

STYLE AND STRUCTURE

IN IBERIA BY

ISAAC ALBÉNIZ

Presented by

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To fulfill the Dissertation requirement for the Degree of
Doctor of Philosophy

Department of Theory

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University of Rochester

May 12, 1974

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ACKNOWLEDGMENTS

The author is grateful to Dr. John R. Hanson for his time, ready wit, and helpful advice in the writing of this dissertation, and to the International Music Company for granting permission to reproduce excerpts from their edition of Iberia.

ABSTRACT

This study presents stylistic and formal analyses of the twelve piano works in Iberia, by Isaac Albéniz (1860-1909). The aim of the research has been to determine the relationships between coloristic style traits, harmonic functions, and formal structure in the music. This investigation was deemed necessary in order to establish the stylistic position of Iberia in relation to romantic nationalism, impressionism, and more dissonant early twentieth-century styles. Other aspects of the stylistic investigation include the questions of "French" versus "Spanish" traits and of Albéniz' seemingly radical development of a more modern and complex manner in his late years. In selecting the topic, the author had found that there is a dearth of analysis in the extant literature dealing with these issues.

In a brief Introduction factual data and critical commentaries on Iberia are presented, followed by an outline of the purpose of the dissertation. The latter includes a summary of the extent and nature of the presently available literature devoted to the music of Albéniz. The first chapter is a biography of Albéniz. The second chapter deals with "Spanish" music.

In the third chapter stylistic features of Iberia are illustrated by way of musical examples and discussion. This presentation is organized around the areas of rhythm and meter, melody, harmony, and the use of the piano. It was found that although Albéniz, as a result of his years in Paris, seems to have become more aware of certain technical devices commonly associated with French impressionism, those devices have the rather independent function of expressing traits of the Andalusian folk idiom upon which Iberia is based. Albéniz' uses of parallelism and of the whole-tone scale, for example, are more closely related to conventional tonality than to the impressionist esthetic.

The fourth chapter consists of discussions of the form of each of the twelve works in Iberia. General background information is given on each piece. A form diagram is provided for each work, and references are made to the previously discussed stylistic traits in order to relate color and function to formal structure. Eight of the twelve pieces

may be considered to be based on a free adaptation of sonata procedure, while the remaining four utilize other formal structures based primarily on thematic opposition. Albéniz' subtle handling of tonal ambiguities arising from modal coloring is seen as his most original structural innovation.

A brief section devoted to Albéniz' late "change of style" follows the summaries of stylistic features and of structural procedures in the Conclusion. Rudimentary elements of the Iberia style are found in the earlier piano works, but the concentration of those elements and the greatly expanded harmonic vocabulary of Iberia are not, nor are the structural procedures that make possible the large scope of the works in the Iberia collection.

The body of the dissertation ends with some suggestions regarding the application of theoretical analysis to musical performance, with specific references to the difficulties encountered in Iberia.

A list of Albéniz' works forms an Appendix to the dissertation. An extensive Bibliography, a Selected Discography, and an Index to Musical Examples and Spanish Terms are also included.

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INTRODUCTION

The Contents and Importance of Iberia

Iberia is a collection of twelve independent works for piano solo by Isaac Albéniz (1860-1909). It was composed in London, Paris, and Nice in the years 1905-1907.¹ Iberia is considered not only its composer's masterpiece, but also the "corner-stone, the Koran, of the modern Spanish school" and a major contribution to the virtuoso piano repertoire.²

The complete set was published in Paris by the Edition Mutuelle of the Schola Cantorum and in Madrid by the Unión Musical Española (formerly Casa Dotesio) in 1906-1909.³ The collection exists in four books of three pieces each. The title page of each book describes Iberia further as "12 nou-

¹There is some discrepancy about the latter date, but a letter from Albéniz to the pianist Joaquín Malats (Nice, November 30, 1907) indicates the completion of the last work composed. See José María Llorens Cisteró, "Notas inéditas sobre el virtuosismo de Isaac Albéniz y su producción pianística," Anuario Musical XIV (1959), p. 99.

²Carl Van Vechten, "Isaac Albéniz," in Excavations (New York: Alfred A. Knopf, 1926), p. 248.

³See Bibliography for information on the editions. The music is now in the Public Domain. Because of size considerations, the International Edition was used for the musical examples in this dissertation. The reader should be aware that all editions consulted contain errors (many of them the same) that become evident through analysis and aural consultation of the authoritative recordings by Alicia de Larrocha.

velles 'impressions' en quatre cahiers." In all the various editions, Iberia comprises slightly over 160 pages of printed music. Although it is a collection, and not a suite in the strict sense, performance time required for the complete Iberia would be approximately 75 minutes without pause; it is seldom performed in its entirety at a single recital. The large scope of the individual pieces was a new element in the music of Albéniz, who previously had been known mainly for his charming "petites saletés" (small "salon" pieces).⁴

Working with the composer, who was an extraordinary pianist himself, the French pianist Blanche Selva learned the difficult new works from the manuscripts and gave the premiere performance of each of the four books.⁵ The titles of the individual pieces are given in the list below, together with the places and dates of the premieres and the dedication of each book. Except for the first piece (Evocación), the names indicate either a musical style (such as a dance rhythm) or a geographical location in Spain.

⁴The French is the composer's own contemptuous term for his earlier works. See Henri Collet, Albéniz et Granados (Paris: Librairie Félix Alcan, 1926), p. 61.

⁵Information is quite scarce concerning the whereabouts of the manuscripts of Iberia. Two are listed in Higinio Anglés, La Música Española desde de la edad media hasta nuestros días (Barcelona: Biblioteca Central, 1941), p. 76; one other is listed in the Library of Congress Catalog, Music and Phonorecords, Vol. 51 (1958-1962), Part I: Author List (New York: Rowman and Littlefield, Inc., 1963), p. 8.

	<u>Title</u>	<u>Premiere⁶ and Dedication</u>
I.	1. <u>Evocación</u>	I. Salle Pleyel, Paris
	2. <u>El Puerto</u>	May 9, 1906
	3. <u>Corpus Christi en Sevilla</u> <u>(Fête Dieu à Séville)</u>	Mme Ernest Chausson
II.	4. <u>Rondeña⁷</u>	II. St. Jean de Luz, France
	5. <u>Almería</u>	September 11, 1907
	6. <u>Triana</u>	Mlle Blanche Selva
III.	7. <u>El Albaicín</u>	III. Salon of Mme. Armand de
	8. <u>El Polo</u>	Polignac, Paris
	9. <u>Lavapiés</u>	January 2, 1908
		Mme Marguerite Hasselmans
IV.	10. <u>Málaga</u>	IV. Salon d'Automne, Paris
	11. <u>Jerez</u>	February 9, 1909
	12. <u>Eritaña</u>	Mme Pierre Lalo

Other early performers made Iberia famous, in spite of its difficulty, even in the few years before the death of Albéniz (1909). These include Joaquín Malats (who seems to have performed single works in public even before Mlle Selva premiered the complete books in which they were contained), José Vianna da Motta, Ricardo Viñes, Isidor Philipp, Alfred Cortot, Marquerite Long de Marliave, Ernest Schelling, Leo Ornstein, George Copeland, and Arthur Rubinstein.⁸ More

⁶ Collet, Albéniz et Granados, p. 166, n. 2.

⁷ The positions of Rondeña and Triana within Book II are often reversed in discussions relying on Collet.

⁸ Arthur Rubinstein, in My Young Years (New York: Alfred A. Knopf, 1973), pp. 131 and 470-471, gives the impression

recently, outstanding performers of Iberia have been José Iturbi, José Echániz, Claudio Arrau, and above all at the present time, Alicia de Larrocha.

Several of the pieces in Iberia have been orchestrated by Arbós, Stokowski, Surinach, Rafael Frühbeck de Burgos, and others. However, in the opinion of the author such transcriptions lose the strong character and incisive bite of the idiomatically conceived originals for piano, and only the latter will be considered in this dissertation.⁹

Of Iberia, Schonberg writes, "Nothing in Albéniz' previous work had led anybody to expect from him music of such complexity, muscularity, and difficulty." He continues, "Goyescas [by Granados] is the only set of Spanish pieces for piano that can be spoken of in the same breath as Iberia."¹⁰

that his early performances of Iberia were the first anywhere. No doubt he helped to spread the fame and popularity of the collection, but he did not "introduce" Iberia to Spain "and to the rest of the world," as he seems to remember it.

Information on early performers was obtained from Llorens, "Notas inéditas," pp. 97-101, 103-107, and 109-110, from Collet, Albéniz et Granados, p. 163, and from Carl Van Vechten, "Spain and Music," in The Music of Spain (London: Kegan, Paul, Trubner and Co., Ltd., 1920), p. 97.

⁹David Ewen also cites a ballet version, Iberia, choreography and scenario by Jean Borlin, given by the Ballets Suédois, Paris, October 25, 1920; see The World of Twentieth-Century Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968), p. 4.

¹⁰Harold C. Schonberg, The Great Pianists (New York: Simon & Schuster, 1963), p. 342. (The non-Castillian pronunciation of "Albéniz," treating the final z as a sibilant in forming the possessive, as used by Schonberg, is adopted in this dissertation.)

Indeed, the (for its day) modern style and the challenging pianistic idiom of Iberia place it in the company of the major works in the romantic-impressionistic virtuoso piano repertoire. Some writers go even further in their estimates. The Spanish poet and musician Pedro G. Morales asks, "Is the importance of Albéniz, not only as the founder of our modern school, but in relation to the piano literature of all times, fully recognized?"¹¹ In the second and third decades of this century some of the composer's more enthusiastic partisans answered this question by including Iberia in the mainstream of piano literature extending from Bach through Mozart, Beethoven, Weber, Schumann, Chopin, Liszt, Brahms, and Franck to Balakirev (Islamey), Debussy, Ravel, and other "moderns."¹²

One could fill many pages with rhapsodic encomia on the beauty and worth of Iberia from Felipe Pedrell, Tomás Bretón, Enrique Granados, Manuel de Falla, Alfred Bruneau, Pierre Lalo, Gabriel Fauré, and many others.¹³ However, the most impressive praise is perhaps that of the frequently acerbic Claude Debussy, who enjoyed playing over selections from the Iberia collection from their first appearance until his death in 1918. He wrote

¹¹ Pedro G. Morales, Preface to Van Vechten's The Music of Spain, p. xix.

¹² Sydney Grew, "The Music for Pianoforte of Albéniz," The Chesterian VI, No. 42 (1924), pp. 45 and 48; Georges Jean-Aubry, "Isaac Albéniz (1860-1909)," The Musical Times LVIII (1917), p. 537; Van Vechten, "Isaac Albéniz," pp. 232-233.

¹³ See Llorens, "Notas inéditas," pp. 102-111.

the following oft-quoted critique in the monthly Société Internationale de Musique in December, 1913:

Isaac Albéniz, who was first known as an incomparable virtuoso, subsequently acquired a marvellous knowledge of the craft of composition. Although he does not in any way resemble Liszt, he reminds one of him in the generous lavishness of his ideas. He was the first to turn to account the harmonic melancholy, the peculiar humor of his native country (he was a Catalan). There are few works in music to compare with El Albaicín in the third book of Iberia. It is redolent of the atmosphere of those Spanish evenings perfumed with carnations and "aguardiente" . . . It is like the muffled notes of a guitar lamenting in the night with sudden awakenings and nervous starts. Although in El Albaicín the popular themes are not exactly reproduced, it is the work of one who has absorbed them, listening until they have passed into his music, leaving no trace of a boundary line. Eritaña in the fourth book of Iberia portrays the joy of morning, the happy discovery of an inn where the wine is cool. An ever-changing crowd passes, the rhythm of their laughter marked by the beat of the Basque tambourines. Never has music attained to such diverse, such colorful impressions. One's eyes close, dazzled by such wealth of imagery. There are many other things in this Iberia collection, wherein Albéniz has put what is best in him. They are written with a carefulness of composition that is almost exaggerated, thanks to a generous nature which went so far as to throw music out the windows. 14

¹⁴ Léon Vallas, The Theories of Claude Debussy, trans. by Maire O'Brien (New York: Dover Publications, 1967), pp. 162-163. (Emphasis apparently Debussy's.)

Purpose of the Dissertation

The major purpose of this dissertation is to present a theoretical analysis of Iberia, the music that represents the mature style of Isaac Albéniz. The analysis seeks to achieve a clearer understanding of the language of this composer than may presently be obtained from the literature devoted to his work. This is attempted through both the thoroughness of the analysis and the presentation of background information. The latter appears in Chapter I, a short biography of Albéniz, and in Chapter II, "'Spanish' Music." The principal part of the dissertation is found in Chapters III and IV, "Stylistic Features of Iberia" and "Formal Structures in Iberia." Following Chapter IV there is a brief Conclusion.

The extant literature on the music of Albéniz is not extensive. The greater part of it consists of biography and critical commentary written in the French, Spanish, and Catalan languages; and there is a great deal of inconsistency and inaccuracy of factual data in print concerning the life of the composer and the catalog of his works. The music itself is usually dealt with in subjective, descriptive terms, rather than in an analytical manner; more questions about the music are raised than answered. Although Albéniz was Spanish, the best works on his music are in French. In terms of theoretical analysis, even the best of these works

seldom go beyond the description of mode, key, and basic style. For example, Collet writes of El Polo and Lavapiés: "To detail all the harmonic curiosities of these two pieces of unique rhythm, and of a solidly maintained tonality in spite of passing modulations to distant keys, would be an impossible task." With regard to Jerez he says: "The chords are no longer analyzable except as a function of the curves of an extraordinarily free counterpoint."¹⁵ The more recent Albéniz, sa vie, son œuvre by Gabriel Laplane, with Preface by Francis Poulenc (Geneva: Editions de Milieu du Monde, 1956), goes more deeply into the elements of Albéniz' style, but with certain self-imposed limits: "Albéniz has then his harmonic style, of which we would like to attempt, without going into abusively technical detail, to note at least the fundamental components."¹⁶

Statements such as these point up the difficulties that Iberia has presented to many musicians in terms of style or idiom. A noted Spanish composer describes the idiom as

¹⁵Collet, Albéniz et Granados, pp. 173 and 175: "Détailier toutes les curiosités harmoniques de ces deux pièces d'un rythme unique, et d'une tonalité solidement maintenue, en dépit des modulations passagères aux tons éloignés, serait une tâche impossible."
"Les accords ne sont plus analysables qu'en fonction des courbes d'un contrepoint extraordinairement libre."

¹⁶Laplane, Albéniz, p. 108: "Albéniz a donc son style harmonique, dont nous voudrions essayer, sans entre dans un détail abusivement technique, de marquer au moins les composantes fondamentales." (Emphasis added.)

"neither entirely occidental nor entirely oriental, employing, for its time, novel rhythms, scales, and harmonies."¹⁷

Writing in 1924, Sydney Grew considered that a familiarity with Brahms, Sgambati, Reger, and Sibelius was not sufficient to render this music "immediately understandable," and he described it as "intellectually strange."¹⁸ This personal element in the style of Albéniz is especially interesting in view of his eventful early life and independent personality. Jean-Aubry has written:

The method of Albéniz, if one can use such a word with regard to him, is almost inscrutable. It obeys only subtle and personal laws. An expressive counterpoint, always ductile and full of movement, supports his themes, plays with them or crosses them. The parts seem at times inextricably intermingled, and suddenly all is again resolved in lucidity. ¹⁹

An emphasis on inherent individuality is opposed to the current trend toward behavioral explanations of personality, whose adherents tend to place a large emphasis on the influence of environment. Aldous Huxley has criticized the latter approach, as exemplified in B.F. Skinner's "Science and Human Behavior," not because Huxley finds such influences invalid, but because of the limited types of evidence employed--internal factors are themselves influences:

¹⁷ Carlos Surinach, Notes on record jacket (Albéniz, Iberia, Vox PL 9212).

¹⁸ Grew, "The Music for Pianoforte of Albéniz," pp. 44-45.

¹⁹ Jean-Aubry, "Isaac Albéniz," p. 537.

The genetic factors determining human behavior are dismissed by him in less than a page. There is no reference in his book to the findings of constitutional medicine, nor any hint of that constitutional psychology, in terms of which (and in terms of which alone, so far as I can judge) it might be possible to write a complete and realistic biography of an individual in relation to the relevant facts of his existence--his body, his temperament, his intellectual endowments, his immediate environment from moment to moment, his time, place, and culture. 20

In the case of Albéniz, all such "relevant facts" certainly cannot be obtained, and Huxley's ideal biography cannot be realized. However, a gesture in that direction is surely justified.

Once the aesthetic principles on which an artist builds his work are defined it becomes at any rate easier to decide on the type of critical approach to his work which is most likely to enrich our knowledge of it. Indeed, without a preliminary enquiry into the life and mind of an artist on the broadest possible lines we cannot begin to particularize on matters of technical procedure. 21

The biographical account found in this dissertation (in Chapter I, part i: "The Life"), while not attempting to be as comprehensive as those by French, Spanish, and Catalonian authors, is perhaps the most complete available in English at the present time.²²

The music of Albéniz is believed to be unfettered by

²⁰Aldous Huxley, Brave New World Revisited (New York: Harper & Row, 1965), pp. 98-99.

²¹Edward Lockspeiser, Debussy: His Life and Mind (New York: The MacMillan Co., 1962), Vol. II, p. 244.

²²A list of Albéniz' works, as complete as could be assembled, is included as an Appendix.

an excess of theoretical speculation on the part of the composer. A highly intuitive musician, fluent improviser, virtuoso pianist, and prolific composer, he seemed nevertheless, according to Felipe Pedrell, incapable of understanding even commonplace theoretical abstractions. This matter and other "relevant facts" of "temperament" and "intellectual endowments" are presented in Chapter I, part ii: "The Man." The question of Pedrell's influence is also included there.

Descriptions of Albéniz' career and repertoire as a touring virtuoso are presented in Chapter I, part iii: "The Pianist." This information is particularly pertinent to the analysis of the music of such a pianistically oriented composer.

In Chapter I, part iv: "The Composer," the question of Albéniz' nationalism is considered. Included in this section are his relationship to Spanish folk themes, his esthetic outlook, and the possible influences on Albéniz by other composers of his time, particularly Debussy and other French composers of about 1893-1909.

The musical language of Albéniz' Iberia is a consequence not only of the individual characteristics and temporal circumstances presented in Chapter I, but also of geographical origins. A lack of familiarity with, and a false impression of, Spanish music make it difficult for many listeners to appreciate the expressive range found in Iberia--"It all sounds the same" is a common remark of the uninitiated. In Chapter II,

"'Spanish' Music," background information is presented as a perspective to be borne in mind during the following analytical investigation.

Such consideration as earlier writers have given to stylistic features in Iberia is confined to general discussion and, occasionally, musical examples that illustrate coloristic, surface phenomena--rhythms, modal progressions, secundal and quartal sonorities, whole-tone passages, etc. One is left wondering whether the pieces that make up Iberia are merely coloristic conglomerations or, if not, what holds them together. Precisely how the stylistic devices function in building formal structures that are actually less "advanced" (i.e., more functionally based) than those of Debussy, for example, is not explained. This relationship between color, function, and structure is the central consideration of the present dissertation; it must be established in order to define the particular stylistic position of Albéniz' Iberia in the tangled web of romantic "common practice," impressionistic, and "modern" currents characteristic of early twentieth-century music. This does not imply an attempt to place the music on a straight historical time-line of "influences." Chronological and stylistic positions often do not coincide in history--the music of Sergei Rachmaninoff and of Charles Ives comes quickly to mind. Lockspeiser states, in speaking of the nineteenth-century rebellion against the principle of

the sonata form: "But it was a slow, almost an imperceptible revolt with many charming explorations of lanes and by-paths on the way."²³ It is the lane that might be called "Calle (or Rue?) Albéniz" that is charted in this dissertation, without the requirement that it lead from or toward the larger avenues of Brahms, Liszt, Wagner, Debussy, Falla, or Ravel.

The analytical method employed to this end adopts the Schenker concept of structural levels without the details of his terminology and symbology. Iberia is quasi-impressionistic music, vacillating between romantic structural functions and climax on the one hand and coloristic imagery on the other; it has seemed to the author inappropriate to attempt to reduce each work, through analysis, to what Meyer calls "a single sound term."²⁴ Rather, the surface characteristics of the music (what Schenker would call the "foreground") are examined in Chapter III, and then the processes by which they are used as structural forces in the "middleground" and "background" are dealt with in Chapter IV. In addition to rhythmic, melodic, and harmonic style traits, Chapter III in-

²³Lockspeiser, Debussy, Vol. II, p. 230.

²⁴Leonard B. Meyer, Emotion and Meaning in Music (Chicago: The University of Chicago Press, 1956), pp. 45 and 47.

See also in this connection Edward T. Cone, "On Two Modes of Esthetic Perception," in Musical Form and Musical Performance (New York: W.W. Norton & Co., Inc., 1968), pp. 88-98, especially 97-98.

cludes examples of piano technique as a determinant of harmony at times and of the simulation of guitar and other instrumental effects. In Chapter IV, a brief introduction giving the significance of the title, dance rhythms employed, tempo, length, and similar information precedes the structural analysis of each work.

The first two parts of the Conclusion present brief summaries of the findings of Chapters III and IV. The question of the degree to which the singular style of Iberia, compared to Albéniz' earlier works, was a gradual or a radical development on the part of the composer is then considered briefly. Grew states, for example, that "to step from . . . 'Torre Bermeja' (Op. 92) to the Rondeña (Iberia, No. 6 [sic]) is like stepping from Saint-Saëns to Ravel." He maintains, however, that "the Albéniz of Iberia exists all through the record. The change in the composer's manner was not wilful, and it was scarcely sudden."²⁵ This issue, broached by several writers, could not be considered until the elements of the late style of Albéniz had been determined. Many of the early works are not available, and the chronology of those that are is not known in many cases.

The intuitive nature of Albéniz is often given as the reason for his frequently enigmatic chord spellings in Iberia. This habit, together with the use of extreme key signatures

²⁵Grew, "The Music for the Pianoforte of Albéniz," pp. 43, 47.

and many accidentals, combined with the textural complexity of the music, makes some passages very difficult to read at sight (and equally hard to memorize):

The ensemble appears at first like a labyrinth, like a word-puzzle, where the best readers get entangled and stumble. 26

. . . he is for ever doubling the flats, or doubling some and chromatically raising others in the same chord, till the most skilled reader may be pardoned for getting confused at times, while the ordinary amateur becomes hopelessly befogged. 27

An aurally-based (as opposed to a more cerebrally-derived) analytical approach seems to indicate that these spellings may have the musical basis of a linearly-conceived harmonic language based on keyboard improvisation. Aside from such notational obstacles, there are further difficulties in Iberia, both musical and physical, which often demand an unorthodox technique of the performer. That Iberia is, above all, piano music has been kept in mind in the analytical portions of the dissertation; some aspects of the application of theoretical study to musical performance are suggested in the fourth and final part of the Conclusion.

²⁶Laplane, Albéniz, p. 111: "L'ensemble apparaît d'abord comme un labyrinthe, comme un logogriphe où les meilleurs lecteurs s'embarrassent et trébuchent."

²⁷Ernest Newman, quoted in Van Vechten, "Isaac Albéniz," p. 251.

CHAPTER I

THE LIFE AND CHARACTER OF ALBÉNIZ

The Life

The name "Albéniz" is not a common one in Spain, but it is rather prominent in Spanish musical history. Mateo (Antonio Perez de) Albéniz (d. 1831) was a younger contemporary of Domenico Scarlatti's disciple Padre Antonio Soler, and he wrote keyboard music and the Instrucción metódica para enseñar a cantar y teñer la música moderna y antigua (1802). Pedro Albéniz y Basanta (1795-1855) was a pianist, composer of numerous piano works, and the author of the Método completo de piano del Conservatorio de Música (Madrid).¹ All sources agree that neither was related to Isaac Albéniz. The Spanish composer Carlos Surinach has noted that the name "Albéniz" reveals a Berber ancestry.² Isaac Albéniz was known to assert that he was "a Moor." He may have really believed that he had some Moorish blood, but he probably just wished to emphasize his affinity for Granada and the

¹Pedro G. Morales, "Albéniz, Isaac," A Dictionary of Modern Music and Musicians, ed. by A. Eaglefield-Hull (London: J.M. Dent & Sons, Ltd., 1924), p. 9.

²Surinach, Notes to Iberia, Vox PL 9212.

other formerly Moorish centers in Andalusia.³ In addition, the given name "Isaac" led Albéniz in his adulthood to suspect a Jewish background, but this is considered unlikely.⁴

Isaac (Manuel Francisco) Albéniz was born May 29, 1860, in Camprodon, in the Catalan province of Gerona, Spain.⁵ He was evidently the only son among five children of Angel and Dolores (Pascual) Albéniz.⁶ Neither parent was musical. A story recurrent in the biographical literature relates that soon after Isaac's birth his father had to wrap him in a cloak and go out into a violent tempest seeking a wet nurse to satisfy an appetite that in later life was to become proverbial.⁷

Within a year after the birth of Isaac, his father, a minor customs official, had been transferred to Barcelona. There, at the age of one or two years, Isaac's precise response to the rhythms of military bands was noticed by his elder sister Clementina, who began to teach him piano.

³Gilbert Chase, The Music of Spain, 2nd revised ed. (New York: Dover Publications, Inc., 1959), pp. 150-151.

⁴Edgar Istel, "Isaac Albéniz," trans. by Frederic H. Martens, The Musical Quarterly XV (1929), p. 118.

⁵Some early sources mistakenly give the date as 1861. Van Vechten, "Isaac Albéniz," p. 233, n. 3, lists these. Collet, Albéniz et Granados, p. 12, reproduces the baptismal certificate of June 3, 1860, in French translation.

⁶Collet, Albéniz et Granados, p. 45, n. 1.

⁷Antonio Guerra y Alarcón, Isaac Albéniz, notas crítico-biográficas (Madrid, 1886), cited in Collet, Albéniz et Granados, pp. 13-14. Information for the 1886 biography was supposedly supplied by Albéniz himself.

With gifts that are often described as being comparable only to those of the young Mozart, he made rapid progress. In the words of Harold Schonberg, he had a childhood "that makes one wonder at the kind of precociousness that makes men out of some children. . . . He was a fantastic child, mature far beyond his years, blessed with a perfect ear, good looks, a healthy body, and an independent mind."⁸

When he was about four years old, Albéniz gave a public concert with his sister Clementina (aged seven) at the Teatro Romea in Barcelona. He played and improvised so skillfully that the members of the audience suspected some sort of deception. Following this success, Albéniz' father, whom the composer later described as "un poquito loco" ("a little crazy"), forced the boy to work very hard at the piano, to the exclusion of all other studies. During this period Albéniz was having lessons with Narciso Oliveras, a local teacher of some renown. Oliveras emphasized improvisation in his teaching of the gifted child.⁹

In 1866 Albéniz and his sister were taken to Paris by their mother, where they studied piano with a more famous teacher, Antoine-François Marmontel, for nine months. At the end of this period, Isaac was presented to the examining

⁸Schonberg, The Great Pianists, p. 339.

⁹Higinio Anglés and Joaquín Peña, "Albéniz, Isaac," Diccionario de la Música Labor (Barcelona: Editorial Labor, S.A., 1954), Vol. I, p. 32.

committee for admission to the Paris Conservatory. The six-year-old lad did what was asked of him by the committee with great concentration and seriousness and passed the examination brilliantly. Then he took a hard rubber ball out of his pocket and threw it with all his strength against a large mirror, shattering it to pieces.

After returning to Spain, Isaac and Clementina embarked on a series of successful concert tours throughout northern Spain. For these concerts, Isaac was dressed in the uniform of a French musketeer, complete with a rapier at his side. Drilled by his father, an enthusiastic Mason, he would salute the public with the Masonic sign, although he never became a Mason himself.¹⁰ Besides improvising and playing alone and in duets with Clementina, Isaac performed popular tunes as a crowd-pleasing "stunt": this is variously reported as playing on a cloth-covered keyboard, or playing with the backs of his fingers (palms upward), or playing with his back to the instrument, or combinations of any two of these three feats. Fantastic though this may seem, none of the biographers fails to mention it, suggesting some basis in fact.¹¹ This series of

¹⁰Istel, "Isaac Albéniz," p. 119.

¹¹Donald Francis Tovey at the age of twenty was reportedly capable of such impromptu feats as playing the Goldberg Variations with his back to the keyboard and playing "God Save the King" in retrograde. See Mary Grierson, Donald Francis Tovey, a Biography based on Letters (London: Geoffrey Cumberlege, Oxford University Press, 1952), pp. 46-47.

concerts continued for about two years.¹²

During this period (by the age of seven) Albéniz was already composing fluently. His first published work, dating from about 1867, is variously described as a Marcha heroica or Marcha militar for piano and as a "paso-doble" for military band. It is likely that these are one and the same piece, a piano work transcribed for military band. In any case, a march by the young Albéniz was often played by bands in Barcelona in 1867.¹³

Following the Spanish Revolution of 1868, the Albéniz family moved from Barcelona to Madrid. Isaac was enrolled in the Conservatory of Madrid. His teachers there were Feliciano Primo Agero (or Ajero) and "the renowned Basque teacher" Manuel Mendizábal.¹⁴ These studies lasted only about nine months, however. Supposedly stirred by his

¹²Several sources state that the death of a sister forced Isaac and Clementina to return to Barcelona for an extended period.

¹³Rogelio Villar, "Isaac Albéniz," in Músicos Españoles, Vol. I (Madrid: Ediciones "Mateu," 1918), p. 73.

¹⁴A. Albert Torrellas, ed., "Albéniz (Isaac)," Diccionario Enciclopédico de la Música, Vol. II: Biografías A-G (Barcelona: Central Catalana de Publicaciones, 1947), p. 25. Van Vechten refers incorrectly to a single teacher, "Ajero y Mendizábal," in his "Isaac Albéniz," p. 234; Spanish surnames often appear in this form, but both complete names are given in Adolfo Salazar, "Isaac Albéniz," in La Música Contemporánea en España (Madrid: Ediciones La Nave, 1930), p. 130. Quotation from Fernando Valenti, Notes on record jacket (Albéniz, Iberia, Westminster WAL 219).

reading of Jules Verne, the high-spirited Albéniz ran away from home in 1869. He boarded a train in his French musketeer's costume, but without a ticket or money. On the train, the Alcalde (literally "Mayor") of the Escoriál noticed the boy, took an interest in him, and took him to the Escoriál casino. There Isaac played a concert for the customers which was a great success. Having provided Albéniz with a way of earning his fare, the Alcalde sent him homeward on a train bound for Madrid; but at the first opportunity Albéniz changed to a train going in the opposite direction.¹⁵ He played concerts in Ávila, Zamora, and Salamanca before deciding to return home to Madrid. However, the mail coach in which he was riding was robbed at Peñaranda de Bracamonte, and Albéniz lost the sum that he had accumulated.¹⁶ Not wishing to go home empty-handed, he decided to continue giving concerts. For two adventurous years Albéniz "toured"

¹⁵Van Vechten, "Isaac Albéniz," p. 235; Jean-Aubry, "Isaac Albéniz," p. 535; and Collet, Albéniz et Granados, p. 16, all give Villalba as the site of the change, but if it is the same Villalba that one finds on modern maps of Spain, this is geographically incongruous.

¹⁶Istel, "Isaac Albéniz," p. 119, and Chase, The Music of Spain, p. 151, place the robbery between Zamoro and Toro, which is geographically plausible but does not seem to fit the sequence of concerts as it is invariably given. Jean-Aubry, p. 535, puts the robbery at Peñaranda, stating also that Albéniz was allowed to keep the "Memoirs" he had begun to write; in Istel this appears as a book of recommendations from prominent clergy and Freemasons, which Albéniz used for securing concert engagements. Collet, pp. 16-18, gives both versions and admits that a discrepancy exists.

Valladolid, Palencia, León, Galicia, Logroño, and Zaragoza. He was becoming known throughout northern Spain as "el niño Albéniz." He made his way to Barcelona and gave a concert in the hall of Bernaraggi pianos that was very highly praised by the critics, and he met with equal success in Valencia.¹⁷ None of the sources gives any information concerning contact with his family or his parents' approval or disapproval of these activities, but in 1871 Albéniz finally returned to his father's house in Madrid.¹⁸ He was then eleven years old.

Albéniz studied in Madrid with Eduardo Compta for only four or five months, and then he was once again off on his own. He went south this time, touring Andalusia, where he played in Málaga, Granada, and Cádiz in 1872. In Cádiz the governor of the province threatened to arrest Isaac and send him home. In order to escape, he stowed away aboard the steamship "España," bound for Puerto Rico. When the ship was under way, Albéniz emerged from his hiding place. His charm and talent won over the passengers, who took up a collection for him sufficient to pay for a ticket to the first port of call, Buenos Aires. Put ashore there by the captain, the

¹⁷ Anglés and Peña, "Albéniz," p. 33.

¹⁸ Once again, Collet, quoting Guerra, gives the death of a sister as the reason for Albéniz' return home. If these reports are accurate, it accounts for all five Albéniz children: Isaac, Clementina, the two deceased sisters, and one, Henrietta, who reached the age of about twenty. See Albéniz et Granados, p. 17 and p. 45, n. 1.

young adventurer encountered the hardships of poverty until he could begin to make some money by his playing. A tour through Argentina, Uruguay, and Brazil was arranged, and Albéniz prospered once again. Then he made his way to Cuba, which in 1873 was still a Spanish possession.¹⁹ Unknown to Isaac, his father was also in Cuba at that time, having been transferred there in his capacity as a customs official. After playing a concert in Santiago, Isaac was arrested and taken to his father in Havana, where a notice of the concert had appeared in a newspaper. Seeing that his son was not only safe and sound, but rich as well, Sr. Albéniz allowed him his independence and let him continue, promising not to interfere again.

The liberated thirteen-year-old proceeded to Puerto Rico and played more concerts there. Then he went to New York, where he soon ran out of money. For a while he worked on the docks, carrying baggage for the passengers from Spanish ships. He played in waterfront saloons. Relying heavily on his back-of-the-hands vaudeville trick, he began to prosper. In this way Albéniz played his way to San Francisco and back to New York. He then resolved (at the age of fourteen) to take his earnings and return to Europe for further study.

Arriving first in England, Albéniz played concerts in

¹⁹At some time during this period, Albéniz may have contracted yellow fever, undermining his health in later years. See Collot, Albéniz et Grenades, p. 11.

London and Liverpool in 1874. He next crossed the Channel and went to Leipzig. He enrolled in the famous Conservatory there and studied for nine months with Salomon Jadassohn and Carl Reinecke. Albéniz tired quickly of the concentrated technical study to which he was subjected in Leipzig. He finally returned to Spain in 1875 at the ripe old age of fifteen.

Exactly what Albéniz played in his youthful concerts is not clear. He improvised on themes given to him by his audiences and also played little pieces "in the style of" such composers as Chopin, Schumann, and Liszt, sometimes passing them off as genuine works by those composers.²⁰ If his repertoire also included other works of his own, they are not named specifically. Some accounts do cite the last movement of Weber's Concertstück in F minor and Dussek's sonata, "Les Adieux," as works played by Albéniz at age seven.²¹

Albéniz' father had given Isaac his freedom, but he had also put an end to paternal financial support. After his return from Leipzig to Spain, Albéniz attracted the attention of Count Guillermo Morphy, a Spaniard of Scottish descent. Count Morphy was a musical patron and connoisseur, had been a student of Gevaert in musicology, and was the private secretary to King Alfonso XII of Spain. Through Morphy, Albéniz

²⁰Collet, Albéniz et Granados, p. 18.

²¹Van Vechten, "Isaac Albéniz," p. 234, n. 4.

had the opportunity to play for the young king, who was so pleased that he awarded the pianist a royal pension so that he might study at the Brussels Conservatory.²²

Accounts of Albéniz' years in Brussels are contradictory with regard to dates. Most sources indicate that he first matriculated there in 1875 and finished his work in 1878, but substantial evidence indicates that the latter date was 1879.²³ Collet quotes Francis Planté to the effect that Albéniz "was certainly the youngest student in the Conservatory."²⁴

In Brussels Albéniz studied composition with François Gevaert, harmony with Joseph Dupont, counterpoint and fugue with H.F. Kufferath, and piano with Louis Brassin. Another young Spaniard and royal pensioner, the violinist (and later, conductor) Enrique Fernández Arbós, was also studying in Brussels at the time. He and Albéniz became lifelong friends. There are several amusing accounts of the pranks that the two engaged in, "which the grave Gevaert himself did not escape."²⁵ One time, for example, Albéniz lightly changed

²²Salazar, "Isaac Albéniz," p. 131, puts Albéniz' study with Eduardo Compta in this period of about 1875.

²³Llorens, "Notas inéditas," p. 93; also Anglés and Peña, "Albéniz," p. 33.

²⁴Collet, Albéniz et Granados, p. 22: "Il était certainement le plus jeune des disciples du Conservatoire, . . . "

²⁵Jean-Aubry, "Isaac Albéniz," p. 536.

a message he was to relay from Gevaert to a student. It seems that Gevaert was having a session on stringed instruments in his composition class--but Albéniz had his hapless colleague appear with a bassoon.²⁶

At some point during his study in Brussels Albéniz went back to North America again for a time as an accompanist; no source states for whom he played. Upon his return from America, Albéniz got into some bad company, and, influenced by a young South American with whom he had become friendly, he neglected his studies and lived so riotously that the Spanish Ambassador himself had to reprimand him. The warning had no great effect; Albéniz and his friend had made a pact to enjoy themselves as long as their money lasted and then to commit suicide together. One day Albéniz found a note from his friend saying that he had decided to go through with his part of the agreement and leave Isaac to his artistic future. Panic-stricken, Albéniz and Arbós notified the police, who found the body that same day (the boy had shot himself). Albéniz was badly shaken by this event and finally decided to settle down to some hard work. In one month he prepared himself for the concours, and he easily won a first prize "with distinction" in piano.²⁷ Arbós, a student of Henri

²⁶ Collet, Albéniz at Granada, pp. 26-27.

²⁷ Llorens, "Notas inéditas," p. 33, lists the jury as consisting of Planté, Anton Rubinstein, and Hans von Bülow. His source is the Hierro de Barcelona, September 30, 1879.

Vieuxtemps, won the "prix d'excellence" in violin.²⁸

While Arbós departed to study with Joachim in Berlin, Albéniz made preparations toward achieving his next goal: to study with Liszt. He played a "memorable" concert in Barcelona at the Teatro de Novedades.²⁹ According to some accounts, he returned to Brussels for further study with Brassin and then played a successful concert there to earn the money necessary for his work with Liszt. However, the chronology is questionable, as all sources state that he arrived in Weimar on August 15, 1878. An entry in Albéniz' diary at that time notes only: "Saw Liszt. I shall study. He will receive me again early tomorrow morning."³⁰ The next entry, however, is more detailed:

I have visited Liszt. He received me in the most amiable manner. I played two of my Etudes and a Hungarian Rhapsody. To all appearances he was much pleased with me, especially when I improvised a complete dance on a Hungarian theme which he gave me. He asked me all sorts of questions about Spain, my parents, my religious opinions, and, finally, about music in general. I told him quite frankly and decidedly that I gave no thought to any of those things, which seemed to please him. I am to return the day after tomorrow. Books which I must buy: the works of Zola and Turgenieff. 31

²⁸Collet, Albéniz et Granados, p. 28.

²⁹Torrellas, "Albéniz," p. 25.

³⁰Istel, "Isaac Albéniz," p. 122. It is possible that Albéniz' work with Liszt was an interlude in his years at Brussels; the events of 1879 are not accounted for in most sources.

³¹Ibid.

Accounts of the time that Albéniz spent with Liszt vary, some saying six months, others saying two years. The former seems more likely. Albéniz supposedly went with the aging master to Rome and Budapest. In Budapest, Albéniz was particularly intrigued by the music of the gypsies.

By 1880, the twenty-year-old Albéniz was ready to embark on a virtuoso career. During the next two years he toured Cuba, Mexico, and Argentina as well as Santander, Zaragoza, Pamplona, San Sebastián, and Vitoria in Spain. He also did some teaching and was composing a great deal in the salon style of the time. He had made an agreement with the publisher Romero in Madrid whereby he was paid one duro (five pesetas, or about 75¢) per engraved page for everything he composed.³² (A later, similar bargain with Pujol in Barcelona earned Albéniz only about 3.65 pesetas per page.) Taking full advantage of the deal, he supposedly composed over 250 small piano works, teaching during the day and composing at night, until Romero had to beg Albéniz to cease his rain of manuscripts. These early works of Albéniz were little more than "fixed improvisations"; they include innumerable scherzos, pavaues, etudes, barcarolles, mazurkas, caprices, gavottes, waltzes, marches,

³²Istel, "Isaac Albéniz," p. 123. It is difficult to assess the actual value today; calculations using units from a dictionary given in terms of the British shilling of recent years yield something more on the order of 12¢ per page.

minuets, etc., many of which are lost. Those that remain bear little resemblance to the works of Iberia, even lacking, for the most part, what might be called a "Spanish" style. Albéniz himself set little value on these pieces; he reportedly sold his famous "Pavana-capricho," Op. 12, for fifteen pesetas, the price of admission to an important bullfight.

Another episode that reportedly occurred was that Albéniz underwent something of a religious crisis. Perhaps under the influence of the "Abbé Liszt," Albéniz suddenly presented himself at a Benedictine monastery while passing through Salamanca; advised by the Prior to wait a year and reconsider, Albéniz soon forgot the idea and was off on another American tour within two months.³³ The year was about 1881.

In about 1882 Albéniz undertook the management of a zarzuela company that was touring Andalusia.³⁴ As the company was unsuccessful, he was constantly having to recoup the losses at the piano; thus he played in Málaga, Pontevedra, Alcoy, Alicante, and Cartagena in 1882 and 1883.³⁵ A

³³Walter Starkie, Spain, a Musician's Journey through Time and Space (Geneva: Edisli-At Editions Rene Kister, 1958), Vol. II, p. 120.

³⁴A zarzuela is a Spanish type of operetta, generally light in style and with both spoken and sung dialogue.

³⁵Collet, Albéniz et Granados, p. 39.

commemorative plaque in the Alhambra (Granada) records that Albéniz lived there ("vivió en la Alhambra") in the spring of 1882.³⁶

During 1882-1883 Albéniz also participated in a series of concerts given by Arbós in Barcelona. This period in Barcelona is usually cited as the time when Albéniz first met the famous Spanish musicologist, folklorist, and composer Felipe Pedrell, but more recent research seems to indicate that Albéniz worked with Pedrell for a few days only in August, 1880, and then during the summer and fall of 1885.³⁷

In 1883, having, in the words of Harold Schonberg, sown his wild oats "at an age when his contemporaries were eating them as porridge,"³⁸ Albéniz married Rosina Jordana, one of his piano students and three years his junior. The couple settled in Barcelona. Albéniz became as devoted a husband and father as he had been a carefree Bohemian in his earlier years. There were three children by the marriage: a son, Alfonso (1885) and two daughters, Enriquita (1889) and Laura (1890). Laura was her father's special favorite. She became fluent in French, German, English, and Italian,

³⁶Llorens, "Notas inéditas," p. 101.

³⁷William S. Newman, The Sonata Since Beethoven (Chapel Hill: The University of North Carolina Press, 1969), p. 652, citing Laplane, Albéniz, pp. 35-47, 216, and 217.

³⁸Schonberg, The Great Pianists, p. 342.

besides Spanish and Catalan, and she acted as secretary for Albéniz in his later years. She also became rather well-known herself as a painter.³⁹

Under his wife's good influence, Albéniz gave regular lessons in Barcelona. He also had a lucrative contract to play at the Café de Colón, a popular gathering place of the Barcelona public.⁴⁰ In 1884 Albéniz was given the title "Court Pianist" to King Alfonso XII of Spain. The same year, having invested heavily on the Barcelona stock exchange, he lost all his money, went into debt, and had to declare bankruptcy. He fled into the Pyrenees until he made enough money playing concerts to satisfy his creditors. He then settled with his family in Madrid in 1885, where they lived until 1889. Albéniz taught and composed, and he continued to be very active as a concert pianist with such success that he was known as the "Spanish Liszt" and the "Spanish Rubinstein." Among the many successful concerts of this period were those in Madrid and Zaragoza (1886), Palma, Madrid, and San Sebastián (1887), Barcelona (1888), and Madrid and Vitoria (1889).⁴¹

Compositions from the period of about 1883-1886 include more salon-style pieces, such as "Amalia," mazurka de salón, Op. 95; "Angustia," romanza; six Mazurkas de salón, Op. 66;

³⁹ Collet, Albéniz et Granados, p. 44, n. 1.

⁴⁰ Anglés and Peña, "Albéniz," p. 33.

⁴¹ Collet, Albéniz et Granados, p. 47.

"Ricordatti," mazurka de salón, Op. 96; and twelve Piezas características, Op. 92.⁴² The five sonatas date from 1883 and 1887, perhaps as a direct result of Albéniz' work with the learned Pedrell.⁴³ The three Suites anciennes were written around 1886. More "Spanish" works were beginning to appear at this time, also; among these may be cited the Recuerdos de Viaje, Op. 71; Suite española No. 1, Op. 47; and España, Op. 165.

In addition to piano solos, Albéniz had composed songs, an oratorio El Cristo, a piano trio in F major, the Piano Concerto No. 1, and the Rapsodia española and Rapsodia cubana for piano and orchestra, by 1886.⁴⁴ Some early orchestral works and zarzuelas for which the scores are lost may have been completed by that date also.

Albéniz' career as a virtuoso pianist reached its culmination in about 1889. In that year he appeared in a concert in Paris under the auspices of the Érard firm of piano manufacturers. He played a program consisting of only his own works and met with great success. This was followed by a tour through Scotland, Belgium, Germany, and Austria-Hungary. He was very popular in London, where he appeared

⁴²Opus numbers are not trustworthy guides to the order of Albéniz' works. See the Appendix for further information.

⁴³Newman, The Sonata Since Beethoven, pp. 652-654.

⁴⁴Collet, Albéniz et Granados, p. 112.

in Albert Hall on June 12, 1889, and later at St. James' Hall, Steinway Hall, and the Crystal Palace.⁴⁵ In 1891 and 1892 Albéniz and Arbós gave a series of recitals in London that were extremely successful and later repeated in Brussels. Albéniz played again in Berlin in 1892, and the concert he gave there in 1893 was his last as a full-time performing artist.⁴⁶

During this time Albéniz' activities as a composer were beginning to increase. Piano works that more and more approach the full-fledged "Spanish" style of Albéniz which appeared after 1886 include his collection entitled Cantos de España, Op. 232; but Albéniz was now determined to write for the stage. In 1892 he composed twelve preludes and songs for a London stage work called Légendes bibliques, with text by Armand Silvestra. This was followed by a musical comedy, Poor Jonathan, text by Millöcker. The scores of these works are not extant, but they were successful enough for Albéniz to be engaged for a time as principal composer and conductor at the Prince of Wales Theatre.⁴⁷ Another operetta, The Magic Opal, text by Arthur Law, appeared in 1893; this was later produced in Madrid (1894), translated as La Sortija.

In 1893 Albéniz declined the offer of a permanent posi-

⁴⁵Jean-Aubry, "Isaac Albéniz," p. 535.

⁴⁶Ibid., p. 536.

⁴⁷Ibid.

tion with the Prince of Wales Theatre and, at the urging of his wife, decided to settle permanently in Paris with his family. By this time, however, he had made what he came later to call "the pact of Faust": a very wealthy English banker, Francis Burdett Money-Coutts (later, Lord Latymer; in literature, "Mountjoy"), attracted by the clever music Albéniz had written in his London theatre works, had offered the composer a generous yearly stipend to set his, and only his, librettos to music.⁴⁸ Albéniz agreed to do this and became involved in writing operas doomed to failure by the mediocrity of their librettos, on subjects that were for the most part poor in dramatic quality and uncongenial to Albéniz' own temperament.

Perhaps to fulfill a previous obligation, Albéniz completed the zarzuela San Antonio de la Florida, with text by Eusebio Sierra, which was performed in Madrid on October 26, 1894.⁴⁹ All subsequent stage works, and most of the later songs, were settings of texts by Money-Coutts. This is unfortunate, since Albéniz might have been more successful with other operatic projects that he is known to have been interested in. These were Mar y Cel, a tragic opera on a text by the Catalan poet Angel Guimera (begun but never

⁴⁸Istel, "Isaac Albéniz," p. 136, gives the stipend as \$5,000 per year.

⁴⁹Later produced in Brussels as L'Ermitage Fleuri on January 3, 1905.

completed), Rinconete y Cortadillo, a lyric comedy based on the work of Cervantes (never begun), and Juan José, of Dicenta (probably never begun).⁵⁰

The first opera written by Albéniz in collaboration with Money-Coutts was Henry Clifford. This was performed in Barcelona in Italian as Enrico Clifford on May 8, 1895. Next came the trilogy, King Arthur, consisting of Merlin, Lancelot, and Ginevra; Albéniz did manage to complete the first part of this "Ring" in a neo-Wagnerian style; Merlin was published and eventually performed; the last two portions were never finished.

Finally, Albéniz convinced Money-Coutts to adapt a libretto from a work by Juan Valera on a Spanish topic, Pepita Jiménez. This opera was more successful than the previous ones; it was first performed in Barcelona, in Italian, on January 5, 1896, and subsequently in Prague (1897) and Brussels (1905). It was revived by the Opéra-Comique in Paris in 1923.

During the years of opera composition, Albéniz was active in the musical life of Paris. Money-Coutts went there whenever he and Albéniz needed to confer personally; in spite of his later regrets at having wasted his talent on the "pact of Faust," Albéniz seems to have had a genu-

⁵⁰The last project is known to the author only through its mention in a letter reproduced in Llorens, "Notas inéditas," p. 100.

ine affection for his English benefactor.⁵¹

Musical life was at its zenith in Paris in the 1890's. When Albéniz moved there with his family in 1893, Franck and Lalo had just recently died, and Chabrier was soon to follow; but Duparc, Fauré, Chausson, Charpentier, d'Indy, Dukas, and Debussy were all active. Albéniz was on particularly good terms with Charles Bordes, Alexandre Guilmant, and d'Indy, the founders of the Schola Cantorum (1894), as well as with Fauré, Chausson, and Dukas. It was in this heady atmosphere that Albéniz developed his late style, as represented in Iberia. The exact nature and extent of the French influences on that style are open questions, but the serious attitude of the Schola group and the wealth of new music being performed definitely left their marks.⁵²

While Albéniz continued to struggle with the uncompleted King Arthur, he was also busy with other pursuits. In 1895 he organized a concert in Barcelona of music by Catalonian composers; dances from his own Henry Clifford were played, as was his Rapsodia española, along with works by Granados, Millet, Nicolau, and Morera.⁵³ Some of Albéniz' time was consumed by journeys undertaken in connection with performances of the operas listed on the

⁵¹Collet, Albéniz et Granados, p. 56.

⁵²See part iv of this chapter, "The Composer."

⁵³Collet, Albéniz et Granados, p. 66.

previous pages, particularly those of Pepita Jiménez: Barcelona (1896), Prague (1897), and Leipzig and Karlsruhe at unspecified dates.

Albéniz became visiting Professor of piano at the Schola Cantorum in 1898. In the same year he became quite ill while on a visit to London; this may have been the first manifestation of Bright's disease, the hereditary illness of the kidneys of which Albéniz eventually died.

In the area of composition, Albéniz produced his orchestral rhapsody Catalonia, which was to be the first movement of a projected Suite Populaire, never completed.⁵⁴ Catalonia was first performed on May 27, 1899, by the Société National in Paris; it was played again in January, 1900, in the Colonne Concerts. His songs to texts of Money-Coutts date from the late 1890's and early 1900's, also.

The only piano work of any consequence composed during this period was La Vega, No. 1 of a projected suite called The Alhambra. La Vega is the first of Albéniz' piano works on a scale approaching that of the Iberia pieces. A letter to Albéniz from José Tragó dated December 10, 1899, indicates that the piece was complete by that date--and convey's Tragó's

⁵⁴Dukas aided in the orchestration of Catalonia. Collet, Albéniz et Granados, p. 66.

admiration for the work.⁵⁵ The first performance was not until March 6, 1905.

Albéniz was again quite ill in the year 1900. A very sympathetic letter to him from d'Indy dated October 7, 1900, conveys the latter's great disappointment that Albéniz should be unable to continue teaching at the Schola Cantorum in 1900-1901.⁵⁶

Albéniz returned to Spain; his health improved, and he continued to work on Lancelot in 1901-1902. During this period his efforts to secure further performances of Merlin and Pepita Jiménez in Spain seem to have met with obstacles in the form of musical politics. On August 4, 1902, Albéniz and Money-Coutts gave a lecture-recital in Madrid to promote Pepita Jiménez, and in October of that year Merlin was praised in an article by Rafael Mitjana; in 1903, the Prelude to Merlin was played in a Monte Carlo concert, and in 1905 both Pepita Jiménez and L'Ermitage Fleuri were produced in Brussels with great success. In spite of all this, Madrid remained indifferent to Albéniz' stage works.⁵⁷

Perhaps these disappointments began to make Albéniz realize that his work with Money-Coutts was not the field in which lay his greatest promise. In 1904, Albéniz met

⁵⁵Llorens, "Notas inéditas," p. 108. Chase mistakenly gives the date of La Vega as 1889 in The Music of Spain, p. 155.

⁵⁶Llorens, "Notas inéditas," p. 96.

⁵⁷Collet, Albéniz et Granados, pp. 69-72.

the pianist Blanche Selva at the Schola Cantorum, and she gave the premiere of La Vega in 1905. In that same year, Albéniz began his magnum opus, Iberia.

Little specific information exists about the actual composition of Iberia. According to Carlos Surinach, the first piece, Evocación, was composed in London in 1905.⁵⁸ In 1906 Albéniz moved with his wife and two daughters to Nice on doctors' recommendations.⁵⁹ There he continued to work on the other pieces in Iberia even though he often suffered severe pain from his illness. His wife was also ill, and his daughter was "near death."⁶⁰ Jerez, the second piece in Book IV of Iberia, was the last composed.⁶¹

One story concerning the composition of Iberia is given repeatedly. This concerns the great technical difficulty of some of the pieces, and especially of Lavapiés. In earlier works, Selva had complained that the music was unplayable, but Albéniz coaxed and coached her, and she did play them. Of difficult hand-crossings in Triana he said, "I have written this in order to see your little

⁵⁸ Surinach, Notes to Iberia, Vox PL 9212.

⁵⁹ Albéniz' son Alfonso must have died young, as he is mentioned by the biographers only with regard to his birth.

⁶⁰ This must refer to Enriquita. Although Van Vechten and Jean-Aubry both make this statement, both daughters were present and ambulant on the day of the composer's death. See Istel, "Isaac Albéniz," p. 147.

⁶¹ See p. 3 of this dissertation for information on the premieres.

white hands [fly back and forth]."⁶² But on a later occasion the tables were turned: in a state of despair because he believed that what he had written (Lavaniés) really was unplayable, Albéniz came near to destroying the manuscript. When Blanche Selva heard this, she asked to see it first, and returning within a day or two, she played the piece from memory.

Albéniz' last public appearance as a pianist was at the Librairie Esthétique in Brussels in 1908. Although he was no longer the virtuoso he had been, he played two works from Iberia, Book II: Almería and Triana.⁶³

After a trip to Italy, Albéniz and his family returned to Paris in September, 1908. The effects of Bright's disease were steadily worsening; the best doctors could do nothing. Albéniz suffered so much that he exclaimed, "All I ask of God is a week's peace in which to work before I die."⁶⁴ His last public appearance of any kind was to go to dinner and a Wagner opera performance with Dukas and Fauré, but Albéniz had to leave before the end of the opera. After that he did not leave his house in Paris during the

⁶²Istel, "Isaac Albéniz," p. 142: "J'ai écrit pour voir tes petites mains blanches bibeloter." (Bibeloter, from bibelots, knickknacks, gimcracks, is untranslatable.)

⁶³Torrellas, "Albéniz," p. 26.

