A STYLISTIC ANALYSIS OF THE IBERIA SUITE
FOR PIANO BY ISAAC ALBENIZ

APPROVED:

Wreford C. Ban
Major Professor

Hugh M. Miller
Minor Professor

Wreford C. Ban
Director of the Department of Music

L. D. Sharf
Dean of the Graduate Division
A STYLISTIC ANALYSIS OF THE IBERIA SUITE
FOR PIANO BY ISAAC ALBENIZ

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

Elnora Rousseau Criswell, B. A., B. Mus.
110117
Dallas, Texas
August, 1943
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF ILLUSTRATIONS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter</td>
<td>INTRODUCTION</td>
</tr>
<tr>
<td></td>
<td>Significance and Need for Study</td>
</tr>
<tr>
<td></td>
<td>Limitations</td>
</tr>
<tr>
<td></td>
<td>Objectives and Procedure</td>
</tr>
<tr>
<td></td>
<td>Formation of Albeniz's Style, Contributing Factors</td>
</tr>
<tr>
<td></td>
<td>Founding of the Modern Spanish School--Moorish-Oriental Background</td>
</tr>
<tr>
<td>II. RHYTHM AND METER</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Extent of Use and Types</td>
</tr>
<tr>
<td></td>
<td>Special Rhythmic Figures</td>
</tr>
<tr>
<td></td>
<td>Complex and Combined Rhythms</td>
</tr>
<tr>
<td></td>
<td>Metric Diversity, Syncopation</td>
</tr>
<tr>
<td>III. HARMONY</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Results Achieved</td>
</tr>
<tr>
<td></td>
<td>Bases of Chord Structure</td>
</tr>
<tr>
<td></td>
<td>Chord Progressions</td>
</tr>
<tr>
<td></td>
<td>Dissonance</td>
</tr>
<tr>
<td></td>
<td>Pedal Points and Ostinato</td>
</tr>
<tr>
<td></td>
<td>Parallelism; Sequences</td>
</tr>
<tr>
<td></td>
<td>Cadences</td>
</tr>
<tr>
<td>IV. MELODY</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Use of Folk-Tunes</td>
</tr>
<tr>
<td></td>
<td>Oriental and Gypsy Traits</td>
</tr>
<tr>
<td></td>
<td>Character and Types of Themes</td>
</tr>
<tr>
<td></td>
<td>Melodic Progression</td>
</tr>
<tr>
<td></td>
<td>Extent of Use</td>
</tr>
<tr>
<td></td>
<td>Length of Themes</td>
</tr>
<tr>
<td></td>
<td>Register and Range</td>
</tr>
<tr>
<td></td>
<td>Thematic Development</td>
</tr>
<tr>
<td></td>
<td>Ornaments</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>V.</td>
<td>86</td>
</tr>
<tr>
<td><strong>TONALITY.</strong></td>
<td></td>
</tr>
<tr>
<td>Constant Alternation of Major and Minor Modality</td>
<td></td>
</tr>
<tr>
<td>Other Scale Systems</td>
<td></td>
</tr>
<tr>
<td>Chromaticism; Accidentals</td>
<td></td>
</tr>
<tr>
<td>Modulation and Key Schemes</td>
<td></td>
</tr>
<tr>
<td>VI.</td>
<td>106</td>
</tr>
<tr>
<td><strong>FORM.</strong></td>
<td></td>
</tr>
<tr>
<td>Traditional Spanish and Gypsy Dances</td>
<td></td>
</tr>
<tr>
<td>Phraseology</td>
<td></td>
</tr>
<tr>
<td>Sectional Structure</td>
<td></td>
</tr>
<tr>
<td>VII.</td>
<td>121</td>
</tr>
<tr>
<td><strong>COUNTERPOINT.</strong></td>
<td></td>
</tr>
<tr>
<td>VIII.</td>
<td>124</td>
</tr>
<tr>
<td><strong>TEXTURE, DYNAMICS, MISCELLANEOUS STYLE ELEMENTS</strong></td>
<td></td>
</tr>
<tr>
<td>IX.</td>
<td>131</td>
</tr>
<tr>
<td><strong>GENERAL STYLISTIC QUALITIES</strong></td>
<td></td>
</tr>
<tr>
<td>Musical Effects</td>
<td></td>
</tr>
<tr>
<td>Iberia</td>
<td></td>
</tr>
<tr>
<td>Albeniz's Place</td>
<td></td>
</tr>
<tr>
<td>X.</td>
<td>138</td>
</tr>
<tr>
<td><strong>SUMMARY AND CONCLUSION.</strong></td>
<td></td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td></td>
</tr>
<tr>
<td></td>
<td>141</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>An Example from <em>Evocación</em> Showing Odd Kind of Triplet</td>
</tr>
<tr>
<td>2.</td>
<td>An Example from <em>Fête Dieu</em> of Triplet Graces Repeatedly Used for Opening.</td>
</tr>
<tr>
<td>3.</td>
<td>An Example from <em>Evocación</em> of an Unusual Triplet</td>
</tr>
<tr>
<td>4.</td>
<td>An Example from <em>Triana</em> of Triplets on Stressed Part of Each Beat.</td>
</tr>
<tr>
<td>5.</td>
<td>An Example from <em>Rondeña</em> of Unusual Triplet</td>
</tr>
<tr>
<td>6.</td>
<td>An Example from <em>Albaicín</em> of Dotted Pattern and Ties</td>
</tr>
<tr>
<td>7.</td>
<td>An Example from <em>Evocación</em> of Odd Rhythm with Dotted Notes in Four Voices.</td>
</tr>
<tr>
<td>8.</td>
<td>An Example from <em>Almería</em> of Dotted Patterns and Ties</td>
</tr>
<tr>
<td>9.</td>
<td>An Example from <em>Almería</em> of Basic Rhythm Undisturbed by Cross-Rhythms Above.</td>
</tr>
<tr>
<td>10.</td>
<td>An Example from <em>Fête Dieu</em> of Unusual Cross-Rhythm.</td>
</tr>
<tr>
<td>11.</td>
<td>An Example from <em>Almería</em> Showing Implied Meter Change through Syncopation.</td>
</tr>
<tr>
<td>12.</td>
<td>An Example from <em>Evocación</em> of Syncopation and Ties in all Voices.</td>
</tr>
<tr>
<td>13.</td>
<td>An Example from <em>Rondeña</em> of Syncopation, Cross Rhythms, and Off-Beat Accents</td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>14. An Example from Malaga of a Suspension.</td>
<td>32</td>
</tr>
<tr>
<td>15. An Example from El Puerto of an Odd Fermata Sign.</td>
<td>35</td>
</tr>
<tr>
<td>16. An Example from Britania of an Extra Dotted Bar Line</td>
<td>36</td>
</tr>
<tr>
<td>17. An Example of Conventional Chords Opening El Puerto</td>
<td>40</td>
</tr>
<tr>
<td>18. An Example from Almeria of Mild Opening Harmonies Moving into Strong Dissonance</td>
<td>41</td>
</tr>
<tr>
<td>19. An Example from Malaga of Complex Passage with Thirteenth Chords.</td>
<td>43</td>
</tr>
<tr>
<td>20. An Illustration of Altered and Unresolved Ninth and Eleventh Chords from Triana</td>
<td>43</td>
</tr>
<tr>
<td>21. An Example from El Puerto Showing Altered Chords.</td>
<td>44</td>
</tr>
<tr>
<td>22. An Example from Fete Dieu of Altered Chords Causing Irregular Cadence.</td>
<td>44</td>
</tr>
<tr>
<td>23. An Example from Malaga of Mixed Chords</td>
<td>45</td>
</tr>
<tr>
<td>24. An Example from Evocacion of an Augmented Triad as a Cadence Chord</td>
<td>46</td>
</tr>
<tr>
<td>25. An Example from Triana of Mixed Chords</td>
<td>47</td>
</tr>
<tr>
<td>26. An Example from Fete Dieu of Dissonance-Seconds.</td>
<td>49</td>
</tr>
<tr>
<td>27. An Example from Jerez of a Succession of Seconds, Mild Use of Tone Clusters</td>
<td>50</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-------------</td>
</tr>
<tr>
<td>28.</td>
<td>An Example from <em>Eritaña</em> of a Tone Cluster</td>
</tr>
<tr>
<td>29.</td>
<td>An Example from <em>Triana</em> of Cross Relation</td>
</tr>
<tr>
<td>30.</td>
<td>An Example from <em>Eritaña</em> of Superimposed Seconds and a Diminished Octave</td>
</tr>
<tr>
<td>31.</td>
<td>An Example from <em>El Puerto</em> of Tritones</td>
</tr>
<tr>
<td>32.</td>
<td>An Example from <em>Málaga</em> of Parallel Chords in a Scale</td>
</tr>
<tr>
<td>33.</td>
<td>An Example from <em>Málaga</em> of Scale in thirds</td>
</tr>
<tr>
<td>34.</td>
<td>An Example from <em>Jérez</em> of Parallel Thirds and Sixths Patterned</td>
</tr>
<tr>
<td>35.</td>
<td>An Example from <em>Fête Dieu</em> of Parallel Open Fourths and Fifths</td>
</tr>
<tr>
<td>36.</td>
<td>An Example from <em>Málaga</em> of Consecutive Open Fifths against Sixths</td>
</tr>
<tr>
<td>37.</td>
<td>An Example from <em>Jérez</em> of Consecutive Fourths Used as Rhythmic Motif</td>
</tr>
<tr>
<td>38.</td>
<td>An Example from <em>Almería</em> of Irregular Cadence, Modal</td>
</tr>
<tr>
<td>39.</td>
<td>An Example from <em>Evocación</em> of Irregular Cadence where a Section Ends</td>
</tr>
<tr>
<td>40.</td>
<td>An Example from <em>El Puerto</em> of Absence of Cadence before a New Section</td>
</tr>
<tr>
<td>41.</td>
<td>An Illustration from <em>Evocación</em> of Melody with Narrow skips, within Oriental Range of a Sixth</td>
</tr>
<tr>
<td>Figure</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>42. An Example from <em>Rondeña</em> of Oriental &quot;Haunting Repetition of a Same Note&quot;</td>
<td>68</td>
</tr>
<tr>
<td>43. An Example from <em>Pête Dieu</em> of a Clearly Outlined Theme (Bass)</td>
<td>68</td>
</tr>
<tr>
<td>44. An Example from <em>Triana</em> of a Smooth Melody</td>
<td>69</td>
</tr>
<tr>
<td>45. An Example from <em>Albacín</em> of Melodic Lines in Thirds and Fourths</td>
<td>70</td>
</tr>
<tr>
<td>46. An Illustration from Almería of Melodic Lines Carried by Chords</td>
<td>70</td>
</tr>
<tr>
<td>46a. Rhythmic Patterns of Melodies in Iberia</td>
<td>71</td>
</tr>
<tr>
<td>47. An Example from <em>Málaga</em> of a Rhythmic Motif</td>
<td>72</td>
</tr>
<tr>
<td>48. An Example from <em>El Albacín</em> of a Theme Showing Step-wise and Scale-wise Progression</td>
<td>72</td>
</tr>
<tr>
<td>49. An Example from <em>El Albacín</em> of Melody Tones Played Back and Forth on Each Other</td>
<td>73</td>
</tr>
<tr>
<td>50. An Example from <em>Jérez</em> of Long Section Developed from Opening Motif</td>
<td>74</td>
</tr>
<tr>
<td>51. An Example from <em>Eritaña</em> of a One-Measure Motif, Likely Smallest Melodic Unit in Iberia</td>
<td>75</td>
</tr>
<tr>
<td>52. An Illustration from <em>Pête Dieu</em> of Extremes of Range in Melodies</td>
<td>76</td>
</tr>
<tr>
<td>53. An Example from <em>Jérez</em> Showing Modifications of Original Motif</td>
<td>79</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>54.</td>
<td>An Example from Fête Dieu of Main Theme and the Same in Diminution</td>
</tr>
<tr>
<td>55.</td>
<td>An Example from Almería of Jota Theme Presented on Different Degrees</td>
</tr>
<tr>
<td>56.</td>
<td>An Example from Málaga of Compound Grace Notes and Chromatics</td>
</tr>
<tr>
<td>57.</td>
<td>An Illustration from Evocación of an Unresolved Appoggiatura</td>
</tr>
<tr>
<td>58.</td>
<td>An Example from Málaga of a Simple Appoggiatura</td>
</tr>
<tr>
<td>59.</td>
<td>An Example from Almería of a Passage in the Lydian Mode</td>
</tr>
<tr>
<td>60.</td>
<td>An Example from El Puerto of Scales with Lowered Seventh Degree</td>
</tr>
<tr>
<td>61.</td>
<td>An Illustration from Albaicin of Oriental Mode like B-Flat Minor</td>
</tr>
<tr>
<td>62.</td>
<td>An Example from Málaga of Scale with Lowered Seventh</td>
</tr>
<tr>
<td>63.</td>
<td>An Example of a Modal Cadence V-IV, from Málaga</td>
</tr>
<tr>
<td>64.</td>
<td>An Example of a Form of Pentatonic Scale from El Puerto</td>
</tr>
<tr>
<td>65.</td>
<td>An Illustration Showing Passage from Songs of Spain Based on Gypsy Scale (quoted from Istel)</td>
</tr>
<tr>
<td>66.</td>
<td>An Example of Gypsy and Hungarian (Minor) Scales</td>
</tr>
<tr>
<td>67.</td>
<td>An Example from Albaicin of Passage Based on Gypsy Scale</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>68.</td>
<td>An Example of a Chromatic Ornament from Málaga</td>
</tr>
<tr>
<td>69.</td>
<td>An Example from Albaicin of Partly Chromatic Scale in Sixths.</td>
</tr>
<tr>
<td>70.</td>
<td>An Illustration of a Chromatic Scale.</td>
</tr>
<tr>
<td>71.</td>
<td>An Example of a Highly Chromatic Passage from Triana</td>
</tr>
<tr>
<td>72.</td>
<td>An Example of Enharmonic Change from Triana.</td>
</tr>
<tr>
<td>73.</td>
<td>An Example of Key Change without Modulation from Rondaña</td>
</tr>
<tr>
<td>74.</td>
<td>An Example from Jérez of Mild Polytonality</td>
</tr>
<tr>
<td>75.</td>
<td>An Example from Britaña of a Brief Opening Motif</td>
</tr>
<tr>
<td>76.</td>
<td>An Example from El Puerto of Clear Phrase-Juncture Due to Decided Change of Material</td>
</tr>
<tr>
<td>77.</td>
<td>An Example of Albeniz's Counterpoint from Fête Dieu</td>
</tr>
<tr>
<td>78.</td>
<td>An Example of Thin Texture from Albaicin</td>
</tr>
<tr>
<td>79.</td>
<td>An Example of Thick Texture from Britaña</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Significance and Need for Study

As Spain's greatest composer, Albeniz undoubtedly deserves greater attention in printed discussion than he has had. The Frenchman, Debussy, writing in Paris at the same time that Albeniz did, has had much more space. Albeniz is the representative, personally and musically, of two very old races and cultures, the Iberian and the Arab. His product stands for two great arts long admired by other races, but not to be copied by them: the complex art of the Spanish dance, and the very individual art of Gypsy-Spanish music. In addition, Albeniz was a dashing, lovable personality, and had an extremely varied, romantic life, reflected in scores which are sparkling and exuberant to the last degree.

If his critics and contemporaries of all nations can salute Albeniz with affection and esteem in brief comments, surely someone should find time to analyze his scores and write at length of him in English. There seems to be no great volume of data extant in any language---either on his life or works. Brief sketches in reference books and periodicals, part of them in French and Spanish, and one full-
length biography-critique in French,¹ no more recent than 1926, constitute the major portion of material now available.

Limitations of Subject

Since Albéniz, like Chopin, was most successful as a composer for piano, only piano works will be considered, not the larger mediums, such as orchestra. The master will hardly be remembered for his many unsuccessful operas nor one or two essays, such as Catalonia, into the orchestral field. The subject will be further limited to deal, not with the many other popular pieces, but principally with the author's masterpiece, the Iberia Suite. Yet one may find abundant material for analysis and discussion in its four books--over one hundred and fifty pages of complex scores.

Objectives and Procedure

An attempt will be made to analyze the style of Albéniz, especially as expressed in the Iberia Suite. As with all composers, his particular style is created out of his own combining and recombining the principal elements of music, arranging them in a certain way to suit his needs and taste. These musical elements are: rhythm, melody, and harmony. But form and spacing must not be forgotten. Other style

¹Henri Collet, Albeniz et Granados. (Translated by Investigator.)
elements stem from these by expanding them, by diffusion, or by combining the fundamental elements; e.g., harmonic rhythm arises from harmony and rhythm.

The musical scores are studied page by page, and either traditional or extraordinary handling of certain style elements at once come to the investigator's attention. Unique and excess recurrences are classified. Occurrences of various traits are noted down, the music then examined throughout to discover if these traits are really typical of the composer. They are so considered if they recur three times in his works. In this process, as one feature appears, many others are discovered and investigated, leading to almost endless search. Each time the score is examined, it yields further secrets.

Next, the musical effect the composer achieves, by his characteristic treatment of the various elements, must be determined by the investigator.

Examples and tables are made to show, more clearly than words can, the composer's actual writing method. The bibliography of musical scores is found at the end of this thesis with the literary bibliography.

The study is organized in ten chapters. There are

---

2Locations in scores are referred to as follows: page 27, braces one to three, measures three to ten, is written "27: 1-3, 3-10." Pages are quoted as per the different editions used. Uniform edition of all four books of Iberia could not be secured. Each volume is complete in itself, so pages are not continuously numbered throughout the Suite.
sections of chapters, with headings for the reader's guidance. The chapters, as well as many sections, are independent of each other; but with illustrations continuously numbered throughout, the reader is often referred, within a given chapter, to fitting examples in other chapters.

