

A COMPARISON OF THE PIANO AND GUITAR VERSIONS OF ISAAC
ALBÉNIZ'S SPANISH SUITE OP. 47

by

YI-YIN CHIEN

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Jack Boss, Chair of the Examining Committee

Date: November 20th, 2016

Committee in Charge: Dr. Jack Boss, Chair
 Dr. Juan Eduardo Wolf
 Dr. Dean Kramer

Accepted by:

Director of Graduate Studies, School of Music and Dance

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CURRICULUM VITAE

NAME OF AUTHOR: Yi-Yin Chien

PLACE OF BIRTH: Taiwan

DATE OF BIRTH: November 02, 1986

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, School of Music and Dance
Peabody Institute of the Johns Hopkins University
Tainan National University of Arts

DEGREES AWARDED:

Doctor of Musical Arts, 2016, University of Oregon
Master of Music, 2011, Peabody Institute of the Johns Hopkins University
Bachelor of Music, 2009, Tainan National University of Arts

AREAS OF SPECIAL INTEREST:

Piano Pedagogy
Music Theory

PROFESSIONAL EXPERIENCE:

College Piano Teaching, University of Oregon, School of Music and Dance, 09/2014 - 06/2015

Taught piano lessons for music major and non-major college students

Graduate Teaching Fellowship in Collaborative Piano, University of Oregon, School of Music and Dance, 09/2011 - 06/2012

Accompanied wind and string classes and performances

Accompanist, Peabody Institute of The Johns Hopkins University, 09/2009 - 06/2011

Collaborated with singers and instrumentalists for lessons and performances

GRANTS, AWARDS AND HONORS:

Graduate Research Award, University of Oregon, March, 2013

Graduate Teaching Fellowship at the University of Oregon, 2011 to 2012

Peabody General Scholarship in September, 2009

First Prize at the Music Teachers National Association Young Artist Competitions Oregon State Division in October, 2012

First Prize at the Music Teachers National Association Young Artist Competitions Northwest Division in Tacoma, Washington in January, 2013

Finalist at the Music Teachers National Association Young Artist National Division in Anaheim, California in March, 2013

Hsing Tian Kong Culture and Education Development Foundation Scholarship from January, 2005 to December, 2012

Scholarship recipient of Aspen Music Festival and School in June, 2006

“Outstanding Student Scholarship” recipient of the “Wu, Hung-Lin” Foundation in Taiwan, July, 2005

First Prize at the National Hsing Tian Kong Music Competition in Taiwan, August, 2004

First Prize at the National Student Competition in Music in Taiwan, March, 2004

Finalist at The 9th National Chopin Competition in Taiwan, August, 2002

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CHAPTER ONE

INTRODUCTION

This project consists of a detailed discussion comparing the guitar and piano versions of Albéniz's *Spanish Suite*, Op. 47. There are eight short pieces in this suite and most of them are inspired by dance music such as flamenco and bolero. “Granada,” “Sevilla,” “Cádiz,” and “Asturias” are the most frequently performed works from Op. 47. I selected these four pieces to discuss about the similarities and differences between the original piano version and transcription for the guitar. My main goal will be to demonstrate ways to emulate guitar timbres using the piano. The document will include background information about Isaac Albéniz, and descriptions of the ways that guitar performance techniques and musical ideas can be applied to piano performance. Since one of the main features of the Spanish style is its unique harmonies, I will provide a harmonic analysis, as well as an account of the various musical forms.

Background of the project

I remember the first time I heard Albeniz's charming piece Astúrias performed by my brother, a professional guitarist. I thought it was music that Albéniz had written for the guitar, but after I did research on the *Spanish Suite*, I was surprised to learn that the music was originally written for the piano. Albéniz's *Suite Op. 47* is very popular repertoire for guitarists, but not so many pianists perform this music. In the original piano version, Albéniz often imitated the sound of the guitar. Thus, for the purpose of interpretation, it is important to understand how to present the characteristic guitar sound on the piano.

Research goals

My goal is to determine what pianists can learn from guitarists in regard to performing Spanish music, specifically Albéniz's *Suite* Op. 47, and how pianists can gain new insights into touch, rubato and the Spanish style. I expect to discover many unique guitar performing techniques and dance music elements that strongly influenced Albéniz's compositions. Albéniz occupies an important position in the overall cultural history of Spain. However, he spent most of his time outside of Spain. His music came under the influence of Richard Wagner as well as French music. Albéniz aligned himself with the forward-looking internationalists in Spain who sought a closer incorporation of their country's music into European culture.¹ Albéniz is considered the most representative composer in Spain, and he had a huge impact on other composers who wrote music for the guitar, such as Joaquin Rodrigo and Manuel de Falla.

Albéniz composed many works for the piano, but surprisingly the guitar arrangements of Op. 47 are performed more frequently than the piano version. Indeed, many musicians believe that the guitar is the best instrument to express Spanish-style music. In my research, I hope to find the best ways to interpret guitar-style music on the piano and present them in my lecture-recital, as well as in my written document.

¹ Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 31.

There are several guitarists who arranged the *Spanish Suite* Op. 47 for the guitar. Francisco Tárrega (1852–1909), a close friend of Albéniz, made the first arrangement of the *Spanish Suite* for the guitar. Tárrega was a Spanish composer and classical guitarist in the Romantic period. His compositions such as *Recuerdos de la Alhambra* and *Capricho árabe* are standard repertoire for guitarists. However, the most successful and best-known guitar versions of Op. 47 are those arranged by Manuel Barrueco (1952-) and Andrés Segovia (1893-1987). Manuel Barrueco is a virtuoso guitarist from Cuba, and he selected four movements from Op. 47 to transcribe for the guitar: “Granada,” “Cataluña,” “Sevilla” and “Cádiz;” for the fifth movement “Asturias,” Andrés Segovia’s version is considered the best. In this paper, I will discuss Barrueco and Segovia’s guitar’s transcriptions.

There are many specific guitar playing techniques used in Op. 47. For example, *Rasgueado* is a representative technique in Spanish guitar music, and we can find it in “Sevilla” (Example 1) and “Asturias” (Example 3).



(Example 1: Guitar Version of “Sevilla”, mm. 4-6)

(Example 2: Piano Version of “Sevilla”, mm. 4-6)

(Example 3: Guitar Version of “Asturias”, mm. 24-26)

(Example 4: Piano Version of “Asturias”, mm. 24-26)

As the previous passage illustrates, *Rasgueado* consists of an upward arpeggio, with or without repeated notes. On the piano, this can be imitated with a widely-spread chord played by the left and right hand chords with a wide space in between. According to the article “Albéniz’s *Leyenda*” by Stanley Yates, the author mentions that when guitarists play the *Rasgueado*, they have to make sure the lower notes are heard.² Thus, when pianists play the *Rasgueado* on the piano, we have to pay attention to the chord and make sure all of the notes are clear enough for the audience to hear. Moreover, following Yate’s advice, the pedal should be released right after we play the chord.

Another example of differences between guitar and piano versions in the fifth movement, “Asturias,” there are two main differences between Segovia’s version for the guitar and the original piano version. First, the original G-minor key does not work well on the guitar, so Segovia transposed the key from G-minor to E-minor. Second, he introduced triplet figuration in the outer Allegro sections that is more idiomatic for guitar

² Stanley Yates, “Albéniz’s *Leyenda*,” *Albéniz’s Leyenda* (2000): 1, accessed July 5, 2016, <http://www.stanleyyates.com/articles/albeniz/leyenda.html>.

(Example 5).³

A musical score for guitar, measures 17-19 of 'Asturias'. The score is written in treble clef with a key signature of one flat and a 3/4 time signature. The right-hand part (RH) is highlighted with a red box and features a complex rhythmic pattern of eighth and sixteenth notes. The left-hand part (LH) consists of a simple bass line with quarter notes and rests. The RH part is marked with a forte 'f' dynamic and includes fingering numbers (1-4) and a '4' indicating a four-measure rest.

(Example 5: Guitar Version of "Asturias", mm. 17-19)

A musical score for piano, measures 17-19 of 'Asturias'. The score is written in treble and bass clefs with a key signature of one flat and a 3/4 time signature. The right-hand part (RH) is highlighted with a red box and features a complex rhythmic pattern of eighth and sixteenth notes. The left-hand part (LH) consists of a simple bass line with quarter notes and rests. The RH part is marked with a forte 'f' dynamic and includes fingering numbers (1-4) and a '4' indicating a four-measure rest.

(Example 6: Piano Version of "Asturias", mm. 17-19)

³ Ibid.

CHAPTER TWO

ISAAC ALBÉNIZ'S LIFE AND CAREER

Isaac Albéniz's life can be divided into several different periods: Early childhood and concert career, professional study and concert career, the London years, the Paris years, and the years that established him as an opera composer. In his last five years he returned to composing piano music, and during this time he completed his longest and greatest piano work, *Iberia*. The style of his compositions was different in every period. In the early years, the works were in salon style; in the middle period, the works were strongly influenced by the Spanish style, especially Andalusian folk music. The *Spanish Suite* Op. 47 was the representative work in this period. In the last years, Albéniz stayed in France, where he finished *Iberia* and three operas: *Merlin*, *Henry Clifford*, and *Pepita Jiménez*.

Early Childhood and Concert Career (1860-1876)

Isaac Albéniz was born on May 29, 1860, in a small town called Camprodon. Camprodon is in the region of Ripollès in Girona, Catalonia, Spain, located in the Pyrenees, near the French border.⁴ The word *albéniz* comes from the Basque language⁵ and means skinny, slender, or thread-like; it can also mean short or clever, in a devious sort of way. By coincidence, all of these adjectives applied to Albéniz's early years, as he was thin, short and very talented.⁶ His sister, Clementina, was his first piano teacher and

⁴ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 4.

⁵ The Basque are an ethnic group associated with a mountainous area between southern France and northern Spain. *Longman Dictionary of Contemporary English online*, 6th ed., s.v. "Basque," accessed August 5, 2016, <http://www.ldoceonline.com/dictionary/Basque>.

⁶ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 16.

gave him lessons when he was three-and-a-half years old. Albéniz's rapid progress as a child prodigy allowed these two siblings to host their first public performance in 1864 at the Teatre Romea.

Albéniz began his academic studies at Real Conservatory in Madrid during the years 1868-1869, under the tutorship of Feliciano Primo Ajero y Amatey (b. 1825). Records show that Albéniz did not show up for the solfège exam until the year 1870-1871, when he studied with José Mendizbal (d. 1896). However, Albéniz failed to show up for the exam again in 1871. Thus, his academic training in Madrid ended in 1874.

