SPANISH PIANO MUSIC: A PEDAGOGICAL APPROACH

by

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A PROJECT

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And lastly, I would like to dedicate this Master's project to my family: my nieces Danae and Elsa; my sister Iris; and my parents Chelo, and Pedro. Thank you for always being there for me and your continued support. I love you.

INTRODUCTION

Since coming to the United States to study, I have heard very few pianists playing Spanish music. Of these few pianists, all began their study of Spanish music by playing the most advanced masterpieces: *Iberia* by Isaac Albéniz, *Goyescas* by Enrique Granados, or *Fantasía Baética* by Manuel de Falla.

Growing up in Madrid, I have been exposed to Spanish piano music during my whole life. Important pianists such as Alicia de Larrocha, Joaquín Achúcarro, and Josep Colom have been an essential source of inspiration for listening, feeling, and understanding this music.

As a Spanish native, I have experienced firsthand the variety of festivities, dances, and instruments that are part of our rich cultural background. Since I was a child, Spanish piano music has been part of my repertoire. I studied in a Conservatory-school called Padre Antonio Soler in El Escorial since I was eight years old. Without a doubt, this music is a core part of my identity.

My intention with this project is to provide information, context, and pedagogical resources for the teacher and student to perform Spanish music with a stronger understanding of Spanish culture and identity. For many years the standard repertoire for piano has been established, and it is difficult to change it. With this project, I want to diversify the curriculum, introducing new pieces by Spanish composers that are appropriate for younger students, in the hope that it will help expand the curriculum for pedagogical repertoire in the future.

This document will review several pieces by three important Spanish composers: Padre Antonio Soler, Isaac Albéniz, and Enrique Granados. The review will include background information on the composers and the Spanish stylistic elements incorporated

in each piece, and will conclude with pedagogical advice about the level of the piece and suggestions for overcoming some of the technical challenges.

PADRE ANTONIO SOLER

Antonio Francisco Javier José Soler Ramos (later called Padre Antonio Soler after he became a member of the church) was born in Olot, a province of Gerona in Catalonia on December 3rd of 1729. During that time, the registration of a newborn on the day of their birth was quite uncommon leaving some uncertainty as to the exact date. He started to study music when he was six years old at the Escolanía de Montserrat. During his time at the Escolanía, he was a student of José de Nebra and he studied the organ works of José Elías in great depth.

In 1752 he became the chapel master at Seo de Urgel cathedral in Lleida (Catalonia) and later that year was appointed the organist of El Escorial in Madrid. In 1757 he became the new chapel master in El Escorial after the death of his predecessor. The monastery of El Escorial became his new home. This place was used also as a Royal Palace for some seasons, as well as a church, cemetery for the Royal family, and a place where many manuscripts of the time were kept.

Soler was also a music theorist and wrote the treatise "*Llave de la modulación y antigüedades de la música"* in 1752. This treatise was very controversial at the time, because it addressed the procedure for writing modulations. Before this, nobody had made reference about this because as his Maestro José de Nebra said, it was believed that modulation came as a result of practice and good taste rather than through a set of instructions. In this book he explains how to modulate quickly, a process known as "modulación agitada" in Spanish. The language of the book is difficult to understand, but the musical examples that he gave are very clear. Due to this work, he was heavily criticized by other musicians of his time.

In 1778, Soler asked permission to abandon the Monastery of El Escorial to move to the Monastery of San Jerónimo in Granada (in the south of Spain) but he did not receive permission. This created a big crisis for Soler, who felt trapped. This was a traumatic experience that impacted Soler, who died a few years later in El Escorial on December 20th of 1783.

1. Padre Soler and his Pedagogy

In El Escorial, he became a music teacher. It is well known that he taught the Infante Don Gabriel (the son of King Charles III) starting in 1766, but actually, he had begun teaching other students before this.

In some correspondence between Padre Soler and the Duke of Medina Sidonia, the Duke asked Padre Soler to teach Pedro de Santamant, originally from Cataluña. Soler provided him with room and board apart from the lessons. Everything was paid for by the aristocrat. Pedro was 13 years old, and he was studying in Montserrat before moving to El Escorial. The Duke ordered a clavichord to be made for Pedro because he played a Spinetta that was not of high enough quality to practice on. Soler taught him composition and how to play the Clavichord. In the letters to the Duke, Soler sent constant updates about the progress (or lack thereof) of his pupil.

In 1771, he stopped teaching Pedro and wrote to the Duke of Medina Sidonia to recover a book of copies of his 40 Sonatas that his former student had taken. Padre Soler said that somebody else had the original documents of the sonatas, which he used "to teach to the more advanced students."[1]

In 1776 Soler started teaching to the Infante Don Gabriel. There are many compositions dedicated to his student during this time. Apart from composition, Soler

[1] George T. Hollis, *Correspondencia entre el Padre Antonio Soler y el Duque de Medina Sidonia*, in *Vida y crisis del padre Antonio Soler*, ed. Jose Sierra Perez (Madrid: Alpuerto, 2004), 63-100.

was very advanced for his time, and there are some traces about a gadget that he created to help understand the tuning in the organ in the correct way (his way). He built two of these *afinadores*, one for Don Gabriel and the other for the Duke of Alba.[2]

2. Compositional influences in Soler

Soler learned in Montserrat some sonatas of Italian composers, getting some inspiration. Other important influences, especially for his organ works, were Spanish composers José de Nebra (who was his professor) and José Elías, whose works he studied in depth. Soler has many elements of Spanish music in his sonatas.

Another significant influence for Soler were the court musicians, who visited El Escorial every year for a short period of time. This was essential for him to be inspired by instruments, techniques, dances, and music that he could not experience in the Monastery or the ecclesiastic environment. One of the biggest influences was Scarlatti.

It is also possible that Soler knew some of the Haydn Sonatas as well as C.P.E Bach, among other composers, because they were popular in the court during that time in Madrid. [3]

3.The Iberian Sonata and Soler's Sonatas

During the 18th Century in Spain, the *tiento* was the most common composition to explore the possibilities of the keyboard, similar to an exercise due to the pedagogical character. Antonio de Cabezon and Juan Cabanilles were famous for their tientos. Composers like José Elías started to add modifications to the Baroque-style pieces and

[2] Igoa Mateos, Enrique. *La cuestión de la forma en las Sonatas de Antonio Soler.* Doctoral. diss,. Universidad Complutense de Madrid. 2014. 72

[3] Igoa Mateos, Enrique. *La cuestión de la forma en las Sonatas de Antonio Soler.* D.M.A. diss,. Universidad Complutense de Madrid. 2014, 78.

introduced new concepts such as enharmonic modulations that were later used by Padre Antonio Soler (as he explains in his *llave de modulación*). Cabanilles and Elías helped transform the compositions, making them similar in appearance to the binary sonata popularized by Scarlatti.[4]

During this century, the term sonata did not refer to the thematic structure. Instead, it was to indicate a piece with a pedagogical purpose. In the Iberian Peninsula, they did not always use the term "sonata," other works that are now recognized as sonatas appeared written with names as *essercizi* (Scarlatti), *toccata* (in Nebra or Soler), or *obra* in Soler.[5]

It seems that Soler started composing sonatas in 1760. In his compositions, he did not follow the schema of the binary sonata (despite using the binary form in some of them) or any of the sonata form rules from the Baroque or Galant style popular during that time.[6] Soler had a preference for the use of the triple meter in his sonatas.

I believe that the reason that all of his sonatas are at the intermediate to early advanced level is that his sonatas had a pedagogical purpose, and he never taught a student from the beginning. He always taught students who already had some formation.

Different musicologists have catalogued the sonatas of Soler. Samuel Rubio made the most important and complete edition, and I will use his catalog as my main reference. I will explore three different sonatas with different characteristics.

4. Sonata R. 53

This sonata in A Major is in duple meter. The sonata is titled "sonata de *clarines*," referring to the *clarin* (or bugles), an instrument similar to a trumpet (but without pistons)

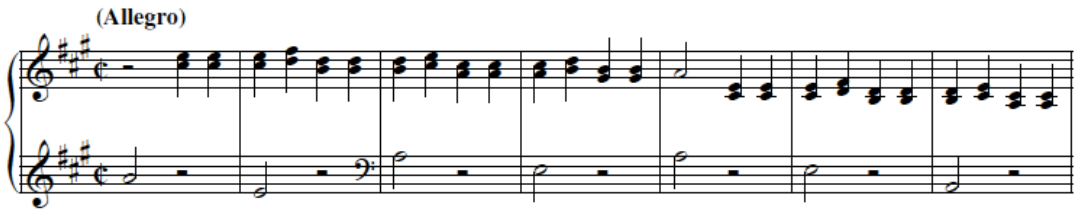
[4] Ibid., 128
[5] Ibid, 129.
[6] Ibid, 284

used in the courts in Europe, especially during war battles. This trumpet received the name *clarines* due to the tone, which is particularly sharp and clear.

In Spain, the organ was an essential instrument, especially for the church, and the Iberian organ became popular during that time. One of the main characteristics of this organ were the different trumpet stops en chamade (or *forma de artilleria)*, imitating the sound of the bugles and other types of trumpets. The organ originally had forty-two notes but was extended, and the infant Don Gabriel had one organ of sixty-one notes.

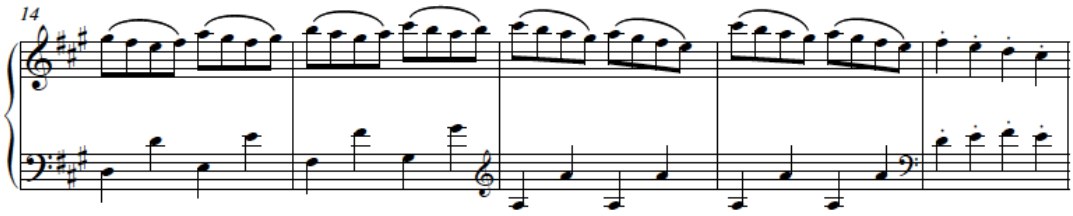
With all of these elements in mind, I believe that Soler wrote this sonata for organ, so there are some aspects that we should have in mind. It is a binary sonata with repetitions and some elements of difficulty are the use of thirds, broken octaves, Alberti bass, and scales. It is very important to work on the finger independence.

The level for the sonata is intermediate. Some elements of difficulty are the use of thirds, broken octaves, Alberti bass, and scales. It has a two-part form.



Sonata R. 53. Edited by Steve Wiberg

It is essential when you are playing the piece to have in mind the sound of the *clarines* (or even the organ version) and play with solid fingers, especially the thirds, to try to imitate this ringing sound. (mm. 1-8).



Sonata R. 53. Edited by Steve Wiberg

A similar approach needs to be done with the eighth notes (in groups of four) in the right hand and the left hand's accompaniment. For this purpose, it is important to have a very marked articulation. There are no marked dynamics in the score, but the structure of the piece is very repetitive, so I would encourage the student to look for and experiment with different dynamics, just as an organist would use different stops.

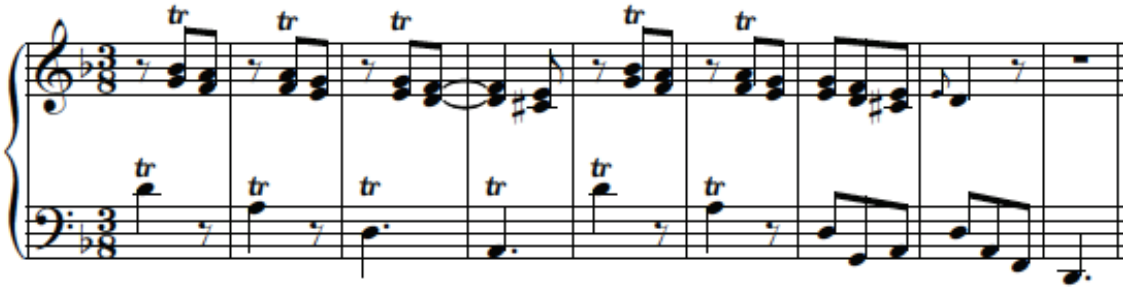
Another aspect to consider is the possibility of improvisation in the repetitions of the sections. This was a widespread practice during the 18th century. It would be an excellent way to introduce improvisation to the student because they might create their own ornamentations for other sonatas or even composing cadenzas for concertos. As a first step, they could add mordents or trills during the second time (repetition) in the right hand in some strategic places.