Formation of Albeniz's Style--Contributing Factors

What was the effect of Albeniz's life on his works? Restlessness and upheavals were experienced constantly by the virtuoso, beginning with his travels on two continents as a wunderkind exploited by a greedy father. The hardships then endured, over a stretch of years, are said to have precipitated his untimely death due to uremia--1909, age almost forty-nine. Furthermore, his nomadic life of continuous uncertainties, financial and otherwise, made impossible the arduous studies, over long years, essential to a solid preparation as a composer. At one time the police were in pursuit during his concertizing in North and South America. As one authority sums it up:

Albeniz's escapades and many adventures enhanced his life with a background of picturesque romance, but left their damaging influence on his career. Even in his most representative works, one finds the composer, only just reaching mature development, obviously delayed by unfortunate circumstances.3

It is true Albeniz had some excellent training--in

snatches.\textsuperscript{4} From his sixth year on, he enjoyed such masters as Marmontel, Liszt, Jadassohn, and Reinecke. Yet he ran away from several schools—Leipzig and Brussels Conservatories—spoiling the result of cumulative effort.\textsuperscript{5} The early studies were reinforced in the 1890's when Albéniz was over thirty, by his composition work in Paris under d'Indy and Dukas.

However, the rash, youthful Albéniz was mainly self-taught in composition, as all critics agree, a point accounting for both his strength and weaknesses. Admittedly he had a series of conversations in 1883 (age 23) with the great Spanish folklorist-composer, Felippe Pedrell. Ewen claims these meetings "had inestimable influence on Albéniz's career. It was Pedrell who turned Albéniz from a pianistic career and back composition to important artistic creation, and first instilled in Albéniz the mission of producing autochthonic Spanish music."\textsuperscript{6} Nevertheless, Pedrell himself did not take much credit in the matter. He wrote in "Vanguardia" (May, 1909):

---

\textsuperscript{4}Ibid. Albéniz, competing for entry to the Paris Conservatoire (age 6), nearly received the award, when he smashed a mirror with a ball and was rejected.

\textsuperscript{5}Rupert Hughes, Biographical Dictionary of Musicians, p. 26. Albéniz's Brussels studies were financed by King Alfonso of Spain, and the young virtuoso was early made Court Pianist to the Queen of Spain.

\textsuperscript{6}David Ewen, Composers of Yesterday, pp. 3-6. However, Albéniz did not renounce his pianistic career to devote full time to composition till ten years later, according to Morales, \textit{op. cit.}, pp. 9-10, and other authorities.
I decided only to see that so extraordinary an intelligence was correctly guided. . . . Albeniz was still a musical child of nature. He wrote violin parts too low for that instrument, etc. Of listening to the music which sounds within one, he knew nothing; he could sense music only through the medium of the piano keyboard, not theories. I said to Albeniz, "To the devil with all the rules . . . not written for you . . . They will only paralyze your natural genius." 7

The early influences of Scarlatti, Weber, and Schumann were thrown off, as we have said, by the time of the first-period works. As a virtuoso, he was called in his lifetime "the Spanish Rubinstein." Yet as a composer, critics agree he continued the work of Liszt and Chopin as an explorer of piano tone and color possibilities, in accordance with the post-Wagnerian attitude.

Albeniz might be called "the Spanish Liszt," due to the Slavonic pomposity of the one, and the Mediterranean exuberance of the other. However, their psychology is totally different, to say nothing of the superiority of Liszt's musical achievements in general. 8

Rupert Hughes points out: "Albeniz's piano music carries on the traditions of Chopin and Liszt, but is endowed with quite individual folk-color and intensity of feeling, and has many impressionistic influences." 9 The influence of Debussy, d'Indy, and Fauré, and the other French masters of the Schola Cantorum, is mentioned by the critics as part of Albeniz's years in Paris, 1883-91. 10 His music, due to


them, became more scholarly and sophisticated, but his basic style was formed earlier.

The Founding of the Modern Spanish School

The world may well be grateful that Albeniz founded the modern Spanish School about 1880 with his early piano pieces. According to Collet, Parisian critic, these were written as played." Not since the sixteenth century in Europe had Spain's voice been lifted up in the international "concert." Up to that time, only Victoria and the golden age polyphonists had been respected. Even the Spanish School of the great Scarlatti had failed of attention from other nations; nor could the "tonadilleros" of the eighteenth century, nor Eslova and Arrieta in the nineteenth century, remedy the situation. The French, German, Italian, and newborn Russian "Schools" of music were recognized by Europe; but before Albeniz, a Spanish tonal art was not recognized.

Some critics consider the scholarly Fedrell with his folklore the renovator of Spain's music; but his works and manifesto, Por Nuestra Música, dated from 1891. At that time, Albeniz had already for a decade played and published in Europe and the Americas his compositions in the Spanish style.

11 Collet, op. cit., p. 106.

12 J. B. Trend, Falla and Spanish Music, pp. 15-35. "Tonadilla"--an interlude of music formerly used in comedies portraying realistically and satirically scenes from daily life. Now seldom found and only at the end. Could be performed only by singers born and bred in Spain, especially Andalusia. "Tonadillero"--a writer of such music, or improvising performer.
Thus Collet declares Albeniz to have been

... the first to give to the world, without recourse to folklore, a Spanish work, conceived by an authentic Spaniard and executed in Spanish style, without European precepts of musical composition. Did he not ignore the rules ... taught by Conservatories and all forms of construction? ... That Albeniz was thus able to draw from his own resources, without help of anyone, an aesthetics capable of inspiring a whole line of artists who claim him today, this authorizes us to call him a "master" in music.13

Turina, contemporary Spanish composer, disagrees with Collet as to the importance of Albeniz's early works. He declares,

We all know the Great Albeniz begins with Pepita Jimenez, his opera; the first works lack value and show want of study. Nevertheless, there is "something" in them, as Albeniz rightly said himself; ... but what is that compared to the "all" in Iberia, La Vega, and Catalonia?14

Yet Collet contends that Albeniz founded the modern Spanish school, not in his third and greatest period, nor with the early trifles; but with the first-period works: Chants d'Espagne, Suites Espagnoles (2), Characteristic Pieces, Rhapsodies Espagnoles et Cubaine, Danzas Espagnoles (6), España, Espagne-Souvenirs, etc. Whereas the early trifles show the influence of Scarlatti, Weber, and Schumann, the first-period works are thoroughly Spanish. They lack neither originality of thought nor cleverness of writing, but are

13Collet, op. cit., p. 109. Falla was one of that "line of artists" who succeeded Albeniz.

14Turina, Revista Musical de Bilbao, (February, 1911), cited by Henri Collet, Albeniz et Granados, p. 112.
fresh and genial. The public, argues Collet, is right in continuing still to applaud them. They prepare the way, in Oscar Thompson's opinion, for Iberia and the larger third-period works. Due to the influence of Faure, d'Indy, and Dukas, Albeniz was filled with ambition to write works of more ample and solid character. The result was Iberia.\footnote{Oscar Thompson, \textit{International Cyclopedia of Music}, pp. 28-29.}

The latter, while more sophisticated and more refined technically than the earlier pieces, reveals the Albeniz personality unchanged straight through from "Period I."

But we need not rely solely on the dictum of Collet. Slonimsky says, "Albeniz, with Granados and Pedrell, created the authentic national style of Spanish music."\footnote{Nicholas Slonimsky, "Isaac Albeniz," \textit{Music Since 1900}, pp. 77-92, 410.} J. B. Trend claims, on the other hand, that this style known as "the Spanish idiom" has remained about the same for the past fifty years--speaking as per 1929.\footnote{Trend, \textit{Falla and Spanish Music}, pp. 15-35.} The contradiction is probably not a real one. Albeniz's case is likely similar to that of Father Bach, the lustre of whose creative genius is not dimmed by the fact that musical forces had been at work for generations preceding him of which he was the crowning and focal point.

Trend goes on to say that the Spanish idiom is based on popular music, especially "street music," traces of the
style showing in the seventeenth century. But, despite its more remote origins, the style is mainly a creation of the eighteenth century, with its "tonadillas" and famous singers of them. (See footnote 12 above.)

Modern Spanish music which does not conform to this type established by the production of Carmen, 1876, is often coldly received and never played again, according to Trend. Fortunately, Albeniz's works suffered no such fate, as they, too, partly derived from Andalusian "street music," partly from Cante jondo and Cante flamenco, about to be discussed. Moreover, the composer, as an already popular virtuoso, was able propitiously to introduce many of his own principal works, and they have never since suffered neglect.

Moorish-Oriental Background

For the history of Spanish music, the three most important events of all past times were, according to Brown and Trend: the Spanish Church's adoption of Byzantine liturgical music; the Moslem invasion, 711 A. D.; and the settlement

---

18Ibid. Early origins of Spanish idiom: old Spanish theatre music; old "vulgar" church music; Juan de Enzina's dramatic entertainments (shepherd-pieces, 1483).

19Ibid.

of many Gypsy hordes is Spain in the fifteenth century.\textsuperscript{21}

The Moors cultivated music highly during nine centuries in Spain—especially in Seville, Andalusia, still the "capital of song." They introduced into Spanish dances rhythmic and melodic elements not present in Spanish liturgical music; e.g., profuse ornamentation—brought to every form of art in Spain—revealed itself in melodies with runs, trills, and graces. In Andaluz music of the Granada Moors\textsuperscript{22}—especially rhythmic dance forms—originated many Andalusian forms. The sevillanas, seguidillas, and others of these were often used by Albéniz in Iberia and other works.

"Harmony was abhorrent to the Moslems... considered illogical and evervating..."\textsuperscript{23} so a drone was used. Albéniz's rich harmonies obviously do not flow therefrom. But his complex rhythms do show direct Moorish ancestry. Due to the low estate of harmony, the Moors allowed only a rhythmic accompaniment and originated combinations of conflicting rhythms by percussion instruments. Thus Trend claims a single castanet-player in Spain can produce a combination of rhythms and subtle contrast of tone-color which in emotional effect is unsurpassed in the whole range of Spanish music. Albéniz scores are full of castanet, guitar, and tambourine effects.\textsuperscript{24}

\textsuperscript{21}Trend, \textit{Falla and Spanish Music}, pp. 15-35.

\textsuperscript{22}\textit{Ibid.} This is different from music of purely Arab origin.

\textsuperscript{23}\textit{Ibid.}

\textsuperscript{24}\textit{Ibid.}
The Gypsies, having left India about a thousand years ago, to wander through Persia, Turkey, and the Balkans, did not reach Europe and Spain till the early fourteen hundreds. This was one-half century before the Moors and Jews were ousted. The oriental music brought by this minestril race was liked by the Moors, as it had been by orientals of Hungary and other regions, if Irving Brown is correct. The American observer further concludes that the Gypsy in Andalusia, while preserving earlier forms of music and dancing, undoubtedly modified the main current of Hispano-Arabic songs. In short, the Gypsy turned Cante Andaluz into the famed Cante jondo.

Albeniz is much indebted to the Spanish Gypsies for rhythmic ideas, just as Beethoven, Brahms, and Liszt owed much to Hungarian Gypsies for their rhythms. Gypsy music, like its Hindu original, reveals fluidity and multiplicity of rhythms, highly involved syncopations, and abundance of cross rhythms. All this appeals directly to the emotions, whereas harmony and counterpoint, neglected by the Moors, Gypsies, and Hindus, appeals to the intellect.

Albeniz scores also show many melodic characteristics

---

25 Brown, op. cit., pp. 107-125. (a) Spanish Gypsies borrowed from many sources for their folk-arts, but remained tenacious of their own original folk-music and dances as a basis. (b) Hindu drummers showed a virtuosity in rhythmic and delicate effects from which Gypsies learned their effects with percussion instruments, and transferred them to Spain. (See footnote 24.)
owed to the same source. (See chapter on Melody.) Gypsy, like Hindu, themes are more fluid and complex than ours--elusive and subtle--ending on a falling cadence where ours rise. They are marked by undulating tones, a flow and glide in sound-curves, due to the use of quarter-tones and scales which sound off-key to occidentals. Albeniz also takes over their highly developed art of embellishment--grace-notes, arabesques, virtuosities--and intense, impassioned expression. Albeniz's moods of delicate melancholy, graceful vivacity, or fiery ardor are typical of oriental music.

All Albeniz's work instinctively appears flamenco in style, with a tendency to end up Cante jondo -- in the opinion of Composer Manuel de Falla. Cante jondo or "deep song" is, as he explains, the body of Andalusian folk-songs modified by the Gypsies--songs of the tragic depths of life, of prisons and brothels. Its characteristics, such as modulating by enharmonic changes, melody recalling a vocal inflection, etc., are herein noted in the chapter on Melody. Forms of "deep song" found often in Albeniz scores are: siguiriyas, soleares, polos (guitar accompaniment); and saetas, not accompanied. From these are derived the lighter flamenco.

26 Ibid.
28 Falla, brochure, Editorial Urania, 1922, cited by Henri Collet, Albeniz et Granadas, p. 82.
style Albeniz uses with such flair in malagueñas, fandanguilhas, rondeñas, bulerías, tarantas, and others.
CHAPTER II

RHYTHM AND METER

Extent of Use and Types

The meticulous rhythm in Albeniz's work is particularly praised by all the critics alike. Thémines declares, "The composer shines through an especial care for rhythm, for that rhythm they want, I do not know why, to exclude from modern music."¹ Istel thinks that Albeniz's use of folkwise rhythms and intervals is far more attractive than Falla's alleged "naturalistic" Spanish music which so often leads directly to monotony, and argues, "Most original perhaps, despite Iberia's adhesion to folk-music, are his rhythms."²

Anyone studying or hearing the scores, would agree that rhythm is among the most striking features of all Albeniz scores, most of all Iberia. If one remembered nothing else, it would be the vital rhythms. Neither are they so obvious that one hearing or a cursory glance at the score suffices to know them. There are enough changes and complexities to baffle at times even a skilled musician.

Trend pronounces Iberia to be "brilliant studies of

²Istel, op. cit., p. 144.
characteristic rhythms and effects from different parts of Spain, often developed with a great sense of poetical suggestion." Jean-Aubry and Collet mention the popular variety of the composer's rhythms. They say the strong rhythmic framework testifies to the mastery of Albeniz and "... noticeable... linear and rhythmic suppleness are characteristic of the master's third [final] style, also the logical return to primitive rhythm."  

Indeed rhythm might be called the foundation of Albeniz's art, for the majority of his scores, including the Suite, are dances, or based on them. His rhythms are typical Spanish national ones, with a special fondness for Andalusian dance rhythms and Gypsy effects. Trend speaks of his realizing among "the determining features of Andalusian music strong, conflicting rhythms... At the back of his mind is a dancer whose castanets are always syncopating against each other..." Many of his effects in this field are based on guitar techniques and aesthetics.

Below is a brief list of the dance-types in Iberia with the meter of each and comments on the rhythm. One necessarily must rely on authorities here. This is followed

---

4 Collet, *op. cit.*, p. 150.
by a table of rhythm patterns of the dances in the Iberia Suite. In each case the rhythm of the principal theme is
given, than that of the copla, or second most important
theme.

**El Puerto.**—6/8 throughout (Compound Meter). It is a
polo, an Andalusian or Spanish Gypsy dance characterized
by energetic movements of the body, while feet merely shuffle
or glide, with unison singing and rhythmic clapping of hands.
Marliave praises the rhythm which "runs like a lively trot of
mules."6 (See Figure 17, Harmony, page 40.)

**Evocación.**—3/4 throughout (Simple Meter). The copla
is a fandanguillo, a Basque dance of the family of the jota,
which is usually in triple time. Jota of the main theme is
contrasted with a melody from Andalusia. (See Figure 41,
Melody, page 67.)

**Fête Dieu.**—2/4 and 4/4 and 3/8 (brief episode). (Mixed
Meters.) Second section is a popular march, combined meters
4/4 in bass, 2/4 in two upper staves. (See Figure 43, Melody,
page 68.)

**Triana.**—3/4 throughout (Simple Meter). Rhapsodic vari-
tion alternating paso-doble ("two-step") of Seville and torera
(bullfighter) march. "Surprising in its internal rhythmic
contrasts," says Collet.7 (See Figure 44, Melody, page 69,
and Figure 4, Rhythm, page 23.)

---

6Collet, op. cit., p. 168. 7Ibid., p. 170.
Almería.—6/8 alternates 3/4 throughout (Mixed Meters) except in jota, page 6 and following, where 4/4 in top stave is over 6/8 in two lower staves (Combined Meters). It is a tarantas dance of the province of Almería, with nonchalant rhythm, not related to the Italian tarantella. (See Figure 55, Melody, page 81.)

Rondeña.—3/4 alternates with 6/8 throughout (Mixed Meter). It is typical rondeña rhythm, a Spanish dance. A malagueña rondeña enters, later in the piece, with the same rhythm. "... the unexpected clash of the lyric melody with the insistent, nervous rhythm ... (from this comes contrapuntal conflict)," Collet declares. 8 (See Figure 13, Rhythm, page 32.)

Málaga.—3/4 throughout (Simple). It is a malagueña dance, usually a slow tempo, but sometimes lively. It is based on its opening rhythmic motif. (See Figure 47, Melody, page 72, and Figure 32, Harmony, page 56.)

Eritana.—3/4 throughout (Simple). It is a graceful sevillana dance of Andalusia. Collet extols it, "A lively Seville rhythm is added that does not interrupt any lyric element, but varies melodically with supreme ease while evoking the multiple figures of the dance." 9 Marliave says, "The rhythm swings with good-natured raillery, like the mule of Sancho Panza approaching the stables of a Seville inn." 10 (See Figure 75, Form, page 112, and Figure 51, Melody, page 75.)

