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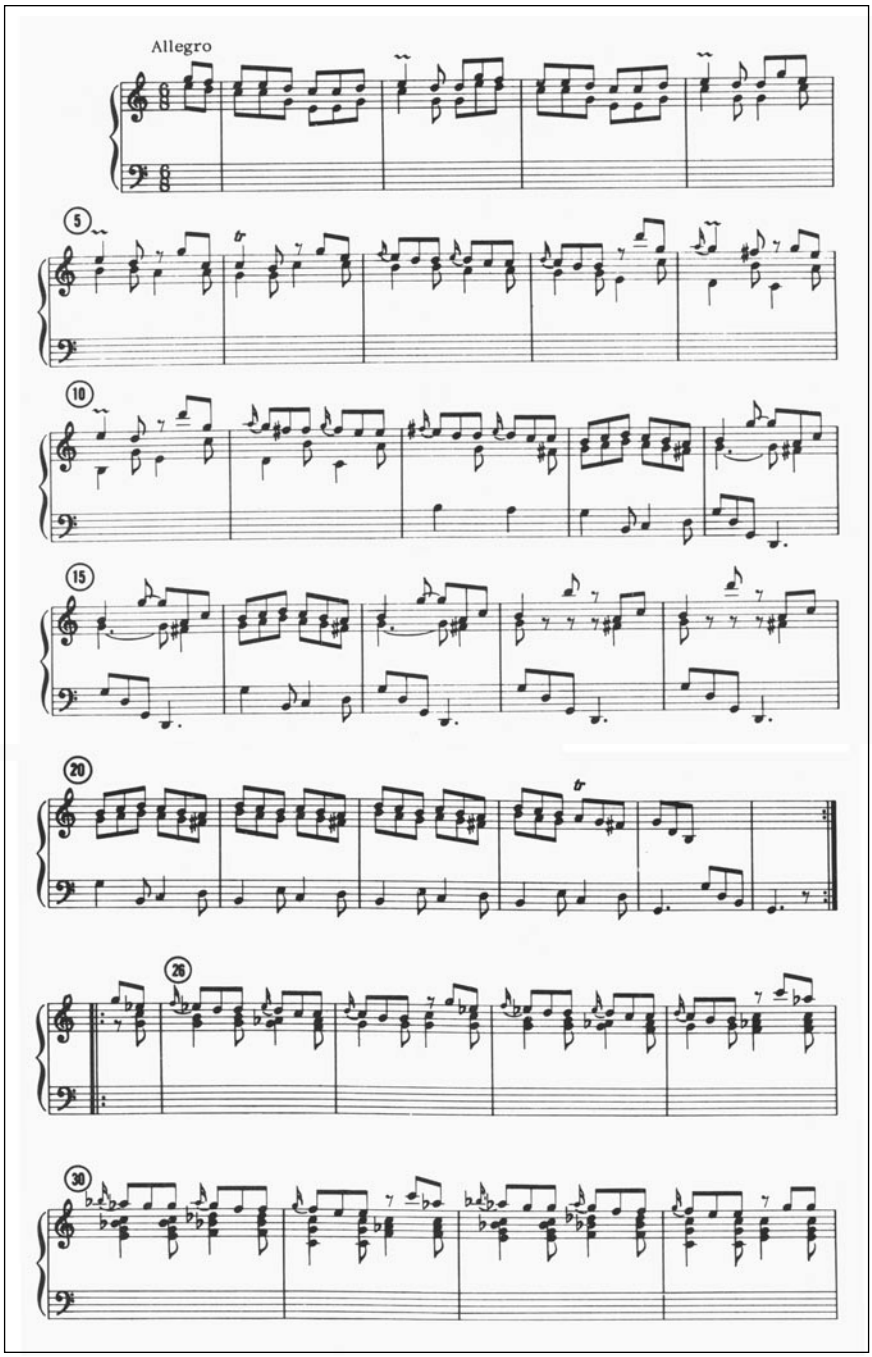
I have twice taught Scarlatti's Sonata in C-Major towards the end of a first-semester Schenker course. This sonata, unusually for Scarlatti, restates the opening material in the tonic at the beginning of the final section.[1] Thus the piece approximates a simple sonata form: an exposition that modulates from tonic to dominant, a development that prolongs the dominant, and a recapitulation that restates the opening theme in the tonic and transposes the following material from dominant to tonic. These terms--exposition, development, and recapitulation--are anachronistic, but I use them partly because students relate easily to them, and partly because they seem to apply well to this particular sonata. The sonata is given in Example 1.[2]

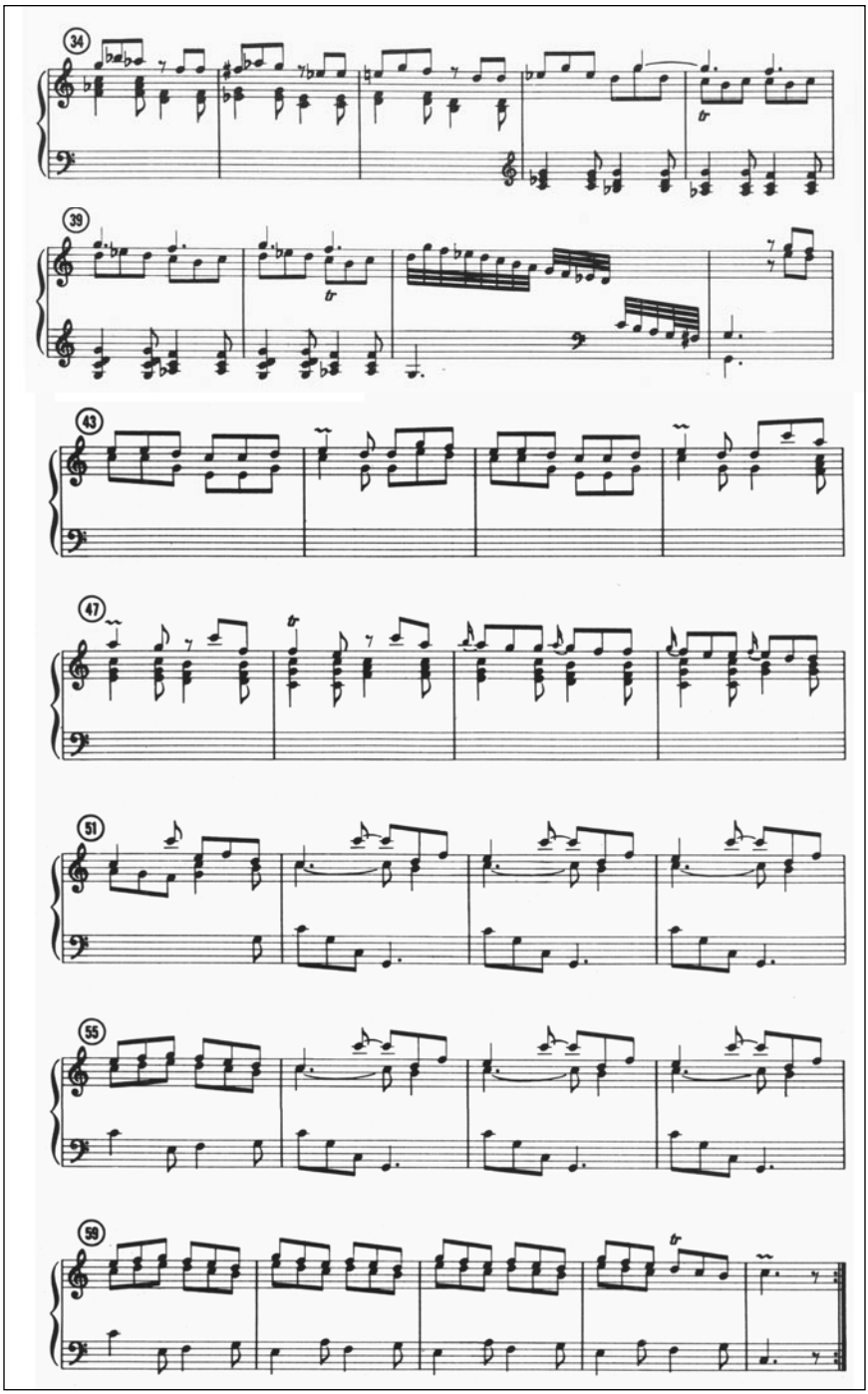
In my experience, the process of teaching this piece, and especially of commenting on student analyses, tends to crystallize around "forks in the road": different readings of crucial places, or, to put it another way, different placement of crucial events. Some of these are valid alternatives; some are illusory but can appear valid to students. Of course, such forks are, to a greater or lesser extent, part of a Schenkerian analysis of any piece, but seem unusually clear in this one, partly perhaps because the harmony is relatively simple and straightforward. I will discuss five such points in this paper, commenting on them analytically and pedagogically. Student readings will be demonstrated by transcriptions of student graphs (slightly condensed to save space) labeled Student A, B, etc. Most of these student graphs contain various infelicities of reading or notation that I don't discuss, in the interests of staying on topic. These have for the most part been preserved without comment.

[1] According to Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton, New Jersey: Princeton University Press, 1953), 266, the only other Scarlatti sonatas to do so are K. 132, 256, and 481.

[2] This edition by Charles Burkhart, based on the 1752 MS "Venice I 12" in the Biblioteca Marciana, Venice, was first published in his *Anthology for Musical Analysis*, 1st ed., Holt, Rinehart & Winston, 1964.



Example 1 - Scarlatti's Sonata in C Major



Example 1 - Scarlatti's Sonata in C Major *(continued)*

The title and, to some extent, the topic of this paper were suggested by Carl Schachter's article "Either/Or,"[3] which discusses how the analyst "must search for clues about which of two or more possible interpretations is the correct one, or about which of two or more 'correct' ones is the truest artistically."[4] This issue comes up even more strongly when teaching analysis, since teachers are typically exposed to a wider range of readings than they would consider on their own and must articulate why some are more appropriate than others. Inevitably questions about ambiguity arise. Students ask why it is necessary to make choices at all--why not include many possible interpretations? Why exclude some in favor of others?

This question, has, of course, been a major topic of analytical writing in recent years, with widely varying views. For instance, Carl Schachter's stance is explicit in "Either/Or," even in the short passage just quoted. Multiple "possible" interpretations may exist, but among these the analyst should search for the "correct" interpretation. Where there is a choice of correct interpretations, the analyst should choose that which is "truest artistically," taking into account features such as motive, the relation between structural and design features, etc.