Albéniz's first composition, *Marcha militar* for the piano, was published in 1869 by B. Eslava; it was dedicated to the twelve-year-old son of General Prim. The military inspiration probably came from the political background and the revolution in Spain during the late nineteenth century. On the other hand, Albéniz had been performing since January, 1872 in Andalusia and Catalonia. The first record of his performance was noted in the *Correspondencia teatral* in Valladolid on 15 February, 1872. While Albéniz was doing a concert tour in Spain, his father Ángel assisted him in scheduling the concert dates and accompanied Albéniz while he himself was unemployed. These concerts provided great income, and the financial situation of their family was much improved. In 1873, Albéniz continued the concert tour in Spain, and that probably explained why he did not show up for the school exam. The father and son argued about whether he should continue academic studies or have a concert career. The records show that Albéniz tried to run away from home, possibly because of the tragedy of his sister Blanca's suicide. A

talented singer, Blanca killed herself after she failed the audition for the Teatro de la Zarzuela. Albéniz quit his concert tour for six months after this sad event.⁷

The year 1875 was the most exciting period in Albéniz's early childhood. He was invited to perform concerts in America which Ángel, his father, hoped would raise more money for his son's future education. Albéniz traveled to several countries in Central America and South America such as Argentina and Cuba; he also gave concerts in cities such as San Francisco and New York. After he finished the tour in America, he went back to Europe and gave concerts in Liverpool, London and Leipzig. In 1875, Albéniz enrolled in the Leipzig Conservatory, where he began serious academic training for the second time.

Professional Studies and Concert Career (1876-1889)

After the long concert tour, Albéniz realized that he had to do more serious training to be a professional musician. During the year in the Leipzig conservatory, he studied composition and music theory with Carl Piutti (1846-1902), piano with Louis Maas (1852-1859) and Salomon Jadassohn (1831-1902). According to his teachers, Albéniz was a very enthusiastic student. Nevertheless, he quit again after he finished the first school year. In 1876, Albéniz enrolled in the Royal Conservatory of Brussels, where he studied with Louis Brassin (1846-1884). Moreover, he continued harmony and theory training with Joseph Dupont (1827-1890). In 1879, Albéniz decided to end his studies and return to Barcelona.

⁷ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 6.

In early 1880, he made a trip to Budapest and Vienna and tried to seek an opportunity to study with Franz Liszt. Unfortunately, Liszt was not in Budapest at that time. Albéniz then continued giving concerts while he stayed in these cities, but the lack of artistic success there disappointed him. Later he joined the Spanish army, and had a successful career as an army musician. In December 1880, he returned to Barcelona and gave more concerts. More importantly, Albéniz started to compose more Spanish-style pieces for the piano. He had received a great reception from audiences in Spain and other places he had played concerts. The *Spanish Suite* was composed in 1886, and it was one of the representative works of this period. Albéniz blended the local and non-Spanish elements--lively rhythms, modality, elementary formal structure, and haunting melodic arabesques hidden in poignant, chromatic harmonies reminiscent of Chopin--in these works. Although he composed a lot of salon-style piano pieces such as polkas, minuets, mazurkas and waltzes at the same time, Albéniz's "Spanish" pieces represent the first blossoming of his creative genius.⁸

One of Albéniz's important performances in 1880 took place at the Salón Romero in Madrid, 24 January 1886, where Albéniz premiered three of the four pieces from the *Spanish Suite*, Op. 47: "Granada," "Sevilla" and "Cuba." According to the reviews from the critics, Albéniz was also a great pianist. One critic wrote: "Albéniz dominates the piano with surpassing ease, and in his hands, the keys reproduce in a marvelous manner the thoughts of the musician and of the poet."⁹ After this successful performance, he was invited to give concerts in various cities in Spain.

⁸ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 56.

⁹ *Ibid.*, 59.

Albéniz also composed many vocal works in this period. In these early collections, the piano part plays a supporting role rather than competing with the voice. His famous early vocal music includes “La lontananza” from the *Seis baladas*, and “De donde vengo?” from *Rimas de Bécquer*. He also composed a *Trio in F major* for piano, violin and cello. On March 30, 1886, Albéniz was appointed to the position of assistant professor of piano at the Real Conservatory by Queen Regent. He also received the designation “Ordinary Knight Commander,” “Full Knight Commander,” and made several highly successful appearances at the Exposición Universal in Barcelona. He was considered the primary representative of Spanish music in the European world at that time.¹⁰

The London Years (1889-1893)

In 1889, Albéniz was invited to give concerts in Paris to perform his own piano works, and played his first piano concerto with the orchestra of Édouard Colonne. Debussy, Fauré, Ravel and Dukas all attended his concert and were very impressed by Albéniz’s musical ideas and great technique. He impressed English audiences with his combining of traditional Germanic style with salon-style Spanish music.¹¹

Albéniz received financial support from Henry Lowenfeld after he finished his first recital in London at Prince’s Hall in June 1889. Lowenfeld, a London businessman, had become his manager and owned the rights to publish his works; Albéniz also signed a contract stating that he would compose works and perform concerts for Lowenfeld. With the income from Lowenfeld, Albéniz was able to organize large concert series with

¹⁰ Ibid., 71.

¹¹ Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 12, Amazon Kindle edition.

orchestras in London, and his performances were highly praised by the press and media. In 1892, he went to Germany to perform with Belgian violinist Eugène Ysaÿe at the Philharmonie in Berlin. Although Albéniz had a very busy schedule with these concerts, he kept composing new works in different genres. During the years in England, Albéniz collaborated with librettists and poets to create new operas. In the summer of 1892, he composed *The Magic Opal* on an English libretto by Arthur Law. It was premiered at the Lyric Theater in January, 1893 and was also performed in other cities in England.¹² Even though he was in London, he still composed pieces that evoked Spain. *Zambra granadina* and *España: Six Feuilles d'album* were published in 1891, and the collection includes one of the most famous pieces from the piano repertoire, “Tango.”

The other set, *Chants d'Espagne*, contains the popular piece Prélude, which was strongly influenced by Andalusian flamenco. After Albéniz's death this piece was included in the *Spanish Suite* Op. 47 with the title “Asturias,” but the music is not related to the Asturias region.

Francis Burdett Thomas Nevill Money-Coutts (1852-1923) was another important person who had a huge influence on Albéniz's career beginning in 1893. Money-Coutts was an English lawyer, poet, librettist and banker who became a close friend with Albéniz, and they created several operas together. After these opera collaborations, Money-Coutts had become his biggest admirer and provided him with a large income. This income allowed Albéniz to focus on composing new repertoire without concern about financial issues. According to the documents in 1893, when Lowenfeld cancelled the contract deal between himself and Albéniz, he would have been

¹² Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 14-15, Amazon Kindle edition.

committed to working only for Money-Coutts.¹³ Some critics claimed that Albéniz had become a servant of the Englishman.

However, Albéniz never felt that he was forced to work for Money-Coutts; he also set librettos with other writers. One of the completed works, a *zarzuela*,¹⁴ premiered in Madrid in 1894. The date of the performance perfectly matched his journey to leave England for a trip to Spain before settling down in Paris. There are no exact records to show how long Albéniz stayed in England and remained in Spain before he moved to Paris for the next three years. It is unknown why Albéniz decided to leave London. However, moving to Paris was the greatest decision in his life. In Paris, Albéniz met several influential musicians such as Debussy and Fauré in addition to his contact with Lowenfeld. All of these people had a huge impact on Albéniz's professional career.

The Paris Years (1894-1897)

There is no record to show the precise date that Albéniz settled in Paris, but it was sometime before August, 1894. He composed operas during these years in France, along with other vocal and piano compositions. The first task from Money-Coutts was to set the libretto of an opera, entitled *Henry Clifford*.¹⁵ Since Albéniz had a successful concert in 1889, many French musicians were pleased to offer him more opportunities to perform.

¹³ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 108.

¹⁴ Zarzuelas, named after the Zarzuela Palace where they were first performed in the 17th century for the entertainment of Philip IV, are a kind of Spanish comic folk opera. They are usually in three acts, and their chief ingredients include stock characters, traditional scenes and a mixture of dialogue, music and traditional song. After a decline in popularity in the 18th century, interest in this very Spanish genre was rekindled as part of the 19th century revival of Spanish nationalism. *SpanishDict*, - ed., s.v. "Zarzuela," accessed August 5, 2016, <http://www.spanishdict.com/translate/Zarzuela>.

¹⁵ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 109.

Soon Albéniz was introduced to Parisian musical society by joining the *soirée*¹⁶ hosted by the composers Ernest Chausson and his wife Jeanne; the parties always attracted the greatest French musicians. Albéniz also liked to improvise on the piano with a unique Spanish style, and those musicians were truly amazed by his improvisation skills. Later in 1898, he enrolled in the Schola Cantorum, where he studied counterpoint with Vincent d'Indy. Albéniz's music style was deeply influenced by the French culture, and Paris became the second important city in his professional career.¹⁷

In 1894, while living in Paris, Albéniz wrote Spanish-style operas. The *Zarzuela*, a form of Spanish opera, is an important genre that alternates dialogue with the singing parts. There were two different types of *Zarzuela*: *género chico* (small genre) and *género grande* (large genre). Albeniz wrote the *genero chico* opera, which contains only a single act that is divided into two scenes, while the larger opera genre contains up to three acts.¹⁸

Albéniz finished his *género chico* called *San Antonio de la Florida*, with a libretto by Eusebio Sierra, and the opera premiered at the Teatro de Apolo. Albéniz and Sierra also tried to revise the previous opera *The Magic Opal*, and adapted it into the Spanish style. The opera was renamed from *The Magic Opal* to *La sortija* (The Ring), and Sierra translated the text into Spanish. The opera premiered in 1894 at the Teatro de la Zarzuela,

¹⁶ An evening party or social gathering, especially one held for a particular purpose. *Dictionary.com*, - ed., s.v. "Soirée," accessed August 5, 2016, <http://www.dictionary.com/browse/soiree>.

¹⁷ Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 17, Amazon Kindle edition.

¹⁸ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 114.

but the reviews from the audiences were not as good as Albéniz expected. Many Spanish critics complained that the play did not sound Spanish.¹⁹

Although the opera was not very successful in Spain, Albéniz still kept working on operas. He finished the music for *Henry Clifford*, and it premiered in 1895 at the Gran Teatre del Liceu. However, the critics still said that the story of the play did not match Albéniz's personality. Even though he received negative comments from the critics, Albéniz did not stop producing new operas or seeking other possible librettos.²⁰

In 1896, Albéniz met with the famous writer Juan Valera y Alcalá-Galiano (1824-1905), who produced the novel *Pepita Jiménez*. At the beginning, Valera rejected the idea of producing an opera based on his story until the libretto was completed by Money-Coutts, when Valera agreed to do this project. For many reasons, this play became one of Albéniz's most successful opera works. First, the background of the story was Andalusia, the place that Albéniz truly loved. Second, the setting of the novel used local Spanish dance and songs that matched Albéniz's musical nationalism. Consequently, this work succeeded with the public, and became Albéniz's most representative opera. In this opera, there are no low-life characters or murders; all of the comic elements were very welcome in the late 19th century.²¹

“Merlin” (1898-1904)

At the beginning of the 20th century, Albéniz tried to establish himself as a great opera composer. *Merlin*, an opera in three acts with a libretto written in English by

¹⁹ Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 18, Amazon Kindle edition.

²⁰ *Ibid.*, 19.

²¹ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 137.