---

8Ibid., p. 172.  9Ibid., p. 175.  10Ibid.
Jérez.—It opens in 3/4 but makes 64 meter changes in seventeen pages (Mixed. No combined meters). The third page changes to 3/8, alternates with 3/4, and on the seventh page 1/4 first appears. On this page (20) there appear 8 meters in 8 consecutive measures—largest variety investigator has ever seen in one score. 1/4 now alternates with 2/4 and 3/4 through page 26, when 3/8 reappears for a page. 3/4 then starts again taking turns with 1/4 and 2/4 and finally asserts itself (page 29) for the remaining three pages of composition. This ends in the same simple 3/4 of the opening. Collet says, "It begins in slow zamba rhythm which gives unity to the composition but does not evoke exclusively the city of famous wines"11—Jérez, home of sherry. (See Figure 50, Melody, page 74 and Figure 37, Harmony, page 58.)

The types of rhythm used in Iberia are strong, often driving and forceful or languorous, graceful, and dance-like. They are sometimes regular, as in the opening pages of Fête Dieu (see Figure 54, Melody, page 80), or highly irregular, as in Triana, so filled from the first page with difficult syncopations. Fête Dieu, page 30, shows regular forceful rhythm, whereas the graceful type is exemplified in the first bars of Triana.

Weak, vague rhythms or wavering, spasmodic ones seem not to occur in Iberia, but rather compact, positive types. Nor is the flowing type common.

Examples of rhythm patterns of the dances in Iberia follows:

11Ibid.
1. El Puerto (Polo dance): Copla (Gypsy Seguíriya)

2. Evocación (Andalusian melody, Jota [Navarre] accompaniment): Copla (Pandenguillo)

3. Éste Dieu (March): Section II (Popular March)

4. Triana (Pasodoble dance): No Copla (Variations)

5. Almeria (Tarantas): Copla (Jota)

6. Rondena (Rondena dance): Copla (Malagueña Rondena)

Fig. 1.—Rhythm patterns of Iberia Suite dances.
Albaicín (Gypsy bulería):

Malaga (Malaquena):

Jerez (Zambra):

Eritaña (Sevillana):

A Few Traditional Rhythm Patterns of Spanish Dances

1. Eighteenth Century Fandango Score (1772)—Composer unknown; noted down by eyewitness.

Allegro—D minor

Rhythm Skeleton

2. Fragment of Basque Fandango (Eighteenth Century)—Composer unknown; quoted from composer Raoul Laparra.

Con Mosaco—G minor

3. Seguidilla—“same rhythm as Bolero, but more animated and stifling” (says van Vechten, Music of Spain, p. 46).


Fig. 1.—(Continued)
Special Rhythmic Figures

Triplets occur frequently throughout the scores—usual and odd kinds. The usual type appears in El Puerto 13: 3, 1 and 3 (weak beat, untied). An odd kind appears in Evocación 16: 2, 5 shown below. To be noted is the triplet on strong beat, followed by short and long tied notes, and preceded by grace-note.

Fig. 1a.—An example from Evocación 16: 2, 5 showing odd kind of triplet.

The same type occurs likewise in treble clef 18: 3, 5 and other times in the same piece.

The triplet graces opening Fête Dieu look like this:

Fig. 2.—An example from Fête Dieu 20: 1 of triplet graces repeatedly used for opening.

An unusual type triplet in an inner voice of treble is found in Evocación 19: 2, 5 as shown below. It also occurs in braces following the quoted ones.
Fig. 3.—An example from Evocación 19: 2, 5 of an unusual triplet.

Fête Dieu 24: 4, 1 has an odd triplet of quarter notes in octaves each accented against eight sixteenths every other one accented. Triana offers many types of triplets, including those on up-beats as on 56: 1, 3 and 2, 1. They are divided between the two hands, though placed where both staves are treble. Triana 57: 1, 1 shows the triplet occupying stressed first half of all three beats of measure while last half of each beat is even, as we see below.

Fig. 4.—An example from Triana 57: 1, 1 of triplets on stressed part of each beat.

In the same work occur constantly triplets beginning with a
rest, as the sixteenth-note triplets of page 60 for right hand in bass scattered through to the end, page 64. Sixty-fourth-note triplets appear several times after double-dotted eighths in the jota of Almería 6:5, 3 and following, as well as its repetition, page 13.

Rondeña's few triplets are unusual not only for being on an accented first beat in an inner voice, but for carrying over the melodic line of the dance-tune from left hand (treble) to right hand (treble). This is shown by dotted line in figure below.

![Fig. 5.--An example from Rondeña ll: 3, 4 of unusual triplet.](image)

Book IV shows few triplets and no new forms. However, Málaga ll (last bar) has an interesting example.

Albeniz can not be said to distort the triplet, as by dotting second note of group in Debussy fashion. But he does often use a rest in lieu of the first note of the group.

Dotted patterns, scarce in Book IV, are a consistent trait in earlier books. El Puerto shows two or three different
dotted patterns per measure, in different voices, for many of its braces throughout. Its pedal points are consistently dotted, also broken chord accompaniments and tenor melody line. (See Figure 17, Harmony, page 40.) The soprano is usually not dotted. A dotted and tied rhythm combined is found for one measure in soprano melody of El Puerto 7: 1, 3 with the accented part of first beat a rest and the first note accented, although an up-beat. Pages 13: 2, 5 and 10: 1, 1 reveal the unique feature of three different dotted patterns in three different voices within the same measure. The example below occurs often in the copla of Albaicín.

![Musical notation](image)

**Fig. 6.--An example from Albaicín 3: 5, 3 of dotted pattern and ties.**

The patterns above establish a definite striking rhythmic pulse.

_Evocación_ is rich in dotted rhythms from the first measures, where the first theme (soprano) involves the favorite oriental rhythm of ‹ and ›. (See Figure 41, Melody, page 67.) This is above a tonic pedal point, using
dotted half-note, and a syncopated inner voice starting with a dotted eighth. A striking rhythmic pulse is thus set up. An odd rhythm occurs 18: 4, 2 (and next page) with dotted notes in all four voices, the rests and dotted notes of the alto being perhaps most noticeable.

![Musical notation]

**Fig. 7.**—An example from Evocación 18: 4, 2 of odd rhythm with dotted notes in four voices.

Rondeña, scarce of dotted rhythms, nevertheless opens with one, recurring several times later, similar to the tied effect cited above from El Puerto. Like Triana, Almería displays only a few ordinary dotted effects, except for the jota with its double dotted eighth, soprano tied over from quarter followed by triplet sixty-fourths—cited in Figure 8 and under triplets. This repeats enough to constitute part of a specific pattern.

![Musical notation]

**Fig. 8.**—An example from Almería 9: 3, 1 of dotted patterns and ties.
Rhythms in the Suite are not generally obscured by combining definite dotted patterns in one clef with unusual rhythmic patterns in another. But this does occur sometimes, as in Almería, page 6 and following, where the jota uses a dotted pattern in its 4/4 time above two staves in 6/8 lacking dots but syncopated and tied.

The rhythms just discussed vary in clearness. The dotted effects in El Puerto, since they do not touch the melody, and are consistently used throughout, establish a clean-cut impression. But the same cannot be said for all numbers of the Suite. Just as there are "thorny" passages harmonically, so too there are quite often rhythmically complex ones. (See Figure 9 below from Almería and Figure 13, Rondereña, in Rhythm, page 32.)

Complex and Combined Rhythms

From the old masters down to Debussy and modern writers, a time-honored method of giving rhythmic variety or changing metric pattern is by using uneven groups of notes against each other. These scores have their full complement of "cross rhythms": two against three, four against six, three against five, etc. (See Rondereña pages 7-8; Almería 8: 1, four \( \dot{\underline{\text{J}}}'s \) against three \( \underline{\text{J}}'s \); Fête Dieu 24: 1 and 25, six \( \underline{\text{J}}'s \) against eight \( \dot{\underline{\text{J}}}'s \).

Groupings are used with the basic rhythm as foundation. Witness the jotas of Almería 6: 5, 1 and following, with its three staves and two meters, but steadily retaining
through several pages the fundamental accompaniment of 6/8 in two lower staves. Above this steady beat are groups forming two against three, four against six, etc., as seen in the example below, Figure 9.

Fig. 9.—An example from Almería 9: 2, 2 of basic rhythm undisturbed by cross-rhythms above.

Likewise in Rondeña, the basic 6/8 rhythm alternating with 3/4 (in bass) is not disturbed by irregular cavortings of the soprano. The latter has its accented dance-rhythms often broken by syncopation, rests on first beat, and groups of two played in time of three, three in time of four, etc. (See page 8: 2 and following.)

Triana 57: 1, 3 and to end, shows the process reversed: the basic rhythm is kept in treble (right hand) while groups of six $\text{f's}$ in bass play against the equivalent of four $\text{f's}$—principle of two against three. This occurs dozens of
times. Likewise \textit{Bri
ta
ta} \textit{33: 3, 3}, also \textit{34 and 39}, shows the
numerous six-groups in bass against four in treble not dis-
turbing the regular $3/4$ rhythm, held to treble. However,
Book IV otherwise shows a great paucity of cross-rhythms.

The purpose of these uneven groupings seems to be for
variety rather than to change the metric pattern. Otherwise,
why would the basic pulse be kept going at all times, in one
clef or the other? Metric diversity, as will be shown, is
achieved in other ways.

Two normal groups are sometimes combined to make an unu-
sual result; e. g., \textit{F	e\tDieu} \textit{27: 1, 2} and following. Here
the triplet in treble has its first note tied, last two notes
accented, and consists of three eighths above four sixteenths--
latter on two lower staves

\begin{center}
\includegraphics[width=\textwidth]{fig10.png}
\end{center}

\textit{Fig. 10.--An example from \textit{F	e\tDieu}}
\textit{27: 1, 2} of unusual cross-rhythm.
Metric Diversity, Syncopation

Albeniz is usually consistent with one or two time-signatures per composition, Jérez being an exception. During a dance or march-rhythm, he usually does not permit a break. Although most metric changes are mild, they are also at times drastic, as is Almería, Fête Dieu, and Jérez.

The rhythmic pulse in places is strong and direct, as in the opening themes of Fête Dieu or El Puerto. But scores of times it is subtle through syncopation, a favorite device with Albeniz and typical of Andalusian and Gypsy dances. Thus meter is indirectly changed without changing the actual metric signature.

This syncopation is achieved partly through a clever handling of tied notes or rests on strong beats, off-beat accents, etc. Thus a change of meter is implied when a silent strong beat, due to ties or rest, throws the normal accent onto usually weak parts of the beat; i. e., last half of first beat or weaker beats of the measure. Almería 12: 4, 3 illustrates the latter below, the weak fifth beat of 6/8 time getting accent normally due on fourth, but thrown off by fourth being tied. (Notice three voices tied in one measure).

Fig. 11.—An example from Almería 12: 4, 3 showing implied meter change through syncopation.
Of the dozens of other syncopations in *Iberia*, a good example is Evocación 18: 1, 1-2 and following braces, where the first beat bass note, a dotted eighth, throws accent on second half of first beat and a rest on first beat of alto throws accent on beat two. The latter, tied to the first beat of the next measure, throws its accent again on beat two instead of one. To be noted here are ties in all voices.

![Musical notation](image)

**Fig. 12.**—An example from *Evocación* 18: 1, 1 of syncopation and ties in all voices.

Ties in all voices are not the rule in Albeniz scores; one or two voices tied are more usual, as *Almería* 6: 1, 2. *Rondeña* 7: 3, 1-3 shown below and following, offers unique examples of syncopation, cross rhythms, and off-beat accents all at once—occurring repeatedly.
Fig. 13.---An example from Rondeña 7: 3, 1 of syncopation, cross rhythms, and off-beat accents.

See Figure 49 Triana (first theme) for another example of clever syncopated rhythm, in this case through short note values on strong beats and vice versa.

Suspensions are constant in Albeniz scores, one of his aids to syncopated rhythm; e.g., see Malaga throughout, especially 5: 1, 3 tenor voice, pattern running ♩♩♩♩♫. Also typical is Triana 55: 2, 1.

Fig. 14.---An example of a suspension, Malaga 2: 2, 2.

Off-beat accents--weak half of beat, or weaker beat of
measure--flourish as in *Fête Dieu* 32: 4, 1. Here is a unique case of a rest on the strong part of beat one (inner voice), followed by strong accents (^) on each of six sixteenth notes.

*Triana* derives from syncopations much of its charm and popularity. These hold away from the very first piece-of-a-measure--an accented last half of the third beat, followed by a series of such stressed "up-beats" (first and second counts). See page 54: 2, 1 (and following). The *pasodoble* movement in 3/4 shows typical syncopations in tenor, where a sixteenth note is on beat one, and the weak half of beat two is stressed.

Rhythmic pauses, direct or implied, are skillfully handled in *Iberia*. Some have already been cited in connection with dotted or tied figures. Many chief themes of *Triana* and the other numbers depend partly for rhythmic interest on cleverly placed rests. A rest on the first beat of a measure loses the strong accent of any meter, just as a tie does, or any treatment causing silence. This "trick" was used, of course, generations before Albeniz.

If we note *Triana* 56: 4, 1 to 57: 1-3, we see the rhythm of the remainder of measure regular; so continual rests in alto and tenor imply silent beats. But they are as meaningful as expressed beats, because essential to the fascinating syncopated effect. The subject matter not being changed, before or after measures containing rests, allows the rhythmic pulse to be firmly established. The same is true of *El Puerto*, pages 6-9, and *Almería*, page 5; also of *Evocación*. 
page 16, and Eritana, page 36 (tenor). See Figure 40, Harmony, page 62.

The principle of rhythmic augmentation does not seem to be much used in Iberia; i.e., a statement in short notes next to a measure appearing with each note lengthened, thus effecting some retard. But diminution, to give increased motion, appears several times. Thus in Fête Dieu (pages 23–25) the original first theme, which had been stated in eighth notes, later appears in soprano in sixteenths. Page 35 shows that same theme in diminution in 3/8 meter instead of original 2/4 (four eighth-notes used per measure). See Figure 54, Melody, page 80.

Thus changed subject matter by way of rhythmic augmentation does not seem to be much used in Iberia as a way of indicating a different metric pattern. Nor is there much used a change from indefinite rhythm to definite, and back again or vice versa.

Fermatas play some part in arresting regular rhythmic flow in this Suite. Retarding motion is not merely suggested (as by changing note values to longer ones)—it is directly marked. Of the few "hold" signs in El Puerto, one stands out for extraordinary placement, 13: 4, 3. Really a pair, one above and one below the grandstaff, they are placed not over a note, but over the bar line in the middle of the phrase, forbidding the performer to continue without pausing.
Fig. 15.--An example from El Puerto
13: 4, 3 of odd fermato sign.

Similar pairs appear in Albaicin, pages 3, 6, 13, and sev-
eral times in Evocación, pages 10 and 18; but here more log-
ically at double bars, before entrance of a new section. Of
the eleven fermatos in this piece, seven appear on one page
(19)! The oddest are the three "holds" over sixteenth rests
(in three voices) just before the final cadence-phrase.

Fête Dieu reveals a series of extraordinary "hold" marks
made thus \(\text{\[Fête Dieu reveals a series of extraordinary "hold" marks\]}
, first appearing at the end of page 26. They
are never placed over notes, but always over the double bar
(every two or four measures). The master is said when play-
ing to have executed these latter markings with real gestures,
folding his hands across his abdomen at each sign!

Book IV offers few fermatos. The one opening Jerez
is perhaps unusual for being the first sign in the piece and
being marked four times (over four voices), three of which
are over rests! See Figure 37, Harmony, page 58.

None of the signs arrest rhythm more than a measure or
so, applying generally only to part of a measure.

The extra bars (dotted) of Eritañã seem to set up a new metric pattern as in 32: 3, 1 and 40: 2, 3. The latter fall, in each case, at the end of the first beat of 3/4 time, indicating a slight accent on second beat which follows. This is not as heavy as with a solid bar-line. The preceding measure shows marked accents on the weak half of beat one, on beat two, and beat three (strong parts). A new pattern is established: for the beat preceding, and each beat of two following measures, has the weak part of beat accented.

Fig. 16.—An example from Eritañã 40: 2, 3 of an extra dotted bar-line.

These dotted bars may also be intended to build meter around the phrase-line. When these measures are played, it is clear that a slight breathing-place in the musical line falls where the dotted bar is placed, and that the three following beats do not offer any such chance. (Minus dotted bar, the measure contains four beats.)

Some such reason must be back of the continual meter
changes throughout Jérez, especially top of page 20 where eight measures show eight different meters. But instead of constructing meter around the phrase-line, it seems to be the "motif-line." In each change, it appears the motif is not finished within the allotted measure and an extra one of 1/4 meter is added. Perhaps also, a stronger accent is wanted than if each 1/4 measure were built into the longer measure preceding it.

Summary.--The rhythms of Iberia are, on the whole, as complex as are the Spanish and Gypsy dances on which they are based. At times compact and positive, at other times they are nevertheless subtle and almost baffling. Syncopated patterns are favored, established through rests or tied and dotted effects. Triplets, groups of six, cross rhythms of two against three (and others) abound.

There seems a preference for 3/4 and 6/8 meters, or those alternated. Albeniz tries, apparently, to establish rather than destroy definite meter and to offer steady pulse-beat most of the time. The latter is essential in dance forms, where the music tries to recapture the accents of body movements: stamping feet, swaying hips, fingers clicking castanets. Steady rhythmic flow and no vagueness is also paramount for Albeniz's generally brilliant style--scores highly spiced, bursting with verve, written and performed at white heat.
CHAPTER III

HARMONY

Results Achieved

Albeñiz reveals in his third style, if Collet is correct, a personality freed of all bonds, ". . . borrowing in pandiatonism the chords for delicious series (making proof, under their rhythmic impulses of an extreme suppleness and incessant mobility); animating with intense life the sonorous material, thanks to his scintillating harmony; lengthening pedal points . . . [and] developing the over-harmony; intoxicating with seconds and superpositions of seconds; and above all technical considerations, evoking as never before Spain and its rhythms, its colors, its nostalgias."¹

The master's harmonies in general, it need hardly be added, are highly dissonant, gorgeously colorful, vibrant with his ever-present originality. "His harmonic schemes are based on the color of the augmented triad coming from Spanish folk-music."² Says the enthusiastic critic, Collet,

He proceeds by skips or leaps [typical of the verve of his people]; these enriched harmonically, and moving above a harmonic bass. A note deleted destroys the equilibrium. In enriching Iberia with a sumptuous harmonic garment, Albeñiz did not falsify as to his origin, King of the Gypsies. [But] did he not ignore the rules of

... Harmony and Counterpoint taught by the Conservatories?"  