Kofi Agawu's position is stricter (or more restrictive) than Schachter's.[5] He writes that "a musical situation is ambiguous if and only if its two (or more) meanings are comparably or equally plausible, leaving the listener undecided about their future significance,"[6] and concludes that "the concept of ambiguity is meaningless within the confines of an *explicit* music theory . . . not that multiple meanings do not exist in tonal music (how could they not?) but that, once the enabling constructs of music theory are brought into play, equivocation disappears."[7]

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[3] Carl Schachter, "Either/Or," in *Unfoldings*, ed. Joseph N. Straus (Oxford/New York: Oxford University Press, 1999), 121-33.

[4] Ibid, 122.

[5] Kofi V. Agawu, "Ambiguity in Tonal Music: a Preliminary Study," in *Theory, Analysis and Meaning in Music*, ed. Anthony Pople (Cambridge/New York/Melbourne: Cambridge University Press, 1994), 86-107.

[6] Ibid, 89.

[7] Ibid, 88.

On the other end of the spectrum, Marianne Kielian-Gilbert argues strongly in favor of multiple readings,[8] writing that "not only are multiple readings sometimes--often--possible, they may also be a significant way to render the specificity of a particular reading or the dynamic of a progression over time. Might the sense of an "oscillation," a back-and-forth of different hearings, characterize the relationships of such conflicting and/or multiple harmonic readings over time? Should we be wary of the fact that our theoretical tools often compel us to make 'impossible' unitary decisions, or should we welcome the fact that they force them, impossible as they are?"[9]

My own position, which I try to convey to students, is (perhaps not surprisingly) closest to Schachter's. There may be a number of readings that are conceivably "possible", that is, internally consistent, without contradictions such as a prolonged tonic in the treble against a prolonged dominant in the bass. But many "possible" readings are nonetheless implausible: that is, they are incongruent with the norms of tonal usage (such as misreading an applied dominant as an "endpoint" modulation of its own), or they seem to go against the grain of one's hearing of the piece (such as starting a coda in the middle of a sequence). Among plausible readings, one looks for the reading that best conveys one's deepest intuitions and perceptions about the piece.

Schenkerian analytical technique does not allow multiple interpretations in a single graph--to attempt this (and many students do) is to retreat into vagueness or contradiction. However, one can certainly produce alternative graphs, or change one's mind. It is typical for Schenkerian (perhaps for all) analysts to rethink or revise a passage, often after some time has elapsed, or to revert to a former reading. This perhaps corresponds to Kielian-Gilbert's "oscillation" between "different hearings." But there is a difference. Kielian-Gilbert regards these different readings as conceivably of equal validity--in a sense, coexistent--since unitary decisions are "impossible." As she writes, "it helped to 'hear multiply' rather than to reduce our experience by eliminating or ranking perceptions."[10] But, as one of my teachers told me, Schenkerian analysts usually

[8] Marianne Kielian-Gilbert, "Interpreting Schenkerian Prolongations," *Music Analysis*, 22/1-2 (March-July, 2003): 51-104.

[9] Ibid, 55.

[10] Ibid.

strive for a theoretical, if not necessarily actual, "best" analysis (or at least "personal best"), and alternatives are weighed and evaluated. In this process, the analyst does not strive to "hear multiply" but to hear each reading "singly"--rather like those pictures in which one can see either a vase or two faces, but not both images at the same time--and then to evaluate which interpretation seems to provide the best fit.

The quest for a "best" analysis carries the danger that students may believe that the evaluation of their graphs depends on how close they are to the teacher's graphs. I try to prevent this in two ways. The first is by stating from the outset that "getting the right answer" is not the point. A student's graph will not get a low grade because it's different from mine: what's most important is that it makes sense and is presented clearly. By "makes sense," I mean that it is a possible reading (not internally contradictory), is coherent in terms of the theory, does not misrepresent basic features of the piece (such as reading a recapitulation in the dominant instead of the tonic), and, to some extent at least, recognizes and attempts to account for unique features of the work. There is always a range of readings which satisfy these criteria.

My second strategy for discouraging the idea that I have the right answer and that every other answer is wrong is by encouraging students to turn the class into a pitched battle in which everyone (everyone interested, anyway) presents, debates, compares, defends, and criticizes each other's readings. Once people have worked long and hard at an analysis, they tend to be fairly deeply invested in it and to have developed a sort of passionate territorial interest in the matter. In these often-heated arguments, I function both as moderator and participant, although I usually wait until others give their views before offering my own. But I do eventually comment and give my own opinions--I am no more a disinterested party than are the students. Sometimes I will bring in "outside" analyses for class consideration. In all of this I try to convey the point that deciding which possible readings are most appropriate is a subtle and subjective matter involving the weighing of various design features, examination of precedents, fine-tuning, and repeated playing and listening;[11] it deals more with shades of grey

[11] On the relationship between analysis and auditory perception, see Nicholas Cook, "Music Theory and 'Good Comparison': A Viennese Perspective," *Journal of Music Theory* 33, no. 1 (Spring 1989): 117-41.

than with black and white. One can, and does, change one's mind. I will also say that, in my opinion, an analysis is an interpretation; and that presenting it is less like a scientist reporting reproducible findings than like a lawyer arguing a case before a jury.[12]

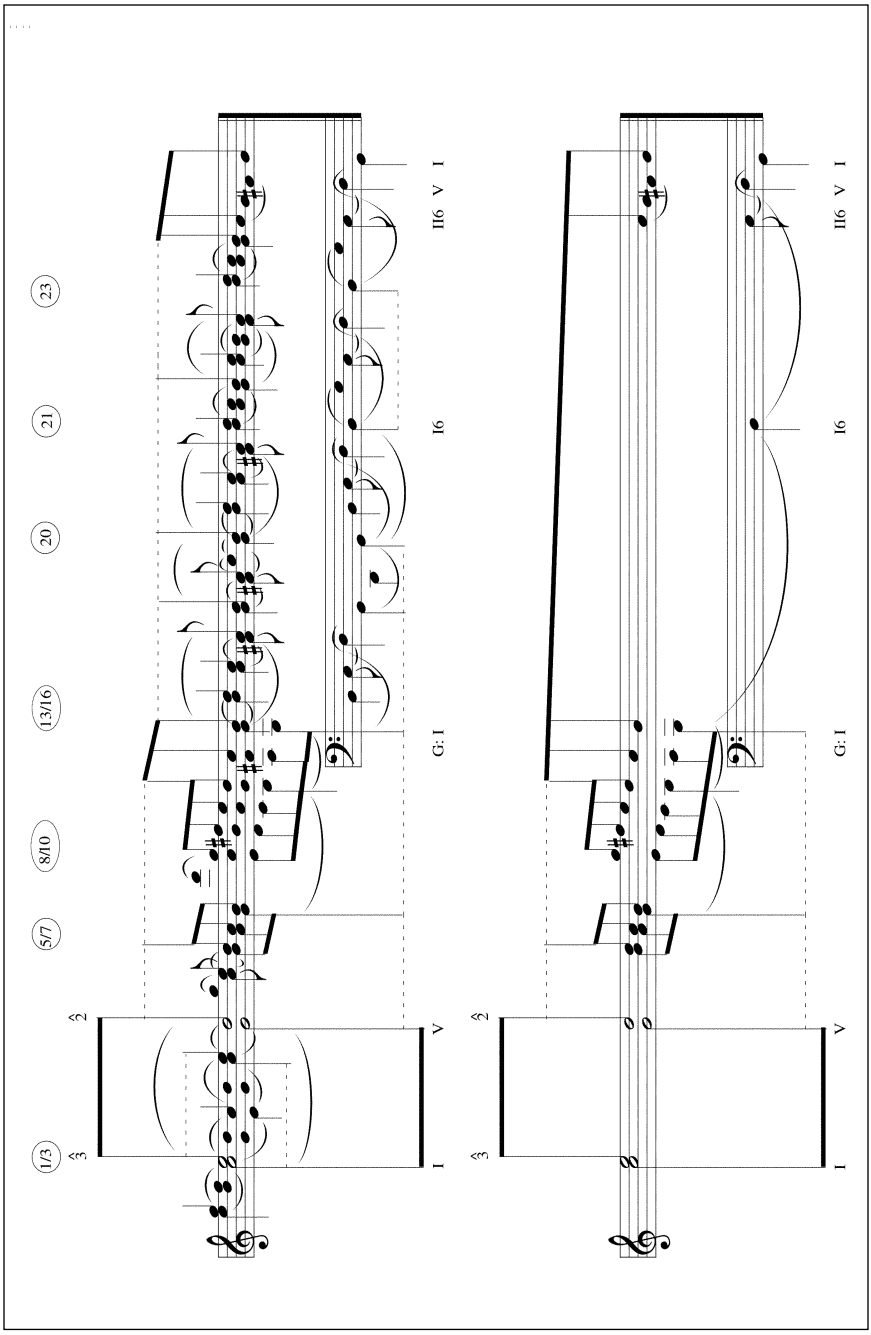
This paper will demonstrate such weighing and evaluation in the C-major Scarlatti sonata. Although the context of my discussion is pedagogical, every analyst, whether novice or "expert," must cope with forks in the road; the difference is of degree rather than of kind. I will discuss the following points, or "forks", in this paper:

> (1a) In the exposition, where is top-line $\hat{2}$ reached?
> (1b) The exposition ends with a subsidiary fifth-descent from top-line $\hat{2}$. Where exactly does this occur?
> (2) In the development, how does one interpret the voice leading in mm. 34-41 and, tangentially, how does it relate to mm. 1-4 and 26-27?
> (3a) In the recapitulation, what is the status of V in mm. 44/46 (corresponding to mm. 2/4 in the exposition)?
> (3b) Where is the structural close of the piece?

Point 1a: In the exposition, where is top-line $\hat{2}$ reached?
Point 1b: Top-line $\hat{2}$ initiates a subsidiary fifth-descent.
Where exactly does this occur?