Money-Coutts, was the first Arthurian opera commissioned by Money-Coutts. The big orchestra and choral interludes showed that this opera was strongly influenced by Richard Wagner. After completing *Merlin*, Albéniz started to produce the second part of the trilogy, *Lancelot*, in 1902-03. However, he was not able to complete the whole set due to his illness; and he did not finish the final part of the story, *Guinevere*.²²

“Iberia” (1905-1909)

In 1905, Albéniz finished the operas *Pepita Jiménez* and *San Antonio de la Florida*. Both of the premieres were very successful in Brussels. However, he was very discouraged with the continued lack of interest in his operas in Spain. He was unable to get a production of *Merlin* anywhere and this persuaded him that he should focus on piano music. *Iberia*, the greatest piano music by Albéniz, was written in 1905-1908. On the title page, Albéniz states that the collection is twelve “New Impressions” for the piano. Pianists often select some of these pieces to perform in concerts, rather than playing the entire set: the total performance time for these 12 pieces is about ninety minutes. The richness of the harmonies and the rhythms is extremely intense, and the form of each piece is larger than the early pieces of the 1890s. The technique is also very challenging--hand crossing, leaps, and big chords that are almost impossible to play. The twelve pieces are organized into four books of three pieces each, and every piece relates to a specific location, city, festival or song and dance. The whole collection was premiered in various cities in France by French pianist Blanche Selva; however, Joaquim Malats was Albéniz’s favorite interpreter.

²² Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 21, Amazon Kindle edition.

While he was composing *Iberia*, his health was declining and he was hardly able to work. His two sponsors, Money-Cuttos and Lowenfeld, never forced him to work. On the contrary, the two of them became his best friends, and they produced the new work *Quatre Mélodies* for solo piano and voice in 1908, dedicated to Gabriel Fauré. After he completed *Iberia* and *Quatre Mélodies*, his health began to fail. Albéniz and his family stayed in Bagnoles de l'Orne in 1908, taking in the healing waters and relaxing. However, his health did not improve. Albéniz died on May 18, 1908 at eight o'clock in the evening. In only eleven more days he would have reached his forty-ninth birthday.²³

Important works by Albéniz

Operas

- *The Magic Opal*
- *Henry Clifford*
- *Pepita Jiménez*
- *Merlin*
- *Lancelot* (unfinished; 1st act complete)

Zarzuela

- *San Antonio de la Florida.*
- *La real hembra.*

Works for piano

- *Tres suites antiguas (Three ancient suites)* (1885–1886).
- *Chants d'Espagne*, Op. 232
- *Suite española*, Op. 47 (*Spanish suite*). With 8 pieces: *Granada*, *Cataluña*, *Sevilla*, *Cádiz*, *Asturias*, *Aragón*, *Castilla* and *Cuba*.
- *Suite española*, Op. 97. 4 pieces: *Zaragoza*, *Sevilla*, *Cádiz-gaditana*, and *Zambra granadina* (1883–88) (1889).
- *España*, Op. 165. 6 pieces: *Preludio*, *Tango*, *Malagueña*, *Serenata*, *Capricho Catalán* and *Zortzico* (1890).
- *Doce piezas características (Twelve characteristic pieces)* (1888).

²³ Walter Aaron Clark, *Isaac Albéniz: A Guide to Research* (New York: Routledge, 2013), 25-28, Amazon Kindle edition.

- *Recuerdos de viaje (Travel memories)*, Op. 71. 7 pieces: En el mar, Leyenda, Alborada, En la Alhambra, Puerta de Tierra, Rumores de la caleta, En la playa (1886–1887).
- *Iberia*. Suite for piano with 12 pieces in 4 books ("quaderns"):
 - 1° quadern: Evocación, El Puerto, El Corpus Christi en Sevilla.
 - 2° quadern: Rondeña, Almería, Triana.
 - 3° quadern: El Albaicín, El Polo, Lavapiés.
 - 4° quadern: Málaga, Jérez, Eritaña.
- *La Vega*.
- *Rapsodia española (Spanish Rhapsody)* (1887)
- *Tango* in G minor (1890)

Other works

- *Cristo*, oratorio.
- 2 concertos for piano and orchestra: *Concerto Fantastico*, 1st, 1885–1887; 2nd concerto (1892), unfinished.
- *Rapsodia española (Spanish Rhapsody)*, for piano and orchestra (1887).
- *Catalonia*, symphonic poem (1899).

CHAPTER THREE

THE SPANISH SUITE OP. 47

Background of the Composition

Thousands of years ago, people from Europe, the Near East and North Africa migrated to the southern part of Western Europe now called Spain. Andalusia is in the southern part of Spain, and has been an ethno-cultural melting pot for thousands of years. Its cities were strongly influenced by the Phoenicians, Greeks, Visigoths and Moors.

Music and dance is a unique and important part of Andalusian culture.

Fandango is one of the representative genres, along with *cartagenera*, *morisca*, *granaina*, *minera*, *murciana*, *bolero*, *rondena* and *tarata*. But flamenco is the most representative genre in Andalusia, and it is strongly associated with the Romani -- also named Gypsy -- people in Spain. Gypsies began to migrate from north-west India to Spain in 1425, via the Pyrenees. After 1480, more troupes of Gypsies arrived in Spain.²⁴ In Andalusia, Cádiz had the largest Roma population, followed by the cities Seville and Grenada.

According to the author Bernard Leblon, the word *flamenco* covers not only the musical art shared by both the Andalusian and the Gypsy communities, but also refers to a way of life.²⁵ In the article “History of Flamenco,” from the book *Flamenco*, Marion Papenbrok states that the word flamenco originally meant “fleming” or “flemish,” and only became synonymous with “gitano” at the end of the 18th century, denoting a Spanish Romany.²⁶ In the other article “Introduction” from the book *Flamenco*, Claus

²⁴ Bernard Leblon, *Gypsies and Flamenco: The Emergence of the Art of Flamenco in Andalusia*, New ed. (Hatfield: University of Hertfordshire Press, 2003), 15.

²⁵ *Ibid.*, 43.

²⁶ Papenbrok, Marion. “History of Flamenco” In *Flamenco*, edited by Claus Schreiner, 35. Portland, OR: Amadeus Press, 2003.

Schreiner tells us that it began in southern Andalusia, and the triangle of the cities of Cádiz, Ronda and Seville is the geographical birthplace of the early forms of *cante flamenco*.²⁷ Although not all Andalusians accept that flamenco is in general an Andalusian phenomenon, flamenco is an essentially Andalusian art.²⁸ According to Schreiner, the art of flamenco is made up of three basic components:

Cante (song)

Baile (dance)

Toque (guitar)

The other important elements include:

Jaleos (shouts)

Palmas (hand clapping)

Schreiner states that the art of flamenco itself is fed from two sources according to Pepe El de la Matrona: joy and sorrow. Soul and body must be in perfect harmony, because the intelligence governs the voice, and the heart conveys the content.²⁹

In the article “History of Flamenco,” Marion Papenbrok goes on to say that around 1860, flamenco changed dramatically. The main reason is because the “café cantantes” had come into existence in the early 1840s, providing a combination of food and flamenco performance. The café cantantes provided the performers with regular contracts and salaries, and the audiences were discerning but enthusiastic. Artists earned a lot of income from these performances, and the reviews from the audiences encouraged

²⁷ Schreiner, Claus. “Introduction” In *Flamenco*, edited by Claus Schreiner, 21. Portland, OR: Amadeus Press, 2003.

²⁸ Andalusian gipsy singing; Flamenco singing. *SpanishDict*, - ed., s.v. “Cante Flamenco,” accessed July 24, 2016, <http://www.spanishdict.com/translate/%20cante%20flamenco>.

²⁹ Schreiner, Claus. “Introduction” In *Flamenco*, edited by Claus Schreiner, 24-25. Portland, OR: Amadeus Press, 2003.

artists to do more creative styles of flamenco; the Gypsies also used Andalusian folk songs as material to compose new works. Thus, this period is called “The Golden Age of Flamenco.”³⁰

From 1860, non-gypsies, or payos, began to sing the flamenco. The most famous singer, Silverio Franconetti (1831-1889), had revised the exotic songs into something more acceptable for audiences, and this style became the main trend in this period. Since there were more non-professional flamenco singers who performed the music, the quality of the performance began to move away from Romani aesthetics. Fortunately, better social conditions for the artists had encouraged more professional singers and dancers to join the group, and gradually the importance of the dance and musical accompaniment also increased. Thus, the musicians and dancers were hired with more serious singers. Another point was that no matter how much Andalusian and gypsy music had influenced each other, it was impossible to synthesize these two different styles of music; the interpretations of gypsies and payos remained very different.³¹

In the late 19th century and early 20th century, the café cantantes were not big enough for the growing audiences. The art of flamenco was brought into the theater. During these years, flamenco performances had incorporated other styles of art such as Fandangos,³² Rumbas,³³ Milongas,³⁴ Guajiras,³⁵ as well as some elements borrowed from

³⁰ Papenbrok, Marion. “History of Flamenco” In *Flamenco*, edited by Claus Schreiner, 43. Portland, OR: Amadeus Press, 2003.

³¹ *Ibid.*, 44.

³² The Fandango was developed in the 18th Century as a dance for couples. You can sing or dance the Fandango and it is normally accompanied by a guitar and either castanets or hand-clapping ('Palmas'). “Spanish Dance and Music,” Spanish Arts, 2011, accessed July 27, 2016, <http://www.spanish-art.org/spanish-dance-fandango.html>.

³³ A popular dance from Cuba, or music for this dance. *Longman Dictionary of Contemporary English online*, 6th ed., s.v. “Rumba,” accessed July 20, 2016, <http://www.ldoceonline.com/dictionary/rumba>.

the *zarzuela*. Unfortunately, the owners of the theaters made huge mistakes which decreased the quality of the performance: they thought flamenco belonged to the common people, and only non-professional singers were invited to perform in the concert halls. Although the professional performers such as Manuel Torre (1878-1933) and Pepe el dela Matrona (1887-1980) were able to earn a high salary, they were not invited to perform on the stage. Thus, the quality of the stage performances was mediocre.

However, dance companies also included flamenco elements when they performed Spanish ballet. Due to the historical background, the plays also included political issues such as the Civil War (1936-1939) in Spain. In the late 20th century, the style of flamenco developed, adding new elements. There was no other instrument except for guitar that could successfully interpret flamenco music, but the piano was considered the instrument that might be compatible. At that time, some artists added rock and roll or blues elements to create a new type of flamenco.³⁶ Gualberto Garcia Pérez is the representative of this type of flamenco fusion. Other famous performers include guitarist Paco de Lucia (1946-2014) and pianist Ariadna Castellanos (1994-). As we will see, flamenco had a crucial influence on Albéniz's musical style in the Spanish Suite.

³⁴ Popular dance and music from Argentina and Uruguay. *SpanishDict*, - ed., s.v. "Milonga," accessed July 22, 2016, <http://www.spanishdict.com/translate/Milonga>.

³⁵ Cuban popular song about country life. *SpanishDict*, - ed., s.v. "Guajiras," accessed July 21, 2016, <http://www.spanishdict.com/translate/Guajiras>.

³⁶ Papenbrok, Marion. "History of Flamenco" In *Flamenco*, edited by Claus Schreiner, 44-48. Portland, OR: Amadeus Press, 2003.