Here is "a superfluity of eternally restless harmony which does not permit any real enjoyment, although it quite often presents charming subtleties," 4 dissents Istel (although a personal friend of the master). Riemann speaks of "an audacious harmony." 5 "Albeniz was the hero destined to fight the last battle in Spain against the traditional tyranny of the C major chord and near related keys. To cause its disappearance, he may have disguised C major as B# major!" 6 He ". . . realized the determining features of Andalusian music were strong, conflicting rhythms; the wavering, profusely ornamented melodies of the native Cante jondo; harmonic effects obtained from instruments tuned in fourths." 7 "An idealized Spanish atmosphere is evoked in Iberia with great richness of harmonic, rhythmic, and sonorous effects." 8

We shall try to show by what means he arrived at these striking results.

Bases of Chord Structure

The triad is often the basis of chord structure: Albeniz

---

4 Istel, op. cit., p. 144.
5 Hugo Riemann, "Iberia" Dictionnaire de Musique, p. 23.
8 Thompson, op. cit., pp. 28-29.
uses plenty of conventional chords (major, minor, augmented, diminished, and milder sevenths). Yet chords minus thirds occur often, as in Fête Dieu 38: 2. However, this use of conventional chords is especially true in the earlier works and briefer dances which we shall not examine here.

This becomes less true of the last great works, such as Iberia—as examples will prove. Even here, the opening chords seem harmless enough: note the I's IV's V's and VII's in the first measures of El Puerto and Evocación.

![Musical notation]

Fig. 17.—An example of conventional chords opening El Puerto 6: 3, 1.

Later in the same pieces and Almería, however, the effect is hardly conventional but delectable. Ears jaded with commonplace harmonies get in Iberia unusual treatments of ordinary chords (no resolution, rhythmic peculiarities, etc.) Furthermore, our composer plunges, after a mild start, into dissonances and startling breaches of standard rules, as shown below in illustration from Almería.
Fig. 18. -- An example from Almería 2: 1 and 5: 3, 2, 4, 2 of mild opening harmonies moving into strong dissonance and unconventional treatment.

The Suite abounds in seventh, ninth, eleventh, and thirteenth chords. Notice the sevenths and ninths in Book I: 

El Puerto begins with (and repeats several times) a formula including V7 I7 IV9 and VII9. Evocación's opening tonic and sub-dominant chords move into VII7 VII9 (lowered third) II9
VII, I (twice) VII VI, III etc. Fête Dieu also boasts a large share of II, I and III; VI; and I, IV and VII in its first and second sections. Some harsh major sevenths are found in Iberia: I, IV, VII etc.

Triana 62: 2, 1 shows a V (unresolved as usual) with ninth doubled where a cadence should fall, just before a new section. Evocación 16: 1, 2-3 offers an unresolved I, (lowered root and third) just before a new section, the copla.

Occurrences of sevenths, ninths, elevenths, and thirteenth are not occasional but continual throughout Iberia, a marked feature of the scores. Elevenths and thirteenths do not seem to be used often in a series, but sevenths and ninths are—as shown in the statement above analyzing the opening chords of Evocación. Sometimes these ninths are mixed with sevenths and others.

Thirteenth chords occur in Málaga, page 7, last measure, and 8: 1, 4; also possibly Almería 10: 3, 3 could be so rated. Examples are numerous. (See Figure 19.)

Spelling of ordinary chords is often conventional; but the scores are so full of altered chords and tone clusters, the impression of unconventionality prevails. An apparent case of misspelling is in Almería 13: 1, 3 where in a ninth chord (e-g b-d-f), C-sharp substitutes for D-flat; but this is doubtless accounted for by the series of chromatic sixths, moving up, which form the passage.

Albeniz does not hesitate to use chords foreign to the
key; e.g., Almería 5: 3, 1 (flat chord in a sharp key, preceded by passage in sharps), and Malaga 5: 1, 2, as well as Evocación 19: 2, 3 and 5, 1 (lone chords of c♭-e♭♭-g♭ and g-b-d in key of A).

Chord structure is, on the whole, complex. Not uncommon are such passages as Malaga, all page 7 and 8: 1-2, shown below.

![Chord Example]

**Fig. 19.**—An example from Malaga 7: 5, 4 showing a complex passage with thirteenth chords and an eleventh.

We find also the altered chords to be mentioned—closer to the original spelling than mixed chords. Triana 61: 2, 2-3 offers an unresolved IV₁₁, I followed by unresolved V₉ (lowered root and third, doubled root and fifth).

![Chord Example]

**Fig. 20.**—An illustration of altered and unresolved ninth and eleventh chords from Triana 61: 2, 2.
Further to be noted is *El Puerto* II: 5, 3-4 where $V_7$ of III (with lowered root and seventh) is followed by I of the key D-flat (with fifth normal in bass, augmented in treble, hence a cross relation); then the same progression repeats. See illustration following.

Fig. 21. — An example from *El Puerto* II: 5, 3-4 showing altered chords. It also shows an imperfect cadence and cross relation.

*Fête Dieu* 38: 2, 5 closes with $V_{11}$ (unresolved) I, $I_7$ (unresolved), $I_6$ (fifth doubled normally, but sixth added as in "jazz" music) then I. There is no dominant harmony as normally at close. See following illustration.

Fig. 22. — An example from *Fête Dieu* 38: 2, 5 of cadence chords, irregular by adding sixth above root (as in "jazz") and altered by accidentals.
Evocación 19: 2, 3 shows an altered cadence chord (lowered third $e^b$); and 19: 5, 1 shows another, a VII with raised third and fifth. These are only a few among many, and Books II and IV also make a heavy showing of altered and mixed harmonies.

Mixed chords seem not as abundant as altered, but are found here and there, as in Almería 5: 3, 2 and 15: 2, 1 as well as Málaga 5: 1, 2. They are usually used to give variety of tone-color. (See illustration below.)

![Illustration of mixed chords]

Fig. 23.—An example from Málaga 5: 1, 2 of mixed chords.

The critics were justified in claiming that Iberia is based on the color of the augmented triad. Among dozens of examples are Evocación 17: 4, 1-3, a I with augmented fifth; and El Puerto 11: 5, 3-4, a similar case. The former is shown below.
Fig. 24.—An example of the augmented triad, here used as a cadence—an irregular close—from Evocación 17: 4, 1-3.

Chord Progressions

Too-frequent chord changes (producing restless harmonic rhythms) are among the chief faults of Albéniz, as Collet points out. Yet they are not vague, but exotic harmonies. The succession of the chords of Iberia does not seem to be as startling as the unique nature of the chords themselves, their varied rhythmic treatments, etc. Continual non-resolution is an interesting feature. Yet here is nothing like the radical innovations of Bartók, Hindemith, Shostakovich, or the French "Les Six."

The progressions of El Puerto above the tonic D-flat pedal point are mostly conventional: over and over is monotonously repeated I VII₄ V₇ I; I₇ IV₉ VII₉ I (pages 6, 7, 11, 12). Evocación's opening harmonies I IV I move into VII₇ VII₉ (lowered third, B♭) II₉ VII₉ I; I₇ VII₉ I₇ VII VII₉---V III₇ I₉, etc. The monotony of this continual progression is only broken by the poetic copla of page 3.  

---

9 Collet, op. cit., p. 175.

10 Copla —couplet of a song-dance.
Pete Dieu shows fairly orthodox progressions at its opening in f-sharp minor, with I II₉ I VI₇ --- and continuing I II₇ I₉ I IV₉ VII₉ I₉ IV₉ --- VII₉ I₉, etc. The second section in F-sharp major runs I II₉ III₉ --- VII₄ V₇ VII --- I. This popular march theme repeats several times with but slight changes. The harmonies of Section III move (as so often) above a series of organ points, pages 27-30: I VII VI V III VII II VI, etc.

Triana offers a striking feature: the explosion in B minor of the progression starting from D-flat, and its quick resolution by the enharmonic C-sharp, let out all its force. After a last variation of the theme in F-sharp major, comes the sprightly close of fifteen measures in staccati sixths showing mixed chords, as is the illustration below.

Fig. 25. -- An example from Triana 64: 4 and 5 (4 measures) of staccati sixths, mixed chords.

Malaga's opening dominant harmonies are retained through the first page (with tone clusters here and there above) and often recur thereafter. They give way to protracted subdominant
and submediant harmonies, later returned to. The couple opens in the tonic of the relative major, D-flat. Tonic harmonies provide a conventional close.

**Eritaña**'s principal motif in E-flat is put through a harmonic progression of which...

...the sureness and unexpectedness make one think, as to color and glamor, of the most subtle progressions in the quartets of Gabriel Fauré. The same unusual detours, same certainty in ascending toward a radiant summit. And the aggregate harmonies, of unparalleled sumptuousness, well show us Albéniz "throwing music out the windows," as Debussy said.  

**Dissonance**

Brilliant, often harsh dissonances are one of the striking, compelling characteristics of Albéniz's scores, among the elements showing most cleverness, originality, and verve. There is not a page that does not bristle with them and they (among other qualities) prove Albéniz a modern composer. Yet they are not generally (as with some recent composers) stark and brutal.

**Treatment.**—Unresolved sevenths, ninths, elevenths, and thirteenth are chief types of dissonance here; and several have already been cited in the discussion of altered and mixed chords. Further, there could be cited the unresolved ninths in Evocación 15: 4, 6 and its closing cadence, page 19 (see Figure 57, Melody, page 83); also the unresolved eleventh chord of El Puerto 7: 4, 1. **Triana** flourishes with many a

---

11Ibid., p. 177.
good example: an unresolved $V_7$ cadence, 56: 3, 3; unresolved $IV_{11}$ and $V_9$ (cadences), 61: 2, 2-3 (see Figure 20, page 43, under above section on "Bases of Chord Structure"); unresolved seventh of $VI_7$, 64: 1, 2. The unresolved ninth of Almería 13: 1, 3 is one among many in that piece. Now and then appear unresolved thirteenth, as Malaga 7 (last measure) and 8: 1, 4 (see Figure 19, a "Complex Passage," page 43, above).

Ninth chords do not seem to resolve (even occasionally), as they well might do, to VII$^7$ of $N_6$: VII$^7$ of I; or to diminished chords foreign to the key.

Types.—Since the harmonies of Iberia are non-traditional and modern, they click with seconds, often harsh, sometimes not. Witness the seconds throughout Fête Dieu, especially 20: 4 and 21: 2 and 3; also throughout Triana, as 53: 1, 2 (whole page); 54, and scattered through pages 55, 56, 57 to the end, page 64. Following is an example from Fête Dieu.

Fig. 26.—An example from Fête Dieu
21: 2, 6 and 4, 6 of dissonance-seconds.

Seconds (major, minor, and augmented) are so characteristic they often enter the figuration as in El Puerto.

12"Non-traditional" here means from the standpoint of early nineteenth century practices. "Modern" here refers to the twentieth century.
seventh measure, as well as pages 7 and 10. Successions of seconds appear many places. To be noted are those in _El Puerto_ 7: 5, 3 and 2, 4 to 3, 3; _Fête Dieu_ 23: 1 (there repeated to a frenzy); _Eritaña_ 33: 3. _Almería_ exhibits many super-imposed seconds in its first pages and thereafter. _El Puerto_ shows what at first appears as a second split, 10: 2, 3 (augmented prime, both tones played at the same time)—one of many cases throughout the Suite. See below a succession from _Jérez_

![Fig. 27.—An example from Jérez 30: 2, 3 of a succession of seconds (mild use of tone clusters).](image)

The many bounding super-imposed seconds of _Eritaña_ are not too harsh and those of _Jérez_ succeed in rendering delicate sounds. They are part of the dream-like whole and often marked **ppp**, or a portion of the chords are not too harsh.

Tone clusters flourish, constituting another interesting type of dissonance. The three or more notes in a cluster are a group not spelling a chord; e.g., _El Puerto_ 7: 5, 3-4; _Almería_, pages 1 and 5 (and scattered throughout the piece); _Málaga_ 1: 1 and 2 (and scattered throughout); _Eritaña_
32: 3, 1. (See Figure 27, Harmony, page 50, for cluster from Jérez.)

Fig. 28.—An example from Eritaña 32: 3, 1 of a tone cluster.

Cross relations (or "false relations"), a further interesting type dissonance, abound throughout Iberia. See El Puerto 7: 1, 2 and 13: 2, 2, of which Collet says, "... finally the false relations appear in the best taste and testify to the bursting verve of the musician." Again see Fête Dieu 20: 3 and 4 and 34: 1. Triana reveals the same feature nearly every page, 55: 5 and 57 (twice within a measure); pages 59, 62, and 64 (the close). Likewise Albaicín boasts many occurrences, such as that of 3: 4, 2. Neither are Books II and IV lacking in this trait. The case in Triana appears on the next page.

---

13Collet, op. cit., p. 169.
Fig. 29.—An example from Triana 57: 4, 2 of cross relation.

Málaga 5: 1, 3 and Jérez 27: 2, 2 are further examples. Almería shows cases, pages 4, 5, and 10; 4: 1, 1 is one of many simultaneous cross relations in these scores, between C in treble and C-sharp in bass, really a diminished octave. Of Almería Collet says, "Harmonically, the supreme nonchalance of the piece leads the author into savory false relations between the chords in strong time and the passage notes of internal design issuing from the pedal point."14

Among many diminished octaves are those in El Puerto 7: 1, 2; Triana 54; Fête Dieu 20; Málaga 4 and 5; Almería 5, and Eritaña, as shown below.

![Musical notation]

Fig. 30.—An illustration from Eritaña 83: 3, 1 of superimposed seconds, cross relation, and diminished octave.

14 Ibid., p. 171.
Tritones (or intervals of an augmented fourth, three whole tones) are not uncommon features of Albeniz's dissonant schemes. To be noted are El Puerto 13: 2, 1-4 and the closing section of Fête Lieu. Since they have a rough sound, the "modern" composers delight in them, but they were avoided by the old classic contrapuntal masters. See them below in El Puerto.

![MIDI notation](image)

Fig. 31.—An example from El Puerto 13: 2, 1 of tritones.

Pedal Points and Ostinato

So often Albeniz's chords progress above an organ point. A particularly stubborn one runs throughout the first two pages of El Puerto. This tonic D-flat goes on through the piece, broken only occasionally as on page 9 where it is supplanted by a pedal point on F-sharp, when the key thus changes. Again on page 10, a tonic pedal in B major supplants it, in a change to that key. But after its return, pages 11 and 12, it continues almost unbroken to the cadence section. It is as if it were transferred to the treble clef when the D-flat motive enters in the soprano (13: 2, 5) in the polytonal cadential episode. Two pedal points support this motif, the lower on D-flat and inner on A-flat. Figure 17, Harmony.
page 40, shows part of the tonic pedal point of several measures.

_Evocación_ presents another pedal point, though not remaining on the tonic A-flat; there are brief snatches also on E-flat, F-flat, B-flat, C-flat, and D. But the piece closes on the tonic pedal point like its opening. (See Figure 41, Melody, page 67, for tonic pedal point.)

_Almería_ boasts a double lower pedal point, tonic G major, with chords of equivocal tonality moving above it. A pedal point on C replaces that on G, pages 6-7, to introduce the large episode in G major. After a brief break by a pedal on A, the one on C takes over again, this time in treble clef (then bass), through page 9. When the original tonic G pedal reappears on page 15, it continues nearly to the end.

_Málaga_, a _malagueña_, opens on a dominant pedal point on F (the home key being B-flat minor). Later there is a sub-dominant pedal with the main motif above it, presented melodically in the minor key.

_Fête Dieu_ in its second section in F-sharp major, has its octave bass theme progressing through eight measures much in the fashion of a Basso Ostinato: I II₉ III₉, etc. It is followed by a prolonged series of organ points for three and a half pages, up to the closing episode 30: 1. Impressive pedal points are used throughout the cadential episode
Parallelism; Sequences

Since other modern writers have used ancient devices in their own original adaptations, it is not surprising to find Albeniz doing the same. Parallel chords, octaves, and other such effects are common in Albeniz scores, usually in the melody but sometimes in the whole pattern. These are archaic devices, having chant-like effects, said to be as old as polyphonic music itself. Here these chords and octaves are found moving both stepwise and in skips. (See Figures 22 and 35, Harmony, pages 44 and 57.)

Fête Dieu shows parallel chords both clefs, page 38, and parallel octaves, page 36. Evocación abounds in parallel open chords; but unlike Debussy's use of such, these are not major chords and move partly diatonically, partly by chromatic half-steps. Nor is the effect (as in Debussy's Cathédrale Engloutie) chantlike. Rather it is dance-like, surging toward a brilliant climax. (See Evocación, pages 15, 16, 17.) Almería shows parallel octaves and open chords, pages 2-4 and 11-15. So does Málaga, page 1, and Rondéña, page 3. These seem to be a favorite feature of Spanish dances. Málaga 5: 4 and 6, 1 show chords rising in a distinct scale for several measures, as we see in the example below.
Fig. 32.--An illustration of parallel chords in a scale, Malaga 5: 4.

Other favorite devices are parallel thirds and sixths, often in scales or patterns, but as a rule, not in sequences. El Puerto 11: 1 and 12: 3 shows minor thirds in a chromatic scale. Diatonic scales (part major and part minor thirds) are shown in Malaga 12: 1 and Evocación 15 and 17, as well as Fête Dieu 34: 2. Jérez 19: 1 and 2, and page 30 shows patterned thirds. The Malaga example follows.

Fig. 33.--An example from Malaga 12: 1, 2 of scale in thirds.

