A STUDY ON THE AUTHENTICITY AND EVOLUTION OF PIANO TECHNIQUE FOR SPANISH PIANO MUSIC: WITH SELECTIONS FROM THE REPERTOIRE OF ALBÉNIZ, GRANADOS AND FALLA

IF NECESSARY THIRDLINE

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This doctorate thesis, titled "A Study On The Authenticity and Evolution of Piano Technique for Spanish Piano Music: With Selections From the Repertoire of Albéniz, Granados and Falla," was prepared at the I.T.U. Social Sciences Institute, Dr. Erol Uçer Center for Advanced Studies in Music (MIAM).

This thesis presents results from my concern on the specifics of performance issues regarding Spanish Piano repertoire as well as my lifelong aim in trying to find a synthesis between factors outside of piano performance. These factors come from the core of the music and the culture it is born out of, and may be used in a way to help improve the performance aspect. My personal interest in the difficult and rhythmically complex nature of Spanish music gave rise to a further elaboration of this ideal through the Spanish piano repertoire of Albéniz, Granados and Falla. Coinciding with the writing process of this thesis, I had the chance to discover more useful aspects of music that are beyond just technical aspects of keyboard playing. In retrospect, this study allowed me to arrive at a further instrumental “overarching” angle to help and guide people interested in Spanish Piano repertoire.

The project aims at investigating whether it is possible to see aspects of the Spanish piano music from diverse perspectives. This includes the flamenco aspect as well as the guitar and clavichord comparative angles. Among these 3 factors, the aspect of flamenco is the one that stands out due to the importance it bears in terms of its large influence on the way the Spanish piano repertoire is played and perceived. Consequently, this leads the way for other parallels to be built, taking their departure from this example; since flamenco and classical Spanish piano music is only one example among all the other possible pairs that bear a similar relationship. Likewise, other studies can easily be made venturing into similar relationships- i.e. other nations’ “authentic/folk” idioms and their classical repertoire can be paired and studied. This study proves for the case of Spanish piano music, that authentic/folk idioms affect the way a nation’s classical repertoire is written and performed.

I would like to thank my teacher and mentor, State Artist Ayşegül Sarıca, for her patience and support at every step of the doctorate study, including this thesis. Next, I would like to thank my advisor, Prof. Dr. Cihat Aşkın for the valuable time and support he invested in the preparation of this thesis; the members of the thesis committee, I.U. State Conservatory faculty Assis. Prof. Ümit Tunak and I.T.U MIAM faculty Prof. Şehvar Beşiroğlu for their useful suggestions on the thesis; Marmara University School of Education faculty Assoc. Prof. Dilek Batbay Yonat and ITU Turkish Music School Conservatory faculty Assist. Prof. Gülyar Balci for their external support as a member of my finishing jury; as well as Assoc. Prof. M. Safa Yeprem for his guidance on guitar-related issues and leading me through the comparative instrumental details of this study. Last but not least, the help and support of my family through every stage of this study is sincerely and gratefully acknowledged.

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Beray Selen
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GLOSSARY

ACCIACATURA: (From acciaccare- to crush) An ornament of 17th and 18th century keyboard playing, particularly in the Italian style of accompanying recitatives, consisting of a nonharmonic tone that is sounded simultaneously with a harmonic tone or tones. However, this nonharmonic tone is neither prepared nor resolved. Also known as “Zusammenschlag” or by extension as a simultaneous appogiatura

ALBERTI BASS: Named after Domenico Alberti, keyboard accompaniment for the left hand consisting of a broken-chord pattern of four notes.

ALZAPÚA: A flamenco guitar technique that consists of playing several chords simultaneously with the thumb alternating upwards and downwards, resulting in the contrast of a melody in the deeper chords with the rhythmical counterpoint in the higher chords.

AFICIONADO: The individual who feels enthusiasm for flamenco art, although does not practice any of its facets. It is also applied to one who cultivates some of the facets of flamenco without being a professional.

AFLAMENECADO: When the songs and dances of diverse musical ambiance are interpreted in tune with a flamenco beat acquiring flamenco characteristics.

AFLAMENCAR: To interpret one's own pitch and rhythmical characteristics of flamenco song or dance pertaining to its origin into another scheme and musical ambiance.

AIRE: Native and characteristic song or dance of a particular region. For example: the fandangos - the aires of Huelva; aires of Cádiz, like the alegrís.

ARABESCO: The melodic embellishment the flamenco singer executes with a great profusion of melismas, as in the granaína. In guitar playing, the accompaniment of the guitar with an abundance of markings; falseta. In flamenco dance, this is the name of the characteristic positioning of the separated fingers of the dancer, to be able to project them with flexibility in all directions.

ARPEGIADO: A right-handed technique used by the guitarist to interpret chords playing all the notes in a manner imitating the technique of the harp. Normally, the first note, the deepest, is interpreted with the thumb, and the rest, with the remaining fingers alternating each with the other strings.

ARPEGIAR: The act of performing arpeggios.

ARPEGIO: Succession more or less accelerated of the sounds of a chord.

AY: Embellishment that the flamenco singer adds during the interpretation of a song to give it character. The ayes can be pronounced at the beginning, middle or the end of the song.

BAILAOR: Interpreter of flamenco dance.
BAILE: Flamenco is a vibrant dance, constantly evolving and strongly documented for two centuries, but its basic characteristics seem to have been crystallized between 1869 and 1929, known as the golden age of flamenco, that coincides with the splendor of song and guitar. The fundamentals of the flamenco dance are that it remains indissolubly bound to the guitar, essential instrument of flamenco.


CABEZA: Upper part or 'head' of the guitar that contains the peg box. It has a slight inclination towards the back that maintains the strings in a manner that does not produce unnecessary vibrations.

CAFÉ CANTANTE: Premises where drinks were served and recitals of song, dance and guitar were offered. It lead to the rise of the practice of flamenco art between professionals and reached its heights during the second half of XIX century until is decline during the first 20 years of the present century.

CANTAOR: Interpreter of flamenco song, the singer. The figure of the cantaor is basic in its configuration, context and use of flamenco song.

CANTE: Short form of "cante flamenco". In the flamenco lexicon, the word 'sing', flamenco song, and flamenco are synonymous. It also refers to the style of a flamenco song, and in Andalusia, any type of popular song. It is also generic voice that in Andalusia is frequently used in song; that is to say by everything that is sung.

CANTE A COMPÁS: That which is realized with the measurement, rhythm and cadence that the actual song requires and is in perfect conjunction between the interpreter and accompaniment of the guitar.

CANTE AD LIBITUM: A form of free-style singing that is not adjusted to a rhythm.

CANTE AFLAMENCADO: Song that is not born of flamenco, but that comes from a song pertaining to folklore that has been experimented, and throughout time, has acquired the features and characteristics of flamenco. Generally, coming from Andalusian folklore, as in la trillera; or del gallego, like la farruca, or del iberoamerican, such as la guajira.

CANTE FLAMENCO: A folkloric musical manifestation that originated in Andalusia, a genre of musical compositions or styles that resulted towards the first half of the XIX century and according to popular opinion, arose from the juxtaposition of existing musical styles and distinct Andalusian folk songs.

CANTE FRAGÜERO: Generic expression that conforms the conjunction of the songs that, in the old days, was sung by the blacksmiths in the forge. It fundamentally includes tunes such as el martinet and la debla.

CANTE GITANO: Expression that is subjectively used to describe the flamenco song interpreted by singers of the gypsy race.

CANTE GRANDE: Expression that is subjectively used to describe the flamenco styles most solemn, of extensive and prolonged tone, and also applies to any song well interpreted.

CANTE JONDO: Expression that is used to refer to the styles of flamenco songs which are praised for solemnity, rawness, depth and expressive force through the feelings and qualities of the interpreter, being considered as a maximum exponent of what is most original and basic of this art.
CANTES DE CÓRDOBA: Name used by interpreters and aficionados to describe in groups las soleares, alegrías, fandangos - mainly of Lucena - and saetas cuarterleras, which in the province of Cordoba has certain specific stylized characteristics.

CANTES DE IDA Y VUELTA: Expression that is used to describe and relate to the aflamencado styles originating from Hispano-American folklore.

CANTES DE JEREZ: Name used by interpreters and aficionados to distinguish the native styles of Jerez de La Frontera or those of the personal creation throughout history of jerezano singers, principally summarized in siguiriyas, soleares, saetas, and some tangos and the genuine bulerias, fundamentally characterized by the brevity of its thirds and its singular rhythm.

CANTES DE LEVANTE: Name used by interpreters and aficionados to jointly describe the actual styles of Granada - granaina, media granaina and fandangos; of Malaga - malagueñas varias, verdiales and fandangos; of Almería - tarantas, tarantos and fandangos; of Jaén - tarantas; and of Murcia - cartageneras, tarantas, fandango minero, mineras, murcianas and levantina.

CANTES DE MÁLAGA: Generic name that is altogether used to describe the natural styles of the malagueña province, such as verdiales, rondeñas, jaberas and malaguenas; the malagueñas personally created by Juan Breva, La Trini or El Perote, for example, and the original tangos of El Piyayo or La Rempompa.

CANTES DE TRIANA: Name that is used by interpreters and aficionados to describe the actual styles of the Sevillian quarter of Triana, that includes tonas, siguiriyas, soleares and tangos, many are due to the personal creation of certain flamenco singers.

COMPÁS: In reference to flamenco, a measurement of a musical phrase with its corresponding accentuation, according to the guitar work (compass of tangos, compass of bulerías etc.).

COPLA: In flamenco song, it is the joining of the music and the lyrics. A fundamental part of the song.

FALSETA: Melodic phrase or embellishment that the guitar player executes between copla and copla or before the song; that is when the singer is quiet, thus giving loose reign to personal inspiration.

FANDANGUERO: Term applied to the repertoire or compilation of fandangos, as well as the to the interpreter who specializes in songs for fandangos.

FANDANGUILLERO: Term applied to the repertoire or compilation of fandanguillos and also to the specialized interpreter of song or dance for fandanguillos.

FIESTA: In flamenco slang, a reunion of aficionados, generally thorough aficionados and interpreters in that one can breathe in a climate of intimacy and profound respect for the singer, the dancer and the guitarist, as they feel "a gusto" (in pleasure) - in the ideal ambiance to express its art.

GOLPE: Percussion usually performed with the middle and ring finger on the cover of the guitar, of rhythmic form and generally accompanies the song.

HONDO: Qualifying as an intense, profound feeling. In Andalusian phonetics, the 'h' when breathed becomes a sounded 'j'; jondo for hondo.
INTERMEDIO: (forms) Regarding the classification of palos, common traditional classification is into three groups. The deepest, most serious forms are known as cante jondo (or cante grande), while relatively light, frivolous forms are called cante chico. Other non-musical considerations often factor into this classification, such as whether the origin of the palo is considered to be gypsy or not. Forms which do not fit into either category but lie somewhere between them are classified as cante intermedio. However, there is no general agreement on how to classify each palo. Whereas there is general agreement that the soleá, seguiriya and the tonás must be considered cante jondo, there is wide controversy on where to place cantes like the fandango, malagueña, or tientos.

JONDO: An assessment of flamenco song, dance and guitar, applied in subjective valuation, as much to the lyrics as the music, in which it attempts to indicate solemnity, an archaic flavor, originality and identification with the genuine rhythmic manifestations. To apply to flamenco songs, it refers to the dances and guitar characterized by the expressive force of feelings and vital depth.

JOTA: A dance known throughout Spain, most likely originating in Aragon. It varies by region, having characteristic a form in Valencia, Aragon, Castile, Navarra, Cantabria, Asturias, Galicia and Murcia. Being a visual representation, the jota is danced and sung with accompaniment by castanets, and the interpreters tend to wear regional costumes. It tends to have a 3/4 rhythm, although some authors maintain that the 6/8 is better adapted to the poetic and choreographic structure. For their interpretation, guitars, bandurrias, lutes, dulzaina, and drums are used in the Castilian style, while the Galicians use bagpipes, drums, and bombos. Theatrical versions are sung and danced with regional costumes and castanets, though such things are not used when dancing the jota in less formal settings. The content of the songs is quite diverse, from patriotism to religion to sexual exploits. In addition to this, the songs also have the effect of helping to generate a sense of local identity and cohesion.

The steps have an appearance not unlike that of the waltz, though in the case of the jota, there is much more variation. Some non-Spanish musicians have made use of the jota in various works: Georges Bizet, French composer (1838-1875), composed the opera Carmen which is set in Spain. The entr'acte to the fourth act (Aragonaise) is a jota. Mikhail Glinka, Russian composer (1804-1857), After traveling through Spain, used a style derived from the jota in his work The Aragonese Jota. Franz Liszt, Hungarian pianist and composer (1811-1886), wrote a jota for piano. Saint-Saëns, French composer (1835-1921), composed an orchestral jota, as did the Russian composer Balakirev (1837-1910). Raoul Laparra, French composer (1876-1943), composed an opera entitled La jota.

ÓPERA FLAMENCA: Flamenco show of song, dance and guitar that developed throughout geographical Spain between 1920 to 1936; organized by professional industrialists, and celebrated as a rule in bull rings and grand theaters

PALMAS: Clapping that accompanies flamenco song and dance, rhythmic to each style, that is realized by golpeando with the fingers of one hand in the palm of the other or striking the two palms together. Playing las palmas is an art in itself, that is more difficult than it might seem, for having to mark the measured sound. In addition to the simple palmas are the redoblás, or as in the bulerías when clapping to the counter beat to the ones leading the rhythm; or the simples, and the palmas sordas, when the hands are hollowed so as not to drown out the voice of the singer or the soft tremolos of the guitar. The palms carry the sound of the accompaniment.
PALO: When referring to flamenco song, it is a type of song or style (soleá, alegrías, tangos, bulerías...) There are around 40 palos.

PASEO: In flamenco dance, the departure or first steps the dancer performs while walking rhythmically to the timing of the melody of the music. In guitar, it is a series of rasgueos that the guitarist performs between falsetto and falsetto or between falsetto and song.

PASO: Series of combined foot movements that are repeated several times throughout a dance completely beginning at a determined musical measure.

PASO ARRASSTRADO: That which is performed by brushing the ground with the front part of the foot. Pushing towards the front and closing the footwork while lowering the heels, as a preparatory step for el Paso de Cigüeña.

PASO DE CIGÜEÑA: A step with percussion movement while contracting the knee as if it bounces, maintaining the point of this foot facing the ground to the height of the knee of the other leg. It is often used as a preparation in performing fast turns.

PAYO: A person who is not of the gypsy race.

PUNTEADO: In guitar work, the action and effect of puntear; falsettos of the singer and style used in flamenco dance that consists of a set of related smooth footwork, that is executed in silence or with minimum sound; making filigrees or figures of adornment.

PUNTEAR: When the guitarist produces falsettos with the guitar.

PUNTEO: The action and effect of puntear.

RASGUEAR: When the flamenco guitarist produces rasgueos.

RASGUEO: Technique used in guitar work consisting of strumming the chords in a fast manner, using the fingers of the right hand from the little finger to the thumb or vice versa, with a movement similar to the abanico with the thumb therefore producing a continuous sound with the chords. At times it serves as a mnemonic rule, of harmonious and rhythmical character to identify the fundamental motive of each style of guitar work.

TONADILLA (ESCENINA): A Spanish musical song form of theatrical origin; not danced. The genre was a type of short, satirical musical comedy popular in 18th-century Spain, and later in Cuba and other Spanish colonial countries. It originated as a song type, then dialogue for characters was written into the tonadilla, and it expanded into a miniature opera lasting from 10 to 20 minutes. It drew its personages from everyday life and included popular and folk music and dance, and daily language. The tonadilla also influenced the development of the zarzuela, the characteristic form of Spanish musical drama or comedy.

TOQUE: Action and effect of playing the flamenco guitar. Also, palmeos (clapping), sound or striking in harmony with the palms of the hands to follow the distinct rhythm of flamenco song or dance; each one of the diverse manners of musically accompanying a flamenco song or a dance; musical piece or number of the flamenco guitar, and on a wider scale, sound, characteristical tone or proper style of each singer.

VIHUELA: Vihuela is a name given to two different guitar-like string instruments: one from 15th and 16th century Spain, usually with 12 paired strings, and the other,
the Mexican vihuela, from 19th century Mexico with five strings and typically played in Mariachi bands. The vihuela is considered by some to be the (more ancient) precursor to the modern classical guitar. Plucked vihuela, being essentially flat-backed lutes, evolved in the mid 1400s, in the Kingdom of Aragón (located in North-Eastern Iberia (Spain)). In Spain and Italy (and other regional kingdoms under their influence) the vihuela was in common use in the late 15th and 16th centuries. There were several different types of vihuela 1)Vihuela de mano — 6 or 5 courses played with the fingers, 2) Vihuela de penola — played with a plectrum, 3)Vihuela de arco — played with a bow (ancestor of the viola da gamba).

ZARZUELA: A Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular song, as well as dance. The name derives from a Royal hunting lodge, the Palacio de la Zarzuela near Madrid, where this type of entertainment was first presented to the court. There are two main forms of zarzuela: Baroque zarzuela (c.1630–1750), the earliest style, and Romantic zarzuela (c.1850–1950), which can be further divided into two as género grande and género chico although other sub-divisions exist. Zarzuela spread to the Spanish colonies, and many Hispanic countries – notably Cuba – developed their own traditions. There is also a strong tradition in the Philippines where it is also known as zarzuelta. Other regional and linguistic variants in Iberia include the Basque zartzuela and the Catalan sarsuela.
A STUDY ON THE AUTHENTICITY AND EVOLUTION OF PIANO TECHNIQUE FOR SPANISH PIANO MUSIC: WITH SELECTIONS FROM THE REPERTOIRE OF ALBÉNIZ, GRANADOS AND FALLA

SUMMARY

The objective of this study is to examine the various aspects of the piano performance, taking in regard that the repertoire to be performed is “Spanish”. This factor can be compartmentalized into a few different angles. Those angles are the pedagogic (piano pedagogy adapted), historical (as a chronological study of repertoire), and instrumental (building parallels from other related instruments of the Spanish keyboard genres). These important factors are even more “sharpened” by the fact that a large percentage of the intermediate and advanced Spanish piano repertoire is affected by flamenco. It is this study’s primary aim to get all these factors together, and present an exemplifying “ideal” study/analysis and perception method for the piano repertoire aforementioned.

Performing the piano repertoire of Spanish composers with the utmost concern on authenticity necessitates one of the two: either a natural awareness that a pianist would have- having been born into the culture, this person would be using the experience and background that a native artist has of his/her own culture; or a pianistic approach that would be supported and reestablished for the medium of Spanish music by some external supportive research into the culture. This is probably one of the reasons why this study would prove useful for people who are partially aware of the cultural background that a native pianist would have, and benefit from the additional factors and approaches discussed in detail in concordance with the repertoire.

A question might be asked whether a distinct “Spanish Piano School” really exists. This would mean considering whether it is just a hybridization of the reknown French and German piano schools subjected into a chronological outline- or a school that bears individual characteristics and traits. At this point, the evolution of the piano technique projected into the Spanish composers’ historical outline necessarily points out the need to pin down the factor of authenticity since it becomes an important key concept in making this decision about the Spanish Piano School.

Spanish Piano School, if we accept that it exists as an individual school, would also have to include this authentic material in itself- and this opens up the subject heading of flamenco. After a careful consideration of the instrumental and vocal aspects of flamenco, it is clear that the blend of factors would definitely necessitate the flamenco factor, since it plays a crucial role in the repertoire’s technical aspects as well as its perception by the audience. The culture of flamenco, whether it affects the core matter of the composition itself as in the Iberia Suite of Albéniz, or whether it is considered as a supportive secondary aspect in terms of vocalizing the musical lines in Granados, and affects the rhythmic structure in all three aforementioned
composers’ works, has to be included both in a general discussion as well as a
detailed study to see the way it is diffused into the musical texture by the composers.

The Spanish Piano School also involves the projection of the instruments harpsichord
and clavichord from earlier ages on starting with Domenico Scarlatti and Antonio
Soler, to the pianoforte. The clavichord and harpsichord has features that are
comparatively limited, and this would be balanced out by the fact that rhythmical
stress is more important in bringing out the Spanish authentic flavour in the pieces—as
well as opening up the technical discussion, where the aspects related to the
keyboard’s needs and difficulties of Scarlatti’s times would be adapted and
reconsidered to suit the needs of the modern piano. There are many things in the
technical aspects that overlap, as well as compared with the other string instrument,
guitar, that also defines the authenticity in an even better sense. The guitar idioms
that are specific for the instrument are frequently transferred and utilized on the
keyboard throughout the Spanish Piano School composers’. A vital factor seems to
be lying at heart of this issue: the clavichord/harpsichord are intermediary
instruments that allow the quasi-metallic sound of the guitar into the compositions as
well as its technical aspects, and through the presence of repertoire written for this
pair of instruments could the transfer be made to the modern pianoforte Spanish
repertoire. This is where the clavichord/harpsichord seem to be a bridging agent, to
transfer the guitar sound to the pianoforte.

Following the historical discussion, and derived from the comparative angles brought
into the discussion using the other instruments, another and more specific
consideration for the pedagogy of piano is theorized. This included the details of
modern technical needs of the repertoire at hand, and the analysis of specific
repertoire selections from Albéniz, Granados and Falla helped design such a task.
The three composers have written works that can be considered at the two different
levels of intermediate and advanced, where the rhythmically complex, lengthy and
even multiple layered piano music had to be separated from the easier selections that
carry the flamenco flavour, for the sake of the order that we derived technical aspects
in this dissertation. Among these three composers, Falla is closer to our time, and
there are selections of him that were considered with the “Stravinskian” obscurities,
and these characteristics differentiate him from the other two. He also stands out
from the other composers by his “nationalistic” character, as a composer who follows
his teacher’s line; the line of Felipe Pedrell, the nationalistic musicologist, pianist
and composer.

It is crucial for the performers to be able to point out the various distinctive factors in
the repertoire that they are playing, as well as apply the extra material with
comparable ease into their pianistic technique. Studies like this allow for a wider
range of possibilities, as well as offer solutions to the performance problems using
information and knowledge that come from the core of the music itself. As long as
the players can adapt to the needs of the repertoire by blending the authentic factors,
this adaptability becomes their advantage since they would gain valuable practice
time, in knowing how to perform in each situation that bears factors of hybrid
natures, like the need to consider the sound of other instruments and the native
culture of the music. This idea can easily be generalized to illuminate pianistic-
instrumental- studies of similar nature for any authentic-folk inspired repertoire,
where the cultural aspect of the music defines and projects both the authenticity of
the music as well as its technical aspects. With this type of awareness at hand, it is
clear that research exposes the players to an overarching new dimension and helps
them design more productive strategies for the repertoire that they are personally interested in.
İSPANYOL PİYANO MÜZİĞİNDE OTANTİSİTE VE PİYANO TEKNİĞİNİN EVRİMİ ÜZERİNE BİR ÇALIŞMA- ALBENİZ GRANDOS VE FALLA’NIN ESERLERİNDEN ÖRNEKLER

ÖZET

Bu çalışmanın amacı, piyano performansının değişik ilgili bölümlerini incelemek ve bu arada İspanyol piyano repertuarını “İspanyol” yapan özelliklerini belirlemektir. Bu ana maddeden yola çıkıldığında, birkaç değişik bakış açısı ihtiyaç duyarız. Bunlar pedagojik (uyarlanmış piyano öğretirinin konu edildiği), tarihi (repertuarın kronolojik incelemesi şeklinde), ve çalgısal (diğer enstrümanlar ile İspanyol repertuarındaki piyano kullanımı arasında ilişki kurmak şeklinde) bakış açılarıdır. Bu üç önemli faktörü daha da belirginleştiren ve keskinleştiren, flamenkonunun da orta ve ileri düzey piyano parçalarında etken oluşu, bu parçaların oluşturulumu ve performansında onadığı önemli rolüdür. Böylece bu tez çalışmalarının ana amacı, bu bahsedilen tüm faktörlerle bir araya getirme süreci ile, ideal sayılabilecek bir analiz ve kavrayış metoduyla ulaşmak, bunu seçki olarak belirtilen piyano repertuarına paralel olarak kullanmak ve sunabilmektir.

Bir piyanistin, İspanyol piyano repertuarının özgün karakterine en yüksek düzeyde hizmet eden bir sunum/performansta bulunabilmesi, iki değişik yoldan olabilir: ya bu kişi, zaten İspanyol Kültürünün içinde doğmuş ve bu şekilde bazı temel öğelerle doğuşan yoğunlaştırmak sureti ile zaten sahip olduğu altyapı ile aldığı kazandığı tecrübeyi kullanmaktadır; veyahut da yardımcı kaynakları iyice araştırmış ve performansının içinde bunları destekleyici bir şekilde katarak, İspanyol müzikinin kültürel öğelerine daha hakim olabiliyor. Bu nedenle de, bu tez çalışma, kültüre tamamıyla yabancı olmasa da içinde yetişmiş bulunuyor ve bir İspanyol piyanisti karşılaştırdığında altyapı eksikliği hissedebilecek kişiler için de, seçilen repertuarın paralelinde yeni bakış açıları sunabilmektedir.


İspanyol Piyano Okulu’nun özgün ve tek başına yeterli bir okul olduğunu varsayändigında, içinde varolan özgün elementlerden en önemli olan flamenko faktörünü ilk önemli başlık olarak görmekteyiz. Vokal ve çalgısal flamenkonun dikkatli ve detaylı bir incelmesi sonucunda, diğer tüm özelliklere ek olarak, flamenkonun piyano repertuarının teknik yapısı kadar algılanışında da onadığı rolü saptamak mümkündür. Flamenko kültürü, ister Albéniz’in İberia süütünde kısmımıza çıktığı form ile eserin merkezinde yer alınsa, ister Granados’un vokal çizgilerinden izler taşıyan flamenko etkili eserlerinde gözüksün, ister her üç kompozitörün müziğindeki
ritmik yapıyı belirlesin, her türlü incelemin hem detaylı hem de genelleştirilmiş olarak yapılıp, müziğin yapısına nasıl nüfuz ettiği önem ve önemle değerlendirilmeli gerekten bir faktör olarak görülmektedir.


Tarihi incelemeyi takiben, çalgısal bakış açılarından da hareketle, daha özelle bir anlayış üzerinden, icracının çaldığı eserlere her açıdan hakim olabilmeleri, ve icra için gerektiği enstrümanın dar ve kalıpsal teknik gereksinimlerinin dışına çıkararak, eserin her türlü bilinen özellikleri teknikle yoğunlarakan kullanabileceğini gösteriz. Bu ve benzeri çalışmalar, daha geniş seçenekleri sunduğu gibi, esasında müziğin kendi yapısı ve materyali, dolayısı ile tam olarak içeren gelen bilgileri kullanarak ortaya çıkabilecek problemlerin çözümlenmesi yollarını araştırmaktadır. Bu tarz bir yaklaşıma, icracının vakt kazanarak ve ciddi bir avantaj sağlamaktadır: Karşılaştığı her sorunun ve genel problemlerin içinde daha başka türlü çözüme ulaşılabileceği, diğer enstrümanların ve o müzikin ait olduğu yerli kültür özgerlerinin de işini içinde bulduğu bu melezleme problem çözme anlayışla, benzeri çalımlarda da başarır bu yaşamların, bunun yanında özgün-folk müzik esinli parçaları hem parçanın karakterini yansıtırken hem de parçaları her türlü teknik özellikleri ile tam manastıyla çalışabilecek. Bu farkındalık olduğu maddette, araştırmaların icracları bu tarz bir “üstörü” olarak niteleyebileceğimiz başka açısal ulaştırması mümkündür, ayrıca bahseder isteğinin icer ve icraya hazırlık sürecindeki verimliliği arttırmak bakımından, genel bir araç mahiyetinde her türlü repertuara uyananabileceğini görülmektedir.
1. INTRODUCTION

1.1 Purpose of the Study

A musical composition written for a single instrument necessitates the application of certain principles and techniques for the best performance as the outcome of a preparation process. Quite different from just a single-line methodic and old-school discipline of “playing pieces”, the performer is expected to know the repertoire and the specifics of the various peculiarities inside out, in order to have sufficient credibility to be called an “artist” performer, who creates the performance out of these innate factors that come from the music itself.

It is only possible in this fashion of performance today, that allows the synthesis of modern evolution of that instrument and the pedagogical theorization behind it, together with a throughout evaluation, understanding and appreciation of the repertoire, which will get the performer the praise for his work as well as worldwide recognition.

As an “interpreter” and “technician”, a performer has at least two hats. Regarding the technical side, the preparation time and the productivity it brings depends on the way a performer approaches the problems incorporated in the piece itself. S/he might have formulated successful solutions to the general technical problems that had come up in similar repertoire before playing this significant piece, so s/he would be confident in the application of these methods, to solve the problems once again. This necessitates by argument again, that a careful examination of the specifics of that repertoire will lead to generalizations that carry both technical and appreciation values for the performer- and even the next generation of performers who try to benefit from the studies, performances, records of that type of music produced before them.

This trait is even more evident in repertoires that bear certain common qualities: a collection of “classical pieces” for example, or a recital program that is mostly chosen from such a collection would necessitate certain similar technical studies as well as certain common points of awareness since they would all require that the performer would know his best about the classical time as well as the pieces’ place in the classical school, and any instrumental borrowings from other genres or schools or even instruments.
The same idea can still be carried on to the selection of repertoire that is based on
folk or authentic material. There is only one problem here: These kinds of selections
are usually not the core of studies in the general conservative performance programs.
A typical such program would consist of mostly Austrian-German oriented classical
or baroque pieces, to which an additional few pieces from known romantic
composers like Chopin, Schumann, Schubert or impressionistic pieces from Ravel
and Debussy would be added. Other repertoire would usually lie not as the core, but
as a coloring element.

How can we apply generalized technical aspects that even the typical conservative
performance program would necessitate, and modify them to fit the needs for a
recital program that is only portraying repertoire based on authentic material? Let us
not forget that it is also another sign of productivity in the preparation session, that
the time allotted to the preparation of a certain new recital repertoire should not
override the time limits that the pedagogy specialists would consider as fitting.

The problem here is that, we cannot expect the performers to be honest on this point-
it is to the performer’s disadvantage to let others know how much difficulty they
have had to endure in order to get the piece in order for performance purposes. It
would not be productive to ask them directly. All we can see and measure here is
general traits and logic. In other words, if something is taking longer than usual for
preparation for a piece that is equally challenging as another piece which was able to
be prepared in a unit time frame, then there is something missing. What can this
missing piece be, in the context of repertoire that is authentic and/or folk oriented?

If we continue to see the performance aspect in a metaphor of “problem solving”
once again, there is not only the technical aspect of the matter at hand- there are
multiple sides of the coin. The social aspect of the music, the reason why and how it
is affected (if it is) by folk elements, and the historical awareness that needs to be
present in the performer’s mind regarding both the evolution of this piece carries
utmost importance. Besides all these factors, the evolution of that repertoire/ school
is a vital element to be studied in detail, in order to reach a most healthy
performance.

Can there be performances that are done by players who are zero percent interested
in this material? It is possible- the question to be asked here is “would it be healthy?”
At this point, a formulation of what is healthy begins to come to discussion. This
dissertation is only one example where an academician-performer begins to lay out a
supposedly ideal way of overviewing musical material to fulfill the requirements for
a recognized, successful and healthy performance.

This factor requires us to look at the training of the younger students and let out
some concerns at this point: Unfortunately, repertoire-conscious studies are not very
popular throughout the world conservatories. This is perhaps due to time constraints,
and the hurry to get the student in a state to be able to play a certain set of repertoire.
It is only after the attainment of a certain level that a student is allowed to go back
and “conquer” in retrospect, the concepts and principles s/he had to deal with, while
playing or struggling with the technical side of the coin alone.

In addition, no matter how perfect a young student would be trained technically,
there might be additional supportive nuances of different calibers that would come
from the core of the music. The presence of quasi or fully-comprehensive studies on
repertoires will put the student as well as the adult performer, as both are “learners”
in every stage of their lives, in a more advantageous position, by not letting
themselves feel alone in the vastly diverse, overwhelming and demanding world of
instrumental performance today.

If the student is a person who has met that certain music for the first time in his/her
life, a healthy performance would firstly require:

1) *Skills that should portray the student at some level of competency in terms of
the instrument:* We might keep the elementary level out of the discussion, and
talk about intermediate and advanced levels, for the sake of this dissertation’s
limits.

2) *Clearly set objectives:* The ideas about the authentic character of the piece
should be one hundred percent clarified in the performer’s mind, to be able to
claim that s/he has mastered a large percentage of that folk oriented repertoire
with comparative success. Even as a beginner of performing such
categorized repertoire, the student will find the time required to master the
material through reading and listening.

3) *A careful view on time management:* As remarked earlier, this is also
measured by the effort and time the performer has to spend on that specific
repertoire. If there is a feeling that too much time may be spent on some peculiar detail of a repertoire that actually has roots lying somewhere deeper in the source of the music, it is one hundred percent worth exploring into it.

There are certain boundaries incorporated in seeing the performance as just a technical interplay of certain hard and difficult things. This would just measure the player’s capabilities, and having those technical features handy is just a means to achieve a target- which is a healthy performance that reflects the qualities of the music in full bloom. Skill can be developed in time, by a conscious attitude towards improving it, and not thru a blind set of efforts.

For instance, if the music has folk characters, the player has to be able to point out what makes it adaptable to his/her instrument through a careful study of the evolution of similar repertoire as well as seeing the matter from comparative angles. If this is achieved once, there would be an immense amount of time saved for repertoire that would be played in close kinship to the current repertoire in terms of same authentic characteristics. Similarly, technical requirements that are asked to be performed by the artist would be deciphered more easily.

1.1.1 Definition of “authenticity”

In the general sense of the word, authenticity refers to the following concepts: truthfulness of origins, attributions, commitments, sincerity, devotion, and intentions. When we designate it to signify a trait of performance, it refers to a movement which is also known as historically informed performance\(^1\). In short form as HIP, members of this movement are proponents of the idea that pieces and repertoires are to be played on the era instruments. It maybe a more politically correct approach to say that it is “preferable” to be played on the era instrument. Especially when there are careful concerns on the differences of the instruments, and performers themselves care about the means of adaptation or preservation of the authentic material, this should not constitute the greatest problem among all possible problems, in my opinion.

The phrase ‘authenticity’ in the title of the thesis characterizes the shared goal of music historians and historical performers more precisely than the usual understanding behind ‘authenticity’. It is a goal that is almost impossible to attend.

\(^1\) For example the following claim that “instead of the pianoforte, Scarlatti keyboard pieces should always be played on the harpsichord” would constitute a such conservative approach.
The best approach to follow here would be getting as close to the authentic meaning as possible.

In other words, our interest in creating the authentic sounds of music can be justified only by our belief that they lead us closer to its authentic meanings. It is what we seek to understand in any attempt at musical authenticity. But what is the nature of these meanings? Is historically informed performance the most effective way to illuminate them?

Gary Tomlinson mentions the concept of authentic meaning in the following alternative context:

“The Authentic meaning of a musical work is not the meaning that its creators and first audience invested in it. It is instead the meaning that we, in the course of interpretative historical acts of various sorts, come to believe its creators and audience invested in it. The first formulation- let us simplify it to state that the authentic meaning of a work is the meaning its creator invested in it- this formulation faces the historian or historical performer with daunting obstacles, since both participate in an intellectual world that has relinquished the comforting notion that we can know with objective certainty any complex historical situation. Locating authenticity in the creators’ original intent poses a question that we no longer believe we can answer: what was that intent?” (Tomlinson, 1988:115)

In other words, unless there is a possibility to go back in time and perform the pieces at the precise locations, on the precise instruments, a perfect authentic performance is not attainable. If a performance that strives to be “as authentic as possible”, it may be said that there is still a meaning created. This “meaning”, however, is only what we can derive out of our readings today, and is always open to more suggestions and improvements.

The following quotation clarifies this intent, taking it even one step further:

“Paradoxically, growing uncertainty about achieving an absolute historical authenticity in performance has stimulated a new optimism in some writers on the subject, most notably Richard Taruskin and Will Crutchfield. Both dismiss the evocation of the composer’s intent as the goal of historical performance and locate authenticity instead in the performer. The authenticity of a performance is to be understood in terms of the sources of the performance; and these lie within the person who is performing.” (Tomlinson, 1988:116)

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Tomlinson clearly brings a variety of new perspectives to the discussions regarding authentic meaning in this quotation. The point of departure from the old idea of HIP would be lying more in the realms of whether the performer’s job is to stick to the old rules, or devise more original ways of approaching the subject of authentic meaning. This can be pushed a little further to mean that it is up to the player of today, to benefit from newly discovered sources, new scholarly syntheses and naturally his own developed and keen sense of musical instincts, to sense what can actually lie behind the piece’s surface, so that it can be played in a more directive fashion towards authentic meaning.

Basically, authenticity has been redefined, its meaning shifted from some kind of historical knowledge to a self-awareness achieved by the performer in complete union with the music performed. As in the continuation of this quote, Tomlinson states:

“...We do not deny the performer the right to self-expression, however, in order to realize that this right is not the only (or even the richest) source of authentic meanings. ...The second formulation offered above- that the authentic meaning of a work is the meaning we come to believe in the course of our historical interpretations its creators invested in it- yields fresh ideas by side-stepping the snare of objectivism. It highlights our own role in constructing authentic meanings and frees us from the presupposition that a single, true meaning is waiting there to be found.” (Tomlinson, ibid.)

Perhaps, it might be enlightening to look at the use of the word “authentic” in other disciplines for a moment, in order to clarify the intent here. The concept of authenticity, i.e. being not fake and real, true to itself, is used in the context of economics, philosophy and many other disciplines. As it is the case in the book “Authenticity: What Consumers Really Want” by Gilmore and Pine. Likewise, from the deductions one can make from similar scholarly sources on the concept of authenticity, there seems to be a dichotomy in terms of the two worlds that can be described with the multi-adjectives ‘rootless/changeable/artificial’ versus ‘rooted/not easily changed/real’.

Gilmore and Pine (2007) argue that

“In a world increasingly filled with deliberately and sensationally staged experiences... consumers choose to buy or not buy based on how real they perceive an offering to be.

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Everything that forms a company's identity—from its name and practices to its product details—affects consumers' perceptions of its authenticity."

The reason for that is that despite claims of 'real' and 'authentic' in product packaging, nothing from businesses is really authentic. The book claims that with business, almost everything is artificial and manmade.

The common thread that can be derived out of such an interdisciplinary approach and discussion is the following: The philosophical concepts that look for the presence of authenticity run into trouble in terms of disciplines that do not have consistent and strong historical roots regarding the entire idea of authenticity. It can be added here that 'fake' is probably used here as interchangeable with “without a meaningful past and future connection” or “rootless”. Spending effort with an expected outcome only for today’s sake, makes disciplines unauthentic- they do no classify to be called as traditions or schools with strong roots. This is also rather confusing, since every discipline strives to be real and true to itself.

In this dissertation, authenticity is used in a context that not only requires the presence of a historically informed and aware performance, but also a continuity of such an awareness for all the pieces that are categorized to be in that certain “school” or “group” as a repertoire. In addition, when we consider the authenticity of the material for the three composers that are at the core of the dissertation, Albéniz, Granados and Falla, the issue becomes not so much of “which instrument it is to be played on” but a careful study of the line of continuity that starts out from the early keyboard pieces of Domenico Scarlatti, and ideas that are supported from the angles of the guitar and clavichord perspectives. We do not use the concept of authenticity here in this dissertation, exactly as it is usually used in a different musicological argument: an argument where musicologists that only allow and consider the performance as “proper” and “time-fitting” if it is played on an era instrument, and not its successor.

Therefore, this dissertation questions, at least partly, the authenticity of the “Spanish Piano School” as a concept. The discussion of ‘whether it is borrowing tunes and stylistically keeping in touch with a certain “Spanish” sound or staying loyal to itself as its main character and aim of music making, is the core of the matter here.

If we return back to the field of music again at this point, it would be possible now to merge these concepts: Perhaps a synthesis of the concept of authenticity I would like
to embark here can be made through an examination of two books: one by Kivy (1995) is related to music performance, and the other by Bigenho (2002) is on a folk tradition.

In Kivy (1995), the author presents an argument not for authenticity but for authenticities of performance, including authenticities of intention, sound, practice, and the authenticity of personal interpretation in performance. This multiple view of the concept of authenticity is actually an alternative to the HIP view, where the performer is only a servant of the material. The book claims that as a performer, the person should develop his/her own sense of authenticity and become powerful enough to be able to decide on the performance matters. Sometimes being regardless of the genius of the composer at hand, act according to your own vision, perspective and deep experience of the real era music- and be able to refer to peculiarities and technical difficulties, or in general any difficulty or question you encounter in such a fashion.

Bigenho (2002) compiles together nationality and images that support it, in conjunction with anthropology, mixing and comparing the traditional and today’s modern angle of Bolivian music making and performance. The idea here is to synthesize a few different factors on the axis of what is modern and traditional- i.e. tying the old to the new, thus creating a chronological outline of evolutionary steps on the route to formation of a school and a related body of teachings that go together with it.

Music performance and performers are expected to remain first of all true to the composer’s aims, secondly to the era’s constraints, and only thirdly to their own instinctive ideas that derive from their own perspective. The book by Peter Kivy mentioned above defends the opposite- insisting that it might be possible for the performer to get the first two factors (i.e. composer’s aim and era constraints) together in a bundle and understand/ evaluate these concepts so well that they almost diffuse into the performer’s brain cells.

This way, it becomes possible for the performer, to act without hesitation, from his/her own judgement, perspective and instincts and any other innate sources that carry on teachings that are already digested by him/her. Such an approach gives the performer a freer dimension, as well as the total authority in the process of decision-
making, to label one of his/her performances such as “the distinct performance of a certain repertoire by such player.”

What are other flexibilities that would provide a systematic work on an authentic-based repertoire? Can there be authentic performances, performed not on the authentic instruments themselves- and still be counted as almost equally authentic in meaning?

At this point, the other dimension of authenticity that needs to be discussed is regarding the instrumental adaptability. This would be considering both of the following views that;

1) If a passage is written for the piano, but thinking of the music as reflecting a “guitar” medium⁴ or being influenced by other external ideas outside the realm of piano⁵, there are certain things to be done or reflected by the performer to achieve that effect, while sticking to the original notation of the composer fully.

2) If we take even one step further than that, sometimes it can be deducted by an experienced player, that especially rhythmic complexities that are inherent from the flamenco culture (i.e. cross or overlapping rhythms, irregular accents and vocalized textures inside the piano music) can be re-read and deciphered as they are in their original mediums.⁶ This alternative method of reading would provide for more authentic meaning into the performances of the material.

3) The deduction from these two points above would come to mean that a consciousness of the notation of music and the core of the musical culture that it belongs to- and only synthesizing these together can provide some more room for an improved authentic expression of the material at hand.

⁴ A popular example is in Albeniz’s Leyenda (Asturias), for piano.
⁵ As it will be mentioned in Chapter 3, there is a new current of flamenco, that is named “Nuevo flamenco” which also considers a possible approach to piano under the subheading of “flamenco piano”. In a scholarly approach, this looks much like an obscure attempt to popularize flamenco through the means of a popularly used and appreciated instrument, the keyboard or the piano. In other words, much like the surface attempts to synthesize many things into each other, this attempt by its nature does not seem to fit the requirements for the searches of authenticity, since it thrives to reach popularity through damaging originality and simply “sticking ideas onto another instrument does not serve ideal principles of keeping original sound very well.
⁶ See Chapter 4, for Albeniz pieces. See especially rhythmical properties of Iberia. Re-barring or re-accenting seems to be able to reflect material in its authentic meaning really well sometimes. Of course, the license to do such alterations (or improvements- it would change from whichever angle you look at the subject) is not yet given to musicians or publishers. This seems like it might be a whole new dimension that has openings for fierce conflicts.
Otherwise, it is not going to be healthily balanced, and any “adaptations” that will take this into consideration will not sound closer to authentic but just “played on a different instrument.”

The theory of authenticity relating to the existence of a piano school can be thus outlined as the performer’s job in terms of:

1) Truthfully reflecting what lies at the fundamental root: This is material-wise (pitch and rhythm)

2) Clearly marking the “gestures” that have been carried over from the traditional music making: possible interactions with/ transferences from other instruments which were more widely used

3) Working in continuity with the already derived instrumental technical issues- adding on top of it, where appropriate: Instrumental pedagogy

4) Remaining true to the sense of “belonging” to that certain geography.7

1.2 Methodology

This study presents an in-depth assessment of the concepts of authenticity in the Spanish piano music, from various perspectives that lie in both inner and outer dimensions of piano performance. It seeks to achieve a clearer understanding of the musical language of the three aforementioned composers and their use of Spanish traditional idioms. This is accomplished through a pedagogical and analytical study of their selected pieces, which are pianistically the most engaging, popular and representative of Spanish style in keyboard writing. In addition to the formal analysis and a pedagogical study, with performance considerations of each individual piece, the research material on the evolution of Spanish Piano school will constitute the main part of this doctoral essay.

The features of Spanish music defined by the idioms of flamenco instruments, most specifically the guitar, is a main component in reconstructing the meaning of Spanishness. Also, stylistic features of rhythm and meter, melody, form (a formal

7 The reader is invited to consider why this dissertation was not named after folk music resulting in “nationalistic” influences- as such labels would have to make us define the territory in terms of politics most of the time. This is even more true, noting that especially in terms of Nationalism, there needs to be made a distinction- as it is the case with Falla and Felipe Pedrell, who is the composer/musicologist that Falla is almost a disciple of in terms of nationalistic issues. Therefore, regarding the “authenticity” concerns, it is easy to stick to the concept of a “region” where remaining true to “playing/music making” traditions inside a certain territory is the main issue at hand.
diagram is provided for each piece), harmony and the use of the piano will be illustrated by way of musical examples and discussion.

1) In order to define the Spanish music, the characteristic of this music which is defined as “Spanish” need to be clearly set down to rules. The piano school has to lie in a place that is designated to be called as “Spanish” piano school, so that the discussions can be carried out from more generalized into more specific concerns.

2) Section 2.1 is formed of such two subsections to define the ‘Spanish’ aspect:

   a) Section 2.1 defines the area in a more ethnomusicological perspective by tracing the concepts and the influences of the following subheadings:
      - Singing styles and vocal genres,
      - Instrumental music,
      - Regionalism,
      - Music and the Roman Catholic Church,
      - Social Groups and Music,
      - Flamenco,
      - Contemporary Developments,
      - History of Art Music in Spain,
      - History of Spanish Scholarship,

and from this list of elements, some further selection is made out of the most relevant information towards a successful synthesis and derivation for the sake of the development of the dissertation.

Since this chapter of the dissertation will take into consideration, the concept of Spanish Piano Music, it will also try to come up with a complete and through overview of the Spanish Piano composition school, starting from Scarlatti up to Falla. In order to comment on the ‘Spanishness’ of the piano music, it is necessary to look at the concepts and elements that define being Spanish. These ends are partially achieved in section 2.1 of this dissertation, where the basic materials for Spanish Music, or the pitch material and rhythmic structures contained in Spanish music is going to be considered next. In
Section 2.1.1.2, the rhythmical frequencies, the names and regions will be aligned practically, for further use when appropriate in the dissertation.

These sections are quite general and representative of introductory theory. As the concepts will be overworked in the rest of the dissertation, it is necessary to start out from simpler material. Having examined these factors, the large repertoire of Spanish music can then be reconsidered to take into full review and we can only then fit the Spanish Piano Music “school” inside this broad repertoire and time frame.

Considering the school of Western music other than Spanish music, it is necessary to assess how much Spanish music has affected those selections in the repertoire of Western keyboard tradition. While doing that, it is going to be possible to come up with theories that allow interrelationships between composers from different schools; possible pairs are Liszt and Albéniz, as well as Granados/Albéniz and Debussy.

Section 2.2 is a developed on the musical literature that are influenced by Spanish authentic idioms, that traces the Western world’s influence from Spanish culture. This section is divided further into two subsections, 2.2.1 is a detailed outline of orchestral literature including composers from Russian, French and American schools, and 2.2.2 is a paralleling outline on the keyboard literature, including pianist-composers who have been significantly affected by the Spanish sound in music. Their degree in staying true to the meaning of ‘Spanish’ness is presented for comparative and semi-analytical purposes.

An exploration of Spanish piano school, and how that derived chronological line would affect the performer of today is presented in section 2.3. The nature of the keyboard music, the form and structure, use of instruments and the reason for those choices are stated. Another significant aim of Chapter 2 and this section is to derive examples from the music literature, that can be of reference for the future uses of material that creates richer authentic meaning. These might include a derivation of the

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8 As it will be discussed in larger detail in 2.2.2, Liszt has influenced the technique of many piano composers, among which Albeniz takes a large account. Similarly, the harmonic structures, the pentatonicism and open chords of the impressionistic school do find themselves a properly related place in the repertoire of Albéniz and Granados.

9 One interesting point to make here is that Granados is more Chopinesque in his piano writing- but that does not really allow a possibility for an interrelationship between these two composers due to timely biographical constraints- had Chopin lived as a contemporary, and did not have such a rich Eastern Europe inheritance, it could be proposed that he might have used some of the rich Spanish music materials in his glorious and bravura type piano masterpieces.
first examples of guitar effects—which are carried on to a further discussion in Chapter 3.2, as well as harmonic structures and peculiarities.

The results of this Chapter will help the derivation of a useful approach towards the pedagogic principles that are going to be stated in conjunction to the analysis part of the dissertation in Chapter 4, as well as constitute as significant findings of their own, since a performer may always need to go back and find some connections between the piece he/she is playing and the precursors of the techniques used in the precious contexts and compositions. There is a separate section regarding the interrelationship of guitar and piano and an assessment of their designated repertoire, so this section is just a chronological report of the literature for the early keyboard composers.

To get to a fuller and more capable analysis of the selected repertoire, the paralleling the following aspects are reviewed in detail in Chapter 3: flamenco, guitar and clavichord. Since the final target of the dissertation is to get together all these aspects over the pedagogy and analysis aspects, the development of flamenco and the concepts of flamenco in parallel to the keyboard literature are discussed in 3.1, following which the respective sections on guitar and the clavichord (as the precursor of modern pianoforte) are presented. These sections represent clarifications as well as give valuable background information on the route towards a better appreciation of the musical material.

In Chapter 4, the musical analysis on the compositions of Albeniz, Granados and Falla are given from the perspective of a pianist. The pieces are organized according to the technical expectations that a repertoire selection is made for a recital, in other words some pieces are quite difficult and categorized as “advanced” whereas other pieces are less difficult and present less of the technical performance obstacles in them than the harder pieces. This kind of separation will allow a clearer perspective

10 Chapter 3, Section 3.2.1
11 The analysis of the Spanish piano repertoire is conducted from a pianist’s point of view basically means that the needs towards a closer theoretical analysis is always stressed—however, since the purpose of the study in this dissertation is to come up with a pedagogic methodization, analysis aspect is kept at the level where it is a means to achieve that end.
through, since some of the music included in the Spanish repertoire might sound
difficult at first, but does not really constitute that much of a technical problem after
a careful analysis. Besides, some of the “intermediate” examples allow for different
interpretations that open up discussions on the issue of getting “closer to” authentic
meaning, by introducing some different angle or flexibility to the material.

In the following subsections of Chapter 4, the material analyzed in the previous
subsections of Chapter 4 will be used, in order to come up with an ideal pedagogic
line of approach towards Spanish piano pieces of Albeniz, Granados and Falla. This
resulting pedagogic route and methodization is a hybrid of several different modern
approaches that are now widely discussed in the area of piano pedagogy today.

The main point that the modern approaches derive from is the faults or deficiencies
in the finger-oriented approach of the old school. This is a result of the old pedagogy
that belongs to the age of clavichord and harpsichord respectively, whereas, the
needs of the modern pianoforte necessitate other factors to be in the strategic
planning of the pedagogic approaches. A clear set of problems also appear in this
chapter, in order to discuss the needs of the repertoire selected and devise a method
that derives out of the research and analysis of the previous chapters.

Such a gathering pedagogical ideas brings forth all the possible solutions to general
pedagogical problems spotted in the pieces analyzed, and derives a method of
approach that can be generalized for the Spanish piano repertoire of similar authentic
traits.
2. SPANISH PIANO MUSIC

2.1 What is Spanish Music?

Music that claims to be ‘art music’ for a long time has not been characterized as overachieving a primary goal of reaching the people of Spanish geography widely—instead, the folk traditions and music making were of considerably more importance. Still today, there seem to be tribes that carry flamenco traditions from many centuries ago, and music making in that fashion is still closed to the” outside world”. Instead of carrying the need to modernize their traditions in the medium of classical (or other serious genres like jazz) towards a wider and scientific recognition of the Spanish culture, these people seem to stick to the traditions in order to preserve the materials for the satisfaction of classifying musicians “outside the clan” or not pajo.12

Here is an example of what and how the “old school” characterization of Spanish music used to describe the music of Spain in a partly nostalgic, and partly orientalistic point of view:

"El Albaicin: the gypsy quarter of Granada: guitars, strumming, thumping... an old gipsy woman sings a plaintive melody... interrupted by the guitars.. nostalgia...wonderlust...wildness and woe...the dirty huts, poverty, the life of Bohemians..." (Vechten, as quoted in Chase 1941)

Here are some of the basic traits of Spanish folkloric music regarding the social and religious aspects: The Spanish folk music involves variations on central themes like the “observation of annual and life-cycle events”.(Chuse and Miles, 1998) These are both sacred and secular, which makes it fully suitable to be characterizable through the relationship of earth and human beings through the pagan rites, as well as Christian culture influences: for instance the villancico (the Christmas Carol) that contains serenades, narrative songs and ballads, and number songs. Another trait to mark here is the use of instrumentation in the folkloric fashion: apart from the

12 Literally pajo or payo means “not gypsy”. Schreiner (1999) claims that where the pajos, or the Spaniards are distrustful of the gypsies, the gypsies think the Spaniards lack human values like a natural thirst for integrity, individuality and freedom. This social dichotomy results in the preservation of authentic Spanish music to the gypsies right from the starting point.
traditional shawn, bagpipe, flute, and and wind instrument with rural associations, the extended family of guitars always take their important place in the performance. (Chuse and Miles, 1998)

Materialwise, Arabic modes and monophonic singing tradition always prevail, where the raised third of the Andalusian scale- or the Phrygian scale- reflects a plausible influence of the maqam “hicazkar” or the Persian dastgah. (Schreiner, 1999) The folk songs and their designated rhythms are regional as well as dependent on which ritual or social meaning it bears. For instance rondas (or round songs) are both taking their name from the form rondo- as a solo/chorus alternation- as well as the tradition of “rounding” by young men serenading to the general public or young women. Rondas are also popularly used in wedding songs, Lent and Holy Week during which there is a traditional understanding regarding a musical prohibition, only letting young women sing to collect ‘contributions’ towards the celebrations and their preparation. (Chuse and Miles, 1998)

Related to the third point above, there can be a clear line drawn between European and Arabic influences through the understanding of meter: The metric cycles and styles are significant: if the songs do break up into countable metrical cycles, they are the continuation of the traditional troubadour songs from the thirteenth century; whereas if they are free and unmetered, the chances are they come from the Arabic tradition, which survive their reign in the lullabies, work songs and Andalusian cante jondo.15

Besides the idea of geography or “regionalism”, it is worth to consider what other aspects of the Spanish music culture exist, that enables the continuity of the strong characteristics of this music that is designated by its vocal and rhythmic characteristics in the quotations above. The article on Spain by Elisabeth Miles and Loren Chuse in the Garland Encyclopedia of Music, right from the beginning classify the music and concepts into the following categories which is meaningful: Singing styles and vocal genres, instrumental music, regionalism, music and the Roman Catholic Church, Social Groups and Music, Flamenco, Contemporary Developments, History of Art Music in Spain, History of Spanish Scholarship. One very striking

13 Presumably money.
14 When these also contain verses and refrains, it is presented with some improvisation as well as instrumental interludes.
15 Literally ‘cante jondo’ is “deep song”, and is considered to be a highly emotional and tragic song of Andalusia.
observation from this method of classification is as follows: since traditionalism has been very strong until the democratization of Spain after World War II, and Spain/Spanish people can be considered as one of the least touched cultures, people and country among the other European countries even by the strong current of globalization, it is quite recent that the authentic music of Spain is in a methodic “opening up”. This is evident from the fact that the section regarding Contemporary developments is further from the other subheadings, where traditional music sources, the ‘old school’ flamenco, the church influences (Gregorian Chants), the monophonic tradition of vocal genres is considered sufficient for the music making process. The main idea behind *folklorismo* is that it is a concept that seeks to for the revival of the old folkloric tradition. (Chuse and Miles, 1998)

This seems to be the only viable route towards such a reconstruction attempt, since continuity rather than change has won the ground when it comes to the cultural development of Spanish music. As the contemporary conception of *folklorismo* in Spain results in the conscious recreation of folk performances, there are still existing goals from the commercial to the social to the personal. It would be fair to say here that Spain’s conservative nature decreases the distance critical gap between creative and re-creative performance, which results in less transference of the country’s cultural history to outsiders. The change or evolution is regarded in parallel lines with continuity, and only happens when evolution is inevitable.

Here is the other view that requires a synthesis of the understanding of more than a few contributing elements such as geography and the relationship of dances. This approach is similar to the one intended in this dissertation, and is a necessity in order to grasp the characteristics of Spanish music fully:

“Spanish music must from the outset, be regarded from a totally different position. It reflects the high lands of the Central Provinces or the orange groves of the southern, not the broad rich plains of Germany. Its moonlight is not that of the Thuringian forest, but that of richly perfumed Granada… The national music of Spain is not to be summed up in a few types of song and dance. Its varieties are many and as strongly contrasted as the unrelated races,--Iberian, Catalonian and Andalusian, -- from which they emanate. Above all, it is utterly false to label Spanish music as consistently sentimental, languorous or even voluptuous. It has a wide range of feeling, even as the literature, architecture and painting of the country, comprising fiery passion, broad merriment, harsh vigor and cool intellectual grace: it is a true expression of the mingled elements which go to make up a nation. And its aesthetics, albeit radically different from that of
According to the very basic foundations of an ethnomusical point of view, music by its social and interactive meaning can and should be characterizable by the presence of at least two of the following possible elements (Sarkisian, 2006):

1) Is there a “drumming” element (singular and separate percussive elements)
2) Is there a “singing” element?
3) Is there a dancing element?
4) Is there clapping? (another type of social interaction with the music can possibly be replaced here for considerations on other discussions than Spanish music.)

For instance, a different but a passive approach in provoking the rhythmic senses of the people other than performers here can be named: for the Strauss Viennese Waltzes, the Emperor, is traditionally played by the audience clapping at the orchestra’s performance, thus a sort of passive interaction is formed here. However, this is not clapping in the natural sense of it since it is not by creation, intrinsically in the music itself.

Unfortunately, Spanish music has long been regarded as almost “trivial” and lacks the importance given to the northern school and “serious” music. Perhaps, this follows from the fact that it has remained as a kind music that can be characterized by the 4 elements above completely and well- thus actually fulfilling the requirements for music that successfully “interacts and communicates” at every level of the society.

The reason for making such a distinction here lies in the realization that classical music that can be grasped by a wide audience is actually reachable from a many number of perspectives. This makes it, in my opinion, not just too simple and devaluable, but rich and powerful since more meanings can always be found or derived from appreciation of these musical creations which are the results of many social complex processes. This dissertation is only one attempt at unraveling these deep and rich sources that lie behind the Spanish School of Piano Composers.

16 The discussion on flamenco in the upcoming chapter will reveal how complex and rich the music can get, especially in terms of the vocal and rhythmical interaction.
A look at other scholarly sources about Spanish music, will reveal that there has been a specialization on many factors mentioned until here- that I will outline as a structure that stands on the following supporting legs: The notion of harmonic material and scales constitute one of the supportive legs.

These works look at the sociological aspect of the musics as well as their harmonic/scalar relationships. This has been done quite qualitatively for Spanish music, and also for a few other national music articles on their authentic music, like Latin American, Eastern European and Turkish Syncretic musics. (Manuel, 2002) and (Manuel, 1989). The scholarly works on the dance character and the dance rhythms constitute another. Dance and instrumental variations ("diferencias") were intimately related activities which were prominent in Spain during the 17th and early 18th centuries. In connection with the medium of dance, it is possible to see the musical realm in a wide historical and musical context. The complex ties between Spain and the rest of western Europe, the musical environment in Spain, and the constraints which affect music publishing negatively are also worth considering.

These research oriented synthesis works combines various dance types as well:

"An investigation the extensive use of dancing at all levels of Spanish society, the choreographic sources and styles, the dancing masters of the period, the diverse contemporaneous attitudes, the dance-names, the musical models (especially the harmonic-metric scheme), and the techniques of musical variation reveals the uses and possible meanings of each of the approximately 75 dance-types for which instrumental "diferencias" survive." (Esses, 1986).

The relationship of instrumental use is also easier to be interrelated to the musical literature through an examination of dance:

Part II (chapters 5-8) examines each of the 44 instrumental sources which contain dance pieces and "diferencias". This section is organized by instrument: guitar ("rasgueado" and "punteado"), harp, keyboard, and other instruments ("vihuela", "bandurria", violin, and unspecified). Most of the extant settings are for solo guitar, harp, or keyboard. This section also investigates the use of each instrument in Spain, their tuning and temperament, and their notational systems (predominantly tablatures). (Esses, 1986)

And the other important supportive leg of scholarly work among all, is the type which works in the following fashion: while analyzing pieces through traditional aspects of harmony and form, these works take into consideration the many aspects
of Spanish music— for instance guitar or ‘traditional music’ influence as well as the other external influences. Usually, the guitar influence or the mention of such an influence reflects a more surface-wise understanding of the matter. (Yates, 2008) The music should be considered as a whole, including the other factors of modal/ scalar structures, metric scheme and other remaining characteristics. Here, a consultation of scholarly works on the biased look of the Western World towards the Spanish music constitute a clearer account of the matter. (Etzion, 1998)

Also since the expectation of how Spanish music should sound comes from arguments that are coupled with rhythmic requirements and metric understanding of a certain traditional structure, the music comes in the form of “guitaresque” in those mediums. In other words, although it is not only the sound of guitar that is tried to be imitated in those section— but a whole understanding regarding the package of traditional sound, the Western sources may just call it guitar influenced.

There are also some speculations about the relationship of Turkish music and flamenko— for instance considering the `usul` “Frankcin”, a 12 measure/ time usul which is quite foreign to the general development of the Turkish music— and additionally speculated to have come from the French. In other words, they are the syntheses of many possible angles. Since this dissertation aims to be of the fourth kind, it aims to reflect a multiple-angle view that enables a musical analysis to be done as freely and as historically aware at the same time as possible.

