, one may also obtain: (1) A repeated nine-measure rhythm, divisible into 5-4 or 4-5, with this symmetry:

and

1 2 3 4	1 2 3 4 5
1 2 3 4 5	1 2 3 4
1 2 3 4	1 2 3 4 5
1 2 3 4 5	1 2 3 4

(2) a repeated ten-measure rhythm, divisible into 4-6, 6-4 or 5-5, (3) a repeated eleven-measure rhythm, divisible into 5-6 or 6-5, and (4) a repeated twelve-measure rhythm, divisible into 6-6, 8-4, 4-4-4, or 2-2-4-4.

Studies on harmony over the centuries have taken us so far from everything that relates particularly to melody, that all traces of the art of melody have been lost. As a result, most of our melodies proceed only in four-measure rhythms, and we hardly know how to create melodies in other rhythms. Thus, most of our melodic phrases in four-measure rhythm are hackneyed, and it is difficult, even with genius, to invent original melodies in this rhythm. It will be only in novel rhythmed and symmetrical combinations (and in the above-

mentioned way) that newer, more original melodies will be invented.[90] But to this end, time must be devoted to study, practice, perfect, and strengthen one's skills. The public must also be educated, and familiarized with these new symmetrical forms, but with simple and direct melodies. The public will easily adapt to this, since it reproaches us for giving it little in the way of melody, and often finds what we have to offer hackneyed.

There are rhythms which, taken separately, are defective and non-symmetrical, such as rhythms of 3, 5, 7, 9, 11, and 13 measures; but the immediate repetition of the same rhythm reestablishes symmetry, or a correct balance between these two identical rhythms. Therefore, rhythms must not be considered separately, but together, for in the one case, each rhythm is good, and in the other, they are spoiled, depending on how the composer uses them.

As this work has demonstrated, musical rhythm is a recent discovery, and has nothing in common with the rhythm of the ancients. As everyone knows, the Greeks and the Latins thought of rhythm as a symmetrical combination of short and long syllables, which in their verse resulted in alcaic, trochaic, iambic feet, and so on. Since music could accurately imitate these rhythms with tones, certain melodic figures which expressed this syllabic symmetry were also called *rhythms*. Thus, one said that such music had a dactylic, trochaic, or iambic movement, and so on. It is with respect to this latter definition that most authors (even today) have used the word rhythm when speaking of music. True musical rhythm is much different, however, from the music of the ancients; the latter measures only the syllables, while the former measures ideas. If the Greeks had known about this important symmetry of ideas, presumably they would have made a point of applying it to poetry and oratory. For if the phrases in these two arts were measured, as in the example of our beautiful melodies, it is clear that they would acquire a new degree of perfection and discover thereby a truer way of charming the ear. This is, therefore, a matter

[90]It appears to me that ballet music may also take considerable advantage of these various rhythmic combinations. Instead of restricting melody to unaltered 4+4 rhythms, it could benefit from these new combinations. Such attempts could not be better realized than by M. Gardel,* if he collaborated with a skillful composer capable of opening up other avenues in this genre.

*Gardel, Pierre-Gabriel (1758-1841), French dancer and choreographer. He began his career at the Paris Opera in 1776, becoming ballet master and choreographer in 1787, a post he held until 1816. He wrote the programs for his own ballets and was an accomplished musician, performing a violin solo in his ballet *la Dansomanie* (it was common during this period for ballet masters to accompany dancers on the violin). His principal ballets include: *Télémaque* (1789), *Psyché* (1790), *The Judgement of Paris* (1793), *The Prodigal Son* (1812), and *Prosperine* (1818). [PL]

which could give rise to new and instructive treatises. Prose rhythmed in this way could be equivalent to versification. It would be important to determine if Isocrates' style of melody[91] which was so praised, did not result from this symmetrical measure of ideas. Perhaps something of this latter quality exists in the most revered works of modern poets and orators; good fortune, supported by feeling and a delicate ear, has led them to discover symmetrical measure. Could not the principal rhythmic procedures, as important for both poetry and oratory, be discovered by strictly imitating the best melodies with poetic phrases, rendering them as well rhythmed as melodic phrases?[92]

[91]Isocrates (436-338 B.C.) Athenian orator and rhetorician, was a leader of conservative Panhellenic opinion which he expressed in orations written mainly for others. [PL]

[92]Reicha seems unaware that this issue had long been a matter of discussion in the discipline of rhetoric. In *The Art of Rhetoric,* for example, Aristotle states: "The form of expression should be neither metrical nor unrhythmed. The former is unconvincing because it seems artificial .... On the other hand, the unrhythmical is indefinite, whereas the form should be defined, though not metrically, because the indefinite gives no pleasure and is hard to recognize." Quoted in *Ancient Literary Criticism,* ed. D. A. Russell and M. Winterbottom, Oxford University Press, (Oxford, 1972), 146. [PL]

APPENDIX

ON THE ART OF ACCOMPANYING MELODY WITH HARMONY, WHEN THE MELODY IS MORE PROMINENT

The relative superiority of harmony and melody has long been the subject of debate. This important question is not yet resolved. This is because a precise distinction between these two subjects has not yet been made. Harmony and melody are very different from one another. Therefore, each must be duly recognized, and they should not be confused. Harmony alone may hold our interest, depending on how it is made, conceived, and felt by the composer, and according to how it is performed. It has cadences, phrases, ideas, and may have its own rhythm, periods and forms, all independently of melody. On its own it may produce emotions of all kinds, and consequently may become a great art, apart from melody.[1] Therefore, music has two different means of sustaining interest, not to the same extent, of course, but still

[1]Without the important discovery of harmony, our most famous composers would have remained unglorified, and perhaps totally ignored; for without harmony, music would not have been able to develop and rival the other fine arts. Without harmony, melody itself would have remained within very confined limits. This is proven to us by Psalmody (formerly called melody) prior to the period of this discovery. J. J. Rousseau, and after him the Spaniard Eximeno, spoke complete nonsense when they tried to prove that harmony was only a Gothic invention.* Rousseau prided himself as a composer, and all his work in this art has only been done with the aid of harmony, and very often what harmony! From everything in music that had formerly so deeply impressed and so strongly electrified him, was harmony excluded? What are the masterworks of this art in which harmony does not figure?

