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SPANISH DANCES AND THE PIANO MUSIC OF
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SPANISH DANCES AND THE PIANO MUSIC OF
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

The goal of this text is to provide pianists who are interested in the Spanish repertoire with a reference manual that offers a brief history of twenty Spanish dances that serve as a basis for the piano works of Albéniz, Granados, Falla, Turina, and Mompou. Information about the origins, character, meter, steps, and typical rhythmic patterns of the dances is provided. Although the focus is on the regional, rhythmic, and choreographic elements of the different songs and dances, musical examples are provided to show how composers used the forms as a basis for their piano works. This text also attempts to help pianists understand that the piano music of Spanish composers is stylized and shows many non-Spanish influences, including late Romanticism, Impressionism, and early twentieth-century musical trends. Included in this text is a Historical Perspective which contains information about Spanish folk and art music and offers short biographies of Spanish composers. Also included are some interpretive considerations, suggestions for further study, a glossary of related terms, an index of dances by location, and an index of piano works cited in examples.

INTRODUCTION

As many of the pianists of today demonstrate an interest in performing non-standard repertoire, Spanish piano works written during the late nineteenth and throughout the twentieth century provide an extensive selection from which to choose. The challenge in playing the Spanish repertoire lies not only in its technical and musical difficulties, but also in developing a fundamental understanding of the legacy of Iberian folk music. In particular, it is helpful for pianists who play the Spanish repertoire to understand something about the dances that have been used as a basis for these works. Spanish dances come from folk traditions that developed throughout the Iberian Peninsula since ancient times.

Spain's folk traditions come from a variety of cultures that intermingled as far back as the eighth century. All of these cultures played a role in the development of musical traditions throughout the Iberian Peninsula. Also, the topography of the country, with its rivers and mountains that naturally create distinct localities, helped to intensify the diversity of folk traditions,¹ which would later be explored by Spanish composers of the late nineteenth and twentieth centuries.

Although composers such as Domenico Scarlatti (1685-1757), an Italian who lived and worked in Spain, and his student Padre Antonio Soler (1729-83) wrote keyboard compositions in the eighteenth century, the golden age of Spanish piano music came in the late nineteenth century and continued into the twentieth. Earlier in the nineteenth century, Spanish keyboard music consisted mainly of salon pieces and opera

¹ Gilbert Chase, *The Music of Spain*, 2nd ed. (New York: Dover Publications, Inc., 1959), 222.

fantasias as a result of the political climate and musical scene.² Because of Napoleon's military presence in Spain, Italian opera took precedence over nationalist music. Near the end of the nineteenth century, nationalist composers such as Felipe Pedrell (1841-1922) and Federico Olmeda (1865-1909), through their research, writing, and teaching of Spanish folk-music traditions, helped to liberate Spanish music from the influence of Italian music.

A new compositional era began with Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916), and was further developed by Manuel de Falla (1876-1946) and Joaquín Turina (1882-1949), all of whom were pianists as well as composers. These four helped to bring about a resurgence of nationalism in Spain. In 1907, a now famous meeting took place between Albéniz, Falla, and Turina at a concert in Paris in which Turina took part. Afterwards, Albéniz took Falla and Turina to a café in the Rue Royale. Turina later wrote about their encounter:

There I realized that music should be an art and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.³

Each of these composers found his own distinctive way of incorporating nationalistic elements into art music. Granados embraced romanticism and the past with his refined, sensitive musical style reminiscent of Chopin and Grieg. His music is almost devoid of any influences of the French composers he knew. A Catalan by birth, he preferred the subtleties of Castilian music and art. The music of Albéniz, by contrast, has a Lisztian flair (he studied with Liszt). It also shows the influence of Impressionism in

² Linton E. Powell, *A History of Spanish Piano Music* (Bloomington: Indiana Press, 1980), 49.

³ Linton Powell, "Joaquín Turina: Another of the Spanish Nationalists," *Clavier* XV, no. 7 (October 1976): 29.

spite of the composer's denials, and reveals elements of Andalusian folk music. His style is still somewhat romantic, but shows his awareness of the newer musical trends of the early twentieth century. Falla and Turina, both of whom incorporated Andalusian musical characteristics into their compositions, openly embraced Impressionism, although Turina favored Franck's harmonic language and Falla was influenced by Stravinsky's use of dissonance.

A fifth composer, Federico Mompou (1893-1987), also made an important contribution to the Spanish piano repertoire. His simple, eclectic style is less virtuosic than that of his compatriots, and much of his music reflects Catalan folk traditions.

Purpose of the Study

The purpose of this document is to provide a historical background for the Spanish dances most used by composers Albéniz, Granados, Falla, Turina, and Mompou, with specific examples drawn from their piano works. It is intended as a helpful reference tool for pianists by demonstrating how these composers used elements of the various types of dances as a basis for their piano works. This text provides information on both popular and lesser-known Spanish dances and shows how these styles are often combined within one piece of music.

Need for the Study

In order to help pianists interested in studying the Spanish piano repertoire to understand the correlation between original dance forms and their use by composers, a more comprehensive text than those currently available is needed. Although much has

been written about Spanish songs and dances, only a few texts focus on the Spanish piano repertoire that is influenced by these dances. Historical and musical information about these dances and an understanding of the influences of ancient cultures in Spain, which paved the way for the development of *flamenco* song and dance, will be of benefit. Also, information about the steps of the dances, the rhythms, the gender identifications, the character, and the instruments associated with each dance will help provide insight into the interpretation of Spanish piano works. A thorough understanding of the characteristics of a specific dance will prove helpful since the title of a work, often a location, may only imply the dance used within. Lastly, an awareness of non-Spanish influences such as Impressionism will be advantageous to pianists who choose to explore this repertoire.⁴

Limitations of the Study

It would be close to impossible to cover in detail all of the songs and dances associated with the various regions of Spain. This paper is limited to discussions of the twenty song and dance forms most often used as models for the Spanish piano repertoire from the late nineteenth and twentieth centuries. The focus of the discussion is on the piano works of Granados, Albéniz, Falla, Turina, and Mompou. There is no attempt to discuss all of the works of these composers. Only selected examples are included.

Written sources used as a basis for this discussion are limited to texts originally published in English as well as those that have been published in translation.

⁴ Gilbert Chase, *The Music of Spain*, 2nd ed. (New York: Dover Publications, Inc., 1959), 185.

Organization of the Study

The document consists of this Introduction and three chapters followed by a list of dances by location, an index of compositions included in the study, a glossary of related terms, and a selected bibliography.

Chapter 1, “Historical Perspective,” is a brief history of the evolution of Spanish songs and dances. This chapter also includes brief biographical information about the composers whose works will be cited in the following chapter.

Chapter 2, “Spanish Dances,” provides a brief description of each dance, including its origins, character, meter, steps, and typical rhythmic patterns. Following each description are musical examples from the Spanish piano repertoire, brief discussions of how each dance has been used by composers, and some interpretive considerations. The dances discussed in this chapter are organized by meter:

Dances in $\frac{3}{4}$ or $\frac{3}{8}$

(Jota, Seguidilla, Bolero, Bulerías, Malagueña, Petenera, Polo, Soleá)

Dances in $\frac{6}{8}$

(Sardana, Tarantas, Zapateado)

Dances in $\frac{6}{8} + \frac{3}{4}$

(Fandango, Guajira, Rondeña)

Dances in $\frac{2}{4}$ or $\frac{4}{4}$

(Farruca, Habanera, Tango)

Other Dances

(Zambra, Zortzico)

The conclusion provides a brief summary as well as suggestions for further study and exploration.

Appendix 1 lists Spanish dances by location.

Appendix 2 lists all works cited in examples.

A glossary contains related Spanish song and dance terms for reference.

The selected bibliography lists sources in the following categories: Books, Journal Articles, Dissertations, Recordings, Scores, and Websites.

Related Literature

Books

General historical information on Spanish music can be found in *The Music of Spain* by Gilbert Chase⁵ and in *A Short History of Spanish Music* by Ann Livermore.⁶ Both of these texts trace the history of Spanish music and include discussions of the various types of songs and dances that have been produced in Spain. They also include chapters about musical styles and trends in Spain as well as discussions devoted to important Spanish composers and their works. The combination of historical and musical facts found in these texts provides an important basis for the study of Spanish music.

Various publications dealing with Spanish dancing and in particular *flamenco* dancing are available for study. Jose M. Caballero Bonald's *Andalusian Dances* is a discussion of the history of Andalusian songs and dances.⁷ He divides dances in to four categories, Classical, Theatrical, *Jondo*, and *Flamenco*, and discusses the characteristics of each group. He also includes photographs that serve as illustrations of various dances. Anna Ivanova's *The Dance in Spain* offers a history of the development of dances

⁵ Gilbert Chase, *The Music of Spain*, 2nd ed. (New York: Dover Publications, Inc. 1959).

⁶ Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972).

⁷ Jose M. Caballero Bonald, *Andalusian Dances*, trans. Charles David Ley (Barcelona: Editorial Noguer, S. A., 1957).

throughout all the regions of Spain.⁸ She includes Spanish ballet and theatrical dancing in her discussion and talks about the influences of Spanish dances on the music and dances of other cultures. She also discusses the international popularity of *flamenco* dancing.

Claus Schreiner's *Flamenco: Gypsy Dance and Music from Andalusia* traces the history, ethnicity, and geography of *flamenco* dance.⁹ Schreiner includes chapters by other authors that contain discussions of the different types of *flamenco*, the development and techniques of *flamenco* guitar playing, and the various types of percussive sounds that accompany *flamenco*.

The Art of Flamenco by D. E. Pohren contains essays that give an overview of *flamenco*.¹⁰ Pohren discusses the history, the cultures, the musical elements, the traditions, and the commercialism of *flamenco*. He includes stories about *flamenco juergas* (gatherings) and pictures of *flamenco* dancers and musicians.

Song of the Outcasts: An Introduction to Flamenco by Robin Totton is a follow-up text to D. E. Pohren's *The Art of Flamenco*.¹¹ Totton's purpose is to describe the differences between dances and to contrast authentic *flamenco* with commercial *flamenco*. She explains that song is the basis for the *flamenco* genre and she provides a brief history of the different song forms or families that are related to dance. Included with the book is a compact disc of sample *flamenco* songs recorded in Andalusia.

⁸ Anna Ivanova, *The Dance in Spain* (New York: Praeger Publishers, 1970).

⁹ Claus Schreiner, ed., *Flamenco: Gypsy Dance and Music from Andalusia*, trans. Mollie Comerford Peters (Portland: Amadeus Press, 1990).

¹⁰ D. E. Pohren, *The Art of Flamenco*, 2nd ed. (Moron de la Frontera [Sevilla], Spain: Society of the Spanish Studies, 1967).

¹¹ Robin Totton, *The Song of the Outcasts: An Introduction to Flamenco* (Portland: Amadeus Press, 2003).

The Language of Spanish Dance by Matteo (Matteo Marcellus Vittucci) is compiled as a dictionary and reference manual of Spanish dance terms. It contains both historical and up-to-date information on Spanish dances.¹² Each entry includes a description of the dance, historical information along with regional characteristics, the movements used in the dance, its typical rhythms, the type of dancers that are needed, and the vocal and instrumental accompaniments associated with the dance.

La Meri's *Spanish Dancing* is another source offering the historical background of Spanish music with emphasis on the development of dance forms.¹³ An American authority on Spanish dancing, La Meri provides a scholarly approach to the study of the various regions of Spain and the dance music found within those regions.

An invaluable source highlighting the spirit and atmosphere of musical Spain is Walter Starkie's *Spain: A Musician's Journey through Time and Space*.¹⁴ In this two-volume set, Starkie discusses Spain's musical history, describes each of the regions of Spain, and focuses on the Andalusian influences on all of the music of Spain. He discusses the resurgence of Spanish nationalistic musical styles at the end of the nineteenth century and continuing into the twentieth, and he includes condensed biographies of several important composers.

A History of Spanish Piano Music by Linton E. Powell provides basic information about significant piano works by Spanish composers from the eighteenth century through

¹² Matteo Marcellus Vittucci, *The Language of Spanish Dance*, 2nd ed. (Hightstown, NJ: Princeton Book Company, 2003).

¹³ La Meri, *Spanish Dancing* (New York: A. S. Barnes and Company, 1948).

¹⁴ Walter Starkie, *Spain: A Musician's Journey Through Time and Space* (Geneva: Edisli, 1958).

the twentieth.¹⁵ He includes brief biographies of the composers, discusses the development of the Spanish school of keyboard playing, and provides a glossary of dance-related terms. He also discusses the influence of Spanish folk elements, as well as important outside influences on each of the works mentioned. Included in his book is a chapter about the important influence of guitar techniques upon Spanish piano compositions. Although his book is beneficial to pianists who want to explore the Spanish keyboard repertoire, it provides only brief information about the different dances along with their typical rhythmic patterns.

Two biographies by Walter Aaron Clark, *Isaac Albéniz: Portrait of a Romantic*¹⁶ and *Enrique Granados: Poet of the Piano*¹⁷ provide a thorough insight into the lives and work of both composers. These texts include musical analyses of their important and influential piano works, with the primary focus of the discussions centering on Spanish folk-music influences.

A nonmusical book that provides important historical information is *Dogs of God* by James Reston, Jr.¹⁸ It contains an account of the conflict between the Christians, Jews, and Moors, and the resulting Inquisition that occurred in the later part of the fifteenth century. During this time, co-monarchs Ferdinand II and Isabella I sought to unify Spain as a Christian nation and to achieve worldwide power and wealth through the

¹⁵ Linton Powell, *A History of Spanish Piano Music* (Bloomington: Indiana Press, 1980).

¹⁶ Walter Aaron Clark, *Isaac Albéniz: Portrait of a Romantic* (Oxford: Oxford University Press, 1999).

¹⁷ Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006).