5. Sonata R. 24 in D minor

The sonata in D minor might seem easier in terms of the technical aspects, but actually, I would consider this sonata late-intermediate to early-advanced due to the sensibility required to play it. The use of a minor key, harmony, and melody need to be considered for the correct interpretation. The sonata is in triple meter (3/8) and has a two-part form with repetitions.

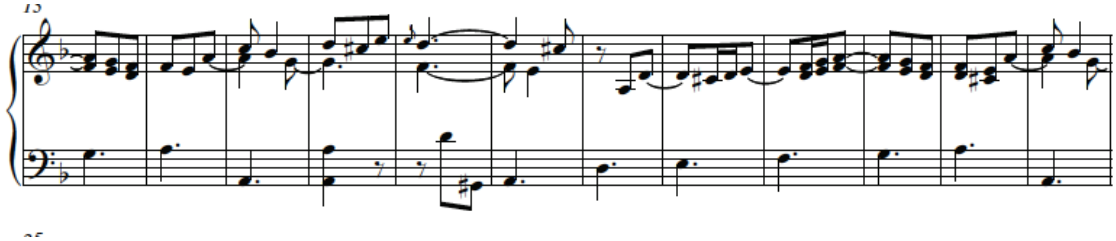
As well as in Sonata 53, this sonata has many trills, acciaccaturas, and ornamentations. The student should have the freedom to introduce new or different ones in the repetition.

For example, when I am performing the first four measures of the piece, I do the ornamentation in the left hand without any in the right hand. In the subsequent four measures, I change it, and I make the ornamentation in the right hand but not in the left hand, finishing with a trill in the second repetition instead of the appoggiatura.



Sonata R. 24. Edited by Steve Wiberg (mm.1-9)

Another characteristic that is useful to reflect the sensibility is using two voices in the right hand, with an interesting harmony (using a c sharp and g sharp).



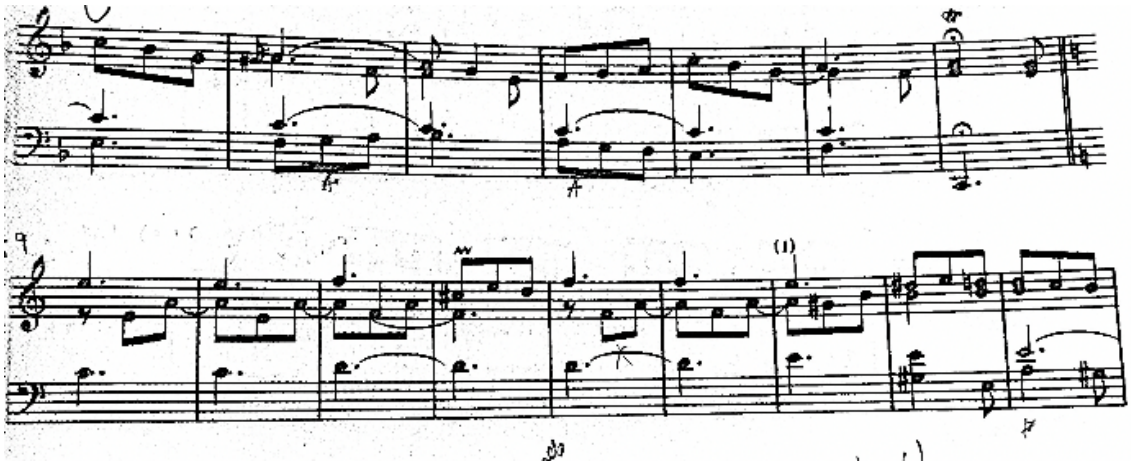
Sonata R. 24. Ed by Samuel Rubio (mm.15-26)

In this piece, Soler uses many of the concepts that he explains in his treatise about modulation. Using the *modulation agitada* (or quick modulation), Soler created a lot of sensible moments using unexpected changes in the harmony.

In the first part of the sonata, in measure 58, there is a fermata in C Major and then a sudden change of color and modulation to A minor. This moment is beautiful and unexpected. This kind of modulation happens a lot in this piece. In order to teach this

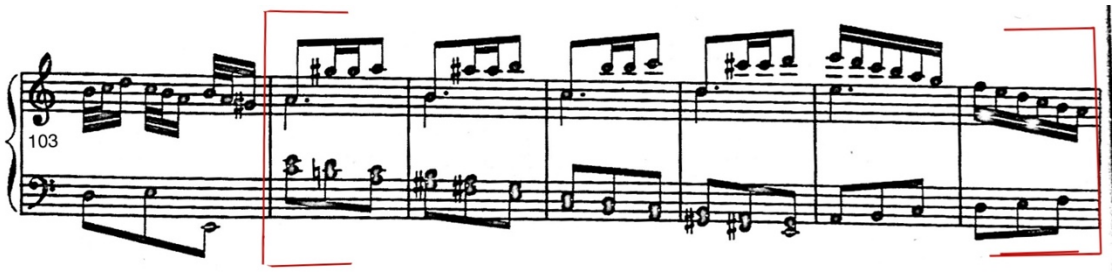
change of color to the students, I will recommend to insert a moment to breathe in the change of key. Then after this short pause, the 5 fingers in the right hand plays a ringing E note, inclining the hand towards the right to help with the upper voicing while the same hand is doing the answer with the second voice. I play a crescendo with the repetition of the E and the resolution to the F on the top voice of the right hand. I play with corda to help to change the color.

I believe that we have to make use of all the pedals and piano possibilities, despite not being originally written for this instrument. As I mentioned before, Soler was really advanced for his time, the sound and harmony of this piece could be easily mistaken for a Romantic-style piece.



Sonata R. 24. Ed by Samuel Rubio (mm. 52-67)

The technique required for this part of the sonata is a solid gesture for the thirds in the left hand and a good extension for the right hand, to hold the dotted quarter notes at the same time that playing the top notes in the hand. In my case, I use 1 for the long note and 3 and 4 for the subsequences notes in the measure, arriving to the E octave with fingers 1 and 5. My hand is able to stretch and this helps me to create the crescendo in the scale of dotted quarter notes, culminating in the octave as an arrival point without any unnecessary stops.



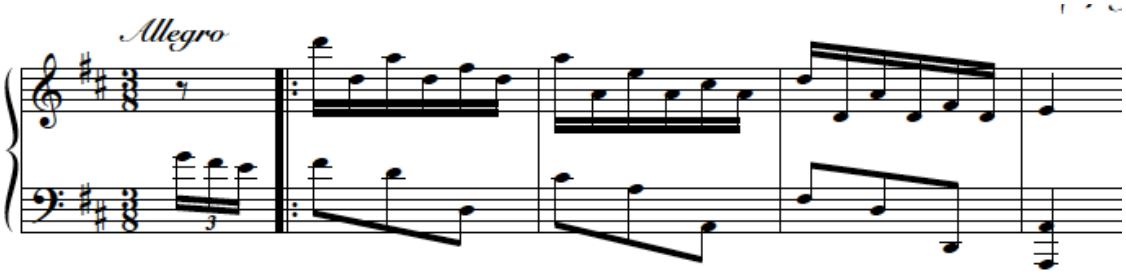
Sonata R. 24. Edited by Samuel Rubio (mm. 104-109)

6. Sonata R. 84

This is the only sonata by Soler that Jane Magrath, an American pedagogue and pianist, includes in her book "The Pianist's Guide to Standard Teaching and Performance Literature", in which she emphasizes about the dance character and the interesting harmony. The book also mentions the parallel octaves in the left hand. She considers this piece to be at the early advanced level, and I agree with her. It is a very lively piece, with fast rhythms, jumps, and arpeggios.

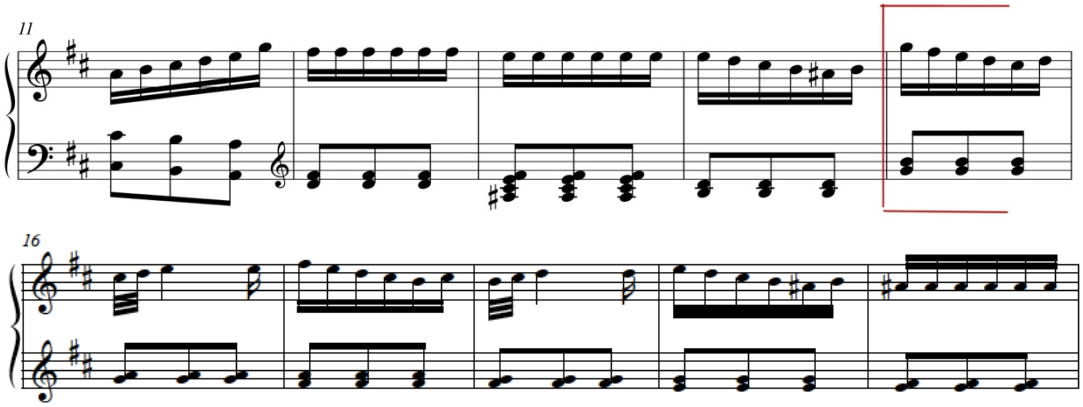
The sonata has a two-part form with repetitions, like the sonatas that we discussed already. The piece has a dance character, and Soler employs the 3/8 meter that will later be used in many popular Spanish folkloric dances like the *jota* and *flamenco*. He used this meter in the sonata R. 24 discussed previously, but the tempo marking is allegro, creating the sensation of a folk dance.

This piece is composed for harpsichord due to the required tempo and technical gestures. In my opinion, it is an imitation of the guitar; the harpsichord, like the guitar, is an instrument with plucked strings, and there are many gestures in this sonata that are similar to guitar playing.



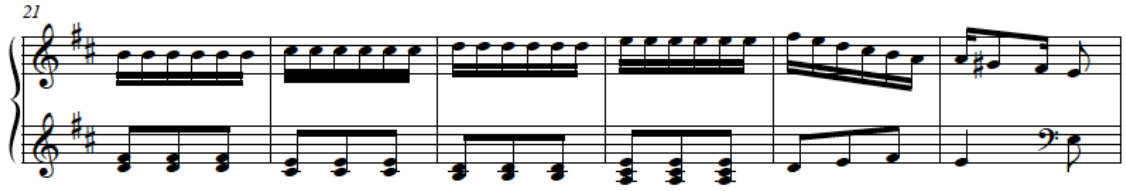
Sonata R. 84. Edited by Pierre Gouin (mm. 1-4)

For example, the use of arpeggios, as well as the pick-up measure with triplet, is very idiomatic of the guitar. To ensure that the left hand is comfortable, I use finger number 2 for the first note of the measure and then 1 and 5. As a dance, it is necessary to mark the tempo very well, so I would suggest emphasizing the first note of each measure.



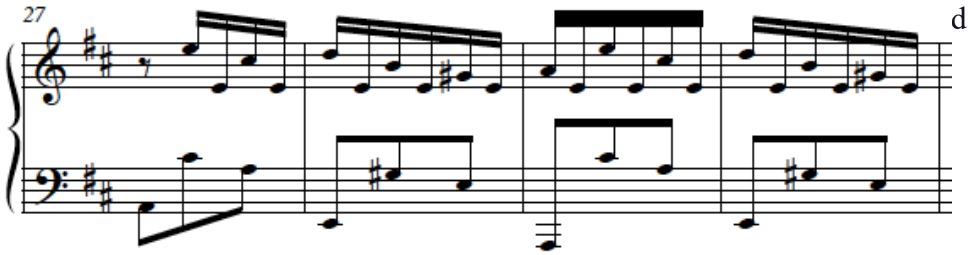
Sonata R. 84. Edited by Pierre Gouin (mm. 15-20)

In this section, I show some differences in the articulation at the same time that I play a decrescendo in the music. In measure 15, I modified the non-legato that I was doing previously to connect more of the notes to change the feeling before arriving at the repeated notes in the right hand.



Sonata R. 84. Edited by Pierre Gouin (mm. 21-26)

The repetition of the notes in the right hand is similar to the guitar touch. I recommend using the fingers 321321. It is important to make sure to practice the



d fourth of each

Sonata R. 84. Edited by Pierre Gouin (mm. 27-30)

Another important way to establish the tempo and the dance character is to emphasize the first note of each measure in the left hand when there are extended arpeggios. I support those notes with a bit of pedal.

This short sonata has many modulations. It starts in D major, changes to d minor, and then has a transition with two flats. As we saw previously, Soler had a preference for quick modulations!

In my opinion, these sonatas would be a great choice if you would like to vary from the standard established repertoire.