⁶⁴Jaime Pahissa, Manuel de Falla, his life and works, trans. by Jean Wagstaff (London: Museum Press, Ltd., 1954), p. 43.

winter of 1903-1909. He was visited by a steady stream of twelve to fourteen friends each day, including Enrique Granados, Manuel de Falla, Mme Ernest Chausson, Alfred Cortot, Jacques Thibaud, Pablo Casals, and Joseph and Marguerite Long de Marliave; Dukas is said never to have missed a day all winter.⁶⁵

In the spring of 1909 Albéniz' condition seemed to improve somewhat, and in March of that year he went with his wife and daughters to the village of Cambo-les-Bains in the French Pyrenees. He rented a chalet there on April 1.⁶⁶ His condition worsened again in late April. In May, 1909, Albéniz was awarded the Grand Cross of the French Legion of Honor upon the recommendation of Fauré, Debussy, Dukas, d'Indy, and Pierre Lalo. It was delivered to him in Cambo by Enrique Granados.⁶⁷

Albéniz died circa May 18, 1909, in Cambo-les-Bains.⁶⁸

⁶⁵Collet, Albéniz et Granados, pp. 78-79.

⁶⁶Ibid., pp. 75-77.

⁶⁷Ibid., p. 78, n. 1.

⁶⁸This is the date given by the great majority of sources: Collet, Anglés and Peña, Istel, Chase, Grove's, Baker's, N. Slonimsky, Subirá, and Torrellas. Villar gives May 19. Llorens gives May 20, which may represent recent research. Van Vechten gives May 25, and Storer follows him. Morales and Ewen give June 16, but this is certainly wrong, because Felipe Pedrell refers to Albéniz' death (without giving a date) in his article, "Isaac Albéniz: L'Home, l'artista, y l'obra," Revista Musical Catalana VI (June 7, 1909), pp. 180-184.

As the train bearing the body was departing the station in France, parts of Fauré's Requiem were sung in Albéniz' honor. The body was taken to Barcelona, where a large procession of mourners attended the funeral, accompanied by the funeral marches of Chopin, Beethoven, and Wagner.⁶⁹

Two piano works on the scale of the Iberia pieces were left incomplete by Albéniz at his death. Navarra, originally intended for the fourth book of Iberia, was deemed by Albéniz to be inappropriate in style. It was completed by Déodat de Séverac. Azulejos was probably begun after Jerez had been completed. It was finished by Enrique Granados.

Albéniz' wife, Rosina Jordana Albéniz, lived for some years after her husband's death; she supplied Edgar Istel with information for his article on Albéniz (1929).⁷⁰ Mme. Laura Albéniz y Moya was similarly helpful to Collet, whose biography dates from 1926. Sr. Vincente Moya of Barcelona, Laura's son, is named as Albéniz' sole heir in the notes to a recording dating from about 1965.⁷¹

⁶⁹Collet, Albéniz et Granados, p. 81, and Istel, "Isaac Albéniz," p. 147.

⁷⁰This article was probably written before that date; the 1929 date is that of the translated article in The Musical Quarterly XV.

⁷¹Notes on record jacket, author unidentified (Albéniz, Concerto No. 1, Op. 78, Auditorium Records AUD 101).

The Man

Something of Albéniz' character and personality can be gleaned from reading the story of his life--his independence as a child, his exuberant pranks as a student at the Brussels Conservatory, the large circle of friends that was his in the later years in Paris. Biographers are in agreement concerning Albéniz' personal nature, and indeed confirm the suspected implications. Georges Jean-Aubry knew the composer, and his description of the man is the most comprehensive available; although it is long, it is well worth quoting:

He who met Albéniz, were it but once, would remember it to his dying day. At first his effusiveness could surprise, yes even displease, but soon one felt that a living fire inspired all his gestures, and that the great soul of the man dominated his outward frame; and to astonishment would succeed an affection which nothing could alter.

I do not think it possible for any other personality to show such singular harmony between head and heart. His eager intelligence never outran his feverish love of life and things. On each one of the few--far too few--occasions I saw him he revealed to me some phase of personality that endeared him to me. He was one of the first to give me an estimate of the young Spanish school, and in what glowing terms he spoke of the love he bore the musicians of France.

The kindness and generosity of the man were unsurpassable: I could give a thousand proofs. He was sensitive without wishing it to appear, and the goodness of his heart was a thing of much charm. He was unstinting in his praise of others; his talk was always of friendship, affection, or joy. I never saw him otherwise. 72

⁷² Jean-Aubry, "Isaac Albéniz," p. 536.

Another first-hand glimpse of Albéniz is offered by Arthur Rubinstein:

The group of composers [at the rotunda of the Société Musicale in Paris, c. 1905] was sometimes joined by a fat little man with a round face, black beard, and upcurled, abundant mustachios. He was a Spaniard, a jovial fellow, whose eyes had a charming, smiling twinkle. We loved his stories, which made us scream with laughter. I did not know his name. A few years later, Dukas presented me with a copy of Iberia, a Spanish composition whose author, he said, had died recently. . . . It was Isaac Albéniz.⁷³

Albéniz is often compared to Liszt because of his generous nature: "He was . . . altogether modest about his gifts, and so willing to help others that, like Liszt, he always had to work twice as hard as would otherwise have been necessary. And he was nearly always short of money."⁷⁴

The prime example of this generosity is the history of the publication of Chausson's best-known work, the Poème for violin and orchestra. Ernest Chausson was a very wealthy man. His home was the most important salon for social gatherings among the Parisian composers of the 1890's, and, after his accidental death in 1899, Mme Chausson continued this practice.⁷⁵ Chausson was a diffident composer on account of his late start; he also hesitated to promote publication of his

⁷³Rubinstein, My Young Years, p. 131.

⁷⁴"Isaac Albéniz," The British Musician V (1929), p. 93. See also Istel, "Isaac Albéniz," p. 148, and Joseph de Marliave, "Isaac Albéniz" (1912), in Études Musicales (Paris: Librairie Félix Alcan, 1917), p. 138.

⁷⁵Book I of Iberia is dedicated to Mme. Ernest Chausson.

works for fear of the advantage his wealth might give him over his colleagues. When Chausson met with difficulty in securing the publication of the Poème in 1896, Albéniz offered to show it to Breitkopf & Härtel while on a trip to Leipzig. Breitkopf judged the music "too modern to please and sell" and refused to publish it, whereupon Albéniz volunteered to pay the costs of publication himself. He added 300 marks extra as a royalty for Chausson, which Breitkopf later handed solemnly to Chausson in person. "Chausson never learned of the Spaniard's generosity, yet we cannot but consider a man happy who had the good fortune of counting Albéniz among his friends."⁷⁶

Similarly, Albéniz paid half the cost of the publication of Turina's Piano Quintet.⁷⁷ Albéniz befriended the young Manuel de Falla in Paris, and it was Albéniz who suggested that Falla give himself more scope than a piano alone would allow for his Nights in the Gardens of Spain, originally planned as Nocturnes for piano solo.⁷⁸ Albéniz also heard the boy Pablo Casals play, predicted a great future for him, and gave him a letter of introduction to Count Morphy.⁷⁹

⁷⁶ Jean Pierre Corricelli and Leo Weinstein, Ernest Chausson (Norman: University of Oklahoma Press, 1955), pp. 85-88.

⁷⁷ Debussy, Manuel de Falla, pp. 53-54.

⁷⁸ Ibid., pp. 43 and 75.

⁷⁹ Chase, The Music of Spain, p. 218.

Physically, Albéniz appeared healthy and robust; in fact, he became so corpulent in his later years that he could not sit comfortably at the piano. His appearance belied his great physical suffering from disease, however; according to his daughter Laura, hardly a day passed without pain, although he remained exuberant and cheerful.⁸⁰

Except for his youthful impulse to enter a Benedictine monastery, Albéniz was not actively religious. Having been baptized as a baby, he was technically a Roman Catholic. His father was a Freemason. In later years, Albéniz seems to have maintained a very personal and emotional kind of belief. He took a great interest in the Dreyfus affair, siding naturally with the "innocent Israelite."⁸¹

Most writers note that there were two distinct sides to Albéniz' personality: the early Bohemian and the later "Benedict," or peaceful married man.⁸² On the one hand was the adventurer, the "Moor," with his predilection for the "stirring people, the plebeian suburbs" and lure of Andalusia.⁸³ On the other hand was the bourgeois Parisian, the

⁸⁰ Collet, Albéniz et Granados, p. 10.

⁸¹ Ibid., pp. 60-62.

⁸² Istel, "Isaac Albéniz," p. 125.

⁸³ Vladimir Jankélévitch, "Albéniz et l'État de Verve," in La Rhapsodie: Verve et Improvisation Musicale (Paris: Flammarion, Bibliothèque d'Esthétique, 1955), p. 154: "Sa prédilection va aux grouillements populaires, aux fauxbourgs

expatriate, completely devoted to his family and to music, who protested "against the chickpea and against the lack of 'comfort'" in Spain.⁸⁴ Amid all the accounts of Albéniz' fine wife and happy marriage, one is surprised to find the following anecdote in a letter from Chausson to Mme. Chausson:

You do not know that I was obliged to admit that I am an absolutely faithful husband. Albéniz wanted to prove to Schalk that there is not a single married man who does not have a few brief adventures which entail no consequences and which would not affect marital fidelity in any way. As he tried to line me up as a witness with repeated "isn't that so's," I had to say that such was not my case. Whence exclamations! "It is true," Albéniz replied, "that your wife is so beautiful, so intelligent, so kind . . ." 85

Villar feels that the Bohemian aspect has been over-emphasized: "Excepting his little juvenile forays, in the time that he gave concerts throughout Spain, he was always orderly and methodical."⁸⁶ In this same vein Albéniz' daughter Laura pointed out that the biographers had neglected to mention the composer's vast (and self-taught) knowledge of

plébéiens: Triana à Séville, l'Albaicin à Grenade, Lavapies à Madrid; . . . "

Albéniz himself speculated about the lure of Granada (where a memorial plaque dedicated to him now appears in the Alhambra); see Llorens, "Notas inéditas," pp. 100-102.

⁸⁴Federico Sopeña, Historia de la Música Española Contemporánea (Madrid: Ediciones Rialp, S.A., 1958), p. 83: "contra el garbanzo y contra la falta de 'confort', . . . "

⁸⁵Barricelli and Weinstein, Ernest Chausson, p. 92.

⁸⁶Villar, "Isaac Albéniz," pp. 74, 75: "Exceptuando sus pequeñas correrías juveniles, en la época en que dió conciertos por España fué siempre ordenado y metódico."

general culture. According to her account, Albéniz read and wrote, in addition to Spanish and Catalan, perfect French, English, and Italian, and some German. His library contained all the French, English, and Spanish classics, important works of modern French literature, and some of the German philosophers, and he was a connoisseur and collector of modern paintings.⁸⁷

The nature and extent of Felipe Pedrell's influence on Albéniz as a composer is not clear. Some authors consider Albéniz' meetings with Pedrell as a major turning point in his life; on the other hand, Pablo Casals considered Albéniz' study with Pedrell unimportant.⁸⁸ The consensus of opinion is that the "lessons" contained little technical instruction, and that they were more like conversations between two colleagues.⁸⁹ The main thrust of the conversations was toward the idea of using the riches of Spanish folk music as the basis of a national art. Pedrell's description of Albéniz' reaction to more formal pedagogy provides a final element in this short portrait of the composer of Iberia:

Artistic temperaments like his are not teachable. They carry their destiny within themselves. One can

⁸⁷ Collet, Albéniz et Granados, pp. 11-12.

⁸⁸ Leonard Seeber, Notes on record jacket (Albéniz, Concerto No. 1, Op. 78, Vox Turnabout TV-S 34372).

⁸⁹ A good summary of Pedrell's own accomplishments is given in Otto Mayer-Serra, "Falla's Musical Nationalism," The Musical Quarterly XXIX (1943), pp. 1-3.

only guide them to prevent their wasting the flow of their inspiration. Dry, hard, cold rules only upset them. 90

I noticed that when we discussed these technical principles [enharmonics, instrumental ranges, transpositions, etc.] and others more difficult still, that much grieved, he would withdraw within himself; and when I realized that he did not understand arid regulations, I determined in the future never to talk to him about rules, chords, resolutions, and other technical hieroglyphics; but to dwell on a fine and cultivated taste, merely seeing to it that so extraordinary an intelligence was correctly guided. And thus, since quite indirectly and unconsciously he had a solid training, due to the magnificent literature of the piano, I was finally able to say to him, to stimulate his imagination: "To the devil with all the rules! Fling them into the fire, all these treatises on harmony, counterpoint, and composition, these theories of instrumentation and what not, which were not written for you, and which in the end will only paralyze your natural genius." 91

⁹⁰Van Vechten, "Isaac Albéniz," p. 236.

⁹¹Istel, "Isaac Albéniz," pp. 124-125; taken from the Vanquardia of May, 1909. Some of the same material appears in Pedrell, "Isaac Albéniz," in the original Catalan.

The Pianist

As a pianist Albéniz was called "The Spanish Liszt" and also "The Spanish Rubinstein" [Anton Rubinstein]. In his student days at the Brussels Conservatory, he was also called "the pianist of steel."⁹² However, most descriptions of his playing emphasize his suppleness, lightness of touch, and delicate shading of tone, and his hands are usually described as being small and fleshy. In Albéniz the pianist and the composer were inextricably mixed; as noted previously, he was an accomplished improviser--his early works may be termed "fixed improvisations"--and what he could not be taught about composition he learned "through the telepathy of playing the piano."⁹³

Albéniz was particularly noted for his interpretations of the music of Bach, Scarlatti, Mozart, Schubert, Chopin, Liszt, and of course his own works. In connection with the latter, Pedrell said:

I heard Rubinstein play his [own] works for a roomful of friends, but I did not feel the cold shiver which went through me when Albéniz performed his [own] wonderful works to us with a fire which, as can easily be understood, drove the London public mad. ⁹⁴

⁹² Sterkie, Spain, Vol. II, p. 120.

⁹³ Pedrell, "Isaac Albéniz," p. 182: "Sentía la música por la resonancia del teclado del piano."

⁹⁴ Quoted in Jean-Aubry, "Isaac Albéniz," p. 536.

Joseph de Marliave has written:

He was without show, virtuosoism, or pose, a dazzling pianist, a male, vigorous, magnificently passionate pianist, judicious in his interpretation, profoundly artistic and comprehending. ⁹⁵

Albéniz was the recipient of high praise for his playing at an early age. Llorens reproduces two poems "among many" addressed to the youthful pianist; the poems date from 1873 and 1874 (when Albéniz was thirteen years old).⁹⁶ At the age of twenty (1880) a reviewer in Santiago, Cuba, praised his "exquisite delicacy of tone, the good taste of his expression, his temperament and power, as well as an extraordinary finger facility, combined with an elegant and sympathetic stage appearance."⁹⁷ At that time his repertoire consisted of a concerto and twelve diverse works by Bach; two suites and four pieces by Handel; twelve works by Scarlatti; two suites by Rameau; ten pieces by Couperin; four sonatas and two pieces by Haydn; three concertos, five sonatas, and four pieces by Mozart; two concertos, six sonatas, and three other pieces by Beethoven; four pieces by Schubert; two concertos, a sonata, and three pieces by Weber; two concertos, six romances, and four pieces by Mendelssohn; a concerto and five

⁹⁵Translated in Van Vechten, "Isaac Albéniz," p. 237. Marliave's original seems to be paraphrasing Pedrell.

⁹⁶Llorens, "Notas inéditas," pp. 92-93.

⁹⁷Istel, "Isaac Albéniz," p. 123. Quoted more fully in Collet, Albéniz et Granados, p. 33.

works by Chopin; two concertos by Moscheles and one by Ries; three pieces by Dussek; the concerto and five works by Schumann; a concerto and six works by Rubinstein; six pieces by Heller; three works by Mayer; two concertos, a fantasy, and eight works by Liszt; six works by Brassin, his teacher at Brussels; two caprices by his patron Count Morphy; a funeral march by Bretón; the concerto by Grieg; and 50 of his own compositions.⁹⁸

Extensive quotations from reviews of Albéniz' concerts in the 1880's are given by Collet in his biography.⁹⁹ It should be noted also that the biography by Antonio Guerra y Alarcón, from which Collet takes much of his information, dates from 1886, when Albéniz was only twenty-six years old; Guerra affirms that at that time Albéniz was in the front rank of concert artists.

In 1889, a London review stated:

We give a portrait of Albéniz, who creates a furor at the moment. He is one of the best pianists we have heard since Liszt. He reminds us of Rubinstein in his delicacy, and Hans von Bülow in his vigour. 100

Schenberg states that "Shaw reviewed his London appearances with a good deal of respect."¹⁰¹ Letters from Albéniz' Parisian friends Vincent d'Indy, Joseph Guy Ropartz, and

⁹⁸ Albéniz at Granada, p. 35, taken from Guerra's biography of 1886.

⁹⁹ Ibid., pp. 39, 46, 47-48, and 50-51.

¹⁰⁰ Jean-Lubry, "Isaac Albéniz," p. 535.

¹⁰¹ Schenberg, The Great Pianists, p. 342.

Charles Marie Widor and from the Spanish composers Francisco Asenjo Barbieri and Tomás Bretón testify to the esteem in which he was held as a pianist by those musicians even in the 1890's; by then he was no longer a full-time performing artist because he was concentrating on composition. He was also praised by Matthew Crickboom, Belgian violinist and composer and founder of the celebrated Crickboom Quartet, as "the best pianist of chamber music I know."¹⁰²

As noted previously, Albéniz served as visiting Professor of piano at the Schola Cantorum. He was also in demand as a private teacher in Paris. Villar states that Albéniz always took part in the juries at the Paris Conservatory.¹⁰³

By the time he composed Iberia, Albéniz was somewhat "rusty" as a pianist. Even so, he played Almería and Triana publicly in Brussels in 1908; and Marliave recounts hearing Albéniz play the third book of Iberia privately upon its completion in 1907, and he describes the playing as "merveilleux!"¹⁰⁴ Albéniz also coached both Blanche Selva and Joaquín Malats for their early performances of Iberia.¹⁰⁵

¹⁰²Llorens, "Notas inéditas," pp. 94-96: ". . . le meilleur pianiste de musique de chambre que je connaisse."

¹⁰³Villar, "Isaac Albéniz," p. 74.

¹⁰⁴Marliave, "Isaac Albéniz," p. 122.

¹⁰⁵Surinach, Notes to Iberia, Vox PL 9212.

Jean-Aubry's description of the composer playing Iberia without the requisite amount of practice gives a final insight into the man and the musician:

It was wonderful to see him at the pianoforte, playing his own works, in the last years of his life. The virtuoso of former days had lost his cunning, his fingers were not equal to the difficulties, and we were given the spectacle of Albéniz singing, stamping with his foot, talking, making up with looks and laughter the notes his fingers could not play. 106

¹⁰⁶Jean-Aubry, "Isaac Albéniz," p. 536.

The Composer

As is the case with so many other composers, the works of Albéniz have been divided into three style periods, or "manners," by biographers.¹⁰⁷ The first period is that of the many unpretentious, improvisatory piano works, the piano concerto and rhapsodies, early songs, and those works for which the scores are now lost--the piano trio, the oratorio El Cristo, and three early zarzuelas. Cantos de España, Op. 232, may be considered a border-line work between the first and second periods; the first period extends then until about 1889, when the composer was not thirty years of age. The middle period is centered mainly around opera composition, beginning with the early London stage works of 1892-1893 (Léendes bibliques, Poor Jonathan, and The Magic Opal) and extending through the works done in collaboration with the English banker-librettist F. Money-Coutts (Henry Clifford, Merlin, and Pepita Jiménez). This period also includes the successful zarzuela San Antonio de la Florida, songs to texts by Costa de Beauregard, Pierre Loti, and Money-Coutts (the first two), and the orchestral rhapsody Catalonia (1899). The piano work La Vega (1899) is considered transitional in style between the second and third pe-

¹⁰⁷ Collet, Albéniz et Granados, pp. 89-93.

Antonio de las Heras, Vida de Albéniz (Barcelona: Ediciones Patria, 1940), cited in Starkie, Spain, Vol. II, pp. 121-122.

riods. The final period includes the late songs done with Money-Coutts (the cycles To Nellie and Quatre Mélodies and three unpublished songs), the children's piano work Yvonne en visite!, the works completed by others and published posthumously (Azulejos and Navarra), and of course Iberia.

Varying opinions have been expressed concerning the value of the early and middle works of Albéniz. Most writers state without hesitation that Iberia was his greatest accomplishment. Collet agrees with this verdict, but he feels that the essential elements of the style that one recognizes as Albéniz' were present before Iberia. He points out that the early piano works, not Iberia, were responsible for Albéniz' place in the hearts of the Spanish common people and their musical "artisans." Collet argues that if Albéniz is to be considered the "founder" of the Spanish national school of Granados, Falla, Turina, etc., that this movement was under way before Iberia, in fact, by the 1880's.¹⁰⁸

Since this dissertation is an analysis of Iberia, and not a comprehensive study of all the works of Albéniz, nor even of all his piano works, the question of their relative merits can be treated only briefly and with the aim of answering the questions: What are the techniques that make possible the obviously greater scope and complexity of the

¹⁰⁸Collet, Albéniz et Granados, pp. 90, n. 1, and 108-109.

Iberia pieces? Can an embryonic form of those techniques be found in the best of the earlier works? The answer to the first of these questions depends upon the investigation of stylistic and structural features of Iberia, to be found in Chapters III and IV of this dissertation. Only after these features have been summarized in the first two parts of the Conclusion can the second question be considered meaningfully; the answer to the second question, therefore, is delayed until part iii of the Conclusion. In this way the side issue of Albéniz' late "change of style" can be approached analytically rather than through opinions based simply on taste. Some background on the issue of Albéniz as Spanish nationalist-romantic or as French impressionist is presented here, however.

Assuming that Pedrell did encourage Albéniz to make use of the Spanish folk-music heritage, it does not seem to have resulted in the actual quotation or adaptation of specific folk melodies except in rare instances. Categorical denials that he ever used a pre-existing melody, as adduced by Ewen and Marliave, probably overstate the case;¹⁰⁹ by way of the exception that tests the rule there is the orchestral rhapsody Catalonia, in which popular Catalan

¹⁰⁹Ewen, The World of Twentieth-Century Music, p. 2.
Marliave, "Isaac Albéniz," p. 133.

themes seem to have been used.¹¹⁰ Istel's comment is helpful:

In general Albéniz's relations with folkwise art are quite special in character; he has borrowed from it only rhythmic and harmonic peculiarities and scarcely any melodic ones, or these last only in that, so to say, he employs certain intervals of fioriture cherished in Arab and Gypsy music, without directly making use of Spanish, Gypsy, or Arabic folk-motives.¹¹¹

Speaking of Debussy's "Spanish" music, Chase states that this "principle of essential truth without recourse to the actual folklore document was the aesthetic basis of Albéniz' Iberia and for most of Falla's music."¹¹² Sopena also praises Albéniz for his avoidance of an "erudite dash of folklorism."¹¹³ The advantage of this choice, as pointed out by these writers, is that the freedom gained by not being tied to pre-existing melodies allows the composer greater scope in which to intensify his expression of the Andalusian atmosphere.¹¹⁴ Morales, noting that Bizet used in Carmen a rhythm of habanera as well as two or three Andalusian

¹¹⁰ Collet, Albéniz et Granados, pp. 156-157.
Istel, "Isaac Albéniz," p. 140.

¹¹¹ Istel, "Isaac Albéniz," p. 127.

¹¹² Chase, The Music of Spain, p. 300.

¹¹³ Federico Sopena, "Isaac Albéniz," in Dos años de música en Europa (Madrid: Espasa-Calpe, S.A., 1942), p. 92: "rasgo erudito de folklorismo . . ."

¹¹⁴ The special rôle of Andalusia in the "Spanish" musical idiom and the place of the Arabic and Gypsy styles in the Andalusian style are discussed in Chapter II.

tunes, says, "Any of the piano music of Albéniz, for instance, Evocación, which is built on original ideas, is more Spanish in feeling than Bizet's version of themes recognized as popular."¹¹⁵

In his book Music in Our Time, Salazar postulates that musical nationalism may be divided into three stages: 1) the "elementary exploitation of the folkloristic document," 2) "that which converts the commonplaces of local color into elements of style with which the composer works to create compositions in independent form more or less distant from the popular forms of its origin," and 3) "the untrammelled eloquence of a language with national elements, yet inalienably the composer's." Salazar is in agreement with the opinions given above regarding the extent of Albéniz' use of the "folkloristic document," and he places Albéniz in the second phase of nationalism. In the same category he puts Rimsky-Korsakov, the earliest Stravinsky (before Petrouchka), and Villa-Lobos, as well as Granados and early Falla. Salazar considers later Falla (and also Debussy in his "Spanish" music) as representative of the third phase of nationalism.¹¹⁶

Salazar's assessment of Albéniz in relation to Falla

¹¹⁵Morales, Preface to Van Vechten's The Music of Spain, p. xvi.

¹¹⁶Adolfo Salazar, Music in Our Time, trans. by Isabel Pope (New York: W.W. Norton & Co., Inc., 1946), pp. 306-307 and 334-335.

and Debussy implies superior creative powers on the part of the latter two men, and this judgment should probably be accepted. It also implies a difference in esthetic outlook--the romantic nationalism of Albéniz as opposed to the more sublimated impressionism of Debussy and Falla and the later neo-classicism of Falla (e.g., the Harpsichord Concerto). The question of impressionistic traits, and of French influences in general in Iberia, has been broached by several writers concerned with the works of Albéniz. Van Vechten, for example, states that Spaniards usually prefer Albéniz' earlier works to Iberia, "which, they assert, is more French than Spanish."¹¹⁷ This is not Van Vechten's own view; but it is that of Istel:

. . . so long as Albéniz still trod the Iberian soil, so long as he, like the legendary giant Antæus, drew his strength out of his contact with that ground, he wrote in another style; simple, with folkwise amiability, at times, perhaps, in a manner somewhat banal (to use a term the musical artist affects), but always naturally. In Paris, in a circle of famous and musically cultured colleagues, Albéniz was evidently ashamed of his naturalism. Instead of singing his little song beneath the eternally smiling sun of Spain, freely and happily, with no concern for academic demands, he spun himself into the grey Parisian mists of his studio, working, studying, brooding, discussing, and seeking to win the approbation of that Schola Cantorum into which an Albéniz really did not fit at all because he was far too unacademic and vital. It was thus that the music of his "Iberia" came into being, a music in which his erstwhile out-of-doors inspiration struggles with the effort always to remain "distinguished" and "interesting": and as a result, though in a purely

¹¹⁷ Van Vechten, "Isaac Albéniz," p. 243.

artistic sense much was won, in a truly musical one much was lost. In one word: "Iberia" is studio music, of a highly subtilized French type. 118

Istel's attitude, however, as revealed by his continuation, may be suspected of originating in a bit of German anti-French chauvinism (1929):

As such it was quite naturally admired by his Parisian fellow-students [sic]. Debussy (whom Albéniz, incidentally, never liked), in the S.I.M. of December 1, 1913, wrote a very laudatory article . . . " 119

On the other hand, some Spanish musicians object to the accusation of excessively "French" characteristics in Iberia. Carlos Surinach finds only a little French impressionism in Iberia.¹²⁰ Morales states that to cite French influences in Iberia is an "absurd assertion; for in its very essence it represents the antithesis of the eliminating process, characteristic of the French mind."¹²¹ And Salazar notes that "the reproach of 'French style' besets all the Spanish musicians who wished to evade the Italian opera, first, and later the German doctrines which irradiated from the school of Leipzig to all the Conservatories."¹²²

¹¹⁸Istel, "Isaac Albéniz," p. 143.

¹¹⁹Ibid.: "S.I.M." stands for the monthly Société Internationale de Musique. For Debussy's remarks, see p. 6.

¹²⁰Surinach, Notes to Iberia, Vox PL 9212.

¹²¹Morales, "Albéniz," p. 10.

¹²²Salazar, "Isaac Albéniz," p. 124.

From a modern perspective the issue of French versus Spanish idiom can be dealt with more objectively, through analysis, than it has been in the literature on Albéniz, where early judgments seem to have been perpetuated without enough recourse to the music itself. It may be helpful, however, to precede the analysis with some specifics regarding Albéniz' Parisian acquaintances and his own attitudes concerning them.

Since Debussy was certainly the most prominent French composer of the years Albéniz spent in Paris, many writers have jumped to the conclusion that Albéniz fell under his direct influence. Trend, for example, states, ". . . Albéniz turned student again in middle life at the feet of Debussy and created his musical Iberia in a sublimation of the sounds of the guitar and the rhythms of the dance."¹²³ This conclusion must be regarded as exaggerated at best, for three reasons.

In the first place, Albéniz' primary contacts in Paris were with musicians who were somewhat deprecatory of Debussy and his "impressionism." Both Chausson and d'Indy had been pupils of Franck, and the Schola Cantorum circle in general was of a rather more conservative esthetic persuasion than Debussy. Their interests were directed toward such classical forms as the sonata or variations, rather than toward impres-

¹²³J.B. Trend, Manuel de Falla and Spanish Music (New York: Alfred A. Knopf, 1929), p. 148.

sionistic tone-painting. If there is a specific influence of the French composers to be found in Iberia, it is the complexity and the attempts at large structures born of Albéniz' great admiration for the learned Vincent d'Indy. Albéniz undoubtedly heard Debussy's music, and he knew Debussy personally, but there is no record of professional discussions, much less pedagogy.¹²⁴

Secondly, Albéniz had something of an aversion to the impressionist esthetic, simply as a matter of personality and taste. According to Collet, "Pelleas seemed disagreeable to him, and he had bravos only for Fervaal, Ariane et Barbe-Bleue, or the chamber music of Fauré."¹²⁵ Salazar and Sopenña cite Albéniz' preference for directness of effect, his articulate and vigorous manner of expression, his romanticism, his complex agglomerations around a relatively simple nucleus, and his lack of intellectualism and literary symbolism as traits that were uncongenial to the crepuscular, purely atmospheric values of impressionism.¹²⁶

The third factor that has caused the exaggerated esti-

¹²⁴In a letter of c. 1899, Albéniz mentions a conversation with Debussy the previous night. See Llorens, "Notas inéditas," p. 100.

¹²⁵Collet, Albéniz et Granados, p. 59: "Pelleas lui paraissait désagréable, et il n'eut de bravos que pour Fervaal, Ariane et Barbe-Bleue ou la musique de chambre de Fauré."

¹²⁶Salazar, "Isaac Albéniz," pp. 144-145.
Sopenña, "Isaac Albéniz," pp. 90-91.

mate of Debussy's influence on Albéniz' Iberia is a simple error in chronology. The error originates with the usually dependable Manuel de Falla and is repeated at least twice by J.B. Trend. In his article, "Claude Debussy et l'Espagne," Falla states:

Certain effects are known to us from the strummings of guitars by the people of Andalusia. Curiously enough, the Spanish musicians have neglected and even despised these effects. They considered them primitive. At most, Spanish composers were able to incorporate guitar figurations in works of conventional harmonic or melodic design. It was Debussy who showed how these guitar figurations were to be used with imagination. Results were immediately forthcoming: the twelve jewel-like piano pieces forming the set Iberia by Isaac Albéniz are sufficient proof. ¹²⁷

Albéniz' Iberia was published in the years 1906-1909, and, as has been noted, it was well known to Debussy. Of the "Spanish" pieces by Debussy, only the "Soirée dans Grenade" of 1903 could have been known to Albéniz at that time. The best-known of Debussy's "Spanish" music, his orchestral suite Iberia, was published in 1909 and first performed in 1911. The Préludes in the "Spanish" style, "La sérénade interrompue" and "La Puerta del Vino," date from 1910 and 1913.¹²⁸ Thus, even if Falla did not have Debussy's Iberia specifically in mind when he made the above statement (although it appears he did), it is completely erroneous for

¹²⁷ Manuel de Falla, "Claude Debussy et l'Espagne," Revue Musicale I (1920), p. 210; trans. in Lockspeiser, Debussy, Vol. II, Appendix B, p. 260.

¹²⁸ Lockspeiser, Debussy, Vol. II, p. 260, n. 1.

Trend to state that Albéniz' Iberia shows "direct traces of Debussy's influence" and "the collection was published after Debussy's orchestral suite of the same name."¹²⁹ On the contrary, Vallas concludes that "it was Debussy who came under the influence of Albéniz; . . . But, as Manuel de Falla has stated, other young Spanish composers were inspired by the example of the French master."¹³⁰

It should be added that any claims of influence on Debussy by Albéniz apply only to Debussy's "Spanish" music, and that these conclusions do not deny the possibility of any influence of Debussy on Albéniz; one must simply realize in which direction to consider the tempting comparisons of the two Iberias. Concerning French influences in general, however, Albéniz himself was vehement. Two letters from the Portuguese musicologist and pianist José Vianna da Motta, concerning Albéniz' Quatre Mélodies, illustrate this; Albéniz' reply, not reproduced in the source, seems to have denied the charge vigorously:

¹²⁹Trend, Manuel de Falla, p. 53; Trend quotes Falla's statement without comment or correction on p. 32.

¹³⁰Léon Vallas, Claude Debussy: his life and works, trans. by Maire and Grace O'Brien (London: Oxford University Press, H. Milford, 1933), p. 203. The error in chronology is also noted in Suzanne Demarquez, Manuel de Falla, trans. by Salvatore Attanasio (Philadelphia: Chilton Book Co., 1968), p. 148; she adds, "Actually, Debussy's influence in Spain began with Falla himself."

"Cher ami,

"I have been very touched by your gift and thank you for your charming pieces. I find there much of poetry and character. It seems to me only that there is a conflict in you between the Spanish and the admirer of Vincent d'Indy and Debussy."

"Mon cher ami,

"I truly regret having caused you any chagrin with a false supposition. Of the rest I have only supposed that those little rapprochements of the music of Debussy were willful, I supposed only that there was an influence of Debussy upon you. After your declaration, I see the case extremely interesting that two composers, strangers to one another, happen onto a like harmonic system, which shows that these needs for new harmonies are in the air and that such a development in music is logical and given by the nature of same." 131

Against this background and that concerning "Spanish" music, found in the next chapter, the analysis sections of this dissertation (Chapters III and IV) will show how the "impressionistic" style traits in Iberia were well-suited for expressing the Andalusian musical idiom, and that the way those "French" sounds were used by Albéniz proceeded from the desire to create formal structures larger than he had previously employed, rather than from a desire to emulate Debussy.

CHAPTER II

"SPANISH" MUSIC

"Universality," Spain, and Andalusia

The trouble with Spanish music is that it is too exclusively Spanish. The best composers have not yet succeeded in writing universally. This would seem to be a matter of deliberate choice, not of natural limitation, for Albéniz, Granados, and Falla all gave indications of higher powers than they exercised. ¹

This statement is typical of the literature dealing with the music of the "modern Spanish school." The writers assume, first of all, that there is such a thing as a "universal" music that does not require a familiarity with its idiom in order to be understood.² Then, while recognizing a "deliberate choice" of idiom on the part of the Spanish composers, they nevertheless view this as "the trouble with Spanish music," a failure to exercise "higher powers." Both technical flaws (resulting from cultural and historical factors discussed below) and a narrowness of idiom are readily admitted in Iberia; however, the two ideas should be separated.

¹Ernest Hutcheson and Rudolph Ganz, The Literature of the Piano, 3rd ed. (New York: Alfred A. Knopf, 1966), p. 360.

²Modern ethnomusicology adopts the term "musics" to indicate vastly different cultural bases underlying musical languages in different parts of the world.

The stumbling block for most listeners is the latter, not the former. Once one gets beyond the idiom (which is even more specifically Andalusian than Spanish), the expressive range (the "universality") of the music, far wider than a mere image of "sunny Spain," becomes evident.

The reproach of "non-universality" against Spanish music often takes the form of criticisms regarding its so-called "faults of constructive technique." Debussy's comment, for example, that Albéniz "went so far as to throw music out the windows" (see page 6) is interpreted by one writer to mean that "Albéniz lacked that sense of economic proportion which the very great masters of music all have possessed."³ Another writer attributes Albéniz' faults of technique to an inadequate early musical education, in spite of his many teachers.⁴ Jean-Aubry freely admits that Albéniz "even at times sacrificed perfection of form," but he defends the composer by observing, "In music there are many excellent scholars but few poets."⁵ While it would be wrong to deny that there are, in the conventional sense, formal blemishes in Iberia, one should keep a certain perspective in mind:

³Istel, "Isaac Albéniz," p. 143.

⁴Marliave, "Isaac Albéniz," p. 132. (Albéniz' early training was concentrated almost entirely in piano, not in composition.)

⁵Jean-Aubry, "Isaac Albéniz," p. 537.

Taking the Northern music as a standard or criterion, we can make the following objections against the Southern [i.e., Spanish]. Its melodies are brief to the degree of fragmentariness. Its rhythms are confined to a few characteristic figures. In the matter of form it is rhapsodic, not finely wrought fugally or cast into grand symphonic architecture. Spiritually it seems by contrast almost shallow. Intellectually it is erratic, in that where with Northern music we have well packed logical development, with the Southern we may have long flights of apparently irresponsible melismata or florid cadenza. Then whatever the piece, its mood, purpose, or form, it seems bound to bring in the same conventional melodic turns and the same continuous subsidence upon the dominant of the key.

These objections are fatal, in view of the assumed standard. But since that standard is false, the objections are to be struck out. In other words, Spanish music must from the outset be regarded from a totally different position. . . . it has come, not from the great congregations of the Lutheran Church or the great worldly operatic public of Austria and Italy, but primarily from the burning Orient and the gipsies. . . . We have thus to be educated into the Spanish form of musical art. The process is not complex or confusing. Given first a radical sympathy and some personal musicianship, it requires no more than an understanding of the national poetry, art, philosophy, and average mental and emotional conditions.

It is not necessary to cross the seas and gather knowledge of primitive Oriental music. If we learn a little of Hebrew, Arabian, Persian, and Hindu music, and of the gipsy of Europe in general, we are certainly made open-minded to the variety of music, and forced to recognize that what we are familiar with from the cradle is not the only kind; but this is not actually necessary here, for the reason that everything in Spain has long since been assimilated into that which has its own raison d'etre.⁶

The musical characteristics and oriental backgrounds referred to in this statement are of course those of the

⁶Sydney Grew, "Modern Spanish Music," Ch. 8 of Spain, A Companion to Spanish Studies, ed. by E. Allison Peers, 5th ed. (London: Methuen & Co., Ltd., 1956), pp. 248-249. (Emphasis in the second paragraph is added.)

popular or folk music in Spain. As has been seen in part iv of Chapter I, Albéniz rarely used folk music in its original form in his music, so the eastern elements in Iberia are a step further removed from their source than they are in the folk music itself. However, it is the strong evidence of the folk music in the works of Albéniz, Granados, and Falla to which such writers as Hutcheson and Ganz object (see page 67). This objection is unrealistic:

Spanish musical inspiration has not proceeded, in the majority of cases, from highly cultivated intellects nor refined tastes but from the healthy temperaments of artists of the people. This popular basis and non-intellectual quality may be observed invariably in Spanish music, no matter what the degree of education nor how lofty the elements of style and technique in the individual artist. ⁷

Historical circumstances also help account for the rôle of popular elements in Spanish "art" music:

[The] struggle between the assimilation of foreign influences and the transformation of popular regional materials is not particular to Spanish music. It presents itself to all nations without a musical tradition of their own, or where musical evolution, vital and original in former centuries, has been interrupted for a considerable period. The latter is the case of Spain. ⁸

The problem of formal construction using folk-music materials was likewise a product of the currents of history. This matter is well summarized by a Spanish musician (unidentified) in an interview with the ubiquitous James Michener:

⁷ Salazar, Music in Our Time, p. 304.

⁸ Mayer-Serra, "Falla's Musical Nationalism," p. 1.

"When you demand that Falla and Albéniz take Spanish themes and build from them what Brahms and Dvořák built from theirs, you're out of your mind. Germany and Austria of that day had orchestras and opera companies and string ensembles that needed the music these men were writing. Spain did not. One small orchestra here, another there, a visiting opera company from Milan, and an audience who wanted to hear only Carmen and La Bohème. The Spanish audience still doesn't want a symphony or an opera featuring a large ensemble and a complicated structure. It wants a short, individualized work and that's what the Spanish composer learned to supply. Zarzuela, not opera. Because symphonies and operas are not within our pattern. Besides, the material that Pedrell resurrected for these men was ideally suited to individual types of presentation. In criticizing Falla and Albéniz for not having produced in the grand manner, you are criticizing not the composers but the Spanish people, and you are betraying your own lack of understanding."

"But do you agree," I asked this Barcelona expert, "that the themes themselves, those soaring, passionate Spanish statements we find in Granados and Falla . . . They're better than what Brahms and Dvořák had to work with, aren't they?" [sic]

"Much better. But if you ask me next, 'Then why didn't Spanish composers build better with those building blocks?' I'll have to repeat that your question makes no sense. It just doesn't relate to the facts in Spain." ⁹

Another reason for the "faulty construction" of music from the Spanish school may be sought in certain character traits of the Spanish people; the following observations were made in a context free of references to music:

As conquistadores they were supreme; the problems of constructive colonization showed their weakness. Boundless energy in the thrill of action, great moments of vision "silent upon a peak in Darien," but

⁹ James A. Michener, Iberia: Spanish Travels and Reflections (Greenwich, Conn.: Fawcett Publications, Inc., reprint of Random House, Inc. edition, 1968), p. 579.

scant patience for the routine task of consolidation, of reasoning, of laborious study. Spain's greatest authors have been men of intensely active life who have done things and forborne to theorize. Their drama is essentially one of improvisation, born of contact with mankind. . . .

The genius of Spain is to a striking degree creative rather than critical. Criticism implies the recognition of a corpus of authority, of norms of conduct, of schools, a long preoccupation with facts qua facts. Against all such the Spaniard instinctively rebels. . . .

The results of this lack of continuous application, of rigorous impersonal thought, are apparent in every manifestation of the Spanish genius. Its achievements are of the nature of sudden flashes of inspiration, brilliant conceptions marred by mediocre development and faulty judgment in detail. 10

In the same article in which he highly praised Albéniz'

Iberia (1913), Debussy wrote:

. . . one heard that admirable folk-music, so full of fancy and rhythm as to make it one of the richest in the world. This very richness appears to have been the cause of the tardy development of the other type of music. Professionals were shyly reluctant to enclose so many lovely improvisations in the bonds of formulas. . . . Why be astonished at the decadence of the last century? Indeed, why call it decadence, since the folk-music retained its beauty? Wise and blessed would those countries be that kept this wild flower jealously sheltered from administrative classical regulations. 11

The folk music of Spain is immensely varied. That which is most readily identified as "Spanish" by outsiders, however, is the Andalusian, from southern Spain.

¹⁰William C. Atkinson, "Spain: The Country, its Peoples and Languages," Ch. 1 of Spain, A Companion to Spanish Studies, ed. by L. Allison Peers, 5th ed. (London: Methuen & Co., Ltd., 1956), pp. 25-26.

¹¹Vallas, The Theories of Claude Debussy, pp. 161-162.

But it was Sevilla, Córdoba, and Granada that I had fallen in love with in Spain; this was the Spain I imagined, the Spain I longed to see. I know that many of my Spanish readers will shake their heads: another one who sees our country only as the España de la pandereta--a derisive term for the flamencos, guitarras, and bullfights, the usual attractions for tourists. From their point of view, they are right. But, pleading my own case only, I admit without shame that my lifelong love of their country grew out of my passion for Mozart's Don Juan and The Marriage of Figaro, for Bizet's Carmen, for España of Chabrier, for Rossini's Barber of Seville, for the Iberia suite of Albéniz, and so many other scores by great composers of many lands, inspired by the rich Spanish folklore. Most of them evoke the music, life, and customs of Andalusia, centering mainly on Sevilla. ¹²

Atkinson objects, no doubt rightly, to this view:

"Who has not seen Seville has seen no marvel," says the Andalusian; it is still more cogent to say that who has seen only Seville has not seen Spain, nor even the most characteristic side of Spain. ¹³

As suggested by Rubinstein, this false idea of the total Spanish style had been promulgated by non-Spanish composers in the nineteenth century. In addition to the works he names by Bizet and Chabrier, the most important of these foreign "Spanish" works are Lalo's Symphonie Espagnole, Glinka's Caprice Brillant sur la jota aragonese and Souvenir d'une nuit d'été à Madrid, and Rimsky-Korsakov's Capriccio Español. Of these including Carmen and Chabrier's España, all but the works of Glinka are pseudo-Andalusian in style. ¹⁴ As Trend remarks, "modern Spanish music which

¹² Rubinstein, By Young Years, p. 455.

¹³ Atkinson, "Spain," p. 20.

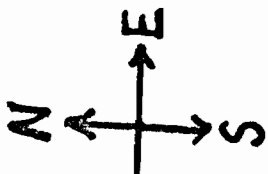
¹⁴ Chase, The Music of Spain, pp. 289-293.

does not conform to this type is apt to be coldly received [outside of Spain, circa 1929] and never played again."¹⁵

Of the twelve works in Albéniz' Iberia, nine titles refer to specific Andalusian localities: El Puerto de Santa Maria, Seville, Ronda, Almería, Triana (a section of Seville), the Albaicín (a part of Granada), Málaga, Jerez de la Frontera, and Eritaña (an inn near Seville). In addition, the polo is definitely associated with Andalusia, and Evocación uses an Andalusian-style fandanquillo. Many earlier works by Albéniz also bear place names from Andalusia: "Andalusia," "Cádiz," "Córdoba," "En la Alhambra," "Granada," "Sevilla," "Torre Bermeja," (near Granada), "La Vega," (the plain near Granada), "Zambra granadina," and, less explicitly, "Orientale." This is not to say that Albéniz was interested only in Andalusia--he had his Catalonia, his Navarra, his "Asturias" and "Zaragoza," and, in Iberia, his Lavapiés (a quarter in Madrid)--but Andalusia seems to have held first place in his affections. Much the same can be said about Falla; it is less true of Granados.

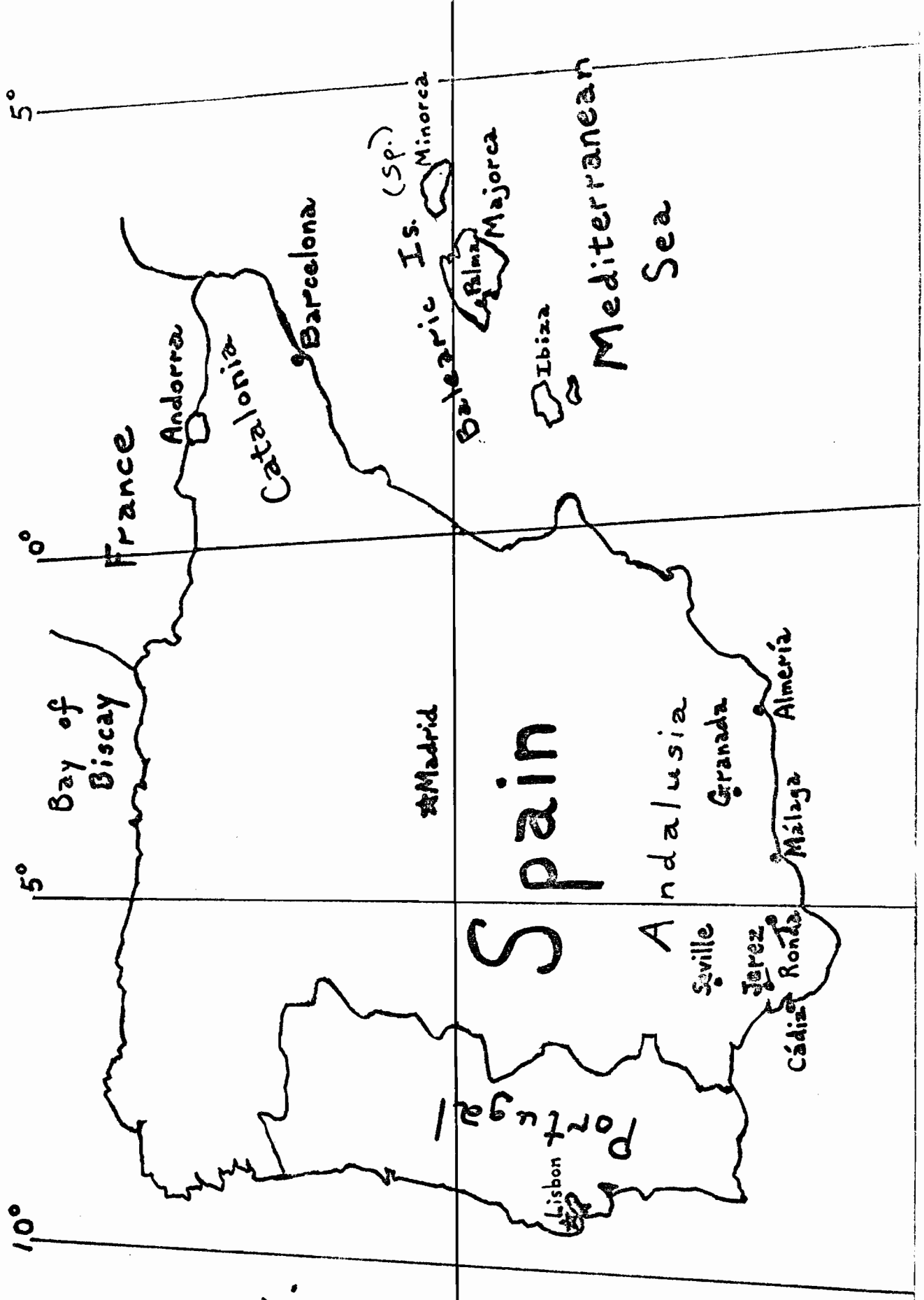
It appears then that the folk idiom in Iberia is even more specifically regional than the critics of its Spanish character have realized. As will be seen in the following section, however, there are musical elements within the Andalusian idiom the origins of which were in widely diverse musical cultures.

¹⁵Trend, Manuel de Falla, p. 15. An excellent statement on the romanticization of Andalusia, too extended to quote here, is in Michener, Iberia, pp. 234-235.



Atlantic Ocean

Iberia



Cante Flamenco and Cante Jondo

The elements of Andalusian music which are manifested most clearly in Albéniz' music may be considered in three categories: 1) the rhythms of Spanish dance and related performance activities, 2) the singing style, especially cante jondo, and 3) guitar effects.

An examination of the many varieties of Spanish dance is a subject in itself and beyond the scope of this dissertation. Such an investigation lies in the field of ethnomusicology and has been pursued elsewhere.¹⁶ In the discussion of rhythm and meter in Chapter III and of the individual pieces in Iberia in Chapter IV of this dissertation, the folk-music derivations of the works are cited. In the present section the discussion is limited to general observations concerning the dance and related performance activities and to presentation of basic terminology.

¹⁶George Boylston Brown, A Survey of Iberian Folk Song and a Study of the Jota Aragonesa (unpubl. thesis for the degree M.A. in Musicology, Eastman School of Music, 1935).

Winifred Glass-Rosenwald, The Rhythmic Elements of Spanish Music Exemplified by the Piano Works of Albéniz (unpubl. thesis for the degree M.M. in Theory, Eastman School of Music, 1940).

Chase, The Music of Spain, pp. 222-256.

Starkie, Spain, 2 Vols. with accompanying recording.

Anthology of Spanish Folklore Music, Everest 3286/4 (produced in conjunction with UNESCO).

The Music of Spain, Vol. 1: Andalusia, A Sounds of the world recording from the National Geographic Society, No. 704.

Some idea of priorities in Spanish folk music can be gained from Van Vechten's statement that "dance is assuredly the national musical form in Spain, where singing, most frequently, serves to accompany waving arms and tapping feet."¹⁷ It should be understood at the outset that most of the folk music is danced as well as sung--note the word cante ("song" or "singing") in both cante flamenco and cante jondo, often used to distinguish two basic groups of dance types. The singing may serve as accompaniment to the dance, or it may occur as a copla, which is a melody to which the stanzas that are part of the dance are sung.¹⁸

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

Another way of grouping the dance forms is to distinguish the "classic" from the flamenco. Many of the latter

¹⁷ Van Vechten, "Isaac Albéniz," p. 231.

¹⁸ In the recordings of authentic performances of the folk music, cited on the preceding page, there is often a drastic slowing of tempo in the copla sections.

are corruptions of the former, and take their names from the place where they are danced. Thus the classic sequi-dillas as danced in Seville is called the sevillanas, and surviving in that form is really a kind of cante flamenco.¹⁹

This system of naming the dance forms also applies to other dances, however, so that the names become meaningless to a foreigner unless he knows to what family a given place name refers. The following summary of dance types is limited to those that relate to pieces in the Iberia collection. The actual rhythmic characteristics of the dances (and/or songs) are given in the first part of Chapter III, which follows the present section.

The jota is among the best-known classic dances. It is generally in rapid triple time, with some triplet motion and a characteristic kind of phrase ending. The jota aragonesa is the best known form. A jota malaqueña occurs in Málaga, and a slow copla in the style of a jota navarra is heard in Evocación.²⁰

The sevillanas, mentioned above, is also in triple meter, but not with prominent triplet rhythms. Eritaña is based on the motion of the sevillanas.

Another formerly classic dance was the fandango. It was

¹⁹ Chase, The Music of Spain, p. 247.

²⁰ Except where indicated otherwise, the relation of dance types to pieces in Iberia is based on a consensus of opinion found in the literature on Albéniz and Spanish music.

very popular in the eighteenth century, "but later fell into disuse in society."²¹ Surviving as a form of cante flamenco, however, the fandango and its derivatives constitute a very important group. In fact, Starkie calls the fandango "the basic dance of Andalusia."²²

A copla of fandango, or fandanquillo, is stylized in Evocación.

The malaqueña was originally the fandango as danced in Málaga, and it occurs in Málaga.

The rondeña and tarantas are derived in turn from the malaqueña, and they occur in Rondeña and Almería with their respective coplas.

It is difficult to say what holds the fandango derivatives together as a group, although their triple meters seem to be subjected to the instability of hemiola relationships to varying degrees. This is expressed through metric alternation in Rondeña and Almería.

One of the most exciting forms of cante flamenco is the bulerías, with its sharply accentuated triple meter, a showcase of virtuoso guitar improvisation. The name is probably derived from burla, "mockery."²³ The bulerías occurs

²¹Chase, The Music of Spain, p. 247.

²²Starkie, Spain, Vol. II, p. 105.

²³Ricardo Fernández de Latorre, Annotation to The Music of Spain, Vol. I: Andalusia, National Geographic Society 704.

in El Puerto and in El Albaicín.

Among the cante jondo forms in Iberia are the siguiriva gitana (in El Puerto and El Albaicín), the saeta (in Corpus Christi en Sevilla²⁴), the polo (in El Polo), and the more distantly related soleá (plural soleares, in Jerez with copla). The characteristics of cante jondo are dealt with in some detail below.

Lavapiés is the one work in Iberia that has nothing to do with Andalusia. It is based on the rhythm of habanera, related to the Cuban form of the tango.

The only other terms to be encountered in dealing with the pieces in Iberia are tarara (a popular tune), sometimes applied to the march theme in Corpus Christi en Sevilla, and paso-doble ("two-step") and marcha torera ("bullfighter's march"), in Triana.

Before discussing cante jondo, it should be noted that in Spanish folk song and dance the total picture is composed of more than just dancers, singers, and musicians.

Another characteristic of Spanish dancing, and especially of the most typical kind called flamenco, lies in its accompaniments, and particularly in the fact that under proper conditions all the spectators are themselves performers. . . . Thus it is that at the end of a dance an absolute silence often falls, with no sound of applause: the relation of performers and public has ceased to exist. 25

²⁴The Spanish form of this title is used in this dissertation in preference to the French fête Dieu à Séville.

²⁵Havelock Ellis quoted in Van Vechten, "Spain and Music," p. 65.