Parallel sixths, plentiful throughout the Suite, are profuse in Book IV. To be noted are Britaña 34-35 and Jérez 15, 16, 19, 24, where they help form the sonorous arabesques notable in this piece. Malaga, so filled with octaves and
fourths, also has its share, as on pages 6, 9, and 11. As we see in the following example, thirds and sixths are often combined in one passage.

![Music notation]

**Fig. 34.**—An illustration from Jerez 19: 4 of parallel thirds and sixths patterned.

Consecutive open fourths and fifths (perfect ones) give a hollow sound and archaic flavor, much as do similar parallel chords. Open fourths to be noted are: *Fête Dieu* 38: 2 (combined with fifths, as shown in Figure 35 below); *Málaga* 1: 2, 1-3; and spots throughout Books I and II.

![Music notation]

**Fig. 35.**—An example from *Fête Dieu* 38: 2 of parallel open fourths and fifths.
For open fifths parallel, see *Pâte Dieu* 30: 3; *Almería* 6; *Jérez* 14: 1, 2 and many other places in the scores. As the following example shows, fifths are sometimes used against sixths.

Fig. 36.—An illustration from *Málaga* 3: 4 of consecutive open fifths against sixths.

Patterned fourths and fifths occur in *Jérez*, first page and 30-31. They are sometimes used as rhythmic motives, as in the opening phrases of *Málaga* and *Jérez*, the latter shown below.

Fig. 37.—An example from *Jérez* 14: 1 of consecutive fourths used as rhythmic motive.
Chromatic fifths appear in these scores but do not seem to occur consecutively. Chromatic sixths do, as in Almería 12: 5 (long, unbroken passage of them).

Sequences involving the whole pattern seem not to occur often, but are more often melodic only. However, Jérez 22 and 27 reveals the rare whole-pattern type in a long series, using a chief one-measure motif of the piece. Figure 50, Melody, page 74, shows a typical occurrence of this trait. The sequences of Fête Dieu are a very different type. Beginning on pages 27-29, they again involve the whole pattern (of the popular march); but here is a melody supported by two staves, an organ point on the lowest, the characteristic "rantanplan" in the middle. The opening staccato melody of Fête Dieu involves sequences (as shown in Figure 54, Melody, page 80). But the investigator did not find major thirds in sequence anywhere in these scores.

Cadences

Where harmony is intricate, as in these scores, clarity often depends on cadences. There is enough variety and unconventionality in Albeniz's junctures to make them interesting. They may be classified into six types: authentic, imperfect (or half), modal, deceptive, irregular, and complete absence of cadence.

Among the few conventional cadences found are these: ending Rondena V7 I (authentic); El Puerto 11: 5, 3, I to V
(imperfect); *Triana* 64: 1, 2 V to VI (deceptive); *Triana* 56: 3, 3 V, I (of new key, as new section enters), and V, I of original key, at close of composition (both authentic). Plagal cadences do not seem to occur. Nor was the investigator able to locate cases of incomplete (or veiled) cadences. (See Figure 21, page 44, of this chapter for an example of imperfect cadence.)

Cadences are rated unconventional if altered by chromaticism; or consisting of ninth, eleventh, or thirteenth chords; or if the choice of chords is rare. The latter is illustrated by the close of *Almería* on III (root position, rarely used) to I; although III being of the V group of harmonies, is not as bizarre as it might be. This might also be considered a modal device, as III and VI are the modal degrees. (See Figure 38 following.)

![Musical notation](image)

**Fig. 38.**—An illustration from *Almería* 15: 4, 1 of an irregular cadence, modal, with archaic effect heightened by omitted third of III.

Irregular cadences, so plentiful in these scores, are further
illustrated by the closing of El Puerto $V_9$ (unresolved) to $I$; by Tríana 61: 2, 2-3 with its unresolved $IV_{11}$ followed by $V_9$ (altered and unresolved) to $I$. Further, Evocación 15: 4, 5 ends a section with $VII_9$ unresolved (lasting 2 measures due to ties) and not followed by $I$ or any consonance, but by continued dissonances. Again 16: 1, 3, the section preceding the copla, ends with an unresolved $I_{11}$ (lowered root and fifth). The illustration from Evocación follows.

![Fig. 39. --An example of irregular cadence from Evocación 15: 4, 5 where a section ends.]

Evocación 17: 4, 1 shows the copla section ending with $I$ (augmented fifth), a dissonance prolonged three measures. The same piece ends on an unresolved appoggiatura over tonic pedal (sixth added as in "jazz")—likewise prolonged. (See Figure 57, Melody, page 83.) Fête Dieu closes on an ordinary $I$ in original key, but the preceding progression runs: $VII_1$ (unresolved and ornamented) $I$ $I_7$ (unresolved) $I_6$ with added sixth as in "jazz" music, and final $I$. The parallel chords of this cadential episode (open fourths and fifths) are modal. (See Figures 22 and 35, Harmony, pages 44 and 57.)
Modal cadences V-IV are found in Málaga 1: 4, 4 and 8: 2, 1 as well as other places. (See illustration in Tonality, page 90 and Figure 38, page 60, of this chapter.)

An absence of any cadence where expected is noticeable in the Suite many times. It causes lack of cohesion between two phrases, and is executed through a sudden change of musical material minus the normal cadence, or by suddenly breaking the melodic line. This trait is frequently found here. The example below shows a change from an episodic passage to a restatement of the main subject of the piece, on a chord no more final for such a phrase-joint than the II₇.

![Musical notation image]

Fig. 40.—An example from El Puerto 9: 2, 2 of absence of cadence before new section enters.

El Puerto 12: 4, 4 also lacks cadence just before its cadential episode, with the return of the main theme. Fête Dieu 23: 1, 4 reveals the same omission, as F-sharp major section enters, and at the close of other sections. Cadences are replaced by "breathings" (brief pauses marked in the score with commas) in which the organ point, and two staves above,
all stop. A lack of cadence is especially noticeable as
the closing episode enters, page 30.

Summary.—The skillful use of harmony being one of Albéniz’s main achievements, his scores may justly be said to show marked individuality, fearless use of dissonance, and unique effects. Mixed chords appear next to unmixed. Unaltered chords are constantly found in juxtaposition with altered, such as augmented triads, those with lowered root and third, or those with superimposed seconds. Sevenths, ninths, elevenths, and thirteenthths flourish, mostly unresolved and some altered. Ordinary triads jostle tone clusters.

The master used ancient devices (parallelism, modality, old church scales, and others) to produce new effects.

His advances in harmonic idiom enrich musical literature (especially that in the Spanish idiom), giving new colors to its broadening modern palette. With a basis in traditional but idealized Spanish and Gypsy dance forms, the composer does not enter new fields of musical thought and emotion so much as he uses innovations in modern musical techniques and style.

Albéniz abolished the long-time despotism of certain modes of musical writing, making his own new rules of chord structure, of handling dissonance, and treating cadences. His work has reacted noticeably on his Spanish compatriots and successors—Turina, Infante, and Falla. The results of his
original novelties are influencing modern music of most western nations, especially those of Europe and Latin-America.
CHAPTER IV

MELODY

Use of Folk Tunes

Melody, a less important factor in Albeniz works than rhythm or harmony, is nevertheless unique. According to Collet, "The themes are quite personal to the composer, though more than once he happened to use an air picked up in passing over the Andalusian mountains or on Castillian plateaus."1 From folk-art,

... he borrowed only its rhythmic and harmonic peculiarities ... scarcely any melodic ones; he uses intervals and fioriture cherished in Arab and Gypsy music without directly using Spanish, Gypsy, or Arabic folk-motives. ... In this respect, he might be called the "Spanish Chopin."2

From the viewpoint of the neo-Spanish school of composers, this situation is a disadvantage: Albeniz inculcated a wrong idea of Spanish music outside Spain, the idea that natural Spanish music is that of folk-tunes and a genuine Spanish musical art is conceivable only as proceeding out of them.3 Oscar Thompson states that the piano pieces "are imbued with Spanish color, but do not utilize actual folk-

1Collet, op. cit., p. 89.
2Istel, op. cit., p. 127.
3Ibid.
tunes."  

Other critics speak of Albeniz's "inexhaustible melodic vigor" and his realizing in his scores, "wavering, profusely ornamented melodies based on the native Cante jondo." They speak of melodies with pianistic accompaniment in Iberia and of "adorable melodic tenderness." Jean-Aubry declares, "The list of themes alone of Iberia suffices to show their richness in melody . . . but more wonderful than the beauty of themes is their suppleness and fluidity, their languorous intonation, or heat and energy." Albeniz is considered imitable in the atmosphere he creates around a theme, "the scenery with which he surrounds the 'melodic personage'--a word, a song, or murmured confession."  

Oriental and Gypsy Traits

Manuel de Falla, in a brochure on Albeniz and Cante jondo (Andalusian "deep song"), defines technically the characteristics of Gypsy melody found in Iberia, especially in Albaicín. These were: "Use of a melodic range not over a sixth; enharmonic changes as means of modulation; haunting repetition of a same note, (often accompanied by upper and lower appoggiaturi); melody recalling rather a vocal inflection

---

4 Thompson, op. cit., p. 29
7 Ibid.
than an ornamental figure."\(^8\)

Examples of "gríha" melodies (the lighter Moroccan songs) are cited by Rafael Mitjana.\(^9\) They make one think of Albeniz inspirations by the perpetual alternation of major and minor modes, by oriental ornaments such as augmented seconds (see "Ornaments" in *Melody*, page 81), and by such rhythmic figures as the dotted quarter and eighth.

"Who would not think, in listening to the 'gríha,' of Albeniz's formula-type melody from Zambra Granadina to Iberia?" asks Collet.\(^10\) The following shows the above-mentioned short oriental melodic range, not over a sixth. An Andalusian melody is contrasted with a *jota* from Navarre.

---


\(^10\)Collet, *op. cit.*, p. 86.
The melodic phrase below, a malagueña rondena, is repeated over and over throughout the piece.

Fig. 42.—An illustration from Rondena 7: 3, showing oriental "haunting repetition of a same note."

Character and Types of Themes

Most melodies in Iberia seem clearly outlined; those representing the jota, or other traditional dances, are strikingly clear in contour (e.g., the opening of Jerez, El Puerto, and Evocación; the marches of Fête Dieu and Triana). There is never vagueness as with Debussy, nor extreme harshness as in some modern music. The march from Fête Dieu follows.

Fig. 43.—An example from Fête Dieu 23: 2, 1-2 of a clearly outlined theme (march in bass). Also staccato tone line.
Albeniz's melodies in Iberia are far from saccharine, and they are usually not as "tuneful" as the earlier works. They please the lay ear only after it becomes adjusted to the Spanish idiom. There is too much dissonance and surprise to allow much sweetness, although (paradoxically enough), jeûx (sweet) is one of his favorite directions to the performer! Triana is an exception with its "catchy tunes" throughout, and Fête Dieu is perhaps next richest in likeable themes. To the musician or accustomed layman, the melodies appeal as delectable.

Themes tend to be sustained rather than "choppy"—seldom do we find "bits of tune." The same piece often contains both legato and staccato examples, as in El Puerto and Fête Dieu; both flowing melodic lines and motival figures, as in Triana and Almería. The following example shows a smooth melody from Triana.

![Image](image_url)

Fig. 44.---A smooth melody from Triana 53: 4, 1-3 (tenor). Also shows Albeniz's frequent clef-changes.

A single tone-line is not common. Among the few
examples are the monotonous themes of repeated notes already cited in El Puente, Almería, and Hondoña and the attractive themes of Père Dieu and Triana. More common are tone-lines in thirds, fourths, fifths, sixths, and octaves, or melodic lines interspersed with chords (e.g., thirds in Málaga, page 12, throughout Jérez, and Hondoña, page 3; sixths throughout Britàña and Jérez; octaves in Rondoña, pages 6-9 and throughout Britàña). Melodic lines with chords occur throughout the entire Iberia Suite, as the example below from Albaicin shows.

![Music staff with notes](image)

**Fig. 45.**--An example from Albaicin 15: 2, 1-5 showing melodic lines in thirds and fourths.

![Music staff with notes](image)

**Fig. 46.**--An illustration from Almería 3: 1, 1-2 of melodic lines carried by chords instead of single notes.

These themes often have rhythmic freedom, based indirectly as they are, on Spanish or Gypsy dance-themes, notable for a spirit of abandon. Examples of the principal rhythmic themes of Iberia follows on page 73.
El Puerto

1. Evocación

2. 

3. 

4. Almería

5. Ronda

6. El Albaicín

7. Jerez

8. Éritana

Fig. 46a.--Rhythm patterns of melodies in Iberia.*

*See Figure 1, Rhythm, pages 20-21, for whole rhythmic pattern of numbers in Iberia (skeleton includes all voices).
Since Rhythm is a primary element in all Albeniz scores, naturally rhythmic motives are not scarce. We find one opening Jerez and one in B-flat as the principal figure of Eritaña. Below is the opening of Málaga with its rhythmic motif in F (dominant of its key of B-flat minor). The figure serves as a principal melodic factor of the whole composition.

Fig. 47.—An example from Málaga 1: 1, 1-3 of a rhythmic motif. Also shows usual oriental trait of embellishments.

Melodic Progression

Angularity is not characteristic; too high a proportion of themes are step-wise, or even actual scales, repeated notes, or narrow skips of thirds and fourths, as shown previously. Good examples occur in Málaga, Jerez, Eritaña, and Albaicin—one from the latter shown below.

Fig. 48.—An illustration from Albaicin 8: 2, 4 of a theme showing step-wise and scale-wise progression.
Diatonic melodic progression is rare. There is scarcely a page that does not bristle with chromaticism. No wonder critics speak of Albeniz's "passion for half-steps" as among the oriental traits of his music. Almería reveals extensive chromatic progression on pages 10-12; Rondeña, page 12 and Eritaña, page 34, reveal step-wise melodies.

Tones are not infrequently played back and forth on each other—as in the opening of Triana and El Puerto, page 11, also in Albaicín (shown below), wherever the copla appears (pages 3, 6, 13, etc.).

![Musical Note]

Fig. 49.——An illustration from Albaicín 6: 4, 3 of melody tones played back and forth on each other.

The nature of the scales on which Albeniz's melodies are based will be discussed in Chapter V under Tonality. But it must be mentioned that melodic sequences are not uncommon, adding to the afore-mentioned impression of smoothness: e. g., those sequences in Père Diou, pages 26-28 (soprano) and Triana, page 54 (soprano).

Extent of Use

Themes of Albeniz, as a rule, do not appear just once. They are practically always repeated or used throughout a
composition, often many times over, either complete or (more rarely) modified, or in fragments. An instance is the *jota* theme of *Almería*, beginning at the end of page 6 and reappearing at intervals, to the end of the piece. In *Málaga, Eritaña, and Jérez* brief rhythmic motives are developed into extended figuration, or into chain-effect melodies, sometimes of great length, 16 to 24 measures. (See figure below and Figure 53, *Melody*, page 70.) In the example given below, the motival figure (really only the tail of the original opening motive) progresses by half-steps (constituting a good illustration of Albeniz’s chromaticism, discussed above). The one-measure figure here builds into a section of twenty-four measures. (Tail of motif outlined in red.)

![Figure 50](image)

*Fig. 50.--An illustration from Jérez 16: 3, 3 to 18: 1, 2 of long section developed from opening brief rhythmic motif.*

Melody represents a just proportion of *Iberia*, in relation to other elements, but it is hardly preponderant, as are rhythm and harmony.
Length of Themes

In spite of many odd or idiomatic treatments in Albeniz scores in other ways, melodies usually take the conventional length of 4, 8, or 16 measures with a seeming preponderance of eight. Possibly the longest theme found in Iberia is 24 measures, in Jérez 16: 3, 3 to 18: 1, 3. The shortest complete melodic unit, apparently, is the one-measure motif of Eritaño 34: 2, 3. Both are shown in figures below. (For the longest theme, see Figure 50, Melody, page 76.)

![Musical notation image]

Fig. 51.--An example from Eritaño 34: 2, 3 of a one-measure motif, likely smallest melodic unit of Iberia.

Throughout the four books of the suite are many extended themes, as in Triana, the first 6 measures and page 63, 12 measures. Again in Fête Dieu, page 25, is a 10-measure statement; El Puerto, middle section, page 10, shows a passage of 14 measures due to extension and one of an irregular 20 measures (8: 3, 3 to 9: 2, 3) due to motival figures repeated and progressed, prolonging the passage over a tonic pedal point.
Register and Range

The Suite reveals much writing in the middle register, but also frequent changes of register, especially in Eritaña and Tríana (page 60, melody moves from high above treble clef to low bass). El Puerto jumps from A above treble to bass clef F and back to high D, pages 7-9. The upper seems the favorite location for tunes, with a few in tenor or bass. The whole keyboard is used in the repetition or transposition of melodies; e. g., Fête Dieu, page 30, note the bass melody which started in the middle register, and pages 32-33 where extreme high chords move down several octaves, as shown in the example below.

Fig. 52.—An illustration from Fête Dieu
32: 2 and 33: 1 of extreme changes of range within a few measures.

But the actual range of an original (legato) melodic statement is usually limited, as we have said before, to the
narrow oriental limit of a sixth—wider in staccato themes or rhythmic figures. The wider ranges usually apply to episodic material, accompaniments, and ornaments. Melodies, as a rule, do not overlap—are rather clean-cut, even if often highly dissonant.

The melody "joints" where they hinge together, are usually obvious in these scores, marked—if not by cadences—by rests, change of pattern, direction, etc. Melodies often change clefs, swinging back and forth between right and left hands, as in Eritaña, page 37, and Triana, page 59.

Thematic Development

Albeniz's themes are built not too logically. Istel points out, "Themes are not thematically built up, but carried on by transposition to other keys ... this tires in the long run, gives a naive, not folkwise, impression."\(^{11}\) However, there is "unity through sameness of motives."\(^{12}\)

One or two themes are often generators of a whole composition in the Lisztian sense that it is developed from original motives which are later metamorphosed. But the method Istel speaks of is also much used: several themes "make up" a piece by alternation, repetition, transposition, and so on, instead of the classic method of real development. (See chapter on Form.) Themes are not generally torn apart

\(^{11}\)Istel, op. cit., p. 128.
\(^{12}\)Collet, op. cit., p. 93.
to make other themes; the traditional dance-type often pre-
cludes such procedure and necessitates melodies remaining
more or less intact. Thus, original themes are not often
divided into fragments, in order to develop the latter.