ENRIQUE GRANADOS

1. Introduction

Enrique Granados was one of the most important influences in Spanish piano music. Alicia de Larrocha, the most well-known Spanish pianist of all time, was a strong advocate for Granados's music and is a clear example of his legacy as a composer and pedagogue.

Granados was a prolific composer for many genres and instruments, but he is considered the "poet of the piano." He reflected the diverse Spanish cultural landscape,

unifying it through music. He also got inspiration from other art forms including paintings by Francisco Goya, reflected in his famous suite *Goyescas*.

One aspect that is not explored in depth is his pedagogical work. He was one of the few Spanish composers concerned with creating a school for the next generation of Spanish pianists. He wrote two treatises about pedaling in music and composed many piano pieces for different levels that would be a great introduction to Spanish music as well as Romantic music.

I will explore different aspects of his life, his compositions, and his career that I believe can be beneficial for understanding his pieces for intermediate and more advanced pianists.

2. Biography

Pantaleón Enrique Joaquín Granados Campiña, known as Enrique Granados, was born in Lerida (Catalonia, Spain) on July 27th of 1867. His father was part of the Spanish army and served in Cuba. As a child, Granados was often sick, so he spent most of his time at home where he practiced piano. He started to study with Juan Bautista Pujol in 1880. In 1886 Granados became a café pianist a piano teacher.

He decided to go to Paris to study. Still, he couldn't have access to the Conservatory because he was sick at the moment of the exam, so he studied privately with Charles Wilfrid de Bériot, who influenced him in the use of pedals and piano technique.

After returning to Spain and publishing some works, he created the Granados' Academy (which after his death became the Marshall's academy). He became one of Spain's most important pedagogues, starting a piano school that influenced pianists such as Alicia de Larrocha (a student of Franck Marshall). *Goyescas* became his most important work for piano, and the success gave him the opportunity to compose an opera

based on this suite that premiered in New York. After the premiere, he was invited to the White House, so he delayed his trip back home. Finally, when he and his wife were returning to Spain, his ship was attacked, as a result Enrique Granados and his wife died on March 24th of 1916.

3. Influences

Enrique Granados was very well known for his Spanish compositions as well as his Romantic-style compositions, but from an early age he was exposed to military music due to the service of his father and brother; it is likely that these experiences inspired him to compose military tunes for the piano. [7]

Granados studied with Joan Baptista Pujol, who was a very well-known piano professor in Catalonia. Pujol taught other Spanish pianist-composers including Ricard Viñes or Joaquím Malats. Pujol studied with Pere Tintorer, who studied with Liszt. Pujol was an inspiration for Granados regarding the creation of his own academy, as well as the treatise he wrote on piano playing.[8]

Many researchers believe that Felip Pedrell was key to Granados's Spanish compositional style. Actually, Granados met him and Albéniz when they were part of the jury for a piano prize organized by his professor Pujol, which Granados won playing Schumann's Sonata in G minor. It is true that he became a student of Pedrell, but it is not noticeably clear the influence that Pedrell had on the Spanish elements in Granados's compositions. For sure, Granados was exposed to the transcription of many regional folk tunes that Pedrell wrote and showed to his students.[9] Carol A. Hess defends the idea that

[7] Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York, NY: Oxford University Press, 2011), 13.
[8] Ibid, 14.
[9] Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), Biography.

lessons with Pedrell ended when Granados father passed away and he needed to support his family.

Granados went to study in Paris. Although he could not enter in the conservatory, he studied privately with Charles Wilfrid de Bériot (1833-1914), who also taught other important composers such as Maurice Ravel, and Ricard Viñes. Bériot focused a lot on the tone production, as well as pedal technique and improvisation.[10] Granados in his music and pedagogy, focused on tone production, pedal technique and improvisation, but from a different approach. For example, Bériot defended the idea of using the pedal on the beat, while Granados was an advocate for using an offbeat pedal.

4. Pedagogical approach

Enrique Granados started his pedagogical career due to economic necessities after the death of his father in 1886.

In 1900, he started his own school, but he made it more than a school. The Granados's academy became the main point of reference for musicians, especially pianists in Barcelona. Granados created a series of conferences about music and piano at his academy. Felipe Pedrell presented many lectures about Spanish music, and Granados gave weekly presentations on his ideas about legato and pedal. Granados was worried about the music education in Spain, and he sought to address these deficiencies through the offerings at his academy.

Granados wrote pedagogical works, one about legato, another about ornaments and the most important, some methods about pedaling. Only one method about pedaling was published.[11]

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[10] Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), Biography.
[11] Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), Location 291.

Granados's pedagogy was different from the usual traditions. He started by observing his students and developing an individualized pedagogical curriculum focused on the proper technical approach adequate for the characteristics of the student. He also worked on the artistic and expressive elements from an early stage, making sure that the students had their own expression. He advocated for this concept because of his own experience. When he was a student of Joan Baptista Pujol, Granados was not allowed to have or explore his personal musical ideas.[12]

Due to this experience and according to his student Boladeres Ibern, the main things that he wanted to teach to his students was "seriousness of purpose in study, with the maximum rigor and permanent dissatisfaction with the result; a view of technique as related to the requirements of each composition and, especially, in relation to the expression necessary; a concept of pianism as more musical than instrumental."[13]

Another significant point in his pedagogical method was the study of the pedal from an early age. His most characteristic point was using the sustain pedal on offbeats to get a better sound without destroying the phrase.

Granados revisited his works frequently in order to make new adjustments. Due to economical necessities, he often needed to publish his works prior to polishing them. After some time performing a work in public, and improvising different versions, he passed his new (non-written) version to his disciples. He generally did not teach his works to all of his students, only to the more advanced ones. Granados's way of performing certain works was only transmitted as a "performance tradition."[14] Frank Marshall, as his pupil, was the primary pianist who taught about the correct way of playing Granados,

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[12] Oliver Curbelo, *Enrique Granados: Maestro Del Uso Del Pedal* (Barcelona: Boileau, Casa Editorial, 2018), 7

[13] Guillermo de Boladeres Ibern, *Enrique Granados* (Editorial Arte y Letras, Barcelona, undated), 97.

[14] Douglas Rivas, "Enrique Granados: Composer, Performer and Teacher," *Catalan Review: Volume 1, Issue 21, no 2* (January 1986): pp. 101-114, https://doi.org/10.3828/catr.1.2.6.

which was later confirmed by the discovery of some recordings of Granados playing his own works.

5. The pedal in Granados

"I tried to produce the effects he achieved. After many failures, I discovered that his ravishing results at the keyboard were all a matter of the pedal"[15] The American pianist Ernest Schelling wrote these words about Granados's special piano playing.

Granados considered the pedal a fundamental aspect on the development of the student. Around 1915 he published "Obras clásicas y románticas: revisadas y publicadas bajo la dirección de Enrique Granados" where he reviewed classical and romantic compositions, marking the pedal and some technical aspects that he considered necessary. Unfortunately, it is challenging to find Granados's work as it was discontinued from the publisher, and also some of his revisions were never published (for example, his edition of a Chopin's nocturne in B op. 9 n.3).[16]

His pedagogical works about the pedal were primarily focused on the damper pedal and ways of changing it during the piece, while maintaining a lot of resonance. He wrote his different treatises about pedaling between 1905 and 1915. Granados opened his academy in 1901, so the influence of teaching and developing new pedagogical ideas was key in developing his pianism and compositional ideas.

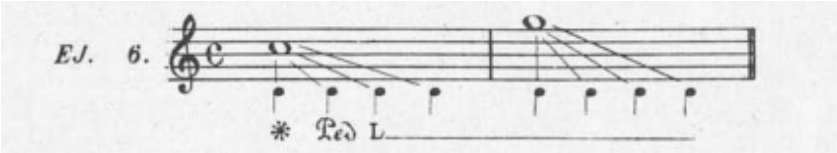
Granados' ideas of pedaling focus on three aspects to consider:

- Pedal on individual notes
- Pedal on a group of notes
- Pedal on the general melody.

[15] Ernest Schelling, "The Human Element in Piano Playing", in James Francis Cooke, ed., *Great Men and Famous Musicians on the Art of Music*, Philadelphia, Theo, Presser, 1925, 332.

[16] Oliver Curbelo, *Enrique Granados: Maestro Del Uso Del Pedal* (Barcelona: Boileau, Casa Editorial, 2018), 30.

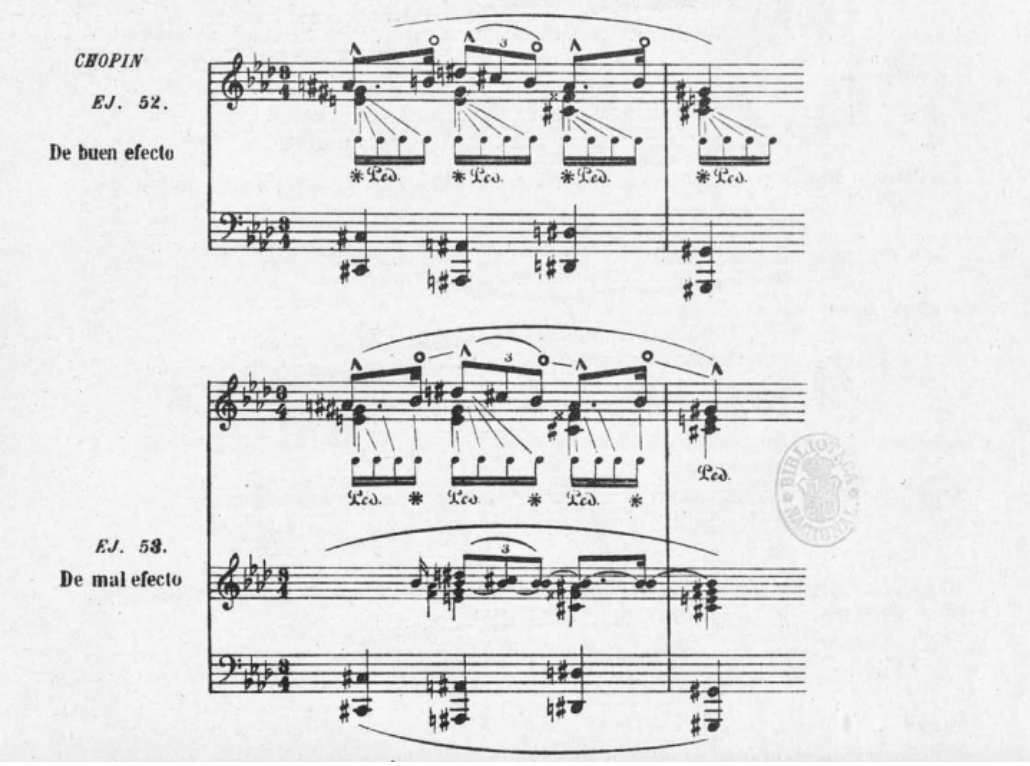
He also believed in the creation of imaginary and real values. Real values would be written in the score, and imaginary values would be a product of the subdivision of the real values in imaginary groups.



Example n. 6 in Granados method[17]

Symbols in his method: Granados used the asterisk as a marking to raise the foot, *Ped* to press the pedal, L to raise the hands, and the horizontal line to hold the pedal.

His ideas about pedaling focused on using the pedal on the offbeat, always pressing the pedal after playing the note.



[17] Enrique Granados, *Método teórico práctico Para El Uso De Los Pedales Del Piano* (Madrid: Unión Musical Española, 1954), 1.

Examples about Chopin (Polonaise-Fantasie op.61) in Granados method.[18]

In the first example ("Ej 52" in the image above) we can see how Granados wrote the pedaling for that section and how he thinks that the second example is ("Ej 53") bad for the sonority effect due to use of the pedal on the first note of each beat (contrary to Chopin's own ideas about pedaling). His method repeats constantly this concept using different examples.

For many people, a remarkable aspect of Granados's compositions is the characteristic expressive and beautiful sound that he is able to produce in all his works, where the pedal was fundamental for getting the results. Of course, many did recognize his characteristic sound in *Goyescas*, but he developed his idea of sound before, most likely during his beginnings as a pedagogue. These ideas can be recognized in other works including *Cuentos para la Juventud* and *Oriental*.