¹⁸ James Reston, Jr., *Dogs of God: Columbus, the Inquisition, and the Defeat of the Moors* (New York: Anchor Books, 2005), 174.

explorations of Christopher Columbus. The events of this period affected the development of Spanish art and culture. Through the influence of Ferdinand and Isabella an evolution of music that was decidedly Spanish in character took place.

Dissertations

Several dissertations deal with the history of Spanish folk music and its influence on Spanish keyboard music. Three of these deal with the music of Albéniz and the fourth deals with the music of both Albéniz and Granados. Documents dedicated to discussions of folk influences found in Albéniz's *Iberia* include Paul Buck Mast's "Style and Structure in 'Iberia' by Isaac Albéniz,"¹⁹ John Robert Redford's "The Application of Spanish Folk Music in the Piano Suite 'Iberia' by Isaac Albéniz,"²⁰ and Paul Verona's "The Iberia suite of Isaac Albéniz: performance practice of a problematic masterpiece revealed through the interpolation of flamenco forms with transcendental technique."²¹ A lecture-recital paper that contains a discussion of two different approaches to nationalistic composition is Vincent A. Craig's "Traditional Spanish Folk Dance Rhythms in the Piano Music of Isaac Albéniz and Enrique Granados."²²

¹⁹ Paul Buck Mast, "Style and Structure in 'Iberia' by Isaac Albéniz" (PhD diss. University of Rochester, Eastman School of Music, 1974).

²⁰ John Robert Redford, "The Application of Spanish Folk Music in the Piano Suite 'Iberia' by Isaac Albéniz" (DMA diss., University of Arizona, 1994).

²¹ Paul Verona, "The Iberia suite of Isaac Albéniz: performance practice of a problematic masterpiece revealed through the interpolation of flamenco forms with transcendental technique" (DMA diss., Manhattan School of Music, 1991).

²² Vincent A. Craig, "Traditional Spanish Folk Dance Rhythms in the Piano Music of Isaac Albéniz and Enrique Granados" (DMA lecture-recital paper, Peabody Conservatory of Music, 2002).

Other Sources

Important background information about the Spanish piano repertoire is available from the liner notes of Alicia de Larrocha's recordings of Spanish piano music.²³ These notes have been provided by the following authors: Antonio Fernandez, José Luis Garcia del Busto, Charles Miles, Lionel Salter, and Monsignor Federico Sopena. Other liner notes were written by Sara Davis Buechner for her own recording of Turina's piano works.²⁴ All of the listed liner notes provide a discussion of the compositional styles of the composers as well as basic characteristics of the pieces included on the recordings.

An important website related to Spanish dancing, *esflamenco.com*, includes encyclopedic entries with information about the history of each dance, its rhythmic patterns, the use of the guitar for accompaniment, and passages that are sung.²⁵

²³ Antonio Fernandez, Liner notes, *Isaac Albéniz: Obras para piano*, Alicia de Larrocha, piano, EMI Classics CDM 7 64523 2, 1992; Antonio Fernandez, Liner notes, *Manuel de Falla: Obras para piano*, Alicia de Larrocha, piano, EMI Classics CDM 7 64527 2, 1992; José Luis Garcia del Busto, Liner notes, *Música Española: Música Para Piano I*, translated by Barbara McShane. Alicia de Larrocha, piano, London CD 433 920-2, 1992; José Luis Garcia del Busto, Liner notes, *Música Española: Música Para Piano II*, translated by Barbara McShane, Alicia de Larrocha, piano, London CD 433 923-2, 1998; José Luis Garcia del Busto, Liner notes, *Música Española: Música Para Piano III*, translated by Barbara McShane, Alicia de Larrocha, piano, London CD 433 926-2, 1998; José Luis Garcia del Busto, Liner notes, *Música Española: Música Para Piano IV*, translated by Barbara McShane, Alicia de Larrocha, piano, London CD 433 929-2, 1992; Charles Miles, Liner notes, *Mompou: Spanish Songs and Dances*, Alicia de Larrocha, piano, RCA Victor CD 9026-62554-2, 1994; Lionel Salter, Liner notes, *Albéniz: Iberia, Navarra, Suite Española*, Alicia de Larrocha, piano, London CD 417 887-2, 1988; Monsignor Federico Sopena, Liner notes, *Turina: Obras para piano*, Alicia de Larrocha, piano, EMI Classics CDM 7 64528 2, 1992.

²⁴ Sara Davis Buechner, Liner notes, *Joaquín Turina: Mujeres Españolas*, Sara Davis Buechner, piano, Connoisseur Society CD 4186, 1992.

²⁵ Spain Ten Points S. L, "Flamenco Forms," <http://www.esflamenco.com/> (accessed August 27, 2009).

CHAPTER 1

HISTORICAL PERSPECTIVE

During the later part of the nineteenth century, “nationalism”¹ became an important basis for literature, music, and art. It began as a political movement with the intention of uniting people through common cultural and historical traditions. In music, nationalism developed as a reaction against German classical traditions and Italian opera, both of which dominated European music. It brought about the inclusion in art music of folk material of particular countries, regions, or ethnic groups. Folk songs, dances, and their rhythms began to influence the compositional styles of many composers. Liszt, Brahms, Rimsky-Korsakov, Glinka, Mussorgsky, Bartók, and Dvořák were among the composers who embraced nationalism. Nationalist movements emerged in many countries, including Russia, Poland, Hungary, England, the United States, and Spain.² Like most European countries, Spain had a rich history of folk music which strongly influenced the compositional output of its composers. This was especially evident in the piano works that appeared there at the end of the nineteenth century and throughout the twentieth. Spanish composers who incorporated folk elements into their piano works include Isaac Albéniz, Enrique Granados, Manuel de Falla, Joaquín Turina, and Federico Mompou.

¹ Although there is a long tradition of calling the incorporation of folk music into art music “nationalism,” this term is not entirely appropriate since these folk elements are more regional than nationalistic. This document is not intended to be a discussion of nationalism.

² Oxford Music Online, s.v. “Nationalism in Music.”

Spanish Art Music

During the first half of the nineteenth century, no great Spanish masterworks were written for piano.³ Although Domenico Scarlatti (1685-1757), an Italian composer who spent most of his working life in Spain, and Antonio Soler (1729-83), a Catalan composer, wrote keyboard music during the eighteenth century, the *zarzuela* and *tonadilla*, as well as Italian opera, eventually took over as popular forms and the composition of keyboard music waned. *Zarzuelas* were a type of opera that featured spoken scenes mixed in with musical scenes and included many traditional Spanish dances. *Tonadillas* were short, musical comedies that lasted ten to twenty minutes, featuring characters from everyday life and incorporating both folk elements and popular music.

After Napoleon invaded Spain in 1808 and made his brother Joseph its new king, the continued influence of Italian opera brought about a decline of the Spanish lyric theater. Because of the political and musical climate, salon pieces and operatic fantasies by composers such as Pedro Albéniz were the primary piano compositions written by Spanish composers during this time. It was not until the later part of the nineteenth century that the resurgence of Spanish nationalism occurred, beginning with composers Felipe Pedrell (1841-1922) and Federico Olmeda (1865-1909), who strove to liberate Spanish music from the influence of Italian music. Pedrell thought that it was important for every country's music to be based on native song. Olmeda was interested in Spanish folk songs and wrote piano works that were influenced by Spanish folk elements. Both composers, through their work with nationalist music, paved the way for composers Isaac

³ Powell, *History of Spanish Piano Music*, 49.

Albéniz and Enrique Granados, who in turn were responsible not only for the emergence of the golden age of Spanish piano music,⁴ but also for bringing modern Spanish music to the attention of the public.⁵ Continuing along this path were composers Manuel de Falla, Joaquín Turina, and Federico Mompou. Although each of these composers developed his own individual style, they all made use of folk elements in their compositions.

History of Spanish Songs and Dances

The history of Spanish songs and dances reaches back to the eighth through fifteenth centuries, when the region of Andalusia in the southern part of the Iberian Peninsula was inhabited by Phoenicians, Greeks, Romans, Visigoths, Jews, Moors, and Gypsies. From these ethnic groups a rich musical and poetic heritage evolved. An important Andalusian center for music and art, the city of Cádiz (originally Gadir), founded by the Phoenicians, was an active metropolis during the same period as Ancient Rome. Cádiz later became one of the foremost centers for dance in Spain.⁶ The musical legacy of the varied cultures played a role in the development of the art of flamenco, which became a vital part of Spain's musical life during the late eighteenth century.⁷ The instruments used by these groups for musical gatherings, including the cymbal, the tambourine, triangles, and castanets, served as accompaniment for many of the dances of Spain.

⁴ Powell, *History of Spanish Piano Music*, 49.

⁵ Chase, *Music of Spain*, 150.

⁶ Vittucci, *Language of Spanish Dance*, 90.

⁷ Shreiner, ed., *Flamenco*, 39.

During the thirteenth century, troubadours asserted their musical influence upon the northern regions of Spain while the musical traditions of the Arabs influenced the South. After the fifteenth century, when the court of Catholic kings had been established and Spain gradually became a more stable country, different types of dances began to develop throughout the Iberian Peninsula. Northern dances tended to be archaic, while southern dances, because of the creative spirit of the Arabs, were more innovative. During this period, the Inquisition caused non-Christians to search for safe places to live. As different groups, many of whom were descendants of Visigoths, Moriscos, and Mozarabes, migrated south, east, and west, the older dances they had preserved gradually took on new characteristics.⁸

Two early dances were precursors to the development of most Spanish dances: the *zarabanda* (sarabande) and the *chacona* (chaconne). Both of these dances were popular in Spain as far back as the sixteenth century.⁹ The more familiar settings of these dances, as used in Baroque suites, have nothing to do with their original forms. Both dances were originally considered lascivious and obscene. In some locations it was illegal to perform the *zarabanda* and the *chacona*. Both the *zarabanda* and *chacona* were eventually eclipsed by the *seguidillas manchegas*, a dance that became popular in the central region of La Mancha.¹⁰ The *seguidilla* and its variants will be discussed in more detail in the next chapter.

⁸ Ivanova, *Dance in Spain*, 184.

⁹ Bonald, *Andalusian Dances*, 30.

¹⁰ La Meri, *Spanish Dancing*, 8, 14.

Eventually, the dances of Spain became identified by region, each region having its own style. The regions are subdivided into fifty provinces that overlap one another, and each district within a province is likely to have its own variant of any of the regional dances. Geographically, there are four groups of dances: *jotas* come from the north, *fandangos* come from the south, *seguidillas* come from the central and western regions, and *sardanas* come from the east.¹¹ Variants of these dances evolved, especially the different types of *fandangos*: *malagueñas*, *granadinas*, *murcianas*, and *rondeñas*. These are named after the various regions from which they come. Also, some dances became gender specific, such as the *farruca*, a dance for a man and the *soleares*, a dance for a woman. Other dances are for couples (*jota*) or large groups of people (*sardana*).

As far back as the eighth century the southern region of Andalusia served as the center of musical traditions of Spain. According to Manuel de Falla, three vital components were essential to the evolution of Andalusian folk music: the use of Byzantine chant elements by the early Spanish church, the invasion and occupation by the Muslims, and the arrival of the Gypsies, the majority of whom ended up in Andalusia. Another authority, noted scholar Medina Azara, stresses that there is also a fourth influence, the Hebraic, because of the similarities between the *cante jondo* of Andalusia and the chant used in synagogue services.¹² The presence of the Jews in Spain until the Inquisition of the fifteenth century would support Azara's view.

¹¹ Ivanova, *Dance in Spain*, 166.

¹² Chase, *Music of Spain*, 223; Maximo Jose Kahn (a.k.a. Medina Azara), *Andalusian Popular Chant and Synagogue Music*, trans. Rose Freeman-Ishill (Berkeley Heights, NJ: Oriole Press, 1956), 11.

Cante jondo

A brief discussion of two basic genres, *cante jondo* and *flamenco*, is essential for an understanding of the development of Spanish dances. A blending of Andalusian folk music and Gypsy musical traditions, *cante jondo* developed over a period of three hundred years, beginning in the late fifteenth century. The term *cante jondo* (deep song) comes from the Gypsies, who had a preoccupation with death. Its melodies show Byzantine and Oriental elements and are often characterized by sadness and tragedy. Typically based on the Phrygian scale, *cante jondo* melodies usually move within a range of a sixth. They are sung using quarter-tone inflections that help to express the text. Sliding between pitches and chant-like, expressive embellishments are common. An important feature is an obsessive utilization of repeated notes surrounded by appoggiaturas. These are sung like an incantation and give the melodic line an archaic quality.¹³ The verses of *cante jondo* are called *coplas*.

Several types of *cante jondo* exist. The most evocative, emotional, and fundamental type is the *seguiriya gitana*, which developed through the influences of the musical traditions of the Gypsies.¹⁴ Its verses focus on love, hate, and death.¹⁵ Rhythmically, the *seguiriya gitana* is difficult to notate in its purest form. It is often notated in alternating meters: 3/8 and 3/4. It is accompanied by the guitar which also provides *falsetas* (instrumental interludes) between the sung verses.

¹³ Chase, *Music of Spain*, 224.

¹⁴ *Playera*, another term that is used interchangeably with *seguiriya gitana*, comes from the verb *plañir*, which means “to lament.”

¹⁵ Paul Verona, “The Iberia suite of Isaac Albéniz: performance practice of a problematic masterpiece revealed through the interpolation of flamenco forms with transcendental technique.” (DMA diss., Manhattan School of Music, 1991), 315.

Flamenco

Perhaps the most important musical tradition to come out of Andalusia is that of *flamenco*. The word *flamenco* literally means “Flemish.” Historians have speculated on the origin of the word and what it actually means or implies. It has been thought that many of the Gypsies, who played a role in the development of this form, emigrated from Flanders to Spain. Another hypothesis is that *flamenco* comes from the Arabic word “felag” and “mengu” which together mean “fugitive peasant.” “Felagmengu” refers to the Arabic people of Andalusia who escaped to the mountains during the Inquisition. Spanish speaking people eventually changed the word to *flamenco* and it was then used by the fugitives as a musical term.¹⁶ Regardless of its origins, *flamenco* evolved from the music of oppressed peoples.