2.1.1 Fundamentals of Spanish music

In this section, the discussion concentrates itself on the characteristics of Spanish music, as well as touch on the facts that it is geographically oriented in terms of dances (thus the folk dances and rhythms), which designate a definite line between the “Art Music” and the social aspect of the source material this art music gets inspired from.

Features like texture, instrumentation, form follow suit, since they traditionally come on top of this derivation in an analysis of instrumental pieces. In any case, after a basic foundation has been layed, the safest route to go is to look at everything. That is why, before starting to discuss and analyze the deeper levels and features of Spanish Music, it is beneficial to look at the basic pitch material and rhythmic structures that music is constructed on.
What are other possible connections that can be built material wise, and interconnectional between music pieces that are considered “Spanish” by some nature of description that fits the criteria outlined above in section 2.1? Technically, there are two simple ways to describe a piece of music and the large category of musical output that it belongs to, in a distinctive language:

1) By its melodic/harmonic material (i.e. pitch material)
2) By its rhythmic qualities (complex or simple)

2.1.1.1 Scales and their utilization

In the underlying musical backbone of Spanish music, the alternatives that are presented to the traditional major and minor modes are the following alternatives in a very general sense: the Phrygian mode derived of the major or minor scales. Here are these basic materials and the derivations of first of these two different modes mentioned:

The basic material of the scale is called after many names, including Spanish Phrygian scale or the “gypsy” scale as it is used in the medium of Flamenco. Technically, the full name is Phrygian dominant scale. It is also known as Ahava Rabboh or Freygish when used in Hebrew prayers and Klezmer music (earning it the additional title of the Jewish scale), or as the Hijaz maqam when used in Turkish or Arabic music. Often, it has found application in modern progressive rock/metal mediums as well.

The scale is unusual as the interval between the second and third degrees is an augmented second - giving it a "rough" quality, like the harmonic minor scale. It is constructed by raising the third of the Phrygian mode and is the fifth mode of the harmonic minor scale, the fifth being the dominant. It has the word "dominant" in its name because like the dominant seventh chord it has a major 3rd note and a flattened 7th note. (Figure 2.1)

The sequence of steps comprising the Phrygian dominant scale is:

\[ \text{half -- augmented -- half -- whole -- half -- whole -- whole} \]

17 This distinction is just starting to be realized. Even in semi-scholar theoretic works, some details regarding this aspect is not yet mentioned.
18 When the Freygish scale is used in Klezmer music, the 6th degree may not be flattened if it is melodically approached and left from above.
When related to the scale degrees of the major scale:

\[ 1 - b2 - 3 - 4 - 5 - b6 - b7 - 1 \]

![Figure 2.1: Phrygian Dominant Scale](image)

The pure form of the Phrygian scale, which is derived from the Major scale (Figure 2.2):

![Figure 2.2: Phrygian Scale](image)

Here are the possible utilizations of these scale forms:

a) As clearly marcat by the operation of “borrowing” from the minor scale, the fifth degree, the harmonic structure also becomes suitable to this hybrid situation. The chords on the fourth and fifth scale degrees are supported by the dominant harmony, the pedal note. We are supposing the possible tonalities of d (minor/major), so the cadential progressions will return to the tonic degree (in this case d) or sometimes half cadences on the fifth degree. (Figure. 2.3)

![Figure 2.3: Derivation of the scale and its possible chordal utilization](image)

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b) A possible different (hybrid) use of this material, as a sign for contrasting second theme’s changing characteristic. This scale has a different ascending and descending form: (Figure 2.4)

![Figure 2.4: Gypsy-Andalusian Scale with Phrygian Characteristics](image)

There are some examples of utilizations where the common terminology of “minor-major” does not always reflect the characteristics of the scales used fully. One example is where there is a flexibility in terms of the use of second, third, sixth and seventh degrees, that they can be minor or major interchangeably. This is a whole-tone coloring device, and the techniques of harmony is borrowed from Debussy-Ravel impressionist, that there isn’t a traditional expectation of materials to be resolved at all times. (See. Figure 2.5)

![Figure 2.5: Whole-tone/ quartal utilization of the Phrygian scale](image)

2.1.1.2 Rhythmic character and dances

Since an examination of the Spanish rhythms according to the regions would help a general overview of the matter at hand, and in order to derive methods of approach to the pianistic difficulties present in the Spanish Piano composers, it is beneficial to note the differences of the dances and categorize them according to the name, region and rhythmic structure in a quite simple fashion.

There are some interesting connections between Eastern and Western dances through the Andalusian dance idioms, as well as The Hispanic model affecting Latin America, and as far as the Philippines(Hanna, 1983). A detailed examination of the many varieties of Spanish dance is a subject in itself and beyond the scope of this

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20 See Figure 2.77 for Falla’s use of this scale, in “Andaluza”
21 See Figure 2.81 for a more detailed analysis of Turina’s harmonic treatment.
22 Hanna (1983) contains the fandango’s travel story from the Hispanic world to the Philippines.
dissertation. Such an investigation lies in the field of ethnomusicology and has been pursued elsewhere. (Brown, 1935), (Rosenwald, 1940), (Chase, 1959), (Esses, 1986).

Some facts and observations for the satisfaction of the attainment regarding this dissertation’s practical purposes may be drawn from the dance literature: There are types of dances where a certain part of the body seems to be more active in comparison to the remaining muscles- and these dances are designed and categorized according to regions again- this time, larger regions are active; the continents are at hand. These are where action is in the following parts of the body: 1) the legs are the chief performers (this type prevails in Europe), 2) the action is confined exclusively to the arms and hands (prevalent in Java and Japan) and 3) muscles of the body themselves play the chief part (Africa and Western Asia).

Spanish dances are the only one that we can find amongst the other dances that would include some influence or elements from the three bullet points above, thus a combination. However, the Andalusian dances are still considered to stay closer to the Eastern principles, rather than Western, mainly for the following reason that:

“...the main difference between the Western and the Eastern dance is that the former is eccentric, that is, tending to deviate or depart from a given center, whereas the latter is concentric, tending to converge upon itself. The European dance, especially as developed in the ballet, is based primarily on a displacement of the limbs; the arms and legs are detached from the body in extended movements, and the body itself is usually in movement from one place to another. In the Oriental dance all movements of the arms and legs must appear not to be detached from the body, but to converge upon it, to be a single harmonious line. So it is with the Andalusian dances, in some of which the performer will scarcely move from a given spot, but will employ every muscle in an intense concentration of dynamic movement in which the decorative element is the sinuous arabesque of arms and hands, never angular, but ever winding and curving and turning.” (Chase, 1959: 245-46)

It would be interesting to note that the idea of “staying in the piece” or staying inside the limits of the body do really coincide, as the feeling of constant and purposeful rhythmic progression has been instinctively one of the most difficult characteristics a pianist would be able to preserve in his/her playing. As a personal pedagogic note here: melodically and rhythmically, the only passages that have equally designated a difficulty for me as the Spanish rhythmic pieces as a pianist were the Chopin virtuosic and lyrical passages, where he employs contrapuntal devices, where the pieces are supposed to be played in a fast tempo as well as in a constant and decided
manner- meaning no rubato or accelerando. In this fashion, an Albeniz piece like *Iberia, Puerto* (Book 1 No. 2) Granados piece like *Fandango de Candil* is equally hard in terms of “staying inside the piece” when compared with a Chopin Ballade, maybe the last contrapuntal sections of Ballade No. 4 or intricate network of Ballade No. 1.

It is quite difficult to untangle folk songs from the flamenco songs and structures, as well as state where the line of folk finishes and Flamenco starts when dance and rhythmic patterns are concerned. It is probably fair to say that in no other country’s culture, dancing is so interwoven with folk-music.

“Quite where Andalucian folk music stops and flamenco starts it seems impossible to decide, and no one can know where the boundaries were in Scarlatti’s day. Andalucian folk music itself is a complicated mixture of native Spanish, Moorish and possibly Jewish elements (authorities disagree about the last), and flamenco is what the gypsies made of this for themselves. My conclusion - and it seems likely that it would be inevitable - is that the gypsies in their turn influenced Andalucian music.” (Clark, 1976: 20)

Let us now look at the remaining basics of the music that is going to be analyzed in the latter sections of this dissertation, remembering that harmony factor is added on top later. From this perspective, the elements of Andalusian music may be considered in the following three categories;

a) The rhythms of Spanish dance and related performance activities

b) The singing styles of flamenco, especially *cante jondo*\(^{23}\)

c) Guitar effects\(^{24}\)

If we view the dance types in two groups, there still needs to be a class of dances which are ‘inbetween’ or ‘intermediary’\(^{25}\). It is customary to divide Spanish dances into two main groups, the classic and the flamenco, the latter being largely dominated by Gypsy influences. Still another class might be constituted by the communal dances, such as the sardana of Catalonia and the danza prima of Asturias. Among the classic dances, the bolero, the sevillanas, and the jota are the best known, while the most popular flamenco types are the tango, the farruca, and the garrotin. In the eighteenth century the fandango was very popular but later fell into disuse in society, though dances with that name survive in the Basque provinces and

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\(^{21}\) See Chapter 3.1 for a more detailed discussion  
\(^{22}\) See Chapter 3.2 for a more detailed discussion  
\(^{23}\) This translates partially into the ‘intermedio’ forms in the flamenco classifications.
elsewhere, being closely related to the jota. Another dance popular with Spanish society in the eighteenth century was the seguidillas, of which there were many varieties. The main elements of this dance have survived in the sevillanas, which takes its name from Seville, being an Andalusian version of the classic seguidillas. Some of its features have also been incorporated in the bolero, which is often found in the combination boleras-sevillanas. (Chase, 1959)

It is another probable fair statement, that ‘simplicity’ is the characteristic most marked in the folk-song in general, which makes up the core of the ‘authentic’ Spanish music. There has been- even today- much of the pseudo-Spanish music used in concert halls, in hybrid CD projects and other mediums, where there has been mutations of the authentic dance rhythms, since rhythm is that element in music, to which human beings naturally react to instinctively. The melody is expected to convey the emotional contents.

A discussion of rhythm, so often called the “foot” of the music, is difficult for the fact that the rhythm has been used with different meanings. It may refer to some underlying pulse of the music, or to the accents, and sometimes when these factors are not in demand, to the length of the tones. Actually rhythm can be said to be inseparable from the core- and it lies at the center of the piece so much that it is impossible to “get into” it without feeling it in the performance.

Such a fulfilling expression of the rhythm also passes through the understanding of “flow” of the music where by the word ‘flow’, certain regular sound blocks or single melodies are designed to pass through the auditory channels in a logical way. The important point here is the concept of “regulation” where the ear picks up sound combinations from the criterion of whether it is “regular” by some means. Rhythm here can be defined as that factor in music which embraces the regularity in tonal movement, and the variety of the length of tones are balanced against some inner pulse.

Regarding the idea of dances and rhythms, one should probably see the Spanish dances performed by the true Spaniards in order to get their full significance. This is probably true, primarily due to the fact that there is a distinction between time and rhythm. A “foreigner” might be able to reproduce the time factor, which is more or less an intellectual thing, but he would have difficulty reproducing the emotional
experience of the live essence of feeling which we might call the “rhythm” – which the Spanish dancer would truly and easily reveal. In the folk-song tunes, the melodies also naturally depict an inner idea of rhythm that allows for the natural expression we know, of the folk music performers. In that fashion, the performer, in order to catch the idea of such naturally flowing rhythm, is supposedly performing dance figures, or singing folk tunes on their instruments in their imaginations.26

The great number of dance-rhythm types and the fact that dances of the same name are danced differently in the various provinces- like the fandango.27 Evidentially, according to the changing customs and festivities, the treatment of the structures may also differ depending on the occasion it is performed. In the light of these statements and observations, here is a dance-by-region classification of the rhythmic structures:

a) REGION 1-THE BASQUE COUNTRY- zortzico, fandango

The Basques live on both sides of the western Pyrenees. In contrast to the gay, rhythmically demanding songs of Southern Spain, those of the basques are more of a melancholy nature expressing not actual sorrow but a vague longing. Doubts have recently been cast on the originality of many Basque melodies; and the exclusiveness with which the basques have kept themselves a distinct and separate race has made it difficult to trace their music to a source.

The Basque gives more importance to the sense of rhyme than of strict form, rhythm or pitch, to such an extent in fact, that in cause of a conflict the rhythm and form give way to the rhyme and meter of the words. It is noted that the basque songs are irregular in melody and rhythm, and marked by unusual tempos like 5/8 or 7/4.

Contrasting with the solo forms of the dance in the south of Spain, those of the Basques are mainly communal dances. The zortzico is in 5/8 time and is the most famous of the figures in the arruscu, which, usually in four figures, is one of the finest of these communal dances. The characteristic rhythmic figure of the zortzico (Figure 2.6) is used commonly in literature of music.

26 It is quite difficult, even in a work such as this dissertation, to decide whether beginnings of the road to authenticity lies in the path of imitating dancers or sometimes imitating other instruments like guitar and castanet in the piano pieces. When there are definite solutions, they are offered. However, the performer is invited to think about the alternative possibilities at all times.

27 That is why there is a distinction between Fandango de Huelva, Fandango de Malaga and Fandango de Triana, where there can be classifications that distinctly take into account the “singable” fandangos –of the ‘cante’ tradition- like Fandangos Grandes, or rhythmically powerful fandangos, especially of the province Huelva. The Fandango de Candil by Granados, contained in the piano suit Goyescas, is an example of the latter.
The fandango (Figure 2.7), which is more closely related to the jota of Aragon\textsuperscript{28} rather than to the fandango of Andalusia, is popular with the Basques. Some of its characteristic figures are:

![Figure 2.6: Zortzico](image)

**Figure 2.6: Zortzico**

The fandango (Figure 2.7), which is more closely related to the jota of Aragon\textsuperscript{28} rather than to the fandango of Andalusia, is popular with the Basques. Some of its characteristic figures are:

![Figure 2.7: Fandango](image)

**Figure 2.7: Fandango**

b) REGION 2- CATALONIA: *sardana*

Catalonia, which includes Valencia and the balearic Isles, is the land where two important people- Isaac Albéniz as well as Felipe Pedrell- come from. This region is considered to be perhaps the most independent provinces of Spain. Regarding the effects of other regions, in Catalonia, the influence of the south was felt more than in the Basque country, but comparatively less in regards to Andalusia. Since in Catalonia, Valencia and the Balearic Isles, the language is not Castilian Spanish but Catalan, the songs often have French rather than a Spanish character. Catalan songs are in no way inferior to other regions’ songs in Spain, and have varieties of characteristics.

The sardana (Figure 2.8), having seen a great revival in terms of research in the thirties and forties, is not the only national dance but also the most important creation of Catalonia as a figure in a communal dance, just like the Basque’s zortzico. The predominating figure is the following:

![Figure 2.8: Sardana](image)

**Figure 2.8: Sardana**

The sardanas might come in 6/8 time, and they require skill, speed and endurance of high order. Traditionally, when the sardana is completed, the women get rid of their accesories for sardana and join the men in dancing the *valz*, the third figure in the

\textsuperscript{28} Liszt’s Spanish Rhapsody portrays this rhythmic figure as well as the folk melody in its second movement.
Valz is danced in a moderately slow, graceful manner and this establishes the last movement to this “sonata” form structure to the dance.

c) REGION 3- CASTILE: rueda

The southern part of the region- influenced by Andalusian dances- also contains seguidilla bolera, seguidilla, habañera, agarrado (a more recent derivative of habañera), entradilla, and jota castellana. Castile, high on a plateau of Central Spain, stands out from the rest of the country as an individualistic region. The songs of central Spain, including the Old and New castille, the Asturias, and Leon have often been dismissed as less interesting than those of other regions, just as English folk-songs were neglected in favour of those from the Celtic parts of the British Isles. Recent research, however, tends to show that Castilian songs have great variety and individuality, though they do not have Andalucian songs’ most important property of deeply affecting other regions’ melodies.

The rueda (Figure 2.9) is a communal dance of particular interest in this province. The rhythms alternate between duple and triple time in every other measure:

![Figure 2.9: Rueda](image)

All of the five best dances of the Iberian Peninsula originated in Castile is the idea shared by authorities. Compared to the characteristics of zortzico (Figure 2.10), they are similar in their nature:

![Figure 2.10: Zortzico](image)

The southern part of the province- and other sections in a lesser degree- were influenced by Andalucia, and used versions of several Andalucian dances. Other popular dances are the seguidilla bolera, the seguidilla, and the habañera, counting the most important ones. The agarrado (a more recent derivative of habañera), entradilla, and jota castellana are also present.

d) REGION 4- ASTURIAS: danza prima
The region Asturias is a narrow strip between mountain and sea. The race of people who live here are rough people leading difficult natural lives. The most popular dance in this province is the communal dance *danza prima*, in five beat time, similar to the Castilian *rueda* (Figure 2.9) and the Basque *zortzico* (Figure 2.10).

e) REGION 5- LEÓN: *charrada, fandango salamantino*

The most important dance of the region is the *charrada* (Figure 2.11). This dance shows more kinship to the Basque *arrusku* than any of the dances found further south. The rhythmic figure examples found in this dance are juxtaposed against each other.

Figure 2.11: Charrada

Another very popular dance of this region is the *fandango salamantino* (Figure 2.12). This dance is very much related to the Basque *fandango* and the *jota*.

Figure 2.12: Fandango salamantino

f) REGION 6- GALICIA: *Balada*

The folk music of Galicia in the northwestern corner of Spain, is rich in variety and quantity. It is characterized by a spirit of melancholy; consequently, many of the songs of this region have slow tempi. The *balada* (Figure 2.10) is the most appropriate rhythmic figure, to allow such a Galician melody which usually hesitates between 6/8 and 3/4 time. In contrast to the typical folk song, some of the folk songs found in Galicia seem to be very logically constructed. They are more art like than most of the melodies found. They almost sound as if they are composed. (Figure 2.13)
h) REGION 7- ANDALUCIA

Andalucia defines the Spanish vast territory, and Andalusian songs and dances can be defined as reflecting the whole of Spanish music. Since the end of the 18th century Andalus types of melody and rhythm have made their way into all the Spanish provinces, mainly through the zarzuelas29 (which can be seen as the comic operas).

Albeniz, for example, is better known for his Andalusian compositions than for his other work as being more truly Spanish in character. The right should not be denied, however, to the other provinces of revealing their marked types and various forms of successful authentic music. The modern Spanish school, however, takes the Andalusian folk-song as the main source of inspiration exemplified in the works of Falla and Turina.

The customs of lively Andalusian and temperamental gypsy have become blended to such an extent that it is almost impossible to tell which is gypsy and which is not. In fact, although ‘flamenco’ is the name that the Spaniards use to call for the music of the gypsies, the term *cante flamenco* is used indiscriminately by all Spaniards to indicate Andalusian music.

It is believed that using the idioms in simpler mediums and daily pop music, the real *cante flamenco* flavor is being lost. The character is pushed to adapt too much to the ordinary Spanish tone and style, or in other words it is becoming “gachonal”30.

There are classifications of the music of Andalusia which are valuable: the first, *cante flamenco*, represents the blend of folk songs of the andalusian and the gypsy. The second, *cante jondo*, is the purest and most traditional gypsy music.31 It is sometimes difficult to find the distinguishing line between *cante jondo* and *cante flamenco*, but old forms like *siguiriyas, polos* belong to the former, whereas

29 The evolution of Spanish music is very much dependent on the vocal forms such as the zarzuela. Please see section 2.3 for a more detailed explanation.
30 “Gacho” is how gypsies name the Spaniards.
31 More information on the evolution of these two concepts can be found in Chapter 3.1.
fandango and its family which includes the granadinas, rondeñas, and malagueñas are definitely of the latter category of flamenco.  

Of these, the malagueña is being used today, is the most important style. The rhythmic qualities –using triple rhythm typically- in conjunction with its minor tonality makes it a typical truly southern, melancholic folk song idiom (Figure 2.14).

![Malagueña](image)

**Figure 2.14: Malagueña**

Another member of the malagueña family is the rondeña from the city of Ronda. A hybrid approach that gets two of the mentioned dances together, as rondeña-malagueña, has several characteristics common with the jota, like using the accents on the second and last beats in some of the measures. (Figure 2.15)

![Rondeña-malagueña](image)

**Figure 2.15: Rondeña-malagueña**

The granadina, which is in close relation to the rondeña, is named after the city of Granada. The rhythmic figures use in this dance is quite typical (Figure 2.16)

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32 During the *Cante jondo* festival held in Granada in 1922 under the direction of Manuel de Falla proves that these songs, if properly performed, are living pieces of music.
Other members of the malagueña family are the cartagenare, murciana, and the fandanguillo. There are also two types of tango\textsuperscript{33}. It has two types- one form is rhythmic, gay and used by gypsies; the other is tragic in character and similar to Hungarian gypsy dances. This latter form begins slowly and gradually, and becomes more wilder in movement as it approaches the end. The seguidilla sevillana –or sevillana- is typical Andalusian song dance for gypsy and non gypsy. It is used to express only the lighter and joyful sentiments. The example illustrates the general rhythmic characteristics of the species. (Figure 2.17)

![Figure 2.16: Granadina](image)

The family of seguidilla includes many dances: it is possible to classify with different methodizations, the dances such as the fandango, bolero, Tirana, cachucha, guaracha, vito, calaferes, panaderos, and folies d’Espagne\textsuperscript{34}. More favored dances in this region are the solea, the native tango which again is built on habañera structures but danced only half as fast, and the seguidilla. It is further possible to classify the seguidilla into other three compartments, where seguidilla manchegas reflects a brighter character, seguidilla boleras is calmer, and the seguidilla gitanas carries the characteristic rhythms of Spanish gypsies.

\textsuperscript{33} Tango here is unrelated to the popular American or European tango. It has two types- one form is rhythmic, gay and used by gypsies; the other is tragic in character and similar to Hungarian gypsy dances

\textsuperscript{34} Used in the main theme for Lizst’s piano piece, Spanish Rhapsody.
The **petenera** is a dance which has the passionate nature of the gitanos og the gypsy traditions, in spite of the fact that it may not be gypsy in origin. This dance, with its graceful characteristics, has long been popular in the province of Cadiz. Rhythmically, the outstanding characteristics of it is the change in meter from 3/4 to 3/8 or 6/8. (Figure 2.18)

![Figure 2.18: Petenera](image)

The **saeta** is one of the most striking combinations of Spanish folk song. In name, it means an arrow or dart, and describes the ability of these works to pierce through. It is almost the Spanish equivalent to the Black-American “spiritual” music. As a song it is used by the Andalusian and the Gypsy in religious processions and performances. The rhythmic qualities of the saeta are reflected in the calm tempi, close to lento\(^5\). (Figure 2.19)

![Figure 2.19: Saeta](image)

i) **REGION 8- MURCIA:** *parranda, bolero, zángano, seguidillas manchegas, torrés, and malagueña.*

In Murcia, there are two divisions of the folk music, one of which is sung only, and the other is both sung and danced to. This is the region where *huertano*, the inhabitant of this area, work and play these songs at the same time. The first group of songs are unaccompanied, and sung during daily activities. The second group contains the characteristics of *parranda*, a dance in triple time and majot tonality. A melancholy can be felt through this dance in spite of the surface joy. Guitars embellish the accompaniment of two bar figures which are used almost as an ostinato while castanets supply a complex rhythmic background.

Other dances which are performed in this region besides other regions are the *bolero, zangano, seguidillas manchegas, torras, and malaguena.* Some of these are native

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\(^5\) Also see Figure 2.30 for a Scarlatti Sonata with saeta as the rhythmic background.
while others are imported. The following tune is a melody of *seguidilla* harmonized by Manuel de Falla. (Figure 2.20)

![Figure 2.20: Seguidilla tune](image)

**j) REGION 9- ARAGON: jota (three types)**

The typical dance of Aragon is the *jota*. It is a $\frac{3}{4}$ time, waltz characterized dance. There are more freedoms embedded in the rhythmic structure compared to a strict waltz. It is danced both in festivities and religious festivals, and sometimes in watching the dead processions. This dance is called the North Spanish national dance, and most famous type is the version danced in Aragon. Other jotas are danced in the provinces of Valencia and Navarra. Because of its popularity and its use over almost the whole of Spain, it has been captured by foreign composers frequently. The rhythmic complexity of the jota is obtained by the following illustrations. (Figure 2.21)

![Figure 2.21: Jota’s rhythmic structure](image)

The polyrhythm in these Spanish songs is not a characteristic found in the folk music of other West European countries. It does exist, however, in musical systems which

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36 Liszt and Gottlieb are two among the other composers that have used this rhythm in their composition. Liszt uses it in the second movement of his Spanish Rhapsody, where Gottlieb having composed almost 15 years before Liszt, uses the very same tune in his own “Spanish Rhapsody” quite coincidentally.
have influenced Spain greatly in the past. When the *jota aragonesa* is performed by a vocalist, a dancer and a full accompaniment, it resembles the more oriental songs of southern Spain in many ways, from a rhythmical point of view. In addition to the polyrhythm, it has a ternary beat that is in command of the structure.

A melodic and rhythmic example commonly found in the jota seems to be the result of what might be termed as *rhythmic transposition*. Spanish folk songs may sometimes have premature cadential points, and important melodic figures may appear on the weakest beats of the measure. Such an example (Figure 2.22) is entirely satisfactory for a Spanish folk musician, whereas the second in 2/4 is more pleasing to the non-Spanish average ear after this rhythmic transposition is made.37

![Figure 2.22: Rhythmic transposition of jota](image)

The differing types of *jota* have developed as a result of its continuous cultural spreading all over the Iberian peninsula. The *jota aragonesa* has gone over borders to Latin America. This dance went under some changes as it was adopted by the various individuals and locations. For this reason, there are many provincial types of *jotas* which differ from *jota aragonesa* in various degrees. For the purposes of this dissertation, three of these will be examined.

The first of such type of jota has two phrases. The first phrase begins on the second degree of the scale and ascends in a scale like manner. The expectation is that it does not ascend more than a seventh. This progression lasts for two bars. At this point, the melody turns and begins a gradual descent. The phrase closes on the third degree. The second phrase, as a paralleling repetition of the first, avoids monotony by changing the rhythm or melodic line slightly. It begins on the third scale degree and ends on the fourth. (Figure 2.23)

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37 A better alternative may have been 6/8 here, but the tune has a square ending that does not allow a fourth measure to be completed.
Figure 2.23: First alternative type of jota

The rhythmic conflict is enhanced more by the ties as well as the dotted eighth notes on the second beats. In performance, these features give a feeling of duple time although the 3/8 measure signature indicates a ternary beat.

In a second alternative type, has sequences and weak cadences (phrases three and four) and in the last line, an accented second beat happens at measures one, five and seven. (Figure 2.24)

Figure 2.24: Second alternative type of jota

In a third alternative type, the tempi is quite fast and is not easily performed by average singers or performers. (Figure 2.25)

Figure 2.25: Third alternative type of jota

2.2 Musical literature that are influenced by Spanish authentic idioms

In this section of the dissertation, the literature that is influenced by the authentic Spanish materials will be discussed. These works have in many ways reached worldwide recognition as well as fame, influencing the repertoire of composers after them. The separation of keyboard and orchestral literature reflects that this influence is actively at work in these two mediums at the same time.

2.2.1 Orchestral literature

The following composers have produced works in this medium, of primary importance: Bizet, Glinka, Rimsky-Korsakoff, Lalo, Chabrier, as well as Debussy and Ravel.
Spanish national music, in spite of its widespread popularity from the beginning of the nineteenth century, was slow to take its place in the standard symphonic and operatic repertoire because of the lack of orchestral technique of its composers. “The Spanish idiom” in symphonic and operatic music first attracted serious international attention in the works of non-Spanish composers.

Interesting facts to note about the previous experiences of the composers that are mentioned in this section are as follows: Manuel de Falla, while in Paris, introduced Debussy and ravel to Spanish guitar music and in particular flamenco guitar music. By about the mid-19th century, Rimsky Korsakoff and Mikhail Glinka had visited Cádiz and Granada. Georges Bizet had apparently never been to Spain when he wrote Carmen, having taken his inspiration from a polo by Manuel Garcia of Andalusia and Yradier’s habanera La Paloma (Cuban habanera from Mexico). (Schreiner, 1990: 21)

In opera, Bizet led the way—and still holds the lead by popularity today—with Carmen (1875). In the very same year Lalo's Symphonie Espagnole appeared, followed by Chabrier's España (1883) and Rimsky-Korsakoff’s Capriccio Espagnol (1887), all three quickly becoming favorite items of the symphonic repertoire. Rimsky-Korsakoff was not the first Russian composer to cultivate the Spanish idiom. He was preceded by Michael Glinka, who had traveled to Spain in the spring of 1845 and was fascinated by the popular songs and dances. Hearing the Jota de Aragon theme and variations on it from a local guitarist, Glinka was inspired to write his Capriccio Brillant for orchestra on the same theme, which he composed in Madrid soon after his arrival there in September (the piece was later renamed Spanish Overture, No. 1). In Madrid, Glinka listened to popular singers and guitarists, whose tunes and rhythms he attempted to write down in his notebook. The singing of seguidillas manchegas by a muleteer was among the experiences that inspired him to write his Spanish Overture, No. 2 (Also known as Night in Madrid).³⁸:

“...is a colorful representation of contrasting musical episodes, based on four popular Spanish themes heard constantly in complete and independent thematic divisions... It forms a poetic and descriptive background for a series of vivid musical scenes from Spanish outdoor celebrations...” (Bakst, 1977: 67)

³⁸ Originally called Recuerdos d Castilla (Memories of Castile), and the original French published name is Souvenir d’une Nuit d’Ète à Madrid.
The *Jota Aragonesa* was a source of inspiration for another composer, Liszt, as will be discussed in the section on keyboard literature later.³⁹ Glinka’s interest has been unique and different from the generations of composers before him, since he had gone to Spain with the intention of utilizing the regional melodies in orchestral works which he originally designated as *Fantaisies pittoresques*.⁴⁰ In these "picturesque fantasies"⁴¹ his aim was to combine the superior technique of "serious" music, as developed in the modern symphony orchestra, with the popular folk tunes.

He explained that he was attracted toward Spain because of the originality of its regional melodies, rich in unexploited resources. He even played with the idea of writing an opera on Spanish themes. His experiences with Spanish music stimulated him to treat the music of his own country in a similar manner, for his famous orchestral fantasy *Kamarinskaya*, became the model for all later works in the symphonic handling of Russian folk melodies. It was written shortly after his return from Spain. In 1834, Glinka planned a symphony based on Russian folk songs. He never completed the symphony, but composed the first movement which he called an *Overture Symphony*. The conception of the symphony anticipated, by fifteen years, the *Overture Fantasia Kamarinskaya*, based on Russian folk songs. (Bakst, 1977: 66)

As a pioneer in exploring the rich and exotic Andalusian scales, Glinka’s followers in the Russian national school owed their success to a similar exploitation of exotic scales and melodies, this time from the eastern regions of Russia. For example, Rimsky-Korsakoff wrote *Spanish Capriccio* for orchestra which was meant "to glitter with dazzling orchestral color." (Bakst, 1977: 68)

The composer originally had intended to write a fantasia on Spanish themes for violin and orchestra, but instead use the material for his *Capriccio Espagnol* in the end. Writing about this piece, he continues:

³⁹ Liszt’s piano piece “Spanish rhapsody” was later turned into a piano concertoino by F. Busoni. The second movement, named “Jota Aragonesa” uses a folk melody directly from its source. Since it is a customary trait amongst the locals as well, to “borrow” in this fashion, the Jota theme and its variations can easily be spotted in other piano composers - an American composer named Louis Moreau Gottschalk, wrote a piano piece dated 1852 - which is 15 years before the Liszt’s Spanish Rhapsody of 1867.

⁴⁰ A collection of authentic Spanish material, in suite form.

⁴¹ Known to have influenced the work of Tchaikovsky - in his ballet Swan Lake, Tchaikovsky has a section called “Danse espagnole” which later was transcribed into a piano duet by Debussy.
“The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. (Korsakoff, as cited in Bakst, 1977: 141)

It is a side note here, that he had to defend the superiority of his work to the critics of the time, who thought that this work that looks just like a collection of authentic Spanish dance tunes, was a superficial one. (Bakst, 1977: 142) That is probably a very good observation of the Capriccio Espagnol. With its Alborada, its Variations, its Scene and Gypsy Song, and its Fandango of the Asturias, the work introduces no fundamentally new or creative device to the use of authentic Spanish music, but just carries out the concept of Glinka with an improved technical means. The Spanish character of the work is perhaps most apparent in the Fandango which yet remains, like the rest of the composition, on a comparatively superficial plane. Other members of the Russian “Five” who wrote music in Spanish style were Balakirev, in his Overture on a Theme from a Spanish March, and Borodin, in his Serenata Espagnol.

In this fashion, it is probably well by chance that Rimsky-Korsakoff did not carry out his original intention of writing his Spanish Capriccio as a fantasy for violin and orchestra, because in that case he would have had to compete with Lalo's Symphonie Espagnole, one of the most effective works in the entire violin repertoire. Lalo, in writing his Symphonie Espagnole he profited from the help and advice of Sarasate, who gave the first performance of the work at Paris on February 7, 1875.

Many of the Spanish-styled violin virtuoso pieces from the mid-18th century to the twentieth century were dedicated to, or inspired by Pablo de Sarasate's personal style of violin playing and his own Spanish-styled compositions. As both a violinist and composer, Sarasate\(^\text{42}\) planned for these compositions to suit his technical considerations as well as his unique personality. Among Sarasate's enormous output---total of sixty-one original compositions---the four volumes of Spanish Dances were From the pieces they influence, it is apparent that Sarasate does an effective work in leaving the Spanish mark through influencing other composers

\(^{42}\) The works of Sarasate, both as a performer and composer-arranger, are not dealt with in this chapter since he is Spanish, and does not count for influenced composers list. Sarasate successfully translated many of his native folk dances and melodies in these works, and introduced them to the European musical community with his amazing performances. Tao-Chang Yu’s dissertation entitled “Spanish Dances For Violin- Their Origin and Influences” is a work on the four volumes of Sarasate's Spanish dances.
such as Saint-Saëns's *Introduction and Rondo Capriccioso*, Op. 28, Édouard Lalo's *Symphonie espagnole*, Op. 21, Kreisler's transcriptions of Granados' *Spanish Dance in E minor* and Albeniz's *Tango*, and Waxman's *Carmen Fantasie*. Lalo handles his material with skill and imagination, and as well as capturing the mood necessary to reflect the Spaniard daily life and melancholy contained in it. His Hispanism is conventional in form, and certainly less superficial than Rimsky-Korsakoff’s style.

Lalo’s success had been followed by Bizet’s Carmen, which was performed less than a month later than *Symphonie Espagnole*, in March 3, 1875:

“From the Hispanic point of view, Carmen was in all respects a secondhand affair. The original story was written by a Frenchman (Prosper Merimee), and the libretto concocted therefrom was by two Parisians, Meilhac and Halevy. Bizet himself had never set foot in Spain. How, then, did he manage to compose a work that, rightly or wrongly, has stood in the minds of millions as the prototype of a ‘Spanish opera’?” (Chase, 1977: 292-93)

Apparently, his imagination was able to capture the unique sounds and spirit in the Spanish authentic music, in a more elevated status than his contemporaries did. He did not travel and hear the tunes on the spot. The fashion by which he composed Carmen was through a library search:

“When Bizet decided to write a Spanish opera, he simply went to the Library of the Conservatoire and wrote on a slip of paper, "I request a list of the collections of Spanish songs in the possession of the Library." There were not many available in Paris at the time, and, according to Julien Tiersot, the collection most likely to have been consulted by Bizet was one entitled *Echos d'Espagne*, which had been published in 1872. It includes seguidillas, boleros, tiranas, habaneras, a malaguena, a jota aragonesa, and a polo. All but the last are anonymous. This piece, to quote from the preface, is none other than "the admirable polo composed by the celebrated Garcia," that is, the song beginning *Cuerpo bueno, alma divina* included by Manuel Garcia in his theatrical tonadilla *El Criado Fingido*. Here, then, we have the main source upon which Bizet drew for the Spanish themes in Carmen.” (Chase, 1977: 293)

After Lalo and Bizet, the names of Chabrier, Debussy, and Ravel stand decisively in this field. These three last-mentioned composers produced works that are not just Spanish in style but Spanish in essence also. Emmanuel Chabrier (1841—1894) was more fortunate that Bizet because he was actually able to visit Spain, and he made the most out of this opportunity. A very gifted amateur rather than a professionally trained musician. Chabrier had already composed several works in the years he
worked as a clerk in the Ministry of Essence—but he was still an unknown musical figure then. Later, he quit his daily job in order to devote himself more to composition. In the summer of 1882 he realized his everlasting wish to visit Spain, probably not suspecting that this was to mark the turning point in his career. He toured around Seville, Malaga, Cadiz, Granada, and Valencia—it was a round of flamenco guitar playing, singing, and dancing: malaguena, soleares, zapateados, petenera, tangos. And through it all, Chabrier was noted to be holding his notebook in hand, overwhelmed and delighted by the infinite complexity of the rhythms and catchy tunes of melody. He was busy writing down the tunes and rhythms as well as he could. He was particularly intrigued by the malaguena.

When he returned to Paris and prepared to use his Spanish jottings and impressions in an orchestral composition—he chose the malaguena and the jota aragonesa for his main themes—these ideas were still very fresh at that time, rich by nature to be represented through rhythmic and harmonic effects. He chose to use instrumentations that suited the unusual characteristics of these “fresh” ideas: the result was the orchestral rhapsody entitled España, first performed at a Lamoureux Concert on November 6, 1883 and received with enthusiasm, making Chabrier famous. It may be said of Chabrier's España that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain. Moreover, it can be claimed that no other work has become more successful—if a comparison would be made with examples from the same genre.

Before going on to the compositions of Ravel and Debussy, it will be beneficial to consider why Bizet’s Carmen and Chabrier’s España have been more successful than the other works mentioned, from a musician’s point of view: 1) Carmen has tunes that are borrowed (either directly or by means of imitation) from original folk tunes. However, the work is authentic and French at the same time; and perhaps that is what definitively lies in its success. The core of Bizet bears qualities and sound of French music in essence, which is blended with the Andalusian characteristics. 2) Bizet was also known to have captured the effect of flamenco guitar accompaniment, as he used them in Chanson Boheme in Act II of Carmen. (Chase 1977: 294). 3) Apart from suiting these authentic considerations, the entr’acte before the last act of the opera-

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43 There is a dispute over Habanera which Carmen sings after her entrance in the first act, since although Bizet claims to have gotten it from the source, while traveling, it is also included in another composer’s—Sebastian Yradier’s—song collection. Later, there was a written acknowledgement of this song in the Carmen score.
that is Act IV- seems to be a unique statement of Carmen’s real Spanish character through the spirit of *cante jondo*. The following musical example, amongst the others, is a sign of brilliant idealism in terms of authenticity. The example shows the vocalizations of the syllable “Ay” where there is a characteristic descent to the dominant—since the piece is in d minor⁴⁴: (Figure 2.26)

![Figure 2.26: The ascending-descending vocalization on the syllable “ay”](image)

Chabrier’s *Espana*:
- Perhaps the key success to the rhythmic essence of this rhapsody is defined by the overlapping Malaguana and Jota:
- This piece actually lasts only six minutes, but the juxtaposition of Jota which is a dance that people waltz to in social gatherings, and malaguena which is by tone a sad characterized song form is original yet still authentic. (Aktuze, 2002: 504)

The orchestral works of Ravel and Debussy are the concluding examples for this section. They reach the heights of the appreciation scale in terms of the success they portray by not merely copying original material—using it effectively to create original compositions. Perhaps Ravel’s comic opera *L’Heure espagnole* (The Spanish Hour), his *Rapsodie Espagnole* (1907)⁴⁵ and Debussy’s orchestral suite *Iberia* are the greatest examples among the collection of works from these two composers, since these works stick to the principles set by Albeniz and Falla, in a large extent:

“...The principle of essential truth without recourse to the actual folklore document was the aesthetic basis of Albeniz’s *Iberia* and for most of Falla’s music. It brings Debussy very close to the ideals of the modern Spanish school and renews in modern terms the conceptions already implied in the art of Domenico Scarlatti. Maurice Ravel’s approach to Spanish music...”

⁴⁴ According to Chase (1941), the musical material again is handled in a similar way by a previous song composer, Manuel Garcia in a song he composed. This song by Garcia is in d minor, as well as Bizet’s choice is also for the tonality of d minor.
⁴⁵ Ravel’s famous *Bolero* for orchestra, which was first performed as a ballet at the Paris Opera in 1928, has little in common with the traditional Spanish dance of that name. General Spanish traits of “continuation in a persistent rhythmic structure”, as well as sticking to a single tonality throughout, do appear to rule the piece.
was somewhat similar, though the factor of personal contact figured more prominently in his case.” (Chase, 1977: 300)

If a comparison is to be made between these two French composers, it is fair to say that Ravel’s presentation of the material is always in bigger intensities, and larger forms whereas Debussy’s impressionistic imagery is always in command, adding the elements of Spahish authentic traits inside, as the exotic material, not reflecting the mood of the expected Spanish vigor. Although Debussy’s command of the “colors” has always been mentioned, especially regarding his piano works- preludes, to give an example- which have been orchestrated by many composers, Ravel’s command of orchestration is at higher levels- which is the factor probably allowing him to stay Spanish in all senses of the world.

Ravel's Habanera for two pianos (1895), one of his earliest and most characteristic compositions, was later orchestrated and incorporated in the Rapsodie Espagnole (1907). The three other sections of this work are Prelude a la Nuit, Malaguena, and Feria. With the exception of the jota that appears in the last section, Ravel does not use actual folk themes in his rhapsody, but employs freely the rhythms, the modal melodies, and the ornamental traits of Spanish folk music. (Ravel, Oxford Music Online) In his earlier orchestral piece, Alborada del Gracioso (1912), he also uses Hispanic coloring with its alternating 6/8 and 9/8 rhythms and arpeggios. The last composition he wrote before he died with the brain disease, was an evocation of the Spain of Don Quixote, three songs for baritone solo and small orchestra entitled Don Quichotte a Dulcinee (1934).

Debussy is a little more interesting to look at here, since he has two kinds of orchestral works- one is where he chooses to set the Spanish mood as well as use Spanish authentic material/ or some harmonic material that belongs to the authentic music. Another kind is when he specifically does not use a Spanish setting, but still uses Spanish material. Secondly, his use of the Spanish music material does intersect with his aims in finding the exotic, as well as portray unusual traits and searches in his own medium of expression. These are:1) The survival of the medieval modes, 2) The lack of regularity in the melodies, 3) The shifting and

\[46\] Iberia, La Soiree dans Grenade, La Puerta del Vino are his works of the first kind- where he uses both Spanish setting and material. Other works of the second kind are Serenade Interrompue, Fantoches, Mandoline, Masques, Danse Profane, and the second movement of the String Quartet.

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conflicting rhythms, 4) The unorthodox harmonization, with its frequent recourse to consecutive fourths and fifths, and 5) The strong contrasts of mood.

According to Matthew Brown, (Brown, 2003: 56-57), Debussy was well aware of the previous works before him, like Korsakoff’s Capriccio Espagnol and Chabrier’s España, even signing a contract to complete an unfinished work by Chabrier. Therefore, it can easily be said that closely studying the successful utilizations of Spanish authentic material in classical music mediums, he was able to come up with his original approach to the matter.

Other pieces from France’s less known composers are also mentionable here, bearing quite similar dance names for their orchestral works. Louis Aubert’s Habanera for orchestra (1919) and the Spanish operas of the French-Basque composer Raoul Laparra: La Habanera (1908), La Jota (1911), Las Torreras (zarzuela, 1929), and Ullustre Fregona (after Cervantes, 1931). Of these, the most successful has been La Habanera performed at Boston in 1910 and at the Metropolitan Opera House, New York, in 1924. It depicts the musical atmosphere of Castile within impressionistic realm. (Chase 1977: 298)

In the United States, the tradition of Spanish composition begins with Louis Moreau Gottschalk, who will be discussed in the next section, since he is a pianist and composed works for keyboard. Charles Martin Loeffler, continued the tradition with his Divertissement Espagnol for orchestra and saxophone (1900). Loeffler also wrote a one-act Spanish opera, The Passion of Hilarion, after the play by William Sharp.

The advantage that American composers have is that they do not have to look beyond the Atlantic Ocean for music of Hispanic character- they can turn to the South America or inside their own continent easily. A composer who has utilized the Hispanic aspect of America’s cultural tradition is Harl McDonald, in his Symphony No. 1, The Santa Fe Trail (1934). The first movement, The Explorers, depicts the American pioneers arriving in the Southwest. Of the second movement, The Spanish Settlements, the movement starts as an allegro scherzando, continues with a trio, molto moderato, of Hispanic-Jota patterns. Reflected by the spirit of the life in the Spanish settlements, the third and last movement, The Wagon Trails of the Pioneers,

47 Chabrier’s unfinished opera Briséis (1888-91)
48 Unlike the previous composers, Debussy never physically traveled to Spain, but of course, heard Spanish musicians play for him elsewhere.
represents the many influences—Hispanic, Nordic, and American Indian—that combined to build the spirit of newly founded America.

The rest of the composers have captured the Hispanic spirit in more conventional ways: M. McDonald, in his *Rumba Symphony* (1935), uses rumba themes in the third movement. Aaron Copland, in his orchestral piece *El Salon Mexico*, has shown what can be done by the clever use of Mexican folk tunes and rhythms. Emerson Whithorne, has written the symphonic poems *Espana* and *Sierra Morena*, a *Fandango* for orchestra and the piano suite *El Camino Real*. (Chase, 1977: 300)

### 2.2.2 Keyboard literature

If one looks at the history of the influence for Keyboard composers regarding Spanish authentic music, there seems to be some reverse tendency, there it is either the compositions of Spanish keyboard composers that are not considered to be at their heights- or there is not a seriously enlightened process of enthusiastic influence regarding being influenced by Spanish material. However, it is known that (Bernard, 1989):

1) Byrd was the only *English composer* to offer some material to be considered, as being influenced by Spanish music. There has been some suggestion of Byrd's connection with the *Spanish* organ composer Cabezón.

2) Likewise, Fitzwilliam Virginal Book, which is the important collection of English keyboard pieces of the time, *fantasias*, cantus-firmus pieces, pieces with descriptive titles, and transcriptions of vocal part-music. The fantasias, portraying strict part-writing, are effective on the organ than on the virginal. These compositions are unique among contemporary English pieces, in their complexity and sense of keyboard style, and may have been inspired by the Spanish composer Cabezón.

On the other hand, Italian-French-German understanding and culture have been hand in hand throughout the Baroque and Classical ages, not letting a permutation of Spanish culture into the bulk of the material. It also probably suited the Spanish side, in desiring to stay further apart geographically as well as culturally, and they continued created their unique musical output. It is interesting to note that, the nature of the dance names were more important than the region they came from at that time- in a baroque composition were really just “collection of dances”. The pavane -
a dance of Spanish origin, the saltarello and passamezzo - dance of Italian origin, and allemande- a dance of German origin, are the best effective examples here. Regarding passamezzo and pavane, they were slow ‘ground’ dances, with pavane replacing the old French dance “gagliard”. Allemande also stayed as a renaissance-baroque dance of that period, finding itself a path through the baroque suites. However, a quick dance, the saltarello, was brought to the orchestral medium later, by Mendelssohn, in his 'Italian' Symphony- in a tempo much quicker than the authentic version of the dance.

Therefore, in this section, the consideration will be on the piano composers of later times. These exemplary figures are Chopin, Liszt, American composers beginning with Gottschalk and most importantly, Debussy, in having been influenced significantly, in terms of producing original works bearing qualities of Spanish authentic material.

Decades before Maurice Ravel came along, Chopin also found inspiration in the old Spanish dance known as the **bolero**. In fact, the Spanish Bolero was rhythmically related to the **polonaise** of Chopin’s native country, and it’s one of his minor “without Opus” works, WoO 158. Regardless of origin or inspiration, it’s one of Chopin’s more unusual works, dating from 1833. He wrote and “Introduction” in C major that that sets up the Spanish-Polish Bolero that follows.

As a person who has ‘influenced” Albeniz, perhaps Liszt’s output in terms of Spanish pieces do seem to be less than what he could achieve in quality as well as quantity. A Spanish influence first took hold during his 1845 tour and remained with him until ha composed his Rhapsodie espagnole for solo piano almost 18 years later than this tour. The keyboard piece was previously mentioned in regards to the jota rhythm, with the jota aragonesa theme in the second movement that comes as material B, to variate the core musical material that is the slow basse dance of the triple meter called La Folia presented after the virtuosic cadenza entrance to the piece. La Folia derives from a 16th century Portuguese dance which has attracted many composers, in particular those of the Baroque period, Corelli and Vivaldi. Jota Aragonesa is also a dance, but it originates from the Spanish region, Aragon.

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49 Other than Gottschalk, Charles Martin Loeffler- a composer of French origins- , Harl McDonald, Aaron Copland and Emerson Whithorne are the other symphonically related composers that were discussed in the previous section.

50 In a manner similar to the Grand Polonaise (op. 22) is preceded by the introductory Andante Spianato.
dances were no doubt the temptation for Busoni. His arrangement dated 1894, makes full use of these dance rhythms with percussive enhancements and harmonic embellishments in his piano concerto or concertino.\(^\text{51}\)

Debussy has output that can be classified as piano preludes, including 2 from his Book1-Book2 collection, as well as his \textit{La Soiree dans Grenade} which is a separate prelude than the 24 preludes. In \textit{La Puerta del Vino}, melody of \textit{cante jondo} is so skillfully suggested. Its rhythm, of the habanera, is also employed in the other prelude, \textit{La Soiree dans Grenade}, of which Falla has written:

> “The force of imagination concentrated in the few pages of \textit{La Soiree dans Grenade} approaches the marvelous when it is borne in mind that they were written by a stranger guided almost exclusively by the visions of his genius. The work takes us away from those "Serenades," "Madrilenes" and "Boleros" wherewith so-called Spanish music-makers used to regale us; here it is Andalusia itself that we see j truth without authenticity, so to speak, since there is not a bar directly borrowed from Spanish folk-music and yet the whole piece to its smallest detail is redolent of Spain.” (Falla, as cited in Chase 1977: 300)

In his \textit{La serenade interrompue} – “The interrupted serenade”, is described as the ‘story of a frustrated guitar player, who persists to give up his serenade despite the multiple interruptions that test his temper. It is a night scene, with a Moorish melody. Ironic moments appear to interrupt our musician, as the shut of windows, the wandering of a man or a group of people that do not want go to bed.’ \textit{La Puerta del Vino} – “The wine’s gate”\(^\text{52}\), is based upon a postcard Debussy received from Falla, showing indeed \textit{La Puerta del Vino}, which is a gateway to the Alhambra Palace in Granada, Spain. The joys of wine, the flamenco dance, and the rhythm of the habanera – and so many more influential traits of Spanish authentic culture affecting European musicians in general, is reflected here, rather than the architecture of the gateway. It is a piece of great contrasts of passion and brutality. This piece with \textit{Soirées dans Grenade} and the \textit{Sérénade interrompue} forms the Spanish trio of Debussy. Built on the habanera rhythm; melodies that alternate rhythm of a triplet and two eight-notes as well as middle-voiced pedal points.

\(^{51}\) This piece is more like a piano concerto even in the solo version composed by Liszt, as Busoni later realized this potential and turned it into one.

\(^{52}\) Albeniz’s Iberia piano suite contains a similar piece in spirit and structure- \textit{el puerto} (the port) in book 1, second piece.
2.3. Spanish Piano Music from Scarlatti to Falla

2.3.1 Introduction to the concept “Spanish piano school”

This section of the dissertation will broadly pave the way for the reader, towards a better understanding of how the Spanish piano- or better said- the Spanish keyboard repertoire has evolved through the work of the previous composers. This deducted line follows a very clear historical (chronological) aspect.

Some of the questions that could lie in a reader’s mind before starting such a discussion of Spanish piano music are meant to be- at least partially- answered in this section in a “derivative analysis” method. The remaining answers will be given throughout the thesis and other chapters as well. Some of such questions can be:

a) General/ historical questions:

1) How did Falla arrive at the stylistically/ formally authentic and respectful, yet original music writing, while composers like Granados and Albeniz, though composing equally respectable and advanced music, have differentiated in this aspect? Isn’t it true that they come from the same backbone?

2) What are the formal characteristics of earlier Spanish piano music that allowed for freedom and/or advancement so that later composers could use same or similar forms but develop music that has more folkloristic-in the case of Falla, even nationalistic- concerns?

3) Spanish piano music and flamenco (or folk) figures- how did they get in to the same picture? When?

b) Instrument specific questions:

1) What are strictly intransferrable figures and techniques of Spanish guitar or harpsichord music, -if there are any- and musical objects that are authentic for the instrument, that might sound not as good if directly played on the piano?

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This type of analysis may, in this context, mean the discussion would go from general to specific. This means that there needs to be firstly a derivation of the problematics of the matter, i.e. starting from “what is Spanish Piano music?” and seeing how it has evolved over time. Working through composers and their use of different instruments than piano, the theoretic line of interest would line up in a series of pedagogic results concentrating on piano pedagogy of Spanish piano music of the selected repertoire. Information is subsequently driven from the repertoire analysis in Chapter 2.3 and out of the driven knowledge pool in Chapter 3 regarding external factors like guitar, flamenco and clavichord. Spanish piano music has roots that should carefully be considered- historical overview will help derive/drive/steer the questions towards a more meaningfull analysis that is wanted in the first place.
2) What were the clavichord/ organ/ keyboard techniques each composer stuck to and why?

3) Why do composers need to think in idioms of guitar, when they are writing for the piano?

The answer to the first question takes a longer time and an equally bigger effort to line out, while the other four can be deducted more easily from this chapter. The first question is something that should always kept in mind, while reading this thesis, so is a broader concern of the work. The second question, regarding the form, follows form the first question’s wording “backbone” and desires to look for answers in the concept of formal analysis and composers’ formal designs of their music. Finally, the last four questions are related to transfer of ideas and techniques between clavichord, organ, and even guitar- which are related more to the later chapter of my work where I compare and contrast guitar and keyboard styles- but raising these questions earlier here will make it easier to look for the answers starting from the historical layout.

It is true that after the sixteenth century, Spanish music does not approach the technical qualities of the Germanic and northern equivalents. This is, of course, taking into consideration that this “school” we are describing here has certain values and less expectations of being acclaimed all over Europe- unlike the German or the French school.

In spite of that, this might be defended by the following counterargument, that although the composers are not “widely acclaimed” until a very late age in time, such as the age of Albeniz, this does not undo the compositions created by the other composers of the school which still serve as mediators. It has just become the privilege, chance for Albeniz to be able to achieve the correct synthesis required to be internationally acclaimed. Many books and authoritative sources claim Albéniz as first and only internationally acclaimed “Spanish” composer after Soler, the proof of the worth of the genius in the folk/native music has nevertheless been captured later by the trio Albeniz, Granados and Falla in the greatest extents achievable- and simply not achieved until that time by the previous composers due to their personal achievement levels, and not due to the quality of Spanish music and its core materials.
This is also evident in the statements regarding the history of Art Music in Spain run around the concepts of *zarzuela* and *tonadilla escenina*, only to reach Falla, Albeniz and Granados as the internationally claimed art music composers. ‘Spanishness’ of the music is viewed in a higher respect, putting Falla on a higher pedestal, therefore at a higher rank than the other two “pianist” composers, since Falla has continued onward with the tradition of zarzuelas respectively in his compositions by keeping up the nationalistic spirit fully. Albeniz and Granados and Falla are the “pianist” composers who are worth exploring, from such an angle. However, this dissertation will take into consideration, the fact that there are intermediaries in time frame, that allow for the existence of composers such as the trio above, and attempt to give them the respect the historical books do not really show.

The chronological line follows the composers in the following order, according to chronological concerns: (a) Early Spanish Piano Music (D. Scarlatti and F. Soler as the beginning line), (b) The Piano Music of Isaac Albeniz, Enrique Granados and their Immediate Predecessors/contemporaries, and (c) Falla, Turina, Mompou and Their Contemporaries

Here are some of the first remarks that should be made as an introduction: I have, perhaps not very surprisingly, discovered through my research, that among all the composers, the names of Scarlatti and Soler seem to have influenced the line of progress the most. Scarlatti has created the backbone of the sonata form, and Soler—using the form in a similar manner, has added more of the Spanish components to it—as well as using more of the *galant* style which has more of the melodic bearings compared to the pure and technically equipped harpsichord pieces for the skilled player that Scarlatti wrote. Soler seems to be keen at least as much as Scarlatti on using native dance rhythms in his sonatas, besides using all the devices and the language Scarlatti has created before him, which already puts him into an advantageous position. What Soler has added has especially been road-paving for composers especially like Falla, who have been looking for better ways to express folk music—its melodies, rhythms and as an original material in their music, and not an entertaining device or for secondary concerns or purposes.

54 Early forms of comic opera in 1600 and 1700 respectively, discussed in some more detail in p.56-57.
The details of this deduction will repeatedly be mentioned in chapters elsewhere in this dissertation, since a lot of the following material depends on it. The examples of music in this section are chosen to betray the qualities of the composers that seem to be most striking as well as following the Spanish piano school qualities that seem to be prevalent. These could be the use of sonata form, Spanish rhythms, and specific harmonic devices like interesting modulations, style or technical figurations that seem to strike the ear.

2.3.2 Early Spanish piano music, 1740-1840

The history of Spanish piano music does not follow a solid and steady progression, especially at its beginning. (Gillespie, 1965: 109) This is due to a few reasons:

1) As noted earlier, successful music in Spain for many centuries was not “serious music” from a content-wise perspective. Most of the secular music output is folk music which is rhythmical in character and simple enough to be danced to. There are some songs that are not danced as well, but surely most of them were built for that use- designated with the titles of the dance rhythms. Similarly for vocal music, most of the popular airs are sung only when used as an accompaniment to the dance- so same idea of dance-music and their intricate relationship applies here as well, putting “serious” music development into a halt or a slowdown.

2) Since the majority of the Spanish keyboard composers of this earlier times were organists/priests, the organ was more in use than the clavichord or harpsichord - or piano’s earlier counterparts. This slowed down the transition from organ to piano, which is a much later and major advancement.

3) Even if we look at repertoire that is solely for keyboard, we reach the same results: manuscripts for the secular keyboard repertoire during the first part of the eighteenth century in Spain contain exceedingly simple minuets, which must have been intended for dancing, and other dance forms with simple construction.

4) No harpsichord music was printed in Spain in the first part of the eighteenth century- secular/ sacred, simple/or complex.

This in total means that it is necessary to consider organ and early vocal music as a beginner/ prelude to the advancements of keyboard. It must also be noted that Spain
did actually produce great composers of sacred vocal polyphony, vihuela music, and organ music in the sixteenth century, during its golden age of composition. Among those organ composers was Antonio de Cabezón. Cabezón was a composer and and organist of the Renaissance age. He was blind from childhood. He traveled in Europe with the king, but settled in Madrid later when it became the home for the Spanish court. He remained there until his death. He is best known for his Tientos- which are short, intense, liturgical and polyphonic works for keyboard and organ. His compositions were published in 1578, by his son Hernando de Cabezón. Many of them are still readily accessible today, in sheet music and recorded form.

The seventeenth century also featured such Spanish organists/composers as Jose Jimenez, Pablo Bruna, and Juan Cabanilles. Much like Cabezón, these three composers also gave outputs in tiento form. As a musical genre, tiento originates in Spain in the mid-15th century. It is one of the flamenco palos, in other words lies in the classification standards of flamenco. The word derives from the Spanish verb tentar (to try out) and was originally applied to music for various instruments. It is formally close to the fantasia (fantasy) and the ricercar, first founded in Italy. By the end of the 16th century the tiento was exclusively a keyboard form, especially on organ music. Later, many 20th century composers have written works with the title “tiento”.

Pablo Bruna has produced organ works named tientos de medio registro, which are for divided keyboard, as a typical feature of Spanish organs. Cabanilles, is considered to be the greatest Spanish Baroque composer, and named after Bach as the “Spanish Bach”, since the quality of his work suggests the grandiosity of his German contemporary. In addition to tientos, he also produced toccatas, passacaglias and other works which are mostly vocal in character. Since he was a choirmaster and a teacher, he has mastered this genre, writing for choirs that may add up to 13 different voice parts.

Even in the eighteenth century, the era when the piano was invented and gradually took on prominence all over Europe, Spain continued with its tradition of organ music. At this time, over three hundred works were written by the famous composer Jose Elias. (Encabo in Boyd, 1998: 214-219) Jose Elias enriched the collection of music repertoire through two lines: he showed an experimental development of traditional forms like the tiento and toccata, as well as working on the sonatas. He
was a successor of Cabanilles, Bruna, Jimenez and Seixas, as well as being a contemporary of Domenico Scarlatti and Albero who will be discussed in relation to Scarlatti and his contemporaries later in section 2.3.2.

While the piano was in use in certain areas of Spain as early as the 1740s, the organ was more readily available to the numerous organists/priests, who made up the majority of the native Spanish composers for keyboard of the period. Besides the organ, the harpsichord (clave, clavicordio, or clavicimbalo) and piano (fuerte piano or piano forte) are specified in the titles of Spanish keyboard music in the eighteenth century; e.g., Sebastian de Albero's Obras para clavicordio o piano forte and Blasco de Nebra's Seis sonatas para clave y fuerte piano.55

Many works may not name an instrument on which it would ask the performer to play, but may have a title such as Sonata de clarines56 by Soler. This name indicates trumpet stops on the Spanish organ, so that we would know that it is for organ through indirect means today, just by looking at the title.57

However, some of these compositions that are indicated (from direct or indirect designations in their titles) may clearly be in a lighter style. They might be more closely associated with the harpsichord or piano and not at all close in spirit or in terms of instrumental technique to imitative organ works. Such an example is the tiento. This would come to mean that, some of the works entitled ‘sonata’ or ‘rondo’ written by Spanish organists/priests may indeed be organ works, but they strongly suggest a style more suited to stringed keyboard instruments and were probably performed on such instruments when available. One must realize this flexibility when approaching Spanish keyboard music of the eighteenth and early nineteenth centuries.