To begin to answer 1a, it is crucial to arrive at a reading of the opening three verticalities of the sonata, since they exemplify a metric pattern that recurs repeatedly throughout the piece. My students all agreed that the first two eighth-note vertical thirds are pickups that lead to the main note. Thus the main top note is E, not G. The decision is fairly obvious because the passage is all within tonic harmony and E arrives on a strong beat over C, whereas G does not. What is not so obvious is that this reading has far-reaching consequences--it sets an analytical bias for interpreting subsequent instances of this metric pattern as two pickups followed by a stressed main note. This in turn has a direct bearing on point 1a: after the initial move from tonic to dominant harmony in mm. 1-4, the tonic never returns, since every subsequent C-major sonority is

[12] For a contrary view, see Matthew Brown and Douglas Dempster, "The Scientific Image of Music Theory," *Journal of Music Theory* 33, no. 1 (Spring 1989): 65-106, and "Evaluating Musical Analyses and Theories: Five Perspectives," *Journal of Music Theory* 34, no. 2 (Autumn 1990): 247-79.



Example 2 - Slottow, Exposition

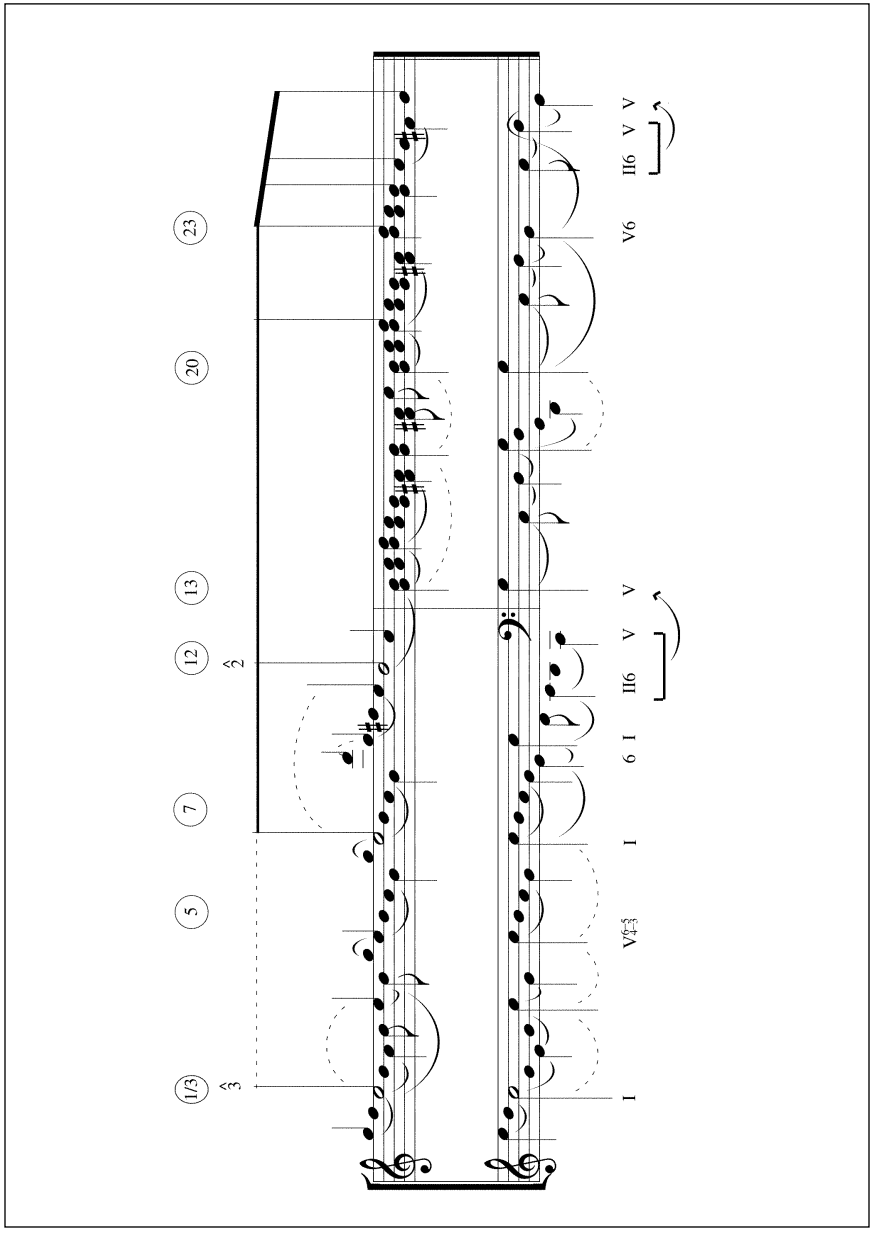
a pickup.[13] Thus a strong case can be made that the structural descent from $\hat{3}$/I to $\hat{2}$/V occurs in the first four measures, and this is where I place it. My reading of the exposition is given in Example 2.

However, many students disagreed with me. This is hardly surprising: such a fleeting tonic prolongation followed by such an early and extended dominant prolongation is unusual. The arrival on V seems premature, and unlike students' ideas of musical norms formed both by their prior listening and their experience in the Schenker course so far. Three and half measures of tonic followed by twenty-one and a half measures of dominant prolongation in the exposition alone (plus seventeen more in the development) create highly unbalanced proportions. But, in my opinion, asymmetrical proportions are an important feature of this particular sonata, and not only in the early arrival of V. As will be discussed later, the excessively short duration of the initial tonic in the exposition is, in a way, compensated for by the excessively long duration of the final tonic in the recapitulation, caused by the early end of the structure in m. 51, followed by an improbably long coda.[14]

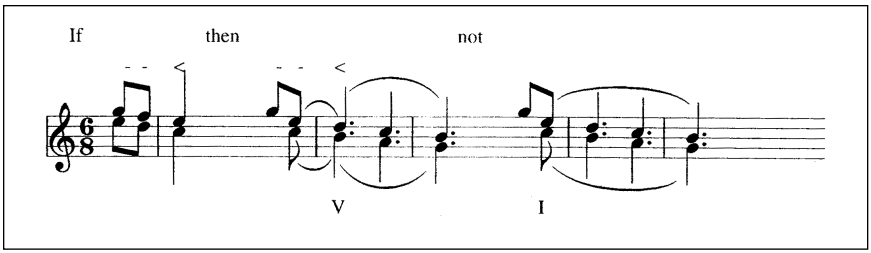
[13] There is one exception: the descending tenths G-F♯-E-D over E-D-C-B from the end of m. 8 through m. 10 (immediately repeated in mm. 10-12). Here Schenker's idea of "leading" and "following" simultaneous linear progressions must be invoked. The "leading" treble line fills in the G-D fourth in the V triad; the "following" lower line counterpoints the upper line at the lower tenth. This passage is treated in Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979), 78-79 and figure 95/b/2. Schenker's idea is discussed in Carl Schachter, "A Commentary on Schenker's *Free Composition*," in *Unfoldings*, ed. Joseph N. Straus (Oxford/New York: Oxford University Press, 1999), 202-4.

[14] Carl Schachter discusses the possibility of an extremely brief and understated initial structural tonic, citing as an example the Scherzo from Schubert's Piano Sonata in A Minor, D.845 (op. 42), in which the initial tonic lasts only five measures. See "Rhythm and Linear Analysis: A Preliminary Study," in *Unfoldings: Essays in Schenkerian Theory and Analysis* (Oxford/New York: Oxford University Press, 1999): 26-27, 43; originally in *Music Forum* 4 (1976), 281-334.

As mentioned, many students disagreed with me. For instance, in a graph by Student A (see Example 3), top-line E descends to D as late as m. 12, and D is retained until the very end of the exposition, where it quickly descends D-C-B-A-G. For me, the retention of E is



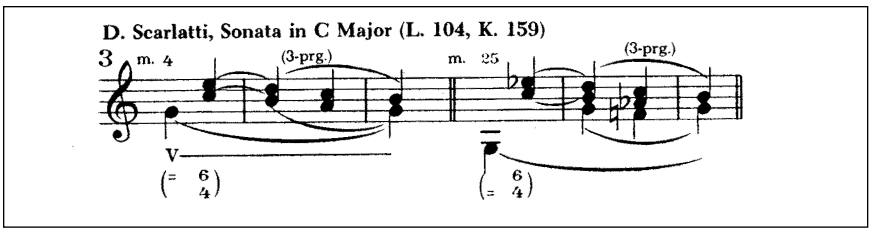
Example 3 - Student A, Exposition



Example 4 - Metric pattern of opening gesture as precedent

problematic. As shown in Example 4, retaining the E for so long is possible only if the harmony after the repeated opening "hunting horn" theme is heard as tonic, not dominant; that is, if the repeated bass line C-B-A-G (doubled a 3rd above) in mm. 4-8 is heard as a fourth-progression prolonging tonic harmony. But this reading contradicts the prior interpretation of the first three dyads of the piece as two upbeats followed by a stressed downbeat. In light of that precedent, C-B-A-G is not a fourth-progression in the tonic, but a pickup followed by a third-progression in the dominant. Moreover, as shown in Example 5, Schenker's reading of the passage from *Free Composition* (with which I agree), the E/C upbeat is really a $\frac{6}{4}$ over retained V. Schenker comments:[15] "Despite the appearance of fourth-progressions, only third-progressions with appoggiaturas are to be read here."[16]

If the dominant is reached in m. 4 and persists for the rest of the exposition (a reading that to me seems inescapable), Student A's retained E is at odds with the harmony. Student A evidently feels that the dominant does not take effect until the arrival of bass G in m. 13.



