

**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 *rhythme* (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-François Le Sueur, Herni-Montan Berton

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