6. "La Huérfana" from his *Cuentos para la Juventud op.1*

Cuentos de la juventud (Tales of the Youth or Stories of Youth) is a compendium of short piano pieces for different levels. One of the pieces (*"Dedicatoria")* was composed based on a tune that Granados's son Eduardo sang, and Granados transcribed it (this work is dedicated to Eduardo, the "youth" referred to in the title).[19]

It is not very clear when it was composed, but it was published around 1910. It is clearly making a reference to Robert Schumann's "Album for the Young". Robert Schumann was an inspiration for the Spanish composer. During the time that this piece was composed, Granados wrote a treatise about pedaling, and many of the ideas of this

[18] Enrique Granados, *Método teórico práctico Para El Uso De Los Pedales Del Piano* (Madrid: Unión Musical Española, 1954), 9.
[19] Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York, NY: Oxford University Press, 2011), 61.

treatise are expressed in these pieces. As Cubelo contends, it is possible that this work was created to illustrate and synthesize Granados's pedal method.[20] In this method, Granados included a pedal exercise based on Schumann's "Chorale" from the "Album for the Young" op. 68.[21]

The 10 short pieces have different names, very evocative and descriptive (such as "Old Tale", "Memories of Childhood", and "The Beggar Woman"). The style of these pieces is very Romantic, and they explore many pedagogical concepts that Granados wanted to work on with his students. Granados had written some miniatures before in *Escenas infantiles* (Scenes of Childhood, the title inspired by Schumann again), but he never published them. These were likely a preliminary step to developing more ideas in *Cuentos de la Juventud.*

The piece that I will discuss is *"La huérfana"* ("The Orphan"); it was dedicated to Granados's father in the manuscript.[22] The form of the piece is ABAB. Jane Magrath did not pick this piece for her book "Pianists Guide to Standard Teaching and Performance Literature". On the other hand, Harumi Kurihara included this piece in her dissertation, cataloguing this piece as a level 6, the main technical and musical challenge being the dialogue between the two hands.[23]

In my opinion, Granados is also exploring the use of the offbeat pedal in the first two lines of the composition. It is a perfect example of the employment of his method of pedaling in his compositions and can be a perfect introduction to Granados's sensibility

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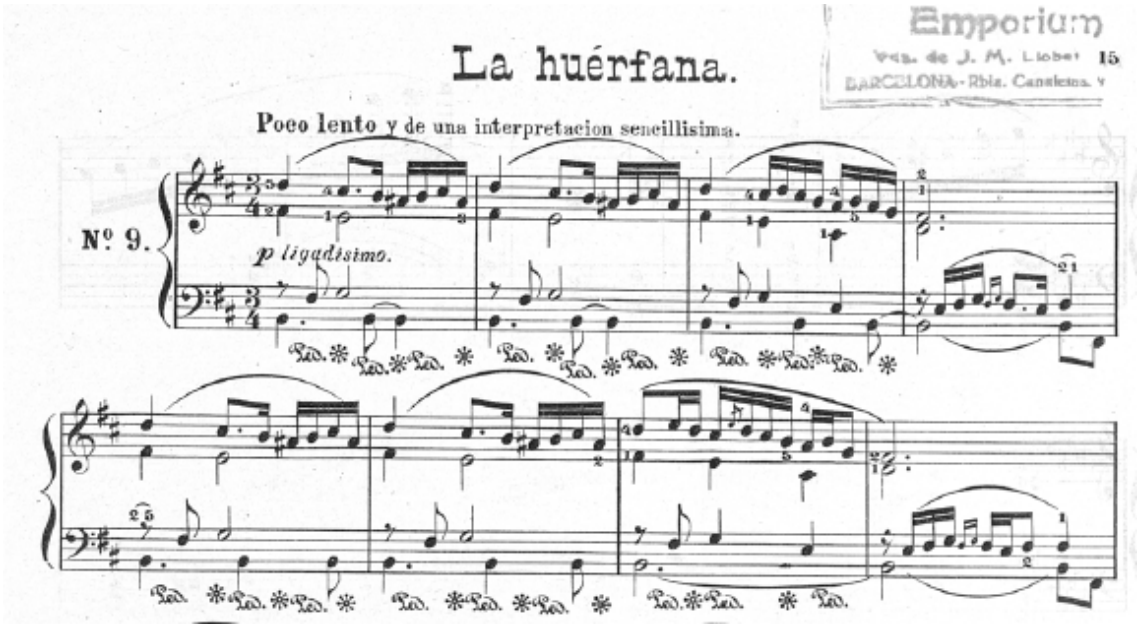
[20] Oliver Curbelo, *Enrique Granados: Maestro Del Uso Del Pedal* (Barcelona: Boileau, Casa Editorial, 2018), 28.
[21] Oliver Curbelo, *Enrique Granados: Maestro Del Uso Del Pedal* (Barcelona: Boileau, Casa Editorial, 2018), 62.
[22] Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York, NY: Oxford University Press, 2011), 61.
[23] Harumi Kurihara, "Selected Intermediate-Level Solo Piano Music of Enrique Granados: A Pedagogical Analysis" (dissertation, Louisiana State University, 2005), 63.

and special sound. This part can definitely be more challenging than thinking only about the dialogue between two hands.



(mm. 1-8)

Another aspect that Granados explores in his method which is very recognizable in this piece is the *pedal de salto* (pedal for jumps). Even though Granados did not write more indications about pedal after measure 8, I believe that the pedal is necessary for the whole piece.

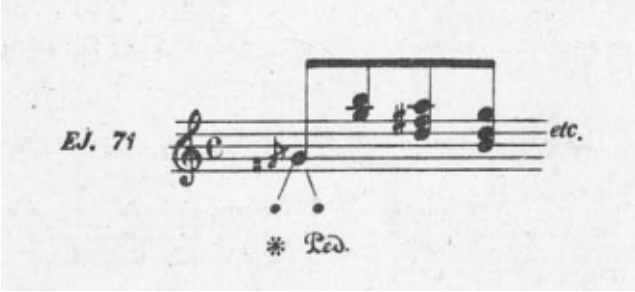
Granados defended the idea of using the pedal to facilitate a jump, dividing the pedaling method into two cases, the pedal with preceding consonance where he advocates for a fast pedal indicated like this:

Example n. 70 in Granados method[24]

[24] Enrique Granados, *Método teórico práctico Para El Uso De Los Pedales Del Piano* (Madrid: Unión Musical Española, 1954), 11.

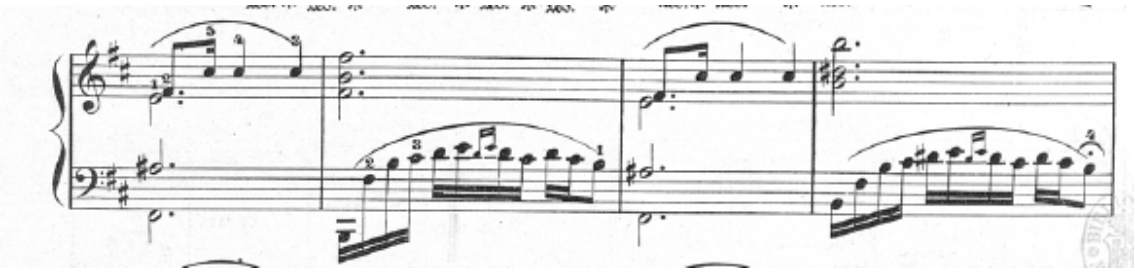
With this pedal the harmonies will mix in the sound, thus creating a "consonant effect in the ear."

On the other hand, if the jump had a preceding dissonance, the slow pedal is the one that needs to be applied, avoiding the mix of the harmonies. Granados indicated it with these symbols:



Example n. 71 in Granados method[25]

As we do not have any indications of Granados's intentions in *La Huérfana*, I listened to Alicia de Larrocha playing this piece, and she definitely uses the slow pedal, because before the jump there is a preceding dissonance. Also, if the piece is slow, the slow pedal would be more appropriate to use.

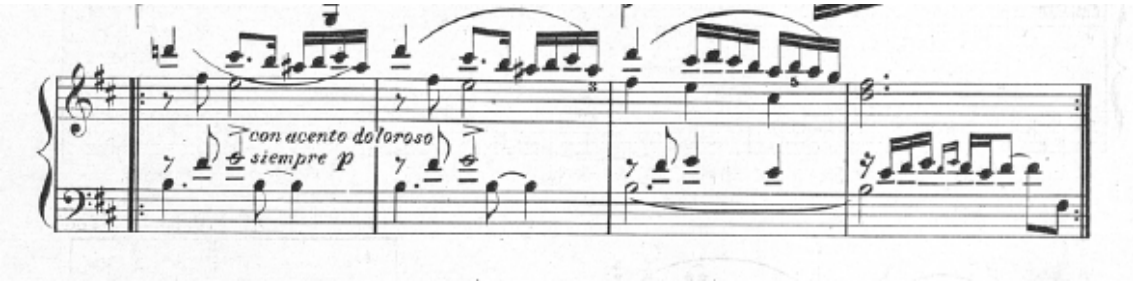


(mm.9-12)

As Granados taught these pieces to his students, we should take de Larrocha's approach as the closest one to the desires of the composer, since she was taught by Frank Marshall, Granados's favorite pupil that later became the director of his academy.

During measure 17, when the score repeats the first theme, de Larrocha repeats the same pedaling that Granados marked at the beginning.

[25] Íbid.



(mm. 17-20)

Regarding the interpretation, Granados wrote that he was looking for a very simple interpretation (*de una interpretación sencillisima*). The title *La Huérfana* (The Orphan) is very evocative; the character is full of melancholy, and, in addition Granados wrote *con acento doloroso (with a painful accent).*

Technically, apart from the pedal, this piece is perfect for practicing legato and playing with a cantabile sound in the right hand.

7. "Oriental" from Spanish Dances

Around 1890, after returning from Paris, Granados published individually each of the 12 Spanish dances that he started composing before and during his time in France. Many composers valued these dances as great compositions (for example, Saint-Saëns and Grieg). The work was divided into four books with three dances each (similar to how Albéniz composed the *Iberia* suite).

The dances are an early composition, most of them are in ternary form. Many of them repeat thematic material. Granados did not use any recognizable Spanish tunes. Still, during the time that he composed these pieces, he already had contact with Felipe Pedrell, so probably, the use of certain nationalistic elements resulted from Pedrell's influence.

Granados premiered some of the Spanish Dances on April 20, 1890 at Barcelona's Teatre Líric.[26]

Jane Magrath mentions in her book that the difficulty of all the Spanish dances is 9-10. I agree with her. Without a doubt, these pieces can be very tricky to perform, and it is necessary to have a lot of control in the accompaniment, singing, pedal, thirds, and ornaments.

The name Oriental can be related to "exotic," an element often found in nineteenth-century Spanish art.[27] Also, the term Oriental could be related to Andalusia due to certain chromatic tones and augmented-second intervals that create the sound and harmonies that people associate with flamenco.

Andalusia is located in the south of Spain. The name is an evolution of the word Al-Andalus that the Muslims used when most of the Iberian Peninsula was also part of their empire, starting in 711 CE. The Muslims remained in Spain until the Catholic kings expelled them during the reconquest in 1492. The Moorish culture influences the music in Spain, and flamenco became the most recognizable music in Andalusia. But also, the term flamenco was not mentioned until almost two centuries later, and during that time other groups of Roma came from the north, so probably the flamenco was a result of different influences.