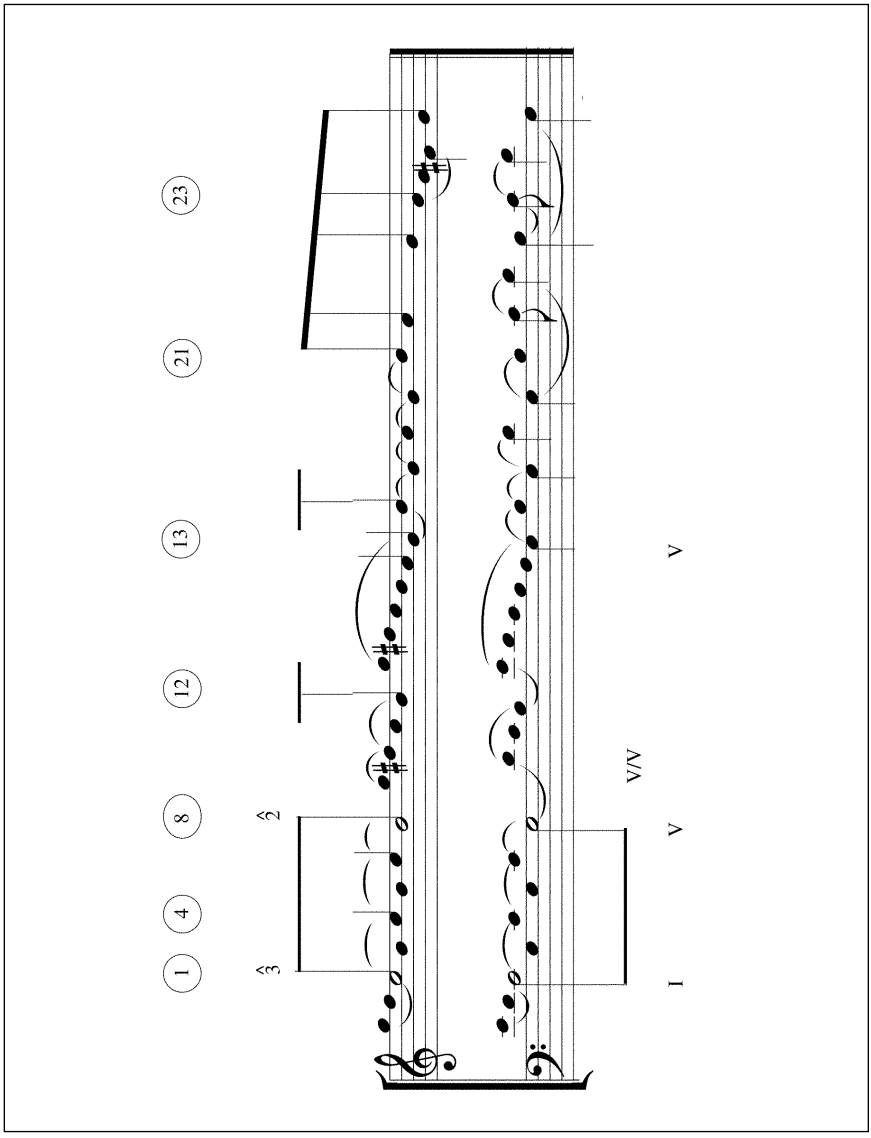
Example 5 - *Free Composition*, Figure 97/3: "Despite the appearance of fourth-progressions, only third-progressions with appoggiaturas are to be read here." (*Free Composition*, 81)

[15] Heinrich Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979), figure 97/3.

[16] Ibid., 89.

There are two other aspects to this reading:

(1) Student A is unsure how to read the descending thirds from the end of m. 4 to the beginning of m. 8. Although the passage immediately repeats, the first occurrence is labeled V^{6}_{4}-$^{5}_{3}$ (somewhat like Schenker's reading), but the second is labeled I.



Example 6 - Student B, Exposition

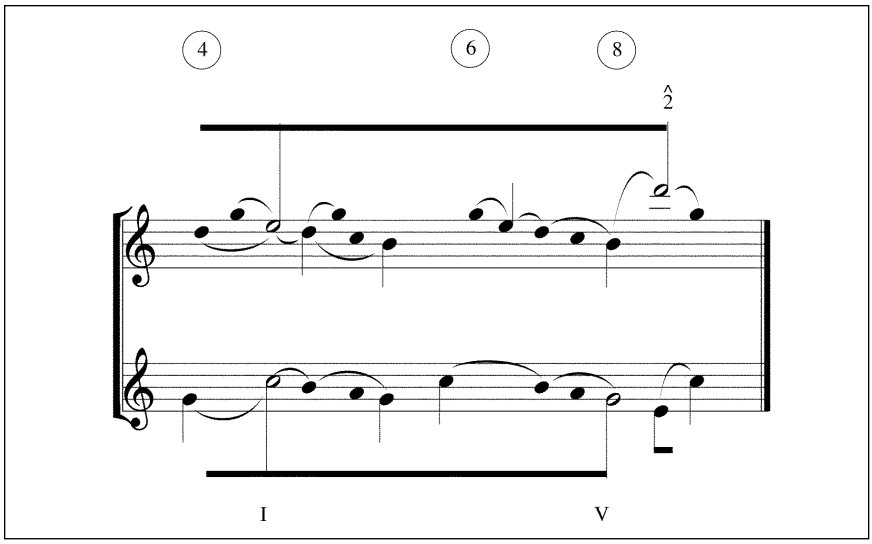
> (2) Student A has probably been taught that tonicization or modulation to the dominant cannot occur before the appearance of an applied dominant chord, such as the VII^6/V in mm. 12-13 (erroneously labeled V/V on the graph). But in this piece the motion to the dominant is understated, and the applied VII^6, followed by a perfect authentic cadence in the dominant (mm. 13-14), only confirms a process that began gradually in m. 4. An analogy can be drawn to a person who walks into a light mist--at first his clothes remain dry but after a little while have imperceptively become quite drenched.[17]

As for the quick D-C-B-A-G fifth-descent at the end: this is certainly quite possible--it often happens--but in this case I feel that there is a better reading more consistent with the nuances of the musical surface. Since B is so strongly stressed in mm. 13-20--the accented first treble note in nine consecutive measures--it is difficult to believe that a descent to B has not yet occurred. Still, since D is regained in m. 21, it is possible--but to my mind, less convincing--to regard B as an inner voice tone under a retained D that quickly descends to G at the very end of the exposition.

Student B presents a somewhat similar reading (see middleground graph in Example 6 on previous page), with treble E as a main note instead of a pickup in mm. 4 and 6, and with D retained until a quick fifth-descent at the end beginning in m. 21, two measures before Student A's reading, which makes the descent somewhat more leisurely. As shown in Example 7 (on next page), Student B's reading of the repeated descending thirds in mm. 4-8 is similar to, but more consistent and nuanced than, Student A's: both are labeled Roman numeral I and shown as fourth-progressions divided into a descending step plus a third, which brings out the V triad; nonetheless, they are still essentially read as fourth-progressions prolonging tonic harmony.

A curious feature of this graph is the identification of Urlinie $\hat{2}$ with the high D in m. 10, a note clear out of the main register. The high D is a superimposed inner-voice note which, although it refers to Urlinie $\hat{2}$, does not initiate it. Later on this student does not give

[17] Frank Samarotto gives many other examples of gradual modulation in "The Drama of the Bridge: Modulation as Process" (Paper presented at the Texas Society of Music Theory meeting, University of North Texas, Denton, TX, February 25, 2006).



Example 7 - Student B, Exposition, mm. 4-8

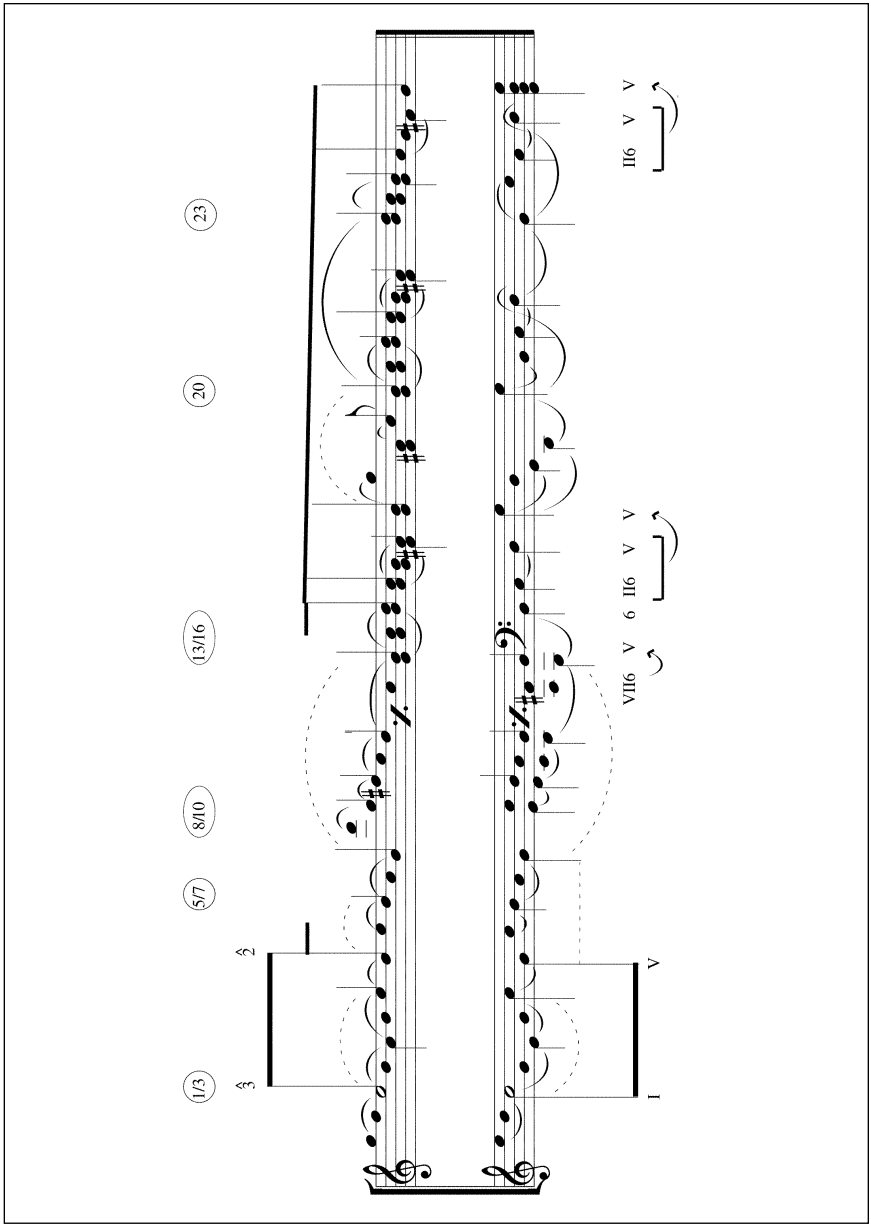
the other high notes (G, B, D in mm. 17-19) any special status--they are notated as simple unstemmed black notes.