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55 According to Grove Music Dictionary Online, the clavichord remained in use in Spain until the early nineteenth century, largely as a practice instrument for organists, and sometimes with a separate pedalboard attached. The term clavicordio indicated harpsichord. Clavichord was designated in Spain by the term monacordio.
56 Harpsichordist Gilbert Rowland plays this sonata in the fourth Cd his 10 Volume Cd set “Soler: Sonatas for Harpsichord (Complete)” as a harpsichord piece. Various other performances on organ also exist- one example is by organist Diane Bish at the Cathedral of Barcelona, Spain.
57 The trumpet stops on the organ suggest fanfare and therefore create a warlike atmosphere at that time. This symbolically represents the warfare between the devil and the son of god. Spanish organs were very different from the organs in the rest of Europe, and reportedly it is almost impossible to find stops on- for instance- an Austrian organ which can imitate the stops on Spanish organs. A typical feature of Spanish organs are the number of reed stops, like ‘trompeta’, ‘regalia’ and ‘clarin’. Many organs had a whole collection of ‘clarines’. Another stop which is on every Spanish organ is the ‘corneta’. Some Italian composers use the ‘Trommeta’ for a suggestive similar stop for the Spanish equivalents above, but again it reportedly sounds quite different from that of the Spanish counterparts.
Other factors also affected the course of Spanish piano music during the first hundred years of its evolution. In the late eighteenth century, the zarzuela\(^{58}\) became more "popular" in nature, but eventually it evolved into the next genre, which was the tonadilla escénica\(^{59}\). This evolution by itself is a sign that shows that the momentum for the progression of Italian opera is still at its heights. Gilbert Chase states that shortly after the arrival of Farinelli in Madrid (1737), the royal theater of the Buen Retiro became a strong fortress of Italianism.\(^{(Chase, 1977:127)}\)

The early nineteenth century was a time of great change for Spain. The country was dragged into powerful and destructive wars. In addition, it was invaded by Napoleon, who installed his own brother as the new monarch; additionally the country also suffered at the hands of her own Fernando VII. Revolution and anarchy kept the politic situation in constant chaos, stress as well as unsure political states \(^{(Miles and Chuse, 2001: 201-204.)}\) During this period, Spanish lyric theater continued to decline. By the 1830s, Spain's native lyric theater was almost nonexistent. The zarzuela had disappeared and the tonadilla had completed running its course. However, the popularity of Italian opera continued to rise in Spain. \(^{(Chase, 1977: 128)}\)

During this period of competition between native (vocal/based) Spanish music and Italian music, what happened in terms of the progress regarding Spanish harpsichord and piano music? While Bach, Haydn, Mozart, Beethoven, and Chopin were writing their masterworks for harpsichord or piano, who were the paralleling major Spanish keyboard composers?

Apparently no harpsichord music was printed in Spain in the first part of the eighteenth century. The earliest printed keyboard work of the century was Juan Sesse's *Seis fugas para organo y clave* of 1773 \(^{Silbiger, 2004: 312}\). However, there are some small works for harpsichord preserved in a manuscript collection in the

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\(^{58}\) An earlier operatic genre that alternates between spoken and sung scenes. It is related to the hunting parties and entertainment of the Spanish court members, and to a specific hunting lodge there called the *Palacio de la Zarzuela*. Its counterpart that was use in England court was the *masque*, an early operatic genre that was also used for entertainment purposes. The early form of *intermedio* (intermezzo), which is the musical-dance scenes that come in-between the play acts, is the forerunner for both the zarzuela and the masque.

\(^{59}\) Tonadillas are theatrical by nature. As song forms, they are not danced to. As a genre it was a type of short, satirical musical comedy popular in 18-th century Spain, and later in Cuba and other Spanish colonial countries. It has dialogues and characters that expanded into a presentation of lengths of 10 to 20 minutes. The tonadilla can be said to have influenced the zarzuela as well.
Biblioteca Nacional of Madrid entitled *Libro de musica de clavicímbalo del Sr. Dn. Francisco de Tejada* from 1721. (ibid: 109) Most of the 83 compositions in this collection are anonymous and quite simple in construction. Of the 45 minuets, many have titles such as *Duena hermosa* ("Beautiful Mistress") or *Triste memoria* ("Sad Memory"). A detailed account of the existence of manuscripts concerning the less known composers like Baseya, Bernabe, Menalt, Ologue, Perandreu, Sebastian, Serrano (Sinxano), Puxol, and Xarava alongside with the information on modern editions. The piano school after the establishment of Aragon School in the early 1600s did not find itself inherited to a composer that is as successful as Cabanilles (1644-1712). (Silbiger, 2004: 312-359)

These works constitute a great contrast to the magnificent works we are about to encounter by one of the most remarkable keyboard composers of all times, Domenico Scarlatti.

### 2.3.3 Scarlatti, Soler and their contemporaries

A history of Spanish piano music must necessarily begin with DOMENICO SCARLATTI (1685-1757), the noted Italian cembalist who lived most of his productive life as a musician in Spain. Few Spanish keyboard composers after him have escaped his influence.

Domenico Scarlatti was born of a Sicilian family in Naples. He visited Florence in 1702, stayed in Venice for four years from 1705 to 1709, served in Rome for ten years until 1719, and then probably went directly to Lisbon. While in Lisbon, one of his main duties was to teach the daughter, Maria Barbara, as well as the younger brother of King John V of Portugal. Upon the marriage of Maria Barbara to Fernando, heir to the throne of Spain, in 1729, Scarlatti followed in her service to Seville and from there to Madrid in 1733 where he remained until his death.

Scarlatti composed more than a dozen operas and several church compositions before he left Italy. However, none of his keyboard compositions can be placed with certainty before he reached the age of 40 and his service in Portugal. Except for a few fugues and dances, his important output in keyboard music consists of sonatas. Scarlatti composed about 550 sonatas, according to the noted scholar Ralph Kirkpatrick. The earliest sonatas, 30 in number, were published in London in late 1738 or early 1739 with the title *Essercizi per gravicembalo*. This edition was
followed in 1739 by Roseingraves publication of 32 more sonatas under the title *Suite de pieces pour le clavecin*. However, the majority of the sonatas remained in manuscript during Scarlatti's lifetime. They are preserved in four huge collections, with much overlapping of contents, in Venice, Parma, Miinster, and Vienna.

Although Scarlatti employed the title *Essercizi* ("Exercises") for his publication of 1738, the individual pieces he labeled *sonatas*. Occasionally he would use other designations, such as *toccata, fugue, pastorale, aria, capriccio, minuet, gavotte, or gigue*; but generally throughout his total output, the term *sonata* was used.

For Scarlatti, *sonata* seems to indicate a one-movement composition in binary form, though a few early works are in several movements. However, some scholars think that many of his sonatas were grouped in pairs or even in threes and were intended to be performed as such:

“The Scarlatti sonata is a piece in binary form, divided into two halves by a double bar, of which the first half announces a basic tonality and then moves to establish the closing tonality of the double bar (dominant, relative major or minor, in a few cases the relative minor of the dominant) in a series of decisive cadences; and of which the second half departs from the tonic of the double bar, eventually to reestablish the basic tonic in a series of equally decisive cadences, making use of the same thematic material that was used for the establishment of the closing tonality at the end of the first half. . . . The only thematic material that is nearly always subject to more or less exact restatement is that which is associated with those sections at the end of each half which establish the closing tonality.”

(Kirkpatrick, 1983: 252-253)

For this parallelism of cadential material, Kirkpatrick has coined the term *crux*. According to his definition, there is a point in each half of a sonata where the thematic material that is stated in parallel fashion at the ends of both halves establishes the closing tonality of each half. Therefore, the crux is always dependent on these two factors—establishment of the closing tonality and establishment of thematic parallelism between the two halves. For illustrations of the crux, see (Figure 2-27) and also (Figure 2-28).
Although we know that the new, expressive pianoforte was available in Spain to Scarlatti, we have reason to believe that he preferred the harpsichord.\(^60\) Also, Ogeil...
(2006) is a detailed study regarding the differences between pianoforte and harpsichord, questioning as mainly a harpsichord player that whether harpsichord can be transferred to pianoforte, or is there any place in the repertoire of Scarlatti that might be fulfilled by pianoforte instead of harpsichord.

Queen Maria Barbara, Scarlatti's employer, owned twelve keyboard instruments, five of which were pianofortes made in Florence, probably by Cristofori. Each of the palaces at Aranjuez and Escorial had a pianoforte (Kirkpatrick, 1983: 254. However, there is little evidence that Scarlatti was in any way tempted to abandon the harpsichord for the pianoforte.

However, most of his later sonatas extended beyond the range of the queen's pianofortes. Moreover, the early piano lacked the power and brilliance of the harpsichords known to Scarlatti. Kirkpatrick is of the opinion that the pianoforte was used at the Spanish court largely for accompanying, since Farinelli was fond of it, and that the harpsichord retained its superiority for solo music.

Scarlatti treated the harpsichord in a highly idiomatic manner, which often requires great skill on the part of the performer. Patterns of brilliant figurations, arpeggios, wide leaps, rapid repeated notes, and hand-crossings all contribute to this keyboard style. The difficult type of hand-crossing can be seen in Figure 2-29.

Scarlatti also uses the harpsichord to copy various timbres. A glissando appears in the Sonata in F major (K. 379/L. 73)—an ascending scale is marked con deck solo ("with one finger"). Fanfare trumpet or horn themes abound in the sonatas, e.g., K. 96/L. 465, K. 119/L. 415; and the illusion of flutes and bagpipes (K. 513/L. suppl. 3) or bells (K. 482/L. 205) can also be found. Scarlatti often wished to suggest the harpsichord can be transferred to pianoforte, or is there any place in the repertoire of Scarlatti that might be fulfilled by pianoforte instead of harpsichord.
strumming of the guitar, either by rapid repeated chords, often with dissonant percussive *acciaccatura*, or by a quickly repeated figuration in the bass.\(^61\)

The fact that Scarlatti was influenced by Spanish folk music is very evident in his sonatas. There are many pages in Scarlatti's pieces in which he imitates the melody of tunes sung by carriers, muleteers, and common people. Maria Barbara, Scarlatti's employer, spent the first four years of her new life in Spain in Seville, and that during that time the court moved about various cities of Andalusia. Apparently, the very striking folk music of this region made quite an impression on Scarlatti. (Clark, 1976: 19-20)

Andalusian folk music is known the world over for its characteristic Phrygian sound, using the descending tetrachord la-sol-fa-mi or A-G-F-E; and for its Moorish version A-G-sharp-F-E. Scarlatti employed these scalar traits in many of his sonatas, but the Andalusian characteristics go beyond these patterns. The *saeta* is a form of *cante* improvised in the streets of Seville during the Holy Week processions. It is accompanied by a drum beating, with a certain pattern, that has a dotted eighth and a sixteenth in its second beat.\(^62\) Scarlatti's Sonata in D major, K. 490/L. 206, is clearly a *saeta*. (See Figure 2.30)

![Figure 2.30: Scarlatti, sonata in D major (K. 490)](image)

Many other sonatas by Scarlatti reflect the exotic sounds associated with folk music of Andalusia. Sonata K. 492/L. 14 has the characteristics of a *bulerias*; Sonata K. 502/L. 3 a *peteneras*; and Sonata K. 105/L. 204 *the jota*, to name only a few. Closely related to the subject of this thesis, Scarlatti has Keyboard Sonatas that carry Italianesque, Portuguese and Spanish influences, especially that bear qualities of

\(^{61}\) For further discussion of the guitar effects in Scarlatti, see Chapter 3.3.

\(^{62}\) Somewhat similar to the dotted rhythm of French overture.
flamenco and guitar influence. Some of these will be rementioned later in Chapter 3, while the discussion is on the guitar influence.

Padre ANTONIO SOLER (1729-1783), one of Spain's chief keyboard composers in the eighteenth century, was born in the Catalonian town of Olot de Porrera. At the age of six, he was admitted to the famed Escolania of Montserrat, where he made rapid progress with his musical studies. In 1752, at age 23, he became a monk and was appointed organist and choirmaster at the Escorial monastery northwest of Madrid.

It was during the first five years at the Escorial that Soler supposedly received instruction from Scarlatti. On the title page of a collection of Soler's sonatas the composer is described as "discepolo de Domenico Scarlatti" (disciple of Domenico Scarlatti). When Scarlatti died in 1757, Soler took over his duties as keyboard tutor to the royal family and as the supplier of sonatas for Scarlatti's pupils. Soler wrote most of his keyboard works at this period.

The Scarlatti-type sonata served as the model for Soler.63 Soler employed the one-movement form cast in binary design. However, as with Scarlatti, many of the sonatas appear to fall into groups of two or more movements. The internal structure of a typical Soler sonata is usually very close to that of a Scarlatti sonata, complete with crux. Figure 2.31 shows Soler's use of the principle of the crux.

![Figure 2.31: Soler, Sonata in D major (R. 84)](image)

In many of the Soler sonatas, one finds the same technical devices as those employed by Scarlatti; e.g., repeated notes and hand-crossings (Figure 2.32).

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63 There are different editions of the sonatas by the editors Joaquin Nin (respectively in 1925 and 1928) as well as American pianist Frederick Marvin in 1957 and Spanish musicologist Fr. Samuel Rubio. The last two are the textually superior editions. The book by William S. Newman, “Sonata in the Classic Era,” contains variety of theoretical discussions on the Soler sonatas, among other composers’ sonatas.
Soler also employs such Scarlattian devices as difficult trills (R. 10), passages in thirds (R. 17), large skips and octaves (R. 10) and even a glissando (R. 66/i).

Although Soler has not proven to be an innovator in form, he does demonstrate originality in his modulations. That is not surprising when we consider that he wrote an important theoretical work, *Llave de la modulation y antigüedades de la música* (Madrid, 1762), which reveals his advanced ideas on modulation.\(^{64}\) Besides writing about music, Soler invented and built musical instruments. He constructed a string and keyboard instrument that he called *afmador* (tuner) or *tempi-ante* (temperer), which was intended to make evident the division of a tone into nine parts, or commas. Occasionally, Soler betrays a more galant style than did Scarlatti, as seen in his Sonatas R. 41 and R. 66. Newman finds other signs of this style and of a later generation than Scarlatti in the "comical bits of melody in the deep supporting basses (R. 10), cadential trills on penultimate dominant notes (as at the double-bars in R. 3), and the melodic appoggiaturas and feminine endings (as in R. 1 and at the double-bars in R. 56, another remarkably modern sounding, complete sonata form).”\(^{64}\) (Newman, as quoted in Chase, 1977: 83) Figure 2.33 shows Soler's mid-century galant style:

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\(^{64}\) For a more detailed discussion on the Soler and his treatise, see Payerle (1998).
Soler manifests his Spanish heritage in many of his sonatas. Native dance rhythms can be observed in Sonata in D minor, R. 24, a *soleares*; Sonata in G major, R. 4, a *bolero*; Sonata in C-sharp minor, R. 21, a *polo*; and Sonata in F-sharp major, R. 90, a *seguidilla* (Figure 2.34).

Soler also wrote a work for keyboard entitled *Fandango*, built on an ostinato figuration in the lower register that provides the basis for variation above it. It is one of his most colorful works, with guitar and castanet effects. See Figure 2.35.
Regarding Soler’s choice of piano or harpsichord: Although Scarlatti might not have preferred the new, expressive pianofortes because of their limited range or lack of brilliance compared to the larger harpsichords, by the 1760s and 1770s, as the piano became more popular throughout Europe, newer and larger models were probably imported to the Escorial, and Soler could have written his sonatas for the new, popular instrument of the day.55

Besides Scarlatti and Soler, the following composers are also situated in the geography including Madrid, Valencia, Malaga, and the Escorial. These composers are: Vicente Rodriguez, Rafael Anglés, Sebastián de Albero, Joaquín Oxinaga, Juan Sessé, Félix Máximo López, José Lidón and Joaquin Tadeo Murguia. All of them are organists, but some have given their concentration in terms of creativity to the genre of sonata, following Scarlatti and Soler’s tracks.

VICENTE RODRIGUEZ (c. 1685-1760), probably the first native Spaniard66 to write keyboard sonatas, spent nearly 48 years as priest and organist at Valencia.

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55 The earliest piano building in Spain seems to be that of Antonio Enriquez. In 1780, he constructed in Zaragoza some cimbalos or claves in imitation of the pianos fortes in Holland and England. In Seville in 1783, Juan del Marmol, builder of harpsichords, made some pianos grandes de orquesta. Between the years 1784 and 1787 in Madrid, Francisco Flores constructed pianos in the English style. He was thought to be one of the best piano builders of the time and consequently supplied pianos for the principal homes of the court.

66 Scarlatti is counted as an Ibero-Italian composer, and Soler has been born after Rodriguez- for the sake of the thesis, the chronological state of composers is changed in favor of the Scarlatti-Soler school and its continuation.
Cathedral. He was appointed to the post in 1713 upon the death of Juan Cabanilles, and held it until his own death on December 15, 1760.

It is not known whether Rodriguez already knew some of Scarlatti's sonatas, such as the published _Essercizi_ of 1738. For many years the only work known by V. Rodriguez was the Sonata in F major. However, it has later been discovered that a harpsichord manuscript of 31 sonatas lies in the library of the Orfeo Catala in Barcelona. The opening of the title, _Libra de Tocatas_, might seem confusing at first, but not if we remember that the words _toccata_ and _sonata_ were regularly interchangeable in this period, and not if we note that each piece is designated _sonata_ within the manuscript.

The “Book of Toccatas” contains thirty sonatas followed by a two-movement _Pastorela_ in G major, which is in effect a thirty-first sonata. The majority of these works are one-movement sonatas. Ten are multi-movement; of these ten, seven have two movements in the order slow-fast, and three have three movements in the order fast-slow-fast. In a few cases, movements lead directly from one to another and are incomplete by themselves.

As with Scarlatti, the first half cadences on the dominant or relative major, and the halves are generally balanced, though at times the second half is greatly expanded through development. Ex. 2-34 is taken from the opening of the stately Sonata in A-flat major, one of V. Rodriguez's most attractive works.

A number of the remaining works have been categorized by Almonte Howell (1992) according to familiar compositional types: (1) concerto-ritornello: recurring theme of tutti character separated by solo-like figural episodes; (2) etude or toccata: _perpetuum mobile_ figure that gives rise to varied forms of related figures in continuous motor activity; (3) invention: theme and counter-theme alternate between
the hands. A few movements begin with quasi-fugal expositions, though, as in Scarlatti, fugal procedures are never maintained for long. (Howell 1988: 62-64)

Howell (1988) states that V. Rodriguez, like many transitional figures, tries to enjoy the both worlds—Baroque and Classic. But within this fluctuation, he is not totally successful. He tends to carry on figurations and sequences much too long and to wander harmonically with no clear sense of tonal goal. Anyone who has examined Spanish keyboard music of the seventeenth and early eighteenth centuries will find these "faults" They appear to be native Spanish traits, of that time, harmful to the music. But, as Howell (1988) states, perhaps they are deliberate esthetic aims.

Padre RAFAEL ANGLES (c.1730-1816) wrote sonatas that are in line with the Scarlatti tradition. All three sonatas by Angles are in binary form. The one in F major (from the Nin collection) and the one in E minor (Climent edition) are of the Scarlattian crux type, whereas Sonata in F major from the Climent edition shows the influence of the more modern sonata-allegro form, complete with exposition, development, and recapitulation. This third sonata shows other "modern" tendencies in that Angles has placed *piano* and *forte* markings within the opening phrases of the work, probably indicating the piano rather than the harpsichord or the organ.(Figure 2.37.)

![Figure 2.37: Angles, sonata in F major](image)

The influence of Haydn is evident in all the aforementioned works except the Aria in D minor. Here we find Angles reaching back to Bach's Italian style to produce a singing melody over a slow-moving bass. It is one of the most beautiful pieces of its type in the Spanish literature.

SEBASTIAN DE ALBERO (1722-1756), of Roncal, Navarra, was one of the most promising talents in Spain during the eighteenth century. Unfortunately, he died at the early age of 34. Having been named first organist of the Royal Chapel in 1746 at
An undated manuscript at the Biblioteca del Real Conservatorio Superior de Musica in Madrid contains some of Albero's keyboard works. It is entitled *Obras para clavicordio o piano forte* and is dedicated to Fernando VI. Since Albero died in 1756 and Fernando VI was king from 1746 to 1759, the works must have been written between 1746 and 1756. A likely date would be 1746, the year Albero was appointed first organist to the Royal Chapel. The collection might have been a special gift to the king in appreciation for his employment. In any event, these works seem to be the earliest in Spain that specifically indicate "piano" in the title. (Kastner, 1978)

The early use of *piano forte* in the title by Albero indicates that Spain was keeping ahead of the times, if not a bit ahead of other parts of Europe in this particular instance. (Chase, 1959)

Each work by Albero in the manuscript collection in Madrid has the unusual title *Recercata, fuga y sonata*. From the two-works available for study in modern edition, one can see that the term *recercata* implies the improvisatory type of sixteenth-century lute *ricercar* with free sequential passages, much like a prelude. Both *recercatas* by Albero have a meter signature of C but no bar lines. Although specific note values are used, there is no doubt that the work was intended to be performed in a free, somewhat improvisational manner, similar to the preludes of Louis Couperin, although L. Couperin’s preludes have no time signatures and all notes are written as being equal in value.

Both *recercatas* are in the minor mode and tend to linger on the raised fourth and seventh degrees of the scale, giving the works a biting, pungent quality. Harmonically, they are very adventuresome. The *Recercata* in C minor briefly touches on B minor, C-sharp minor, and A minor in its middle section; and the *Recercata* in D minor has a striking enharmonic modulation to F-sharp minor from E-flat major, as can be seen in Figure 2.38:
The fugues tend to be a bit long and tedious; e.g., the Fugue in D minor is 300 measures long, and the Fugue in C minor, 451 measures. Moreover, the Fugue in D minor has a basic eighth-note movement in 6/8 with no rhythmic variety. However, it does have a rhythmically stirring conclusion over a pedal point. In the Fugue in C minor, shorter note values begin to give some rhythmic relief a little over halfway through (m. 259). Again, there is an exciting finish, this time with an interesting use of the low register of the keyboard.

The two sonatas are of the Scarlatti binary design with crux. The harmonic boldness of the recercatas carries over somewhat into the sonatas, and the Sonata in D major smacks again of Scarlatti, with its folk influence and acciaccature. (Figure 2.39)

A separate collection of 30 sonatas (Sonatas para Clavicordio) by Albero can be found in Venice manuscript 9768, which was apparently copied by the same scribe who copied the Parma manuscript of Scarlatti and most of his works in Venice manuscripts 9770-9784. The harmonic language, phrasing, form, motivic development and keyboard technique are quite close to Scarlatti, though the quality of the sonatas does not quite reach that of his master.
JOAQUIN OXINAGA (1719-1789) held various organ posts—Burgos, Bilbao, Toledo, and the Royal Chapel in Madrid. His Sonata in C major and two short minuets are now in modern edition. The Sonata in C major is cast in "modern" sonata-allegro form with a return of the initial idea. The galant style probably places it in the 1760s or later. The two minuets are extremely brief, sixteen measures each, with no contrasting trio sections, but they are quite charming.

JUAN SESSE (1736-1801) Sesse's keyboard works include Seis fugas para organo y clave (1773), Doce minuetes para clavicordio (1774), Ocho divertimentos para clave o forte-piano (1784), and Cuaderno tercero de una coleccion de piezas de musica para clavicordio, forte-piano y organo, Op. 8. Many of Sesse's works were published by Copin of Madrid, 1773-1790, but, of the printed editions, apparently only the Sets fugas para organo y clave (1773) has survived. What makes this volume of special interest is that it appears to be the first extant Spanish publication of keyboard music since the 1626 Facultad Orgánica by Correa de Arauxo. The six fugues are somewhat "pianistic," as was typical of much of the Spanish organ music of the period, though Sesse's preferred instrument was probably the organ.

FELIX MAXIMO LOPEZ (1742-1821) The keyboard music of Lopez is preserved in twelve manuscripts at the Biblioteca Nacional in Madrid. Alma Espinosa's exhaustive dissertation (Espinosa:"López") provides a thematic index of the keyboard works as well as an edition of selected works, including sonatas, rondos, Variaciones al Minuet Afandangado, and Capricho in E major. Sonata in G minor, a work not included in the Espinosa edition, has been published in Doderer/Spanische. Generally, Lopez's works do not emphasize virtuosity. However, some works do contain wide leaps, repeated-note figures, octaves, and hand-crossings similar to those in many of the works of Scarlatti and Soler. See Figure 2.40 from Musica de clave. But these technical problems are seldom as difficult as those found in the sonatas of Lopez's famed predecessors.

Lopez's sonatas are all multi-movement works and in the galant style of the mid-eighteenth century, although the composer lived into the early nineteenth century. Figure 2.41, from the opening of the finale in Sonata in C major {Musica de clave, Espinosa edition), shows the fácil y buen gusto of this style with its two- to three-voice texture, "singing" melody, and simple accompaniment:
The title *Variaciones al Minuet Afandangado* suggests the influence of the *fandango*, but in Lopez's composition no such influence is apparent. This form usually employs quick changes between relative major and minor keys and certain recognizable rhythmic patterns, as can be found in Soler's *Fandango* for keyboard. The Lopez
work shows neither the harmonic nor the rhythmic characteristics of the typical Spanish fandango. Occasionally, however, when this dance is used in art music, some of these characteristics are lost. Perhaps Lopez was following the example of Gluck (Don Juan) and Mozart (Figaro) by using a preexistent melody.

Of his total output for keyboard the sonatas are perhaps the most interesting. His use of a clear articulation at the beginning of the recapitulation marks him as one of the most progressive Spanish composers of his generation. Gillespie (1972) goes a step further in saying that the finest sonatas by Lopez are the two in C major written for four hands.

Although the sonatas come from a manuscript entitled Musica de clave ("Music for Harpsichord"), they are definitely styled for piano technique and even contain expression markings commonly associated with the piano. Undoubtedly, they were intended for piano or harpsichord — whichever was available.

JOSE LIDON (1746-1827) Keyboard works by Lidon include Sets piezas o sonatas para organo and Seis fugas (1792). A treatise by Lidon entitled Regies pour les organistes et les amateurs de piano (1775), also exists, but it is simply a manual about accompaniment.

Until today, only one work by Lidon has been made available (other than organ works such as intentos)—Sonata de 1° tono para clave o para organo con trompeta real. On the title page of a 1787 publication, Lidon calls himself "Master of the Italian Style at the Royal College." Although we cannot verify this claim from the single sonata available for inspection, it looks like a tightly knit, harmonically strong piece in binary design. In spite of its conservative, motivic style and close resemblance to many of the shorter, more concentrated pieces of Scarlatti, it does have its original expression.

Two very important but little known Spanish composers of harpsichord and piano music in the late eighteenth century were MANUEL BLASCO DE NEBRA (1750-1784) and JOAQUIN MONTERO (C1764-C.1815). They are mentioned jointly because they both worked in Seville and both wrote collections of keyboard music entitled Seis sonatas para clave y fuerte piano ("Six Sonatas for Harpsichord and Piano), thus providing a good basis for comparison.
Blasco de Nebra wrote six sonatas, listed as Op. 1, are the only known pieces by Blasco de Nebra. According to the Library of Congress, they were published in 1780 in Madrid.

Information on Joaquin Montero also is lacking. In addition to the six sonatas, Montero published a *Compendio armonico* in 1790; some sonatas and minuets in 1796; and another treatise, *Tratado tedrico-practico sobre el con trapunto*, dated 1815, a copy of which is available in the Biblioteca Capitular y Colombina of Seville and in the Biblioteca de Catalunya in Barcelona. We can assume that Montero was active as a composer as early as 1764. Halfway through the manuscript, which is entitled *Joan Roig v Posas, Comercian en Barcelona 1764*, we read: *Siguese 12 Minuetes para Clave y Piano Fuerte, compuestos por D. Joaquin Montero* (*"Following Are 12 Minuets for Harpsichord and Piano, composed by D. Joaquin Montero""). Actually there are only ten minuets in this group. They are very concise, contain no contrasting trio sections, and possess a great deal of charm. But what is more important, they represent some of the earliest Spanish keyboard works that specifically indicate the piano in the title.

Only a few years later, in 1780, Blasco de Nebra's *Seis sonatas para clave y fuerte piano*, Op. 1, appeared. They contain no dynamic or other editorial markings except for minimal tempo indications, but the use of the piano is made likely by long tones that must be sustained in order to project songful lines (Sonata No. 5; mvt. i), by searching, dissonant harmony that seems to call for the most subtle nuances (Sonata No. 1; mvt. i), by rapid passages in octaves for each hand (Sonatas No. 4; mvt. ii and No. 2; mvt. ii), and by constantly changing textures.

The most obvious similarity between the Blasco de Nebra sonatas and the Montero sonatas is that both collections contain six sonatas, each in two movements of contrasting tempos: a slow movement paired with a faster movement. As we have observed with Scarlatti and Soler, the pairing of sonatas was not uncommon in Spain at this time. In both sets of sonatas, each movement employs the usual binary design with repeated halves. Nine of the twelve movements of Blasco de Nebra's sonatas exhibit embryonic sonata-allegro form. Only one movement is closer to the Scarlattian type of sonata.
Both Blasco de Nebra and Montero display well-defined phrase structures in their sonatas. This characteristic placing them closer to Haydn and Mozart than to Scarlatti, but in their persistence of repetition of short musical ideas, they are more similar to Scarlatti. However, their motives are more likely than Scarlatti's to be extended into complete themes. In Figure 2.43, from Blasco de Nebra's Sonata No. 3/i, note the sharp Scarlattian appoggiaturas within the clear phrase structure:

![Figure 2.42: Blasco de Nebra, sonata no. 3; mvt i, mm. 7-15](image)

Compare that passage with Figure 2.43 from Montero's Sonata No 1; mvt i, which is decidedly closer to the *style galant*, with its series of restless, short-winded clauses marked off by rests.

![Figure 2.43: Montero, sonata no. 1; mvt.i, mm. 1-12](image)
In 1780, the fact that the range of the sonatas exceeds five octaves would not necessarily point to any one instrument. But, by the time of Montero's *Seis sonatas para clave y fuerte piano*, Op. 1, of 1790, there is no doubt that the piano is the preferred instrument, for there are numerous indications of *piano* and *forte* as well as signs for *crescendo* and *decrescendo*.

Both composers wrote in an idiomatic style for the keyboard. It is remarkable, particularly for two Spanish composers following Scarlatti, that their sonatas do not contain hand-crossings. The chief difficulty in the right hand in the Blasco de Nebra sonatas, beyond the usual requirements of broken-chord figures and scalar passages, is the playing of broken octaves and tenths in figuration. Figure 2.44, from Sonata No. 5, shows Blasco de Nebra's striking use of leaping tenths in both hands. One of the most difficult passages in the Montero sonatas occurs in Sonata No. 5; mvt. ii. The movement is marked *presto* and involves two measures of broken thirds followed by two measures of harmonic thirds in the right hand, reminding one of Clementi. See Figure 2.44, second half.

**Figure 2.44**: Blasco de Nebra, sonata no. 5; mvt ii, mm. 141-148

**Figure 2.45**: Montero, sonata no. 5; mvt. ii, mm.12-19
Concerning accompaniment figures, the use of the Alberti bass is notably absent from the Blasco de Nebra sonatas, but is distinctively present in the Montero sonatas. This one stylistic feature figures prominently in contrasting the two composers. However, Blasco de Nebra comes closest to the "Classic" spirit in the last movement of Sonata No. 6, where he uses an oscillating accompaniment to set off a Haydnesque melody (Figure 2.46). Compare that with a similar spirit in the excerpt from Montero's Sonata No. 2; mvt.ii, in which there is a true Alberti bass pattern (Figure 2.47).

Another stylistic distinction between the two Spaniards can be seen in Blasco de Nebra's telling use of guitar effects, for example, the *rasgueado*, or strummed-chord technique. Kirkpatrick describes this effect, which appears quite often in Scarlatti's sonatas, as "savage chords that at times almost threaten to rip the strings from the instrument." Note that this seems to be the intention of Blasco de Nebra in Sonata No. 3/i1 (Figure 2.48). We cannot consider his use of this effect unusual since he worked in Seville, the very heart of Andalusia. One other harmonic trait of Blasco de Nebra that shows the influence of Scarlatti is the presence of *acciaccatura* chords (Sonata No. 5/ii). Joaquin Montero, composing in the more cosmopolitan style a bit
later, was not at all interested in transferring guitar effects to the keyboard, though he
too worked in Seville, or in writing such dissonance notes as those found in the
Scarlattian *acciaccatura* chords.

![Figure 2.48: Blasco de Nebra, sonata no. 3; mvt. ii, mm.61-72](image)

Newman describes Blasco de Nebra as he states,

“..insofar as his one youthful set of sonatas permits us to know him, [he] seems to be the
peer of Scarlatti and Soler in originality, force and depth of expression. His language,
for the most part, is no closer than Soler's to that of the high Classic masters. In fact, his
penetrating, sometimes anguished dissonances, suggest the earlier 18th century.”
(Newman, as quoted in Chase, 1941: 56)

Montero, however, was more influenced by the universal language of the high
Classic masters. Almost all the movements of his sonatas approximately fit sonata-
allegro form and show a very lucid melodic organization, which often reveals a
balance of antecedent and consequent phrases. Alberti bass or similar
accompaniment patterns help to create motion and provide a backdrop for his many
songful melodies. Although it cannot be said that Montero was the peer of Haydn or
Mozart, he left us some delightful sonatas in his first published opus.

As a result of the publication of anthologies by Jose Antonio Donostia and Antonio
Ruiz-Pipo, we are able to investigate more thoroughly keyboard music from the
offers a sampling of Basque keyboard music taken mostly from the monastery of
Aranzazu, a cloister not as well known as Montserrat or the Escorial.
At the monastery of Aranzazu, there is known to have been an organ, a harpsichord, several Spanish oboes (flageolets), bassoons, and a children's choir, but no piano. Again, the accessibility of the organ proves significant. Moreover, many of the composers were organists/priests, but they too were aware of the ever-changing styles from across the Pyrenees and tended to compose accordingly.

JOSE LARRANAGA (c.1730-1806) was a Franciscan monk and chapelmaster at Aranzazu. Evidently he was quite knowledgeable about organs, since in 1789 he was engaged as a technical expert for the planned organ in the parish of Tolosa.

Ruiz-Pipo has published four sonatas and a work entitled *La Valenciana* by Larrañaga in his edition. Larrañaga employs full sonata-allegro form in two works (Sonatas in D major and G major) and the Scarlatti-type design in the other two (Sonatas in C major and D minor). Sonata in C major, like some sonatas we shall encounter by the Catalan Baguer, possesses a symphonic style reminiscent of early Haydn, while Sonata in D major contains a touch of the Spanish folk element. Sonata in D minor is the most appealing work of the lot, nearer to Scarlatti than the rest. Note the appoggiaturas and guitar effects in Ex. 2-47.

![Figure 2.49: Larrañaga, sonata in d minor; mvt.i, mm. 1-16](image)

MANUEL DE GAMMARA (active 1772-1786) was chapelmaster of the Real Sociedad Vascongada in Victoria. The only other information known about him is that he wrote an opera called *El médico avariento* (1772). Only two of his keyboard works appear in *Musica vasca*, a brief Verso in C major and Sonata in A minor. Apparently he wrote other sonatas, but they have been lost. Sonata in A minor opens in Vivaldi fashion, with steady driving Baroque pulse, but soon lapses into a more pre-Classic style. The design is binary with no recapitulation of the opening theme.
FERNANDO EGUIGUREN (b.1743) was born in Eibar and became a priest at Aranzazu in 1759. The solitary keyboard work known by this Basque composer is entitled *Concierto Airoso*, though it resembles a sonata in binary form. The *Concierto* exhibits a symphonic martial opening with many figures common to the string section of a Classical work. Unusual is the fact that Eguiguren introduces a new lyrical theme at the point where the recapitulation is expected.

Padre ANDRES LONB1IDE (b.1745) of Elgueta, Guipuzcoa, became organist of the parish of Santiago in Bilbao. Of his musical activities, we know that he wrote a treatise entitled *El arte de organist* and *Sets sonatas para clave y violin*, now lost. His keyboard work in the Ruiz-Pipo edition, the single-movement Sonata in D major, displays a binary design with no recapitulation of the initial idea. This work in 6/8 features a general symphonic style with oscillating patterns in the accompaniment and a somewhat unfocused harmonic style that lacks good tonal direction.

Of Padre AGUSTTN ECHEVERRIA (d.1792) we know only that he died at Aranzazu, where there are preserved sacred works dated 1756 to 1791. The one-movement Sonata in E-flat major by Echeverria (from *Misica vasca*) has a return to the opening theme in the tonic, thus showing his awareness of mature sonata-allegro form. It is simply constructed from incessant repetitions of ideas with no motivic development, a trait found all too often in Spanish keyboard music of the period.

MANUEL DE SOSTOA (b.1749), from the town of Eibar, became a priest at Aranzazu in 1764. He was supposedly an outstanding composer of sacred works. Preserved at the monastery are works by Sostoa dated 1768, 1801, and 1802. Only one work, *Allegro* in D major, has been published in Ruiz-Pipo's anthology. Despite its title, it manifests the characteristics of a sonata, complete with binary form and return of the opening theme in the second half. With all its simplicity, this small work has more immediate appeal than many of the Basque compositions thus far available for study. Its melodic charm, logical accompaniments, and Spanish folk influence all add to its attractiveness.

Three other composers who worked in and about the Basque region must be considered here. Of JOSE FERRER (active 1780-1781), it is known only that he was organist at the Cathedral of Pamplona and that in 1780 he published in Madrid *Sets sonatas para forte piano clavicordio*, followed in 1781 by *Tres sonatas para clave y
forte piano con acompahamiento de violin. So far, none of these works have been rediscovered, but a miscellaneous manuscript at the Biblioteca de Catalunya in Barcelona contains two sonatas by Jose Ferrer.

MATEO PEREZ DE ALBENIZ (d.1831), father of Pedro Albeniz (1795-1855), was a noted chapelmaster in Logrono and San Sebastian. According to Nin and Saldoni, he enjoyed the greatest esteem among his contemporaries. Only one sonata of his is known, Sonata in D major, with lively patterns in 6/8, probably a zapateado. The binary design, complete with crux, recalls Scarlatti, but the hammer-stroke cadences and phrase syntax betray a later generation.

JULIAN PRIETO (1765-1844), of Santo Domingo de la Calzada, studied composition in Zaragoza with Xavier Garcia and was known to have had a beautiful tenor voice. Later, he became the organist at the Cathedral of Pamplona. According to Francois-Joseph Fetis, the noted French music historian of the nineteenth century, he wrote melodies of good taste and of grace. Sonata in C major in three movements by Prieto has been published in Baciero/Nueva biblioteca I. The first movement has a binary structure with no recapitulation of the main theme. Again we see that the Scarlatti-type design has penetrated all regions of Spain. However, the style is galant, with triplet patterns for accompaniment. The second movement, Andante con espresione, is unusually short, only sixteen measures. The rondo finale proves to be the most attractive movement of the sonata, with its energetic right-hand sextuplet figures and Mozartian trills on the supertonic and leading tone driving to the cadence.

Padre ANSELMO VIOLA (1738-1798) was born in Torruela, Gerona, and was educated at the famed monastery of Montserrat, where he eventually became chapelmaster. Thirteen manuscript sonatas for organ or harpsichord by Viola are existent. One of these, Sonata in D major, published in Doderer/Spanische, opens with strokes of tonic and dominant and a texture more close to many sinfonias of the period (Figure 2.50). The happy mood also characterizes the second theme, which features a two-voice texture and horn fifths. The most striking aspect of the work is the startling excursion to C-sharp minor in the development section that leads to a recapitulation in the dominant. Note Viola's bold modulations in the excerpt:
Padre NARCISO CASANOVAS (1747-1799), of Sabadell near Barcelona, received his training at the Escolania of Montserrat and became one of the most celebrated composers and organists at Montserrat. Saldoni attests to his ability as a performer:

“Padre Casanovas was one of the better, if not the best organist of his epoch; according to those who heard him, he had no rival. Peculiarly, his fingers were so big that with the tips of them he covered the keyboard completely and no one understood how he played so cleanly and with such surprising execution, without stumbling on the other keys, because the width of the keys had very little space for each finger.” (Saldoni, as quoted in Chase, 1941: 83)

Sonata in A major (No. I in the Pujol edition) is one of Casanova’s most attractive works in print (see Ex. 2-51). It has an Italianate sparkle and features very idiomatic writing for the keyboard.

Although FELIPE RODRIGUEZ (1759-1814) was born in Madrid, he became a monk and organist at Montserrat. Later he returned to Madrid to serve in the
affiliated Montserrat church. The music archives at Montserrat preserve a manuscript collection that includes eighteen sonatas in one to three movements and sixteen rondos by F. Rodriguez. The sonatas are designated for organ, but here again we encounter a Spanish organist writing in a style featuring Alberti basses and other light chordal accompaniments, a style more associated with the piano by the late eighteenth century. One of the most attractive stylistic characteristics of F. Rodriguez is the folk-dance atmosphere he creates with a guitar-like figure featuring an internal pedal point (Figure 2.52). Very often these passages prove to be the most interesting sections of the works.

JOSEP VINYALS (1771-1825), of Terrassa, near Barcelona, studied at Montserrat and at age nineteen joined the monastic order there. He also became one of the many organists of the famous monastery. At age sixteen Vinyals composed five sonatas Para diversion del Sr. D. Infante, but the identity of the Infante is not known. A more mature Sonata in E-flat major has been published in modern edition. It is in two movements, a presto in complete sonata-allegro form and a Rondo, Tempo di Menuetto. The first movement appears more satisfactory than many works by Vinyals' Spanish contemporaries. Vinyals uses fewer ideas, makes more of them and organizes them into simpler, broader forms.

FREIXANET (born c.1730) was most likely a Catalan composer. No information about him is available, not even concerning his name. Three sonatas by Freixanet have been published in modern editions — Sonata in G major and Sonata in A major, and Sonata in B-flat major.

Sonata in G major is of the Scarlatti type with crux, while Sonata in A major shows signs of early sonata-allegro form with full recapitulation and two major themes. Sonata in B-flat major bears resemblance to sonata-allegro form but with only partial
recapitulation. The opening of the main theme does not recur, but the subsequent phrase does return in the tonic key.

All three sonatas show the influence of the galant style — frequent series of triplets, appoggiatura "sighs," "Scotch snaps" (Lombard rhythm), general two-voice texture. Figure 2.53 illustrates many of these salient features, which were common to Spanish composers as well as to the whole of Europe in this period.

JOSE GALLES (1761-1836), a Catalan monk and organist born in Castelltersol, served as chapelmaster at the Cathedral of Vich north of Barcelona. All 23 of the Galles sonatas are in the traditional binary form. They have major cadences marked with fermatas and the term arbitrio, indicating a free elaboration or short cadenza at this point in the work (Figure 2.54).

Padre NARCISO CASANOVAS (1747-1799), of Sabadell near Barcelona, received his training at the Escolania of Montserrat and became one of the most celebrated composers and organists at Montserrat. Saldoni attests to his ability as a performer:

"Padre Casanovas was one of the better, if not the best organist of his epoch; according to those who heard him, he had no rival. Peculiarly, his fingers were so big that with the tips of them he covered the keyboard completely and no one understood how he played so cleanly and with such surprising execution, without stumbling on the other keys,

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67 This term was also used in some of the sonatas of Felipe Rodriguez, Josep Vinyals, and Anselmo Viola
because the width of the keys had very little space for each finger.” (Saldoni, as quoted in Chase, 1941: 83)

Sonata in A major (No. I in the Pujol edition) is one of Casanova’s most attractive works in print (see Ex. 2-51). It has an Italianate sparkle and features very idiomatic writing for the keyboard.

Although the style of Galles is essentially rooted in the Classical idiom, he does not let us forget that he is a Spanish composer, employing colorful folk-like material in his sonatas. (Figure 2.55)

![Figure 2.55: Galles, sonata in B-flat major, mm. 17-24](image)

Although there are many exciting and colorful passages in the Galles sonatas, they suffer from a symptom often found in works by a number of his Spanish contemporaries—too much repetition. According to Newman's exhaustive study of the sonata idea, instead of motivic working out, many Spanish sonatas of this period simply contain melodic fragments that are merely repeated until the repetitions or slight alterations thereof add up to the phrases and periods needed to fill out a section.

CARLOS BAGUER (1768-1808) of Barcelona became organist of the cathedral in his native city. Very little is known of his life except that he composed operas, oratorios, and motets, as well as works for the keyboard. 68

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68 Some of his keyboard works, all in manuscript, can be found in the Biblioteca de Catalunya and the library of the Orfeo Calala in Barcelona. The manuscript at the Orfeo Catala is entitled *Sonatas de P° Fray Antonio Soler que hizo para la diversion del Serenissimo Senor Infante Don Gabriel, Obra 1° y 8°, Ano 1786, Joseph Antonio Terres, 1802*. Included in this collection of Soler sonatas are six sonatas and four rondos by Carlos Baguer.
All the sonatas are in single movements in binary design and exhibit mature sonata-allegro form except the first one, in F major. This piece is more close to the Scarlatti sonata, with parallel thematic return near the end of each half. Nevertheless, the style is more the cosmopolitan language of the generation of Haydn and Mozart than that of Scarlatti.

The texture of the sonatas is often more symphonic than keyboard-oriented; for example, the bold opening in octaves of Sonata in G major, with a sudden contrast as if scored for woodwinds; and the opening of Sonata in B-flat major, with its horn fifths in the left hand and string tremolo effects in the right hand.

Regarding Baguer's harmony, two passages stand out in the sonatas above all others. Just before the arrival of the second theme in the Sonata in G major (mm. 24-25), two different augmented-sixth chords are introduced at the cadence on the dominant of the dominant. The first altered chord, spelled F-A-D-sharp (F-A—E-flat), resolves as a dominant to its fifth-related chord of B-flat, which in turn becomes B-flat-D-F-G-sharp and resolves finally to the dominant of the dominant (Figure 2.56). The other passage occurs in Sonata in B-flat major, where Baguer begins the second theme in the key of D-flat major instead of the traditional F major, with a resulting tertian relationship.

Neither the sonatas nor the short, superficial rondos by Baguer are profound pieces for keyboard when compared to similar works of the time by Haydn or Mozart. Nonetheless, they exhibit attempts by a little-known Spanish composer to keep ahead of the times, during an age when Italian vocal music was rising in terms of popularity in Spain.
MATEO FERRER (1788-1864), a student of Francisco Queralt, was one of the most outstanding musicians from Barcelona in the first half of the nineteenth century. He studied organ, piano, contrabass, and flute. In 1808, at age 20, he succeeded Baguer as organist of the Cathedral in Barcelona, a position he held for 56 years. In 1830 he was also named maestro de capilla of the cathedral. M. Ferrer even eventually replaced the famous Ramon Car-nicer as maestro of the theater of Santa Cruz.

Unfortunately, only one keyboard work by M. Ferrer is available for study, Sonata in D major, published in Nin/Classiques I. Nin gives no details of the manuscript source other than he had a "very old copy" and that this work is the first movement of a "grande sonate."

Although M. Ferrer lived well into the Romantic period, his Sonata in D major demonstrates his preference for the Classical style. This work is in mature sonata-allegro form. It opens in symphonic style with a rocket figure reminiscent of the Mannheim school. Probably its most striking aspect is a beautiful deceptive cadence that uses the lowered sixth scale degree in the second theme.

2.3.4 The Piano music of Isaac Albeniz, Enrique Granados, and their contemporaries

The period was indeed one of economic and political stagnation for Spain. However, two important figures came out of this upheaval—the older a painter, the younger a musician. The first was Francisco Goya (1746-1828), who left us some lasting impressions of the horrors of war in Spain in 1808: a set of drawings called Disasters of War and the famous painting May 3, 1808, which portrays the execution of Spanish loyalists at the hands of the French. The other was Juan Crisostomo de Arriaga (1806-1826), one of Spain's most important composers of chamber music;

69 Fernando VII returned to Spain in 1814, ignored the Constitution of 1812, and restored absolute rule. However, harsh treatment of the liberals and his capricious administration soon provoked a revolt. Military officers, together with the liberals, forced Fernando to restore the Constitution in 1820. For three years, the country was in yet another state of agitation. The liberals split into moderate and extreme factions, and the royalists continued to plot against them. Meanwhile, the other European powers decided to intervene. A French force invaded Spain in 1823, rescuing Fernando VII from virtual imprisonment. Although the French had hoped that the king would introduce moderate constitutional rule, he returned to his earlier repressive policies against the liberals, policies he carried to the grave.

Isabel II, the three-year-old daughter of Fernando VII, was proclaimed queen in 1833, and her mother, Maria Cristina, was named regent. Many opposed this succession, in favor of Don Carlos, brother of Fernando VII. The Carlist wars ensued and lasted six years. Isabel's reign ended in 1868, when the Republic was proclaimed.
unfortunately, his untimely death left the nation without a major composer in the first half of the nineteenth century.

In light of the political and musical situation, it is not surprising to find that no Spanish masterworks for piano were written in the first half of the nineteenth century. It was generally a time of light salon music, bombastic fantasias on operatic themes, or meager attempts to continue the style galant. However, during the last decades of the century and the early part of the twentieth century, Isaac Albeniz and Enrique Granados ushered in a keyboard renaissance that resulted in Spain's golden age of piano music. They instigated a rebirth of nationalism, aided by such important pioneers of Spanish nationalism as Felipe Pedrell and Federico Olmeda, both of whom helped to free Spanish music from the dominance of Italianism.

JUAN CRISOSTOMO DE ARRIAGA (1806-1826) of Bilbao, one of the brightest stars on the Spanish horizon, died ten days before his twentieth birthday. With his death, as with those of Albero and Blasco de Nebra in the eighteenth century, Spain lost yet another promising composer at a very early age.

Arriaga wrote an opera at the age of thirteen, even before he had had formal lessons in harmony. In 1821 he was sent to study at the Paris Conservatory, where he received instruction on the violin from Baillot and studied harmony with Francois-Joseph Fetis. Within two years he impressed Cherubini with his contrapuntal facility, and eventually he was named an auxiliary professor at the conservatory.

Arriaga's compositional style is essentially rooted in the Classical idiom. He has even been called "the Spanish Mozart," and his three string quartets certainly make him the peer of Haydn. However, his only three works for piano do not approach the excellence of his string music nor do they reflect the language of the high Classic masters. They form a part of the new literature for the piano in the early nineteenth century—the character piece, or Romantic miniature—as is evident from their title, Estudios o Caprichos (Estudios de caracter).

The three works in the collection, Allegro, Moderato, and Risoluto, reflect the early German Romantic styles of Schubert, Schumann, and Mendelssohn, respectively, though it was probably too early for these composers to have influenced Arriaga directly. In the first of the Estudios the two main themes are similar. They are based on an arpeggiated figure and organized within the sonata principle. Certain
harmonic elements remind one of Schubert. The second selection contains an incessant rhythmic figure repeated through various keys with striking modulations (see Ex. 2-55), and resembles one of Schumann's *Novellettes*. The final piece, which is perhaps the most appealing, reflects the “elfin” music of Mendelssohn in 6/8. Its *perpetuum mobile* activity is organized in sonata form.

![Image of musical notation](image)

**Figure 2.57:** Arriaga, Estudios o Caprichos; mvt.ii, mm.87-107

Two Spanish composers who, for the most part, lived outside of Spain but made a small contribution to nineteenth-century Spanish pianism were CARLOS ASENCIO (b. 1788) and MANUEL AGUILAR (1824-1904). Asencio, originally of Madrid, moved to Palermo, Sicily, where he published a *Scuola per ben suonare il piano forte* in 1815. Aguilar was born of Spanish parents in Clapham, England. He studied harmony and composition in Frankfurt, Germany, and performed as a concert pianist in the Gewandhaus of Leipzig in 1848. He later returned to England, established a piano studio in London, and was known for his Beethoven concerts. Aguilar wrote sonatas and fantasies for the piano.

PEDRO ALBENIZ (1795-1855), son of Mateo Albeniz, was the founder of the modern Spanish school of piano playing. He was born in Logrono and studied first with his father. Mateo Albeniz became choirmaster and organist of the church of Santa Maria in Guipuzcoa, where, at age ten, young Pedro was named organist of the
parish of San Vicente. At thirteen he placed second as a contender for the post of organist at the basilica of Santiago in Bilbao.

P. Albeniz made notable progress in his study of composition and soon moved to Paris, where he studied with Henri Herz and Friedrich Kalkbrenner. The night he arrived in Paris, he was presented to Rossini, who immediately tested him for his musical capabilities. Favorably impressed, Rossini took him under his protection and made him cembalist for his operas.

P. Albeniz returned to Spain in 1829 to become chapelmaster of the church of Santa Maria in San Sebastian. Early in 1830, he went to Madrid with the distinguished violinist Escudero to give several concerts, all of which were well received. Later in 1830 he was appointed maestro de piano y acompañamiento of the Conservatory de Musica de Maria Cristina. He had previously been consulted about the creation of this conservatory. In 1834, he became chief organist of the Royal Chapel.

In 1840, P. Albeniz's Metodo de Piano was adopted for the training of piano students at the conservatory. It was praised by many distinguished artists, among them Sigismund Thalberg. By 1841, P. Albeniz had been named maestro de piano for Queen Isabel II and her sister Maria Luisa Fernanda.

P. Albeniz's major works for piano include Rondo brillante a la Tirana, Op. 25; Rondo brillante sob re la cane ion del Trip Hi, Op. 26; several fantasias on operatic themes, e.g., Fantasia elegante sobre motivos de I Puritani, Op. 29; and Fantasia brillante sobre motivos de Lucia di Lammenoor, Op. 34. In addition, he wrote several works for piano four hands, most of which are fantasias on operatic themes; and for piano with two violins, viola, and cello, again many of them fantasias on operatic themes.

Being in Paris in the early nineteenth century, P. Albeniz was actively writing piano fantasias on operatic themes. His Fantasia brillante sobre motivos de Lucia di Lammermoor is typical of what audiences at that time wanted to hear. It is divided into the following major sections: Introduction, Funeral March from the final scene of Act III, hunting motive near the opening of Act I, and Edgardo's famous aria "Tu che a Dio spiegasti Pali" from the conclusion of the opera. Ex. 2-56 shows a passage from the final section of the fantasia. Edgardo's beautiful melody is adorned with sweeping arpeggios in the left hand. It is noteworthy that Liszt based his
Reminiscences de Lucia di Lammermoor entirely on the famous sextet from Act II, scene 2, while P. Albeniz completely by-passed this noted source of thematic material.

Though P. Albeniz's fantasias on operatic themes are not pathologically difficult, as some might think that Liszt's are, they do tend to tax the ability of the performer at times. They feature many long passages of left-hand tremolos, difficult leaps, fast scalar passages, wide-ranging arpeggios, and awkward interval expansions in the left hand, in addition to containing passages that appear to have been merely transcribed from the orchestral version.

EUGENIO GOMEZ (b. 1802), of Alcanices, near Zamora, moved to Seville in 1824, where he eventually became one of the organists of the cathedral and director of the theater. He supposedly had great facility at the keyboard and wrote sonatas and a number of other works of great difficulty for the piano. These works probably have remained unpublished.

SANTIAGO DE MASARNAU (1805-1880), originally of Madrid, composed the music for a Mass at age eight. He later studied in Granada and again in Madrid. He then moved to London and Paris, where he became a part of the intellectual environs of the day. Before his return to Spain in 1829, Masarnau became friends with Rossini, Bellini, Moscheles, and Chopin. For the piano, he composed sonatas, ballades, songs, *La Ricordanza, El canto de las driadas*, a nocturne entitled *Spleen* that supposedly impressed Mendelssohn, and nine waltzes entitled *Le Parnasse*, representing the nine muses.
FLORENCIO LAHOZ (1815-1868), of Alagon, Zaragoza, studied music first locally with his father, an organist, then later in Madrid. Lahoz composed a symphony, masses, zarzuelas, and numerous works for piano. The *Gaceta Musical de Madrid*, 1856, mentions several salon pieces by Lahoz, among them *Fantasia sobre motives of Lucia di Lammermoor*, mm.129-134.
de Macbeth and Fantasia de Luis a Miller; and the Biblioteca Nacional contains a

copy of his Gran Jota Aragonesa.

JOSE MIRO (1815 — 1879), another of Spain's great salon pianists, was born in
Cadiz. Noting that the young Jose had a gift for music, his family entrusted his first
music lessons to one Padre Vargas. Later, Miro studied with Eugenia Gomez, organist of
the Cathedral of Seville. His progress in piano and counterpoint went so rapidly that, at age
eighteen, he became Gomez's assistant director of the opera at the theater in Seville.

In 1829, Miro went to Paris, where he studied with Kalkbrenner and came into
contact with other famous pianists, such as Hummel, Bertini, Herz, Chopin, and
Dohler. Repeatedly, he was proclaimed by the press as one of the most outstanding
pianists of the day. He gave recitals in France, Holland, Belgium, and England.

Miro returned to Spain in 1842. Joaquin Espin gives the following information
regarding a concert given by Miro in Madrid, May 18, 1842: The pieces that he
played on this delightful night were a Fantasia sobre motives del Guglielmo Tell; a
Nocturne by Dohler, which comprises a study for the left hand; another large study
for both hands, the trill capricho; and a large fantasia by Thalberg on the Plegaria del
Moises. To enumerate the beauties that Miro performed on this night is, on all points,
impossible in one article—the clarity and brilliance of his execution; the fierceness
and energy that he showed in the loud passages; the delicateness in the andantes and
cantabiles; the execution being so rapid and flowery in the agile passages; the
prolonged trill in an amazing manner for more than one hundred measures, at the
same time that the other fingers bring out an expressive, sustained melody; so
marvelous those distinct passages blended with all the fire of genius in order to
amaze the spectators, who, astonished and surprised on hearing such marvelous
sounds, don't dare even to breathe so as not to miss a single note. What does all this
prove to us? [It proves] that, concerning the piano, Miro has made the Madrid public
feel what it had not felt before this night; that Miro is a celebrity, an artist of great
merit, and that lucky is the country that has sons who stir up their ancient artistic
glories, causing admiration wherever one might have the fortune of hearing him.
Having given several concerts in Madrid, Miro was decorated by the queen with the cross of the Order of Isabel the Catholic. Very prestigious artists, including Pedro Albeniz, bestowed lavish praise upon him.

After traveling to the principal cities of Spain, he went to Lisbon, where he gave four concerts in the theater of San Carlos. Continuing his tour, he went to the United States and played in New York, Philadelphia, and Boston. From there he went to Havana, Cuba, to be named director of the music section of the Liceo in 1844. In 1854, Miro returned to Madrid, where he was appointed professor of piano at the Royal Conservatory. In 1856, he published a piano method that was adopted as the text for the classes of the conservatory.

Some of his most noted works for piano were *Fantasias grandes* on themes from *Il Crociato in Egitto*, *Semiramide*, *Anna Bolena*, and *Norma*. (Gillespie 1965: 47)

Saldoni noted that Miro composed a large number of works for piano but that many of them were never published. (Saldoni, as quoted in Gillespie, 1965) The Biblioteca Nacional in Madrid contains only Miro's piano method and the *Cinco raisates brillantes*, published in *La Iberia Musical*, 1842.

NICOLAS LEDESMA (1791-1883), of Grisel, Tarragona, began his musical studies, like so many Spanish composers, with the music directors of the local church. Later, he went to Zaragoza to study organ with Ramon Ferranac. At age sixteen he became organist and choir director at the Colegiata de Borja and two years later changed to an equal position in Tafalla. By 1830 he had been appointed organist at the Cathedral of Bilbao.

Ledesma was a very celebrated church musician in his day, having written numerous sacred works, the most noted being his *Stabat Mater*. He also composed *12 estudios para piano*, which were adopted for use at the Madrid Conservatory, but the bulk of his piano music comes from a collection entitled *Repertorio organico*. The title may seem puzzling at first, but, as with many Spanish keyboard works of the time, the sonatas in the anthology are listed "para piano u organo."

The large collection of keyboard music contains 24 sonatinas, six grand sonatas, and three *Juegos de versos para salmos*. (Gillespie, 1965: 76) Typical of the six grand sonatas is No. 1 in C major, displaying a first movement in sonata-allegro form, a second movement in modified sonata-allegro form (no development), and a third
movement of theme and variations. Occasional low bass notes are provided for the pedals of the organ, but generally the style is pianistic, complete with running broken octaves.

The first movement opens in symphonic style with bold octaves, a motive almost identical to the opening of Baguer's Sonata in G major. The second movement, possibly the strongest of the three, is in the parallel minor, C minor, and resembles some of Beethoven's slow movements, active with ornate 64th notes (See Ex. 2-59). The finale is in the key of the subdominant, F major, instead of the usual tonic. The variations, for the most part, are square-cut, but the final variation is unusual—a march superimposed on 3/4 meter.

Figure 2.59: Ledesma, sonata no. 1; mvt. ii, mm. 42-53

Ledesma's sonatas border on what might be called 
kitsch, artistic material of “low quality”. But they are pleasing, though at times they lack melodic inventiveness and sound structure. Completely un-Spanish, these sonatas are too often colored with the
popular salon-music style of their day. Still, they represent one little-known Spanish composer trying to keep the sonata tradition alive in nineteenth-century Spain.

PEDRO TINTORER (1814-1891), born in Palma de Mallorca, began his musical studies with Maestro Vilanova in Barcelona. In 1832, he entered the Madrid Conservatory, where he studied with Ramon Carnicer and Pedro Albeniz. In 1834 he studied with Pierre Zimmerman in Paris; and in 1836 he set up residence in Lyon, France, where he studied with Franz Liszt for a year. In Lyon Tintorer supposedly taught piano sixteen hours a day. Later, he returned to Barcelona to become professor of piano in the conservatory of the Liceo.

Tintorer composed sacred music, symphonies, chamber music, and much salon music for piano, e.g., Suspiros de un trovador, Conversation y vals, and the grand salon waltz Flor de España. He was also noted as a pedagogue, having written such didactic works as Douze Grandes Etudes de Mecanisme el de Style, Curso Completo de Piano, and Gimnasia Diaria del Pianista.

Tintorer’s Flor de España opens with a Spanish folk rhythm and rasgueado chords as if the work were going to be a dazzling nationalistic piece. But once past the opening chords and thunderous octaves, the air of Spain quickly disappears. Here we find a waltz in the "grand manner," with even a’ Rossini crescendo thrown in. Figure 2.60 illustrates Tintorer's salon style, with effective right-hand figurations over a familiar descending bass pattern (mm. 120-137) and a syncopated right-hand melody (mm. 142-149), recalling Chopin's Waltz in A-Flat major, Op. 42.
MANUEL MARTI (1819-1873), of Vigo, in Galicia, was playing works by Kalkbrenner, Moscheles, and Herz by age fifteen. He had begun his studies with his uncle Antonio Marti, organist and choirmaster of the Colegiata of La Coruña, and later studied counterpoint with the noted Italian Mercadante.

In 1838, Marti made his debut as a pianist in Oporto, Portugal. Having been well received, he then toured other cities in Portugal. He lived in Lisbon for a while, becoming a professor of piano there, and in 1840 he received the "diploma de socio de merito" from the Academia Filarmonica. In 1848, Marti went to Brazil, hired by the government to inspect the music programs in the province of Paraguay. In 1850, he returned to Europe.

Marti supposedly composed over 200 works by the year 1867, but, as with Jose Miro, most of them were probably never published. The Biblioteca Nacional of Madrid...
contains only a series of six easy works from *Escuela recreativa de los pianistas* by Martí — miniature fantasies on operatic themes by Meyerbeer, Gounod, Flotow, and Verdi.