If a composer wished to portray something truly Gothic, what better way than to create a progression in unison of all voices and instruments for an entire piece of music. Indeed, would this not contrast strikingly with the *Gothic* opinion of Eximeno?† The art of melody has been neglected since harmony has become the only preoccupation. But this has not prevented, since this period, the creation of extremely pleasant, ingenious, and masterful melodies, and nothing is truer than the fact that harmony has powerfully contributed to this perfection of melody. If uneducated musicians, without genius or talent, abuse harmony and often render it barbarous, harmony itself must not be blamed. If the harmony of our time weakens melody, is overbearing, oppressive or stifling, it is unfair to blame harmony; it is we who should be blamed. To say that harmony is a Gothic invention (of which the Goths themselves had no idea) is as unjust as to claim that everything most worthy in architecture is only a barbarous invention. To confuse a thing with its misuse is pardonable in ordinary people, but not in thinkers. (continued)

as powerfully, while the other arts have only one. And furthermore, music has a third means, which is the interrelationship of harmony and melody.[2] Harmony also has the advantage that it may often do without melody, at least regular melody, whose principles we have demonstrated, while melody attains its full splendor and produces its maximum effect only when blended with harmony. This leads to the following classifications of musical works. (1) Purely harmonic works, where melody plays only a secondary role, as for example, in most chorales, ensemble pieces, declamatory arias, recitatives, caprices, preludes, fugues, the fantasy, and many imitative pieces. (2) Works where melody is the principal goal, and harmony is completely subordinated to melody, as in songs, romances, national airs, extended arias (sung rather than spoken), most ballet music, duos, and solo instrumental works, etc.[3] (3) Mixed works, where interest is sustained

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Besides, harmony is not an invention, but a discovery. Nature prescribes its laws; it is positive and not conventional. Harmony, raised to a high degree of perfection, can only be a characteristic of the most civilized nations, and will always remain ignored by the Goths, of which each century unfortunately furnishes a considerable number.

*Reicha undoubtedly refers here to a passage in the article "Harmony" in Rousseau's *Dictionary,* although he quotes Rousseau out of context. The passage in question is prefaced with arguments supporting Rousseau's belief that the predominance of harmony in European cultures has been achieved only at the expense of melody. This is an extension of his claim, also set forth in his *Essay on the Origin of Languages* (c1760), that melody and language were originally one and the same. Rousseau argued that other musical cultures not dominated by harmony developed more intricate and expressive melodic resources. He thus saw the development of harmony in European music as reducing the capacity of melody to express subtle nuances of feeling. It is with this in mind that Rousseau claims: "When, I say, we pay attention to all of this, it is very difficult not to suspect that all our harmony is but a gothic and barbarous invention, which should never have been followed if we had been more sensible of the true beauties of art, and of music truly natural." Rousseau goes on to admit that harmony *is* capable of expression, but only to the select few capable of understanding it. See *A Complete Dictionary of Music*: 191. [PL]

†Eximeno y Pujades, Antonio (1729-1808), Spanish Jesuit, musicologist, and mathematician. His work, *Dell'origine e della regole della musica, cola storia del suo progreso, decadenza e rinnovazione* (Rome, 1774), advocated the abolition of strict rules of harmony and counterpoint, severed links between mathematics and music, and applied the principles of prosody to musical composition. He was one of the first to set forth the doctrine that the object of music was to express feeling, and proposed that the musical systems of each country be founded on folk music. These controversial ideas exerted considerable influence on musical aesthetics of the time. Reicha's criticism of Eximino's "Gothic opinion" was an unfortunate choice of words, for Eximino himself criticized certain music as "Gothic" in a manner consistent with Reicha's aesthetic of compositional unity, as can be seen from his remark: "Such is the delight to be had from a Gothic music: each part in itself is very beautiful; but everything together will form a monster..." *Dell'oringine e della regole della musica*: 402. [PL]

[2]Thus, there is a triple connection between vocal music, melody, and poetry and harmony.

[3]Since this second means is generally confused with the other two discussed in this treatise, we make here the following remarks. When only melodic interest is intended, the objective is to fix the listener's attention solely on the melody. In this case, the melody may do (cont.)

through melody or harmony, or else where harmony is more than a secondary part, even while accompanying the melody. This is exemplified in overtures, symphonies in general, quartets, and almost all instrumental music, the obbligato recitative (as sung in Italy), choral and instrumental pieces which must also be melodious, either in whole or in part, and religious music which gives melody and harmony equal weight.

By the same token, composers' abilities should also be classified, for some are outstanding in only one of these three genres, while others have excelled in all of them.

Music lovers can also be divided into three classes. There are those who appreciate only one of these three genres, not having learned to appreciate the other two. Those who are more informed appreciate all three.

Having made these necessary classifications, we return to the connection between melody and harmony, which is the topic of this chapter, and which has as its principal objective the second above-mentioned musical genre.

In considering melody and harmony separately in such a relationship, it may happen that one is perfect in isolation, but that the

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without harmony if need be, although it is not usually performed without accompaniment, nor is there sufficient reason to do so. In this case, the harmony accompanies the melody, and alone is of little interest, very often vague, uncertain, and poorly defined. For, if on the contrary, the harmony here were colorful, erudite, and too overbearing, it would claim our attention, diverting it from the melody. Even though well constructed, the melody would no longer predominate, and these pieces would tend toward the first or third above-mentioned methods, instead of belonging to the second. It is important to make this distinction, without which there would be one less procedure. This, instead of enriching the art, would impoverish it, and deprive it of a sure way of affording pleasure.

