A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 28.4 Examples: Masci, Reconstructing the Paris Conservatory's *Cours d'Harmonie* 1812–1844: : Discipline, Sources, Theory, and Method

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.22.28.4/mto.22.28.4.masci.php

Example 1. Composition subdisciplines at the Paris Conservatory (École royale de musique et de déclamation), 1816–1865

PERNE ADMINISTRATION

1816	*Composition Idéale:*	Lesueur (1818-37)
	Style et Genre:	Cherubini (1816-44), Berton (1818-44), Boiledieu (1820-34)
	Fugue:	Eler (1795-1821), Reicha (1818-36)
	Harmonie (hommes):	Dourlen (1816-42)
	Accompagnement (femmes):	Daussoigne (1818-27)

CHERUBINI ADMINISTRATION

1825	*Composition Lyrique et Style:*	Lesueur (1818-37), Berton (1818-44), Boiledieu (1820-34)
	Counterpoint and Fugue:	Reicha (1818-36), Fétis (1821-33)
	Classe Préparatoire:	Seuriot et Jelensperger (réps. Reicha), Arriaga (rép Fétis 1823-5)
	Harmonie et Accomp (hommes):	Dourlen (1816-42)
	(femmes):	Daussoigne (1818-27)
	Basse Chiffrée/Continue:	Mlle. Foulon (rép. 1822-25)
1830	**(Expansion of Harmony instruction)**	
	Composition Lyrique et Style:	Lesueur (1818-37), Berton (1818-44)
	Counterpoint and Fugue:	Reicha (1818-36), Fétis (1821-33)
	Classe Préparatoire:	Seuriot et Jelensperger (rép. de Reicha), Millaut (rép. Fétis 1825-32)
	Harmonie et Accomp (hommes):	Dourlen (1816-42)
	(femmes):	Halévy (1827-33)
	Classe Préparatoire:	Le Couppey (hommes, 1828-37), Mlle Moudrux (femmes, 1824-30)
	Basse Chiffrée/Continue:	Mlle. Hotteaux (rép.; 1826-29)
1835	*Composition Lyrique:*	Lesueur (1818-37), Berton (1818-44)
	Counterpoint and Fugue:	Reicha (1818-36), Halévy (1833-62)
	Classe Préparatoire:	Elwart (rép. Reicha; 1832-71), Lecarpentier (rép. Halévy; 1833-35), Millet (rép. Halévy; 1836-40)
	Harmonie et Accomp. (hommes):	Dourlen (1816-42)
	(femmes):	Riffaut (1833-38)
	Classe Préparatoire:	Le Couppey (hommes, 1828-37), Mlle Hervy (femmes; 1833-37)
1840	*Counterpoint and Fugue:*	Berton (1818-44), Leborne (1836-66), Halévy (1833-62), Carafa (1840-69),
	Harmonie Simple (hommes):	Elwart (1832-71), Colet (1840-51)
	Harmonie et Accomp. (hommes):	Dourlen (1816-42), Bienaimé (femmes, 1838-64, prev. solfege)
	(femmes):	Bienaimé (1838-64)
	Classe Préparatoire:	Bazin (hommes, 1837-78), Mlle Paquier (femmes; 1838-44)

AUBER ADMINISTRATION

1845 (Combined composition and counterpoint course)

Composition, Counterpoint, Fugue:	Leborne (1840-66), Halévy (1833-62), Carafa (1840-69),
Harmonie (hommes):	Elwart (1832-71), Colet (1840-51)
Harmonie et Accomp. (hommes):	Le Couppey (1843-54)
(femmes):	Bienaimé (1838-64)
Classe Préparatoire:	Bazin (hommes, 1837-78), Mlle Dufresne (femmes; 1844-78)

1850

Composition, Counterpoint, Fugue:	Leborne (1840-66), Halévy (1840-62), Carafa (1840-69), Adam (1848-56)
Harmonie (hommes):	Elwart (1832-71); I. Colet (1840-51)
Harmonie et Accomp. (hommes):	Le Couppey (1843-54), Bazin (1847-71)
(femmes):	Bienaimé (1838-64)
Classe Préparatoire:	Dufresne (femmes; 1844-78)

1855

Composition:	Leborne (1840-66), Halévy (1840-62), Carafa (1840-69), Adam (1848-56);
Harmonie (hommes):	Elwart (1832-71), I. Reber (1851-62)
Harmonie et Accomp. (hommes):	Bazin (1849-71)
(femmes):	Bienaimé (1838-64), Dufresne (1844-78)

1865

Composition:	Leborne (1840-66), Reber (1862-80), Carafa (1840-69), Thomas (1856-71),
Harmonie (hommes):	Elwart (1832-71), I. Clapisson (1862-66)—Savard (1866-81)
Harmonie et Accomp. (hommes):	Bazin (1849-71), Duprato (1866-77),
(femmes):	Gautier (1864-72), Dufresne (1844-78)

THOMAS ADMINISTRATION

1872

Composition:	Reber (1862-80), Massé (1866-80), Bazin (1871-78)
Harmonie:	Dubois (1871-91), Savard (1866-81),
Harmonie et Accomp. (hommes):	Durand (1871-78), Duprato (1866-77),
(femmes):	Gautier (1864-72), Dufresne (1844-78)

1875 (Creation of "Harmonie femme")

Composition:	Reber (1862-80), Massé (1866-80), Bazin (1871-78)
Harmonie (hommes):	Savard (1866-81), Dubois (1871-91), Duprato (1866-77), Durand (1878-83)
(femmes):	Batiste (1875-6), Dufresne (1844-78)

Example 2. Selected list of harmony and counterpoint texts produced by Conservatory faculty, arranged by course, 1801–1870

Harmonie et Accompagnement Pratique (1822-1870):
Dourlen, *Traité d'harmonie* (1838)
_____, *Traité d'Accompagnement* (1840)
Bazin, *Cours d'harmonie théorique et pratique* (1857)
Bienaimé, *École de l'harmonie modern: Traité complet de la théorie et de la pratique de cette science* (1863)

Harmonie (1801-1822; 1840-1870)
Catel, *Traité d'harmonie* (1802)
Berton, *Traité d'harmonie* (1814)
Colet, *La Panharmonie musicale, ou cours complet de composition théorique et pratique* (1837)
_____ *Cours complet d'harmonie et de composition* (1837)
_____ *Partimenti, ou Traité special, dédié aux pianists*
_____ *Les Harmonies du Conservatoire, ouvrage qu'on peut appeler le contrepointiste modern*
Savard, *Cours complet d'harmonie théorique et pratique* (1853)
_____ *Manuel d'harmonie: abrégé du cours complet d'harmonie théorique et pratique* (1858)
_____ *Études d'harmonie pratique:* [1885? 2nd edition]
Reber, *Traité d'harmonie* (1862)
Lebeorne, *Cours d'harmonie de Berton* (1866)

Counterpoint and Composition
Cherubini, *Cours de composition suivi de laborne* (1813/54)
_____ *Cours de contrepoint et de fugue* (1835)
Reicha, *Cours de composition musicale, ou Traité complet et raisonné d'harmonie pratique* (1818)
_____ *Traité de haute composition musicale* (1824)
Fétis, *Methode elementaire et abregee d'harmonie et d'accompagnement* (1823)
_____ *Traité du contrepoint et de la fugue* (1824)

Example 3. Table of Contents from Catel, *Traité d'harmonie*

Article I	General theory of chords (the generation of harmony from a fundamental tone)
Article II	Triads (major, minor, diminished)
Article III	The dominant seventh
Article IV	The Leading-tone seventh chord in major
	The seventh chord on the second scale degree in minor
Article V	Diminished seventh
Article VI	Dominant major ninth
	Dominant minor ninth
Article VII	Passing tones
	Prolongations, suspensions, retards
	Examples of all possible bass motion with natural chords and the prolongations that can be introduced
Article VIII	Cadences
	Examples of the most commonly used bass progressions leading to various cadences
Article IX	The different movements of the bass running the length of the diatonic scale using natural and composed harmony (marches)
Article X	Genres [of chromatic scales]
Article XI	Pedals
Article XII	Alterations
Article XIII	Modulations
Article XIV	How to add figured bass symbols

Example 4. Contents of Leborne's Notebook for Berton's *Cours d'harmonie,* 1812/13

FIRST TRIMESTER: *HARMONIE NATURELLE*

I. Consonant Realizations of Cadences and *Marches* (uses of natural consonant harmony/triads)

Week	**Dates**	**Exercise**
Root-Position Triads		
1	**10/26/12**	**No. 1, lesson and figured bass, root position**
	10/28/12	No. 2 figured bass
	10/30/12	No. 3 figured bass
Inverted Triads		
2	**11/2/12**	**No. 4, lesson and figured bass *accord de sixte***
	11/4/12	No. 5, figured bass
	11/6/12	No. 6, figured bass
3	11/9/12	No. 7, figured bass
	11/11/12	No. 8, figured bass
	11/13/12	No. 9, figured bass
4	11/16/12	No. 10 figured bass
	11/18/12	**Lesson, *passing tones***

II. Realizing Modulations (uses of natural dissonant harmony/dominant sonorities)

5	**11/23/12**	**No. 11, lesson and figured bass: root-position dominant sevenths**
	11/25/12	**No. 12, lesson and figured bass: first inversion dominant sevenths**
	11/27//12	No. 13, unfigured bass
6	11/30/12	No. 14, figured bass (p. 17)
	12/2/12	**No. 15, lesson and figured bass: second, third inversion dominant sevenths**
	12/4/12	No. 16, figured bass, *resumé*
7	12/7/12	No. 17, figured bass (p. 20)
	12/9/12	No. 18, unfigured bass
Half-Diminished Seventh Chords		
8	12/14/12	No. 19, figured bass (p. 22)
	12/16/12	**No. 20, lesson and figured bass: half-diminished seventh chords**
	12/18/12	No. 21, figured bass
9	12/21/12	No. 22, figured bass (p. 25)
	12/23/12	**No. 23, lesson and figured bass: inversions of the half-dim. seventh chord**
Fully Diminished Seventh Chords		
10	12/28/12	No. 24, unfigured bass (p. 27)
	12/30/12	**No. 25, lesson and figured bass: fully diminished seventh chords**
11	1/4/13	No. 26, figured bass
	1/6/13	No. 27, idem
	1/8/13	**No. 28, lesson and figured bass: inversions of fully diminished sevenths**
12	1/11/13	No. 29, figured bass
	1/13/13	No. 30, idem.