In its early stages, *flamenco* grew out of *cante jondo*, expressing the sufferings of the persecuted peoples.¹⁷ The full-fledged development of *flamenco*, with its three fundamental elements, *cante* (song), *baile* (dance), and *toque* (guitar), did not crystalize until the late eighteenth century. Also important in *flamenco* are *jaleos* (rhythmic sounds that accompany performers). These include *palmas* (rhythmic hand clapping), *pitos* (finger snapping), *gritos* (shouts), and *baculos* (tapping wooden canes).¹⁸ *Flamenco* dancing often employs *zapateo* (foot stamping), an element borrowed from Andalusian

¹⁶ Pohren, *Art of Flamenco*, 44-45.

¹⁷ Pohren, *Art of Flamenco*, 45.

¹⁸ Vittucci, *Language of Spanish Dance*, 121.

folk music. One last, vital component of *flamenco* is *duende* (demon or spirit), which, it is said, inhabits and transforms the performers of *flamenco*.¹⁹

Castilian and Catalanian Folk Music

Many songs and dances evolved from Castilian and Catalanian folk traditions. Both Castilian and Catalanian folk melodies show the influence of plainsong, and like Andalusian folk music they often have modal characteristics, although they are less Moorish-influenced. The use of major and minor is also common in many Castilian and Catalanian folk songs. Castilian melodies often end with a dominant cadence, a common occurrence in Spanish folk music. Catalanian melodies are often characterized by chromatic alterations, especially of the third scale step, whether the mode is major or minor.²⁰

Spanish Piano Music

The influence of Andalusian folk music, including *cante jondo* and *flamenco*, is especially strong in the works of Albéniz, Falla, and Turina, and to a lesser degree in the works of Granados.²¹ The Gypsy-Andalusian scale, with its Phrygian cadence, is often used by these composers as a basis for melodic material. Another influence is that of the guitar, most noticeably in the works of Albéniz, Falla, and Turina. Because of its strummed chords and rhythmic intensity, the guitar supplies an innate sense of musical

¹⁹ Shreiner, ed., *Flamenco*, 26.

²⁰ Chase, *Music of Spain*, 230, 234, 236.

²¹ Olga Llano Kuehl, "The Piano Music of Spain: Its Flavor and Interpretation," *Clavier* XV, no. 7 (October 1976): 17-18.

feeling for Spanish composers. According to Joaquín Rodrigo, the ideal guitar envisioned by Spanish composers is a “strange, fantastic, multiform instrument which has the wings of the harp, the tail of the piano, and the soul of a guitar.”²² Spanish keyboard composers have found inventive ways to recreate the two primary guitar techniques on the piano: *rasgueado* (the playing of repeated, strummed chords which may produce an internal pedal point), and *punteado* (the playing of individual notes).²³

Isaac Albéniz (1860-1909)

Born in Northern Spain in Camprodón, Girona in Catalonia, Isaac Albéniz was a child prodigy who played his first public piano recital at age four. In his youth he often ran away from home to play concerts. At age twelve he embarked on a concert tour of North and South America. During his teen years, he was back in Europe and studying with Liszt in Weimar and Rome. He later studied composition (c. 1885) with Felipe Pedrell, who taught him to appreciate the folk music traditions of Spain.

By 1893 Albéniz had settled in Paris, where he became friends with Chausson, Dukas, Fauré, and d’Indy, and ultimately taught piano at the Schola Cantorum. There he was exposed to the music of his Russian and French colleagues, which brought about a change in his composition style. He had already composed many pieces in the popular salon style, but then he decided to reject this style and explore composition on a deeper level. He also wanted to write music that incorporated the folk elements of his homeland, especially that of Andalusia. During the 1880s and 90s he composed his earliest Spanish-

²² Linton Powell, “Guitar Effects in Spanish Piano Music,” *Piano Quarterly* 92 (Winter 1975-76): 43.

²³ Powell, “Guitar Effects,” 40.

style compositions for piano, including *Suite Española*, *España*, and *Cantos de España*. These works demonstrate his interest in *flamenco*, including the recurring use of the *malagueña*, which is a regional variant of the *fandango*.²⁴

Musicians have found it challenging to describe Albéniz's mature style, because he was neither a true romantic nor a true impressionist, but perhaps a combination of both. His mature compositions are descriptive of the landscapes and of people of his country. He reached compositional maturity with his piano work *La Vega*, a work that contains hints of the *petenera*, an Andalusian dance. The work contains contrapuntal, chromatic writing reminiscent of Franck and sonorities that indicate Debussy's influence. This nationalist work paved the way for his final and most important piano work, *Iberia*.²⁵

Composed between 1905 and 1908, *Iberia* contains twelve musical pictures of scenes and landscapes found throughout Spain, especially in Andalusia. Most of the titles are names of locations, and elements of the dances of those regions serve as foundations for the pieces.

Enrique Granados (1867-1916)

Like Albéniz, Enrique Granados was Catalan. Born in Lérida, Catalonia, he and his family later moved to Barcelona, where he began his musical instruction at around age ten. His primary piano teachers were the Spanish pianist Juan Bautista Pujol and Charles de Bériot. Pujol operated his own school, Academia Pujol, and was the author of a treatise on piano playing, *Nuevo mecanismo del piano* (A New Approach to Piano

²⁴ Clark, *Isaac Albéniz*, 64.

²⁵ Clark, *Isaac Albéniz*, 202-3.

Technique). Granados studied privately with de Bériot in Paris, because a long illness made it impossible for him to attend the Conservatoire when he was the accepted age. Like Albéniz, he was also a virtuoso performer, but he was less interested in travel than his compatriot, so he gave concerts mainly in Spain and France. He also studied composition with Felipe Pedrell, although he did not embrace nationalism as ardently as his teacher.

As a composer, Granados was tied to the past and chose to write in a refined, noble style that embraced the romantic elegance of Chopin. His mature compositions reveal an inclination toward late-Romantic trends such as wandering chromatic passages, virtuoso gestures, and thematic transformations.²⁶ His compositions tend to show the influence of the cultural traditions of Castile and Madrid rather than those of Andalusia.²⁷ Exceptions to this are evident in four of the Twelve Spanish Dances, Nos. 2 (*Oriental*), 5 (*Andaluza*), 11 (*Zambra*), and 12 (*Arabesca*), all of which are indeed Andalusian in spirit. Other nationalistic pieces include the *Seis piezas sobre cantos populares españoles*. Otherwise, Granados has often been judged in a negative light for the lack of Spanish temperament in his music as compared to that of his compatriots. Although he used folk elements in many of his works, they do not demonstrate the “realism” found in the works of Albéniz and Falla.²⁸

In 1909 Granados composed his masterpiece, *Goyescas*. One of the most important contributions to the Spanish piano repertoire, this suite of six pieces was

²⁶ Carol A. Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), 8.

²⁷ Clark, *Enrique Granados*, 112.

²⁸ Powell, *History of Spanish Piano Music*, 83.

inspired by paintings and tapestries of Francisco Goya (1746-1828). Other influences on the composition of *Goyescas* include eighteenth-century *tonadillas* (short musical comedies) as well as popular and traditional folk music.

Manuel de Falla (1876-1946)

Considered by many to be the greatest composer of Spain, Manuel de Falla was born in Cadiz. Like Albéniz and Granados, he was also a pianist and studied with Felipe Pedrell. His first piano teacher was his mother, but both of his parents encouraged his music studies. In the 1890s he moved to Madrid, where he studied with José Tragó, a prominent teacher, at the Madrid Conservatory of Music and Declamation. During his youth, he developed many personal characteristics that would eventually provide a basis for his work as a composer. These included his sharp imagination and creativity, his strong religious feelings, and his love of the folk music of Andalusia.²⁹

To Walter Starkie, Falla's music "evokes the soul of Spain."³⁰ Although most of his music is entrenched in Andalusia, it reflects the qualities of all of Spain as well as foreign and contemporary influences. While in Paris, he met Dukas, Fauré, Debussy, and Ravel as well as Albéniz. He became part of the Debussy circle at the Paris Conservatoire. As the result of his studies and acquaintances in Paris, several of his compositions show an inclination toward Impressionism, including *Noches en los jardines de España* ("Nights in the Gardens of Spain"). He looked toward the future as a

²⁹ Nancy Lee Harper, *Manuel de Falla: A Bio-Bibliography* (Westport, CT: 1998), 14.

³⁰ Starkie, *Spain: A Musician's Journey*, II:127.

composer in that his works are often more savage and dissonant than those of his predecessors.

An important part of Falla's work was his thorough study of the history and characteristics of *cante jondo*. In 1922 he organized a *cante jondo* competition for *flamenco* singers. Its purpose was to rediscover the traditions and purity of *cante jondo*, which he felt had been cheapened by the use of tonality and modern scales as opposed to modality and a narrow melodic range.³¹

In spite of being a pianist, Falla wrote only a few compositions for piano. His principal original piano works are *Cuatro piezas españolas* and *Fantasia bætica*. He also wrote piano transcriptions of dances from his opera *La vida breve* and from his ballets *El sombrero de tres picos* and *El amor brujo*. Possibly because of their accessibility and popularity, his piano transcriptions are performed more often than his original piano pieces.

Joaquín Turina (1882-1949)

Joaquín Turina, a composer who wrote extensively for the piano, was born in Seville. He studied piano with Enrique Rodríguez while an adolescent and achieved recognition for his performance of an operatic fantasy by Thalberg. Between 1902 and 1905 he traveled between Seville and Madrid to study with Falla's teacher, José Tragó. During this time he became friends with Falla. The three years he studied in Madrid prepared him for his one aspiration: to study in Paris.

³¹ Suzanne Demarquez, *Manuel de Falla*. Translated by Salvator Attanasio. (Philadelphia: Chilton Book Co., 1968), 144.

In the fall of 1905, Turina moved to Paris and began studies at the Schola Cantorum, a private music school that had been founded in 1894 for the purpose of advancing French church music and continuing the musical traditions of Cesar Franck. Composer Vincent d'Indy was one of the founding members of the school. While at the Schola Cantorum, Turina studied piano with Moritz Moszkowski, a composer who was known for his salon-style Spanish pieces. As a composer, Turina maintained a balance between the conventions of Franck and the new ideas of Debussy. As he was highly regarded as a pianist, it is not surprising that more than half of his compositional output is for piano.³²

Turina's distinctive compositional style was formed by three important musical influences: Andalusian and regional idioms, the harmonic language of Franck, and the Impressionism of Debussy. Although he composed some large-scale piano works, including two four-movement sonatas, he preferred writing shorter, descriptive works, most of which are included in suites of five to eight movements each. He used actual folk songs only occasionally, but his melodies are generally Spanish in sound, having a modal quality because of the emphasis on the dominant via a Phrygian cadence.³³ Many of his piano compositions are based on traditional dances.

Federico Mompou (1893-1987)

Federico Mompou, another composer who wrote extensively for the piano, was born in Barcelona. His earliest studies were at the Conservatorio del Liceo with Pedro

³² Linton Powell, "Joaquín Turina: Another of the Spanish Nationalists," *Clavier* XV, no. 7 (October 1976): 29.

³³ Powell, *History of Spanish Piano Music*, 99-102.

Serra. When he was eighteen he moved to Paris to study composition with Marcel Samuel Rousseau and piano with Isidor Philipp. His first published work, *Impresiones íntimas* (1911-1914), already demonstrates his compositional style, which he described as *primitivista*. He chose to incorporate primitive folk elements into his music in order to achieve a simple means of expression.³⁴ Subtle degrees of piano sonority also became of primary importance in his work.³⁵

Mompou's compositional style can also be described as eclectic. Harmonically, his music shows the influence of Impressionism. The simplicity of his overall musical structures shows the influence of Satie. He often makes use of widely-spaced intervals, sometimes eschews key signatures and barlines, and avoids expected cadences. His piano works are also saturated with Catalan folk elements. This is especially the case with his *Canciones y danzas*,³⁶ which may be considered his most popular works for piano.

³⁴ Starkie, *Spain: A Musician's Journey*, II:133.

³⁵ Charles Miles, Liner notes for *Mompou: Spanish Songs and Dances*, Alicia de Larrocha, piano (RCA Victor CD 9026-62554-2, 1994), 4.

³⁶ Powell, *History of Spanish Piano Music*, 107-8.

CHAPTER 2

SPANISH DANCES

This chapter provides brief descriptions of the Spanish dances most often used as a basis for the piano works of Albéniz, Granados, Falla, Turina, and Mompou. Included are the origins, character, meter, steps, and typical rhythmic patterns of the dances.¹ The rhythmic patterns are often quite variable, and those provided function merely as examples. Spanish composers rarely follow the rhythmic patterns exactly because their piano works are stylized, but the character of the dance is always present. Some pieces are named after locations, so that the dance from that particular location is implied. Following each description are musical examples from the Spanish piano repertoire, brief discussions of how each dance has been used by composers, and some performance suggestions. The dances are arranged by meter: $\frac{3}{4}$ or $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{8} + \frac{3}{4}$, $\frac{2}{4}$ or $\frac{4}{4}$, other.

All Spanish dances have regional characteristics, the dances of Northern and Central Spain contrasting with those of the South.² The Northern regions include Asturias, Galicia, Leon, Old Castile, Navarra, Aragon, the Basque Provinces, and Cataluña (to the East). Northern dances display economical, graceful movements and tend to be for two or more dancers.

The Central regions of Spain are Extremadura, New Castile, La Mancha, Valencia, and Murcia. Although the dances from the Central regions have their own

¹ These rhythmic patterns come from the following sources: Linton E. Powell, *A History of Spanish Piano Music* (Bloomington: Indiana Press, 1980), 184-87; Alfred Blatter, *Revisiting Music Theory: A Guide to the Practice* (New York: Routledge, 2007), 28; and Matteo Marcellus Vittucci, *The Language of Spanish Dance*, 2nd ed. (Hightstown, NJ: Princeton Book Company, 2003), 153.