There are two ways of accompanying a melody, and they must not be confused: the first uses an erudite harmony, and the second, harmony that is simple and natural. It is not a virtue to use erudite harmony where it should be simple, but rather an error of judgement by composers who, instead of varying these procedures, easily tire the listener's attention by continuously using riches of the same order. The genre of predominant melody is the most appropriate for the theatre. The greatest composers of dramatic music have always preferred it. The most successful operas are precisely those with the most melody, which is natural and simple, three invaluable qualities of dramatic music, for everyone can appreciate them. In the theatre, the first law is to please. To this end, Science must often consent to yield to the Graces.

In this second type of work, harmony requires only the study of simple counterpoint, which precedes that of double counterpoint, canon, free imitation, and fugue. These latter four subjects, so indispensable for other musical works, are not absolutely necessary for accompanying a predominant melody. A more felicitous and rarer degree of inspiration is required to create true melodies which are original and interesting. This level of inspiration must replace what knowledge, properly speaking, here sacrifices, and which may be used more successfully elsewhere.

relationship is bad. It is not a matter here of impure harmony resulting only from the error of a novice, but of the worst errors that the most skillful harmonists themselves easily commit in this regard, if they do not have the specific training, never brought up in our educational institutions.

The harmony accompanying such a melody must observe the following. (1) Harmonic cadences should accord with melodic cadences, that is, when the melody has a half cadence, so should the harmony, and the same applies for the perfect cadence. For, if underneath a perfect melodic cadence, the harmony makes another cadence (for example, an interrupted cadence), clearly the melodic period, which should be ending, is interrupted and not finished. In short, poorly placed harmonic cadences ruin melodic cadences and consequently ruin the rhythm of the melody to the extent that a melody, although perfectly well phrased when it is considered apart from harmony, has the effect of a badly-phrased melody.

(2) The harmony should be in character with the melody which it accompanies, that is, create a similar impression as the melody, and not contradict it with a different character. Otherwise they ruin each other, and interest is not sustained, for our attention cannot focus on two different things at a time, or at least can grasp them only with considerable difficulty, resulting in fatigue, often to the point that our attention is lost.

(3) If the harmony is too strong, overladen by a multiplicity of instruments, or by a poor choice of movement, the melody is overwhelmed and our attention is diverted, being lured and held by the harmony. In this case, interest in the melody is lost, and the composer has failed in his objective.

(4) If the harmony uses chords from a key other than that of the melody (which is quite possible and happens frequently with many composers), it contradicts the melody in a most unpleasant way, and destroys its charm: one hears the harmony modulate, while the melody remains in the same key, which results in one contradicting the other. The harmony thereby further harms the melodic cadences which can no longer be felt.

(5) When chords follow each other too abruptly, the melody finds itself entwined with the chords and weighed down by the harmony; it no longer floats above them, and becomes, so to speak, only part of their accompaniment.

Harmony therefore becomes quite another art when it accompanies a predominant melody. We do not have a treatise on this important subject; as a result, very skillful harmonists often do not know how

to accompany such a melody well. We will attempt here to clarify the above through further discussion and examples.

I.
ON THE CONTACT OF HARMONIC AND MELODIC CADENCES

One of the most important points in this union is to understand and properly observe the relationship between harmonic cadences and those of the melody, without which melodic resting points and the rhythm are completely destroyed, as is the melodic interest.

There are only two notes in a given scale for harmony to cadence on: the dominant for the half cadence, and the tonic for the perfect cadence (see V^5, No. 4). Thus, when the melody makes a half cadence on one of the following three notes (see V^5, No. 5), the harmony may accompany them only as in example V^5, No. 6. Any other note in the bass and any other chord on this note would spoil the melodic half cadence.

The fourth melodic half cadence made on the third, or mediant, as in example V^5, No. 7, may be accompanied by harmony only as in example V^5, No. 8). Here the harmony must make a perfect cadence, while the melody makes only a half cadence. This is because harmony lacks half cadences (for there is only one as opposed to four in melody), and in this case it suffices that the melody make a half cadence on this note. However, in order to rectify this lack of harmonic cadences, one sometimes accompanies (in major keys) this melodic half cadence on the third as in example V^5, No. 9, that is, one borrows the harmonic half cadence of A minor to accompany the melodic half cadence on the third of C major. But this must be done sparingly, for in this case the harmonic half cadence is too bright, and therefore may easily spoil the character of the melody. M. Méhul has used it well in the romance of *Ariodant: Femme sensible.*[4]

In accompanying the melodic half cadence on the dominant, one sometimes uses the tonic chord in root position, when the latter is preceded by the perfect chord of the subdominant, as in example V^5, Nos. 1-2. With regard to this chord of the subdominant, this cadence is a kind of harmonic half cadence, and although weak, it may sometimes serve to vary harmonic half cadences, providing it is

[4]Méhul, Etienne-Nicholas (1763-1817). Renowned for his symphonic technique and many important *opéras comiques,* Méhul was examining the *Treatise on Melody* for the Académie at the time of his death. [PL]

appropriate for the melody. It would be a mistake for the composer to accompany this phrase in the manner shown in example V^5, No. 3, for the harmony and the melody (in accordance with this harmony) would have a perfect cadence when the melody requires only a half cadence.

A perfect melodic cadence (which consequently ends one of these periods) may be accompanied only as in example V^5, No. 10. Any other bass, and any other chord would break the perfect melodic cadence and result in an incomplete period, and the period itself would be broken. In this case, it must even be ensured,[5] as much as possible, that an accompanying part which occurs above the melody (as often happens in the orchestra) finishes on the tonic, and not the third (which is overused), or worse still the fifth of the tonic, for as the upper part this weakens a perfect cadence's sense of closure, which the melodic cadence requires (see X^5, Nos. 1-3). In No. 1, the upper part in the accompaniment makes a half cadence, while the melody requires a perfect cadence. In No. 2, the perfect melodic cadence is thwarted by the *G* in the accompanying part above the melodic cadence. No. 3 is fine because the highest part has a perfect cadence, as does the melody. The composer must have a particular and legitimate reason to proceed as in Nos. 1 and 2. This may be done in a case where a ritornello a few measures long follows the melodic period, as in example Y^5. This short ritornello naturally prolongs the melodic period and finally completely ends it, although the melody's period finished four measures earlier with the perfect chord of the tonic. This chord must, without exception, and in spite of the ritornello, always happen here, otherwise the melody is not concluded.