Thus Chabrier described the sevillana in a letter to his friend Edouard Moullé in 1882:

It is all rhythm and dance: the airs scraoed out by the guitarist have no value; besides, they cannot be heard on account of the cries of Anda! la chiquilla! que gracia! que elegancia! Anda! Olé! Olé! la chiquirritita! . . . 26

This is a kind of music as activity, as participation; but its qualities of improvisation, randomness, and noise invite stylization on the part of the "serious" composer.

Another characteristic of the dance and related performance is what Meyer calls the "play element."

Each folk culture has its own basic plans and its own style. Within the limits of these the singer [or dancer, guitarist, etc.] embellishes, alters, and often distorts, making the impact of his own creative personality felt and reveling in what has been called "the joy of being a cause." He takes pleasure in technique and its mastery, and, in the course of exhibiting it, he will deliberately attempt the difficult. 27

This statement could almost be a description of Albéniz' attitude concerning the technical virtuosity required at times in his Iberia.

The congratulatory and encouraging cry of "¡Olé!" is offered by aficionados of Spanish folk music in response to the execution of detail--virtuosity in the dance or in the playing of guitar or castanets. The "foreground" in this kind of music is of the utmost importance.

²⁶ Van Vechten, "Spain and Music," p. 49.

²⁷ Meyer, Emotion and Meaning in Music, p. 212.

The melodic element of Andalusian music was the first to be utilized by the foreign composers of "Spanish" music. In some cases, actual folk melodies were used; in others, stylistic traits were merely imitated. These include characteristic turns of phrase, ornamentation, and, of course, rhythm patterns of the forms discussed above, as they are manifested in melody. Here a dividing line can be drawn between Albéniz and the earlier composers of "pseudo-Spanish" music; whereas they had adapted the surface characteristics of the popular flamenco style, he delved more deeply into the essence of the Andalusian idiom, especially the elements of cante jondo derived from eastern sources. This singing style is the second element of Andalusian music that may be seen to contribute to the personal style of Albéniz exemplified in Iberia. He seems to have been aware of a conflict between the authentic Andalusian idiom and the European style system and to have exploited the conflict through his harmony.²⁸

The question of the interacting influences of the Arabic and other essentially oriental style systems on

²⁸A "style system" is defined as "a complex set of probability relationships in which the meaning of any term or series of terms depends upon its relationships with all other terms possible within the style system." It may encompass several styles, as distinctions between style systems are on the level of those between, e.g., the Middle Eastern and European cultures. See Meyer, Emotion and Meaning in Music, pp. 43-82.

Spanish music is a complex one. One must be cautioned at the outset, however, not to expect to find in Albéniz' Iberia the direct confrontation of the European and the oriental style systems, but rather that of European styles and an Andalusian style that had itself absorbed the elements of Eastern music long before.

The influence of Arabic music on Spanish folk music seems to have been considerable, which is not surprising when we remember the centuries of Arab rule over the peninsula [711-1492 A.D.]. Specific tunes from the Arabic tradition do not seem to have remained, however. 29

The best discussion of the relationship between Andalusian song and eastern music is Manuel de Falla's pamphlet written on the occasion of the festival of cante jondo held in Granada in 1922.³⁰

Falla considered three facts of primary importance to Spanish musical history. The first of these is the adoption of the Byzantine liturgical chant by the Church in Spain from the early Christian era to the eleventh century.

The elements of Byzantine chant found in Andalusian song, as enumerated by Falla, are:

²⁹Bruno Nettl, Folk and Traditional Music of the Western Continents (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965), p. 113.

³⁰Cante Jondo (Granada: Editorial Urania, 1922). The source used by the author is Manuel de Falla, "El 'Cante Jondo', Primitive Andalusian Song," trans. unidentified, The Midland Musician I (1926), pp. 185-188 and 234-237. Falla's original is summarized in English by Trend in his Manuel de Falla, pp. 19-27.

- 1) the tonal modes of the primitive systems or scales;
- 2) the enharmonic quality inherent in the primitive modes, that is to say the division and subdivision of more important notes by intervals of less than a semitone, according to functions derived from tonality;
- 3) the absence of metrical rhythm, or strictly measured and accented time, in the melodic line and the richness of the modulatory inflexions in the same. 31

Kirkpatrick also speaks of the "half oriental melodies of Andalusian chant" as an influence on Domenico Scarlatti.³²

The second important historical influence on Spanish music was the Arabic invasion in 711 A.D.:

As sultanates proliferated along the ever-extending line of Islamic conquests, Moslem musicians and music theorists found patronage in courts as far distant as Samarkand in Central Asia and Salamanca in Spain.

.....
 The apogee of Moslem music theory came in the ninth and tenth centuries, when scholars such as Al Kindi (d.c. 870) and Al Farabi (d. 950) combined Greek, Persian, and Arab concepts into a brilliant synthesis. Al Farabi's "Grand Book of Music" (Kitab al musiqi al kabin) is one of the monuments of music theory and was read at the medieval University of Paris as well as in Salamanca and Bagdad. 33

There was also a strong reverse influence of the Andalusian-Byzantine chant on the Moors, who were defeated and expelled from Spain in 1492; the "Andalusian music of the Moors of Granada" in the Maghrib (Morocco, Algeria, Tunisia)

³¹Falla, "El 'Cante Jondo'," p. 185.

³²Ralph Kirkpatrick, Domenico Scarlatti (Princeton, N.J.: Princeton University Press, 1953), p. 82.

³³William P. Malm, Music Cultures of the Pacific, the Near East, and Asia (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967), pp. 47, 48.

is one of the four major "schools" into which the modern Moslem classical music tradition can be divided. Pedrell even asserted that Andalusian music "owes nothing essential to Arabs or to Moors," since the origin of the Moorish Andalusian song is far later than the adoption of Byzantine liturgical music by the Spanish Church. Falla accepts this with some reservations, noting that there are other rhythmic and melodic elements in Andalusian music, especially that of the dance, whose origin cannot be found in the liturgical chant. He ascribes these traits to Moorish influences.³⁴ Among them, too, may be counted the manner of singing, which is "rather tense, nasal, and harsh-sounding."³⁵

The third major influence on Spanish musical history noted by Falla was the immigration of gypsies into Spain in the fifteenth century. This may be considered as another eastern element, although not that of a culture such as the Byzantine or the Arabic.³⁶ "The gypsies, . . . , have a tradition of entertaining and, evidently, a talent for emphasizing and exaggerating the most characteristic elements

³⁴Falla, "El 'Cante Jondo'," pp. 185-186.

Malm, Music Cultures of the Near East, pp. 39, 41, and 47.

³⁵Nettl, Folk and Traditional Music, p. 113.

³⁶An attempt to trace the Romany language and migratory routes back to northwest India was made and written about by Bart MacDowell in Gypsies, Wanderers of the World (Washington, D.C.: National Geographic Society, 1970).

of the folk music in each country in which they live . . . ³⁷
 When the gypsies brought their special talents to bear upon the performance of certain types of song they found in their adopted country, the "harsh bitter wail of gypsy lament" known as cante jondo emerged.³⁸ The name refers to the profound emotional character and depth of feeling displayed in its performance. Falla believed that the siguiriya gitana was the purest form of cante jondo. (The word siguiriya is the gypsy corruption of the word sequidilla.) He said, ". . . we pronounce this Andalusian song to be perhaps the only European form which preserves in all its purity, as much in its construction as in its style, the highest qualities inherent in the primitive music of Oriental races." He cites the main "Oriental" features of cante jondo as:

- 1) The "enharmonic" as a modulating medium.
- 2) A melodic compass that rarely goes beyond the interval of the sixth, and containing many tones of variable intonation.
- 3) The use of one and the same note, reiterated even to the point of obsession, frequently accompanied by *appoggiatura* above and below.
- 4) Ornamental turns . . . employed only in determinate moments as outbursts or expansions induced by the emotional force of the text. [The texts of cante jondo reflect the tragic side of life.]
- 5) The clamorous cries with which the people animate and excite the "cantaores" and "tocaores" [the singers and players].³⁹

³⁷ Nettl, Folk and Traditional Music, p. 115.

³⁸ Descriptive phrase from Kirkpatrick, Domenico Scarlatti, pp. 114-115.

³⁹ Falla, "El 'Cante Jondo'," pp. 186-188.

By "'enharmonic' as a modulating medium," Falla does not mean a change of key through enharmonic respelling, as in, for example, a Schubert song, but rather the expressive inflection of certain variable notes in the scale, producing a multiplicity of modes as in Indian music. Falla referred to variable pitch as an element of Byzantine chant (see pages 82-83) as well as in No. 2 of the foregoing list; and he explained that the "ornamental turns" (see No. 4 of the list) are more like vocal inflections than ornamental flourishes, "though they take this last aspect when the music is reduced to the geometrical intervals of the tempered scale."⁴⁰ Such refinement of the horizontal pitch aspect of music, as opposed to the vertical complexities of harmony, is one of the major differences between the Eastern and Western style systems, and its appearance in cante jondo is stylized in Iberia through such means as the "geometrical intervals of the tempered scale" will allow, as will be seen in Chapter III.

The performance of cante jondo begins with an improvised guitar prelude. "The voice comes in when the singer considers that the prelude has last long enough, and sings a long, wavering, semi-oriental melody, accompanied by the guitar and interrupted at certain places by bursts of guitar solo."⁴¹

⁴⁰Falla, "El 'Cante Jondo'," pp. 187-188.

⁴¹J.B. Trend, "Falla in 'Arabia'," Music and Letters III (1922), p. 138.

The effects of the Spanish guitar are the third of the three folk influences that may be discerned in the music of Albéniz. The way in which the guitar effects conflict with conventional European music is much less fundamental than that discussed in connection with cante jondo. The conflict may be viewed as a difference of style arising out of the tuning of the instrument (mostly in fourths), rather than as a difference in style system, based on the totally different concepts of music in the oriental and European cultures. The harmonies played by guitarists in the Spanish folk tradition, and also as they appear in Iberia, are of course basically tertian; but imposed upon that harmonic system are certain colorings of quartal and secundal sonority. As Trend states, ". . . that chord made by all the open strings at once $\sqrt{E \ A \ d \ g \ b \ e'}$ has been at the back of the minds of all composers who have worked in Spain, from De Falla to Domenico Scarlatti, though in Scarlatti's day there were only five strings--the five upper ones."⁴²

While the pseudo-Spanish popularizers such as Chabrier or Glinka utilized the rather obvious rhythmic and cadential patterns from the Spanish guitar in their music, the truly authentic qualities of the instrument were not realized by many composers before the time of Albéniz, Falla, and Debussy, with the important exception of Domenico Scarlatti. Ralph

⁴²Trend, "Falla in 'Arabia'," p. 137.

Kirkpatrick points out the influence of the Spanish guitar on Scarlatti's part-writing and disposition of chords:

The chords that are possible to execute and the tuning of the open strings take precedence over more abstract laws. Chords cease to be amalgamations of simultaneous voices; they become spots or daubs of tonality, as everyone knows who has ever sung to guitar accompaniment. The open strings permit and encourage the holding of pedal points, the blurring of one harmony into another. 43

This pragmatic approach to music-making grows directly out of the flamenco guitar style: "The harmonic effects which our guitarrists produce instinctively and unconsciously, represent one of the wonders of natural art."⁴⁴ Falla is careful to make clear that this style of playing, although popular in Andalusia, is Castillian rather than Moorish in origin:

. . . the use of the Moorish instrument was and still is melodic . . . , while the use of the Spanish-Latin instrument is harmonic, since only by sweeping the strings can chords be produced. Barbaric chords, many will say. Marvellous revelations of possibilities in sonority, we affirm. 45

These observations of Kirkpatrick and Falla are related to Iberia in the sections devoted to secundal and quartal harmony and to the use of the piano, in Chapter III of this dissertation.

In closing it should be noted that "Spanish" music is

⁴³Kirkpatrick, Domenico Scarlatti, pp. 205-206.

⁴⁴Falla, "El 'Cante Jondo'," p. 237.

⁴⁵Ibid.

actually more "universal" than generally realized because of its fusion of European styles with those of Asia and northern Africa and because of its relationship to the Americas. The Spanish style was spread over the wide area of its American colonies. It was influenced in turn by new traits brought back to Spain through the port of Cádiz, especially those of the Negroes of the West Indies.

It would be an unwarranted exaggeration to claim that Albéniz' Iberia contains direct influences of totally foreign style systems; but such exotic elements as exist in the Andalusian style should be recognized on their own terms rather than criticized strictly by standards of European art music.

The more one gets to know these pieces of Albéniz, the more it becomes apparent that "the Spanish idiom" is something to which one has to become so accustomed that one no longer notices it--in other words, it is impossible to see what a composer means until his idiom is so familiar that one is no longer distracted by it. 46

⁴⁶Trend, Manuel de Falla, p. 34.

CHAPTER III

STYLISTIC FEATURES OF IBERIA

In this chapter examples of specific musical devices from various works in Iberia are grouped together. The areas of discussion include rhythm and meter, melody, harmony, and the use of the piano. The relationship of color to function (on an immediate structural level) is the main concern in this chapter.

It has been tempting to include many more examples than could possibly be included in this chapter. The passages chosen are intended to be representative and should be sufficient as guides to the analysis of others like them. All the examples from a particular work can be located by consulting the Index.

Rhythm and Meter

Rhythmic Motives, Grouping, and Motion

Some of the concepts found in The Rhythmic Structure of Music by Cooper and Meyer have been found useful to the author in this section of the dissertation.¹ Most important is the distinction between rhythm as grouping of one or more unaccented notes (∨) around an accented note (—) as opposed to rhythm as merely a series of durations. The former (grouping) is rhythmic; the latter (duration) contributes to the groupings perceived, and, if it is sufficiently regular, a series of durations may enhance the metric aspect of the music more than the rhythmic (i.e., it may be a function of measurement of time more than of grouping of notes into musical gestures). Both rhythmic grouping and metric regularity may manifest themselves on various architectonic levels--grouping of note to note, beat to beat, group to group, etc., and regularity of durational patterns or beats within the bar, of bars within the phrase, of phrases within a section, etc.

Accent (the marking of a note for consciousness in some way) is to be distinguished from stress (dynamic intensification), which is but one method of achieving

¹Grosvenor W. Cooper and Leonard B. Meyer, The Rhythmic Structure of Music (Chicago: Phoenix Books of the University of Chicago Press, 1960).

accent. Accent may also result from metric regularity, melodic contour, harmonic dissonance, agogics, ornamentation, and other means. Group accents and bar lines often do, but need not always, coincide. What many people mean when they say that a piece is "very rhythmic" is that it is "very metric"--often the result of strong and regular stress of the metric organization. This concept has its usefulness and its musical value, but an examination of rhythmic grouping gets at the more basic issue of musical motion--what may be vaguely described as static, gentle, flowing, driving, agitated, etc. Looking at the pieces in Iberia from this point of view gives a better idea of the physical qualities of the dance forms on which they are based than do mere descriptions of their meters and tempos (although those are important, too).

The somewhat controversial method used by Cooper and Meyer to describe rhythmic groupings is to adopt poetic feet called the iamb (v-), the anapest (vv-), the trochee (-v), the dactyl (-vv), and the amphibrach (v-v). This method has the disadvantage of becoming excessively arbitrary at times, but the general distinctions of end-accented patterns (iamb and anapest), beginning-accented patterns (trochee and dactyl), and middle-accented pattern (amphibrach), allied with the concept of rhythmic thrust and stability, provides a basis for an examination of the quality of motion found in a given piece. The quality of

thrust or stability must then be considered in light of both tempo and pace (how the time is filled with regard to note values).² Thus, a slow piece with a certain feeling of thrust in its rhythmic patterns results in a particular quality of motion, while a fast piece with relatively stable rhythmic patterns results in a different quality, etc. The shades of motion are infinite because so many variables contribute to their formation. There can never be enough descriptive adjectives to fit every variety of motion. The names of dance types are one way of generalizing about qualities of rhythmic motion.

Durational differences and intensity differences both tend to separate rhythmic groups. As a general rule of thumb in Cooper and Meyer rhythmic analysis, durational differences tend to produce end-accented groupings (iambes and anapests), while intensity differences tend to produce beginning-accented groupings (trochees and dactyls); the proper combination of durational difference with intensity difference tends to produce middle-accented groupings (amphibrachs).³

As might be expected in view of their dance origins,

²The terms "thrust" and "stability" are borrowed from Paul Cooper, Perspectives in Music Theory (New York: Dodd, Mead & Co., 1973), p. 39, but their relationship to tempo and pace and the end- and beginning-accented patterns of G. Cooper and Meyer is original with the present author.

³Cooper and Meyer, The Rhythmic Structure of Music, p. 10.

the works in the Iberia collection often exhibit the perpetuation of a given kind of rhythmic motion throughout an entire work or throughout extended sections within a work because the thematic material of the piece is permeated by certain rhythmic motives. The rhythmic motives are composed of smaller "cells," or rhythmic groups that can be analyzed in the terms outlined above. Together with tempo, pace, texture, and other parameters, the quality of motion in a given work depends to a considerable degree on the nature of these rhythmic groups, whether end-accented (rhythmic thrust), beginning-accented (rhythmic stability), or middle-accented (a mixture of the two). Following a brief summary of the kinds of metric organization found in Iberia, the rhythmic motion characteristic of various Spanish folk song and dance types will be discussed in relation to the works in the collection.⁴

⁴See pp. 75-79 of this dissertation for information concerning the related dance forms and their terminology.

Metric Organization

The pieces in the Iberia collection are cast in the ordinary simple and compound meters.⁵ There is a definite preference for simple triple or compound duple time, since those are the kinds of metric organization most commonly found in the folk songs and dances of Spain. There are instances of changing meters, in both regular and irregular patterns (Rondeña, Almería, Jerez, Eritaña). There are passages in which two different meters (and notated as such) are superimposed (Corpus Christi en Sevilla, Rondeña, Almería).

The only piece in Iberia that is really in simple duple meter is Corpus Christi en Sevilla--and near the end of this work the main theme is transformed by changing the meter from $\frac{2}{4}$ (in two) to $\frac{3}{8}$ ("Vivo," in one), for a section of 53 measures. Lavapiés, in which the rhythm of a triplet followed by a duplet figures prominently, is written in $\frac{2}{4}$, perhaps because the notation of a triplet in simple time is more convenient than that of a duplet in compound time.

Evocación, Iriana, and Málaga are notated consistently in $\frac{3}{4}$, El Albaicín and El Polo in $\frac{3}{8}$, and El Puerto in $\frac{6}{8}$. In both Rondeña and Almería the written meter var-

⁵ Albéniz used the quintuple ($\frac{5}{8}$) meter of the Basque zortzico in two earlier pieces of that name: "Zortzico" in E major, No. 6 of España (Op. 165) and "Zortzico" in E minor, which appears to be later.

ies between $\frac{6}{8}$ and $\frac{3}{4}$ in order to reflect the inner organization of the measures. A more "additive" concept of changing meters is found in Jerez and in Eritaña, both of which are basically in $\frac{3}{4}$. In addition, Jerez has sections in $\frac{3}{8}$ meter, but the feeling that results from this maintained change of meter is not the same as that of frequently varying meters. The effect of these metric changes on rhythmic motion is discussed in the sections below devoted to fandango forms, soleares, sequidillas, and cante jondo.

The superimposed meters in Rondeña and some of those in Almería are vertical juxtapositions of the varying $\frac{6}{8}$ and $\frac{3}{4}$ meters found in those works as mentioned above. Other passages in Almería, as well as in Corpus Christi en Sevilla, contain larger measures superimposed in a simple one-to-two relationship over a previously established metric pattern in order to imply less frequent metric accentuation in a lyrical theme:

Ex. 1. Almería, mm. 212-217.⁶

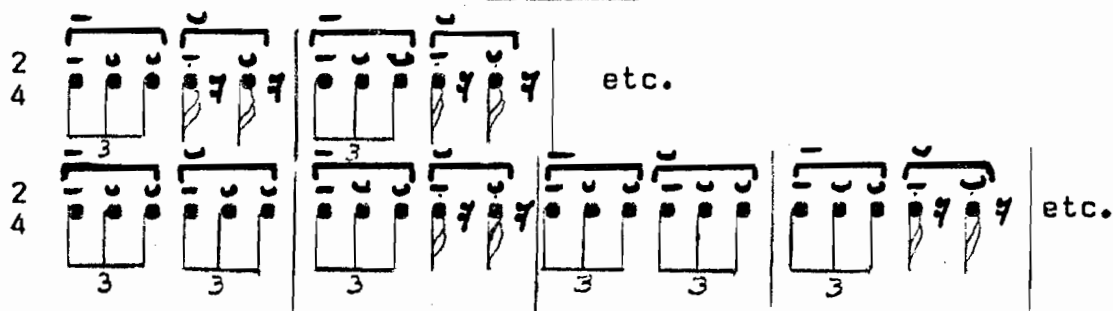
The musical score for Example 1, Almería, mm. 212-217, is presented in a system of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked "espressivo e ben cantando" and "pp". The piano accompaniment consists of a steady eighth-note pattern. The vocal line features a melodic line with some grace notes. The score is divided into measures 212, 213, 214, 215, 216, and 217. Measure 212 is marked with a common time signature (C). Measure 213 is marked "etc.". Measure 214 is marked with a common time signature (C). Measure 215 is marked with a common time signature (C). Measure 216 is marked with a common time signature (C). Measure 217 is marked with a common time signature (C).

⁶where bars of unequal length are superimposed, the

Rhythmic Stability: Habanera and Bulerías

Of all the works in Iberia, Lavapiés seems most like a period-piece. Named for a popular quarter in Madrid, it is based on the rhythms of the habanera, which was very fashionable in Madrid when Spain had recently lost Cuba. The work is humorous in intent. Contributing to that humor is the halting rhythmic motion of the habanera that permeates the piece. The duplet division of the weak beats disrupts any feeling of rhythmic thrust across the bar line; there are contrasting durations, but similar groupings, and the beginning-accented quality of those groupings creates a very square and rigid rhythmic stability.

Ex. 2. Rhythmic groupings in Lavapiés.



A rather strange but interesting passage of pure rhythm and sonority precedes the secondary theme in Lavapiés. It is derived from the habanera patterns shown in Example 2 and is a four-measure unit composed of one measure that is repeated followed by a different measure that is also repeated; the entire four-bar unit is then repeated.

(Ex. 3, next page)

Ex. 3. Lavapiés, mm. 70-73.

In the opening bulerías of El Albaicín two-bar groups are created by the thrust of the iamb across the bar. The agogic accent of the eighth note in the middle of the first measure enhances the iambic grouping, and therefore the thrust. The pattern of the second measure contains no such thrust into the third, thus giving a stability to the two-bar unit and a halting sense of motion:

Ex. 4. El Albaicín, mm. 1-4.

When the pattern in measures 2 and 4 becomes that of the strong bars, a stability of single measures emphasizes the almost violent nature of the bulerías:

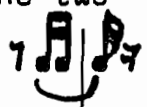
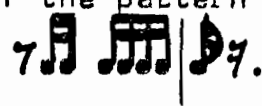
(Ex. 5, next page)

Ex. 5. El Albaicín, mm. 49-50.

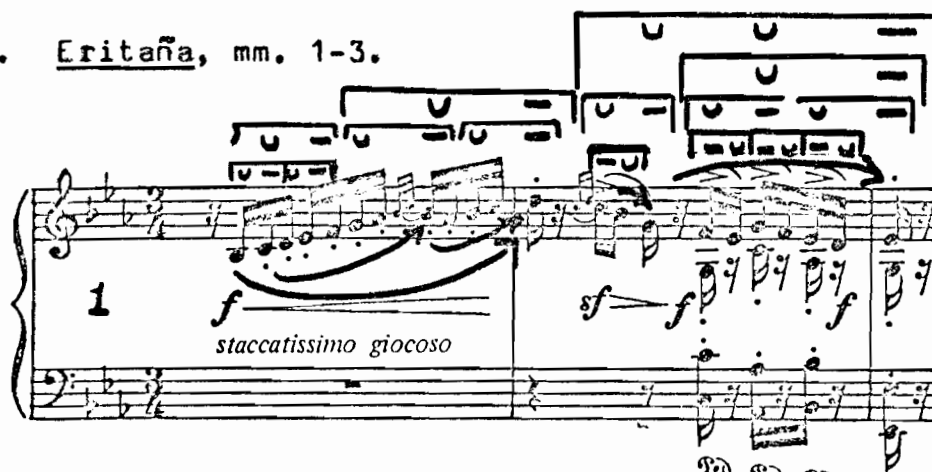
The bulerías also occurs in El Puerto, where its strong beginning-accented groupings again reenforce the downbeat, while creating an implied $\frac{3}{4}$ meter against the prevailing notated meter of $\frac{6}{8}$.

Ex. 6. El Puerto, mm. 45-46.

Rhythmic Thrust: Sequidillas and Soleares

In direct contrast to the examples in the preceding section is the headlong rhythmic motion of both Triana and Eritaña. This movement may be accounted for more by the thrusting, end-accented, anapestic rhythmic groupings in these works than merely by their rapid tempos in triple meter. It is interesting to compare the motion in the two works. Both make a great deal of use of the pattern  in $\frac{3}{4}$ meter, as well as its extension to . These patterns seem to be characteristic of all the sequidillas with which the author has come into contact, and indeed, the rhythm of the sequidillas sevillanas, or just sevillanas, is invariably cited in discussions of Eritaña in the literature. The rhythmic motives of Triana are usually likened to the paso-doble, but remembering that Triana is the gypsy quarter of Seville, one might also acknowledge the presence, or at least the influence, of the siquiriya (the gypsy version of "sequidilla") in Triana. The openings of the two works are shown in Examples 7 and 8.

Ex. 7. Eritaña, mm. 1-3.



Ex. 8. Triana, mm. 1-2.

l.h. sopra
2^{da}.

p

(m.1)

grazioso

Ped. Ped. * Ped. * Ped. *

As the grouping analysis in the examples shows, the dominating rhythmic motion in both works is toward the next downbeat, rather than from the last, as one might feel in the examples of habanera and bulerías. On the other hand, there are differences between the two: the paso-doble of Triana has a more light-footed grace than the driving sevillanas of Eritaña. Note that in both works some trochees are created through stress at a very low architectonic level (within a pair of sixteenth notes). This is more true of Eritaña than of Triana, however, as in Eritaña this stability within the sixteenth-note groups is more strongly reenforced by the texture. The music thus seems to come down "on its heels" more in Eritaña than in Triana.⁷ The graceful quality of motion in

⁷ Comparing the sevillanas to the bolero, which has a similar rhythm, Chase notes, "There is much less 'elevation' (i.e., work off the ground) in the sevillanas, . . ." The Music of Spain, p. 249.

Triana is also enhanced by the syncopations--marked as amphibrachs at the highest architectonic level in Example 8--which detract one's attention from the downbeat.

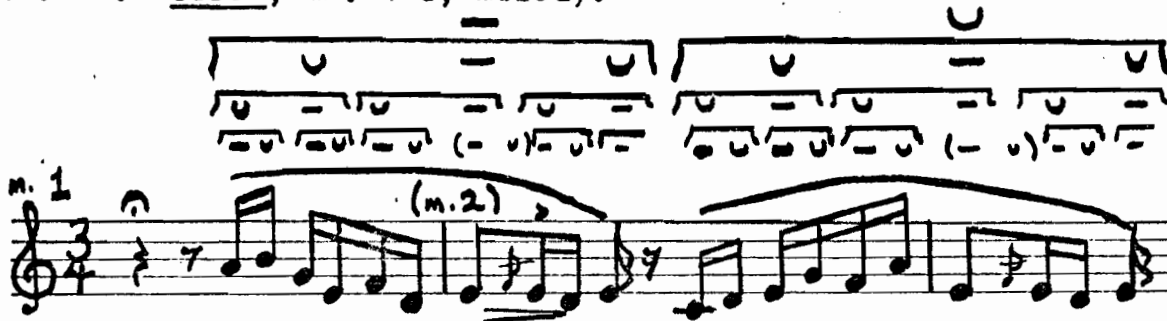
Within the driving $\frac{3}{4}$ motion of Eritaña there are three measures of $\frac{4}{4}$ that include a dotted barline, indicating a 1 + 3 inner division of the bar. The forward-thrusting activity of the sevillanas rhythm in the piece is so overpowering that one is carried right through this irregularity, and no further marking of the $\frac{4}{4}$ meter seems necessary. The same measure occurs as measures 7 and 100, while the same metric irregularity occurs with different music at measure 45.

Ex. 9. Eritaña, m. 7.

The lively tempos of Triana and Eritaña are not a prerequisite for a feeling of strong rhythmic thrust. The opening theme of Jerez, for example, consists of a long upbeat to a downbeat which is followed by a kind of "reverberation" figure. The slow but irrepressible strength of the upbeat is enhanced by the melodic framework of a descending minor tetrachord (a'q'f'e'), characteristic

of the soleá; the more dance-like portions of Jerez may be said to be based on the rhythms of the soleares.

Ex. 10. Jerez, mm. 1-3, melody.



The particular combination of upbeat and "reverberation" in Example 10 results in an amphibrach, rather than in one of the end-accented patterns. The "reverberation" figure itself is later severed from the theme and used in $\frac{3}{8}$ meter in measures 28-52, 56-62, and 167-182.

Ex. 11. Jerez, mm. 33-36.

The quicker $\frac{3}{8}$ of these passages arouses a sensation of hemiola as the memory compares them to the larger swing of the $\frac{3}{4}$ meter, even though the two are not used in alternation or some other frequently recurring juxtaposition. Hemiola examples of the latter type are included in the second of the two following sections, which are devoted to matters of metric interest.

meter signature). Thus, a strong-weak relationship may exist not only from beat to beat, but from measure to measure and even from phrase to phrase. Such regularity is a characteristic of much nineteenth-century music and also of much dance-oriented and popular music. The phrase lengths in the Iberia pieces tend to be, for the most part, equal and regular in this metric fashion. (Of all the style traits of Albéniz' music, this is perhaps the one most open to criticism according to conventional standards--but then on the same grounds a great deal of other nineteenth-century music, such as that of Chopin and Schumann, is open to the same reproach.) A metric concept of phrasing is manifested on a higher architectonic level at times; thus the jota theme shown in Example 12 continues with a similar eight-bar unit, followed by another pair of eight-bar units. One seldom finds hierarchical balancing of sections of more than sixteen measures, however.

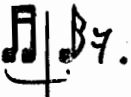
Of the works whose rhythmic characteristics have been examined in the two preceding sections of this chapter, the trait of metric phrasing is strongest in Lavapiés, whose habanera rhythmic patterns immediately begin to group themselves into units of two, four, and eight measures. The two-bar groups formed by the rhythmic stability of the bulerías in El Puerto and El Albaicín often form longer four-, eight-, and even sixteen-measure units, but they also make six-, ten-, and fourteen-measure groups at times.

Within some of the four-bar units in El Albaicín (measures 61-64, 123-126, and similar passages), the strong bar seems to be shifted over by one, but the phrase is always squared up in the end:

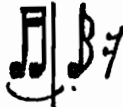
Ex. 13. El Albaicín, mm. 61-65.


The over-all impression is that El Albaicín is less metrical with respect to phrasing than most of the works in Iberia.

The square phrasing of most of the Iberia pieces originates in their themes' melodic (as opposed to motivic) conception, or else in motives whose rhythmic stability further enhances the metric aspect of the music. The most salient consequence of this trait is the sequential nature of the developmental sections found in the works. Two of the works characterized by a great deal of rhythmic thrust show more variety in their phrasing:

Triana. The first theme and its derivative sections give the impression of a kind of mosaic built from the rhythmic cell . The resulting phrases are much more varied than those in the works previously discussed.

The second theme of Iriana (measures 50-57) is quite square, however, and the development, based mainly on the second theme, is sequential.

Eritaña. The same  rhythmic cell is the basis for the motivic quality found in Eritaña. The "4/4" measures in the piece (discussed on page 102) are but a symptom of the irregularity and vitality of the phrasing in the work. This may help to account for Debussy's enthusiasm for the piece ("Never has music attained to such diverse, such colorful impressions."⁸). Once again the secondary theme (measures 47-54), derived from the same rhythmic cell, is rather more square in shape, but it is broken up and used more motivically in the development section.

The march-like tarara theme in Corpus Christi en Sevilla exhibits the use of square metric phrasing as a basis for certain departures from excessive regularity. The first theme itself, although it is in eight-measure phrases, has an interesting inner organization in its first phrase of $3 + 2 + (2+1) =$ eight measures. This is the result of the rhythm , extracted from more continuous eighth-note motion. The durational differences separating this rhythm from its surroundings momentarily create iambic groupings, but these do not overcome the stability of the prevailing trochees that

⁸Quoted in Vallas, The Theories of Claude Debussy, p. 163; see page 6 of the dissertation for context.

result from texture, metric accent, and stress. The tarara theme appears beginning in measure 8 of Example 14.

Ex. 14. Corpus Christi en Sevilla, mm. 1-17.

Allegro grazioso

pp (in. 1)

3

3

3

3

6

pp

sempre. pp

(2) + 2 + 1 = 8

etc.

12

15

The "rataplan" introduction to the theme in Example 14 establishes an alternating strong-weak pattern of measures; the entry of the main theme then comes as a bit of a surprise, since it is placed in measure 8 (rather than the expected 9), giving two successive strong measures.⁹

⁹When playing this work in his late years, Albéniz reportedly had the mannerism of lifting his hands completely away from the keyboard in the "empty" measures (2, 4, 6) and letting them rest on his ample abdomen until the next "rataplan."

The second phrase of this theme from Corpus Christi (the beginning of which is shown in measures 15-17 in Example 14) is a regular $4 + 4 =$ eight-measure unit.

Like the tarara theme shown in Example 14, the first theme of Evocación exhibits a basic squareness combined with irregularities that result in an interesting inner organization of the phrase structure. Although this theme is labeled a fandanguillo by most writers, it seems to have little in common with the fandango forms discussed in the next section, and so may suitably be included in the present section.

Ex. 15. Evocación, mm. 1-19, melody and bass diagram.

The theme shown in Example 15 begins with two square four-measure units that might be called "sub-phrases"; the first of these begins with a downbeat, the second with anacrusis. The theme continues with a third unit, also begin-

ning with anacruses, which seems to cadence lightly at the end of measure 11; this turns out to be little more than a caesura, however, as the cadence is reiterated more firmly in measures 12-13 (note the sforzando in measure 13). The continuation of motion in measure 14 prevents a feeling of full closure, however, and in this sense appears to belong to the opening fourteen-measure phrase as an extension that leads on to measure 15. On the other hand, the pianissimo marking in measure 14 does separate it somewhat from the rest of the theme. A further complication in the phrase structure of the opening of Evocación is created by the bass. The portion of the theme that extends through the cadence in measure 13 is undergirded by a tonic pedal point A^b . At the pianissimo (measure 14) the bass moves down to G^b ; it then sinks to F^b , where it remains during measures 15-18, which definitely cohere as a unit and serve as a bridge to measure 19, where the theme is continued on the dominant. This descending minor tetrachord in the bass, overlapping the cadence point in measure 13, helps to blur the outlines of the structure of the theme.

One might also note the similarity of the sub-phrase endings in measures 3-4 and 7-8 of Example 15 to those of the jota. The second theme of Evocación is in the style of a copla of a jota navarra. Its basic rhythmic pattern is similar to that of the fandanquillo theme shown in Ex-

ample 15, but its square phrasing and its phrase endings are those of the jota:

Ex. 16. Evocación, mm. 55-74, melody

The image shows three staves of handwritten musical notation in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat).
 - The first staff, labeled (a), starts at measure 55. It begins with a common time signature 'C' and a dynamic marking 'M. pp'. The melody consists of a series of eighth notes, with a triplet of eighth notes in the final measure. A slur covers the entire phrase.
 - The second staff, labeled (b), starts at measure 59. It has a dynamic marking 'pp'. The melody is similar to (a) but shorter. A slur covers the phrase, and the text '(repeat (a), 63-66)' is written below.
 - The third staff, labeled (c), starts at measure 67. It has a dynamic marking 'sf'. The melody continues the pattern, ending with a sharp sign. A slur covers the phrase, and the text '(repeat (a), 71-74)' is written below.

Two other features contribute to the phrase structure of this melody: 1) it exhibits an a b a c a pattern that might reflect a copla (stanza) form common in Spanish folk poetry, and 2) each phrase (particularly a and b) could easily carry the octosyllabic verse that is most commonly found in Spanish folk poetry.¹⁰ Further examples of these characteristics will be noted in the section on melodic motion.

Further aspects of metric phrasing are mentioned in the remaining portions of this section on rhythm and meter.

¹⁰Pointed out in Collet, Albéniz et Granados, p. 84, and elsewhere.

Metric Conflict: Fandango Forms and Polo

Aside from the fandanquillo in Evocación, none of the themes in Iberia is said to be based on the fandango proper. However, its derivatives, the malaqueña, the rondeña, and the tarantas, are represented.

"It is impossible to write down the malaqueña," wrote Chabrier. ". . . the dancers themselves instinctively syncopate the measures in a thousand ways, striking with their heels an unbelievable number of rhythms."¹¹ While it would not be impossible to write down the opening of Málaga, it might be difficult to guess its meter. The vitality and complexity of the rhythmic groupings in the four measures shown in Example 17 begin to reveal the limitations of the Cooper and Meyer system of rhythmic analysis:

Ex. 17. Málaga, mm. 1-4.


Allegro vivo $\text{♩} = 58$

1 *mf espressivo*

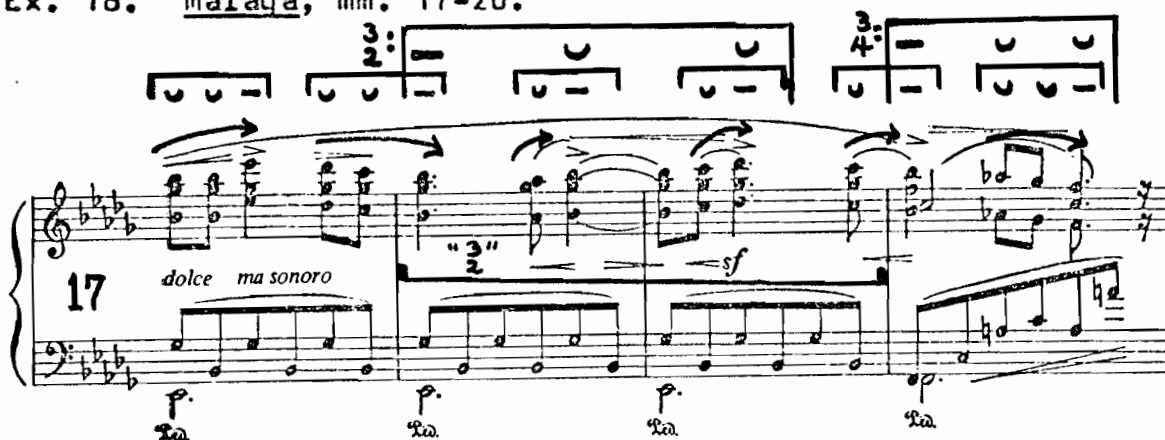
sf

sf

¹¹ Quoted in Van Vechten, "Spain and Music," p. 48.

Most of the conflicts between rhythm and meter in Example 17 are the result of the grouping of four eighth notes together in some way. It occurs in a rather irregular fashion in measures 1-4 and in the three four-bar phrases that follow (measures 5-16). In a theme beginning at measure 17 of the work, interest is added to the $\frac{3}{4}$ meter by a hemiola " $\frac{3}{2}$ " feeling created through the thrice-occurring  rhythm occupying the two middle measures of a four-bar phrase. The grouping throughout the phrase is in anapests and iambs. These forward-moving, end-accented groups, placed in three different positions within the measure, impart a very special quality of motion to the piece.

Ex. 18. Málaga, mm. 17-20.



Two similar phrases follow that of measures 17-20 (measures 21-24 and 25-28)--but beginning with measure 26 the $\frac{3}{2}$ hemiola is continuous without a break through measure 57, and so the phrase ending in measure 28 is obscured. The same rhythm is found throughout much of the rest of the piece, including the

jota malagueña secondary theme and sections derived from the secondary theme (see measures 62-63 in Example 12, page 104). The phrasing in Málaga is, with few exceptions, in four-measure units throughout, providing a stable framework within which daring rhythmic vitality takes place.

Other dance forms related to the fandango are also characterized by metric conflicts in the nature of hemiola.

In the rondeña, said to be derived from the malagueña, the hemiola relationship is quite systematic. In Albéniz' Rondeña, this relationship is expressed as alternating measures of $\frac{6}{8}$ and $\frac{3}{4}$. For most of the piece the strong bars are in $\frac{6}{8}$, so it dominates the metric organization slightly.

Ex. 19. Rondeña, mm. 69-72.

The grouping in this metric arrangement results in dactyls and trochees, beginning-accented groups that create a static and halting sense of motion. This quality of motion results from grouping of equal durations (i.e., 2×3 versus 3×2 eighth notes), however, rather than from unequal durations (triplets versus duplets) as in Lavapiés,

and the effect is quite different from that of the latter work.

By very nature of its $\frac{6}{8}$ - $\frac{3}{4}$ metric organization Rondeña is built in pairs of measures that easily link up with other pairs to form groups of four, eight, and sixteen measures. There is one "odd" pair (measures 101-102). In the coda there is a passage (measures 218-232) in which the two main themes of the work overlap in such a way that the strong measures are shifted by one bar; however, they are shifted back in the last measure of the passage.

There are a few passages in Rondeña in which either the $\frac{6}{8}$ or the $\frac{3}{4}$ meter is continuous for a number of consecutive measures. These departures from constant alternation provide formal delineation in the work (see Chapter IV). In addition, the copla of the work (which serves as a second theme) is characterized by a consistent pattern of three measures of $\frac{6}{8}$ followed by one of $\frac{3}{4}$, and the climactic section of the piece (measures 189-208) is in continuous $\frac{6}{8}$, with conflicting rhythms rather than conflicting meters; the same is true of measures 217-232. There is also one passage (measures 166-172) in which the two meters are superimposed, first with the right-hand part continuing to alternate meters while the left-hand part maintains a steady $\frac{6}{8}$, then simply through the combination of different meters in each hand.

Ex. 20. Rondeña, mm. 167-169.

In Almería there are also frequent changes between $\frac{6}{8}$ and $\frac{3}{4}$, although there is no systematic alternation as in Rondeña. The right-hand part in Almería is almost exclusively in $\frac{6}{8}$, while the left-hand part, which begins with the marking $\frac{6}{8}$ $\frac{3}{4}$, changes frequently from one to the other.

Ex. 21. Almería, mm. 1-4.

An exception to the rule is found in measures 65-66, where both hands play together in $\frac{3}{4}$. Another, curious, exception is notational only; this occurs in measures 23-27. Here, both hands share alternating $\frac{3}{4}$ and $\frac{6}{8}$ meters, although the music in the right-hand part is the same $\frac{6}{8}$ that it has been all along. Perhaps Albéniz wished the $\frac{3}{4}$ effects of the al-

ternate bars of the left hand to become more important at this point. (There is also a strong possibility that this is a printing error.)¹²

Ex. 22. Almería, mm. 21-24.

The swaying, oriental dance motions of the tarantas are insinuated by the rhythm of Almería, perhaps the most "Moorish" piece in Iberia.¹³ Here the forward-thrusting anapests and iambs created by durational differences are sometimes in conflict with dactyls and trochees created by the accentuation and articulation that are marked; this conflict, combined with the moderate tempo and the harmonic cross-relations, creates a haunting effect.

(Ex. 23, next page)

¹²The passage appears the same in all editions because the newer editions are copies from the originals; but the original editions contain numerous obvious errors.

¹³Oriental dances are characterized by movements of the body rather than of the feet. Almería is located on the southern coast of Spain, directly across the Mediterranean Sea from Morocco and Algeria. The inhabitants of Almería are called tarantos in the province of Jaén, according to Collet, Albéniz et Granados, p. 171, n. 1.

Ex. 23. Almería, mm. 9-12.

Almería moves predominantly in four-measure phrases, although "odd" pairs of bars are more frequent than in many works in the collection. The development section of Almería contains odd single bars (such as measures 153 and 165) and phrase elisions (such as measures 157 and 169). Measures 248-250 form a three-measure phrase.

In El Puerto the $\frac{3}{4}$ hemiola of the bulerías contrasts with the more prevalent $\frac{6}{8}$ pattern that is sometimes syncopated as in measures 9-10 and sometimes as in measures 55-56 of Example 24:

Ex. 24. El Puerto, mm. 8-10 and 54-56.

(continued next page)

(Ex. 24, continued)

According to Collet, this shaping of the rhythm around the second beat is "a kind of polo."¹⁴ The polo, though, is a kind of cante jondo, "which always seems to have a burden of sorrow."¹⁵ The giocoso mood of El Puerto, intended to portray the hustle and bustle of a Spanish port city, cannot be derived from the polo, although its rhythm is somewhat similar to that of the polo, as will be seen shortly. The agitated motion of the irregular rhythmic groupings caused by off-beat accents and syncopation in El Puerto would seem to relate it more to the fandango family.

Ex. 25. El Puerto, mm. 122-131.

(continued next page)

¹⁴Collet, Albéniz et Granados, p. 169.

¹⁵Chase, The Music of Spain, p. 158.

(Ex. 25, continued)

The most persistent use of the hemiola relationship in Iberia (aside from the successive changes in Rondeña) is found El Polo. Here the effect of a "3" measure superimposed over two measures of $\frac{3}{8}$ is achieved first in chordal texture, and then in a melodic line. The little "gasp" that occurs on the downbeat of each even-numbered $\frac{3}{8}$ bar imparts a special emotional quality to El Polo through this metric conflict. Albéniz directs that the piece be played "toujours dans l'esprit du sanglot" (measure 49: "always in the spirit of [the] sob"). The rhythms shown in Example 26 are maintained in El Polo with an insistence that is either obsessive or boring, depending on one's point of view.

Ex. 26. El Polo, mm. 1-2 and 17-18.

Another factor that contributes to the obsessive emotional quality of El Polo is its regularity of phrase lengths, which is the most rigidly maintained in Iberia. There are but three two-bar extensions in 391 measures of otherwise constant four-bar phrasing (the final measure can be considered as the first strong bar of a new group). All three of the two-bar extensions have the function of formal delineation (see Chapter IV). In many cases, the four-measure groups are paired into eight- and sixteen-measure units. Some variety of phrase shape is achieved by changing the normal 2 + 2 division to 1 + 2 + 1.

The polo is considered a form of cante jondo because of its ancient origins and its serious emotional tone. It does not exhibit all the characteristics of the siquiriya gitana, the purest form of cante jondo, as described by Falla. The rhythmic qualities of more typical cante jondo passages in Iberia are discussed in the next section.

Flexibility of Rhythm and Meter: Cante Jondo

The siquiriya gitana is considered the purest form of cante jondo. Falla cited "the absence of metrical rhythm, or strictly measured and accented time" as one of the elements of Byzantine chant found in the siquiriya gitana.¹⁶

This characteristic of rhythmic flexibility appears to be stylized in the cante jondo theme in El Albaicín. Here the absence of articulation on the downbeat of the melody, the general lack of accentuation, and the singing quality that is intended combine to produce an effect that is closer to measured than to metric rhythm; there is a steady pulse, but a definite metric organization of the pulses is obscured somewhat.

Ex. 27. El Albaicín, mm. 69-75.

L'istesso tempo sempre

69

72

calando

a tempo

pp tenuto

p

sempre una corda

¹⁶ Falla, "El 'Cante Jondo'," p. 185.

The measured, rather than metric, quality of this cante jondo theme is heightened by its contrast with the more metric ($\frac{3}{8}$) two-bar interludes (Example 27, measures 73-74) representing the falsetas played by the guitar in the actual performance of cante jondo. On a larger scale, the strongly accentuated and metric bulerías in El Albaicín also make the cante jondo theme appear rhythmically flexible by contrast.

The complete first presentation of the cante jondo theme in El Albaicín is shown in Example 28. Its unequal phrase lengths reflect the stanza form of the siquiriya gitana: four lines, of which the third is longer than the others. Albéniz has divided the fourth line into two sub-phrases. Chase refers to the caesura found in the

Ex. 28. El Albaicín, mm. 69-96, melody.

69 calando
 p (coll' 15 m3 pp)
 75 calando
 81 85 poco stringendo
 89 93 piu sf poco rubato

third line of siquiriya gitana as quiebro ("break"), while Starkie calls it la caña, "a special cadence on the fifth syllable."¹⁷ The varied phrasing contributes to the impression of flexibility in this cante jondo theme.

The saeta is an improvised outcry of religious ecstasy performed during a halt in the procession of the festival of Corpus Christi in Seville. It is also considered a form of cante jondo. When the saeta theme is first presented in Albéniz' Corpus Christi en Sevilla, its relatively slow triplets and sextuplets give an impression of free rhythm in comparison to the strictly metrical march theme that has preceded the saeta (see pages 107-109), and which continues as accompaniment.

Ex. 29. Corpus Christi en Sevilla, mm. 107-110.

An even more rhapsodic and improvisatory treatment of the saeta theme occurs in measures 135-190 of Corpus Christi. (Ex. 30, next page)

¹⁷ Chase, The Music of Spain, p. 336, n. 11.
Starkie, Spain, Vol. I, p. 111.

Ex. 30. Corpus Christi en Sevilla, mm. 151-154.

a tempo ma molto rubato
sempre dolce

Here the oscillating sixteenth notes of the accompaniment seen in Example 29 are still present, but the march-like tarara itself is absent. "Molto rubato" is directed, and the frequent fermatas (as at the end of Example 30) further enhance the rhythmic freedom of this fantasy on a saeta.

The complete saeta theme of Corpus Christi is shown in Example 31. Its phrase structure is quite square, and its a b a b' a form is similar to that of the jota navarra from Evocación (see Example 16, page 111).

Ex. 31. Corpus Christi en Sevilla, mm. 83-120, melody.

83 (a) 84 etc.

sempre ff coll'ottava

(repeat (a), 99-106)

(repeat (a), 115-122)

The greatest flexibility of rhythm and meter in Iberia is perhaps that of the cante jondo theme in Jerez. Here there are alternating meter signatures that have nothing to do with hemiola. Measures of $\frac{1}{4}$ and $\frac{2}{4}$ are alternated sporadically, which for the most part simply has the effect of maintaining a $\frac{3}{4}$ meter (with a certain inner accentuation emphasized). However, the first instance of a $\frac{1}{4}$ bar in each passage of its occurrence has the net effect of adding an extra beat to the preceding $\frac{3}{4}$ measure, as in measures 73-74 of Example 32:

Ex. 32. Jerez, mm. 67-97, melody.

The musical score for Example 32 consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The measures are numbered as follows:

- System 1: Measures 67-72. Measure 67 is circled with a circled 'a'. Dynamics include *f* and *sf*.
- System 2: Measures 73-77. Measure 73 is circled with a circled 'b'. A bracket above measures 73-74 is labeled '3+1' over '4'. Measure 76 is circled with a circled 'c'. Measure 77 is circled with a circled 'd'. Dynamics include *f* and *sf*.
- System 3: Measures 78-82. Measure 78 is circled with a circled 'e'. Measure 81 is circled with a circled 'f'. Dynamics include *sf*.
- System 4: Measures 83-87. Measures 83 and 85 are circled with a circled 'g'. Measure 87 is circled with a circled 'h'. Dynamics include *f* and *sf*.
- System 5: Measures 89-91. Measure 89 is circled with a circled 'i'. Measure 91 is circled with a circled 'j'. Dynamics include *sf*.
- System 6: Measures 93-97. Measure 93 is circled with a circled 'k'. Measure 95 is circled with a circled 'l'. Dynamics include *sf*.

The disparity of phrase lengths is rather extreme in Example 32; the caesura (quiebro, la caña) can be detected in the longer phrases at measures 76-77 and 90-91. The time between phrases (shown in Example 32 as a long note followed by rests), is filled in with "guitar" interludes (falsetas) as in El Albaicín. The falsetas are based on the grace-note "reverberation" figure that was seen in the main theme of Jerez (Examples 10 and 11, page 103), and which is given special treatment in the cante jondo theme through the use of the $\frac{1}{4}$ bars.

As the examples in this and the preceding sections show, the rhythmic aspects of Iberia range from the rigid and metrical to the flexible and free. The analysis of rhythm is of great value to the performer if it is done in terms of musical motion. In speaking of the performance of the sonatas of Domenico Scarlatti, Kirkpatrick states, "Beyond the elementary business of learning to play in time, all counting should be done in dancer's terms, in terms of the duration of a breath or of a gesture, . . . The imaginary choreographing of Scarlatti sonatas cannot be overdone."¹⁸ These statements apply equally well to the works in Iberia.

Further points concerning rhythm, meter, and phrasing arise inevitably in the next section, devoted to melody.

¹⁸Kirkpatrick, Domenico Scarlatti, p. 311.

Melody

Scales and Modes

In his use of conventional major and minor pitch materials Albéniz seems to have had a distinct preference for keys on the "flat" side of the circle of fifths. For example, the very first piece in Iberia, Evocación, is in the key of A-flat minor, changing to A-flat major at the end. Both El Puerto and Lavapiés are in D-flat major, and El Albaicín and Málaga are in B-flat minor. El Polo is in F minor, Eritaña in E-flat major. The remaining five works are the exceptions that prove the rule, with Corpus Christi en Sevilla the most extreme case of the use of a key signature with many sharps (F-sharp minor in measures 1-82, changing to F-sharp major for measures 83-369, the end). Yet even in the keys that are not on the flat side to begin with there is a tendency toward extreme flattening within a work; Corpus Christi en Sevilla reaches the key of B-flat minor by measure 55, and Rondeña, which is in D major, has a main thematic return in D-flat major. Almería, in G major, has a local tonality of E-flat minor at measure 177, an important point of structural articulation. Triana, in F-sharp minor, reaches D-flat major at measure 74; this is not merely C-sharp major respelled, as it is the result of a series of third-relationships, A major--F major--D-flat major. Jerez, in E Phrygian, also reaches D-flat as a legitimately spelled key

(beginning at measure 100). Works whose main key is already on the flat side move even further in that direction. El Puerto, for example, may rightly be considered as moving through the keys of G-flat minor, C-flat minor, and F-flat minor to the key of B-double flat minor in measures 83-109, even though all these are of course spelled as their enharmonic equivalents. In fact, the avoidance of keys with double flats is usually the only reason for the appearance of keys that contain sharps in such contexts.

Albéniz' use of extremely flat keys may be accounted for in part by his own proclivities and in part by his use of sequences by descending fifths or descending major thirds. However, there is another aspect of Albéniz' style that is responsible for this phenomenon, and that is his use of the modes that contain "lowered" pitches--above all Phrygian, sometimes Aeolian (rarely Dorian), and Mixolydian (rarely Lydian). Sometimes Albéniz' changes of mode are merely coloristic, but in other cases they occur in a gradual and controlled process that has important structural implications, as will be seen in Chapter IV.

The "pure" Phrygian mode is found in the presentations of the cante jondo theme in El Albaicín in which the texture consists of the melodic line doubled at the fifteenth. In measures 69-98 the modal final is f, in measures 131-152 it is d, and in measures 245-249 it is f once again. One anomalous e^b (Aeolian rather than Phrygian second) occurs in the

second statement of the theme, but the rest of the melody and the cadences are unmistakably Phrygian:

Ex. 33. El Albaicín, mm. 137-141, melody.



The Phrygian mode may be considered the primary referent for Jerez, with final on e.¹⁹ Just as a minor-key work may turn to the major in its coda, so Jerez turns to the Mixolydian mode in its coda. The interesting ambiguities of tonality that occur in Jerez are of a structural nature, and so they are discussed in Chapter IV. In essence, however, ambiguity arises because the Phrygian mode is so often given a major final, which increases the tendency for European-trained ears to interpret this final as dominant of the key whose tonic lies a perfect fifth lower. The author is convinced that Albéniz was aware of this ambiguity and exploited it as a structural device.