SECOND TRIMESTER: *HARMONIE COMPOSÉE*

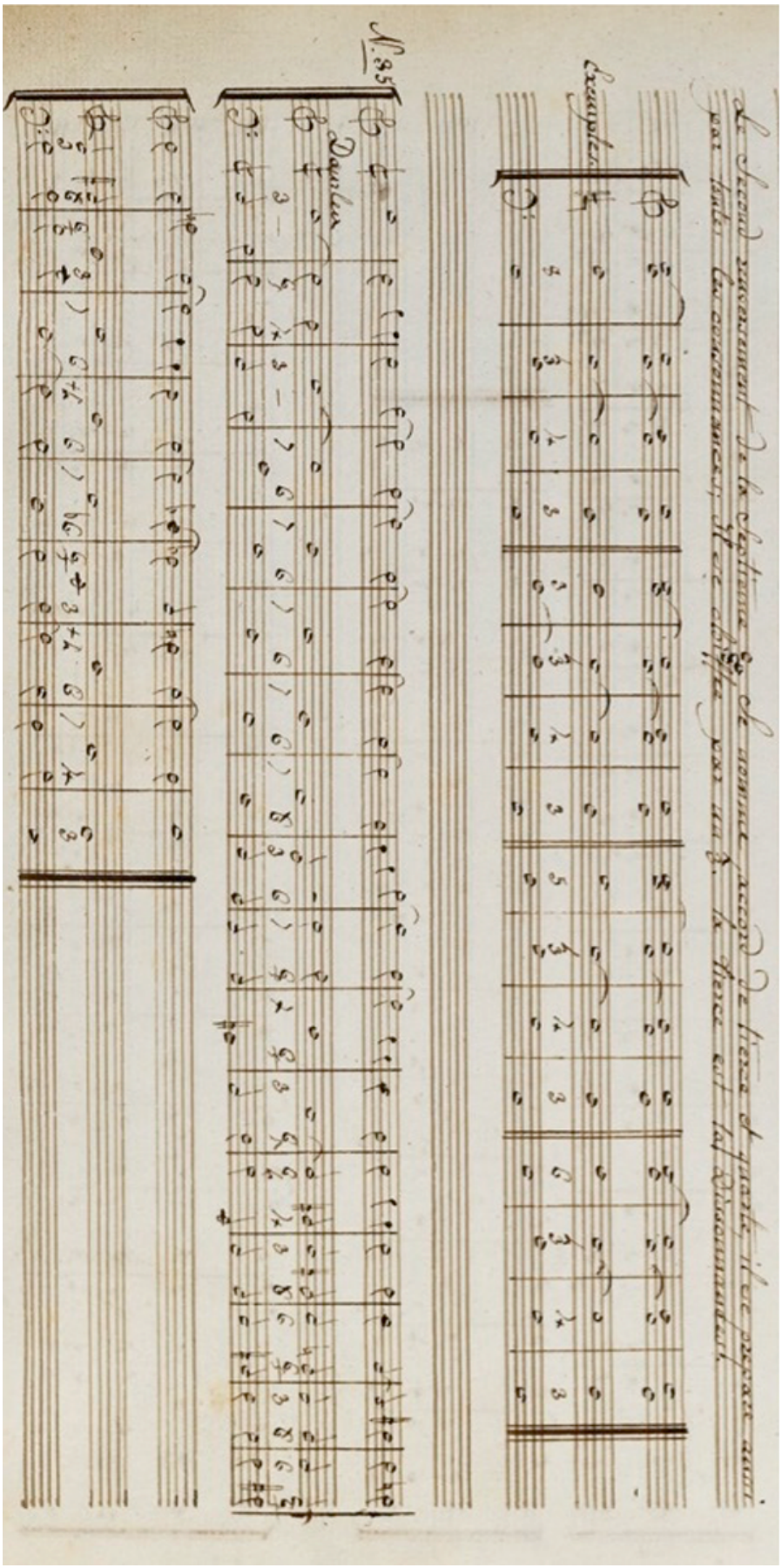
III. Dissonant Realizations of Cadences and *Marches* (uses of diatonic fourths, sevenths, and ninths)

Week	Dates	Exercise
12	**1/15/13**	**No. 31: lesson and figured bass; *retards* and 7 (p. 34-5)**
13	1/18/13	No. 32, unfigured bass for diatonic sevenths
	1/20/13	No. 33, idem
	1/22/13	**No. 34, lesson and figured bass, first inversion of 7, the 6/5 (p. 38)**
14	**1/25/13**	**No. 35, lesson and figured bass, second inversion of 7, the 4/3**
	1/27/13	**No. 36, lesson and figured bass, third inversion of 7, the 2**
	1/29/13	**Lesson, *marches consonantes et dissonantes, resumé***
15	**2/1/13**	**Lesson, *marches consonantes et dissonantes* (concld.)**
	2/3/13	No. 37 (p. 44)
	2/5/13	No. 38
16	2/8/13	No. 39 unfigured bass (p. 46)
	2/10/13	No. 40 unfigured bass (p. 47)
	2/12/13	No. 41 figured bass (p. 48)

IV. Ninths, the 5/4, Suspended Dominants and the Tonic Eleventh

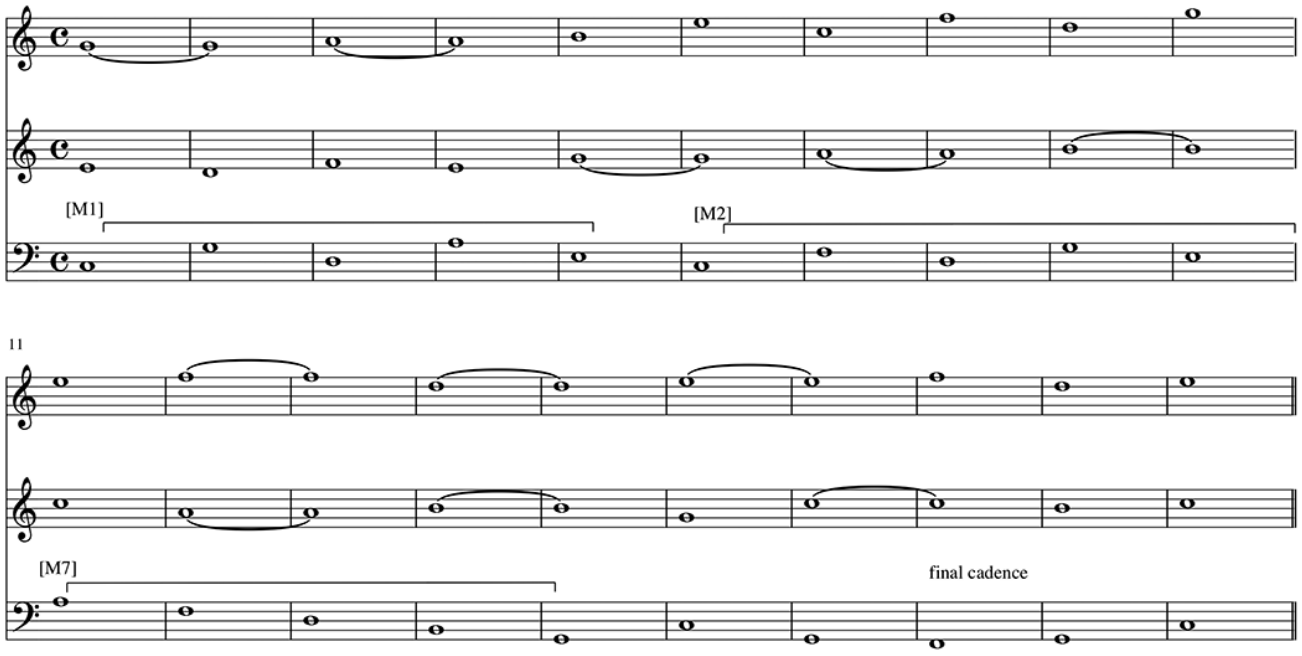
17	**2/15/13**	**No. 42, lesson and figured bass, ninth chords, (p. 49)**
	2/17/13	No. 43, figured bass
	2/19/13	No. 44, unfigured bass
18	2/22/13	No. 45, unfigured bass for *marches dissonantes* (p. 52)
	2/24/13	**No. 46, lesson and figured bass, the 5/4 (p. 53)**
	2/26/13	No. 47, unfigured bass with third species *notes de passage*
19	3/1/13	No. 48, figured bass with invertible/imitative *notes de passage* (p. 55)
	3/3/13	**No. 49 lesson and unfigured bass, 5/2 and 7/4, inversions of the 5/4**
	3/5/13	No. 50 figured bass
20	3/8/13	No. 51, unfigured bass with imitative diminutions (p. 59)
	3/10/13	No. 52, figured bass with imitative diminutions
	3/12/13	No. 53, unfigured, idem.
21	3/15/13	No. 54, unfigured bass with third species *notes de passages* (p 63-4)
	3/17/13	**No. 55, lesson and figured bass for retarded dominant seventh**
	3/19/13	No. 56, unfigured bass
22	3/22/13	No. 57, unfigured bass with imitative diminutions
	3/24/13	No. 58, unfigured bass with chromatic imitations, *notes de passage*
	3/26/13	No. 59, figured bass (p 70)
23	3/29/13	No. 60, unfigured bass with chromatic imitations, *notes de passage* (p 72)
	3/31/13	**No. 61, lesson and figured bass on tonic eleventh chord**
	4/2/13	No. 62, unfigured bass

Example 5. Lesson and exercise on inversions of seventh chords in Leborne's notebook

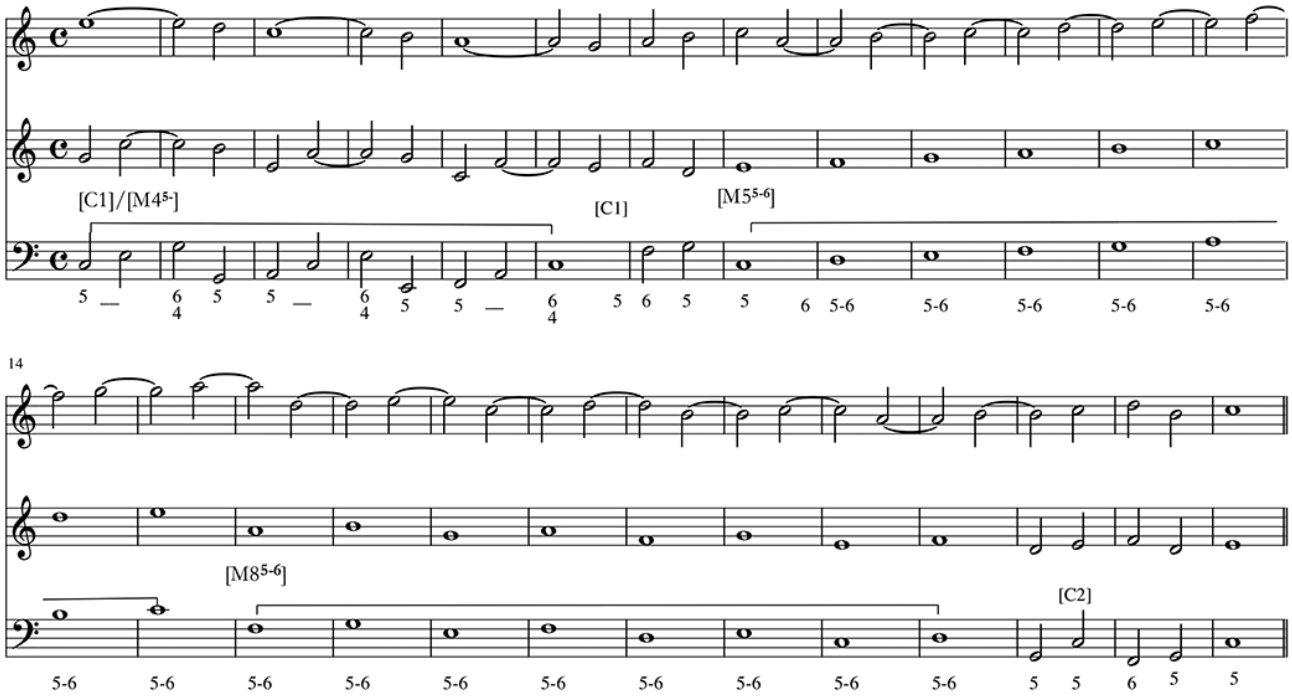


Example 6. Consonant cadences and marches (uses of natural consonant harmony/triads)

a. Uses of root-position triads (Leborne, *Cours d'harmonie de Berton,* 2, no. 1)