Composers sometimes do not observe this principle (even well-known composers, such as Pergolesi in his *Stabat*) by breaking the perfect melodic cadence with the harmony at the point where a ritornello follows. They forget that the perfect melodic cadence may be interrupted by movement in the instrumental parts, and by the rhythm (the supposition), but never by the chord which must always be the *perfect chord of the tonic in root position.* This fault has always offended me, by creating a desire for the melody's return which is not forthcoming.

When the melody has an interrupted cadence, so may the harmony, or it may have a perfect cadence (see Z^5, Nos. 1-12). No. 1 has a perfect harmonic cadence, and the others have interrupted cadences both in the melody and in the harmony.

5Here Reicha has inadvertently written "avoided," which I have corrected to "ensured," as the context clearly indicates. [PL]

When a composer wishes to interrupt the perfect melodic cadence to prolong the period, it is always better to do so in the melody rather than in the harmony alone. Nevertheless, the melody may be interrupted by the harmony, as in example A^6, Nos. 1-6. But these six interrupted harmonic cadences should not be used when the melody concludes the period.

OBSERVATIONS ON THE PEDAL, IN RELATION TO MELODIC CADENCES

A melodic cadence on the pedal may occur only in the following cases (see B^6, Nos. 1-2), that is, the melodic cadence on the third of the scale must be on the perfect chord of the tonic, as in No. 1, and the other three melodic half cadences must be on the perfect major chord of the dominant, as in No. 2. If this important rule is not observed, but contradicted, the pedal becomes offensive, because the melody remains without a cadence (see C^6). Everyone must feel here that the melodic half cadence produces an unbearable effect, because it creates with the pedal a strong dissonance which breaks any impression of a cadence. A perfect cadence may never be made on a pedal; but when the melody (after having made a regular perfect cadence with the harmony) prolongs this cadence as in example D^6, No. 1, it may make this prolongation on a pedal. In this case, the pedal is well-placed and its effect is always ensured.

It sometimes happens that a melody, as an exception, should make only a half cadence on the tonic (see D^6, No. 2). In this case, the harmony provides accompanimental support in one of the following six ways (see E^6). The harmony sufficiently weakens the impression of the perfect cadence which the melody would appear to make here. The first way is not good because it affirms the perfect cadence of the melody instead of weakening it, and could happen only in the possible case where these four measures formed a small period. The other five possibilities are all good because they positively affirm that these four measures of melody represent only one phrase of a period, and not the period itself. And since these five harmonic accompaniments have very weak cadences (two are even interrupted), they thereby temper the melodic cadence which here would appear too strong for a half cadence. Such are the processes of the intimate connection between melody and harmony.

For the same reason, it is preferable to accompany the following melody with the harmony shown here, because the melodic cadences appear too strong (see F^6, No. 1). The harmony does not cadence here under the two first melodic half cadences, and yet these latter are sufficiently pronounced by the melody itself.

Often, not having a harmonic half cadence beneath a melodic half cadence is of less consequence than having an incorrect cadence. For there are cases where melodic half cadences may do without harmonic half cadences, and where the composer may consider melodic half cadences as quarter cadences. Sarti sensed this, and accompanied the first period of his aria (see A^4, with the adjoined figured bass) so that the melody has two half cadences, while the harmony has none. Thus, this melody appears to have only one period of a single member and a single rhythm: a most pleasant effect. Every rule has its exceptions, but every good exception has a legitimate cause. Every true artist must search for this cause so as not to misuse these exceptions at the expense of good taste and good sense. Harmony has a number of excellent exceptions; why then, in melody and in the union of harmony and melody, should exceptions not occur from time to time?

II.
ON THE RELATION OF CHARACTER BETWEEN MELODY AND HARMONY

When the melody is sweet and natural, the harmony should not be intense and studied; it must be simple and natural, like its melody.[6] Composers are lacking in judgment, sensitivity, taste, and experience when they wish to always shine as clever harmonists. Ends must be attained with the simplest means; throughout the ages this has been the principle of the great masters. When the melody produces a given effect, little is needed on the part of harmony to support it. And yet this economy of means often appears difficult to find; we think that we are using too few resources, and thus use too many. This is the great snag. One forgets that everything loses value when misplaced; and what is direct, simple, and natural gives as much pleasure to true connoisseurs as to those who are not. So many pieces are devoted only to knowledge! — here they must demonstrate value in a profound and ingenious way.

[6]A sad melody, or one which should express grief, requires a more somber and melancholy harmony. When the melody expresses a great passion, it should be accompanied with a livelier harmony, without being complicated.

Nothing is easier than to be mistaken when accompanying a melody with harmony. In this regard, the character of different chords must be considered. Some are sad, somber, and painful; others are serious, strong, and brilliant; still others are simple, direct, and natural. Generally, harmony considered on its own is somewhat obscure. But through different movements (or note values), harmony may be given varying degrees of lightness and gaiety. Once again, the composer must always pay attention to the character of the movement, and choose what best suites this or that melody.

A light and simple melody requires many consonant chords, but very few dissonant ones. All the chords in example F^6, No. 2 should be avoided. Diminished chords should rarely be used (see F^6, No. 3), as well as suppositions or suspensions, which are too serious in nature. The accompaniment should not move too quickly, otherwise the harmony would become too heavy, because chords cannot move as quickly as the tones of the melody, *and many melodic notes must fall on a single chord.*

A sad melody expressing grief may use all the above-indicated chords. But even here they should not be overused, for too many in the same piece make the harmony seem forced, and consequently neither clear nor natural. The movement of the parts should be not be as light here, but more connected, and never abrupt.