Albéniz does not use this "major Phrygian" scale as

¹⁹Collet, Albéniz et Granados, p. 175, describes Jerez as "hypodorien." This description is practically meaningless to English-speaking musicians, since Collet is evidently referring to the Greek Dorian on e, Hypodorian on A, whereas we would use the Church mode designation "Phrygian" on e. There is no plagal Church mode with final e and ambitus A to a, but Collet's "hypodorien" is translated as "Hypodorian" and repeated with blithe indifference by many another writer.

a "gapped" scale ($\underline{c} \underline{d} \overset{\wedge}{\underline{e}} \underline{f} \underline{g} \underline{a} \underline{b} \underline{c}$) in melodies as for instance the so-called Hungarian "Gypsy" scale ($\underline{c} \underline{d} \underline{e} \overset{\wedge}{\underline{f}} \overset{\#}{\underline{g}} \underline{a} \overset{\wedge}{\underline{b}} \underline{c}$) is used. Rather, the minor third degree is used melodically most of the time, with a "Picardy third" effect used repeatedly at the frequent cadences. A good example of this occurs in El Puerto, preceding the series of flat minor keys mentioned above; the final is \underline{d}^b .

Ex. 34. El Puerto, mm. 79-82.

The musical score for measures 79-82 of "El Puerto" is presented in a grand staff. The upper staff is the treble clef, and the lower staff is the bass clef. The music is in 7/8 time and features a Phrygian mode with a gapped scale. The melody is marked "sempre dolce espressivo". The bass line includes dynamic markings "p." and "f." and Roman numerals "I(M.)" and "V 7/9 = f#". The key signature is three flats (B-flat, E-flat, A-flat).

Other examples are found in Corpus Christi en Sevilla, measures 83-120 and 349-350; Rondeña, measures 115-134; Almería, measures 5-21; El Albaicín, measures 165-169; Málaga, measures 1-16 with some auxiliaries; and Jerez, measures 15-21 and 214-218, as well as many other passages in these works.

An additional complication in Albéniz' use of the Phrygian mode is the variable seventh degree as well as the variable third. In the bulerías sections of El Albaicín, for example, the pitch set is $\underline{f} \underline{g} \underline{a} \overset{\wedge}{\underline{a}} \underline{b} \underline{c} \underline{d} \overset{\wedge}{\underline{e}} \overset{\#}{\underline{f}}$ (\underline{f}).

(Ex. 35, next page)

Ex. 35. El Albaicín, mm. 52-55.

The varied and often conflicting cadential harmonies made possible by the variable seventh degree in conjunction with the Phrygian second are discussed in the section on harmony in this chapter.

Albéniz' use of other modes also involves auxiliary pitches in the texture as a whole. For example, the opening fandanguillo melody in Evocación may be described as Aeolian on a^b , with auxiliaries in the melody in measure 6 and in the harmony throughout.

Ex. 36. Evocación, mm. 1-13, melody.

Other examples of Aeolian mode occur in El Puerto, measure 36 (part of a gradual flattening process from major to Phrygian); Corpus Christi en Sevilla, measures 8-39 (with

some leading-tone harmony), 203-209, 211-215, and 266; and El Polo, measures 17-31 and especially 368-381.

The Dorian mode involves a raised, rather than lowered, pitch (in relation to the natural minor), and so is somewhat foreign to the style found in Iberia. A hint of the Dorian coloring is found in Corpus Christi, measures 40-44 and also 267, but in both cases a modulation is imminent. In Jerez, measures 21-22, one may also detect the Dorian sound if one is convinced of a as final at that point.

In major modes the flattening tendency manifests itself in the Mixolydian mode, as in measure 16 of El Puerto, the first hint of the gradual process of flattening from major to Phrygian in that work. More definite examples are measures 340-344 of Corpus Christi, measures 73-80 and 255-262 of Rondeña, measures 218-229 of Jerez, and passages like measures 54-57 of Málaga and 13-14 of Eritaña.

Related to the Mixolydian mode in sound is another scale found in some melodies in Iberia; it might be described as Mixolydian with lowered sixth, or as major with lowered sixth and seventh. This is the scale basis of the cante jondo theme in Jerez (measures 67-94), of measures 111-142 in El Polo, and of the fourth phrase of the copla in Almería (measures 113-116). In each of these cases, leading-tone dominant harmony is used except when the melody itself ascends or descends into the "upper" half of the scale. This scale also appears as the last step before the

arrival of the "major Phrygian" pitch set in El Puerto (see Example 34, page 131, and compare it to measures 55-68).

There is no real use of the Lydian mode in Iberia. Collet's reference to the Lydian mode in his discussion of Almería is very unclear and seems to have misled other writers.²⁰ The appoggiatura leading tones to the dominant in the accompaniment are not Lydian in character, and the melodic lines always use the natural fourth scale degree. On the contrary, the flattening of pitches to create modal coloring may be seen at its greatest extreme in Almería--even going so far as to undermine one's sense of fixed pitch. After having established the juxtaposition of the major and the Phrygian modes in the opening section of Almería, Albéniz lowers the tonic (or final) g itself in this remarkable passage:²¹

Ex. 37. Almería, mm. 29-33.

²⁰ Collet, Albéniz et Granados, p. 171.

²¹ The Locrian mode, which with its lowered fifth might be considered intermediate between the Phrygian and the pitch set of Ex. 37, is not found in Iberia.

Although Piston states that "the tonic may be raised, but if it is lowered it is heard as $\underline{[the]}$ seventh degree," it is very difficult to hear the \underline{g}^b 's (at least those in the right-hand part) in measure 32 of Example 37 as respelled leading tones.²² There are places in Almería, and in other works in Iberia, where what is written as a lowered tonic pitch is in reality a respelled leading tone, but the harmonic sensation peculiar to this passage gives instead the impression of a \underline{g}^b that is distinct in intonation from $\underline{f}^\#$. It is as if the composer were trying, within the resources of equal temperament, to simulate the microtonal flexibility of pitch found in Arabic music through what might be called "hypermodal flattening," and in the opinion of the author, he has momentarily succeeded.

There is another (arguable) example of lowered tonic pitch in El Polo, measure 32 (and again in 36). Here the \underline{f}^b (Example 38, next page) can more easily be heard as a respelled leading tone \underline{e}^b , as part of the harmony III⁺ in F minor (substitute dominant). The spelling seems to reflect either a linear harmonic approach or an attempt at erudition in view of the following \underline{e}^b . In both Examples 37 and 38 the tonic bass pedal tone, creating a cross-relation with the "lowered tonic," heightens the effect.

²²Walter Piston, Harmony, 3rd ed. (New York: W.W. Norton and Co., Inc., 1962), p. 316.

Ex. 38. El Polo, mm. 36-39.

Near the end of Almería a passage occurs that is similar to that shown in Example 37; here the lack of a pedal tone and the whole-tone fragment $\underline{d}'' \underline{e}'' \underline{b}'' \underline{a}'' \underline{g}''$ in measures 248-249 create a blurred sense of pitch that detracts from either a lower-tonic or a respelled leading-tone interpretation of the pitch \underline{g}'' at the end of measure 249:

Ex. 39. Almería, mm. 247-250.

In Iberia one finds both complete six-note whole-tone scales and smaller whole-tone fragments. These occur both throughout an entire texture and as one element of coloration set within more stable surroundings (as in Example 39).

In most cases Albéniz' use of whole-tone and incomplete whole-tone scales has the harmonic function of the French augmented-sixth chord (with embellishing tones). The manner in which this occurs is of structural interest, as is the distortion of melodic motives that takes place as the scale becomes progressively whole-tone in content. This relationship of local color, function, and structure is discussed as it occurs in individual works in Iberia in Chapter IV. There are, however, a few examples of purely coloristic (i.e., not French-sixth) whole-tone passages to be found.

In Almería the turn at the end of the cante jondo theme is amplified through a complete whole-tone scale in measures 228-240. This is a natural extension of the "Mixolydian-with-flat-sixth" scale mentioned on page 133. In measures 228-233 the underlying harmony is also derived completely from the "g" whole-tone scale found in the melody. In measures 234-241 a mixture of modal and whole-tone harmonies helps reestablish g as final. Then in measures 242-245 the "other" whole-tone scale is represented by the filled-in tritone that occurs naturally in the G-major scale, and the harmonies are also G major, with added tones. (Ex. 40, next page)

The second principal motif of Lavapiés is presented in caricature through use of the complete whole-tone scale in

Ex. 40. Almería, mm. 228-245.

228 *G Mixolydian* (b6) complete W.T. scale
 232 etc. rubato
 234 236 238 240
 242

the right-hand part of measures 245-252 of that work. Meanwhile, the bass keeps up a habanera rhythm with tonic and dominant (in direct opposition to the whole-tone scale in the upper part of the texture).

Ex. 41. Lavapiés, mm. 243-250.

243 *sfpp subito* 245 *grazioso*
 247 *sf* *sempre leggero e pp*

Pentatonic scales are used very little in Iberia. The one genuine use of a pentatonic pitch set is in the coda of Corpus Christi en Sevilla, where the "fifthy" sound of the pentatonic scale is used to simulate distant chimes (the resulting harmony is just a tertian chord with added tones).

Ex. 42. Corpus Christi en Sevilla, mm. 355-357.

The musical notation for Example 42 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is F# (three sharps). The time signature is 7/8. The piece is marked *ppp* (pianissimo) and *pp* (piano). The notation shows a series of chords in the right hand and a pentatonic scale in the left hand. Below the bass staff, there is a chord diagram for F# major with added 6th and 9th notes, labeled *I add 6,9*.

The pentatonic sound emerges from the texture in measures 15-16 and 97-98 of El Albaicín, but the complete pitch set in each case is B-flat minor--F Phrygian. The "pentatonic" line arises as a matter of pianistic technique, and it merely fills in the Phrygian cadential sixth e^b, g^b .

Ex. 43. El Albaicín, mm. 97-99.

The musical notation for Example 43 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is B-flat (two flats). The time signature is 3/4. The piece is marked *pp* (piano). The notation shows a series of chords in the right hand and a pentatonic scale in the left hand. Below the bass staff, there is a chord diagram for F# major with added 6th and 9th notes, labeled *I#3 Phr. cadence*.

It is interesting to note that the pentatonic scale is found only in contexts that already involve all five black keys on the piano, as seen in both Examples 42 and 43. In a later passage similar to Example 43 no pentatonic selection is made from the D Phrygian mode in the left hand:

Ex. 44. El Albaicín, mm. 151-153.

The image shows a musical score for two staves. The left staff is in treble clef and the right staff is in bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music is marked with 'f' (forte) and 'Phr.' (Phrygian mode). The left hand part is marked with 'D' and 'Phr.' and has a '*' below it. The right hand part is marked with 'I#3' and has a '*' below it.

The variety of scales and modes found in Iberia is a trait found in the music of other composers of the early twentieth century. In a fascinating conversation between Debussy and his former teacher Ernest Guiraud, recorded in a notebook by Maurice Emmanuel, Debussy argued in favor of such variety in order to attain "greater nuances."

In essence Debussy argued that since the octave consists of twenty-four semitones, twelve ascending and twelve descending, arbitrarily reduced to twelve to meet the requirements at the keyboard of equal temperament, any kind of scale could in practice be built without any allegiance to the basic C major scale. This need not disappear, but it should be enriched by the use of many other scales, including the whole-tone scale and what he cryptically calls the twenty-one note scale. . . . Enharmony should be used abundantly, and a plea is made for a distinction between notes of the same enharmonic value, that is to say between a G-flat and an F-sharp. The major and minor modes are a useless convention. There should be great freedom and flexibility in the

use of major and minor thirds, thus facilitating distant modulations, . . .

Tonality was to be submerged; it was not to disappear.
Debussy: "I am not misled by equal temperament."²³

Lockspeiser points out that this document is invaluable "not only in regard to Debussy's personal ideas, but as evidence of a wide harmonic instability affecting many composers at this time."²⁴

In A Theory of Evolving Tonality, Joseph Yasser postulates that the next logical step in an "organic" historical process in music is what he calls the "supra-diatonic" scale, composed of nineteen equal-tempered tones within the octave. Yasser believes that the use of the whole-tone scale (or whole-tone chord) by composers of Debussy's time was an intuitive attempt to approximate the basic "supra-diatonic Hexad" of his nineteen-tone system of tuning. (He attributes the same subconscious motive to Scriabin's six-note "mystic chord.")²⁵

Without in any way wishing to detract from Debussy's influence and accomplishments, the author would like to suggest that these ideas were indeed "in the air" at the time Iberia was composed by Albéniz, and that in his case the in-

²³Lockspeiser, Debussy, Vol. I, pp. 60-61 and 204-208.

²⁴Ibid., p. 60.

²⁵Joseph Yasser, A Theory of Evolving Tonality (New York: American Library of Musicology, 1932), pp. 320-323.

tuitive attempts to make enharmonic distinctions and to intimate subtleties of intonation within the limits of the equal-tempered scale were efforts to approximate the Arabic-influenced Andalusian musical style. This independent purpose of some of the technical devices found in the music could explain his intransigence over accusations of "French" influences in general and "Debussyism" in particular (see pages 65-66).

Melodic Motion

Melodic motion in Albéniz' themes tends to be extremely conjunct, with stepwise motion and skips of a third in the overwhelming majority. There are occasionally perfect fourths and fifths, but practically no leaps of a sixth or seventh within the phrase. A melodic tritone such as that in measure 6 of Evocación (actually f' to c^b , rather than b^{\flat} --see Example 36, page 132) is very rare in Iberia. Intervallic expansion to a tritone of what was originally a melodic third does occur in later development in a few cases; examples are found in measures 180-181 and 275-276 of Corpus Christi en Sevilla. Augmented seconds are rare (see measure 94 of Jerez, Example 32, page 126; El Polo, measure 310), as are diminished fourths (Evocación, measure 68, in Example 16, page 111). The octave leaps found in measures 74, 76, and 78 of Rondeña are unusual, but then octave displacement is a special case of melodic leap, easier to sing and therefore more likely to be found in folk-based music than sixths, sevenths, tritones, or chromatic intervals larger than a semitone.

Ex. 45. Rondeña, mm. 73-80 (continued next page).

Ex. 45. Rondeña, mm. 73-80 (continued next page). The score is in G major, 6/8 time, with a tempo of quarter note = 116. It features a piano part with a "léger" marking and a guitar part with "G M." and "ra" markings. The piano part has a circled "a" above measure 73 and a circled "b" above measure 78. The guitar part has a circled "b" above measure 78. Dynamics include "p" (piano) in measure 78.

(Ex. 45, continued)

The melody in Example 45 is also rather exceptional in Iberia because of its range. The range of most of the melodies in these works seldom exceeds a tenth, and is often much more restricted. The octave register of melodies varies widely, as might be expected in piano music; but initial, "singing" melodic statements are often in the register of about a to c' (see Example 32, page 126, and Example 36, page 132).

Two kinds of melodic motion in Iberia merit special attention. The first is what Ernst Toch calls melodic "iterance."²⁶ By this term Toch means a deliberate and purposeful repetition of pitch within a melodic line. Rather than disrupt the flow of the line, this device, if well used, can be sufficient by itself to create the kind of tension in a phrase that is usually associated with rising pitch. In Albéniz' themes built around the iterance device there is often a release of this tension through some sort of turn or

²⁶Ernst Toch, The Shaping Forces in Music (New York: Criterion Music Corporation, 1948), pp. 120-130.

ornamenting figure, usually a triplet. The limited range of melodies in Iberia can often be attributed to the use of iterance as the basis of a melody.

The particular way in which the combination of iterance and ornamentation is used in the "iterance" themes of Albéniz is in agreement with Falla's description of the melodic line in cante jondo and its features derived from oriental musical styles:

[They feature] the use of one and the same note, reiterated even to the point of obsession, frequently accompanied by appoggiatura above and below.

Ornamental turns [are] employed only in determinate moments as outbursts or expansions induced by the emotional force of the text. 27

Although it is in the style of a copla to a form of cante flamenco, rather than cante jondo in the strict sense, the theme from Rondeña shown in Example 46 is a notable specimen of a melody based on the iterance device. Seven short phrases (counting the repeated first phrase as two) of this type occur successively at five different pitch levels, with modal inflections in the cadential turn figure. The eighth and different phrase (measures 131-134) can also be perceived to center around an "obsessive" note, d'; thus it can be felt as a balance to the fourth phrase (measures 115-118), as a variation on the preceding seventh phrase (measures 127-130), and as a climax to the entire melody. Other aspects

²⁷Falla, "El 'Cante Jondo'," pp. 187-188; see pp. 85-86 in this dissertation, Chapter II.

of this melody that should be noted include its limited range (an octave), its "contralto" tessitura (a to a'), its rhythmic flexibility within square phrasing, and the possibility that each phrase could easily carry an octosyllabic verse (even the last, more melismatic phrase).

Ex. 46. Rondeña, mm. 103-134, melody.

The copla from Almería (Example 47, next page) features iterance at only two different pitches. The short bars indicated in the example represent the $\frac{6}{8}$ measures of the accompaniment, derived from preceding sections in the piece (see Example 1, page 96); the rhythm of the melody thus gives the impression of great flexibility in its context and in relation to its square phrasing. One might note also the range of the melody, limited to a sixth,

its alto or tenor tessitura (\underline{b}^{\flat} to \underline{g}') and its a b a c a (or perhaps a b a b' a) form, similar to that of the jota navarra in Evocación (Example 16, page 111) and of the saeta theme in Corpus Christi en Sevilla (Example 31, page 125). As in those two melodies, there is some sense of melodic climax in the fourth (c or b') phrase in the copla from Almería.

Ex. 47. Almería, mm. 101-120, melody.

Handwritten musical score for "Almería" (mm. 101-120). The score is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff (measures 101-103) is marked "espressivo e ben cantando" and contains a triplet of eighth notes. The second staff (measures 105-108) is marked "sf" and contains a triplet of eighth notes. The third staff (measures 113-116) is marked "sf" and contains a triplet of eighth notes. There are handwritten annotations: a circled "a" above measure 101, a circled "b" above measure 105, and a circled "a or b'" above measure 113. There are also repeat signs with circled "a" and measure numbers: "(repeat a, 109-112)" and "(repeat a, 117-120)".

The turn figure in this melody from Almería is used to form an extension in measures 121-125, following the last a phrase. It is the last presentation of the a phrase, together with its extension, that is subjected to the whole-tone transformation in measures 232-240 of the work (see Example 40, page 138).

In both of the preceding melodies the great expressiveness attained from such a simple device as iteration is intensified

through the shaping of rhythm and dynamics in the melodic line, as well as by the rhythm, texture, and harmony in the accompaniment.

In a somewhat less intense vein (and faster tempo) the iteration device helps to shape the jota theme from Málaga. Here, as in the first phrase of the copla from Almería, the iteration occurs at the peak of a slightly arching phrase. As was seen on page 104, the triplet release of tension is in this case an integral part of the rhythmic shape of a jota phrase. Note once again the limited range and medium-low tessitura of this presentation of the theme (g[#] or a^b to f'). The theme may be considered a modulating double period, which fact has important consequences in the structure of the work (see Chapter IV).

Ex. 48. Málaga, mm. 58-73, melody.

58 *dolcissimo e leggiero*

pp *sf*

[D.M.] *espressivo e rubato*

66 *sf*

[E.M.]

V

I

The true cante jondo-style themes in El Albaicín and Jerez exhibit, if not actual iteration, a kind of reciting-tone technique. In the theme from El Albaicín particularly, the obsessive reiteration "accompanied by *appoggiatura* above

and below," as Falla described the siguiriya gitana, is evident. In the first two phrases of this melody there are ascents to \underline{b}^b , with neighbor tones \underline{a}^b and \underline{c}^b , in a hemiola pattern that obscures the meter. In the longer third phrase the higher reciting tone \underline{f}^b creates more melodic tension. The divided fourth phrase is lower than the first, taking the emphasis away from \underline{b}^b , and reaffirming the Phrygian final \underline{f}^b ; note the ornament in measure 94, which seems to signal the upcoming cadence.²⁸

Ex. 49. El Albaicín, mm. 69-96, melody.

²⁸The use of ornamentation as expressive deviation from an expected norm is discussed in Meyer, Emotion and Meaning in Music, pp. 50 and 204-214. Meyer's references are concerned not only with western music, but also with oriental and folk and primitive musics.

The cante jondo theme in Jerez also has reciting tones as the basis for its varying levels of tension: d' in measures 67-68 (resolved through an ornament to c'), g' in measures 73-76, and c' in measures 77-80; d in measures 83-86, b^b in measures 87-89 (temporarily replacing g'), and c' again in measures 91-94.

Ex. 50. Jerez, mm. 67-97, melody.

The second melodic device in Iberia meriting special attention (in addition to the use of iterance) is the descending minor tetrachord (such as a g f e), often encountered as a melodic framework in Albéniz' themes. This pattern is found in much Spanish music, and it is derived from

the Phrygian mode.

The clearest melodic outline of this kind may be seen in the main theme of Jerez. This theme is in the style of the soleares, the dance associated with the soleá, a form of cante jondo. Chase gives the following example of a soleá (from soledad, "solitude"):

Ex. 51. Soleá, from Chase, The Music of Spain, p. 226.

¡Ay! so-le-á. — ¡Ay! so-le-á. —

tris — te — de — mi. —

The descent in Example 51 may be considered to be from the fourth degree down to the final in the Phrygian mode on c. The opening phrase of Jerez is an elaborated descending minor (Phrygian) tetrachord similar to the second line of this soleá. The two elements of the theme--the tetrachord and the ornamenting "reverberation" motif at the end of the descent--are used freely in the course of the work, both together and independently. The range of the melody (a major ninth, c' to d'') is only slightly larger than that seen in previous melodies. The structure of the theme is a b, a b, c, or A A B--Bar form: a pair of short phrases, the pair repeated, and then a longer sequential answering phrase.

(Ex. 52, next page)

Ex. 52. Jerez, mm. 1-9, melody.

A similarly elaborated descent forms the paso-doble theme of Triana. Here the tetrachord spans the upper portion of a minor scale (tonic down to dominant), rather than the lower portion of the Phrygian mode. The accentuation, articulation, rhythm, and faster tempo of this theme combine to produce an expressive result that is totally different from that of the theme in Jerez.

Ex. 53. Triana, mm. 1-4, melody.

Stuckenschmidt has written, "All melodic shapes based on tetrachords are very ancient in origin. This particular form with a bottom interval of a semitone, the Dorian mode of the Greeks or the Medieval Phrygian mode, has far-reaching

structural applications."²⁹ This is particularly true when the descending tetrachord is in the bass, as in a passacaglia.³⁰ In Iberia this use of the descending tetrachord is of considerable importance to the harmony and to structure, and so it is discussed in the parts of this dissertation devoted to those subjects: the next section of this chapter (on harmony) and Chapter IV (on structure).

²⁹H.H. Stuckenschmidt, Twentieth Century Music (New York: McGraw-Hill Book Co., 1969), p. 159.

³⁰The term passacaglia is probably derived from the Spanish pasacalle (pasar, "to pass" and calle, "street"), which songs are called when serenaders go from one house to another. See Chase, The Music of Spain, p. 230.

Harmony

Functional Tertian Harmony

In Albéniz' Iberia one finds the complete harmonic vocabulary of the late "common-practice" period, including secondary dominants, secondary leading-tone and common-tone diminished-seventh chords, the augmented-sixth chords and Neapolitan sixth, etc. The music is certainly a good deal less chromatic than that of Wagner, Reger, or Franck, for example, but through other kinds of enrichment (particularly modal and whole-tone inflections) a varied and colorful harmonic palette results. In this subsection of the chapter the examples are intended to show some of Albéniz' more personal ways of handling functional tertian harmony.

Extended tertian sonorities beyond the ninth chord are not extremely common in Iberia. Dominant-ninth chords (usually the Mm^9) are fairly frequent. As is usually the case, such eleventh and thirteenth chords as do occur can often be reduced to a more basic seventh or ninth chord with embellishments. However, there are times when one of the larger tertian conglomerations is heard as an entity. Such surface color should be recognized as part of what is identifiable as the composer's style.

The wash of harmonic color in Example 54 (next page) is the complete V^{13} in F major, the key of the upcoming section. The resolution chord (tonic major seventh) is consonant in

relation to the thirteenth chord.³¹

Ex. 54. Almería, mm. 149-153

A realistic analysis of Example 55 would be ii^9 over a dominant pedal rather than V^{13} , as the leading tone (the third of the " V^{13} ") is omitted in measure 104:

Ex. 55. Eritaña, mm. 104-105.

Note that the harmonic goal at the downbeat of measure 105 is not I but V; thus the chord $f \underline{a}^b \underline{c} \underline{e}^b \underline{g}$, outlined in the

³¹ Available facsimiles of Albéniz' manuscripts indicate that the pedal markings found in printed editions are those of the composer, not of editors. See Anglés and Peña, "Albéniz," opposite p. 33 (facsimiles of Lavapiés) and Llorens, "El 'Lied'," pp. 139-140 (facsimiles of accompanied songs).

upper voices, represents dominant-preceding ("second-classification") harmony rather than the upper parts of V^{13} .³² A similar, but more extended, example of this "incomplete V^{13} " is found in Evocación (measures 47-54 and 107-114). Since it has considerable structural significance in that work, it is discussed in Chapter IV.

Albéniz' use of augmented-sixth chords includes the various inversions (often resulting in the "diminished-third" or "diminished-tenth" positions), and occasionally they embellish chords other than the dominant. The so-called "French"- and "German"-sixth chords are used frequently, the thinner "Italian"-sixth rarely. The French-sixth is particularly important to the Albéniz sound because of its whole-tone qualities, which, combined with its force in approaching dominant harmony, gives it an all-important structural significance in the Iberia pieces. This will be seen in several of the works as they are discussed in Chapter IV; Example 56 may be taken as a typical instance of French-sixth usage in Albéniz:

(Ex. 56, next page)

The Gr.6/V in "diminished-tenth" position is shown in the first part of Example 57.

³²The concept of "chord classification" is from Allen Irvine McHose, The Contrapuntal Harmonic Technique of the Eighteenth Century (New York: Appleton-Century-Crofts, Inc., 1947), pp. 5 ff.

Ex. 56. Almería, mm. 199-201.

Ex. 57. El Polo, mm. 390-391; El Albaicín, mm. 312-313.

The Fr.6/I (diminished-tenth) is the penultimate chord in El Albaicín. Note the added dissonance of the \underline{g}^b (circled in Example 57, second part). If the Fr.6/I is regarded as V^7 with lowered fifth ($\underline{f} \underline{a} \underline{b} \underline{c}^b \underline{e}^b$), the \underline{g}^b may be considered as a minor ninth from the root. If the chord is considered in its most usual position ($\underline{c}^b \underline{e}^b \underline{f} \underline{a} \underline{b}$), the \underline{g}^b is seen to provide a conflict between the French- and German-sixth chords. In many works of the "common-practice" period of tonal harmony the type of augmented-sixth chord in a given case is often ambiguous, as the "color" tones (\underline{f} and \underline{g}^b in this case) may move in and out of the chord in turns, trills, and other

kinds of motion within a texture. Albéniz seems to have been fond of the clashing combination of the French- and German-augmented sixth sonorities. The author will henceforth refer to this five-note chord as the "Iberian-sixth" (Ibr.6). Its use is typical of Albéniz' harmonic style in Iberia, providing as it does a rather dissonant harmonic color along with a high degree of directional harmonic function. Example 58 shows various deployments of the Iberian-sixth sonority.

Ex. 58. Jerez, mm. 202-203; El Polo, mm. 248-249; Málaga, mm. 11-12.

Andante

pp 202

248

f

A mi.: VI

"Ibr.6"

F mi.: Ibr.6

B^b mi.: (p.V) "Ibr.6"

A further complication in Albéniz' use of augmented-sixth chords is the addition of another kind of "ninth" to the five-note Ibr.6 sonority--i.e., a major ninth or second above the "normal" bass note. In Example 59 the Ibr.6⁺⁹/V in F minor occurs over a dominant pedal tone. Its position happens to be that of the diminished tenth, but the "normal bass" spelling would be $\underline{d}^b \underline{f} \underline{g}, \underline{a}^b \underline{b}^{\sharp} + \underline{e}^b$. Note that the inflection of the German-sixth note \underline{a}^b to \underline{a}^{\sharp} would result in a complete whole-tone scale containing the French-sixth.

Ex. 59. Lavapiés, mm. 54-56.

The musical score for Example 59, 'Lavapiés', measures 54-56, is written in F minor (three flats) and 3/4 time. It features a dominant pedal point (F) in the bass. The right hand plays a Neapolitan sixth chord (F major triad with a lowered second) in the first measure, which then moves to an augmented sixth chord (Ibr.6+9) in the second measure. The score includes various musical notations such as triplets, slurs, and dynamic markings.

The Neapolitan-sixth chord occurs frequently in Iberia, as might be expected in view of the frequent Phrygian colorings in the music. It is sometimes used as a neighboring chord to the tonic (or to a Phrygian final), often with the addition of a seventh to the chord, i.e., it turns out to be Gr.6/I. Ordinary Neapolitan-sixth to V progressions are relatively infrequent in Iberia. One example does occur at the end of Triana, where it is preceded by a more unusual use of

the Neapolitan chord:

Ex. 60. Triana, mm. 133-140.

très rythmé

133

p

poco sf

F#mi: V

I N, III, N I br. 6 I
(subs. V) (V 9(-6))

rit.

137

dim.

ff

8

W

The Neapolitan moving to V over a dominant or tonic pedal tone is found frequently. In either case there is a sharp dissonance (b2 over tonic pedal, b6 over dominant pedal). Each of these memorable sounds occurs in Evocación, at corresponding points in two presentations of the same theme, thus helping to outline the structure of the work.

Ex. 61. Evocación, mm. 67-71 and 127-131 (continued next page).

67

sf

poco sf

rit. 5

pp

pp

Cb M.

Ia I (add 6, 9)

Ia Ia

Ia Ia

(Ex. 61, continued)

127 *poco sf* *pp*

A^b M: Ia I Ia I ped. Ia

Striking effects are obtained by the use of root-position Neapolitan moving directly to the dominant. This is not new with Albéniz, of course, but his use of it is particularly forthright. In spite of its clearly functional derivation, the angularity of this root movement may induce some analysts to consider it a harmonic juxtaposition rather than a harmonic progression. In Jerez the juxtaposition is used as a climax:

Ex. 62. Jerez, mm. 175-179.

175 *ff*

A mi. Ia II Ia Ia Ia

In Iriana it gives rise to further harmonic exploration; following the Neapolitan chord in measures 94-95 (with major seventh, ninth, and augmented eleventh accruing through use

of the sustaining pedal), the harmony is pushed a fifth further in the "flat" direction to what might be termed IV/N (a kind of plagal neighbor to the Neapolitan). In measure 99 the IV/N is used as a respelled \sharp IV(major); note the addition of the passing $\underline{f}\sharp$ from measure 96 as a dissonance with the C-major chord in measure 99.

Ex. 63. Triana, mm. 94-99.

The musical score for Example 63, Triana, mm. 94-99, is presented in two systems. The first system (measures 94-95) features a piano (*p*) introduction, followed by a forte (*sf*) section, and then a piano (*p*) section with a *poco sf* marking. The second system (measures 97-99) includes a *rit.* (ritardando) section, a *W.T. scale* (Wagnerian Trill scale), and a *meno mosso* (less motion) section. Dynamics range from piano (*p*) to pianissimo (*ppp*). Handwritten annotations include "F# mi." and "100." with arrows pointing to specific notes. Chord symbols such as N, V, and IV/N are written below the notes.

In Example 64 the juxtaposition of the Neapolitan and V chords marks the beat in the alternating metric pattern of the rondaña. Here again this "justifies" a later, more daring juxtaposition of \sharp IV(major) to V.

Ex. 64. Rondaña, mm. 61-64 and 161-164 (continued next page).

The musical score for Example 64, Rondaña, mm. 61-64 and 161-164, is presented in two systems. The first system (measures 61-62) features a piano (*p*) introduction. The second system (measures 161-162) includes a piano (*p*) section. Handwritten annotations include "Gr. 6" and "Gr. 76" below the notes.

(Ex. 64, continued)

A final example of unusual harmonic juxtapositions is found near the end of Evocación:

Ex. 65. Evocación, mm. 134-137.

This startling effect prepares the listener for the end of the piece, a few measures later. What appears to be a major triad on the leading tone, moving directly to the tonic (measure 148) is a kind of balancing "sub-Neapolitan" to the chords in the preceding measures, and taken all together the passage is essentially a Gr.6/I: the Neapolitan chords and the VII(major) may be considered as triadic expansions of the two crucial notes a diminished third apart which are found in the Gr.6/I. (See Example 66, next page.)

Ex. 66. Evocación, mm. 145-150 with harmonic reduction.

Musical score for measures 145-150 and measure 148. The score is written for piano and bass. Measure 145 is marked 'Tempo I' and 'molto ritard.'. Measure 146 is marked 'Largo'. Measure 148 is marked 'VII. M. I'. The score includes various annotations such as 'N mi.', 'I ped.', and 'A b'.

Musical score for measures 149-150 and measure 148. The score is written for piano and bass. Measure 149 is marked 'I ped.'. Measure 150 is marked 'VII. M. I'. The score includes various annotations such as 'I ped.', 'VII. M. I', and 'A b'.

Musical score for measures 149-150 and measure 148. The score is written for piano and bass. Measure 149 is marked 'I ped.'. Measure 150 is marked 'N mi.'. The score includes various annotations such as 'I ped.', 'N mi.', and 'A b'.

Musical score for measures 149-150 and measure 148. The score is written for piano and bass. Measure 149 is marked 'I ped.'. Measure 150 is marked 'N.T.'. The score includes various annotations such as 'I ped.', 'N.T.', 'Aug. 6/I', 'inv.', 'dim. 3', and '(add. 6)'.

The Descending Minor Tetrachord

Examples of the descending minor tetrachord (such as a g f e) were seen as a melodic framework in the section on melodic motion. This figure, common to much Spanish music, occurs repeatedly in Iberia as a bass line. It may appear as a relatively small-scale bass line or as a structural device occupying several measures.

The melodic framework of the main theme of Jerez is the descending line a g f e; this descent is transferred to the bass in such figures as those in Example 67.

Ex. 67. Jerez, mm. 18-19 and 53-54.

18

Ami. Ra. Ra. Ra. Ra. *

II III IV V

53

Ami. Ra. Ra. Ra. Ra. *

II III IV V

Gr. 6

The harmonic goal of the descending tetrachord is the dominant in minor tonality or the final--often with raised third--in a Phrygian context. The dominant is usually preceded by iv^6 or $ii^{\flat 4}_3$ --the so-called "Phrygian cadence." This is seen in measure 18 of Example 67. Sometimes, however, Albéniz intensifies the motion to the dominant by using an augmented-sixth chord, as in measure 53 of Example 67.

Even where a succession of vertical sonorities cannot be explained in a traditional fashion the resolution of the crucial major sixth in the penultimate chord of the Phrygian cadence to the octave gives logical continuity to the voice-leading. The basic strength of this progression gives the composer freedom to produce colorful sonorities without losing a clear sense of harmonic direction:

Ex. 68. El Albaicín, mm. 53-55.

The musical score for Example 68, measures 53-55, is presented in a grand staff. The bass line features a descending tetrachord: G², F², E², D². The treble line contains a melodic line with a similar descending contour. Handwritten annotations below the bass line identify the chords: $B^{\flat} \text{ mi. (or) } F \text{ Phr. : } iio$, $V \text{ or } I^{\#2}$, iio , iio , iio , $V \text{ or } I$.

The prevalence of Phrygian cadences in Spanish music causes many writers to speak of the music "continually ending on the dominant," although to the Spanish musician the "dominant" probably sounds more like a modal final than any-

thing else. No matter how one interprets it functionally, this open-ended, questioning motion, always to the dominant, is certainly a typically Spanish expressive gesture. In Albéniz' Iberia one frequently finds another manifestation of this phenomenon in sequential harmonic progressions. Root movement in these progressions is continually down a fourth, up a fifth, etc., rather than the reverse; the sensation is that of moving "backwards" through a series of dominant relationships in most such progressions (only rarely of successive plagal resolutions). The tension generated in such passages is usually not resolved through "normal progression"; instead, the succession of "backwards fifth-relationships" may be carried on long enough to obliterate one's sense of key so as to modulate to a new key. In Example 69 the preceding measures are centered on the dominant of G minor (or the major final of D Phrygian); the new region (beginning in measures 164-165) is D-flat minor (or A-flat Phrygian with major final).

Ex. 69. El Albaicín, mm. 158-165.

158 (pappog. 's)

sf *sf* *sf* *sf*

Gmi. I, V⁷, i D^{##} V ^{3/1} 4 mi. etc. a mi. D^{##} e mi.

(continued next page)

(Ex. 69, continued)

con anima
a tempo

162 *sf* *sf* *ff* *sf*

Phr. *scad.*

*red.** (b mi. : c) c^b mi. *red.** g^b mi. *red.* e^b 2 7 : ii 4 7 / D^b *red.* D^b mi. : V

The sharp harmonic clashes in Example 69 emphasize the strong metric accents of the bulerías and are a good illustration of Albéniz' often pungent surface coloring within a simple functional context.

In the same work a similar progression occurs with a third relationship separating two of the "backwards fifth-relationships" and a Phrygian cadence at the end, maintaining the key.

Ex. 70. El Albaicín, mm. 206-213.

206 *ff* *ff sempre*

red. 3-4 *rel.*

red. B^b mi. : III → V / III // *red.* N → V / N = VI → III : V / VI

210 *ff*

One last example may be found in the rhapsodic treatment of the saeta theme in the middle section of Corpus Christi en Sevilla (measures 151-174). Here the roots descending by fourths can more easily be heard as plagal relationships than those in the previous examples; this may be attributed to the more frequent third-relationships separating the pairs of chords from preceding and following pairs and to the fermatas at the end of each "plagal" resolution.

Ex. 71. Corpus Christi en Sevilla, mm. 163-174.

163 *pp*

très doux et lointain

167 *pp*

sempre espressivo

171 *pp*

D: I V 3rd rel.

C: I IV V 3rd rel.
or G: IV I

Bb: I V 3rd rel.
or F: I V

Pedal-tone Techniques

No discussion of Albéniz' harmony would be complete without some mention of his use of pedal tones. As might be expected, the pedal is usually the tonic or the dominant of the local tonality--although it is not always clear which it is in the case of the Phrygian mode with major final. The pedal tones continue for long sections in some works and are an important structural device, as will be seen in Chapter IV. Sometimes one long pedal point is linked to the next one through a descending minor tetrachord in the bass. The stability of a pedal point allows the composer the opportunity for audacious harmonic exploration at times, and it is often responsible for some of his most piquant harmonic effects.

Most of Albéniz' pedal tones are in the bass. The unusual harmonies found in measures 49-60 of Rondeña are held together in part through sheer rhythmic drive (in a well-established pattern of alternating meters), but also by the pitch class \flat that appears as a bass note (in various octaves, but always the lowest-sounding tone) on each downbeat, which the "mental ear" retains as a dominant pedal point. The harmony of B major (V/E minor) becomes clear at the end of each $\frac{3}{4}$ bar.

Ex. 72. Rondeña, mm. 49-56 (continued next page).

(Ex. 72, continued)

The opening sixteen measures of malaqueñas rhythms in Málaga are also unified by a dominant pedal point in the bass. In Example 73 the reader's attention is drawn especially to the hair-raising sonority at the downbeat of measure 13.

Ex. 73. Málaga, mm. 9-16.

A tonic pedal point continues uninterrupted for the first 53 measures of Almería, and the same device lasts

for the first 64 measures of El Polo. On the piano, of course, these tones must be rearticulated in various ways. An ambiguous dominant or Phrygian final is maintained intermittently through long stretches of El Albaicín, and there are many other examples of pedal points in Iberia.

A somewhat exceptional example of an inverted pedal point serves as a final example in this section. In measures 15-23 of Iriana the dominant c^\sharp is kept alive by rhythmic articulation and by its neighbor g^\sharp , which then comes into a direct cross-relation conflict with the seventh of the dominant chord (b^b) above it, especially in measure 19.

Ex. 74. Iriana, mm. 18-20.

18

mf

Inv. Ped.

F# mi.

Ped.

p

Modal Harmony

Harmony that progresses to the tonic (or modal final) through the subtonic rather than through the leading tone gives a decidedly modal cast to the music. The frequency with which one finds the Phrygian cadence in Iberia has been mentioned in connection with the descending minor tetrachord figure in bass lines. The Phrygian cadence has of course been absorbed into "common-practice" tonality as a kind of half-cadence, iv^6 to V. Where the context demands a Phrygian-mode interpretation, however, this cadence or progression has the status of "first-classification to final" cadential harmony, as in its original form in early music based on the Church modes. This use of the Phrygian progression combines the subtonic and lowered-second degrees to form a major sixth that expands to an octave (or a minor third contracting to a unison). In Iberia, it is found in major and minor as well as in Phrygian contexts, and it will be referred to as a minor subtonic chord, $^b vii$.

At the beginning of Jerez the minor subtonic occurs in a purely Phrygian context:

(Ex. 75, next page)

Near the end of Málaga, a theme originally harmonized iv^7 to V reappears at the tonic of a minor key, where the $^b vii^7$ proceeds to a tonic chord with Picardy third.

(Ex. 76, next page)

Ex. 75. Jerez, mm. 1-3.

1 *legatissimo*

E Phr. *ppp* *sf*

2nd 2nd 2nd 2nd i i

b vii⁷ b vii⁷

Ex. 76. Málaga, mm. 229-232.

229

B^b mi: b vii⁷ *f*

2nd 2nd 2nd 2nd 2nd 2nd 2nd 2nd

I I I I I I I I

One finds a particularly ingenious deployment of $b\text{vii}^7$ in the development section of Almería, in a major key:

Ex. 77. Almería, mm. 159-161.

159

F M. I⁷ *f*

I⁷ 2nd 2nd 2nd 2nd b vii⁷ 2nd 2nd 2nd

If one considers the \underline{d} 's in the left hand of Example 78 as members of the harmony, then the use of $v^{\flat 7}$ as a cadential harmony must be admitted; this bears the same relationship to $\flat vii$ as $ii^{\flat 7}$ does to iv in minor tonal harmony.

Ex. 78. Almería, mm. 247-250.

Handwritten annotations in the score include:
 - Above the bass line: "add 6"
 - Below the bass line: "b vii or v 7"
 - Below the bass line: "I"
 - Above the bass line: "add 6" (with a circled 6)
 - Above the bass line: "b vii or v 7" (with a circled 7)
 - Above the bass line: "I" (with a circled I)
 - Above the bass line: "add 6" (with a circled 6)
 - Above the bass line: "b vii or v 7" (with a circled 7)
 - Above the bass line: "I" (with a circled I)

If the subtonic chord is major rather than minor the mode implied is Aeolian, Dorian, or Mixolydian rather than Phrygian. One could multiply the examples by a hundred; those that follow are intended to show various refinements of the major subtonic as it is used in Iberia.

Ex. 79. Rondeña, mm. 85-86.

Handwritten annotations in the score include:
 - Below the bass line: "A (Mixo.) VII"
 - Below the bass line: "I"

Ex. 80. Eritaña, mm. 12-14.

12

sf

cresc.

f se

Ed: I V I ^bVII I

Example 81 shows the addition of a minor seventh to ^bVII.

Ex. 81. El Polo, mm. 1-5.

Allegro melancolico $\text{♩} = 66$

1 dolce

p

p

bien rythmé

F mi. *i* ^bVII⁷ *i* ^bVII⁷ *i*

Example 82 shows the addition of a major seventh to ^bVII.

Ex. 82. Jerez, mm. 217-219.

217 *sf > p*

pp

p

E Phr. I ^{#3} (E Mixo.) ^bVII^{M7} I

Example 83 shows the relationship between \flat VII and the minor dominant seventh (v^7).

Ex. 83. Lavapiés, mm. 238-240.

238 *sf sf*

Db: VII I v^7 VII I I I I

Both \flat VII and v^7 (mm) appear in an Aeolian passage from Corpus Christi en Sevilla in Example 84. Note the descending minor tetrachord, doubled at the fifth, in measures 203-204. A few measures later a major seventh is added to the minor dominant.

Ex. 84. Corpus Christi en Sevilla, mm. 203-206 and 207-209.

203 *ff*

205-206

A mi. i VII VI v^7

207 *ff sf*

A mi. i v^7 mi. i v^7 mM \flat i

Albéniz sometimes combines subtonic and leading tone in the same chord. In Example 85 the chord in measure 8 is spelled as $\flat VII^9$ (mmm), but it really represents a conflict between $\flat VII^7$ and leading-tone vii^{o7} ($f^{\flat} = e^{\natural}$).

Ex. 85. El Polo, mm. 7-9.

In measures 69-70 of the same work the Phrygian sixth $\underline{d}^{\flat} - \underline{b}^{\flat}$ comes into conflict with the augmented sixth $\underline{d}^{\flat} - \underline{b}^{\natural}$, while the "Iberian-sixth" conflict is created by the presence of both \underline{g}^{\flat} and \underline{a}^{\flat} , all over a dominant pedal.³³ Thus the sustaining pedal creates a simultaneity composed of the pitches \underline{c}^{\flat} , \underline{d}^{\flat} , \underline{f} , \underline{g} , \underline{a}^{\flat} , \underline{b}^{\flat} , and \underline{b}^{\natural} , but with a clear harmonic direction implied.

Ex. 86. El Polo, mm. 251-253.

The same conflicts found in Example 86 are seen in
Example 87:

Ex. 87. Corpus Christi en Sevilla, mm. 188-190.

The musical score for Example 87 consists of two systems of staves. The first system covers measures 188 and 189, and the second system covers measure 190. The key signature is F# major. Measure 188 is marked *ppp*. Measure 189 has a handwritten annotation '(F#)' and 'Aux. 6th'. Measure 190 is marked *pp*. A bracket groups measures 189 and 190. A large 'V' is written below measure 190. A curved arrow points from the end of measure 189 to the beginning of measure 190. Handwritten annotations include 'Gr. 6' and 'Ibr. 6' below the first system, and 'Phr. cad.' above the second system.

These are extremely rich sonorities, and the relationship between them and Albéniz' preferred types of highly dissonant harmonic color will be discussed in the next section.

One could spend many pages presenting further details of the variety of Albéniz' modal harmony in Iberia. If the reader develops an awareness to the following points he should be able to decipher the function of almost any progression in Iberia, no matter what color tones are added (or how they are spelled!): 1) all the possible ways of forming a sixth between major or minor second and major or minor seventh degrees, expanding to the octave of the tonic (or final); 2) the inversions of these sixths (forming thirds contracting to a unison); 3) transposition of these motions to other points in the scale, notably the dominant; and 4) the clashing combination of both seventh and/or both second degrees.

Added-tone Sonorities and Polychords

In a sense the modal harmonies with built-in conflicts discussed in the preceding pages may be considered as added-tone sonorities--except that the two conflicting tones in a given case are equal in importance; it is not clear which is a member of the "core" sonority and which is the "added" tone. In the present section, attention is focused on sonorities in which that relationship is clear. One could cite literally hundreds of such added-tone sonorities in Iberia. Some are relatively mild and merely coloristic additions of a sixth, seventh, or ninth (or combinations of these) to a major or minor triad. Others are more complex and dissonant and seem to have the purpose of adding accentuation to the music.

One relatively rich coloristic sound is seen in Example 88. The accompaniment provides a B-flat major triad with added sixth and seventh, while the major seventh and augmented eleventh in the melodic line are also sustained on a single pedal. In its context this B-flat major triad has the function of Neapolitan of A (Phrygian).

Ex. 88. Corpus Christi en Sevilla, mm. 159-162.

Handwritten annotations below the score:

A: $b\bar{7}pp$ $\overline{NM7}$ \bar{p}

Near the beginning of the same work one finds a series of semitone dissonances as added tones, perhaps in imitation of the doubtful intonation of Sevillian marching bands. Note the conflict between subtonic and leading tone in measures 19 and 23 (added tones indicated by arrows):

Ex. 89. Corpus Christi en Sevilla, mm. 19-23.

F# mi.: i Ped. — i resp. Gr. 6 (b VII) V

A similar, but more radical, example is this passage from El Polo, which is a gold mine of added-tone sonorities:

Ex. 90. El Polo, mm. 85-92.

pmnsdt

F mi.: ii 4 5 ii # 6 ii # V-V ii i #

b VII ii # ii # Ib. 6 ii # (9)

The added-note technique in El Polo adds emotional intensification. The "wrong-note" technique in Lavapiés injects humor--a portrayal of the constantly misfiring valves of a Madrid street-musician's hand-organ. There are dissonant passing tones and appoggiaturas as well as chordal added tones, all contributing to a complex harmonic surface, while the underlying harmonic functions are quite simple.

Ex. 91. Lavapiés, mm. 203-210.

Another work in which added dissonant tones occur with astounding frequency is Eritaña, in which the formations can almost be termed "clusters" at times. The functional "core" is shown in the analysis of each chord in Example 92, which shows the driving motion of this work approaching an important cadence.

(Ex. 92, next page)

Ex. 92. Eritaña, mm. 94-95.

If one begins to investigate the intervallic content of Albéniz' added-tone sonorities it becomes evident that they have certain qualities in common. In general, Albéniz seems to have favored pungent sounds involving some sort of semitone dissonance. Among the four-note sonorities (tetrads) the all-interval chord pmnsdt seems to occur more often than any other single tetrad (aside from the common seventh chords).³⁴ This point could easily be overemphasized; no implication of conscious calculation on the part of the composer is intended. It does seem, however, that his acute ear led him repeatedly to this rich sonority, and it is interesting to observe that some of his favorite functional chords with inner conflicts (such as the combined French- and German-, or "Iberian"-sixth chord) either form a pmnsdt sound or contain it as a recognizable unit within a

³⁴The method of identifying intervallic content is from Howard Hanson, Harmonic Materials of Modern Music (New York: Appleton-Century-Crofts, Inc., 1960).

larger sonority.

Among the various ways of forming the pmnsdt sonority is that of combining a major triad with an augmented fourth from its root. The reader may recall the C-major chord ("IV/N") with added $f^\#$ in measure 99 of Irana (Example 63, page 162). (Example 88, page 180, also contains this sound.) The Neapolitan chord over a dominant pedal (Example 61, page 160) also results in the pmnsdt sonority. The French-sixth "color" tone occurring with the aural triad portion of a German-sixth chord is yet another. The mirror (or "involu-tion") of the major-triad-with- $\#4$ sound is the minor triad with b_2 (or raised root). This chord has the same pmnsdt intervallic content, and it occurs as a conflict between the Phrygian sixth (lowered supertonic and subtonic) and the augmented sixth (lowered supertonic and leading tone; these spellings assume a resolution to tonic or final).

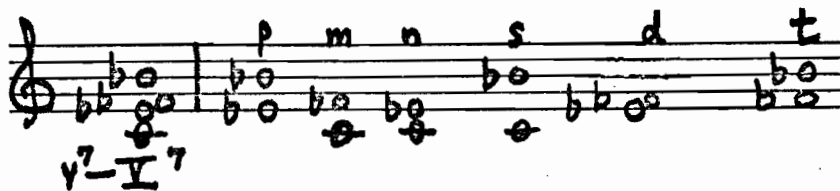
Ex. 93. pmnsdt sonorities.

Handwritten musical notation for Example 93, showing two staves of music. The first staff is in G major (one sharp) and shows a major triad with an augmented fourth (M+#+). The second staff is in G minor (two flats) and shows a minor triad with a raised root (mi.+#+1) and a Phrygian augmented sixth (Phrygian Aug.6). Above the notes are labels p, m, n, s, d, t representing intervals.

Still another conflict that results in the pmnsdt sound is that between subtonic and leading tone in the

dominant seventh chord with "split third" and omitted fifth (as in Example 90, page 181, measure 87). This sonority is neither a transposition nor an involution of those shown in Example 93 on the preceding page.

Ex. 94. pmnsdt sonority



By definition, a polychord (actually "bichord") effect is obtained when two tertian sonorities are combined in such a way that they can be heard as separate tertian entities as well as a larger single sonority. Such overlapping of harmonies does occur a few times in Iberia, although in many cases it seems more like an extension of added-tone technique than of true polychordal thinking.

In measures 250-252 of El Albaicín the overlapping F- and G-flat-major triads may be viewed as an expansion of the Phrygian neighboring tone of the preceding melodic fragment--i.e., a neighbor tone added to each member of the F-major triad results in the bichord. Note the pianistically convenient white key-black key deployment of this sonority.

(Ex. 95, next page)

A similar example is the bichord formed by two minor triads in measures 215-222 of Corpus Christi en Sevilla:

(Ex. 96, next page)

Ex. 95. El Albaicín, mm. 248-251.

248

250

ppp G^b M.

F Phn

I+N

V+VI

8^b mi.

Ex. 96. Corpus Christi en Sevilla, mm. 220-222.

220

e mi.

d[#] mi.

iv B M.

The dominant is mingled with $\sharp IV$ (major) in measures 100-101 of Triana, preceding a thematic return on the dominant. This polychord is a natural outgrowth of the harmonic juxtapositions of root-position Neapolitan and $IV/N = \sharp IV$ with the dominant in the preceding measures (see Example 63, page 162).

Ex. 97. Triana, mm. 100-101.

100

pp

a tempo *leggero e dolce*

$\sharp IV$

F[#] mi.

V etc.

A more genuine bichord effect of conflicting harmonic functions is heard in the copla section of Almería, preceding a dominant-ninth chord:

Ex. 98. Almería, mm. 142-144.

The musical score for Example 98, Almería, mm. 142-144, is presented in a grand staff format. The key signature is C major. The score is divided into two systems. The first system (measures 142-143) shows a piano (p) dynamic in measure 142 and a forte (f) dynamic in measure 143. The second system (measures 144-145) shows a forte (f) dynamic in measure 144 and a piano (p) dynamic in measure 145. The score includes a key signature change from C major to D-flat major in measure 144. Handwritten annotations include 'C M. I', 'add 6', 'f', 'N', 'II', 'to -> V', and '9'.

Other bichords are found in measures 242 and 383-389 of El Polo and measures 53-54 of Lavapiés (C major and D-flat major in all three cases).

A different aspect of the added-tone technique is seen in the following section, devoted to secundal and quartal sonorities.

Secundal and Quartal Sonorities

Some secundal formations will be seen in the section devoted to whole-tone sonorities, and some of the added-tone sonorities discussed on pages 180-184 also contain three or more adjacent pitches, although a tertian "core" sound is usually evident. The terms "secundal sonority" and "quartal sonority" are used here to distinguish those vertical pitch formations in which tertian organization has been obscured in favor of emphasis on seconds, sevenths, and fourths. The emphasis is achieved through voicing, accent, isolation, similar motion, etc. The reader is cautioned that there is no system of secundal or quartal harmony to be found in the works in Iberia, in the sense that secundal or quartal chords progress one to the next, but rather that there are manifestations of these sonorities within a tertian harmonic context.

Perhaps the most completely secundal sonority in the collection is to be found in measure 239 of Rondeña, where all the notes of the D Phrygian mode are heard in an oscillating figure sustained by the pedal. The motion of the bass alone is sufficient to impart a cadential subtonic function to this sonority as it moves back to the tonic in the next measure. This passage is perhaps the most extreme point in the use of unusual harmonies to mark the alternating meters of the rondeña in this work.

(Ex. 99, next page)

Ex. 99. Rondeña, mm. 239-242.

D: $p. \flat vii$ I

In El Albaicín similar motion and staccato articulation are used to emphasize the secundal quality of the sonorities in the right-hand part of measures 298 and 300 (Example 100). The tetrad on the downbeat of these measures forms the pmnsdt sonority. These chords can also be construed as quartal formations with an added tone (downbeat $g^b \ c^b \ f'$ with e^b , perfect fourths on the other two beats) or as tertian triads with added tones (downbeat C-flat major with added f'). In any case, the Phrygian neighboring motion $c^b \ b^b \ a^b$ over the e^b pedal tone is the controlling factor in connecting measures 297 and 299 (or 299 and 301, not shown). Note also the descending minor tetrachord $e^b \ d^b \ c^b \ b^b$.

Ex. 100. El Albaicín, mm. 297-300.