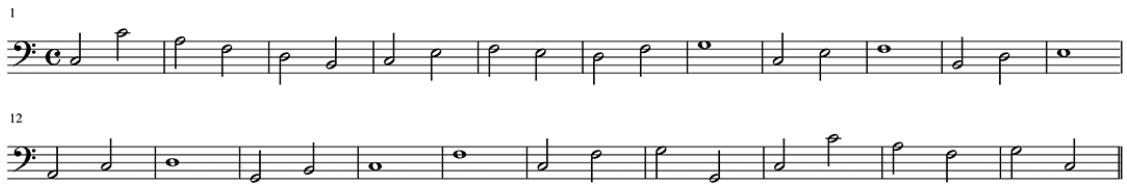


b. Uses of melodic sixths (Leborne, *Cours d'harmonie de Berton,* 5-6, no. 4)

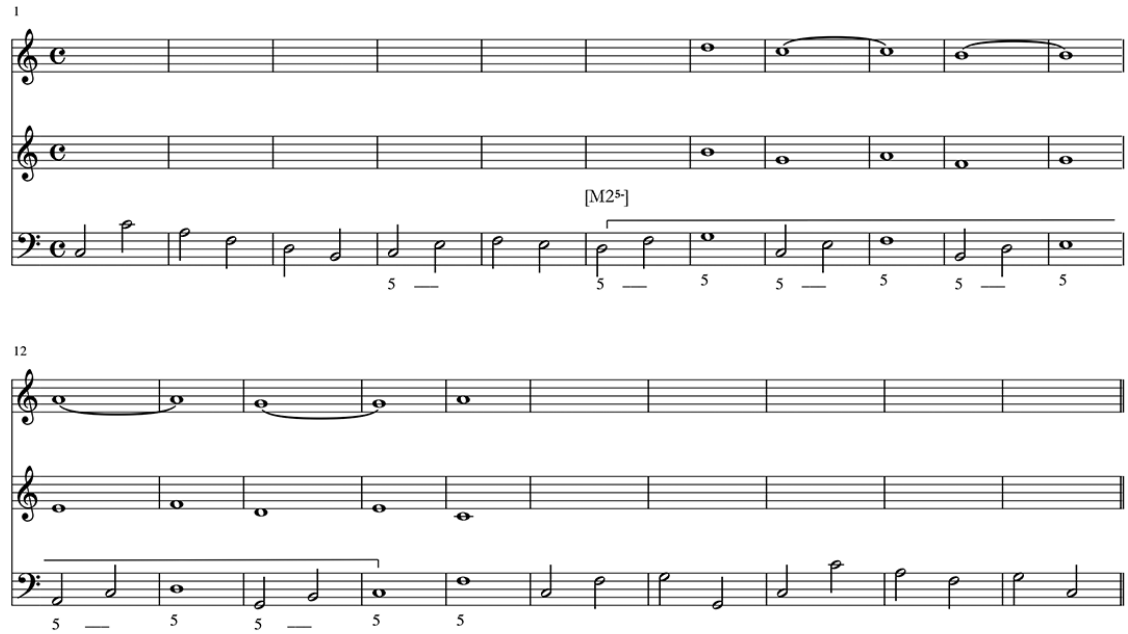


Example 7. Method for consonant realization of cadences and marches (Leborne, *Cours d'harmonie de Berton*, 11–2, no. 9, mm. 1–21, redacted)

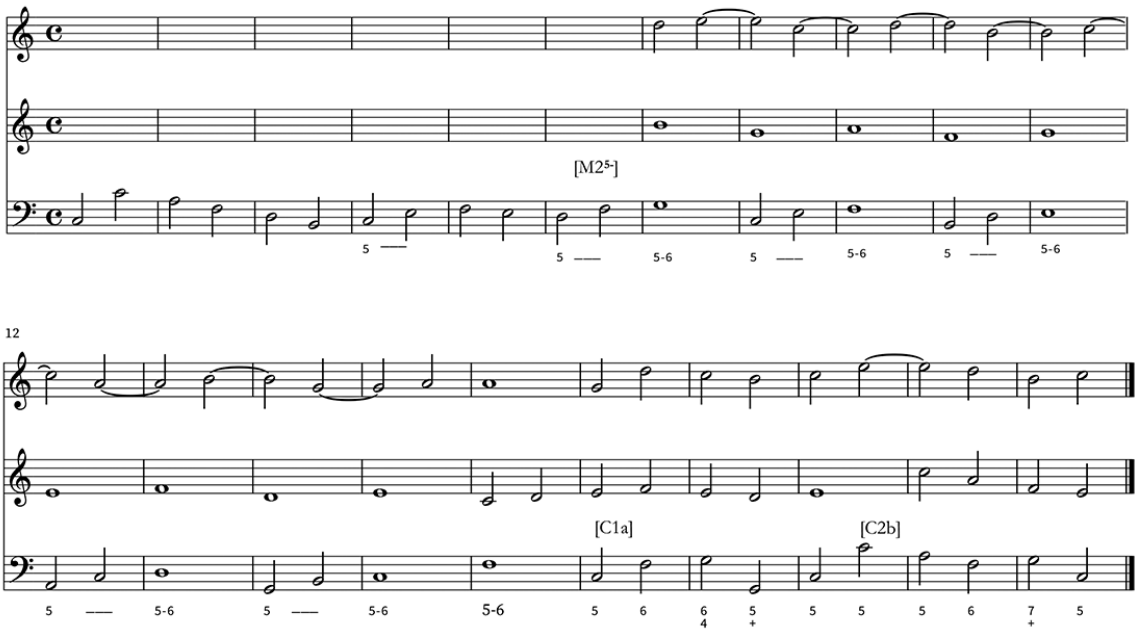
Unfigured Bass



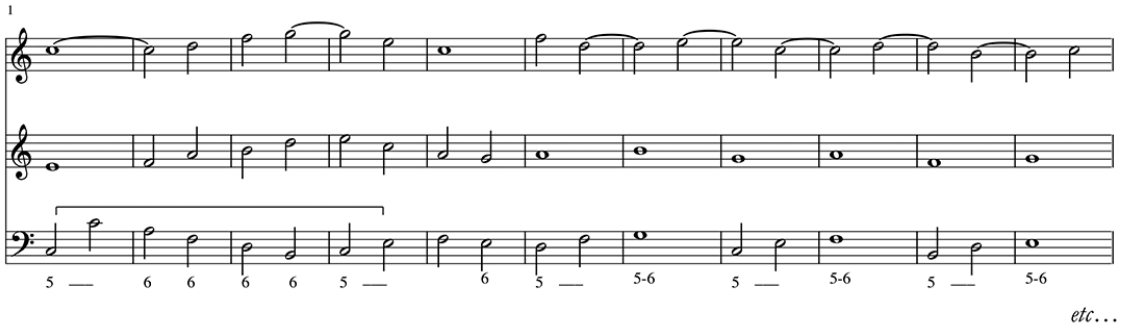
Step 1: Realize ascending skips and sequences of fourths and fifths



Step 2: Realize cadential patterns and elaborate sustained notes with melodic 5-6s

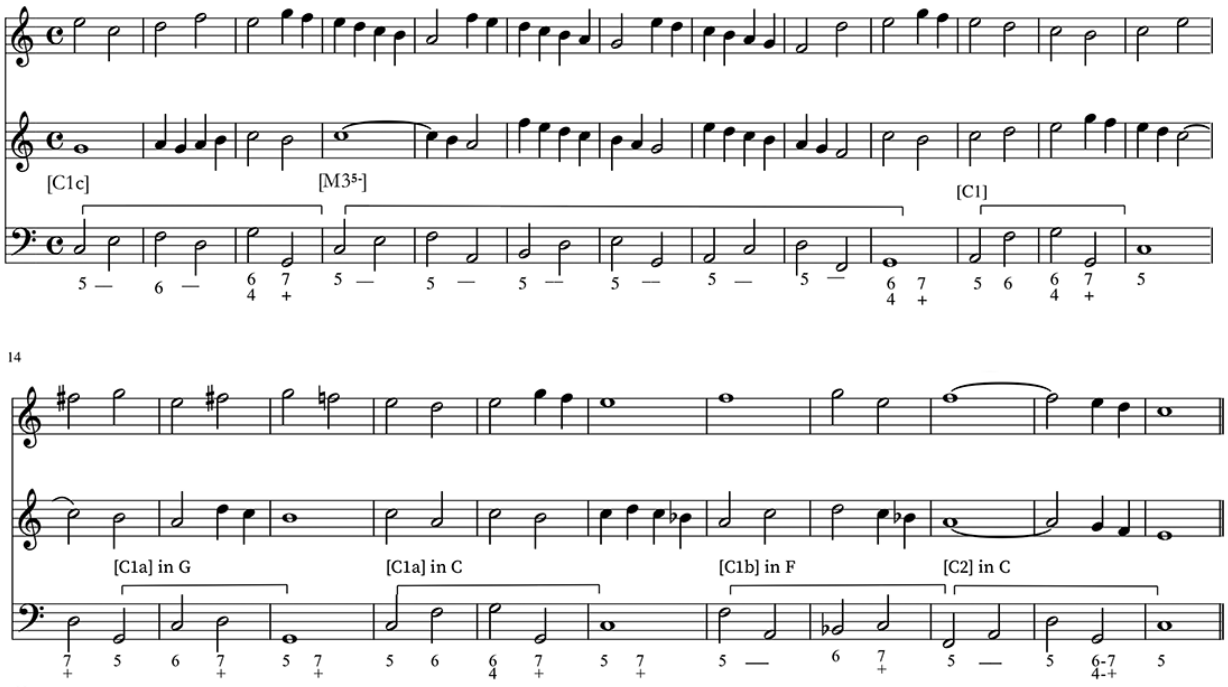


Step 3: Interpret and realize outstanding passages

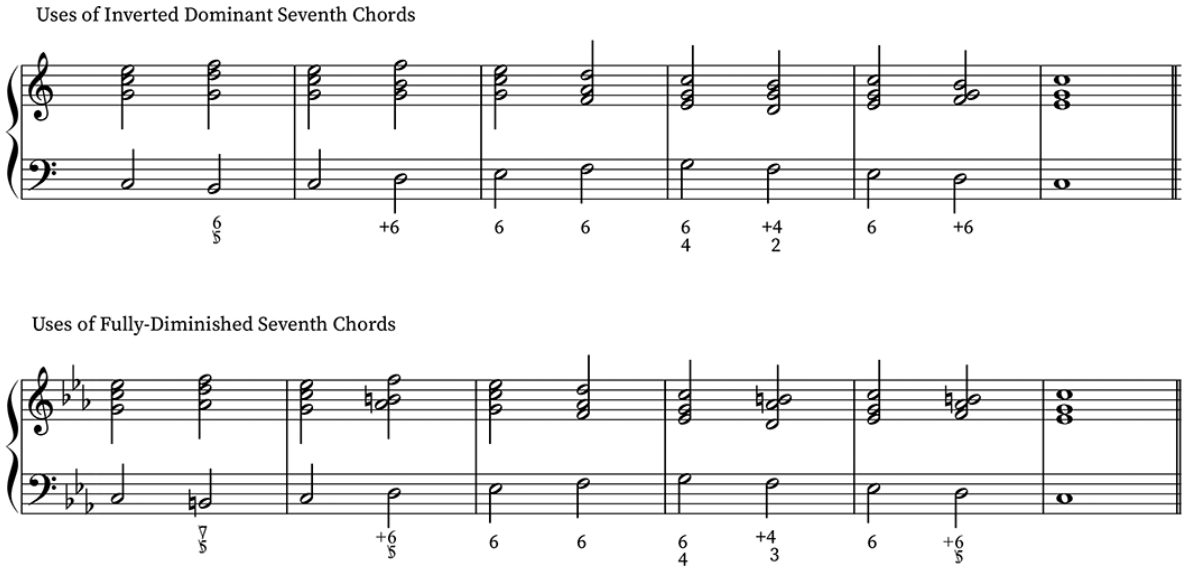


Example 8. Modulations (uses of dominant sonorities)