Student C presents a reading somewhat like my own, but better (I can't help feeling), or at least more interesting (see Example 8 on next page). Here $\hat{2}$/V is reached at the end of the horn call, and the subsidiary fifth-descent is more gradual than in the previous two students' readings--top-line B arrives with the imperfect authentic cadence in the dominant in m. 14, descending A-G at the end of the exposition. Student B's reading of mm. 4-13 is fascinating, rather like a series of nested boxes. Urlinie D (although not notated as a white note) is retained throughout. Nested between the two D's is a preliminary descent to B, which lasts from mm. 8 to 13. And nested between the two B's are the descending tenths (G/E-F♯/D-E/C-D/C) from the second half of m. 8 to m. 12.[18] It's a very symmetrical, rather elegant, reading.

So, to summarize, Student A misreads the harmony and ignores the strong stress on treble B in mm. 19-21, preferring a quick D-to-G fifth-descent at the very end. Student B's reading is somewhat similar but more nuanced, resulting in a "have-your-cake-and-eat-it-too" reading of mm. 4-8; in addition, Student B misinterprets the high D as an Urlinie note, equating register with structure. Students A's and B's misreading of the harmony results in an unacceptable

[18] In the notation x/y the slash denotes "over" or "above."

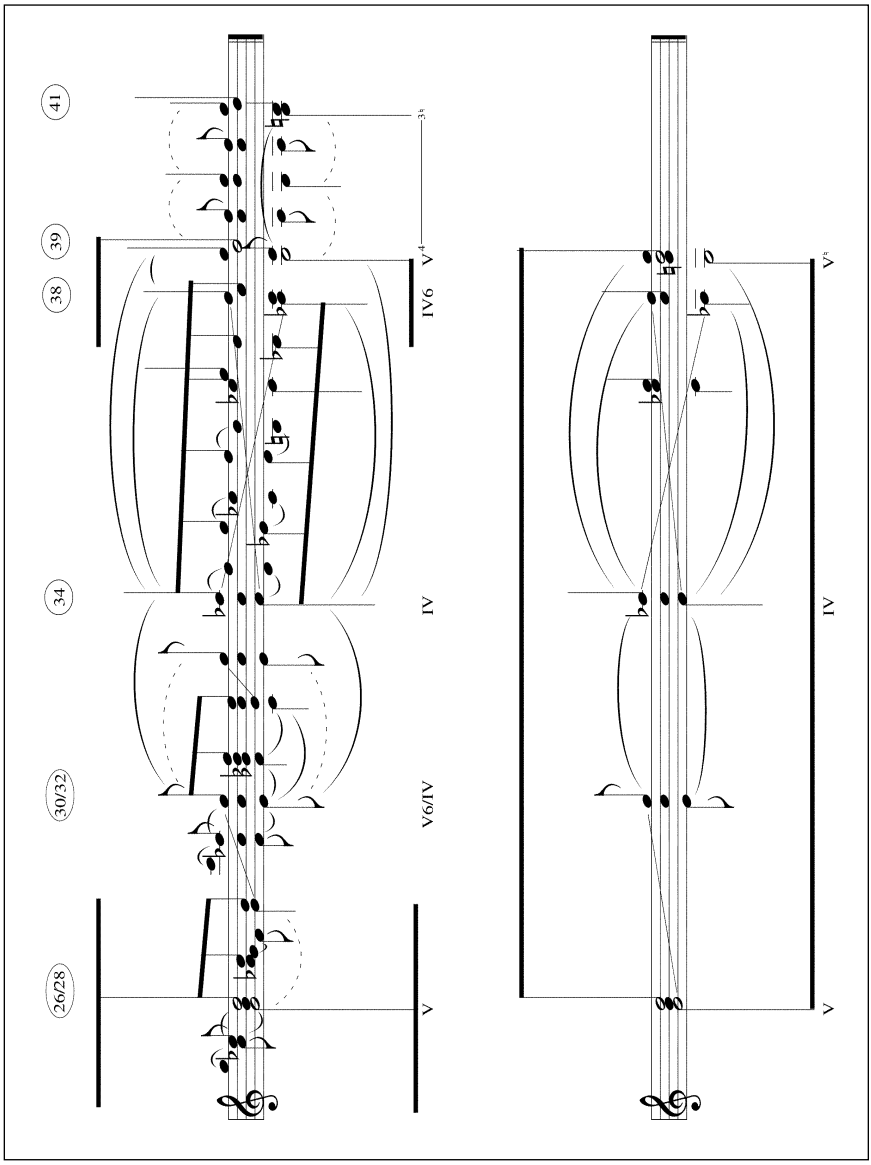
interpretation; taking a quick fifth-descent at the end (Student A and B) is quite possible, but demotes the insistent emphasis on B, and so seems less appropriate. Student C's reading, in my opinion, gives the best "fit" to the music.



Example 8 - Student C, Exposition

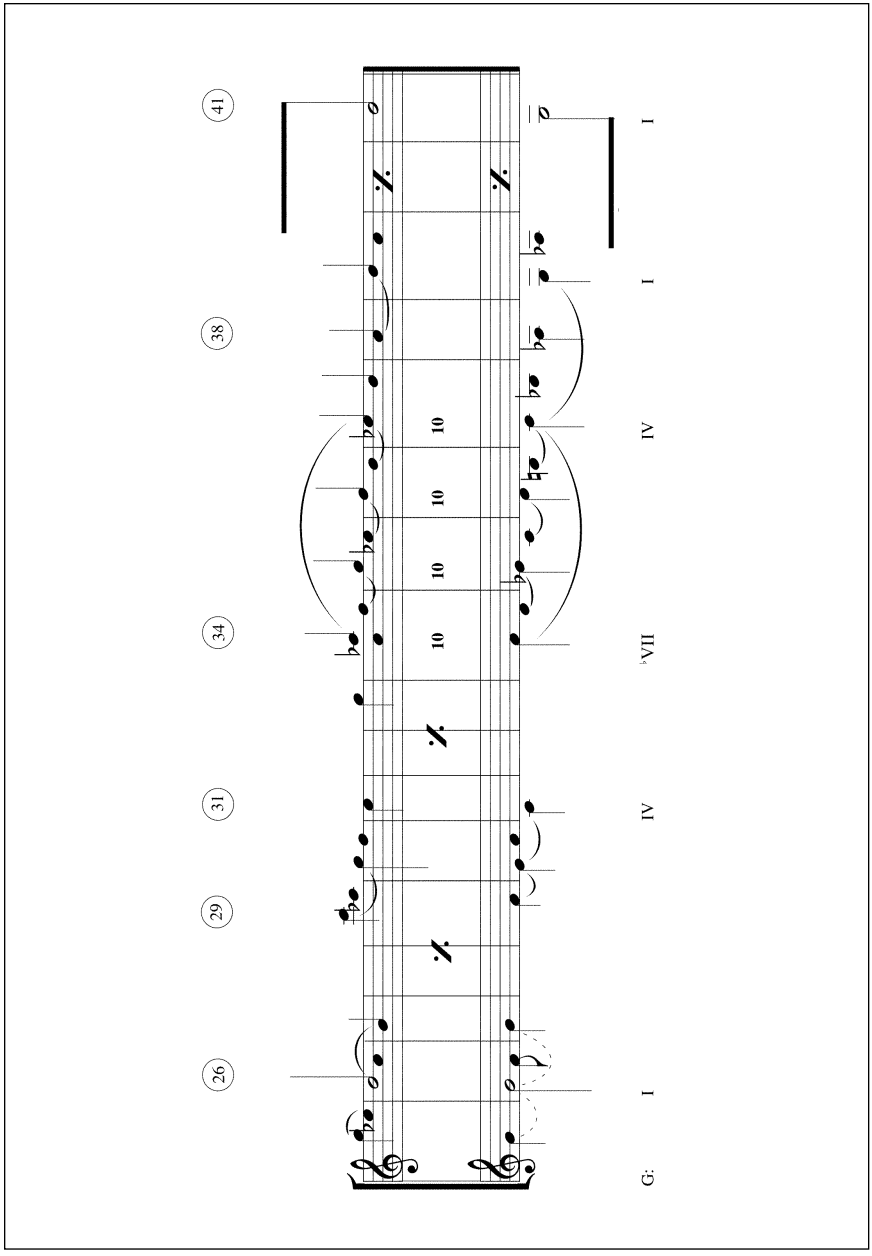
Point (2): In the development, how does one interpret the voice leading in mm. 34-41 and, tangentially, how does it relate to mm. 1-4 and 26-27?

This passage (mm. 34-41) expresses a harmonic motion from F-minor to G, the latter part of the large V-IVm-V progression of the development as a whole (see my graph in Example 9). Almost



Example 9 - Slottow, Development

all of the students recognized the movement from Fm to G but were unclear exactly how F-minor was prolonged. Student D's graph is fairly representative (see Example 10).



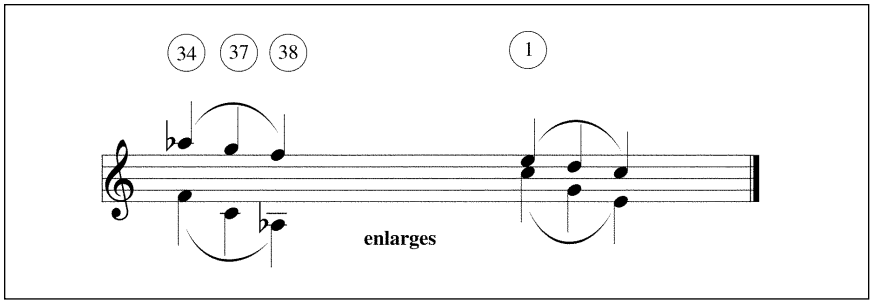
Example 10 - Student D, Development

To begin with (this, however, was *not* representative), Student D treats the entire development as if G-major were the tonic--the student has either forgotten that the development begins on V or has made a strategic decision to treat G as a "temporary" tonic. Either way, the decision is unfortunate, since it obscures the tonal function of the development, and especially of the final V chord. It takes students a while to see that a prolongation of a chord, even one as extensive as this, does not necessarily imply a modulation to the key in which that chord functions as the tonic. Although the exposition definitely modulates to G, after the double bar the change of mode, with its new E♭ and A♭ accidentals, strongly redirects attention to C-minor. G does not behave like a temporary tonic here: there are no V chords and no leading tones (except in m. 41, at the very end of the section). In this discussion I will continue to use C Roman numerals.