Cante jondo (deep singing) is one of the elements of flamenco music. The origin of the *cante jondo* is associated with chants of communities from Africa (especially with Moorish chants). Then it became a symbol of ethnic identity for the Roma.[28] Although

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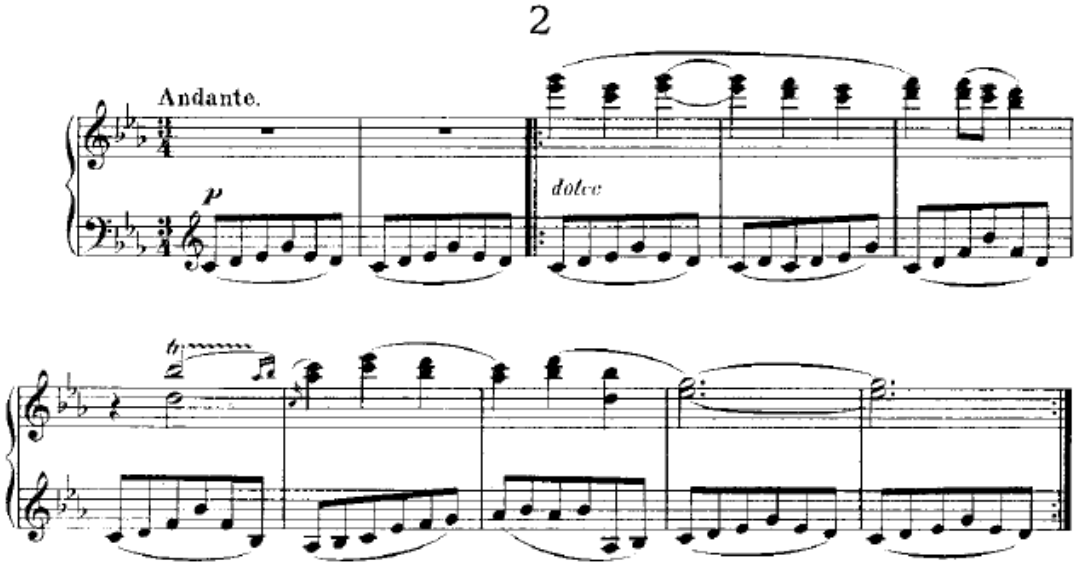
[26] Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), Location 110.
[27] Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York, NY: Oxford University Press, 2011), 31.
[28] Commonly called gypsies

the guitar is recognized as the main instrument in flamenco, it is often an accompaniment for the voice, creating harmonies and rhythms that help with the music.

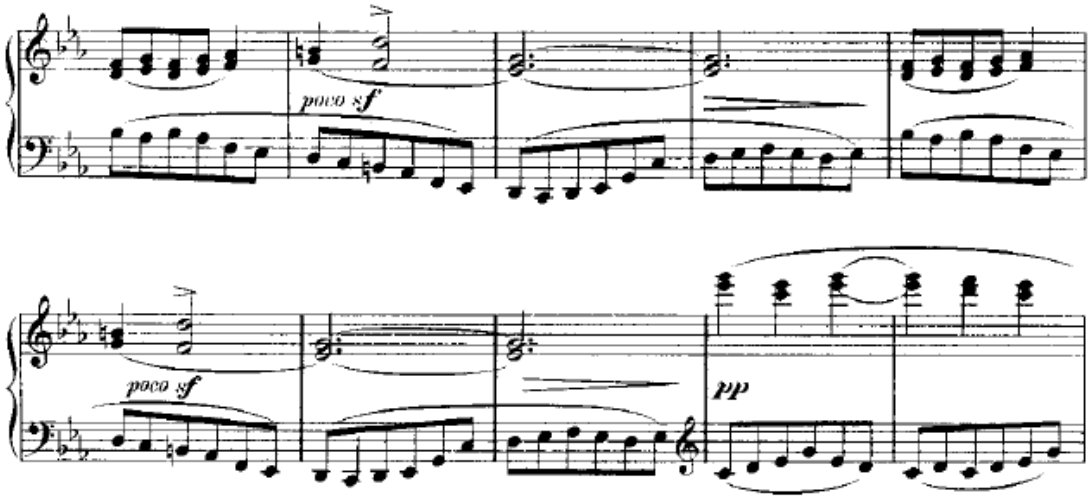
In my opinion, the Oriental of Granados shows flamenco's different inspirations: the guitar and the *cante jondo.* The piece has a ternary form (A-B-A). The first part (measures 1-47) starts with the accompaniment in the left hand that is similar to a typical guitar accompaniment. The right hand starts the melody with thirds, also imitating the touch of a guitar but in a solo style.



Although Granados annotated legato, a recording of the composer playing his piece supports the intention of imitating the guitar, as the thirds are not legato in a typical pianistic way.

It is essential to practice the independence of the fingers in the left hand, as it can be tricky to maintain the accompaniment rhythm without the proper fingerings. The trills in the right hand can be difficult. It is necessary for the left hand to avoid *ritardando* for the correct interpretation.

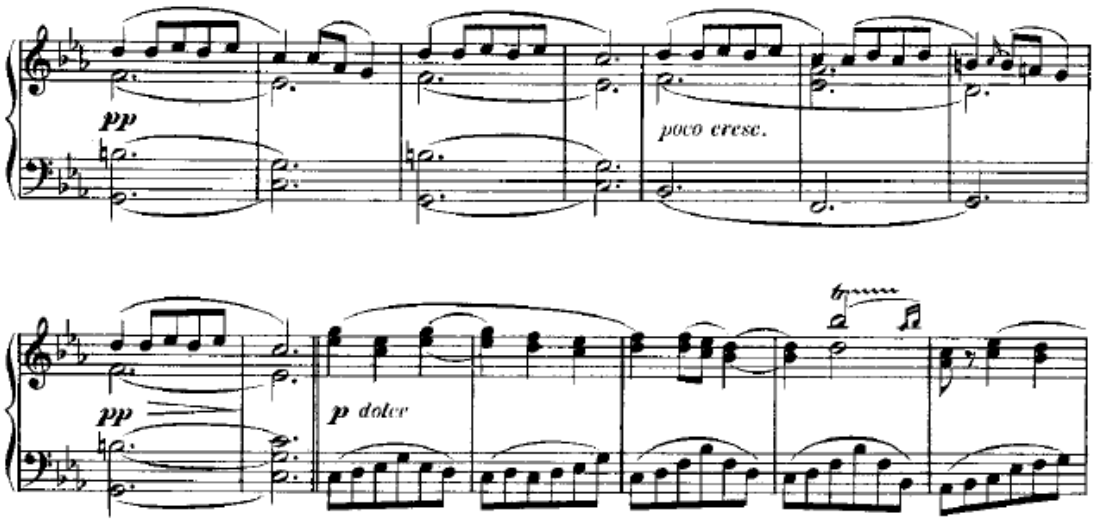
The key (C minor) creates an evocative and Romantic tone that the interpretation needs to reflect.



(mm.11-20)

The second part of the A theme starts with the change of the accompaniment in the left hand, where the dynamics are fundamental to help with the undulating waves in the left hand and guide the right hand to the third in measure 13. In the right hand, it is necessary to practice the fingers independently for playing thirds with equality. After this, Granados repeats the theme one octave higher.

Another different section before B appears before the repetition of the theme for the last time.



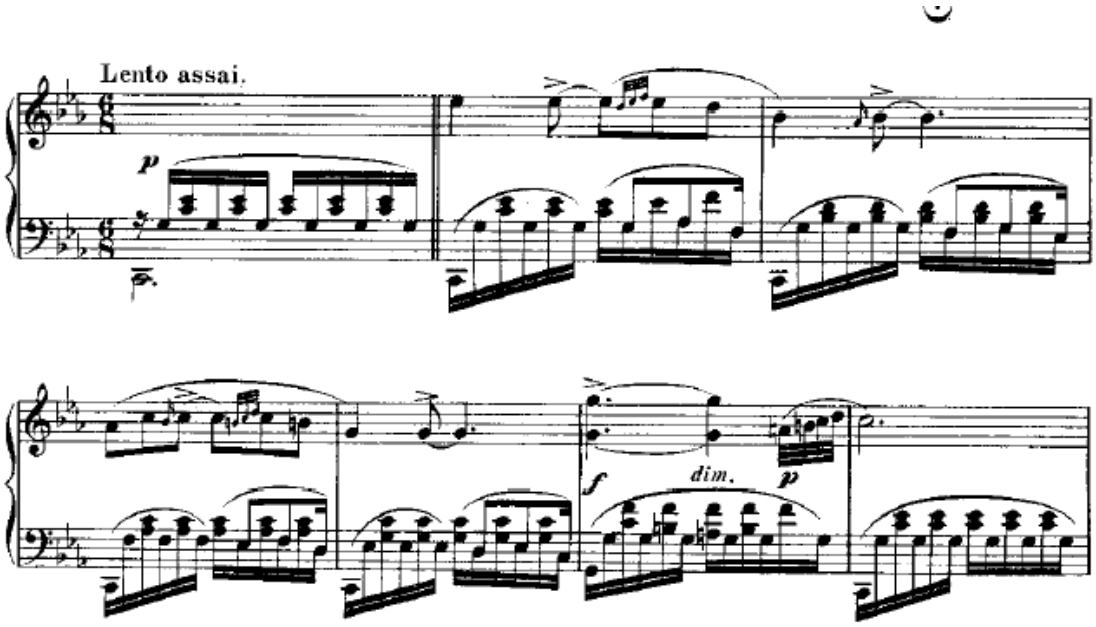
(mm.27-40)

In the recording of Granados playing the Oriental, instead of working on the big jumps, he arpeggiates the first chord (G B F D), imitating the guitar *rasgueado.* He only does it when he has a big arpeggio; for example, in measure 31, he does not use it despite being almost the same notes (B flat instead of B natural).

As we mentioned about Granados, he had a tendency to revise his pieces after playing and improvising them. Also, he did not publish these revisions, so we need to listen to his recordings (if they are available) or read comments made by his students, as he gave most of his ideas for his own works to them.

Regarding pedaling, unfortunately, he did not write any indications for Oriental. Even though Granados wrote these dances before he became a pedagogue, still in his recording, we can appreciate the use of an offbeat pedal.

The B section has a different feeling. The left hand becomes the accompaniment of the guitar, and the right hand adopts the tone of a singer, similar to a *cante jondo*. For this purpose, he uses many ornamentations, accents, and syncopations, imitating flamenco singing.



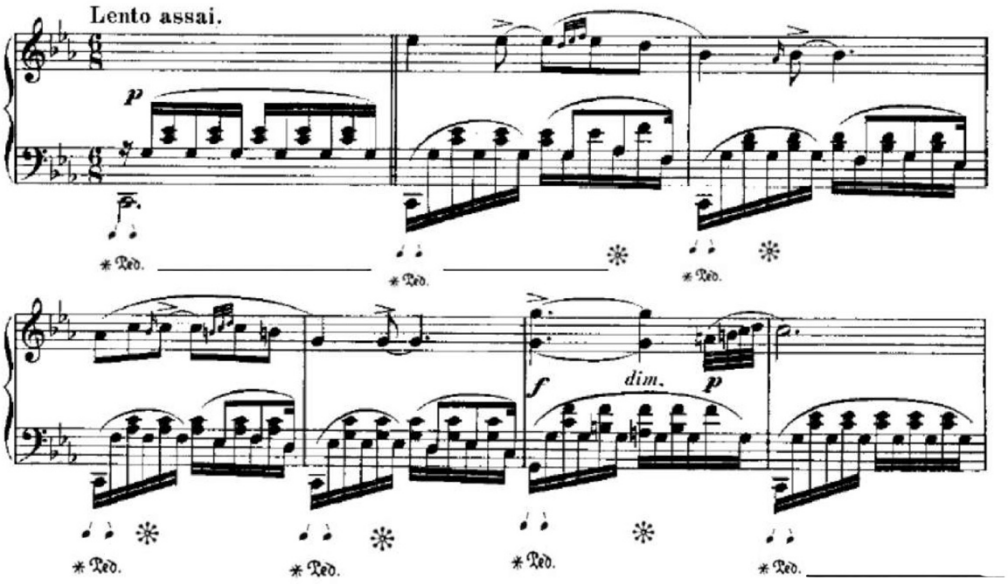
(mm. 48-54)

In his recording, Granados highlights this by playing the bass always before the right hand, creating the sensation that the singer is improvising over the accompaniment. Also, it provides freedom of tempo and rhythm as the accompaniment is always adapting to what the soloist is doing.

In this case, Granados changes his legato to a more pianistic approach, achieving a really expressive sound characteristic for the imitation of the voice that later can be recognized in other works such as *Goyescas*.

As I noted, he did not indicate any pedal markings in this section. I think he uses the slow pedal that he mentions in his treatise due to the use of tempo *Lento assai.* Granados also changes the pedal more depending on the harmony or the embellishments of the right hand. In both times that the octave G appears (first time in measure 53), he always arpeggiated it to give more importance to the accent on the top.

According to his recording, this is my idea about the pedaling he uses from measures 48-54. In order to be able to play this pedal, he is working on a legato in the left hand to make sure that everything is connected. If the student is not capable of playing legato in the left hand to connect the sound on the big jumps, I would suggest using a little bit of pedal to ensure that there is not a gap in the accompaniment.



(mm.48-54)

After the *cante jondo* section, the piece finishes again with thematic material developed in the A section.

Lastly, and as a curiosity, in his recording, Granados added ornamentation and things that he did not write and also omitted a part in the recapitulation. Did he have a memory lapse?