However, an exception (in regard to fragments) lies
in closing episodes and codas. El Puerto, Triana, and Eri-
tañá use or revamp fragments from their opening themes, as
is customary in codas. Evocación employs brief figures and
patterns from its striking copla (the contrasting middle
section). Rondena exploits, in its closing episode, materials
from its first, third, and fourth themes, the fragments being
metamorphosed or recombined. Since Spanish music inclines
to use "bits of time" instead of real melodies, it is sur-
prising that Albeñiz is as consistent as he is in keeping
themes intact.

Motives, on the contrary, are continually subjected to
metamorphosis and recombining. A series of motives are some-
times fashioned after a primary one, especially in Book Four.
Notable is Jérez, which "rings the changes" on its first eight-
measure melody, especially the first rhythmic motif of two meas-
ures. This, originally in fourths, is treated in modified
forms throughout: first in octaves, later in sixths (pages 15
and 18), then in thirds (pages 18-19), with occasional meter
changes. The motif, modified, returns toward the end of the
piece. (The example on the next page only briefly indicates
sixths, thirds, and so on, which in the score extend over pages.)
Fig. 53.—An example from Jérez 14: 2, 2 to 15: 3, 2 showing modifications of original motif.

Not very often note-values are changed. When Fête Dieu, page 35, Vivo section, gives the theme in diminution, it changes meter from 2/4 to 3/8; but eighth notes still carry the theme. Note-values are changed, however, on page 21 where the second half of the first theme is repeated with modified rhythm.
Fig. 54.—An example from Fête Dieu 20: 2, 3-6 showing original statement of theme. II shows same in diminution, 35: 4, 3-5.

Sequences occur at times throughout Iberia: e. g., Jérez, pages 21-22, 27; Eritaña, pages 34-35; Fête Dieu, pages 27-28.

A melody often repeats on different scale-steps: see Málaga, pages 4-5, 6-7; Rondena, first page and 7-9; El Puerto, page 10; Evocación, pages 14-15; Triana, page 58; and the jota of Almería, page 13 in examples here shown.
Fig. 55.—An example from Almería 13: 2, 3 and 3, 1-3 in which the jota melody repeats on A above the treble the same statement originally starting on D (6: 5, 2)—first example above.

A theme is often repeated in a different key, a favorite device with Albéniz: see the variations throughout Triana, especially the final one in F-sharp major, 62: 2, 2; also Evocación 18: 3, 3 where the theme modulates for a good many measures.

Major themes are sometimes used fragmentarily; but seldom combined, though in a few spots it seems that motives are. As Collet says: "One can note . . . the use of incidental phrases stronger, more ravishing, than principal themes."

Ornaments

Embellishments become an important stylistic feature since, as heretofore stated, the master was fond of Arab and Gypsy fiorituri. Note this typical augmented second:

Ornaments naturally are, more often than not, highly dissonant as in Jerez 22: 1, 2 and Eritaña 34: 1, 1.

Chromatic graces, such as those in El Puerto, page 9, and those with double flats, run throughout the Suite. One of dozens of the latter is Malaga 2: 4, 2 shown below. Embellishments (besides graces of a single note or so) are often compound, using a chord or octave. Witness Malaga 7: 1, 1 and neighboring pages; also many places in Books I and II.

![Musical notation](image)

*Fig. 56.*—An example from Malaga 2: 4, 2 showing compound grace-notes and chromatics.

The opening figures of Jérez and Eritaña involve appoggiaturas which recur scores of times thereafter on different degrees, as the motif recurs in different forms.

Three-note examples are common: for instance, Jérez 20: 3, 3. Larger groups occur now and then. This mordent is a favorite in Albeniz's Spanish dance movements: (Malaga 3: 3, 2.)

The unresolved appoggiatura, the last measures of Evocación, page 19, is the usual treatment of this accented type ornament in this work. Interesting also are the accented groups of five in the Jota of Almería, page 14, as that dance-theme fades out into its following section.
Fig. 57.—An illustration of an unresolved appoggiatura, Evocación 19 (last bars). Note added sixth above root, as in "jazz."

Fig. 58.—An example of simple appoggiatura from Málaga 7: 1, 4.

Albeniz, ever fond of leaps, treats us in Père Dieu, page 23 and following, to octave graces which jump from the bottom of the piano to the treble register. (See Figure 43, Melody, page 70.)

Summary.—Albeniz gives in Iberia the spirit of Spain and her people without actually using their folk-tunes. He absorbs the native lore, both Spanish and Gypsy, then gives forth themes expressing his individual reaction.

All Albeniz's works are well rooted in Cante jondo and its lighter gypsy counterpart, Cante flamenco. Thus many
oriental and gypsy traits are noticeable in these scores, although fewer melodic ones than rhythmic and harmonic. Since the master was racially part-Moorish, he handles with none of the clumsiness of an outsider these features: the short melodic range of a sixth; insistent repetition of a same note (like incantation); melody resembling a vocal inflection; profuse embellishment.

Melodies are, as a rule, clearly outlined; too dissonant to be very sweet or tuneful; sustained rather than choppy; but staccato as often as legato. Multiple tone-lines are preferred to single, and are interspersed with chords. Rhythmic freedom of themes is noticeable and rhythmic motives flourish.

Progression is by narrow skips, stepwise and scalewise. It is more often chromatic than diatonic. Melodic sequences often appear.

Themes are invariably used repeatedly. Brief rhythmic motives are made into long melodies.

Conventional theme-lengths prevail—four to sixteen measures, with some extensions appearing. Extremes are one-measure motives and twenty-four measure sections.

Melodies appear in all voices and all registers, (the bass not excepted) with high treble and medium as favorites. The entire keyboard is used, so the range of themes (enabled by repetition, transposition and so on) is the widest possible.

True thematic development, in the classic sense, is
lacking. Instead, several themes are merely alternated, repeated, transposed, and so on. Another method is also used: two or more brief motival figures serve as generators of the whole composition (especially Book IV).

Ornaments are truly oriental or gypsy, in nature and profusion. Often chromatic, they may use favorite oriental intervals such as the augmented second. Appoggiatures abound and often involve several notes or are compound (an octave or chord). The favorite mordent ~ of Spanish dances is not neglected.

Melody is not slighted, but is a less important element in Iberia than rhythm or harmony.
CHAPTER V

TONALITY

Constant Alternation of Major and Minor

The master's use of varied tonalities and rare modes is praised by critics. Collet speaks of his "florid, equivocal tonalities" and points out, "Albeniz adds richness to his harmony . . . by a happy and discreet use of antique tonalities."¹ His treatment, without being too far-fetched, is rather unique.

The very old oriental trait of continually alternating major and minor modes is generously used throughout Albeniz's works. As Collet says, "It is not just in the modes instinctively chosen by Albeniz that the peculiar modalities of the Orient are recalled to mind . . . ."² On the other hand, Falla considers using the conventional, well-worn major and minor a regression. Speaking of Cante flamenco as a depraved modern form of Cante jondo, he says, "The modal wealth of the ancient scales is lost in turning to the tonal poverty of major and minor."³

Among many such cases is that of Ivocación, beginning in A-flat minor but ending in A-flat major with sections, in between, of C-flat major. So we have, within a few pages,

¹Collet, op. cit., pp. 87, 167. ²Ibid., p. 82.
³Trend, Falla and Spanish Music, pp. 15-35.
both the relative major and the parallel presented. Fête Dieu opens in F-sharp minor, but its second section is in the parallel F-sharp major. And while the theme in diminution is again F-sharp minor, the close returns to the major. Triona, likewise starting in F-sharp minor, changes to its relative A major; modulates to several major keys, then returning to the original minor. Presenting the last variation in the parallel F-sharp major, it nevertheless closes in the original F-sharp minor.

Málaga, starting in B-flat minor, passes to a copla in the relative major, D-flat. But after modulating, this piece also closes in the opening minor.

The Suite reveals many other similar cases.

**Modality**

If the meaning of "mode" is hard for the modern mind to grasp, some insight is given by its origin in the Old English word, moode. According to Collet, Albeniz was not as careful to use the modal possibilities of Cante jondo and Cante flamenco as he might have been. Nevertheless, in speaking of the master's third style, the French critic mentions his "lengthening pedal points under the passage of ancient ecclesiastical modes, or oriental alternations of major and minor . . ." For instance, Almería presents the interesting

---


5 Collet, op. cit., p. 157.

phenomenon of a sudden modulation from G major to the ancient Lydian mode (half-steps falling between 4-5 and 7-8; resembles F scale, minus Bb). The example below shows the case in question.

![Musical notation]

Fig. 59.—An example of a passage in Lydian mode from Almería 5: 4, 2.

Again, Jérez opens in the Hypodorian mode (usually lies A to A, half-steps 2-3 and 5-6). (See Figure 37, Harmony, page 58.) This directs our tonal sense in preparation for the sonorous filigree-work that succeeds it. Without the listener knowing how, the piece ends in E major after long pages of fantastic arabesques.

The Phrygian cadences the critics speak of, as always in the book of Albeniz's mind for his guitarist-players, have already been mentioned as a typical modal feature. They use the descending formula A-G-F-E, according to Trend.

---

7 "Phrygian Mode is like F scale with half-steps 1-2, 5-6 and whole-step 7-8." Piston, op. cit., pp. 29-39.

8 J. B. Trend, Music of Spanish History, p. 171.
Unusual scales with a lowered seventh degree suggesting a mode are shown below.

![Musical notation image]

Fig. 60.—An example of scales with a lowered seventh degree from *El Puerto* 9: 1, 2 and 9: 5.

If Collet be correct, *Albaicin* displays "an oriental mode that certifies the presence of a♭ in a scale which, without it, is confused with B-flat minor."⁹ Here is the lowered seventh degree characteristic of the Aeolian mode. (See Figure 79, Texture, page 125, and Figure 61 below.)

![Musical notation image]

Fig. 61.—An illustration of the Oriental mode like B-flat minor but with a lowered seventh degree from *Albaicin* 3: 5, 3.

*Malaga* reveals an odd scale 9: 1, 3 (shown on the next page) which resembles the Aeolian mode,¹⁰ in having a lowered seventh degree (B-flat minor, home key).

---


¹⁰Walter Piston, *Harmony*, pp. 29-39. The Aeolian mode is the natural minor with half-steps 2-3 and 5-6. It usually lies A to A.
fig. 62.--An example of scale with lowered seventh degree from Málaga 9: 1, 3.

El Puerto reveals, throughout, lowered sixth and seventh degrees in major, especially pages 8, 9, and 12 (a feature not limited to scales). The lowered seventh is a common trait all through Iberia, suggesting special fondness for the Aeolian mode. Modal cadences V-IV appear in Málaga 1: 4, 4 and 8: 2, 1, as shown below.

fig. 63.--An example of a modal cadence V-IV from Málaga 1: 4, 4.

Other Scale Systems

The investigator fails to find evidence of the whole tone scale, extensively used by Debussy, because constantly
here a seventh degree is present. Neither can the pentatonic scale be found often, a five-tone favorite still used by the Chinese, Japanese, and Scotch peoples. An exception is shown below in Figure 64.

![Pentatonic Scale Diagram](image)

Fig. 64.—An example of a form of pentatonic scale from El Puerto 9: 3.

The fourth and seventh degrees, omitted in the pentatonic, are not usually omitted in Albéniz scores.

The chromatic scale will be discussed under the section on "chromaticism." It is the basis of much of his writing, but is not used a great deal per se.

Istel declares, "Albéniz uses the Gypsy scale by preference... with a technique caught from the guitar."\(^{11}\)

The first example on the next page, Figure 65, is sighted by Istel as coming from the "Prelude" to Chants d'Espagne and as being based on the Gypsy scale.\(^ {12}\) Franz Liszt declares, "The minor used by the Gypsies consists of an augmented fourth, diminished sixth, and augmented seventh."\(^ {13}\) The nearest it can be noted in our occidental system is shown on the next...

\(^ {11}\text{Istel, op. cit., p. 128.}\)

\(^ {12}\text{Ibid.}\)

\(^ {13}\text{Franz Liszt, The Gypsy in Music, II, 301.}\)
page, Figure 66. Actually the intervals here shown as a step-and-a-half are a trifle larger on the untempered Gypsy stringed instruments, which are capable of quarter-tones and other subdivisions not possible to keyed instruments tuned in "equal temperament." The augmented seventh and diminished sixth are really rendered by the Gypsies.

Fig. 65.--An illustration showing passage based on the Gypsy scale from *Songs of Spain* (quoted from Istel).

Fig. 66.--An example of Gypsy and Hungarian (minor) scales.

Fig. 67.--An example of passage based on the Gypsy scale from *Albaicin 5: 5.*
Chromaticism; Accidentals

Falla declares that a chief characteristic of Cante jondo is the free alteration of four of the seven scale-tones, only three being fixed. Since Albéniz bases his work on the ancient Cante jondo, the above fact likely accounts in part for his rabid chromaticism. Falla further explains:

... the musical scale is a direct result of the oral scale. In jondo melodies (like those of India and the Far East), the positions of the smaller intervals are not invariable. (They depend on raising or lowering the voice, due to expression given word being sung.) This is wholly unlike the tempered scale which can change only the functions of one note. Here each altered note (of four that change), can be divided and subdivided.\(^\text{14}\)

Albéniz was also early influenced by Wagner and the leading Franck disciples to write intensely chromatic scores, in accordance with the trend of musical thought of his day. Collet declares: "Wagnerian chromaticism contaminated the pure Iberian musician, predisposed, doubtless, by his Arab origins, to the passion for half-steps..."\(^\text{15}\) which would be quarter-tones if they were possible on the piano.

Piston claims,

The "chromatic mode" is the result of the tendency of two modes to merge. Chromatic tones were introduced... by including both A-flat and A-natural in C major and partly by the extension of the dominant principle to allow other degrees than the tonic to possess their own dominants.\(^\text{16}\)

Chromatic embellishments are a gypsy feature continually present in Iberia. Among many examples are Jérez 22: 1,

\(^{14}\)Trend, Falla and Spanish Music, pp. 15-25.

\(^{15}\)Collet, op. cit., p. 91.  
\(^{16}\)Piston, op. cit., p. 39.
El Puerto 13: 3, 5 and Málaga 2: 4, 2 shown below. (Compare section on "Ornaments," Melody, Figure 56, page 84, and Footnote 14, page 83.)

![Musical notation](image)

**Fig. 68.**—An example of chromatic ornament from Málaga 2: 4, 2.

Passages bristling with accidentals are a common feature throughout Iberia. To be noted is Triana, pages 58-64, from which the excerpt in Figure 71, next page, is taken. Among other highly chromatic passages are these: Almería, all (especially pages 10-13); Fête Dieu, pages 33-37; Málaga, pages 4-7; Jérez, page 24 (many double flats), as well as pages 16 through 17 (entire section composed of motif progressed by half-steps). (See Figure 50, Melody, page 76.)

The Chromatic scale, of oriental origin, is sometimes used by Albéniz as such, and is the basis of most of his scores. (See Figure 70 on next page.) But his actual scale passages are often nearly all whole-steps (the same as his diatonic progressions from chord to chord). So the chromaticism of the scores takes other forms. See Albacín, pages 5, 8, 12 for single tone-line chromatic scales; also Almería, page 13, shown on next page, Figure 69.
Fig. 69.—An example of partly chromatic scale in sixths from Almería 13: 1.

Chromaticism involving altered and mixed chords has been mentioned and illustrated in the chapter on Harmony.

Fig. 70.—An illustration of a chromatic scale (as defined by Grove's Dictionary).

Fig. 71.—An example of a highly chromatic passage from/i Riana /59: 4, 2./
Modulation and Key Schemes

_Íberia_ shows, in Collet's estimation, "extreme modulating vitality manifested in a flexibility truly unique." And again, ". . . the sureness of modulations . . . testify to the absolute mastery of Albeniz." 17 From his scholar-friends, Faure, Dukas, and d'Indy, he learned to modulate in the circle of fifths. However, he often violates the customs of standard harmony and composers, modulating as suits his fancy!

By way of proof, let us cite what happens in the Suite. _El Puerto_ is marked by hardy modulations of the theme from the original D-flat to F-sharp, then B major (neither closely related keys). _Evocación_ gives us a closing section marked pppp, modulating to far-away keys. _Triana_ surprises us with its bold modulations, leaving the original F-sharp minor (and its relative and parallel majors) for flat keys, F and D-flat major, on pages 58-59. Then it goes into the enharmonic C-sharp before returning to the home keys.

_Almería_ (after bizarre leaps from G major to the ancient Lydian mode, to the episode in C major) settles into more normal relationships with the incoming of the _jota_ and its recitatives. These are in C, A, and C--now considered as dominant of F.

_Jérez_, opening in the Hypodorian mode, reveals extraordinary modulating subtlety before its close (already cited) in E major.

Eritaña, with its principal motif in E-flat (a rhythmic figure), passes through tonalities obscured by open chords, chromatics, tone clusters, ninth chords and polytonality (eleventh and thirteenth chords). It moves to its close in the tonic E-flat. This is typical Albeniz writing of the late period, especially Book IV. (See Figure 80, Texture, page 126.)

Rondeña modulates conventionally: starting in D major, it passes without delay into the subdominant, then dominant, where it sets forth an amorous malagueña rondena, page 7.

As for Málaga, the main motif is given out rhythmically in the dominant F (home-key being B-flat minor), later in very unexpected keys. (See Figure 47, Melody, page 74, for main motif.) The tail of the motif serves as a link between the section in minor key (a melodic motif over subdominant pedal point in E-flat, page 2) and the copla of malagueña, page 4. The latter copla is in the relative major key of D-flat, which proceeds to modulate enharmonically, stating the theme in different sharp keys. After its development, the malagueña reappears—at first tonally distant, then more firmly stated, pages 7-8. The copla is restated in the tonic, pages 8-11, and a graceful debate follows between the two elements evolving from the dominant to the concluding tonic.