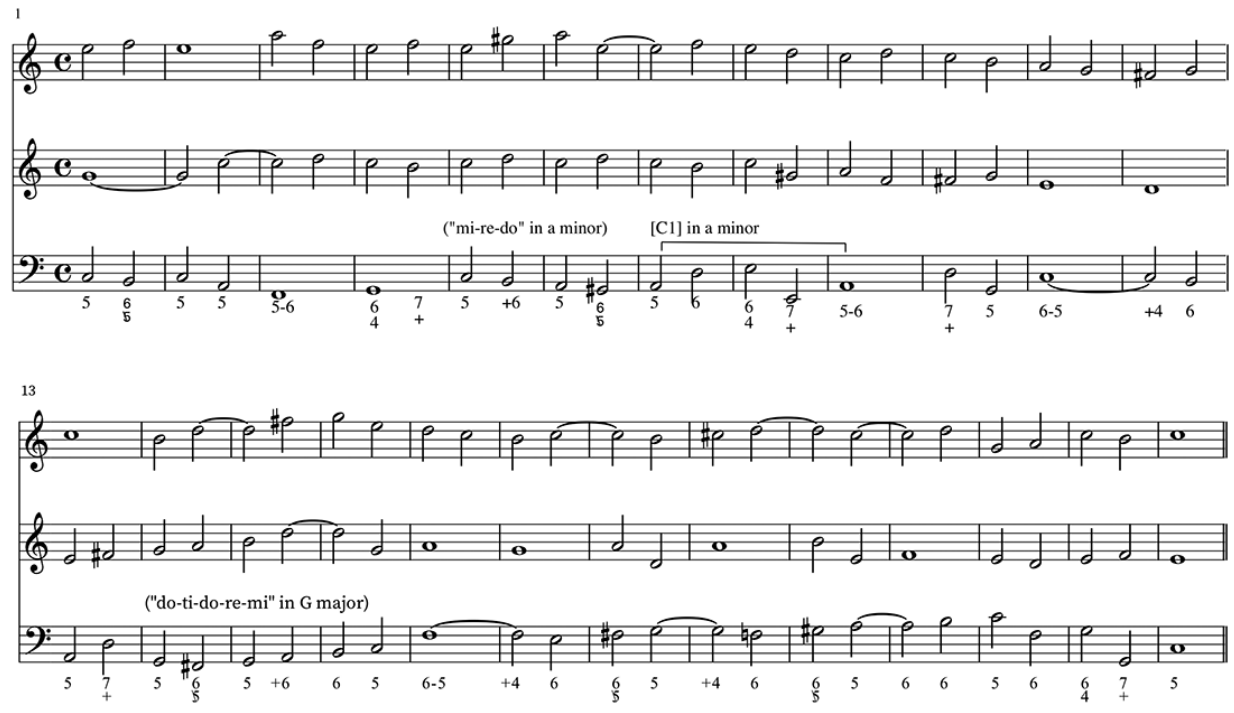
a. Using cadences to produce modulations (Leborne, *Cours d'harmonie de Berton*, 15, no. 11, redacted)



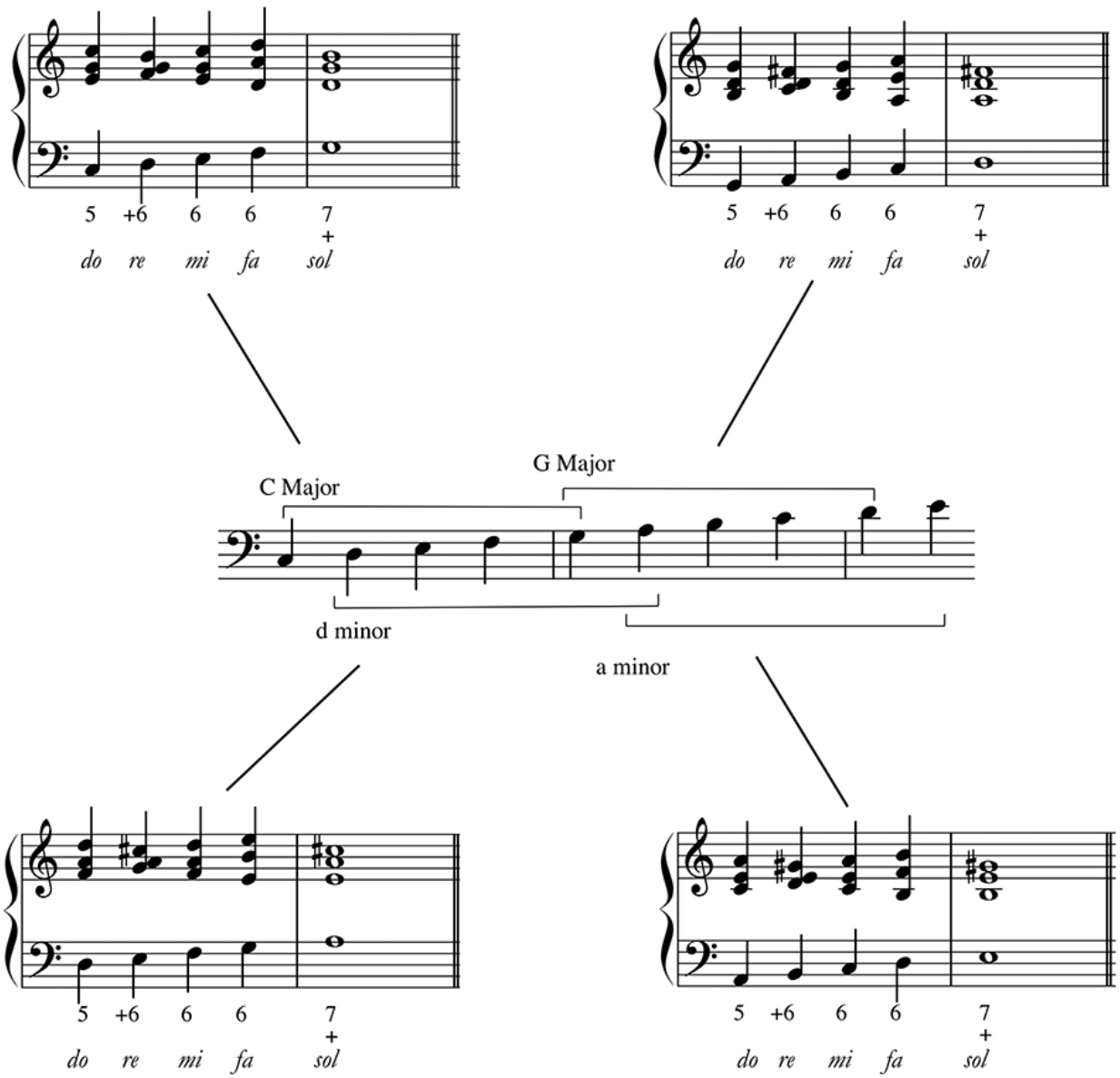
b. Uses of inverted "linear" dominant and fully diminished seventh chords (Catel, *Traité d'harmonie*, 12)



c. Inverted dominant seventh chords and tonicizations/"modulations passagères" (Leborne, *Cours d'harmonie de Berton,* 19-20, no. 16 redacted)

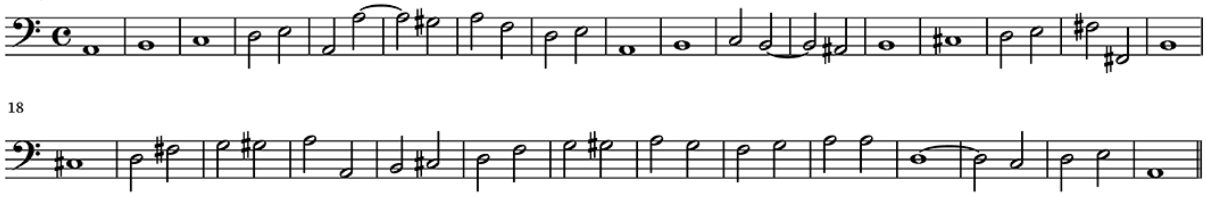


Example 9. Tetrachordal mutation within a major scale

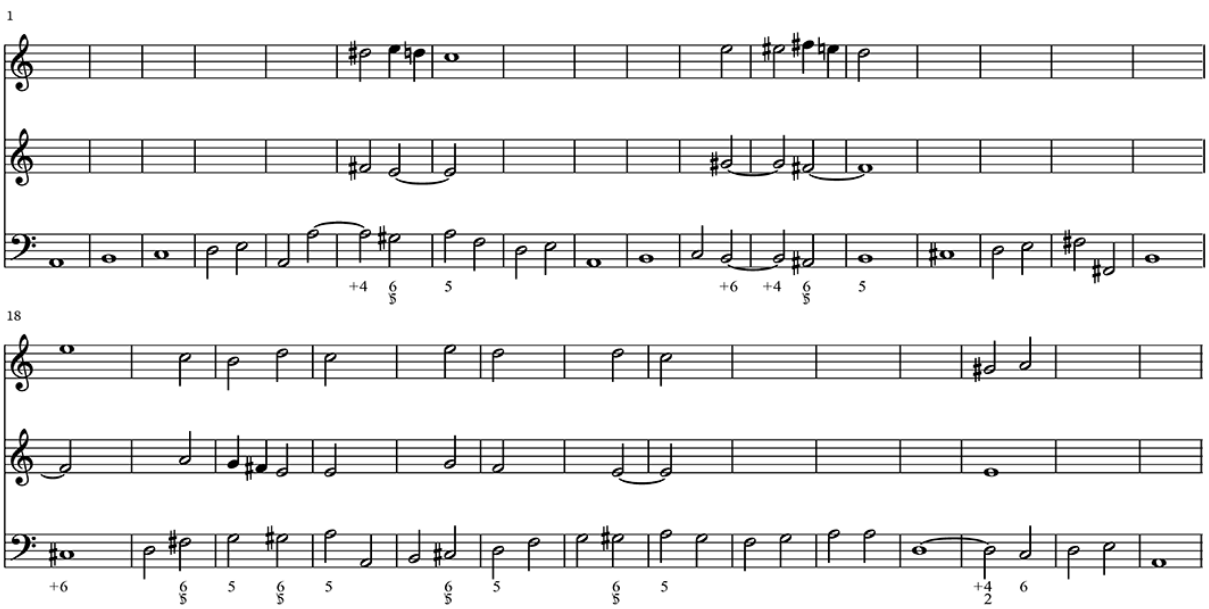


Example 10. Method for Realizing Modulations (Dourlen, *Traité d'harmonie*, 26, no. 33, redacted)

