Dear Allen,

I always found 10-10-10 a good beginning, because it leads so convincingly away from harmonic thinking. Also, one always encounters it in "sequences" in through-bass playing. -- Of course Wt. Cl. I, Prel. C (5 Orl.T.), first part. The second part and especially the d as 2 in the next-to-the-last measure is usually too hard for beginners. -- Prel. C minor, first part, moving in 6-chords, then traids -- see Meisterwerk II, Fugue essay, also D.fr. 8.-- Also Galaer Ex. I (Wt. Cl. Prel. 8b). -- I think there are lots of tenth also in the Cello Suite G, Allemande, Courante, Menuet II.

Something about Mozart A major. Of course there are many examples in D.fr. 8. There is also something in Meisterwerk I p. 189, but it does not shed any additional light on the piece.

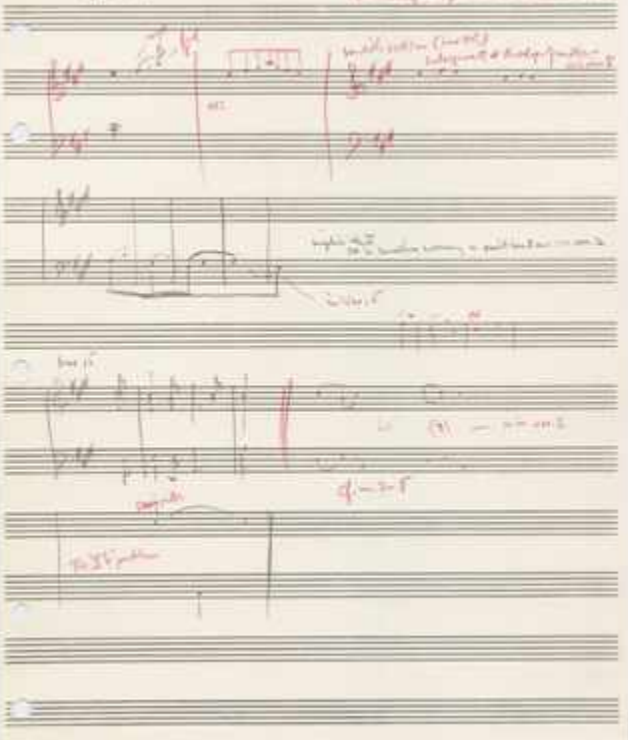
Curiously, many people seem to read $\bar{3}$ instead of $\bar{5}$. The reason is quite apparent but it is wrong, definitely. Nevertheless, some students may feel the same way; that's why I mention it. The first time I encountered this was during an oral master's-degree exam at N.E.C. I sat beside Mr. Hoffman, who is the head of the undergraduate theory dept. He suddenly asked me why Schenker read e; he felt it should be c#. I declined to discuss this, saying this was not the place.

But then Ed Cone did the same thing on p. 20 of his new book Musical Form ..... He also has a wrong bass reading there for ms. 5-8. (His reference to Schenker on p. 30 shows carelessness, to say the least.) And then: Last spring they had a Special Topics class in Princeton, on Rhythm (tonal and non-tonal). I heard that the first 4 or 8 measures of the Theme were discussed in almost every single session and turned upside down and back in every possible way; and everybody read c# in his schenkerization without even mentioning the possibility of reading e. I attended the last class, in which Eric Regener and someone else gave a little lecture, and the same thing happened. But Schenker, Schenker, all over the place. Only my students know better.

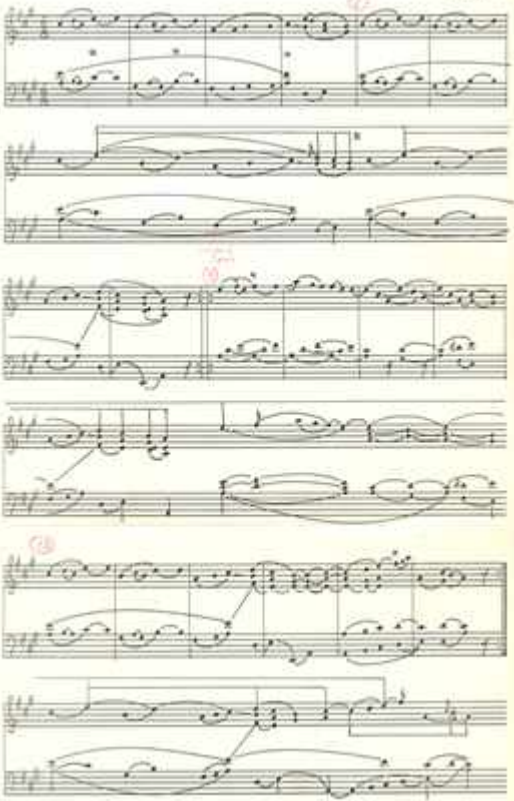
If one reads c# extended to m. 4, then one must understand the subsequent d above II as a neighbor. But the sixteenth e undoubtedly harks back to e in m. 1; it is a suspension. This connection (and nothing else!) indicates that d comes from the first e and not from c#. (c# moves to b under d.) The relationship of the two e's is further strengthened by the reapppearance, rhythmically changed, of the third c#-e.