$pmnsdt$ $nsd \ ms^2 \ ms^2$
 $ca \ bae \ bca$

$B^b \ Phr.$ $I^\#$ $ped.$ $(* \flat II \ I \ \flat VII)$

The passage in the preceding example is based on similar ones which have occurred earlier in the work. In measure 52, for example, a broken quartal figure involving a pedal tone is outlined in the left hand while the right hand seems to emphasize the secundal sonority $\underline{d}^b, \underline{b}^b, \underline{c}'$. Actually, the \underline{c}' and \underline{a}^b are simply neighbors to the German-sixth chord $\underline{g}^b, \underline{b}^b, \underline{d}^b, \underline{e}^b$ over the \underline{f} pedal tone.

Ex. 101. El Albaicín, mm. 52-55.

In measure 54 of Example 101 the sonorities are just tertian seventh chords in diatonic parallel motion over the descending minor tetrachord $\underline{b}^b, \underline{a}^b, \underline{g}^b$ (\underline{f}) in the bass.

Example 102 is more like Example 100, only quartal in emphasis rather than secundal. The right-hand staccato chords in measure 118 are purely quartal (\underline{p}^2s), while the left hand has slurred fourths. Within each complete beat a five-note quartal chord is formed (downbeat $\underline{b}^b, \underline{e}^b, \underline{a}', \underline{d}', \underline{g}'$, perfect fourths in the other two beats). As in Example 100, the passage represents Phrygian-mode neighboring tones ($\underline{e}^b, \underline{d}', \underline{c}'$) to the root of the D_5^6 chord in the preceding and following

measures; the descending tetrachord $\underline{g'} \underline{f'} \underline{e^b} \underline{d'}$ is also present,

Ex. 102. El Albaicín, mm. 117-119.

Handwritten annotations on the score include: p^2s above the second measure, *ff* Quartal below the second measure, *fff* below the third measure, $V/9?$ below the first measure, and *Phr. N.T.'s to d* below the third measure. There are also *sw.* and *** markings at the beginning and end of the third measure.

Further examples of quartal outlines will be seen in the section devoted to simulated guitar effects. Those presented in the present section illustrate their use within Albéniz' basically tertian harmonic scheme.

Whole-tone Sonorities

Harmonically, the whole-tone scale is a "source-set," especially for the French augmented-sixth chord. In Iberia completely whole-tone textures are often found in retransitional passages linking a development section to the formal articulation of a thematic and tonal return. There are three reasons for the suitability of the whole-tone pitch set as a retransitional device:

1) As the complete whole-tone set is formed near the end of a development section, its limited intervallic content makes necessary the distortion of originally diatonic melodic motives, providing a high point in the development process.

2) The whole-tone scale thus results in a kind of neutrality of thematic content, a turbulent nebulosity in which rhythmic motion and dynamic level can be increased and exploited without much regard to pitch. Thematic and tonal return then appears as a contrasting clarification of musical thought.

3) Thematic returns in Iberia are habitually on the dominant rather than the tonic; therefore the French-sixth resolution, emerging from whole-tone surroundings, allows for the advantages of 1) and 2) above, without sacrificing harmonic function.

A short example of the French-sixth chord in whole tone context has been seen in an earlier part of this chapter (Example 56, page 157). Further instances of this technique will be cited in Chapter IV.

A whole-tone passage that is not a result of the technique just described is the transformation of the copla theme near the end of Almería. Here the chordal selection from the whole-tone set is the augmented triad,

appearing at the pitch of each of the main melodic notes,
with various spellings:

Ex. 103. Almería, mm. 228-233.

The musical score for Example 103, 'Almería', mm. 228-233, is presented in a piano arrangement. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system, starting at measure 228, is marked 'sempre dolce e perdendosi'. It features a melodic line in the right hand with a trill on the final note, and a bass line with a French sixth chord (F#) and a trill on the final note. The second system, starting at measure 230, is marked 'rubato'. It features a melodic line in the right hand with a trill on the final note, and a bass line with a French sixth chord (A#) and a trill on the final note. The score includes various musical notations such as slurs, accents, and trills.

No doubt it is passages in Iberia like Example 103 that prompt hasty generalizations about stylistic similarities between Albéniz and Debussy. Even this example seems very personal and Spanish, with its melodic iterance and ornamental turn (see pages 137-138, Example 40, and pages 144-145 and 147, Example 47). Example 103 is somewhat exceptional in Iberia; Albéniz' more usual functional, French-sixth usage of whole-tone scale sonorities is actually quite conservative in comparison to what one finds in Debussy.

Included among the many non-tertian sonorities used in Iberia to add both harmonic color and rhythmic punctuation are still other whole-tone formations. (This statement is to be taken with the same qualifications that applied to the examples in the preceding section on secundal and quartal sonorities: here attention is given to simultaneities taken for their own sound, and in context one or more notes may sound like non-chord tones with expected resolutions.)

The whole-tone secundal triad formed by two major seconds (such as c d e) lends its distinctive color to the harmonic surface in El Albaicín, as shown in Example 104, where it is marked ms². The resolution of this sound on the next sixteenth note produces an incomplete dominant-seventh chord in each case.

Ex. 104. El Albaicín, mm. 109-111.

The musical score for Example 104 shows three measures of music. The first measure (109) features a whole-tone secundal triad (ms²) in the bass line, marked with 'ms²' and 'ms²' above the notes. The second measure (110) shows the resolution of the triad, marked with 'ms²' above the notes. The third measure (111) shows the resolution of the triad, marked with 'ms²' above the notes. The chords are labeled as V³/A^b, V³/e^b, and V³/b. The score includes a bass clef and a treble clef, with a key signature of two flats (B^b, E^b).

Two ways of forming the whole-tone triad ms² (c d f[#] and c d g[#]) are found in measure 43 of El Puerto, and, counting the next sixteenth note, the second of these produces the

four-note sonority m^3s^2t (c d e g[#]):

Ex. 105. El Puerto, mm. 43-44.

The sonority m^2s^3t appears as a simultaneity in measure 210 of Rondeña and in measure 140 of Málaga. As can be seen in other sonorities in both Example 105 and Example 106, however, Albéniz usually preferred more dissonant sonorities for this kind of rhythmic punctuation.

Ex. 106. Rondeña, m. 210, and Málaga, mm. 140-142.

Parallelism

In the section on secundal and quartal sonorities and in the preceding pages on whole-tone simultaneities, it has been seen that one of the factors that helped to emphasize the non-tertian qualities of those sonorities is parallelism, or planing.³⁵ There are many examples of parallel motion in Iberia, including parallel motion in fifths and planing of seventh chords.

Parallel motion of $\frac{6}{3}$ chords is common in tonal music, and it hardly seems necessary to present examples of $\frac{6}{3}$ planing in Iberia. (By happenstance, one such passage may be seen in Example 82, page 176.)

Planing of $\frac{6}{4}$ chords is also found fairly often in the "common-practice" era. In Example 107 the planing of $\frac{6}{4}$ chords from the Phrygian mode on \underline{d}^b is broken only at the end of measure 74 in order to make a cadence to the final (held as a pedal tone throughout the passage).

Ex. 107. El Puerto, mm. 68-77 (continued next page).

The musical score shows a piano part with a Phrygian mode on D-flat. The chords are parallel six-four chords. The dynamics are piano (p), piano forte (f), and piano forte (ff). A crescendo (cresc.) is marked in measure 70. A pedal point (ped.) is indicated in measure 68. The mode is identified as D-flat Phrygian (Db Phr.).

³⁵The term planing refers to the consecutive occurrence of a given type of sonority at different pitch levels but with unchanged voicing, usually, but not always, in stepwise motion. The parallel motion may be exact or diatonic,

(Ex. 107, continued)

A few measures later some parallel $\frac{5}{3}$ motion creeps into the same basic pattern:

Ex. 108. El Puerto, mm. 79-82.

There are many passages of planing in Jerez. In measures 57-64 the notation indicates that the player is to cross his hands in playing the series of parallel $\frac{5}{3}$ chords shown in Example 109.

(Example 109, next page)

In measures 208-209 of the same work a series of $\frac{6}{5}$

i.e., consecutive intervals may change in quality if they occur within a key or scale.

Ex. 109. Jerez, mm. 61-64.

rit. *Tempo I*

p *f*

C Mixo., with $b6$

chords from the Phrygian mode on e is heard over a pedal tone:

Ex. 110. Jerez, mm. 208-210.

208 *pp* *p* *pp*

E Phr. I #3

In the planing of $\frac{4}{2}$ chords shown in Example 111 the triad portion comes out strongly. As in Example 107, the last chord in the parallel series is functional; here this occurs without a break in the series:

Ex. 111. El Albaicín, mm. 29-33.

29 *pp*

From the foregoing examples it can be seen that Albéniz' use of parallelism in Iberia is more a free adaptation of the conventional use of the $\frac{6}{3}$ series in "common practice," a sort of "glide" between two functional points, than it is a way of dwelling on certain favored sonorities. To be sure, there is a sense of revelling in sound in these passages, but Albéniz' use of planing tends to be diatonic (often modal) rather than exact. Therefore the quality of sonority changes as it occurs at different points in the mode or scale. Indeed, the contexts of most of the examples suggests that the use of planing in Iberia is primarily an outgrowth of the neighboring-chord motion found in Albéniz' modal harmony and not an impressionistic device. One does not find, for example, passages of parallel French-sixth chords or parallel major-minor-major ninth chords in the manner of Debussy.³⁶

³⁶ Debussy also considered parallel motion as a means of connecting two more stable points, although his wide-ranging view of tonal relationships has perhaps caused this to be overlooked. In Maurice Emmanuel's notes on Debussy's conversations with Ernest Guiraud, Debussy is recorded as having said, "Incomplete chords, floating. Il faut noyer le ton. /One must blur the tonality./ One can travel where one wishes and leave by any door. Greater nuances." Lockspeiser, Debussy, Vol. I, p. 206.

Counterpoint

Textures in Iberia are, for the most part, consistently homophonic. The use of recognized contrapuntal processes such as extended or strict imitation, canon, fugue, or even fugato is not a facet of the Iberia style.

In some of the works in the Iberia collection contrapuntal combination of themes occurs, usually either in the course of development or at points of thematic return. This device is of interest primarily from the standpoint of structure and motivic development, and so it is presented as it occurs in individual works in Chapter IV.

There is, however, a kind of pianistic counterpoint in some of the works that is quite personal and distinctive. This usually consists of a texture in which a previously-heard theme is combined with a fairly independent countermelody and such other, more sporadic voices (often including a pedal tone) as are necessary to complete the harmonic sense. It would be incorrect to deny that such passages are harmonically conceived, but the arching countermelodies do have lives of their own, and there is often such a plethora of appoggiaturas that the harmony rarely appears as a clear vertical sonority.

In Example 112, from Jerez, the varied motion in the texture (measures 120-124) contrasts strongly with the passages of planing from this work seen in the preceding section.

(Ex. 112, next page)

Ex. 112. Jerez, mm. 119-124.

rit. *dolcissimo* *a tempo*

119 *pp* Theme

122 Theme *sf* *poco cresc.* *m.d.*

The march theme in Corpus Christi en Sevilla appears in measures 255-265 with two quasi-contrapuntal lines. The harmonies change very rapidly, and the many appoggiaturas (circled in Example 113) consistently prevent clear vertical chord structures.

Ex. 113. Corpus Christi en Sevilla, mm. 255-257.

255 *p* *sf* *giocos* March Theme *marcato e senza pedale*

GM. *sf* 6 *marcato e senza pedale* 6 $\frac{4}{3}$ I 6 CT $\frac{6}{5}$ 6 4 VII^b/II

In El Albaicín a climactic phrase in chordal texture (measures 205-213) is echoed in a more linear texture with the same melodic line and the same basic harmonic progression (measures 213-221). Corresponding portions of each phrase are shown in Example 114, which might be considered a kind of "free invertible counterpoint."

Ex. 114. El Albaicín, mm. 206-209 and 214-217.

The image displays two systems of musical notation for piano. The first system, labeled '206 Chords + accomp.', shows measures 206 through 209. It features a dense, chordal texture with multiple voices in both the piano and bass staves. The second system, labeled '214 Linear texture', shows measures 214 through 217. It features a more linear, melodic texture with a clear melodic line in the upper voice and a supporting bass line. Both systems include dynamic markings such as 'ff sempre' and various articulation and fingering symbols.

Further examples of Albéniz' pianistic polyphony will be seen in the next portion of this chapter, in the subsection devoted to sound and noise effects simulated by the writing for the piano. The examples in the present section on "counterpoint" should be considered no more than an extreme manifestation of the linear concept found throughout most of the discussion of Albéniz' harmony in Iberia.

Instrumentation

Piano Technique as a Harmonic Determinant

As one can readily see from the foregoing examples, some passages in Iberia demand the utmost virtuosity of the performer. Remembering Albéniz' own prowess as a pianist, and especially as an improviser, it is not very surprising to discover that the technical element in his writing for the instrument is occasionally the primary consideration in determining the exact sounds produced. This involves more than the practical considerations of technical feasibility in terms of texture and spacing--what the hands can negotiate--that one would expect to find in any keyboard music. One may recall, for example, that the idea of using pentatonic sounds seems to have occurred to the composer only in contexts in which the five black keys of the piano were conveniently available, and that most of the bichords encountered happen to be deployed in a comfortable black key-white key arrangement of the two hands. Examples 115-117 illustrate other passages where the explanation of consistency seems better based on the technical aspect than solely on the makeup of the harmonic entity.

In measure 213 of Jerez one finds the passage shown in Example 115 (next page). This is basically the prolongation of a B-flat major chord (whose function is discussed in Chapter IV). The composer seems to have been interested pri-

marily in a sonority of little pin-pricks--triple-piano, staccato chords often containing semitone dissonances. To achieve this, inversions of a B-flat major-seventh chord are used where they fit both the line and the technical pattern. Where pitches foreign to the B-flat seventh occur in the top line (at x), other chords are substituted, chosen at least in part by the way in which they fit the technical pattern; where an inversion of the B-flat major-seventh chord would break the technical pattern (at *), other chords are also substituted. Indeed, the line itself in this passage of inconsistent planing seems determined by the technical pattern. The fingering in Example 115 shows that the distances between the second and third and the fourth and fifth fingers of the right hand do not have to be adjusted; brackets above the fingerings indicate shifts of hand position.

Ex. 115. Jerez, mm. 212-214.

Ami: II
E Phr: I

petite pédale
"subs. II"

A similar passage occurs in measure 162 of Jerez.

The same principles are involved in measures 65-67 of Rondeña. Here the "Iberian-sixth" chord $\underline{c} \underline{e} \underline{f\#}, \underline{g} \underline{a\#}$ with added \underline{b} is vaguely sketched in a pattern that fits the hand well while emphasizing semitone dissonances and rhythmic drive:

Ex. 116. Rondeña, mm. 65-68.

In some passages, such as that shown in Example 117, the added tones are not chosen so much for their particular color as for their rhythmic punctuation and their contribution to sheer sonority through dissonance--any dissonance, as long as it fits the hand so that the exuberant tempo can be maintained with impunity.

Ex. 117. Eritaña, mm. 81-82.

In these and similar passages in Iberia, although the harmonic function generally remains clear, the details of harmonic sonority are the result of pianism, and the pianism is in turn influenced by the more basic considerations of rhythm and quality of sound. To search for a more systematic basis of choice in added-tone passages of this kind is to overlook a fundamental facet of the pianist-composer.

A similarity may be drawn here to Kirkpatrick's observation about the effects of the Spanish guitar on Domenico Scarlatti's part-writing:

The chords that are possible to execute and the tuning of the open strings take precedence over more abstract laws. 37

³⁷ Kirkpatrick, Domenico Scarlatti, p. 205. A more extended quotation is given on p. 88 of this dissertation.

Transfer of Guitar Idioms

Many interesting sonorities in Albéniz' piano writing, especially those that emphasize fourths or sevenths, are derived from sounds commonly produced by guitarists in the Spanish folk tradition. This reflects a purely aural awareness on the part of the composer, as opposed to the physical origin of the piano writing seen in the preceding section. For the guitarist, however, these characteristic sounds probably have a physical basis in the techniques of the instrument. The imitation of guitar effects at the keyboard is a trait common to composers of the Spanish school (Albéniz, Granados, Falla, Turina, et al), and even goes back as far as Domenico Scarlatti.³⁸

According to one writer, Albéniz' familiarity with the guitar idiom went beyond that of the mere auditor:

[Albéniz, Granados, and Falla all] admired the guitar as aficionados, but only Albéniz grew up playing the guitar as well as the piano. A friend, the painter Octave Maus, remembered him during his student days in Brussels as "a little black[-haired?] man, bearded, squat, who arrived from Spain in 1880 or 1881; in the folds of his cape, which was proudly draped over his body, he hid an enormous guitar. In the intimacy of studios and salons of friends, he sang. Leaning on a table or on the arm of a chair, his eyes wrinkled with laughter, his fingers nimbly plucked the chords; he evoked on those unforgettable evenings the Spain of the dance, of love and joy. And often the concert was continued in the nocturnal streets with serenades and Andalusian songs."

Albéniz went on to become one of the great pianists

³⁸Kirkpatrick, Domenico Scarlatti, pp. 196, 205-206, and 224; Chase, The Music of Spain, pp. 110-114.

of the century, but like Scarlatti before him he wrote for the keyboard as if it were a guitar. In El Albaicín of the Iberia Suite, for example, he recreated "the deafening sounds of a guitar that laments in the night," as Debussy once described it. Many of his works are eminently well suited to guitar transcription; as he himself observed when he heard one of them performed by Tárrega on the guitar: "This is precisely as I had conceived it!" 39

Collet relates that among the early performances of works from Iberia were those by the Trio Iberia, composed of the guitarist Barrios, the lutenist Alvear, and the mandolinist Devalque, in Granada, Saint-Sébastien, and London, in 1908.⁴⁰

It is not difficult to hear the influence of the guitar in the sonorities emphasizing secundal and quartal structure seen in the section devoted to that topic. An example that was not shown in that section is the passage from El Puerto appearing as Example 118 (next page). Here the appoggiaturas on the downbeat of each measure simulate the technique of rapid strumming. Then in the exuberance of the bulerías a sound arises such as a guitarist may produce as he strikes open strings almost at random in addition to those fretted to make a chord. (The complete open-string guitar chord E A d g b e' is not found in Iberia.) This chord (marked pmnsdt in Example 118) can be analyzed as the neighboring

³⁹Frederic V. Grunfeld, The Art and Times of the Guitar (London: Collier-MacMillan, Ltd., 1969), p. 288.

⁴⁰Collet, Albéniz et Granados, p. 75.

chord $\flat VII^7$, with the \underline{f} (circled) as a non-chord tone in the bass;

Ex. 118. El Puerto, mm. 45-47.

D \flat : I $\overset{2nd}$ $\flat VII^7$ I $\overset{2nd}$ *

By reiterating an internal pedal-point on an open string, the guitarist's right hand may be steadied while he plays notes circling around the pedal-point on the other strings. This device is imitated in the plucked-staccato opening section of El Albaicín:⁴¹

Ex. 119. El Albaicín, mm. 11-14 and 22-25.

(continued next page)

⁴¹Pointed out in relation to Scarlatti by Chase in The Music of Spain, p. 112, and by Kirkpatrick, Domenico Scarlatti, pp. 205-206. See p. 88 of this dissertation.

(Ex. 119, continued)

In the same work one finds figures such as those shown in Example 120, as well as many others (see pages 189-191) that are definitely derived from the guitar idiom. The first two parts of Example 120 also show Albéniz' debt to the keyboard style of Domenico Scarlatti.

Ex. 120. El Albaicín, mm. 57-59, 121-123, and 301-303.

(continued next page)

(Ex. 120, continued)

301

B^b Phr. I #3

Ped. v

* I #3 *

Many broken-chord accompaniment textures in Iberia are reminiscent of the guitar. Among the more abstract stylizations of the falsetas (interludes improvised by the guitarist) between phrases of cante jondo are those found in Jerez:

Ex. 121. Jerez, mm. 68-70.

end cante jondo phrase

4-7 falseta

68 p f p

C Mix I #3 with b6

As is the case with most of Albéniz' coloristic style traits, a functional basis can almost always be detected behind the harmonic surface in his transfer of guitar idioms.

Transfer of Other Sound Idioms

In addition to guitar effects, the piano is made to portray other kinds of sounds in Iberia. Most of the copla- and cante jondo-style melodies are to be "sung" on the piano. The effect of a military band with the "rataplan" of its drums has been observed in Corpus Christi en Sevilla. Some of the more percussive effects in guitar-derived sonorities may originate in sounds other than those from just playing the instrument, such as slapping the belly of the guitar with the hand.

It seems not too far-fetched to imagine castanets in the thirty-second-note trills of Triana:

Ex. 122. Triana, mm. 27-28.

The musical score for Ex. 122, 'Triana', measures 27-28, is presented in two systems. Each system contains two measures. The upper staff is in treble clef, showing a melodic line of eighth notes with a slur over the entire phrase. The lower staff is in bass clef, featuring a rhythmic accompaniment of eighth notes, also slurred. Dynamics are marked as *sf* (sforzando) and *pp* (pianissimo). The score includes asterisks and 'ad.' markings under the bass staff, likely indicating specific performance techniques or effects.

The tambourine seems to be implied by the rapidly alternating chords in measures 118-119 and similar passages from the same work. The high register and dissonant nature of these sonorities enhances their noise effects, like the inexactness of pitch of the tambourine:

(Ex. 123, next page)

Ex. 123. Iriana, mm. 117-118.

The complexity of rhythmic activity in some passages seems to suggest the general tumult of a festive crowd, including not only guitars, tambourines, and castanets, but also the tapping and stamping of dancing feet, clapping hands, snapping fingers, and shouts of "¡Olé!". A texture such as that from Eritaña (named for a popular and festive inn near Seville), shown in Example 124, might be interpreted in this way, rather than as complex pianistic technique for its own sake.

Ex. 124. Eritaña, mm. 62-65.

One often encounters melodic doubling at the fifteenth in piano music of the Spanish school. In the cante jondo sections of El Albaicín where the melody is presented in this fashion, one is directed to play "with a uniformity of sonority, in imitation of reed instruments" ("instruments à anche"). Even though the style of this melody is like that of cante jondo, Albéniz seems to be emphasizing the Moorish aspect of the Albaicín in Granada in this work. Malm states, "The standard Western imitations of Near Eastern music are inspired by its nasal, 'outdoor' sound." He then describes a double clarinet common in pan-Islamic music, stating, "One may play parallel melodies on the two pipes or use one as a drone."⁴² These descriptions seem to account for the effect obtained in passages such as the one from El Albaicín shown in Example 125:

Ex. 125. El Albaicín, mm. 83-86.

The image shows a musical score for two staves, treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is numbered '83' in the left margin. Above the right-hand staff, the instruction 'poco stringendo' is written. The music consists of a melodic line in the treble clef and a supporting line in the bass clef, with some passages where the two lines are more closely intertwined.

⁴²Malm, Music Cultures of the Near East, pp. 42-43. Malm emphasizes the point that this instrument is "sometimes mislabelled as a double flute or double reed. Properly described, it is a double clarinet, for it consists of two cylindrical pipes, each of which has a single free reed."

Realizing the intent behind the effects presented in this and the preceding section broadens one's concept of the composer's style and expressive range, and the resulting clarification of one's aural image of the music is of great value to the performer.

* * *

Throughout this chapter the focus of attention has been on stylistic detail, on the "foreground" of the music, with some relationships to "middleground" functions pointed out from time to time. The findings of this chapter are summarized in the first part of the Conclusion. Next, however, attention is focused on the relationships of the "middleground" functions to "background," or formal structure, as the primary concern of Chapter IV.

CHAPTER IV

FORMAL STRUCTURES IN IBERIA

In this chapter the formal structure of each of the twelve works in Iberia is examined in turn. The "middle-ground" functions of many of Albéniz' "foreground" stylistic devices have been determined in Chapter III. The relationships of those functions to the "background," or formal structure, of a given piece is the focus of attention in the present chapter. Although the concept of structural levels is adopted, strictly Schenkerian methods and terminology are not used.

As an aid to the reader, a diagram is presented near the beginning of the discussion of each work, outlining its structure. The format of the diagram varies slightly as appropriate to the individual work. It has been considered desirable to limit each diagram to a single page, and so a great deal of detail could not be included. The diagrams are listed, with their page numbers, on page vii of the dissertation.

Musical examples in Chapter IV are limited for the most part to key points in large-scale harmonic motion and to the presentation, transformation, and combination of themes. The

reader can locate all the examples in Chapters III and IV from any given work by consulting the Index.

The amount of detailed discussion of the works varies. The reader of the complete dissertation will find certain formal procedures of Albéniz becoming familiar, requiring less discussion as he progresses. It is assumed that the reader who is genuinely interested in the structure of a specific piece will have the score at hand; in this case, the most cursory discussion, combined with the use of the score, the diagrams, and the Index to Musical Examples, should prove sufficient.

In order to avoid two conflicting uses of Roman numerals, the symbols P and S are used in sonata-derived forms for primary (or principal) and secondary theme or theme group, respectively; 1P means the first in a primary theme group, 2S the second in a secondary theme group, etc. Short motives are labeled with lower-case letters near the end of the alphabet (x, y, z).¹ The usual symbols A, B, C, etc., are used in discussing part-forms.

Information concerning the first performance of each work is given on pages 2 and 3 of this dissertation.

¹Symbology after Jan LaRue, Guidelines for Style Analysis (New York: W.W. Norton & Co., Inc., 1970), pp. 154 and 158.

Book I

The three works in Book I of Iberia exhibit three different types of formal structure, a variety that is not sustained throughout the collection.

The first piece, Evocación, has all the main characteristics of a free adaptation of the sonata structural principle that is found in varying degrees in several of the later works also. The work is therefore discussed in some detail, in order to set forth the main points of both similarity to and departure from the conventional "sonata form."

El Puerto is the first of four works in Iberia that show tonal ambiguity arising from the use of the Phrygian mode with major final. El Puerto is basically a ternary form.

Corpus Christi en Sevilla has a quasi-symmetrical part-form which is derived from a rather programmatic basis.

Evocación

Evocación is unique in the Iberia collection in that its title does not refer to any regional style or dance rhythm; it is more an introduction to the suite as a whole, "evoking" the Spanish atmosphere in a general sense, rather than a picture of a particular locale. According to Starkie, the contrast in Evocación of a melody in the style of a jota navarra and an Andalusian-style fandanguillo shows how the unity of Spain arises from the tension of North and South.² The two melodies have strong rhythmic similarities, however, and the work also features whole-tone passages, planing of augmented triads, and a slow rate of harmonic change, rooted in long-held pedal tones. The result is a work that is as impressionistic as one will find in Iberia, whose formal outlines may at first seem rather nebulous to the listener. A closer examination of the series of pedal tones in conjunction with the thematic and tonal aspects of the piece leads to the conclusion that Evocación represents a free adaptation of the sonata structural principle. A diagram of the form appears on page 220.

In terms of its written length (153 measures), Evocación is the shortest work in Iberia, but because of its relatively slow tempo ("Allegretto espressivo") it takes about five and one half minutes in performance, which is near the average for

² Starkie, Spain, Vol. II, p. 122.

Diagram 1. Evocación

meas.	1	19	35	43	47	55	73
part	Expositiontrans.					
theme	<u>P</u>	<u>Px</u>					
key	A ^b minor	to E ^b mi. ? // C ^b					
harm.	i	V	A ^b : V/v ? // V ⁷	ii ⁹	V ⁷	I	I
pedal	tonic-----dominant ---	dom. ? // dominant-----					

meas.	75	79	83	85	91	95	102
part	Development	retrans.					
theme	<u>S</u>	<u>Px</u>					
key	C D ^b D ⁷ C ⁷ (w.T.)	(w.T.)					
harm.	sequence	w.T.	Ibr. 6/A ^b				
pedal	A ^b -----	---D ^b #4/A ^b					

("w.T." stands for whole tone.)

meas.	103	115	133	135	141	145	149	153
part	Restatement	Coda						
theme	<u>S</u>	<u>Px</u>						
key	A ^b mi.	A ^b major						
harm.	i ⁶	i ⁷	I ^b iii					I, Gr. 6/I, I
pedal	dominant-----tonic-----	-----						

the pieces in the collection. Evocación is the simplest in style and technically the least difficult work in Iberia. It is written in $\frac{3}{4}$ meter, and it is in the key of A-flat minor, changing to A-flat major for measures 115-153 (the end).

Theme P (in the style of a fandanguillo) begins in A-flat minor in measure 1. A transitional section leads to theme S, which is in the relative major key of C-flat and begins in the bass register in measure 55. Example 126 shows the rhythmic similarity of these two themes. (See also pages 109-111.)

Ex. 126. Evocación, mm. 1-4 and 55-58, melodies.

Theme P



Theme S



A developmental section begins in measure 75 and reaches a climax in measures 91-92. There is a retransition to the home key in measures 95-102. Theme P returns at measure 103, shortened and altered, in the tonic minor. Theme S follows at measure 115 in the tonic major, this time in the upper register. The tonic major is maintained through the short coda (measures 145-153).

Thus the main elements of the sonata principle are found in the first piece in Iberia--thematic and tonal dualism in the exposition, some development, and thematic dualism re-

solved to tonal unity in the return. There is of course no repeat of the exposition, and because of the truncated nature of the return of theme P, the term "restatement" is used here rather than "recapitulation"; the events of the exposition are not really "recapitulated."

Another freedom of adaptation of the sonata principle in Evocación concerns the extended pedal tones mentioned on page 219, which cause an interesting shift in the usual functions of tonic and dominant as delineators of digression and return. Theme P appears the first time with tonic harmony over a tonic pedal. Theme S begins with dominant harmony and retains a dominant pedal for eighteen of its twenty measures; at measure 73 there is finally a root-position C-flat major tonic triad. The restatements are just the reverse: theme P with "tonic" harmony (i_4^6) over a dominant pedal, theme S still beginning with dominant harmony, but over a tonic pedal.

Ex. 127. Evocación, mm. 1, 55, 103, and 115.

Allegretto espressivo

meno mosso, espressivo

A^b mi. C^b

(continued next page)

(Ex. 127, continued)

The image shows two systems of musical notation for piano. The first system, starting at measure 103, is marked "a tempo" and "marcato ma dolce". It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. Handwritten annotations below the first system include "A♭ mi." and "ra. 14". The second system, starting at measure 115, is marked "très doux et lointain" and "meno mosso". It also features a treble and bass clef with the same key signature and time signature. Handwritten annotations below the second system include "A♭" and "ra. I ped.".

It has been mentioned in Chapter III (page 192) that thematic returns in Iberia are habitually on the dominant rather than on the tonic. The immediate psychological impact of a dominant return is to weaken the sense of tonal unity in thematic restatement, and this has no doubt contributed to the feeling of diffusiveness in form noted by critics of the composer. The harmonic functions associated with retransition and return are in effect shifted back one "classification."³ Whereas composers of the "common-practice" period found inventive and characteristic methods for prolonging the effect of latent motion and kinetic energy in an extended dominant retransition to a tonic return, Albéniz' habitual returns on the dominant made it necessary for him to find ways of doing the same for the less potent "second-classification" harmonies. The techniques for achieving this include some of the most personal features of his harmonic

³ Concept of "chord classification" from McHose, The Contrapuntal Harmonic Technique, pp. 5 ff. See p. 156, n. 32, in this dissertation for full footnote.

idiom, such as his particular ways of using various Phrygian cadences, augmented-sixth chords, functional whole-tone passages, and "tall-tertian" sonorities. There are three key passages in Evocación linking the four themes whose beginnings are shown in Example 127, all illustrating techniques of prolonging second-classification harmony. The first and third of these (measures 47-54 and 107-114) are transitional between themes P and S; the second (measures 95-102) is the retransition to the truncated restatement of theme P. All three passages are based on the same thematic motif, derived from measures 3 and 11-13 (in theme P). This motif, labeled Px, is shown in Example 128. (See also Example 126, page 221.)

Ex. 128. Evocación, mm. 11-13.

As the diagram on page 220 shows, the transition in the exposition seems at first to be leading to the minor dominant key, as a pedal tone on \underline{b}^{\flat} is approached in measures 31-34 and sustained in measures 35-42. There is a sudden, "romantic" major-third relationship change (B-flat major to G-flat Mm7) to the dominant of the relative major key in measure 43. This technique of coming upon the true goal of a transition at the

last moment occurs repeatedly in Iberia.

If there is one point at which the transition may be said to be articulated as a "section," it is perhaps measure 47, the beginning of the first of the three second-classification "linking" passages mentioned above. The harmonic reduction of the exposition of Evocación shown in Example 129 shows the "seeming" transition (measures 19-46) and the true transition (measures 47-54).

Ex. 129. Evocación, mm. 1-74 (exposition), harmonic reduction.

Expos. m. 1 13 14 15-18 19 27 29 31-32 34 35 40 8. 43

Th. *p* ? trans. 8. 26

A^b m. i: i (vii Ibr. 6) V (iv) // III Ibr. 6 V/X // V⁷/C^b

(trans.-) 47 49 53 55 57 71 73-4

Th. *f*

C^b: "V¹³" — ii⁹ — ii^{♯1} — V (I) V I

The harmony in measures 47-54 may be interpreted as a dominant thirteenth in C-flat (with the third of the chord omitted). In view of the dominant beginning of theme S in measure 55, however, a more realistic analysis of the passage may be that it actually represents a "stepping back" to second-classification harmony (ii^9_{MMM} and $ii^9_{dim.MM}$), with the dominant pedal persisting throughout. The absence of the leading tone b^b is most important. Had it been included, its conflict with the perfect eleventh (the tonic) above the bass would have changed the pleasantly vague effect of these sonorities into an awkward muddiness, the wrong kind of dissonance. Since any complete diatonic thirteenth chord contains all seven scale degrees, the omitted leading tone serves as a goal, approached from the real point of tension, the seventh of the ii^9 chords (the tonic pitch c^b as a dissonant fourth above the dominant pedal point). It is this use of tonic dissonance that enables the composer to extend second-classification function while revelling in coloristic harmonies and "Spanish" melodic motives; there is a strong tendency for resolution to the leading tone in the V chord, from which point there is still further need for resolution back to the tonic as a consonance. Since this final resolution is destined to be frustrated for eighteen additional measures during the course of theme S, it was necessary to approach the dominant commencement of the theme with sufficient emphasis. The beginning of theme S has an enhanced

clarity also because the motivic derivation of the transition is obscured in measures 51-54 by the use of hemiola with "molto ritardando," pianissimo. In addition, the use of the minor colorings in the ii^9 dim. mm sonority in approaching this theme in a major key is similar to the classical technique of an extended dominant with minor embellishing tones (such as minor $\frac{6}{4}$, ii^{b7} , etc.) preceding a major-key theme with tonic beginning.

The viewpoint that measures 47-54 represent prolonged supertonic harmony rather than a V^{13} is borne out even more clearly at the parallel passage in the restatement, where the harmony in question is preceded by VI and moves to an unequivocal V^7 before theme S begins over a tonic pedal. In this case, the tonic dissonance a^b commences with the i^6_4 in measure 103, the restatement of theme P. Example 130 shows the gradual unfolding of the V^7 out of the " V^{13} ."

Ex. 130. Evocación, mm. 103-144 (restatement), harmonic reduction.

RECAP. m. 103 105 107 112 114 115 118-133 135, 139 144

Th. P^o (trans.-) Th. S

A♭ M.: i⁺ VI ii^(b-9) V A♭ M.: V I

This unstable \underline{a}^b may be traced back even further in the developmental and retransitional sections, where it becomes a pedal tone in measure 85 and then is retained as part of the texture of the whole-tone passage in measures 91-102.

Ex. 131. Evocación, mm. 75-103, harmonic reduction.

Handwritten musical score for Evocación, mm. 75-103, showing harmonic reduction. The score is divided into two systems. The first system covers measures 75-85, and the second system covers measures 91-103. The first system includes a treble clef staff with notes and a bass clef staff with chords. Annotations include "m. 75 76 79 82 83" and "85 Inc. W.T. scale". The second system includes a treble clef staff with notes and a bass clef staff with chords. Annotations include "91 92 95 99 102 103 Restatement" and "Complete W.T. scale". The bass clef staff in the first system has the following chord reductions: $C^b: Gr. 6 = \frac{7}{V/C} I$, $Gr. 6 = \frac{7}{V/D} I$, $V/D = Gr. 6/b$, and $V/D?$. The bass clef staff in the second system has the following chord reduction: $I^b r. 6/A^b$ (dim. 10).

Measures 95-103 constitute the third of the linking passages based on prolonged second-classification harmony in Evocación. In this case a whole-tone passage is used as a source set for the French augmented-sixth chord $\underline{f}^b \underline{a}^b \underline{b}^b \underline{d}^{\sharp}$, although its meaning as such does not become

clear until the pitch \underline{c}^b , foreign to the whole-tone set, appears in measure 102, forming the "Iberian-sixth" and giving a sense of direction to the whole-tone sonority immediately.⁴ Through this retransition the motif \underline{Px} is heard circling around \underline{a}^b over a pedal tone \underline{D}^k in the bass (diminished-tenth position of the Ibr.6). The relationship between these two pitch classes a tritone apart arises still further back in the developmental section. In the following discussion, the reader is referred to Example 131.

At measure 75 a rising sequence based on theme \underline{S} begins, resulting from the respelling of the Gr.6 of one key as V^7 of the next. At first the sequence gives the effect of mere continuation of theme \underline{S} --a trait of many of the development sections in the sonata-derived forms in Iberia. At measure 85 the sequence is broken when the Gr.6 of D-flat, spelled as the V^7 of D, seems to resolve as both: the bass resolves as a \underline{B}^{bb} to \underline{A}^b , while a middle voice starts reiterating a fragment of theme \underline{S} on $\underline{d}'\underline{e}'\underline{f}'\underline{g}'$. At the same time, a third element begins in the upper parts, based on the incomplete whole-tone scale $\underline{a}^b \underline{b}^b \underline{c} \underline{d} \underline{e}$. Theme \underline{S} always begins on the supertonic of a major key, but the reiteration of the fragment in measures 85-91 seems to emphasize \underline{d} , as a

⁴For explanation of "Iberian-sixth," see pp. 157-158.

resolution of the harmony in measures 83-84. The pitches f' and g' in the fragment are the only ones not in the whole-tone scale, and in these surroundings d is tonicized somewhat. The importance of this dual resolution of the harmony in measures 83-84 to the notes A^b and d' is emphasized by the voicing of the augmented eleventh in the left-hand part, forcing that interval to be arpeggiated in performance.

Ex. 132. Evocación, mm. 83-86.

Further fragmentation of P_x in the middle voice in measures 89-90 leads to a resolution to its "tonic" d' at measure 91, just as a series of parallel augmented triads supplies the last remaining note of the complete whole-tone scale, a g^b to replace the f and g . Thus measures 85-90 represent an intermediate step in the gradual approach to the purely whole-tone pitch materials found in the retransition (measures 95-102). The A-flat augmented triad of measures 92-94 is the climax of the development; at this point the pitch a^b has no particular tonal meaning, and it is replaced by D^b as a pedal tone in measure 95.

Ex. 133. Evocación, mm. 89-94.

What may have first appeared as simply a colorful, impressionistic whole-tone passage is now seen to be a structurally important, functional passage with its roots at the center of the work, both thematically and harmonically.⁵

The juxtapositions of the harmonies $\flat iii$ and I in measures 135-144 of Evocación have been discussed in Chapter III (Example 65, page 163). This passage gives the impression of mere extension of the restatement of theme 5, with its reiterated tonic chords (with added tones). One further use of motif Px, beginning in measure 145, may be considered to mark the start of a brief coda; the unusual harmonies in this passage have also been discussed in some detail in Chapter III (page 163 and Example 66, page 165).

⁵Ernő Lendvai points out in his book, Béla Bartók, an analysis of his music (London: Kahn & Averill, 1971), p. 63, that Bartók also liked to use the whole-tone "chords" before climaxes, as they have "the effect, as it were, of 'melting' the sounds." This device will be seen in later works of the Iberia collection as well as in Evocación.

In summary, it has been seen that Evocación represents a prototype of Albéniz' "sonata" structural principle as it will be found in several other works in the collection. The relationships between the dominant restatement of theme P' to the sonorities in the preceding retransition and of those sonorities to the preceding development have been shown, as well as similar relationships between transition sonorities and ensuing statements of theme S. A large-scale pedal-tone structure and the use of motif Px (from the principal theme) in transitions, retransition, and coda have been seen to contribute further to the unity of the work. Evocación lends itself well to harmonic reduction. In other works of the set, other factors may prove to be more important to the discussion of formal structure.

El Puerto

The second piece in the first book of Iberia is named for El Puerto de Santa Maria, a fishing-port town near Cádiz on the Guadalete River in southern Spain.⁶ It was from Cádiz that Albéniz set sail as a young stowaway for his adventures in the New World. Jaime Pahissa has written of the "international atmosphere" of Cádiz, and he states, "Even among the laughing cities of Spain, Cádiz has always had a reputation for gaiety." Pahissa also speaks of the "lovely little town of El Puerto near by . . . , which inspired Albéniz, who had lived there for some time, to write that movement of Iberia which bears its name."⁷ El Puerto is in $\frac{6}{8}$ meter and is marked "Allegro comodo." It is the shortest piece in Iberia, requiring only about three minutes for performance. The key is D-flat major.

Although El Puerto has development, a whole-tone re-transition, and a return on the dominant as in Evocación, the thematic contrasts within its first section do not present the tonal dualism of the sonata principle. The over-all

⁶The title "Cádiz" [sic] on the manuscript of El Puerto given to the Library of Congress by Jascha Heifetz indicates that Albéniz first considered naming the work after the larger port city of Cádiz. Library of Congress Catalog, Music and Phonorecords, Vol. 51, Part I, p. 8.

Fortunately, the pieces in Iberia present no conflicts of titles with pieces in other collections, as occurs repeatedly among the minor works of Albéniz.

⁷Pahissa, Manuel de Falla, p. 16.

design of El Puerto may be considered ternary (A B A'), with a simple introduction and a short coda.⁸ The B section is developmental in nature. A diagram of the form appears on page 235.

Albéniz used three conflicting Andalusian dance rhythms to depict the bustling atmosphere of the port. These are labeled as motives according to the order of their most important appearances in the A section of the work. Thus motif x (measures 11-17 and 25-40) is what Collet calls a polo.⁹ Motif y (measures 17-24 and 41-54) is the rudely interrupting rhythm of the bulerías. Motif z (measures 55-74) is termed a siquiriyas gitanas by Chase.¹⁰ It is related to the accompaniment rhythm of motif x.

⁸The term "simple introduction" is used as opposed to "independent introduction." The former usually consists of a phrase or a group of phrases in the tempo of the main body of the work and serves mainly to establish key, accompaniment pattern, etc., while the latter is a larger section such as the slow introduction to a symphony in the classical era. There are simple introductions in several of the works in Iberia.

The terms used here are from Leon Stein, Structure and Style (Evanston, Ill.: Summy-Birchard Company, 1962), pp. 24, 31, 58, 100, and 109.

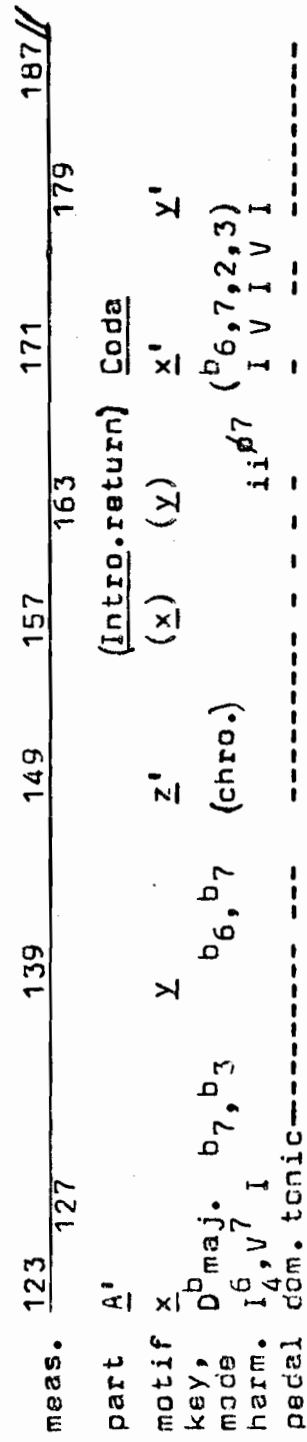
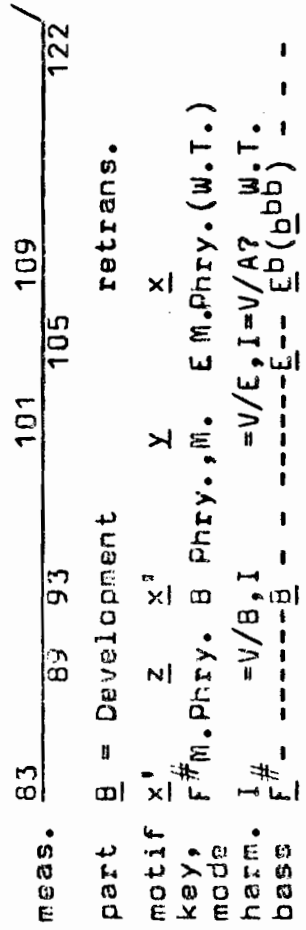
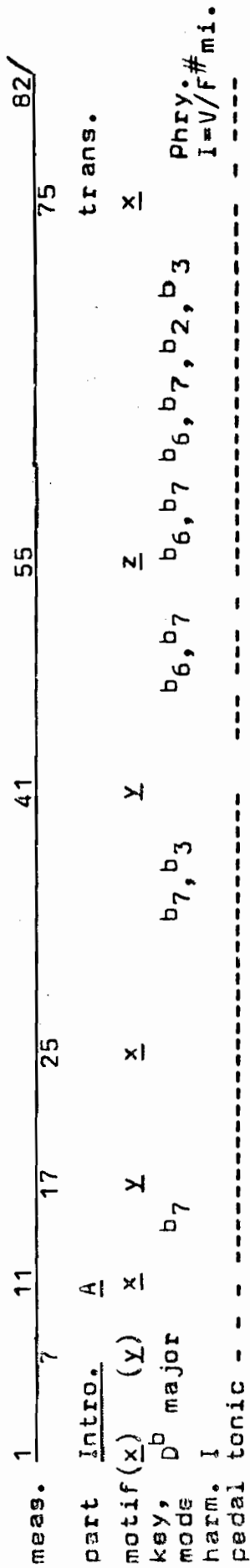
See also Douglass Green, Form in Tonal Music (New York: Holt, Rinehart, and Winston, Inc., 1965), pp. 135-136 and 211-216.

See also Wallace Berry, Form in Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966), pp. 84-86, 127-129, 173-177, and 297-298.

⁹Collet, Albéniz et Granados, p. 169. The appropriateness of this description has been questioned on p. 119 of this study.

¹⁰Chase, The Music of Spain, p. 156. Here the name refers to the languorous dance rather than to copla, the pure form of cante jondo.

Diagram 2. El Puerto



As the Diagram 2 shows, motif x (and therefore the related motif z) and motif y are present in a rudimentary way in the introduction (measures 1-10). Motif x is represented only by its accompaniment;

Ex. 134. El Puerto, mm. 1-4 and 11-13.

Allegro comodo

The musical score consists of two systems. The first system, measures 1-4, is marked 'Allegro comodo'. It features a piano accompaniment with a rhythmic pattern of eighth notes and quarter notes. A first ending bracket is shown above the piano part. The second system, measures 11-13, is marked 'fort et très en dehors'. It features a piano accompaniment with a rhythmic pattern of eighth notes and quarter notes. A second ending bracket is shown above the piano part. The piano part is marked with 'Ped.' (pedal) and 'Ped. sempre'.

Before the main appearance of motif x however, the brusque rhythmic clatter of the bulerías (motif y) appears tentatively in measures 7-8. (Motivic appearances other than the main ones appear in parentheses in Diagram 2.) Three manifestations of the bulerías motif are shown in Example 135.

(Ex. 135, next page)

Ex. 135. El Puerto, mm. 7-8, 21-22, 43-44.

très marqué et très brusque

7 *ff* *sec*

très brusque

21 *ff*

43 *rudement marqué et bien sec*

d^b

The "souple et caressant" motif z first appears at measure 55. Compare the syncopation in the bass, measure 55, to that in Example 134, measures 1, 3, and 11:

Ex. 136. El Puerto, mm. 55-56.

souple et caressant

55 *p* *sombre et sonore*

There is more to the structure of El Puerto, however, than the jostling competition and alternation of three rhythmic motives. One should note the presence of the tonic pedal point that is maintained throughout the better part of the piece. This pedal point serves two important functions--one rhythmic, the other tonal (and therefore, structural).

The rhythmic function of the pedal point can be seen clearly in the various appearances of motif x in its various transformations. The pedal point, articulated on most of the downbeats through measure 82, forms a steady basis for the irregularly syncopated rhythm of this motif. There is no premeditated system apparent in this rhythm pattern. Sometimes the second beat is anticipated by an eighth note (Example 137, measure 29), sometimes by a quarter note (measure 27); sometimes the second beat itself is emphasized (measure 28), and sometimes there is an accent on either side of the beat (measure 33). The effect is that of pure abandon (see also Example 25, pages 119-120). The impact of this rhythmic activity is heightened by the steady insistence of the pedal point.

Ex. 137. El Puerto, mm. 27-29 and 33 (continued next page).

toujours avec allegresse

The musical score for Example 137 consists of two staves. The upper staff is the melody, and the lower staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three measures: 27, 29, and 33. Measure 27 shows a quarter note anticipation of the second beat. Measure 29 shows an eighth note anticipation of the second beat. Measure 33 shows an accent on either side of the beat. The score includes dynamic markings like *sf* and accents.

(Ex. 137, continued)

The tonal function of the pedal point is to serve as a solid point of reference during a gradual process of modal inflection which comes about through the lowering of certain notes in the lines above the pedal. This stylistic trait of Albéniz, discussed in Chapter III (pages 128-134) as a coloristic device, is the key to the long-range tonal and formal plan of El Puerto. It is not just a matter of major-minor transformations as in, for example, Schubert, but rather a gradual series of changes of scale degrees that may create temporarily every mode in turn from the major through the Mixolydian, Dorian, Aeolian, and Phrygian, without changing the final. Once the Phrygian mode is reached, it is often given a major third (typical of Spanish music), and Phrygian cadences to this major final may be reiterated over and over in various ways. Since to the tonally-conditioned ear such Phrygian cadences most often sound like half cadences, there is an inherent ambiguity of key in this situation. This tension may be exploited in various ways, but in any case it provides some feeling of tonal contrast without ever really having left the "key." As the devices out of which this

situation arises are particularly "Spanish" (i.e., pedal tones, obsessive reiteration, and the Phrygian mode itself, especially with major third), it is an excellent structural technique for a composer such as Albéniz.

In El Puerto the exploitation of the process described above is in a comparatively embryonic stage, but the gradual nature of its formation is handled with a sure touch. (The main points of inflection are indicated in Diagram 2.) The introduction and the first section based on motif x are unequivocally in D-flat major, with the normal V^7 chords occurring periodically above the tonic pedal (as seen in Example 134, page 236). The first hint of modal change comes in measure 16, where the subtonic pitch \underline{c}^b is introduced in both the melody and the accompaniment, imparting a momentary feeling of Mixolydian modality. The rude bulerías interruption of motif y in measures 17-24 puts an end to the process, however, and motif x returns in measure 25, again very strongly in D-flat major. In measures 33-35 the \underline{c}^b is again prominent, and a further stage is intimated in measure 36 with the use of the lowered third, \underline{f}^b , which brings the music to the Dorian or Aeolian mode (the ambiguity is due to the absence of the sixth scale degree). This degree of inflection is not maintained, but the remaining four measures before the next section based on motif y are definitely D-flat Mixolydian rather than D-flat major (measures 36-40).

In measures 43-44 the complete Phrygian mode is heard briefly, spelled (descending) \underline{b} \underline{a} $\underline{g}^\#$ $\underline{f}^\#$ \underline{e} \underline{d}^\flat (\underline{d}^\flat)-- \underline{d}^\flat ($\underline{c}^\#$) is of course still the final; this may be seen in Example 135, page 237. In measures 48-66 the scale employed is the Mixolydian with lowered sixth ($\underline{b}^{\flat\flat}$ sometimes spelled as \underline{a}^\natural ; \underline{c}^\flat sometimes spelled as \underline{b}^\natural). Finally, with the \underline{D}^\flat tonic (or final) pedal still persisting, the pure Phrygian mode on D-flat is heard in a passage of parallel $\frac{6}{4}$ chords in measures 68-74 (motif \underline{z}). (See Example 107, pages 196-197).

Following the brief return of motif \underline{x} (triple piano, *dolcissimo*) in measures 75-78, motif \underline{z} is heard once more with Phrygian colorings, but in conjunction with a major final in measures 79 and 82. It is this "major Phrygian" mode that is inherently ambiguous with the dominant of the minor key whose tonic lies a perfect fifth lower than its final. When the D-flat major chord is given a respelled seventh ($\underline{b}^\natural = \underline{c}^\flat$) at the end of measure 82, its implicit dominant function becomes explicit, and the tonic (or final) quality of the \underline{d}^\flat pedal point is at last broken down. Measures 75-82 could perhaps be included in either the A or the B section; because of the new dynamic level, measures 83-88 sound like a continuation of the musical thought of measure 75. Because the \underline{d}^\flat pedal tone lasts through the end of measure 82, that point is considered the end of the A section in a structural sense by the author.

The process by which \underline{d}^b is changed from tonic to dominant in measures 1-82 of El Puerto is continued through the short B (development) section of the work, but at a much faster rate. The first key following measure 82 is G-flat minor, respelled as F-sharp minor. The "très langoureux" treatment of motif x in measures 83-88 is labeled x' in Diagram 2; the "major Phrygian" mode of this passage is continued in measures 89-92 (motif z) and becomes in turn the dominant of b. Six measures of motif x' in B Phrygian are followed by a two-measure hint and then a four-measure phrase in bulerías rhythm (motif y); the major final in turn becomes the dominant of e. Four more bars of motif y in E "major Phrygian" seem to be on the verge of leading to A minor at measures 108-109. As Example 138 shows, however, the last chord in measure 108 is resolved to a (\underline{b}^{bb}) only in the upper part of the texture, while the bass slips to \underline{e}^b . This dual resolution of a dominant chord to two pitches a tritone apart is similar to measures 84-85 of Evocación, and it leads as in that work to a whole-tone retransitional passage (see pages 229-230). The retransition (measures 109-122) is based on motif x.

(Ex. 138, next page)

The whole-tone scale used for the retransition in El Puerto is that which contains the Fr.6 of D-flat, although that chord is not made explicit in the passage. Instead,

Ex. 138. El Puerto, mm. 107-111.

107 *cresc. sf* *f* *souple* *ff* *2.* *2.* *molto cresc. e staccato* *A mi.: V+7* *Red. Whole-tone scale* * *Red.*

E. Phrysi^{an} #3

much is made of the major third $\underline{b}^{bb} - \underline{d}^b$, as marked in Example 139, and the penultimate chord in this retransition is the augmented triad $\underline{b}^{bb} \underline{d}^b \underline{f}$. Rather than merely slipping into the tonic D-flat major triad by the change of \underline{b}^{bb} to \underline{a}^b , Albéniz maintains the motion of \underline{b}^{bb} to \underline{d}^b in the upper parts in the arrival of the restatement at measure 123.

As in Evocación, the restatement is dominant-centered (I_4^6); the tonic pedal \underline{d}^b is resumed after only four bars, however.

Ex. 139. Evocación, mm. 117-126.

117 *sf* *W.T.* *cresc.* *scale* *cresc.* *cresc.* *ff*

122 *ff* *ff* *ff* *sf* *Red.* *Red.* *Red.* *Red.*

D^b I_4^6 *giocoso*

The restatement of the section based on motif x (measures 123-138) is analogous to measures 25-40. At measure 139 motif y returns, forming a passage similar to that in measures 45-54. The Phrygian elements in these passages are not allowed to take over and lead to another sequence by descending fifths. Instead, they are lost in a mélange of chromaticism in measures 149-156. This passage resembles motif z (the siquiriayas gitanas) somewhat in mood and texture and is labeled z' on Diagram 2; it leads to a return of the introduction, slightly extended, in measures 157-170. At measure 171 the $\underline{b}^{bb}-\underline{d}^b$ melodic third is heard once more beginning the short and quiet coda that concludes the work. Touches of the Phrygian mode are still evident in measures 176-177.