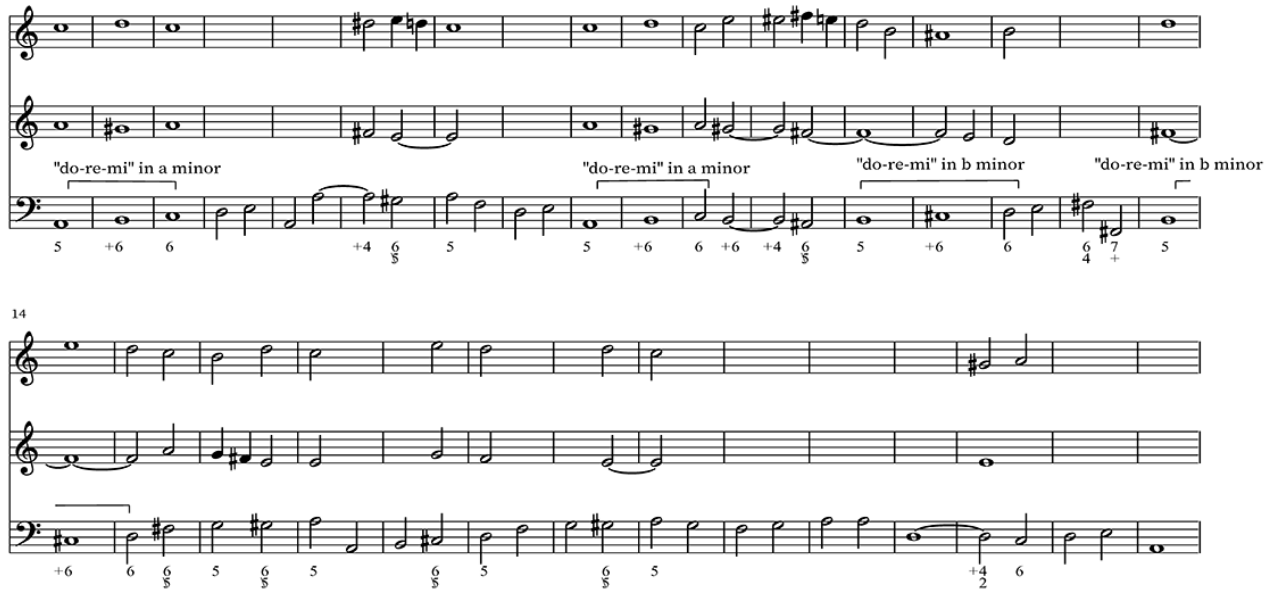
Unfigured bass



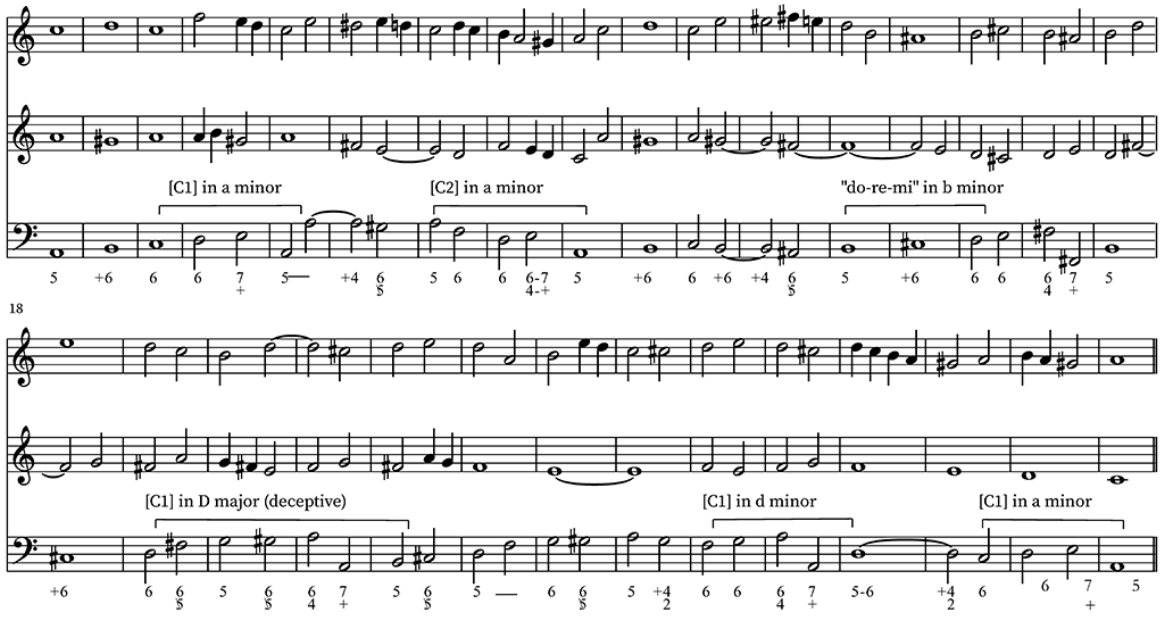
Step 1: Realize inflected leading-tone figures and bass suspensions (harmonizing *ti* and *fa*)



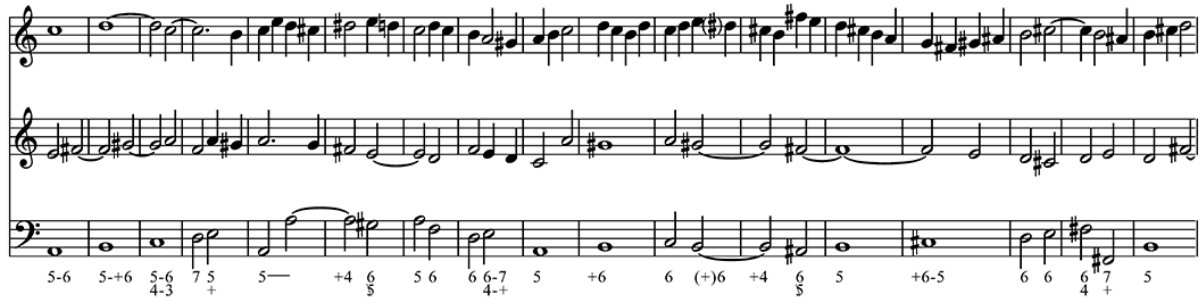
Step 2: Realize "*do-re-mi's*"



Step 3: Realize remaining cadential figures/final cadences using root-position dominant sevenths

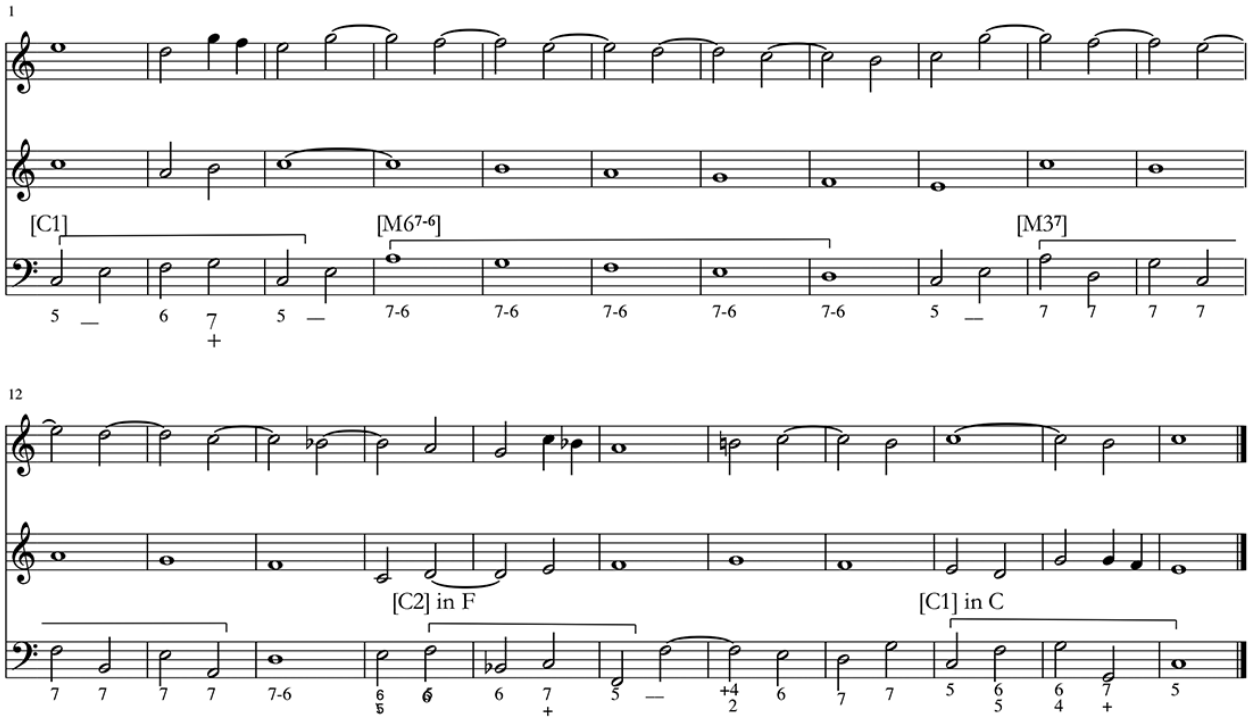


e. Step 4: Elaboration

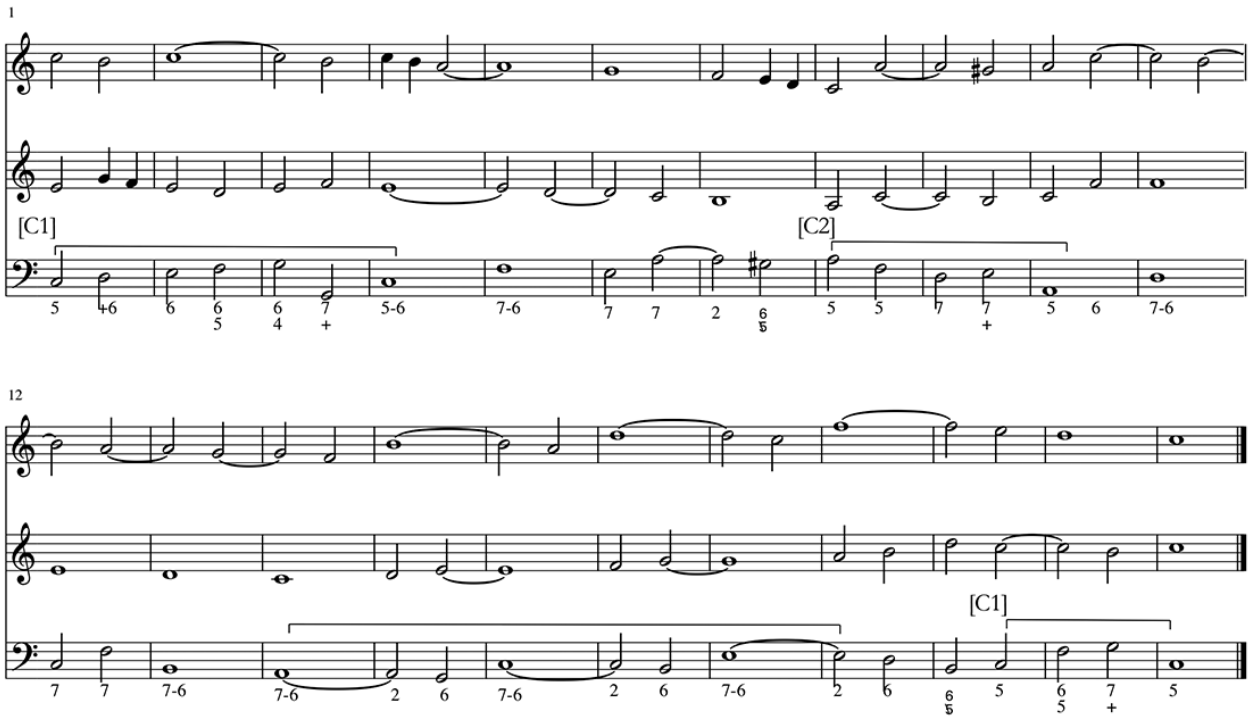


Example 11. Dissonant Cadences and Marches (Uses of Artificial Harmony/Sevenths)

a. Uses of 7 (Leborne, *Cours d'harmonie de Berton,* 39, no. 35, redacted)