² Ivanova, *Dance in Spain* (New York: Praeger Publishers, 1970), 166.

regional characteristics, they also incorporate influences from Northern and Southern dances.

Andalusia, the Southern region of Spain, includes the provinces of Almería, Cádiz, Córdoba, Granada, Huelva, Jaén, Málaga, and Seville.³ Many leading authorities believe that the art of Spanish dancing had its origins in Andalusia.⁴ Southern dances are bolder and more colorful than those of the other regions. They also feature more exotic and virtuosic movements than those of other regions and many of them are for solo dancers. Most of the dances adapted by Spanish composers for art music come from Andalusia.

Included in this chapter are suggestions for musical interpretation that are based on a combination of historical and cultural influences, non-Spanish influences, and the study of recordings by foremost interpreters such as Alicia de Larrocha.

³ Chase, *Music of Spain*, 223.

⁴ La Meri, *Spanish Dancing*, 32-33, 61-63.

Dances in $\frac{3}{4}$ or $\frac{3}{8}$

(Jota, Seguidilla, Bolero, Bulerías, Malagueña, Petenera, Polo, Soleá)

Among the Spanish dances that are written in triple meter, there is a wide variety of style and individuality, due mainly to their regional characteristics. The *jota* comes from Northern Spain, the *seguidilla* and *bolero* come from Central regions, and the *bulerías*, *malagueña*, *petenera*, *polo*, and *soleá* are all *flamenco*-influenced song and dance forms from Southern Spain. Northern and Central dances tend to be more joyful than Southern dances, which often have a dark, brooding quality.⁵ The *jota*, *seguidilla*, and *bolero* are all popular dances that have served as the basis for many compositions, including those of non-Spanish composers.

Jota

The “father” of Spanish dances, the *jota* is of uncertain origin and may be argued as Greek or Arabic. It comes from Northern Spain (Aragon and Navarra) but appears in other locations and in many varieties. Originally used as a curative, much like the Italian *tarantella*,⁶ the *jota* is quite exuberant. It is usually written in a fast, triple meter with one strong pulse per bar and is characterized by recurring triplet figures (ex. 3.1).⁷ These triplets are often similar to inverted mordents. It is a dance about social encounters and courtship, and is performed face to face by couples. Wearing *alpargatas* (hemp-soled sandals), they execute the steps with the weight of the body on the ball of the foot, a

⁵ Chase, *Music of Spain*, 226.

⁶ Ivanova, *Dance in Spain*, 166-67.

⁷ Powell, *History of Spanish Piano Music*, 185.

feature common to Northern Spanish dances. The steps are somewhat acrobatic, featuring kicks, leaps, and turns, always requiring precision. A traditional *jota* includes sung sections or *coplas* before or throughout the dance.⁸ Plucked instruments (mandolines, guitars) as well as tambourines and castanets provide accompaniment.

Ex. 3.1, typical *jota* rhythmic patterns



Variant:



Jotas have been written by non-Spanish composers such as Gottschalk (*La Jota Aragonesa*), Bizet (Entr'acte to Act IV of *Carmen*), Glinka (Capriccio brillante on the *Jota Aragonesa*), and Liszt (the *jota aragonesa* section of *Rhapsodie Espagnole*).

Although these composers specify the *jota* in their scores, Spanish composers usually use descriptive titles or name their works after the locations from which the various *jotas* originate. Examples of this are “Aragón” and “Navarra” by Albéniz, which imply that the *jota* is the basis for these pieces.

The beginning of “Aragón” from *Suite Española* by Albéniz (ex. 3.2) shows a spirited *jota* that follows the characteristic rhythmic patterns of the dance. In m. 5 the rhythmic pattern changes, a typical occurrence in the *jota*. In m. 8 the original pattern returns with a striking change of key.

⁸ Vittucci, *Language of Spanish Dance*, 123.

Ex. 3.2 Albéniz, “Aragón” from *Suite Española*, mm. 1-11

The musical score for Ex. 3.2, Albéniz's "Aragón" from *Suite Española*, mm. 1-11, is presented in two systems. The first system covers measures 1-5, and the second system covers measures 6-11. The piece is in 3/8 time and begins with the tempo marking "Allegro". The piano part features a characteristic jota rhythm with triplet figures. The first system starts with a piano (*p*) dynamic and includes a *tra.* (trill) marking. The second system begins with a *poco cresc.* (poco crescendo) marking, followed by a *pp* (pianissimo) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

In the beginning of “Aragonesa” from *Cuatro Piezas Españolas* by Falla (ex. 3.3), the left-hand melodic material in mm. 4-11 features a variant *jota* rhythm including the typical triplet figures. This piece also reveals the exuberant character expected of a *jota*. The *sforzando* accents on the downbeats emphasize one strong pulse per bar.

Ex. 3.3 Falla, “Aragonesa” from *Cuatro Piezas Españolas*, mm. 1-11

The musical score for Ex. 3.3, Falla's "Aragonesa" from *Cuatro Piezas Españolas*, mm. 1-11, is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-11. The piece is in 3/8 time and begins with the tempo marking "Allegro". The piano part features a characteristic jota rhythm with triplet figures. The first system starts with a *con brio* marking and includes a *ff* (fortissimo) dynamic. The second system begins with a *sf* (sforzando) dynamic and includes a *tra.* (trill) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

For the melodic material of “Los Requeibros” (Flattery) from *Goyescas* (ex. 3.4 beginning in m. 8) Granados quotes the *tonadilla* song “Tirana del Trípili” by Blas de Laserna, a song that was popular during the eighteenth and nineteenth centuries. Granados ornamented the original melody with triplets and added a propulsive guitar-like arpeggiated accompaniment, transforming the song into a *jota*.⁹

Ex. 3.4 Granados, “Los Requeibros” from *Goyescas*, mm. 7-20

7 [Allegretto]

molto a piacere

14

ten. un poco

“Exaltación” from *Danzas Fantásticas* by Turina (ex. 3.5) is yet another spirited Aragonese *jota* that contains variant rhythms but has the characteristic triplet figure.¹⁰

⁹ Clark, *Enrique Granados*, 125-28.

¹⁰ Steven Ledbetter. Program notes for Joaquín Turina’s *Danzas fantásticas*, Op. 22, http://www.newphil.org/pages/calendar_tickets/09-10/classicsconcert3_notes.htm (accessed April 25, 2010).

Ex. 3.5 Turina, “Exaltación” from *Danzas Fantásticas*, mm. 12-22

12 [Vivo]

Musical score for measures 12-16. The piece is in 3/4 time and marked [Vivo]. The key signature has one sharp (F#). The score is written for piano. Measure 12 starts with a *ppp* dynamic. A triplet of eighth notes is marked with a '3' and a slur. The word *lejano* is written below the staff. The right hand plays a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

Musical score for measures 17-22. The score continues from measure 16. It features a triplet of eighth notes in measure 17, marked with a '3' and a slur. The right hand continues with a melodic line, and the left hand maintains the rhythmic accompaniment.

All of the above *jotas* are similar in character even though they were written by different composers. When playing a *jota*, a slight lingering on primary downbeats is appropriate. To maintain the spirit of the dance, triplets should always be played crisply and precisely. The judicious use of rubato will allow tempo flexibility, but should never distort the rhythms of the dance. An overall sense of spirit and joy will help the character come through.

A calmer type of *jota*, known as the *jota navarra* was used by Albéniz for the second theme of “Evocación” from *Iberia* (ex. 3.6, mm 55-61). Because of its song-like quality, this theme is representative of a *copla* (song stanza) of the *jota*.¹¹ This should be played more gently and expressively.

¹¹ Clark, *Isaac Albéniz*, 226.

Ex. 3.6 Albéniz, “Evocación” from *Iberia*, mm. 52-61

52 [Allegretto espressivo] *poco meno. Tempo.*
molto rit. *ppp et très souple.*
bien marqué et pépépendant. *ppp et Ped.* *Ped.*

57 *ppp*
Ped. *Ped.* *Ped.* *Ped.*

There are many other examples of the *jota* in the Spanish piano repertoire. Spanish Dance No. 6 (subtitled “Rondalla aragonesa”) by Granados is a *jota* with a *copla*.¹² “Navarra” and “Zaragoza” by Albéniz, both named after northern locations, are *jotas*. “Almería” from *Iberia* contains elements of a *jota copla*.¹³

Seguidilla (from *seguir*, “to follow”)

A highly popular song and dance in a quick triple meter, the *seguidilla* belongs to central and western Spain and is originally from La Mancha. It might be considered the quintessential dance of Spain.¹⁴ It has a rustic quality and is characterized by its joy and playful springiness. Important features include intermittent dotted rhythms and the occasional use of hemiola. Danced by couples in lines that move toward and away from

¹² Clark, *Enrique Granados*, 35.

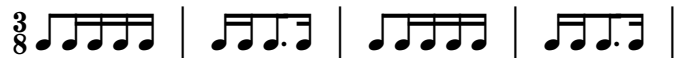
¹³ Clark, *Isaac Albéniz*, 234.

¹⁴ Ivanova, *Dance in Spain*, 168.

each other, it requires precise footwork.¹⁵ The arms are extended upwards and the upper body is still while the feet perform the animated steps. *Coplas* are intermingled with the dances, and the guitar, castanets, and the tambourine provide accompaniment. Sudden stops by the dancers during the dance add to its individual character. Guitar playing and singing continue when these pauses occur.

The *seguidilla* exists in several varieties, including the *seguidillas manchegas* (from La Mancha and in the minor mode), and the *seguidillas murcianas* (from Murcia and in the major mode), the (*seguidillas*) *sevillanas* (from Seville and in the major mode).

Ex. 3.7, typical *seguidilla* rhythmic pattern



The right-hand melody of “El jardín de Capueins” (The Garden of Capueins) from Turina’s *Jardines de Andalucía*, Op. 31 (ex. 3.8, mm. 22-26) follows the pattern above.

Ex. 3.8, Turina, “El jardín de Capueins” from *Jardines de Andalucía*, Op. 31, mm. 19-28

19 [Allegro vivace]

24

¹⁵ Vittucci, *Language of Spanish Dance*, 225.

Sometimes the melody of a *seguidilla* will begin with an anacrusis, as in Falla's "Danza de los vecinos (Seguidillas)" (Dance of the Neighbors) from his ballet *El Sombrero de tres picos* (ex. 3.9). The composer has also incorporated a gypsy tune into this dance. Although this example has a different rhythmic pattern from the one above, it still has the characteristic dotted rhythms associated with the *seguidilla*. The excerpts included are from Falla's own piano transcription.

The rhythm of this piece needs to bounce but be settled into the beats. This particular *seguidilla* has a light quality and should gently propel forward. Following Falla's specific dynamic markings will allow the phrases to flow in waves.

Ex. 3.9 Falla, "Danza de los vecinos" from *El Sombrero de tres picos*, mm 1-6

The image shows a piano transcription of the first six measures of "Danza de los vecinos" by Falla. The score is written for piano and includes the following details:

- Tempo: *Allegro* (♩ = 96)
- Key signature: One sharp (F#)
- Measure 1: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*
- Measure 2: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*
- Measure 3: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*
- Measure 4: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*
- Measure 5: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*
- Measure 6: Treble clef has a dotted quarter note followed by an eighth note. Bass clef has a dotted quarter note followed by an eighth note. Dynamic marking: *pp*. Pedaling instruction: *♯ Ped.*

After the meter changes to 3/8 in m. 8, a section with guitar effects follows in m. 9 (ex. 3.10). Here careful pedaling is needed, mostly in light touches to create the *punteado* (plucked) effect.

Ex. 3.10 Falla, "Danza de los vecinos" from *El Sombrero de tres picos*, mm 7-15

Musical score for Ex. 3.10, measures 7-15. The score is in G major and 3/4 time. It consists of two systems of piano accompaniment. The first system (measures 7-10) features a right-hand melody with a slur and a fermata over the first two measures, and a left-hand accompaniment with a forte (*f*) dynamic. The second system (measures 11-15) continues the right-hand melody with a slur and a fermata over the first two measures, and the left-hand accompaniment with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

This piece features a foot-stamping and *palmas* (rhythmic clapping) section beginning in m. 80 (ex 3.11). The stamps and claps occur on each beat of mm. 80-83. This section should also be played mostly dry, with only light touches of pedal.

Ex. 3.11 Falla, "Danza de los vecinos" from *El Sombrero de tres picos*, mm 80-89

Musical score for Ex. 3.11, measures 80-89. The score is in G major and 3/4 time. It consists of two systems of piano accompaniment. The first system (measures 80-83) features a right-hand melody with a slur and a fermata over the first two measures, and a left-hand accompaniment with a forte (*f*) dynamic. The second system (measures 84-89) continues the right-hand melody with a slur and a fermata over the first two measures, and the left-hand accompaniment with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4.

The “mother” of Spanish dances, the Andalusian-influenced *sevillanas*, is an offshoot of the *seguidillas manchegas*. It is more animated than other types of *seguidillas* and is lighter in mood than most Andalusian dances.¹⁶ *Sevillanas* are danced during fiestas and the *ferias* (fairs) that come after Holy Week.¹⁷ Heeled shoes are required for this dance because the steps often include stamping.

In “Triana” (ex. 3.12, left hand) and “Eritaña” (ex. 3.13, mm. 3 and 4) from *Iberia* by Albéniz, lively *sevillanas* rhythms abound. Both pieces are especially dense and require skillful balancing of the textures in order to bring out the melodic material as well as the underlying rhythms.