Measures 34-41 show a line of descending outer-voice parallel tenths from A♭/F to E♭/C, each followed by weak-beat subsidiary tenths a third below. In m. 37, the subsidiary line disappears and the pace of the descending tenths accelerates, continuing through D/B♭ to C/A♭, at which point the bass A♭ descends to G (V) and the treble C rises to D. Note that Student D slurs from bass C past A♭ to G, implying a fourth-progression from minor I (mislabeled IV) to V (mislabeled I). This reading is OK as far as it goes (except for the last slur and the modulation to G), but it could go further. There are two linked issues--one having to do with segmentation (or prolongational boundaries) and the other with the top voice (here turn back to my graph, Example 9).

The segmentation is incorrect because Student D does not link bass F-C-A♭ into a single F-minor arpeggiation, a prolongation bounded by $\frac{5}{3}$ and $\frac{6}{3}$ F-minor chords, forming a voice exchange. Thus bass A♭ is a boundary, a point to be slurred to, not past. Probably one reason why the student didn't see this is because there is a significant omission in the depiction of the top line. As the parallel tenths descend, a higher and sparser registral line emerges from the treble A♭: A♭-G-F over bass F-C-A♭, forming a large F-A♭ voice exchange. The G/C in the middle also gives the passage a motivic component--it becomes a large-scale replication of the horn motive that begins the sonata (see Example 11 on next page). Ultimately A♭/F in m. 34, after diving into the inner voice to its inversion F/A♭, resolves to G/G in m. 39, and inner-voice C5 (which Student D depicts as a top-line note) proceeds to D5, thereby regaining Urlinie $\hat{2}$/V, here

submerged as an inner voice within the G chord. Meanwhile, in the lower octave, C4 is sustained as a suspension, resolving to an implied B3 two measures later (m. 41).[19] At that moment, Urlinie D, which has been submerged in the V chord under G, emerges forcibly from hiding, highlighted by registral prominence and metric stress, and initiates a rapid flourish of descending notes.



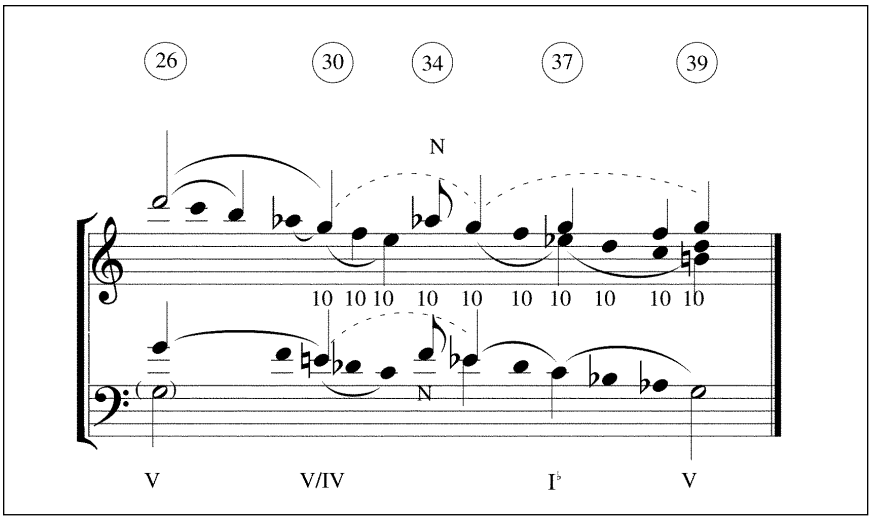
Example 11 - Mm. 34-38 as an motivic enlargement of m. 1

Student D saw much of this: the student shows a resolution to $\hat{2}$/V in m. 39, but withholds Ursatz status, which is reserved for the more definitive arrival in m. 41; nor does the student show the 4-3 suspension.

Now, I don't expect a first-semester Schenker student to see all of this--it is not an easy passage. However, some students did include notes from the higher registral line; one even saw the voice exchange. However, few recognized the F-minor prolongation; I suppose because the F-minor $\frac{6}{3}$ in m. 38 is not felt as an arrival, since it leads right into the G-major chord in m. 39. I think the difficulty was that, since F-minor $\frac{6}{3}$ so clearly wants to resolve to G, students found it hard to consider it as a boundary of an F-minor prolongation in and of itself. They just wanted to go past it to the resolution.

There is some confusion here about the interaction between linear-contrapuntal and harmonic events--a lack of coordination. The prolonged F-minor has its own time span, and the descending tenths take place within and articulate that time span. The voice exchange in particular delineates the boundaries of the F-minor prolongation very clearly. In addition, Student D's "G" Roman

[19] An alternative reading extends the F minor prolongation and voice exchange through the end of m. 40, definitely resolving to G major (now without the 4-3 suspension) in m. 41.



Example 12 - Student E, Development

numerals considerably confuse the issue; otherwise the student might have recognized the fairly standard IV-I-IV^6 expansion of the subdominant, which then resolves to V, instead of struggling with a decidedly nonstandard ♭VII-IV-♭VII^6 chord progression, resolving to I.

Student E's (middleground) graph, shown in Example 12, is quite unusual, not to say audacious, in that there is no F-minor prolongation at all. Instead, the entire development is read as a large plagal-like V-Im-V progression. The F-minor $\frac{5}{3}$ chord in m. 34 is shown not as a goal but as an upper neighbor to a prolonged C^6 sonority, which changes quality from major before ("V/IV") to minor after. C-minor^6 connects to C-minor $\frac{5}{3}$ in m. 37, and the F-minor $\frac{6}{3}$ chord in m. 38 becomes merely one of a chain of descending tenths leading to V.

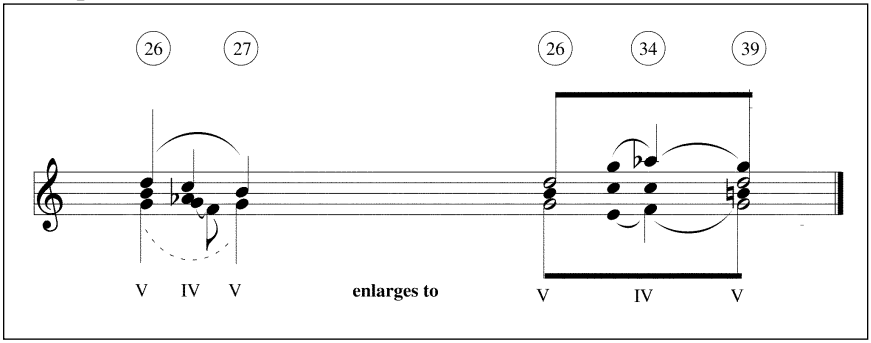
The initial treble D-C-B♮ descent in mm. 26-29 is raised an octave in the graph to more clearly show the student's conception of a descending fifth progression (D-C-B-A♭-G) with treble G as its goal, which is then prolonged for the remainder of the development.

An odd component of this reading is that C-major $\frac{6}{3}$ chord, labeled as V/IV, never resolves to IV at all, even though the root-position F-minor chord in m. 34 would certainly appear to be its resolution. Rather, it is tied to the C-minor $\frac{6}{3}$ chord in m. 37, the chord *after* the F-minor chord.

Student E's work is a good example of a phenomenon with which any teacher will be familiar: a reading that, while quite novel, is nonetheless strangely lopsided. The student draws out a very different pattern--this is interesting and even exciting--but the pattern doesn't quite hold together, doesn't quite add up. The graph has several good points--it shows the upper G-F-G line in mm. 37-39 (missing in Student D's graph), scrupulously marks the motivic outer-voice parallel tenths, correctly reads the arrival at the final dominant in m. 39, and is generally rather meticulous and detailed. The problem is (as usual) the segmentation. There are several difficulties with reading a prolongation of C instead of F-minor, all of them centering on the arrival of the F-minor $\frac{6}{3}$ chord in m. 34:

> (1) Since the F-minor chord does actually resolve the preceding V/IV (and is metrically accented in the bargain), it is quite awkward for the C-major $\frac{6}{3}$ applied dominant to skip past its resolution and modally transform into a minor $\frac{6}{3}$ chord. I think I can follow the student's reasoning: the G/E♮ tenths in mm. 30 (repeated in m. 32) are so similar to the G/E♭ tenth in m. 35, why not connect them and invoke modal mixture to explain the chromaticism?
>
> (2) The arrival on the F-minor A♭/F tenth coincides with a clear change of design--it initiates a sequence. A sequence imposes its own segmentation, tending to be heard as a single unified process with its own territory. If the boundaries are violated, the sequence loses its sense. It seems rather a stretch to yank the G/E♭ tenth out of the sequence and give it a higher structural rank than the preceding initiating A♭/F, connecting it back to the G/E♮ tenth which precedes the start of the sequence.

Incidentally, I never leave this section without mentioning another motivic parallelism--the fact that the chord progression at the beginning of the development (mm. 26-27)--V-IVm-V (which I think owes something to flamenco chord progressions)--is replicated in the harmonic scheme of the entire development (see Example 13.)