In short, this piece can be a great introduction to the vocal sound that Granados requires in some of the most complicated pieces, as well as an introduction to the imitation of the guitar and the history of Spain and Spanish music.

ISAAC ALBÉNIZ: BEYOND FLAMENCO

1. Spanish folklore

People from the United States and other countries think of flamenco as a Spanish nationalistic symbol, even associating it as the country's signature folklore style.

However, Spain is formed by different regions. Each of these regions has its own unique folklore, creating much diversity in Spanish music, which cannot be identified as a united whole. Generally, the music from Andalusia (*flamenco*) in the south of the peninsula is considered the only folklore of Spain.[29]

This association of Spanish music to *flamenco* started when composers from other parts of the world introduced the *flamenco* style in their works with considerable success, associating Spain to *flamenco* music, implanting the stereotypes of Spanish *bailaoras* and bullfighters in people's minds: the clearest example is the opera *Carmen* of Georges Bizet.

[29] Tomás Marco, *Spanish Music in the Twentieth Century* (Cambridge: Harvard University Press, 1993), 81.

The Spanish national music style has different identities depending on their regions: Basque Country, Catalonia, Levant, Andalusia, Galicia, Aragon, among others. All of them have particular characteristics that make their folklore unique. In this presentation, I will be exploring the folklore and Albéniz's interpretation of two regions: Basque Country and Aragon.

When did the Spanish nationalistic style become important in Spain? It was not until the 19th century that it became essential for Spanish composers to create their own musical idiom. Many composers tried to create a Spanish opera, but it was not successful, but the Spanish operetta *Zarzuela* genre became very popular.

One of the most important figures in the development of a nationalistic style in piano music was the Catalan ethnomusicologist and composer Felip Pedrell. As Manuel de Falla wrote:

> Felip Pedrell showed us through his works what the national way should be - a direct consequence of our popular music.[30]

Pedrell wrote a *Cancionero* translating to the score the different popular tunes around Spain. He was the most significant influence to some the most well-known Spanish composers: Isaac Albéniz, Enrique Granados, and Manuel de Falla.

2. Biography

Isaac Manuel Francisco Albéniz y Pascual was born in Camprodón on May 29th in 1860, in Gerona, Spain. He was considered a child prodigy, playing his first concert when he was four years old. When he was seven years old, he was not accepted into the Paris Conservatory because he was too young. Albeniz and his father moved to Madrid in 1869 to study in the Conservatory there. In 1870 he ran away to El Escorial, and in

[30] Manuel de Falla et al., On Music and Musicians (London: Boyars, 1979), 31.

1872 he did it again, giving concerts during his travels. This time he went to America, traveling around Argentina, Uruguay, Brazil, Cuba, Puerto Rico, and even the United States.

In 1876 he received a scholarship from King Alfonso XII to study piano in Brussels. He came back to Spain (Madrid) in 1879 with a prize in piano for his studies. He started to compose for *Zarzuelas* (Spanish genre like operettas), and in 1883 he moved to Barcelona, where he got married and started studying with Felipe Pedrell. During his life, Albéniz moved around Europe (living in France and England), and he worked for musical theatre companies.

In 1906 he settled in Nice, France, where he composed his masterpiece *Iberia*, premiered by the French pianist Blanche Selva. The four volumes were published in 1906, 1907, 1908, and 1909. Isaac Albéniz died in 1909 due to a long illness.

3. Albéniz's Influences

Albéniz was a self-taught composer. He studied composition briefly when he was in Leipzig. His first formal teacher of composition was Felip Pedrell in Barcelona in 1883. Albéniz said that he owed Pedrell his initiation in composition. After Albéniz's death, Felip Pedrell wrote a eulogy, recognizing that he taught Albéniz through conversations rather than formal lessons. The Spanish cellist Pau Casals said:

> I am sure that his conversations with Pedrell were of relatively little use to him as a composer. Pedrell was not the man to teach musical structure, and, on the other hand, Albeniz was essentially an improviser and was much more sensitive to the colour and atmosphere of Spanish scenery than anxious to follow didactic rules.[31]

[31] Josep M. Corredor and Pau Casals, Conversations with Casals (New York: E.P. Dutton, 1958), 162-163.

From a young age, Albéniz preferred salon music, and his technique is similar to the style of Liszt. Many biographies defend that Albéniz had the opportunity of studying with the Hungarian composer in Prague in 1880 (that is what Albéniz wrote in his diary). However, the truth is that Liszt, during that time, was not in the city. Albéniz barely mentioned his lesson with Liszt, and he mainly wrote about Prague's monuments and activities. The author Aaron Clark believes that the Spanish composer invented this encounter to justify his travel and expenses to his family.[32]

Isaac Albéniz's first *Zarzuelas* were composed by imitation, so probably if we translate this to the piano, we could recognize Liszt's Rhapsodie Espagnole's influence, where the Hungarian composer was already using tunes related to *flamenco* and *jota* in 1863.

Other important influences were the French composers, especially Claude Debussy, who composed *Soirée dans Grenade*, getting inspiration from an image of Granada in Andalusia and using rhythms and harmonies characteristics of *flamenco*, even imitating the guitar sound in the piano. In the words of Falla:

> Debussy has taken to new lengths our knowledge of the modal possibilities in our music already revealed by our teacher Felip Pedrell. But while the Spanish composer […] uses authentic popular material, the French master avoids them and creates music of his own, borrowing only the essence of its fundamental elements.[33]

This is reflected in Albéniz's late work *Iberia*, which is very impressionistic and translates the essence of many different Spanish regions.

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[32] Walter Aaron Clark, Isaac Albéniz: Portrait of a Romantic (New York: Oxford University Press, 1999), 43.
[33] Manuel de Falla et al., On Music and Musicians (London: Boyars, 1979), 45.

The pieces that I am going to talk about were composed in 1887 (*Zortzico*), and 1886 ("Aragon"); they are more related to the Spanish nationalism in the Romantic period.

4. Basque Country and *Zortzico*

The Basque country is located in the north of Spain; it borders with France, and it is a place that spans the borders of nation states, where they have their own language, *euskera,* not related to any Romance language. Their traditions are unique.

It is a very rural part of Spain and France, and the traditions and folklore are in accordance with it. The traditional folklore music of Basque country is associated with percussion and dance.

Location of Basque Country in the Iberian Peninsula.

The most common dance is the *Aurresku,* which is performed by a *chistulari* or *txistulari* (a musician that is playing the *chistu* and the *tamboril* at the same time) and a *dantzari* (male dancer).

The chistu is a flute with three holes. One of the first flutes found in the Basque country with three holes is 22,000 years old and is made from bird's bones.[34] Nowadays, it is made of wood and has a metal mouthpiece. This instrument is designed to be played

[34] https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002221?rskey=0CsOPi&result=2

by one hand while the musician's arm is holding the tamborin (drum) that is percussed with the other hand.

[35]

Example of a traditional txistulari playing the chistu and tamboril using regional clothing

The *zortzico* is a dance from the Basque country in 5/8 (but there is some controversy about the correct meter) which has dotted rhythms. It is danced (as it forms part of the *Aurresku*) and can be used to accompany poems sung in *Euskera*. The Basque unofficial national anthem is a sung *zortzico*.[36] The origin is not very clear, but there are some *zorticos* from the 18th century. [37]

Some theories defend the idea that the word *zortzico* in *euskera* refers to the value of the meter because *zortzi* means eight, relating to the use of eight notes. However, other musicologists defend the idea that *zortzi* is referencing the musical phrase that is always

[35] https://txistulari.eus/argitaratuak/txistulari-aldizkaria-19/
[36] https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002221?rskey=0CsOPi&result=2
[37] Carlos Sánchez Equiza, En torno al zortziko, (Cuadernos de etnología y etnografía de Navarra), no 57, 1991, 94.

8 measures long; this way, the *danztari* can always be expecting what is going to happen in the music. Another theory states that the name is pointing to the number of verses on the traditional Basque poem.[38]

Most of the *zortzikos* are written with the 5/8 meter with dotted eight notes. Also, it is usual to find measures in 2/4 (especially in sung *zortzicos* with a more cantabile line) and 6/8. There are some differences between the rhythm in the instrumental music, which is more rigid because it is accompanying a dancer, and the vocal music that is freer, giving more space to the singer.

5. Albéniz's *Zortzico*

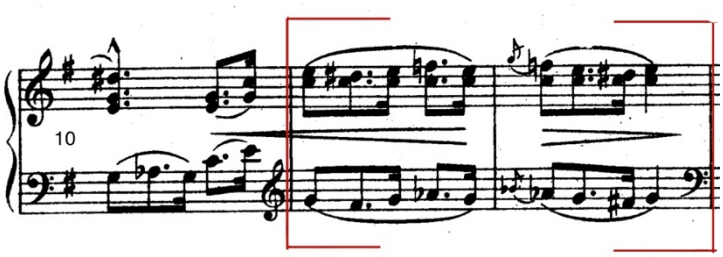
Albéniz's zortzico is an interesting interpretation of the traditional composition. Albéniz's father was Basque, and the composer took advantage of this fact for promotional purposes. Every time he was performing in that part of Spain, the newspapers always mentioned his Basque roots, presenting him as one of their own.

During his life, Albéniz wrote two *zortzicos,* the first one as an independent composition in 1870; it is in E minor, and is not played often. The second one in 1890 was one of the pieces of his composition *España op.165* in E Major. I will explore the first of these compositions that he wrote.

Albéniz uses the piano with all the possibilities that the instrument has to recreate the traditional *zortzico*. The left hand is imitating the *tamboril* with the constant use of the dotted eighth notes. Meanwhile, the right hand has more freedom to imitate the melodic line of the *txistu*. That way, the pianist is capable of doing the same job with two hands as the *txistulari.*

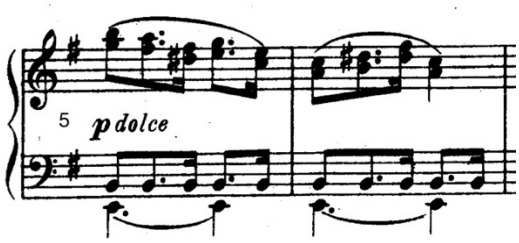
[38] Ibid, 95.

The sound of the *txistu* is imitated in the piece with the use of grace notes, a very typical style of playing the flute.



(mm.11-12)

While the drums are portrayed with the repetition of a pedal note in the left hand, sometimes the bass is holding a longer note (in this case there are two pedal notes, one in the tonic and other in the dominant). In my opinion it is exemplifying that in the *zortzico* sometimes there is a drummer with a bigger *tambor* apart from the *txistulari* that is keeping the rhythm.



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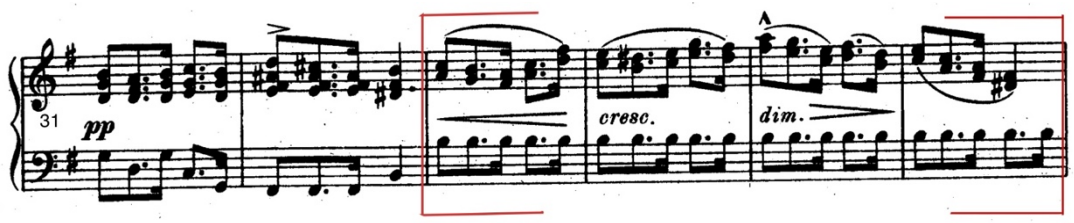
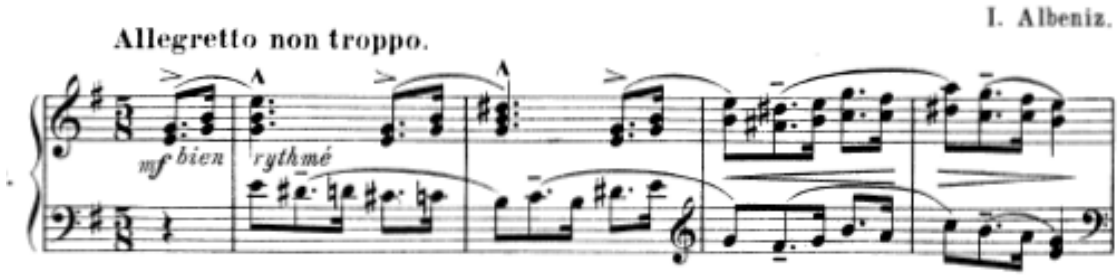
Here is another example of the imitation of the drum in the left hand



(mm.33-36)

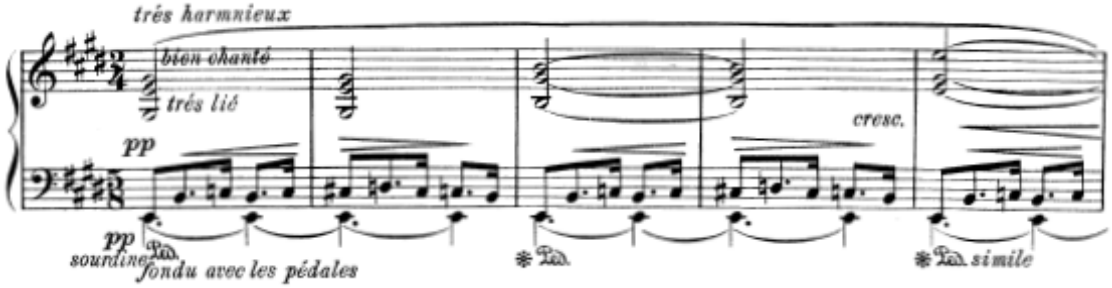
Albéniz is also true to tradition, and all the musical phrases are formed by eight measures. This musical piece has two different parts really well differentiated. The first

part is a clear reference to the instrumental *zortzico*, using the 5/8-time signature, it has a perpetual motion, with a clearly marked accent in the second and fourth dotted eighth notes.