Ex. 3.12 Albéniz, “Triana” from *Iberia*, mm. 9-11

9 [Allegretto con anima]

The musical score for Ex. 3.12, Albéniz's "Triana" from *Iberia*, measures 9-11, is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature consists of two sharps (F# and C#). The time signature is 3/4. The score includes various dynamic markings: *pp*, *f et bien chanté posé*, *sf*, *p*, *sf*, *dolce*, and *see.*. There are also markings for "Ped." (pedal) and an asterisk (*) at the end of the first staff.

¹⁶ Ivanova, *Dance in Spain*, 169.

¹⁷ Vittucci, *Language of Spanish Dance*, 226.

Ex. 3.13 Albéniz, “Eritaña” from *Iberia*, mm. 1-6

A possible variant of the *seguidilla* is the song-like *siguiriyas gitanas*.¹⁸ Because it serves as basic element of *cante jondo*, the *siguiriyas gitanas* is usually more serious in nature than the *seguidilla*. Traditionally, it is accompanied by the guitar, and metrically alternates between 3/8 and 3/4.¹⁹ In piano music, it may be found in a dance section or in a *cante jondo* section.

Ex. 3.14, typical *siguiriyas gitanas* rhythmic pattern

Turina used the *siguiriyas gitanas* rhythm for the melodic material found in “Seguiriya” from *Danzas Gitanas*, Op. 84, beginning in mm. 72 (ex. 3.15). In this example, the rhythm is the same as above but notated entirely in 3/8.

¹⁸ Vittucci, *Language of Spanish Dance*, 227. *Siguiriyas* is a corrupted gypsy term for *seguidilla*.

¹⁹ Chase, *Music of Spain*, 224, 225.

Ex. 3.15 Turina, “Seguiriya” from *Danzas Gitanas*, Op. 84, mm. 70-81

70 [Allegro vivo]

76

“El Albaicín” from *Iberia* by Albéniz, has a *cante jondo* section (ex. 3.16) that is based on both Byzantine chant (melodically) and the *siguiriyas gitanas* (rhythmically).²⁰ The *cante* with variant *siguiriyas* rhythms begins in m. 69 and is followed by *falsetas* (guitar interludes) in mm. 73-74.

Ex. 3.16 Albéniz, “El Albaicín” from *Iberia*, mm. 67-74

²⁰ Paul Verona, “The Iberia suite of Isaac Albéniz: performance practice of a problematic masterpiece revealed through the interpolation of flamenco forms with transcendental technique” (DMA diss., Manhattan School of Music, 1991), 196.

Ex. 3.16 (cont.)

72

The musical score consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The piece is marked 'a Tempo' and 'ppp celeste'. The first measure is marked 'calando' and features a melodic line in the treble clef with a fermata. The second measure is marked 'tenuto' and features a melodic line in the bass clef with a fermata. The third measure is marked '2^{da} ed.' and features a melodic line in the treble clef with a fermata. The score includes various musical notations such as slurs, accents, and dynamic markings.

calando

a Tempo

ppp celeste

tenuto

2^{da} ed.

Other examples of the *seguidilla* include “Castilla” from *Suite Española* by Albéniz. *Seguidilla* rhythms can be found in Turina’s “Córdoba in Fiesta” and “Canciones ed la noche” from *Cuentos de España*, Op. 47. The *sevillanas* serves as the basis for “Sevilla” from *Suite Española* by Albéniz.

Bolero (from *volar*, to fly)

The *bolero*, a dance that became popular during the late eighteenth century was made even more famous by Maurice Ravel’s orchestral work of the same name. It comes from New Castile and was at one time considered to be the national dance of Spain.²¹ Originally a dance of the people, it gradually began to be used in the ballroom and on stage and is now frequently taught in dance schools. Written in a triple meter, it is usually played in a very deliberate tempo and is characterized by a triplet figure, usually repeated notes, played on the second half of the first beat of the measure.²² The steps are virtuosic and include jumps, leaps, and spins. It can be danced as a solo or by couples.

Ex. 3.17, typical *bolero* rhythmic pattern



Albéniz wrote an animated bolero, “Puerta de Tierra,” that is part of his *Recuerdos de Viaje* suite. The *bolero* rhythm can be found in the left hand beginning in m. 6 (ex. 3.18).

²¹ Vittucci, *Language of Spanish Dance*, 33. The *bolero* achieved this status after the Bolero School was formed, between the late eighteenth century and the late nineteenth.

²² Powell, *History of Spanish Piano Music*, 100, 184.

Ex. 3.18, Albéniz, “Puerta de Tierra” from *Recuerdos de Viaje*, mm. 3-8

3 [Allegro non troppo]

Turina included a stately *bolero* in his dance suite, *Bailete*, Op. 79 (see ex. 3.19).

The *bolero* rhythm is a variant (with sixteenths instead of triplets) and appears prominently in the right hand.

Ex. 3.19 Turina, “Bolero” from *Bailete*, Op. 79, mm. 1-6

A *bolero* should be played with a strong rhythmic sense and with a steady pulse in order to communicate its stately character. Although some Spanish dances can be played with overt rhythmic freedom, only subtle tempo fluctuations are appropriate in a *bolero*.

Bulerías (from *burlar*, to mock; also from *bullería*, racket, shouting)

The *bulerías* is the strongest example of the *flamenco* genre. It comes from Andalusia (first appearing in Jerez) and is an animated song and dance which is usually notated in 3/8 time, with phrase patterns that contain twelve counts (i.e. 4-measure phrases).²³ The steps are executed with different combinations, with the weight of the body shifting between the ball of the foot, the whole foot, the heel, and even the toes. Because of its lively, upbeat nature, it is often used to close a flamenco gathering. It is a solo dance that is free enough rhythmically to allow each dancer to improvise. As the dancers take turns, the others call out encouragement and supply *palmas* (hand clapping). The accompaniment is provided by simple strumming on the guitar. A slower, more expressive type of *bulerías* is the *bulerías por soleá*, which has a slower rhythm and functions as a *cante jondo* (deep song).²⁴ This will be discussed in the *Soleares*, *Soleá* section.

Ex. 3.20, typical *bulerías* rhythmic pattern



In “El Puerto” from *Iberia* by Albéniz, the *bulerías* rhythm can be found in the alto voice in the right hand part (see ex. 3.21).

²³ Totten, *Song of the Outcasts*, 104. The usual accents of the dance occur on beats 3, 6, 8, 10, and 12. Rhythmic clapping usually emphasizes the accented beats. Overall, the dance is full of complex counter-rhythms.

²⁴ Spain Ten Points S. L., “Flamenco Forms,” <http://www.esflamenco.com/palos/enbulerias.html> (accessed August 27, 2009).

Ex. 3.21 Albéniz, “El Puerto” from *Iberia*, mm. 21-24

21 [Allegro commodo]

très brusque. *ff* *très brusque.*
Ped. Ped. Ped. Ped.

In “El Albaicín” from *Iberia* by Albéniz (ex 3.22), the rhythmic pattern is a variant but shows the twelve-beat *compás* or four-measure phrase patterns that are typical of the *bulerías*. Also of note in this example is the use of guitar effects.²⁵

Ex. 3.22 Albéniz, “El Albaicín” from *Iberia*, mm. 1-10

M.M. ♩ = 60 *Allegro assai, ma melancolico*
PIANO
ppp *petite pédale et très estompé* *toujours nonchalant,*
6
uniforme et mélancolique

Since the *bulerías* has a twelve-beat pattern, keeping the pattern in mind will help with the phrasing since the implied four-measure phrases are not marked. Although this

²⁵ Clark, *Isaac Albéniz*, 236.

dance should be lively in tempo, it is also melancholy in character since it is an Andalusian dance (note the marking in ex. 3.22). In “El Albaicín” the accents and dissonant seconds must be played abruptly in order to bring out the *flamenco* quality. The *cante jondo* section (ex. 3.16) is to be played using the *una corda*, and the left-hand doubling should match the right hand in sound. The tempo can be free, but the phrases should move forward. When the *cante* and dance are combined in m. 165, the *cante* should still sing but should also be played more urgently. The final return of the *cante* (m. 253) should be held back, or played in a reflective manner before the sudden, bursting *fff* at the very end of the piece.

Malagueña (derivative of fandango)

Originally a song from the province from Málaga, the *flamenco* form of *malagueña*, which is most often performed with guitar accompaniment, is a *cante libre* (free song) that lacks a regular rhythmic pattern and has a brooding quality.²⁶ The dance form of the *malagueña* evolved out of the eighteenth-century *fandango*. Linked with the *malagueña* is the *rondeña*, another dance that evolved from the *fandango*. Sometimes the two are combined to create a *malagueña-rondeña* (see *Rondeña* in the 6/8 + 3/4 section). The *malagueña* as a dance is usually downbeat-oriented, in the minor mode, and often quite dramatic. It can be performed as a solo or by couples who face each other. It features turns of the body and alternating arm lifts. The melody in the bass of the following example (ex. 3.23) is a typical tune for the *malagueña* and was used as a basis

²⁶ Spain Ten Points S. L., “Flamenco Forms,” <http://www.esflamenco.com/palos/enmalagena.html>.

for Cuban composer Ernesto Lecuona’s “Malagueña” (*Suite Andaluía*), the most well-known *malagueña* written for piano.

Ex. 3.23, typical *malagueña* tonal and rhythmic patterns



Albéniz included the striking piece “Malagueña” in *España* (ex. 3.24). Its melodic and rhythmic patterns are similar to the above example.

Ex. 3.24 Albéniz, “Malagueña” from *España*, mm. 1-11



“Málaga” from *Iberia*, also by Albéniz, is written as a *malagueña* (see Ex. 3.25), with rhythmic elements of the dance present in the texture. The modality and the accented beats are also suggestive of the *malagueña*.²⁷

Ex. 3.25 Albéniz, “Málaga” from *Iberia*, mm. 1-8

Falla’s “Andaluza” from *Cuatro Piezas Españolas* features elements of the *malagueña* (see Ex. 3.26). In the example below we find elements of the *fandango-malagueña*, both in the modality and in the incisive, accented rhythms.²⁸

Ex. 3.26 Falla, “Andaluza” from *Cuatro Piezas Españolas*, mm. 1-4

²⁷ Clark, *Isaac Albéniz*, 243.

²⁸ Jason Cutmore, “Andaluza: From Inspiration to Interpretation,” *American Music Teacher* 56, no. 6 (June-July 2007): 20.

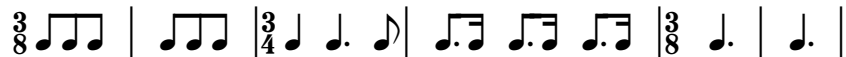
When performing this dance the pianist should keep in mind the dramatic body turns and arm gestures that are part of the dance. A certain amount of flair, achieved through strong rhythmic intent, is required along with a steady pulse.

Other examples of the *malagueña* include “Rumores de la Caleta” from *Recuerdos de Viaje* by Albéniz.

Petenera

The *petenera*, a *cante flamenco* dance that has its origins in Cadiz, makes use of alternating meters, 3/8 and 3/4, or has syncopated rhythms that cause the meter to sound as if it is changing. Although it has a twelve-count rhythm, the steps are freer and less choreographed than in other Spanish dances. The rhythmic motion of the *petenera* is usually repetitive and propulsive. It is typically accompanied by two guitars.²⁹

Ex. 3.27, typical *petenera* rhythmic pattern



The first dance of Turina’s early set, *Danzas Andaluzas*, Op. 8 (ex. 3.28), shows the shifting accents and driving rhythmic motion of the *petenera* (mm. 34-41). In this example, the left-hand melodic material contains the above rhythm although it is entirely notated in 3/8.

²⁹ Vittucci, *Language of Spanish Dance*, 174.

Ex. 3.28 Turina, “Petenera” from *Tres Danzas Andaluzas*, Op. 8, mm 32-41

32 [Très vif]

37 *pp*
sf
bien chanté et en dehors

La Vega by Albéniz (ex 3.29) also suggests the *petenera* with the shifting accents found in the ostinato pattern that accompanies the melody (mm. 14-16).³⁰ The ostinato pattern also shows guitar effects.

Ex. 3.29 Albéniz, *La Vega*, mm. 9-24

[Allegretto]

9 *ten.*
sempre dolce

17 *poco cresc.* *pp*

³⁰ Clark, *Isaac Albéniz*, 203.

When playing a *petenera*, the meter changes, whether implied or notated, should be clear in order to achieve the hemiola effect or interrupted character of the rhythm.

Polo

An Andalusian song and dance that is usually serious and melancholy, the *polo* is written in 3/8 time and in the Phrygian mode. It belongs to the *cante grande* (profound) group of Andalusian musical forms and is related to the *soleares* (discussed next).³¹ It is characterized by its hemiola-like syncopations, which are used as expressive devices. The *polo* is performed with fluid, expressive arm movements as well as gentle heel stampings.

Ex. 3.30, typical *polo* rhythmic pattern



Most *polos* are song-like and expressive, as is the theme (used in variations) of the first movement of Turina's *Sonata Romántica*, Op. 3 (ex. 3.31, right hand).

Ex. 3.31 Turina, *Sonata Romántica*, Op. 3, mvt. 1, mm. 1-11

A musical score for the first movement of Turina's *Sonata Romántica*, Op. 3, mm. 1-11. The score is for piano and is in 3/8 time. It is marked "Allegro. ♩ = 176." and "très expressif". The score is divided into two systems. The first system shows measures 1-6, and the second system shows measures 7-11. The right hand plays a melodic line with a hemiola-like syncopation, and the left hand plays a rhythmic accompaniment. The score includes dynamic markings "pp" and "p", and a performance instruction: "Mettez les deux pedales dans toute la pièce."

³¹ Vittucci, *Language of Spanish Dance*, 25.

Albéniz included in *Iberia* “El Polo,” with the indication that it should be played *doux en sanglotant* (sweetly sobbing). The syncopated, sobbing motive of this *polo* has a dark, brooding quality (see Ex. 3.32). Using a variant rhythm, with the sobs occurring on beat two, the composer captures the melancholy character of the *polo*.³²

Ex. 3.32 Albéniz, “El Polo” from *Iberia*, mm. 13-24

13 [Allegro mélancolico]

le chant marqué et très souple
doux en sanglotant

19

In performing the *polo*, highlighting the brooding character of the syncopations will help to achieve the character of the dance.