Impassioned melodies should be accompanied by well-chosen, vigorous movements, but never complicated. Through these movements everything in music is expressed, and not (as so many composers falsely believe) by complexity, too rapid a succession of chords, or by studied chords and frequent and strange modulations.

Examples of how to accompany a *predominant melody* may be found in the scores of Paisiello and Cimarosa, and in a richer genre, in those of Mozart; but the latter must be imitated with considerable restraint so that the accompaniment not become too complicated for a given melody. We thus conclude our discussion of this *second genre.*

III.

THE HARMONY ACCOMPANYING A MELODY SHOULD NOT BE EXCESSIVE AND REQUIRE A STRONG EXECUTION

When one considers that the melody of an aria sung by a solo voice is accompanied by an orchestra of twenty-four, thirty, and forty or more players, one can understand how easy it is to overload the accompaniment to the detriment of the melody. The overuse of wind instruments (more piercing than the strings) whose sharp sounds soar

above the melody, the overuse of orchestral forces, and the poor distribution and overuse of loud dynamics, all contribute to spoiling the charm of even the most pleasant melody. In general, (1) the entire orchestra must never be used to accompany the melody; it may be used only in ritornelli; (2) high notes, that is, those which are higher than the melody, should be used sparingly; (3) loud dynamics should also be reserved for ritornelli, sometimes for final measures of periods, and for the coda. During the course of a melody one should use here and there *mezzo-forte, reinforzando,* and *forte-piano,* instead of *forte,* and use only *piano* as much as possible.

In Handel's time, operatic arias were composed with only bass accompaniments, the other instruments being reserved solely for ritornelli. Unfortunately, these kinds of arias are no longer used; they are always effective when made and performed properly, and when appropriately placed, especially with frequent small ritornelli which form a dialogue between the voice and the orchestra. In fact, the combination of these ritornelli with the voice accompanied by the bass was perfectly mastered, and must have produced interesting contrasts and a remarkable variety. It is partly with these kinds of arias that the famous singer Farinelli (at the beginning of the eighteenth century) enchanted his audience in such an extraordinary manner.

IV.

HARMONY AND MELODY SHOULD NOT IMPLY SIMULTANEOUSLY TWO KEYS OF DIFFERENT CHARACTER

It is often possible (and easy for an untrained harmonist) to accompany a melody with harmony that creates the impression of a different key than the one required by the melody (see G^6, Nos. 1-2). In No. 1, the melody is in G, as is the harmony; everything is in agreement. In No. 2, the melody is in G, and the harmony is in E minor, and although the latter is well-constructed, it nonetheless spoils the character and charm of the melody. It darkens it, and turns its two perfect cadences (in No. 1) into two half cadences; consequently, the melodic period is not concluded at the end of the two reprises. The melody is thus twice left hanging in the air, because there are no periods.[7]

[7]Before discovering melodic cadences, I could not understand why the harmony in No. 2 gave me the impression that this air was defective, although by itself it is quite regular. On considering the reasons for this bad effect, which I felt particularly at the end of each period, I finally discovered that these two periods were incomplete because of the harmony, and that the melody required continuation.

In a well-developed piece, as for example, a quartet or symphony, where a melody is often repeated and where one tries to make these repetitions interesting through variety of harmony and accompaniment, a melody may sometimes be accompanied successfully as in No. 2. But in a piece devoted entirely to melody, such as an aria, these are inexcusable faults. In composition, nothing is easier than to ruin the charm and the interest of a melody by such a procedure, for all melodic phrases can be varied harmonically. For instance, the melodious phrase in example H^6 may be accompanied in sixteen different ways, which we demonstrate for the sake of curiosity, and to show how, in such cases, one should be careful not to overuse harmony's riches (see H^6, Nos. 1-16). Each of these sixteen examples has a different effect which more or less supports the melody. The composer must choose amongst them, and not spoil the melody with an inappropriate decision. At each step the composer must be guided by sound judgment and impeccable taste, perfected by experience.

Small passing modulations to relative keys may be used successfully when the melody itself indicates them, and even when it does not (see J^6, Nos. 1-2). In codas which end large works, a more interesting harmony may be used in order to create a more spirited conclusion (see K^6).

V.
CHORDS SHOULD NOT CHANGE TOO OFTEN OR FOLLOW EACH OTHER TOO RAPIDLY

For a melody to be interesting, many notes should be set to only a few different chords, and consequently, the chords not follow each other too rapidly. It is this rule in particular that composers most often break. For example, if the melodic phrase in L^6 were accompanied in the following way (see the harmony of L^6), particularly in a fast movement, the melody's charm would be spoiled, and the phrase would become totally harmonic; the principal part would complete only the harmony. This type of accompaniment can happen only where the harmony predominates. In the contrary case, the melody should glide above the harmony, with many passing notes and appoggiaturas. Thus, the above-mentioned melody (which is of purely melodic interest) should be accompanied as in example M^6, Nos. 1-3, where the chords are changed only twice, instead of twelve times, as in example L^6.

When the melodic phrase requires calm, it is accompanied as in M^6, No. 1. When more ardor is demanded in the accompaniment, this

is achieved as in M^6, Nos. 2-3. In these three cases, only three chords are seen, *C, F,* and *C.*

These last three ways of accompanying a predominant melody are infinitely preferable to example L^6, although the latter has a much richer use of harmony. It is worth noting here that the modifications of a chord with passing notes, grace notes, suspensions, and syncopations, often have more charm and novelty than the chord itself, and that all these modifications have the effect on our ear of as many different chords. This is why we often like to hear melodic phrases accompanied by thirds and sixths, with a very simple bass (or pedal), and phrases with double passing notes, double grace notes, double suspensions, and double syncopations. Thus, the melody in example N^6, No. 1 has little charm, because there are almost no passing and no grace notes, it is too dense, and there is overabundance of root position chords which follow each other in quick succession. However, the reverse holds in example N^6, Nos. 2-3, which we find more charming, especially No. 3 where the movement of the inner part makes this phrase even more effective.

