

Dear Allen,

I always found 90-90-90 a good beginning, because it leads so straightforwardly away from hermetic thinking. Also, one always encounters it in "sequences" in through-base playing. -- Of course W. H. W. Paul. 2 (3 [1917]), a first part. The second part and especially the 2 in 2 is the anti-anti-hermetic manner is usually too hard for beginners. -- Paul. 3 after, first part, having to do chiefly with the 2nd -- see Heisterkamp II, page 100, also 1.77. 8. -- Also under No. 7 (W. H. Paul, 8). -- I think there are lots of hints also in the Galle Reihe 4, Altkonze, Courante, Roman II.

Something about Haupt 2 major. Of course there are many examples in L.F. 8. There is also something in Heisterkamp I p. 108, but it does not shed any additional light on the piece.

Obviously, many people seem to read $\frac{1}{2}$ instead of $\frac{1}{3}$. 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 teacher's-degree exam at U.C.L. I met Louis de Hoffman, who is the head of the contemporary theory dept. He naturally asked me why Schenker read $\frac{1}{2}$; he felt it should be $\frac{1}{3}$. I declined to discuss this, saying this was not the place.

But then at home did the same thing on p. 29 of his new book Musical Form, etc. He also has a wrong base reading there for ex. 5-8. (This refers to Schenker on p. 50 in some circumstances, to say the least.) And those last spring they had a special typing class in Princeton, on Milton (local and international). I heard that the first 4 or 5 measures of the piece were discussed in almost every single session and turned inside out and back in every possible way; and everybody went off to his job afterwards without even mentioning the possibility of reading $\frac{1}{3}$. I attended the last class, in which Eric Sogner and someone else gave a little lecture, and the same thing happened. For Schenker, Schenker, all over the place. Only by chance those better.

If one reads or attempts to read $\frac{1}{2}$, then one must understand the subsequent 2 above II as a neighbor, but the sixteenth is undoubtedly built back to $\frac{1}{2}$ in $\frac{1}{3}$; it is a suspension. This connection (and nothing else) indicates that 2 comes from the first $\frac{1}{2}$ and not from 2. (It seems to be under 2.) The relationship of the two $\frac{1}{2}$'s is further strengthened by the correspondence, morphologically constant, of the third $\frac{1}{2}$ - $\frac{1}{3}$.

Some notes of very good value on p. 29 of his book. I would go even further. In $\frac{1}{2}$, $\frac{1}{3}$ the $\frac{1}{2}$ is "suspensive" in that it appears on the weak beat (other than the base) and is not endowed with the neighbor-into-note motive. But in the middle section 8, notes up for this neglect by placing $\frac{1}{2}$ on the right beat, giving it the note and carrying it. $\frac{1}{2}$ as the "base" for the first line, especially since $\frac{1}{2}$ is appropriate.

I think it is good to mention features of this kind. They deal with conventional lines and with "theory" now alive. And students always love it. -- Hope you can see this.

Handwritten musical notation on two staves. The top staff has a treble clef and contains several notes with stems. A red vertical line is drawn between the first and second measures. A red box highlights a group of notes in the second measure. The bottom staff has a bass clef and contains notes with stems. A red vertical line is also present between the first and second measures.

Handwritten notes in red ink, possibly describing the musical notation or providing instructions.

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Handwritten notes in red ink, possibly describing the musical notation or providing instructions.

52

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar rhythmic patterns. A red number '52' is positioned above the first measure of the upper staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line. The notation includes various note values and rests.

53

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a prominent dotted note in the first measure. The lower staff continues the bass line. A red number '53' is positioned above the first measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The notation includes various note values and rests.

54

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a prominent dotted note in the first measure. The lower staff continues the bass line. A red number '54' is positioned above the first measure of the upper staff.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The notation includes various note values and rests.

Handwritten musical score on ten staves. The top two staves contain a melody in treble clef with notes and rests. The next two staves show a bass line with notes and rests. The middle two staves feature a complex rhythmic accompaniment with many beamed notes. The bottom two staves contain more complex rhythmic patterns with some handwritten annotations. The handwriting is in dark ink on aged paper.