Turina also included a *polo* section in “Generalife” from *Danza Gitanas*, Op. 55.

Soleares, Soleá (from *soledad*, solitude)

A gypsy song and dance that depicts sorrow and loneliness, the Andalusian *soleares* is a solo performed by a woman wearing a ruffled-train dress. It has a twelve-

³² Clark, *Isaac Albéniz*, 239.

beat rhythmic pattern like the *bulerías*. Related to the *polo*, the *soleares* is more restrained than most flamenco dances, but it can also be sensuous and passionate.³³

The penultimate piece of *Iberia*, “Jerez,” demonstrates many of the qualities of the *soleares* with its plaintive melody and use of the Phrygian mode (ex. 3.33).³⁴

Ex. 3.33 Albéniz, “Jerez” from *Iberia*, mm. 1-9

Andantino M. 76 = ♩ *legatissimo*

PIANO

doux et rêveur.

pp *poco sf*

2 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4

sempre legato

cres *sf* *cresce*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

7

sf *cres* *sf* *dim* *pp* *dolce sempre sans arpegger*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2 Ped. Ped. Ped.

³³ Vittucci, *Language of Spanish Dance*, 229.

³⁴ Clark, *Isaac Albéniz*, 244-45.

Sometimes a *soleá* and a *bulerías* are combined, resulting in a *bulerías por soleá*.

This results in a song (*cante jondo*) with free rhythm and guitar accompaniment. The twelve-beat *compas* is still used. Rhythmic elements of the *bulerías por soleá* can be found in the *cante jondo* section of “Andaluza” by Falla (ex. 3.34).

Ex. 3.34 Falla, “Andaluza” from from *Cuatro Piezas Españolas*, mm. 47-59

47 *sf* Doppio più lento ma sempre mosso
cédez *f* bien chantant très expressif et la mélodie

51 toujours bien en dehors

54

57 *dim.* *p*

A *soleares* should always be played expressively and with rhythmic freedom. The emotional content of the music must be communicated in order for the character of the dance to be clear.

Dances in $\frac{6}{8}$

(Sardana, Zapateado, Tarantas)

Only a few Spanish dances are written in 6/8. Both the *sardana*, from Eastern Spain, and the *zapateado*, from Southern Spain, are lively dances, while the *tarantas*, also from Southern Spain, is more subdued and full of longing.

Sardana (of Greek origin, dates back to fifteenth century)

The *sardana* is the national dance of Catalonia.³⁵ Although its origins extend back to the fifteenth and sixteenth centuries, the modern form actually developed during the nineteenth century. It is usually written in 6/8 time, although it may feature an occasional change to 3/4 or even 2/4. Performed in public forums, it is a round dance in which both men and women form circles, join hands with their arms held at shoulder level, and execute tiny steps. It is typically accompanied by a *cobla*, a group of eleven instruments that consists of five woodwinds, five brass, and a string bass. It originally had two parts: a short, melancholy section and a longer, festive section.³⁶ Only the festive section has been used as the basis for piano pieces.

Ex. 3.35, typical *sardana* rhythmic pattern



³⁵ Powell, *History of Spanish Piano Music*, 186.

³⁶ Chase, *Music of Spain*, 253, 254.

The dance of Mompou's Cancion y danza No. 3 is a *sardana*, containing elements of the festive section (see Ex. 3.36). The melodic material in the right hand follows the rhythmic pattern above.

Ex. 3.36 Mompou, "Sardana" from Cancion y Danza No. 3, beginning

The musical score for Ex. 3.36 is in 6/8 time, marked "Sardana - temps de marche" with a tempo of quarter note = 112. The right hand is marked "joyeusement" and "p". The left hand has a steady eighth-note accompaniment.

A possible example of a slower type of *sardana* is Spanish Dance No. 8 by Granados. Although it is written in 2/4 time, it was subtitled "Sardana" by an editor or publisher, possibly because it contains instrumental elements of the *sardana*.³⁷ It features woodwind effects that suggest a *cobla*-type accompaniment (ex. 3.37).

Ex. 3.37, Granados, Spanish Dance No. 8, mm. 1-5

The musical score for Ex. 3.37 is in 2/4 time, marked "Assai moderato." The right hand features woodwind effects. The left hand has a steady eighth-note accompaniment.

³⁷ Clark, *Enrique Granados*, 37.

Zapateado

A solo dance that is characterized by heel-stampings, the Andalusian *zapateado* is usually written in 6/8 time and has a quick tempo. Traditionally, the *zapateado* is danced by males, but women now perform the dance wearing tight-fitting men's riding suits with a ruffled shirt and boots.³⁸ The emphasis is on virtuosic toe-heel combinations that create cross rhythms,³⁹ with accents occurring on weak beats 2 and 5. Very few arm movements are displayed.⁴⁰

Ex. 3.38, typical *zapateado* rhythmic pattern



Turina's "Zapateado" from *Tres Danzas Andaluzas*, Op. 8 features musical allusions to heel-stampings (ex. 3.39). Note the emphasis on beats 2 and 5, especially in mm. 3-6.

Ex. 3.39 Turina, "Zapateado" from *Tres Danzas Andaluzas*, Op. 8, mm. 1-10



A musical score for the piano part of Turina's "Zapateado" from *Tres Danzas Andaluzas*, Op. 8, measures 1-10. The score is in 6/8 time and features a tempo marking of "Très vif". The music is written for piano, with a dynamic marking of *p* (piano) at the beginning and *cresc.* (crescendo) in measure 5. The score includes a grand staff with a treble and bass clef. The first system shows measures 1-5, and the second system shows measures 6-10. The music features complex rhythmic patterns and accents on beats 2 and 5, as noted in the text.

³⁸ Pohren, *Art of Flamenco*, 182.

³⁹ Totten, *Song of the Outcasts*, 198.

⁴⁰ Vittucci, *Language of Spanish Dance*, 267.

Granados's "Zapateado" from *Seis Piezas sobre cantos populares españoles* is another animated setting of the dance (ex. 3.40).

Ex. 3.40 Granados, "Zapateado" from *Seis Piezas sobre cantos populares españoles*, mm. 17-28

The image displays a musical score for the piece "Zapateado" by Isaac Albéniz, from the collection "Seis Piezas sobre cantos populares españoles". The score is presented in two systems, starting at measure 17. The first system is marked "[Allegro]" and includes performance instructions such as "marc." (marcato) and "ff" (fortissimo). The music is written for piano in a key signature of one sharp (F#) and a 3/4 time signature. The notation features a mix of eighth and sixteenth notes, often beamed together, with various articulations like accents and slurs. The second system begins at measure 23 and continues with similar rhythmic patterns and dynamics.

Although the principal theme of "El Puerto" from *Iberia* by Albéniz has been called a *polo* by some experts because of the rhythmic similarities to that dance (mainly the syncopations), it actually has the spirit and character of the *zapateado* (ex. 3.41, right hand, mm. 11-17).⁴¹

⁴¹ Clark, *Isaac Albéniz*, 228.

Ex. 3.41 Albéniz, “El Puerto” from *Iberia*, mm. 11-20

11 [Allegro commodo]

16

A *zapateado* is most effective when played with a strong, insistent rhythm. The pianist should take care to observe the composer’s accents, as these represent heel stampings.

Tarantas

The *tarantas* comes from the mining provinces of Almería and Murcia. It was originally a *flamenco* mining song and was sung without specific rhythms.⁴² The dance form of the *tarantas* is in 6/8 (with occasional 3/4 interruptions) and has a gentle, lilting rhythm. It is another variant of the Andalusian *fandango* and is related to the *malagueña*.

Ex. 3.42, typical *tarantas* rhythmic pattern

⁴² Totten, *Song of the Outcasts*, 136.

In “Almería” from *Iberia*, Albéniz incorporates the rhythm and the pleading quality associated with the *tarantas* (ex. 3.43).

Ex. 3.43 Albéniz, “Almería” from *Iberia*, mm. 9-16

9 [Allegretto moderato]

The image displays a musical score for the piece "Almería" from the suite "Iberia" by Isaac Albéniz. It consists of two systems of music, each with a treble and bass clef staff. The first system begins at measure 9 and ends at measure 12. The second system begins at measure 13 and ends at measure 16. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is [Allegretto moderato]. The instruction "sempre dolce" is written above the treble staff in both systems. The bass line features a prominent, rhythmic pattern of eighth notes, with some measures containing a "Ped." (pedal) marking. The treble staff contains chords and melodic lines, with some notes marked with accents (>).

The rhythm of the *tarantas* is similar to the rhythms of two dances that will be discussed in the next section, the *guajira* and the *rondeña*.

Dances in $\frac{6}{8}$ + $\frac{3}{4}$

(Fandango, Guajira, Rondeña)

Spanish composers often use shifting meters to help bring out the rhythmic flavor of Spanish music. Although meter changes happen in many Spanish dances, they occur most frequently in the three southern dances listed in this section. Of these, the *fandango* is actually a family of songs and dances from which other dances have developed. The *rondeña* is a derivative of the *fandango*, and its rhythmic patterns are similar to the *guajira*.

Fandango (from Portuguese *fado*, traditional dancing and singing; and from Latin *fatus*, or fate)

An old Spanish dance form of unclear origins, the *fandango* is associated with the cultural tradition of the Moors.⁴³ During the early eighteenth century, different types of *fandangos* appeared in Latin America and Argentina. The *fandango* was then re-imported back to Andalusia,⁴⁴ where it became quite common. Several dances are offshoots of the *fandango* and are named after their home cities, including the *malagueña* (Málaga), the *granadina* (Granada), the *murciana* (Murcia), and the *rondeña* (Ronda). Although the *fandango* is usually written in a strongly-marked triple meter (3/4), it was originally written in 6/8.⁴⁵ Sometimes the meter alternates between 3/4 and 6/8, as in the *rondeña*. Performed as a solo or by a couple, it is usually fast, even sometimes quite frenzied, and was originally accompanied by castanets, tambourines, and guitars.

⁴³ Claus Shreiner, ed., *Flamenco*, 13.

⁴⁴ Schreiner, ed., *Flamenco*, 13.

⁴⁵ Vittucci, *Language of Spanish Dance*, 84.

Ex. 3.44, typical *fandango* rhythmic patterns



Several non-Spanish composers have used the *fandango* as a basis for stage and instrumental works. These include part two of Gluck's ballet *Don Juan*, a section of the third-act finale of Mozart's *Le Nozze di Figaro*, the finale of Boccherini's String Quartet, Op. 40, No. 2, and the fifth movement of Rimsky-Korsakov's *Capriccio Espagnol*.

Turina used the *fandango* as a basis for several of his piano works. "Paseo" (Promenade) from *Cuentos de España*, Op. 47 has a song-like *fandango* section that follows the first rhythmic pattern from above (ex. 3.45).

Ex. 3.45 Turina, "Paseo" from *Cuentos de España*, Op. 47, mm. 31-45

31 [Allegro]

36

41

Turina's "Entrada" and "Fandango," the first and final pieces of *Bailete*, Op. 79 reflect the strong rhythmic drive of the *fandango*. Both movements are based on the material found in the following excerpt (ex. 3.46).

Ex. 3.46, Turina, "Fandango" from *Bailete*, Op. 79, mm. 13-21

13 [Moderato]

16

19

pp

8ª bassa.....

dim.

The musical score consists of three systems of piano accompaniment. The first system (measures 13-15) begins with a piano (*p*) dynamic and features a steady eighth-note bass line and a treble line with chords and eighth notes. A section marked "8ª bassa....." begins in measure 16. The second system (measures 16-18) continues the bass line and treble accompaniment, ending with a *dim.* (diminuendo) marking. The third system (measures 19-21) starts with a *pp* (pianissimo) dynamic and features a treble line with triplets and a consistent bass line.

The following example from Granados's "El fandango de candil" (Fandango by Candlelight) from *Goyescas* (see ex. 3.47) shows a stately *fandango* with accents and triplets that indicate the usual unrelenting rhythm of the *fandango*.⁴⁶

⁴⁶ Clark, *Enrique Granados*, 133.

Ex. 3.47 Granados, “El fandango de candil” from *Goyescas*, mm. 1-6

Allegretto
Gallardo.
un peu lentement avec beaucoup de rythme

4

Compared with the above examples, Falla’s “Danza de la molinera” (Dance of the Miller’s Wife) from *El Sombrero de tres picos* (see Ex. 3.48) is a more frenzied type of *fandango* that features alternating time signatures, shown at the outset. This work and the Granados *fandango* above both include guitar effects.

Ex. 3.48 Falla, “Danza de la molinera” from *El Sombrero de tres picos*, mm. 1-6

Allegro ma non troppo. (♩ = 108)

4

Guajira (from *guajiro*, white Cuban farmer)

The *guajira* is a popular Cuban song/dance from the sixteenth century. It is similar to the Andalusian *rondeña* (discussed below) because both dances make use of alternating meters, 3/4 and 6/8. The *flamenco* version of the *guajira* is a sensual, gently lilting dance without set steps. It is danced by women wearing shawls who perform expressive and graceful fan movements.⁴⁷ The *guajira* is always in the major mode, and is typically accompanied by simple guitar rhythms.

Ex. 3.49, typical *guajira* rhythmic pattern



Because of its rhythms, “Cubana” from *Cuatro Piezas Españolas* by Falla is a good example of a *guajira* (ex. 3.50). As shown in the excerpt, alternating meters occur not only in the right-hand melody, but also between the hands.

Ex. 3.50 Falla, “Cubana” from *Cuatro Piezas Españolas*, mm. 4-7

4 [Moderato]



⁴⁷ Vittucci, *Language of Spanish Dance*, 95.