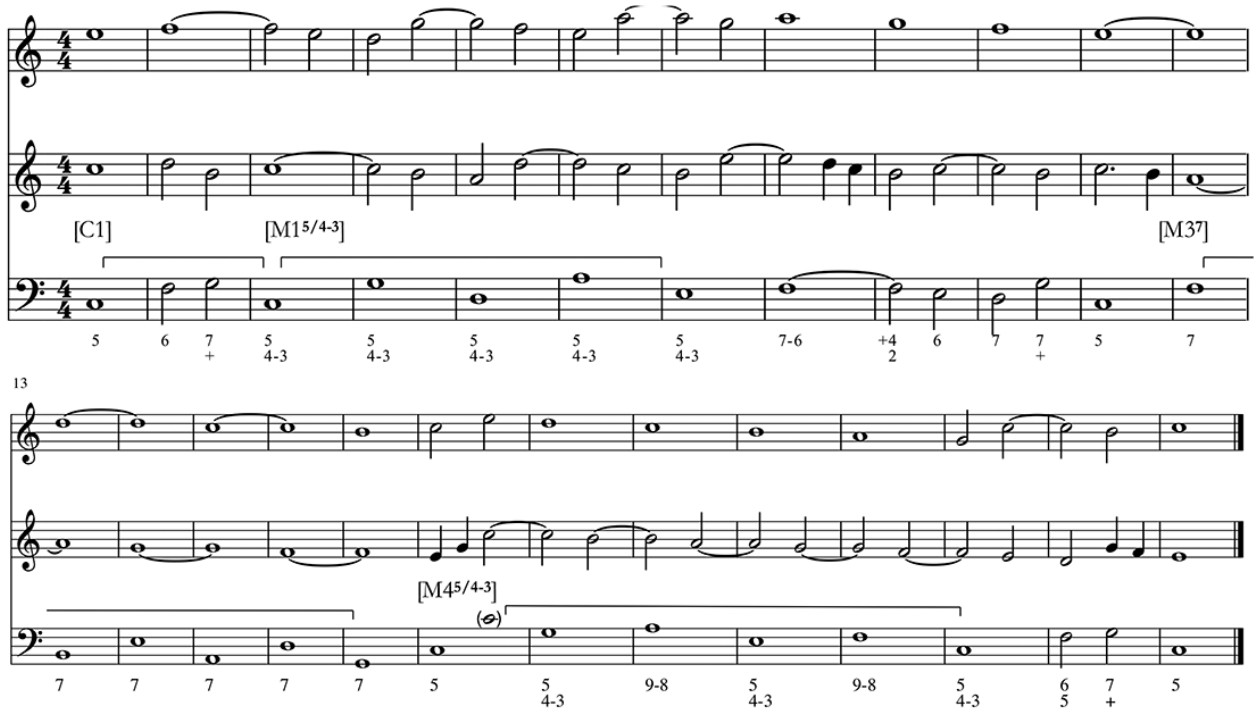


b. Uses of inverted sevenths (Leborne, *Cours d'harmonie de Berton,* 45, no. 38, redacted)

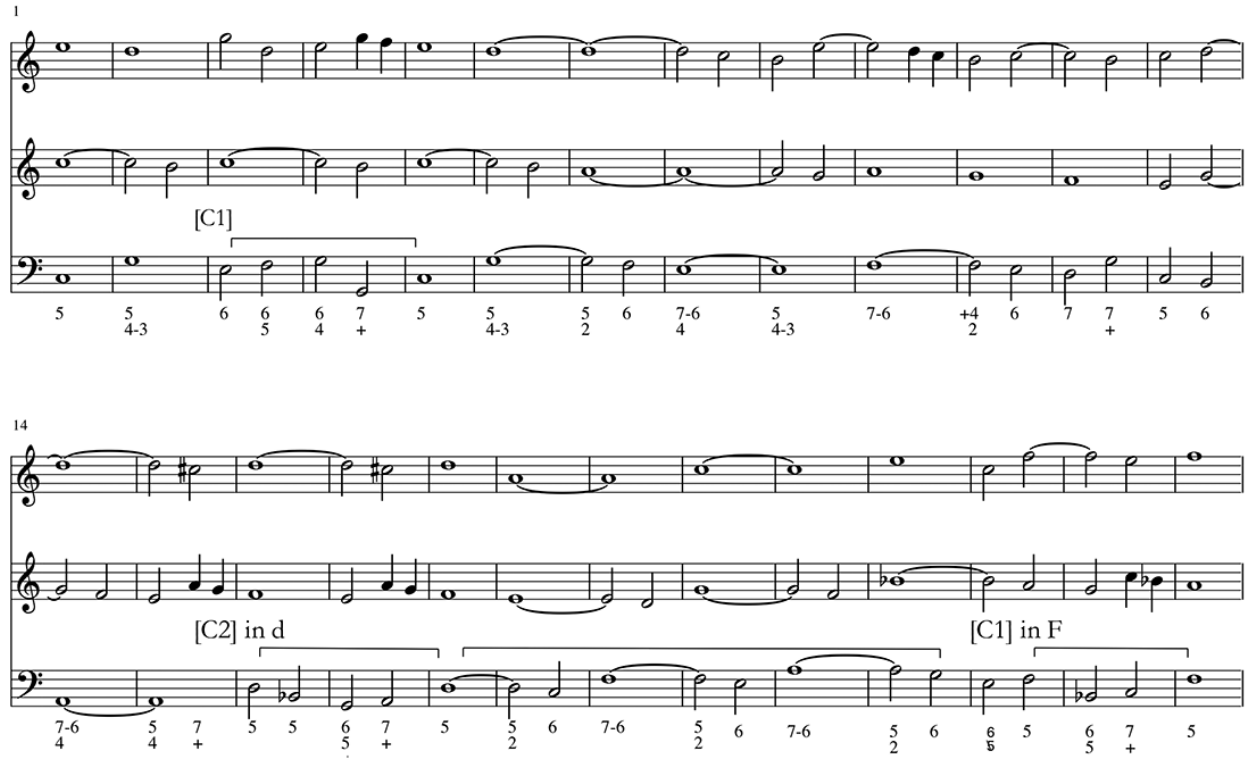


Example 12. Dissonant Cadences and Marches (Uses of Artificial Harmony/Fourths)

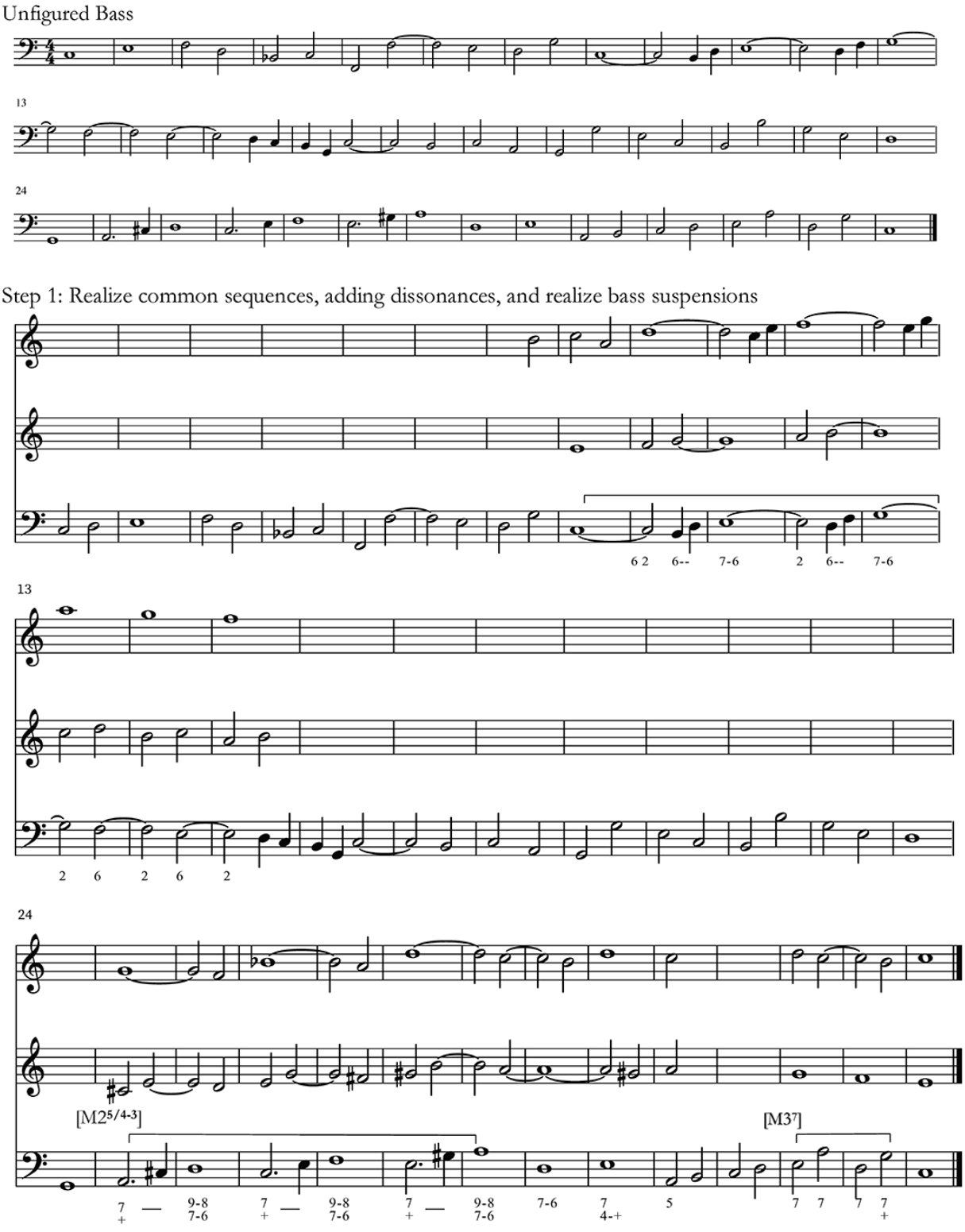
a. The 5/4 ("root position") (Leborne, *Cours d'harmonie,* 53, no. 46, redacted)