JUAN MARÍA GUELBENZU (1819-1886), of Pamplona, studied with his father, Jose Guelbenzu, an organist and teacher of harmony and composition. Later, Juan Maria moved to Paris to continue his studies with the pianist Émile Prudent. He achieved a favorable reputation as a pianist in Paris. In 1841 he returned to Spain and became the queen's pianist; in 1844 he was appointed organist of the Royal Chapel.

Guelbenzu is said to have contributed much to the musical culture of Spain. He was supposedly noted for his performances of the German classics, and he, along with Jesus de Monasterio, founded the Sociedad de Cuartetos de Música Clasica. Guelbenzu composed a large number of sacred works for the service of the Royal Chapel as well as some works for piano. *Recuerdo vascongado* shows his reflections back to his native region.

JOSÉ ARANGUREN (1821-1903), of Bilbao, first studied solfege and piano under the direction of Nicolas Ledesma. In 1843, Aranguren went to Madrid, where he studied composition at the conservatory with Hilarion Eslava. In 1855, Aranguren issued his *Metodo de piano*, which went through several editions, and in 1861, his *Prontuario para los cantantes e instrumentistas*, both of which were adopted by the Real Conservatorio. Also in 1861 he became a professor of harmony at the conservatory in Madrid. *Guía práctica de armonía* was published in 1872 and *Nuevo metodo completo para piano* in 1894. In 1881, Aranguren returned to his native city of Bilbao, where he established a music publishing company. (Gillespie, 1965: 87)

MARCIAL DEL ADALID (1826-1881), of La Coruña, Galicia, studied with Moscheles in London and with Chopin in Paris. One critic wrote that "his music shares in the London fogs and the brilliant sun of Spain." Of this little-known Spanish composer, who wrote various works for piano, only a Sonatina for piano is preserved in the Biblioteca Nacional in Madrid. (Gillespie, 1965: 98)

ADOLFO DE QUESADA (b. 1830), originally of Madrid, spent his early years in Cuba, where he studied piano with Miro. At age seven he gave his first recital. Later
he returned to Europe, where he studied with Kalkbrenner, Thalberg, and Herz. He became a friend of Louis Moreau Gottschalk, the American pianist and visitor to Paris. For the piano Quesada wrote *Valses artisticos; Es-cenas de la vida de una artista; Capricho romanntico; Sonata in E; Allegro de concierto; Andante y rondo;* and *Grandes estudios de piano,* which was adopted as a text at the Madrid Conservatory. For two pianos, he wrote *Martha,* dedicated to Wagner, and *Marcha poetica,* dedicated to Liszt.

DAMASO ZABALZA (1830-1894), one of the most fashionable Spanish salon pianists of the nineteenth century, was born in Irurita, Navarra. He studied piano in Pamplona with Vidaola and later continued in Madrid, where he eventually taught piano at the Madrid Conservatory from 1857 until his death. Zabalza wrote numerous piano pieces, such as fantasias on themes from *Il Trovatore, Norma, Les Huguenots, Aida, Faust, La Traviata;* 24 Sonatinas; 12 Estudios; and numerous didactic works.

FERMIN MARIA ALVAREZ (1833-1898), of Zaragoza, was a noted pianist and composer in Spanish aristocratic circles, in part because he married a lady of high society. For the piano, he wrote polkas, mazurkas, and salon waltzes, among them a *Domicile adore* (Do Mi Si La Do Re).

EDUARDO COMPTA (1835-1882), of Madrid, was a piano student of Pedro Albeniz at the Conservatorio de Maria Cristina. In 1856, he went to Paris, and in 1857 to Brussels, where he studied with Antoine Marmontel, Auguste Dupont, and Frangois-Joseph Fetis. After giving a number of concerts in Holland, he returned to Paris in 1861, where he performed for Napoleon III and his court. In the same year, he went back to Spain to give many concerts on tour. In 1865, he was appointed professor at the Real Conservatorio in Madrid. According to Pedrell, he published several works for piano as well as a piano method.

JUAN BAUTISTA PUJOL (1835-1898), a student of Pedro Tintorer, was born in Barcelona. In 1850, he went to the Paris Conservatory, where so many Spanish pianists of the century received their training. While in Paris, he won two prizes in piano competitions, and upon completing his studies there, he toured in France and Germany. In 1870, he returned to Barcelona and established a piano studio. Among his noted students were Isaac Albeniz and Granados.
Pujol composed numerous salon pieces for piano, typical among them being his Fantasia-Mazurka *Rosas y Perlas*. He was especially known for his fantasias on themes from *L'Africaine* (Meyerbeer) and *Faust* (Gounod). (Figure 2.61)

![Figure 2.61: Pujol, Faust, mm.72-76](image)

His *Grand Fantasia* on themes from *Faust*, dedicated to Eduardo Compta, gives evidence that Pujol indeed must have had tremendous facility at the keyboard. This popular "crowd-pleaser" contains roaring chromatic passages that lie between principal themes, fast-running octaves, treacherous right-hand embellishments, and long passages of similar figurations without relief for the performer.
Pujol organized his *Faust* fantasia into the following divisions: (1) themes from the Soldiers' Chorus, Act IV, scene 3, and the Chorale of the Swords, Act II; (2) music from the Love Duet, Act III; (3) Spinning Wheel music from Act I with the Love Duet theme of Act III, as stated in the Gounod score; (4) music of the fair, opening of Act II; (5) Soldiers' Chorus, Act IV, scene 3. Ex. 2-59 shows Pujol's difficult embellishments surrounding music from the Love Duet of Act III. While Liszt did use the Spinning Wheel music from Act I in his *Walzer aus der Oper Faust von Gounod*, he concentrated mainly on the waltz material of Act II, a source of thematic material not used by Pujol in his fantasia.

While audiences were still calling for more fantasias on operatic motives, one writer in Spain was pleading for an end to this type of piano music. A certain M. D. de Quijano wrote an article entitled "( ¡No mas fantasias sobre motivos de operas!" ("No More Fantasies on Motives from Operas!") in the *Abeja Montahesa* of Santander. (Gillespie 1965: 54) Señor Quijano asks that pianists/composers make better use of their time, instead of borrowing another composer's inspiration just to add arpeggios, scales, etc. Nevertheless, piano fantasias on themes from operas continued to be written in Spain, as we shall see with Antonio Nicolau, a student of Pujol.

FELIPE PEDRELL (1841-1922), born in Tortosa, was one of Spain's most distinguished and learned musicians. He is mentioned here, not because of his contribution to Spanish piano music, but because of the tremendous influence he had on later Spanish composers. Pedrell became a professor of music history at the Madrid Conservatory, a post he held until 1894.

Pedrell believed that every country should build its music on the foundation of native song. His lifelong dream was to create a great Spanish musical art of truly national character. For Pedrell, as for the Czech Janacek, the Hungarian Bartok, and the English Vaughan Williams, the exploration of the living folklore of the homeland was no end in itself. He considered it to be of the utmost importance for the inspiration of the Spanish "artist of the future," in his efforts to hasten the rebirth of his country's music.

Pedrell composed a few works for piano—*Cuatro melodias características* (1862), *Estudios melódicos* (1866, 1867), *Esquisses symphoniques* (1867), mazurkas,
nocturnes, waltzes—but he is chiefly remembered for his stage works, musical scholarship, and influence on such composers as Isaac Albeniz and Enrique Granados.

TEOBALDO POWER (1848-1884), of Irish descent, was born in Santa Cruz, Tenerife, in the Canary Islands. At age seven he began musical studies with his father, and by age eleven he was already known as a pianist in Madrid and Barcelona. In 1862, the Diputación Provincial of Barcelona sent him to the Paris Conservatory, where he studied piano with Marmontel. Later, he returned to Spain to give concerts in Madrid, other provinces, and Portugal. Before his short life ended, Power became organist of the Royal Chapel in Madrid and a professor of piano at the Madrid Conservatory.

Power's principal works for piano include Cantos canarios, Gran Galop de Concierto, Scherzo de Concierto, and Grand Sonate in four movements. Gran Galop de Concierto is a period piece in the salon style, with facile patterns covering the entire range of the keyboard; but Grand Sonate in C minor is Power's real tour de force, a major Romantic work from Spain. Except for the sonatas of Ledesma and Isaac Albeniz, the Spanish sonata had all but disappeared in the latter part of the nineteenth century. Power's sonata has the following design: first movement—sonata—allegro form; second movement—ternary form; third movement—Scherzino (Scherzo and Trio); fourth movement—three-part sectional.

The first movement features a perpetuum mobile figure for the principal theme (Figure 2.62), contrasted with a songful second theme placed in the tenor register of the piano. The second movement, Andante, tends to be a bit saccharine and thick in texture, though balanced in form. The third movement is marked Scherzino, a term used by I. Albeniz in his Sonata No. 4. Power's movement shows the typical elements of the scherzo and trio design, except that the trio section is four times as long as the scherzo section, thus the title. The scherzo features parallel first-inversion chords, while the trio part has an element of Spanish folk music. The finale, the weakest movement with respect to form, is composed of three different sections joined together, all technically difficult.
The middle section proves to be the most difficult, with a relentless octave pattern divided between the two hands in order to bring out the theme (Figure 2.63). ROBUSTIANO MONTALBAN (1850-1937) must have been an important piano pedagogue in Spain during the late nineteenth and early twentieth centuries. Unfortunately, little biographical information is available on this composer of Torrelaguna. However, the Biblioteca Nacional in Madrid preserves a salon piece by Montalban entitled *Los cantares de mi patria, Fantasia sobre motivos espaholes*. The work is divided into several sections, each characterizing specific regions of Spain. The introduction is based on the folk song "El Vito"; then follow five sections depicting typical melodies and rhythms from Aragon, Galicia, Madrid, Andalucia (based on "El Vito"), and again Aragon.
Figure 2.63: Power, *Grand Sonate*; mvt. iv, mm. 32-45

EMILIO SERRANO (1850-1939), born in Vitoria, studied in the Escuela Espanola de Bellas Artes in Rome and later became a professor of composition at the Madrid Conservatory. He was also court pianist to the Infanta Isabel, Countess of Girgenti, and director of the Royal Opera in Madrid. Though noted more for his work in the
field of opera, he wrote several salon pieces for piano, which can be found at the Biblioteca Nacional and Biblioteca Musical in Madrid.

JOSE TRAGO (1857-1934), of Madrid, studied piano with Eduardo Compta and harmony with Jose Aranguren at the Madrid Conservatory. Afterwards, he went to the Paris Conservatory, where he became known as a concert pianist. He toured in other cities in France as well. Upon returning to Spain, he accompanied various artists, among them the eminent violinist Pablo Sarasate. Eventually Trago became a professor of piano at the Madrid Conservatory, where he taught such notable students as Manuel de Falla and Joaquin Turina. Although Trago composed works for the piano, he is mostly remembered as a pedagogue.

ANTONIO NICOLAU (1858-1933), of Barcelona, began his musical studies with the noted pianist Juan Bautista Pujol. Later, he continued his studies in Paris, where he was known for his symphonic poems. In 1886 he returned to Barcelona. There he conducted many symphonic concerts and took charge of the Sociedad Catalana de Conciertos. In 1896 he was named director of the Escuela Municipal de Musica, a post he held until his death.

Although Nicolau was noted more for his symphonic music, operas, and choral music, his piano fantasia on Roberto il Diavolo (Meyerbeer) should be mentioned. Being dedicated to his teacher Juan B. Pujol, it follows in the tradition of the piano fantasia based on themes from operas. Though it is a flashy work, it is by no means as difficult as the Faust fantasia by Pujol. However, Nicolau's fantasia does have its moments of technical difficulty, especially the long passage of trills and fioratura writing. Figure 2.64 illustrates Nicolau's idiomatic writing, featuring a sonorous melody in the bass dressed with effective chord patterns that sweep up and down the keyboard. Though not technically difficult, this passage is quite virtuosic and altogether pleasing.
FRANCISCO ALIO (1862-1908), of Barcelona, studied piano with Carlos Vidiella and composition with Antonio Nicolau. Alio was very interested in the study of Spanish folk song and wrote many songs and piano pieces that show the "national idiom." According to John Trend, Alio was a forerunner of the Spanish national school, to be followed by I. Albeniz and Granados, His *Barcarola* for piano is an
easy salon piece with only a touch of the folk element, but more of the stereotype harmonies associated with this vintage. Other piano works include *Nota de color, Ballet, Ball del ciri,* and *Marxa fantastica.*

FEDERICO OLMEDA (1865-1909), a native of Burgo de Osma, was a music historian, organist, and composer. He became organist at Tudela, Navarra, and Burgos, as well as *maestro de capilla* at the Convent of the Descalzas in Madrid. He, along with Pedrell, worked in the area of early polyphony and Spanish folk song. Olmeda wrote the following works for piano: *Rimas* (32 pieces inspired by the poetry of Bécquer), *Scenes nocturnes, zortzicos,* waltzes, and *Sonate Espagnole.* This last work deserves more attention because it is one of the few large works of its kind among a host of small salon pieces written by Spanish composers at the turn of the century.

*Sonate Espagnole* in A major contains three movements, all showing Spanish folk influence, as the title suggests. The first movement, marked *Andante —canción,* is cast in ternary form. Here Olmeda has provided the attractive folk idea (principal theme) with an accompaniment that is a diminution of the main theme (see Ex. 2-63). The second movement, *Scherzo -zortzico,* is a traditional scherzo and trio design, but based entirely on the alluring rhythm (5/8) of the Basque *zortzico.* The finale, the longest and most difficult movement, displays the rhythm of the Andalusian *petenera* and features a cadenza.

![Figure 2.65: Olmeda, Sonate Espagnole; mvt.i, mm. 4-9](image)

ENRIQUE MORERA (1865-1942) was born in Barcelona but spent his youth in Buenos Aires, Argentina. On returning to Barcelona, he studied piano with Carlos Vidiella and Isaac Albeniz and composition with Pedrell. Later he studied at the Brussels Conservatory. Though he is chiefly remembered for his larger works —
operas, symphonies, and choral works—his piano arrangements of some of his noted sardanas give a colorful introduction to the national dance of Catahina.\textsuperscript{56}

JOAQUIN LARREGLA (1865-1945), of Lumbier, Navarra, studied piano with Zabalza and harmony with Aranguren at the Madrid Conservatory. He gave numerous solo piano recitals in Spain and also accompanied Sarasate. He eventually became a professor of piano at the Madrid Conservatory.

Larregla wrote many works for piano, including ¡Viva Navarra!, Tarantela, Recuerdos de Italia, Album de Piezas Sinfonicas, Navarra montanesa, and Rapsodia asturiana.\textsuperscript{51} The celebrated jota /Viva Navarra/ was immediately popular when it first came out, and rightly so. It is one of the most delightful Spanish salon pieces available, having all the colorful rhythms and melodies that appeal to the general audience. Figure 2.66 shows such a passage, which contains an appealing rhythmic figure accompanying a 'Spanish' melody that soars in the tenor register of the piano.

![Figure 2.66: Larregla, ¡Viva Navarra!, mm. 82-91](image)

JACINTO MANZANARES (1872-1937), or Corera, Logrono, studied with Zabalza at the Madrid Conservatory. Later, he toured as a concert pianist and became director of the Escuela de Musica in Valladolid. He also taught composition at the Valencia Conservatory. Manzanares composed numerous works for piano, including Andaluza, Nocturno, Pensamiento, Scherzo, Impromptu, Oriental, and a sonata.

JOAQUIN MALATS (1872-1912), of Barcelona, studied piano with Juan B. Pujol at the Escuela Municipal de Musica in his native city. Later, he went on to the Paris Conservatory, where he won prizes for his superb piano playing. He soon became known all over Europe, and in 1905 he toured in America.
Malats wrote several works for piano, all light salon music, but he was most noted for his interpretation of I. Albeniz's piano music. He performed the complete *Iberia*, an amazing feat by any standards, and thus stimulated public interest in the works of his famous compatriot.

ISAAC ALBENIZ (1860-1909), one of Spain's greatest pianist/composers, was born in Camprodon, Gerona. His musical talents were evident at such an early age that he resembled a Mozartean prodigy. He gave his first piano recital at age four and was composing by age seven. Naturally, his parents took advantage of his talents, and he was constantly exploited. It was not long before young Isaac began running away from home and going on his own concert tours. At first, it was only in Spain, but while in Cadiz, he stowed away on a ship and eventually found himself in Buenos Aires, Argentina.

In Argentina, at age twelve, Albeniz began an international concert tour that took him to Cuba, New York, and even as far away as San Francisco by 1874. In the same year, he made his way back to Europe, where he studied with Carl Reinecke in Leipzig. With some help from the Spanish government, he continued at the Brussels Conservatory, won first prize for piano playing there, and then went to study with Liszt in Weimar and Rome. By age twenty, he was touring as a mature virtuoso.

In 1885, he studied composition with Felipe Pedrell, who imparted to him the inherent values of Spanish folk music. By 1893, Albeniz had settled in Paris, where he became friends with Chausson, Faure, Dukas, and d'Indy and eventually taught piano at the Schola Cantorum.

It is not known exactly how many works Albeniz composed for the piano, he being such a fluent composer, but it has been estimated that he published about 250. It is unusual, however, that Albeniz composed most of them in the facile salon style, until the last three years of his life, when he completed the mammoth four books of *Iberia*, one of the greatest contributions to Spanish piano literature. Before discussing that most famous work, we should mention some of his earlier works.

Albeniz composed five sonatas for piano solo, but these works have been overshadowed by what Wilfred Mellers calls "postcard music" (trivial Spanish salon music). They were probably written between 1883 and 1886 in Albeniz's shift to more serious composition. Of Sonata No. 1, Op. 28, only the scherzo movement can
be found today; of Sonata No. 2, nothing seems to be known; Sonatas Nos. 3, 4, and 5 are in three and four movements. Unlike many of Aibeniz's salon pieces and Iberia, the sonatas contain no hint of the popular Spanish rhythms and melodic elements, but their craftsmanship in harmony, scoring and voice-leading is beyond reproach.

The Suite Espanola is one of Albeniz's best Hispanic collections. It features works that invoke the colorful rhythms of Granada, Cataluna, Seville, Cadiz, Asturias, Aragon, Castilla, and even Cuba. "Asturias" (Leyenda) and "Castilla" (Seguidillas) have proved to be the most successful works in this salon collection, which is representative of Albeniz's stylization of Spanish traditional idioms.

La Vega, part of an unfinished suite called Alhambra, was written in 1889 and shows Albeniz's transition to the gardens of the flatlands around Granada. The music suggests the counterpoint and chromaticism of Franck, with elements of the AndzAus'mn petenera. Henri Collet reports that it has been compared with Islamey, the noted virtuoso piano work by the Russian Mily Balakirev. (Bakst, 1966: 87)

Azulejos ("Glazed Tiles") and Navarra were both incomplete when Aibeniz died. The former, with its Moorish influences, was completed by Enrique Granados. The latter, completed by Deodat de Severac, reflects the rhythm of the jota from Navarra.

Iberia, Albeniz's unquestionable masterpiece, subtitled "Twelve New Impressions," was published in four books from 1906 to 1909. All the pieces are of formidable technical difficulty and place demands on the best of artists. Collet, an ardent propagandist of the Spanish national school, relates that one day Manuel de Falla and Ricardo Vines met Albeniz in the street in Paris, in a perfectly heartbroken state. He confided to them the cause of his sorrow, "Last night I came near burning the manuscripts of Iberia, for I saw that what I had written was unplayable". Edgar Istel speaks of the technical difficulties in Iberia as "horrific" and says that only virtuosos of the very first rank are able to master them. Blanche Selva, one of the first interpreters of Iberia, repeatedly told Albeniz: "This cannot be played," to which Albeniz replied, "You shall play it." (Istel, as quoted in Cahse, 1941: 93)

The twelve pieces of Iberia are picturesque descriptions of Spanish scenes and landscapes, mostly centered around Andalusia. They employ characteristic dance rhythms, many of which alternate with a lyrical vocal refrain, or copla, and often are
combined contrapuntally with the copla toward the end of the movement. Evocacion, the opening work of Book I, is the only work that does not refer by title to a place or regional style. It serves more as an introduction to the suite. However, it contrasts two distinct melodies that imply regional dance rhythms, the first afandanguillo and the second ajota navarra. Evocation has elements of the sonata principle within its guise of Impressionism (whole-lone passages, harmonic planing of augmented triads, and long pedal tones). Though technically easier than the other pieces in Iberia, Evocacion is in the difficult key of A-flat minor.

El Puerto, named for El Puerto de Santa Maria, a fishing village near Cadiz, is in ternary form. Three dance rhythms make this work immediately appealing—the polo (mm. 11-17, 25-40), bulerias (mm. 17-24, 41-54), and siguiriyas gitanas (mm. 55-74). Albeniz makes effective use of whole-tone harmonies combined with the French augmented-sixth chord of D-flat for the retransition to the initial theme.

Corpus Christi en Sevilla (also titled Fete-Dieu a Seville), the last piece in Book I, opens with a marchlike theme, signifying the Corpus Christi procession winding its way through the narrow streets of Seville. Typical of the processions in this Andalusian city are the saetas (literally "arrows of song"), semi-improvised religious songs that punctuate the celebration. Thus, Albeniz interjects a piercing saeta in fortissimo octaves against a difficult pattern written on two staves above it (see Ex. 2-67).

Book II of Iberia opens with Rondena, which bears the name of a dance from the Andalusian city of Ronda. The rondena, a variant of the fandango, like so many Spanish dances, is characterized by the alternation of measures of 6/8 and 3/4. The essence of this movement is the vacillation between the attractive dance patterns and the lyrical copla, both of which are combined near the end. Almeria, relating to the Andalusian seaport, features the rhythm of the tarantas, a dance characteristic of the region of Almeria, contrasted with a lyrical copla. Structurally, Albeniz uses a free adaptation of sonata form.
Triana, which also has elements of the sonata principle, is named for the gypsy quarter of Seville and has always been one of the most popular movements from Iberia. It features a paso doble in the opening followed later by and at times combined with amarcha torero (toreador march), according to Gilbert Chase." In emulating the guitar, castanets, and tambourine, Albeniz has created an irresistible masterpiece in Triana.

El Albaicin, the first work of Book III, is named for the gypsy quarter in Granada. It contrasts the rhythms of the bulerías with a haunting cante jondo melody, which moves within the characteristic narrow range of a sixth. Chase states that El Albaicin is the most beautiful and original of all the pieces in Iberia, and Debussy was so struck by it that he wrote:

"Few works of music equal El Albaicin from the third volume of Iberia, where one recaptures the atmosphere of those evenings of Spain which exude the odors of flowers and brandy. . . .
It is like the muffled sounds of a guitar sighing in the night, with abrupt awakenings, nervous starts. Without exactly using popular themes, this music comes from one who has drunk of them, heard them, up to the point of making them pass into his music so that it is impossible to perceive the line of demarcation.” (Debussy, as quoted in Chase 1941: 159)

*El Polo,* the name of a melancholy Andalusian song-dance form, also shows elements of the sonata principle. The score is marked *allegro melancolico* at the beginning, and Albeniz uses the French terms *sanglot* and *sanglotant,* indicating a feeling of sobbing for this traditional Andalusian music. To this sorrowful type of folk song, Albeniz adds interesting harmonic color, what Paul Mast has called the Iberian augmented-sixth chord. It is a combination of the French and German augmented-sixth chords, creating a five-note chord. Sometimes a sixth note is added as a ninth above the bass. Figure 2.68 shows Albeniz’s use of the Iberian augmented-sixth chord in F minor resolving to the dominant (mm. 248-250).

*Lavapies* was supposedly the work that almost caused Albeniz to destroy the manuscript because of its difficulties and his belief that it was unplayable. It gets its title from one of Madrid’s popular quarters, named for a church where the foot-washing ritual was performed on Holy Thursday. Albeniz directs that "this piece should be played joyfully and with freedom" in order to depict the *chutes* (people of that district), who are loud in manners and dress. Again, Albeniz uses the sonata principle for organization of his colorful ideas, this time with the rhythm of the *habanera.* *Lavapies* is one of Albeniz’s most dissonant works.
The fourth book of *Iberia* contains *Malaga*, named for the Andalusian city on the Costa del Sol. The piece has themes charged with the music of the *malaguena*, another of the forms related to the *fandango*. Here Albeniz again contrasts a rhythmic section with a graceful *copla* and then contrapuntally combines the two later in the piece.

*Jerez*, the second piece of Book Four, takes its name from the famous wine-producing center Jerez de la Frontera, near Cadiz. *Jerez*, constructed on the principle of sonata form, opens with the pattern of a *soieares*, another dance associated with the gypsies of Andalusia (see Ex. 2-69).

*Eritana*, the concluding work of *Iberia*, refers to the name of the Venta Eritana, a popular inn on the outskirts of Seville. To describe this famous tavern, Albeniz employs the bright rhythms of the *sevillanas*, related to the *seguidillas*. This work makes the seventh piece of Iberia to employ principles of sonata form, but no lyrical *copla* impedes the gaiety of this remarkably bold work. Debussy was so taken by this work that he wrote:

> “Eritana is the joy of morning, the happy discovery of a tavern where the wine is cool. An ever-changing crowd passes, their bursts of laughter accompanied by the jingling of the tambourines. Never has music achieved such diversified, such colorful, impressions; one's eyes close as though dazzled by beholding such a wealth of imagery.” (Debussy, as quoted in Chase 1941: 76)
Paul Mast, in his theoretical analysis of *Iberia*, has found Albeniz to be essentially a nationalist of Romanticism, not of Impressionism, stating that Albeniz's use of modality; parallel motion; secundal, quartal, and added-tone sonorities; and bichords have their origins in Andalusian folk music and that his use of the whole-tone scale is generally tied to functional tonality and not to coloristic writing.

ENRIQUE GRANADOS (1867-1916) was born in Lerida, Cataluna. He showed early signs of musical talent, and, after the family moved to Barcelona, he studied with the famous Spanish pianist Juan B. Pujol. Later he continued private piano lessons with Charles de Beriot, one of the main teachers at the Paris Conservatory.

In 1889 Granados settled in Barcelona, but continued to give recitals in other parts of Spain and in Paris. He taught piano and turned out many distinguished pupils, though he supposedly did not enjoy teaching. In 1900, he founded the Sociedad de Conciertos Clasicos and directed its performances.

Granados had none of the thirst for adventure that the young Albeniz had; in fact, Granados disliked traveling, especially by boat. However, he did consent to attend the first performance of his opera *Goyescas* in New York, and that was the beginning of a tragic end for one of Spain's most revered composers. The time was 1916, the middle of World War I. On their journey back to Spain, Granados and his wife died when the *Sussex* was torpedoed by a German submarine and sank.

Granados had several things in common with Albeniz: both were Catalan by birth, outstanding pianists, and students of Pedrell, and both had studied in Paris. But here the resemblance fades. Granados generally did not have Albeniz's preference for Andalusian music; Granados leaned more toward the Chopinesque, with Hispanic overtones as a means to an end. In the words of Gilbert Chase, "What the Alhambra was to Albeniz, Madrid was to Granados." Granados was intoxicated by the Madrid of the days of Goya, and the *majos, majas*, and *manoleria*—the flamboyant populace of Madrid. His suite *Goyescas* for piano, later expanded into an opera of the same name, and *Tonadillas al estilo antinguo*, for voice and piano, were both inspired by the paintings and sketches of Goya.

Though Granados's great works display his *madrilenismo*, feeling for the spirit of Madrid at a colorful and rorhantic period of its history, many of his well-known smaller works show the influence of Andalusian music; e.g., Spanish Dances Nos. 2
(Oriental), 5 (Andaliiza), 11 (Zambra), and 12 (Arabesca). However, Granados does not show the "realism" of an Albeniz or a later Falla. His music is always tempered, more restrained, aristocratic, and Romantic. More usual are Granados's numerous salon pieces, such as Escenas romanticas, Escenas poéticas, and Valses poéticos.

Granados's works for piano can be grouped into three distinct periods: the nationalistic, the Romantic, and the "goyesca." The nationalistic epoch is represented by such works as Album de piezas sobre aires populares and Danzas españolas. The Romantic period features numerous salon pieces, e.g., Allegro de Concierto, Escenas romanticas, and Cuentos para la juventud. The "goyesca" period contains the Goyescas for piano and the Tonadillas for voice.

Unlike Albeniz, Granados wrote no sonatas. However, he did write a composition of some dimension in his Allegro de Concierto, a work that reveals his great gift for improvisation, which he supposedly could keep up for hours. Constructed on the principles of sonata form, this rhapsodic piece features arabesques, wide leaps, and other difficult patterns recalling the works of Liszt (Figure 2.70).

\[
\begin{array}{c}
\text{Figure 2.70: Granados, Allegro de Concierto, mm.120-121} \\
\end{array}
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As with Albeniz, Granados's masterpiece for piano came near the end of his life. The suite Goyescas consists of six pieces published in two volumes (1912-1914). In a letter to the Spanish pianist Joaquin Malats, Granados wrote:

"I have composed a collection of Goyescas of great sweep and difficulty. They are the reward of my efforts to arrive. They say I have arrived. I fell in love with Goya's psychology, with his palette. With him and with the Duchess of Alba; with his lady maja, with his models, with
his quarrels, his loves, and his flirtations. The white rose of the checks, contrasted with the flaxen hair against the black velvet with buttons and loops; those bending bodies of the dancing creatures, hands of mother-of-pearl and of jasmine resting on jet trinkets, they have disturbed me...” (Granados, as quoted in Chase, 1941: 73)

Subtitled Los Majos Enamorados ("The Majos in Love"), Goyescas consists of two parts: I. Los Requiebros ("Flirtations"), Coloquio en la Reja ("Conversation at the Window"), El Fandango de Candil ("Fandango by Lamplight"), and Quejas ó la Maja y el Ruisenor ("Complaints or the Maid and the Nightingale"); II. El Amor y la Muerte ("Love and Death") and Serenata del Espectro ("The Specter's Serenade"). The last two works Granados labeled "ballad" and "epilogue," respectively. A seventh piece, El Pelele ("The Dummy"), is also associated with the suite and available in piano arrangement. El Pelele, based on the music of the opening scene of the opera Goyescas, depicts the "man of straw" being tossed in the air by the majas. Los Requiebros, the opening work from Goyescas, contains two main themes, both taken from the Tirana del Tripili by Bias de Laserna (see Figure 2.71).

Granados takes his thematic material from the passages "Con el tripili" and "Anda, chiquilla" in the Laserna song. Figure 2-72 and 2-73 show Granados's brilliant pianistic use of this simple vocal material.

In Coloquio en la Reja, a love duet, Granados instructs that the bass notes should imitate the guitar. Midway through he includes an expressive copla. Toward the end of this movement, he recalls a triplet accompaniment from the preceding movement, which he
marks in the score. Harmonically, *Coloquio en la Reja* is one of the most colorful movements because of Granados's exquisite use of augmented-sixth chords.

![Figure 2.72: Granados, *Los Requiebros*, mm. 292-303](image1)

*El Fandango de Candil*, the most Andalusian movement of the suite, is a stately *fandango* in ternary form with driving rhythms. The brief middle section is broad and expansive in contrast to the rhythmic opening section. The return to the initial idea includes a highly ornate version of the *fandango*.

![Figure 2.73: Granados, *Los Requiebros*, mm. 57-64](image2)
The conclusion of Part I, *Quejas ó la Maja y el Ruiseñor*, is probably the best-known movement from *Goyescas* and, in the words of Gilbert Chase, "one of Granados' most personal and most poetic utterances." (Chase 1941: 97). The Spanish soul manifests itself so clearly in cultured music as in the initial theme of *Maja y el Ruiseñor*. This movement depicts a dialogue between a maid (*maja*) and a nightingale, the latter represented by a cadenza at the end of the piece. Figure 2.74 shows the song of the *maja*, one of the most beautiful passages in all of Spanish literature. It is also interesting to note that for this thoroughly Romantic work, Granados chose the key of F-sharp minor, a favorite key for many Romantic composers who wrote works opening with a continuous flow.

The ballad *El Amor y la Muerte*, the first piece of Part II, consists primarily of themes from the other four movements, many of the interrelated themes marked by Granados in the score. Probably the most striking use of interrelated themes occurs in the nocturnelike *adagio* section in B-flat minor, where Granados employs a tragic transformation of the lovely *maja* melody over a simple syncopated accompaniment.

The concluding epilogue, *Serenata del Espectro*, also recalls themes from previous movements, the different setting of the *cop la* from *Coloquio en la Reja* being the most exquisite. This movement being a sort of dance of death, Granados has subtly employed a fragment from the *Dies Irae* in the tenor register of the piano. Since this is a *Spanish* dance of death, Granados has the phantom disappear with the sounding of the open strings of the guitar.
While Albeniz's *Iberia* is a series of separate pieces that can be played in any order, Granados's *Goyescas* is a cyclical suite, bound together by poetic and thematic unity. Granados's superb masterpiece requires a highly developed keyboard facility, very much close to the brilliant, ornate side of the technique needed for Chopin's music. Ernest Newman also remarks that the basis of the technique is Chopin, but that the style has a polyphonic quality too often lacking in Chopin. (Newman in Chase, 1941: 64) One could not say of this music, as Wagner said of Chopin's, that it is "music for the right hand." Ernest Newman remarks further, "but above all, the music is a gorgeous treat for the fingers, as all music that is the perfection of writing for its particular instrument is. It is difficult, but so beautifully laid out that it is always playable: one has the voluptuous sense of passing the fingers through masses of richly colored jewels. It is pianoforte music of the purest kind." (Newman, as quoted in Chase, 1941: 75)

Both Albeniz and Granados wrote smaller, salon-type works for piano in their earlier years and created monumental, virtuosic works toward the end of their short lives. With *Iberia* and *Goyescas*, they became the peers of such notable Romanticists as Chopin, Schumann, and Liszt.

### 2.2.5 Falla, Mompou, Turina and their contemporaries

MANUEL DE FALLA (1876-1946) was born in Cadiz. His father was a businessman from a family of bankers and shippers; and his mother, an excellent pianist, was Falla's first teacher. The young Falla was a gifted piano student. At age fourteen he gave his first concert, which included works of his own and the first Cadiz performance of Schumann's Piano Quartet, Op. 47. Later he moved to Madrid, where he studied with the noted teacher Jose Trago.

Falla eventually came into contact with Felipe Pedrell, the new leader of Spanish nationalism. Falla wrote that he had been "full of joy to meet, finally, something in Spain that I had imagined finding since beginning my studies. I went to Pedrell to ask him to be my teacher, and to his teaching I owe the clearest and firmest orientation of my work." (Trend, 1925: 55)

On July 5, 1904 the Academia de las Bellas Artes of Madrid announced a prize for a one-act Spanish opera, the first contest of its kind. Shortly after, the piano dealers Casa Ortiz y Gusso announced through the Madrid Conservatory that a concert grand
would be given as a prize for the best performance of a formidable list of works, including the usual Bach fugue, Beethoven sonata, and works by Schumann, Chopin, and others. The opera was to be submitted before sunset of March 31 the following spring, and the piano contest was to begin the next day. Falla needed to win both and did. The opera submitted was *La vida breve*. In the piano contest he was pitted against the best pianists in Spain, including Frank Marshall, pupil of Granados and later director of the Academia Granados. Falla's performance so moved the jury that he was awarded the prize on the spot by acclamation and without discussion.

Falla, like so many other Spaniards, made the pilgrimage to Paris. There he was warmly received by Paul Dukas, who introduced him to Albeniz, an already famous figure in Paris. Later he met Faure, Debussy, and Ravel. The support of these noted musicians was to be invaluable in many situations, e.g., when Falla received a note from the publishing house of Durand, The messieurs Debussy, Ravel, and Dukas had already spoken positively of his *Four Pieces for Piano*. Durand offered him 300 francs for the works. Durand published *Cuatro piezas espanolas* in 1909. (Trend, 1925).

With the coming of World War I in 1914, Falla returned to Madrid, where he completed such important works as *El amor brujo, El sombrero de tres picos,* and *Noches en los jardines de espana,* a work begun before he went to Paris. During these years in Madrid, Falla enjoyed an ever-increasing reputation as a composer.

In 1922, he moved to Granada for more peace and tranquility. For his place of refuge, he chose the hill of the Alhambra. Falla left Granada only when obligations as a composer or soloist demanded it, e.g., the trips to Mallorca in 1933 and 1934 to participate in the Chopin festivals. In the summer of 1939 he moved to Argentina and lived there until his death in 1946.

Falla wrote only seven works for solo piano: *Serenata andaluza, Vals capricho, Nocturno, Allegro de concierto, Cuatro piezas espanolas, Fantasia betica,* and *Homenaje a Dukas.* They are seldom played, but one frequently hears transcriptions for piano of the popular dances from *La vida breve, El amor brujo,* and *El sombrero de tres picos,* "The Ritual Fire Dance" being the best-known transcription.

Among the original works for solo piano, *Vals Capricho* is a weak, un-Spanish salon piece; but *Serenata andaluza,* a more colorful work, holds more interest. It opens
with an evocative dotted figure that sets the stage for the ensuing lyrical Andalusian melody, which hints at Falla's later piece "Andaluza" from *Cuatro piezas espanolas*.

*Cuatro piezas espanolas*, published in 1909, had already been performed in 1908 at the Societe Nationale by Ricardo Vines, a Spanish virtuoso pianist and a champion of new music. Falla himself played them at his first concert appearance in London. They are dedicated to Albeniz, who died in the year of their publication, and bear a slight resemblance to the piano works of Falla's older colleague. "The similarities are analogous to those that would be found in paintings of the same landscape by two different artists. The objects represented would be identical, but the point of view, the personal vision, the colouring, the drawing, the emphasis, would make each painting a separate and distinct work of art." Albeniz generally gave the pieces in *Iberia* the names of particular cities or districts within a city; Falla uses names relating to entire provinces ("Aragonesa," "Cubana," "Montanesa," and "Andaluza"), as Albeniz had done much earlier in his *Suite espanola*.

The first three works of *Cuatro piezas espanolas* are in ternary form, while the fourth is more extended. For the opening piece, "Aragonesa," Falla employs the popular dance rhythm of the *jota* of Aragon. Its incessant triplet figure is unmistakable, and scarcely a measure is to be found without it.

The second piece, "Cubana," may seem out of place with the others, but one must remember that many reciprocal influences existed between Andalusia and the Antilles at one point in Spanish history. At times, it was often difficult to separate what belonged to the New World and what to the Old. Thus, Falla has given this work the rhythm of the *guajira*, the most typical Cuban dance, characterized by alternations of 6/8 and 3/4. He sometimes contrasts these meters simultaneously between the two hands, making this small character piece metrically complex.

The third piece, "Montanesa," evokes a landscape of the region of La Montana near Santander. An exquisite Impressionistic introduction is followed by a lyrical section in the style of a Montanes folk song. Falla contrasts this tranquility with a fast dance section based on the folk melody "Baile a lo llano." After the return to the opening mood, he gives a brief hint ("as an echo") of the dance section at the close of the movement.
The final piece, "Andaluza," provides a striking contrast to the preceding one. It is marked *tres rhytme et avec un sentiment sauvage* ("very rhythmic and with a savage feeling"). This feeling is inevitable from Falla's expert use of grace notes to give the opening chords a metallic "clang," suggesting the rasp of the guitar.

"Andaluza" is the most perfected of the four pieces because of its motivic development. Falla develops a familiar motive associated with Spanish folk music, an introductory call of the tonic chord repeated four times, with sharp accentuations on the first beat (see Figure 2-75). He converts this motive into the main theme, employing different devices in its development (compare Figure 2-77 with Figure 2-78 and 2-79). The contrasting secondary theme is a lyrical, florid evocation of *cante jondo* with an oscillating accompaniment figure. Falla bases this material on the Gypsy-Andalusian scale with its Phrygian characteristics (see Figure 2-78). Structurally, "Andaluza" resembles sonata-allegro form, with contrasting themes and development, but the return to the opening material is in reverse order.

![Figure 2.75: Simple form of the motive](image1)

![Figure 2.76: Falla, "Andaluza", mm. 1-4](image2)

![Figure 2.77: Falla, "Andaluza", mm. 79-85](image3)
**Figure 2.78: Gypsy-Andalusian scale with phrygian characteristics**

*Fantasia bética* (1919), Falla's largest and most difficult composition for solo piano, is his last work in the Andalusian idiom and a synthesis of all he had written before in this style. (See Figure 2.79)

**Figure 2.79: Falla, *Fantasia bética*, mm. 17-22**

*Provincia Baetica* was the ancient Roman name for Andalusia, thus the composition is an Andalusian fantasy. Gilbert Chase (1941) remarks that it has never been popular because professional pianists are afraid it may not prove effective enough and amateurs are afraid of its technical difficulties. From a structural standpoint, *Fantasia bética* proves not complex at all, being in ternary form, but the numerous arabesques, downward arpeggios, and glissandos make it a technical difficult piece. In this work, Falla goes beyond the biting dissonances of "Andaluza" to a harsher, more percussive guitarlike strumming, much more severe than in most works by his Spanish contemporaries. It smacks of the primitive and is more close at times to Bartok and Stravinsky.

Falla's last work for solo piano, *Homenaje a Dukas* (1935), bears no outward visible sign of Spanish origin, but continues the dissonant vein of *Fantasia bética* and
resembles the style of the Harpsichord Concerto. It is marked to be played *in tempo severe*, and makes effective melodic use of grace notes.

JOAQUIN TURINA (1882-1949) was a native of Seville, located in the southern province of Andalusia. During his adolescent years, he studied piano with Enrique Rodriguez and harmony with Evaristo Garcia Torres, choirmaster of the cathedral. These early years were preoccupied with the opera and operatic productions in the theater of San Fernando. On May 14, 1897, Turina participated in a concert in the Sociedad de Cuartetos. Between a quartet by Spohr and the *Escenas andaluzas* by Breton, the young lad from Seville obtained sensational success with his fantasy on *Moïses* by Thalberg. He was acclaimed by the local newspapers and acquired a local fame for pianistic virtuosity.

From 1902 to 1905, Turina traveled back and forth from Seville to Madrid. It was during those years that he became friends with another Andalusian youth, Manuel de Falla. Turina began piano studies at the Madrid Conservatory with Jose Trago, who was already Falla's teacher. Turina's Madrid years had one goal — Paris.

Turina arrived there to study at the Schola Cantorum in the autumn of 1905. On the advice of Joaquin Nin, he began piano work with Moritz Moszkowsky, who specialized in the understanding of Spanish music from a standard of salon virtuosity. At the time that Turina came to Paris, the musical environment was, to say the least, stimulating. Debussy had recently composed *La Mer*, and d'Indy had published an article on *Pelleas*. Although Debussy was not interested in getting involved with factions, the struggle between the Impressionists and the Schola Cantorum gave nourishment to sharp and picturesque incidents."

The Schola Cantorum, under the direction of d'Indy, was born toward the end of the previous century with the aim of improving French church music and sustaining the traditions of Franck. Its rival, the Paris Conservatory, was directed at that time by Faure and housed many of the followers of Debussy. While Turina and Falla maintained their friendship of the Madrid days, they differed musically. Falla had entered the Debussy orbit at the conservatory, but Turina was able to keep a balance between the traditions of Franck and the innovations of Debussy.

In October 1907 Turina participated in a significant concert with a string quartet founded by Armand Parent. The program included the Schumann Piano Quintet;
Book I of Albeniz's *Iberia; Prelude, Chorale and Fugue* by Franck; and, in its first performance, Turina's Piano Quintet in G minor, his first edited work. Both Albeniz and Falla attended the performance. Turina reports their first meeting in an article contributed to *Vanguardia* of Barcelona in 1917. He describes Albeniz as a fat man with a long black beard, wearing a huge broad-brimmed sombrero, who swept Falla and himself away to a cafe on the rue Royale. At that moment, the greatest metamorphosis in Turina's life took place: "There I realized that music should be an art and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country. This meeting resulted in a triple pact to write "musica espanola con vistas a Europa" ("Spanish music with vistas toward Europe").

In early March 1913 d'Indy delivered to Turina a certificate from the Schola Cantorum. Only a few days later, the Orquesta Sin-fonica of Madrid, directed by Arbos, introduced Turina's *La pro-cesion del rocio*. The work had to be repeated on the same program, and Arbos took it in triumph all through Spain. In 1915 another symphonic poem, *Evangelio de Navidad*, was performed in Madrid by the Orquesta Sinfónica. It is a more intimate work, reflecting a quieter Andalusian mood. The *Danzas fantasticas* (1920) have become popular, both in piano transcription and in their original form for orchestra; and Turina's *Sinfonia sevillana*, one of the many tributes to his place of birth, was awarded a prize in a competition at San Sebastian in 1920.

In addition to composing music, Turina wrote two important books that filled a vacuum at that time in Spain. *Encyclopedia musical abreviada* (1917), with a prologue by Manuel de Falla, has served many Spanish musicians in the study of music history and composition. The work is dedicated to d'Indy and is a summary of the teachings and experiences acquired at the Schola Cantorum. Later, Turina wrote *Tratado de composicion* (1947), a more personal view, in the opinion of his biographer, Federico Sopeña.

When the Spanish Civil War broke out in 1936, Turina and his family spent many anxious days in Madrid. He and his chamber music colleagues used to meet in the home of Isabel and John Milanes, the British Vice-Consul in Madrid. The Milaneses kept open house for Spanish musicians during the revolution. Several of Turina's
works received their first performances in their home, and one of them, El cortijo, was dedicated to the couple in a tribute to Anglo-Spanish friendship. When the Comisaria general de la Música in the Ministerio de Educación Nacional was created in 1941, Turina was named its head.

Piano works constitute a significant part of Turina's total output: four sonatas, four fantasies, five sets of dances, five miscellaneous abstract works, and 38 descriptive works (five in one movement, 33 in the form of suites), a total of 55 published works for piano.

Two of the piano sonatas have programmatic elements — Sanlúcar de Barrameda (sonata pintoresca), Op. 24, and Rincón mágico (desfile en forma de sonata), Op. 97, each in four movements. William S. Newman does not mention these sonatas in The Sonata since Beethoven, probably because the subtitles are lacking in certain listings of Turina's works. In any event, the omission is unfortunate, especially regarding Sanlúcar de Barrameda. Federico Sopeña states that this large sonata is "perhaps the most virtuosic work for piano in the Spanish repertoire, after the works of Albeniz."

The early Sonata romantica (sobre un tema español), Op. 3, is in three movements. Turina characterized this sonata as "Romantic" because he desired to combine in it the harmonic-vertical tendency of the Debussy school, the counterpoint and form of d’Indy, and the sentiment of the Spanish race. He chose for his tema español the Spanish folk song "El Vito," which can be found in the second volume of Vingt chants populaires by Joaquin Nin. Winton Dean considers the first movement of this sonata, a theme and variations, as one of the most interesting of Turina's piano works. Sonata fantasia. Op. 59, has only two movements and is dedicated to the Spanish musicologist Jose Subira.

The four fantasies are all relatively late works. Fantasia italiana, Op. 75, and Fantasia del reloj. Op. 94, are essentially descriptive suites. Fantasia cinematográfica, Op. 103, bears the subtitle en forma de rondó, and for the rondo theme, Turina employs one of his favorite dance rhythms, that of the Basque zortzico. Turina dedicated his Fantasia sobre cinco notas, Op. 83, to Enrique Arbos on the occasion of the famed conductor's seventieth birthday. It is based on the letters A-R-B-O-S, which equal the pitches A-D-B-flat-C-G. This work, later orchestrated, is the only abstract fantasy in the group.
As one might expect, Turina’s dances are some of his most characteristically Hispanic contributions to the literature. This fact is immediately apparent from the title of the earliest set, *Tres danzas andaluzas*, Op. 8. Turina pays homage to another Spanish province in *Dos danzas sobre temas populares españolas*, Op. 41, one of which is based on the Basque national song, "El Arbol de Guernica." The two sets of Gypsy Dances, Op. 55 and Op. 84, are dedicated to Jose Cubiles, a noted interpreter of Turina’s piano music. Although these dances are basically descriptive movements evoking gypsy rituals, Turina employs authentic dance rhythms in certain movements, e.g., the polo in "Generalife" of Op. 55. He reverted to the previous century for his *Bailete*, Op. 79, a cyclic suite of nineteenth-century dances. One dance of this set is a bolero, a dance rhythm made popular five years earlier by the Frenchman Ravel.

Most of Turina's abstract works for piano are a part of *Ciclo pianístico*, a large cycle that includes *Tocata y fuga*, Op. 50; *Partita en Do*, Op. 57; *Pieza romántica*, Op. 64; *Rapsodia sinfónica*, Op. 66, for piano and string orchestra; and *Preludios*, Op. 80. As the titles show, Turina drew some of his inspiration from Baroque instrumental forms, but he did include one descriptive work in the cycle, *El castillo de Almodóvar*, Op. 65, which was later orchestrated.

The largest category within the piano music is that of the descriptive works, mostly in the form of suites. One only has to read the titles of many of Turina's compositions—*Album de viaje*, Op. 15; *Mujeres españolas*, Op. 17; *Niñerías*, Op. 21, to name only a few—to see that he has given the words *album* and *suite* more significance than have many of his colleagues. Like Schumann, he made a special contribution to the literature for children.

The descriptive suites usually contain from five to eight movements. The programs are mostly geographical, often localized in Seville. There are three sets of female portraits; several series of childhood evocations; legends; and visits to the shoemaker, the circus, and the radio station.

The preceding discussion should not lead one to believe that all Turina's descriptive works are small in scale. On the contrary, *Sevilla*, Op. 2; *El barrio de Santa Cruz*, Op. 33; and *Por las calles de Sevilla*, Op. 96, are large, technically difficult works. All three compositions evoke some aspect of Turina's native Seville, unique among
them being *El Barrio de Santa Cruz*. This unusual work is a set of rhythmic variations on a multiple theme from whose motives Turina draws a set of pictorial impressions.

Turina obviously had an inclination for the descriptive. On the whole, he preferred to express himself musically through intimate, personal evocations, instead of through larger forms. Turina did not look upon the piano as an instrument for great effects, but rather as a dear friend of long standing to whom he could pour out his confidences. According to a music critic for the *Musical Times*, Turina's *Niñerías*, Op. 56, was written for the composer's children and "to be played to them, probably, rather than by them. They are not very difficult, but they need good technique and musicianship if they are to sound as simple as they should." With further bearing on the smaller suites, a reviewer in the *Monthly Musical Record* writes that Turina's *Jardín de niños*, Op. 63, is no more for a child to play than is Schumann's *Kinderscenen*.

The factors that most influenced the shaping of Turina's style are:

1. the Andalusian idiom, or some other Spanish regional influence;
2. the post-Franckian atmosphere of the Schola Cantorum; and
3. the innovations of Debussy.

At least one of these factors is likely to be present in his piano music, whether in the melody, harmony, rhythm, texture, or form. The Spanish flavor and nationalistic air of Turina's music, which derives chiefly from the Andalusian idiom, impresses itself on the listener immediately. Turina devoted himself entirely to writing nationalistic music after his memorable meeting with Albeniz and Falla in Paris in 1907.

He was first and foremost a composer of lyrical melodies. This observation is not surprising in light of his allegiance to nationalism, which was characterized to a large extent by exquisite Hispanic melodies. They often possess what the Spaniards call *evocación*, that is, "a sense of poetry or suggestiveness, something which can be felt rather than explained."
Figure 2.80: Turina, “Petenera”, mm. 32-53

The idea of evocation is indeed subjective, and for this writer, one of Turina's finest melodies that possesses this quality is in "Petenera," from *Tres danzas andaluzas*, Op. 8 (see Figure 2.81). This thoroughly Hispanic melody, placed in the tenor register of the piano, is replete with syncopations of the hemiola type. It shows the characteristic Andalusian pattern of a descending minor tet-rachord (la-sol—fa-mi) and has a predominance of conjunct motion. Melodies that evoke a particular mood or spirit also permeate the piano literature of Albeniz, Granados, and Falla.

Turina not only writes melodies that sound Spanish but also employs actual Spanish folk songs in his piano music, as in his *Sonata romantica*, Op. 3, based on "El Vito." By no means does he rely totally on borrowed material, but he does seem to employ it more than do his famous contemporaries.

Many of Turina's melodies have a modal flavor, which results primarily from emphasis on the dominant by way of a Phrygian cadence. This modal quality, found in a great deal of Spanish music, is often referred to as "the Spanish idiom." Gilbert Chase offers a welcome clarification of this term when he states:

It is only when we specify "Andalusian," "Basque," "Asturian," or "Catalan" that we designate a definite musical idiom. What has happened in actual practice is that the preponderance of the Andalusian idiom, with its semi-oriental exoticism, has tended to overshadow every other phase
of Iberian popular music and to impress itself upon the world as the typical music of Spain.
(Chase, 1941: 76)

Turina's melodies are steeped in the Andalusian idiom, which "became a passport to international success for him." What makes an Andalusian melody unique? What gives it its special attraction, an attraction that greatly influenced Turina's noted French contemporaries, Debussy and Ravel? For a start, it is difficult to come to grips with an Andalusian melody in terms of our major or minor modes because of its general movement within a system of interchangeable tetrachords. The more common terminology of "minor-major," used to indicate a mixture of modes, does not seem adequate to reflect the flexible character of an Andalusian scale. As Ex. 55 shows, this flexibility makes the second, third, sixth, and seventh degrees of the scale interchangeable major-minor degrees. This scalar trait, indigenous to the Andalusian idiom, places it in a peculiar harmonic-melodic position that, if not singled out at a specific moment for analysis, distorts the actual nature of the music.

![Figure 2.81: Minor-major scale and tetrachords containing possibilities of scales II, III, VI, VII](image)

Dean's assessment of Turina's harmonic style is most perceptive: "Throughout his entire output, the modal Spanish element jostles a Franckian luxuriance in such chords as the unresolved dominant ninth, and both alternate with patches of whole-tone colouring and unrelated triads which owe their existence to Debussy." Although there were many harmonic innovations during Turina's compositional career—the tone clusters of Bartok, the quartal writing of Hindemith, the atonal and serial writing of Schonberg, the "tonality by assertion" of Stravinsky—Turina, unlike his colleague Falla, incorporated only the new French harmonies of Impressionism, while holding fast to the Romantic tradition.

Cyclical writing is the most salient feature of Turina's form. The emphasis on interrelated melodies stems from the post-Franckian atmosphere of the Schola Cantorum, where Turina studied with d'Indy. Figure 2.82, 2.83, and 2.84 illustrate his exquisite and varied treatment of a lyrical melody as it recurs throughout Sanlucar de Barrameda, Op. 24, his large, descriptive sonata.
Figure 2.82: Turina, *Sanlúcar de Barrameda*; mvt.i, mm. 39-53

Figure 2.83: Turina, *Sanlúcar de Barrameda*; mvt.iii, mm. 46-49

Figure 2.82 shows the first statement of this haunting theme (mm. 46-53)—hushed, simple, and direct. Figure 2.83, from the third movement, shows the theme in open-fifth sonorities in the middle register of the piano and accompanied by delicate broken octaves in a higher register. For the climactic conclusion of the sonata (fourth movement), Turina employs the same theme embellished with a brilliant seven-note accompaniment figure that reflects a wide and sweeping effect (Figure 2.84).
Turina does not have a work paralleling *Iberia* or a *Goyescas* in his output, but he did leave some large, technically demanding works as well as many gems in miniature. The intimate nature of his music exhibits a delightful balance between the sentimental and the gracious: the union of traditional European with the spirit of Turina's native Andalusia forms his work.

FEDERICO MOMPOU (b. 1893), a native of Barcelona, began his studies at the Conservatory of the Liceo de Barcelona with Pedro Serra. At age eighteen he transferred to Paris to expand his studies under the direction of Isidore Philipp (piano), Ferdinand Motte Lacroix (piano), and Marcel Samuel Rousseau (harmony and composition). With the outbreak of World War I, Mompou moved back to Barcelona, where he composed his first works for piano. He created his own individual style of music, breaking away from bar lines, key signatures, and traditional cadences. Mompou describes his music by the term *primitivista*—a path toward simplicity and synthesis to achieve maximal expression with minimal means.

In 1921, Mompou returned to Paris, where the noted critic Emile Vuillermoz listened to his music. As a result of a long article in which Vuillermoz praised Mompou's work, the composer soon received international acclaim. Mompou remained in Paris for the next twenty years, during which he composed many of his important works for piano. In 1941, he returned to Spain, reestablished permanent residence in his native Barcelona, and continued to work on vocal and choral compositions as well as various other pieces for piano.
Mompou’s music for piano represents one of the largest and most important collections for the instrument to come from Spain in this century. From the earliest to the most recent, it shows a remarkable consistency of style. Mompou's music is rooted in an eclectic style, and in this he is perhaps closest to Manuel de Falla, who like Debussy was more his own persona! guide. The Andalusian art of Falla and the Catalan art of Mompou have evolved into perhaps the most original styles of contemporary Spanish music.

Mompou's harmony is Impressionistic, though the notes at times are very sparse. He uses added seconds and sixths, with higher chromatic discords exploiting the piano's overtones. Though the harmonies suggest Debussy, the simple but effective melodies and the economy suggest the influence of Satie. Many of the interesting textures in Mompou's piano music are the direct result of the particular anatomy of his own hand. He likes to apply widely spaced open intervals and extensions of tenths, which his own fingers encompass without the least physical difficulty. (Gordon, 1996: 411)

Mompou's most characteristic works for piano are impregnated with Catalan folk ideas. He has indicated three divisions in his works: (1) those that depict subjectively the atmosphere and essence of the rural landscape of Catalonia as contrasted with the bustling life of the city of Barcelona (Suburbis, Scènes d'Enfants, and Fêtes Lointaines); (2) pieces inspired by the hidden and primitive enchantment of nature (Charmes, Cants màgics, and Música callada); and (3) works that stress the folklore element that underlies Catalan life (Canción y Danza series). (Fish, 1956: 707)

Many of Mompou's piano works abandon bar lines completely or use them sparingly, but the rhythm does not become vague. One such example is Cants màgics ("Magic Chants"), Mompou's first published work, written between 1917 and 1919. Figure 2.85 shows the typical widely spaced sonorities, a characteristic of Mompou's style. Mompou’s style resembles Debussy's preludes, though technically Mompou was nearer to Satie. His formulas or cells that he uses as basic ideas in his pieces are short but concentrated:
Some of Mompou's best-known piano works come from the series Cancion y Danza ("Song and Dance"). Mompou combined songs and dances in this series because of the contrast between the lyrical and the rhythmical. Since these pieces were written over a period of sixty years, in one sense, they are quite similar and consistent in style; yet they undergo a gradual evolution from the early to the later ones, becoming increasingly introspective. Many employ Catalan folk songs.

Figure 2.86 shows Mompou's poetic use of a folk song, distributed on three staves, in Canción No. 2. The melody of "La senyora Isabel" appears in unison at a distance of two octaves with an accompaniment sandwiched in between.
Mompou always takes great care to "voice" his music clearly. Consequently, when he features the melody in the tenor register of the piano, the effect is often breathtaking. Figure 2.87 from *Canción* No. 9, based on the folksong "El Rossinyol."

Mompou's longest and most difficult work for piano is the *Variations sur un thème de Chopin*, based on Chopin's brief Prelude No. 7 in A major. Mompou does not keep loyal strictly to the ternary rhythm of the Prelude, but uses compound duple and simple duple meters as well for some variations. He incorporates a variation for left hand alone (No. 3), a mazurka (No. 5), a waltz (No. 9), and a galop (No. 12). Variation No. 10 even includes an excerpt from the middle section of Chopin's *Fantaisie Impromptu*. Mompou builds to a climax in the virtuosic twelfth variation and concludes the work with a quiet epilogue.
Building from quiet into a climax as an idea seems to be the composer's choice in all his works, but especially in "Música callada" ("Silent Music"). The four volumes of Musica callada contain 28 pieces written between 1959 and 1967. Mompou takes his inspiration for these works from a statement made by the mystic poet San Juan de la Cruz,—as the concept of a music that would be the very voice of silence. These intimate, abstract works, which Mompou at first did not intend to publish, are the main blocks of his later style for piano. They relate somewhat to the earlier Cants mágics and Charmés, but Música callada is more intellectual and more "composed".

Mompou's piano works, on the whole, do not call for a virtuosic technique. More the difficulties lie in the poetic expression and in understanding the harmonic structure. A musical intuition is needed to bring out original harmonies and to draw them out from those that are secondary, while successfully operating with the pedals the sonorities and resonances of the music. It is an extremely plastic music that only very educated hands and fingers follow. Mompou's music is can be described as "art in miniature”

In the spring of 1930, a group of young composers banded together in Madrid and became known as the Grupo de los Ocho. It counted among its members Juan José Mantecón, Salvador Bacarisse, Fernando Remacha, Rodolfo Halffter, Julian Bautista, Ernesto Halffter, Gustavo Pittaluga, and Rosa García Ascot. All made significant contributions to Spanish piano music, except Garcia Ascot (b. 1906), the sole female of the group. Her only contribution was a suite for piano. She later settled in Mexico.

JUAN JOSÉ MANTECÓN (b. 1896), of Pontevedra, was the oldest member of the Grupo de los Ocho and was primarily a writer on music rather than a composer. His piano works include Capa de pasos, Españolada, and Dos sonatinas.

SALVADOR BACARISSE (b. 1898), of Madrid, studied piano with Antonio Alberdi and composition with Conrado del Campo at the Madrid Conservatory. He won several national prizes, notably for the symphonic poem La Nave de Ulises in 1921 and for Música sinfónica in 1931. He was also awarded the National Prize in 1934 "for the merit of his work as a whole."* From 1925 to 1936 he was musical director of the radio station Union Radio in Madrid. After the Spanish Civil War, Bacarisse left Spain.
For the piano, he has written *Siete variaciones sobre tin tenía de las canciones del marqués de Santillana; Veinticuatro preludios; Berceuse; Pasodoble; Preludio, fugueta y rondó; Tema con variaciones; Toccata;* and *Cinco piezas breves.* *Heraldos,* symphonic impressions, is also available in a piano version, but proves difficult to negotiate. The *Toccata* contains interesting bitonal writing but difficult passages in thirds and chords of the octave and sixth.

FERNANDO REMACHA (b. 1898), of Tudela, studied violin in Pamplona and Madrid. He also studied composition with Conrado del Campo. Later, on a scholarship, he worked with Gian Francesco Malipiero in Rome and won the National Prize with his string quartet.

Remacha's *Tres piezas* for piano deserve special mention. Though "Spanish" in flavor, they are not the usual description of some regional locale. The first piece, *Allegro,* mostly in 5/4 meter, displays a hypnotic ostinato with downward cascading figures. The second, *Lento,* features the rhythm of the *habanera* with harmonic planing of the Impressionist school. *Con alegría,* the last and most difficult movement, contains hand-crossings, cadenzas in fifths, and exquisite writing on three staves. These works certainly merit further investigation by pianists. Remacha has also written a *Sonatina* for piano.