The *Spanish Suite* Op. 47

The *Spanish Suite* Op. 47 was composed in 1886, and dedicated to the Queen of Spain. The suite originally included four pieces of music: “Granada,” “Cataluña,” “Sevilla” and “Cuba.” The German editor Hofmeister reprinted this collection in 1912, and added four new pieces: “Cádiz,” “Asturias,” “Aragón” and “Castilla.” In the first version of the suite, each one of these pieces was inspired by the different regions of Spain; in the version that was collected by Hofmeister, the pieces did not have a connection with specific places. For instance, in “Asturias,” the music contained flamenco elements and had no connection to the Atlantic region of Asturias. Moreover, Albéniz added a second title to each one of the pieces that related to the movements of a dance suite, as follows:

“Granada”: Serenade. The city Granada is in Andalusia.

“Cataluña”: Courante. The city is located on the northeastern extremity of the Iberian Peninsula.

“Sevilla”: Sevillanas. The city Sevilla in Andalusia hosts a type of folk music and dance that was strongly influenced by flamenco.

“Cádiz”: Saeta. The city Cádiz in Andalusia has a form of Spanish religious song which evokes strong emotions. These songs are performed most often during religious processions.

“Asturias”: Leyenda. Asturias is a city in northern Spain, and the name of Leyenda was given by the publisher Hofmeister. This music has no relation to the folk music in northern Spain, but is related instead to Andalusian flamenco.

“**Aragón**”: Fantasía. Aragón is a city in northeastern Spain, and this Fantasia is in the style of Jota.³⁷

“**Castilla**”: Seguidilla. Castilla is a region in central Spain. The seguidilla is an old Castilian folk song and dance form in quick triple time.

“**Cuba**”: Notturmo. Cuba was still part of Spain in the 1880s, and this piece is in the style of the Habañera.

The Op. 47 suite has also been arranged for orchestra. The most famous arrangement is the version by the Spanish composer and conductor Rafael Frühbeck de Burgos (1933-2014), who conducted the orchestral version with the New York Philharmonic. The first guitar version of Op. 47 was arranged by the Spanish composer and guitarist Francisco de Asís Tárrega y Eixea (1852-1909), who was a close friend of Albéniz. However, the other versions arranged by Cuban guitarist Manuel Barrueco (1952-) and Spanish guitarist Andres Segovia (1893-1987) are more often played by modern guitarists. In fact, “Granada,” “Sevilla,” “Cádiz” and “Asturias” are more heard on guitar than in their original piano versions. Thus, the following chapters will focus on these four pieces.

The comparison of different interpretations of *Rasgueado* in “Asturias”

In the 20th century, the piano became a vehicle for flamenco music, and there are several great musicians who have arranged guitar pieces for the piano. The piece *La*

³⁷ Lively folk song and dance, originally from Aragon. *SpanishDict*, - ed., s.v. “Jota,” accessed August 5, 2016, <http://www.spanishdict.com/translate/Jota>.

Barrosa would be one good example for us to compare guitar³⁸ and piano³⁹ versions. The piece *La Barrosa* (meaning *The Girl with Spots*) is a flamenco piece by Spanish virtuoso guitarist Paco de Lucía (1947-2014). It was from his 1987 album *Siroco* and is one of his best known and acclaimed works. Pianist Ariadna Castellanos (1994-) uses pedal and strikes the frame of the keyboard to imitate the characteristics in the guitar version.

I would like to discuss the different interpretations of the *Rasgueado* in the fifth movement of *Spanish Suite*, “Asturias.” I also selected several recordings of pianists and guitarists to compare their unique performance styles. Although Albeniz and Tárrega did not write any suggestions about how to perform this piece, many musicians have their own unique performance style. I will discuss performers from Spain, Russia, Croatia, Australia and Brazil, considering the differences between their recordings.

Guitarists: Pepe Romero (Spain)

John Williams (Australia)

Andrés Segovia (Spain)

Ana Vidovic (Croatia)

Pianists: Alicia de Larrocha (Spain)

Oleg Boshnyakovich (Russia)

Geísa Dutra (Brazil)

Esteban Sánchez Herrero (Spain)

³⁸ Chema Montero. “La Barrosa Paco de Lucía 1993”. Filmed [1993]. YouTube Video, 00:07. Posted [June 15, 2015]. <https://www.youtube.com/watch?v=gSo0ibq3Cd4>.

³⁹ Er Mambro. “Ariadna Castellanos - La Barrosa (Paco de Lucia)”. Filmed [2010]. YouTube Video, 00:18. Posted [December 2, 2010]. <https://www.youtube.com/watch?v=LnG63LH0kfM>.

Background: The Flamenco Influence

It is important to understand the flamenco influence when playing this music on the piano or the guitar. The characteristics of flamenco music as applied to guitar include the following, according to Ehrenhard Skiera and Bernhard-Friedrich Schulze's article "Guitar Flamenca" in the book *Flamenco*:

1. The flamenco guitarist plays the guitar between the sound hole and the saddle, and that will give the notes a certain harsh and rasping quality.
2. The string is struck or "pushed" downward toward the soundboard--rather than plucked parallel to the soundboard as in the classical *tirando* (tirar = to pull). This technique is known by concert guitarists as the support stroke. The striking finger *i* (index finger) or *m* (middle finger) is caught and supported by the next lowest string, or in the case of the thumb (*p*), by the next highest.
3. The strings are struck or pushed by a combination of *callo* (fingertips) and *uña* (fingernails). Fingernails make ideal picks, as they can transmit various signals to the player, enabling him to produce clearly contoured, intense, and at times plaintive tones.
4. *Rasgueado*, which means "whirling" fingernails unchecked by the fingertips. It creates extremely sharp harmonic and rhythmically percussive accents.⁴⁰

Performances by guitarists

John Williams (1941-), an Australian guitarist. Overall tempo for "Asturias" is approximately ♩ = 110. He plays the instrument between the saddle⁴¹ and the sound

⁴⁰ Skiera, Ehrenhard and Schulze, Bernhard-Friedrich. "Guitarra Flamenca" In *Flamenco*, edited by Claus Schreiner, 125-26. Portland, OR: Amadeus Press, 2003.

⁴¹ "Often overlooked in terms of the sound your acoustic guitar produces, the saddle plays a vital role in this regard. The material and construction of the saddle, as well as the bridge pins have a significant effect on how the vibration of the string is transmitted to the top of the guitar, and if used, how an undersaddle transducer (UST) receives a signal from the saddle for amplified playing." Bob Colosi, "Custom Guitar Saddles by Bob Colosi," Welcome to Custom Guitar Saddles, accessed July 24, 2016, http://www.guitarsaddles.com/gen_info.asp.

hole,⁴² and his performance style is influenced by Flamenco music. In the middle section (mm. 63-131), he sometimes plucks the string around the soundboard to create a round sound. For the *Rasgueado* part (mm. 25-45), he uses four fingers as a unit and holds the thumb resting on the lower string, and then pushes downward parallel to the soundboard to create a very sharp and powerful sound. In the recapitulation section, he begins with a slower tempo and gradually increases the speed. His performance is very fluent and energetic.⁴³

Pepe Romero (1944-), a Spanish guitarist. Average tempo for “Asturias” is $\text{♩} = 110$. He plays the guitar near the sound hole. He uses the thumb to push downward parallel to the soundboard for the *Rasgueado* the first time. In the Recapitulation section, he plays the *Rasgueado* with his four fingers individually and he also moves his hands closer to the saddle. Generally, he plays this piece in a Moderato tempo with more rubato than other guitarists.⁴⁴

Andrés Segovia (1893-1987), a Spanish guitarist. He performed “Asturias” in a moderato tempo ($\text{♩} = 96$), and he plucks the strings with the thumb parallel to the soundboard slowly for the *Rasgueado* part. Mr. Segovia played the guitar in the classical style, so his performance was warmer and had more rubato.⁴⁵

⁴² A sound hole is an opening in the upper sound board of a stringed musical instrument.

⁴³ Powerload. “Asturias - Isaac Albeniz”. Filmed [March 4, 2007]. Youtube Video, 00:01. Posted [March 4, 2007]. <https://www.youtube.com/watch?v=oEfFbuT3I6A>.

⁴⁴ Matthew Snyder. “Pepe Romero plays Albeniz: "Leyenda" and Romero: "Fantasia"”. Filmed [March 16, 2014]. Youtube Video, 00:12. Posted [March 19, 2014]. <https://www.youtube.com/watch?v=CJ0pFGHdEcU>.

⁴⁵ Veojam. “Leyenda by Albeniz in HD - Andrés Segovia [Best of Veojam.com]”. Filmed [March 14, 2010]. Youtube Video, 00:20. Posted [March 14, 2010]. <https://www.youtube.com/watch?v=lCeebWgjrrU>.

Ana Vidovic (1980-), a Croatian guitarist. Allegro tempo ($\text{♩} = 110$), she plays “Asturias” in flamenco style. Vidovic uses the thumb and four fingers as a unit, and plucks the string parallel to the soundboard in the *Rasgueado* part. She also lets the strings ring rather than stopping the sound, to allow the sound to reverberate.⁴⁶

Performance Analysis: Pianists

Alicia de Larrocha (1923-2009), a Spanish pianist. She plays this piece in an Allegro tempo, approximately $\text{♩} = 130$. She plays double chords on the piano instead of only one chord to imitate the *Rasgueado* effect (mm. 25-31). The tempo perfectly matches the flamenco style of music--very energetic, powerful and fluent. She is the only pianist who played double chords on the piano to imitate *Rasgueado*, to make the *Rasgueado* sounds stronger and more rhythmic.⁴⁷

Oleg Boshnyakovich (1920-2006), a Russian pianist. His tempo is a little slower, approximately $\text{♩} = 114$. The unique part of his recording is the separation of the octaves from measure 33 to 48, to sound like triplets. He is the only one who tried to imitate the triplets in the guitar version on the piano, and the tempo also matches the guitar version.⁴⁸

Geísa Dutra, a Brazilian pianist. Average tempo is $\text{♩} = 124$. Dutra plays “Asturias” with much less pedal than other pianists, which creates a very dry and sharp sound. I

⁴⁶ SiccasGuitars. “Ana Vidovic plays Asturias by Isaac Albéniz”. Filmed [March 29, 2015]. Youtube Video, 00:07. Posted [May 28, 2015]. <https://www.youtube.com/watch?v=inBKFMB-yPg>.

⁴⁷ Rique Borges. “Isaac Albéniz: Asturias (Leyenda). Suite Española, Op. 47, V (Piano: Alicia de Larrocha)”. Filmed [February 15, 1999]. Youtube Video, 00:01. Posted [July 3, 2014]. <https://www.youtube.com/watch?v=OJ1VfpIgOXI>.