Turina used *guajira* rhythms in several of his works, including “La Andaluza Sentimental” from *Mujeres Españolas*, Op. 17 (ex. 3.51) and in “La mocita del barrio” (The Young Local Girl) from *Mujeres de Sevilla*, Op. 89 (ex. 3.52).

Ex. 3.51 Turina, “La Andaluza Sentimental” from *Mujeres Españolas*, Op. 17, mm. 147-58

147 *Allegro mosso* *bien chanté*
lointain

153

Ex. 3.52 Turina, “La mocita del barrio” from *Mujeres de Sevilla*, Op. 89, mm. 36-45

36 *Tiempo de Guajiras. Allegretto*

41 *expresivo*
suave

Rondeña (from Ronda, a region of Spain)

Another variant of *fandango*, the *rondeña* is similar to the *guajira*, with its alternating meters (6/8 and 3/4) and similar rhythmic patterns. The *rondeña* is also related to the *malagueña*. It is livelier and shows more Andalusian influence than the Cuban *guajira*.

Ex. 3.53, typical *rondeña* rhythmic pattern



“Rondeña” from Albéniz’s *Iberia* is an example of a *malagueña-rondeña*, because it contains both the *rondeña* rhythm patterns (ex. 3.54) and the song form of the flamenco type of *malagueña* (ex. 3.55). Compared to a *guajira*, this piece is livelier in character and has more of the spirit of a *fandango* or *malagueña*.

Ex. 3.54 Albéniz, “Rondeña” from *Iberia*, mm. 1-8



Ex. 3.55 Albéniz, “Rondeña” from *Iberia*, mm. 103-107

103 [Poco meno mosso]

espressivo
mf mais bien marqué
pp
mf

Although most of Mompou’s dances are based on Catalonian themes, the dance from *Cancion y danza* No. 6 (ex. 3.56) incorporates the rhythms of the *guajira* (or *rondeña*). It shows the influence of Cuban and Latin American rhythmic patterns, similar to the rumba,⁴⁸ but with implied alternating meters in the right hand that make it similar to the *guajira*.

Ex. 3.56 Mompou, “Danza” from *Cancion y danza* No. 6, mm. 1-9

8
DANZA
Ritmado, ♩ = 144
mf
f
5

⁴⁸ Dean Elder, Foreword to *Canciones y danzas V-VIII* (Milwaukee: Edward B. Marks Music Company, 1950), 1.

When playing the *guajira* or the *rondeña*, or any dance with alternating meters, it is important to maintain the integrity of the different meters. This will not only ensure that the distinctive rhythms of the dance are communicated clearly, but will also allow the music to have the necessary melodic nuances.

Dances in $\frac{2}{4}$ or $\frac{4}{4}$
(Farruca, Habanera, Tango)

Spanish dances in $\frac{2}{4}$ or $\frac{4}{4}$ are often more stately and less driven than those written in triple and compound meters. The *farruca* comes from Northern Spain and was transported to Cádiz, where it became a *flamenco* dance. The *habanera* and *tango* are popular dances that show Cuban and Latin American influence, respectively.

Farruca

A *farruca* is a *flamenco* dance in $\frac{2}{4}$ or $\frac{4}{4}$ that is usually melancholy and somewhat static in nature.⁴⁹ It originates from Galicia, a region of Northwest Spain. A “machismo” dance, it is usually performed by a man. The steps are slow and deliberate, often requiring the foot to be held above the floor and then brought down heavily on the pulse. At times the steps will suddenly cease and at other moments the dancer will abruptly drop to the floor. *Farrucas* are usually written in A minor and feature accents on beats 1, 3, 5, and 7 within a phrase. Often the rhythmic patterns are similar to those of the tango,⁵⁰ but they may also be notated in driving eighth notes. Vocal cries and guitar flourishes accompany the dance.

Falla’s “Danza del molinero” (Dance of the Miller) from *El Sombrero de tres picos* (ex. 3.57) makes use of accents and guitar-like flourishes (*rasgueado*) that reveal the character of the *farruca*.

⁴⁹ Bonald, *Andalusian Dances*, 44.

⁵⁰ Vittucci, *Language of Spanish Dance*, 85.

Ex. 3.57 Falla, “Danza del molinero” from *El Sombrero de tres picos*, mm. 1-4

Moderato assai. (♩ = 60)
ff (molto ritmico e pesante)

Another section of the piece shows the typical eighth-note driven *farruca* rhythm followed by a transition back to the opening rhythmic sequence (ex. 3.57).

Ex. 3.58 Falla, “Danza del molinero” from *El Sombrero de tres picos*, mm. 26-34

26
f pp mf cresc. - - molto - -
31
(Pesante)
ff

The opening *rasgueado* (strumming) effect of this piece should be played rather abruptly to achieve the guitar-like quality. This will also help to contrast with the lyrical *cante* sections (ex. 3.59 is the first one), which should be played in a singing manner.

Ex. 3.59 Falla, “Danza del molinero” from *El Sombrero de tres picos*, mm. 8-12

8



Turina's "Sacro-monte" from *Danzas Gitanas*, Op. 55 is another bold, stately *farruca* (ex. 3.60) with guitar effects.

Ex. 3.60 Turina, "Sacro-monte" from *Danzas Gitanas*, Op. 55, mm. 1, 2



Turina's "Orgía" from *Danzas Fantásticas*, Op. 22, a fiery piece with contrasting lyrical sections, is an example of a livelier *farruca* (ex. 3.61).⁵¹ With this work, Turina eschewed the usual static character of a *farruca* in favor of a bolder, more driving quality.

⁵¹ Steven Ledbetter, Program notes for Joaquín Turina's *Danzas fantásticas*, Op. 22, http://www.newphil.org/pages/calendar_tickets/09-10/classicsconcert3_notes.htm.

Ex. 3.61, Turina, "Orgía" from *Danzas Fantásticas*, Op. 22, mm. 1-8

Allegretto mosso quasi Allegro.

5

con fiera

All of the above *farrucas* should be played dramatically with strong dynamic contrasts. Rhythmic sections should be steady and lyrical sections flexible.

Habanera

Although this popular dance may have originally come from Spain, the *habanera* is considered to be Cuban. It is one of several dances that appeared in the New World and has been re-imported to Spain with some inventive changes. The *habanera* became popular in Madrid during the late nineteenth century. Written in 2/4 like the *tango*, it is well known for its swaying, dotted rhythm. It is a social dance that is performed in a ballroom or on stage.

Ex. 3.62, typical *habanera* rhythmic patterns

$\frac{2}{4}$ ♩ ♪ | ♩ ♪ | ♩ ♪ | ♩ ♪ |

Perhaps the best examples of *habanera* written for piano are Debussy’s “La Soirée dans Grenade” from *Estampes* and “La Puerta del Vino” from *Preludes, Book II*. The former was highly regarded by Manuel de Falla as an example of a piano work “which contains in a marvelously distilled way the most concentrated atmosphere of Andalusia.”⁵² The most famous example of this dance is the aria “Habanera” (“L’amour est un oiseau rebelle”) from Bizet’s *Carmen*.

Albéniz composed a *habanera* titled “Bajo la palmera” (subtitled “Cuba”) which is part of the suite *Cantos de España*, Op. 232 (ex. 3.63). This piece has the sultry quality expected of a *habanera*.

Ex. 3.63 Albéniz, “Bajo la palmera” from *Cantos de España*, Op. 232, 5-14

[Allegretto ma non troppo]

⁵² E. Robert Schmitz, *The Piano Works of Claude Debussy* (New York: Dover Publications, Inc., 1966), 85.

Albéniz uses *habanera* rhythms in both themes of “Lavapiés” from *Iberia* (ex. 3.64 and ex. 3.65). This piece is more boisterous and humorous than most *habaneras*, and its dense texture and dissonance evoke the street noises of Lavapiés, a *barrio* of Madrid.⁵³

Ex. 3.64 Albéniz, “Lavapiés” from *Iberia*, principal theme, mm. 1-8

M.M. ♩ = 84 Allegretto bien rythmé mais sans presser *aimable*

PIANO

f e très brillant

red. sonore red. red. red. red. red.

5

*red. * red. * red. red.*

Ex. 3.65 Albéniz, “Lavapiés” from *Iberia*, second theme, mm. 76-81

76

Stesso Tempo, bien rythmé

la main droite mezzo forte laissant ressortir le chant sec.

lancé sec

bien en dehors

*red. * red.*

80

sec

lancé sec

brusquement

*red. * red. red.*

⁵³ Clark, *Isaac Albéniz*, 241.

Turina included a gentle, song-like *habanera* in his suite, *Recuerdos la Antigua España*, Op. 48 (ex. 3.66).

Ex. 3.66 Turina, “Habanera” from *Recuerdos la Antigua España*, Op. 48, mm. 1-10

Molto moderato

PIANO *pp*

8^a basse

5

avec un sentiment populaire

p

8^a basse

Tango (from *tang*, resonant or percussive sound or noise)

Like the *habanera*, the *tango* is most probably of Spanish origin but is associated with Latin America, especially Argentina. According to the Spanish critic and musicologist Adolfo Salazar, the *tango* is thought to have come from Cadiz. Salazar says that the *tango*, influenced by African and Cuban cultures, has permeated the music of South America.⁵⁴ It is danced by couples and has often been used as an instructional dance.⁵⁵ Many varieties of *tango* exist. The popular ballroom *tango* has a rhythmic

⁵⁴ Chase, *Music of Spain*, 262.

⁵⁵ Vittucci, *Language of Spanish Dance*, 233.

pattern that is similar to that of the *habanera*. The *flamenco* version has even beats with accents on the eight-note upbeats.

Albéniz included a *tango* in his suite *España* (ex. 3.67). This is one of his early salon-type pieces.

Ex. 3.67 Albéniz, “Tango” from *España*, mm. 1-10

Andantino
Piano
mp
espr.
poco rit. ---
6
acc. * acc. * acc. * acc. * acc. * acc. *
acc. * acc. * acc. * acc. * acc. * acc. *
acc. * acc. * acc. * acc. * acc. * acc. *

Turina’s set of pieces, *Danzas Andaluzas*, *Op. 8*, contains an expressive *tango* (ex. 3.68).

Ex. 3.68 Turina, “Tango” from *Tres Danzas Andaluzas*, *Op. 8*, mm. 1-9

Andante ritmico
PIANO
p
très express.
5
p
dim. dim.

The rhythmic flavor of the *habanera* and *tango* comes across when a short note following a dotted note is played slightly later and quicker than usual. The second beat of the measure can have a slight lift.

Other Dances
(Zambra, Zortzico)

The last two dances in this discussion are both unusual. Originally a Moorish dance with an Eastern flavor, the *zambra* has been set by Spanish piano composers in either 2/4 or 3/4. The *zortzico* comes from Northeastern Spain and is always written in the unequal meter of 5/8.

Zambra (from the Arab word *samira*, “revelry by night” as used by Spanish Moors⁵⁶ and also the noise of a combination of instruments and merry makers)

Usually written in 2/4, the *zambra* is a slow Mozarabic dance that was often used at gypsy wedding parties.⁵⁷ The guitar plays a prominent role in the *zambra*, with its distinctive strummings. The rhythm is very deliberate and sometimes dotted. The flamenco form is a sensuous dance performed by a woman who is barefoot and accompanies herself with *crótalos* (finger cymbals).⁵⁸

Granados composed two *zambras* in 3/4 time. The first, Spanish Dance No. 11 (ex. 3.69), is slow and makes use of the Phrygian mode. It begins with a mournful, unaccompanied melody that is evocative of a series of vocal cries.

⁵⁶ Powell, *History of Spanish Piano Music*, 187.

⁵⁷ Spain Ten Points S. L., “Flamenco Forms,” <http://www.esflamenco.com/palos/enzambra.html>.

⁵⁸ Vittucci, *Language of Spanish Dance*, 267.

Ex. 3.69 Granados, Spanish Dance No. 11, mm. 1-3



The second Granados example, “Zambra” from *Seis Piezas sobre cantos populares españolas* (ex. 3.70), features augmented seconds in the melodic line that evoke an Eastern character. It also has the sensual quality associated with the *zambra*.

Ex. 3.70 Granados, “Zambra” from *Seis Piezas sobre cantos populares españolas*, mm. 4-9



In his *Danzas Gitanas*, Op. 55 Turina included an animated *zambra* in 2/4 that has contrasting rhythmic (ex. 3.71) and lyrical sections (ex. 3.72). This piece also features the Phrygian mode and is Eastern in character.

Ex. 3.71 Turina, “Zambra” from *Danzas Gitanas*, Op. 55, mm. 9-13

9 Allegretto quasi andantino M. ♩ = 72



Ex. 3.72 Turina, “Zambra” from *Danzas Gitanas*, Op. 55, mm. 41-45

41 [Allegretto quasi andantino]



When playing a *zambra*, rhythmic intensity and slight tempo fluctuations are necessary to achieve the sensual quality of the dance.

Zortzico

A Basque song and sword dance, the *zortzico* is written in 5/8 meter and features a recurring dotted rhythm. It is characterized by jumps and pirouettes. The dancers form a circle and execute the following sequence: jump and pirouette to the right – simple jump – jump and pirouette to the left – simple jump.⁵⁹

Ex. 3.73, typical *zortzico* rhythmic pattern



⁵⁹ Livermore, *Short History of Spanish Music*, 152.

Turina's "Ensueño" from *Danzas Fantásticas*, Op. 22 is a song-like example of a *zortzico* using the characteristic rhythmic pattern (ex. 3.74).

Ex. 3.74 Turina, "Ensueño" from *Danzas Fantásticas*, mm. 108-113

108 [Moderato]

111

"Zortzico" from *España* by Albéniz follows the same rhythmic pattern (ex. 3.75).

Ex. 3.75 Albéniz, "Zortzico" from *España*, mm. 1-7

Allegretto

6.

4

Albéniz wrote another *zortzico* titled “Arbola Azpian” and Turina wrote another titled “El árbol de Guernica” from *Dos Danzas sobre temas populares españolas*, Op. 41.