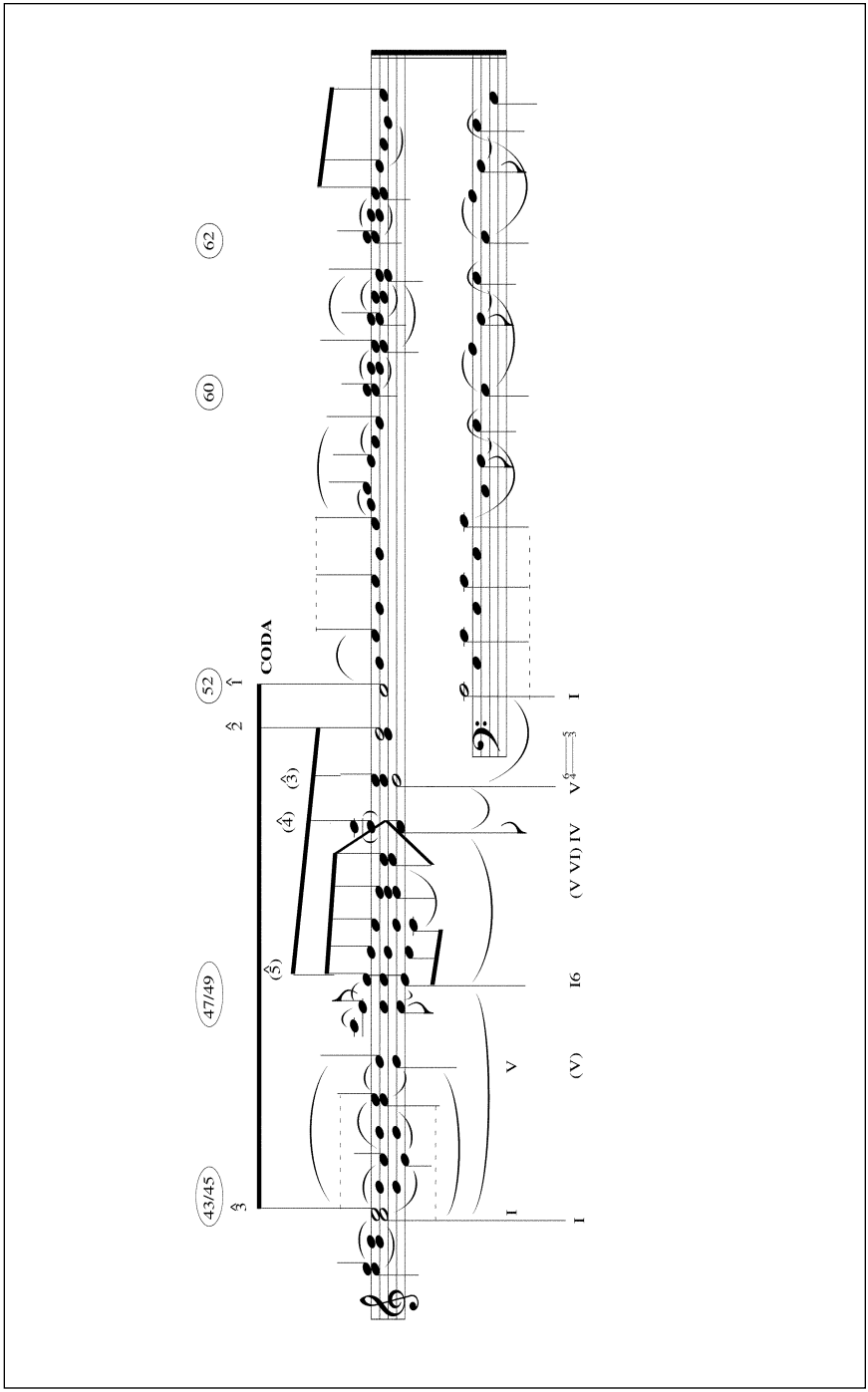


Example 13 - The development as an motivic enlargement of its first two measures

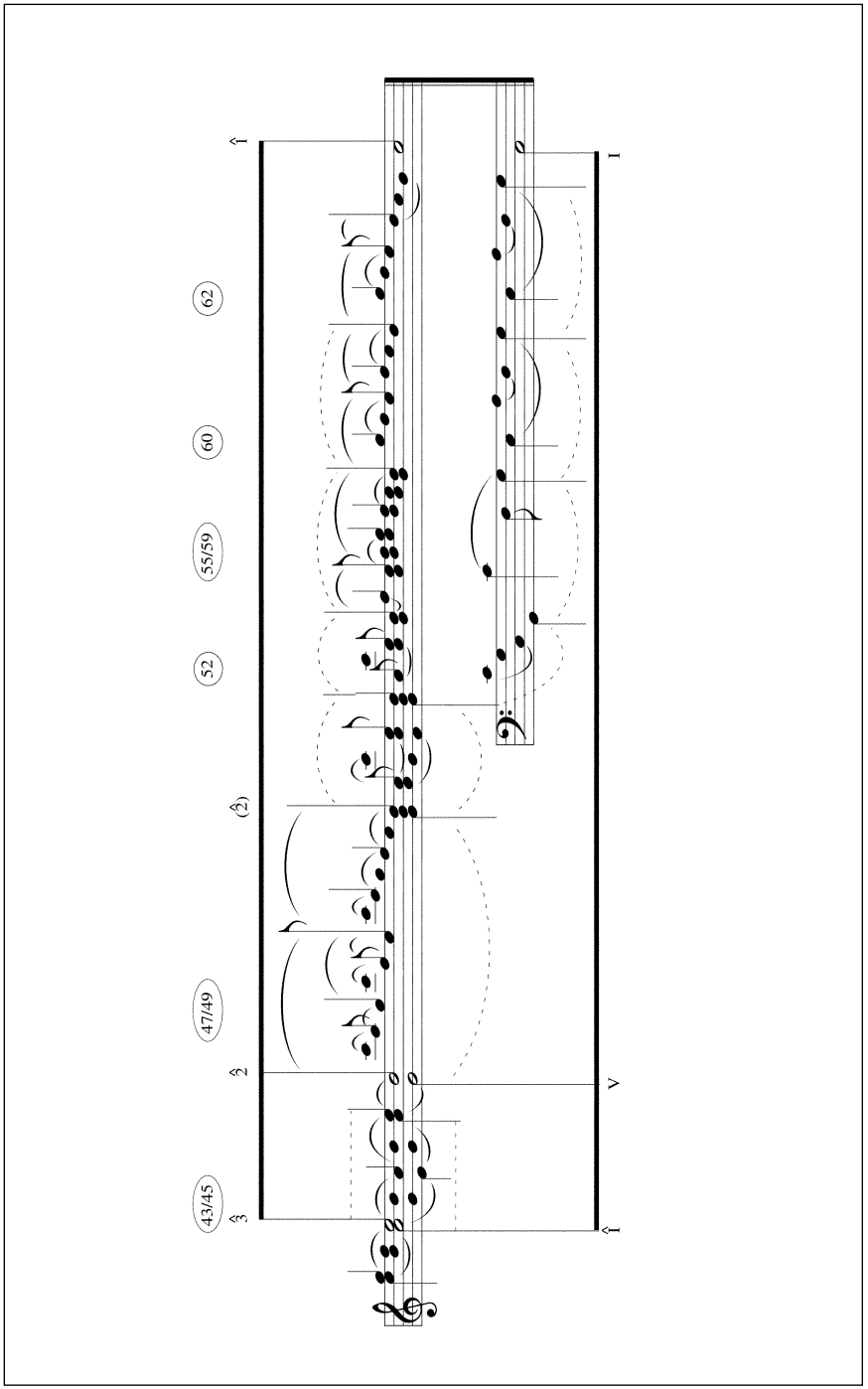
Point 3a: In the recapitulation, what is the status of V in m. 45/47 (corresponding to mm. 2/4 in the exposition)?
Point 3b: Where is the structural close of the piece?

The development ends with an interruption, and Urlinie $\hat{3}$ returns at the beginning of the recapitulation. At what point does it descend to $\hat{2}$? I read the structural close ($\hat{2}$-$\hat{1}$) in m. 52, and (as mentioned earlier) the rest of the piece essentially as coda--that is, necessary for balanced proportions and thematic repetition, but functioning tonally to confirm and nail down the arrival on $\hat{1}$/I. My main reason for this reading is that, whereas in the exposition (mm. 13-14 and again in mm. 16-17) $\hat{2}$ resolves to $\hat{3}$ (in G) in an imperfect authentic cadence, in the corresponding passage in the recapitulation (mm. 51-52 and 55-56), $\hat{2}$ resolves to $\hat{1}$ (in C) in a perfect authentic cadence. See my graph in Example 14 (see next page).

Because earlier, while working on the exposition, I had presented my view that Urlinie $\hat{3}$ descended to $\hat{2}$ at the end of the horn theme, a number of students took the descent at the identical place in the recapitulation, with more or less disastrous results. They forgot that, whereas the exposition begins in the tonic and modulates to



Example 14 - Slottow, Recapitulation



Example 15 - Student E, Recapitulation

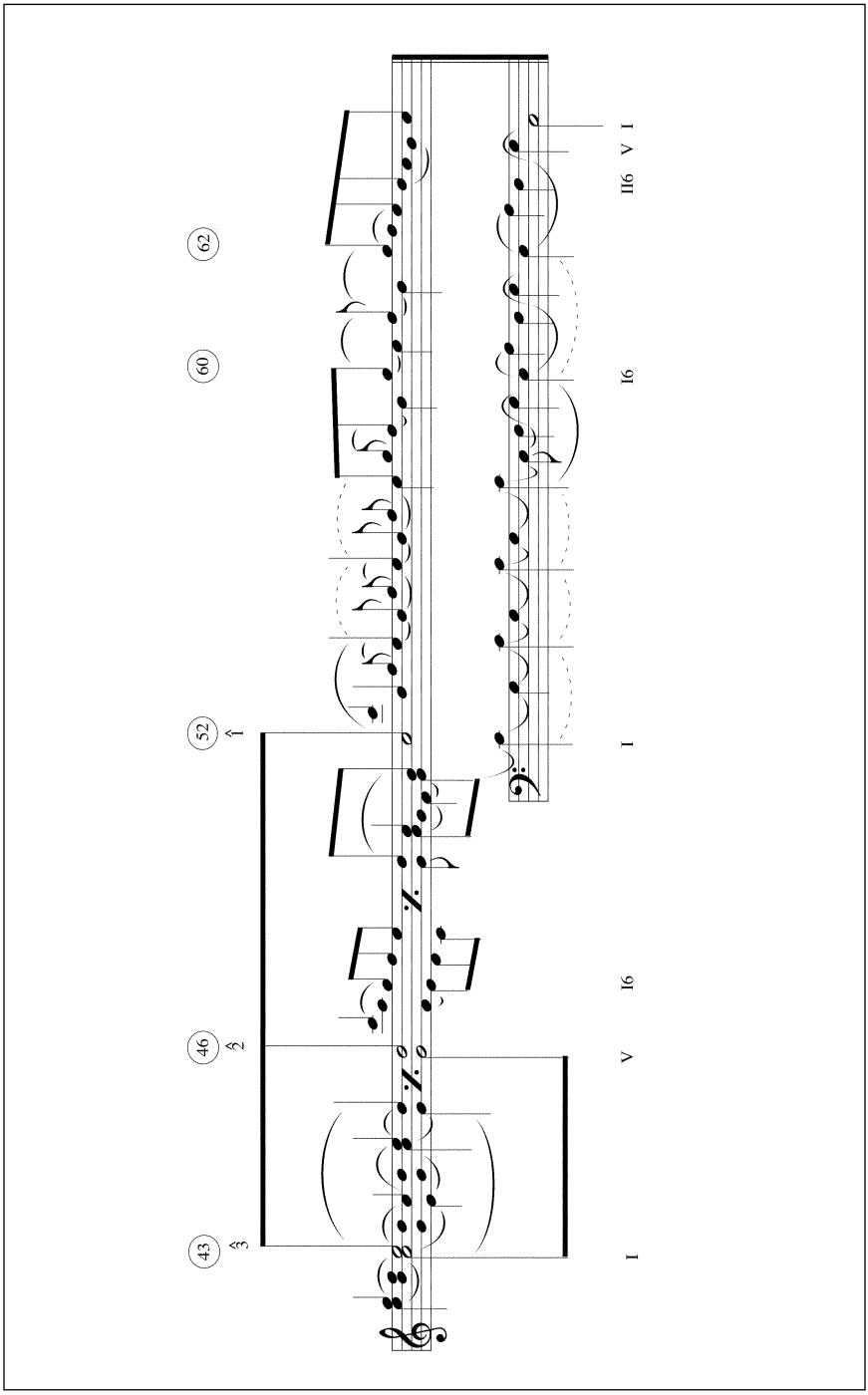
the dominant, the recapitulation is basically all in the tonic. This is clearly indicated by the fact that the exposition material beginning with the upbeat to m. 5 transposes up a fourth at the cognate location at the upbeat to m. 47.[20] So if the end of the horn theme is read as a move to top-line $\hat{2}$/V it m. 4, it can't be read the same way in m. 47 without warping the tonal scheme of the sonata.