⁴⁸ Gullivior. “Oleg Boshnyakovich plays Albeniz "Asturias" Op. 232 No. 1”. Filmed [1982]. Youtube Video, 00:07. Posted [May 25, 2013]. <https://www.youtube.com/watch?v=D0v8E1n9BdQ>.

would prefer to use more pedal and have a more rounded sound to make the piece more dramatic and exciting to me.⁴⁹

Esteban Sánchez Herrero, a Spanish pianist (1934-1997). The average tempo for “Asturias” is approximately $\text{♩} = 160$, and this fast tempo is the most significant aspect of his performance. Herrero uses the pedal heavily throughout the entire piece, except for the last “Quasi andante” (mm. 132-137). The tempo in the last six measures is approximately $\text{♩} = 80$, and it is much slower than the beginning of this piece. Herrero is the only pianist who makes a huge tempo contrast for this movement.⁵⁰

Inspirations from the guitar

The guitar is a stringed instrument, and there are many factors that will cause different sounds, for instance, playing techniques, the quality of the wood, different brands of the strings, humidity and temperature, and the height of the nut and saddle, etc. However, pianists can use different techniques, pedals and articulations to imitate the guitar sound. Thus, I would like to discuss typical guitar playing techniques, and how pianists can use this knowledge to create a “guitar sound” on the piano.

Guitar playing position and the relation to timbre

First, if guitarists pluck the string closer to the fret, a softer sound will be created. In Italian, this is called “sul tasto.” If guitarists pluck the string closer to the saddle, it will

⁴⁹ Geisa Dutra - Topic. “Suite Española, Op. 47: II. Asturias”. Filmed [November 16, 2009]. Youtube Video, 00:08. Posted [July 7, 2015]. <https://www.youtube.com/watch?v=0WAt11z9Cek>.

⁵⁰ Peace. “Isaac Albeniz-Suite Espanola, Op. 47, 5th movement Asturias (Leyenda)”. Filmed [1968]. Youtube Video, 00:02. Posted [November 20, 2011]. <https://www.youtube.com/watch?v=qCcYaiVg060>.

create a sharper sound. In Italian, this is called “sul Ponticello.” The first phrase of *Cadiz* is a good example of the contrasting sounds. In the piano version, the *una corda* indicates that pianists should use left pedal to soften the sound. In the guitar version, guitarists play the second part of the phrase closer to the fret to create a softer sound.



Second, the angle of striking the strings also affect the timbre. If guitarists strike the strings vertically, the sound will be brighter. If we strike the strings with the side of the fingers, it will create a darker and richer sound. For instance, at the beginning of the fifth movement “Asturias,” the dynamic is *piano*. Performers have to create a quiet and mysterious sound, and then gradually increase the sound to *fortissimo*. For the staccato, pianists can imagine that they are plucking the string, and imitate the guitar sound on the keyboard to create a clean and sharp sound that has a characteristic of a string instrument like guitar. At the end of Asturias, we can return to common keyboard techniques, to create a big, full sound to contrast with the beginning of the piece.



Playing legato on the guitar

Guitar is a string instrument, and it is really difficult to play legato like bowed string instruments such as the violin. There are many different ways to create a legato sound on the guitar. First, guitarists use rubato to make the music sound more song-like. The opening phrase of “Granada” is a good example to show how rubato is used to make the melody more legato.

Guitar Version

Piano Version

Second, there is a unique technique on the guitar called “Slur.” For guitarists, slur means that the notes should be played without plucking the individual strings. When they play ascending notes, the specific technique is called “Hammer-on.” The specific technique for playing the descending notes is called “Pull-off.” Below is a typical example in measures 76-78 of “Sevilla.” In the piano version, Albéniz wrote *molto legato* in measure 76 to indicate that pianists should play legato for this passage.

Guitar Version

A musical score for piano, showing two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music is in 3/4 time. A red box highlights the instruction "p molto legato sonoro" in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Piano Version

Unfortunately, it is more difficult to play legato in a chord progression on the guitar. Thus, guitarists will try to connect the main melody as much as possible. In measures 184-192 in the fifth movement “Asturias,” there are three phrases in the piano version. However, the tempo is “Lento,” which makes it even more challenging for guitarists to play legato and dolce. As a result, guitarists group this passage into six phrases. This is an example of where pianists should not imitate the guitarist, since the piano can sustain the sound better than the guitar.

A musical score for guitar, showing two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music is in 3/4 time. The score is divided into six phrases, each enclosed in a red box and labeled "Phrase 1" through "Phrase 6". The first phrase starts with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Guitar Version

A musical score for piano, showing two staves. The right staff has a treble clef and a key signature of two flats (Bb). The left staff has a bass clef. The music is in 3/4 time. The score is divided into three phrases, each enclosed in a red box and labeled "Phrase 1", "Phrase 2", and "Phrase 3". The first phrase starts with a piano (p) dynamic and is marked "Lento". The third phrase ends with a "rall." marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Piano Version

Harmonics

Harmonics are a common technique for guitarists. There are two types of harmonics: natural harmonics and artificial harmonics. Natural harmonics can be found on the twelfth fret (half of the strings), the seventh and nineteenth fret (1/3 of the strings) and the fifth fret (quarter of the strings). Artificial harmonics will produce an octave higher than the original pitch. In the fifth movement “Asturias,” measures 61, 65, 69 and 73 are examples of natural and artificial harmonics. However, there are no specific techniques in the original piano version that parallel the guitar harmonics. Thus, the harmonics can be considered an exclusive characteristic of that instrument.

The image displays a musical score for the piece "Pulgar" in G major, 2/4 time. The score is written on three staves. The first staff begins with a "Pizzicato" instruction and contains several measures of music with fingering numbers (1-4) and circled numbers (1-4). A red box highlights a measure with a natural harmonic, labeled "arm. 19 Natural Harmonic". The second staff continues the piece, with a red box highlighting a measure with an artificial harmonic, labeled "arm. 8° Artificial Harmonic". The third staff also features an artificial harmonic, labeled "arm. 8° Artificial Harmonic". The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

Rasgueado

Rasgueado means “whirling” fingernails unchecked by the fingertips, and it is a flamenco guitar playing technique. There are several different types of *Rasgueado* for flamenco music.

No. 1: Use the thumb to whirl the string (pull the strings horizontally). The first phrase of “Granada” is a typical example.



However, there is no indication for pianists to arpeggiate the chord. To make it sound more like flamenco music, pianists can play with more rubato for this phrase.



No. 2: Striking the strings simultaneously with the index, middle and the ring finger together. Measure 25 in the fifth movement “Asturias” is a good example of this type of *Rasgueado*.



In the piano version, there is no mark to indicate that pianists need to roll the chords. The syncopated rhythm should be very “tight” sounding, as if played by a flamenco guitarist.



No. 3: Striking the strings with the index, middle and the ring finger individually. A typical example is in measure 6 in the third piece “Sevilla.”



For the piano version, there is just a simple chord without any special technique indication. The *Rasguado* sound in the guitar version makes it sound more like classical flamenco music.



No. 4: If there is a series of chords, guitarists would play using the index finger up and down rapidly. An example is in the third movement, “Sevilla.” In measure 49, guitarists strike the strings with the index finger, and that will create a very sharp sound. Pianists have to repeat the chords at a *f* dynamic to get the same effect.

47 48 49

The image shows a musical score for guitar. It consists of three measures: 47, 48, and 49. Measure 47 features a 'CII' marking above the staff. Measure 48 has 'i m' markings below the staff. Measure 49 has a 'C VII' marking above the staff and a red box highlighting the guitar-specific fingering and dynamics (f) in the lower register.

Guitar Version

47 48 49

The image shows a musical score for piano. It consists of three measures: 47, 48, and 49. Measure 49 has a red box highlighting the piano-specific fingering and dynamics (f) in the lower register.

Piano Version

From this detailed discussion above, pianists should understand that the playing techniques may seem to be very different between guitarists and pianists for these works. However, pianists can find inspiration for their performances by studying the playing techniques used by guitarists. This inspiration can help pianists better capture the aesthetics associated with the Spanish style.

CHAPTER FOUR

“GRANADA”

From Chapter 4 to Chapter 7, we will discuss in detail the four movements of Albéniz’s Op. 47 *Suite*: “Granada,” “Sevilla,” “Cadiz” and “Asturias.” Each chapter will include musical examples to enlighten and support the discussion. The differences between the piano and guitar versions will be identified with the red square frames in the examples.

“Granada”

Piano Version

This is the opening piece of the *Spanish Suite* Op. 47. Albéniz composed this piece while he was on a concert tour in Granada in 1886. For this work, Granada, Albéniz composed a song-like character piece with the subtitle “Serenata.” This music consists of several symmetrical phrases in four-bar units, and Albéniz placed the main melody in the tenor voice with a guitar-like accompaniment (seen in Example 7).

The form of this movement is *ABA+Coda* (Table 1), with *A* in F major and *B* in F minor. The structure of the first theme is *aabb'*, with *a* in the tonic and *b* in the dominant (Example 8). In the A section, the theme is repeated twice with several different details. To be more creative, Albéniz suddenly changes the key from F major to Ab major for the restatement of phrase *a* (Example 9). The restatement of phrase *b* contains a series of dominant chords (V7/I and V7/ii) and then leads the music back to F major with an

authentic cadence. At the end of section *A*, a repetition of a four-bar tonic harmony colored with tonic augmented chords brings the music into the *B* section.⁵¹

Allegretto.

Accompaniment

Main Melody

cantabile

(Example 7)

F: V7

(Example 8)

pp

(Example 9)

⁵¹ Walter Aaron Clark, *Portrait of a Romantic* (New York: Oxford University Press, 1999), 66.

The B section is in the parallel F minor, and the theme uses the Hungarian scale (Table 2). The unique characteristic of the Hungarian scale is the augmented second between the third and fourth notes. The theme in section B contains two phrases: The first one is a three-bar upward-moving phrase (Example 10), while the second one is a five-bar descending phrase with the melismatic characteristics of Moorish song (Example 11). The theme is also transposed into Db major with a mixture of Mixolydian and Aeolian modes (Example 12). In addition, the first theme in the A section unexpectedly shows up in Db major and leads the music back to the second theme in F minor. From measure 67 to 78, the first theme in the A section is restated again in Db major (Example 13). Section B ends with the restatement of the second theme in F minor, then in F major, and then a codetta connects to the *da capo*. This piece ends with a four-bar arpeggiation of the F major chord, and this four-bar phrase can be considered a coda (Example 14). This piece can be understood as composed in flamenco style because of the augmented intervals and ornaments.



(Example 10)

Example 11 shows a vocal line and piano accompaniment. The vocal line consists of a melodic phrase with a wavy line above it. The piano accompaniment features a bass line with a 'marcato' marking and a treble line with a melodic line. The key signature has two flats, and the time signature is 4/4.

(Example 11)

Example 12 shows a vocal line and piano accompaniment. The vocal line is marked 'cantando' and features a melodic phrase. The piano accompaniment is marked 'poco rubato' and features a bass line with a melodic line. Red boxes highlight specific passages in both parts. The key signature has two flats, and the time signature is 4/4.

(Example 12)

Example 13 shows a piano accompaniment. The treble staff features a melodic line with a 'pp' marking. The bass staff features a melodic line with a '3' marking. Red boxes highlight specific passages in both staves. The key signature has two flats, and the time signature is 4/4.

(Example 13)

Example 14 shows a piano accompaniment. The treble staff features a melodic line with a '1' marking. The bass staff features a melodic line with a '4' marking. Red boxes highlight specific passages in both staves. The key signature has two flats, and the time signature is 4/4.