RODOLFO HALFFTER (b. 1900), brother of Ernesto Halffter, is a composer of German-Spanish parentage. During the Spanish Civil War, R. Halffter was chief of the music section of the Ministry of Propaganda with the Loyalist government. After its defeat, he fled to France and eventually to Mexico, where he settled in 1939 and became a naturalized citizen in 1940. Halffter has been largely self-taught, but he profited from the valuable advice of Manuel de Falla.

In Mexico, Halffter founded a progressive triannual periodical, *Nuestra Música.* He has also been professor of musical analysis and music history at the National Conservatory, director of the publishing firm Ediciones Mexicanas, and music critic for *El Universal Gráfico.*

R. Halffter's piano music can be divided into two distinct periods: polytonal (through 1951) and serial (beginning in 1953). The pre-serial works for piano include *Dos sonatas de El Escorial, Op. 2; Preludio y Fuga, Op. 4; Danza de Avila, Op. 9;*

We have a clue to the style and form of Dos sonatas de El Escorial, Op. 2, from part of the title. The Escorial is a monastery outside Madrid built by Philip between 1562 and 1586. Every autumn, after 1733, Scarlatti resided there with the royal family; and Antonio Soler, a pupil of Scarlatti, took Holy Orders and entered the monastery of the Escorial, to spend the rest of his life there as a composer, organist, and choirmaster. The very spirit and structure of Soler's many sonatas betray him as a disciple of Scarlatti. Thus, we may conclude that in Dos sonatas de El Escorial, Halffter is trying to reflect the spirit of these two great masters. His harmonic vocabulary, however, is the piquant bitonal language of the modern period.

Both sonatas of Op. 2 are in a bipartite structure, as in a Scarlatti model. The same is true for Danza de Avila, Op. 9, a work with a folk-dance rhythm, characterized by hemiola, that is cast in the form of a Scarlatti sonata. The structure used in the first Escorial sonata and in Danza de Avila is so close to Scarlatti/Soler that one can easily detect Kirkpatrick's crux. However, in the second sonata, Halffter prefers to recapitulate, in an abridged manner, the opening material in the key of the dominant, after an eight-measure excursion in the minor dominant. This procedure closely resembles the embryonic sonata form of the finale to Haydn's Sonata in A major (No. 12 in the Päsler edition, No. 28 in the Zilcher edition), though Haydn recapitulates in the tonic after a seven-measure excursion. Nonetheless, the style, spirit, and rhythmic drive of the Halffter work are unmistakably more related to Scarlatti.

The attractive Homenaje a Antonio Machado, Op. 13, in honor of the Spanish poet Antonio Machado, contains four movements, each prefaced by lines of poetry. The outer movements are longer and faster, the middle movements slower. The Hispanism of Halffter is readily apparent here, be it in slow or fast movements.

Halffter's first major sonata, Op. 16, is in three compact movements—the first in sonata form, the second a slow imitative movement, and the third a bustling rondo. The outer, fast movements feature Halffter's typical rhythmic complexities, that of grouping notes across the bar line. Michael Field found the slow movement a good example of creating a penetrating emotion by very simple means, employing
Halffter's method of "seventh-chord polytonality." The finale features passages of bitonality with different key signatures for the treble and bass clefs. According to one reviewer, "The whole work is beautifully written, unpretentious and a pleasure to the ear."

*Once bagatelas* ("Eleven Bagatelles"), Op. 19, is most likely a pedagogical work, written to initiate the student in the problems of modern music: polytonality, the combination of opposing rhythms, and neo-modalty. Nos. 4, 9, and 11 are especially effective, showing the clear crystalline piano style of Halffter (Figure 2.88).

![Figure 2.88: R.Halffter, Bagatelle no.2, mm. 1-10](image)

*Segunda Sonata*, Op. 20, dedicated to Carlos Chávez, is laid out in Classical construction with four movements: *Allegro*, in sonata-allegro form; *Andante poco mosso*, in song form; a scherzo and trio; and the finale, a rondo. The first theme of the slow movement is one of Halffter's most poignant lyrical utterances (Figure 2.89). Note the characteristic sevenths formed with the bass.
Michael Field contends that the chord of the seventh is the pivotal point of Halffter's harmonic structure and that by it he is strongly linked to Falla and the Spanish tradition. He explains it in the following manner. The very first chord of Falla's Concerto for harpsichord, flute, oboe, clarinet, violin, and violoncello is the keystone in the structure of Falla's later music and that of his legitimate successor, Rodolfo Halffter. It consists of a clash between the seventh chord of the tonic E-flat minor, combined with the chord of D major. The resultant phenomenon is what Falla always referred to as "apparent polytonality," for the notes of the chord of D major are, in fact, the natural harmonic resonances of the notes of the seventh chord on E-flat. The minor mode is used to provide a common note between the two chords (F-sharp or G-flat). This is not arbitrary chromatic alteration and constitutes a principle from which Falla, and Halffter after him, built up a harmonic system capable of great force and evocative power.

R. Halffter is more cerebral in his conceptions than his brother. R. Halffter at first showed influences of Schönberg and, though he subsequently moved toward more tonal clarity, he retained a mordant and ironic quality reminiscent of Stravinsky's middle period.
JULIAN BAUTISTA (1901-1961), born in Madrid, studied composition with Conrado del Campo at the Madrid Conservatory. He won the National Prize in 1923 for his String Quartet No. 1 and in 1926 for String Quartet No. 2; and in 1933, he won first prize for his *Obertura para una Opera Grotesca* in the International Competition sponsored by Union Radio. In 1936 Bautista was appointed professor of harmony at the Madrid Conservatory. After the Civil War, during which many of his manuscripts were destroyed, he left Spain for Belgium and then Argentina, where he became active in the Argentine League of Composers.

The Argentine critic Roberto García Morillo suggests that four different "manners" may be discerned in Bautista's music: Impressionistic, nationalist, neoclassical, and contemporary. According to Chase, *Colores*, for piano, reveals a modernism divorced from any deliberate nationalism. However, *Preludio y Danza*, for piano, is a decidedly nationalist piece of the Andalusian variety. The biting dissonances, vital rhythms, and guitar effects make for a very exciting work. Especially to be noted are the rhythmic patterns written "across the bar lines" in the dance movement.

ERNESTO HALFFTER (b. 1905), brother of Rodolfo Halffter, was born in Madrid. He showed musical talent at an early age and eventually attracted the attention of Manuel de Falla, who took him as a private pupil. In 1925, Halffter won a National Prize for his *Sinfonietta* in D major, a work fashioned after the Classical sinfonia concertante. Three years later, his one-act ballet *Sonatina*, based on a poem by Ruben Dario, was produced in Paris.

Halffter became conductor of the Orquesta Betica of Seville in 1924 and director of the National Conservatory of Seville in 1934, holding this post until the outbreak of the Civil War in 1936. He later settled in Lisbon. His early works for solo piano include *Marche joyeuse*, three sonatas, *Pregón, Habanera, Llanto por Ricardo Viñes*, and transcriptions from the ballet *Sonatina*: "Danza de la Pastora," "Danza de la Gitana," and "Las Doncel-ñas," a suite of dances. *Marche joyeuse*, dedicated to Adolfo Salazar, is crisp, biting, and bitonal. In general, it shows witty, effective writing for the piano, though the surprise whole-tone ending seems a bit abrupt. Supposedly Halffter was greatly influenced by Debussy's *L'Isle joyeuse* when he composed this work.
His three sonatas, according to Salazar, are "Scarlattian in aspect, but modern in spirit." Though the Sonata in D major features some attractive bitonal writing, many passages are somewhat unidiomatic for keyboard, more orchestral.

Pregon, reflecting the spirit of Cuba, is based on an alluring rhythmic pattern in 5/8. The tonality is F-sharp major with delightful tinges of dissonance and the usual characteristic Phrygian implications.

Llanto por Ricardo Viñes is one of E. Halffter's most inspired works for piano. Along with works by Rodrigo and Mompou, it was originally part of a collected memorial to the great Spanish pianist Ricardo Vines, who played numerous new works by his contemporaries. The depth and profundity of Halffter's work comes through immediately. One can hear the Falla of Homenaje a Dukas quite clearly in the many arpeggiated passages, the effective use of grace notes, the exquisite voicing, and the overall stark severity of the work. Through this piece, one can easily see Halffter's compositions as successors to the late works of Falla.

Halffter's transcriptions for piano have become as popular if not more so than his original works for piano, a fact also true of Falla's works. Danza de la Pastora and Danza de la Gitana, both from the ballet Sonatina, are excellent examples of this composer's clear, crystalline craftsmanship. They are quite effective as piano solos in their own right, and the folk-dance atmosphere gives them immediate appeal.

GUSTAVO P1TTALUGA (b. 1906), of Madrid, studied at the University of Madrid. While preparing himself for a legal and diplomatic career, he also studied music; he was a composition student of Oscar Esplá.

As a member of the Grupo de los Ocho, Pittaluga took it upon himself to define the point of view of his comrades in a lecture, later printed in La Gaceta Literaria. The article significantly does not discuss nationalism or folklorism, with which musicians of the previous generation had been so largely preoccupied. Instead it stresses the necessity of creating "authentic" music of an entirely nonethnic variety, that is, music whose worth should be measured solely by its musical qualities, without literary, philosophical, or metaphysical associations. It called for "no Romanticism, no chromaticism, no divagations, and no chords of the diminished seventh."
Pittaluga's piano works include *Trois pièces pour une espagnolade. Six danse espagnolade en suite; Homenaje a Mateo Albéniz* (originally for guitar, arranged by the composer for piano), and *Hommage pour le tombeau de Manuel de Falla* (for harpsichord or piano).

VICENTE ARREGUI (1871-1925) studied at the Madrid Conservatory, where he won first prize in piano and composition. In 1902 he went on to Paris and Rome for further study. Later he became music critic for *El Debate* in Madrid. Arregui composed operas, symphonic works, and for piano *Tres piezas líricas, Impresiones populares*, and Sonata in F minor.

The Sonata is Arregui's *tour de force* for keyboard. It is a long, difficult work in three movements and is one of the few large-scale sonatas by a Spanish composer from the first quarter of the century. The first movement, *Lento y triste a modo de marcha funebre*, opens with a theme based on the descending minor tet-rachord, a very familiar "Spanish" motive. This idea is contrasted with a more dramatic second theme in F-sharp minor, accompanied by orchestral tremolo effects (Figure 2.90). After a brief interlude, there occurs a reverse recapitulation, with the second theme followed by a hint at the opening material.
The second movement, in F major, *Allegro molto scherzando*, proves to be a grandiose scherzo and trio. The principal scherzo idea is a light, scampering, staccato theme, featuring added tones and ninth chords, while the trio section exhibits a broad expansive theme. The whole movement is very difficult technically, and a bit long and tedious.

The virtuosic finale, in C minor, *Allegro assai con fuoco*, is also cast in sonata-allegro form, but displays more development of thematic material than does the first movement. The opening section is mostly figural in style, where the second theme, in the key of the subdominant, is very expressive, with an undulating triplet accompaniment. There follows a demanding development section with a recapitulation that is obscured, the exact opening material being omitted. This time Arregui places the second theme in the key of the submediant. To conclude the work, he writes a coda with fast, brilliant figuration that climaxes to a Lisztian recitative passage. Even the final chords of the tonic, submediant in first inversion, tonic smack of Liszt.

**CONRADO DEL CAMPO (1879-1953)**, violist and composer, studied at the Madrid Conservatory, where he later became a professor of harmony and composition. He
had a profound influence on the musical life of Madrid and, as a teacher, turned out some of the most outstanding musicians in Spain in this century.

Conrado del Campo came first under the influence of Franck, then Richard Strauss. In the words of Adolfo Salazar, "Chromaticism, national lyric drama, and Sturm und Drang are the terms that define the personality of Conrado del Campo from his youth to his maturity." The orchestra and string quartet were his favorite modes of expression.

The fact that Conrado del Campo was not a pianist and did not intend to write for piano had two consequences: It made it difficult for his music to become known, and it resulted in an aversion on his part toward the Impressionistic tendencies, which came from the piano, the easiest medium for experimentation. But eventually he did write Paisajes de Granada, Impresión castellana, and Añoranza for solo piano and Rondel for two pianos.

JAVIER ALFONSO (b. 1905) studied at the Madrid Conservatory with José Trago, Pérez Casas, and Conrado del Campo, as well as in Paris with José Iturbi and Alfred Cortot. Later he became a professor of piano at the Madrid Conservatory. For many years, he concertized in the principal cities of Europe and America, and in 1946 he was awarded the National Prize in piano. Among his piano compositions are Sonata in G minor, Scherzo, Seis sonetos (homenaje a Góngora), Los peregrinos pasan, Capricho en forma de Bolero, Guajira, Nana, Diptico (homenaje a Turina), Seis piezas infantiles, Preludio y Toccata, Impromptu, and Suite (homenaje a Isaac Albéniz). He has also written Ensayo sob re la técnica trascendente del piano.

The Suite in memory of Albeniz, a more recent work, shows a variety of styles. The opening movement, "Ofrenda," exhibits tinges of Impressionism, while the interesting second movement, "Estudio para el empleo de sonoridades simultáneas," shows various patterns and scales in minor seconds. The most novel feature of the third movement, "Gesto," is the plucking of certain notes inside the piano. The fourth movement, "Impromptu," is another study in minor seconds but of a "perpetual motion" variety. The finale, "Danza," returns to the more Andalusian atmosphere, as in the first movement, but in the style of a dance.

JULI GARRETA (1875-1925), a Catalan composer from San Feliu de Guixols. His only composition for piano is the large Sonata in C minor, which received its premier
performance in 1923. It even attracted the attention of Blanche Selva and Fanny Davies, who performed it in Paris and London, respectively. The sonata has four large movements, basically a Classical conception, but the harmonic language shifts between Wagner and Debussy. All verbal expressive marks in the score are in Catalan.

The first movement opens with a fantasylike introduction (tonic and dominant statements); the main theme, a very pianistic figurative idea, does not begin until measure 47. A contrasting lyrical theme, in the remote key of A major, is based on a descending scale pattern. The development section expands many of the former motives and is followed by an abbreviated recapitulation in the tonic minor. Portions of the introductory material also return, but the second theme has been omitted.

The second movement, *Poc a poc* (slowly), should be performed in the manner of a fantasia. This ternary movement is very chromatic, contains several changes of time signature, and exhibits numerous sweeping figures and arabesques. The third movement, normally a scherzo, turns out to be a *sardana*, the national dance of Cataluña. It is not surprising to find it here, for Garreta wrote so many of these dances he was known as the "Wagner of the Sardana."

The finale also begins with a fantasy like introduction, this time written on three staves. On the whole, this movement has many more "Classical" passages, somewhat reminiscent of Beethoven (Figure 2.91). The first theme is bold and syncopated. After many measures, Garreta arrives at a lyrical theme in E-flat major. The development section is quite extended, with an unfolding of numerous motives heard before, and the work concludes with an abbreviated recapitulation in the tonic.
Along with Turina's picturesque sonata, *Sanlúcar de-Barrameda*, Op. 24, Garreta's Sonata in C minor represents one of the best in the genre to come from Spain in the first quarter of the twentieth century. Pablo Casals, who was very instrumental in getting Garreta's works performed, described the composer as a brilliant man and profoundly intuitive.

JAIME PAHISSA (b. 1880), of Barcelona, was Enric Morera's most important pupil. Pahissa studied both music and architecture at the University of Barcelona, but finally decided on music for a career. He became a leading figure in Catalan musical life, but in 1937 he moved to Argentina, where as pedagogue, composer, and orchestra director, he exercised a great influence on the artistic media.

According to Gilbert Chase,
"Pahissa cultivates a "vertical" or "linear" style of writing in which harmony plays a secondary role. He considers himself the inventor of a "system of pure dissonance" which is neither tonal, nor atonal, nor polytonal. His Suite Intertonal for orchestra was written to illustrate this system. Another orchestral work, Monodia, is intended to demonstrate that a composition can be based exclusively on melody, without regard to harmony or rhythm." (Chaase, 1941: 54)

However, most of his music does not evidence these experimental practices.

Pahissa is mostly known for his larger works, operatic and orchestral, but he has written the following pieces for piano: Sets pequeñas fugas a tres voces, Preludio y grandes fugas a dos voces, Escenas catalanas, Piezas espirituales, Nit de somnis, Dos danzas catalanas, and a Sonata.

JOAN MANÉN (b. 1883), a Catalan violinist and composer from Barcelona, showed unusual musical ability as a child. By age seven, he was performing Chopin and Bach in public. Manén studied both violin and piano, but preferred the violin. He wrote a suite for piano entitled Cuadros, and his style essentially follows the tradition of Wagner and Richard Strauss.

BALTASAR SAMPER (b. 1888), of Palma de Mallorca, settled in Barcelona, where he studied piano with Granados and composition with Pedrell. Under the guidance of Pedrell, Samper became interested in the folk music of his native Mallorca and set about collecting Balearic melodies. He also enjoyed great success as a concert pianist. Later he moved to Mexico, where he became director of the Mexican Archive of Folklore. Samper's works for piano include Balada, Variaciones, and Danzas mallorquinas.

GASPAR CASSADÓ (1897-1966), of Barcelona, son of the well-known organist/composer Joaquin Cassado, began his music studies at age five. At age seven, he began cello lessons and two years later gave a concert that was so well received that he was given a scholarship to study further. In 1910, he became a student of Casals in Paris. Under the influence of Falla and Ravel, he began composing, but with the outbreak of World War I, he returned to Barcelona to study composition with his father. Cassado eventually became one of the most outstanding cellists from Spain and toured extensively. Later he became a professor at the Accademia Musicae Chigiana at Siena, Italy.
Though mostly known as a virtuoso cellist and composer-transcriber of cello music, Cassado wrote *Quatre pièces espa-gnoles* and *Sonata breve* for piano. *Sonata breve* gives evidence of fine craft. It is in three movements and reveals Cassadó’s Impressionistic tendencies, emphasizing quartal writing. The first movement (Proemio), an abridged sonata-allegro form, contains Spanish inflections. It ends on a suspensive chord, and the composer directs that this movement lead directly into the next. The second movement (scherzo) is delightful and witty, with the main theme marked "quasi burlesco." Although the meter is 3/8, most of the patterns are grouped in pairs "across the bar line." The Spanish element can also be found here. The concluding rondo opens with an expressive folklike theme and is contrasted with more rapid arabesques and chordal patterns between the hands.

ROBERTO GERHARD (1896-1970), born in Vails, Tarragona, studied piano with Granados and composition with Pedrell. Gerhard was Pedrell's last pupil. Afterward he worked with Schonberg in Vienna and Berlin from 1923 until 1928. He subsequently held a brief professorship at the Escola Normal de la Generalitat in Barcelona and served in the music division of the Biblioteca de Catalufia. After the defeat of the Republic in the Spanish Civil War, he settled in Cambridge, England, where he made his living almost entirely as a free-lance composer. He was visiting professor of composition at the University of Michigan during the spring of 1960 and at the Berkshire Music Center, Tanglewood, during the summer of 1961. In recent years, he showed interest in electronic music.

Though Gerhard's piano works are relatively insignificant when compared to his orchestral and chamber works, they are mentioned here because of the stature of the composer. They are *Dos apunts, Soirées de Barcelone* (arranged from the orchestral suites), *Don Quixote*, ballet and dances from *Don Quixote*, and *Tres impromptus*.

MANUEL BLANCAFORT (b. 1897), of La Garriga, was the son of a pianist, who gave him his first musical instruction. Blancafort then worked with Lamote de Grignon. Like Mompou in the early twentieth century, Blancafort represented the Spanish Anti-Wagnerism in Paris, and came under the spell of Impressionism. Later, he was more influenced by Les Six and Stravinsky.

Blancafort, like Mompou, has been one of the most important Catalan composers of piano music. His output contains *Notas de antaño, Juegos y danzas, Canciones de
montaña, Cants intims, El parque de atracciones, Polca del equilibrista, Chemins, American souvenir, Sonatina antigua, Dos nocturnos, Romanza intermedia y marcha, Momentos musicales, Tres tonadas, and Piezas espirituales.

The pianist Ricardo Vines introduced El parque de atracciones to the French public, establishing Blancafort as a representative of the modern Spanish school. The four pieces entitled Chemins, dedicated to Mompou, are good examples of Blancafort's Impressionistic writing. Unpretentious, but very delightful, these small works show an excellent command of harmony, as liberated by Debussy and Ravel. Both slow and fast movements prove attractive.

JAIME MÁS PORCEL (b. 1909), pianist and composer from Palma de Mallorca, obtained a scholarship in 1927 from the Diputación de Baleares that permitted him to study with José Tragó in Madrid. He was given an additional scholarship to continue his studies in Paris, and there he worked with Alfred Cortot. He was mostly known as a teacher of piano and as a concert artist. His few piano compositions include Suite mallorquina, six Sonatinas, and Météores.

JOSE ARDEVOL (b. 1911), son of the Catalan pianist Fernando Ardevol, completed his musical training with his father. At the age of nineteen he went to Havana, Cuba, to become maestro for a Jesuit college. In 1934, he founded the Orquesta da Camara in Havana and became its director. His music has been described as almost always modal, contrapuntal, and diatonic.

Ardevol has written numerous works for orchestra, voices, films, chamber groups, and the following pieces for piano: Capriccio, Nocturnos, Invenciones a dos voces, Preludios, Sonatina, and four Sonatas.

JOAN MASS1A (b. 1890), Catalan composer, studied piano and violin and eventually toured as a violinist with the famed pianist Blanche Selva. His piano works include Ocell de Pedra, El gorg negre, Libellula, and Scherzo.

AGUSTI GRAU (b. 1893) is important for his piano works, especially Hores tristes. EUGENI BADIA (b. 1904) contributed an interesting Sonata a l’antiga, and JOSEP ROMA has written Sonatina hierática.

EDUARDO LÓPEZ-CHAVARRI (1875-1970) was at one time a very important leader of the Valencian school. He studied with Pedrell in Barcelona and became known as a composer, musicologist and poet. López-Chavarri taught aesthetics and
musicology at the Valencia Conservatory and also conducted the conservatory orchestra.

For piano he wrote *Cuentos y Fantasías* (which contains the popular "Leyenda del Castillo Moro") *Feuille d'Album, Danzas valencianas*, and *Sonata Levantina*. The last-named, a work in four movements, evokes the folk music of the region known as Levante — Murcia and Alicante. The third movement (Minueto) and fourth movement (Fantasia) are especially attractive for their folk-dance tunes.

FRANCESCH CUESTA (1889-1921), a student of Salvador Giner, contributed some Valencian piano music during his short life. His piano works include *Danses Valenciennes*, *Sérénade Valencienne*, *Prélude et Improvisation*, *Chanson Valencienne*, and *Scènes d'enfants*. Henri Collet found his works to be delightful and poetic in nature.

MANUEL PALAU (1893-1967), of Alfara del Patriarca, Valencia, studied piano and composition at the Conservatory of Valencia. To further his studies in music, he went to Paris, where he studied composition with Koechlin and Bertelin and received helpful advice and instruction on orchestration from Ravel. Meanwhile, he was a teaching assistant in aesthetics and music history as well as in the vocal and instrumental division of the Conservatory of Valencia.

Palau won the Spanish National Prize in music in 1927 and 1945. He directed several orchestras and choral groups in Madrid and Valencia, and was named director of the Conservatory of Valencia in 1952. His earliest works are based on elements of Mediterranean folklore. Later he embraced polytonality, atonality, and a modal style.

Palau left a substantial addition to twentieth-century Spanish piano literature. His major works are *Valencia*, *Levantina*, *Sonatina Valenciana*, *Tres impresiones fugaces*, *Tocata en mi menor*, *Campanas*, *Paisaje Balear*, *Danza Hispalense*, *Danza Ibérica*, *Evocatión de Andalucía*, and *Homenaje a Debussy*.

*Sonatina Valenciana* shows the influence of Scarlatti, with its binary structure and pungent dissonances. Containing Valencian folklike melodies, it proves to be one of Palau's most desirable works. In sharp contrast to this work are the *Tres impresiones fugaces*, which reveal an appealing use of dissonance and bitonality.

Four attractive works that show the influence of French Impressionism are *Paisaje Balear*, *Campanas*, *Homenaje a Debussy*, and *Tocata en mi menor*. The *Tocata* is an
exceptionally striking work, wholly pianistic, with a singing melody set off by a rippling accompaniment (Figure 2.92).

Figure 2.92: Palau, *Tocata en mi menor*, mm. 1-14
According to Leon Tello, a decided change in style can be detected in *Danza Ibérica* and *Evocación de Andalucía*, which reflect a distinct language, more concentrated and polished, more concise and compressed.

JOSÉ MORENO GANS (b. 1897), of Algemesí, Valencia, studied composition with Conrado del Campo at the Madrid Conservatory, and after being awarded a scholarship by the Fundacion Conde de Cartagena, furthered his studies in Vienna, Berlin, and Paris. For piano, he has written a Sonata, *Algemesienses*, *Gavota*, *Danza con variaciones*, *Pastoral*, and *Homenaje a Albéniz*.

The last work is a suite of three movements entitled "Sevillanas," "Saeta," and "Final." It reflects the Seville that inspired Albéniz's masterpieces, but represents a very conservative approach, even more so than Albéniz's works for his time.

JOAQUIN RODRIGO was born in 1902 in Sagunto, Valencia, and was blind from the age of three. After studying in Valencia, he went on to Paris in 1927, where he studied with Paul Dukas and also profited from the advice of Manuel de Falla. Rodrigo returned to Spain in 1933 and was awarded a scholarship to continue his studies in Paris. In 1936, at the outbreak of the Civil War, he returned to his homeland; and in 1939 he took up residence in Madrid and won instant fame with his *Concierto de Aranjuez* for guitar and orchestra. In addition to being acclaimed as a composer, Rodrigo is also known as a critic and lecturer, having been a professor of music history at the University of Madrid.

Rodrigo has written numerous works for piano, some of which include *Suite*, *Preludio al gallo mañanero*, *Serenata española*, *Sonada de adiós (Homenaje a Paul Dukas)*, *Danzas de españa, A Vombre de Torre Bermeja (Homenaje a Ricardo Viñes)*, *Seguídillas del diablo*, and *Cinco sonatas de Castilla con toccata a modo de pregón*. Federico Sopeña cites the *Preludio al gallo mañanero* (1928) as one of Rodrigo's most ingenious piano pieces, a work that covers the keyboard from sub-contra A to A⁴ with effervescence and intelligent abandon.

A work of great pathos and depth is *Homenaje a Paul Dukas*, which was originally published in the musical supplement of *La Revue Musicale*, May-June 1936. Set in the difficult key of A-flat minor, it is a brief yet telling encounter with Rodrigo's craft. The composer sets a plaintive tune with a mesmerizing accompaniment, both of which are difficult to negotiate at times.
The *Sonatas de Castilla* (1952) show Rodrigo's motivation to use minor seconds, which help to give his works a burlesque flavor. The "Sonata, como un Tiento," dedicated to Frank Marshall, is the most lyrical of the five.

Another Valencian composer is VICENTE ASENCIO (b. 1903), who wrote the following piano works: *Dos danzas, Giga, Infantívola, Cuatro danzas españolas, Sonatina,* and *Romancillo a Chopin.*

OSCAR ESPLÁ (1886-1976), of Alicante, at first prepared for a career in civil engineering and later received a doctorate in philosophy. He had little systematic instruction in music as a child, though he showed musical ability. Furthering his musical studies as a youth, he spent time in France, Italy, Belgium, and Germany, where he studied with Max Reger. In 1909 he won an international prize in Vienna with a suite for orchestra. By 1931, Esplá had become a figure of national importance in Spain. He became president of the Junta Nacional de Musica and director of the Madrid Conservatory. During the Spanish Civil War, he settled in Brussels. In 1953, Esplá was elected to the Real Academia de Bellas Artes de San Fernando in Spain.

Many of Espla's works are based on a scale that he derived from the folk music of his native region, the Levante, the region of Murcia and Alicante. The scale consists of the notes C, D-flat, E-flat, F-flat, G-flat, G-natural, A-flat, B-flat.

Esplá, stated,

"I have constructed my works very openly on the basis of this scale, whose special color agrees with that of the folk songs of the Levante and with their own melodic-harmonic tendency; the bonds of tonic-dominant are related to that established in the diatonic scale; but, with the exception of the perfect chord, which can be constructed on the tonic, no exact equivalent exists between the harmonic links of the two scales." (Espla, as quoted in Chase, 1941: 30)

According to Henri Collet, Esplá first used this scale in the piano work *Evocaciones* (1918). It is also used in *Crepúsculos, Rondo, Levantina,* and "Canto de vendimia. Ex. 67, from "Canto de vendimia" (first movement of the suite *La Sierra*), shows Esplá's use of the scale, transposed to F-sharp, G, A, B-flat, C, C-sharp, D, E. In the opinion of Salazar, the lack of definite tonal contrasts in the scale produces a certain monotony and uncertainty of construction in some of Esplá's works.
Esplá supposedly did not believe in musical "nationalism" or in reproducing folk melodies to obtain local color. His musical system was to give "universal character" to his music. Unless one is thoroughly grounded in the music of Levante, Esplá's music will not sound "Spanish."89 A good introduction to the music of his region is *Levante*, ten pieces based on dance themes. They show mostly a modal flavor, but are quite a refreshing change from the universally known Andalusian types.

One of Esplá’s larger, more difficult works for piano is *Sonata española*, Op. 53. This work was written at the invitation of UNESCO for the "Tombeau de Chopin," an international homage to Chopin celebrated in Paris in October 1949, on the centennial of his death.

The first movement is in sonata-allegro form with no development. Especially to be noted is the recapitulation, which features the plaintive main theme above a shimmering accompaniment. The second movement, "Mazurka on a popular theme," displays Esplá’s whole-tone writing. The finale, also an abridged sonata form, contains some difficult, abstract writing, even breaking into three staves at times. Ex.
2.94 gives the principal theme of the movement, one of Esplá’s captivating folklike melodies.

![Figure 2.94: Esplá, Sonata española; mvt. iii, mm. 97-106](image)

RAFAEL RODRÍGUEZ ALBERT (b. 1902), was born in Alicante, but resides in Madrid. He was a pupil of Oscar Espla and received advice in composition from Manuel de Falla. Rodriguez Albert has been lecturer, pianist, and teacher at the Colegio Nacional de Ciegos in Madrid. His piano works include Impromptu, Preludio, Homenaje a Albéniz, Tres miniaturas, El cadáver del príncipe, Meditación de sigüenza, Homenaje a Falla, Cuatro pre-ludios, and Sonatina.

JOSÉ ANTONIO DE DONOSTIA (1886-1956), noted Basque musicologist and composer, was born in San Sebastian. He entered the Franciscan-Capuchin order in 1902. Padre Donostia studied harmony, counterpoint, fugue, and instrumentation in Paris, where he lived from 1920 to 1923. Later he made frequent trips to Paris to continue his contacts with French composers. For many years he was organist/choirmaster in Navarra, in the town of Lecaroz.

Though chiefly known for his work in musicology, especially in Basque folk music, Donostia wrote music for organ, voice, piano, chamber instruments, and chorus. A complete edition of his works in twelve volumes is in progress, ten volumes having been completed. The piano music can be found in Volume 10 of the series.
Donostia's piano music is divided into three groups: *Preludios vascos*, *Mosaico*, and *Infantiles*. The first group, *Basque Preludes*, was written between 1912 and 1923 and includes such works as "Improvisación," "Diálogo," "Canción triste," and "Paisaje sulentino." Most of these pieces are of the Romantic salon type. The second group, *Mosaico* (1913-1954), contains several works for guitar transcribed for piano by the composer. A notable work here, originally for piano, is the "Homenaje a Juan Crisóstomo de Arriaga," in memory of the great Basque composer from the early nineteenth century. In this work, Donostia uses a Neoclassic approach that reminds one more of Scarlatti than of Arriaga. The final group, *Infantiles* (1937-1947), is written for piano four hands.

JESÚS GURTÓDI (1886-1961), of Vitoria, became one of the most important Basque composers of this century. He studied first with his mother, then with Valentin Arin in Madrid and Sainz Basabe in Bilbao. In 1903, Guridi entered the Schola Cantorum in Paris; from there he went to Brussels and Cologne for further training. Upon returning to Bilbao, he was named professor of organ at the Academy of Music and in 1927, professor of harmony and organ at the Conservatory. In 1939, he moved to Madrid, where he devoted most of his time to composition. In 1944, he became professor of organ at the Madrid Conservatory.

Guridi is known chiefly for his *zarzuelas*, choral works, symphonic works, and studies in Basque folk music. His piano works include *Cantos populares vascos*, *Danzas viejas*, *Intermezzo*, *Lamento e imprecatión de Agar* (*Homenaje a Arriaga*), *Ocho cantos*, *Quatorce morceaux*, *Vasconia*, and *Tres piezas breves*.

Though Antonio Fernández-Cid has found Guridi's organ works to be superior to the piano works, mention should be made of *Vasconia*, three pieces for piano on Basque folk themes. Entitled "Viejo Carillon," "Leyenda," and "En el Chacoli," they show Guridi's Basque heritage coupled with some attractive, pianistic writing, though mostly of the Romantic salon variety.

JOSÉ MARÍA USANDIZAGA (1887-1915), of San Sebastián, was yet another talented Basque composer who died at a very early age (recall the great Arriaga of the early nineteenth century). After studying in San Sebastián, Usandizaga went on to Paris, where he studied piano with Francis Plante and composition with Vincent d'Indy at the Schola Cantorum. He returned to San Sebastian and became very active
in the Basque musical movement, determined to create a Basque opera. After achieving local fame, he went to Madrid; one of his operas was a great success there as well as in other parts of Spain.

Usandizaga had a great melodic gift and a good flair for the theater. He showed the influence of Franck, from his training at the Schola Cantorum, and the theatrical emotionalism of Puccini. Unfortunately he died of tuberculosis at the age of 28.  

Compared to his works for the theater, Usandizaga's piano pieces are indeed minor compositions. They include *Trois pièces pour piano*, Op. 28; *Rapsodia vascongada*; *Suite para piano*; *Jota*; and *Chopin* (Waltz).

**JOSÉ MARÍA FRANCO** (1894-1970), Basque violinist and composer from Irún, Guipuzcoa, began his musical studies at age six. After moving to Madrid, he entered the Madrid Conservatory, where he won prizes in piano, violin, and harmony. In 1919 he was appointed professor of violin at the Conservatory of Murcia. As a pianist, he formed part of the Quinteto Hispania, which toured Spain, South America, and Cuba. Upon returning to Spain in 1925, he was named orchestra director for Unión Radio of Madrid.

In 1927 he became a teacher of piano, organ, harmony, and composition in the Colegio Nacional de Ciegos; and in 1930 he went to Paris to present new works there. In 1932 Franco was appointed director of the Orquesta Clasica de Madrid, and in 1935 he became a professor in the vocal and instrumental division of the Madrid Conservatory. In 1939 he directed the Orquesta Filarmonica and later the Orquesta Sinfonica of Madrid.

Franco's piano works include *Miniaturas, Cantos-area, Dos danzas españolas* (two sets), *Evocación malaguena. Tres piezas, Piezas infant ties, Escorial, Sonatina*, and *A bordo del Lucania*.

**JESÚS GARCÍA LEOZ** (1904-1953) was born in Olite, province of Pamplona. He began his musical training in Pamplona and later studied at the Madrid Conservatory with Conrado del Campo. He was also a student of Joaquin Turina. García Leoz was a gifted composer of film scores, song literature, and chamber music; notable in the last category is his *Piano Quartet*. His very attractive *Sonatina* for piano is dedicated to his teacher Turina.
The Sonatina contains three movements. The first, in sonata-allegro design, opens with a rhythmic figure, "Spanish" in character, but soon gives way to a beautiful lyricism. The second theme proves to be one of García Leoz's most expressive statements, with attractive counterpoint in the tenor register of the piano. After a development of the opening rhythmic idea, the recapitulation begins in the tonic, F-sharp minor, but the second theme is brought back in the enharmonic key of G-flat major.

The hauntingly beautiful second movement features ostinato patterns in the lower parts against a plaintive melody in the upper part. García Leoz expands effectively to three staves in the middle of the movement to achieve the desired sonority (Figure 2.95).

The finale, the most difficult movement, is a sparkling rondo with 3/4 in the right hand against 6/8 in the left. This movement illuminates the composer's clarity of style for the piano and concludes a work that is, on the whole, above average and a very desirable piece for pianists.

![Figure 2.95: García Leoz, Sonatina; mvt. ii, mm. 27-46](image-url)
ROGELIO VILLAR (1875-1937) was a composer/musicologist from León. He went to Madrid for further study and there worked with Llanos and Dámaso Zabalza at the Conservatory, where, in 1918, he became a professor. Villar's Romantic language is based on the style of Grieg. The general mood is one of pastoral simplicity and elegiac melancholy, expressed with a technique that is purposely naïve.

In addition to the five volumes of folk songs from Leon with his own harmonizations, Villar wrote Eclogue for orchestra, six string quartets, songs, and piano pieces. His most typical compositions for piano are the Danzas montañesas, which are built on themes from the region of León or were inspired by their specific characteristics. As with the Romantics Chopin and Granados, Villar did not compose them as "authentic but as lyric, individual interpretations.

VICTORIANO ECHEVARRIA (1898-1965), of Palencia, was at one time director of the Banda Municipal Madrileña. Most of his compositions are for orchestra, the theater, or chamber groups; however, he did write for piano Sonata íbérica, Ricercare, and Nocturno andaluz, the last an overly sentimental work.

ANTONIO-JOSE (1903-1936), of Burgos, wrote for piano Danza burgalesa (a set of three), Evocaciones, Poema de la juventud, and Sonata Gallega. The sonata is a large, difficult work in three movements that evokes the region of Galicia. According to the score, it won a composition contest, but no details are given.

The first movement of the sonata opens in an unusual way — "freely, in the manner of a prelude." The forceful arpeggiated chords with modal melody "punched out" on top remind one of Cesar Franck's Prelude, Chorale and Fugue. The free introduction leads into a faster section marked Allegro apasionado, a long, complex sonata-allegro form.

The second movement, entitled "Cancioncilla," presents lovely folk-song ideas. The second theme is stated more forcefully than the first, and with thicker chords.

The third movement, a rondo, features cyclical form. The initial rondo theme is contrasted with the introductory theme from the first movement, the second folklike idea of movement number two, and material from the fast section of the first movement.

The Sonata Gallega fluctuates between the chromaticism of Franck and the Impressionism of Debussy, both erratically and unevenly at times. However, the
work as a whole shows a promising talent, but unfortunately Antonio-José did not live long enough to develop it properly.

JOAQUÍN NIN (1879-1949), of Spanish origin, was born in Havana, Cuba. He went to Spain as a child and studied piano in Barcelona. At age fifteen he toured as a concert pianist. In 1902 he settled in Paris as a pupil of Moritz Moszkowski and of Vincent d'Indy at the Schola Cantorum. From 1908 to 1910, he lived in Berlin. Then in Havana he founded a conservatory and concert society. Nin soon returned to Europe—to Brussels and then Paris—until World War drove him back to Havana.

Nin's edition, in two volumes, of *Classiques espagnols du piano* (1925, 1929), made available for the first time certain eighteenth-and nineteenth-century Spanish keyboard works. The importance of these two volumes, with their valuable prefaces, cannot be overemphasized, even though Nin makes numerous emendations to the original scores.

His original works for piano include *Danse Andalouse, Danse Murciéenne*, two works entitled *Danse Iberienne, Chaine de Valses, Message- à Claude Debussy*, and *1830, Variations sur un thème frivole*. *Danse Murciéenne* is typical of Nin's Spanish dances. Completely of the salon variety, this work alternates between "fantasy" sections and rhythmic/melodic elements typical of the region of Murcia.

MANUEL INFANTE (1883-1958) was born in Osuna, near Seville. He studied piano and composition with Morera. In 1909 Infante settled in Paris, but he did not forget the musical attractions of his native province, Andalucia.

Infante's solo piano works include *Gitanerías, Pochades Andalouses, Sevillana*, and *El Vito* (variations on a popular theme and original dance). Also popular are the *Three Andalusian Dances* ("Ritmo," "Gracia," "Sentimiento") for two pianos.

The set of variations on "El Vito," dedicated to José Iturbi, is a virtuoso salon piece in the grand manner. This attractive folk song, *a polo*, was also used for a set of variations by Joaquin Turina in the first movement of his *Sonata romántica*.

Infante's six variations and original Andalusian dance require a skilled performer to ferret out the theme from the difficult, but pianistic figurations. Not to be taken lightly are the treacherous left-hand leaps, seemingly so innocent at times.

MANUEL FONT Y DE ANTA (1895-1936), of Seville, began his musical training with his father and the chapelmasters Vincente Ripollés and Evaristo García Torres.
Later he studied composition with Turina in Madrid and Jan Sibelius in New York. He became the director of an opera company, which took him to South America for several years. Afterwards he returned to Spain.

Besides his orchestral music, zarzuelas, and chamber music, Font y de Anta wrote a large, difficult suite for piano entitled An dalucia, in three volumes. Volume I contains "En el parque de Maria Luisa (Sevilla)," "Macarena," and "En la Alameda de Hercules"; Volume II, "La Alhambra," "El barrio de la Viña (Cádiz)," and "Perchel (Málaga)"; Volume III, "En la Mezquita (Córdoba)," "En un patio sevillana," and "En los toros (Pasacalle)." Though on a grand scale and technically difficult, these "postcards" of Spain are disappointing. After one has been exposed to the descriptions given by Albéniz in Iberia, all others seem to fade quickly. It is interesting to note, however, that "La Alhambra" was dedicated to Arthur Rubinstein and "El barrio de la Viña" to Manuel de Falla.

JOAQUÍN NIN-CULMELL (b. 1908), son of Joaquín Nin, was born in Berlin. Nin-Culmell first studied with his father and received his general education in New York and Paris, where he attended the Schola Cantorum. He studied with Dukas and later with Falla in Granada. Before retiring from teaching, he was a professor in the music department at the University of California at Berkeley.

Nin-Culmell has contributed some attractive pieces to the Spanish literature for piano—Tres impresiones, a sonata," and a series entitled Tonadas. Tres impresiones consists of "Habanera," "Las Mozas del Cántaro," and "Un jardín de Toledo." Typical picture postcards of the salon type, they do not rank with his other works for piano.

The sonata, dedicated to Ricardo Viñes, is composed of three movements, all appealing for their clarity of style. The opening movement, an abridged sonata form, features the common interplay between 3/4 and 6/8. The many trills make for a brilliant, crisp sonority. The very brief second movement develops the rhythmic motive. The finale, in fast triple meter, is imitative in style with occasional inversions of the subject. By far the most difficult movement, it presents the subject in octaves near the end, making for a stirring conclusion to a well-written sonata.

The series entitled Tonadas represents some of the best teaching pieces in the Spanish literature from the twentieth century. Wholly pleasing to the general public,
they are all based on folk material from various regions of Spain, but with modern harmonic touches.

2.3.6 Summary
The Italian Domenico Scarlatti had by far the most influence on Spanish keyboard composers of the eighteenth century. The style and form of a typical Scarlatti sonata was emulated by numerous Spanish composers of that period, with a gradual shift to the newer trends of Haydn.

Although Scarlatti's sonatas, at the hands of a good performer, can be effective on the piano, they truly come to life with the bite of a plucked stringed keyboard instrument. Because of problems of range and lack of brilliance, Scarlatti most likely preferred the harpsichord to the newer pianofortes at the Spanish courts.

Scarlatti composed some of the most difficult music ever written for harpsichord, though much of it is in a highly idiomatic manner. His keyboard style is characterized by brilliant figurations, arpeggios, wide leaps, rapid repeated notes, and hand-crossings. He wrote many colorful works that suggest various timbres, e.g., fanfare trumpets, flutes, bagpipes, and the ever-present guitar, which he emulated melodically as well as harmonically. No less appealing are his many sonatas that were influenced by Spanish folk music. In certain works, he uses obvious material from the saeta, buleras, peteneras, and jota.

The influence of Scarlatti on native Spanish composers is especially noteworthy in the works of the Valencian Vicente Rodriguez, the first native Spaniard to write sonatas (1744); Sebastian de Albero, who was possibly the first Spaniard to use "pianoforte" in the title of a keyboard collection, perhaps as early as 1746; Antonio Soler, the single most important disciple of Scarlatti and a composer of great stature in his own right; Manuel Blasco de Nebra, who worked in Seville and who left us some extraordinary works with a mixture of eighteenth-century styles; and Jose Larranaga, of Basque origin, who shows that he was equally at home with the Scarlatti style and the more galant trend. Although the Catalan composers often used a form similar to that of many of Scarlatti's sonatas, they more often steered away from the basic procedures associated with Scarlatti, choosing instead the mid-century style in addition to a bit of local color.
Since the terms *clavicordio, clave, organo, cimbalo (clavecimbalo),* and *pianoforte (fuerte piano)* were all used in Spanish keyboard music of the eighteenth century, one must approach the matter of "the correct instrument to be employed" with some flexibility. Some works indicate *para clavicordio o piano forte* and others *para clave y fuerte piano* or *para organo y clave.* Spanish keyboard works with contents similar to that of Scarlatti's sonatas sound best on the harpsichord, of course. However, many of the Spanish organists/priests no doubt performed their works, regardless of style, on the instrument most available to them, the organ. Those works of a *galant* character seem more desirable today on a stringed keyboard instrument, especially a replica of an eighteenth-century pianoforte.

One curious aspect regarding terminology is Albero's use of the term *clavicordio* instead of *clave* or *cimbalo* in his *Obras para clavicordio o piano forte* and *Sonatas para clavicordio.* One wonders if he specifically intended the clavichord or was using the term in a general sense to indicate harpsichord or clavichord. Antonio Baciero, in the preface to his edition of Albero's *Sonatas para clavicordio,* vol. I, contends that Albero's use of the term *clavicordio* should be treated the same as Scarlatti's indication for harpsichord (*cembalo*) and that our term for clavichord today was indicated in Spain traditionally by the term *monacordio.*

One aspect that, in many cases, sets eighteenth-century Spanish keyboard music apart from other European keyboard music of the period is its use of regional or folk material. As we have already noted, Scarlatti employed guitar effects as well as actual Spanish folk rhythms in his sonatas. This practice was followed especially by Albero, Soler, Blasco de Nebra, Larranaga, F. Rodriguez, and Jose Galles. Following a more universal trend, Montero (Seville), Prieto (Navarra), Freixanet (Catalonia), and M. Ferrer (Catalonia) wrote works that sound as if they might have been written by any European composer of the late eighteenth or early nineteenth century. The Catalan composers Viola and Baguer, as well as the Basque composers Larranaga, Eguiguren, and Lonbide, even wrote keyboard works in a *galant* style that are symphonic in nature and reminiscent of the Mannheim school.

Following the lead of Albeniz and Granados in their revival of Spanish piano music, Falla, Turina, and Mompou continued the Spanish keyboard renaissance through the first half of the twentieth century. Although Falla wrote few works for piano, his stature as a Spanish composer and the excellence of certain of these works place
them among the important pieces in the literature from that period. Turina, on the other hand, wrote six times as many works for piano as did Falla. Though he often lacked the skill and inspiration of Falla, he added many colorful and nationalistic pieces to the Spanish repertoire. Mompou, that unique Catalan poet of the piano, holds a special place in the hearts of all Catalan musicians. His style essentially has not changed, either before World War or after, as he continues to add works of exquisite beauty to the Spanish literature.

Between World War I and the 1950s, many other Spanish composers wrote piano music. Works of high standard also came from Rodolfo Halffter, before the Spanish Civil War a member of the Madrid Grupo de los Ocho; the Catalan composers Juli Garreta, Gaspar Cassado, and Manuel Blancafort; the Valencian Manuel Patau; Oscar Esplá of the Levante; and Joaquin Nin-Culmell, who now lives in the United States. But many Spanish composers of this era continued to write descriptive, less-innovative works.

A basic trend that one finds in Spanish piano music since the eighteenth century is that of the repetition of melodic fragments, without motivic development, in order to fill out the phrases of the work. This trend is followed in parallel to the French impressionistic trends in this era of Spanish piano music, which carries a delicate balance regarding economy of material and using it in different colorings, without a Beethovenian type of “development of the motive”.

Quoting Ellis:

“"They [the French] attach paramount importance to what they term "La primiere idee," "L'idee principale," or 'L’inspiration melodique," giving, perhaps, even more importance to the effectiveness of the thematic material than to its manipulation, however adroitly handled. They would reason that the effectiveness of the thematic material used by a composer in a composition depends directly upon his sensibilité in matters musical. This trait a composer either has or does not have, and it seems that there is nothing that can be done about it, while his skill in the manipulation of the material used as subject matter in a composition results from his musical education, which can be acquired. (Ellis, as quoted in Chase, 1941: 69)

As with the French composers of character pieces, many Spanish keyboard composers have placed more importance on the "suggestive quality of a melody (evocación)" and alluring native dance rhythms than on the manipulation of material.
This is a preference in compositional procedure and by no means demeans the quality of all Spanish or French works of this type. It is more a realization that one cannot compare Brahms's Sonata in F minor for solo piano with Turina's picturesque sonata *Sanlúcar de Barrameda*. They are both great works of art in their own right, but of different emphases.

From the detailed study of the composers in chronological order, the following outcomes were deducted: Spanish piano music of the early nineteenth century is not by the presence of keyboard masterworks, and in general all Spanish music of that period shows slight progress until late in the century. Italian music had invaded the Iberian peninsula, a factor that played a large part in keeping Spanish nationalism back from advancement for many decades. Evidently keyboard composers working in the first half of the century were still satisfied with the one-movement sonata, partially preserving that form inherited from Scarlatti and his Spanish contemporaries.

As an example, one such composer, Mateo Ferrer (1788-1864), was organist at Barcelona cathedral. He was a skilled contrapuntist, but he clung to the old one-movement form; however, a sign of his moving with the times is the fact that his *Sonata in D Major* is constructed in competent sonata-allegro form even though it has only one movement. Pedro Albeniz (1795-1855) helped to promote a better approach to piano composition; at least, he awakened interest in piano music. One of the few first-rate composers at that time, Juan Crisostomo de Arriaga y Balzola (1806-1826) very likely would have developed into a great composer if he had lived longer. His style, basically lined with Mozartean elements, often recalls early Romantic German composers. His only published piano music consists of three *Estudios de Caracter* (Characteristic Studies), of which the last two frequently bring Mendelssohn to mind, although the German composer was then too young to have had any influence on the Spaniard.

More prolific but decidedly less talented than Arriaga, Nicolas Rodriguez Ledesma (1791-1883) published a set of etudes similar to Czerny's, as well as six sonatas marked for either organ or piano but obviously written in a pianistic idiom. Five of the six sonatas have three movements, conforming to the general sequence of *Allegro, Andante, Theme and Variations*. All six sonatas are pleasing and unassuming, though at times they lack melodic inventiveness and sound structure.
Completely un-Spanish, these sonatas are too often colored with the popular salon-music style of their day.

Juan Bautista Pujol (1835-1898) and Joaquin Malats (1872-1912), two minor composers of the late nineteenth century, were both excellent concert pianists and as such played an important role in advancing native Spanish music. Pujol's compositions—his fantasy *Rosas y Perlas* (Roses and Pearls) is a typical example of nineteenth-century salon music—are completely undistinguished. However, to his credit he instituted and maintained the *Academia Pujol* in Barcelona, where many fine Spanish musicians received their training.

Malats' piano music has slipped into oblivion and doubtlessly will remain there. He is remembered mainly for his superb interpretation of the piano music of Isaac Albeniz (1860-1909). Malats' recitals featuring Isaac Albeniz' complete *Iberia*, a remarkable feat, stimulated public appreciation for Albeniz.

More than any other country, Spain possesses numerous folk songs/dances that have influenced composers. Since the eighteenth century, this colorful material has been the basis for countless keyboard works. On the one hand, it has resulted in scores of weak, descriptive pieces of the salon variety, what can be called as "postcard music"; on the other hand, however, it has inspired some true gems for the whole of piano literature, e.g., Soler's *Fandango*, Albeniz’s *Iberia*, Granados's *Goyescas*, Falla's *Cuatro piezas españolas*, Turina's *Tres danzas andaluzas*, and Mompou’s *Cancion y Danza* series.

The problem of how to free Spain from the influence of Italianism was resolved primarily by Felipe Pedrell (1841-1922) and Federico Olmeda (1865-1909). Much of the groundwork for Spanish nationalism was layed. Their compositions are seldom played today, yet Spain owes them a great debt. By their efforts in collecting the vast, rich material in Spanish folk music and then by using this material in their own compositions, Pedrell and Olmeda demonstrated to other gifted Spanish composers that there were tremendous creative possibilities to be found in their own native idiom.

This was only possible when during the last decades of that century and the early part of the twentieth, however. Spain had to wait to come into her own senses with a keyboard renaissance that resulted in a magnificent repertoire created by these four
distinguished composers: Isaac Albeniz, Enrique Granados, Manuel de Falla, and Joaquin Turina. Although many basic technical elements of this repertoire originated in foreign lands, the spiritual and inspirational qualities definitely stem from the heart of the Iberian peninsula. These four composers form "the nucleus" of a Spanish nationalist school that took shape and developed, though at a slightly later date, along with those of Russia, Norway, France, and Bohemia.

Perhaps, the chief credit should still be given to Pedrell for changing this state of affairs. Essentially self-taught, Pedrell's main interest as a composer was writing operas influenced by Wagner. Early in his career, however, he also became interested in both early Spanish church music and folk song. Through his writings and editions of Spanish music, he founded modern musicology in Spain and influenced many composers to turn to Spanish sources for inspiration. Albeniz, Granados, and Falla all studied with Pedrell for a brief period of time and responded to his influence in this regard. Pedrell wrote some character pieces for piano, but most of them reflect European Romanticism, and they have not found a place in the repertoire.

"The last refuge of poor musicians is nationalism. It is the last illusion of people without talent.” This very provocative pronouncement is pointed directly at composers (such as Soler, Albeniz, Granados, Falla, Turina, and Mompou) who are the musical embodiments of their country. All too often, only the negative aspects of a nationalistic composer are pointed up. One only has to examine the aforementioned works to dispel much of that negativism.

Nationalism in Spanish music came into full bloom at the turn of the twentieth century. European musicians had long regarded Spain as a source of colorful melody and intoxicating rhythm, often borrowing Spanish folkloric characteristics for their concert pieces. Examples that might be cited are Mikhail Ivanovich Glinka's *Capriccio brillante* (1845) and *Recuerdos de Castillo*, (1848), both for orchestra; Liszt's *Rhapsodie Espagnole* (1863) for piano; and Edouard Lalo's *Symphonie Espagnole* (1874) for violin and orchestra. Spanish musicians, on the other hand, tended to follow the stylistic trends of central Europe, often as a result of having gone there for their musical training.
For instance, Albeniz’s finest and most representative music was composed towards the end of his short life while he lived in Paris in the atmosphere of Édouard Chausson, Gabriel Fauré, Vincent d'Indy, and Paul Dukas; but this support from the French forces did not prevent his own music from reflecting the light of his innate Spanish culture. The masterworks of this composer include the piano compositions La Vega, Azu Navarra, and Iberia. They clearly reveal the basic characteristics of art: objectivity and realism.

Granados has been criticized for being less "Spanish" in his music than Albeniz or Falla. Perhaps it is so that his works do not sound as authentic as those of his contemporaries, but his subjective approach carries him beyond the limitations of actual Hispanicism. With Granados, Hispanicism served only as a basic outline, a means to an end; and along road to his goal he composed some of the sublimest piano music written in the Spanish peninsula.

The technical problems found in Granados' works are not as complicated as those in Albeniz' music. Granados favored passages in thirds contrapuntal figurations, and at times he ignored the traditional practices of keyboard notation; but all these must be recognized as necessary components of his style, and his style dictates those offshoots of tonal language at times. Four dance collections have added stature to Granados' reputation: Danzas Espanolas (Spanish Dances) published as a complete set in 12. In these twelve dances the native atmosphere is far less Spanish than revealed in similar pieces by Albeniz and Falla, but it must be emphasized that Granados wrote his Danzas Espanolas to please the listener. They exhibit refined elegance and character rather than direct imitations folk song.

Known as one of the great Spanish composers of all times, Manuel de Falla is the "spiritual father" of Spanish contemporary music. His family moved to Madrid when he was twenty, and there he studied piano under José Trago and composition with Felipe Pedrell. In 1907 he realized his dream of a trip to Paris. There, he met and made friends with Debussy, Ravel, Dukas, and even Albeniz, who came to Paris for a time. Falla's friendship with Debussy and Ravel could account for the Impressionistic feeling present in some of his compositions.

In spite of that, he is only partly an Impressionist; the weaker elements of Impressionism are missing from his music. Form and melodic line are sharply
defined, while the rhythmic vitality is astonishing and attractive. If any one person
influenced Falla's style, it was Paul Dukas, whose own music is distinguished by the
same craftsmanship and refinement. Falla took two completed piano pieces and one
unfinished piano work with him to Paris. There he finished the incomplete score and
wrote another. These four piano works, now known as the Pieces Espagnoles
(Spanish Pieces), were played for his Parisian friends, who recommended them to
the music publishing firm of Durand.

Although the Pieces Espagnoles (1908) do not rank with Falla's most important
works, they have the solid construction and careful workmanship that distinguish
most of his compositions. The only other composition that Falla originally intended
for solo piano is Fantasia Betica, musically one of his most uncompromising works
and also the last work that he wrote in a true "Spanish" idiom. It is not subtle nor is it
likely to please the average listener of piano music. The Fantasia is difficult, full of
harsh dissonances and jamming contrasts, but it reveals an authenticity of spirit of all
that is defined by the land of Andalusia.
3. EXTERNAL FACTORS DEFINING AUTHENTICITY

3.1 Flamenco

Flamenco originated in Andalusia, in southern Spain. It can be said to represent the music of Spain since it was the product of the mixture of African-Moorish-Hebrew cultures. Whether they coexisted or conflicted with one another, these cultures explicitly show the diverse cultural background of Spain. Cante hondo, a subcategory of cante flamenco, which has been an important source to Spanish nationalistic composers, is examined for its rhythm, format, scale, and flavor. This information will help in understanding of the nationalistic works of both Albéniz and Granados.

In particular, Albéniz’s music shows his great attraction to and affection for flamenco and Andalusia, which must have been a source of inspiration of his “Granada (Serenata)” of Suite Española and other works. In addition, his Iberia suite for piano is designed to suit the traditions of Flamenco.

3.1.1. Cultural aspects

The lands where Flamenco music was born present such an interesting quality of liveliness historically. Iberian Peninsula lying on the southwest of Europe has shores to the Mediterranean Sea and Gibraltar and it is where Spain and Portugal are situated today. This region has been influenced by various cultures and many ethnic groups in the course of centuries. According to many resources; the south part of Iberian Peninsula, the Andalucía Region is pointed as the lands where flamenco was born (Schreiner, 1996; Chuse, 2003).

Here is a general overview of the social situation and historical evolution: People from Europe, Near East and North Africa have migrated to the south parts of West Europe where we know as Spain today for thousands of years. During this period Celts, Phoenicians, Greek, Carthaginians, Romans, Vandals, Visigoths and Moors (the Arabians who established the Andalusia Umayyad State afterwards) joined the native Iberian population. In spite of the fact that Vandals were relegated to North
Africa by the Visigoths in 429 A.D., the south parts of the Iberian Peninsula where immigrants were allowed was called “Vandalusia” by the Moors (Schreiner: 1996). This peninsula was under the sovereignty of the Roman Republic in 2nd century B.C. In 411 A.D. Visigoths conquered the peninsula. During the struggle with King Roderick in the seventh century, Arabs from Algeria and Morocco who came in to help Visigoths established the Andalusia Umayyad State in year 756 (wikipedia, Schreiner:2006). The last years of the Moor sovereignty brought about a unique economic and cultural fame to Andalusia in many ways (Manuel: 1989).

In the 11th century the Christians who took advantage from the domestic turbulences of the Andalusia Empire started conquering the peninsula again invading the land from the north region. And thus the “reconquest” age started. Christians tyrannized the Muslims and the Jews heavily in the lands they invaded. They started killing people who refused to change their religion. Many Muslims and Jews died during this massacre. In 1276, the Muslims were left with only Granada in their hands in the south part. In 1469, Aragon and Castilian Kingdoms united to establish a powerful state. They burnt down all the libraries left over from Andalucía. They were keen about leaving nothing behind in terms of historic footprints. With the insists of the Castilian Queen Isabel the 1st, Spanish Inquisition was approved by Papa IV. Sixtus in 1483. The Inquisition imposed both religious and cultural homogeneity on especially the Muslims and Jews who were populated in the South of Spain (Washabaugh, 2006: 68). Muslims and Jews were relegated, tyrannized and even massacred (Manuel, 1989). For this reason almost nearly 200,000 Jews left Spain and took refugee in the Ottoman Empire. Islamic culture has been influential in the peninsula until the fall of the last Muslim state Granada (a.k.a. Gîrnata) (wikipedia). And the gypsies started to settle down in the Andalucía region in the second half of the 15th century (Oxford Music Online).

Spain was enjoying its most powerful days during the 16th and the 17th centuries. As Granada was falling down, Christophe Colomb was on a voyage supported by the Spanish King. And during this journey he would discover America. And with this journey, the interaction of South Spain and Latin America cultures was going to take a start.
Spain was a place of intensive ironic social enforcements/practices between the years 1492 and 1850. The strong resistances against oppression in the political arena were turning out to be radical and familiar practices frequently. Until Flamenco became popular in the 19th century, the Spanish population had already been living in an ironic practice for three hundreds years anyway. (Washabaugh, 2006: 68).

In the 19th century the Spanish Empire had fallen apart completely. And among its colonies, only Cuba and Puerto Rico were left. A republic was established for a short term in 1873. After the 1st world war a dictatorship was established in the country by General Primoderivera. The dictatorship regime took on until 1930. The republic established in 1931 was short-lived and was terminated with the elections in 1936. And when the leftists won the elections, the blood stained Spanish Civil War took place. When the civil war was concluded in 1939, General Francisco became the President to the State. During 1936-1974, Spain was under Franco’s dictatorship. Franco protected his stature with the support from the army in Spain which didn’t participate in the Second World War. When Franco died in 1975, the Spanish King Juan Carlos the 1st was crowned and Spain was a republic once again. Here is a general overview of flamenco history:

Various musicologists and historians have different views about Flamenco history. Some state that Flamenco is a mutual culture of societies from the Andalucía period and some say it belongs to the Gypsies while some insist that this culture emerges from the reconquest era (period when the Christians re-invaded the region) and is a new form pertained to the region and some think that Flamenco is the voice of resistance independent from all ethnic qualities.