The use of a gradual process of modal inflection and its resulting tonal instability in the first and second sections of El Puerto is one of Albéniz' most brilliant and original structural innovations. Other works in Iberia will be found to employ modal-tonal ambiguity as a structural device also, each in its own way. These works are El Albaicín, Málaga, and Jerez.

Corpus Christi en Sevilla

Whereas Evocación evokes the general atmosphere of Iberia and El Puerto portrays the lively Spanish port city through its conflicting dances, Corpus Christi en Sevilla (also known as Fête-Dieu à Séville) is perhaps the most frankly programmatic work in Iberia. It depicts the Corpus Christi day procession in Seville, in which a statue of the Virgin Mary is carried through the streets by the crowd, accompanied by marching bands, with the blinding light reflected from her jewels dazzling the spectators. In the work one finds a typically Spanish mixture of pagan festivity and sincere religious devotion. These two contrasting elements are represented by 1) a march-like theme in popular style (tarara), and 2) a saeta, a style of singing in which a piercing cry of religious ecstasy, invoking the Virgin Mary or recalling the sufferings of Christ, is passed from balcony to balcony like the arrow from which it takes its name.

The form of Corpus Christi en Sevilla reflects the events of the festival by a kind of arch structure with overlapping sections used in such a way as to evoke a sense of varying distances and of the religious individual in relation to the festive crowd. A diagram of this form appears on page 246.

Corpus Christi begins with a key signature of F-sharp

minor; the signature changes to F-sharp major at measure 83, and this signature remains in effect throughout the remainder of the work, although the key of F-sharp minor returns in measures 287-339, and of course other keys also appear in the course of the piece. The majority of the work is in $\frac{2}{4}$, "Allegro grazioso." At 369 measures and about eight minutes performance time, Corpus Christi is one of the longest works in Iberia.

Corpus Christi en Sevilla begins with a simple introduction in which a "rataplan" figure suggests drums in the distance (measures 1-7); the march theme (A) that follows consists of two eight-measure phrases, ending on the dominant (see discussion in Chapter III, page 108, Example 14). A tonic pedal point underlies the theme, and it continues as the sixteen-measure theme A is repeated with variation in a higher register (measures 24-39). The march continues through measure 71 in a sequence of rising fifths, as indicated in Diagram 3, ending on the dominant of B-flat minor and breaking into sixteenth-note motion in measures 71-82. Throughout the sequence there has been a steady crescendo and thickening of texture, giving the impression of a march drawing nearer. Without any intervening harmony, the F-major chord in measure 82 moves directly back to F-sharp (major) at measure 83:

(Ex. 140, next page)

Ex. 140. Corpus Christi en Sevilla, mm. 79-86.

8

79

meno mosso

83

85

ben marcato il basso

F#

As Example 140 shows, the texture in measures 71-82 prepares the listener for that of the following section, in which the saeta (B) is heard in sustained notes while the march (A) continues in the sixteenth-note accompaniment above it. The saeta theme itself has an a b a b' a form (see pages 124-125, Examples 29, 30, and 31). This combination of the A and B themes remains in the key of F-sharp major. As the dynamic level gradually falls, the material dissolves into a third section, based solely on the B theme, at measure 135.

The "B alone" section of Corpus Christi consists of a fantasia on the saeta theme. It forms a definite con-

trast to the preceding section in that 1) it is much softer and calmer, 2) the march theme is no longer heard in the accompaniment (the texture of which, however, remains), and 3) it modulates widely. These factors contribute to the creation of a mysterious, distant, pensive treatment of the saeta theme, as if the singer of the saeta were left alone with her thoughts. (The root movements in this section are discussed on pages 167-169, Example 71.)

At measure 191 ("Tempo del comincio") the march theme is heard once more in the distance (returning on the dominant of F-sharp minor, pianissimo). However, only a fragment of the theme is heard before a sequence through descending fifths begins. This passage may best be understood as a developmental retransition to a return of the combination of themes A and B, this time in B major (measure 223). Only two saeta phrases are presented, but the impact of dynamic, texture, and thematic combination is sufficient to establish a sense of structural balance.

In measures 243-254 there is a modulation to the key of G major, in which the march theme returns at measure 255 in a rather polyphonic setting (see page 201, Example 113). In spite of the key, this may be considered the first part of the final A section, as the theme is substantially complete. Once again a sequence by fifths (ascending) ensues, moving through D (Aeolian and Dorian)

in measures 266-267 to A minor-A major in measures 268-271. In measures 271 and 273 there are deceptive harmonic progressions at the head of the march theme fragment, and in measures 272, 274, and 276 the melodic line of the theme undergoes intervallic distortion as the pitch materials in the passage gradually become those of a whole-tone scale:

Ex. 141. Corpus Christi en Sevilla, mm. 270-275 and 270-276, melodic line only.

The musical score for Ex. 141 is presented in two systems. The first system covers measures 270-275, and the second system covers measures 270-276. The notation includes treble clef, a key signature of three sharps, and various rhythmic values. Dynamic markings include *f* and *sf*. Handwritten annotations include 'A: I', 'V+', 'vi', 'V', 'simile w.T. scale', and 'V/A(mi.)'. The score shows a melodic line that undergoes intervallic distortion, moving towards a whole-tone scale.

Measure 270: Melodic line starting on G#4, moving to A4, B4, C#5, D5, E5, F#5, G#5.

Measure 272: Melodic line starting on G#4, moving to A4, B4, C#5, D5, E5, F#5, G#5.

Measure 274: Melodic line starting on G#4, moving to A4, B4, C#5, D5, E5, F#5, G#5.

The non-whole-tone link seen at measures 274-275 of Example 141 is maintained at measures 276-277 and 278-279. From measure 279 to measure 285 the pitch materials are completely whole-tone. The whole-tone passage in Corpus Christi differs from those in Evocación and El Puerto in that the scale used is not the one that contains the Fr.6 of the key which is the goal of the passage (F-sharp minor), i.e., the scale $\underline{d} \ \underline{e} \ \underline{f\#} \ \underline{g\#} \ \underline{a\#} \ \underline{b\#}$ (d), but rather its complement, the "other" whole-tone scale (as can be seen in measure 275 of Example 141). At the end of measure 286 the whole-tone passage is broken as the Gr.6 of F-sharp is formed. This chord resolves to the i_4^6 of F-sharp minor at measure 287, and a "Vivo" transformation of the march theme begins ($\frac{3}{8}$ in one, as opposed to the original $\frac{2}{4}$ in two). This Vivo forms the second part of the final A section, and is another example of dominant- rather than tonic-centered return in Albéniz' formal structures. The section reaches a frenzy of excitement and ends in dissolution on the vii^{07}/V in measures 332-339.

The quiet coda of Corpus Christi en Sevilla (measures 340-369) ends the work in F-sharp major. It provides a further aspect of the sense of varying distances found throughout the work; chimes and church bells seem to recede, just as the drumming effects in the short introduction seemed to emerge from far away. There is a passage in this coda (shown in Example 142, next page) in which several traits

of Albéniz' style can be seen working together. In measure 342 the e^{\flat} 's imply Mixolydian coloring. The chord changes in measures 343 and 345 seem to be outlining the descending minor tetrachord so common in the style--the ear expects $c^{\#}$ to follow the $f^{\#} e^{\flat} d^{\flat}$ line, but the progression skips over the dominant to a C-major chord at measure 347, recalling earlier whole-tone passages. Then there is an immediate harmonic juxtaposition of C major and F-sharp major in measures 348-349, with the minor third a^{\flat} in the melodic line conflicting with the major "final" triad.

Ex. 142. Corpus Christi en Sevilla, mm. 342-349.

(See also page 139, Example 42.)

It would perhaps not be unfair to state that although Corpus Christi en Sevilla is in many respects the most imaginative of the works in Book I of Iberia, it is also the least cohesive and most uneven in quality. The final A section is perhaps too complex, extended, and bombastic, and the ending of the coda is almost embarrassing in its interminable lingerings on the tonic chord with added tones. Undoubtedly these excesses are in the interest of the programmatic intent of the work, and they are typical of the exuberant and generous nature of Albéniz--the man and the composer.

Book II

Formal structures become clearer and more concise as one observes each successive piece in Book II of Iberia.

The form of Rondeña is related to sonata principles only in a vague way, and it is not discussed in those terms.

Almería may be viewed as one of the freest adaptations of the sonata-like structure seen in several of the works of the collection.

In Triana one finds an example par excellence of the type of sonata procedure discussed in connection with Evocación (see pages 219-232). The basic form of Triana will be seen to be repeated in El Polo, Lavapiés, Málaga, and to a certain degree in Eritaña.

Rondeña

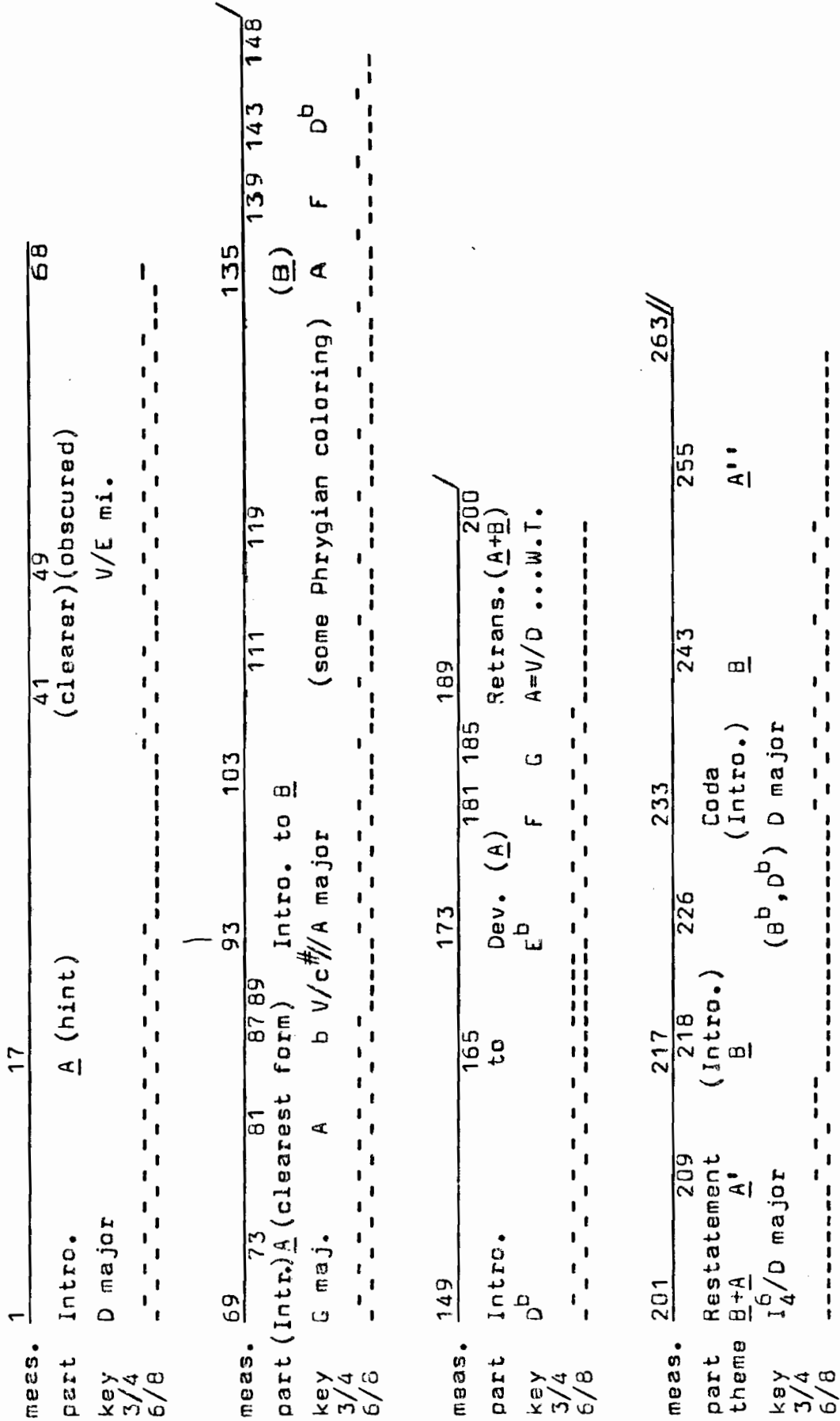
The rondeña is the variant of the fandango known in the Andalusian city of Ronda, the traditional home of bullfighting, and from this dance Rondeña takes its name. The alternating measures of $\frac{6}{8}$ and $\frac{3}{4}$ found in Rondeña reflect an important characteristic of the dance form. Rondeña carries an initial marking of "Allegretto." It is about seven minutes long, and its key is D major.

In the largest sense, the form of Rondeña is based on the contrast between a rondeña theme (A), with its constantly alternating meters, and a more lyrical copla (B). These themes are presented separately, developed in close juxtaposition, and later combined contrapuntally. Within the A section, further formal delineation results from a melodic motif that appears in varying degrees of clarity and from passages in which the alternation of meters is relaxed or varied in some way. A diagram of the form appears on page 256.

The opening sixteen measures of Rondeña establish the key of D major and the alternating $\frac{6}{8}$ and $\frac{3}{4}$ meters. This passage sounds somewhat bare and empty, like an accompaniment without its melody, and so gives the impression of being a simple introduction.

(Ex. 143, page 257)

Diagram 4. Rondeña



Ex. 143. Rondeña, mm. 1-2.

Allegretto $\text{♩} = 116$

mf *secco e preciso*

D.M. *Ped.*

What might be considered the A section proper begins in measure 17, where a melodic theme is vaguely suggested. Note the $\frac{3}{4}$ hemiola complication in measures 19 and 23:

Ex. 144. Rondeña, mm. 17-24.

f *secco e preciso* *etc.*

D.M. *Ped.*

21 (Mixo.) 23

In measures 27-36, $\frac{6}{8}$ meter is continuous. This relaxation of the constant alternation of meters serves as a large-scale "shading" of a phrase (of a section), and

helps to delineate the formal divisions within the A section of the work.

In measures 37-40 the metric alternation and texture of the introduction are reestablished, and a second, clearer statement of the A theme ensues in measure 41. After only four measures, however, another "sectional shading" is created by three measures of continuous $\frac{6}{8}$, followed by one of $\frac{3}{4}$, while there is a modulation to the local tonality of E minor:

Ex. 145. Rondeña, mm. 41-48.

The musical score for Example 145, Rondeña, measures 41-48, is presented in two systems. The first system, measures 41-44, is marked *ben marcato* and features a complex rhythmic pattern with frequent accents and slurs. The second system, measures 45-48, begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic, showing a shift in texture and dynamics. Both systems include *Ped.* markings with asterisks, indicating a dominant pedal point in E minor.

In measures 49-68 the music is carried forward by sheer rhythmic drive, over a dominant pedal in E minor. There are only hints of the melodic A theme. (See pages 170-171, Example 72, and page 205, Example 116.)

Once again the end of a subsection of the work is signalled by three measures of $\frac{6}{8}$ followed by one of $\frac{3}{4}$ (measures 65-68). A third-relationship harmonic change, from the dominant of E to the tonic of G major, is heard at measures 68-69, and the introductory rhythm and texture return in the latter key in measures 69-72. The clearest presentation of the rondeña "theme" is then presented in measures 73-80, but by this time the music is no longer in the home key of D major

Ex. 146. Rondeña, mm. 73-80.

As implied by measure 80 in Example 146, this statement is followed by a sequence a step higher, in A major. The sequence then moves up at a faster rate--to B minor in measures 87-88, and to the dominant of C-sharp minor in measures 89-92, where once again the $\frac{6}{8}$ meter becomes continuous, in-

dicating some sort of formal juncture. In this case that juncture is between major sections in the piece. The key of the B section to follow is not C-sharp minor, however, but A major (the dominant of the home key), which arrives through a deceptive cadence at measure 93. (Compare the arrival of measure 43 in Evocación, pages 224-225, and of measure 83 in Corpus Christi en Sevilla, pages 247-248.)

The copla (B) theme of Rondeña has been discussed in some detail in Chapter III (pages 145-146, Example 46). It is preceded by ten introductory measures in alternating $\frac{6}{8}$ and $\frac{3}{4}$ meters; the norm within the theme itself is three measures of $\frac{6}{8}$ followed by one of $\frac{3}{4}$. The complete statement of this B theme may be said to be measures 103-134. At measure 135 it is begun again in a higher register and thicker texture. This latter statement modulates to the key of D-flat major at measure 143.

At measure 149 the introductory material of measures 1-16 returns in its full length, but in the key of D-flat major, which is rather perplexing from a structural point of view. This passage (measures 149-164) may best be understood in light of subsequent events as the beginning of (or an introduction to) a short developmental section.

There is a further link of this introduction to the development in measures 165-172, where the right hand continues to alternate $\frac{6}{8}$ and $\frac{3}{4}$ meters (measures 165-168) and then maintains $\frac{3}{4}$ meter while the left hand remains in $\frac{6}{8}$. (See

pages 115-116, Example 20.) This passage brings the music from D-flat to E-flat after eight measures. Beginning in measure 173, theme A is developed in a sequence rising by steps at an increasingly faster rate: E-flat (measures 173-180), F (measures 181-184), G (measures 185-188), and A major, the dominant of the home key (arriving in measure 189).

The retransition (measures 189-200) is written completely in $\frac{6}{8}$. In this passage the A and B themes of the piece are combined in such a way as to give a contrapuntal effect. Although the $\frac{3}{4}$ measures of the rondeña (A) theme are not actually present as the copla (B) theme answers, the $\frac{6}{8}$ melodic fragment of A serves to remind the listener of the metric alternation sufficiently to create the feeling that a $\frac{3}{4}$ bar has been superimposed on the copla answer;

Ex. 147. Rondeña, mm. 189-192.

The copla theme is altered with each answer, growing shorter and gradually accruing the pitches of the whole-tone scale $\underline{b} \underline{c} \underline{d} \underline{e} \underline{f\#} \underline{g\#}$, which contains the Fr.6 of the key of D. The goal of this retransition is a dominant re-statement of both main themes of the piece, simultaneously,

in a contrapuntal combination different from that heard in the retransition. The last non-whole-tone pitch to be eliminated (circled in measure 197 of Example 148) is that \underline{a}^{\flat} dominant pitch, and the pitches \underline{b}^{\flat} and \underline{g}^{\sharp} are emphasized as a crescendo in measures 198-200 leads to the I_4^6 of D major at measure 201:

Ex. 148. Rondeña, mm. 194-201.

The musical score for Example 148, 'Rondeña', measures 194-201, is presented in two systems. The first system covers measures 194-200, marked 'poco riten.' and 'ff'. It features a piano accompaniment with a waltz-like feel, characterized by a 6/8 time signature and a key signature of one sharp (F#). The melody is primarily in the right hand, with a bass line in the left hand. The second system covers measures 198-201, marked 'a tempo' and 'ff espressivo'. It includes a 'w.t. scale' (whole-tone scale) in measure 198. The key signature changes to D major at measure 201, indicated by a chord symbol I_4^6 . The score is annotated with various musical notations such as accents, slurs, and dynamic markings.

At measure 209 the rondeña theme (A) becomes predominant as the $\frac{6}{8} - \frac{3}{4}$ metric alternation returns. Its melodic line undergoes a fascinating intervallic expansion in measures 211 and 213. In measures 214-216 $\frac{3}{4}$ meter is maintained as a section-ending relaxation of the metric alternation.

(Ex. 149, next page)

Ex. 149. Rondeña, mm. 209-216.

The musical score for Example 149, 'Rondeña', measures 209-216, is presented in two systems. The first system (measures 209-212) is marked 'a tempo' and 'rubato'. Measure 209 begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system (measures 213-216) starts with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The rondeña introductory rhythm is heard again in measure 217, and it is combined with the B theme in measures 218-232. The music undergoes a startling series of modulations in measures 226-231, reaching D-flat major at measure 228, perhaps in reference to the earlier appearance of that key in measures 149-165.

Measures 233-263 form a coda to Rondeña. In measures 233-242 the persistent alternation of meters, unhampered by melody, allows for harmonic exploration that might otherwise not be possible (see page 169, Example 99). Two phrases of the B theme are heard in measures 243-250. There is one last, forte, gasp of a fragment from the A theme in measures 255-262, and then the work ends softly.

In a conventional sense the strange D-flat return of the introduction and the somewhat rambling effect of the

opening A section of Rondeña perhaps give the impression that the composer was not entirely in command of his materials. On the other hand, the parameter of metric alternation, the gradual formation of the whole-tone scale, and the various contrapuntal thematic combinations are handled with the touch of a master.

Almería

Almería is a seaport in Andalusia, on the southern coast of Spain directly across the Mediterranean Sea from Morocco and Algeria. In the work so named, Albéniz employed the rhythms of the tarantas (see page 116-118). Contrasting with the tarantas is a copla similar in style to those found in Evocación and Rondeña and to the saeta in Corpus Christi en Sevilla. Almería is predominantly in $\frac{6}{8}$ meter, although the left-hand part is given the signature $\frac{6}{8} \frac{3}{4}$ at the beginning, and there are sections in which the left hand alternates between those meters while the right hand maintains $\frac{6}{8}$. The initial marking of Almería is "Allegretto moderato," and the key is G major. At nearly nine minutes performance time, Almería is, with Jerez, one of the two longest works in Iberia.

Almería may be said to exemplify a very free adaptation of the sonata principle. The features of the work that lead to this conclusion are 1) the presentation of a group of primary themes, with eventual transition to a contrasting theme in a related key, 2) development following the statements of the contrasting theme, reaching a climax and making a retransition through a whole-tone Fr.6 sonority to a return of primary materials (on the dominant), and 3) restatement of the contrasting theme in the tonic key. In addition to the dominant return (frequent in Iberia), modifications of the "normal" sonata procedure include the use of the subdominant as

the secondary key and the truncated, modified version of the primary theme upon its return. A diagram of the form appears on page 267.

The principle theme group of Almería is composed of three related melodic projections of the swaying tarantas rhythm which characterizes the work. These are labelled 1P, 2P, and 3P in Example 150.

Ex. 150. Almería, mm. 1-3, 9-13, and 21-23.

The musical score for Almería is presented in three systems, each in G major and 3/4 time. The first system (mm. 1-3) is marked *bien rythmé* and features a rhythmic pattern of eighth and sixteenth notes. The second system (mm. 9-13) is marked *dolce* and features a more melodic, flowing line. The third system (mm. 21-23) is marked *3P* and features a rhythmic pattern similar to the first system. The score includes various musical notations such as dynamics, articulation, and phrasing.

The various appearances of primary themes 1P, 2P, and 3P in the exposition of Almería are shown on Diagram 5. In addition, the opening gesture of the work (in parentheses in Example 150) can be isolated as motif x, and this motif serves to relate 1P and 3P. A tonic pedal point in measures 1-53 helps to unite the leisurely presentation of these three themes into one section as they undergo slight alterations and various modal inflections (see pages 134-135, Example 37).

At measure 53 a new melody is heard in the bass, breaking the mood that has been established and putting an end to the tonic pedal point. The beginning of this melody is shown in Example 151, where it is labelled motif y. It does not reappear in the piece except for the briefest fragment in measures 63-64.

Ex. 151. Almería, mm. 53-55.

ben marcato e senza Ped.

The melody based on motif y ends abruptly with a very strange cadence in measures 65-67, $E^{\flat 4}_2$ (respelled Gr.6) to the single tonic pitch GG. Theme 3P is heard once more in measures 67-71 so that it may serve as the basis for a tran-

sitional passage in measures 71-79, where the dominant of E major is reached. Theme 1P is stated twice in measures 79-83. E major becomes in turn the dominant of A major in measures 85-86, but as in transitional sections of works previously discussed, the true goal (C major) is reached by a last-minute harmonic change--in this case the third-relationship of E Mm7 to C major in measures 86-87.

The shock of sudden arrival in C major is absorbed in a fourteen-measure passage that precedes the presentation of the contrasting secondary theme (S), or copla. This introductory passage (measures 87-100) has a Mixolydian quality obtained from the alternation of tonic and subtonic harmonies.

The copla theme (S) has an a b a b' a form; this theme has been discussed in some detail in Chapter III (pages 146-147, Example 47). After the five phrases of the copla, two additional ornamenting turns bring the melody to a Phrygian cadence on a (with major third in the triad) in measure 123. After eight measures of this A-major sonority another third-relationship harmonic change brings about a return to the C-Mixolydian passage heard in measures 87-100. Measures 131-144 may thus be seen to constitute the second part of a "frame" to the copla theme.

At measure 145, one further (and altered) phrase of

theme 5 brings about a modulation to the key of F major at measure 153. A Phrygian transformation of theme 1P at that point introduces the development section at measure 154. Theme 1P is answered by a new motif (z, Example 152). In measure 158 (and measure 160, not shown), the arrangement of the scalar figure is such that the final of the mode comes at the peak of the line; this deployment puts the whole-tone fragment $\underline{g}^{\flat} \underline{a}^{\flat} \underline{b}^{\flat} \underline{c}$ in a conspicuously audible position at the beginning of the measure, where a rest in the other part allows it to be heard:

Ex. 152. Almería, mm. 157-158.

The major final triad of the F Phrygian mode becomes the dominant of the subdominant minor key, and in measures 163-164 there is a modulation to B-flat minor. The B-flat passage is also given Phrygian coloring (with major final), and it moves in turn to E-flat minor at measure 177.

The portion of the development section beginning at measure 177 is based on theme 2P. Here the E-flat melodic-minor scale is used in the accompaniment, and its longer segment of four whole tones is emphasized. There is a

sequence upward to F minor, beginning in measure 181:

Ex. 153. Almería, mm. 181-183.

The sequence upward by step continues as a further development of theme 1P appears in G minor in measures 185-188, followed by further fragmentation on the dominant of A major in measures 189-192. A climax to the development is reached with the $c^{#07}$ in measure 193, which continues for seven measures as an accompaniment to more echoes of theme 1P as the excitement dies down. This harmony is in effect the vii^{07}/V in G major, the home key, and so is suitable for a return on the dominant, typical of Albéniz in Iberia; but the penultimate harmony before the I_4^6 at measure 201 is the Fr.6, with embellishing pitches forming a complete whole-tone-scale sonority in measure 200:

Ex. 154. Almería, mm. 199-201.

This brief whole-tone passage seen in Example 154 has been forecast by the whole-tone fragments shown in Examples 152 and 153.

The restatement of tarantas theme materials at measure 201 gives a mere hint of theme 1P, which has been treated at length in the development. The nine-measure segment consists of parallel diminished-seventh chords over a tonic pedal tone. At measure 210 a shorter (six-measure) version of the "frame" to the copla theme appears in the home key of G major.

The restatement of the copla theme (S) is complete, except that its last a phrase is altered to a whole-tone contour and extended. This is discussed in detail in Chapter III, pages 137-138, Example 40, and 192-193, Example 103.

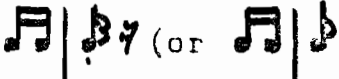

A short coda (Andante) follows in measures 246-263. It features a final outcry of theme 2P and an echo or variant of theme 3P, neither of which was even suggested in the restatement.

The Phrygian inflections in Almería are not used to create tonal ambiguity on a large scale, but rather as color and to form a sequence in the development section. In spite of its lack of such a unifying procedure, and in spite of its freely handled "sonata" procedure, Almería presents a most satisfying formal structure.

Triana

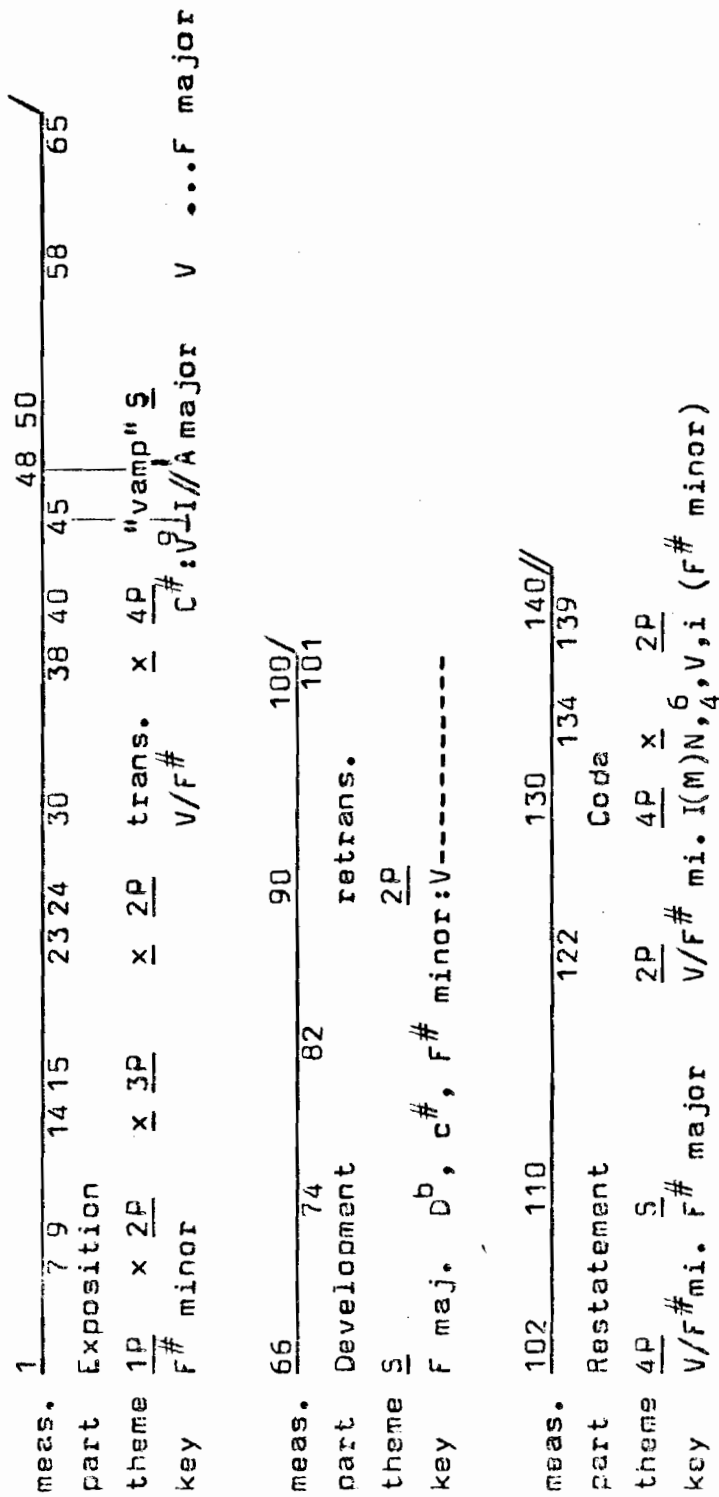
Triana is perhaps the best known and, in spite of its difficulty, the most frequently performed work from Iberia. It is named for the gypsy quarter in Seville, and the piano writing strives to portray the effects of the skillful guitar, castanet, and tambourine players of that district. The result is an attractive and virtuosic composition, full of lively and incisive rhythms. The performance time of Triana is about five minutes. The meter is $\frac{3}{4}$, the tempo marking "Allegretto con anima," and the key F-sharp minor.

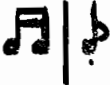
Triana has one of the clearest formal structures in the Iberia collection. Its design is derived from sonata-allegro procedure, with certain liberties that are found to be characteristic of the composer. The reader is reminded to consult the Index for musical examples of stylistic details from this work. A diagram of the form is given on page 274.

The primary theme group of Triana is composed of four motives (labelled 1P, 2P, 3P, 4P) that share the rhythmic characteristic  (or ).¹¹ As Diagram 6 shows, the fourth of these motives is presented only as part of what seems to be a transition section, but its importance as part of the principal theme group is borne out by its rhythmic profile and by its later restatement.

¹¹For discussion of the effect of this rhythm, see pp. 101-102 of this dissertation.

Diagram 6. Iriana



Motif 1P of Triana is a simple but arresting melody with a descending minor tetrachord framework over a tonic pedal tone. The  rhythmic cell of the work is shaped here into a paso-doble (two-step).

Ex. 155. Triana, mm. 1-2.



The more exultant motif 2P is first heard in measures 9-10. Its contour of a rapid rise to an appoggiatura down-beat followed by a more gradual descent contrasts markedly with the slow, repeated descent of motif 1P.

Ex. 156. Triana, mm. 9-11.




Motif 3P follows in measure 15. Here the same basic rhythmic cell is used in a phrase having a slowly arching

rise and fall, with an inverted dominant pedal in an inner voice.

Ex. 157. Triana, mm. 15-17.

Each of these motives is separated from the others by a rhythmic figure such as that seen in Example 158 (labelled x). These figures may be considered as extensions of the basic rhythmic cell of the primary theme group.

Ex. 158. Triana, mm. 7-8.

With another appearance of motif 2P in measures 24-26 there is a new amplification of the rhythmic cell, a simulation of castanets in thirty-second notes,  (see page 212, Example 122).

The thirty-second-note figure continues to enrich the texture in measures 30-38, enlivening the upper part of a

dominant "drone," $\underline{c^\#}-\underline{g^\#}$. This provides a solid foundation against which is set a series of triads in free planing motion that extends the dominant harmony and appears to be the first step toward transition.

Ex. 159. Iriana, mm. 30-32.

After another appearance of motif \underline{x} (measures 38-39), theme $\underline{4P}$ enters, further enhancing the transition effect, however, by the increasing tonicization of the dominant, $\underline{c^\#}$.

Ex. 160. Iriana, mm. 40-41.

As in Evocación and Almería, this move toward the dominant key is a mere ruse which provides the composer with the opportunity for an abrupt drop into the secondary key area by a third-relationship harmonic progression (E-flat major to A major), which occurs at measure 48. After only two measures

of "vamp" to settle the new key (which is the "standard" relative major of the original F-sharp minor), the secondary theme (S, Example 161) begins at measure 50. This theme is not a copla or cante jondo-style melody, but rather a light, popular-style melody in the original tempo of the work. The thirty-second-note "castanet" figure also animates this theme's accompaniment.

Ex. 161. Triana, mm. 50-55.

Note the rhythmic cell from the primary motives in measures 53-55 of theme S.

The secondary theme begins as if to form a double parallel period, since each of its first three phrases ends with a semi-cadence and the third phrase parallels the first (in a higher register); however, during the fourth phrase, instead of proceeding to the expected authentic cadence, the

of "vamp" to settle the new key (which is the "standard" relative major of the original F-sharp minor), the secondary theme (S, Example 161) begins at measure 50. This theme is not a copia or cante jondo-style melody, but rather a light, popular-style melody in the original tempo of the work. The thirty-second-note "castanet" figure also animates this theme's accompaniment.

Ex. 161. Triana, mm. 50-55.

Note the rhythmic cell from the primary motives in measures 53-55 of theme S.

The secondary theme begins as if to form a double parallel period, since each of its first three phrases ends with a semi-cadence and the third phrase parallels the first (in a higher register); however, during the fourth phrase, instead of proceeding to the expected authentic cadence, the

material is altered (measure 63) and modulates to F major. The theme is repeated in the latter key until a similar modulation moves the key center to D-flat (measure 74). Through these seeming continuations of the presentation of theme 5 the melody itself remains intact while the figuration around it is developed. This technique of merging into a development section is similar to that found in Evocación, and it will be seen to be a favorite device of the composer.

The key of D-flat major, having been reached by third-relationships, becomes the (enharmonic) dominant of the home key of F-sharp minor by measure 82. Beginning at that point, the first actual developmental changes in the melodic line itself (of theme 5) occur. This distortion of the line (especially the intervallic expansion to an augmented second d-e# at measures 83-84) tends to isolate the rhythmic cell that is a feature of both primary and secondary theme materials. The rhythmic cell then takes over in measure 86, and its momentum leads to the climax of the development section through measure 89.

Ex. 162. Iriana, mm. 83-86 (continued next page).

(Ex. 162, continued)

The musical score for Example 162, continued, spans measures 85 to 90. It is written in G major and 3/4 time. The piano accompaniment consists of sixteenth-note patterns in the right hand and chords in the left hand. The treble clef staff shows chords and melodic lines. Dynamics include *f*, *cresc.*, *ff*, and *sf*. Fingerings and articulation marks are present throughout.

The emphasis on the rhythmic cell in the climax of the development section in Iriana cleverly paves the way for the return of motives from the principal theme group. Motif 2P is used in the retransition beginning with the dominant pedal tone in measure 90. This section contains some of the most original harmonic sonorities in Iberia by way of embellishing the prolonged dominant (see pages 161-162, Example 63). Whole-tone passages serving the structural purpose of the Fr.6 are employed in measures 81, 89, and 97, but they do not assume the importance here that they do in other works discussed thus far.

After a final flourish on the dominant in measures 100-101, which almost gives a polychordal effect (see page 186, Example 97), there is a return to motif 4P at measure 102, a dominant-centered restatement as is usual with Albéniz. This return is quite short, and it is analogous to the transition section in the exposition (measures 40-47). Here, however, the C-sharp chord is used as a real dominant for the restatement of theme 5 in the home key (major mode),

beginning in measure 110. This statement of theme S contains some contrapuntal combination of the head of the theme with the portion of the same theme's own fifth measure that is built on the rhythmic cell found throughout the work.

Ex. 163. Triana, mm. 110-111.

A climax in the restatement of theme S is reached in measures 118-121; it ends suddenly and is followed by a pause and a pianissimo echo of motif 2P in measures 122-125. The turn figure contained in that motif is developed here, melodically and harmonically, leading from its original dominant function through a deceptive cadence at measure 126 to a minor dominant half-cadence at measure 129.

A short coda begins in measure 130 with motif 4P. Originally a dominant-centered theme, this motif now appears in the tonic major. Figure x and a final outburst of motif 2P, both with Phrygian coloring, bring the work to a dramatic close in F-sharp minor (see page 160, Example 60).

Book III

El Albaicín, the first piece in Book III of Iberia, has a unique formal structure that seems to grow naturally out of the thematic contrasts and tonal-modal ambiguities found in the work. In this respect it is somewhat reminiscent of El Puerto, although the handling of modality is not identical in the two pieces.

On the other hand, El Polo and Lavapiés, the second and third works in Book III, are cast in the same type of freely adapted "sonata" form as that found in Evocación and Triana, and to a lesser degree of clarity, in Almería. This kind of structure seems natural and organic in the earlier works, but repeated encounters with it, essentially unchanged, begin to give the impression of a predictable formalism. The sonata plan is almost always capable of providing a satisfactory "mold," but the absence of a sense of structural growth, based on the inherent nature of the materials and content of a work, is rather disappointing in El Polo and Lavapiés.

There is a high concentration of dissonant sonorities throughout Book III, particularly in the latter two works, both of which may be considered to be as experimental in this respect as they are conventional in form.

El Albaicín

The name El Albaicín refers to the gypsy quarter in Granada, the Andalusian city which once served as the capital of Moorish Spain. The gypsies of the quarter have made their homes in caves in the hillside for generations, and they are renowned for their virtuosity on the guitar, tambourine, and castanets, as well as for their dancing and singing.¹² In El Albaicín the piano is made to impersonate those instruments in the colorful bulerías sections based on a group of gruff, rhythmic, and often pungent figures. Contrasting with the dance-derived sections are those based on a cante jondo theme. The contrasts inherent in the work, reflecting the bohemian and the sorrowful sides of the gypsy character, are reflected in its initial marking, "Allegro assai, ma melancolico." The key is B-flat minor, but there is a great deal of emphasis on the Phrygian mode whose final is \underline{f} ; at the end of the piece Phrygian colors permeate the home key as well. El Albaicín comprises 313 short $\frac{3}{8}$ measures, and performance requires about seven minutes.

In a superficial sense the form of El Albaicín may be described simply as the alternation of the bulerías and the cante jondo sections, but the textural and tonal parameters

¹² Authors writing as early as the 1920's lament the modern-day disappearance of the authentic Spanish and gypsy folk music. Arthur Rubinstein gives an amusing description of a visit he made to the caves of the Albaicín in 1915 in My Young Years, pp. 458-459.

of the work create groupings of the alternating sections into a four-part form with (connected) prelude and coda. A diagram of the form appears on page 285.

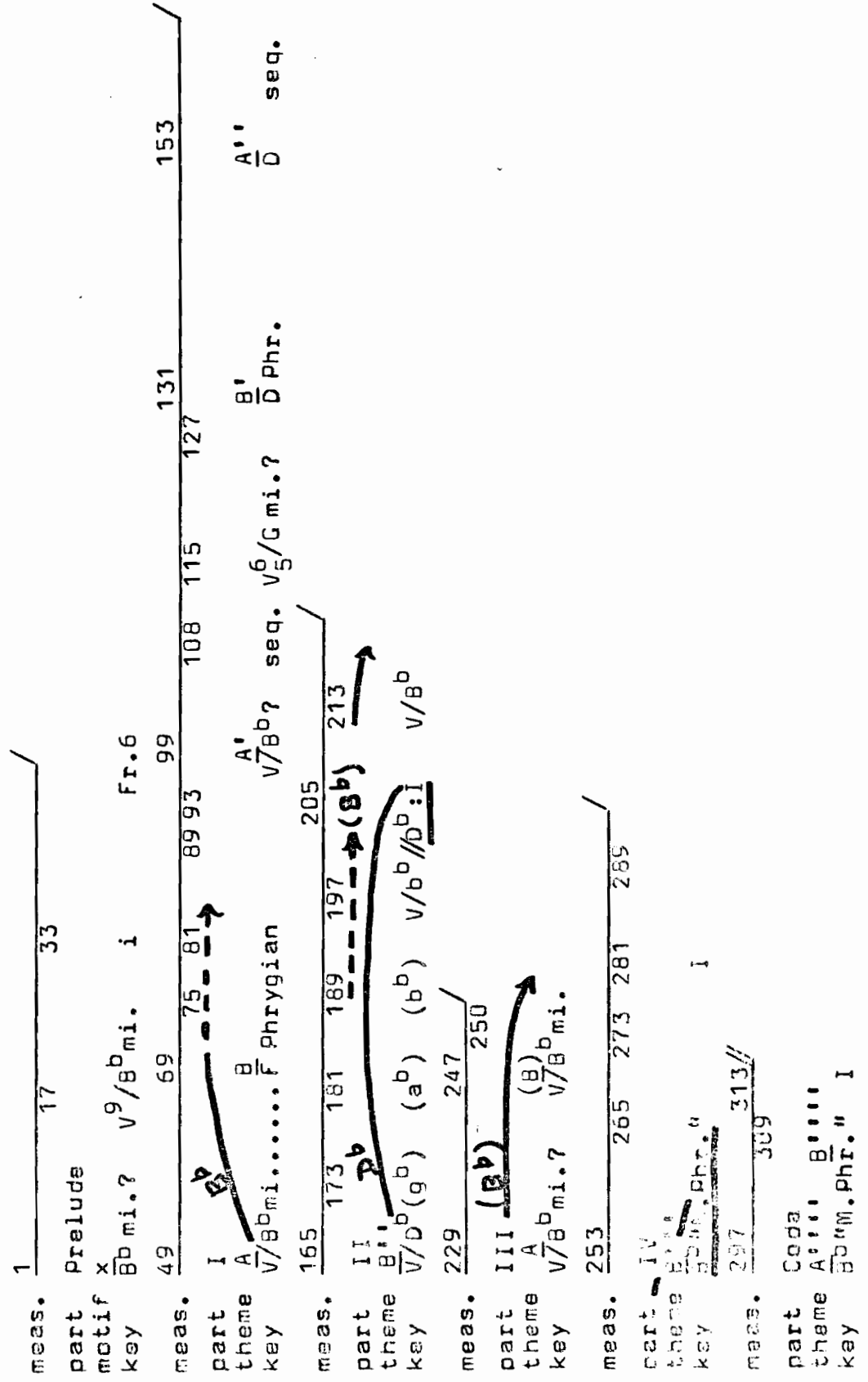
From a structural point of view, the first 48 measures of El Albaicín at first seem rather perplexing. A motif is presented and worked out in a gradual crescendo to measure 49. This section does not appear in any later part of the work, nor does the motif upon which it is based return in its original form. However, the other themes in El Albaicín are related to this motif (labelled x in Example 164), in both pitch and rhythm.

Ex. 164. El Albaicín, mm. 1-2.

X Allegro assai, ma melancolico

Although measures 1-48 of El Albaicín seem to arrive at measure 49 as a "springboard" from which further activity ensues, one may not perceive the same "introductory" quality in this passage as in the opening measures of El Puerto, Corpus Christi en Sevilla, or Rondeña, with their "simple introductions." However, an investigation of the nature of the bulerías explains the relationship of the opening of El Albaicín to the rest of the work. Starkie describes this

Diagram 7. El Albaicfn



dance form as "full of gusto: it is the ideal dance for the juerga or spree." Although Starkie is speaking in general terms, his next two sentences might be a description of the opening of El Albaicín:

The guitarist is the first to announce faintly the spree: he sketches the vague rhythm: then comes wine which loosens the tongue, dispels black thoughts and flushes the sallow faces of the Gypsies. But it is the gradual crescendo of the hand-claps--from the palma sorda of the siguiriya like the distant tramp of a funeral procession up to the thunderous claps of the bulerías--which releases the demon. 13

One other disconcerting aspect of the beginning of El Albaicín is that the tonic key of the work, B-flat minor, is not clearly established at first. If anything, e^b seems to be tonicized somewhat in the first several measures (see measure 1 in Example 164, page 284). However, this may now be seen to contribute to the "vague sketch" of the guitarist, "warming up" in a tonal as well as a rhythmic sense. The dominant-ninth chords beginning in measure 17 and the tonic downbeat chords in measures 33 and 35 then establish the home key strongly enough so that later departures from the key are capable of creating large-scale tension in need of resolution.

This last point is important to the structure of El Albaicín, because when the "demon" of the bulerías is released at the "springboard" point of arrival in measure 49, the music is centered strongly on the dominant, and B-flat

¹³Starkie, Spain, Vol. II, p. 114.

minor harmony does not reappear as a clear tonic until measure 253. (There is a light cadence on B-flat minor in measure 189, but at that point it is a local tonality subordinate to the relative major key of D-flat.)

Example 165 shows one of the figures upon which the bulerías (A) sections of El Albaicín are based. Note the similarity of rhythm in measure 49 (which returns in alternate bars) and that in measure 2 (Example 164, page 284):¹⁴

Ex. 165. El Albaicín, mm. 49-50.

In addition, one can make the following comparison of the contours of motif x and the bulerías figures:

Ex. 166. El Albaicín, motivic contours.

Many of the sonorities in the bulerías sections of El Albaicín are discussed in Chapter III (see especially pages 166, Example 68 and 189-191, Examples 100-102). The

¹⁴ Some aspects of rhythmic motion in these motives are discussed on pages 98-99, Examples 4 and 5; see also page 106, Example 13.

F-major harmony in measure 49 sounds unambiguously like the dominant of B-flat minor upon its arrival, but through sheer reiteration in every other measure through measure 61 it begins to take on a somewhat tonicized quality of its own. The harmonies in the even-numbered measures of this A section prolong the F-major chord by the various kinds of Phrygian and augmented-sixth connections discussed in Chapter III. Thus, by measure 65 the F-major chord can be interpreted as ambiguous between the dominant of B-flat minor and the final (with major third) of the Phrygian mode on f.

The latter interpretation is confirmed with the first cadence of a cante jondo phrase in measure 73. This first appearance of the cante jondo (B) theme in El Albaicín (measures 69-98) is purely Phrygian in modality. The melody is discussed and shown in its entirety in Chapter III (pages 122-123, Examples 27 and 28, and 149, Example 49). The opening of the melody is shown in Example 167; the circled notes show its relationship to motif x and to theme A.

Ex. 167. El Albaicín, mm. 69-73, melody.



This melody presents a stark contrast to the preceding bulerías section. Moreover, the use of the pure Phrygian mode, without the ambiguity of the major final triad, solid-

ifies the sense of tonal digression from the home key. The quality of \underline{f} now as final, rather than as dominant, sublimates the need for resolution to \underline{b}^b to an ultimate, rather than an immediate, architectonic level within the structure. This Schenkerian concept is well expressed by Leonard Meyer:

. . . it should be noted that tonality plays a part in the articulation of musical forms larger than those of the phrase or melody. A musical section of considerable length may be in a tonal sphere which, relative to the tonal spheres of other sections, is structurally active, so that the whole section may be said to tend toward another section whose tonal sphere is substantive. However, even within a tonal realm of a section that is, relatively speaking, "at rest" there are tensions and releases which function at the sectional level. 15

The first \underline{B} section ends in measures 95-98, and the rhythm of its falsatas (interludes) is used as a bridge to return to the bulerías (see page 139, Example 43). The return at measure 99 is analogous to measure 53, rather than 49. This shortening by four measures is required by the extension of a harmonic sequence first hinted in measures 62-63 from two to six measures. The sequence brings about a modulation which shifts the bulerías pattern from strong-bar harmonies of F major to those of D major—minor $\frac{6}{5}$. By this point the ultimate need for resolution to the home tonic has been well established, so that further digression may now take place without upsetting the tonal basis for the

¹⁵Meyer, Emotion and Meaning in Music, p. 215.

form as a whole; that "spring," as it were, has been set. Because of the modifications in this bulerías section, measures 99-130 are labelled section A' on Diagram 7.

The cante jondo theme returns, somewhat modified, in measures 131-152 (section B'). All its cadences are those of the Phrygian mode on d. A bridge similar to that in measures 97-98 brings about a return to the bulerías figures in measure 153 (see page 140, Example 44). The strong-bar harmonies in measures 153-157 are D-major triads; the meaning of the sevenths (c) in the D Mm_5^6 chords of section A'' is rather enigmatic--they are simply dropped, with no hint of the key of G minor forthcoming. The bulerías section in measures 153-164 (A'') is considerably shorter than the earlier A and A'. The extended sequence recurs in measures 157-163; measure 164 is a break in the sequence, and it brings about a modulation to (the dominant of) D-flat minor in measure 165, where the cante jondo theme is heard once again.

This return to the B theme is more than just a continuation of the alternating pattern of bulerías and cante jondo (although it maintains that succession). The full chordal dressing of the B theme at measure 165 constitutes a change in mood and texture such that it defines the beginning of a second large section in the work, a developmental fantasia on the cante jondo theme; therefore, measures 49-164 are here

considered as part I of the form, and measures 165-228 as part II.

The shape of the melodic phrase in measures 165-169 implies the Phrygian mode on \underline{a}^{\flat} (with major final triad), but the fully chordal texture strengthens the dominant quality of the A-flat major triad:

Ex. 168. El Albaicín, mm. 165-169.
con anima
a tempo

The musical score for measures 165-169 of 'El Albaicín' is presented in two systems. The first system, labeled '165 sf', shows a piano texture with a dominant chord in the right hand and a bass line. Below the staff, a chord symbol $V / D^{\flat} mi.$ is indicated. The second system, labeled '166', continues the texture with complex chordal patterns in the right hand and a bass line that moves from A^{\flat} to D^{\flat} . The score ends with a double bar line and a fermata over the final chord.

The expected D-flat resolution of this dominant is both given and taken away when the bass moves up from \underline{A}^{\flat} to \underline{D}^{\flat} in measure 171 but the seventh in the D-flat chord

leads on to a cadence on \underline{G}^b in measure 173.

Ex. 169. El Albaicín, mm. 170-173.

The cadence on \underline{G}^b provides but little relaxation, however, as it is but one step in a descending minor-tetrachord bass line, from the prolonged \underline{A}^b dominant pedal point of measures 165-170 to a four-measure dominant \underline{E}^b in measures 177-180.

Ex. 170. El Albaicín, mm. 174-177.¹⁶

¹⁶Every edition of Iberia that the author has seen carries the same misprint in measure 175, in the bass: \underline{A}^b instead of \underline{E}^b , corrected in Example 170. The error is obvious in that 1) \underline{A}^b makes no sense harmonically, 2) the tie is in the place for \underline{E}^b , and 3) the incorrect \underline{A}^b in the various editions is given an unnecessary accidental (the flat sign which is in the key signature). In addition, the renowned Spanish pianist Alicia de

Since the \underline{E}^b dominant leads right back to A-flat (minor) in measure 181, which becomes a dominant again as it completes another "Phrygian" phrase of the melody with a major triad at measure 185, the passage results in a further intensification of the need for resolution to D-flat. An arc of tonal tension seeking a D-flat resolution can now be seen to span part II of El Albaicín, just as a larger arc of tonal tension seeking the home key of B-flat spans measures 49-253. It should also be noted here that the pitch levels at which the cante jondo theme occurs in the Phrygian mode are \underline{f} (in measures 69-98), \underline{d} , a minor third below \underline{f} (in measures 131-152), and \underline{a}^b , a minor third above \underline{f} (with major final=V of D-flat minor, in the section under discussion).

Example 170 (page 292) also shows a texture that contrasts markedly with that seen in Examples 168 and 169 in that it is more linear than chordal. These two textures alternate in eight- or four-measure phrases throughout part II of the work; of the two, the chordal texture is the more dominating and, because it occurs first, metrically stronger in its returns. This point is brought out here because in measure 187 the quasi-dominant A-flat sonority prolonged since measure 165 gives way through a third-relationship change to an F Mmm⁹ (V^9/B^b), which duly resolves to B-flat minor in measure 189 (as mentioned on page 287). This ca-

Larrocha, whose recordings may be considered authoritative, plays the \underline{f}^b .

dence does not, however, carry the weight of the long-awaited structural return to the home key, partly due to the thinner texture which is taking its turn at that point and partly because of other factors. Among these are the more immediate need for a resolution to D-flat before a return to B-flat, the shortness and suddenness of the dominant preparation for B-flat, and the continued motion through measures 189-197 to a semi-cadence (on F major); this motion takes place over a descending minor-tetrachord bass ($\underline{B}^b - \underline{F}$), the penultimate step of which is harmonized by a partially whole-tone passage forming a Fr.6 ($\underline{g}^b \underline{b}^b \underline{c} \underline{e}^{\natural}$). The dominant reached at the end of this descent (measure 197) is prolonged by the fascinating passage shown in Example 171 (next page). This passage represents a high point dynamically and rhythmically as well as tonally. The rapid scalar passages in measures 200-201 and 203-204 (shown in the example) prolong the dominant by outlining the iv^7 chord of B-flat minor, and this insistence on the dominant of B-flat while D-flat remains unresolved seems to double the tension. The two-octave spacing between the hands is a sound common to the piano music of the Spanish school, and it is found in the cante jondo theme of this work (see page 214, Example 125); in fact, the scalar passage in Example 171 might be considered to be an amplification of measures 89-90 of that theme.

Ex. 171. El Albaicín, mm. 203-205 and 89-91.

The musical score consists of two systems. The first system covers measures 203-205, and the second system covers measures 89-91. The key signature is G-flat major (three flats). The first system is marked *ff* and *animato*. The second system is marked *pp*. The score includes piano and bass staves with various musical notations such as triplets, slurs, and dynamic markings. Below the piano staff, there are figured bass notations: "7 IV *Ped." and "- V 3rd rel. // Db".

Just as the sudden third-relationship change from A-flat-major to F-major sonorities in measure 187 brought back the dominant tension of the original key of El Albaicín, enabling the composer to generate the excitement found in the passage quoted immediately above, so is the B-flat region left in measure 205 (also shown in Example 171) by a similar third-relationship progression, directly onto the tonic chord of D-flat (major) from the dominant of B-flat. This moment is the climax of the middle section and the culmination of the "inner arc" of tonal tension which began as a prolongation of D-flat minor by the use of A-flat "major Phrygian"

in measure 165.¹⁷ Since D-flat major is the relative major of B-flat minor, just as F Phrygian is the "relative Phrygian" (i.e., the pitch sets are identical), it may be seen that the home key, although hardly present throughout the work, nevertheless exerts an over-all controlling influence on the form.