(Example 14)

Structural Analysis

Section	Measure	Key	Roman Numeral	Content
A	1-4	F major	F: I	Phrase <i>a</i>
	1-4 (Repeat)	F major	F: I	Phrase <i>a</i>
	5-8	F major	F: V7	Phrase <i>b</i>
	9-12	F major	F: V7	Phrase <i>b'</i>
	13-16	F major	F: I	Phrase <i>a</i>
	17-20	Ab major	Ab: I	Phrase <i>a'</i>
	21-27	F major	F: V7	Phrase <i>c</i>
	28-32	F major	F: I	Codetta
B	33-36	F minor	Fm: I	Introduction
	37-39	F minor	Fm: I	Phrase <i>a</i>
	40-44	F minor	Fm: I	Phrase <i>b</i>
	45-47	F major	F: I	Phrase <i>a'</i>
	48-52	F major	F: I	Phrase <i>b'</i>
	53-55	Db major	Db: I	Phrase <i>a</i>

	56-60	Db major	Db: I	Phrase <i>b</i>
	61-63	Db major	Db: I	Phrase <i>a</i>
	64-66	Db major	Db: I	Phrase <i>c</i>
	67-70	Db major	Db: I	Phrase <i>a</i> from Section A
	71-74	Db major	Db: I	Phrase <i>a</i> from Section A
	75-78	F minor	F: V7	Transition
	79-81	F minor	F minor: I	Phrase <i>a</i>
	82-86	F minor	F minor: I	Phrase <i>b</i>
	87-89	F major	F major: I	Phrase <i>a'</i>
	90-94	F major	F major: I	Phrase <i>b'</i>
	95-98	F major	F major: I	Codetta
	99-108	F major	F major: V	Transition
A	109-112	F major	F major: I	Phrase <i>a</i>
	109-112	F major	F major: I	Phrase <i>a</i>

	113-116	F major	F major: V7	Phrase <i>b</i>
	117-120	F major	F major: V7	Phrase <i>b'</i>
	121-124	F major	F major: I	Phrase <i>a</i>
	125-128	Ab major	Ab major: I	Phrase <i>a'</i>
	129-135	F major	F major: V7	Phrase <i>c</i>
	136-139	F major	F major: I	Codetta
Coda	140-144	F major	F major: I	Coda

(Table 1)

Hungarian Scale

F	G	Ab	B	C	Db	E
---	---	----	---	---	----	---

(Table 2)

Guitar Version

Manuel Barrueco transposed this piece from F major to E major (Example 15), because the key of E major works better on the guitar. Albéniz wrote many arpeggiated chords in the right hand of the piano version, imitating the sound of the strummed guitar. This music sounds very natural on the guitar.

In the guitar version: The opening chords and accompaniments are simplified from full chords with four notes in the piano version into intervals only in the guitar version. Example 7 and Example 15 show the original piano version and the modified accompanying part in the guitar version.

The other difference in the guitar version is found from measure 53 to 66. In with the opening chords, Barrueco reduced the accompanying part to dyads without changing the harmonies (Example 16). From measure 67 to 78, he simplified the accompanying chords from full chords (four notes) in the piano version to dyads (Example 17); he also placed the melody in a lower octave position and then returned it to a higher position the second time in measure 72.

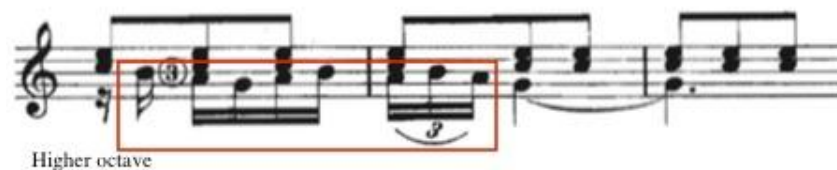
Example 15 shows a musical score with two staves. The upper staff is labeled 'Accompaniment' and the lower staff is labeled 'Main melody'. The accompaniment part features a sequence of chords and dyads, with a red box highlighting a specific section. The main melody part includes various rhythmic patterns and fingerings, with some notes circled in red.

(Example 15)

Example 16 consists of two systems of musical notation. Each system has an upper staff with chords and a lower staff with a main melody. The chords are labeled with their voicings: C: 8^a, C: 6^a, C: 8^a, C: 6^a, and C: 8^a. The main melody includes fingerings and dynamics like 'p' and 'mi'. Red boxes highlight specific sections in both systems.

(Example 16)

Example 17 shows a musical score with one staff. The upper staff is labeled 'Lower octave' and features a sequence of chords and dyads. The chords are labeled with their voicings: C: 8^a. The lower octave part includes fingerings and dynamics like 'p'. Red boxes highlight specific sections.



(Example 17, continued)

Musicians create sound on the guitar by plucking the strings, thus it is very difficult to play legato on this instrument. When we compare the piano and guitar versions, it is easy to see that Barrueco deleted most of the slurs in the guitar score. Guitarists usually use rubato to make the melody sound more lyrical and song-like (Example 16).

Piano-Guitar Comparison

In the previous chapter, we discussed some of the guitar playing techniques that can inspire pianists. In “Granada,” pianists can make the accompaniment in the right hand sound like strumming on the guitar and also incorporate rubato to make the piece sound more like flamenco music. Also, the guitar is a fretted instrument, and it is really difficult to play legato like bowed stringed instruments such as the violin because the guitar cannot sustain the notes as long. Pianists have the same issue as guitarists have, but the piano can sustain the sound longer than the guitar. Also, the piano is a large instrument with longer strings and more resonance than the guitar.

CHAPTER FIVE

“SEVILLA”

Piano Version

“Sevilla” is composed in G major and is in rondo form. This is the third piece of Op. 47 (Table 3). Similar to “Granada,” the first main theme of “Sevilla” is also a four-bar phrase along with a two-bar introduction (Example 18). This is followed by other phrases in different keys (Example 19). Albéniz tried to imitate the sounds of hand-clapping and castanets on the piano by using different rhythmic patterns, and some of the passages suggest the guitar-strumming sound (Example 20). The distinct strong rhythmic patterns for the right hand and left hand suggest the movements of dancers.

The image displays a musical score for the piano version of "Sevilla" by Isaac Albéniz. The score is in G major and 3/4 time. It begins with an "Introduction" marked "Allegretto." The right hand features a rhythmic pattern of eighth notes, with a red arrow pointing to it labeled "Clapping/Castanets sound." The left hand plays a steady eighth-note accompaniment. The introduction consists of two bars, followed by a four-bar main theme. The tempo changes to "poco rit." for the first two bars of the theme and then returns to "a tempo." The main theme is marked "Despr." and is highlighted with a red box. The score is attributed to "I. ALBÉNIZ." and includes a red arrow pointing to the main theme with the label "Main theme." Another red arrow points to the left hand accompaniment with the label "Dancer's stepping." The score is presented in two systems, with the second system showing the continuation of the main theme and accompaniment.

(Example 18)

(Example 19)

(Example 20)

The A section ends with the clapping rhythm (Example 21) -- the same pattern as found in Example 18 -- and two bars of repeating notes (Example 22). The B section starts in Eb major, and then changes to D major. In the transition part (measure 36-49), Albéniz writes a three-bar scale sequence (Example 23) to connect with section A, and he then returns to G major. The right hand starts on C while the left hand starts a sixth lower than the right hand. In the guitar version, Manuel Barrueco deletes the lower part in the left hand, and keeps the melody in the right hand.

(Example 21)

(Example 22)

(Example 23, continued)

In the C section, Albéniz writes a parallel-octave melody for two hands in C minor. The style is much like Andalusian folk music: gloomy and sad. For this passage, the guitar version also simplifies the doubled melody to one voice. Pianists can play this passage with arm weight in the right hand and rubato to create a solid tone as a leading voice (Example 24).

The image shows a musical score for 'Sevilla'. The top part is labeled 'Top voice' and the bottom part is piano accompaniment. The piano part is marked 'p molto legato sonoro'. A red box highlights a specific passage in the piano accompaniment, which includes a triplet of eighth notes. The score also features various musical notations such as slurs, accents, and dynamic markings.

(Example 24)

Structural analysis of "Sevilla"

Section	Measure	Key	Roman Numeral	Content
A	1-2	G major	G: I	Introduction
	3-6	G major	G: I	First theme, Phrase <i>a</i>
	7-10	G major	G: I	Phrase <i>a</i>
	11-14	Bb major	Bb: I	Phrase <i>b</i>
	15-17	Bb major - G major	Bb: I-G: V7	Phrase <i>c</i>
	18-25	G major	G: I	Codetta
B	26-29	Eb major	Eb: I	First theme, Phrase <i>a</i>
	30-33	Eb major - D major		Phrase <i>a</i>
	34-37	D major	D: I	Phrase <i>a</i>
	38-49	D major	D: I	Transition
A	50-51	G major	G: I	Introduction

	52-55	G major	G: I	First theme, Phrase <i>a</i>
	56-59	G major	G: I	Phrase <i>a</i>
	60-63	Bb major	Bb: I	Phrase <i>a'</i>
	64-66	G major	G: I	Transition
	67-75	G major	G: I	Codetta
C	76-80	C minor	Cm: i	Second Theme, Phrase <i>a</i>
	81-82	C minor	Cm: i	Transition
	83-88	C minor	Cm: i	Second Theme Phrase <i>b</i>
	89-91	C minor	Cm: V	Transition
	92-94	C minor	Cm: V	Third Theme Phrase <i>a</i>
	95-97	C minor	Cm: V	Third Theme Phrase <i>b</i>
	98-103	C minor	Cm: V7	Transition
	104-108	C minor	Cm: i	Second Theme Phrase <i>a</i>
	109-114	C minor- G major	Cm:i-G: I	Transition
A	115-116	G major	G: I	Introduction
	117-120	G major	G: I	First Theme Phrase <i>a</i>
	121-124	G major	G: I	First Theme Phrase <i>a</i>

	125-128	Bb major	Bb: I	Phrase <i>b</i>
	129-131	Bb major- G major	Bb: I-G: V7	Phrase <i>c</i>
	132-140	G major	G: I	Coda

(Table 3)

Guitar Version

When flamenco music first began to be heard around the eighteenth century, works were sung without guitar accompaniment; at the beginning of the nineteenth century the singers were accompanied by guitarists. Finally after the second half of the nineteenth century the guitar had become a formal solo instrument, and guitarists performed flamenco style music in concert halls.⁵² “Sevilla” is a piece that has a guitar accompaniment under a song-like melody.

There are two main guitar playing techniques featured in this guitar version: *Punteado* (to strike individual notes) and *Rasgueado* (guitar finger strumming technique). The guitar version of “Sevilla” is also in G major. An example of *Rasgueado*: in measure 6 the piano version has a solid dominant seventh chord, while in the guitar version the chord is played with the *Rasgueado* technique (Example 25). Several other passages are modified to be more appropriate for the guitar. For example, the three-bar sequence in the piano version from measure 41-43 is accompanied by the left hand in sixths (Example 23). However, in the guitar version, Barrueco deletes the accompaniment and keeps the

⁵² Skiera, Ehrenhard and Schulze, Bernhard-Friedrich. “Guitarra Flamenca” In *Flamenco*, edited by Claus Schreiner, 124. Portland, OR: Amadeus Press, 2003.

main melody (Example 26). In addition, in the beginning of the C section, he also keeps the main melody as written with a modified accompaniment (Example 27).