Washabaugh (2006) states that we should note that Flamenco is not an inheritance from the past but it’s rather a type of music continuously repeated in our days. Because music is not something created in the past to be transferred our days for our enjoyment. William explains this as:

Although Flamenco is not traditional and authentic but rather popular and modern, it still has a unique essence which deserves further explanation. Steingress defines this essence as a romanticized bohemian music. Mitchel says that, authentic flamenco is a victimhood culture and is some type of sad and sentimental music which greases the uneasiness of a bipolar society away. Garcia Gomez on the other hand; names
Flamenco as an intellectualized synthesis of regional traditions (Washabaugh, 2006: 18)

Various researchers have different comments on the meaning of Flamenco. According to a group of researchers, the root of the word is Arabic and means “felag-mengu (nomad farmers)”, “felaicum or felahmen ikum (farmer), and “felagenkum or felahencou (songs in Moor language)”. According to Papenbrok (1996) the root of the word is just “Flemish” or “Flanders” and was used as a synonym to “Gitano” towards the end of 18th century denoting the Spanish Romany. Papenbrok declares that “Flamenco” which means “lively, showy” was actually slang used for Flemish soldiers of Charles V. and after Charles III. finally stopped the thousands years of pressuring and tyrannizing of the Gypsies in 1782, the word was started to be used for Gypsies instead of “Gitano”.

According to another resource; Flamenco word was used in slang as “arrogant and insolent” in the beginning of the 19th century. Afterwards the same word was used to define Gypsies first and then the Gypsy songs and dancing. However another resource says that Spanish Jews have migrated somewhere else where they could sing their religious songs without being bothered by others and these songs were called “Flamenco” by the Jews who stayed back in Spain (Yeprem, 2006).

As can be seen; in many different resources different meanings are attributed to the flamenco word. Besides, with these attributed meanings the narrated flamenco history changes direction. Therefore it becomes difficult to trace back Flamenco which is apparently a verbal tradition in the written resources and thus it becomes open to interpretations.

Washabaugh (2006) mentions four different traditional histories which belong to Flamenco and says that each of these is the “correct history” according to their narrators of different ideologies and are known by everyone since these explanations have a long past. We can summarize the history which he coded as “Andalucía”, “Gypsy”, “populist” and “sociological” as: According to the first approach; the Andalucía characteristic of flamenco music should be emphasized. Because epic song traditions of the middle age in this region have been harvested together with Islamic, Jewish, Christian and Gypsy music and an Andalucía tradition has emerged in centuries of time.
The second approach on the other hand, is built on the thesis that this music belongs in fact to the Gypsies and that during 1492-1782 the Gypsies were isolated and tyrannized and this music is an outcry of sorrow and pain which belongs to that period. According to this approach; flamenco has become rootless and lost its direction in the 19th and 20th centuries.

According to a third approach; flamenco can be fully characterized neither by Andalucía nor the Gypsy thesis. Flamenco should be pictured as the voice of resistance independent from the ethnic roots. According to this “populist” approach, the reason for the emergence of flamenco is the tyrannizing such as unemployment and homelessness imposed by the corrupt élites and this tyrannizing was put up with different people from different ethnic roots.

According to the last approach; flamenco is an indication of downtrodden people’s misery which arouses sympathy by making use of guilt feelings of the rich. Songs succeed in forming a dual catharsis by exposing the pain of the poor and the guiltiness of the rich and thus forms a structure balancing the two poles of society.

Washabaugh (2006) states that all of these four theses emphasize that Flamenco music has been commercialized and thus its real meaning got lost, however he doesn’t share this idea. Moreover he criticizes the historians in that they approach these theses as if all historical evidence supports them. He himself argues that the critical moments in flamenco music history consists of multiple parallel forces which balance each others deficits out. He claims that flamenco history is in fact ironic and commercialization is a part of this and flamenco should be defined as an ironic style of music.

Historic Moments in Flamenco History are as follows:

a) “Academias de Baile” Period

First examples of Flamenco songs came up towards the end of the 18th century. Famous Jerez singer Tio Juliana’s pregones (street cries of peddlers) type songs which he sang while he was selling stuff in the streets comes up in this period. Parties held by Gypsies among themselves or with their neighbors and friends which are called juergas have first been noted in history by journalist and historian Sefarin Estebanez Calderon in 1847. In the 1850’s “Academias de Baile” (dance schools) were opened in Andalucia. Andalucia music and the dance culture were taught at
these schools and this is where the first signals that Flamenco would be professionalized were given. Flamenco terminology has first been used to describe this style and the singers in this period (Chuse, 2003: 45)

b) “Cafes Candantes” Period

When 1860’s took course, cafes where flamenco could be listened to for consideration money were opened in a lot of places in Spain. Flamenco musicians were contracted to work at café candantes’s for certain amounts of money. New cante (flamenco songs) styles developed in this period. And accompanying Flamenco music with guitar also started gaining importance in this period as well. Guitarists, dancers and the singers were mostly women (Chuse, 2003). In this period voices of daily life were staged like street peddlers’ songs (pregone) in Andalucía. As a result of this it can be said that café candante’s have appreciated the importance of Gypsy tradition, Andalucía tradition and the social life of the poor in Spain generally speaking. However sights can be illusionary: The sound of Flamenco songs that were staged was disjointed/torn apart from the sound of Flamenco in the streets. Voices of the singers were refined, lyrics of the songs were softened and as a result the cafes were voicing the streets but they were veiling them as well (Washabaugh, 2006). In this period café candante’s gave birth to a group/band understanding/formation called cuadro flamenco consisting of a guitarist, a singer and the dancers (Oxford Music Online).

c) “Opera Flemenca” Period

Opera style was first performed by the German singer Augusta Berges and was staged by Pilar Cohen from Madrid as “show songs” (cuple) at the Barbieri theater in Madrid in 1893 afterwards. Later on, Amalia Molina and Pastora Monje Imperio combined this style with Flamenco dances and songs and thus gave way to the development of Antonio Chacon’s theatrical performances (Washabaugh, 2006: 74). Antonio Chacon was not a Gypsy singer and he carried Flamenco to the theater stages in this period. Opera transformed the more “authentic” Flamenco styles harvesting it with Latin American and Spanish popular songs and thus made it more commercial (Chuse, 2003).
d) “Concurso de cante jondo” Period

During the midst of the opera flamenco period, a group of intellectuals led by Manuel de Falla and Garcia Lorca have organized a two-day contest in Granada Elhamra as a reaction to the flashy effects of Spanish and Popular South American songs on Flamenco music. The aim of the contest was reviving the Andalucía flamenco. They rejected the Flamenco term because of the reactions and they used the term “cante jondo” (deep song) (Washabaugh, 2006: 62). In this period the aim was reviving the thousands years old Andalucía culture’s “pure” spirit (Chuse, 2003). Thus, duende (devil’s spirit, the erato) concept came up and the significance of this concept for Flamenco was emphasized. This duende concept which was attributed different meanings and could not be described fully was “hypnotizing energy” according to some writers and for some writers it was a part of the biological inheritance of the Gypsies (Washabaugh, 2006: 64; Chuse, 2003). Washabaugh, 2006 claims that; in spite of the gains via Concurso’s revival of folklore as a weapon of the weak, the same Concurso had adopted an understanding which converted to a weapon of pressure under Franco’s dictatorship. Moreover Washabaugh thinks that concepts such as “authentic” and “pure” are pressuring tools as people view these as rules to obey.

e) The Changing Situation Under Franco Regime and Franco’s Approach

Commercialized Flamenco’s artistic development started to be disreputed during the Franco dictatorship period. The artificial joy in commercial Flamenco was supported by the state culture policies in this period (Chuse, 2003). Franco regime mingled and rummaged the past in order to attract tourists, looking for symbols which could be of help in restructuring a central identity attractive enough and which could waken national interest. During this process of creating a new identity, everything which stood as symbols of devotion to the old states was being cleared off. Traditional Flamenco locations such as bars and taverns were closed down. The gap was filled with festivale (festivals), tablao (night clubs where Flamenco is staged) and pena (Flamenco clubs) which would be less threatening against the regime and these locations started getting popular (Washabaugh, 2006: 41). Moreover, Flamenco was used as an instrument for tourism in the 1950 and 1960’s (Chuse, 2003).
f) “1950’s and 1960’s”

In 1950’s a significant renaissance could be seen in the Flamenco interest. Gonzalez Climent introduced the flamencologica (flamencology) terminology. Experts like Climent, Richardo Moina and singer Antonio Mairena started to scrutinize the ignored aspects of Flamenco in the beginning of the century with more perspective. Cathedra de Flamenco (Flamenco Institute) was established in 1958 as a Flamenco center. Tabloa (the night clubs) became even more wide spread in this period as a product of the tourism policies of the Franco regime. Many Flamenco musicians sang and played the guitar to accompany dancers at tabloa’s in this period. Camaron who became famous in 1960’s is one of those musicians who started their professional life at such locations. Local Flamenco festivals took start in the 1960’s. Especially summer festivals such as Gazpacho in Moran, Caracol in Lebrija and Potaje in Utrara deserve attention (Chuse, 2003).

g) “Rito y Geograpfia del Cante”

This documentary serial which was aired during 1971-1973 on TV, emphasizes the role of Gypsies in the formation of Flamenco. Washabaurgh (2006) thinks that the Rito series are ironic in that they both support the Gypsy ethnicity and wrecks it.

3.1.2 Characteristics of Flamenco music

Most basic three characteristics of Flamenco music are cante (song), toque (guitar) and baile (dance). Since cante forms the seed of Flamenco, it is considered to be important. Cante’s were performed without any instruments in the beginning. The singer (cantaor) usually sang along palmas (applause/tempo) rhythms. According to a viewpoint; Gypsies sang together while working or taking a rest. They accompanied their songs with instruments such as blacksmiths hammers. Songs and dances of the daily life were not instrumental performances in the beginning. Therefore there was no need for guitar (Yeprem, 2006). Many cante such as martinets and bulerias are still sung accompanied by palmas (Chuse, 2003). Apart from palmas, dancers and singers use snapping of fingers called the “pitos”. And dancers use castanets in local dances traditionally (Yeprem, 2006). Use of guitar along with cantes was spread out during café candante period.

Different types of cante are called palos. Cantes are classified in various ways. Flamencologist Molina and singer Mairena suggest “cante Gitano” and “cante
Andaluz” as two different types. The first of these emphasizes the Gypsy roots of cante’s, the second points out the Andalucía folk music forms applied by the Gypsies (Gitano is a word connoting Gypsy). According to another approach Flamenco songs should be classified as “cante jondo” and “cante chico”. While the first term points out to more serious and authentic songs, the second category is quite soft and display mostly transformed forms.

Experts today suggest two categories, one being jondo (deep song) and the other festero (soft) (Chuse, 2003). Cante jondo is considered the oldest form of Flamenco and has the oldest tonos (tones). Martinetes, deblas, carceleras belong to this group and the most well known types are siguiriya, solea, alegrias and tientos. Cante festero is not as complicated as cante jondo and has entered Andalucía culture as a result of the assimilation of Latin America music. Cana, bulerias, alegrias, tangos, rumba and tanguillo can be given as examples. Guajira and rumba are cante festero types which emerged from Cuba culture, milonga from Argentina and colombiana from Colombia cultures. Also cantes are classified according to their rhythmic structures (compass) as well.

Compas are rhythmic structures which form the infrastructure of cantes. When viewed from the Flamenco art side, they are generally several measures in length and contain unusual beats/accents (Yeprem, 2006). These cyclic rhythmic structures should be described as rhythm patterns dissimilar to rhythmic measures and should be felt instead of being counted. Generally these are categorized in two main groups as 12 and 14 beats. 12 beat compases are usually found in cante jondos and point to a more gitano structure (Chusen, 2003). 12 beat compases are formed with alteration/changes in and sorting(concatenation of ¾ and 6/8 rhythmic structures. Solea, alegrias and bulerias compases consist of joint triple and double structures and are 12 beat. Sigur iriya compass on the other hand, is composed of first double and then triple structures.

Guitar forms the harmonic and rhythmic bases of Flamenco music. Flamenco guitar is usually played in two traditional positions: por arribo (E or EM) and por el medio (A or Am). Guitarists usually use capo (clips) in order to accompany different singers in different tones.
The lands where Flamenco music was born present such an interesting quality of liveliness historically. Iberian Peninsula lying on the southwest of Europe has shores to the Mediterranean Sea and Gibraltar and it is where Spain and Portugal are situated today. This region has been influenced by various cultures and many ethnic groups in the course of centuries. The two main sources regarding the flamenco and its history, collectively refer to the the south part of Iberian Peninsula, the Andalucía Region is pointed as the lands where flamenco was born. (Schreiner, 1996; Chuse, 2003). Here, the Moorish tradition is the strongest. The name Andalusia was from the Moors’ calling it Al-Andalus, meaning “land of the Vandals.” Granada, Córdoba and Seville are its most famous cities.

Andalusia is famous for its songs, which differ from those of other regions of Spain. They were the product of the mixture of African, Moorish, and Hebrew cultures. These laments of love, sadness, and passion were called Cante hondo (originally Cante jondo) or “deep song,” which began to be the general name of the songs of Andalusia. Flamenco is the generic term of cante (song), baile (dance), and toque (solo guitar music) of Andalusia. Therefore, a “Flamenco” could be a person playing the guitar, singing, or dancing in flamenco. Especially the flamenco guitar is now more familiar as flamenco than the flamenco singing and dancing, and it is now recognized as representing “Spanish” sound. That is one of the reasons why Spanish music has been the most popular in guitar literature, not only in original Spanish guitar music but also in transcribed music.

Flamenco is thought to have emerged in the eighteenth century as a distinct type of music, but its origin could be traced back to the people of Baetica (Andalusia), who were renowned for their singing and dancing, during the time of the Roman Empire. And later the Islamic style was absorbed into the music of Andalusia. With

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70 The Iberians, who were African breed, began to arrive in Spain from northern Africa around 3000 B.C. These desert-dwelling Iberian inhabitants were so impressed even with a mere creek that they gave Spain the name Iber, meaning “river,” as a land of great rivers.
71 Moorish rule in Spain lasted from 711 to 1492.
72 The Jews began to pour into Spain since the reign of Hadrian (117 A.D.-138 A.D.) and made Spain their new homeland until they were expelled in 1492.
73 Besides cante hondo, Flamenco is also known as cante andaluz and cante Gitano or canti (Gypsy song).
74 Following the arrival of the Greeks around 600 B.C. and the Carthaginians around 300 B.C., the Romans arrived in Spain a century later and ruled Spain for six centuries. The Romans adopted the
the arrival of tribes of nomadic gypsies in Spain and Andalusia during the fifteenth century, their music became a vital ingredient for the creation of flamenco, for which reason it is often stated that flamenco is gypsy music. Some scholars believe that the gypsies brought the flamenco style from North India, where a strong resemblance could be found in the singing of rāgas as well as in the dance. But obviously gypsies were not the creators of flamenco, since the Roman writers mentioned flamenco long before the gypsies reached Spain. Even though they were not its sole creators, it is clear that the gypsies played an important role in the development and propagation of flamenco. And that is why cante flamenco now came to designate the ‘gypsified’ form of cante hondo.

Actually cante hondo is a sub-category of cante flamenco. As mentioned above, cante hondo began to take shape from the time of the gypsies’ arrival in southern Spain during the latter half of the fifteenth century to the latter decades of the eighteenth century, when they combined their musical tradition with the native Andalusian folk music. The different song types of cante hondo are soleá, saeta, polo, syguiria, caña, and many more. Since hondo means a deep or profound feeling, with which the singers express their emotion emphasizing the tragic side of life, cante hondo refers to this kind of vocal timbre, not the form. It usually starts with an introduction played by the tacaores (guitarists), which establishes the mood for a particular song. There is an important contrast between the guitar part and the singer’s part. The singer’s part has much more freedom in the metric and tonal aspect.

While the gypsy’s involvement in the formation of flamenco has been mentioned, the importance of other influences cannot be ignored. Besides the influence of gypsy music on the development of flamenco, Byzantine chant, the Moorish flavor which came through the Moslem invasion and occupation, and the Hebraic influence all helped in the formation of this Spanish sound.

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The scales used for flamenco are the medieval Phrygian, a modified scale of the Arab maqām Hijāzī, and a bimodal configuration alternating between major and minor 2nds and 3rds. The melodies of flamenco are usually diatonic with occasional leaps of 3rds and 4ths. And its common cadence is the Phrygian cadence. Inflections in the form of ascending or descending appoggiaturas are used to accentuate certain notes. Such microtonal inflections in singing are famous in cante hondo. In meter,

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76 ibid
77 Yeprem, p. 56
78 See Chapter II
flamenco music may be in binary, ternary, or combinations of both. Those combinations could occur when the vocalist sings in binary meter and the accompaniment is in ternary meter, which produces polyrhythmic passages. Taconeo (heel-stamping), palmas sordas (hand-clapping) and pitos (finger-snapping) provide additional cross-rhythms. Pure parlando-rubato singing is exercised without guitar accompaniment (palo seco).

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The key and cadence list for the flamenco guitar is as follows:

For Keys 1)E, 2)A, 3)B and 4)F#, the cadences are consequently:

1) a (or C)-G-F-E
2) d (or F)-C-Bb-A
3) e (or G)-D-C-B
4) b (or D)-A-G-F#

3.1.3. The effects of Flamenco on (Spanish) piano repertoire and technique

Some of the effects here will overlap with the findings in guitar influence section regarding flamenco guitar’s influence on Spanish piano repertoire. Therefore, after a short general discussion, the direct influences of dances, stressing out the factor of flamenco (including cante flamenco and cante jondo traditions respectively) on the music of Albeniz, Granados and Falla, as well as the other Spanish keyboard composers, will be presented here.

A fairly good idea of priorities in Spanish folk music can be gained from the following observation that dance is assuredly the national musical form in Spain, where singing, most frequently, serves to accompany waving arms and tapping feet. It should be understood at clearly from the beginning that most of the folk music is danced as well as sung--note the word cante ("song" or "singing") in both cante flamenco and cante jondo, often used to distinguish two basic groups of flamenco dance types. The singing may serve as accompaniment to the dance, or it may occur
as a copla, which is a melody to which the stanzas that are part of the dance are sung.\textsuperscript{79}

One way of dividing the Spanish song and dance forms into groups is to distinguish between cante flamenco and cante jondo. The former refers to a relatively modern group (late eighteenth and early nineteenth centuries), generally of a light and vivacious character. The latter is the more ancient form, much more somber in style, especially in its coplas. (The word jondo is the provincial, form of hondo, meaning "deep"--thus "deep song.")

Another way of grouping the dance forms is to distinguish the "classic" from the flamenco. Many of the latter are corruptions of the former, and take their names from the place where they are danced. Thus the classic seguidillas as danced in Seville is called the sevillanas, and surviving in this form, it is really a kind of cante flamenco.

This system of naming the dance forms also applies to other dances, however, so that the names become meaningless to a foreigner unless he knows to what family a given place name refers. The following summary of dance types is limited to those that relate to pieces in the Iberia collection of Albeniz, as well as Granados’s and Falla’s selections. The actual rhythmic characteristics of the dances (and/or songs) were given in the second section of Chapter II, which guides the present section.

The jota is among the best-known classic dances. It is generally in rapid triple time, with some triplet motion and a characteristic kind of phrase ending. The jota aragonesa is the best known form. A jota malaguera occurs in Malaga, and a slow copla in the style of a jota navarra is heard in Evocation (Iberia Book 1- Albeniz). The sevillanas, mentioned above, is also in triple meter, but not with prominent triplet rhythms. Eritana (Iberia Book 3- Albeniz) is based on the motion of the sevillanas.

Another formerly classic dance was the fandango. It was very popular in the eighteenth century, but later fell into disuse in society. Surviving as a form of cante flamenco, however, the fandango and its derivatives constitute a very

\textsuperscript{79} Yeprem, p. 56
important group. In fact, the fandango is called as “the basic dance of Andalusia.” A copla of fandango, or fandanquillo, is stylized in Evocacion, as well as the Number 4 of the piano suite Goyescas of Granados, the Fandango de Candil.

The malaquena was originally the fandango as danced in Malaga, and it occurs in Malaga. The rondena and tarantas are derived in turn from the malaquena, and they occur in Rondena and Almeria with their respective coplas. It is difficult to say what holds the fandango derivatives together as a group, although their triple meters seem to be subjected to the instability of hemiola relationships to varying degrees. This is expressed through metric alternation in Rondena and Almeria, in Albeniz’s Iberia.

One of the most exciting forms of cante flamenco is the bulerias, with its sharply accentuated triple meter, a showcase of virtuoso guitar improvisation. The name is probably derived from burla, "mockery." The bulerias occurs in El Puerto and in El Albaicin.

Among the cante jondo forms in Iberia are the siguiriya gitana (in El Puerto and El Albaicin), the saeta (in Corpus Christi en Sevilla), the polo (in El Polo), and the more distantly related solea (plural soleares, in Jerez with copla). The characteristics of cante jondo are dealt with in some detail below. The other flamenco-related terms to be encountered in dealing with the pieces in Iberia are tarara (a popular tune), sometimes applied to the march theme in Corpus Christi en Sevilla, and paso-doble ("two-step") and marcha torera ("bullfighter's march"), in Triana.

Before further discussing flamenco aspect on the keyboard pieces, it should be noted that in Spanish folk song and dance the total picture is composed of more than just dancers, singers, and musicians.

An important characteristic of Spanish dancing, and especially of the most typical kind called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. Thus it is that at the end of a dance an absolute silence often falls, with no sound of applause: the relation of performers and public has ceased to exist.

Another characteristic of the dance and related performance is what Meyer calls the "play" element: each folk culture has its own basic plans and its own style. Within the limits of these, the singer, the dancer, the guitarist, etc embellishes, alters, and often distorts, making the impact of his own creative personality felt and reveling in what
has been called "the joy of being a cause." He takes pleasure in technique and its mastery, and, in the course of exhibiting it, he will deliberately attempt the difficult.

This statement could almost be a description of Albeniz' attitude concerning the technical virtuosity required at times in his Iberia. The congratulatory and encouraging cry of "Ole!" is offered by aficionados of Spanish folk music in response to the execution of detail--virtuosity in the dance or in the playing of guitar or castanets. The "foreground" in this kind of music is of the utmost importance.

### 3.2. Evolution of Guitar and Clavichord

#### 3.2.1. Guitar

This section gives information in general, as well as the differences on the classical Spanish guitar and flamenco guitar: The history of the guitar can be traced back to the Renaissance. Guitars from this period were characteristically constructed using double curves and a flat back, letting an outsider to differentiate between the old and the new forms of guitar respectively. This shape of the guitar was also shared by the vihuela, the other stringed instrument of that time.

The only actual evidence man has of the existence of guitars before the sixteenth century is based on artwork. The only real instruments discovered were from the 1700's or later. Moving into the seventeenth century, the guitar was becoming popular and particularly valued by the nobility. In France, King Louis the XIV played the guitar and apparently regarded it as his favourite instrument. The number of composers, guitarists and guitar makers grew rapidly during that time.

By the eighteenth century, Germany had become increasingly active in this particular music field. An impressive number of guitarists and composers began working and producing music especially as baroque music reached its peak. Meanwhile in France, the guitar had attained the status of an ‘instrument par excellence’ by the nobility. Soon after, the French revolution caused many nobles to be exiled and surprisingly the guitar actually became more popular as the general public adopted the instrument.

However, it wasn't until the nineteenth century that it really reached the peak of its development. Guitar’s popularity was rising in popularity in every part of Europe, but also on the American continent. In the nineteenth century the Industrial
Revolution brought some change. With improved means of transportation, railways for example, musicians were able to travel more widely than before. This led to concert tours, which gave artists the opportunity to play for bigger audiences. The guitar has been known in the New World from as early as the sixteenth century when Spanish colonists sold guitars to the Aztec Indians. Portuguese artists also helped the guitar's popularity, particularly in South America. Their activities led to the deep involvement of the guitar in the folk music of many countries.

Regarding the origin and development of Spanish guitar in specific, the guitar family seems to be traced back to the Arabic oud, a stringed instrument actually still in use today. The oud spawned many popular instruments throughout time, such as the once well-loved lute and cittern. Although in practice it no longer resembles a modern guitar, it carried the seed of the basic theory behind the guitar and its cousins into Europe through the Crusades and the Moorish conquest of Spain, which was to become its birthplace.

The very first instrument recognized as a guitar is said to have been invented by the people of Malaga. Early versions, which were exceedingly small by modern standards, included tied frets (if any) and gut strings arranged in courses. A course is a pair or group of strings played together as a single unit. Modernizing this example, one may look at the 12-string guitar, in which two strings are treated and perform in the same manner as a single string, though they produce a different sound.

Both the flamenco and classical guitars have six strings, which are made of nylon, and they are tuned exactly the same way. The difference between the two instruments lies in their tone. While the classical guitar produces a round, mellow tone, which gives the instrument more of a bass quality, the flamenco guitar has a brilliant, almost metallic piercing sound, which gives the instrument a more treble quality. The classical guitar has a dark brown color, while the flamenco guitar has a light color ranging from a pale yellow to a brownish orange.

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80. The first, second, and third strings are of nylon strands or multiple small nylon threads wound with plastic. The fourth, fifth, and sixth strings are of metal wound around nylon. Nylon strands were first used on the stage by the Brazilian guitarist Olga Coelho in Jan. 1944. And since then guitars with nylon strands began to be produced commercially in 1947.

81.
The guitar was widely played in Andalusia throughout all the early period in the history of flamenco. It was not merely an accompaniment of flamenco singing and dancing but formed an integral part of flamenco. The unique character of the flamenco guitar’s ability to combine percussive, rhythmic elements with a softer, lyrical line was an indispensable element in the haunting, mysterious sound of flamenco.

3.2.2 Clavichord

In this section, the conceptional bridge from clavichord to pianoforte is built, considering the ecquicher, clavichord, harpsichord and pianoforte respectively. Just as a quick reminder, even in the eighteenth century the era when the piano was invented and gradually took on prominence all over Europe, Spain was deeply busy with its tradition of organ music, while the piano was in use in certain areas of Spain. Besides the organ, the harpsichord (clave, clavicordio, or clavicimbalo) and piano (fuerte piano or piano forte) are specified in the titles of Spanish keyboard music in the eighteenth century.

The first use of the words *piano e forte* in a title was by the Italian Lodovico Giustini of Pistoia in 1732 in his *Sonate da cim-balo di piano e forte detto volgarmente di martelletti*. However, the word *pianoforte*, or some similar usage, did not appear regularly in titles of keyboard music in Spain or elsewhere until the 1760s; in Spain, this trend was represented by some minuets by Joaquin Montero dated 1764. The earliest use of the word in France was by Nicholas Sejan in 1765 and in England by John Burton in 1766.

Clavichord, harpsichord, piano are all stringed keyboard instruments, yet each instrument appears in various shapes and sizes as well as possessing its own strength as well as its weaknesses. A flowing melodic line is most beautifully expressed by the clavichord, whose strings are activated by gentle pressure strokes from metal tangents; but at the same time lack of tonal power limits its enjoyment to a small circle of admirers. The harpsichord, whose strings are plucked, is more suited to the quasi-polyphonic lines of Baroque music; however, the more lyric pieces of the early eighteenth century are less effective on the harpsichord due to its lack of flexibility in creating nuances. The piano, the dynamic instrument whose strings are struck by hammers, possesses extraordinary expressive possibilities, but lacks the clarity of the
harpsichord. These three facts, together with their more voluminous companion the pipe organ, form a keyboard dynasty that remains yet unchallenged.

ECHIQUIER: Some authorities consider the echiquier to be a type of clavichord with a primitive hammer action. Others believe that it is an early ancestor of the harpsichord. To support the latter theory, it has been suggested that the sight of the jacks—the wooden pieces that housed the plucking mechanism—lined up along the keyboard could have reminded someone of chessmen, thus calling forth the name echiquier. It is obvious that stringed keyboard instruments were popular as early as the fourteenth century. The name echiquier, whatever it may have been, disappears from literary sources in the late fifteenth century. Public attention then turned to the clavichord.

The clavichord is the earliest type of stringed keyboard instrument about which there is specific information available. Its known ancestry goes back to the sixth century B.C. when Pythagoras used a monochord for his experiments in musical mathematics. The monochord consisted of an oblong hollow box—the sounding board—above which stretched a string tuned by means of a peg. A movable bridge or fret made it possible to vary the length of the string. Later on, more strings were added. Another precursor of the clavichord was the dulcimer, an instrument in which a series of strings were fitted over two stationary bridges and tuned by movable pins. The dulcimer was played by means of hammers striking the strings from above. This instrument still exists as the Hungarian cimbalom. By the mid-fifteenth century, the clavichord competed with the echiquier for popular favor.

The so-called fretted clavichord—one string for several keys or notes —was satisfactory as long as the music itself remained simple. However, with the advent of more complicated instrumental writing during the second half of the seventeenth century, the clavichord was gradually supplied with one string for each key and sometimes even a pair of strings for each key. Also in that century, the term clavichord came into more general use. Previously, the old term monochord and its various modifications (monachord, manichord, and manichordon) had been used more often.

By the seventeenth century, the clavichord had achieved its classic form. The mechanism was enclosed in an oblong case three to four feet long and two feet wide.
The sound was produced by means of small metal tangents attached to the ends of the keys; these tangents gently struck the strings from below. A certain nuance was possible, but only within a limited range. One technique peculiar to this instrument was the Bebung or tremolo, which produced a slight vibrato or fluctuation in pitch.

The clavichord served throughout western Europe during the sixteenth and seventeenth centuries but seemed to go out of fashion during the eighteenth century, except in Germany where it remained a favorite until the close of that century.

HARPSCHORD: The harpsichord (the French clavecin, the Italian cembalo or clavicembalo) played a primary role in the music of the eighteenth century; it assumed a position similar to that of the concert grand piano during the nineteenth and twentieth centuries. Yet today the harpsichord is not considered an obsolete instrument; it has undergone an unprecedented revival during the present century, and harpsichord factories are now flourishing.

From the records it seems, clear that by the fifteenth century the harpsichord had passed the experimental stage and was commonly used. It was the most popular keyboard instrument for many centuries following 15th, almost until Bach died in 1750s:

There were improvements of this instrument in the 15th century, to suit the needs. The range, originally limited to some twenty notes, was increased toward the lower regions. The outward appearance was transformed from its earlier rectangular shape to the present familiar outlines of the horizontal harp or wing. For playing convenience, the instrument was mounted on four legs and at the same time it became fashionable to decorate the cases with lacquer paintings. Thus improved, the harpsichord was ready to impose itself upon society.

During the seventeenth century it competed successfully with the lute, which for so long had been the favorite secular instrument in many European countries. The harpsichord rapidly dominated the musical scene throughout Europe. It influenced music composition and produced master musicians like Chambonneries and Louis Couperin, two French composers who wrote especially for the regal instrument. These were the beginnings of the glorious French clavecin school that existed during the seventeenth and eighteenth centuries. Inspired by the harpsichord's refinement, members of the Bach family created their rich musical legacy for Germany, and in
Spain the transplanted Neapolitan composer Domenico Scarlatti wrote his pieces especially for this instrument.

During the seventeenth and eighteenth centuries, the harpsichord held first place among all musical instruments. Apart from its virtuoso role, it was indispensable as a sustaining and accompanying medium: it was heard in church, lending its support to the choir; it was seen in the salon, where it accompanied sonatas and played an important part in other chamber music; and it was found in the orchestra as an integral part of the orchestral apparatus.

One important reason for the harpsichord's popularity and development was that its construction was so greatly improved by the Ruckers family. Hans Ruckers, the first master builder, began making harpsichords in Antwerp about 1579, and the family firm continued until after 1667. Prior to the Ruckers period there were isolated examples of harpsichords with two keyboards, a "four-foot" and an "eight-foot" register, and stops for coupling and manipulating the different registers. But it was the Rucke family that standardized the use of these principles and improved upon them.

There were other types of plucked-string instruments. The spine was a modest harpsichord, usually in a triangular or pentagonal case, with its strings strung at acute angles to the keyboard. The virginal (sometimes called virginals or pair of virginals) was the preferred instrument in England during the sixteenth and early seventeenth century; during the later parts of the century, it was replaced by the larger continental-type harpsichord. A small rectangular instrument, the virginal had only one set of "eight-foot" strings which were strung parallel to the keyboard.

PIANOFORTE: The harpsichord had clarity yet lacked expressive power. As the keyboard manufacturers learned how to make instruments capable of greater nuance, the harpsichord began to lose favor. In 1709 the Florentine instrument maker Bartolomeo Cristofori realized this objective by producing a harpsichord with hammers. The Italian gave his instrument the shape of a large harpsichord and called it a gravicembalo col piano e forte (harpsichord with soft and loud).
3.3. The effects of guitar on piano repertoire and technique

Albéniz and Granados were among the pioneers of Spanish musical nationalism in the late nineteenth century. Following the principle of their teacher, Felipe Pedrell (1841-1922), a renowned musicologist and composer, Albéniz and Granados began to use Spanish materials in their music. This is the time when the rebirth of Spanish music began, following the long invasive influence of Italian musical culture during the eighteenth and the first half of the nineteenth centuries. Instead of the virtuosic salon style of music, the Spanish nationalist composers began to compose in Spanish style utilizing Spanish folk songs/dances and Spanish guitar idioms.

Albéniz and Granados were inspired especially by the Spanish guitar, the most expressive Spanish instrument not only for accompanying Spanish folk songs and dances but also for solo performance. Once they started to compose in Spanish style, they never stopped using Spanish materials; however, compositions from their nationalistic period, such as Albéniz’s Suite Española (1886-1892) and Granados’s Doce Danzas Españolas (1888-1890), show more clearly their use of Spanish guitar idiom.

The guitar effects in these works were not just an imitation of the guitar. The sound of the Spanish guitar on the piano was extended beyond the actual sound of the guitar, challenging many guitarist to transcribe these piano works for the guitar. That is why the Suite Española by Albéniz and the Doce Danzas Españolas by Granados have been the most popular in the guitar repertoire.

Technical devices of the Spanish guitar used in these piano works include repeated bass figures, short melodic motives and phrases, incessant repetitions of one note, especially a note on the open strings of the guitar, and broken or arpeggiated chords, which would be played on the guitar with either the simple arpeggiation or the most representative Spanish guitar technique of rasgueado according to its context.

A detailed explanation of some guitar techniques, such as rasgueado, and the key and rhythm of the flamenco guitar are provided to show the transfer of these instrumental techniques in this section, where appropriate. Before this close examination of these features in the compositions of Albéniz and Granados, brief discussions of the history of the Spanish guitar, and Spanish piano school have been provided in the previous section, for better understanding of the effect of guitar in the compositions.
of Albéniz, Granados and Falla as well as other Spanish composers. Especially, the
effects of the guitar can be traced in the repertoire of composers who wrote
ricercarres.

Here is a summary of the techniques used in flamenco guitar: The basic techniques in
playing the flamenco guitar are downstroke and upstroke with the index finger, basic
rasgueado (with all four fingers except the thumb in a fast stroke), golpe (playing
with the ring finger of the right hand on the top of the guitar), apagado (damping the
strings with the right hand after striking them), and rubato with thumb (gliding
slowly over the indicated strings arpeggiating the chord).

Rasgueado is the most representative flamenco sound, which was explained along
with the punteado technique in Instrucción de música sobre la Guitarra Española, a
guitar treatise of 1674 written by Gaspar Sanz. Its rolling percussive sound is made
by the rapid brushing of the strings with all four fingers except the thumb (springing
out the fingers in rapid succession from the little finger to the index finger against the
strings). The percussive, somewhat harsh sound produced by rasgueado could be
distinguished from the sound produced by the simple downstroke or upstroke with
the index finger.

In Apoyando technique the right-hand finger rests on the adjacent string after
playing, which produces a full and solid sound. This technique of plucking the
strings with the first, second, or third finger, and then resting it on the adjacent string
allows the performer a clear projection of the phrase, because, through this
technique, the wider range of tonal shading is possible. This technique (by
alternating the first, second, and third fingers) is used for scale passages, melody
notes, and generally for all notes other than those of a chord or arpeggio. Bobri says
that the flamenco guitarists might have invented the apoyando technique to be heard
while accompanying dancers and singers. The flamenco guitarists needed a greater
volume of sound to be audible over the taconeos (heel-stamping) and palmas (hand-
clapping) of the singers and dancers.

Tirando technique is the opposite of apoyando. In the tirando technique, the fingers
end up in mid-air instead of resting on the adjacent string. This technique is used for
rapidly moving notes (like chords, arpeggios, and tremolos) with a light sound.
Because the fingers are not resting on the next strings after execution, the neighboring strings should vibrate simultaneously.

Apagado (pizzicato stroke) technique produces a muffled sound effect. When the outer edge of the right hand is placed lightly over the bridge covering part of the strings adjacent to the bridge bone, it functions as a damper comparable to the action of the damper pedal on the piano. This seems to be the term that one of the greatest guitarists, Andrés Segovia (1893-1987), preferred to use to indicate this particular guitaristic effect rather than the word pizzicato.63 For convenience, from now on, p will correspond with the thumb (which is pulgar in Spanish), i with the index finger (which is indice in Spanish), m with the middle finger (medio in Spanish), a with the ring finger (anular in Spanish), and q with the little finger (manique in Spanish).

Arpeggio is a common technique in flamenco, producing lightly moving musical passages. Especially the pattern of p-i-m-a-m-i produces a continuous rolling effect. Each first note of six-note groups is played with the thumb, apoyando, which produces a full sound, and the rest of the notes function as tremolo. Another pattern of the arpeggio technique is played with p-a-m-i-p-i-m-a. These techniques will be utilized especially in the pieces of Falla, the Fantasia Baetica.
4. ANALYSIS AND PEDAGOGY

4.1 Piano Pedagogy in The Spanish School

The old school characterized by the keyboard articulation methods evolved into the more modern, Czerny methods. The treatises written then were making sure that the theories and ideas suited the requirements of how to play the harpsichord in the best possible fashion. Therefore, rather than phrasing, pedaling or other aspects, it is natural to find aspects of fingering in these works. In this thesis, these theories related to fingering are utilized in my fingering tryout of Granados and Albeniz selections, and are useful as of today.

Articulation in singing and playing consists of slurred and separate notes produced by pronunciation, tonguing, bowing, or touch. In the baroque era, articulation was believed to add "life" to the notes and to contribute substantially to the music's spirit. Most articulations were varied according to the note's metrical placement (stronger on "good" beats) and the melodic shape of a phrase (with a stress on the highest note, for example). Orchestral playing, represented by Lully's practices as described by Muffat, required precision and knowledge of the downbow-on-the-downbeat principle, whereas solo playing allowed the performer more freedom to add slurs and a variety of different articulations. Along with nuanced dynamics and ornamentation, articulation was an important part of playing in style, and a knowledge of the variety of articulations available to the player will lend an agreeable variety and interest to modern performances of baroque music.

Here is a short summary of the old method and a detailed analysis of its concentration on fingering: Articulation on the harpsichord is affected only to a limited extent by the speed of attack, since its action consists of a plucking rather than a striking of the strings. Other factors that affect articulation, especially in continuo playing, are the speed of arpeggiation and the texture of the part. A chord of many notes that is played with little or no arpeggiation will sound louder and more accented than one of fewer notes which is spread more slowly. On both the organ and harpsichord, a small silence of articulation before a note or chord also produces
an accent. Early fingerings are a good source of clues about articulation on keyboard instruments and may allow some pieces to be played more easily.

Sources for the study of fingering practices in baroque music are of two types: (1) instruction books that comment upon the player's posture and touch and include fingered scales or exercises, and (2) fingerings marked in manuscripts and other musical sources. Numerous systems of fingering were used at different times and places during the baroque era. An important Italian source for the early baroque is Girolamo Diruta's Transilvano (1593; part 2, 1609), the first treatise to distinguish between different touches and styles of playing on the harpsichord and organ. (McGlynn, 1999). On the organ, according to Diruta, one should connect harmonies smoothly using a legato touch; lifting the hands to strike the keys is permissible only when playing dances [balli]. The harpsichord, with its quilled action, allows a leaping style of playing, and the player is advised to ornament while playing in order to have a full sound. His system of fingering relates "good" fingers (2 and 4 of each hand) to "good" notes, usually those that are consonant and fall on downbeats. A good finger usually alternates with a "bad" one in patterns such as 2-3-2-3 or 4-3-1-3 and the thumb is not used on black notes.

Most of the fingerings follow the principle of good and bad notes outlined by Diruta, except that in England, the third finger was used as a strong finger in both hands, and the thumb was also considered a strong finger. In some passages, all five fingers were used, and there are also fingerings which show the thumb passing under other fingers. Evidence of a transition between the concept of good and bad notes to one in which fingers are used on a more-or-less equal basis can be seen in J. S. Bach's music. A short example, or applicatio, for Wilhelm Friedemann Bach is fingered according to the practice of the English virginalists, with the third finger falling on good notes.

In a few places the left-hand pattern 2-1-2-1 appears in stepwise motion. Common fingerings in other German sources during the first half of the eighteenth century include patterns such as 3-4-3-4-3-4-3 (right hand ascending) and 3-2-1-2-1-2-1-2 (left hand ascending) starting at c1; descending patterns starting at c1 were 5-4-3-2-3-2-3, ending 1 (right hand), and 2-3-2-3-2-3-2-3, ending 4 (left hand). Another practice can be observed in Francois Couperin's L'art de toucher le clavecin (1716), in which strong notes are not necessarily taken with strong fingers. In scale passages, the longer third finger may be passed over the fourth when ascending, and
the third over the second finger when descending. The resulting patterns are 3-4-3-4 ascending and 3-2-3-2 descending, or when accidentals are involved, 2-3-4-2-3-4 and 4-3-2-4-3-2.

Couperin also includes an extended discussion of articulation, touch, and ornamentation on the harpsichord. He describes the effect of allowing two or more simultaneous notes to be played with a slight delay between them. He likens the effect to the *messa di voce* on string instruments and considers this type of delay or arpeggiation the key to expressive playing on the harpsichord: he emphasizes the importance of legato when playing the harpsichord, accomplished by holding down notes and by changing fingers on a note in order to keep it sounding. He provides several examples from his own music to illustrate these principles. (McGlynn, 1999).

It is thanks to the pedagogical work of C. Czerny that the techniques used from Scarlatti's age has become known. In the 19th century the techniques were written in treatises and books, and it was finally in the 20th century that Alessandro Longo completed his monumental edition of technical problems manual. Then there is the research work of Ralph Kirkpatrick to whom goes the credit for the restoration of a number of Spanish sonatas which leads us to a more developed and wider perspective of the field.

In his research Kirkpatrick came to some interesting discoveries about the instruments that Scarlatti had at his disposal. Researching the instrumental inventory of the queen Maria Barbara he discovered that besides the 7 harpsichords, 5 more instruments of the piano-forte type were in use, which leads to the conclusion that Scarlatti was well acquainted with the hammer type instruments. That discovery certainly sheds a new light over the pianistic treatment of his sonatas.

Analysing different elements of Scarlatti's manuscripts Kirkpatrick concluded that besides novelties in the rhythm, phrasing and harmony, Scarlatti was able to incorporate the virtuosity of the modulation in the overall virtuosity of the piano. The embellishments as a characteristic feature of the style of that period are not included as complexly in Scarlatti's music as is the case with the French harpsichordists. However Scarlatti does develop some novelties like the double thrill in thirds (played with one hand) and after a long time it is finally Beethoven that uses it again in his 4th piano concerto.
That manner of thrills in thirds was adopted and further developed by Clementi and Czerny who lay the grounds for the romantics especially Chopin. Scarlatti is also the first to use a long thrill on one note encircled by a melody (played with one hand) which is found later in the finale of Beethoven's sonatas op. 53 and op. 109. One note repetitions in Scarlatti's music are often imitations of the guitar, the mandolin or the castanets.

The evolution of the double note usage in the instrumental practise had had a great supporter in the practice of Scarlatti which resulted in tracing a clear path to the masterful and majestic achievements of Chopin and Liszt.

The distribution of the chords texture in the accompaniment is another element to which Scarlatti gave his perspective contribution. The ongoing practice of albertie bass distributed within the range of one octave is advanced by Scarlatti who uses it in a much wider range which is a real novelty and in fact anticipates Beethoven and Chopin.

The treatment of the sound space and its maximum appliance represents a key factor in a composition for Spanish music instruments in question. In a style dominated entirely by a two voice texture it is scales and sections of scales which play a dominant role. Scarlatti makes abundant use of the major and minor scales while the usage of chromatic passages is limited and combined with diatonic motives. Making maximum use of the sound space of the instrument, the scales in Scarlatti's music become a real virtuoso element especially when considering that according to Kirkpatrick's analysis over 400 sonatas are written in fast tempos (ranging from allegro to presto quanto sia possible). Having a primarily instrumental character, scales are most often used to overcome large sections of the keyboard in any direction and it is Scarlatti who for the first time makes use of a glissando in his F major sonata K 379.

Here are the main ingredients of the Scarlattian methods:

a) Arpeggios

It takes only to glaze through the contents page of his sonatas to notice the frequent usage of arpeggio chords. As well as being used to create a more dramatic effect of the harmonic progression, arpeggios are also used in the conquering of the sound space of the piano, often in the range of two to four octaves.
b) Crossing of the hands

Although Scarlatti is not the first to use crossing of the hands on the keyboard, he does that so often and in such an individual way that it becomes one of the most prominent features of his manuscript. A mitigating circumstance is of course the use of two manuals on the instruments of that time, but none the less that manner of playing continued to be adopted and further developed by the 19th and 20th century composers.

c) Jumps

The use of jumps in Scarlatti's music is surely one of the most obvious indications of his extraordinary performing skills. Using them often, he creates unexpected twists and effects, -jumps reaching as wide as three octaves are not a rare occurrence -, thus the gestures an instrumentalist performs while playing those jumps reminds us much of those of a dancer each moving through the space he is given. On many of Scarlatti's pages certain choreography is readily suggested. In doing a cross section of the technical elements in Scarlatti's music here are a few implications of the same on the performing plane.

d) The role of the fingers

In the methods and the methodologies for harpsichord from the 18th century the fingers have a primordial role in the contact with the keyboard. In that sense Scarlatti's manuscript often demands great independence of the fingers; however his bold jumps and virtuous passages imply the need for the use of the entire performing apparatus. Also the use of the thumb is almost regularly required, unlike his predecessors.

e) Extension of the palm

Using an often wide distribution of the notes in a chord, the extension of the palm required to play them is much greater than the typical positional demands of the ongoing practices which up till then ranged within a single octave.

f) Use of the wrist

The frequent use of double notes (thirds, sixths, and octaves) in one hand implies the need for elastic adjustment of the wrist thus anticipating the performing practice of the 19th century.
g) Role of the hand

With the unusually virtuous elements abundantly distributed throughout Scarlatti's music a question of coordination of the entire performing apparatus is imposed, a question which would dominate the performing practice of the 19th century and later. As it can be seen, the work of Scarlatti is very complex and significant especially in the aspects dealt with in this exposition.

The contribution of Scarlatti can be located exactly in the time between the achievements of the English virginal players and those of the great romantic virtuosos. Thus we have the "Fitzwilliam Virginal Book" written in around 1630; Scarlatti's "Essercizi" written in 1738 and Liszt's famous "Transcendental Etudes" written in the years 1837-38. A more detailed examination of the elements of the technique difficulties in Scarlatti's sonatas is ultimately drawn to the problem of structurally-constructive layers. Having that in mind, what would the ratio be between the strictly pianistic elements as opposed to the harmonic, stylistic, the elements of the musical form, etc. remains to be determined in each case individually. Here lies the great challenge. In the midst of countless and various artistic characters portrayed in his sonatas dominates the great individuality of the bold, exploring and equilibristic spirit of Domenico Scarlatti.

What has been added to the pedagogy of Spanish music after Scarlatti can basically be summarized as follows: the pedagogical methods of Enrique Granados and Frank Marshall. Enrique Granados, Frank Marshall, and Alicia de Larrocha are the chief exponents of a school of piano playing characterized by special attention to details of pedalling, voicing, and refined piano sonority. Granados and Marshall dedicated the major part of their efforts in the field to the pedagogy of these principles. Their work led to the establishment of the Granados Academy in Barcelona, a keyboard conservatory which operates today under the name of the Frank Marshall Academy. Both Granados and Marshall have left published method books detailing their pedagogy of pedalling and tone production. Granados' book, Método Teórico Práctico para el Uso de los Pedales del Piano (Theoretical and Practical Method for the Use of the Piano Pedals)is presently out of print and available in a photostatic version from the publisher. Marshall's works Estudio Práctico sobre los Pedales del Piano (Practical Study of the Piano Pedals) and La Sonoridad del Piano (Piano
Sonority) continue to be used at the Marshall Academy and are available from Spanish publishing houses.

The information contained in these three method books to the forefront and demonstrates its relevance to the performance of the music of Granados, specifically the Escenas Románticas. Alicia de Larrocha, Marshall's best known pupil, currently holds the directorship of the Marshall Academy, and as such, is perhaps the best living authority on this entire line of pianistic and pedagogical thought. Granados and his pianistic "heirs" Frank Marshall and Alicia de Larrocha.

While it is well known that the piano literature of nineteenth-century Spain generally requires a virtuosic mastery of pedal technique, the most notable advancement in this direction is accomplished by Granados and his disciples. Granados and his special abilities in the use of the pedal are documented in a statement by the American pianist-conductor, Ernest Schelling, as he refers to his own attempts to play "Coloquio en la Reja" from Goyescas:

"I heard him (Granados) play it many times and tried to reproduce the effects he achieved. After many failures, I discovered that his ravishing results at the keyboard were all a matter of the pedal. The melody itself, which was in the middle part, was enhanced by the exquisite harmonics and overtones of the other parts. These additional parts had no musical significance, other than affecting certain strings which in turn liberated the tonal colors the composer demanded." (Larrocha, 1967)

The fact that this fascination with and mastery of the use of the pedals is typical of the Catalan school, is further supported by the pedagogical work. This school of playing is characterized by a special attention to voicing clarity and tone color, and most especially by a mastery of pedalling subtleties, a tradition specifically carried on by these performers. Granados. It was this interest in teaching that led him to establish the Academia Granados in Barcelona. Founded in 1901, this keyboard conservatory quickly gained a national reputation for progressive educational policies. Granados was extremely devoted to teaching and kept handwritten records of his pupils' progress.

He later collected these notes as the basis for his treatise on the use of the pedal, Metodo Teorico Practico para el Uso de los Pedales del Piano (Theoretical and Practical Method for the Use of the Piano Pedals). Marshall was his student. Marshall completely dedicated his career to teaching, advancing Granados' ideas.
about pedalling in his own teaching and in two written works, *Estudio Practico sobre los Pedales del Piano* (Practical Study of the Piano Pedals), and *La. Sonoridad del Piano* (Piano Sonority). The first volume presents similar material as the Metodo Teorico, but distills Granados' descriptive details of pedalling technique and organizes them into a more concise and accessible format. The second volume is an anthology of pieces with practical pedalling and voicing priorities indicated in the score by the author.

Granados' Metodo Teorico Practico para el Uso de los Pedales del Piano presents several interesting ideas about approaching the pedagogy of the pedal. Granados begins the work by emphasizing the fact that pedalling should be approached in three basic ways. First, there is the consideration of pedal with individual notes (for maintenance of a legato line or as an enhancement of tone quality); second, the use of the pedal as it connects groups of notes into consonant or dissonant sonorities (the analysis of the note groups is stressed for proper determination of pedal application); and third, pedal use as a coloring device for melodic lines (many exercises are given to develop the technique of pedalling the melody while contrasting textures of both dynamics and touch occur in other voices).

An awareness of these principles should therefore permeate any piano study, but most especially that of the works of Granados, motivating the performer to study these treatises in search of performance practice suggestions which may apply specifically to this repertoire. This study makes that comparison in some detail with Granados' *Escenas Románticas*. In the opening section, Granados describes, as a basis for approaching the mechanics of pedal changes, subdivisions of basic note values into what he calls valores reales e imaginarios (real and imaginary values). These imaginary values establish a rhythmic basis for the rate and timing of pedal depression and release. He also presents his own system of pedalling notation which differs only slightly from the standard:

"**" - lift foot,

"Ped." - depress pedal,

"L" - lift hands, and

" " - hold pedal
In simplest terms, this rhythmic subdivision establishes a systematic basis for the pedagogy of what is commonly known as the syncopated pedal. Although this hierarchy of rhythmically measured pedal application and release may seem unnecessarily cumbersome to the seasoned pianist, the value is clearly apparent when related to the training of the beginner. This constitutes the first of three concepts covered in a broad sectional division of the method called the Teorico (theoretical exposition). Granados concludes this first conceptual presentation with selected special cases of pedal application such as arpeggiated figures, mixtures of scalar and broken chord figures, and chromatic scales.

The second part of the Teorico covers the principle of subdivided note values in greater detail. Illustrations of the imaginary note-value subdivision appear throughout this segment. Notice the variance in note values and pedal change rate as the remainder of this section treats several of the possible rhythmic subdivisions which occur in the course of various melodic patterns.

Part three of the Teorico deals with a wide variety of concepts which focus on the application of pedalling rules to various situations encountered in the literature. An illustration of Granados' rhythmic subdivision, applied to the opening of the Beethoven Sonata, Op. 13, initiates this section.

A fundamental point concerning dissonance and consonance as it relates to pedal change is treated as Granados discusses perceptible and imperceptible dissonance. He proposes that the degree of dissonance is dependent upon the tempo. A dissonance (group of non-harmonic tones combined under one pedal) may be perceived as consonance, providing the tempo is fast enough, while a slower tempo would tend to increase the perception of dissonance. This section also includes illustrations of pedalling as encountered in common technical problems such as: pedal to cover left hand leaps, pedal to isolate grace notes from fundamental sonorities, pedal to bridge leaps in melodic lines, and pedal as it enhances the performance of several contrasting touches simultaneously. Granados even explores the possibility of finger legato by employing a finger substitution of 5-4 to achieve a legato pedalling effect without pedal.
In this section, the analysis for an advanced level work will be on the Goyescas, and the analysis for an intermediate work is going to be on the Danzas Espanolas and the Escenes Romanticas (1892-1900).

The names Enrique Granados, Manuel de Falla and Isaac Albéniz are often mentioned in the same breath. However, what sets Granados apart from the others is his intense romanticism. In the following list of his works for piano (all undated), are found such titles as Escenas románticas (Romantic Scenes), Escenas poéticas (Poetic Scenes), Canas de amor (Love Letters) and Valses poéticos (Poetic Waltzes). There are also some minor works undeniably influenced by Schumann, such as Bocetos (Sketches), Cuentos de la juventud (Tales for Youth) and Seis estudios expresivos en forma de piezas fáciles (Six Expressive Studies in the Form of Easy Pieces). In addition, there are two impromptus, two gavottes and twenty-six (26) transcriptions of previously unpublished Scarlatti keyboard sonatas. Granados transcribed these from the original manuscripts and in them incorporated Romantic flourishes typical of the late nineteenth century.

At the age of sixteen, while studying piano with Pujol, Granados won first prize as a pianist in a Barcelona academy competition with a performance of the Sonata in G minor by Robert Schumann, whose influence and inspiration are paramount. It is fascinating to notice parallels in the compositional techniques and pedagogical interests of Schumann and Granados. For example, Granados wrote a treatise on the art of pedaling, as had Schumann, and Granados was careful to train his students in its peculiarities.

Goyescas is a very challenging work full of Granados's artistic devotion for searching the authentic Spanish character in a variety of ways. Numerous Spanish elements--references to Goya's works, tonadillas, Spanish dances and songs, sound of guitars and castanets, etc.--are incorporated into this work. It is, indeed, a complex art work that interrelates visual arts, poetry, and music, all with a Spanish subject. Any pianists planning to study Granados's Goyescas should first acquire the necessary background based on a thorough study of the music and its history. Knowledge of Granados's inspiration from Goya's works, the piece's narrative elements related with the opera Goyescas, Spanish idioms, and the improvisatory nature of Granados's piano style, is indispensable for fully understanding, interpreting, and performing this work.

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However, the more important task for pianists is applying these various aspects into performance. This section will assist pianists in this endeavor, dealing with various aspects related to the interpretation of Goyescas that are necessary for an imaginative performance of the work. After a presentation on the important background aspects of Goyescas which should be considered by the pianist for a proper interpretation of the suite, an interpretive analysis for pianists dealing with each piece of Goyescas will follow, discussing all aspects related to performance.

4.2. Analyses and Interpretations of The Musical Selections

4.2.1 Granados pieces (intermediate and advanced)

Most of Granados's compositions are for his favorite instrument, the piano. These works are usually grouped into three non-chronological categories: "Nationalist," "Romantic," and the "Goyesca." (Larrocha, 1967) The first two categories contain numerous intermediate-level pieces that prepare the student to play more difficult Spanish works as well as the advanced Romantic repertoire by standard composers such as Chopin, Schumann, and Liszt.

4.2.1.1 Analysis of Granados selections

The selections of Granados in this chapter serve as an introduction to Granados's use of these three styles. Here are the Spanish characteristics in Granados's piano music:

Melody:

The identifiable melodic characteristics of Spanish music owe much to Andalusian folk music, *cante jondo* in particular. *Cante jondo* melodies are improvisational, a result of the singer pouring out his emotion. As seen in "Arabesca" from *Danzas españolas* (Spanish Dances) (Ex. 4.2), Granados achieves this quality by employing a variety of note values, leading to a recitative-like character (mm. 19-24). He also repeats a single note almost obsessively (Ex. 4.2 measure 21), another *cante jondo* trait, (Trend, 1929) which heightens the emotional intensity. (Although not in this era, this idea of repetition as a rhetorical trait continues on into the Goyesca era, as can be seen in Figure 4.1.)
The vocal melisma is another type of improvisation used in *cante jondo*. Granados uses a group of fast thirty-second notes in "*Vascongada*" ("Basque Dance") from *Seis piezas sobre cantos populares espandles* (Six Pieces Based on Spanish Popular Songs) to imitate a singer's sweeping vocal line (Figure 4.3), another reflection of the singer expressing his deep emotion.

A similar vocal technique used to decorate the melody is a series of grace notes, also seen in Figure 4.3. This gliding effect most likely suggests the vocal inflection in Gypsy song style.
Another Spanish melodic trait utilized by Granados is the Andalusian scale, or E mode, which forms the basis of much folk and flamenco music. The most basic form is the medieval Phrygian mode, which is from E to E, all natural. A unique Andalusian melody derives from chromatic alterations (either natural or raised) of the second, third, sixths, and seventh scale degrees. This may result in ambiguity of major or minor modes.

Granados's "Arabesca" from Danzas españolas is based on the form of Andalusian scale, transposed to G. He creates a chromatic inflection by altering the second scale degree (A-flat and A-natural) in measure 9 and by raising the third scale degree to B-natural in measure 6. He also raises the seventh scale degree to F-sharp in measure 8. This results in an augmented second, a characteristic of the Arabic mode. The use of these variable degrees of the Andalusian scale contributes to an exotic Spanish sound.

Another distinctive Spanish melodic feature is the Andalusian descent (A-G-F-E), a descending tetrachord of the Andalusian scale cadencing on E. The following passage (mm. 2-13) from Danza característica (Characteristic Dance) shows the pitches of the Andalusian descent (Figure 4.4).

Spanish folk melody characteristics not only appear in slow, lyrical, cante jondo inspired sections of Granados's music, but also in lively sections. Figural melodies reflect such a trait, as seen in Parranda-murcia (Figure 4.5). These figural melodies
are by nature fragmentary. They may be formed by chordal elaboration or by the reiteration of musical figures— that is to say, successive tones that form a distinct, recognizable group. They usually appear without motive development and spin around within a narrow range, another typical Spanish melodic feature.

![Figure 4.5: Parranda-murcia, mm. 1-4.]

Harmony:

Many Spanish folk songs contain sections in parallel major and minor modes. The sudden shifts between these modes are likely of Gypsy and Moorish origins. (Kuehl, 1979) This can be seen in "Andaluza" from Danzas españolas, which is in ABA form (See Figure 4.6, 4.7 and 4.8). The A section is in E minor (Figure 4.6), then the third scale degree is raised in a subtle manner (m.18 in Figure 4.7), leading to the B section in E major (Figure 4.8). Granados lowers the third degree, g, again for the return of the A section.
The alternation between the major and minor modes is also found within phrases (see Figure 4.9, and see third measure from the last where there is an inflection sign above c, making it c flat). This idea is derived from the interchangeable scale degrees in the Andalusian scale. (see Figure 2, from previous chapters).

Figure 4.6: "Danza no.5, Andaluza " from Danzas españolas, mm. 1-7

Figure 4.7: "Danza no.5, Andaluza " from Danzas españolas, melodic reduction.
Rhythm:

Much of the unique sound of Spanish music comes from the distinctive rhythms of Spanish folk dances. Granados uses these rhythms frequently in his piano music. One of the most obvious Spanish rhythm traits is sharp, driving rhythm. This is often achieved through the repetition of rhythmic patterns. For example, in "Arabesca" from *Danzas españolas*, Granados repeats a group of three triplet notes placed in between the chords throughout the whole phrase (Figure 4.10).
This *acciaccatura*-type figuration adds to the sharpness of the rhythm, and the constant sixteenth-note motion provides a sense of driving rhythm.

Another recognizable rhythmic feature in Spanish folk dances includes a constant change of the beat. As shown in *Parranda-murcia* (Figure 4.5), the exchange of 6/8 with the duple characteristic and ¾ that follows it immediately, gives the music a flavor of lightness and dance idiom is accentuated.

**Form:**

Typical Spanish dance form consists of a fast dance section and slow song section. Granados uses this form in his piano works, separating the sections with double bars. For example, "Rondalla aragonesa" from *Danzas espanolas* displays fast dance sections with repetition of distinct rhythmic patterns (Figure 4.11), followed by a free song section, known as a *copla*, in a much slower tempo (Figure 4.12).
A typical Spanish song form is comprised of alternating lyrical vocal sections and guitar interludes. Granados adapts this formal feature in "Preludió" from *Seis piezas sobre cantos populares españoles* (Figure 4.13). Here, gently arpeggiated guitar interludes interchange with vocal sections in unison octaves, separated partially by left hand going upwards in register to its limit.
Sound effects of guitar:

The guitar is the most popular instrument for accompanying Spanish songs and dances, particularly flamenco music. We know that the integration of guitar effects on the piano plays an important role in creating a Spanish spirit. Scarlatti, who resided in Spain for much of his life, was among the first composers to use guitar effects on a keyboard instrument, and likely influenced Granados to do the same.