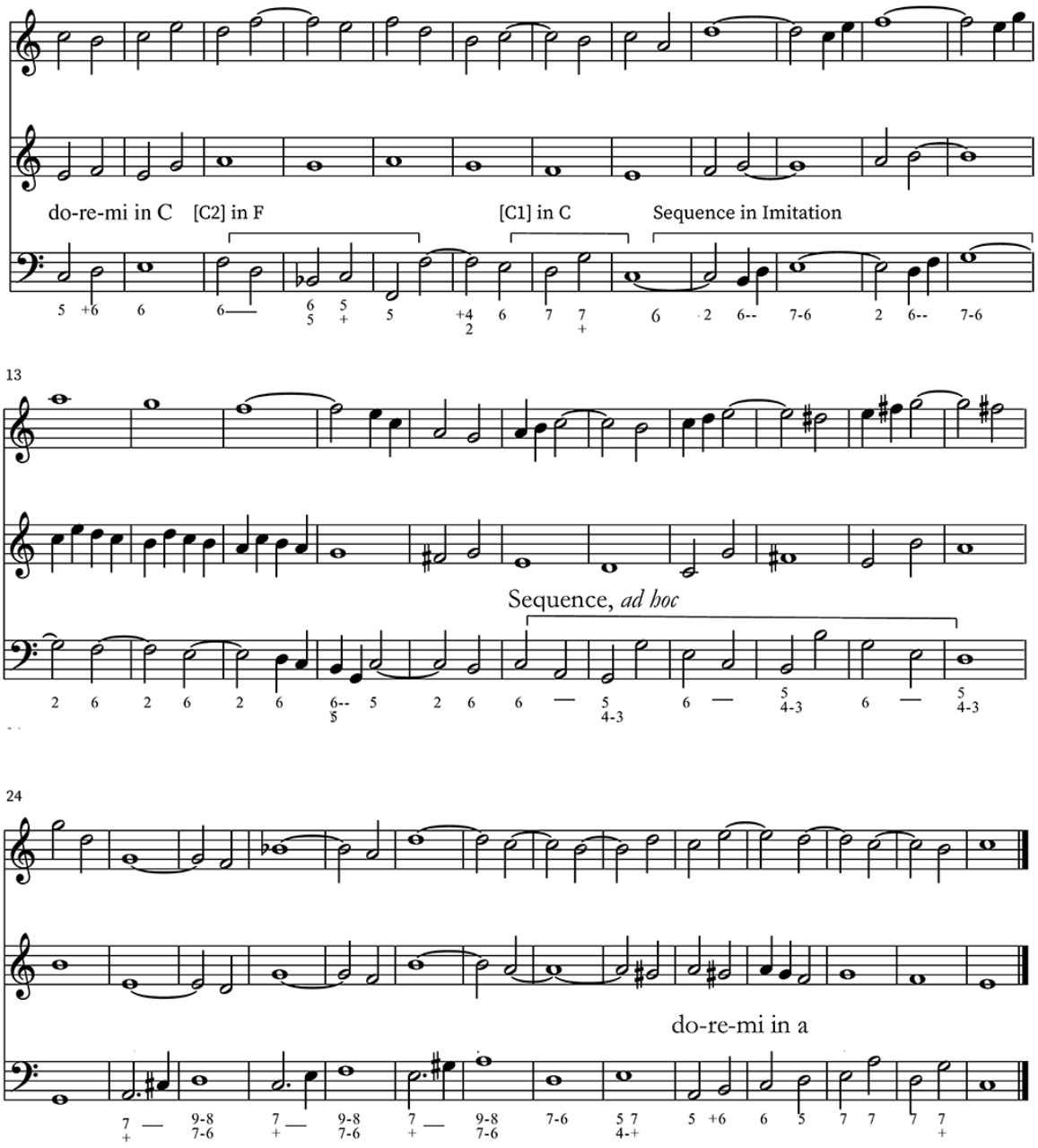
b. The 5/2 and 7/4 ("inversions" of the 5/4) (Leborne, *Cours d'harmonie,* 56-7, no. 49, redacted)



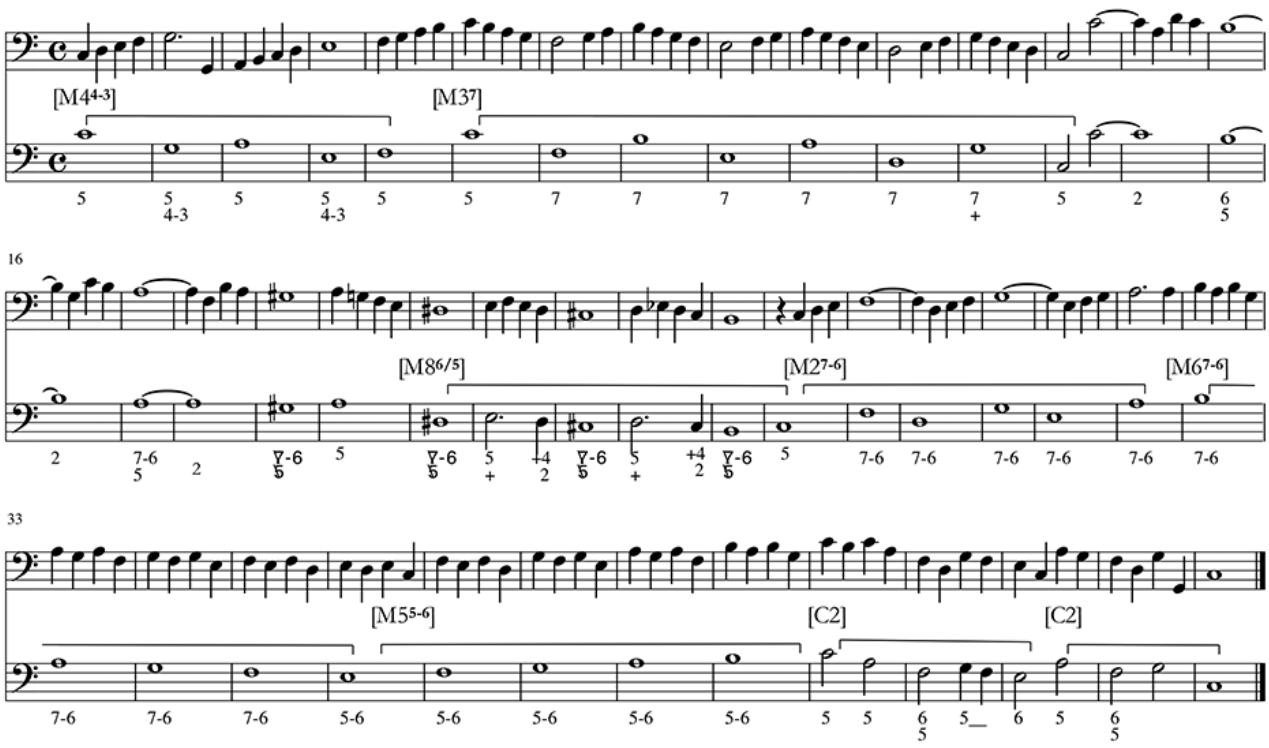
Example 13. Method for the Dissonant Realization of Cadences and Marches (Dourlen, *Traité d'harmonie*, 44, no. 52, redacted)



Step 2: Realize cadential passages and outstanding sequences

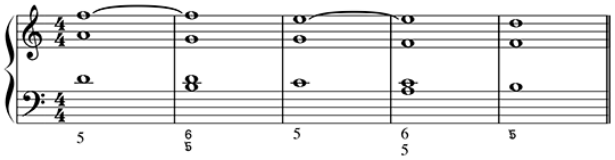


Example 14a. Harmonic implications of common broderies
(Dourlen, *Traité d'harmonie*, no. 71, redacted)

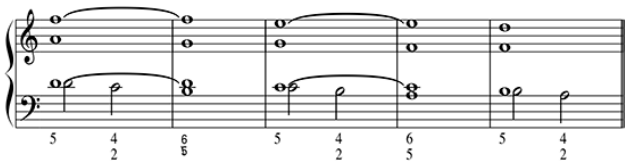


Example 14b. Derivation of canonic dissonant broderie

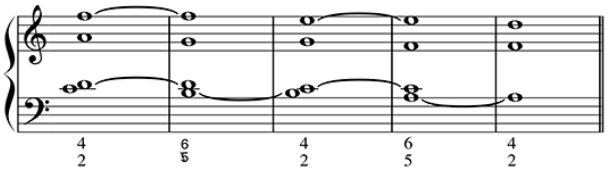
1. [M8⁶/⁵] in rhythmic augmentation



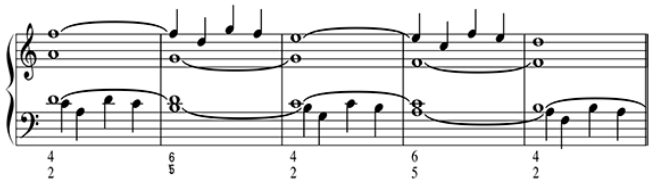
2. Adding a passing 4/2 in the bass



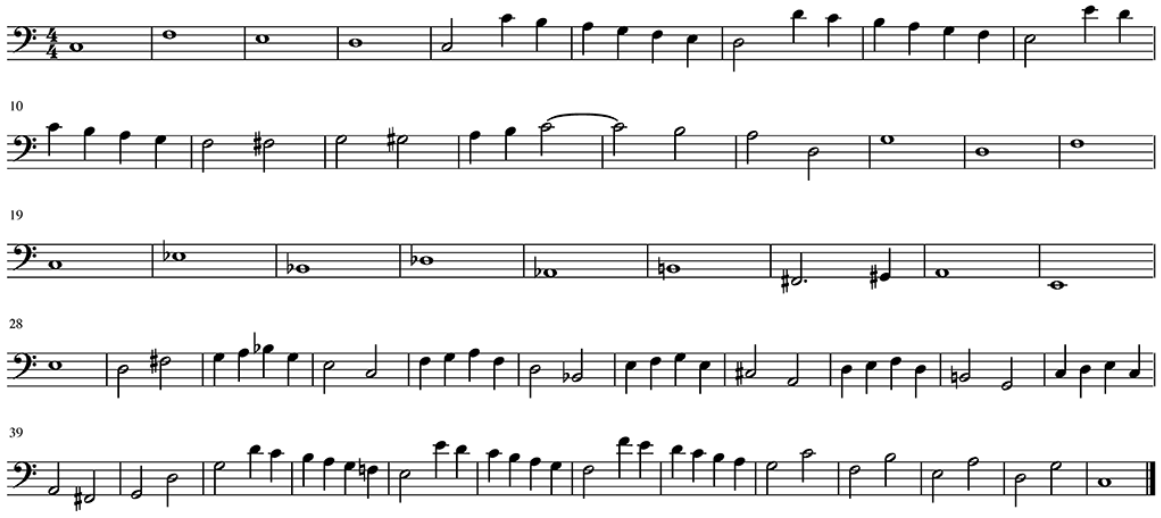
3. Augmentation of the 4/2



4. Adding chordal skips in imitation

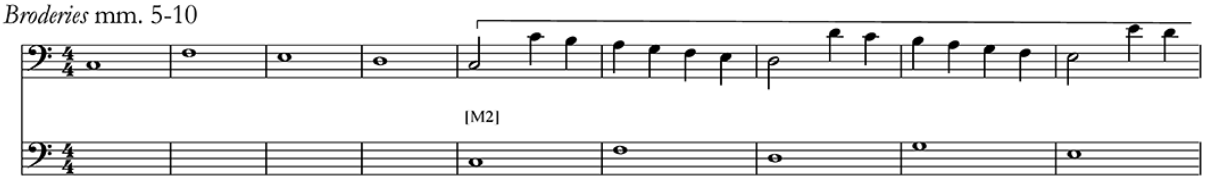


Example 15. Method for Interpreting *Broderies* and Completing a *Concours d'harmonie* (Cherubini, *Concours d'harmonie*, 1836)