Allegro Moderato
 Φ VII - - - - - // - - - - - // - - - - - *poco rit.*
 ⑤ = G *p*
 ④ = D *p*
a tempo
 Φ X - - - - - Φ VII - - - - -
rasg.
pp

(Example 25)

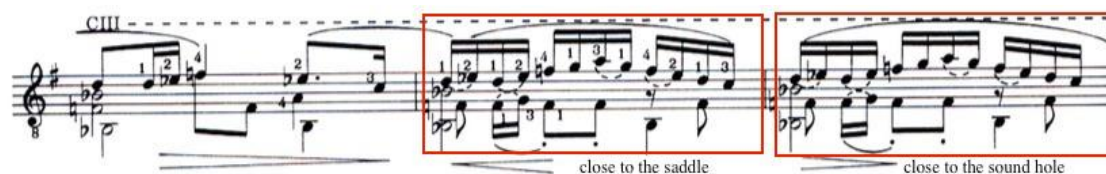
a tempo
 Single voice only
 ④

(Example 26)

molto legato
p sonoro
 No parallel octave
 ⑤

(Example 27)

Since the guitar sounds different when different parts of the strings are used, performers tend to play the instrument in a variety of ways to create distinct sounds. For example, in measure 13 and 14, the music is exactly the same. Guitarists often play measure 14 closer to the sound hole to make a softer sound (Example 28).



(Example 28)

Piano-Guitar Comparison

When pianists play this movement, it is important to imagine the sound of vocal music accompanied by the guitar. The timbre of the right hand and left hand should be separated, and sound distinctly different. The top voice of the right hand has to be played with a very bright sound like guitarists do, and the rhythm of the chords -- as in Example 20 -- should be very clear and sharp. The special flamenco guitar playing technique *Rasgueado* has been added in this piece. The *Rasgueado* technique makes this piece more like flamenco music, and pianists can imitate the *Rasgueado* by rolling the chords to imitate the sound of guitar to make the performance more vivid.

CHAPTER FOUR

“CÁDIZ”

The fourth piece of the Suite is called “Cádiz” and has the subtitle “Saeta,” one of the most popular folk song forms, revered from its religious source. The word *saeta* comes from Latin, and it means “arrow.” The *saeta* is believed to date back to the 16th century, and was often performed by amateurs who were inspired by religious images and beliefs. Today, the *saeta* is often performed by professional singers with guitar accompaniment. Although it was not originally related to flamenco, many flamenco characteristics can be found in the *saeta*. Moreover, many composers include the *saeta* in their works. Depending on editions of Op. 47, “Cádiz” sometimes is given different subtitles such as “Canción,” “Serenade” and “Saeta.”

Piano Version

The original key for the piano version is D flat major. The structure is ABA, and the details of the form are given below:

Section	Measure	Key	Roman Numeral	Content
A	1-4	Db major	Db: I-V7-I-V7	Introduction
	5-8	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a</i>
	9-12	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a'</i>
	13-16	Db major- Eb minor	Db: V7/iv-V7/ii-Ebm: V7-i	Phrase b
	17-20	Ab major- Db major	Ab: V7-V7-V7-Db: V7	Phrase c

	21-24	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a</i>
	25-28	Db major- E major	Db: I-I-V7-E: V7	First Theme Phrase <i>a'</i>
	29-36	E major- Db major	E: I-V7-I-V7-Db:V-I-ii-V7	Transition
	37-40	Db major	Db: I-V7-I-V7	Introduction
B	41-44	C# minor	C#m: i-i-i-i	Second Theme Phrase <i>a</i>
	45-48	C# minor	C#m: iv-iv-V-V	Second Theme Phrase <i>b</i>
	49-52	C# minor	C#m: i-i-i-i	Second Theme Phrase <i>a</i>
	53-56	C# minor	C#m: iv-iv-V-i	Second Theme Phrase <i>b'</i>
	57-60	C# minor	C#m: V-V-V7-V	Phrase <i>c</i>
	61-64	C#minor- E major	C#m: V-V- E: I-I	Phrase <i>c'</i>
	65-68	C# minor	C#m: V-V-V-V	Phrase <i>d</i>
	68-72	C# minor	C#m: V-V-V-V-V	Transition
A	73-76	Db major	Db: I-V-I-V	Introduction
	77-80	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a</i>
	81-84	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a'</i>
	85-88	Db major- Eb minor	Db: V7/iv-V7/ii-Ebm: V7-i	First Theme Phrase <i>b</i>
	89-92	Ab major- Db major	Ab: V7-V7-V7-Db: V7	First Theme Phrase <i>c</i>
	93--96	Db major	Db: I-I-V7-V7	First Theme Phrase <i>a</i>

	97-100	Db major- E major	Db: I-I-V7-E: V7	First Theme Phrase a'
	101-108	E major- Db major	E: I-V7-I-V7	Transition
	109-112	Db major	Db: I-V7-I-V7	Introduction
	113-116	Db major	Db: I-I-I-I	Coda

The right hand in the first four-bar introduction has a rhythmic pattern that is similar to the bolero,⁵³ and the left hand introduces a song-like phrase with a repeating rhythmic pattern. The unique characteristic of the bolero is the accent on the second eighth note of beat two. The first theme of this movement begins in measure 5. The right hand plays the melody with parallel octaves, with a bolero-like accompaniment by the left hand (Example 29).

The image shows a musical score for a piece by I. Albeniz. The score is in 3/4 time and features a piano accompaniment. The introduction (measures 1-4) is marked "Allegretto, ma non troppo" and includes dynamics "p" and "ppp", and the instruction "una corda". The main theme (measures 5-8) is marked "cantando" and "dolce", and includes the instruction "tra corde". The score includes annotations such as "Accent on the weak beat" and "Solid rhythmic pattern".

(Example 29)

⁵³ There are two types of bolero. One was invented in Spain during the 18th Century and the other that originated in Cuba. The two dances are different in both origins and style. The Spanish Bolero dance was a dance that combined the *contrandanza* and *sevillanas* dances. According to some experts, the dance was first invented by Sebastiano Carezo in 1780. See "Spanish Dance and Music," *Spanish Arts*, 2011, accessed August 05, 2016, <http://www.spanish-art.org/spanish-dance-bolero.html>.

On the other hand, some passages in “Cádiz” need legato. For instance, measures 18 and 20 have a series of chords, and these chords need to be connected. Pianists can use legato fingering and the pedal to create a connected sound.

Example 30 shows a piano accompaniment in G minor. The score is in 3/4 time. The right hand plays chords, and the left hand plays a melodic line with triplets. Two red boxes highlight specific chord sequences: one in measure 18 and another in measure 20. The first box is labeled 'p' (piano) and the second is labeled 'rit.' (ritardando). The word 'marcato' is written above the first measure.

(Example 30)

Example 31 shows a piano accompaniment in G minor. The score is in 3/4 time. The right hand plays chords, and the left hand plays a melodic line with triplets. A red box highlights a chord sequence in measure 18. The word 'mf' (mezzo-forte) is written above the first measure, and 'tre corde' is written below the first measure.

(Example 31)

In the B section, the key changes to C# minor, the parallel enharmonic minor of Db major. In the first phrase, the accompanying part switches to the right hand, and the left hand plays the second theme of this movement. The second phrase is played by the right hand and creates a dialogue with the left hand. The articulation is also different: In the first phrase, the accompanying part has staccato dyads while the second phrase has legato voice lines. Pianists can show these differences through clear pedaling and careful fingering. Guitarists, however, are not able to use different articulations. They must use a lot of rubato to make the legato phrases more voice-like. If the series of chords need to be connected, guitarists will ignore the slurs. They are not able to play slurs and legato sounds due to the way their sound is produced. Example 32 illustrates the first and second

phrase of the second theme; Example 33 shows the typical modification for the guitar version.

Example 32 consists of two systems of musical notation. The first system is labeled "a tempo" and "Accompaniment". It features a piano part with a treble clef and a bass clef. The treble clef part has a red box around the first four measures, which are marked "marcato il canto". The bass clef part has a red box around the first four measures, which are marked "pp una corda". The second system is labeled "Second Phrase" and "No legato sound on the guitar". It features a piano part with a treble clef and a bass clef. The treble clef part has a red box around the last two measures, which are marked "No legato sound on the guitar". The bass clef part has a red box around the last two measures, which are marked "tre corde".

(Example 32)

Example 33 consists of two systems of musical notation. The first system is labeled "mf sonoro" and "f". It features a piano part with a treble clef and a bass clef. The treble clef part has a red box around the last two measures, which are marked "Lower voice is deleted in the guitar version". The bass clef part has a red box around the last two measures, which are marked "f". The second system is labeled "rit. molto" and "a". It features a piano part with a treble clef and a bass clef. The treble clef part has a red box around the last two measures, which are marked "rit. molto". The bass clef part has a red box around the last two measures, which are marked "rit. molto".

(Example 33)

Guitar Version

Barrueco transposes the key from Db major to A major for the guitar. Unlike the previous movements, Barrueco does not modify the accompanying chords for the guitar. On the contrary, he keeps almost all of the full chords from the piano version, and only simplifies the octaves from the piano version to a single voice (Example 34). As we mentioned in the previous chapters, guitarists pluck the strings to make the sound. Although there are many slur indications in this movement, guitarists cannot follow those

slur marks. Instead, they use rubato or simply ignore those slurs when they have to play the series of chords. Measures 18 and 20 (Example 35) are typical examples (Example 36).

Allegretto, ma non troppo
 Four-bar Introduction
 p
 Accent on the weak beat
 poco rit.
 a tempo cantando
 Main Theme, single voice, no octaves
 p dolce

(Example 34)

No slur when they play it
 CII
 No slur when they play it

(Example 35)

No Slur when they play it
 mf

(Example 36)

In the B section, Barrueco keeps the accompanying part in the right hand from the piano version; there are almost no significant changes in the guitar version in this section except measures 68 and 70. Again, Barrueco deletes the lower voice of the piano version, and only keeps the upper voice (Example 37). “Cádiz” is probably the one piece that preserves the most details from the original piano version in comparison with the other three movements.



(Example 37)

Piano-Guitar Comparison

Similar to “Sevilla,” this movement is like vocal music accompanied by the guitar. Pianists should pay attention to the dynamic changes, and the use of the *una corda* pedal. Guitarists change the timbre by using different playing positions (closer to the sound hole or the saddle). In this movement, Albéniz writes pedal marks *una corda* and *tre corde* to indicate those passages should be played with the left (*una corda*) pedal, a similar idea to when guitarists change the timbre very frequently in this piece. Pianists should focus on the dynamic changes in this piece, and make sure that the playing shows the dramatic contrast of different timbres. The articulations are the other key point which pianists should observe. For example, the middle section of this movement has many contrasting slurs for both hands, and pianists can easily play these different articulations. However, since the guitar is a stringed instrument, it is difficult for guitarists to play the slurs since

the guitar cannot sustain the notes like pianists do. The guitar version has the same phrase marks, and the arrangement requires guitarists to play the melody with the thumb only.