Thus, few chords are needed to accompany a melody well, although many modifications of these chords are required through the above means, and through the use of various note values. However, in slow movements, such as *adagio, largo,* and *andante,* the melody sustains more chord changes than in fast movements.[8] This is because there is enough time in the first case to grasp the chord changes. Also, because they do not belong to the harmony, grace notes and passing notes may be dissonant, depending on their duration, a danger one need not fear in fast movements.

VI.
OBSERVATIONS ON THE CHORDS OF THE MAJOR AND MINOR KEYS, IN RELATION TO MELODY

There are six perfect chords in a major or minor key (see N^6, No. 4). Apart from these, there are three chords of the seventh in the major key which may accompany the melody, and two in the minor key (see N^6, No. 5).[9] To these, add the two chords in N^6, No. 6. Thus, there

[8]Examples of this genre are the religious march by Mozart in *The Magic Flute,* and Gluck's *Alceste,* which we have cited as two-period melodies (see P^3 and S^3).

[9]I do not count here the chord of the major seventh, for example, C, E, G, B natural, and F, A, C, E natural, which are both found in C major and A minor, because it cannot be used to accompany a melody, except in rare cases and under certain harmonic conditions. These can be seen in example Q^6, Nos. 6-9, where the chord F, A, C, E natural is found in first (cont.)

are eleven different chords in the major key, and ten in the minor, all of which are excellent for accompanying melody, although the modern Italians (that is, since Paisiello) almost never use the chords marked with the sign (+), and very rarely use the diminished seventh chord which abounds now in Germany and France, where it is generally overused. The Italians consequently do without these six chords in accompanying their melody, and without a justifiable reason.

In considering, (1) that nearly all these chords may be inverted in different ways, (2) that they may be modified in numerous positions, as, for example, the dominant seventh chord (see O^6), (3) that the note values may be infinitely varied (see P^6), where the dominant seventh chord may occur in a variety of ways according to the note values, (4) that the grace notes, passing notes, syncopations, suspensions, and the pedal further provide the chords with infinite modifications, and (5) that permutations of these six chords provide 3,628,800 possible connections; in considering, I say, all of this, one is astounded at the inexhaustible quantity of resources available to the composer to accompany melody. But how many traps does this quantity of resources not lay for the composer, unless supported by perfect sensibility, sound judgement, and exquisite taste! On the other hand, if he ignores these immense riches, he functions in a very narrow and ordinary sphere from which he may never escape.

For proper use of the three chords of the seventh (see Q^6, No. 4) in the art of accompanying melody (they are rarely used owing to a lack of knowledge), see examples Q^6, Nos. 1-3. The melody must be suited to the required chord progressions indicated, in order to use these three chords of the seventh. If the melody is not easily adaptable, it is advisable not to use them. The melody's character should also be considered, so as not to treat it inappropriately, for this chord progression is somewhat melancholic, and is not suited to the melody's light and happy nature.

As for modulations which the melody cannot make in an obvious manner without the support of harmony (as for example Q^6, No. 5), they should not be used excessively, for here the melody is obliged to make sacrifices for the harmony. For such a modulation to be fully effective without spoiling the unity of the melody, it should be used

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and second inversions (which are the most charming), and where this series of chords occurs in the minor key this should be observed.

only once during a large piece devoted primarily to melody, as in an aria, for example.

In general, harmony is very useful to melody during modulation, for it has the most efficient means to determine it in a prompt, decisive, clear, and indubitable manner. Modulations which occur only melodically are often somewhat vague, weak, and uncertain.

This is what we have judged to be the most worthy of comment on the art of accompanying a predominant melody. The following five Principles will be added to the nine Principles which precede the *Appendix,* to practice the art of accompanying this kind of melody.

TENTH PRINCIPLE

The proper blending of harmonic and melodic cadences, according to the principles indicated on page 105

With respect to the quarter cadences which separate one melodic figure from another, harmony is as rich as melody, for like melody, it can create the feeling of a quarter cadence on each note of the scale.

ELEVENTH PRINCIPLE

Accompanying a melody with chords of the scale indicated by the melody, except for small passing modulations.

The melody, whether it modulates or not, always creates the feeling that its phrases are in a sufficiently defined key which is easily recognized. If the melody changes key, so must the harmony, in the clearest and most satisfying way. In the new key the composer finds the same number of chords as in the original key, and uses them for as long as the melody remains in this key. In this way, he leads the melody strictly from key to key.

TWELFTH PRINCIPLE

Accompanying a melody with as few chord changes as possible

We have seen in this *Appendix* that a melodic phrase may have too many chord changes, which are almost always reducible to a half, a third, or even a quarter the number, an important fact for the student to know. In this regard, he must know how to distinguish perfectly the number of melody notes that are passing or grace notes, otherwise he will always give too many chord changes to the melody, and thus spoil its charm. The study of *simple counterpoint* allows him to analyze a melody to this end. Therefore, the student is well advised not to work

always in four part harmony, but to vary it often with two and three part harmony, and even (when the melody lends itself naturally) use small unison phrases, which may also be used very successfully in ritornelli from time to time.

THIRTEENTH PRINCIPLE

Accompanying the same melody with different movements resulting from various note values.

This variety of movement must not alter the original character of the melody. This is a very important exercise, for harmony's great charm lies in the appropriate choice of movement in the accompanying parts. Through these diverse movements, the charm of the melody itself is heightened and variety maintained, without spoiling the unity of the piece.

FOURTEENTH AND LAST PRINCIPLE

Inventing a melody above a given harmony.

One sometimes wishes to invent a melody above an already established harmony (particularly in theatrical music), as, for example, in an ensemble piece, or in a chorale, where a melody of eight to sixteen measures is needed. It is superfluous to note that a melody written under these conditions cannot be as charming, but the interest here is not purely melodic, but simultaneously and even primarily harmonic. To realize this Principle, the harmony should observe the rhythm through symmetrically placed cadences (see R^6).

The melody which might be written over this harmony is something like that in example S^6.

After having analyzed everything which concerns true melody, and having set forth the principles of accompanying a predominant melody, we may now, when a melody does not have the required effect, indicate why.