The keyboard ornament, acciaccatura, simultaneously playing upper or lower neighbor tones with the main note, is used to achieve the effect of plucked guitar strings. For example, Granados employs this pungent chord in "Añoranza"("Longing") from Seis piezas sobre cantos populares españoles (Six Pieces Based on Spanish Popular Songs) (Figure 4.14). Here, the clashing interval of a second between grace notes and main notes makes a metallic sound suggesting the rasp of the guitar.
There are two other basic guitar techniques that Granados imitates on the piano: *rasgueado* and *punteado*. *Rasgueado* refers to strumming repeated chords containing five or six strings. Granados simulates this device in "Preludio" from *Seis piezas sobre cantos populares españoles* by employing repeated arpeggiated chords (Figure 4.15).

![Figure 4.15: "Añoranza" from Seis piezas sobre cantos populares españoles, mm. 15-19](image)

Additional sound effects that make Spanish music distinctive are produced with the human body. These sounds, found in flamenco music, include *palmas* (hand clapping), *pito* (finger snapping), *tacones* (heel tapping), and *jaleo* (encouraging shouts). These elements of flamenco music create an energetic atmosphere. These sound effects are depicted in imaginative ways at the piano. For example, in *Jota de miel de la alcarria* (*Jota From Miel de Alcarria*), Granados employs accent marks, octaves, and a *fortissimo* dynamic level in a sudden, low register (m.54), suggesting the stamping of the flamenco dancer's feet (Figure 4.16).

![Figure 4.16: Jota de miel de la alcarria, mm. 50-55.](image)

Upon hearing Granados's *Valses poéticos* (Poetic Waltzes) or *Apariciones-Valses románticos* (Apparitions Romantic Waltzes) for the first time, it would be surprising to learn that they are the works of a Spanish composer. They contain no trace of the Spanish idioms discussed in the previous paragraphs of this section. Instead, these and many other
compositions by Granados show the influence of Romantic composers such as Chopin, Schumann, and Liszt in their lyricism, colorful harmony, and pianistic texture. At the intermediate level, Granados's Romantic style repertoire serves as a nice alternative to more commonly taught pieces by Schumann, Chopin, Mendelssohn, Grieg, and others. In the following sections, various melodic, harmonic, rhythmic, and textural features of Granados's Romantic style literature will be discussed.

Melody:

Like Chopin, Schumann, and Liszt, Granados's music displays highly lyrical melodies. In fact, Granados is sometimes called the "Spanish Chopin" for his use of the piano as a singing instrument. Many of Granados's melodies show the influence of Chopin's lyrical style. For example, chromaticism is occasionally employed in the melody. This can be seen in "Eva y Walter"("Eva and Walter") from Escenas poéticas (Poetic Scenes) (Figure 4.17). Here Granados uses rich chromatic writing not only in the soprano voice, but in the bass and inner voices as well.

Figure 4.17: "Eva y Walter" from Escenas poéticas, mm. 6-10.

Granados's use of ornamental figures such as grace notes and coloratura runs in his melodies is another similarity to Chopin. In Mazurka all polacca, for instance, he adorns the melody with a series of grace notes, a feature found in numerous Chopin waltzes (Figure 4.18).

Figure 4.18: Mazurka all polacca, mm. 11-15.
In addition to lyrical and intimate melodies, Granados's Romantic-style pieces also contain brilliant melodies. Virtuoso figurations, as seen in *Valse de concert* (Concert Waltz), show the influence of Liszt. In this piece, double-note and scale passages, sweeping arpeggios (Figure 4.19), and cadenza-like passages are featured. As in Liszt's works, a dramatic sound is achieved through use of the entire keyboard range. However, this and similar pieces are not as technically demanding, because the virtuoso figurations occur in uncrowded textural settings, fit the hand comfortably, and are shorter in length.

**Figure 4.19:** *Valse de concert*, mm. 260-261.

**Harmony:**

Granados's Romantic style music shares harmonic traits with Chopin, Schumann, and Liszt. For example, chromatic harmony is often employed, as seen in "*Mazurka en F Mayor*"("Mazurka in F Major") from *Álbum de melodías, París 1888* (Album of Melodies, Paris 1888) (Figure 4.20). In this piece, linear chromatic motion can be seen in the bass, giving the piece much of its color and expressiveness.

**Figure 4.20:** "*Mazurka en F mayor*" from *Álbum de melodías*, mm.16-20.

**Rhythm:**

Many of Granados's Romantic works share rhythmic traits with Chopin, Schumann, and Liszt. In his mazurkas, for example, Granados employs dotted rhythms and irregular accentuation of the beat used by Chopin in the traditional Polish dance. Granados's marches also share rhythmic features with those of Chopin. *Marche militaire*, no.1 (Military March no.1) in particular is similar to Chopin polonaises in
its heroic manner, achieved through strong rhythm and energetic motion. Although the march is in 12/8 time and Chopin's polonaises are in 3/4 time, a polonaise-like quality is achieved through occasional dotted rhythms in the right hand and repeated chords. (Figure 4.21)

![Figure 4.21: Marche militaire, no.1, mm. 32-47](image)

Granados utilizes complex rhythmic devices such as syncopation, hemiola, and two-against-three rhythms in many of his Romantic style works, techniques found in many Schumann and Brahms pieces. For example, "El invierno la muerte del ruisenof" ("Winter Death of the Nightingale") from Libro de houas (Book of Hours) shows repetitive use of syncopation in the left hand and tied notes in the right hand (Figure 4.23). This feature obscures the beat, a characteristic often seen in Schumann and Brahms.

![Figure 4.22: "El invierno la muerte del ruiseñor" from Libro de horas, mm. 1-4.](image)

Another complex rhythmic device is the hemiola, as seen in "Mis lloros y añoranzas eran cantos tristes" ("My Cries and Longings Were Sad Songs") from Valses sentimentales (Sentimental Waltzes) (Figure 4.23). Here, Granados disrupts the metric system by shifting the pulse from 3/8 to 2/4 (mm. 22-24).
Also, Granados's use of two-against-three rhythms is similar to Schumann and Brahms. For example, "Recuerdo de países lejanos" ("Memory of Distant Lands") from Escenas poéticas (Poetic Scenes) shows a triplet rhythm in the right hand against a duplet rhythm in the left hand in the very next measures. (Figure 4.24).

The rhythmic freedom found in Granados's piano works is also reminiscent of Romantic composers such as Chopin, Schumann, and Liszt. "Canción de margarita" ("Margarita's Song") from Escenas poéticas (Poetic Scenes), for example, contains meter changes, a variety of tempos, and rallentandos to create an expressive effect.

Granados's cadenza passages are likely modeled after those of Liszt. For example, Granados's Valse de concert (Concert Waltz) presents a rhythmically free cadenza with upward and downwardly sweeping figures across the keyboard (Figure 4.25).
Granados uses various textures representative of nineteenth century piano music. Several of his homophonic style pieces have textures similar to Chopin nocturnes. Generally, nocturnes exhibit lyrical melodies often greatly embellished and accompanied by standard patterns of broken-chord figuration in the bass. The most representative example is "Epilogo"("Epilogue") from Escenas románticas (Romantic Scenes), with its singing melody over a harp like arpeggiated accompaniment (Figure 4.26).

Other homophonic style works by Granados replicate the salon style music of Chopin, especially his waltzes. Most of them exhibit typical waltz texture: a cheerful melody over an "ONE-two-three" type accompaniment. Granados's use of three or more distinctive layers of texture is strongly reminiscent of Schumann. "Vals alemán"("German Waltz") from Apariciones-Valses románticos (Apparitions Romantic Waltzes), for example, displays melody, countermelody, and bass voices in measures 1-4. Granados inverts the melody and countermelody in measures 9-12,
a favorite device of Schumann. Another textural reference to Schumann is found in "Primavera romanza sin palabras" ("Spring Romance Without Words") from Álbum de melodías, París 1888 (Album of Melodies, Paris 1888). In this piece, Granados combines a quarter note melody and sixteenth note accompaniment in the same hand (Figure 4.27). His treatment of melodies interwoven among arpeggiated patterns shows a doubled texture, a trait found in Schumann pieces such as "Foreign Lands and People" from Scenes from Childhood, Op. 35.

Figure 4.27: "Primavera romanza sin palabras" from Álbum de melodías, París 1888, 1-4.

Granados's main contribution is a collection of piano compositions titled Goyescas, which he premiered in Barcelona on March 9, 1911. On April 14, 1914, it was presented in Paris and was so successful that Granados was awarded the Legion of Honor. The Paris Opera Committee then suggested to the composer that he write an opera based on the music of the piano suite. The resulting opera score was received enthusiastically in Paris, and plans were made to have the premiere performance there. However, with the outbreak of the First World War, this was not possible. Granados then offered it to the New York Metropolitan Opera, which produced it, with the composer and his wife, Amparo, appearing at the premiere on January 26, 1916. Shortly after that performance, Granados was invited by President Woodrow Wilson to give a piano recital at the White House on March 15, 1916. This recital meant having to delay his return to Spain, and as a result, he had to rebook his ticket to return instead on the steamer Sussex by way of Liverpool. On March 24, 1916, while in the middle of the English Channel, the ship was torpedoed by a German submarine. Granados found safety on a life raft, but in attempting to rescue his wife, he drowned. It is ironic that Granados died in this way, as it was a well-known fact that he was terrified of the water and had often refused to travel by sea. A friend once asked Granados what he would do if asked to go to America. He responded by
saying that he would not go. One can only imagine the terror he must have felt in those last moments.

Granados had written in all genres, but Goyescas represents the culmination of all that he had achieved, in opera as well as in piano composition. Some of his orchestral music has attracted attention, such as the symphonic poem Dante (1908) and the suite Elisenda (1910). His chamber music is little known but is becoming more appreciated, including a Quinteto con piano (1898), a Trio (undated), and a Sonata para violín y piano (undated). Granados also composed two song cycles, Canciones ainatorias and Tonadillas (both undated), attractive pieces which deserve more attention. Canciones ainatorias was presented on the first program for this dissertation project.

Although Granados composed in these various idioms, it was the piano through which he was best able to express himself. Alicia de Larrocha, in her 1967 Clavier article, places the piano works of Granados into three categories of completely distinct characteristics: the nationalistic, the romantic, and the "goyesca." Although these categories can and often do overlap, they provide a useful framework for presenting his music in an organized manner.

In the nationalistic group are found the Danzas españolas (1892-1900). They were the first works for which Granados became internationally recognized, and several of the Danzas were eventually orchestrated (by Joan Lamote de Grignon and Rafael Ferrer). Danza No. 5 is the most well-known and contains many Spanish trademarks: narrow melodic range, repetition of short phrases and guitar effects. This dance received the title Andaluza when published separately during Granados's lifetime. It was also published under the title Playera, which is from a Spanish verb meaning "to lament." The accompaniment figure heard in the opening measures is doubtless intended to imitate the rasgueado, the strumming of the guitar. (see previous Figure 4.6)

This piece is in ABA form, with a contrasting middle section. The A section is agitated; the B section is lyrical. Most of the twelve dances follow this format. Included in nationalistic group is the Danza lenta (Slow Dance) (undated). According to de Larrocha (1967), this piece is "based on the 'Jota Valencia,' a regional folk dance. It is not primarily a rhythmic dance, but is full of poetic
expressions, from the initial chords until the finale. One may notice the dramatic crescendos of the stanza; the piece begins ppp, ben calmalo, and con estasi, but slowly builds intensity. It is punctuated by a fifth in the bass, heard throughout, sometimes on beat one, sometimes on beat two. Also heard are asymmetric phrases, together with many trills. All of these elements cause rhythmic ambiguity. (Figure 4.28)

In addition, this fifth is heard with a tonic chord in the right hand, as well as with a dominant seventh chord in the right hand. In the last seven bars of the piece, its presence becomes increasingly obvious. In spite of the number of this Opus (37), it is believed that Danza lenta is one of Granados's later compositions, perhaps contemporary with Goyescas (1909-1911).

In the same climate as the Danzas espanolas are the Seis piezas sobre cantos populares espaioles (Six pieces about popular songs of Spain ) (undated). These are preceded by a brief Prelude and feature some of the themes that Granados would later use in his zarzuela, Maria del Carmen. The popular aspect is found in the rhythms rather than in the themes or motives.

Although rhythmic instruments have been mentioned, the gitano, or gypsy dancer, sometimes prefers to use the pito (finger snapping), the palmada (a sharp clapping of the hands; also, slapping of the thighs), and the taccone (rhythmic stamping with the heels), which is one variety of the zapateado, the title of the next piece. Zapateado comes from the word zapato, which means shoe. According to Chase (1941), male dancers are fond of this dance and feel that it asserts their virility, an important element in the dance. Zapateado is the most popular of the six pieces and is filled with zapateado effects so that one may almost envision the dancer.
4.2.1.1 Interpretation of Granados selections

The following pedagogical outcome for each piece contains the following information: form if necessary, a list of technical and musical requirements, and teaching suggestions.

Intermediate level pieces:

From Álbum de melodías, París 1888 (Album of Melodies, Paris 1888)

This collection of 40 miniatures, primarily short character pieces and mazurkas, contains some of Granados's first compositions, composed mostly during his student years in Paris. His earliest known work, "En un album" ("In an Album"), dated August 20, 1884, is included. Out of the collection, "Primavera romanza sin palabras" and "Mazurka en F mayor" will be discussed.

**Primavera romanza sin palabras**

Form: ||: A (mm. 1-8)  B (mm. 9-16)  C (mm. 17-24) : || Coda (mm. 25-31)

**Main Technical and Musical Requirements**

- Melody and accompaniment figure in one hand
- Voicing a three-layer texture

**Pedagogical Analysis and Suggestions**

"Primavera Romanza sin palabras" features three voices: melody, accompaniment, and bass (Figure 4.28). As pointed out before regarding the similarities between the two composers, this texture is used by Schumann in "Von fremden Ländern und Menschen" ("From Foreign Lands and People") from Kinderscenen (Scenes from Childhood), op.15.

The main task of this piece is projecting, shaping, and sustaining the melody, which is incorporated into the accompaniment figures. This is challenging because the melody is played with the weak fifth finger while the accompaniment is played with strong fingers. The student should practice the soprano voice alone at first, listening for phrase shapes (the teacher will need to mark the phrases).

Next, the student should play the soprano with a little arm weight and add the accompaniment figures very softly with a *staccato* touch. Gradually, he can shorten the duration of the melody notes so as to stretch the hand as little as possible, and
play the accompaniment pattern softly and legato close to the keys. A gentle circular wrist motion is needed as he plays in tempo.

The texture is homogeneous throughout the piece: melody in quarter notes and eighth-notes in the soprano, accompanying sixteenth-note figures in the alto, and the bass in quarter notes. Working on only two voices at a time will help balance the layers. First, the student can play the soprano with the right hand and the alto with the left hand, making sure that the soprano voice is projected. Then, he can play the soprano and bass voices with the damper pedal. The pedal must be changed with each bass harmony. The left hand contains some two-note and three-note chords that span more than an octave. Pianists with small hands can roll these, making sure to catch the lowest bass notes with the pedal.

"Primavera romanza sin palabras" is an excellent study in voicing. It is a lesser known alternative to pieces in similar texture by Schumann and other Romantic composers.

**Mazurka en F mayor ("Mazurka in F major")**

Form: ||: A (mm. 1-8) B (mm. 9-16) C (mm. 17-34) : || A' (mm. 35-42)

**Main Technical and Musical Requirements**

- Grace notes followed by legato parallel sixths
- Alternating lower and upper grace notes
- Metric contrast between the hands
- Wide leaps in left hand accompaniment

**Pedagogical Analysis and Suggestions**

This lively dance resembles Chopin's mazurkas in its use of characteristics of the traditional Polish dance: triple meter, dotted rhythms, occasional grace notes, and irregular emphasis on the beats.

The prime technical concern is seen in measures 1, 5, and 7, where two grace notes are immediately followed by legato parallel sixths. It is difficult to execute them with a sensitive touch and tonal control. The student first needs to practice the right hand soprano line only, playing the grace note with forward motion leading to the downbeat. He should repeat this until he can play it gracefully and effortlessly. At
this time, the dotted figure, a typical rhythmic trait of mazurkas, must be worked out. Chanting out the rhythm of the dotted figure will ensure correct the placement of the sixteenth-note in the dotted figure. When adding the bottom notes of the parallel sixths passage, using the thumb successively will promote good technical control. The hand must stay close to the keys, letting the thumb slide side to side for an effective legato touch. The student may omit the middle notes of the triads in measure 3 until he obtains correct shifting of hand position as practiced in measure 1.

Playing alternating lower and upper grace notes is additional challenge, as seen in measure 18 (Figure 4.21). First, the student must practice without grace notes to hear the main melodic line. When adding the grace notes, make sure to play them with quick forward motion, directing the arm weight to the main notes. A consistent tone quality in the main melody is required.

Irregular accentuation of the beat, a characteristic of traditional Polish mazurkas, is another demand of this piece. In the A and B sections, emphasis is on the first beat, except in measures 3, 7, and 15 where it is added to the third beat. In the C section, emphasis remains on the first beat in the right hand while the second beat is stressed in the left hand. The student should practice this passage hands separately, observing all slurs for correct metric emphasis. In the left hand, a drop-lift motion from the second to the third beat should be used. For good hands together coordination, the student should tap the rhythm, being certain to stress the second beat in the left hand.

Leaps in the left-hand accompaniment occur throughout the piece. They are often indicated by a widely spaced two-note slur. They can be practiced with the same drop-lift wrist motion mentioned above. Make sure to use a quick lateral arm motion while aiming the thumb for the second note of the slur.

"Mazurka en F mayor" is a suitable alternative to Chopin's easiest mazurkas, as it introduces students to the characteristic traits of this Polish dance. Although there are some technical demands (grace notes, parallel legato sixths, and leaps in the left hand), they are not as extensive as those found in Chopin's more advanced mazurkas.

*Andalucía petenera*

Although *Andalucía petenera* is not dated, it is believed to have been composed when Granados was still a student. Granados incorporates Spanish elements in the
piece, probably the inspiration of Pedrell's teaching. *Andalucía petenera* was first published by Editorial Boileau in 2001.

**Form:** A [a (mm. 1-16) b (mm. 17-24) a' (mm. 25-32)] B (mm. 33-50) A [a (mm. 1-16) b (mm. 17-24) a' (mm. 25-32)] Coda (mm. 51-52)

**Main Technical and Musical Requirements**

- *Legato* double notes
- Quick finger substitutions
- Guitar and castanet effects

**Pedagogical Analysis and Suggestions**

*Andalucía petenera* has a lyrical, folk-like quality with sounds that mimic the castanet and the guitar. The right hand melody contains both single note and double notes with frequent changes of intervals. Careful fingering, including finger substitution, is necessary to achieve a *legato* line. In measures 1-3, the fingering 4-5-4(5)-4-3-4-5 should be used to connect the upper notes in the right hand since the bottom notes sometimes cannot be connected. Listening for a clearly voiced melody and tapered phrase endings is also crucial. (Figure 4.29)

![Figure 4.29: Andalucía petenera, mm. 1-6.](image)

Granados incorporates the sound of Spanish instruments in *Andalucía petenera*. The combination of quarter notes and triplet eighth notes in the left hand in Sections A, B, and A’ suggests the sound of the castanet. The quarter notes may be played *staccato* to produce the percussive quality of castanets. When playing hands together, the student must listen for a singing melody over the rhythmic castanet accompaniment. Section B is a guitar interlude with *acciaccatura* and *staccato* notes (Figure 4.30). They must be played crisply to imitate the plucking of a guitar.
The necessary finger substitutions in the right hand are additional challenge. On the
down beats of measures 34 and 36 (Ex. 3.5), a quick shift from finger 2 to finger 5
will allow the melody note to be sustained over accompanying chords. The student
must change fingers and open the hand quickly, so that the second beat is not
delayed. *Andalucia petenera* offers the student an opportunity to experience Spanish
music. The student will enjoy exploring the sounds of the castanet and guitar on the
piano.

*Apariciones-Valses románticos* (Apparitions-Romantic Waltzes)

*Apariciones-Valses románticos* is a set including an introductory piece (*Presto*) and
eleven short waltzes; the last waltz is unfinished. In Granados's earliest manuscript,
there were 18 waltzes. Seven of these were incorporated into *Valses poéticos* (Poetic
Waltzes), one of his favorite sets. The rest of the waltzes were first published by
Editorial Boileau in 2001. They are intended to be performed as a set because of their
cyclic effect. Granados connects the movements by reusing material, a technique
favored by Schumann. These charming waltzes, reminiscent of Chopin, have a salon
style quality. The first waltz (untitled), the third waltz, "Andantino quasi allegretto",
and the ninth waltz, "¡Fuera tristeza!" will be discussed.

First untitled waltz

Form: A1 (mm. 1-8)  A2 (mm. 9-16)  A1 (mm. 17-24)  A2 (mm. 25-32)

Main Technical and Musical Requirements

- *Left-hand waltz accompaniment*

- *Two voices in the right hand*

Pedagogical Analysis and Suggestions

The first waltz (untitled) from *Apariciones-Valses románticos* features a lyrical
melody over a waltz bass, a typical Romantic era homophonic texture. The "ONE-
two-three" accompaniment can be problematic for students, who tend to land on the
downbeat very harshly, causing a disturbance in each measure. The student should first practice the left hand alone, imagining the first beat as the end of the phrase, not the beginning (beats 2 and 3 leading to beat 1). Using a continuous arm motion for each three-beat group helps to avoid an unnecessary accent on the downbeat.

The layered texture of the right hand is also challenging. After the presentation of a single melody in measures 1-4, the melody appears over an added alto voice, which acts as a counter melody in measures 5-8 (Figure 4.3). Then, the main melody is inverted in the alto voice in measures 9-12 a device favored by Schumann.

This texture requires careful voicing. The student may first practice this texture by distributing it between the hands: soprano voice in the right hand played *forte*, and alto voice in the left hand played *piano* (mm. 5-8). The dynamics will be reversed in measures 9-12. When playing both voices in one hand, the student should strive for the same balance.

This piece, less difficult than the easiest Chopin waltzes, is an excellent introduction to waltz-style accompaniment, especially since the bass note is always an E. Also, the Schumann-like voicing can easily be managed in an uncrowded texture.

"Andantino quasi allegretto"

*Form:* A (mm. 1-16)    B (mm. 17-24)    A (mm. 1-16)

*Main Technical and Musical Requirements*

- Left-hand waltz accompaniment

*Pedagogical Analysis and Suggestions*

"Andantino quasi allegretto" features homophonic writing: a single-line melody over a waltz bass. The left-hand accompaniment shows a typical waltz style accompaniment. The bass line in measures 1-6 features a descending chromatic line, a characteristic trait of Romantic music that requires special practice to project. First, the student should play only the bass notes, holding them three beats each, listening for the chromatic line. Then, he can add the melody to the bass notes. Careful listening is necessary to keep the bass line moving forward while being sensitive to the slur indications for shaping the melody. Treating the chromatic bass notes as the secondary melody to the main melody will help to balance the voices. Finally, add the left hand chords very softly with the right hand melody. Practicing in this manner
will give the student a sense of the linear motion of both lines, instead of vertical motion.

Like the previous piece, this is good preparation for Chopin's easiest waltzes. The waltz accompaniment can be easily worked out, as the student will not be distracted by layers of right hand melody.

¡Fuera tristeza! ("Be gone sadness!")

Form: A (mm. 1-8)    B (mm. 9-16)    C (mm. 17-24)    A (mm. 25-32) Main

Technical and Musical Requirements

- Rapid chord and register changes
- Legato double sixths

Pedagogical Analysis and Suggestions

"Fuera tristeza!" has a humorous, scherzo-like character. It is made up of regular four-measure phrases, all of which cadence on the tonic key of E-flat major. Each main section of the piece contains one four-measure phrase and its exact repetition. The primary challenge of this piece is the abundance of leaps. For example, the right hand has quick grace notes which jump by octaves in measures 2 and 6, then leaping octaves in measures 4 and 8.

Additionally, frequent chord changes are present in the left hand throughout the piece. Executing these chord and register changes requires moving the hands quickly and accurately, because of the lively tempo of the piece and Granados's instructions to always stay in tempo.

When playing hands together, the student should focus on measures 2 and 4 where these technical challenges are found in both hands. "Stop/prepare/play" practice is useful here. As soon as the notes on the first beat are played, shift both hands very quickly and pause to touch the next position, then play. The same practice strategy should be applied to the third beat. The student should utilize this technique until he can play the measure with ease. After the student can play the leaps in tempo, he should crescendo as he shifts the right hand higher for a brilliant, humorous effect.

Section B contains the second technical problem of the piece, legato double sixths (mm.9-10). This passage needs to be executed evenly with soprano and alto voices.
sounding together. Using a lateral rocking motion will accomplish this and prevent excess wrist tension.

"Fuera tristeza!" offers the student an opportunity to explore a wide range of the keyboard while learning to change chords and register correctly. Given its outgoing, brilliant sound, "Fuera tristeza" would pair nicely with one of the lyrical waltzes from the collection for an effective recital set.

**Bocetos (Sketches)**

*Bocetos* is a set of four character pieces with descriptive titles. Like Schumann and Liszt who incorporated extra-musical elements into their character pieces, Granados draws on nature scenes as subject matter for "Despertar del cazado" ("The Hunter's Call") and "La campana de la tarde" ("The Afternoon Bell"). In them, one can clearly hear the sounds of horn calls and bells respectively.

Out of the collection, "La campana de la tarde" will be discussed.

**"La campana de la tarde" ("The Afternoon Bell")**

**Form:** A (mm. 1-14)    Transition (mm. 14-17)    A' (mm. 18-31)    Coda (mm. 32-41)

**Main Technical and Musical Requirements**

- Two different sound qualities (big and small bells) played simultaneously
- Quick hand position changes in the left hand arpeggiated accompaniment

**Pedagogical Analysis and Suggestions**

"La campana de la tarde" is a tranquil work featuring the sound of big, lingering bells overlapped with small bells playing repeated notes (mm. 1-3). Successful performance of this piece requires the student to play two different qualities of sound at the same time. The lower register chord in the first measure should be played with the weight of the arm. After the chord is caught in the pedal, the right hand should get off of the keys calmly, then play the repeated notes gently with the third finger, almost as if caressing the keys. The student must listen carefully for two different sonorities. The Coda is entirely based on the bell material. It should be paced carefully to incorporate both the *rallentando* and *morendo* for the effect of disappearing bells.
When the bell passage drops out, the texture changes to a single-line melody over arpeggiated accompaniment. The harmony changes twice a measure in measures 4-7, requiring the left hand to shift positions constantly. The student may use a chord blocking technique here. In this technique, each group of three eighth notes is played simultaneously, first with the left hand alone, then adding the right hand. Practicing in this manner will help prepare for the next chord as a whole instead of note by note. A small, circular wrist motion is needed for each group when playing the passage as written.

"La campana de la tarde" encourages the student to use his or her imagination to portray the tolling of a bell. Since it requires expressive playing with careful tonal control, this piece is appropriate for a sensitive student.

*Carezza vals (Caress Waltz), op. 38*

*Carezza vals* is dedicated to Granados's student, Pepita Conde, whose father, Eduardo Conde, was Granados's financial patron. It has early Romantic era salon style and a Viennese waltz flavor.

**Form:**

<table>
<thead>
<tr>
<th>Form</th>
<th>Section A (mm. 7-38)</th>
<th>Section B (mm. 39-55)</th>
<th>Section A (mm. 56-87)</th>
<th>Section C (mm. 88-119)</th>
<th>Section A (mm. 120-150)</th>
<th>Section C (mm. 88-119)</th>
<th>Section A (mm. 120-150) Coda (mm. 184-202)</th>
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<tbody>
<tr>
<td>mm.  1-6</td>
<td>A (mm. 7-38)</td>
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<td>C (mm. 88-119)</td>
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<td>mm.  7-38</td>
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<td>B (mm. 39-55)</td>
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**Main Technical and Musical Requirements**

- A variety of left hand accompaniment styles containing widely spaced figures
- Projecting contrasting moods throughout an extended piece

**Pedagogical Analysis and Suggestions**

*Carezza vals, op.38* features brilliant writing in salon style. It is an extended piece, but returning material and distinct melodic material makes it easy to identify main sections.

In *Carezza vals*, there are three types of left hand accompaniment patterns. All involve wide stretches and leaps which can be difficult for a student with small hands. Proper technique must be used to prevent wrist tension and potential injury. The first accompaniment figure, found in Section A, contains groups of three quarter notes spanning more than an octave. The student must be careful not to let the thumb...
stretch to the last note of the group and twist his wrist. Instead, use a circular arm motion to bring the thumb to the last note.

The accompaniment pattern found in Section B includes a bass note followed by a two-note slur. This figure requires a large left hand leap, especially from the down beat to the second beat. Without proper practice, it is likely that the student will miss the note after the leap. He should practice the left hand using "stop/prepare/play" practice in the following manner: aim for the downbeat, stop and touch the note after the leap, then play it. Then, drop the finger on the key with weight of the arm on the second beat and float off the key on the third beat. This motion makes it easier phrasing for the two-note slur.

Gradually, the performer can reduce the amount of stopping time until he can locate the note after the leap securely without delay. The last type of accompaniment style, a typical waltz bass, is found in Section C (Figure 4.31). Leaps are present in this figure as well. Use the technique described above to practice the leaps, aiming and touching the note before playing it.

![Figure 4.31: Carezza vals, op.38, mm. 88-94. In addition Section C calls for a lively, outgoing mood, due to Granados's marcatos indication, staccatos and accents (Ex. 4.33). Correct placement of the sixteenth note in the dotted figure enhances the rhythmic playing. The accent on the second beat should also be emphasized to create rhythmic interest. Paying attention to these details will result in a majestic sound. Section D is very different in mood because of its melancholy theme in the key of A minor. This lyrical theme continues at a piano dynamic level until measure 167, followed by an abrupt change to A major. From that point, the theme grows progressively louder and stronger by adding more notes to the chords. Dynamic control is necessary in this section in order to facilitate the large dynamic build-up from piano to fortissimo. Playing in this manner will lead to]
an exciting climax. Full arm weight must be used to achieve a resonant sound in the \textit{forte} and \textit{fortissimo} measures.

\textit{Carezza vals}, op. 38 is an extended work filled with contrasting moods and a variety of technical and musical challenges. It calls for great endurance, but its brilliant quality makes the piece effective in performance. It is appropriate for a motivated student who can deal with such tasks.

\textit{"Canción de mayo" ("May Song")}

\begin{itemize}
\item Widely-spaced arpeggiated accompaniment in the left hand
\item \textit{Legato} octave melody in the right hand
\item Three-against-two passages
\end{itemize}

\textbf{Pedagogical Analysis and Suggestions}

\textit{"Canción de mayo"} is one of Granados's most familiar intermediate-level works, found in several anthologies of teaching literature. It exhibits a charming melody over an arpeggiated accompaniment, a texture similar to a Chopin nocturne. The piece is divided into two sections that are repeated after a short transition. Each section contains the main musical idea (a), that is combined with different musical ideas, (b) or (c).

The left hand accompaniment presents a technical challenge in \textit{"Canción de mayo."} It contains a widely-spaced figure that spans more than an octave (Figure 4.32). The pattern is found in every measure of the piece which makes it difficult for the student to maintain a \textit{legato} touch in a relaxed manner. In order to play the accompaniment pattern successfully, a gentle circular wrist motion should be used for each slurred group of sixteenth notes. This will minimize stretching of the fingers, which causes tension. Also, incorporating a tiny \textit{crescendo} and \textit{decrescendo} within each group of sixteenth notes will help to shape the accompaniment figure dynamically, producing a wave-like flow. When playing hands together, it is likely that the left hand will overpower the right hand simply because it has more notes. The right-hand melody
must sing out while the left-hand accompaniment is kept very quiet. This can be achieved by practicing the left hand silently while playing the right hand aloud.

Another type of arpeggiated accompaniment is found in idea (a) of Section A'. It consists of a widely-spaced, ascending figure involving a cross over the thumb (Figure 4.32).

![Figure 4.32: "Canción de mayo" from Cuentos de la juventud, op.1, mm. 43-45.](image)

Unwanted accents are likely to occur when the fifth finger plays the note on the downbeat and when the thumb plays. To avoid these accents, make a crescendo through the entire figure. Be sure to release the thumb as soon as it is played, then quickly reposition the hand. Turning the wrist toward the direction of the notes makes the motion easier. In the same section, the right hand features an octave melody which must be played in a legato manner. The student who has large hands can take advantage of using different fingers to connect the top notes of the octaves. Otherwise, he can use fingers 1 and 5 exclusively for the octave melody passage, being careful not to play staccato, especially in the sixteenth notes. The hand must stay close to the keys and slide side to side to maintain a smooth, legato effect.

The main rhythmic challenge is to execute three-against-two rhythms correctly, such as in measure 10 where the right hand plays triplet sixteenth notes while the left hand plays duplet sixteenth notes. First, the student should mark vertical lines on each eighth note pulse, matching both hands. Metronome practice is necessary for the right-hand triplet figure, making sure to feel each pulse and play three notes evenly. After the triplet rhythm is secure, the student plays hands together, but he only plays the first note of each beat in the left hand. Finally, he adds remaining left-hand notes as written. At this time, he can accent each beat in an exaggerated way as he listens to the metronome. Gradually increase the tempo until he can play the passage in a flowing manner.
"Canción de mayo" is an excellent preparatory piece for Chopin's nocturne. The harplike arpeggiated accompaniment can be concentrated on easily, because the right hand melody lacks excessive ornamentation.

GOYESCAS:

It should be mentioned that Granados' style of ornamentation may have come from Asturian folk music. Since the ornaments in Asturias create a different impression from those heard in the rest of Spain; rather than introducing melismatic runs between the notes of a melody, Asturian ornament often decorates the melody notes themselves, either prolonging them by trills or returning to them after turns or mordents, or combinations of the two.

Granados preferred such types of ornamentation, especially the turn which he uses in almost every movement of the Goyescas. However, it could be argued in Granados's case that this manner of ornamentation evolved from the keyboard works of Scarlatti rather than from Asturian folk music.

It should not be assumed from the foregoing discussion that Granados intended each movement of the Goyescas to be somehow representative of a particular Spanish province. Indeed, Granados does not hesitate to combine the various traits from the different provinces of Spain. For example in the first movement, Los Requiebros, which is primarily influenced by the Aragonese jota (Figure 4.33):

![Figure 4.33: Los Requiebros, mm. 57-60](image)

And in a movement which is predominantly influenced by Catalan folk music, "Coloquio en la Reja," Granados uses the distinctive style of Andalusian cante jondo. He also combines the themes from each movement in a cyclical fashion, as will be dealt in detail. The point towards making a piano pedagogy rule out of this fact necessitates that each part would be contrapuntally given importance when necessary, and the clashing melodic spots should be studied carefully. Usually, there
is not much hint in the Goyescas for typical spots of singing single lines of Spanish vocal music - they are almost everywhere, and the performer has to find them out.

The other point to make is that although clearly, Granados’s music is deeply informed by Spanish folk elements, and yet it remains atypical of that music, he does not resort to the modal tonalities characteristic of most Spanish music. Instead, he uses major or minor tonality throughout the Goyescas. He also avoids the overused rhythmic patterns which have become almost cliches in Spanish music. He prefers moderate to quick triple time with subtle rhythmic patterns and an occasional shift in meters.

Granados also incorporates elements of Spanish folk dances, i.e., the jota and fandango, often deviating from their strict patterns. In addition, he does not shy away from ending a movement on the dominant, and he frequently uses chromaticism and ornamentation in his melodies. Finally, Granados uses two characteristics of Spanish folk music which are found in all regions of Spain: 1) the terraced descent of the melody, and 2) the use of musical passages and accompaniments which recall the guitar, the most popular instrument of Spain.

The Spanish characteristic of a melodic contour cast in a terraced descent is easily seen not only in those movements based in specific folk songs, such as "Requiebros" or "Quejas," but also in the original melodies of "Coloquio en la Reja," and "El Fandango de Candil." The best illustration of guitar-like effects is found in the last movement of the Goyescas. The correct execution of the following section, clearly recalls the sound of the guitar. Also heard are asymmetric phrases, together with many trills. All of these elements cause rhythmic ambiguity.

Pedagogically, the method to treat the polyphony and the rhythmic ambiguity is to separate parts, and give them to each hand to try out single parts, and then take it all together. In addition, unlike the pieces of Albeniz, where the single rhythmic cell plays a dominant role in shaping the piece in development, the rhythmic idea in Granados is more of “repetition” than variation. Especially in his Fandango de Candil, which seems like one of the two difficult pieces of the set, together with El Pelele, this cell is of primary importance (Figure 4.34)
Goyescas, in both forms, represents the universality and international recognition that was the ultimate objective for this generation of Spanish composer – a style based upon the rhythms and accents of Spanish dance forms, allied with a melodic structure derived from Chopin’s cantilena and its associated harmonies, and combined together with Lisztian virtuoso technique. The entire suite is constructed of alternating song and dance, with the exception of the fifth piece. Here are the rhythmic and related content of the Goyescas set:

**VOL 1**
I Los requiebros 3/8 *(Tirana del Tripili)*
Jota rhythm

II Coloquio en la reja 3/4 Sound of guitar
Quotations of 2 tonadillas
“El amor del majo” and
“La maja dolorosa”
*Cante jondo* style (recit)

III El fandango de candil 3/4 Fandango rhythm

IV Quejas o la maja y el ruisenor 3/4 Valencian folk song

**VOL 2**
V El amor y la muerte 3/4 *(6/8)*

VI Epilogo-Serenata del espectro 3/8 Dance rhythm in triple

The pianist must capture the essence of Spanish song and dance as it relates to each movement of Goyescas; it should be as natural to his or her performance as though he or she were a native Spaniard singing and dancing.
“Los requiebros”

A Spanish expression that defies translation into English, “requiebros” signifies a form of gallant conduct in which the lover offers whispered praise of the grace and beauty of his beloved. In this piece, which describes this amorous situation, there are a complex set of expression marks equally difficult to translate since it is peculiarly Spanish; these terms define the character and interpretation of the piece. Chase (1941) claims that such indications reveal the musical ‘madrileñismo’ of Granados in some of its most characteristic manifestations.

The entire movement consists mainly of two themes (Copla 1 and 2) taken from Tirana del trípili by Blas de Laserna (Figure 4.35), their improvisational variations, and an estribillo, his own music. The tirana is a dance-song common to the region of Andalusia that is characterized by a syncopated rhythmic pattern, usually in 3/8 or 6/8 time. If the song is to be danced, it affords opportunities for grace and gesture, the women toying with their aprons, the men flourishing hats and handkerchiefs. The lyrics are usually in the form of coplas (verses) and estribillos (refrains). Most tonadillas in the 1780s ended with tiranas.

“Los requiebros” features a set of variations and ornamentations of its thematic material, as seen in the real jota. Variation form helps to portray the majo and his spontaneously changing emotions of flirtation, passion, and playfulness by musical means such as variously changing accompaniment, ornamentation, articulation, and texture. Although Granados’s use of the double bars reflects the intention to delineate the various sections, this movement is not in a strict “theme and variation” form – variations on two themes are loosely arranged with rhapsodic passages and guitar-like transitions. His variation technique is extremely effective, with the accompanying texture becoming progressively more elaborate with each appearance of the copla theme.
The formal structure is outlined as follows:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Theme</th>
<th>Tonal Center</th>
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<tbody>
<tr>
<td>A</td>
<td>1-4</td>
<td>Introduction</td>
<td>A</td>
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<td></td>
<td>5-32</td>
<td>Copla 1</td>
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<td></td>
<td>33-56</td>
<td>Variation on Copla 1</td>
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<td>B</td>
<td>57-64</td>
<td>Copla 2</td>
<td>B</td>
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<td>65-72</td>
<td>Variations on Copla 2</td>
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<td>73-80</td>
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<td>81-90</td>
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<td></td>
<td>91-111</td>
<td>Transition</td>
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<td>C</td>
<td>112-126</td>
<td><em>Estríbilo</em></td>
<td>C</td>
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<td>127-134</td>
<td>Transition</td>
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<td>B’</td>
<td>135-138</td>
<td>Variations on Copla 2</td>
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<td>155-178</td>
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<td>A’</td>
<td>179-205</td>
<td>Copla 1</td>
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<td>206.216</td>
<td>Bridge</td>
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<td>217-223</td>
<td>Variations on Copla 1</td>
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<td>224-231</td>
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<td>232-241</td>
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<td>242-247</td>
<td>Transition</td>
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<td>248-267</td>
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<td>268-278</td>
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<td>279-295</td>
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<td></td>
<td>296-310</td>
<td>Refrain of Tirana (Copla 1+2)</td>
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<td>Coda</td>
<td>310-357</td>
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In the introduction, there is a graceful figurative contour twirling over a dominant pedal that is typical of Granados. The curved shape of the melody and its ornamented style become more eminent as the movement develops. The first theme, taken from the first phrase of Laserna’s *estribillo*, is accompanied by chord arpeggiation with triplets on the second beat. This shows some rhythmic characteristics of the *jota*, including hemiola, accents on the second beat, and a melody beginning on beat two in triple meter. One can imagine the sound of guitar accompaniment since *jota* was typically danced to the guitar. To achieve a dance character, the first beat needs to be held a little longer than written, while conversely the triplet figuration must be played slightly faster than written. Nevertheless the basic pulse should not be lost. Performer should make the music breathe and dance by his responsive sense of rhythm. (Figure 4.36)

![Figure 4.36: Los Requiebros, Theme A, measures 7-13](image)

Each theme in *Los requiebros* is individually treated in a variety of ways – such as with different ornamentation, rhythm, and accompaniment – in several keys, and presented only once in succession, as in *Tirana*, before reaching the climax. Granados combined this *Tirana* melody with a *jota* dance form. “Los requiebros” incorporates many characteristics of the *jota* within a freer context. See Figure 4.37, 4.38 and 4.39 for the remaining themes.

![Figure 4.37: Los Requiebros, Theme B, mm. 57-60](image)
The theme in double notes, as seen in mm. 12-19, frequently appears throughout the movement. Together with the leaps downward to low bass pitches in the left hand, this melody presents some technical difficulties for the pianist. In most cases, the upper voice must be played with a legato articulation; assigning good fingerings is the primary concern for playing a smooth phrase in mm. 16-19. For legato playing, the fingers, wrist, forearm, and arm should work together as a coordinated unit, and the middle voice – played almost exclusively by the first and second fingers – should be practiced with even weight. The wrist should help to channel the weight from the arm, allowing for smooth movement in each finger.

The cadential rhythm is typical of the *jota* and contributes to produce a hemiola effect, thus blurring the phrase structure. In the author’s imagination, this characteristic rhythm evokes the gesture and expression of flirting seen in Coloquio galante, as well as recalling Paquiro’s courting of Rosario in the opera. Granados creates the wit, grace, and picturesque feeling through a slight change of rhythm from *Tirana*. The accompanying chord in the left hand (m. 12) serves to launch the phrase into the next continuous, varied melodic line. One may consider the phrase shape from mm. 5-32 as being constructed through the process of intensification and relaxation, making for a long, flawless line of melody. (See Figure 4.40)
Until m. 23, four fourbar phrases grow together as one large phrase due to their cadential patterns, which obscure the downbeat and create a hemiola effect. The second and fourth phrases are not mere repetitions, but are rather very expressive extensions of the previous phrases; they are connected to the larger whole by their cadential patterns. Intensification is generated by *accelerando* and *ritenuto*, along with *crescendo* in the dynamics and an extension of the register; this tension is then released with the *subito piano* marking at m. 24. (See Figure 4.41)
At this point, Granados’s use of minor harmony for six measures serves as a means of evoking the sentiment of sadness. In the opera, Paquiro compliments Rosario’s beauty; Rosario fearfully sings in minor, seeking Fernando, and the long melody is concluded by Paquiro, who sings gallantly. Granados favors the use of paired variations in “Los requiebros,” as well as in other pieces of the *Goyescas*. Phrases are continuously repeated with embellishments and varied accompaniments. The music of mm. 34-56 maintains a basic framework of *Copla 1* in terms of melody, rhythm, and harmony, but it features constant triplets in the accompaniment and a melody in octaves with a *ff* dynamic, creating an orchestral effect that contrasts with the previous iteration. There are characteristics of folk music in mm. 34-48, including the drone bass of a fifth (E-flat and B-flat) and rich ornamentation such as rolls, mordents, and grace notes. The execution of the ornaments depends on the performer’s own interpretation: some ornaments may be treated as a simple elaboration and can be played quickly (m. 40), while others may be treated as a part of the melody and thus played more expressively (m. 48).

A smooth melodic shape lacking harshness for the octaves and a clear articulation for the ornamentation are important points for the performer to consider in this section. The second theme (*Copla 2*) is a variant of the second phrase of Laserna’s *estribillo*, which is placed in the tenor – emphasizing the second beat through use of agogic accents – and set against florid passages in the right hand. The triplets sweep the keyboard while the simple melody is played at an easygoing pace. This triplet passage including ornaments should be flawlessly even. For achieving evenness the pianist must practice for controlling the weight given on each finger. Agogic accents on the second beat for the left hand melody should not affect to this passage. The melody changes through the course of the next three variations, illustrating Granados’s reputation as a great improviser. The performer may make the recurrent
theme interesting by changing tone colors, taking liberties with the tempo, and varying the phrasing.

The consideration of overall structure as each copla progresses is important to the performer. The vocally conceived lyricism achieves its intensity because the composer so often takes a simple and basic enough motive and then writes variations of increasing complexity, density and most decorative ornamentation round his fundamental idea. Granados repeats his material, not only conveying a unity of conception but sort of insistence and circling round the initial material.

One of the variations of *Copla* 2 in mm. 73-80 depicts the duet of Rosario and Pepa in the opera. In reflecting this, the pianist must be concerned with the notated articulation of the middle part, treating the voice not as an accompaniment, but as the song of Pepa. Transition figurations in mm. 106-111 include short, repeated, falling patterns in the right hand, each marked ‘*decrescendo,*’ and represent Pepa’s mockery according to the opera text (Opera, mm. 66-71). The first eight notes of *Copla* 1 are played detached in the left hand, modulating from F major to D-flat major. The triplet accompaniment of the right hand recalls the sound of castanets.

The *estribillo* contains a new melody in the tenor surrounding the material from the first *copla*. At this point, the music settles down into D-flat major. The pianist should focus on balance and melodic shape within a multi-voice texture that includes alternating hand technique in an ornamental style. In the opera, Rosario and Fernando exchange the melody between them in a sort of give-and-take; soon, Pepa and Paquiro join them. There is an expression mark in Rosario’s part: “with Spanish fervor.” Consideration of Rosario and Fernando’s parts and how they translate to the keyboard would be helpful in producing distinctive melodic lines mixed with their characteristic sound (mm. 112-126).

An augmented sixth modulation by a tritone – D-flat major to G major – is effective in opening the transition and changing the mood from passion to playfulness (mm. 126-127). This section requires the pianist to change the former soft and flat touch to one that is articulated and quick for the large leaps and *mains croisées*, such as in the music of Scarlatti. The first theme is treated capriciously, appearing in duple meter as implied through Granados’s pedal marking at m. 131.
The second theme (Copla 2) returns with a smoothly flowing accompaniment and is transformed into the jumping jota character, with accents on the third beat of the left hand. Before reaching the “Allegro assai” section, the pianist should continue to feel duple meter for a bar. Pianists generally assume a tempo in which the length of the first measure of the “Allegro assai” is equal to half of the preceding bar.

The Variante de la tonadilla section sounds almost new in its tonality and calm mood, but it reveals Granados’s genius, with the theme from the tonadilla “El majo olvidado (The Forgotten Majo)” skillfully combined with the opening melody of “Los requiebros”. Both the Variante de la tonadilla section and the transition leading to it are derived from Granados’s tonadilla “El majo olvidado.”

This section is a good example of phrase extension, a typical technique of Granados: each new variation further develops aspects of the previous one such that the material is gradually transformed and embellished. The first of the paired variations (mm. 217-223 and 224-231) is presented in a chorale-like texture, with the second tracing over the first for three measures before rising to a higher pitch, G. The third one (mm. 232-241) extends the phrase to the highest pitch, B-flat, shortly alluding G minor with a meter change to 2/8 and leading to increased rhythmic activity.

The shape of this phrase forms an arch that grows bigger as it progresses; irregular phrases throughout this section are likely the result of improvisation. This section assists the effective return of the tonadilla in the next section. The first theme, together with the second theme, recurs as in Laserna’s original version, covering the full range of keyboard with octave leaps. This section requires a full-toned sonority along with the triumphant feeling of return.

Granados employed a simple song for this piece but treated it with displays of brilliant pianism – complex arpeggios, difficult double note passage and elegant counterpoint over chromatic harmonies – and characteristics of the Spanish jota. Frequent tempo changes and flexible applications of rubato must be used with care – the performer should focus not only on subtle details, but also on phrasing within the entire structure as a whole.
4.2.2 Albeniz pieces

4.2.2.1 Analysis of Albeniz selections

Isaac Albéniz was a nationalist composer, and one of the greatest musicians Spain has ever produced. Among the many musicologists who have researched and written about the music of Albéniz, and the many pianists who have had occasion to comment on it, there is universal agreement regarding the artistic merit of his magnum opus, *Iberia*. Its rich harmonic vocabulary, rhythmic complexity, extensive dynamic range, and the ambitiousness of its architectural design are indeed praiseworthy; and in most respects, *Iberia* is a quantum leap forward from Albéniz's earlier works in the nationalist style. However, if -- as the vast majority of the aforementioned commentators have done -- we were to focus most of our attention on this one work, we would undoubtedly fail to come to terms with that which is the very essence of Albéniz's music.

*Iberia*, after all, is a synthesis of several music styles, including the sophisticated compositional techniques that Albéniz learned in Paris, and the virtuosic piano writing he inherited from Liszt. His earlier works, on the other hand, are a relatively simple amalgamation of folk idioms and European salon style which stick closer to the source of Albéniz's inspiration, that being the Andalusian musical idiom.

The evolution of the andalusian musical idiom to reach Albeniz can be linked with the Moorish invasion of the Iberian peninsula in 711 A.D. As the Moors came, Arabic cultural influences that would profoundly effect Spanish music and architecture for centuries to come; especially that of Andalusia, the southern-most region of Spain from where Isaac Albéniz drew most of his artistic inspiration. Unlike Christian music of the same time period, whose function was primarily liturgical, the "religious spirit did not apply to Arabian music.

The musical form of these pieces was dictated by the poetical form, the most favored of which, the *zajal* and the *muwashshah*, were characterized by the alteration of a refrain and various stanzas, with the refrain coming first. In all vocal music of this type there was an obligatory, and sometimes rather lengthy, instrumental prelude, and after each refrain and stanza came an instrumental interlude that served to emphasize the formal structural of the poetry. At the end of the song, a closing
postlude would follow. This practice of alternating the vocal content with preludes, interludes, and postludes is omnipresent in Andalusian music, even today. The accompaniment to these songs was performed on a variety of string instruments, both plucked (lutes) and bowed (rebec), along with percussion (tambourines).

The next major development in Andalusian music was largely brought about by the Gypsies who first arrived in Barcelona in 1477. Fanning out across the Peninsula, they established colonies in those provinces most congenial to their way of life. Chief among these was Andalusia, and in particular the kingdom of Nasrid Granada, at that time the last Moslem stronghold on the Iberian peninsula. Here, in what has since come to be regarded as the well-spring on Spanish Gypsy culture, the Gitanos dwelled with relative impunity until 1499, when the Spanish monarchy began enacting laws designed to inhibit their freewheeling lifestyle. In spite of the fact that many of these laws were framed during the same period that the Spanish Inquisition was striving to destroy all vestiges of Moslem, Jewish and Protestant influence in Spain, the Gypsies, notorious for their contempt of religious observances, were never persecuted on that score. But when the expulsions and conversions of the Moslems began in 1525, and the subsequent prohibition of nearly everything of Eastern origin was affected, the Gypsies, who had adopted much of the Moorish music idiom as their own, had to quickly adapt to the change. As a result, percussion shifted from metallophones and membranophones (e.g., tambourines) to castanets, hand clapping, and guitars. Over a period of time the Gypsies – along with other members of the Andalusian underclass that dwelled in and around Gypsy communities – impressed enough of their personality on the Arab rhythms and vocal style to radically transform them. In effecting these changes they created a musical style of their own. This transformation gave birth to what is called the cante jondo style, which in turn gave rise to the more modern cante flamenco that is still popular today.

Contrary to Arabic music, the rhythms of cante jondo and cante flamenco are derived from dances. In flamenco music, songs and dances are usually combined by the group of singers, dancers, and guitarists that performs them. While most songs are accompanied and danced, others are not. In either case, the rhythms are almost always ternary and the phrases are generally four measures long. Within these basic
twelve-beat rhythmic units, each dance has a different pattern of accents known as a *compás*. These patterns, like identical links in a chain, form the rhythmic ostinato that is the basis of the dance. Twelve-beat compáses, or "rhythmic cycles", as they are sometimes called, are the foundation of many of the most famous Andalusian songs and dances, including those which Albéniz emulated.

Albéniz incorporated a number of elements of Andalusian music into his compositional style, including dance rhythms, cante jondo-type melodies progressing in conjunct motion within a restricted range, usually a sixth; the use of the Phrygian mode and coloristic Phrygian inflections in non-modal contexts; characteristic ornamentation; and guitar idioms which he transferred to the piano. The formal construction of most of Albéniz's music is also shaped by Andalusian folk music.

Unlike most of his earlier pieces which have the guitar as their instrumental model, *Iberia* is largely pianistic. While the guitar's spirit may permeate this work, its technique has - for the most part - been relegated to characteristic effects. The earlier works of Albéniz also differ from *Iberia* in terms of formal construction. Whereas almost all of the earlier Spanish compositions utilize rather simple ternary structures (sometimes with an introduction or coda), the twelve pieces in *Iberia* are architecturally quite complex. They employ characteristic dance rhythms, many of which alternate with a lyrical vocal refrain, or *copla*, and often are combined contrapuntally with the copla toward the end of the movement. In this way, Albéniz is able to develop his themes and thereby achieve a synthesis of the principals of sonata form and the Andalusian practice of alternating coplas with instrumental interludes and/or dance music.

The earlier works also utilize characteristic coplas and dance music. However, prior to *Iberia*, the juxtaposition of this material is limited to the confines of an ABA form, and little, if any, development ever occurs.

Various commentators have equated this absence of development with a lack of sophistication, and in doing so they betray their ignorance of both Albéniz and Andalusian music. To begin with, the development of themes, as in a typical eighteenth or nineteenth-century sonata form, was completely alien to the Andalusian musical idiom prior to Albéniz; and the fact that he chose not to develop his themes
during this stage of his career, speaks not of his inability to do so, but rather his adherence to the nationalist doctrine. One need only look to his *Concierto fantastico*, Op. 78, to realize the truth in this statement, for in this work Albéniz demonstrates considerable skill in developing his themes in the European tradition. To suggest that he should have assimilated more foreign influence into his early works in the national style is a contradiction in terms.

Albéniz's initial avoidance of such complexities in his stylization of the Andalusian idiom was likewise a product of the socio-cultural conditions of late nineteenth-century Spain. The matter is well summarized by an unidentified Spanish musician in an interview with Chase (1941):

"When you demand that Falla and Albéniz take Spanish themes and build from them what Brahms and Dvořák built from theirs, you're out of your mind. Germany and Austria of that day had orchestras and opera companies and string ensembles that needed the music these men were writing. Spain did not. One small orchestra here, another there, a visiting opera company from Milan, and an audience who only wanted to hear Carmen and La Bohème. The Spanish audience still doesn't want a symphony or an opera featuring a large ensemble and a complicated structure. It wants a short, individualized work and that's what the Spanish composer learned to supply. Zarzuela, not opera. Because symphonies and operas are not within our pattern. Besides, the material that Pedrell resurrected for these men was ideally suited to individual types of presentation. In criticizing Falla and Albéniz for not having produced in the grand manner, you are criticizing not the composer but the Spanish people, and you are betraying your own lack of understanding."

With *Iberia*, Albéniz brought Spanish music into the twentieth-century. By greatly enriching its harmonic vocabulary he was able to sustain the listener's interest for longer periods of time, thus expanding his architectural possibilities. Because he never lost sight of the source of his inspiration, Albéniz was able to produce an original work of art that combines elements of contemporary European music with the Andalusian musical idiom. Despite having foreign elements, this work would readily be accepted by his fellow countrymen as their own.

- *Iberia*: Twelve New "Impressions" in Four Books

An analysis of the individual works that comprise *Iberia* shows that eight of twelve pieces are in some variant of sonata form; that all but one piece (*Lavapiés*) were
inspired by Andalusian music; and that Albéniz’s use of folk idioms is suggestive. He draws inspiration from various types of songs or dances – and often utilizes particular rhythmic and melodic elements of a given genre – but never quotes anything verbatim. As an artist Albéniz preferred to create his own themes.

Book One of Iberia opens with Evocación, a nostalgic reminiscence of the composer’s native land. Its two principal themes utilize elements of a fandanguillo and jota navarra, respectively. In Evocación we can hear the distinctly French sound of the whole-tone scale, which gives the piece its impressionistic flavor. El Puerto was inspired by the little fishing-port town of Santa María on the Bay of Cádiz. Its principal theme is in the style of a zapateado, a lively dance with intricate footwork.

Albéniz’s genius for emulating the sound of the guitar is apparent in this piece, and where and when he elects to utilize this is significant. Here, as in many of his works, the introduction, interludes, and flourishes are all very guitaristic, and very Andalusian.

El Corpus Christi en Sevilla is one Albéniz’s most programmatic piano works. It describes the Corpus Christi Day procession in Seville, during which a statue of the Virgin is carried through the streets accompanied by marching bands, singers, and penitential flagellants. The piece opens with the sound of drum rolls followed by a march-like theme that grows louder and noisier as the procession continues. Toward the middle of El Corpus Christi en Sevilla Albéniz inserts a saeta (literally “arrow of song”), a powerfully religious lament sung in free rhythm during the procession by solo singers perched on balconies overlooking the narrow streets. The saeta first appears beneath a brilliant setting of the opening theme that is soon replaced by a more sedate accompaniment, also in the upper register. A return of the opening theme (much elaborated) is followed by the pensive coda that concludes the piece.

Book Two begins with Rondeña, named for the Andalusian town of Ronda and the local genre of the fandango that bears its name. There is much disagreement regarding the appropriateness of this title because Albéniz’s rondeña is rhythmically different from its namesake. (Figure 4.42)
This shouldn’t come as a surprise to anyone because, as previously stated, Albéniz was a creative artist, not a purist or a folk musician. Whether this piece most resembles a *malagueña*, *bulerías*, or *guajiras* (a flamenco form with Cuban roots) is purely academic. What must be noted here is that *Rondeña*’s “A” section is built upon a dance rhythm comprised of short two measure phrases in alternating bars of 6/8 and 3/4; that the “B” section is a languid *copla* which relies on the technique of iterance, the repetition of a note common to cante jondo singing; and that the piece is in quasi sonata form (ABAB’A’ w/coda).

In *Almería* the 6/8 - 3/4 metric alternation appears mostly in the left hand, while the right hand plays mostly in 6/8 (Figure 4.43). The rhythmic accents (compás) are similar to that of a *siguiriyas*, the most jondo of all flamenco rhythms. The secondary theme is that of a *copla* in 4/4. Like the *Rondeña* *copla*, this cante jondo theme stresses a repeated note. *Triana* – the third and last piece of Book Two – is
named after the famous Gypsy quarter of Seville. Its principal themes are derived from a *pasodoble* (two step) and a sevillanas in triple meter in which Albéniz imitates the sound of castanets and *taconeo* (heelwork). (Figure 4.44).

![Figure 4.43: Almeria, right hand reduction, mm. 101-120](image)

Ornamental variations on a lovely copla (secondary) theme are followed by a restatement of the two principal themes, at this point brilliantly transformed and contrapuntally combined. A quiet coda brings the piece to its conclusion – a final, vociferous statement of the second principal theme. Especially the rhythmic features are supposed to be brought out in the analyses of movements like Triana.⁸²

![Figure 4.44: Triana, Rhythmic analysis of first 3 bars](image)

The third book of *Iberia* opens with *El Albaicín*, named after the famous Gypsy quarter of Granada. This is one of the most remarkable ‘impressions’ in the collection. (Figure 4.45).

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⁸² Some of the concepts found in The Rhythmic Structure of Music by Cooper and Meyer have been found useful by the author in this section of the dissertation. Most important is the distinction between rhythm as grouping of one or more unaccented notes (⁻) around an accented note (—) as opposed to rhythm as merely a series of durations. The former (grouping) is rhythmic; the latter (duration) contributes to the groupings perceived, and, if it is sufficiently regular, a series of durations may enhance the metric aspect of the music more than the rhythmic (i.e., it may be a function of measurement of time more than of grouping of notes into musical gestures).
Built on two alternating themes – a dance-like principal theme (bulerías) and a copla in the cante jondo style – it captures the very essence of Andalusian music. Albéniz’s ability to simulate the sound and accompanying technique of a flamenco guitar (Figure 4.46) and his treatment of the copla theme in this piece are brilliant (Figure 4.47), as is his adaptation of the typical flamenco song and dance form.

Some of the interesting rhythmical traits found the Spanish music can be outlined in this section by the following rhythmic analysis of El Albaicin, mm. 61-65. (Figure

![Figure 4.45: El Albaicin, rhythmic analysis, first 4 bars](image)

![Figure 4.46: El Albaicin, rhythmic analysis, mm 49-50](image)

![Figure 4.47: El Albaicin, melodic reduction, mm 69-96](image)
4.48). Within such four-bar units in El Albaicin, (mm. 61-64, 123-126 and similar passages), the strong bar seems to be shifted over by one, but the phrase is always squared up in the end:

![Figure 4.48: El Albaicin, rhythmic analysis, mm 61-65](image)

The overall impression is that El Albaicin is less metrical with respect to phrasing than most of the works in Iberia. The square phrasing of most of the Iberia pieces originates in their themes’ melodic (as opposed to motivic) conception, or else in motives whose rhythmic stability further enhances the metric aspect of the music. The most salient consequence of this trait is the sequential nature of the developmental sections found in the works. Two of the works characterized by a great deal of rhythmic thrust show more variety in their phrasing: Triana’s first theme and its derivative sections give the impression of a kind of mosaic built from the rhythmic cell in Figure 4.49 (also refer to Figure 4.44)

![Figure 4.49: Rhythmic cell used in Triana and Eritana](image)

The resulting phrases are much more varied than those in the works previously discussed. The second theme of Triana (mm. 50-57) is quite square, however, and the development, based on the second theme, is sequential. In Eritana, the same cell in Figure 4.49 is the basis for the motivic quality found. The 4/4 measure in the piece are but a symptom of the irregularity of the phrasing in the work. This may help to account for Debussy’s enthusiasm for the piece. Once again the secondary theme (mm. 47-54) derived from the same rhythmic cell, is rather more square in shape, but it is broken up and used more motivically in the development section.
With *El Polo* we return to sonata form. This piece has the emotional intensity of the flamenco song/dance of the same name, but none of the rhythmic qualities. Albéniz directs that his *polo* be played ‘toujours dans l’esprit du sanglot’ (‘always in the spirit of a sob’), and these “sobs” are suggested by the broken phrases and syncopated accents that occur throughout the work. *Lavapiés* is named after a lively, working-class quarter of Madrid known for its dancehalls and noisy street life. The density of this score and the sheer profusion of notes and dissonance are intended to characterize the sights and sounds of that district. The two principal themes are based on the Cuban *habanera*, a wildly popular dance of late nineteenth Madrid. This is the most complex piece in *Iberia* and the only one not directly inspired by Andalusian music and culture.

