Anton Reicha (1770-1836)
Traité de mélodie (Paris, 1814)

Reicha's publications in music theory:
• (1814) Traité de mélodie (Treatise on Melody)
  – written as a response to harmony-oriented textbooks
  – concerned with melodic phraseology
  – focused on periodicity of phrases
  – investigates the components of phrases and how phrases combine into larger forms
  – clearly separates melody as distinct from harmony
  – develops hierarchy of melodic cadences (quarter, half, three-quarter, perfect)
  – concerned with the rhythm (phrase rhythm) of melodies and their symmetry
  – an early treatise to include a large number of musical analyses
  – many musical excerpts drawn from Italian opera and vocal repertoire
  – divides form into four "melodic divisions" (coupes): small & large / binary & ternary
  – "transitional" view of Sonata Form: combines harmonic and thematic aspects
    – Reicha's term for Sonata Form: grande coupe binaire (large binary form)
    – modern "Sonata Form" is perhaps a subcategory of grande coupe binaire
  – translated into German by Carl Czerny in 1832

• (1818) Cours de Composition musicale ou Traité complet et raisonné d'harmonie pratique
  (Course of Musical Composition, or Complete and Reasoned Treatise on Practical Harmony)
  – a harmony textbook stressing contemporary practice over "ancient principles"

• (1826) Traité de Haute Composition (Treatise on High Composition)
  – discusses counterpoint, harmony, canon, fugue, and form
  – gives seminal approach to Sonata Form (grande coupe binaire) as a thematic process

• (1833) Art du compositeur dramatique, ou Cours complet de composition vocale
  (The Art of Dramatic Composition, or Complete Course on Vocal Composition)

Anton Reicha
• born in Prague (Czech)
• cosmopolitan composer: lived in Bonn, Hamburg, Vienna, and Paris
• close friends with Beethoven since childhood; friend to Haydn in Vienna
• theory studies with Albrechtsberger and Salieri
• appointed Professor of counterpoint and fugue at the Paris Conservatory in 1818 (~ age 48)

Composers under Reicha's influence:
Hector Berlioz, Franz Liszt, Charles Gounod, César Franck

Theorists under Reicha's influence:
Carl Czerny, Gottfried Weber, Mathis Lussy, André Gédalge, Hugo Riemann

"Conservative" theorists (anti-Reicha) at the Paris Conservatory:
Luigi Cherubini, François-Joseph Fétis, Jean-Français Le Sueur, Herni-Montan Berton