Turina also used *zortzico* rhythms in “Danza Vasca” from *Tarjetas Postales*, Op. 58.

In performing a *zortzico*, the rhythm will be clear if the tempo is fairly steady. Beats 1 and 4 are usually strong and 2, 3, and 5 are usually weak. The use of rubato will be determined by the contour of the melodic line.

CHAPTER 3

SUMMARY

The dances of Spain developed through the influences of a vast array of cultures that inhabited the Iberian Peninsula as far back as the eighth century. After the fifteenth century most dances grew out of two early precursors, the *sarabande* and *chacona*, and they began to take on the musical and cultural characteristics of their regions (northern, central, and southern). Distinct local traits were enhanced by the topography of the country, which created natural land divisions. As the southern region of Andalusia evolved into the center of musical folk traditions in Spain (c. fifteenth century), the groundwork was laid for the development of *cante jondo* and *flamenco*, which became two important ingredients of Spanish musical life in the mid to late eighteenth century.

Dances from the northern regions display economical, graceful movements and are usually intended for two or more dancers. Dances from the southern region of Andalusia are bold and exotic, feature virtuosic movements, and are usually for solo dancers. Dances from the central regions are a blending of the northern and southern dances as well as having their own local characteristics.

Of the Spanish dances that are used in piano works, several have become quite popular and have been adapted by non-Spanish composers for piano, orchestral, and vocal works. These include the *jota* (Northern Spain), the *seguidilla* and *bolero* (central Spain), the *malagueña* (Southern Spain), the *habanera* (Cuban-influenced), and the *tango* (Latin American-influenced).

Andalusian dances are used the most by Spanish composers for their piano works. Because many of them are *flamenco*-influenced, they show a wide range of rhythmic and

emotional intensity, as well as demonstrating Eastern or Moorish elements through modality. These include the *bulerías*, the *soleares*, the *fandango*, and the *zapateado*.

During the late nineteenth century, Spanish composers Felipe Pedrell and Federico Olmeda began researching the traditional music of their country and explored ways of incorporating Spanish folk elements into their compositions. Their work laid the foundation for the compositional efforts of Isaac Albéniz and Enrique Granados, who were responsible for the dawning of the golden age of Spanish piano music. They were joined in their quest by composers Manuel de Falla, Joaquín Turina, and Federico Mompou.

Spanish composers integrated elements of their country's folk songs and dances into stylized art music. Their music was also influenced by non-Spanish musical trends such as Romanticism and Impressionism and by the idiomatic keyboard writing of composers such as Chopin, Liszt, and Debussy. They often combined conventional rhythmic accentuation with the offset accentuations of *flamenco* or with other Spanish folk rhythms. Most likely, their goal was to introduce Spanish musical flavor to the public but within the limitations of a conventional musical framework. For example, it would have been quite difficult for any of the Spanish composers to literally translate to the keyboard the many vocal and rhythmic complexities found in *flamenco*. However, they were very creative in employing basic vocal, rhythmic, and modal elements of *flamenco* as well as pianistic imitations of guitar effects.

CONCLUSIONS

This document is designed as a reference resource for pianists, especially to provide a foundation for the interpretation of the piano works of Albéniz, Granados, Falla, Turina, and Mompou that are based on Spanish dances. The following general performance suggestions are intended to highlight the character of the dances.

A wide-ranging color palette is essential for performing Spanish piano music. Some dances will need to be played with a singing tone and others may need a more percussive edge. The choice of sounds will depend on the character of the dance and an understanding of each composer's sound world. Pianists will be aided in this endeavor by keeping in mind that Spanish art music is more sophisticated than traditional Spanish folk music. Although Spanish composers have used elements of traditional folk songs and dances in their works, non-Spanish influences also factor into these compositions. All of the composers mentioned in this text studied in Paris and were exposed to Impressionist ideas. Granados is the only one who chose to eschew Impressionism and to look back to nineteenth-century Romanticism for inspiration. Albéniz and Turina were influenced both by Romanticism and Impressionism, Falla by Impressionism and Stravinsky's use of dissonance, and Mompou by the harmonic language of Debussy and Satie.

Especially in Spanish piano works, a strong rhythmic sense is needed to bring out the character and flavor of a dance. The performer's awareness of pulse, meter, and natural accents will aid in his overall sense of rhythmic timing.¹²¹ With some dances, such as the *bolero*, a fairly steady tempo is best because of the dance's insistent rhythm; with others, like the *soleá*, more rhythmic freedom is needed in order to capture the

¹²¹ Kuehl, "Piano Music of Spain," 18.

dance's melancholy character. Triplet figures, which take on a prominent role in Spanish music, are usually played crisply and evenly regardless of the musical context or use of rubato within a phrase.¹²² This ensures that the Spanish flavor of the music is maintained. Hemiola and syncopation are also important rhythmic devices that should be emphasized in performance since they highlight the dance-like quality of a piece.

In *copla* (song stanza) or *cante jondo* (deep song) sections, the rhythm can be quite flexible in order to highlight the vocal quality and allow for expression. Repeated notes may take on a speech-like quality and be played in the manner of a recitative, with a variety of inflection. The execution of ornaments depends on the musical context, but whether they are played on or before the beat is generally up to the performer's musical intuition and taste.

Traditionally, *cante jondo* melodies are sung with a raspy, guttural sound known as *voz afilla*.¹²³ Nevertheless, performing *cante jondo* melodies that have been incorporated into art music requires musical sensitivity and imagination from the pianist. *Cante jondo* melodies usually have a pleading quality and should be played as expressively and as freely as the underlying accompaniment pattern will allow. If the melody is doubled at the fifteenth by the left hand, a device used especially by Albéniz, the intensity of the *cante* will come through if the hands are played equally. Composers employ these wide-spaced doublings to help the performer achieve a penetrating sound in melodic passages.

¹²² Kuehl, "Piano Music of Spain," 18.

¹²³ Vittucci, *Language of Spanish Dance*, 50.

A *copla* generally has a lighter quality than a *cante jondo*. It may also be played freely, but perhaps more simply than a *cante jondo*. *Coplas* often alternate with dance sections and provide contrast.

Although Spanish piano music may have some characteristics in common with Latin American music, it is important to keep in mind that the two are somewhat different. Many Spanish pieces are more restrained and reflective and more infused with subtlety than typical Latin American music, which tends to be more extroverted. The interpretation of Spanish piano works requires an awareness of style differences. It is possible that some critics of Alicia de Larrocha, who described her performances as not sounding Spanish, may not have been aware of these distinctions. They also may not have been aware of her consideration of each individual composer's style, as well as the regional and non-Spanish aspects of his music.

SUGGESTIONS FOR FURTHER STUDY

Pianists wishing to study Spanish piano music may want to consider several sources for further exploration. Listening to recordings of pianists who specialize in this repertoire may be very beneficial. These include Alicia de Larrocha, who recorded an extensive amount of the Spanish keyboard repertoire, and Artur Schnabel, who was known for his interpretations of Spanish music. Other pianists who have received accolades for their performances and recordings of Spanish piano music include Claudio Arrau, Douglas Riva, Sara Davis Buechner, Marc-André Hamelin, and Jordi Masó.

Videos of traditional dances, primarily *flamenco*, are available, but they should be viewed with the understanding that the musical aspects may sound vastly different from

piano works discussed here. These pieces do not strictly preserve the original qualities of the dances. Nevertheless, in viewing video performances one can gain a sense of the overall feeling, spirit, and soul of a particular dance.

Texts that give an overview of the regional aspects of Spanish music may also be helpful. Both Gilbert Chase (*The Music of Spain*) and Anna Ivanova (*The Dance in Spain*) contrast the folk traditions of the various regions of Spain, emphasizing the differences in mood and character of the songs and dances of different geographic origins.

Lastly, the Spanish piano repertoire allows for a fair amount of interpretive freedom. The timing of rhythmic sequences, the execution of ornaments, and the balancing of textures within a piece may vary widely from one performer to the next and will depend upon each individual performer's musical taste and intuition. The joy of exploring and playing Spanish piano music is largely linked to its blend of historical, cultural, and musical influences.

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APPENDIX 1

LIST OF SPANISH DANCES BY LOCATION

Northern

<i>Jota</i> (Aragón and Navarra)	29-34
<i>Farruca</i> (Galicia)	71-74
<i>Sardana</i> (Catalonia)	56-57
<i>Zortzico</i> (Basque)	82-84

Central

<i>Seguidilla</i> (La Mancha)	34-41
<i>Bolero</i> (New Castile)	42-43

Southern (Andalusia)

<i>Bulerías</i> (Jerez)	44-46
<i>Fandango</i>	62-65
<i>Malagueña</i> (Málaga)	46-49
<i>Petenera</i> (Cadiz)	49-51
<i>Polo</i>	51-52
<i>Rondeña</i> (Ronda)	68-70
<i>Sevillanas</i> (Sevilla)	38-39
<i>Soleares/Soleá</i>	52-55
<i>Tarantas</i> (Almería and Murcia)	60-61
<i>Zambra</i>	80-82
<i>Zapateado</i>	58-60

Cuban and Latin American influenced

<i>Guajira</i>	66-67
<i>Habanera</i>	74-77
<i>Tango</i>	77-79

APPENDIX 2

WORKS CITED IN EXAMPLES

Albéniz, Isaac

Cantos de España, Op. 232
“Bajo la palmera” 75

España

No. 2 “Tango” 78
No. 3 “Malagueña” 49
No. 6 “Zortzico” 83

Iberia

“Evocación” 33-34
“El Puerto” 47, 59-60
“Rondeña” 68-69
“Almería” 61
“Triana” 38
“El Albaicín” 40-41, 45
“El Polo” 54
“Lavapiés” 76
“Málaga” 50
“Jerez” 55
“Eritaña” 38-39

La Vega 52

Recuerdos de Viaje

“Puerta de Tierra” 42-43

Suite española

“Aragón” 30-31

Falla, Manuel de

Cuatro Piezas Españolas

No. 1 “Aragonesa” 31

No. 2 “Cubana” 66

No. 4 “Andaluza” 50, 51, 56

Falla (cont.)

El Sombrero de tres picos

“Danza de los vecinos”	36-37
“Danza del molinero”	71-73
“Danza de la molinera”	65

Granados, Enrique

Goyescas

“Los Requebros”	32
“El fandango de candil”	64-65

Seis Piezas sobre cantos populares españolas

“Zambra”	81
“Zapateado”	59

Spanish Dance No. 8	57
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Spanish Dance No. 11	80-81
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Mompou, Federico

Cancion y danza No. 3	57
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Cancion y danza No. 6	69
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Turina, Joaquín

Bailete, Op. 79

No. 3 “Bolero”	43
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No. 5 “Fandango”	64
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Cuentos de España, Op. 47

No. 5 “Paseo”	63
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Tres Danzas Andaluzas, Op. 8

No. 1 “Petenera”	50
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No. 2 “Tango”	78
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No. 3 “Zapateado”	58
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Turina (cont.)

<i>Danzas Fantásticas</i> , Op. 22	
No. 1 “Exaltación”	32-33
No. 2 “Ensueño”	83
No. 3 “Orgía”	73-74
<i>Danzas Gitanas</i> , Op. 55	
“Zambra”	81- 82
“Generalife”	53
“Sacro-monte”	73
<i>Danzas Gitanas</i> , Op. 55	
“Seguiriya”	40
<i>Jardines de Andalucía</i> , Op. 31	
“El jardín de Capueins”	35
<i>Mujeres Españolas</i> , Op. 17	
“La Andaluza Sentimental”	67
<i>Mujeres de Sevilla</i> , Op. 89	
“La mocita del barrio”	67
<i>Recuerdos la Antigua España</i> , Op. 48	
“Habanera”	77
<i>Sonata Romántica</i> , Op. 3, mvt. 1	51

APPENDIX 3

GLOSSARY OF RELATED TERMS

baile/danza. *Baile* literally means dance, but it generally refers to ordinary dances.

Danzas usually refers to theatrical dances. It is an older term that once referred to the dances of the aristocracy.¹²⁴

cante/cante jondo/cante grande. *Cante* means “song” and *cante jondo* means “deep song.” *Cante jondo* is a basic element of Andalusian folk music and *flamenco* dance. Some of the Spanish piano works contain a *cante jondo* section. *Cante grande* is used interchangeably with *cante jondo* and refers to the most profound *cante* forms, such as the *siguiriyas*, *polo*, and *soleares*.

compás. The rhythmic cycle that provides the basis for a particular dance. In *flamenco* dance each *compás* has its own distinctive set of accents and harmonic sequences.¹²⁵

copla. The stanza of a song. Within a Spanish piano work, a *copla* is a song-like section that contrasts with the rhythmic, dance-influenced sections of a piece.

duende. “Spirit” or “demon.” *Flamenco* performers channel *duende* in order to hypnotize their audience.¹²⁶

falseta. A musical interlude played on the guitar during a flamenco dance. *Falsetas* are often quite ornate melodically and are usually improvised by the guitarist.

¹²⁴ Vittucci, *Language of Spanish Dance*, 67-68.

¹²⁵ Vittucci, *Language of Spanish Dance*, 58.

¹²⁶ Vittucci, *Language of Spanish Dance*, 74.

jaleo. Rhythmic sounds that accompany dance performances. These include: *palmas* (rhythmic hand clapping), *pitos* (finger snapping), *gritos* (shouts), *cante* (song), and *báculos* (tapping wooden canes).

juerga. A private *flamenco* gathering.

punteado. The technique of playing notes individually on the guitar.

rasgueado. The technique of playing repeated, strummed chords on the guitar, which often produces an internal pedal point.

tonadilla. A short musical comedy that lasts ten to twenty minutes and features characters from everyday life. It incorporates both folk elements and popular music.

zarzuela. A type of opera that features spoken scenes mixed in with musical scenes and includes many traditional Spanish dances.