Performance apart, a melody may be deficient, (1) in the *rhythm,* which is little, or not at all observed; (2) in the *figures,* which are either worn out or do not express anything, and which are uninspired; (3) through the absence of an *appropriate form,* through which the ideas are arranged so that they easily intertwine and characterize the whole piece; (4) through *monotony,* because the artist has not sufficiently

varied the sound, cadences, keys, range, and also often the rhythms; (5) through an unsuitable *timbre* for the melody; (6) through the absence of *unity,* which results from the lack of a close relationship between the ideas, and creates an image of confusion that we find unpleasant; (7) through overly long *phrases* or *periods* which are difficult to grasp and even more difficult to retain, which results in obscurity, and tires our attention to the point of directing it toward something completely different; (8) finally, through an *accompaniment* which goes against the melody, covers or stifles it, and draws our attention primarily to the harmony, which spoils the melody and rarely compensates for the charm thus lost.

SUMMARY

OR

CONCLUDING REMARKS ON MELODY AND HARMONY

Melody proceeds through consonant and dissonant intervals, just as harmony proceeds through consonant and dissonant chords. Melody almost always indicates the harmony required for its accompaniment, and very little ability is needed to find it. Harmony, however, does not indicate true melody, and composers who are used to seeking melody through harmony alone are usually only mediocre melodists. True melody always communicates real meaning to our feeling, whereas harmony most often is only vague.[1] This is why everyone finds melody more comprehensible than harmony. It has therefore been a great error to claim that harmony is tangible and melody indistinct. But harmony may also occupy and interest our minds in as much as it delights our senses and speaks to our feelings, although less precisely than melody, which speaks directly to the heart. Harmony embraces an area so immense that a whole generation may become lost in it.[2] Years of practice are required before our ears become conditioned to grasp even a fraction of its combinations. The simpler melody, with much less novelty and extravagance, is at once appreciated upon hearing. Nevertheless, for the artist (as we have proven), melody is an art which needs, at least as much as any other, finesse, exactitude, regularity, meticulous care, and rhythmical and symmetrical combinations.

It has been claimed that melody and harmony are only one and the same thing, and that one may not happen without the other. The assertion of such axioms is devoid of common sense, and does not consider the nature of music or take into account our everyday experiences which contradict this argument. Harmony and true mel-

[1] In the same way, harmony may acquire a more definite meaning, according to how the artist has conceived it.

[2] I proposed, a number of years ago, to note everything that could be said *about a single chord* (the perfect chord of C, E, G). To the extent that I have advanced in my research, I have discovered that the matter is so extensive, that only with difficulty could it be exhausted. I have been obliged to abandon the project.

ody are so different from each other in so many respects, that one is barely able to make another comparison other than the fact that each are formed and composed of tones, a fundamental and indispensable condition for everything that exists in this art. But, it is said, there is an intimate union between melody and harmony, as there is between music and poetry. Undoubtedly, melody has more brilliance and interest when supported and sustained by harmony than when it functions alone,[3] and harmony in turn is more charming when also embellished by melody. But this does not prove that one cannot exist without the other, no more than one can say that lyric poetry cannot exist without music, and *vice versa;* such eccentric ideas have also been put forward.

When the compositions of the celebrated Palestrina, Allegri, Scarlatti, and Bai[4] (which consist only of well-conceived harmony and in which there is almost no melody) produced such wondrous effects on the audience in the Sistine Chapel, these effects and sensations emanated solely from the power of harmony sustained through a perfect execution. This then, is clear proof that harmony has the means of maintaining our interest, independently of what we call true melody.[5]

Is it necessary to cite every occasion in which melody is enjoyed without the harmonic accompaniment? In social gatherings, in factories, in fields, in forests, on the water and in the mountains, is one not enraptured, transported, and moved upon hearing unaccompanied song? Why would we have so much pleasure in listening to Venetian barcaroles, Basque airs, Spanish boleros, and so many other national songs, if they were nothing without harmony? I myself have often had the pleasure of hearing entire scenes sung unaccompanied by famous virtuosi. Does all this not prove incontestably that melody greatly affects us, considered apart from harmony? Let us give credit where it is due, not confuse their diverse effects, not appreciate one at the expense of the other, and recognize:

(1) That we find melody charming independently of harmony.

[3]In this union, harmony may often be very useful to melody, in that the former can accompany the latter in a way that renews, so to speak, a hackneyed melody. And such a melody which, taken separately, has little to say, acquires from harmony a new brilliance and a new interest.

[4]Baj [Bai, Baij], Tommaso (c1650-1714), Italian composer and singer. He was best known for his nine-part *Miserere,* which together with Allegri's *Miserere* has been sung regularly by the papal choir during Holy Week. [PL]

[6]Genius is required for melody, as everyone knows. Genius is required for harmony, but not everyone is aware of this. Those without a *genius* and *feeling* for harmony will only create harmony which is cold and at best regular.

(2) That harmony may also be of great interest without melody.

(3) That melody blended with harmony is the third means by which we are moved, but with modifications that do not exist either in melody or in harmony considered in isolation.

These are the three cardinal points from which one must begin and to which one must return, if music is to be discussed rationally in an instructive and satisfying way, without which everything will be confused and no one will agree.