The energy of the climax is dissipated through two eight-measure phrases, the first in the chordal texture, the second in the thinner, linear texture, both of which end on the dominant of B-flat (measures 205-213 and 213-221; see pages 168, Example 70, and 202, Example 114). Thus the music is now back to the less complex situation of tonal digression on only one tonal level, that of the dominant of the home key. Eight measures of further extension provide time for the further abatement of sonority and motion, closing into a return of the bulerías in measure 229.

This return of the A section represents an exact re-statement of measures 53-68; thus, the clearly dominant F-major chords just preceding now revert through reiteration to their quasi-final status in the Phrygian mode as in the first A section.

The expected (but highly truncated--only one phrase) return of the cante jondo theme in its purely Phrygian, un-accompanied form occurs in measures 245-249. Rather than

¹⁷ It is interesting to note that at this key structural point Alicia de Larrocha plays the lower D^b octave in the left hand, measure 205, third beat.

descending to its final \underline{f}' as in earlier appearances, it circles around \underline{f}' , with neighboring \underline{e}^b and \underline{g}^b ; this simple registral emphasis seems to enhance the dominant, rather than the final, quality of this pitch-class. The following three measures, a hazy F major--G-flat major bi-chord effect, further prepare a return to B-flat (see pages 185-186, Example 95). Measures 229-252 are considered here as part III of El Albaicín, a truncated restatement of part I.

When B-flat finally does return as a tonic in measure 253, beginning the fourth section of El Albaicín, it is as a very gentle, quiet release--piano, dolce, and with constant use of the B-flat major triad.¹⁸ The texture is like that of part II, but rooted in the tonic through a pedal tone, rather than exploring related keys. In addition, this long peroration contains a good deal of Phrygian coloring through the frequent use of the pitch \underline{c}^b . It is of course much too late in the work for the transferral of this mode to the pitch level of the home key to be ambiguous and re-energize the piece to a new state of prolonged tension (even with major final). Part IV is based on the cante jondo theme, with occasional references to the rhythm of the bulerías (compare measure 258 to measures 66 and 68).

¹⁸ Here again Señora de Larrocha plays the lower octave in the left hand, measure 253, downbeat.

Although still based on the B theme, measures 281-296, and especially measures 289-296, present a gradual change of character and a quickening of pace which lead smoothly back to the bulerías in measure 297--where these figures are heard for the first time in and on the tonic B-flat rather than on the dominant. The marking in the strong bars in this return is piano, as opposed to the forte appearances earlier in the work, and this recalls the sound of the opening prelude of the work, with its soft staccato articulation. There are also Phrygian colorings in this passage on the tonic for the first time:

Ex. 172. El Albaicín, mm. 297-298.

When the strong bars are converted to more continuous sixteenth-note motion in measures 301, 303, and 305-308 the similarity to portions of the prelude are even stronger. The author considers part IV (measures 253-296) as a truncated balance of part II of the work and measures 297-313 (the end) as a short coda. The coda is topped off by a dramatic ending which balances the D-flat climax of the

"inner arc" in part II. This ending is based not on the exciting bulerías rhythms, but on the canta jondo theme, radically transformed in character, complete with its falsetas figures (measures 311-312, Example 173).

Ex. 173. El Albaicín, mm. 306-313.

The musical score for Example 173, "El Albaicín", measures 306-313, is presented in two systems. The first system, starting at measure 306, shows a piano accompaniment in G-flat major (three flats) and 3/4 time. The right hand features a melodic line with a "falseta" figure, and the left hand provides a bass line. The tempo is marked "allargando". The second system, starting at measure 310, continues the piano accompaniment with a more complex melodic line in the right hand, including "falsetas", and a bass line in the left hand. The tempo is marked "a tempo". The score includes dynamic markings such as "ff" and "f", and a "B" time signature change at the end of the first system.

Debussy's enthusiastic remarks about El Albaicín are reproduced in translation on page 6 of this dissertation.

El Polo

The name El Polo refers to an Andalusian song and dance type of a forlorn and melancholy character. The polo is a form of cante jondo "which always seems to have a burden of sorrow," according to Chase.¹⁹ This is reflected in the initial marking of El Polo, "Allegro melancolico." The key is F minor. The meter employed is $\frac{3}{8}$, but there is a rather consistent pairing of measures into a superimposed $\frac{3}{4}$ effect by the use of hemiola (discussed on pages 120-121, Example 26). This rhythmic device contributes strongly to the sameness of character and obsessive pessimism that persist throughout the six and one-half minutes of the work's length.

Although radically encrusted with dissonance, El Polo is otherwise very conventional in its construction. It is cast in the same sonata-derived form as that found in Evo-cación, Almería, and Triana--i.e., a form based on thematic and tonal dualism in the exposition, with tonal unity regained upon restatement, and some development in between. In El Polo this form seems rather predictable, as if imposed from outside the content of the work rather than derived from the nature of the materials. Therefore, the work is discussed but briefly in this chapter. A few examples are given to illustrate themes and key structural points, and a diagram of the form appears on page 301.

¹⁹Chase, The Music of Spain, n. 158.

Diagram 8. EI Polo

meas.	1	17				81
part theme	Exposition Intro.	1P	33	49	65 69	trans.
key	F minor		2P	1P'	2P' 3P'	V (F Mmm ⁹)
meas.	85		111	127	143	159
part theme	(trans.)	93	(Expos.)			
key	V/F mi.V/A ^b		A ^b maj.	iv/A ^b	S' (A ^b)	iv/A ^bF ^b maj.
meas.	175			227		
part theme	Development	183	191	199	207	215
key	F ^b maj. E mi. G maj. G mi. B ^b maj. B ^b mi. D ^b = VI/F: Fr. 6	S''	S''	S''		retrans.
meas.	235		263	267	283	293
part theme	Restatement	251	(F Mmm ⁹) revised trans.			
key	V/F mi.	V		F maj.	iv/F	iv/F
meas.	329		345	359	369	383
part theme	(Restatement)		Coda			
key	F maj.	VI=D ^b tonicized	F Aeolian	F minor		

El Polo begins with an introductory section of sixteen measures in which the key, tempo, hemiola rhythm, phrasing, and accompaniment pattern are all established over a tonic pedal point. This introduction is characterized by frequent use of the modal subtonic, but leading tones are also found. The modal traits in El Polo are limited to coloristic usage, as variants of (and often in direct conflict with) diatonic scale degrees, not as structural elements of tension as in El Puerto and El Albaicín (see pages 176, Example 81, 178, Examples 85 and 86, and 181, Example 90).

The rigidly maintained four-measure phrasing in El Polo has been mentioned in Chapter III (page 121). The three two-bar extensions in the piece serve as written-in structural ritardandi at important formal junctures: measures 109-110 and 291-292, preceding the secondary theme in the exposition and restatement, respectively, and measures 381-382, preceding the final flourish of the coda. The square phrasing extends to eight- and sixteen-measure units much of the time, although there are some four-measure phrases which either stand alone or are part of a twelve-measure phrase group.

The two main themes of El Polo are quite similar both in their phrasing (as described above) and in their rhythmic character. This similarity of themes heightens the obsessive emotional quality of El Polo. The themes (shown in Example 174, next page) do show some contrast in mode and melodic

contour; the first primary theme (1P) is in the minor and is basically a descending line, whereas the secondary theme (S) is in the major and has an ascending contour:

Ex. 174. El Polo, mm. 17-24 and 111-118.

ben marcato il canto

1P

17 *dolce*

F mi.

(1P)

19

(S)

111

A^b

(S)

113

115

ff

As Example 174 shows, the contrast between themes 1P and S in the exposition is one of key center as well as mode. The two themes are restated after the development section; 1P returns on the dominant of F minor (in a truncated form) at measure 235, and theme S appears in F major at measure 293.

In addition to theme 1P, two other motives are presented in the primary theme group. The first is shown in Example 175, where it is labelled 2P. The sixteen measures based on motif 2P (measures 32-48) seem to be an extension of the sixteen-measure unit formed by the two phrases of theme 1P, marking time before a modified repetition of 1P begins in measure 49.

Ex. 175. El Polo, mm. 32-36.

Theme 2P appears again as an extension (in altered form) in measures 64-68, but is then cut short by the beginning of another motif (3P) in measure 69 (Example 176, next page). Motif 3P emphasizes the dominant of the key and may be considered to be the beginning of a transition passage. Meas-

Ex. 176. El Polo, mm. 69-72

ures 81-84 present a fortissimo--triple-forte cadence on an \underline{f} -Mmm⁹ chord; this interruption is discussed below in conjunction with a similar passage in the restatement.

The transition between the primary theme group and the secondary theme continues in measures 85-92 with a passage in the rhythm and texture of the introduction, with a bass line that descends from \underline{b}^{\flat} to \underline{c} (the dominant). The dominant is then maintained as a pedal tone through measures 93-100 as a transformation of theme $\underline{1P}$ is heard above it. Modulation to the key of A-flat occurs in measure 101; the phrase extension preceding theme \underline{S} (measures 109-110, mentioned previously) ends on the dominant of the new key of A-flat (the relative major).

The secondary theme of El Polo consists of the phrase shown in Example 174 (second part), ending on the tonic and repeated, followed by a similar phrase at the subdominant minor, also ending on the tonic and repeated. A modified repetition of the entire thirty-two-bar unit is then begun

in measure 143, but the fourth eight-bar phrase of the repeat veers off from the minor subdominant region (D-flat minor) to a cadence on its relative major, F-flat (measures 167-174).

As in Evocación and Triana, the "development" section in El Polo consists of a sequential pattern which first gives the impression of mere continuation of theme S. Giving the 32-bar length of the modified repeat of that theme (measures 143-174) its due, in spite of the last-minute modulation, the development may be considered properly to begin in measure 175. This development continues to move in eight- and sixteen-measure units, and the sequence of keys is as follows: F-flat major (measures 175-182), E minor (measures 183-186) modulating to G major in measure 187, G major (measures 191-198), G minor (measures 199-202) modulating to B-flat major in measure 203, B-flat major (measures 207-214), B-flat minor (measures 215-218) modulating to D-flat major in measure 217. D-flat, being the submediant of F minor, forms the basis for a retransitional passage in measures 227-234. Measures 227-234 consist of an extended augmented-sixth of French, German, and mixed ("Iberian-sixth") quality, passing through the i_4^6 in measures 229-230. The return of theme 1P on the dominant in measure 235 is preceded by the Fr.6 in the conventional position in measure 234. The

retransition features an increase in dynamic level and dissonance and motion to a higher register, so that the restatement comes as a climax. The predictability of the sequential pattern in the development is in keeping with the character of the work as a whole; however, it should be noted that the G-major and B-flat-major phrases do develop the melody (theme S) with a slightly new twist:

Ex. 177. El Polo, mm. 193-196.

In the modified and shortened return of the primary theme group (measures 235-262) theme 2P is not heard at all. Following the dominant-emphasizing theme 3P there is a passage (measures 263-266) that is analogous to that in measures 81-84 in the exposition. Each of these "outbursts" (shown in Example 178, next page) arrives on the same $F\ Mmm^9$ chord, but with slightly different melodic approaches and voicings. One might expect this memorable pair of events to be used as a point from which to make the transition section in the restatement different from that in the exposition (i.e., remain in the home key of F rather than modulate to A-flat). However, the point at

which the transition in the restatement is revised is actually later (measure 263), and from a tonal standpoint there is no need for the difference between the two passages.

Ex. 178. El Polo, mm. 81-84 and 263-266.

The image shows two systems of musical notation for piano accompaniment. The first system, labeled '81', begins with a piano (p) dynamic and a 'rall.' marking, followed by a fortissimo (ff) dynamic. The second system, labeled '263', begins with a mezzo-forte (mf) dynamic, followed by a fortissimo (ff) dynamic. Both systems feature a prominent bass line with a 'FMmm9' chord marking. The notation includes various articulations such as accents, slurs, and dynamic markings.

An explanation of these passages is to be sought in the nature of the polo rather than in conventional ideas about formal structure: "[The polo is] full of sudden pauses, which are strange and startling."²⁰ The change in voicing is of course a musically logical heightening of the effect in its second occurrence.

²⁰Walter Thornbury, "Life in Spain," quoted by Walter Starkie in "Polo," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VI, p. 843.

The restatement of theme S (measure 293) is altered at the beginning of its fourth phrase (measure 317) by a change from the texture and register of its first statement to that of its modified repetition in the exposition. This change leads to a climax in measures 321-327, dropping suddenly to piano at measure 328. The new melodic germ that had emerged in the development section (see Example 177, page 307) is then heard in measures 329-365. There is a deceptive cadence in measure 345 and the region of VI (D-flat) becomes tonicized; the music comes to a dead halt on the D-flat major sonority in measures 367-368.

A short peroration based on theme 1P follows, moving once completely through the diatonic circle of fifths in the Aeolian mode; there is a cadence on the tonic in measure 383. A whirlwind, almost bichordal passage beginning in measures 383-384 brings the work to a strong close. Measures 369-391 may be considered a short coda.

The squareness and sameness of effect throughout E1 Polo are undoubtedly intentional, but the lack of imagination in its formal structure is perhaps open to criticism.

Lavapiés

As was the case in El Polo, the sonorities in Lavapiés are quite remarkable, here marking a high point in the increasingly liberal use of dissonant punctuation that prevails throughout the third book of Iberia. Not only are there many added-tone sonorities and appoggiaturas in the work, but there is also an element of melodic disorder brought about through a complex technique of sporadic imitation, changes of register, cross-relations, and cross-rhythms. This unpredictability of detail is intended as a caricature of the chulos, or low-class natives of the district called Lavapiés in Madrid, loud in manners and dress, dancing to the music of an old-fashioned hand-organ with the valves of its pipes constantly misfiring. In this respect the work is quite successful:

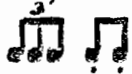
In the Lavapiés, for instance, he suggests to perfection the animation of the popular quarter of Madrid, with all its clashes of sound and of colour. Musorgsky tried to do a somewhat similar thing in the picture of the Limoges market-place in his Tableaux d'une Exposition, but he had nothing like Albéniz's technical command. The Lavapiés is not only good fun and good description but good music. ²¹

This technique also results in a work that is so difficult for the performer that it was reportedly this piece which was the direct cause of Albéniz' temptation in a fit of despair to destroy the manuscript of Iberia because he

²¹Ernest Newman, quoted in Van Vechten, "Isaac Albéniz," p. 252.

was afraid that he had written music that was unplayable (see Chapter I, pages 39-40).

From the point of view of structure, however, one gets the impression that Lavapiés was "poured" into a pre-conceived, sonata-derived "mold," rather than allowed to grow into its own form as had, for example, the unique El Albaicín--a form based on the tonal forces inherent in the thematic material of the work. As a result, the rather high degree of unpredictability of events at the "lower" level of detail is coupled with a disappointingly high degree of predictability at the large-scale formal level. A diagram of the form appears on page 312.

The key of Lavapiés is D-flat major. The meter is $\frac{2}{4}$, and the  rhythm of the habanera is prominent throughout much of the piece (see page 97, Example 2). The tempo marking is "Allegretto," and performance requires about seven minutes.

The principal theme group of Lavapiés is in two parts (1P and 2P). In reading the score one may have difficulty in determining what is the melodic line, even though there are numerous arrows and accent marks in the music to guide the performer through the bristling texture. Example 179 (page 313) shows the two themes both in their original settings and extracted from the texture.

Already in the presentation of the first theme group

Diagram 9. Lavapiés

meas.	1	22	36	52	69
part	Exposition		trans.		
theme	<u>1P</u>	<u>2P</u>			
key	D ^b major	F mi.		C mi., I=V/F mi.	V
meas.	70	78	102	125	
part	(Expos.)				
theme	rhythm <u>S</u>		<u>S'</u>		
key	A ^b major			C mi.	
meas.	126	134 137 142	154	159	169
part	Development				retrans.
theme	<u>S</u>	<u>1P</u>	(<u>1P'</u>)	<u>2P</u>	
key	C mi.	E ^b G mi. B ^b (Phrygian color)	B ^b		I br. 6/D ^b
meas.	175	202	218 222 226	235 240	
part	Restatement				
theme	<u>1P</u>	<u>S</u>	<u>S'</u>	<u>1P</u>	
key	F ^b /D ^b	D ^b		V ⁴ ₂ /IV G ^b =IV/D ^b Mixo. V ⁷ I	
meas.	241	244 253 260	264		
part	Coda				
theme		<u>2P</u>			
key	D ^b (w.T.)	(Phr., Mixo.)	V ⁺⁹ I		

Ex. 179. Lavapiés, mm. 1-8 and 21-27, with melodies extracted.

Allegretto ♩=84 *bien rythmé mais sans presser*

1

5

etc.

(continued next page)

there are sporadic bits of imitation and of "wreng-note" harmonic technique. As theme 1P continues (measures 17 ff., Example 180, next page), the effect of misfiring pipes of the hand-organ through octave leaps coupled with rhythmic delays of an eighth note are vivid indeed.

(Ex. 179, continued)

2P

21

quasi-imit.

24

imit. etc.

Ex. 180. Lavandières, mm. 17-20.

17

As Madrid is in the central highlands of Spain, there is a marked absence of the "Moorish" or Andalusian style (found in most of the works in Iberia) in Lavapiés. In place of a sensuous and brooding copla- or cante jondo- style melody as a secondary theme, one finds a popular-style tune that maintains the motion of the habanera:

Ex. 181. Lavapiés, mm. 76-84.

L'istesso tempo bien rythmé

The musical score for Example 181, Lavapiés, measures 76-84, is presented in two systems. The first system (measures 76-80) is in G minor and includes a section marked 'A' in F minor. The second system (measures 80-84) continues the piece. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'brusquement' and 'etc.'

(The rhythm pattern in measures 70-77, of which the last two bars are shown in Example 181, is discussed on page 98, Example 3.)

The restatement of primary theme materials occurs at measure 175. Theme S returns in the tonic key at measure 202.

The transition between the primary and secondary theme groups in the exposition revolves around the key of F minor.

This key is first reached in measure 36 and is maintained until there is a modulation to C minor at measure 52. The C-minor center is subordinate to the F center, however, as it has frequent Phrygian colorings (\underline{d}^b) and major finals, and thus very quickly takes on the character of an extended dominant of F minor. The end of this transition section, shown in Example 182, illustrates the outlandish style of Lavapiés, with its dissonant sonorities and parallel motion of neighboring chords to the dominant:

Ex. 182. Lavapiés, mm. 66-69.

66

68

staccatissimo *ff*

V

V-tiv

Thus the transition section in Lavapiés is similar to others in the sonata-like forms in Iberia in that it leads strongly in one direction (in terms of the expected key of the second theme), only to drop off by a sudden third-relationship change to another key. In Lavapiés this technique is particularly obvious. The change occurs at measure 70 with a sudden drop from C major (dominant of F minor) to A-flat major, the "normal" second-theme key for a sonata-allegro movement in D-flat. The new key is established by the rhythmic passage of measures 70-77 (mentioned previously) and then is maintained on into the secondary theme.

At measure 102 the entire second theme begins to repeat in a higher register and fuller texture. This modified repeat is complete until the last four bars of the final eight-measure phrase, at which point there is a modulation to C minor that gives a strikingly "out-of-tune" effect (measure 125). As is usual with Albéniz, this modulation in the second theme proceeds to what seems mere continuation of the theme, moving through various keys, and so merges in this manner into the development section of the work. The entire process is very much like that in El Polo (see pages 305-306), and it is found in a less stilted form in Iriana.

The first part of the development section of Lavapiés (measures 126-141) is a sequence based on the continuing secondary theme, rising by thirds from C minor through E-flat major and G minor to B-flat major. B-flat is main-

tained, with a tonic pedal point, as theme 1P re-enters the picture at measure 142. The arpeggio from theme 1P is heard in each of measures 154-156, punctuated in each case by a remarkably pungent sonority on the last half-beat of the measure.

Theme 2P is developed beginning in measure 159; the mode is mutated to (B-flat) minor in measure 165. The sporadic imitation which characterized the first presentation of this theme is present in this development also, and the device is turned to good use in measure 168-172, where the imitated fragment is shortened and reiterated while the pitch materials become predominantly whole-tone. The B^b pedal tone gives way to a G (leading tone to the dominant of D-flat) at measure 169, and the incomplete whole-tone scale above this pedal (g=a^{bb}, b^{bb}, c^b, d^b, e^b) is used to form the "Iberian-sixth" chord which in Iberia so often heralds an approaching dominant return.²²

The restatement occurs as expected in measure 175, on the I_4^6 of D-flat major and a return to theme 1P. The theme is soon altered in comparison to its appearance in the exposition (at measure 182): a dominant pedal is maintained while the harmonic rhythm accelerates in measures 187-191, a passage of chromatically ascending diminished-seventh chords which stops on the vii^{o7}/V in measures 191-194.

²²For explanation of "Iberian-sixth," see pp. 157-158.

This alteration of course represents the revision in the transition necessary to present theme S in the home key; the theme enters at measure 202. Neither theme 2P nor the rhythmic "vamp" of measures 70-77 is restated.

Theme S is stated in a texture corresponding exactly to that in which it originally appeared for its first two four-measure phrases and the first of its eight-measure phrases. Then, in measure 218 the fuller texture of the repeated presentation (measures 102-125) appears for the last eight-measure phrase (compare El Polo, measures 293-328, discussed on page 309). This last phrase is altered in measures 222-225 (Example 183), with a fragment from its beginning included as a contrapuntal associate; the harmony moves at this point to an emphasis on the subdominant region, G-flat major.

Ex. 183. Lavapiés, mm. 223-225.

Theme 1P is restated at the subdominant in measures 226-233. A tonic cadence is first reached in measure 233,

with continued reiteration of the tonic for the next six measures (with subtonic neighboring chords--see Example 83, page 177) before a very strong V^7-I cadence in measure 240. This could easily have been the end of the work, but an extension of tonic harmony (measures 240-243) leads to a final page of grotesquerie beginning with measure 244: the whole-tone caricature of theme 2P shown in Example 41, page 138. In measure 253 diatonic pitch materials return, although this includes lowered second, third, sixth, and seventh scale degrees, and (in measures 253 and 255) even the lowered tonic. Subtonic and minor dominant sounds in the right hand impart a Mixolydian cast to the music in measures 257-260. Finally, a V^{+9} chord ($\underline{a}^b \underline{c} \underline{e}^h \underline{g}^b \underline{b}^b$) alternating with tonic and a final very strong V^7-I cadence, fortissimo, bring the work to a close in measure 264.

No two works in Iberia are more dissimilar in character and inner detail than El Polo and Lavapiés, and yet these two works are remarkably alike in formal structure.

Book IV

The works in Book IV of Iberia again exhibit the use of the sonata principle, freely adapted, as a structural procedure.

Málaga, the first work in Book IV, repeats the Triana "sonata" form, but with greater imagination and precision than El Polo and Lavapiés.

In Jerez the use of the sonata principle is very freely adapted to accommodate the modal qualities of the piece.

Eritaña follows the procedure of Triana, El Polo, Lavapiés, and Málaga, but with certain refreshing liberties which help to make it entirely convincing.

Málaga

Málaga is named after the Mediterranean port that also gives its name to the Andalusian song and dance form, in minor mode and triple meter, known as the malaqueña, the local variety of the fandango. In Málaga the meter is $\frac{3}{4}$, and the rhythms of the malaqueña (discussed on pages 112-114) characterize the themes. The over-all tonality of Málaga is B-flat minor, but the Phrygian with final f is also important. In spite of its 248 measures, Málaga is the second-shortest piece in Iberia; the tempo marking is "Allegro vivo," and performance requires only about four and one-half minutes.

The question of tonality versus modality in Málaga is reminiscent of that in El Albaicín (discussed on pages 283-299). Comparison of the two works is facilitated by the fact that the keys involved are the same. In Málaga, as in El Albaicín, prolonged emphasis on f-centered Phrygian pitch materials, with repeated cadences on the F-major triad (the "Picardy-third" effect), produces the tension associated with an extended dominant in the key of B-flat minor. The degree to which the music seems like F Phrygian on the one hand or B-flat minor on the other vacillates according to subtle emphases of rhythm, accent, dynamic level, melodic shaping, and cadences. In El Albaicín the Phrygian mode is brought into play only after the tonic key of B-flat minor

has been established (but weakly) at the outset of the work. The Phrygian ambiguity is then used to impress B-flat minor firmly in the memory, creating an unresolved tension of great power. A similar arc of tension is then interjected in the contrasting second section at the level of the mediant, or relative major key of D-flat--a tension that must reach a climactic release before resolution to the home key. The result of this process is a structure of real force and originality. In Málaga, on the other hand, the form of the piece is determined to a great extent by simple thematic dualism, with tonal unity in the restatement replacing the tonal contrast of the exposition, a development section in the middle, and a coda at the end--in short, an adaptation of the sonata principle similar to those found in Evocación, Triana, El Polo, and Lavapiés (and, to a lesser extent, in Almería). The use of the Phrygian mode bears certain similarities to that in El Albaicín but does not affect the form appreciably. However, it does seem to free the work from the clichés of structure found in El Polo and Lavapiés and to lend it a most satisfying and imaginative quality of "on-edge" forcefulness of expression by preventing too much tonic emphasis. A diagram of the form appears on page 324.

To begin with, Málaga does not establish the key of B-flat minor at its opening. One can accept f as final without too much difficulty in the first four phrases, which give the impression of being introductory in nature but later

Diagram 10. Málaga

meas.	1	17	25	42 45	57
part	Exposition		trans.		
theme	<u>1P</u>	<u>2P</u>	(<u>2P</u> hemiola)	oscillating figure	
key	F Phrygian	V/ <u>8^b</u> mi. VI= <u>G^b</u>		<u>G^b</u> =VI,Fr.6,V/ <u>8^b</u> // <u>D^b</u> (Mixo.)	
meas.	58	66	74	82	
part	(Expos.)				
theme	<u>S</u>				
key	<u>D^b</u>	C#mi. E	E	E mi.	
meas.	90	98	106 110	114	118 122 126 130,132
part	Development		retrans.		
theme	<u>S'</u>	<u>2P</u>	(<u>2P</u> fragment, imit., hemiola, slurs)		
key	G	<u>G^b</u>	<u>G^b</u> =VI/ <u>8^b</u>	Gr.6	Fr.6
meas.	134	142 146	154	170	178
part	Restatement; revised trans.				(Restatement)
theme	<u>1P</u>	<u>2P'</u>			<u>S'</u>
key	V/ <u>8^b</u> mi. V/ <u>8^b</u> seq.	V pedal			<u>B^b</u> maj. reharm.-V// <u>D^b</u> maj. reharm.-Fr.6
meas.	204	220	225	232	240 248
part	(trans. to Coda)	Coda			
theme	<u>S</u>	<u>1P</u>	<u>2P+1P</u>	<u>2P'</u>	osc.fig.
key	<u>I₄⁶</u> / <u>8^b</u> maj.	V <u>I₃⁹</u> / <u>8^b</u> (Phr. colorings)	V <u>i₃⁹</u>	<u>i₃⁴</u>	<u>V⁷</u> I

prove to be the first of the primary themes (1P):

Ex. 184. Málaga, mm. 1-4.

Allegro vivo $\text{♩} = 58$

1 *mf* *espressivo*

1P

2P

3P *sf* **I (maj.)**

F Phr. La La La La^*

Each of the three phrases succeeding that in Example 184 is a variant of the opening phrase; dynamics increase, the texture becomes fuller, and the register moves upward in these variants (measures 5-16). (See also discussions on pages 112, Example 17, and 158, Example 58.)

The key of B-flat minor is established quickly when theme 2P enters in measure 17 (Example 185). There is no tonic cadence nor even a tonic chord; the harmonies simply begin to sound like iv to V in B-flat minor rather than b^{vii} to I(major) in F Phrygian. This may be attributed to the strong emphasis on b^{b} in the melodic line, especially in measure 20 (see also Example 18, page 113).

Ex. 185. Málaga, mm. 17-20.

2P

17 *dolce ma sonoro* *Hemiola* $\frac{3}{2}$ *sf*

B^{b} mi. La **iv** La La La La **V**

After a modified repetition of this phrase there is a sudden shift to G-flat in measures 25-26. This submediant region is tonicized through measure 45. In measures 26-43 the right hand plays exclusively in the hemiola rhythm first heard in the two middle measures of the 2P phrase shown by Example 185, while the left hand continues to articulate every downbeat with a \underline{G}^b pedal point or its neighbor tones. At measure 35 one of the neighbor tones occurs against the hemiola together with an inflection of harmony and melody toward the Phrygian mode on \underline{g}^b , but this is merely a coloristic effect.

Ex. 186. Málaga, mm. 34-36.

The musical score for Example 186, measures 34-36, is presented in two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The right hand part is marked with a bracket and the word "Hemiola" above it. The left hand part has a steady accompaniment. Measure 34 begins with a G-flat pedal point, indicated by "G^b" and "2^{da}. I". Measure 35 features a Phrygian inflection, with notes marked "(b₆ b₇)" and "sf". Measure 36 returns to the G-flat pedal point, indicated by "2^{da}. II". The score includes various musical notations such as notes, rests, and dynamic markings.

The shape of the accompaniment figure in this section and the occasional pairs of grace-notes in the left hand link it with theme 1P (cf. Example 184, page 325).

After oscillations between the G-flat chord and its V^9 in measures 42-45 the \underline{G}^b pedal suddenly forms the bass of a Fr.6, and the harmony returns to F major in measure 46, now sounding more than ever like the dominant of B-flat minor.

The oscillating figure from measures 42-45 is then used in measures 50-53 with the iv and V harmonies of B-flat, blatantly parallel as in the beginning of theme 2P. The harmonic instability of the section beginning with the shift to the submediant in measure 26 suggests a transitional function. Although the key of B-flat minor has been in evidence, there has not been a single tonic triad or cadence. This latest emphasis on the dominant, through measure 53, raises the possibility that B-flat minor remains the goal of the transition, as the minor subdominant of an F Phrygian that is perhaps to be understood after all throughout the opening of the work. However, at measure 54 one finds a favorite device of the composer: the sudden and last-minute change to the true goal of a transition section through a third-relationship juxtaposition (as opposed to modulation). Here, the oscillation figure occurs a third and final time, between the D-flat major triad and its minor dominant.

The secondary theme in Málaga, in the style of a jota malagueña, is shown in Example 187. This theme is discussed in some detail in Chapter III (pages 104, Example 12, and 148, Example 48).

(Ex. 187, next page)

An example of the tighter construction of Málaga as

Ex. 187. Málaga, mm. 57-68.

The musical score for Ex. 187, Málaga, mm. 57-68, is presented in three systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat major/C minor). The first system (measures 57-60) is marked *dolcissimo e leggero* and *pp*. The second system (measures 61-64) is marked *espressivo e rubato* and *pp*. The third system (measures 65-68) is marked *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some handwritten annotations in red ink, including "2da D" and "Ra".

compared to the preceding two pieces, El Polo and Lavapiés (to which it is very similar in form), may be seen in the treatment of the secondary theme. In place of a full statement of the theme, followed by an almost complete repeat with a modulation in the last phrase of the repeat so as to merge into development, the modulation occurs after only twelve measures (following the change of mode seen in measure 66, Example 187), rising through a sequence by thirds: D-flat major--C-sharp minor, E major--E minor, and to G major for

the cadence in measure 88. Because of its periodicity and its textural consistency, however, the 32-measure section just described (measures 58-89) gives the impression of a single presentation. Development begins at measure 90 with a thickening of texture and an expansion of the melodic material to eight-measure phrases. Thus, the G-major tonality that continues in measure 90 is not inflected to G minor until measure 98. The sequence continues, although at this new, slower pace, and the key of B-flat major is reached in measure 104. This is immediately mutated to B-flat minor as theme 2P enters (in the "tenor" line) at measure 106 and subsequently serves as the retransition. The phrasing reverts in measures 106-109 to four-measure units, and the consequent phrase in measures 110-113 moves on to G-flat. This temporary tonic is respelled as $f^{\#}$ in measure 114 and is established as a pedal tone; two four-bar phrases ensue, continuing the treatment of theme 2P. The theme is cut to a two-bar fragment in measures 122-123 and again in 124-125, as the bass gives way to E ($F^{\#}Mm_{2}^{4}=Gr.6(dim.10th)/B-flat$) and F (passing i_{4}^{6} in the home key). The G^{b} pedal point is re-established at measure 126 and remains for the rest of the retransition (providing the bass for the Gr.6, and later for the Fr.6). In measures 126-129 the two hands alternate in presenting a one-measure fragment of theme 2P in imitation; this dissolves to a half-bar hemiola pattern in measure 131

and to a one-beat slur figure in measure 133. Harmonically and developmentally this retransition is like others in the sonata-like forms in Iberia, but the process of thematic fragmentation is rarely so systematic, masterful, and exciting as in the present example.

The return to theme 1P at measure 134 is at the dominant, as is usually the case in Iberia. The effect of this is less noticeable in Málaga than in other works discussed because the same material has not appeared previously with tonic underpinnings. Therefore, there is no obvious harmonic change in comparison to the exposition. What does change is the harmonic meaning of the theme: here buried under a cascade of triple-forte F-major harmony, theme 1P retains none of its independent, F-Phrygian quality. It seems entirely subservient to the key of B-flat minor; this in turn places the rôle of the F-Phrygian opening section in perspective with regard to the larger tonal design of the work as a dominant, even though it sounds more stable than that on a local level. (In Example 188 note also the harmonic-rhythmic punctuation in measure 136 and compare in measures 61 and 65 of Example 187, page 328.)

(Ex. 188, next page)

Theme 2P is heard in measures 142-145, but each phrase is shortened to include just the first and fourth bars--yet another contribution of contraction to the conciseness of

Ex. 188. Málaga, mm. 134-136.

The musical score for Ex. 188, Málaga, mm. 134-136, is presented in a grand staff format. The key signature is B-flat major, and the time signature is 3/4. The score begins with a piano introduction (1P) in measure 134, followed by a melodic phrase in measure 135, and a climactic cadence in measure 136. The score includes a treble clef, a bass clef, and a grand staff. The key signature is B-flat major. The tempo is marked 'Allegretto'. The score is annotated with '8' and '3' above the staff, and '1P' below the staff. The measure numbers 134, 135, and 136 are clearly marked. The score ends with a double bar line and a fermata over the final note.

the piece. This new, two-bar transformation of 2P is then sequenced through the descending circle of fifths. A dominant pedal is reached in measure 154 and extended for sixteen measures, preparing the return of theme S in B-flat major, at measure 170. Rather than modulating immediately, as in its first presentation, the theme is simply reharmonized in its third phrase (measures 179-181) so as to reach another half-cadence in measures 184-185. A sudden third-relationship change at measure 186 analogous to that at measure 54 brings an expansion of the melody to an eight-measure phrase in D-flat and in the fuller texture of measures 90-105 and 114-125. Further reharmonization in measure 196 leads back to B-flat minor; reiterations of a two-bar fragment, with hemiola rhythms and augmented-sixth harmonies, arrive in measure 204 at a dominant which is extended through three four-bar jota phrases, plus extensions, to a climactic tonic cadence at measure 220. This cadence is preceded in measures 218-219 by a Phrygian scale in double thirds in the

right hand (with interpolated leading tones) and elides into the beginning of the coda.

In the coda, theme 1P is heard, in two-bar fragments, for the first time at the B-flat pitch level (rather than f). The Phrygian coloring characteristic of that theme is provided at this home-tonic level by the pitches a^b, g^b, and c^b (compare El Albaicín, measures 297-311, pages 298-299, Examples 172-173). However, the use of a^h in the upbeat figure of measures 221 and 223 converts the lowered-second degree to part of a first-classification Gr.6.

A fascinating combination of themes 1P and 2P occurs in measures 225-228, in an arsis-thesis relationship as shown in Example 189.

Ex. 189. Málaga, mm. 226-228.

A longer statement of theme 2P in measures 229-231 brings a further high point at the tonic cadence in measure 232 (see Example 76, page 174). The energy of this climax is released through an extended hemiola passage, with dimin-

uendo, which leads to the quietly oscillating figure from the transition in the exposition (cf. measures 240-247 and 42-57). In the first of these figures, B-flat major is alternated with its dominant ninth, in the second with its subdominant (with added sixth--or ii_3^4). The work ends in measure 248, fortissimo, in B-flat major.

In its exciting rhythmic motion and concise formal structure, Málaga may be considered one of the most satisfying works in Iberia.

Jerez

The English word "sherry" (originally "sherris") is derived from the name of the Andalusian city Jerez de la Frontera, which is the center of an important wine-producing region. Albeniz' Jerez appears to be the last in order of actual composition among the pieces in Iberia. In a letter to his friend the pianist Joaquín Malats, datelined Nice, November 30, 1907, the composer stated:

With respect to Navarra, I am sad to announce that it forms no part of the 4th book of Iberia; if it is not finished it matters little, because its style is so barefacedly popular that without disowning it, it has seemed to me convenient to write another new number, more in concordance with the other eleven; so I have as a consequence written and am just finishing a Jerez, which without being of Gonzalas Byas, I hope to have pleased you, I will send it very bottled as soon as it is ready; and with this worthless gift until tomorrow at 8:00.²³

Earlier letters reveal that Málaga and Eritaña were both completed before Navarra was discarded in favor of Jerez.

Jerez begins and ends in and on e and has a "key" signature of no sharps or flats. It is obvious that e is to be understood as the final in spite of the fact that the frequent major thirds forming E-major chords may lead the uninitiated listener to interpret those chords as dominants in A minor. An understanding of both the composer's evident intention as primarily modal and the western ear's

²³Llorens, "Notas inéditas," p. 99. "Gonzalas Byas" presumably refers to a fine sherry.

tendency toward the tonal is essential for a correct approach to Jerez. As Austin states concerning the tonal ambiguities in Debussy's L'Après-midi d'un faune, "Wonderment is surely an appropriate response to this music, which analysis should serve not to allay but to intensify."²⁴

Taking into account the necessity to accommodate in the structure of Jerez the consequences of its ambiguous modality, one can still discern in the work the main outlines of the free "sonata" procedure found in other works in Iberia. The work is discussed here in those terms primarily as a convenience in comparing it to other pieces in the collection. A diagram of the form appears on page 336.

Jerez is marked "Andantino." It is one of the two longest works in the Iberia collection (with Almería), with a performance time of about eight and one-half minutes. The meter employed for most of the piece is $\frac{3}{4}$, but there are also sections in $\frac{3}{8}$ and in alternating $\frac{2}{4}$ and $\frac{1}{4}$ (the eighth note being relatively constant). This metric aspect of Jerez is discussed in Chapter III, on pages 103 (Examples 10 and 11) and 126-127 (Example 32).

The conflict between E Phrygian and A minor is present at the very outset of Jerez in its opening soleares theme

²⁴William W. Austin, "Toward an Analytical Appreciation," in the Norton Critical Score of Claude Debussy, Prelude to "The Afternoon of a Faun", (New York: W.W. Norton & Co., Inc., 1970), p. 85.

Diagram 11. Jerez

meas. 1 9 17 28 52 64
 part Exposition
 theme $\underline{x, y, z=1P}$ 2P $\underline{y, z}$ 56 trans. $\underline{2P, Y}$ $\underline{x, y}$
 key E Phrygian ambiguous A Mixolydian ...V/A \underline{C} Mixo., $\underline{b_6}$

meas. 67 83 97
 part (Expos.)
 theme \underline{S} $\underline{S'}$
 key C Mixo., $\underline{b_6}$ $\underline{D^b}$

meas. 100 131
 part Development
 theme \underline{S} \underline{S} 115 118 120 130 133 137 143 147 149
 key $\underline{D^b}$ $\underline{D, d}$ \underline{VI} $\underline{E^b}$ $\underline{A^b}$ $\underline{b^b}$ $\underline{c mi.}$ \underline{d} \underline{e} $\underline{v^{\phi 7}}$ $\underline{E=V/A mi. ?}$

meas. 155 167 183
 part Restatement (trans.)
 theme $\underline{x, y, z, y}$ $\underline{z, y}$ $\underline{2P, Y}$ \underline{S} 157 163 197 200
 key V/A mi.=I/E Phr. A Mixo., $\underline{b_6}$ A, a \underline{VI} , Ibr.6

meas. 205 210 218 230//
 part Coda
 theme \underline{x} $\underline{z, y}$ \underline{y}
 key V/A mi.=I/E Phr., E Mixolydian

(1P), the beginning of which is shown in Example 190.

Ex. 190. *Jerez*, mm. 1-3.

Andantino $\text{♩} = 76$

1P *x* *y* *z*

1 *legatissimo*

E Phc. ppp *sf*

Red. Red. Red.

As indicated in Example 190, theme 1P is built of three motives: an embellished descending minor tetrachord (x), a grace-note figure (y), and an ascending line (z) that is related to motif x (and which is also followed by y). Motives x and z undergo many subtle transformations in their patterns of embellishing descending and ascending lines, respectively, but the author has found that efforts to distinguish each of those transformations as a separate motif are not very rewarding. The basic direction of the line is the main issue in the transformations of x and z. Thus, after a repetition of the two phrases shown in Example 190, theme 1P may be said to continue in measures 5-7 with a threefold rising sequence based on z, followed by a descent in measure 8 related to x and y and a cadence in measure 9 (motif y). The entire theme

is shown and discussed in Chapter III, pages 151-152 (Example 52).

The western ear usually associates a descent such as that of motif x (a' g' f' e') with an open-ended gesture of tonic to dominant, even though in this case that dominant would be minor. However, the opening pedal-like E octave, the metric placement of the tetrachord descent, the continual emphasis on e as a downbeat bass note, and the purely diatonic Phrygian pitch set through the first sixteen measures combine to make a convincing case for e as final. The first inkling of tonal ambiguity appears in measure 17, following the repetition of theme 1P in a higher register and fuller texture; here the cadence on an E major triad may strengthen one's tendency to hear the music in A minor rather than in E Phrygian.

In measures 17-27 the music fluctuates between its original E-Phrygian modality and an implied A-minor tonality, as the e triad is now minor, now major. In this section a new ascending line is coupled with motif y that is different enough in contour, texture, and dynamic level to be termed theme 2P (Example 191, next page). Note the use of the descending tetrachord A G F E as a bass line, with contrary motion in the treble, creating a strong feeling for A minor through the Phrygian cadence $ii^{\flat 4}_3$ to V. On the other hand, E-minor sonorities and a predominantly diatonic pitch set are found in measures 20 and 22-26.

Ex. 191. Jerez, mm. 18-19.

Further establishment of a as a tonal center occurs in measures 28-48, a section in $\frac{3}{8}$ meter with constant reiteration of motif y over a pedal point A. The mode may be considered to be A Mixolydian, with a considerable amount of chromaticism resulting from both functional harmonies and coloristic planing of neighboring chords. As in other works in Iberia, however, what appears to be the goal of a transition section does not turn out to be that. With a sudden third-relationship change (A major to F major) at measure 49, the music returns to E major, now perhaps heard as the dominant of A minor, at the downbeat of measure 52. The meter reverts to $\frac{3}{4}$ as an elaboration of theme 2P is heard in measures 52-55 (Example 192, next page). This theme 2P' is heard twice with E-major harmony as its goal and then twice more with further modifications of scale and harmony so as to lead to C-major harmony in measures 55 and 56. The latter, appearing by third-relationship

Ex. 192. Jerez, mm. 53-55.

2p'

53

2p''

A mi.

ra. ra. ra.

V

ra. *

ra.

ra. ra.

to C →

55 ff

I

C "Mixo."

ra.

change only in the closing moments of the transition as in several of the works in Iberia, is the final of a "key" that may perhaps be best described as Mixolydian with frequently lowered sixth degree. Eight bars in $\frac{3}{8}$ meter (measures 56-63) confirm the new tonal center, and three more measures of $\frac{3}{4}$ (based on motives x and y) lead to the important secondary theme of Jerez (S) at measure 67 (Example 193, next page). This cante jondo-style melody is discussed in some detail in Chapter III, pages 126-127 (Example 32), 150 (Example 50), and 211 (Example 121).

Ex. 193. Jerez, mm. 67-80, melody.

After two measures of interlude (falseta), theme S appears in a modified repetition in measures 83-94. With a modulation to the key of D-flat in measures 95-99 the presentation of the secondary theme merges almost imperceptibly into the development section of the work, another trait common to several pieces in the collection.

The basic plan of the development in Jerez consists of a rising sequence of theme S. The lowered sixth and seventh scale degrees are retained at the new pitch levels. After the D-flat statements of the theme (measures 100-111), a modulation similar to that in measures 95-99 brings the tonal center to the d pitch level, where the first, short phrase of the theme is heard once in the major and then once in the minor; there is a deceptive cadence to the submediant (B-flat) in measure 118.

Although the deceptive cadence in measure 118 leads on to yet another semitone modulation (^bVI becoming V/E-flat),

the brevity of the thematic repetition at the D level already heralds a break in the pattern: the first phrase of the theme, which originally began on the supertonic and ended on the tonic (or final), now begins on the subdominant and ends on the third. This makes possible an elision of the first phrase of theme S to the second, longer one at measure 123:

Ex. 194. Jerez, mm. 122-124.

The instability of phrase structure created by the elision is then accompanied by the dissolution of the semi-tone sequence as E-flat becomes V of A-flat and the music cadences weakly in that key in measures 128-130.

A second, retransitional, section of the development then begins in measure 131. Based on subtle transformations of measures 73-74 from theme S (see Example 193, page 341), it is quite linear in texture as compared to the preceding passage and moves upward by whole tones rather than by semi-tones:

(Ex. 195, next page)

Ex. 195. Jerez, mm. 141-145.

141 *sf* (S) *sf sf* etc.

c mi. ra ra d mi. ra ra ra

The sequence beginning in measure 131 passes from A-flat through minor keys on \underline{b} , \underline{c} , and \underline{d} to E minor at measure 147. Besides the rise in pitch there is a gradual crescendo along with an increase in the level of dissonance generated by the linear motion (particularly in measures 146-148). At the end of measure 148 an E-major chord enters the picture, bringing back the ambiguity of E Phrygian and A minor that created tension in the exposition. This E-major sonority is prolonged in measures 149-155 by alternation with its own Phrygian dominant ($v^{\flat 7}$) in a homophonic texture that contrasts sharply with that of the preceding development:

Ex. 196. Jerez, mm. 151-153.

3 (2) 4 (4) (3) (2) (4)

E Phry. ra $v^{\flat 7}$ ra I or ra II 47 ra V ra

This embellishing $v^{\flat 7}/E$ adds to the ambiguity of the function of E major, since it also implies the familiar $ii^{\flat 7}$ to V in A minor. The dominant quality of the E major triad is enhanced by the inflection of the $b^{\flat 7}$ to an inverted Gr.6 ($d^{\#} \underline{f} \underline{a} \underline{c}$) in measure 154. Thus the arrival of measure 155--tonally, thematically, and rhythmically the beginning of the restatement--seems once again to be on the dominant, as in other sonata-like forms in Iberia; but this time it is really on the tonic (or final of the mode, with major third), allowed already at this point in the restatement to function in its latent rôle as the dominant of A minor.

The last point is important in view of the compression of events in the remainder of the restatement of this work. There is no long passage of pure, diatonic E-lydian modality as in the exposition. Instead, everything is centered around the dominant of A minor, fortissimo, driving toward a return of the cante jondo theme (at the a level) only 28 bars distant (as opposed to 66 in the exposition). The events of the restatement may be summarized as follows: transformations of motives x and y are heard in measures 155-156, followed by two appearances of motives z and y in measures 157-159 (compare measures 1-5, where these motives appear in alternation in theme 1P). A balancing phrase similar to measures 5-9, based on a rising sequence of z, leads to 2P' at measure 163. Instead of being altered so as to lead to

C major (as in measures 54-55), however, this 2P' is modified to sound different but still lead to E through one of the most complex passages of keyboard writing in Iberia; this change is analogous to the adjustment that occurs in a classical sonata-form recapitulation to keep the secondary theme or theme group in the home key.

Ex. 197. Jerez, mm. 164-166.

The planing passage in $\frac{3}{8}$ meter that appeared centered around A in the exposition (measures 28-48) is thus transformed to an E (V/A) passage in measures 167-170. The brevity of this recurrence is symptomatic of the condensed re-statement in Jerez; rather than carrying on with the planing

technique, three additional four-bar phrases in $\frac{3}{8}$ continue to reaffirm E as dominant of A. The intensity of the section reaches a high point in measures 175-178 with outright alternation of root-position V and Neapolitan chords, fortissimo (see Example 62, page 161). Measures 178-182 die away into the return of theme S in A (Mixolydian with lowered sixth degree) at measure 183.

The use of a non-tonic key for the restatement of theme S is perfectly logical in Jerez. First, this appearance of A "major" provides a resolution of the tension associated with the prolonged E-major chords in the preceding 29 measures; secondly, the frequent use of lowered sixth and seventh degrees leaves this A tonality with a lone c^\sharp , a pitch set that is closer to E Phrygian than is the C tonality of the exposition's secondary section with its a^b and b^b ; and finally, the kind of reiterative emphasis necessary to maintain a final quality about E Phrygian or Mixolydian at the end of the work is such that the further presence of the key of E in the restatement of theme S would be monotonous. Albéniz was enough of a Spaniard to feel at home in the Phrygian mode with major final; but he was also thoroughly conversant with western European classical traditions and must have been aware (even if only intuitively) of the tonal ambiguities with which he was working. This may be observed not only in Jerez, but in El Puerto, El Albaicín, and Málaga as well.

As with the first part of the restatement, the return of theme S is less extended than in its first presentation. After a full statement of the theme in measures 183-194 and a short bridge, two repetitions of the first phrase are heard in the tenor register, the second of which is in the minor and leads to a deceptive cadence on f^h (submediant of A) in measure 200 (compare measures 115-118 in the development). In a rather involved bridge passage (measures 202-205) the F-major chord of the deceptive cadence in A is prolonged by its own "Iberian-sixth" chord (g^b b^b c d^b e^h), shown in Example 58 (first part) on page 158 in Chapter III. This leads to the coda, beginning at measure 206.

In the first part of the coda, the downbeat E-major chords still seem to be V of A minor; the passages of planing in measures 206 and 208 (see page 198, Example 110) that lead up to these "dominants" do reassert the purely E-Phrygian pitch set, but that is also the A-minor pitch set. Isolation in register of the bass of the E-major chords, coupled with sheer reiteration, tends to make E seem more final and less dominant as the coda goes on--even in measures 210-213, where the intervening harmony is B-flat major (perhaps still suggesting the Neapolitan of A minor, but now more strongly suggesting a "substitute dominant" function in E; see Example 115, page 204). Further planing in measures 214-217 leads to the second section of the coda, at measure 218.

Here there appear not only $\underline{g}^{\#}$'s, but $\underline{f}^{\#}$'s and $\underline{c}^{\#}$'s as well (but \underline{d}^{\flat}), and this inflection to the Mixolydian mode on E lends further strength to its quality of finality. The second part of the coda is based, like the first, on the motives from theme 1P. The Mixolydian modality, with its \underline{d}^{\flat} 's, persists up to the final two chords of Jerez, where the simple, soft, staccato V^7 to I cadence removes any lingering remnants of tonal ambiguity and brings the work to a full close.

Eritaña

The last piece in Iberia, Eritaña, bears the name of the Venta Eritaña, a popular inn on the outskirts of Seville. Several writers refer to it as a place where revellers enjoyed particularly wild and colorful celebrations. Arthur Rubinstein tells of visiting the inn in 1915, of sipping Jerez and watching the flamencos sing and dance.²⁵

Of all the works in Iberia, Eritaña received the most enthusiastic praise from Claude Debussy. His remarks are reproduced in translation on page 6 of this dissertation.

In Eritaña the exciting rhythms of the sevillanas are not interrupted by a lyrical melody in the style of a copla. In three places a $\frac{4}{4}$ measure is thrown in among the otherwise consistent $\frac{3}{4}$ bars, with only a dotted line within the measure to indicate the change as the music plunges recklessly ahead (see pages 100, Example 7, and 102, Example 9). With its marking of "Allegretto grazioso" and only 145 measures, Eritaña is somewhat on the short side by Iberia standards at slightly over five minutes. The key is E-flat major, with some Mixolydian colorings but no dependence upon modality in a structural sense.

As was the case with Jerez, the structure of Eritaña can be related to sonata procedures but is rather free,

²⁵Rubinstein, My Young Years, pp. 456 and 464.

even by Albéniz' standards. Description in those terms proves to be the most adequate means of approaching its form. All the themes in the work share the rhythmic characteristics of the sevillanas, but areas of tonal contrast help to differentiate the theme groups; there is a development section; and the main themes of both primary and secondary groups are restated in the tonic key after the development. A diagram of the form appears on page 351.

Example 198 shows the motives presented in the opening measures of Eritaña. The extended anacrusis (x) and the strong cadential formula (y) are used in such a way that together they may be termed theme 1P. The chordal rhythmic pattern (z) is very important by itself but needs no further label. A more extended melodic idea in measure 5, following the second appearance of z and termed theme 2P, seems to grow out of motif x; it is less important than the other motives in Example 198.

Ex. 198. Eritaña, mm. 1-3 and 4-6.

Allegretto grazioso $\text{♩} = 84$

Th. 1P

1

staccatissimo giocoso

E^b

vi

(continued on page 352)

Diagram 12. Eritaña

meas.	1	2	3	5	9	19	29	33	37	41	43	47
part	Exposition						trans.					(Expos.)
theme	1P	2P				3P						<u>S</u>
motif	<u>X</u> , <u>Y</u> , <u>Z</u> (<u>X</u>) <u>Z</u>						<u>Z</u>					
key	E^b	major										F m.i. G m.i. d, Gr. 6/a= V/B^b

meas.	59	62	65	70	74	75	81	82	88	94		
part	Development						retrans.					
theme	<u>S</u>						3P					
motif	D^b	f^b	a^b	A	b	c	x^b	I^b	ϵ^b	I^b	x^b	Y^b
key	E^b	f^b	a^b	A	b	c	I^b	ϵ^b	I^b	ϵ^b	I^b	V^b

meas.	96	101	105	113	121	133
part	Restatement				codetta	
theme	retrans.					
motif	<u>Z</u>				(<u>S</u>)	X^b
key	E^b	I^b				

meas.	135	141	145
part	Coda		
motif	<u>Z</u> , <u>X</u>	<u>Y</u>	
key	E^b	major	

(Ex, 198, continued)

In measure 7 the anacrusis motif (x) is heard as the $\frac{3}{4}$ part of one of the $\frac{4}{4}$ bars mentioned on page 349 (Example 199). It is accompanied in the right hand by the percussive added-tone sonorities that are found throughout *Eritaña* (see pages 182-183, Example 92).

Ex. 199. *Eritaña*, mm. 7-8.

The cadential motif (y) follows in measure 8 and leads into a section based on motif z, measures 9-15. This passage at first has the original z rhythm in the left hand, with the right hand in continuous sixteenth notes; then, as the intensity grows, the rhythm is continuous in both hands, although one can still feel the original rhythm of the motif.

Subtonic harmonies in measures 13-14 give a Mixolydian coloring to the music (see Example 80, page 176). Variants of x, y, and z in measures 15-18 lead to a half-cadence in measure 19 that is the first significant halt in the motion of the piece. Following the half-cadence, a more extended theme than any previously heard begins in measures 19-20 over a sextuplet accompaniment (3P, Example 200). This theme remains in the home key of E-flat and maintains the high level of excitement found in the work thus far, perhaps even increasing it somewhat in measures 24-25. Motives x and y return together as theme 1P in measures 27-28, providing the strongest tonic cadence yet in measure 29, where a transition begins, based on motif z.

Ex. 200. Eritaña, mm. 19-21.

The transition modulates upward by steps from E-flat (Mixolydian) to F minor (Aeolian) in measure 33 and then to G minor (also Aeolian) in measure 37. The modulation then moves by fifths, to D minor and A minor; the Gr.6 of A minor appears in measures 43-44 and is treated as V_2^4 of B-flat in

measure 45. The latter is the "normal" secondary key for a sonata form in E-flat major, and an important theme (S), derived from motif z, begins in this key in measure 47:

Ex. 201. Eritaña, mm. 47-48.

a tempo

47 dolce (S)

48 p

Bb: p V⁹ * V⁹ V⁹

Theme S continues in two-measure phrases similar to that of Example 201 until an eight-bar unit has been formed (by measure 54). A modified repetition is begun in the upper register, pianissimo, "sempre dolce," in measure 55. An alteration in the harmony that is used climactically later in the work brings about a modulation to D-flat major in measures 57-58:

Ex. 202. Eritaña, mm. 57-58.