On the other hand, Fête Lieu modulates within the circle of fifths, between the second section (popular march) and closing episode. Toward the close are pedal points that
represent several different keys.

For more detailed analysis, the following outline of key-schemes is offered. The decided predilection for multi-flat and multi-sharp keys will at once be noticed.

KEY-SCHEMES OF IBERIA NUMBERS

1. El Puerto: D-flat major, home-key--first 82 measures.

Key-Changes:

a. to F-sharp major (distantly related) for 10 measures.
   D-flat: I₇ VI (altered) to F-sharp: I₇ II₇ (altered).
   No modulation. True key-change.

b. to B major (distantly related) for 16 measures. No
   modulation, True key-change.

c. to D-flat (original key), measure 109 for 3 pages to
   end. No modulation. True key-change. (Series of
   tone clusters, not in key, replaces modulation.)

2. Evocación: A-flat minor, home key--first 46 measures
   (end of section).

Key-Changes:

a. to C-flat (relative major) for 28 measures. No mod-
   ulation. True key-change. Key of A-flat: VII₇ to VII₉
   to Key of C-flat: I IV

b. to C major (distantly related) for 20 measures. True
   key-change.

c. to C-flat (relative major) for 12 measures (ends sec-
   tion. (C-flat: V-I to C: V₇ V₉ I, plus sixth above
   root as in "jazz.") True key-change.

d. to A-flat (parallel major) for 39 measures (end). (C-
   flat: VI III to A-flat: I₇ V₇ I.) True key-change.
   Includes passing modulations for few measures.)

TABLE 3—Continued

**Key-Changes:**

a. to G-flat major (same key, enharmonic change) for 25 measures. (No modulation, enharmonic change.) True key-change.

b. to F-sharp major (parallel major) for 40 measures (begins section II). (No modulation: f-a-c chord proceeds to f#/a#/c# directly.) True key-change.

c. Brief, passing key-changes.

d. to F-sharp major (relative major) for 46 measures (opens new section). No modulation. True key-change.

e. Brief, passing changes for two and one-half pages.

f. to F-sharp minor (original key) for 53 measures (closing episode). No modulation. True key-change.

g. to F-sharp major (parallel major) for one and one-half pages to end. No modulation. True key-change.

4. Triana: F-sharp major, home key—first 50 measures. Real modulation (V/V I) to next key.

**Key-Changes:**

a. to A major (relative major) for 15 measures. True key-change.

b. to F major (distantly related) for 7 measures. True key-change.

c. to D-flat major (closely related) for 10 measures. True key-change. (Enharmonic to next key.)

d. to C-sharp major (dominant of original key's parallel major) for 28 measures. True key-change (common-chord modulation, unconventional, V/9 is III/9 of new key).

e. to F-sharp major (parallel major) for about 10 measures. True key-change.

f. to F-sharp minor (original key) for last 20 measures. True key-change.
TABLE 3—Continued

5. **Almería:** G major, home-key--first 70 measures (includes passing modulations and odd tonalities or modes). No modulation to next key.

**Key-Changes:**

a. to Lydian mode (sudden, F tonality, no key-relation) for 7 measures. True key-change.

b. to C major (closely related to original; now taken as dominant of F) for 24 measures. No modulation. True key-change.

c. to A major (closely related) for 4 measures. No modulation to next key. Passing key-change.

d. to C major (closely related; now dominant of F) for 14 measures. True key-change.

e. Passing modulations (flat keys) for 3 pages of development. Modulates by chromatic scale of sixths and ninth chord (e^b-g-b^b-d^b-f^b).

f. to G major (original, but distant from recent flat keys) for 3 last pages.

6. **Albacín:** B-flat minor, home-key--first 3 pages. No modulation to copla.

**Key-Changes:**

a. to Oriental mode like B-flat minor (lowered seventh, unrelated key) for one and one-half pages of copla, including repetition on dominant. True key-change.

b. to A-flat (closely related to D-flat, relative major of original) for 7 measures. True key-change. Passing modulation by chromaticism.

c. to G minor and other keys (G minor, closely related) for several pages. Passing modulations of development. No modulation to next key.

d. to Oriental mode like B-flat minor. Copla repeats on dominant.
TABLE 3—Continued

e. to F (what appears to be F; tonalities not clear due to modern writing).

f. to B-flat major cadence (conventional final chords, as usual).

7. Málaga: B-flat minor, home-key—first 24 measures.

Key-Changes:


b. to B-flat minor (original key) for 12 measures. Modulates enharmonically to next key. True key-change.

c. to D-flat major (relative major) for an 8-measure copla. Modulates enharmonically to next key. True key-change.

d. to C-sharp and other sharp keys (including G) for three and one-half pages of development. True key-change.

e. to B-flat minor (original) for over two pages.

f. to D-flat (relative major) for one page.

g. to B-flat minor (original) for two and one-half pages to the end.

8. Britaña: E-flat major, home-key—first 18 measures. No modulation to next key.

Key-Changes:


b. to F minor (closely related) for a few measures. Is passing modulation.
TABLE 3--Continued

c. to G minor (closely related) for one page. True modulation.
d. to F major (closely related) for one page. Common-chord modulation to next key.
e. to B-flat major (closely related) for a few measures. Is passing modulation (conventional modulation by V7 I of new key to next key.)
f. to D-flat (conventional modulation by V7 I of new key to next key).
g. to C-flat. Enharmonic change to next key (F of old is E of new).
h. to E major (distantly related) for a few measures. Is passing modulation.
i. to D-flat (closely related) for one and one-half pages.
j. to E-flat (original) for four pages to the end.

In all this, about an equal preference can be seen for flat and sharp keys; but, as mentioned before, they are nearly always multi-flat and multi-sharp keys.

The feature of enharmonic modulation is an oriental trait. Of it Manuel de Falla says,

Modulation by enharmonism is a result of the primitive enharmonic genus (whereas the tempered scale can only change the functions of one note). In real enharmonism, that tone is modified according to the natural necessities of its use as determining the genus.18

18 Trend, Falla and Spanish Music, pp. 15-35. This enharmonism is based on the nature of the Moorish scales: "Each of seven degrees (into which the scale is divided) is redivided into three or four quarter-tones. Each quarter-tone can be used as the starting-point of a new scale, the character and structure of which depends on the different arrangement of the intervals." Trend, History of Spanish Music, pp. 24, 32, 173.
(See Tonality, page 93, section on "Chromaticism," for Falla's discussion.)

Enharmonic changes are a leading trait. Among many, we find Malaga 4: 3, 2 (D-flat to C-sharp); Triana 59: 4 (D-flat to C-sharp); Evocación 16: 4 (G-flat to F-sharp). This enharmonism, along with frequency of modulation, and much chromaticism increases the difficulty of finding the key-center. The illustration below, from Triana, is but one among dozens of cases.

Fig. 72.—An example of enharmonic change from Triana 59: 4, 1.
Changes of key often occur without modulation, as in *Fête Dieu* 21: 4, 5-6 and *Rondeña* 3: 4 and 5, shown below.

![Music notation](image)

**Fig. 73.**—An example from *Rondeña* 3: 4-5, of key-change without modulation.

The composer leaps boldly from one key directly into another without warning. The same is true of changes from major to minor mode (or vice versa), and from a conventional key to an ancient mode, such as the Lydian. (See Figure 59, page 90, in this chapter.)

Polytonality of a limited sort (further obscuring the tonality) is here suggested. Among several passages, let us cite: *Triana* 64: 4, sixths polytonally opposed (as in Figure 25); *Almería* 15: 2 (mixed chords); *Málaga* 7: 5, 4 and 8: 1 (thirteenth chords, for which see Figure 19, Harmony, page 43); *Jérez* 18: 2, 2, shown in the following figure, (right hand in flats, left hand in sharps).
Fig. 74.—An example from Jérez 18: 2, 2
of mild polytonality in treble and bass clefs.

Summary.—Not only is the impression of shifting tonality
given to Albeniz scores by frequent key-changes (with or without modulation) and chromatics, but also by rare modes and odd scales. Further adding to the difficulty of detecting the key-center at all times is the use of open chords and tone clusters, discussed in the chapter on Harmony. Ninth, eleventh, and thirteenth chords (the latter causing a limited polytonality) also contribute to the impression of vagueness.
CHAPTER VI

FORM

Traditional Spanish and Gypsy Dances

Iberia is pronounced an idealization of Iberian dance forms by Istel, the master's close friend. And the same authority goes on to say that Albeniz's art remained to the last, pianistic improvisation; hence his genial, charming fancies never are fully worked out (as in higher art music). Unorganic coadjacency results, not organic consequent development.¹

Collet likewise considers loose development a chief fault of Albeniz's work. But he admits that the construction of Iberia must not be judged from the French viewpoint. Jérez is long, but "Almería is a masterwork of Spanish construction. When one understands it, it appears short." Then the French critic explains that these genial improvisations assure Albeniz the esteem of musicians for whom construction is not all of music. "Did he not ignore ... all forms of construction as imposed by Beethoven, Schumann, and Chopin?"²

According to another authority, "The monotony of form and technique ... in production ... is unconvincing, but

¹Istel, op. cit., p. 127.
the music disarms the critic by its magical color and intensely sincere feeling, which conceals the author's occasional lack of constructive imagination.\textsuperscript{3}

Jean-Aubry admits: "Albeniz even at times sacrificed perfection of form . . ."\textsuperscript{4}

The dance-forms on which Iberia is based, are very unlike classic forms—even that of the dance-suite. Neither are they like orthodox "romantic" school compositions, nor like other "modern" music. These Spanish and Gypsy dances are (in their original form) a genus all by themselves, developed on a peninsula cut off by sea and mountains, and by a people considered highly "provincial."

Short, undeveloped forms prevail in Albeniz's interpretation rather than elaborate, carefully worked-out ones.

Below is a list of the dance-forms found in Iberia. Here "form" is not used in the usual sense of "structure," but in the sense (as applied to Cante jondo) of "style."

Dance-Styles in Iberia\textsuperscript{5}

1. El Puerto—a polo or ole (part of Cante jondo). It is a Spanish Gypsy dance characterized by energetic movements, with unison singing, feet shuffling or gliding, and hands clapping. But sometimes it may be slow and tender, in minor.

\textsuperscript{3}Morales, op. cit., pp. 9-10.

\textsuperscript{4}Carl van Vechten, Music of Spain, p. 182.

\textsuperscript{5}See Rhythm, page 17, for rhythm patterns of all these dances, as rendered by Albeniz (some also as tradition gives them).
It was early associated with the guitar. This polo gives way to a bulería, a dance-song in flamenco style—a type showing devilish gayety, lively, mocking, tumultuous (more rarely melancholy). This bulería give way to a siguiyra (corrupted from seguidilla, one of three basic Spanish national dances, along with the bulero and fandango). The siguiyra is the cornerstone and oldest form of Cante jondo, being the gypsy variety of the ancient seguidilla, believed to date back to the eleventh century. With its cradle in the city of Jérez, it is also found near Guadalquivir and Estremadura. Although it is often slow and melancholy, it shows the greatest depth and variety of all the "styles."\(^6\)

A long vocalise on "Ay" or "Leli" is the traditional opening (believed a form of the ancient "Alleluia"). This style covers many emotions and makes big demands on the throat and musical capacity of singers and dancers. The mood often proves lofty, as of human feeling purified by suffering. With accompaniment faster than singing, its beat is like a hammer on an anvil. Complex rhythms are revealed and a third line longer than the others. (Seguidilla has a stanza of four to seven short verses, partly assonant, and always with a refrain.)\(^7\)

2. Evocación—a fandanguillo (from flamenco style) such as a Basque musician might imagine, forms its copla. The Basque type accents second and third beats. It has four to

\(^6\) Brown, op. cit., pp. 277-293. \(^7\) Ibid.
six lines, and as a song-dance is "wept" rather than sung. The subject may be love, merry examples coming from the copper regions, elegiac ones from other regions. They show a feminine quality—tender, delicate, poignant—yet piercing like a stiletto.  

3. **Triana**—a **paso-doble** ("two-step"), a lively Spanish dance (not gysified) in rather fast time. The Iberia example, oddly enough, is in 3/4 time. A lesser theme is said to be a **bolero**, a Spanish dance characterized by sharp turns and revolutions of the body and a stamping of the feet in syncopated rhythm. Its music is usually 3/4 meter, as here.  

4. **Rondeña**—a **rondeña** dance named for the town of Ronda. It is a regional variety of the celebrated **fandango** and is part of **Cante flamenco**. This example is like a gypsy **guajiras**, derived supposedly from a Moorish **zarabanda** (a sarabande), if Havelock Ellis is correct. The **rondeña** as a Spanish song-dance, has four lines (eight syllables) and ends on the dominant of its key. First popular in Spain, it then migrated to the colonies, especially Cuba, where it was enriched by a negro strain before returning to Spain.  

5. **Almería**—a **tarentas** dance from the region of Almería (province of Jaen). A part of **Cante flamenco**, the **tarentas**  

---

originated with miners in the Sierras (Mediterranean coast, Cartagena to Gibraltar). It is named from the "ta-ran-ta" sound of the guitar, the instrument so important in the technique of this dance. It is more melodious than the malagueña and has a typical repetition of phrases. The Albeniz example has, as copla, a jota. This dance belongs to the northern provinces of Navarre and Aragon and dates from the twelfth century. (It is named for a Moor, Aben Jot, who fled to Aragon from Valencia.) A lively melody is generally supported by simple tonic and dominant harmonies. Usually in triple time, 3/4 or 3/8, it is somewhat like the waltz, but with a strong accent on the last beat. (However, the jota of Iberia is 4/4 meter.) The secular kind is very fast and athletic, generally danced by couples to an accompaniment of guitars and mandolines, with sometimes castinets, tambourines, and triangle. It is used at merrymakings; but the religious type of jota omits the pantomime of lover pursuing his mate, and is danced at religious festivals, and even at "watches" over the dead.  

6. Albáicín—a Gypsy bulería at opening. This is not the lively type, but is marked "melancholy." (See Form, page 109, under El Puertó, for this style.) A guitar-like accompaniment and oriental traits (as to scales and ornaments) are prominent.

11Ibid. 12Thompson, op. cit., p. 913.
7. Málaga—a malagueña named for the southern city of Malaga. It is a regional variety derived from the fandango, which was slow, plaintive, very oriental, unaccompanied by dancing (or, more rarely, lively and accompanied by dancing). Some types are sensuous and full of poetic charm—a courtship in dance-form. The malagueña typically has long held notes. In flamenco style, it is too artificial, with florid meaningless virtuosity.13 Modern ones sometimes accent beats 2 or 3 (in 3/4 time).

8. Jérez—a sort of soleares, a Spanish form of Cante jondo having three or four lines to its song. It expresses passionate love, not tenderness. The mood is sad but not resigned; sometimes ironic or defiant. It is a simple, unadorned, masculine style.14 Jérez begins with a slow zambra movement (latter meaning a Moorish festival).

9. Fritaña—a sevillana dance from Seville, a regional variety of seguidilla. Typically Andalusan, it expresses the lighter, joyous sentiments: shows grace, charm, vivacity.15 The example in Iberia runs true to form.

Phraseology

Fairly regular phraseology prevails in most of Iberia, as Albeniz reserves idiomatic treatment for other phases. Most of the musical ideas are presented in four, eight, or

14 Ibid.
15 Ibid.
sixteen measures (the latter a period or double period). (See section on "Length of Themes," Melody, page 77.) Short or medium-length phrases are the rule, rather than long. Two-measure motives and four or eight-measure phrases occur often. We find a two-measure motif in El Puerto, page 8 (new section), and the motives opening Jérez, Rondena, and Eritaña. (The latter also has one-measure examples.) See Figure 51, Melody, page 77, and the illustration below.

![Image of musical notation]

**Fig. 75.**—An example of a brief opening motif from Eritaña 32: 1.

To be noted also are the regular phrases of Almería, Fête Dieu, and Trianas. Sometimes an irregular length phrase is due to extension, as in the six-measure opening of Trianas or the eleven-measure jota of Almería, or the six-measure opening of Albaicín's copla.

Phrase-junctures are often clear, as in the authentic cadences of Trianas and El Puerto already cited. But more often the clearness is due to decided change of material. (See section on "Cadences," Harmony, page 59, and the example following.)
However, Albeniz's method sometimes shows subtlety, especially from phrase to phrase where it may be hard to detect the beginning and end, as shown in example below. This shows the fourth and fifth measures of Malaga (for first three, see Figure 47, Melody, page 74). The eighth and ninth measures (where another phrase-juncture would be expected) are almost identical with the ones here quoted. Both times dominant chords are used in succession instead of a normal full or deceptive cadence. So we perceive no real break, for phrasing, until the cadence of the sixteenth measure.
Also, between sections, subtle technique is revealed in irregular cadences (modal, chromatically altered, or rare chords). This is especially the case just before the *coplas* of each piece. Albeniz further avoids obviousness through absence of cadences, where expected, as shown before in *El Puerto* and *Fête Dieu*. (Figure 40, Harmony, page 62.)

Sectional Structure

Structure and subdivision in *Iberia* are not based on classic forms. Sometimes the method of thematic unity is used, as in *Triana* with its variations and *Fête Dieu* in second rondo form. Or sometimes it is the cyclical method of Liszt, as in *Jérez*, *Sáliaga*, and *España* where the opening rhythmic motif generates the whole long composition.

In *Albaicín*, *Almería*, and *Rondeña* the master indulges, to a limited extent, in some freedom of form. These pieces do not grow out of motives, but one or two main themes reappear throughout, in different forms, along with a little secondary material.

However, nothing revolutionary appears as to form—the melopées (recitatives) and *coplas* being typical oriental traits. The impression is usually not vague. *Triana* and *Fête Dieu* even strike the hearer as clean-cut.