It is remarkable that one may stipulate, not the ideas, but the progression of ideas for a melody, by the melodic forms, by the blend of rhythms (or by the symmetry), and by well-proportioned cadences and periods. This is an extraordinary advantage, which, up to the present, harmony has not acquired. In this respect, harmony is less tangible than melody, and we still do not know what constitutes a harmonic idea. For one cannot reasonably call a regular succession of chords an idea, and yet such a succession of chords is what constitutes harmony;[6] in this case, how can one set down for harmony the progression of its ideas? This is why harmony is so imprecise, not only for the mind, but even for feeling. And if such a succession of chords has certain effects on us, these are more physical than intellectual, for we know that sounds cause the air to vibrate. Therefore, to the extent that the number of musical instruments is increased, this vibration must act upon us physically with greater force. Consequently, harmony has a marked influence on our senses, somewhat comparable to what we experience when leaving a cold apartment and entering one where the air is too warm. This physical influence is the principal reason for the beneficial effect of music on various sick and convalescing people; this would merit precise and in-depth study by doctors.[7]

Since melody is sung only by a single voice, its physical influence is very weak. Therefore, it must affect us more intellectually than physically, and to this end, melody must observe principles (as has been proven by this treatise) which are not absolutely required of harmony. A succession of sounds, however regular, will never produce a true melody without rhythm, symmetry, well-distributed cadences,

[6]It is like a well-connected succession of words made according to the rules of syntax, but which have no meaning.

[7]Since harmony acts upon us physically, it is evident that musical noise must cause us to have unpleasant sensations, which the art should prohibit. In Mediterranean countries this becomes even more unbearable than in northern climates where the fibre is tougher due to the harshness of the cold. This is why noise in music is totally anti-musical. But on the other hand, noise should not be confused with the great and sublime effects of which harmony is capable.

periods, well-proportioned note values, and appropriate forms. But a regular succession of chords, without all these conditions, will always produce harmony. But in observing these conditions in purely harmonic works, harmony would become more tangible for the art, and more generally interesting, because with these principles it would enter the domain of melody and share its advantages; it would have simultaneously a physical and an intellectual effect. This would reconcile harmony with its greatest adversaries.

Thus, for a succession of chords to acquire tangible meaning and be arranged into distinct ideas, it is necessary for melody, or at least rhythm, to come to its aid. This is demonstrated here in examples T^6, Nos. 1-4.

Observations on these four examples

No. 1 is a succession of sounds devoid of melodic sense because it has neither rhythm, cadence, symmetry, nor just proportions between the note values, and so on.

Similarly, No. 2 is a harmony without ideas and without a well-defined meaning. It is a regular succession of chords which says nothing to the feeling or to the mind, and affects us only physically. No. 2 is comparable to No. 1, but with the difference that the former at least constitutes harmony, while the latter is neither melody nor harmony.

No. 3 is a succession of chords distinctly divided by means of the four-measure rhythm. The harmony is here more perfect, and consequently more interesting, because one perceives a symmetrical plan, namely, a chord succession divisible into four equal parts, which could be called *harmonic ideas.* Thus, the theory of rhythm and of periods may become as important for harmony as it is for melody. Here again, we lack an instructive treatise. It is easy to imagine how this chord succession, while observing the rhythm, may be varied in a thousand ways through various combinations of movements among the four parts.

In No. 4, if the melodic passage accompanying the harmony is removed, once again there will be only a chord succession without ideas, although this succession is in other ways regular, such as the connection of chords, the distribution of notes among the four parts, and modulations.[8]

[8]In choir or ensemble pieces, where the composer often finds himself forced to use vague harmony, it is advisable that it be accompanied with melodic passages as in example N^4, and that they be distributed in the orchestra, particularly when writing for the stage.

When one says that harmony is tangible, one normally means that the nature and quantity of chords may be established, that one may stipulate the principles of their connection, indicate modulations, and the manner of preparation and resolution of dissonant chords, and so on. But to construct ideas with chords, connect purely harmonic ideas, demonstrate the nature, relationship and unity of their ideas, and finally to erect a harmonic edifice worthy of such a beautiful art — concerning all this there is nothing *tangible* yet.

CONCLUSION

As a result of everything observed during the course of this work, it may be concluded with certainty that there is no true musical language without design, rhythm, symmetry, well-distributed cadences and periods, relations between ideas, and unity, as much as without appropriate plans, forms, and dimensions. The tones and the chords of which melody and harmony are composed are only the simple materials (as colors are for the painter, and stones for the architect) with which a distinguished artist, a genius informed and guided by reason, may erect worthy monuments of the art, but which, in the hands of ignorance, produce only oddity, nonsense, foolishness, or absolute worthlessness. The composer is either a skillful architect, or a simple workman.[9]

One should to avoid concealing melody and harmony in a veil of mystery; everything should be clear to the well-informed person. Music is either good or bad, and the reasons for this difference are indisputably demonstrable. These are the principles which one must uncover, understand, and propagate. Above all, one should remember the words spoken by a famous philosopher: *Reason, placed at the center*

[9]Symmetry and balance are tangible things; without them, architecture would only be a mass of stones. Music becomes a tangible art as soon as it observes symmetry, for symmetry presents ideas of order, no matter the material with which they are realized. It is the product of thought and not of chance. The painter presents ideas with colors, the architect and sculptor with matter, and the musician with tones or animated accentuation, incomparably less material than color or stone. It is therefore extraordinary to claim that *music alone, without the support of words, is vague and does not present any idea, and is not a language.* Thus, according to this argument, the instrumental works of the famous Haydn, recognized as masterpieces in all civilized Europe, *do not present a single idea,* and are consequently without ideas. It is a most extraordinary consequence that works lacking ideas may be regarded a masterworks!

Not only is music a language in itself, without the support of words, but it is moreover a universal language, an advantage over other languages which are only conventional and which one cannot understand without knowledge. Music presents us with tangible images of sadness, joy, pain, despair, excitement, order, and even disorder, and so on, and furthermore it can present them in three different ways, through melody or harmony alone, or through both together. This matter would require further development, which will be found in the above-mentioned work, *On Music: An Art of Feeling*.

of the arts and the sciences, is like the sun in the system of the world: it governs progress, and lights the way.

I can think of no better way to conclude this work than with the summary contained in the following verse about melody:

Pure melody, echo of feeling,
True language of the heart, speaks to the heart alone.
It links the sounds whose supreme charm
Engraves itself in the soul through the senses.
Like a speech which appropriately progresses and stops,
It has its period and includes its pauses.
In its various parts a correct balance
Makes both the rhythm and the cadence felt;
And musical sense, to be satisfied
Establishes relationships in perfect order.

F. Fayolle.