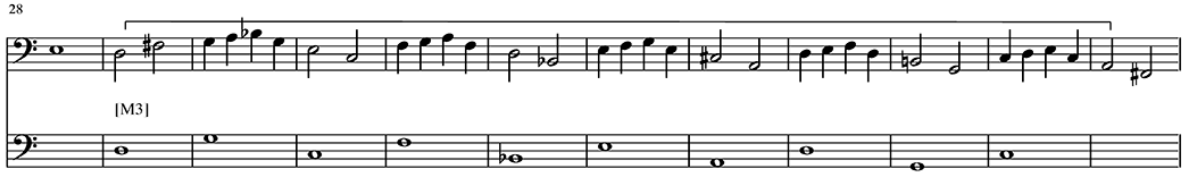


Step 1: Interpret harmonic implications of *broderies*

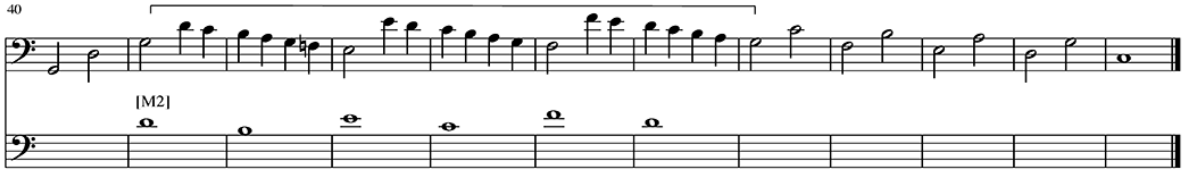
Broderies mm. 5-10



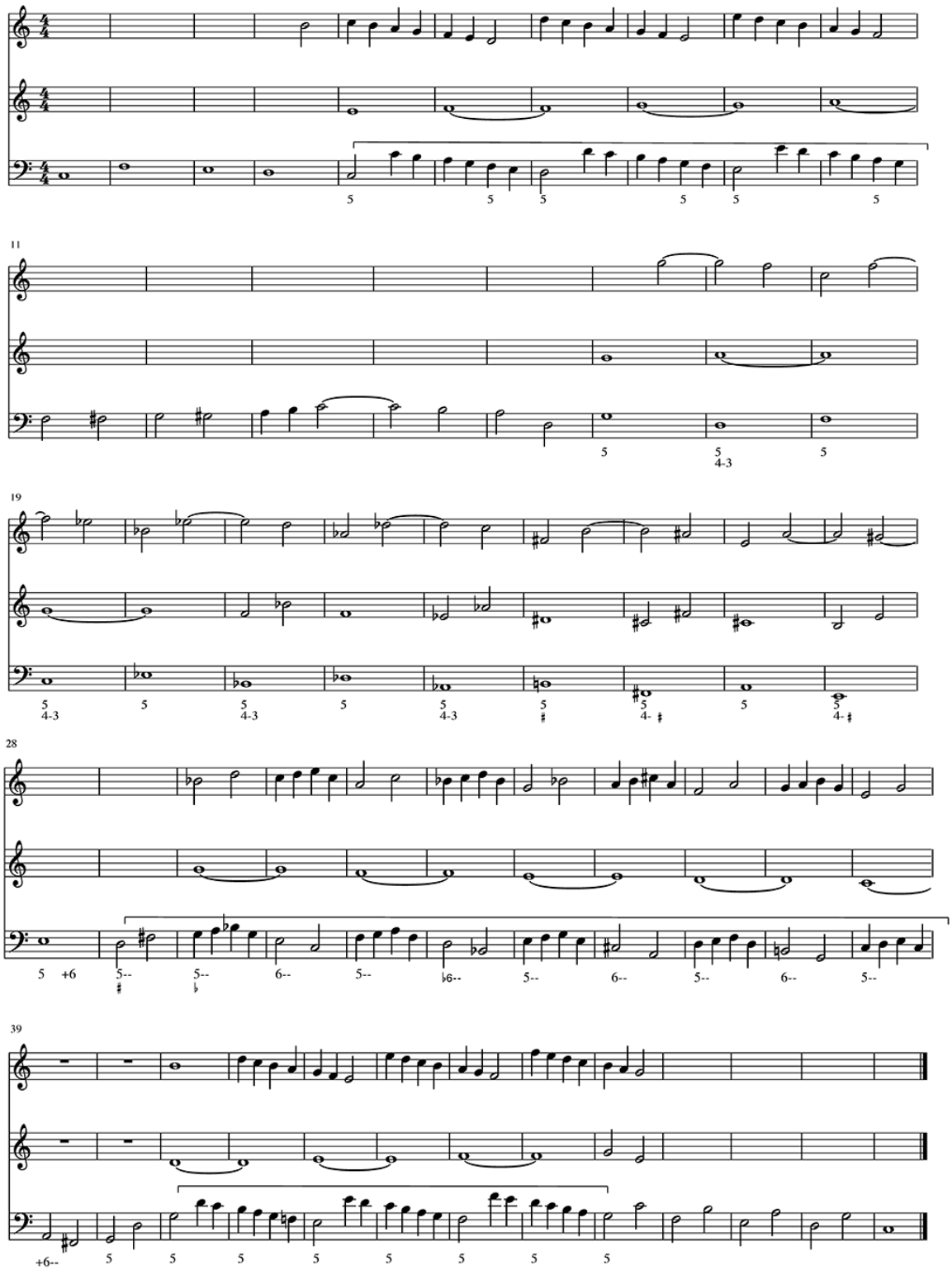
Broderies mm. 29-39



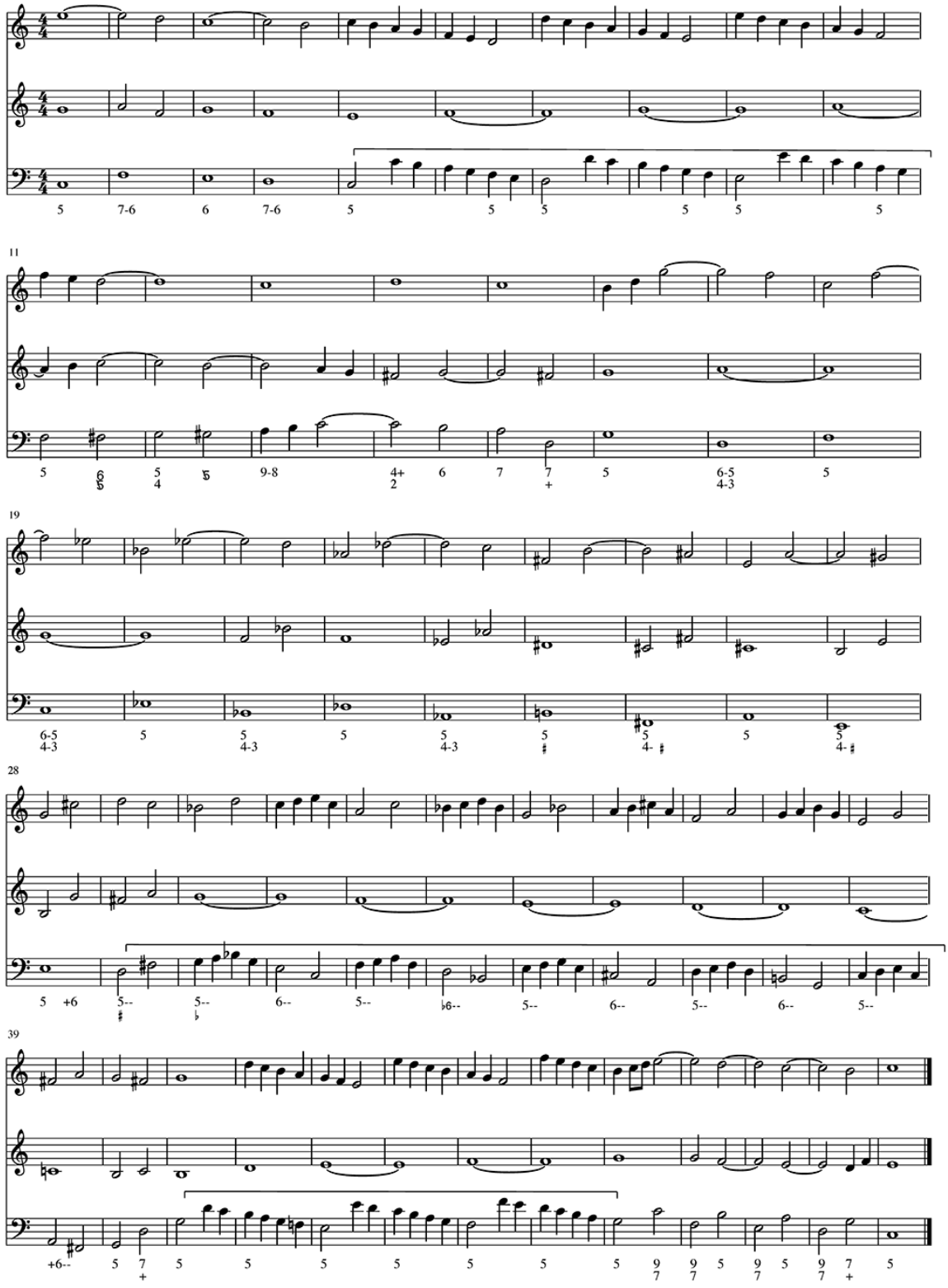
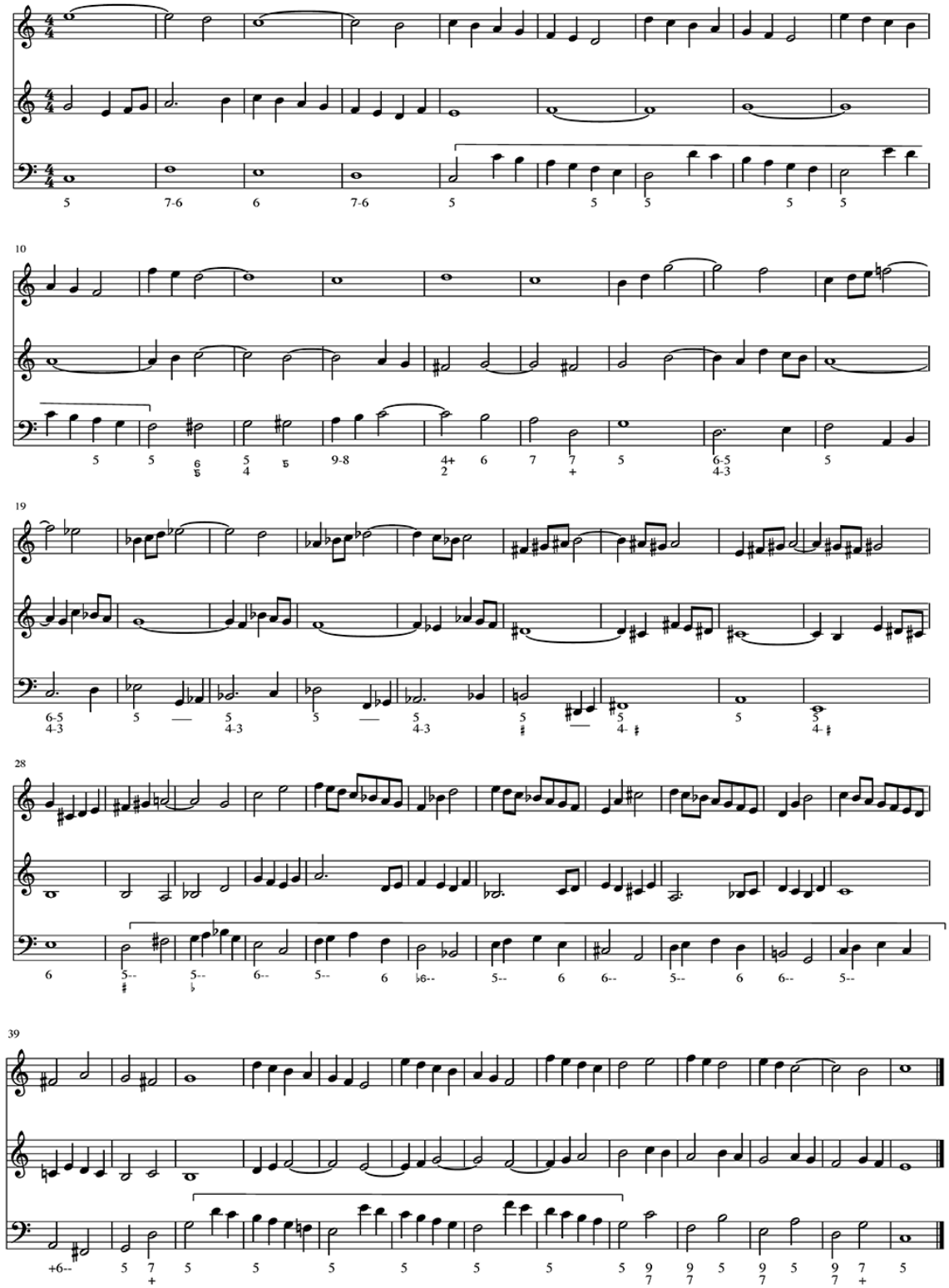
Broderies mm. 41-6



Step 2: Realize *marches*, using *broderies* and imitative writing where possible



Step 3: Realize outstanding *marches* and cadential passages



Step 4: Elaboration