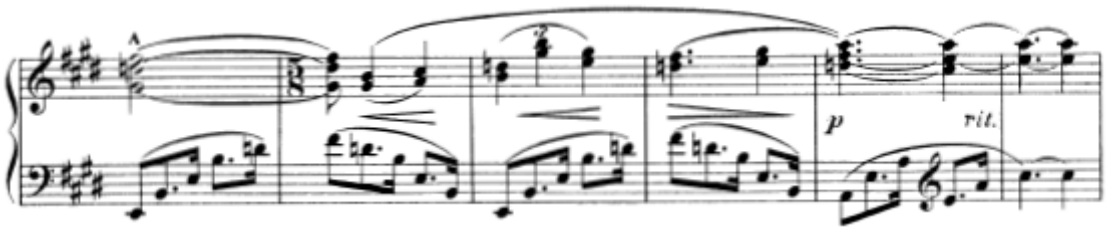
(mm.1-4)

The second part starts when the time signature in the right-hand changes to a 2/4, and the piece more reminiscent of the vocal *zortzico*, while the left-hand keeps the 5/8. Depending on the edition, some markings reference singing that part (*bien chanté)*. The double symbol of the crescendo is remarking it, making the differentiation for the right hand and the left hand.



(mm.57-61)

The constant changes in this part between the time signatures in the right hand reflects the freedom that Albéniz is trying to recreate for the voice. This is especially noticeable when there is a triplet of quarter notes against the dotted eight notes in the left hand, and at the end of that phrase is marked a ritardando.



(mm.139-144)

The third part returns again to the A section, finishing with the instrumental part again.

In the piece, the technique does not require the pianist to stretch more than an octave; only at the end does it reach to a 9th before finishing in an octave – this would be possible to arpeggiate if necessary. Albéniz did not have big hands himself; in the words of the Spanish cellist Pau Casals: "His hands, which were rather small, had an astonishing strength and suppleness."[39]

6. Aragón and *Jota*

Aragon is located in the northeast of Spain. It is a very historic community, the kingdom of Aragon was known even before the creation and unification of Spain. In this region, the official languages are Spanish, Aragonese, and Catalan.

Location of Aragon in the Iberian Peninsula.

[39] Josep M. Corredor and Pau Casals, Conversations with Casals (New York: E.P. Dutton, 1958), 162.

As well as other communities, this Spanish region has many historical traditions especially related to folklore. The *jota* is a musical and dance tradition that began to develop during the 18th century that has become a staple of Spanish folklore, despite not being as studied as often as *flamenco*.

The origins of the *jota* are uncertain. Some Spanish musicologists defend that it is an evolution of a Greek, Phoenician or Celtic dance, while others state that it is originally Arabic. At the same time, most of them reject this theory. Felip Pedrell, on the contrary, believes that the *Aragonese jota* was created in the 18th century, and that it is different from the *jota* of the Iberian Peninsula.[40]

The definition in the Oxford dictionary for the *jota* is a lively dance in triple time from northern Spain, accompanied by a guitar and castanets.[41]

The first time that the *jota aragonesa* appeared was in 1820 when it was performed for King Fernando VII and his wife in one of their official visits to Zaragoza. Since 1827 the *jota* started appearing as an entertainment in the intermission of plays in theaters.[42] Little by little, it became more popular - it was included in plays, zarzuelas, and other arts.

The *jota* generally has a melodic phrase of 8 measures. In the first four measures, the melody is generally in the tonic, and the following four measures are in the dominant seventh. The melody has more freedom than the harmony. Originally, the *jota* was a sung dance. It was accompanied by *dulzaina*, *tamboril*, and *gaita* (wind instruments and percussion) before it became more common to include string instruments like *guitar*, *bandurria*, and *castanets* (as percussion).

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[40] Javier Barreiro, *Biografía De La Jota Aragonesa* (Zaragoza: Mira Editores, 2013), 28.
[41] https://dle.rae.es/casta%C3%B1uela
[42] Javier Barreiro, *Biografía De La Jota Aragonesa* (Zaragoza: Mira Editores, 2013), 47-48.

Important elements of the *jota*

The *aragonese jota* has multiple elements: the *copla*, the dance, the singing, and the accompaniment.[43]

The *copla* is the poem that is sung in the *jota*. It has eight verses with rhyme in some verses. The topics for these verses can be very different. Some *coplas* are about love; others are religious (generally dedicated to the Virgin of El Pilar, a symbol in Aragon) or even about society.

The dance is typically full of jumps; the dancers have their arms open, and they are playing castanets at the same time that they dance. The women have the same role as the men (something that was not common in other Spanish folk dances). Depending on the place, some *jotas* are faster or slower, and the movements change accordingly.

The singing can be a solo, duo, or chorus. One of the essential characteristics that are important for singing a traditional *jota* is good pronunciation and the use of the chest voice.

Initially, jota accompaniment was played in a standing position with percussion and flute, but when the *jota* became more popular in the theatre, it became standardized to play while sitting. Hence, it was more comfortable to have the guitars and *bandurria* as the main accompaniment. This group of musicians is called *rondalla*.

Currently, the most common instruments for the *jota* are the *bandurria*, the Spanish guitar and the castanets.

A *bandurria* is a plucked string instrument, it is related to the Spanish *laud*, and many Spanish folklore music uses the *bandurria*. It has 12 strings, grouped in six orders, and musicians play it with a plectrum. The sound is hard to define because of the double strings, it can offer a fuller sound, more melodic, and higher than the Spanish guitar.

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[43] Ibid, 75-104

Image of a bandurria

Castañuelas or castanets: a percussion instrument. It is made of wood and has a concave form, needing two parts joined by a rope to create one of the instruments. Commonly there are used as a pair of *castañuelas*, one per hand. The dancers use the *castañuelas* as part of the dance.

Image of Castañuelas

Spanish Guitar: a very popular instrument. It is used in most parts of Spain, but it is generally related to *flamenco*.

 [44]

Musicians and dancers performing a jota with the traditional clothing

In classical music, the tune and rhythm of the *jota* have been explored by some composers. Mijail Glinka composed a *jota* after listening to a blind guitarist playing it in Madrid's street[45], and this tune later was imitated in Gottschalk and Liszt compositions.

7. Albéniz's Aragon

Albeniz composed more than one composition dedicated to the *jota*. The first one was *Fantasía sobre motivos de la jota* (Fantasy of *jota's* themes) in 1883, but this composition is lost.[46] The second one he wrote is *Aragón (Fantasía)* in 1886, which is part of the *Suite Española* op.47. The last one is *Zaragoza* (referring to the main city in Aragon), which can be found in the *Suite Española* op.97, composed in 1889.

Traditionally, many musicologists believe that Isaac Albéniz started to take lessons with Felip Pedrell in 1883, and he started to develop an interest in Spanish folklore music. Before this, most of his compositions were salon music, similar to Chopin's style.

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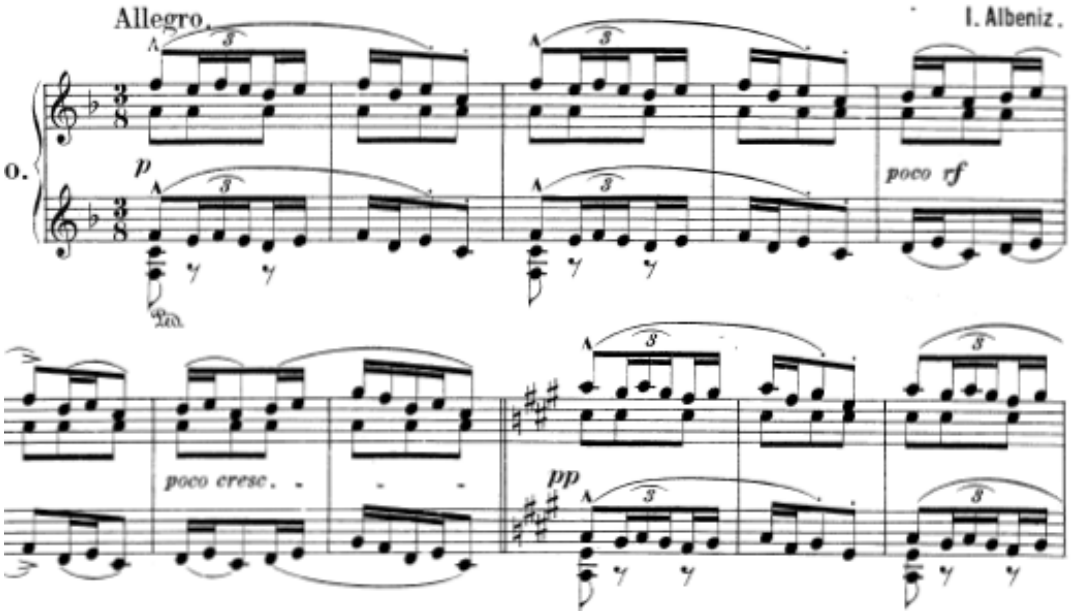
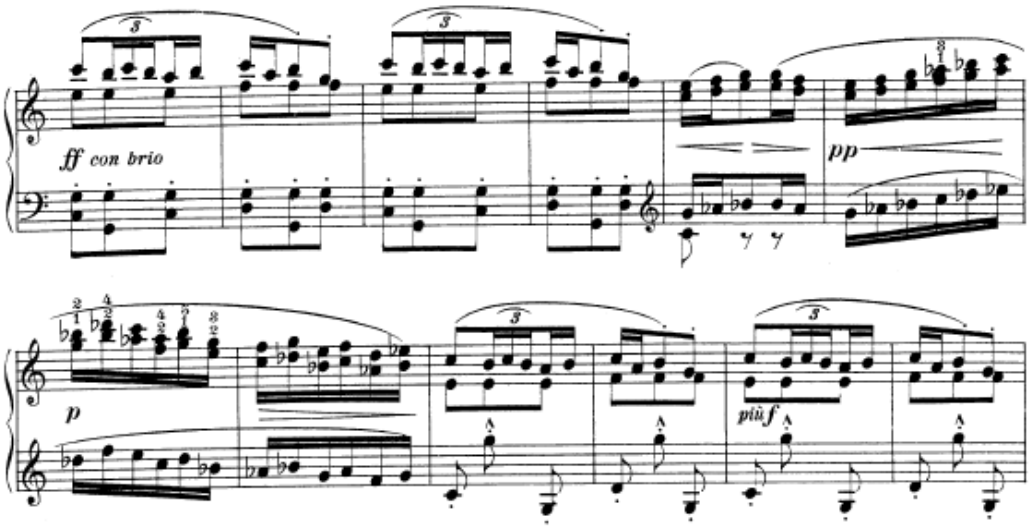
[44] Gustave Dore, París, 1867.
[45] Javier Barreiro, *Biografía De La Jota Aragonesa* (Zaragoza: Mira Editores, 2013), 225.
[46] Walter Aaron Clark, Isaac Albéniz: Portrait of a Romantic (New York: Oxford University Press, 1999), 58.