Thus, it is a challenge to play the melody as legato as it is written.

CHAPTER SEVEN

“ASTURIAS”

Piano Version

“Asturias” is the fifth movement of the Op. 47 suite. The title “Asturias” comes from a region in northern Spain, but the style of the music has no connection with folk songs from Asturias. In fact, this G minor piece, which is in ABA form, is strongly influenced by flamenco music. Unlike the other movements, “Asturias” stays in G minor throughout. The technique of this movement is like a virtuosic toccata, and the repetitions of the note D in the left hand imitate the sound of the guitar (Example 38). Pianists must imitate the sound of the strings being plucked on the guitar. However, measures 59 to 62 works well on the piano but not on the guitar (Example 39). As a result, Segovia revises this part with pizzicato eighth-notes and an ending chord (the guitar version of this passage is on page 75, Example 44).

Allegro. (♩ = 132) Repeating D I. Albeniz.

p

marcato il canto

This musical score shows the first four measures of the piece. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic pattern of eighth notes, with a red arrow pointing to the first measure. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The piece is in G minor and 3/4 time. The composer is I. Albeniz.

(Example 38)

59 60 61 62

Guitar-like figuration

25

This musical score shows measures 59 to 62. The right hand plays a complex, virtuosic figure with many sixteenth and thirty-second notes, which is highlighted by a red box and labeled 'Guitar-like figuration'. The left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The piece is in G minor and 3/4 time. The composer is I. Albeniz.

(Example 39)

The middle section of this movement is more lyrical, and the first phrase evokes the *cante* (the vocal part of the flamenco music). The melodies contain many augmented second intervals, and the special color of this dyad makes this slow section sound more like Andalusian music (Example 40). Albéniz composed this piece while he was on a concert tour in London; as a consequence, this movement has a nostalgic character. In this piece, Albéniz was expressing his feelings about missing his hometown in Spain. Although Albéniz was Catalan, he always identified "Spanishness" with Andalusia.⁵⁴ Some of the passages in the middle section include dance-like elements (Example 41).

The image displays two systems of musical notation for piano. The first system is marked "Più lento. (♩. 80.)" and "Andalusian song-like melody a tempo". It features a melody with an augmented second interval, marked "p espr. e rubato", "pp", and "rit.". The second system is marked "Augmented second" and "a tempo", also featuring an augmented second interval, marked "rit." and "a tempo".

(Example 40)

⁵⁴ Stanley Yates, "Albéniz's Leyenda," *Albéniz's Leyenda* (2000): 1, accessed August 8, 2016, <http://www.stanleyyates.com/articles/albeniz/leyenda.html>.

Dance-like melody *tenuto*

(Example 41)

Structural Analysis of “Asturias”

Section	Measure	Key	Roman Numeral	Content
A	1-4	G minor	Gm: I-I-I-I	First Theme Phrase a
	5-8	G minor	Gm: I-I-I-I	Phrase a
	9-12	G minor	Gm: I-I-I-I	Phrase b
	13-16	G minor	Gm: I-I-I-I	Phrase b
	17-20	G minor	Gm: I-I-I-I	Phrase a'
	21-24	G minor	Gm: I-I-I-I	Phrase a'
	25-28	G minor	Gm: I-I-I-I	Phrase b'
	29-32	G minor	Gm: I-I-I-I	Phrase b'
	33-36	G minor	Gm: I-I-I-I	Phrase a'
	37-40	G minor	Gm: Ger+6	Phrase c
	41-44	G minor	Gm: V-Ger+6-V-Ger+6	Phrase d
	45-52	G minor	Gm: V7	Transition
	53-62	G minor	Gm: V	Codetta
B	63-66	G minor	Gm: V	Second Theme Phrase a
	67-70	G minor	Gm: III	Phrase a'

	71-74	G minor	Gm: V	Phrase b
	75-78	G minor	Gm: V	Phrase b'
	79-82	G minor	Gm: III-G7	Phrase c
	83-86	G minor	Gm: i-Fr+6	Phrase d
	87-90	G minor	Gm: V	Phrase e
	91--94	G minor	Gm: V	Phrase e
	95-98	G minor	Gm: V/iv	
	99-106	G minor	Gm: iv-i-vi-III-N6	Link
	107-110	G minor	Gm: V	Phrase e
	111-114	G minor	Gm: V	Link
	115-118	G minor	Gm: V	Second Theme Phrase a
	119-122	G minor	Gm: V	Phrase a'
A	123-126	G minor	Gm: I-I-I-I	First Theme Phrase a
	127-130	G minor	Gm: I-I-I-I	Phrase a
	131-134	G minor	Gm: I-I-I-I	Phrase b
	135-138	G minor	Gm: I-I-I-I	Phrase b
	139-142	G minor	Gm: I-I-I-I	Phrase a
	143-146	G minor	Gm: I-I-I-I	Phrase a
	147-150	G minor	Gm: I-I-I-I	Phrase b'
	151-154	G minor	Gm: I-I-I-I	Phrase b'
	155-158	G minor	Gm: I-I-I-I	Phrase a'
	159-162	G minor	Gm: Ger+6	Phrase c
	163-166	G minor	Gm: V-Ger+6-V- Ger+6	Phrase d

	167-174	G minor	Gm: V7	Transition
	175-184	G minor	Gm: V	Codetta
	185-198	G minor	Gm: III-VI-iv-i-N6-V7-i	Coda

The coda is a very delicate part of this music. Albéniz writes a chorale-like passage to lead this piece to a peaceful ending (Example 42). As in the previous movements, guitarists are not able to reproduce the legato sound on the guitar. Guitarists use rubato and decrease the volume to make this ending passage sound softer and quiet.

Coral-like melody

Lento

p

rall.

(Example 42)

Guitar Version

Unlike the previous three pieces that contain a main voice and accompanying parts, Asturias -- also named "*Legend*"-- is more like a guitar solo piece. Some of the similarities and differences have already been discussed. Segovia introduces the triplets from measure 19 to 48 to create more sound on the guitar (Example 43). The figuration in measure 59-62 of the piano version does not work on the guitar. Segovia rearranged it with a group of pizzicato eighth-notes for better sonority on the guitar (Example 44).

Triplet guitar figuration

p

p

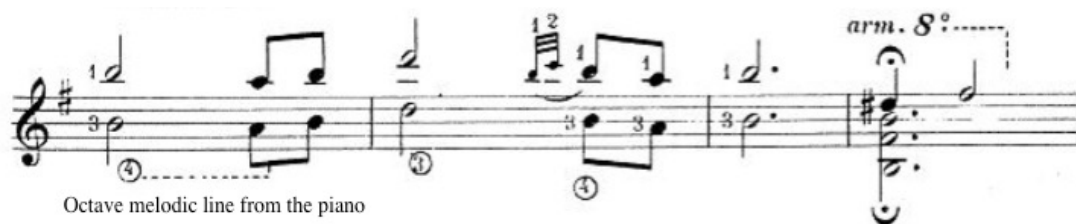
(Example 43)



(Example 44)

Another specific technique of guitar playing is harmonics, and there are two types of harmonics: natural harmonics and artificial harmonics. In measure 61, the number 17 indicates that it is a natural harmonic on the guitar fingerboard 19 (Example 44). Measure 66 is an example of the artificial harmonic (Example 45).

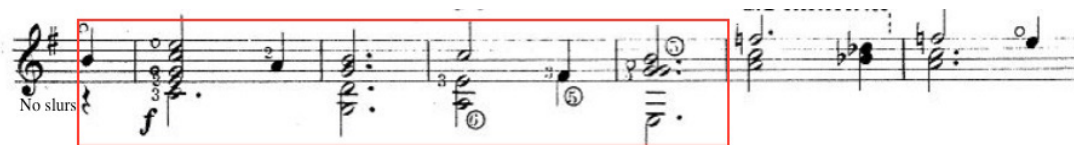
In the slow section, Segovia keeps the parallel octave melody from the piano version (Example 45), but slightly changed some of the details for the guitar. An example would be the passage from measure 107 to 114. Segovia deletes the accompaniment in the right hand from measure 107 to 111, and he restates the triplet figuration from measure 112-114 (Example 46). In the Coda section, Segovia removes all of the slurs since it is impossible to connect the chorale-like melodic lines on the guitar (Example 47).



(Example 45)



(Example 46)



(Example 47)

Piano-Guitar Comparison

This movement is a good example to show the symbiotic relationship between the piano and the guitar. At the beginning, pianists should imagine that they are plucking the strings on the keyboard, to help them to create a sharp but also mysterious sound-effect. The most recognized characteristic of the guitar version is the *Rasgueado* technique which is not possible on the keyboard. However, pianists can create dramatic tension in this passage by emphasizing the top voice of the chord in the right hand. Also, pianists can create a certain tension and excitement when they play the syncopated rhythms.

Although there are no harmonics in the piano version, pianists can try to play the high notes -- for instance, the last measure of Example 39 -- like “overtones” to make them sound like harmonics on the guitar.

Lastly, the issue of articulation would be the most obvious way to indicate that the piano is an appropriate instrument to interpret this music. Not only does the middle section require very lyrical and legato sounds, but the chorale-like passage -- measures 184-192 -- requires very long and legato sounds. Since the tempo mark is *Lento*, it is even more challenging for guitarists to play legato and dolce. Thus, guitarists have to revise this passage from the original three phrases into six phrases. As a result, pianists are able to create a more song-like sound for this passage.

The image shows a musical score for two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. The piano part (upper staff) features a series of chords, with a red box highlighting a specific section of five measures. Above each measure in this section is a dynamic marking: δ_A . The bass part (lower staff) features a rhythmic accompaniment with eighth and sixteenth notes, and some rests. The word *sempre ff* is written below the first measure of the bass staff.

(Example 48)

CHAPTER EIGHT

CONCLUSION

After completing my detailed research on Albéniz's *Suite* Op. 47, I have realized that this is perfect repertoire for people who like to perform Spanish music. The *Suite* includes different styles of traditional Spanish dance music such as the fandango and bolero; on the other hand, Albéniz tried to imitate the guitar sound on the piano, so Op. 47 works well for both the piano and the guitar.

In the first piece "Granada," there are many "strummed" chords in the right hand of the piano version--those chords imitate the guitar sound and this music sounds very natural on the guitar. "Granada" is more often heard as a transcription for the guitar, and it is considered one of the most challenging pieces for guitarists. In the third piece "Sevilla," we have the impression of dancing, clapping, and playing of castanets with different rhythmic patterns in the piano version. Some of these passages sound similar to the sonority created by guitar-strumming. Manuel Barrueco adds "*Rasgueado*" to this music, which makes it sound more like flamenco music. In the fourth piece "Cádiz," the accents on the weak beats sound like the Bolero style of music. The fifth piece "Asturias" is based on traditional Andalusian music. Pianists can make a bigger sound for the piano version of Op. 47, while the guitar version is more like a personal delicate sound. Guitarists such as Tárrega, Barrueco and Segovia revised Op. 47 to make it more idiomatic for expressions the spirit of Spanish music. I strongly recommend this *Spanish Suite*, Op. 47 for both pianists and guitarists, and encourage pianists to pay careful attention to the characteristic guitar sounds it contains.

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