The most extreme case of this fundamental misunderstanding was Student E's graph (Example 15 on previous page), which not only moves to top-line $\hat{2}$/V at the end of the horn theme, but prolongs it through virtually the rest of the piece, only descending to $\hat{1}$/I in the last measure. To do this the student must misread the deceptive cadence in A-minor in m. 51, the perfect authentic cadences in C-major in m. 52 and 56, the multiple I-V-I's in C-major, and the extended cadence on C-major in the last four measures. In short, Student E must read as dominant prolongation an entire section whose sole harmonic function is to affirm the tonic. The graph is disorienting, yet perversely fascinating--rather like the Black Mass or Alice's Looking-Glass world--virtually a negative image of the actual situation. It is an instance of how a mistaken theoretical notion can obliterate what is perfectly apparent to the ear.

None of the other student graphs were as profoundly shocking as this one, but many fell into the same trap, if to a somewhat lesser extent. Student F (see Example 16 on next page) takes the descent to topline $\hat{2}$/V at the end of the horn theme (m. 46), but prolongs it until top-line $\hat{1}$ (although, oddly enough, not large bass I) is reached at the first perfect authentic cadence in m. 52. The placement of top-line $\hat{2}$/V is incorrect, but the damage is more limited than in Student E's graph, since it descends to $\hat{1}$ shortly thereafter. Student F's nonalignment of treble $\hat{1}$ and bass I is interesting, and although theoretically not quite right, is nonetheless a rather sensitive reading, a compromise between a sense that top-line $\hat{1}$ is decisively reached in m. 52, and the fact that the piece is not yet over--there is still unfinished business to be got through.

Many students, however, did not read a descent to Urlinie $\hat{2}$ in m. 51 (as I do), nor, for that matter, in m. 46 (as Student F does). One student saw the structure as continuing for the rest of the piece, reading Urlinie $\hat{2}$-$\hat{1}$ (over II^6-V-I) in the last two measures--not my own reading, but certainly a valid alternative.

[20] This passage recasts, in C-major, the earlier C-minor passage from the development (upbeat to m. 30 to m. 33).



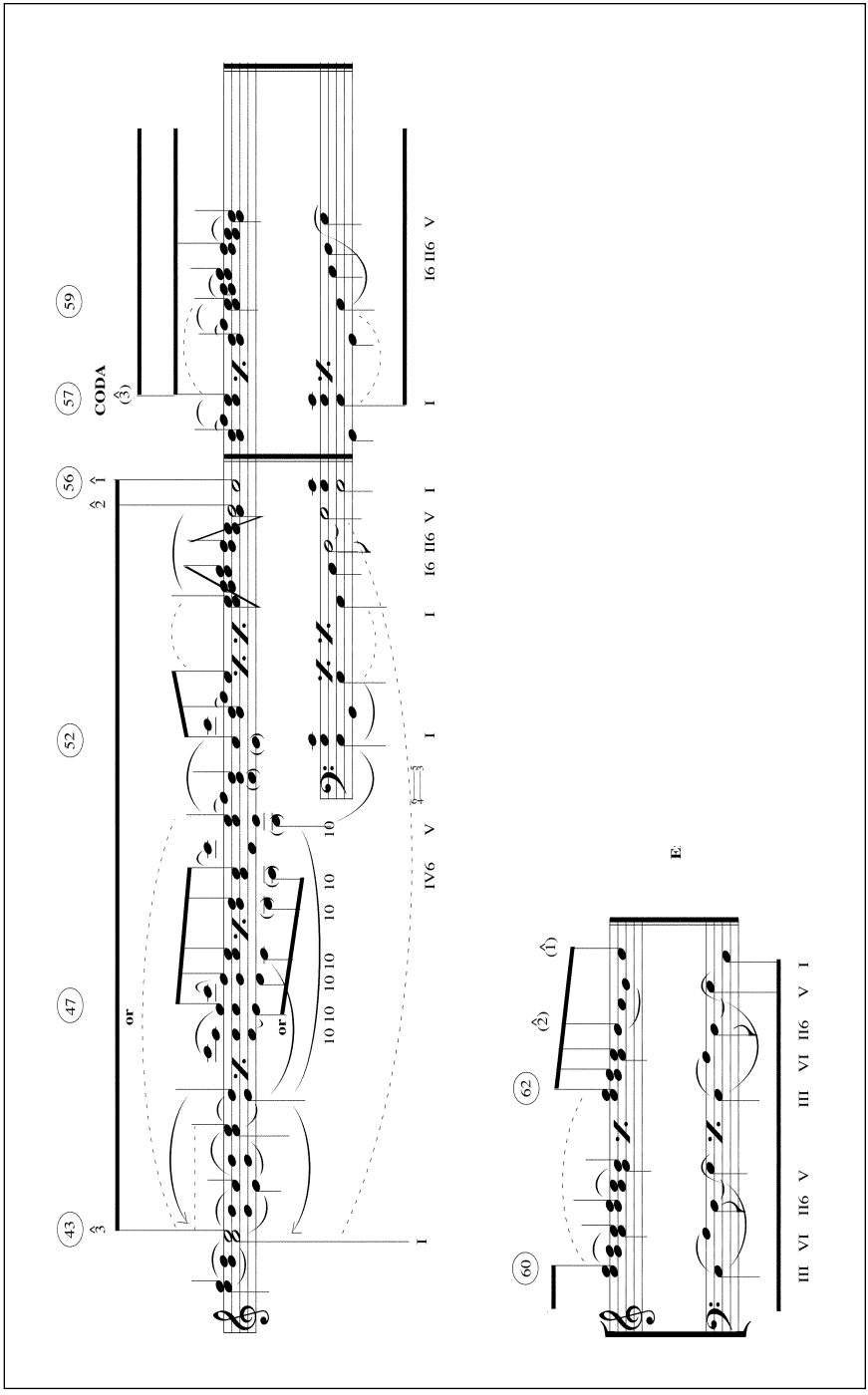
Example 16 - Student F, Recapitulation

Student G ended the structure in mm. 56 (see Example 17 on next page). I can follow the student's reasoning, but it is a doubtful reading. The student decided that the piece had a coda, saw that the penultimate perfect authentic cadence was in mm. 55-56, and so ended the structure there. What the student did not see was that the cadence in m. 56 is elided, beginning an exact repetition of the previous four-bar phrase (in a movement with many other immediately repeated phrases). Adjacent repetitions are usually heard as grouped together--the repetitions reduce to a single event. It is awkward, and somewhat arbitrary, to snatch mm. 55-56 out of the middle of this grouping and confer structural status on it.

The location of the structural close in this sonata is not obvious. It is most unusual for what might be termed the second-theme material to be placed *after* the arrival on structural Î/I, resulting in a coda of immense proportions, considering the brevity of the piece as a whole. As discussed earlier, this outsize coda provides a sort of compensation for the exceedingly short duration of the initial tonic at the beginning of the piece.

Students have trouble accepting the validity of this apparently eccentric reading partly because it is atypical, and runs counter to their preconceptions and previous experience. Then why work on the sonata at all? I think that a virtue of working on such a piece is that it offers a vivid lesson that the Schenkerian enterprise does not consist merely of squeezing hapless musical works, kicking and screaming, into rigid preconceived molds (often an early accusation of Schenker I students). Rather, it involves studying the individual features of a piece as a concrete and unique manifestation of more basic underlying norms of common-practice voice leading and tonality, as formulated in Schenkerian theory and analytical practice: "always the same, but not in the same way."[21]

[21] A translation of Schenker's motto *semper idem sed non eodem modo*, from, among other places, Schenker, *Free Composition*, trans. and ed. Ernst Oster (New York: Longman, 1979), title page.



Example 17 - Student G, Recapitulation

In this paper I have looked at student readings of various events, various forks in the road, in Scarlatti's C-major sonata: in the exposition, the descent to top-line $\hat{2}$ and its subsidiary fifth-descent; in the development, the F-minor prolongation; and in the recapitulation the descent to top-line $\hat{2}$ and the location of the structural close. I have commented on the readings in much the same way as I do in class. What has been the point of all this? The point, I suppose, is that it is important to get students to steer a middle course between a sort of aimless relativism (all readings are equally good) and an inflexible exclusivity (only my reading, or the teacher's reading, is good). Certain things are logically contradictory or simply completely off the wall (such as reading the recapitulation as dominant prolongation), but even among plausible readings, not all possibilities are equally good, and not even all good possibilities are equally good. Considering alternate readings in the classroom demonstrates a range from optimally acceptable (and this may include more than one possibility), to possible but musically awkward, to just plain impossible.