In his publication *On the Fantasy*, Edward Laufer explains that the term fantasy is more difficult to describe because it has been used in different forms by composers. Initially, it was recognized as a written improvisation. It is really interesting that Albéniz chose to compose two fantasies in order to reflect Aragon's folklore. The fact that the music is based on sections of 8 measures make it a good option to use it as a written improvisation; also, it allows more flexibility in the harmony, which Albéniz uses all the time, modulating constantly.



(mm. 1-11) Example of modulation after 8 measures.

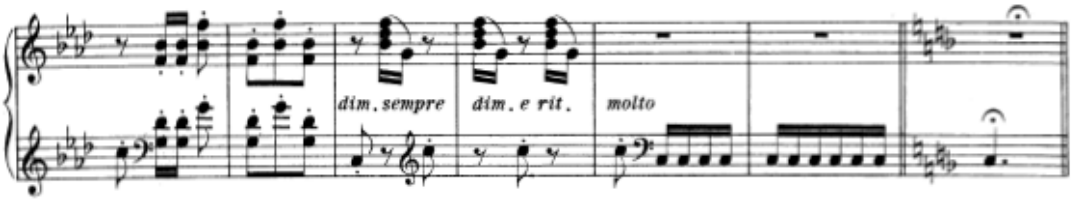
The use of the 3/8 meter and the constant movement reflect really well the *jota* dance. The use of jumps in the left hand and the annotation *con brio* (with vigor) gives me the sensation of the dancers jumping in the *jota* and the use of the staccato to reflect the lightness that is required in the dance. The *castañuelas* can play the rhythm of the right hand with the triplets, and also, the repetition of a pedal note in the bottom part of the right hand creates more intensity in the rhythm.



(mm. 25-36)

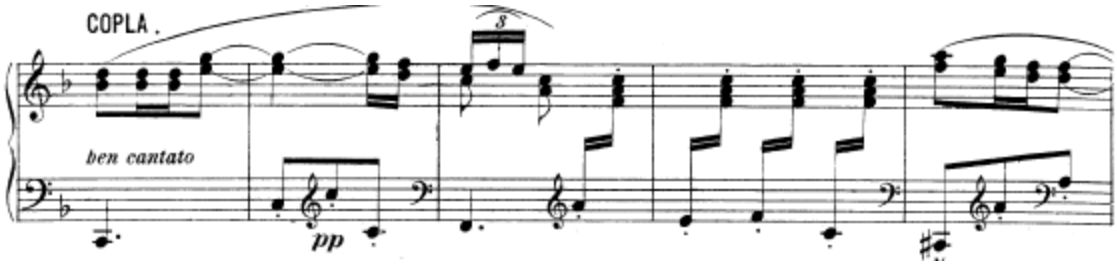
The use of the thirds and fourths in the right hand is an imitation of the guitar and *bandurria* playing.

This piece, as well as the *zortzico*, has very distinct sections. It starts with an instrumental part that is very danceable. Before changing to the first vocal section (the *copla*), the instrumental section finishes with a repeated C note, imitating the rapid note repetition that is so idiomatic to the *bandurria* or guitar.



(mm. 79-85)

The *copla* starts after the fermata, in the key of F Major (the original key) but on the dominant.

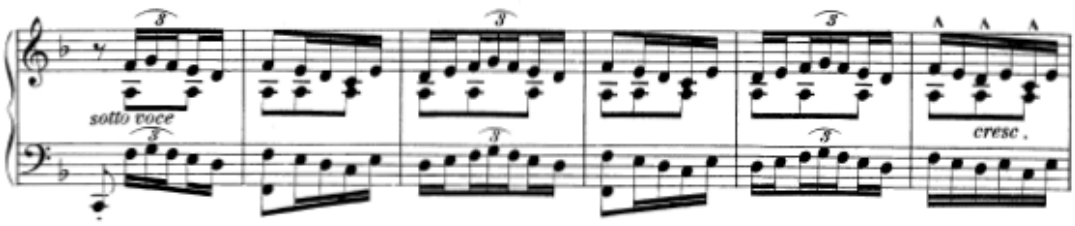


(mm. 86-90)

It is necessary to emphasize the upper voice of the right hand to imitate the singing voice. Still, Albéniz also uses the imitation of guitar and *bandurrias* in the left hand and

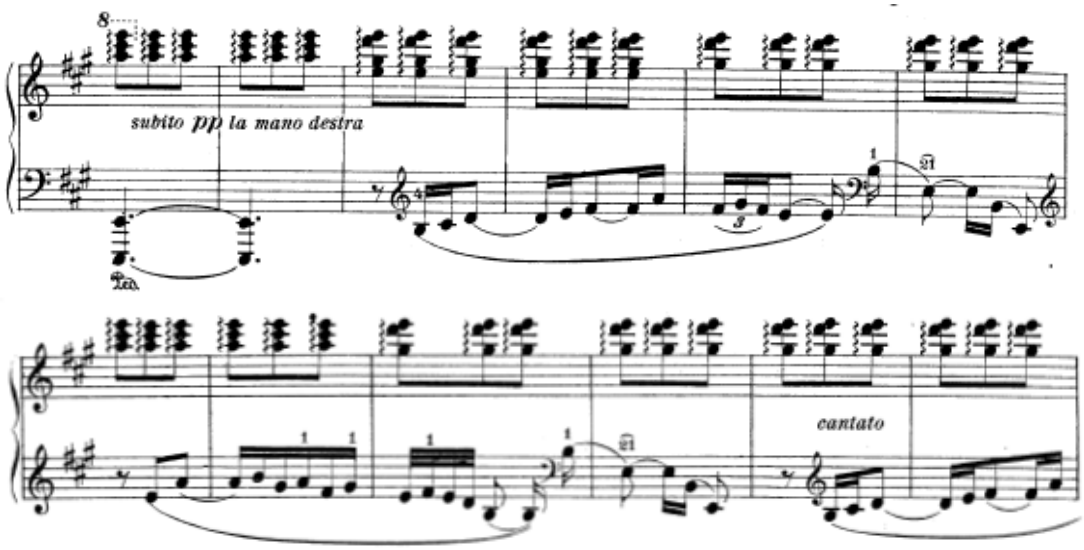
in the parts that are marked with staccatos. It is essential to have freedom with the tempo to imitate the voice (taking your time) and then recovering it when the accompaniment is the only one in the score.

The third part goes back to instrumental music, but with both hands in unison and more mysterious.



(mm. 113-118)

After some time developing this instrumental part, the texture changes again to recreate another vocal section with some jumps. This time the right hand imitates the chords' arpeggiation in a *bandurria* and guitar, while the left hand is imitating the tenor voice.

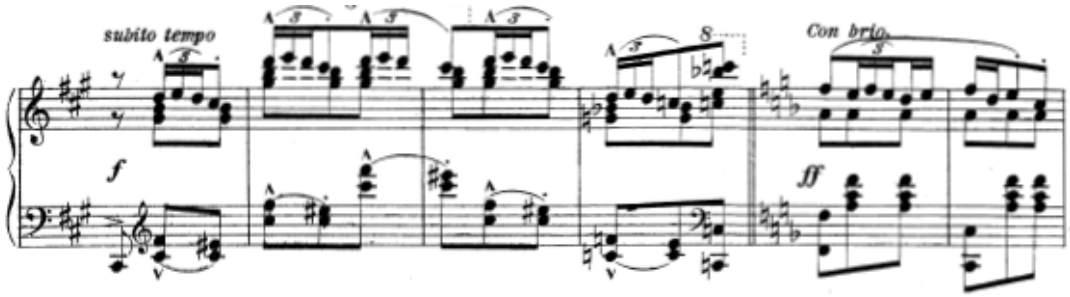


(mm. 161-172)

The harmony in this section is very simple, which is characteristic of the *jota*. The key is A Major, and it is constantly changing between the tonic and the dominant.

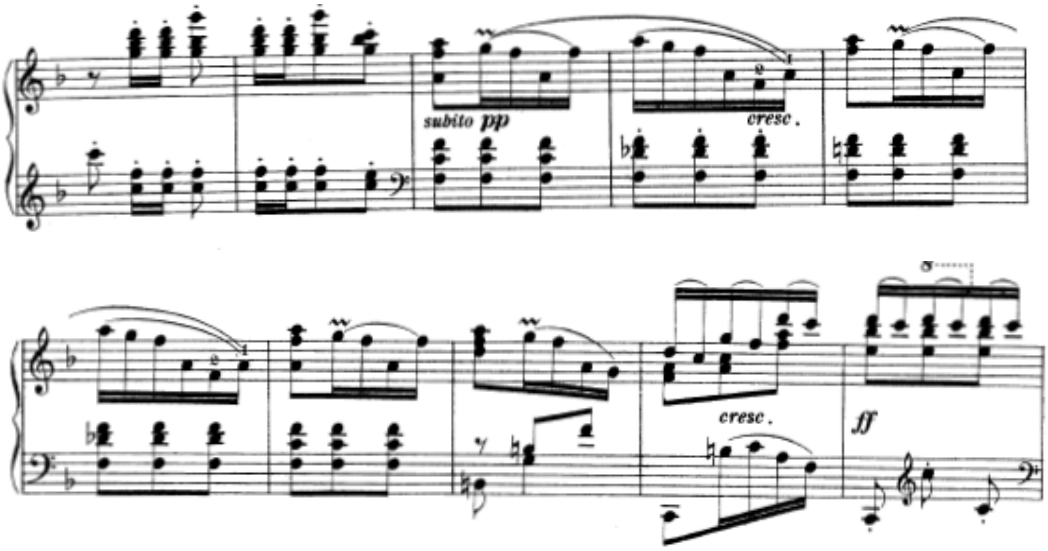
The last section is instrumental, and the piece returns to F major again, with a recapitulation of the beginning. In order to do this, there is a *subito* change in the tempo,

and Albéniz uses the jumps in the different registers of the keyboard to facilitate the modulation.



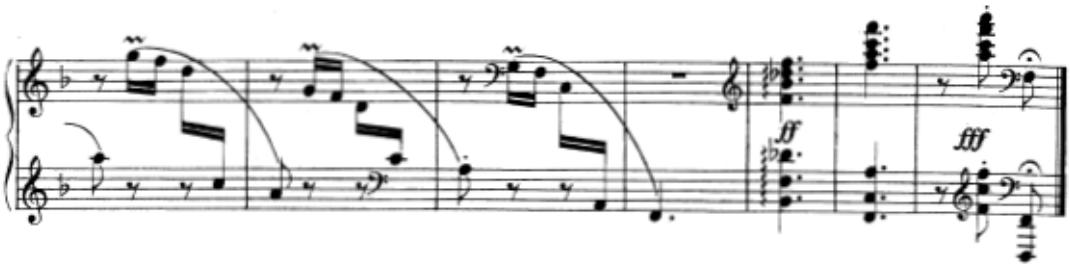
(mm. 185-190)

The piece finishes with a coda in F Major, with a thematic material that did not appear in the piece earlier. Only the last two measures of the eight have reminiscences of the previous jumps. It has an improvisatory character suggestive of salon music influence.



(mm. 219-228)

The ending of the piece abandons the dance and singing qualities, and finishes by repeating the same sequence all over the piano until playing the last four chords at the end.



(mm. 246-252)

8. Final reflection

Albéniz had a deep knowledge of the folklore and traditions of different parts of Spain. Despite reflecting the flamenco style in many of his compositions, he was able to explore beyond flamenco. These two pieces are only a small example of the rich variety of Spanish folklore, and Albéniz reflected his own vision of it in his piano pieces.

CONCLUSION

Writing this project has given me more insight into Spanish piano music. These composers' journeys and experiences are reflected in their music and help us understand different aspects of their musical compositions.

I presented parts of this project at different national and international conferences, which gave me more ideas for developing my research.

It is difficult to express all of the complex musical emotions contained in this repertoire if one does not understand the origins of the Spanish idioms, rhythms, harmony, and melody that infuse this music. Therefore, the purpose of this Master's project is to create a website (www.spanishpianomusic.org) that can give tools and resources for teachers and students to understand these Spanish elements and begin at an early level to play Spanish music, providing culturally informed resources that can help them.

The website has multiple resources available: videos, recordings of the conferences, images, among other elements. It also includes an interactive map showing

the different parts of Spain that explain some characteristics depending on their geographical location and provides a visual guide.

I plan to expand the website in the future, adding more composers and locations, hopefully becoming a helpful resource for people interested in Spanish music.

This document is a complement of the website spanishpianomusic.org.

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