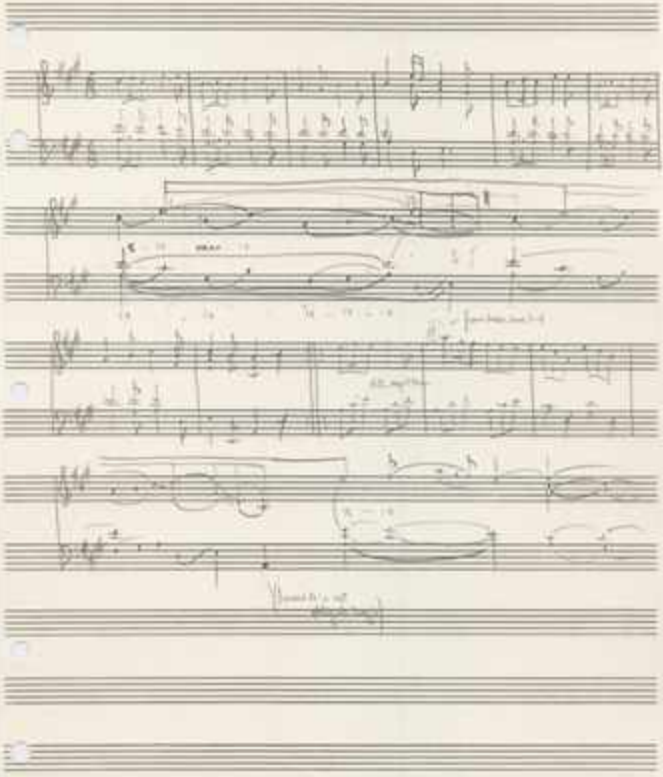
Jones makes a very good point on p. 25 of his book. I would go even farther. In m. 1 the e is "neglected" in that it appears on the weak beat (other than the bass) and is not endowed with the neighboring-note motive. But in the middle section M. makes up for this neglect by placing e on the first beat, giving it the motive and enlarging it. "e" now "sings" for the first time, especially since f# is syncopated.

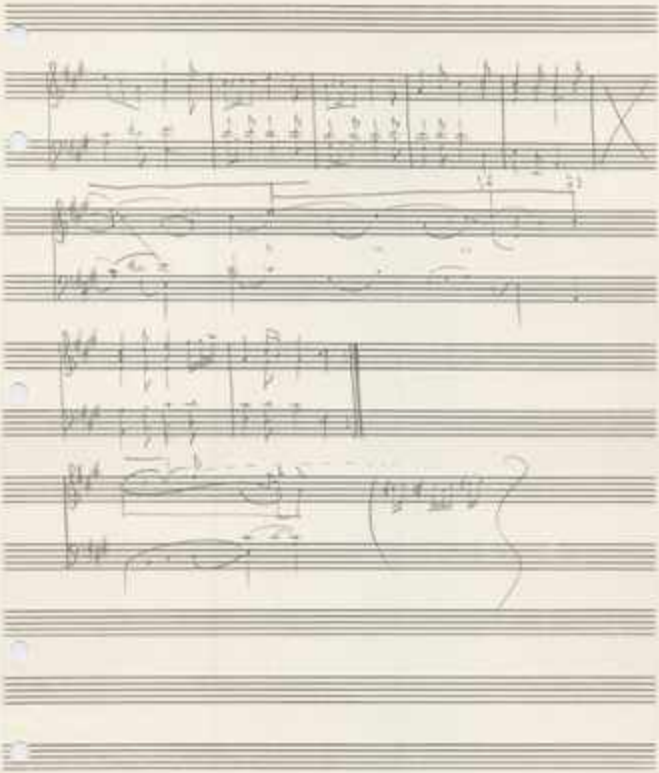
I think it is good to mention features of this kind. They deal with compositional ideas and make "theory" more alive. And students always love it. -- Hope you can use this.



Mozart, Arnaiar Sonata, K.331 (1)







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