The fourth and final book of *Iberia* begins with *Málaga*, named for the Mediterranean seaport in southwestern Spain. There are two thematic ideas in this piece: A complex, heavily syncopated rhythm derived from the malagueña, a rhythmically free cante descended from the fandango; and a copla theme in the cante jondo style. Like the three pieces that comprise Book Two of *Iberia*, the copla of this piece relies on the technique of iterance. Here the copla is presented against an accompaniment of lively arabesques. *Jerez* is named after the Andalusian town of that name renowned for its sherry wine. Although the underlying compás of *Jerez* is different from that of a *soleares*, a genre of song and dance whose name means loneliness (*soleá*), the characteristic mood associated with certain forms of that genre prevails. Once again, the copla is a typical cante jondo-style melody moving primarily in stepwise motion within a limited range. The *toque* (guitar-like interjections) is based on the rhythmic motive from the tail end of the first principal theme. And finally we come to *Eritaña*, named for a tavern on the outskirts of Seville, a tavern notable for flamenco music. In stark contrast to *Jerez*, *Eritaña* is gay, festive and permeated by the rhythms of the *sevillanas*. The piece is in sonata form, but there is no contrasting copla section. Instead there are two interrelated and thoroughly intertwined instrumental themes.

Typical of Albeniz's *Iberia* are: parallel melodies emulating the double-clarinet (*Jerez, Albaicin*), polychords (*Lavapies*), intervals of fourths and seconds in parallel motion (*Albaicin*), pedal-tones in the bass (found in most of the pieces of the cycle),
use of the Phrygian mode (Malaga), the descending tetrachord A-G-F-E favored by Gypsies (Corpus Christi, Jerez) whole-tone sonorities (Almería), alternating meters (Jerez, Rondeña, Triana), transitional passages using enharmonic relationships (El Puerto), the internal pedal point already introduced by Scarlatti (the beginning of Albaicin), and the systematic use of Spanish dances from folk music. While some of these compositional techniques can be found in Debussy (such as the whole tone sonorities), most are characteristic of the kind of exoticism associated primarily with Spanish (and especially Andalusian) folk sources. Albéniz manages to incorporate all of these references into a sophisticated high art medium without either patronizing or pandering to his sources. It is hard to avoid speculating that Albéniz took more than a musical interest in the fortunes of these indigenous, oppressed peoples.

Perhaps the most consistent device throughout the cycle is the harmonic pedal, which appears in virtually every piece. In the case of El Puerto, the steadiness of the D-flat pedal on each downbeat sets off the syncopated rhythms of the melody in the right hand; it also unifies the piece. Pedal points (and not exclusively on the dominant) provide a major pillar for both the formal and harmonic structures of Iberia.

Easily the major structural surprise in Iberia is that Albéniz adapts various iterations of sonata form into no fewer than eight pieces. These include Evocación, Almería, Triaría, El Polo, Lavapiés, Málaga, Jerez, and Eritaña. It is interesting to notice how the sonata form derived from the binary form, which roots are found in dances before the baroque era.

The characteristics are straightforward though the precise implementation is often quite subtle: the exposition of a first theme or motive in the tonic, followed by a transition to a second theme (typically in the dominant, relative major, and occasionally subdominant); a development that reaches a climax and returns to the original key through another transition; a restatement of the first theme or part of it, followed by a short transition leading to the second theme in the main key. The freedom with which sonata form is adapted exhibits itself in many ways, such as the return to the original key at the A' section (recapitulation) with the dominant note in the bass.
4.2.2.2 Interpretation of Albeniz selections

The intermediate piano works of Albeniz can be separated into three characteristic manners. First, the manner of the reckless improvisor, the virtuoso, writing compositions which were very successful with the public, but many of which obtained no attention from musicians and were finally disowned by their composer, second, a period of transition where the composer has become more careful and influenced by new ideals which were yet to be realized in the next manner; third, the manner of the master absolute and the expression of a free original personality.

The pieces in the first manner are innumerable and Albeniz himself confessed his inability to give the list. They were written before the year 1883 and consist of mazurkas, cotillions, romances, suites, études, barcaroles, sonatas, and others, pieces written in the manner then the fashion in the salons.

Seguidillas from Chants d’Espagne is an interesting study of Albeniz the improvisor. The form consists of successions of sections, using only two themes, one purely rhythmic, the other melodic. There is great economy of material. Usually contrast is obtained through new material or development of fragments, but here contrast is obtained through modulation. The development technic is highly original. Despite the scarcity of material, and despite its being broken up in a seemingly unbalanced way, the impression of unity is achieved. The following is an alternative analysis of Seguidillas: Section 1 states the themes, the second only simply in unison. Section 2 uses the second theme, harmonized fully. Its character is also changed from sostenuto to staccato. It is interspersed with one measure of the guitar theme. Section 3 begins with a simple statement of the guitar theme and then uses the second theme contrapuntally and extended. Section 4 omits the first theme completely but introduces the second theme sustained with contrapuntal accompaniment, and then in an enthusiastic, ecstatic mood. Section 5 reintroduces the guitar theme alternating abruptly with the second theme. Section 6, a coda, utilizes only the first theme, brilliantly harmonized and especially effective in using different octave positions.

IBERIA

The pianistic and textural innovations in Iberia can be summed up as to reach a pedagogical outcome in the discussion of the following points: Coloring, Emulating the Instruments and the voice, Texture, Pedals, Albeniz’s directives, and finally...
reaching a point of bridging the Eastern and the Western Influence on the piece’s mechanism.

**Coloring**

Harmonic and dynamic coloring are essential components of Albéniz's realm and contributes to the unique sound of Iberia even more than the remarkable colors of Liszt that Albeniz became familiar with during his study with the master. Each piece contains a particularly exquisite passage that generates surprising harmonies. For example, the A’ section of Evocación, leading into the following section, contains a harmonic surprise, (mm. 113-115). The section starts in the tonic key of A-flat minor for the first theme, but with a pedal-tone on the dominant in the left hand that creates key ambiguity before it resolves peacefully in the key of A-flat major in the following second-theme. This is a very intimate way to connect both themes. The latter also sounds like a reminiscence, with both the pppp dynamic and the accompaniment in the left hand written with the syncopated rhythm of the first theme.

Another example appears in the Rondeha between the end of the A-section and the B-section, mm. 92-95. The passage opens in G major and ends in a melodic C-sharp minor with a bass line of D-sharp-G-sharp in the left hand. It sounds like a brief cadenza with an expected resolution to C-sharp, but instead Albeniz modulates unexpectedly to A major to introduce the B-section.

El Puerto contains another example of harmonic and dynamic surprises. The music goes from D-flat major to the dominant of B major with the use of enharmonic relationships to reach the dominant of E major. The whole passage has a special color due to the partial use of the circle of fifths, mm.81-106.

Another trait of Iberia is the creation of a "suspended mood" or harmony. These consist of a succession of held chords and pedal-tones, as in Almeria, mm. 89-93. The whole passage establishes the mood for the copla in the B-section. In Rondena, the introduction to the copla sets the mood with floating chords combined with pedal tones.

**Emulating Instruments and the Voice**

Emulating a singer with guitar is an important feature of Iberia, as in the Saeta of Corpus Christi. The combination of singer and guitar is the most distinctive
combination in 20th Century Flamenco music. Time seems suspended during the whole section and it sounds like a nostalgic, almost ethereal meditation. The accompaniment wraps around the melody and sounds like its echo, resonating from the pedal tone of the bass line in mm. 101 -102.

Texture

Lavapies contains sections with thick textures that make the whole piece very difficult, thereby creating the most dissonant environment of the cycle. The complexity of the writing can be justified by the fact that the counterpoint is generated by a programmatic picture more than by the harmony itself. These lines consist of big chords embellished with interwoven acciaccaturas. The simpler melodic line in the middle is shared between the hands, creating a turmoil that evokes the bustling neighborhood. The impression of thickness also comes from the simultaneous use of the whole keyboard range. Because of the writing built on a pedal-tone, the hands move constantly between the bass and the upper register. For instance, the theme starts on the second beat in the left-hand, mm 21-23. There is a typical kind of texture generated by the reiteration of a theme first heard in simple form and then harmonized in octaves with flowing sixteenths in the accompaniment. In Málaga or Triana, the theme is divided between the sixteenths played in alternation by the hands.

Pedals

Albeniz is very specific about the use of the soft pedal as well as the sustaining pedal. There are few places where no pedal of any kind is called for. We can even assume that in some cases (for example, the last section of Albaicin) Albeniz suggests the use of the sostenuto pedal by writing a B-flat with a fermata that is to be held for four bars, mm.252-255. When a sudden change of character occurs, as in Almería, the pedal marking often implies it. Some of them accentuate the rhythm in Almería, while others are the binding that create color and texture. The subtlest shades of pedaling are inherent to the cycle, even in the highly rhythmical sections, mm 53-54.

There are nonetheless numerous places where the sustaining pedal has to be used sparingly: in the introduction of Albaicin, in the first theme of Málaga, and in the first theme of Eritaña. The latter recalls for no pedal at all. Albaicin calls explicitly
for the una corda pedal, and in Málaga short touches of the tre corda pedal are appropriate.

Albeniz’s Directives

Iberia abounds with performance directions that cannot all be executed simultaneously. For example, it is common throughout the cycle to find two kinds of accents in the same measure, for example, a short hairpin combined with a sforzando. The repetition sign in many composers, like Schubert, is an invitation rather than an obligation to do so. In the case of Iberia, it may be up to the pianist to prioritize the markings and select those that seem most essential. It is said that Ravel used to advise the performers of his music to only play what is written and not interpret it. In Iberia, this admonition is impossible.

The music of Iberia inevitably reflects Albeniz’s generous, even extreme personality as well as his fear of being misunderstood. In an effort to prevent misreadings of his score he sometimes supplied the pianist with a surfeit of performance directions. Even the most conscientious performer will face the dilemma of attempting fidelity to the composer's intentions while playing the score with the requisite freedom that is essential to a successful performance.

Patterns of accentuation in Iberia are very complex. An enlightened musician will be able to find the right balance to fit Iberia’s individuality. A good way to make performance decisions is to look first at the macro-structure to insure that the phrasing carries through. Then the performer can focus on in-between and weak-beat accents that provide the all-important spice for each piece. In fast tempos, for example, a small hairpin within a bar may have to yield to a bigger phrase marking that extends over two bars.

Eastern and Western Bridged

Finally, Western influence is equally apparent in Iberia. I have already mentioned the liberal use of sonata form. Albéniz chose the piano, to reflect the Lisztian essence of Romanticism, as it was his natural medium. Albéniz's piano technique is sometimes influenced by Liszt, as in the middle section of Malaga or in the left hand of Almeria's third section before the recapitulation. Virtually all of the pieces in Iberia bear the stamp of virtuosity so closely associated with the Romantic piano. It
is this integration of the mainstream Romantic and the indigenous exotic that gives Iberia its magical allure.

**Individual Pedagogical Marks on Selected Pieces**

1- **Evocación**

Evocación is the shortest piece in the cycle and is considered the easiest technically. However, its key of Ab minor makes the process of memorization a bit tricky. It appears to be built on a free adaptation of sonata form. The fandango in A-flat minor corresponds to the first group, followed by a second group in the coloristic major subdominant (D-flat major). It consists of a lyrical fandango known as the jota navarra, or the copla—the name given to the lyrical theme of each piece in the cycle. The first section develops the second theme, followed by a retransition. The A-section returns with both themes in the tonic—A-flat minor for the first, A-flat major for the second. It ends with a coda. This is an introspective work whose primary challenges are attaining the appropriate transparency of sound and the necessary steadiness of the tempo.

2. **El Puerto [The harbor]**

The Bulerías is a lively flamenco song and dance in 3/8 that appears in both El Puerto and El Albaicin. Played by the guitar, it appears that Burla refers to "mockery." There are two types of Bulerias: Buleria al golpe, basically a song form, and the bulerias ligada that accompanies a fast-paced dance. Very little is known about the origin of this dance. At the end of the nineteenth century a famous singer Mateo was the first one to conclude his soleares with a Bulerias. With its quick, spirited rhythm, the Bulerias is indeed the prototype of the cante festero (dance song). Enharmonicism and whole tone scales create a variety of colors. The piece is an ABA' plus coda form. There is only one theme in the A section but two dance motives, a lively one and the buleria. The B section develops the various ideas heard in A plus a new one. The pedal-tone on D-flat has two functions, one rhythmical and the other harmonic. It maintains the polo impulse while unifying the piece.

Albeniz's use of the marking "rudement" evokes a guitar player repeating chords roughly with his right hand, as in the rasgueado technique, mm. 43-46.
3. Corpus Christi en Seville

The most obvious technical challenge of the piece is the alternation between a very light counterpoint and soft dynamics at the beginning opposed to thicker counterpoint and a larger range and loud dynamics in the first part of the B section. The other challenge is portraying the extreme contrasts, especially that between the energetic A section and the long, very ethereal meditation. The music suddenly escapes from the real world for a spiritual communion. There is a connection between this section and the coda. It is this contrast between the major parts that makes Corpus Christi distinctive.

The most challenging part of the piece comes with the A’ section when the first theme is heard in G major in a contrapuntal version. The way the hands are intermingled makes the execution daunting. In fact, one has to rearrange some of the measures in order to execute them. We have to redistribute the notes. The B section built on the saeta has a very unique color because of the unusual successive modulation.

4. Rondena

Rondena bears the name of a dance from the Andalusian city of Ronda, traditional home of the bullfighting. The Rondena, a variant of the Fandango, like so many Spanish dances, is characterized by the alternation of measures of 6/8 and 3/4. The essence of this movement is the exchange between the attractive dance patterns and the lyrical copla, both of which are combined near the end. The alternation of pulse makes it harder to maintain a steady tempo. Another pianistic challenge is encountered because of the long passages with extended chord position in both hands playing in contrary motion and contrasted dynamics. This characterizes the end of the A section where the jumps are big while the hand has to keep an interval of an octave. Contradictory motions are needed in order to play the passage. This section ends on a long descending C# minor scale leading to an unexpected A major section. The Cante Jondo of this B section is typical of flamenco inspiration. It is made of several repetitions of a rhythmical pattern on one pitch. Then it is repeated in several other keys in a narrow range: in this case, a minor sixth. This melody is made of triplets and duplets and they have to sound different each time to recreate the lament.
typical of the flamenco singing. A pedal on the note A pervades the whole section until it modulates to F major and eventually to Db for the A section, mm. 109-113.

6. Triana

The name of the last piece of the second book derives from the gypsy quarter of Seville. It has been a longtime favorite among pianists. It opens with a Paso-doble (a duple measured pair dance) followed in m.15 by a Marcha Torera (toreador march). The group of four thirty -seconds at m. 26 ff.suggests castanets. For the tambourine it is the figure of two sixteenths and an eight repeated in the high register (mm.44-47 and 106-109). The ascending arpeggio figures figurate the guitar throughout the piece. More remarkable than Albeniz's deft emulation of the guitar, castanets, and tambourine in this imaginative piece, is his writing this entire section in triple meter to maintain lightness that duple meter would not permit.

4.2.3 Falla pieces (advanced)

4.2.3.1 Analysis of Falla selections

Falla wrote only seven works for solo piano: Serenata andaluza, Vals capricho, Nocturno, Allegro de concierto ,Cuatro piezas espanolas, Fantasia betica, and Homenaje a Dukas. They are seldom played, but one frequently hears transcriptions for piano of the popular dances from La vida breve, El amor brujo, and El sombrero de tres picos, "The Ritual Fire Dance" being the best-known transcription.

Among the original works for solo piano, Vals Capricho is a weak, un-Spanish salon piece; but Serenata andaluza, a more colorful work, holds more interest. It opens with an evocative dotted figure that sets the stage for the ensuing lyrical Andalusian melody, which hints at Falla's later piece "Andaluza" from Cuatro piezas espanolas.

Cuatro piezas espanolas, published in 1909, had already been performed in 1908 at the Societe Nationale by Ricardo Vines, a Spanish virtuoso pianist and a champion of new music. Falla himself played them in 19n at his first concert appearance in London. They are dedicated to Albeniz, who died in the year of their publication, and bear a slight resemblance to the piano works of Falla's older colleague. "The similarities are analogous to those that would be found in paintings of the same landscape by two different artists. The objects represented would be identical, but the point of view, the personal vision, the colouring, the drawing, the emphasis, would make each painting a separate and distinct work of art." Albeniz generally gave the
pieces in *Iberia* the names of particular cities or districts within a city; Falla uses names relating to entire provinces ("Aragonesa," "Cubana," "Montanesa," and "Andaluza"), as Albeniz had done much earlier in his *Suite espanola*.

The first three works of *Cuatro piezas espanolas* are in ternary form, while the fourth is more extended. For the opening piece, "Aragonesa," Falla employs the popular dance rhythm of the jota of Aragon. Its incessant triplet figure is unmistakable, and scarcely a measure is to be found without it.

The second piece, "Cubana," may seem out of place with the others, but one must remember that many reciprocal influences existed between Andalusia and the Antilles at one point in Spanish history. At times, it was often difficult to separate what belonged to the New World and what to the Old. Thus, Falla has given this work the rhythm of the guajira, the most typical Cuban dance, characterized by alternations of 6/8 and 3/4. He sometimes contrasts these meters simultaneously between the two hands, making this small character piece metrically complex.

The third piece, "Montanesa," evokes a landscape of the region of La Montana near Santander. An exquisite Impressionistic introduction is followed by a lyrical section in the style of a Montanes folk song. Falla contrasts this tranquility with a fast dance section based on the folk melody "Baile a lo llano." After the return to the opening mood, he gives a brief hint ("as an echo") of the dance section at the close of the movement.

The final piece, "Andaluza," provides a striking contrast to the preceding one. It is marked *tres rhythmne et avec un sentiment sauvage* ("very rhythmic and with a savage feeling"). This feeling is inevitable from Falla's expert use of grace notes to give the opening chords a metallic "clang," suggesting the rasp of the guitar.

"Andaluza" is the most perfected of the four pieces because of its motivic development. Falla develops a familiar motive associated with Spanish folk music, an introductory call of the tonic chord repeated four times, with sharp accentuations on the first beat (see Figure 2-75). He converts this motive into the main theme, employing different devices in its development (compare Figure 2-75 with Figure 2-76 and 2-77). The contrasting secondary theme is a lyrical, florid evocation of *cante jondo* with an oscillating accompaniment figure. Falla bases this material on the Gypsy-Andalusian scale with its Phrygian characteristics (see Figure 2-78).
Structurally, "Andaluza" resembles sonata-allegro form, with contrasting themes and development, but the return to the opening material is in reverse order.

_Fantasía bética_ (1919), Falla's largest and most difficult composition for solo piano, is his last work in the Andalusian idiom and a synthesis of all he had written before in this style. _Provincia Baetica_ was the ancient Roman name for Andalusia, thus the composition is an Andalusian fantasy. Chase (1941) remarks that it has never been popular because professional pianists are afraid it may not prove effective enough and amateurs are afraid of its technical difficulties.

Here is the historical background of the work: Situated between the great virtuosic pillars of the piano repertoire, such as Albéniz's _Ibéria_ (1906-1909), Ravel's _Gaspard de la Nuit_ (1908), Alban Berg's Sonata, op. 1 (1908), and Charles Ives' "Concord" Sonata (1909-1915) Falla's Fantasía bética has been described as a kind of Spanish Islamey and an Andalusian Fantasy but not an historical evocation. The large-scale work is definitely the most abstract of all of Falla's solo piano pieces. Difficult and uncomfortable under the hand, the question arises: "Why didn't Falla write something more 'pianistic'?"

Full of guitar figures, the Fantasy belies its name with its rhapsodic nature. Not a traditional improvisatory fantasy in the sense of Frescobaldi or Louis Couperin, the work also does not emulate the fantasies of Bach, Haydn or Mozart. Rather, it is more akin to the grand romantic style found in the works of Schubert, Chopin, or Schumann with the suggestion of improvisation or spontaneity. The adjective _bética_ was added when, in 1922, Chester publishers wanted a more descriptive title. Falla was adamant about the spelling with the diphthong in order to show the ancient Roman name of Andalusía that included the areas of southern Iberian Estremadura and some parts of Portugal.

The circumstances surrounding the genesis of the work are fascinating. Falla had become an international figure from the time of his Paris years (1907-1914) when his opera, _La vida breve_, attracted wide attention. Back in Madrid at the onset of World War I, Falla began his Andalusian period (1915-1919), in which he composed some of his most famous works, _El amor brujo_ (Love Bewitched), _Siete canciones populares españolas_ (Seven Popular Spanish Songs), _El sombrero de tres picos_ (The Three-Cornered Hat), _Noches en los jardines de España_ (Nights in the Gardens of
Spain). Falla was greeted warmly, but cautiously, by the proud and fickle Spanish press. He was criticised as being "Frenchified" with there being some truth to this criticism. Even before his sojourn in Paris, his idol had been Claude Debussy, who befriended and counselled him. Paul Dukas opened many professional doors for him in Paris. And who better would understood Ravel than Falla? Indeed, Falla is reported to have said that without Paris he would have remained buried in Madrid and his score for La vida breve locked away in a drawer.

Ansermet-Rubinstein-Stravinsky-Debussy influences in the piece are as follows: The Fantasy was born as the result of Stravinsky's financial problems, due to the closure of his Russian publisher at the beginning of the Russian Revolution in 1917 and the ongoing WWI. On 10 March 1918 the Swiss conductor, Ernest Ansermet, wrote to Falla, asking him to contact Rubinstein, who was then in Madrid, to see if they could find a way to assist Stravinsky. Originally the idea was that Rubinstein would purchase Stravinsky's manuscript of L'Oiseau de feu (The Firebird), but instead he had a "better" idea — to commission a work from Stravinsky (Piano-Rag Music, 1919) and a work from Falla (Fantasía bética, 1919).

Coincidently, two weeks after Ansermet's letter, Debussy died on 25 March. Falla surely must have felt enormously this loss, for Debussy was his mentor, friend, and idol who wrote exquisite Spanish music without ever having visited Spain. Is it possible that Debussy's death influenced the composition of Fantasía bética? Outwardly there is no direct evidence to support this supposition. After all, it was the guitar that Falla chose to eulogise Debussy in Homenaje. Le tombeau de Claude Debussy (1920), the first modern guitar piece (also written for piano). However, upon closer examination of the Fantasy many French influences will be ascertained, especially that of Debussy.

While the exact date of the composition of the Fantasy is not known, it is confirmed that Falla composed the work during 1919, in three or four months. 1919 was bitter-sweet, bringing both great happiness and deep tragedy to Falla: international accolades for Diaghilev's production of El sombrero de tres picos (The Three-Cornered Hat) with the Ballets russes (Massine, Kasarvina, et al) and decor by Picasso; the death of both of his parents (father in February and mother in July); and the final rupture with Gregorio and María Martínez Sierra, the couple with whom he
had collaborated on many projects (El amor brujo, Fuego fatuo, El sombrero de tres picos, amongst others).

The Fantasy marks the end of an era, as well as the beginning of Falla's most mature and highest level of composition, one in which he would search for a more universal language and create his greatest masterpieces — El retablo de Maese Pedro (1923) and the Concerto for Harpsichord or Piano, Violin, Flute, Clarinet, Violoncello, and (1926).

From a structural standpoint, *Fantasia bética* proves not complex at all, being in ternary form, but the numerous arabesques, downward arpeggios, and glissandos make it a formidable work (Figure 2.79). In this work, Falla goes beyond the biting dissonances of "Andaluza" to a harsher, more percussive guitarlike strumming, much more severe than in most works by his Spanish contemporaries. It may sound primitive and is more close at times to Bartok and Stravinsky.

Falla's last work for solo piano, *Homenaje a Dukas* (1935), bears no outward visible sign of Spanish origin, but continues the dissonant vein of *Fantasia bética* and resembles the style of the Harpsichord Concerto. It is marked to be played *in tempo severe*, and makes effective melodic use of grace notes.

4.2.3.2 Interpretations for Falla selections

Although the Fantasy is now played by those pianists who wish to have a musical and technical challenge, it cannot be considered standard fare on the concert menu, nor in competitions. Why is the Fantasy so pianistically polemical? How does one arrive at an authentic interpretation? Not easy to answer, these questions require some knowledge about the work's history, structure, and musical elements.

Often in approaching a work, the interpreter will search out recordings by the composer. While Falla did play the Fantasy quite brilliantly according to those who heard him in private, unfortunately there are no recordings left by him. Nor were there public performances by him that could have had critical reviews, as was the case of his Concerto.

Therefore, without a recorded model by the composer (which sometimes is not so helpful), an authentic interpretation must be gleaned from his written indications in the score, of which there are many. Musical form, melodic-harmonic-rhythmic-stylistic characteristics, textual matters, ornamentation, pedalling, fingerling, amongst
others, are important to consider. The Spanish song and dance flamenco tradition is especially necessary to understand.

Contextual considerations necessitate us to think about the stylistic features: are they Spanish, French, or other? What is readily apparent upon the first hearing of the Fantasy is its strong Spanish flavour. The imitation of the guitar is paramount, as well as the suggestion of the cante jondo, the "deep song" or flamenco tradition. These are Andalusian songs and dances (tangos, malagueñas, rondeñas, siguirillas gitanas, soleares, etc.; specific to the Fantasy are the bulería or bolero; seguidilla; fandango; guarija; sigirija; soleá;), whose style of execution includes guttural exclamations ("Ay"), melismas, jipío - voice break of the cantaor (singer of the cante jondo) and quejio or quejido (lament). One aspect to remember is that these songs and dances are usually not separate entities but rather are often combined into one genre. Included in the flamenco tradition are the toque jondo or "deep touch" (the instrumental equivalent to cante jondo) and the baile jondo (dance equivalent) with its taconeo (heel/foot stamping). Also, techniques like hemiola are integral to some types of song-dances, as are ornamental melodic figures such as accaciaturas and echapées.

Guitar influences are very common in the Fantasy, such as: punteado (guitar plucking); rasgueado (guitar strumming); copla (poetic interludes); falsetas (guitar "coplas" that introduce or are played between the vocal parts of the lead singer). Chords based on tuning of the guitar strings (e-a-d-g-b-e) are frequently found.

Modal usage, not only from the Gypsy influence, but resulting also from Falla's studies of Bartók and Stravinsky as well as his interest in the exotic (Indian, Moroccan, Hindu Sriraga, etc.) colour the harmonic language. Through Falla's clever usage of these modes he is able to emulate the micro-tonal undulations of the cante jondo. Large tonal poles of E-B-E major, followed by A minor, then E-E-B-C-E-E major, are found. Within these large areas, Phyrigian, Ionian, Aeolian, Mixolydian, Lydian, Dorian, Andalusian modes (a-g-f-e), and the gypsy scale (a-g#-f-e) are found either in isolation or juxtaposition. In general, chordal constructs derive from the guitar tuning; from the imitation of the cante jondo ("micro-tonal" cluster-like aggregates, taken from enharmony concept of the 19th-century Parisian Louis Lucas's L'Acoustique nouvelle and developed as Superposiciones by Falla); and from the melodic contours of the piece, as the melody inspires harmony.
Falla remains loyal to the cante jondo tradition, employing a limited melodic range. Lack of melodic development is compensated for by constant repetition, very typical of Spanish dance. To offset this limitation, Falla uses the entire range of the keyboard and/or transposes the patterns a 3rd, 4th, or 5th forming a new tonal centre. The interval of the 2nd (F-E), found typically in the "andalusian" mode is used in a "neo-classic" construction, while the interval of the 3rd is used more for harmonic modulations or motivic variations. Possibly the only literal use of a folksong, "El zorongo" from Isidoro Hernández's Flores de España (1884) and the basis for many of the work's variations (see Table 1 in Appendix) is presented in the Intermezzo.

In spite of the Fantasy's strong Spanish flavour, the subtle French influence can be detected in the Fantasy. However, the interpreter should not be deceived into thinking that there are Impressionistic moments in the work. Falla was never considered to be an Impressionistic composer by his followers, such as Rodolfo Halffter. If one looks carefully at the Fantasy, the following French influences may be ascertained:

- Jardines sous la plue - Debussy (opening); Falla, Ms. 54-57;
- L'Isle joyeuse - Debussy (ending); Falla, Ms. 157-166;
- Quartet - Debussy; Falla, Ms. 97-98;
- "La sérénade interrompue" (B-C-B pattern used harmonically by Falla) - Debussy; Falla, Ms. 36-46.
- Ballade (Ms. 13-15) - Fauré; Falla (Ms. 97-114);
- Sonatine - Ravel (rapid, undulating notes) - Falla (Ms. 36+; 306+);
"Une barque sur l'océan" (Miroirs) - Ravel; Falla (Ms. 87-96).

Other "French-inspired" musical influences from Falla's own works, such as:

- El amor brujo - "Midnight"; Fantasy, Ms. 1-4;
- Noches en los jardines de España , "Danza lejana"; Fantasy, Ms. 324, Ms. 369-380.

Surprisingly, Falla's first contact with Debussy was about pianistic interpretation, not about composition. While still in Spain in 1907, Falla wrote to Debussy about the interpretation of the harp part (transcribed for piano) of Debussy's Danses sacrées e profanes in anticipation of his performance in Madrid in early 1907. Debussy
responded that certainly a pianist of the calibre as Falla could find a way to link the seriousness of the first piece to the humour of the second. [Falla was an outstanding pianist, having won the Ortiz y Cussó first prize in 1905 against the best Spanish pianists of the day, most notably Frank Marshall. The extant recordings of Falla, and there are many, attest to this fact. Had his nerves permitted, he could have had a career as a concert pianist.]

Stylistically, the Fantasy is related to El amor brujo, the gypsy-ballet that features singing (again, Falla's ambiguity or originality – on emay ask the following questions: has there ever been another gypsy ballet? Or was Falla recalling Bizet's Carmen? Falla is reported to have said that he could have written twenty Amor brujos, so easy was this for him. However, his famous scruples would not let him. This compositional experience may have been the reason that he was able to compose the Fantasy in such a short period of time.

In interpreting any work, it is necessary early on to understand its formal structure. The Fantasy, in typical Fallian ambiguity, does not fall into an easy analysis, structurally speaking. Some have called it a Sonata form or large ternary form. Pianist-musicologist Antonio Iglesias deems it a large binary form, [A-B-C] — [A’-B’-D] — Coda . One of the most intriguing analyses is that of Yvan Nommick, who has termed the work a Rhapsody with three important aspects: 1) the impregnation of the dance and popular music of Andalusia; 2) an improvisatory nature; and 3) a free form in one movement with a succession of parts and contrasting sections. He identifies the following form: A-B-C-D-E(Intermezzo)-A’-B’-C’-D’-F-coda. Nommick does not agree with the other ideas due to the fact that the Intermezzo section, while most significant in its placement and impact on the work (a moment of great calm), only lasts approximately 2-3 minutes in the overall duration of about 13-14 minutes. Yet, he does not account for the fact that the work is permeated with the melody from the Intermezzo section in previous sections, only attaining its "pure" form in the Intermezzo.

What is particularly relevant in analysing the Fantasy is the obvious lack of melodic development. The nervous, rapid and juxtaposed multi-motivic units weave the rich fabric of this multi-coloured carpet of pianistic pirouettes. Structurally, this technique is similar to that of Domenico Scarlatti, a composer who also imitated the Spanish flamenco tradition and was greatly admired by Falla. Falla too would have observed
a similar structural approach in Debussy's Spanish works. It is precisely the way in which Falla uses these short motives that we begin to see the influence of the French school suggestive of its magnificent tradition of orchestration no less in the hands of the masters Debussy and Ravel. Falla's constant interplay of texture and dynamic intensity is quite orchestral in his approach. There was actually a plan to make the Fantasy into a concerto for piano and orchestra, but was never realised.

**Fingering**

As with most pieces, there are many possible choices of fingering. Above all, comfort and clarity are needed in such an uncomfortable work. Careful observation of the Falla's stemming (Ms. 1) will give clues to his desired fingering, although they may not be comfortable for every pianist. He does not indicate any specific fingering beyond this aspect. Falla's own fingering indications in Debussy's Jardins sous la pluie (similar passages in the Fantasy occur) may be of some help, for example the changing of fingers in repeated octave notes.

Some fingering considerations are:

Ms. 1 - 1st chord: grace note A with left hand, remainder of chord with r.h.;

Ms. 1 - 2nd half of 1st beat, only play A with l.h., all other notes with r.h.;

Ms. 17 - ascending scale: A with l.h., next 5 notes with r.h. fingered 1-2-3-4-5, next 5 notes with l.h. fingered 5-4-3-2-1, scale finished with r.h. 1-2-3-4;

Ms. 23 - ascending scale: grace note + 3 notes as 5-3-2-1 with l.h., next 5 notes with r.h. 1-2-3-4-5; next pattern the same way;

Ms. 29 (Flessible) - hold r.h. thumb on B in the 1st chord, then use Falla's implied fingering or do next 2 patterns all with the r.h. I find that it depends on the response of the piano. I use either fingering;

Ms. 399 - 1st beat - r.h. = 2-1/3-2/4-1/3-5; l.h. = 1-2-3-1-2-4; 2nd beat - r.h. 1-2-3-1-2-4; l.h. = 5-4-3-2-1 or alternatively the last G of the l.h. could be played with the C in the r.h.;

Ms. 402 1st beat - r.h. = 5/3-4/2-3/1; l.h. 1/3-2/4-3/5; fingering repeated for remaining patterns.

Dynamic shadings
Clearly, one of the most complex and difficult aspects of interpretation of this work is the correct realisation of the dynamic timbres that Falla requests. Falla is diabolical in this respect. The piece ranges from FFF-ppp. The rapid diminuendo - FF-p - required in the opening motive in the space of a beat is very difficult on a modern piano, as is the 2-beat diminuendo (molto) in Ms. 63 from FF-pp. The work is replete with similar examples, which make the pianistic delivery quite exigent. Difficult too, but so easy on the guitar, is the clarity of articulation needed for the ppp beginning in Ms.115 (falseta). Important to note is the FF ma dolce of the cantaor (Ms. 121, Ms. 338). Today's flamenco singers really belt it out, so probably during Falla's time the singing was already on the verge of becoming too guttural and raw. It goes without saying that all the dynamic shadings indicated by Falla should be strictly observed. Indeed, he leaves little escape.

**Pedalling**

Contrary to Falla's explicit dynamic control, the question of the pedal is left to the interpreter. However, if we hear his own playing of the Siete canciones populares españolas in Manuel de Falla (1876-1946), we hear a very conservative or dry use of the pedals, for clarity.

In certain places in the Fantasy, Falla gives very specific pedal indications, such as: in the sections

1) Ms. 135-137 and, although not indicated, Ms. 338-340: "Le piccole note sempre molto breve e senza pedale". Here he marks exactly where the pedal should go down and up. In imitation the cantaor, it is clear that Falla does not want the grace note to be sustained with the principal note, just as it would be impossible for the singer to do so.

2) Ms. 94-96 and 120-121, Falla uses the French indication often found in Debussy's and Ravel's music in which the chord is indicated by curved lines to continue across the bar line;

3) Ms. 128-129 - the only solution for the sustained r.h. note over the guitar figures is to employ the pedal and immediately release it;

4) Ms. 306 - Falla writes 2 Ped. Like Debussy's piano, Falla did not have the sostenuto pedal.
Tempo and Rubato Indications

As with the dynamic shadings, Falla is also very specific about his tempo indications, which should be seriously considered by pianists. Given his specificity, one wonders why there is such a diverse panorama of recordings available, ranging from 8-15 minutes. Leschetitzky's pupil, Mark Hamburg, gives the fastest and shortest on record found on the historical recording referred to above, while Portuguese pianist Manuela Gouveia (Iberic Impressionist Piano Works, PAVANE ADW 7238) must take the prize for the slowest version. Hambourg's interpretation is interesting from the standpoint of its "Impressionism".

To give an example of the many specific tempo-rubato changes that Falla asks for, we find the following until Ms. 205 (Intermezzo): Allegro moderato (♩ = 88); giocoso (molto ritmico); poco pesante; a tempo; pesante; a tempo; Flessible, scherzando; appena rit.; A tempo (quasi libero); Assai più mosso (quaver = 120); vibrante; poco rit.; Tranquillamente mosso (dotted quaver = 60); appena rit.; Molto lento (liberamente) (♩ = ♩); Tempo primo; Lento di nuovo, (♩ = ♩); Tempo primo; Lento (quaver = 72, ma libero); Tempo primo; Lento di nuovo; Tempo primo; Lento; Tempo primo; (quaver = quaver); (quaver = quaver); (♩ = ♩); appena rit.; a tempo, ma meno vivo che prima; rit; meno rit.; primo tempo; affrettando sempre ma gradualmente; rit.; Intermezzo - Andantino (dotted quaver = 52) (rubato).

Breathing space is indicated by Falla at the ends of sections or within phrases when he indicates a gradual slowing (appena rit. or Lento di nuovo) or flexibility of tempo (ma libero). And in a work that has few rests (almost a perpetuum mobile) it is important to find those moments of repose. Also, he is very clear about where and how to move ahead in the tempo, such as Affrettando sempre ma gradualmente (Ms. 201-203). Alternating meters also give the effect of moving ahead and create inner tension. Not infrequently Falla uses 6/8 followed by 3/4 or 3/4 followed by 2/4. However, in the 10/16 section (semi-quaver = semi-quaver) beginning at Ms. 390 (final development before the Coda) Falla puts the brakes on the running semi-quavers by adding dots to them last two and the effect is most unusual.

Ornamentation

One of the most difficult aspects of the interpretation of this work lies in the ability to convey well the many uncomfortable written-out ornaments as acciacaturas are
present. Falla, in the cante jondo sections, ingeniously uses the ornaments to convey the micro-tones of the flamenco singer (cantoar) smaller than the half-steps of the piano (Ay, Ms. 16, 135-136, 338-339). Yet more difficult is in the execution of those many passages that convey the strumming (rasgueado) (Ms.1, ms . 390-391) or the plucking (punteado) of the guitar (Ms. 64, final development - Ms. 383-385, 388-389). This ornamental aspect of the work may be the worst pianistic nightmare.

**Memorisation**

Aside from the technical difficulties of this piece, memorisation of the Fantasy can be also be problematic. One of the reasons is the constant changing of motives or the small alterations that occur not only between the Exposition and the Re-Capitulation Sections, but also within sections such as the Intermezzo. The interpreter has to become the composer, to get inside his head, for the logic to remain. Once this is done, the memorisation is greatly facilitated. The lack of melodic development impedes a facile memorisation. Rhythmic patterns from the Exposition to the Re-Capitulation may have to be viewed in their numeric changes. For example, compare the falseta parts of both cante jondo sections (Ms. 138+ and Ms. 341+):

*Exposition:*  
1+4+1 (Ms. 138-140), 1+2 (Ms. 143-144), 1+2+2 (Ms. 146-147) lines up with

*Re-Capitulation:* 1+4+1 (Ms. 341-343), 2+1 (Ms. 346-347), 1+2+2 (Ms. 349-350)

Other tricky areas might be in the slight alteration of a bass line, for example Ms. 247-249 (Intermezzo) or the ornaments distributed between the hands of the cante jondo that represent the micro-tones (Ms. 135+, Ms. 338+).

On the positive side, the technical difficulties require much finger exercise. The many repetitions necessary to technically dominate the difficult passages naturally afford an automatic digital memory. Understanding the structure of the piece goes a long way in strengthening the memory.

**Organological Aspects**

While Falla also studied the guitar and understood its capacity quite well, the transposition of plucked figures to the piano does not make life easy for the pianist. What is interesting is that around the time Falla was composing the Fantasy, the revival of the harpsichord was taking place mostly at the hands of Wanda Landowska
(the dedicatee of his Concerto) who was responsible for taking it out of the museum and placing it centre stage. The re-discovery of early music was trendy during Falla's Paris years and he heard many a concert of Couperin, Rameau, the Scarlattis, and others. Falla was particularly fond of Domenico Scarlatti, analysing his works and identifying a structural technique he termed "internal rhythm" ("relations of symmetry between periods and cadences"), as well as playing an entire program of sonatas in 1927 on the piano. The Scarlatti influence is also very strong in the Fantasy in this kind of phrase structure with its crisp and juxtaposed melodic motives.

As was stated earlier, Falla soon afterward began experimenting with the harpsichord, writing the first modern works for the instrument in Retablo and the Concerto. Sometimes Falla also interchanged keyboard parts with the harp-lute when a harpsichord was not available. With the sound of the guitar so evident in the Fantasy, it would seem that a natural interpretation could be made on a pedal-harpsichord. It actually works better on this instrument than on the modern piano, except in the Intermezzo section. Indeed there is rumoured to be a recording of Frank Pelleg on harpsichord of the Fantasy. Falla's piano in Granada (1919-1939) reportedly had a pedal system with harpsichord register, as did a piano he played on in Madrid.

Although markedly Spanish in character, the Fantasía bética supports a definite French influence. The question then is how to interpret it - Impressionistically as Mark Hambourg (whom Falla heard in Paris)? Or in proud flamenco guise- One might ask where is the balance, since it is unknown whether the pianist plays exactly as written or if there is a margin for freedom. The answer is both: convey the Spanishness while bending a little, as Falla himself indicates. It is important to maintain the clarity of the guitar figures that only a strong fingering can give. The spirit of the work must also be strong and passionate. However, within the sections that have no specific tempo or rubato changes, there is room for going ahead or pulling back.

Technically, the piece is difficult to know how to practise – it is a bit like Debussy in that sense. It is a piece that is not easy to put into the fingers, nor easy to keep there. Often a high wrist facilitates certain passages (Ms.115+, falseta) or thinking staccato
(Ms. 388) or finding the physical gesture for the musical one (Ms. 402). The French school of playing seems to be the best approach to technical domination of this piece. It is fundamental to understand the shape of the work and to find which notes are not important in showing that shape. Falla helps with this aspect through his dynamic markings. It is also useful to know more about the traditional flamenco songs and dances.

Many pianists have tried the heights of this Andalusian Everest, but few have stayed there and have been able to convey its meaning. It is Falla's most abstract solo piano piece with the essence so distilled and intense that audiences too may have trouble吸收ing it. No wonder, we can conclude, then that a pianist of the stature of Artur Rubinstein stopped playing it.

Strong Spanish character blended with a light French perfume, the ambiguous Fantasy contains all the markings of a pianistic Homage a Debussy and is worthy of serious study, whether or not the interpreter chooses to be deceived by the composer.

4.3 Resulting Pedagogical Implications

The piano, like the human voice, was central to Albeniz, Granados as well as Falla the musician. Although the former two were better as pianists, having won a national competition against Spain's best pianists, Falla had some rights as developing his own technical devices. Although he was, at times, occupied with other "familiar" instruments—the harmonium, the harpsichord, the harp-lute, the harp, the guitar, the pianola (player piano)—the piano played a pivotal role in Falla's life as a composer and particularly as a performing artist. Even though Debussy and Ravel had no sostenuto pedals on their pianos and were pianistically hindered from taking advantage of this sonorous device, Falla's aim, on the other hand, went beyond pianistic conception. His very original way of emulating aspects of cante jondo in Fantasia Beatica through the use of the damper pedal and the juxtaposition of dissonances, derived from Lucas's theories, is enlightening. His Pleyel piano in Granada possessed a harpsichord stop. And Falla used the una cordo pedal for special effects or for timbric contrasts. Like Stravinsky, he often used the piano to aid him in his compositional work. Wherever he went, tie was always with a piano in his residence, the only luxury he permitted during his years of struggle. The piano, for Falla, was
essential, even though he did not write many solo works for it. Without this instrument, Falla would have been quite another musician.

As for the other two composers, the analysis and the pedagogical interpretation reveals that Albeniz has foreground that is permeated by the presence of authentic instrumental idioms like castanets and guitars, and makes it necessary to be guided by the lines of rhythmic analysis at all times. Granados has a poetic melodical structure, and polyphonic approach to these simultaneities are always at the top of the list. Besides, Albeniz and Granados have never put the tonality in front of the endeavours of rhythm, therefore one can always be sure that the musical lines in conjunction with the rhythmic formulas derived from the authentic idioms the musical pieces borrow from, will guide the careful performer.

A significant characteristic related performance is what Meyer calls the "play element,"

Each folk culture has its own basic plans and its own style. Within the limits of these the singer, dancer, guitarist, etc. embellishes, alters, and often distorts, making the impact of his own creative personality felt and reveling in what has been called "the joy of being a cause." He takes pleasure in technique and its mastery, and, in the course of exhibiting it, he will deliberately attempt the difficult. (Cooper and Meyer, 1960: 54)

This statement could almost be a description of Albeniz' attitude concerning the technical virtuosity required at times in his Iberia. The congratulatory and encouraging cry of "Ole!" is offered by aficionados of Spanish folk music in response to the execution of detail--virtuosity in the dance or in the playing of guitar or
5. DISCUSSION AND CONCLUSION

What is it that makes fidelity so important when one considers playing an instrumental piece that belongs to a certain national school? May the performer get the technical details and dangerous spots out of the equation easily by just pinning them up and categorizing them under a list of technically advanced figurations- in other words is it just enough to work on the difficulties of a piece, regardless of the need for a detailed study on that specific repertoire? This dissertation led the way to such an ideal repertoire-conscious study, where considering the main ingredients of the Spanish music, the performer was encouraged to a process of maturization that allows a performance which is both technically apt and faithful to the music at the same time.

Here are some of the basic traits of Spanish folkloric music that one can build parallels into the performance of Spanish keyboard music or Spanish-charactered classical music in general:

1) The fact that Spanish folk music involves “variations on central themes like the observation of annual and life-cycle events” which are both sacred and secular, makes it fully suitable to be characterizable through the relationship of earth and human beings through the pagan rites, as well as Christian culture influences- for instance the villancico (the Christmas Carol) that contains serenades, narrative songs and ballads, and number songs.

This idea is reflected in the fact that pagan rites and social dances are always reflected in the aforementioned cyclical works of Falla, Granados and Albeniz.

2) Another trait to mark here is the use of instrumentation in the folkloric fashion: apart from the traditional shawn, bagpipe, flute, and wind instrument with rural associations, the extended family of guitars always take their important place in the performance of music. In the eras before Spanish music found its own voice completely through the masters outlined in this dissertation, this tradition of music making was the predominant one.
3) Arabic modes and monophonic singing tradition always prevail, where the raised third of the Andalusian scale- or the Phrygian scale- reflects a plausible influence of the maqam “hicazkar” or the Persian dastgah. This interrelationship allows for better analytical results when cadential points of arrival are derive according to this idea.

4) The folk songs and their designated rhythms are regional as well as dependent on which ritual or social meaning it bears. For instance rondas (or round songs) are both taking their name from the form rondo- as a solo/chorus alternation- as well as the tradition of “rounding” by young men serenading to the general public or young women. Rondas are also popularly used in wedding songs, Lent and Holy Week during which there is a traditional understanding regarding a musical prohibition, only letting young women sing to collect ‘contributions’ towards the celebrations and their preparation. This point is in full connection with the point one above- where forms are reflections of traditional folk, as well as the rhythmic structures.

Lastly, related to the third point above, there can be a clear line drawn between European and Arabic influences through the understanding of meter;

5) The metric cycles and styles are significant: if the songs do break up into countable metrical cycles, they are the continuation of the traditional troubadour songs from the thirteenth century; whereas if they are free and unmetered, the chances are they come from the Arabic tradition, which survive their reign in the lullabies, work songs and Andalusian cante jondo.

This fact is interesting, since it points out the irregularities and defines them as qualities that belong to the Arabic tradition. Consequently, the exact numbered sequences are more “European”. Considering the fact that it is usually the non-regular that provide the most difficulty, the sources of non-European in the flamenco are always worth considering a little deeper, especially in terms of metrical irregularities.

Another interesting and similar kind of connection can also be seen in the cultural bridge between the different branches of art: especially in architecture, when one carefully looks the ornamentations in the area where the Arab and gypsy tribes has left their traces culturally : there is a conceptual interrelationship between the
Baroquian figures on the palaces and monuments in historical environments, and the irregularities regarding the rhythm and the nature of the music outlined above. Let us remember here that Baroque by its word definition, means “odd-shaped pearl”. This makes the shifts of meter or irregularities of the phrases in the nature of Spanish music a little more unique and roots them in the cultures and tribes it is born out of—the flamenko and its own history plays a big role here.

In short, the “regulation” factor is something that comes from the Central European tradition, but the Spanish flavor gets its basic “non-European-ness” from such a differentiating irregularity that is evident musically as well as visually in this case.

The exploration on the earlier school of keyboard music, from the tientos of Cabezon and single-movement harpsichord sonatas of Scarlatti and Soler, up to the age of Falla reveals that they all have -to one extent- common points that can be characterized as belonging to the Spanish authentic musical idiom: There exists a defined style in terms of the compositions that Spanish school of keyboard music follows.

A look at scholarly sources about Spanish music will reveal that there has been a specialization on many factors mentioned until here. These are outlined below as a structure that stands on four-legs. This has led the way for this dissertation into providing the results in a progressive fashion where there are multiple pedagogical routes to choose from:

1) The notion of harmonic material and scales constitute one of the supportive legs, as a conceptual bridging is possible between the sociological aspects of the music as well as drawing out their harmonic/scalar interrelationships.

2) The scholarly works on the dance character and the dance rhythms of flamenco constitute another, as the dance and instrumental variations ("diferencias") are intimately related activities which were prominent in Spain during the 17th and early 18th centuries. In a wide historical and musical context, an exploration of the complex ties between Spain and the rest of Western Europe, as well as the musical environment in Spain can be made through such an investigation.

3) Besides the guitar factor ("rasgueado" and "punteado"), harp, keyboard, and other instruments ("vihuela", "bandurria", violin, and unspecified) are also
regarded as related instrumental factors in the medium of dance. Most of the settings are for solo guitar, harp, or keyboard. An investigation of the use of each instrument in Spain, their tuning and temperament, and their notational systems (predominantly tablatures) would reveal that the extensive use of dancing at all levels of Spanish society is a factor that appears to bear utmost importance. Although out of scope regarding the limits of this dissertation, the choreographic sources and styles, the dancing masters of the period, the diverse contemporaneous attitudes, the dance-names, the musical models (especially the harmonic-metric scheme), and the techniques of musical variation are worth looking into. Section 2.1 documents the uses and possible meanings of each of the approximately 14 dance-types for which instrumental examples survive. This section is organized by region-name.

4) And the main course of scientific analysis portrayed in this dissertation works in the following fashion: while analyzing pieces through traditional aspects of harmony and form, it is possible to take into consideration the many aspects of these works of Spanish music- for instance guitar or ‘traditional music’ influence as well as the other external influences.

Regarding these influences, just mentioning it as ‘the guitar influence’ or even the mention of such an important aspect of the music itself reflects a more surface-wise understanding of the matter. Therefore, since usually it is coupled with rhythmic requirements and metric understanding of a certain traditional structure, the music comes in the form of “guitaresque” in those mediums. These are called the ‘copla’s in the flamenco guitar anthology. In other words, it is not only the sound of guitar that is tried to be imitated in those section- but a whole understanding regarding the package of traditional sound, including the other factors of modal/ scalar structures, metric scheme and other remaining factors.

Regarding the pedagogy of Spanish piano music, the following parallel argumentation can be made in the derivation of such a distinct pedagogical route: Music from the Spanish school in general tends to focus on elements of flamenco influenced harmonic and melodic structures, as well as complex and syncopated rhythms where the right and left hand may have to play cross rhythms. The influence of the medium of guitar and earlier keyboard instruments such as the clavichord and harpsichord are also vital to mention. Since such explicitly defined rules and clear
influences exist for writing Spanish-character music, why can’t there exist a pedagogical route to approach the performance of such pieces?

Music from these different periods might not sound the same to the listener on the first attempt; however the core of much of their repertoires share technical similarities that make them more closely related than one might think. This allows for a singular derivation of a pianistic pedagogical approach that fulfills the aims of faithfulness to the tradition as well as attainment of solutions to technical problems. Although the intentions of composition in the baroque, classical and romantic eras of Spanish music may be different, there were external factors in terms of instrumentation- for instance, the small scaled compositions were reserved for the clavichord and harpsichord, and activation of organ for bigger scaled compositions was accepted in Baroque and early Classical times as the primary the division line. Besides this, to permit musician virtuosity, theoretical adaptations from the medium of guitar to the keyboard were always a useful device. Although music in the later Romantic age was primarily for the expression of a musician's mood or feelings, there are some elements that tie all of them together.

The two most influential characteristics of Spanish keyboard music seem to lie in the fact that they all use some form of core rhythmic idea that derives either from a local dance, a flamenco figure, a guitar influenced technical detail, or a combination of all these mentioned. This unique little formula- if it exists- results out of a detailed exploration of the aforementioned factors in regard to the pieces, and is a faithful servant to the pedagogical angle. The original devices used in the harmony of the pieces give the performer room for expression or to display musical talent while still staying true to the composer's original intent.

The main difficulty lies in the discovery regarding the location of this “core” of the technical and faithful performance in each of the pieces of the composer at hand. The task is a little simpler, if the characteristics of the three exemplary composers’ works, i.e. Falla, Albeniz and Granados, are carefully considered when making generalizations out of the methodical approaches to the pieces. In general, Albeniz and Falla are closer to the virtuosic-bravura style of Liszt, whereas Granados has a line of expression that is often in-between operatic and Chopinesque. In the three composers' works, there always exists a problem of “preservation of energy” due to repetitive rhythmical figurations that necessitate a clever administration of muscular
rotation. The muscle memory should work perfectly, to provide the tasteful sound and re-produce the sound of the guitar, the rhythmic figure or the flamenco ideal that the composer wanted the performer to portray.

There needs to be made syntheses of many possible angles. This dissertation aimed to be of the last kind, in order to reflect a multiple-angle view that enables a musical analysis to be done as freely and as historically aware at the same time as possible.

The lines of Spanish school derived in this study point out the following facts:

1) Even in this diverse repertoire study, where the rhythmic procedures in combination with polyphonic difficulties walk hand in hand, the pedagogical methods offered by Scarlatti, Granados and modern pianist/pedagogues are enlightening in terms of the way they each approach a single view of the matter. Granados is more concerned on the pedaling aspect and melodic/polyphonic side of the matter, whereas Scarlatti has already lined out the technically difficult details like ornamentation, crossing of the hands and arpeggios.

2) The fact that Scarlatti and Soler started out the line of Spanish school regarding the form of piano pieces clearly outlined in Chapter 2, this tradition of sonatas with guitar idioms and continuously demanding rhythmic figures were continued onwards in the Romantic age as well. This relationship that ideally points out to the analyst that he/she has to be careful in dismissing what he might see as “over-exaggerated assumptions” in terms of the existing similarities. The piano pedagogist is always looking forward to be led by the analyst towards a route that might count the peculiarities of these pieces of different eras in the same basket of interest. It is still the best interest of all the music scholars to be able to find interrelationships and make good use of them in order to draw out valuable results that can really achieve technical success as well as methodical study of the material.

Here are the conclusions as in regards to the composers’ understanding and reflection of the musical material:

1) The rhythmic and harmonic devices used by Falla are always more adventurous than Albeniz and Granados-

2) Since Falla has a feature that looks forward to composers like Ernesto Haffner and others, he used more advanced techniques rather than sticking to
tonal composition. From this angle, the orchestrally rich, complex, “Stravinskian” features of Falla are not easily explained pedagogically, whereas it is possible with approaching the performance of Albeniz pieces, where a form chart and a single rhythmic cell can contribute to the solution of a lot of problems.

3) Among Albeniz and Granados, Albeniz seems to carry onward with the tradition of flamenco in its purest sense, whereas Granados make a theatrical presentation of the romantic musical lines. This allows for the pianist to study Granados pieces in whole as romantic pieces, and partially as rhythmically demanding Spanish-charactered pieces, whereas Albeniz pieces are always portraying the full character of Spanish vigor throughout.

Besides all these conclusions from the core of the music itself, there needs to exist a view lying on top of all these that takes into consideration a new approach of piano pedagogy where inward hearing affects the motor act and a subconscious regulation of the playing is aimed at. In other words, the old school of mechanical practicing is obsolete; there needs to be a complementary path through which the subconscious mind can work at the regular pulses and contraction/relaxation patterns in the piece, whereas the conscious mind watches the output of the nervous system by regulating finger dexterity, the large arm movements and estimates the distances over the keyboard at times when motor acts such as jumps or cross-overs.

Although each composer exemplified in this dissertation have a unique way of expressing their compositional aims through their works, they all have common traits so that we are able to link them to the “Spanish School” of keyboard composition. The extraordinary quality and variety of their “investigations” are truly remarkable: On the one hand, there is enough in these pieces in the way of systematic intellectual organization to satisfy the most structurally targeted pedagogy specialist. On the other hand, there is enough lyrical freedom, rhapsodic invention, and fantasy to satisfy the most outrageously romantic “intuitionist.” Yet, one has no sense of stylistic inconsistency or esthetic contradiction here- it is rather that these works explore a very wide range of formal and expressive realms.

In our case, for the three composers’ (Falla, Albeniz and Granados’s) works, there exists a manifestation that is a creative realization of countless new possibilities in the areas of rhythm, tempo, texture, polyphonic perception, and form, all of which
that provide exciting challenges to composers, theorists and listeners for many decades to come.
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### APPENDICE

**TABLE 4.1: Structural Analysis of Falla’s Fantasia Baetica**

<table>
<thead>
<tr>
<th>Measures</th>
<th>Parts</th>
<th>Sections</th>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>A</td>
<td>1</td>
<td>1st Thematic Block</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>Motives A1, A2</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A1 — 1st chord: rasqueado, Hindu mode Sriraga.</td>
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<td></td>
<td></td>
<td></td>
<td>A2 — running notes: punteado, boleras, bulerías, seguidilla.</td>
</tr>
<tr>
<td>9-15</td>
<td>2</td>
<td></td>
<td><em>Motives B1, B2</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>B1 — Ms. 9: taconeo, redoble, seguidillas andaluzas.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>B2 — Ms. 12: fandango.</td>
</tr>
<tr>
<td>16-28</td>
<td>3</td>
<td></td>
<td><em>Motives C1, cell α, C2, C3 - Ms. 16</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C1 — &quot;Ay&quot; (r.h. leap in first beat).</td>
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<td></td>
<td></td>
<td></td>
<td>C2 — descending running notes.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>C3 — ascending running notes.</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>cell α. — guitar (l.h., F-E).</td>
</tr>
<tr>
<td>29-35</td>
<td>4</td>
<td></td>
<td><em>Motives D1, D2 — Flessible, scherzando</em></td>
</tr>
<tr>
<td>36-53</td>
<td>B</td>
<td>5</td>
<td>1st Block of Variations</td>
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<td></td>
<td></td>
<td></td>
<td>D1 — Ms. 29: rasqueado (Superposiciones), punteado, 4-note motive.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>D2 — Ms. 32: punteado, descending motive.</td>
</tr>
<tr>
<td>54-62</td>
<td></td>
<td>6</td>
<td>Melodic variation on D1, D2, A2.</td>
</tr>
<tr>
<td>63-86</td>
<td></td>
<td>7</td>
<td>Ornamented variation on D2, varied &amp; shortened repetition from section 3.</td>
</tr>
<tr>
<td>87-114</td>
<td></td>
<td>8</td>
<td>Ornamented variation on C2, D1, A2 alternating with a variant (changes of dynamic intensity) from B1, B2.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Melodic variation on B2, D1, D2.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>115-120</th>
<th>C</th>
<th>9</th>
<th>2nd Thematic Block</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Motive E1 — Ms. 115: falseta or guitar imitation (punteado) that prepares for the vocal entrance.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Motive F1 (cante jondo theme with jipio or ay of the cantoar, accaciaturas): — Ms. 121 (copla sombria, siguriya gitano) with guitar accompaniment (rasgueado, in Ms. 121 punteado in Ms. 124+) using vocal melismas; altered repetition (dynamics, ornamentation, sonority).</td>
</tr>
<tr>
<td>150-171</td>
<td>D</td>
<td>11</td>
<td>2nd Block of Variations</td>
</tr>
<tr>
<td>---</td>
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<tr>
<td></td>
<td>Motive G1, from cell α: Ms. 150 (transition with hemiola); variation + superposition of the variant D2 (Ms. 158).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>172-194</td>
<td>12</td>
<td>Motive H1 (Ms. 172) H2 (Ms. 174), from B1, alternating with variations C2, C3, &amp; on G2, using taconeo, zapateado.</td>
<td></td>
</tr>
<tr>
<td>195-204</td>
<td>13</td>
<td>Melodic variation on D1, D2, after ornamental variation of the beginning of G1.</td>
<td></td>
</tr>
<tr>
<td>205-270</td>
<td>E</td>
<td>14</td>
<td>Intermezzo (&quot;El Zorongo&quot;)</td>
</tr>
<tr>
<td></td>
<td>Long melodic variation: I1 (guajira, alternating pulse of 6/8 &amp; 3/4), based on D1, D2 or vice versa.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Recapitulation of the 1st Thematic Block</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A’</td>
<td>15</td>
<td>Same as Section 1.</td>
<td></td>
</tr>
<tr>
<td>271-278</td>
<td>16</td>
<td>Same as Section 2.</td>
<td></td>
</tr>
<tr>
<td>279-285</td>
<td>Same as Section 3, but modulating to a 4th above (measure 298).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>286-298</td>
<td>17</td>
<td>Almost equal to Section 4, but a 4th below.</td>
<td></td>
</tr>
<tr>
<td>299-305</td>
<td>18</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
| 306-331 | B’ | 19 | Recapitulation of the 1st Block of Variations
|   |   |   | Almost equal to Section 5, but a 4th below, and increased by 8 measures. Sections 6, 7, 8 are not repeated. |
| 332-337 | C’ | 20 | Recapitulation of the 2nd Thematic Block |
| 338-352 |   | 21 | Recapitulation at a 5th below of the 2nd part of Section 10 (measures 135-149). |
| 353-369 | D’ | 22 | Recapitulation of 2nd Block of Variations |
|   |   |   | Similar to Section 11, but shortened 9 measures; immediately follows a transition passage of 4 measures. (Ms. 366-369), based on D1 e G (Sections 12 e 13 are not recapitulated). |
| 370-393 | F | 23 | Final Development |
| 394-407 | Coda | 24 | Brilliant Conclusion on B1, B2, C1, C2, C3, α, finishing with click of castanets & zapateado. |
CURRICULUM VITAE

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