57

58 f

Bb: V⁹ Mmm V⁹ D: ii V⁹ I

The "last-minute" preparation of the "second-theme" key in the transition, the similarity of rhythm in the various themes, and the disproportionately short presentation of the secondary theme combine to obscure the "sonata" structure of Eritaña. Yet the first of these points is merely another use of a device found in earlier, clearer "sonata" forms in Iberia: and the last may be deemed a virtue of conciseness in view of the composer's habit of merging into development as if merely continuing presentation of his secondary theme. (It is profitable to compare El Polo and Lavapiés to Málaga and Eritaña on this point--see pages 327-329.)

The development section that emerges from the modulation shown in Example 202 is similar to that of Jerez in its complexity of keyboard technique and more linear texture (see Example 124, page 213). The pattern of modulation upward a minor third, established in measures 57-58, is continued, and the music reaches the key of F-flat major in measure 62. From that point it is brought up a major third with change of mode to A-flat minor in measure 65. In the latter key the music begins to revolve around the harmonies ${}^bVI^7(Mm)$, $ii^{\sharp 7}$, and i , and then around the ${}^bVI^7(=Gr.6)$ only; this is respelled and becomes V^7 of A major in measure 70. A new sequence begins, rising by steps to B minor and C minor at measure 75. Once again the music gets "stuck" on the Gr.6 of the key (measures 77-79), but this time a double chromatic inflection (\underline{a}^b to $\underline{b}^{bb} = \underline{a}^{\sharp}$ and \underline{c}^{\sharp} to \underline{c}^b) brings about

the Gr.6 of the home key of E-flat at measure 80, resolving to the I_4^6 of E-flat at the downbeat of measure 81.

Experience with other works from Iberia will have alerted the reader to consider the possibility of measure 81 as the beginning of restatement, since Albéniz almost always returns to the main key and main thematic material on I_4^6 or V rather than on the tonic. If this is the case in Eritaña, it is a restatement with a reordering of events: what is heard next is not that which began the piece, but theme 3P, from measures 19-26. The growth of intensity that was found in this theme upon its first appearance is heightened upon its return, giving it more the character of climax to the development than of restatement. In addition, the theme is not concluded as in measures 27-29, but is interrupted at the I_4^6 in measure 88.²⁶ This interruption forms a dominant prolongation and in fact gives the entire passage from measure 80 through measure 95 the quality of one extended dominant, as in a retransition section. What the composer seems to be doing is creating the possibility of maximum expansion of motif x, the extended anacrusis. In measures 90-93, for example, the original length of this upbeat motif, three beats, has grown to four bars-- doubly effective because theme 3P has been begun and brought to the verge of a cadence in the preceding measures. Finally,

²⁶ Alicia de Larrocha plays an explosive low g^{D} octave on the downbeats of measures 82 and 88. Compare in El Albaicín, measures 205 and 253. (pages 296-297, notes 17 and 18 in this dissertation).

theme 3P is completed with the recurrence of motives x and y in measures 94-95 (analogous to measures 27-28) and a full cadence at measure 96 (analogous to both measure 29 and measure 3). From this point, themes are restated in a condensed parallel to the exposition: compare measures 96-101 with measures 3-8. As theme 3P has already been restated, there is no need to lead up to it, and so the restatement of the primary theme group is cut short. In place of a passage like measures 9-19, measures 101-104 serve as a revised transition to the restatement of theme S in the home key at measure 105. Marked "leggiero," "dolce," and "sempre dolce e grazioso," this restatement reaches a sort of climax within those bounds in measure 118 by the use of the chromatic inner line noted in measure 57 (Example 202), but cadencing in measure 120 in E-flat rather than modulating.

What might be termed a codetta to the restatement section occupies measures 121-135. For the most part it is a continued working-over of theme S, analogous to the development's seeming continuation of theme S; however, this section stays securely within the home key. The use of subtonic and minor-dominant harmonies, as well as other inflections, gives the codetta an interesting Mixolydian color. In measures 133-134 motif x with its accompanying added-tone sonorities leads to another strong tonic cadence at the downbeat of measure 135.

The short coda (as opposed to the codetta of the restatement section) in measures 135-145 begins with a phrase elision

at the preceding strong cadence (analogous to measures 3, 9, 29, and similar passages). For several measures it presents a development of motif z like that in measures 9-15 of the exposition. Then, as in measures 16-17, motif y enters in measures 141-142, cadencing in measure 143 as in measure 17. Measures 143-145 (concluding the piece) are analogous to measures 94-96 (the end of the development and retransition) and measures 27-29 (the end of the exposition).

* * *

The findings of Chapter IV are summarized in the second part of the Conclusion, which follows on the next page. The first part of the Conclusion is devoted to a summary of the stylistic devices discussed in Chapter III.

CONCLUSION

Summary of Stylistic Features

The musical idiom found in Albéniz' Iberia is a fascinating mixture of "Spanish" (for the most part specifically Andalusian) style traits and others usually associated with French impressionism, in a context based on nineteenth-century functional harmony.

In the realm of rhythm and meter, one finds characteristics of various forms of Spanish dance used as the basis for each piece. This results in the manifestation of a particular kind of rhythmic grouping and motion throughout entire works or throughout contrasting sections within a work. Those pieces that may be said to rely on one basic kind of rhythmic motion throughout include Evocación, Triana, El Polo, Lavapiés, and Eritaña. El Puerto, Corpus Christi en Sevilla, and El Albaicín are based on sharply contrasting sections, each with its own characteristic kind of motion. Rondeña, Almería, Málaga, and Jerez may be considered to occupy a middle ground between these two extremes.

Simple triple and compound duple meters prevail; this is also a characteristic of Spanish music. No "asymmetrical" meters (i.e., neither simple nor compound) are found. A few extra beats result in a slight irregularity of meter in Jerez

and Eritaña; this is notated as measures of $\frac{1}{4}$, $\frac{2}{4}$, and $\frac{3}{4}$ in Jerez, but only as a dotted line within the bar in Eritaña. In Corpus Christi en Sevilla and Almería, double-length measures are superimposed in a simple one-to-two relationship over a previously established metric pattern to imply less frequent metric accentuation in a lyrical theme.

Another dance characteristic that is reflected in Iberia is regularity of phrase lengths. El Polo and Lavapiés are especially rigid in this respect, while Triana, Jerez, and Eritaña are noticeably less so.

Hemiola relationships notated as metric juxtapositions ($\frac{3}{4}$ versus $\frac{6}{8}$ or $\frac{3}{8}$) occur successively (Rondeña, Almería, and Jerez) and simultaneously (Rondeña and Almería). The hemiola device occurs frequently in other works without any change in metric notation as a means of temporarily obscuring a clearly metrical organization.

Keys (both major and minor) chosen by Albéniz show a strong preference for those with many flats in the signature. Even where this is not the case at the beginning of a piece, keys with many flats are reached in the course of the work, often through sequences descending by fifths or by third-relationships. Another, more important, cause of this "flattening" is modal inflection, always tending toward the modes that are characterized by lowered pitches--Mixolydian, Aeolian, and Phrygian. The "flattening" modal inflections reach an extreme in Almería, where the impression of a lowered tonic

pitch (as distinct from the leading tone) is created.

The Phrygian mode is the one most commonly found in Iberia. It is frequently given a major final triad, which may sound ambiguously like the dominant of a minor key to some listeners. In El Albaicín a nine-note scale is used in the bulerías sections that can best be described as the Phrygian mode with both major and minor thirds and both subtonic and leading tone.

Whole-tone pitch sets are used in Iberia primarily as a harmonic device, although melodic motives that occur in such contexts may undergo intervallic distortion in the process. Purely coloristic uses of the whole-tone scale (without a harmonic function) are found in Almería and in Lavapiés.

Pentatonic scales occur very little in Iberia, and when they do they seem to have arisen from pianistic considerations (i.e., limiting the pitch choice to the five black keys of the piano).

Melodic motion in Iberia tends to be extremely conjunct. In fact, one important melodic type found in the pieces consists of the obsessive repetition ("iterance") of one pitch to create tension that is then resolved in an ornamental turn and cadence. Another melodic type is that which is based on a framework of the descending minor tetrachord (a g f g) with elaborating pitches. Melodic range seldom exceeds a tenth, and is often much more re-

stricted. The octave register of melodies varies widely, as might be expected in piano music, but initial, "singing" melodic statements are often in the register of about a to c''.

Many of the melodies in Iberia are primarily projections of the rhythmic motives of a given dance type, shaped into the square phrases mentioned above. Melodic climax notes, when clearly in evidence, are usually located slightly past the midpoint of the melody. Copla typically consist of a short basic phrase in alternation with similar phrases in a pattern such as a b a c a or a b a b' a (as in Evocación, Almería, and Corpus Christi en Sevilla). In these melodies climax appears in the fourth phrase (the c or b' phrase).

The cante jondo melodies in El Albaicín and Jerez have one phrase that is much longer than the others, rising higher in pitch, and with a caesura (quiebro or la caña) in the middle. These are characteristics of the genuine Andalusian cante jondo. Many of the copla and cante jondo phrases can be imagined as settings of the octosyllabic verse forms that are typical of Spanish folk poetry.

The use of modes, modal inflections, conjunct motion, restricted range, melodic iteration (with ornamentation as a resolution of tension), and the obscuring of clearly metrical organization are all characteristics of genuine Andalusian folk music, enumerated by Falla as "oriental" features, and

these features are clearly evident in Albéniz' Iberia. The only device (more harmonic than melodic) that seems attributable to French impressionism is his use of the whole-tone scale.

Albéniz' harmony is rooted in "common practice," with modal coloring frequently in evidence. Functional ninth chords are fairly common, but larger tertian sonorities are not. French and German augmented-sixth chords are found frequently, often in unusual inversions, and sometimes preceding chords other than the dominant. The Fr.6 is often the harmonic basis for whole-tone passages in Iberia. Albéniz seems to have been fond of the clashing combination of the Fr.6 and Gr.6 chords, creating the five-note chord termed "Iberian-sixth" in this dissertation. A sixth note is frequently added to this chord as a kind of "ninth" above the bass.

Phrygian modal inflections are frequently manifested as Neapolitan-sixth chords in Iberia. These often occur over a tonic or dominant pedal tone. Root-position Neapolitan is sometimes juxtaposed with dominant harmony, with the voices moving in parallel motion. This tritone root-movement leads to further harmonic juxtapositions such as $\sharp IV(\text{major})$ to V and $\flat iii(\text{minor})$ to I (in a major key).

The descending minor tetrachord, found as a melodic framework, is also a commonly encountered bass line; the basic strength and simplicity of the descending minor tetra-

chord bass line allows the composer to create colorful harmonic sonorities above it without a loss of functional sense. The "goal" of the four-note pattern may be the dominant in minor tonality or the final in Phrygian modality (often with a major third in the final chord, which sounds ambiguously like a dominant). Harmonic motion thus seems to be toward the dominant a great deal of the time. The latter phenomenon is also manifested in extended progressions that move "backwards" through part of the circle of fifths (i.e., roots ascending rather than descending a fifth).

Dominant and tonic pedal tones, often extended for long periods of time, constitute another device that permits the exploration of audacious harmonic coloring without sacrificing a clear sense of harmonic function.

Modal harmony, characterized by the use of the subtonic pitch rather than the leading tone, occurs frequently in various guises such as subtonic triads and seventh chords (major and minor), the minor dominant seventh chord, and the half-diminished dominant seventh chord. At times the tonic is approached from both subtonic and leading tone simultaneously, creating a clashing sonority similar to that in the "Iberian-sixth." This type of harmonic thinking is also found as a clash between a Phrygian sixth (as in the minor iv⁶) and an augmented sixth expanding to the octave of the dominant. This conflict can also be found combined

with the "Iberian-sixth" conflict, resulting in a very rich but still clearly directional sonority.

Added-tone sonorities, i.e., enrichment added to a basically functional tertian "core," are extremely common in Iberia. Most frequently, semitone dissonance is involved through the addition of tones. Among four-note sonorities the result is often the all-interval chord pmnsdt; examples are the major triad with added tritone from the root, the minor triad with additional raised root (as in a Phrygian cadential $^b \text{vii}^6$ conflicting with the leading-tone triad vii^{o6}), and the conflict between a dominant-seventh chord and a minor dominant-seventh chord (with omitted fifth). Larger sonorities often contain the pmnsdt tetrad as an important component; the "Iberian-sixth" chord is the prime example of this.

A few of the added-tone sonorities result in overlapping triads, creating a "bichord" effect. These seem always to suggest like triads (major or minor) a semitone apart, usually in a black key-white key pianistic deployment.

Some sonorities (often pmnsdt) occur in Iberia which, through their voicing, isolation, parallel motion, etc., have their secundal and quartal structural aspects emphasized, even though they can often be viewed as tertian chords with added tones. These passages are generally connected to their surroundings by such modal and func-

tional means as an expanding Phrygian- or augmented-sixth chord.

Aside from the Fr.6 with embellishing tones from the whole-tone scale, whole-tone harmony per se is not found frequently in Iberia. One such passage, with "floating" augmented-triad harmonies from the whole-tone scale in which the melody is momentarily distorted, occurs in Almería, but this is atypical. Some whole-tone secundal sonorities, such as the ms^2 , m^3s^2t , and m^2s^3t , are found as harmonic color and rhythmic punctuation, but Albéniz seems generally to have preferred more dissonant sonorities (including at least one minor second) for these purposes.

Parallel motion is found not only as emphasis of secundal or quartal structure, but also as planing of tertian triads and seventh chords. This occurs in root position and in various inversions of the sonorities. The planing tends to be diatonic and modal, and it serves to link two points that are more clearly functional than this intervening material.

Counterpoint in the strict sense is not a part of the Iberia style except for a few instances of contrapuntal combination of themes. Polyphonic pianistic textures do occur, however, which are fairly linear in concept.

In some passages where planing and added-tone sonorities are used inconsistently, the chief determining factor of the precise sonorities chosen seems to be the physical

aspect of piano technique. In view of Albéniz' stature as a pianist, this is not surprising.

Direct evidence of the transfer of guitar idioms to keyboard writing is also found in Iberia. This is manifested in secundal and quartal sonorities and in certain textural devices, such as pedal points (particularly internal pedal points) and some "strumming" and "plucking" broken-chord textures.

Other sound idioms are simulated through the piano in Iberia. These include a military band with its drums; castanets and tambourines; the tapping, clapping, slapping, snapping, stamping, and shouting associated with the Spanish dance and its audience; and possibly the "nasal" sound of Moorish reed instruments.

* * *

In view of the stylistic devices found in Iberia and Albéniz' manner of using them, the author must conclude that the label "French impressionist" (or even "Spanish impressionist") is a false generalization. The rhythmic and melodic organization and harmonic usage in Iberia are much more conservative than those of Debussy, although Albéniz' use of sharp dissonance as coloring is probably more concentrated than that of the French master. Most of the "impressionistic" traits of Iberia--modality, parallel motion, secundal, quartal, and added-tone sonorities and bichords--have their origins in Andalusian folk music; Albéniz simply seems to have become

more aware of their useful possibilities during his years in Paris. The glaring exception to the Andalusian origins is his use of the whole-tone scale. Yet even that is tied strongly to functional tonality except in rare instances, and a careful examination of the whole of Iberia shows a marked decline in purely whole-tone passages in Books III and IV, after their "French" aspect had undoubtedly been pointed out to the composer. Indeed, the whole-tone caricature of a theme in Lavapiés (Book III) seems almost to be a "good-riddance," departing gesture toward the device.

The conclusion that Albéniz was a romantic nationalist rather than an impressionist is not particularly astounding. However, the "modern" traits of style that Albéniz used to express that nationalism (in comparison to other European nationalists such as Dvořák and Grieg) have necessitated that this distinction be made on the basis of the kind of thorough analytical study that was carried out during the course of this dissertation project.

Summary of Structural Procedures

Eight of the twelve works in Iberia exhibit, in varying degrees, a free adaptation of the sonata structural principle. These are Evocación, Almería, Triana, El Polo, Lavapiés, Málaga, Jerez, and Eritaña. The formal features that prompt this conclusion are: the exposition of a first theme or first theme group, followed by a transition to a second theme in a related key (usually, but not always, the dominant or the relative major); a development section that reaches a climax and makes a retransition to the original key; and a return of the first theme or part of the first theme group, followed by an altered (usually truncated) transition to a clear restatement of the second theme in the tonic key. The freedoms of adaptation of the sonata principle include: the lack of a repeated exposition (not surprising in the late nineteenth and early twentieth centuries); the sequential nature of the developmental sections, often giving the impression of mere continuation of the second theme and developing that theme only; the return to first theme materials almost invariably at the dominant rather than at the tonic; and the highly truncated nature of the returns to first theme materials. If this pattern were to appear in only one or two of the pieces in Iberia, the comparison to sonata procedure would perhaps be unjustified, but its recurrence in eight of the twelve works may certainly be interpreted as a manifestation of the basic principles of the

sonata.¹ One may bear in mind, too, the milieu of the Schola Cantorum in which Albéniz was working at the time that Iberia was composed.

Of the sonata-like forms in Iberia, only El Polo has a simple introduction; the others begin with the first theme or a motif from the first theme group. Each of the eight has a short coda.

The structural outline in the sonata-like forms is sometimes clarified by a series of extended pedal points, as in Evocación. A characteristic of the transitional passages is that one seems to be led in one direction tonally, only to drop suddenly into the real goal of the transition through a third-relationship harmonic change or a deceptive cadence. Since the return of first theme materials (following development) is usually at the dominant rather than the tonic, the main harmony of retransitional passages is second-classification rather than first. This retransitional harmony is most often the French augmented-sixth chord occurring in a context that is either completely whole-tone (six contiguous whole tones) or partially whole-tone (five contiguous whole tones) in intervallic content. The former may be seen most

¹Albéniz also wrote five sonatas for piano. William S. Newman states: "The forms in Iberia are tighter, better planned, and more pointed toward their climaxes and returns" than those of the sonatas. Newman, The Sonata Since Beethoven, p. 654. From his experience with those sonatas that are available and with the works in Iberia, the author of this dissertation must heartily agree.

clearly in Evocación, the latter in El Polo, Lavapiés, and Málaga.

Of the eight pieces named, Almería and Jerez are the freest in structure. Jerez is characterized by a certain amount of tonal ambiguity due to its use of the Phrygian mode with frequently major final. This is also true, to a lesser degree, of Málaga. Triana and Eritaña both have a reordering of events in their restatements, which may be attributed to their motivic (rather than melodic) themes.

The remaining four works in Iberia are based on other formal principles.

The form of El Puerto is based on the conflicting rhythms of three kinds of dances, reflecting the hubbub of a port scene. The work may be considered a large ternary design with coda. The three themes are all presented over what is essentially a tonic pedal point 82 measures in length. The presentation of these themes includes, however, the gradual inflection of mode from the major through the Mixolydian and Aeolian to the Phrygian (with major final), which, with its dominant ambiguity, finally forces a sequence of descending fifths (the developmental middle section). The retransition is a purely whole-tone expansion of the French-sixth, moving to a thematic return at the dominant. The second A section and the coda are once again rooted strongly in the tonic. The use of a gradual process of modal inflection and its resulting tonal instability in the first section is one

of Albéniz' most original structural innovations.

The form of Corpus Christi en Sevilla may be said to be based on the "program" of the Corpus Christi celebration in Seville. The marching of a parade seems to draw nearer with crescendo; this is then juxtaposed with a saeta, the march continuing as an accompaniment; a fantasia on the saeta theme follows, as if the singer of the saeta were left alone with her thoughts; the march theme is then heard once more in the distance; it grows nearer (louder) and is again juxtaposed with the saeta; the march is developed in a polyphonic texture and then in a Vivo transformation, reaches a frenzy of excitement, and is followed by a quiet coda. Thus a kind of arch form with overlapping sections is used in Corpus Christi in order to evoke a sense of varying distances and of the religious individual in relation to the festive crowd: A, the march alone; A mixed with B, the saeta; B alone, modulating through various keys; (A merely suggested, used as re-transition); A mixed with B (in a truncated restatement at the subdominant); A alone (returning in the Neapolitan key, developed, and arriving at the Vivo on the dominant). In addition, a simple introduction features the "rataplan" of drums in the distance, and the coda features such images as church bells and chimes in the distance.

Contrasts between the $\frac{3}{4}$ - $\frac{6}{8}$ metric alternation of the rondeña and a lyrical copla suggest the form of Rondeña. The melodic theme of the rondeña is absent in the simple

introduction and then merely suggested in a first tonic-key statement. It is then clarified somewhat in a second short tonic statement before being completely obscured in a passage based on a pedal point (dominant of the supertonic); thus far in the work the main feature is rhythmic drive. The tune finally emerges clearly in the subdominant, only to be sequenced immediately through the dominant and submediant to the leading-tone minor, from whence there is a typically sudden third-relationship change to the dominant, the key of the copla. Following the copla, which is also sequential in design, the rondeña introduction returns in the key of the (respelled) leading-tone major. This is followed by a development of the rondeña theme, which reaches a climactic, retransitional whole-tone passage before returning to a combination of the rondeña and the copla themes, on the dominant of the home key. A coda featuring the rondeña introduction and the copla (both in combination and alone), as well as a hint of the rondeña melody, brings the work to a close. The outstanding procedures in this form are the handling of purely rhythmic interest versus melodic clarity and the contrapuntal combination of themes. The various returns of the rondeña introduction give some feeling of rondo (Rondeña--rondino?).

The form of El Albaicín is based on the stark contrast between the gruff, mocking bulerías and the heartfelt cante jondo, evoking the gypsy world of the Albaicín in Granada. The seemingly strange opening of the work, which never returns,

is a direct imitation of the events of the bulerías. The two elements of the work are alternated in an A B A' B' A'' pattern before the B theme (the cante jondo) is expanded and developed in a much lush texture than its original form entailed. After this section reaches a climax, the original alternation starts again: A is presented very much like the original A, but B is merely suggested before being expanded once more into the lush texture of the second section of the piece. The work concludes in the spirit of the bulerías, but with elements of both themes. Overriding the alternation of sections in El Albaicín is a process that might be described as one arc of tonal tension within another. This results from the use of the Phrygian mode with major final and its attendant dominant ambiguity--the same concept as that in El Puerto, Málaga, and Jerez, but handled in a unique way. The form of El Albaicín is difficult to describe, but it is possibly the most musically successful in Iberia.

* * *

While Iberia contains many inventive, gratifying elements that reflect Albéniz' personal style, and is a demanding set of pieces challenging both virtuosity and musicianship, the study of formal procedures suggests, in agreement with the study of stylistic devices, that the musical language is indeed rooted in the basic elements of romanticism rather than in those of impressionism.

Albéniz' "Change of Style"

A resolution to the issue of Albéniz' late "change of style" is hindered by the scarcity of piano works written during the composer's "second period."² As a result, if one compares such pieces as those contained in Cantos de España, Op. 232, to the works in Iberia, this development of a new manner on the part of the composer appears to be more sudden than is actually the case. A great deal of music was composed during the years between the Cantos de España (and others like it) and Iberia. Most of this music of the "second period" is not well known; this is as true of the only two piano works written during that period (La Vega and Yvonne en visite!) as it is of the operas and songs.

The following works of Albéniz have been examined with the objective of noting stylistic features and structural procedures in comparison with those summarized in the two previous sections of this Conclusion:

first period: Mazurka in D minor
"Torre Bermeja," serenata (Op. 92, No. 12)
"Zambra" (Op. 92, No. 7)
"Mallorca," barcarola (Op. 202)
"Danzas españolas" (six)
Recuerdos de Viaje (seven pieces, Op. 71)
España (six "feuilles d'Album," Op. 165)
Suite Española No. 1 (eight pieces, Op. 47)
Cantos de España (five pieces, Op. 232)
"Zortzico" in E minor

²Albéniz' three periods of composition and a definition of the issue discussed here are outlined on pp. 56-57. See also pp. 2, 4, and 14.

second period: Yvonne en visite! (two connected pieces)
La Vega

third period: Navarra
Azulejos

Among these works one finds some with no marked "Spanish" character at all; this is true of "En el Mar" and "En la Playa" (both from Recuerdos de Viaje) and, to a lesser extent, of the Mazurka in D minor. At the same time, however, one finds such works as "Rumores de la Caleta," malaqueñas (also from Recuerdos de Viaje) and "Zambra" (from the twelve Piezas características, Op. 92), both quite "Spanish" in style. One must conclude that Albéniz was quite capable of writing in this manner from an early date, even though he produced at the same time many pieces in a rather "characterless" salon style. Except for Yvonne en visite!, the rest of the works named above are in the "Spanish" style, although in varying degrees.

Some specific points of the Iberia style found in embryonic form in the "first period" works are: the use of rhythms of the Spanish dance; use of the Phrygian mode for entire works (with major final); coloristic Phrygian inflections in non-modal contexts; conjunct melodic motion within a restricted range; some melodies based on melodic iterance; characteristically "Spanish" ornamentation; the descending minor tetrachord, both as a melodic framework and as a bass line; extended pedal tones; occasional mild, coloristic added-tone sonorities; some parallel movement of chords; and some guitar-style textures. Other features of the Iberia style are not present, however;

among these are the mastery of hemiola to create rhythmic interest, changing and superimposed meters, the use of whole-tone scales, and the complexity of texture and piano technique. However, the most outstanding difference between the stylistic traits of the early works and those in Iberia is in the realm of harmonic vocabulary. While one does find in the early pieces some modal harmony and some sharp-dissonance coloring, there is nothing like the concentration of added-tone sonorities, of functional chords with inner conflicts (such as the "Iberian-sixth"), the subtonic harmonies, harmonic juxtapositions, and secundal and quartal sonorities that are so evident in Iberia. The latter stylistic features are more than just surface phenomena of the Iberia sound; the variety and intensity of the later harmonic language enable the composer to sustain interest for much longer periods than in the earlier works. The additional accentuation and rhythmic drive gained through the intensity of this later language also help make possible the greater scope of the Iberia pieces.

Aside from details of the surface style, the earlier works of Albéniz (many of which are quite charming, incidentally) differ from those in Iberia in structural procedure. In the earlier works, almost everything is presentation and repetition; there is little transition, almost no development, none of the building of suspense or the raising of musical issues needing resolution that require substantial periods of time in which to resolve. As a result, most of the early

works are simple part forms; retransitions sound almost as rudimentary as the modulations of a mediocre church organist. Form does not appear to be thought of in the early works as a process of growth, as it is in the best of the works in Iberia, but simply as a mold for unpretentious improvisations, with little concern for the long line. The imaginative, gradual processes in certain of the Iberia pieces, such as the modal inflections in El Puerto, the emergence of melodic clarity in Rondeña, or the slow shifting of dominant quality in the major final of the Phrygian mode in El Albaicín, Málaga, and Jerez, are simply not to be found in the earlier works. Where Albéniz learned of these techniques is open to conjecture. The author would suggest, however, that although they are deemed failures by the critics, Albéniz' efforts to produce sustained drama in his operas were probably the best composition lessons he ever had.

In closing, mention should be made of four piano works from the second and third periods of Albéniz, two preceding and two following Iberia.

La Vega. This work, composed about 1899, is every bit as long and complex as those in Iberia. The key is A-flat minor. There are some fine atmospheric effects in the work, revealing many of the stylistic features of Iberia, but the over-all impression of the form is that it rambles excessively. La Vega does not seem to be performed often, and there is no

recording available.

Yvonne en visite!. This work consists of two connected pieces and was written for the Album pour Enfants produced by a group of musicians at the Schola Cantorum.³ The score of Yvonne en visite! contains numerous sentences and phrases in French outlining its program: a little girl is made to perform her latest piano pieces for guests, makes mistakes, and is condemned by her mother to the practice of Hanon exercises. Occasional "Spanish" colorings are found in the work in the form of Phrygian cadences, but the over-all impression is one of French style--not so much that of impressionism as of a Satie-like Gallic wit and restraint.

Navarra. Once intended for inclusion in Iberia, Navarra was left incomplete at Albéniz' death and finished by Déodat de Séverac. It is very much in the Iberia vein except that its style is more popular, and it is based on a jota in the northern style rather than on Andalusian elements. In the author's opinion this work suffers from a lack of dynamic contrast, but it is performed fairly frequently.

Azulejos. This work was only sketched by Albéniz, and the version as completed by Granados (criticized by Collet as contrary to the style of the beginning) prevents a valid comparison with other works by Albéniz.⁴ In general, however,

³Collet, Albéniz et Granados, p. 150.

⁴ibid., pp. 158-160.

the style of Azulejos is very similar to that of the works in Iberia. Azulejos does not seem to be played often, and no recording is available.

* * *

The piano works of Albéniz immediately preceding and following Iberia indicate that the style of the pieces in that collection was not unique in the composer's work. A future study devoted to the songs and operas of the 1890's might prove to be of interest in the resolution of the issue of Albéniz' late "change of style."

Theoretical Analysis and Musical Performance

The works in Iberia present various difficulties for the performer. Some are the physical problems of strength, endurance, velocity, and using unusual hand positions (such as one above the other, with the fingers interlaced). Others are problems of musicianship, such as pedalling, playing cross-rhythms, differentiating articulations between the hands and within one hand, and balancing the dynamic levels of various elements of the texture. The solution of the latter group of difficulties depends upon the clarity of the performer's concept of his aural objective, i.e., the musical image in his mind. Theoretical analysis is a great aid in clarifying this aural image.

An awareness of the linear aspect of Albéniz' harmony makes some passages easier to understand, easier to read, and easier to memorize--especially those with strange vertical spellings. (Sometimes the spellings are purely for convenience, but in other cases they could perhaps be improved for clearer harmonic sense and easier reading.) Linear harmonic thinking is still very much a part of the musical language of Albéniz, the importance of vertical sonority notwithstanding. This is certainly true of Wagner before him, as it was also of Debussy after him. In his conversations with Ernest Guiraud, Debussy remarked:

Consider the scale which is doubly chromatic. Isn't this one of our tools? Counterpoint is not given to

us for nothing. As the parts go forward we come across some splendid chords. 5

Concerning Albéniz' harmony, Ernest Newman has stated:

. . . the difficulties of his music all come from the nature of his thinking. His music is not self-consciously sophisticated, as that of so many of the modern Frenchmen tends to be; his mind was one of extraordinary subtlety, and his ideas so far removed from the customary ruts, he had to find a correspondingly personal mode of expression. . . . no matter how unusual a passage may sound at first, it is always found to talk simple sense when we have become accustomed to it. . . . Albéniz had the real logical faculty in music. He thinks continually and coherently right through his seemingly complicated harmonies, and he has a technique that enables him to say lucidly anything, however remote from the ordinary track, that he may want to say. 6

As an example of "simple sense" in "seemingly complicated harmonies," one may consider such passages as the bulerías sections of El Albaicín, with their secundal and quartal sonorities whose resolutions are based on a simple Phrygian sixth expanding to an octave. Realizing this, the performer can emphasize or underplay at will the directional tones in the chords. The same thing is true in the whole-tone passages that contain a French-sixth chord with eventual resolution to the dominant, and of chords with conflicting directional tones, such as the "Iberian-sixth" or the subtonic/leading-tone combination.

While not exactly theoretical, analysis which helps to

⁵Lockspeiser, Debussy, Vol. I, p. 208.

⁶Quoted in Van Vechten, "Isaac Albéniz," pp. 251-252.

reveal the source of a sound that is being simulated by the piano in Iberia also helps to clarify the player's aural image. The best answer to the question, "How staccato (legato, loud, soft)?" is sometimes the answer to the question, "Why staccato (legato, loud, soft)?".

Analysis can be very helpful in the area of rhythm. Particularly in music based on the dance, a study of rhythmic motives and their characteristics of grouping, thrust, and stability will prove invaluable in helping the player actually feel the motion of the dance upon which a work is based.

On a still larger scale, the analysis of form contributes to the performer's clear aural image of a given work. This is most helpful if the concept of form is not simply a divisive picture of the work in its various sections, but rather an understanding of the tonal, thematic, rhythmic, and dynamic forces within a work as they interact in creating its structure. For example, a performer should ask himself in his practice sessions how he feels about the stability of D-flat major as a tonal center at each step of the way during the process of modal inflection that occurs in El Puerto; however, this process must not be isolated from the jostling of three different themes, with their contrasting rhythmic and dynamic characteristics. The momentum of the following sequential development section

in El Puerto can be better controlled if its origin and over-all direction have been discovered through analysis, as can the timing of climax, retransition, and thematic return.

* * *

The foregoing suggestions represent only a few examples of the application of theoretical analysis to the problems of performance. In the author's enthusiasm for playing and studying the works in Albéniz' Iberia, this approach has been a rewarding experience that he feels is worthwhile for others to share.

APPENDIX

LIST OF WORKS

Piano Works

Solo Piano

The following alphabetical, cross-referenced listing of Albéniz' works for solo piano makes no claim to completeness. Albéniz himself could not list all his early piano pieces; in fact, he had to check with his publisher to see if he had used the title Jerez before naming the eleventh piece in Iberia.¹ Most estimates of the number of published piano works by Albéniz are in the neighborhood of about 250, but Marliave says that there were 500, Van Vechten between 500 and 600, and Villar 900.² Many titles are duplicated, and the same work sometimes appears under either the same or a different title in different collections. Opus numbers are not trustworthy guides to chronology. In this list of approximately 140 pieces, keys and publishers are given, when known, with the main entry pertaining to the work.

¹Collet, Albéniz et Granados, p. 89.

²Marliave, "Isaac Albéniz," p. 121.
Van Vechten, "Isaac Albéniz," pp. 241-242.
Villar, "Isaac Albéniz," p. 75.

Abbreviations:	Boston	The Boston Music Co. (G. Schirmer)
	EM	Edition Mutuelle, Paris
	G.Sch.	G. Schirmer, New York
	Int.	International Music Co., New York
	J.W.	Joseph Williams, London
	Kalmus	Edwin F. Kalmus, New York
	UME	Unión Musical Española, Madrid

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>El Albaicín</u>		
see <u>IBERIA</u>		
"Alborado"		
see <u>Recuerdos de Viaje</u>		
<u>The Alhambra</u>		
see <u>La Vega</u>		
"En la Alhambra"		
<u>Almería</u>		
see <u>IBERIA</u>		
"Amalia," mazurka de salón, Op. 95	E ^b	UME; Boston
"Andalusia," bolero		Boston
-andaluces		
see "Caprichos andaluces"		
-andaluza		
see "Serenata andaluza"		
"Angustia," romanza	E mi.	UME; Boston
-árabe		
see "Serenata árabe"		
"Aragón," fantasía		
see <u>Suite española, Op. 47</u>		
= "Jota aragonesa"		
"Arbola-Pien"		
= "Zortzico" in E mi.		
"Asturias"		
see <u>España (Souvenirs)</u>		
"Asturias," leyenda		
see <u>Suite española, Op. 47</u>		
= <u>Prélude, Cantos de España</u>		
= "Leyenda"		
"Aurora"		
see Mazurkas, Op. 66		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
"L'automne" see <u>Les Saisons</u>		
"L'automne, vals, Op. 170		UME; Boston
<u>Azulejos</u> 1. Prélude completed by Granados	A mi.	EM; UME; Boston Max Eschig, Paris
"Bajo la Palmera" ("Sous le Palmier") see <u>Cantos de España</u> resembles "Cuba"		
-barcarola see "En el Mar," barcarola "En la Playa," barcarola "Leyenda," barcarola "Mallorca," barcarola		
"Barcarola catalana," Op. 23	D ^b	UME; Boston
"Barcarolle (Ciel sans nuages)" see <u>Piezas características</u>		
"Berceuse" see <u>Rêves</u>		
-bolero see "Andalusia," bolero "Puerta de Tierra," bolero		
"Brittania valse" = "Champagne," vals de salón (q.v.) = "Cotillon valse"		
"Burgos"		
"Cádiz," saeta see <u>Suite española</u> , Op. 47 = "Serenata española," Op. 181		
"Cádiz-gaditana"	A	J.W.; Boston
"Canción"	A ^b	Boston
<u>Cantos de España</u> , Op. 232 1. Prélude (= "Leyenda") 2. "Orientale" 3. "Bajo la Palmera" (resembles 4. "Córdoba" "Cuba") 5. "Seguidillas" (= "Castilla")	G mi. D mi. E ^b D mi. F#	UME; Int.; Boston

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
-capricho		
see "Cuba," capricho créole		
"Pavana-capricho"		
"Sevilla," capricho		
"Stacatto," <u>/sic/</u> capricho		
"Zaragoza," capricho		
"Capricho catalan"		
see <u>España</u> , Op. 165		
"Caprichos andaluces"		
1.		
2.		
"Caprichos-estudios"		
1.		
2.		
"Casilda"		
see Mazurkas, Op. 66		
"Castilla," seguidillas		
see <u>Suite española</u> , Op. 47		
= "Seguidillas"		
-catalan		
see "Capricho catalan"		
-catalane		
see "Barcarolle catalane"		
"Cataluña," corranda		
see <u>Suite española</u> , Op. 47		
= "Curranda"		
Chacone		
see <u>Suite ancienne</u> , Op. 64		
"Champagne," vals de salón	E ^b	UME; Boston
= "Brittania valse"		
= "Cotillon valse"		
"Chant d'amour"		
see <u>Rêves</u>		
<u>Chants d'Espagne</u>		
= <u>Cantos de España</u> , Op. 232		
"Christa"		
see Mazurkas, Op. 66		
"Ciel sans nuages"		
see "Barcarolle (Ciel sans nuages)"		
"Conchita," polka		
see <u>Piezas características</u>		
"Córdoba"		
see <u>Cantos de España</u>		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>Corpus Christi en Sevilla</u> (Fête-Dieu à Séville) see <u>IBERIA</u>		
-corranda see "Cataluña," corranda		
"Cotillon valse" = "Champagne," vals de salón (q.v.) = "Brittania valse"		
-créole see "Cuba," capricho créole		
"Cuba," capricho créole see <u>Suite española</u> , Op. 47 resembles "Bajo la Palmera"		
"Curranda" = "Cataluña," corranda	G mi.	Boston
<u>Dances /sic/ espagnoles</u> , Op. 164 1. "Jota aragonesa" 2. "Tango"	F A mi.	Schott & Co., London
-Danse Orientale see "Zambra granadina" (Danse Orientale)		
<u>Danzas españolas</u> 1. 2. Allegretto (= "Nochecita") 3. Allegretto 4. 5. 6.	D Bb Eb G Ab D	UME; Kalmus
"El Deseo," estudio de concierto, Op. 40	E mi.	UME; Boston
"En el Mar," barcarola see <u>Recuerdos de Viaje</u>		
"En la Alhambra" see <u>Recuerdos de Viaje</u>		
"En la Playa," barcarola see <u>Recuerdos de Viaje</u>		
<u>Eritaña</u> see <u>IBERIA</u>		
<u>Espagne (Souvenirs)</u> 1. Prélude 2. "Asturias"	D ^b F#mi.	UME; Boston
-España see <u>Cantos de España</u>		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>España (feuilles d'Album), Op. 165</u>		Int.;
1. Prélude (a la Zaragoza)	A Phr.	Schott & Co.
2. "Tango"	D	
3. "Malagueña"	B Phr.	
4. "Serenata"	G ^b mi.	
5. "Capricho catalan"	E ^b	
6. "Zortzico"	E	
-espagnole(s)		
see <u>Dances /sic/ espagnoles</u>		
-española(s)		
see <u>Danzas españolas</u>		
"Pavana española"		
"Serenata española"		
<u>Suite española, Op. 47</u>		
<u>Suite española No. 2</u>		
-estudio(s)		
see "Caprichos-estudios"		
"El Deseo," estudio de concierto		
"Estudio Impromptu," Op. 56	B mi.	UME; Boston
<u>Estudios, Op. 65</u>		UME
1. Do	C	
2. Sol	G	
3. Re	D	
4. La	A	
5. Mi	E	
6. Si	B	
7. Fa	F	
"L'été"		
see <u>Les Saisons</u>		
-étude		
see -estudio		
<u>Evocación</u>		
see <u>IBERIA</u>		
-fantasia		
see "Aragón," fantasia		
<u>Fête-Dieu à Séville</u>		
see <u>Corpus Christi en Sevilla</u>		
-feuilles d'Album		
see <u>España (feuilles d'Album), Op. 165</u>		
Gavota		
see <u>Piezas características</u>		
<u>Suite ancienne, Op. 54</u>		
<u>Suite ancienne No. 3</u>		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
"Granada," serenata see <u>Suite española</u> , Op. 47 -granadina see "Zambra granadina"		
"Habanera"	D	Boston
"L'hiver" see <u>Les Saisons</u>		
<u>IBERIA</u>		EM; UME;
I. 1. <u>Evocación</u>	A ^b mi.	Boston;
2. <u>El Puerto</u>	D ^b	Kalmus;
3. <u>Corpus Christi en Sevilla</u>	F [#] mi.	Int.;
II. 4. <u>Rondeña</u>	D	E.B. Marks
5. <u>Almería</u>	G	(I, II, III)
6. <u>Triana</u>	F [#] mi.	
III. 7. <u>El Albaicín</u>	B ^b mi.	
8. <u>El Polo</u>	F mi.	
9. <u>Lavapiés</u>	D ^b	
IV. 10. <u>Málaga</u>	B ^b mi.	
11. <u>Jerez</u>	E Phr.	
12. <u>Eritaña</u>	E ^b	
-Impromptu see "Estudio Impromptu"		
"Isabel" see Mazurkas, Op. 66		
<u>Jerez</u> see <u>IBERIA</u>		
"Jota aragonesa" see <u>Dances /sic/ espagnoles</u> , Op. 164 = "Aragón," fantasia		
"Joyeuse rencontre" see <u>Yvonne en visite!</u>		
<u>Lavapiés</u> see <u>IBERIA</u>		
"Leyenda" = "Asturias," leyenda = Prélude, <u>Cantos de España</u>	G mi.	Boston; Int.
"Leyenda," barcarola see <u>Recuerdos de Viaje</u>		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>Málaga</u>		
see <u>IBERIA</u>		
"Malagueña"		
see <u>España</u> , Op. 165		
"Malagueña"	A Phr.	Boston
= "Rumores de la Caleta," malagueña		
"Mallorca," barcarola, Op. 202	F#mi.	UME; Boston
"Marcha heroica" (first published work) ³		
"Marcha nupcial"		
"María"		
see Mazurkas, Op. 66		
-mazurka		
see "Amalia," mazurka de salón		
"Ricordatti," mazurka de salón		
Mazurka		
see <u>Piezas características</u>		
Mazurka	D mi.	Boston
Mazurka	E ^b	Boston
Mazurka	G ^b	Boston
<u>Mazurkas de salón</u> , Op. 66		UME; Boston
1. "Isabel"	A ^b	
2. "Casilda"	F mi.	
3. "Aurora"	A ^b	
4. "Sofía"	A ^b	
5. "Christa"	E	
6. "María"	G	
Minuetto		
see <u>Suite ancienne</u> , Op. 54		
<u>Suite ancienne</u> No. 3		
Tercer "Minuetto"	A ^b	UME
"Minuetto de Sylvia"		
see <u>Piezas características</u>		

³Istel, "Isaac Albéniz," p. 123.

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
"Minuetto del Gallo" = mvt. II, Sonata No. 5	C#mi.	UME; Boston
<u>Navarra</u> completed by Déodat de Séverac	A ^b	EM; UME; Boston; Int.; Eschig
"Nohecita" = <u>Danza española</u> No. 2	B ^b	Boston
"Orientale" see <u>Cantos de España</u> Pavana see <u>Piezas características</u>		
"Pavana española"		Boston
"Pavana muy fácil, para manos pequeñas," Op. 83		UME; Boston
"Pavana-capricho," Op. 12	E mi.	UME; Boston
<u>Piezas características</u> , Op. 92		UME; Boston
1. Gavota	G	
2. "Minuetto de Sylvia"	A	
3. "Barcarolle (Ciel sans nuages)"	E ^b	
4. "Priére" (= "Plegaria")	E ^b	
5. "Conchita," polka	F	
6. "Pilar," vals	A	
7. "Zambra"	G mi.	
8. Pavana	F mi.	
9. Polonesa	E ^b	
10. Mazurka	G mi.	
11. "Stacatto," <u>[sic]</u> capricho	A	
12. "Torre Bermeja," serenata	E	
"Pilar," vals see <u>Piezas características</u>		
"Plegaria" see "Priére"		
-polka see "Conchita," polka		
<u>El Polo</u> see <u>IBERIA</u>		
Polonesa see <u>Piezas características</u>		
Prélude see <u>Azulejos</u> <u>Cantos de España</u> <u>Espagne (Souvenirs)</u>		

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
Prélude (a la Zaragoza) see <u>España</u> , Op. 165		
"Priére" see <u>Piezas características</u>		
"Le Printemps" see <u>Les Saisons</u>		
"Puerta de Tierra," bolero see <u>Recuerdos de Viaje</u>		
<u>El Puerto</u> see <u>IBERIA</u>		
"Recuerdo"	A ^b	Boston
<u>Recuerdos de Viaje</u> , Op. 71		UME; Boston; Int.
1. "En el Mar," barcarola	A ^b	
2. "Leyenda," barcarola	E ^b	
3. "Alborado"	A	
4. "En la Alhambra"	A mi.	
5. "Puerta de Tierra," bolero	D	
6. "Rumores de la Caleta," malagueña	A Phr.	
7. "En la Playa," barcarola	A ^b	
"La Révérence!" see <u>Yvonne en visite!</u>		
<u>Rêves</u> , Op. 101		G.Sch.;
1. "Berceuse"		Leduc, Paris;
2. Scherzino	C	Boston
3. "Chant d'amour"	A	
"Ricordatti," mazurka de salón, Op. 96	D mi.	UME; Boston
-romanza see "Angustia," romanza		
<u>Rondeña</u> see <u>IBERIA</u>		
"Rumores de la Caleta," malagueña see <u>Recuerdos de Viaje</u> = "Malagueña"		
-saeta see "Cádiz," saeta		
<u>Les Saisons</u>		Boston;
1. "Le Printemps"	A	G.Sch.;
2. "L'été"	D	Leduc, Paris;
3. "L'automne"	A mi.	P. Girod, Paris
4. "L'hiver"	D mi.	

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
Sarabande see <u>Suite ancienne</u> , Op. 64		
Scherzino see <u>Rêves</u>		
Scherzo only published movement from Sonata No. 1, Op. 28	D ^b	UME; Boston
"Seguidillas" see <u>Cantos de España</u> = "Castilla," seguidillas		
-serenata see "Granada," serenata "Torre Bermeja," serenata		
"Serenata" see <u>España</u> , Op. 165		
"Serenata andaluza"	E ^b	Boston
"Serenata árabe"	A mi.	UME; Boston
"Serenata española," Op. 181 = "Cádiz," saeta	D ^b	UME; Boston; J.W.
-Sevilla see <u>Corpus Christi en Sevilla</u>		
"Sevilla," capricho see <u>Suite española</u> No. 2 resembles "Sevilla," sevillanas		
"Sevilla," sevillanas see <u>Suite española</u> , Op. 47 resembles "Sevilla," capricho		
"Sofía" see Mazurkas, Op. 66		
Sonata No. 1, Op. 28 see Scherzo		
Sonata No. 2 ⁴		
Sonata No. 3, Op. 68 1. Allegretto 2. Andante 3. Allegro assai	A ^b B ^b mi. A ^b	Romero, Madrid UME; Boston

⁴ According to Newman, The Sonata Since Beethoven, p. 652, nothing is known about this work.

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
Sonata No. 4, Op. 72		Romero, Madrid
1. Allegro	A	UME; Boston
2. Allegro-Scherzino	D	
3. Andantino	G	
4. Allegro	A	
Sonata No. 5, Op. 82		Romero, Madrid
1. Allegro non troppo	G ^b	UME; Boston
2. "Minuetto del Gallo"	C [#] mi.	
3. Andante	D ^b	
4. Allegro	G ^b	
"Sous le Palmier"		
see "Bajo la Palmera"		
"Stacatto," <u>/sic/</u> capricho		
see <u>Piezas características</u>		
<u>Suite ancienne</u> No. 1, Op. 54		UME; Boston
1. Gavota	G ^b mi.	
2. Minuetto	A ^b	
<u>Suite ancienne</u> No. 2, Op. 64		UME; Boston
1. Sarabande	B ^b	
2. Chacone	C mi.	
<u>Suite ancienne</u> No. 3		UME; Boston
1. Minuetto	G mi.	
2. Gavota	D mi.	
<u>Suite española</u> No. 1, Op. 47		UME; Boston
1. "Granada," serenata	F	Int.;
2. "Cataluña," corranda (="Curranda")	G mi.	Friedrich Hoffmeister, Leipzig
3. "Sevilla," sevillanas (resembles "Sevilla," capricho)	G	
4. "Cádiz," saeta (="Serenata española")	D ^b	
5. "Asturias," leyenda(="Leyenda")	G mi.	
6. "Aragón," fantasía (="Jota aragonesa")	F	
7. "Castilla," seguidillas (="Seguidillas")	F [#]	
8. "Cuba," capricho créole (resembles "Bajo la Palmera")	E ^b	
<u>Suite española</u> No. 2		UME
1. "Zaragoza," capricho	E ^b	
2. "Sevilla," capricho (resembles "Sevilla," sevillanas)	G	

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>Suite morisca</u> ⁵		
-Sylvia see "Minuetto de Sylvia"		
"Tango" see <u>Dances /sic/ espagnoles, Op. 164</u> <u>España, Op. 165</u>		
Tercer "Minuetto" see after Minuetto		
"Torre Bermeja," serenata see <u>Piezas características</u>		
<u>Triana</u> see <u>IBERIA</u>		
-vals(e) see "L'automne," vals "Britannia valse" "Cotillon valse" "Champagne," vals de salón "Pilar," vals		
<u>Pequeños vales</u> , Op. 25 ⁶		UME
1.		
2.		
3.		
4.		
5.		
6.		
<u>La Vega</u> No. 1 of projected suite, <u>The Alhambra</u>	A ^b mi.	UME; Boston; Diaz, Barcelona; Eschig
<u>Yvonne en visite!</u> 1. "La Révérence!" 2. "Joyeuse rencontre, et quelques pénibles événements!!"	A mi. G	EM; Boston
"Zambra" see <u>Piezas características</u>		

⁵This suite is listed as an early work by several authors, but its contents do not appear to be known.

⁶According to Collet, Albéniz et Granados, p. 96, the keys of the waltzes in this collection are "parcourant les tonalités relatives de la bemol."

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
"Zambra granadina" (Danse Orientale)	D mi.	UME; Boston
"Zaragoza," capricho see <u>Suite española</u> No. 2		
"Zortzico" see <u>España</u> , Op. 165		
"Zortzico" = "Arbola-Pian"	E mi.	EM; UME; Boston

Piano and Orchestra

<u>Work</u>	<u>Key</u>	<u>Publisher</u>
<u>Rapsodia cubana</u> , Op. 66 ⁷		UME
1. Allegro	G	
2. Presto	D	
<u>Rapsodia española</u> , Op. 70		UME; Boston
1. "Petenera de Mariani"	D mi.	
2. "Jota"	A	
3. "Malagueña Juan Breva" ⁸	E ^b	
4. "Estudiantina"	D	
<u>Concerto No. 1</u> , Op. 78		UME; Boston
1. Allegro non troppo	A mi.	
2. Andante--Reverie et Scherzo	F	
3. Allegro	A	

⁷ Both this work and the Mazurkas de salón are listed as Op. 66.

⁸ Juan Breva was one of the greatest flamenco singers, "King of the classic malagueña." Starkie, Spain, Vol. II, p. 97.

Other Works

Chamber Music

Trio for piano, violin, and violoncello, in F major.

Songs with Piano Accompaniment⁹

Romances, before 1886, scores lost.

- 4 French
- 3 Catalan

Ballades, before 1886; Italian poems by the Marquesa de Boleños.

- 1. "Barcarola"
- 2. "La lontananza"
- 3. "Una Rose in dono"
- 4. "Il tuo sguardo"
- 5. "Moriro!"
- 6. "T'ho riveduto in sogno"

Rimas de Bécquer, before 1886; Gustavo Adolfo Becquer, Spanish

- 1. "Besa el aura" romantic poet.
- 2. "Del salón en el ángulo oscuro"
- 3. "Me ha herido recatándose en la sombra"
- 4. "Cuando sobre el pecho inclinas"
- 5. "¿De dónde vengo?"

Chanson de Barberino, before 1886; Alfred de Musset.

"Il en est de l'amour," after 1886; Costa de Beauregard.

Deux Morceaux de Prose de Pierre Loti, after 1886; Pierre Loti.

- 1. "Crepescule"
- 2. "Tristesse"

Two Songs; F.B. Money-Coutts.

- 1. "The Caterpillar" (1903)
- 2. "The Gifts of the Gods" (1897)

To Nellie, c. 1900; F.B. Money-Coutts.

- 1. "Home"
- 2. "Counsel"
- 3. "May-Day Song"
- 4. "To Nellie"
- 5. "A Song of Consolation"
- 6. "A Song"

⁹The songs are discussed in some detail in José María Llorens Cisteró, "El 'Lied' en la obra musical de Isaac Albéniz," Anuario Musical XV (1960), pp. 123-140.

Quatre Mélodies, c. 1900; F.B. Money-Coutts.

1. "In Sickness and Health"
2. "Paradise Regained"
3. "The Retreat"
4. "Amor, summa injuria"

"Art thou gone forever, Elaine?" (first line) Untitled, unpublished manuscript, Paris, 1906; Money-Coutts.

Six Songs. Unpublished manuscript, Brighton, 1897; Money-Coutts. Only two songs from this collection are extant; they are untitled, and their first lines are:

2. "Will you be mine?"
3. "Separated" 10

Oratorio

El Cristo, before 1886, score lost.

Stage Works

Cuanto más viejo, zarzuela; score lost. Performed in Bilbao, date unknown.

Catalanes de Gracia, zarzuela; score lost. Performed in Madrid, date unknown.

El Canto de Salvación, zarzuela; score lost. Performances unknown.

Légendes bibliques, twelve Preludes and songs for stage work of unknown type; text by Armand Silvestra. Performed in London, 1892.

Poor Jonathan, musical comedy; text by Millöcker. Performed in London, 1893.

The Magic Ooal, operetta; text by Arthur Law. Performed in London, 1893. Translated into Spanish by Eusebio Sierra as La Sortija; performed in Madrid, 1894.

San Antonio de la Florida, zarzuela; text by Eusebio Sierra. Performed in Madrid, 1894. Translated into French by Sand and Solvay as L'Ermitage Fleuri; performed in Brussels, 1905.

Henry Clifford, opera; text by F.B. Money-Coutts. Performed in Italian translation (by Arteaga y Pereira) as Enrico Clifford in Barcelona, 1895.

¹⁰ Information on the unpublished manuscripts is from Llorens, "El 'Lied'," pp. 137-138.

King Arthur, proposed operatic trilogy; text by F.B. Money-Coutts, 1897-1906.

1. Merlin (completed)
2. Lancelot (orchestration unfinished)
3. Ginevra (composition unfinished)

Pepita Jiménez, opera; text by F.B. Money-Coutts after a novel by Juan Valera (1874). Performed in Italian in Barcelona, 1896, and later in Prague, Brussels, Leipzig, Karlsruhe, and Paris (revived by Opéra comique, 1923).

Mar y Cel, tragic opera; text by Angel Guimera, Catalan poet. Unfinished.

Rinconete y Cortadillo, lyric opera; based on the work of Cervantes. Sketched only.

Orchestral Works

Suite, score lost.

Scherzo, score lost.

Serenata morisca, score lost.

Caoricho cubano, score lost.

Suite Populaire. proposed suite.

1. Catalonia (orchestration aided by Dukas). Performed in Paris, 1899, and published by Durand.

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