Three-part form is not adhered to throughout the Suite. However, *Evocación*, like *El Puerto*, is in traditional ternary form. The poetic *copla* as contrasting middle section (a *fan-danguillo*) and the closing episode furnish variety. Brief
eight-measure episodes (each set off by double bars) appear between Section I and the copla and again between the copla and Section III. Yet it could not be called five-part form; although there are five distinct themes, plus the first, second, and third musical ideas repeated (modified), later in the piece (eight in all).

El Puerto, in three-part form, boasts as introduction the provocative, flirtatious meneo (swaying of hips, typical of Spanish dancing). Besides this and the cadence episode, there are three distinct themes: the opening polo, cut at the twenty-first measure by a brusque Gypsy bulería, and at about the fiftieth by a typical Gypsy seguiriya. Subdivisions run fourteen to twenty measures, with the developing (modulating) section twenty-six. Phrases run four or eight measures, or as close to it as the irregular lengths, and some extensions, permit. Unity is lent by the frequent restatements of the opening theme (modified as on page 7); while contrast is furnished by the different Spanish and Gypsy traditional dances.

Triana, as befits the music of a Seville suburb, has as principal theme a paso-doble with Gypsy variants, following a syncopated, charming brief introduction. This "two-step," alternating with a torera (bullfighter's) march, creates the main interest of this celebrated piece with its snatches of Cante jondo from across the river. Of two secondary themes, one is a bolero. The wide is in theme and variations form, though in rhapsodic style and not the old classic type. Its
modulations to distant keys have already been mentioned, as well as the clever coda (15 measures) in sixths polytonally opposed—breaking the development at the right moment. One of the best unified and most easily grasped numbers of the Suite, it is held together by constant restatement in different voices, different keys, and different forms (chordal or linear) of the two principal elements. Subdivisions fall rather regularly into standard eight-measure groups (with a few exceptions of five or twelve). This in spite of the secondary theme's claiming only two measures of itself.

Fête Dieu, as a modified second rondo form, rings the changes on its opening staccato theme, the descriptive rantanplanas (rub-a-dubs of a drum). Unity is obvious, as there is only one other main theme, the march, against which the rantanplanas form a counterpoint, starting on the fourth page (23). Variety is achieved through clever varied treatments of the two main themes. Section I (up to the popular march given out by the left hand) is, as usual, built of subdivisions of eight and sixteen measures which toss the theme about in inner voices, after its first statement in the soprano. Section II (march) shows four and eight-measure subdivisions, while the vivo has sixteen-measure ones. The cadential episode in eight-measure phrases offers the typical Spanish saetas built on three tones (c, d, e) and ornamented by tritones.

Almora has two main themes at its opening which are repeatedly retreating throughout, including the *coda*. The *jota* (third theme) serves as a poetic contrasting *copla* expressed in successive *recitatives* in the keys of C, A, and C, now considered as dominant of F. After a progression of the first theme enriched with pianistic designs (highly chromatic), the *copla* reappears (this time in G) and is lost when the *coda* sets in on the last page.

The repeats of the main themes and *jota*, under different guises, furnish unity, while variety is offered by the changes of key and mode, register and treatment.

Section I (up to the *copla* on page 6) divides into phrases that are roughly about four or eight measures (sometimes slightly extended). The *jota* as a four-measure theme, built into a section of eleven measures, adds *recitatives* of about fourteen measures each. The chromatic developing section uses groupings of roughly four or eight measures (some a bit extended). Nineteen measures suffice for the closing episode and eighteen for the *coda*, again showing extensions.

Jérez is well unified (in spite of nearly twenty-page length) due to its opening rhythmic motif. This is a slow *zambra* reappearing in numerous forms throughout. Hence both thematic and rhythmic unity are achieved. A dance-like secondary theme, appearing on page 19, often crops up in later pages to prevent monotony.

Due to numerous meter-changes, Jérez boasts more sections
than any number in Iberia: ten large sections (besides various briefer ones) and a closing episode of twenty-five measures. These are irregular in length, from twelve to thirty-five measures. The subdivisions are of unconventional lengths due to extensions and change of meter to suit the phrase-line. They run four measures, seven, ten, or eleven.

A diagrammatic presentation of the above facts follows:

ANALYSIS OF STRUCTURES IN IBERIA

The forms A B C D are used to show change of material.

1. El Puerto:

<table>
<thead>
<tr>
<th>Measure</th>
<th>1-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>18-24</td>
</tr>
<tr>
<td>A</td>
<td>25-40</td>
</tr>
<tr>
<td>Transition</td>
<td>40-54 (non-melodic)</td>
</tr>
<tr>
<td>C</td>
<td>55-74</td>
</tr>
<tr>
<td>A and C and Transition</td>
<td>75-108 (development)</td>
</tr>
<tr>
<td>A</td>
<td>109-139</td>
</tr>
<tr>
<td>B</td>
<td>139-145</td>
</tr>
<tr>
<td>Transition</td>
<td>146-156</td>
</tr>
</tbody>
</table>

2. Evocación:

<table>
<thead>
<tr>
<th>Measure</th>
<th>1-26</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>27-46</td>
</tr>
<tr>
<td>A</td>
<td>47-54</td>
</tr>
<tr>
<td>C</td>
<td>55-74</td>
</tr>
<tr>
<td>B and Transition</td>
<td>75-94</td>
</tr>
</tbody>
</table>

Extension of A 95-102

<table>
<thead>
<tr>
<th>Measure</th>
<th>103-113</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>114-136</td>
</tr>
<tr>
<td>Coda</td>
<td>137-153</td>
</tr>
</tbody>
</table>

Closing episode 157-187 (coda from 171 on)
### 3. Fête Dieu: Modified second rondo form.

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-70</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>71-82</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>83-138</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>139-162</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition 163-170 (non-melodic)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>171-184</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>185-220 (development)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>221-273</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition 274-303</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>122-125</td>
<td></td>
</tr>
</tbody>
</table>

### 4. Triana: Rhapsodic variations.

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Introduction) 1-9</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-14</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-24</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>24-29</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>C and transition 30-49</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>50-90</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-109</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>110-121</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda 126-140</td>
<td></td>
</tr>
</tbody>
</table>

### 5. Almería:

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>ababa 1-86</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>abab 87-124 (Recitatives and Jota alternate.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition 125-129</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>130-185 (development)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>186-204</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda 205-222</td>
<td></td>
</tr>
</tbody>
</table>

### 6. Málaga:

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-16</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>17-37</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>87-124 (Recitatives and Jota alternate.)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transition 38-45</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>46-57</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>58-65 (Copa)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>66-134 (development)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>134-153</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>154-217</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coda 218-248</td>
<td></td>
</tr>
</tbody>
</table>
7. **Jérez:**

<table>
<thead>
<tr>
<th></th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-27</td>
</tr>
<tr>
<td>B</td>
<td>28-66</td>
</tr>
<tr>
<td>C</td>
<td>67-154 (development and extension)</td>
</tr>
<tr>
<td>A</td>
<td>155-182</td>
</tr>
<tr>
<td>C</td>
<td>183-205</td>
</tr>
<tr>
<td>Closing episode</td>
<td>206-230</td>
</tr>
</tbody>
</table>

8. **Eritaña:**

<table>
<thead>
<tr>
<th></th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-28</td>
</tr>
<tr>
<td>B</td>
<td>29-46</td>
</tr>
<tr>
<td>C</td>
<td>47-95 (development)</td>
</tr>
<tr>
<td>A</td>
<td>96-112</td>
</tr>
<tr>
<td>C</td>
<td>113-134</td>
</tr>
<tr>
<td>A</td>
<td>135-145 (Coda)</td>
</tr>
</tbody>
</table>

As the critics indicate, form is not one of Albéniz's strong points and is neither stressed in his work nor always as clear as might be wished. If the traditional dance-forms were strictly adhered to, this would not be true to the same extent; although they present their own subtleties and complexities. But the master, as usual, twists them to suit his own purposes.
CHAPTER VII

COUNTERPOINT

Throughout Iberia, counterpoint of a sort is used (polyphony runs riot in a modern way), although the writing is, on the whole, basically harmonic. Critics claim the work is too complex, both to play and to hear, due to the maze of voices. Comments Jean-Aubry:

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

"There is a superfluity of eternally restless harmony and counterpoint which does not permit any real enjoyment."  

"The musician draws his effects from a counterpoint which is personal, free, facile, and without pedantry, relieved by rhythmic accents of a peculiar intensity (as in Fête Dieu and Rondeña); the voices presently slide one over the others with very sure suppleness, and presently clash in admirably expressive shocks."  

Speaking of Rondeña, Collet points out, "It is from this unexpected clash of the lyric melody with the insistent,

---

1Ewen, op. cit., p. 6  
2Istel, op. cit., p. 144.  
3Collet, op. cit., p. 168.
nervous rhythm, that was born the contrapuntal conflict
... ended without resolution ... expressing the two irreconcilable sentiments of the rondensa spirit." Of Jérez
the same critic says, "The chords are not further analyzable
than as functioning curves of an extraordinarily free counterpoint. No bluntness here." And of Fête Dieu, there is
this: "The Closing episode is in rude counterpoint ... and is adorned with a Coda in which the theme scintillates
... over the stridences of the 'rantanplans'."

Sequences appear to the investigator not often contrapuntal; but often melodic (usually in soprano) and sometimes
harmonic, as cited in other places.

Imitation in the classic sense seems to be usually
lacking.

There is no evidence of cantus firmus. Instead there
is usually a spontaneous, lilting Spanish Dance tune or march
bearing little resemblance to the carefully carved canti of
the Flanders School or eighteenth-century masters. The bass
theme in octaves, Fête Dieu (pages 23 and following), though
a popular march, might be called a sort of cantus against
which there is counterpoint in soprano and inner voices, an
orgy of the "rantanplans" opening the piece and carrying the
first theme.

Noticeable are the rhythmic and melodic independence
of parts. Enough has been said, probably, to show that

4Ibid., p. 172.  5Ibid., p. 175.  6Ibid., p. 170.
point in the chapters on Rhythm and Melody. The example below is from *Pête Dieu*.

Collet cries poetically, "Is it not still Spain with its contrasts that is bespoken in the development [anywhere in Iberia]... this interlacing, these intermediary parts that slide into the body of the development like jostling urchins hurrying in the incense and dust of a Seville Fete-day?"7

![Fig. 78.--An example of Albeniz's counterpoint from *Pête Dieu* 21: 2, 2.](image)

**Summary.**—An unorthodox but exceptional modern counterpoint renders over-complicated most of the dozen Iberian scores, although harmonic writing is preponderant. This counterpoint is a chief feature in making the texture so thick that it is not always as pleasing as it might be.

There is independence of voice parts, but no evidence of cantus firmus. Exact imitation seems to be lacking.

---

CHAPTER VIII

TEXTURE, DYNAMICS, MISCELLANEOUS STYLE ELEMENTS

The Spanish people loved the early Albeniz pieces with their transparency better than the more complicated ones of the third period, such as Iberia. And these simple, heartfelt songs (scores of less density) have retained popularity outside Spain. Albeniz's idiom was always pianistic, as shown by the texture of even the operas, with their would-be orchestral writing.¹

The texture is moderately to hyper-thick from the second period pieces through Iberia and the last great works. "Surcharge," "overloading," "piano writing of unnecessary difficulty," are terms of critics we often meet in connection with Albeniz's third style.

Thin texture is noticeable a few places, even in Iberia, as, for example: Málaga throughout; Albaicín, nearly throughout; Rondeña, first few pages; El Puerto, pages 6-10; also Almería, pages 4-5; Evocación, opening braces; Fête Lieu, opening braces and page 30. Such open chords and widely spaced arrangements of few notes, with voice parts spread over several octaves, occur sometimes. But these are only brief spots.

¹Morales, op. cit., p. 10.
More typical are *Triana* and *Eritaña* with their complexity and full, rich chords. No wonder Blanche Selva, the notable Parisian interpreter of Albeniz declared that the polyphony of Albeniz required a two-manual pianoforte! Due to the juxtaposition of polyphonic voice parts, the hands here are in tryingly close position, often overlapping, or exchanging the usual clefs. Selva simplified certain things in *Triana* and regrets it. Certain hand-crossings are indispensable for transposed weight.

The same might well be said of *Triana* that Selva said of *Almería*: "Never does it relax the pianist!" For example, pianistic, capricious designs enriching the theme of *Almería*, make pages 10-12 very involved—likewise its three staves much of the way. The following is an illustration from *Eritaña*. 
Fig. 80.—An example of thick texture from *Eríñia* 35: 4, 1-2. Also shows extra bar (dotted).

Seldom could the texture of *Iberia* be called "transparent." It is thus harder both to play and to listen to. And it is often chordal, as throughout *Fête Dieu* (especially the three-stave sections). But the chordal structures vary in nature, broken chords being more frequent than block-like, and (as previously shown) often moving above an organ point. Also, the heaviness of constant chordal writing is relieved by many sprightly non-melodic passages of thirds, fourths, or sixths—often staccati. But on the whole, thick, full chords here, as elsewhere, lend to the score "punch," verve, definiteness.

Albeniz overdid himself and knew the piano to be inadequate for *Iberia's* numbers. He knew them for orchestral sketches in disguise and orchestrated two numbers unsuccessfully. Later his friend Arbos orchestrated five of the best movements: *Evocación*, *El Puerto*, *Fête Dieu*, *Albacín*, and
Triana. This basic orchestral nature doubtless accounts for much of the overloaded texture; hence, unpianistic idiom.

Albeniz scores are resplendent with extreme dynamic changes—the widest range the investigator has ever seen in any composer, from ppppp to five fis. Beethoven's notorious sudden changes seem mild in comparison. One would think Albeniz almost strove for "rip-roaring" effects. Dazzling is not enough—excess is demanded, dramatic fierceness, "the Spanish truculence."

In El Puerto, a series of sforzando's is suddenly followed by the indication ppp. The triple piano marking occurs not once but many times (within the same number) and the piece ends with quadruple piano, pppp, in four of the final six measures! In Evocación, triple piano is followed by pppp, at a cadence just after an sf. The triple fortés occurring in El Puerto and Evocación are quickly followed by pianissimo's; but this is moderate compared with the four and five fortés (fffff) closing Triana and found numerous times throughout Fête Dieu, which holds its entire closing section to four and five p's.

Rondeña shows many triple fortés, usually followed, after a few bars, by pp. Triple piano is frequent in Almería, which ends with ppppp succeeded, after a bar, by the sf of the last chord. The whole closing section of Evocación is marked from pianissimo to ppppp—up till the very last note. Albaicín, beginning with the indication ppc, reaches fff (with an
occasional sforzando); but its last pages read four p's or ppppp.

These extreme markings, startling in themselves (even in modern scores), do not occur merely in snatches but at times over stretches of many measures. The audacious marking of 3 pairs of ff's within one measure occurs various times, especially in Book IV. A glance at Iberia, Book I (especially El Puerto), reveals many series of double fortes or sffz extending over fourteen successive measures. But this is not more extravagant than the fourteen consecutive measures of pp or ppp in the same composition.

The general dynamic level is loud or "more so." There seems a preference for forte: Jerez has one hundred measures of f against eighty of p; Eritaña has eighty-seven measures of f against a few of p; Malaga shows one hundred ten forte but only eighteen piano.

One unusual feature of Albeniz scores is extra bar lines. Sometimes they are caused by compound meter, as in Almería, pages 6-9 (copla) and Pète Lieu, pages 23 to 30. But in Eritaña, page 32, they occur without any such reason (dotted, not solid). (See Figure 80 in this chapter.)

The mood alternates between vivacious and dreamy, and varies with different works or sections of scores. As shown before, there is great brilliance, sparkle, verve. Some display seems evident and much virtuosity (as was to be expected from a virtuoso performer, turned composer); but not shallowness
and insincerity. Whereas Triana is sparkling and gay, Jérez is dream-like; and within one number, Evocación, the two elements of the Spanish temperament strive with each other.

Albeniz's interpretation marks are so exceptional as to be worth noting. The universal Italian musical directions are plentiful: for slowing or speeding tempo, crescendo and diminuendo, rubato, sotto voce, dolce, espressivo, strepitoso, Tempo I ma con molto fantasia, etc.

But there are many more interesting special directions in French. These read: sec et précis; souple très doux et lointain (for a whole section); très décidé; rudement marqué et très brusque; très en dehors la partie superieure; toujours joyeux (and many others meaning gayety or joy); souple et caressant; sombre et sonore (latter demanded scores of times); très langoureux; bien chanté; bien rythmé; gracieux et tendre (and others signifying graceful).

Among many unusual marks were these: Effleurez la note ppppp mais la laissant vibrer; ppppp et glissant sur les notes; bien en dehors sans brusquerie; avec beaucoup de laisser aller; bien enveloppé; sourdine.

Others which could not be called commonplace run: absolument estompé; atténué; avec gaminerie; sentiment; nonchalant (occurs often); rêveur; vibrant expressif; animé; plaintif; aisément; strident; tumultueux; pesant et large; toujours bruyant; élargir.

The longest direction in Iberia, perhaps, is: doux mais
sonore et très vague en retenant les entrées des mesures; another says, la main droite très légèrement, le chant marqué sans être fort.

Summary.--In texture, the Suite is considered overloaded, hard to play and listen to. The Spanish people therefore loved the earlier, less sophisticated works better. All this is probably due to two things: first, Albeniz's striving to meet the scholarly standard of his colleagues, the Parisian masters; second, the basically orchestral nature of Iberia which overtaxes pianoforte resources.

Dynamics marks are extreme, with the indications of five p's or f's quite common. Indications for interpretation use standard Italian terms. But numerous very extraordinary ones in French appear also--inventions obviously peculiar to the master.
CHAPTER IX

GENERAL STYLISTIC QUALITIES

Musical Effects

A discussion of musical effects gained by the composer was promised in the introduction. In preceding chapters, an effort was made to cite technical elements constituting his style. Now emotional and other qualities must be cited, plus the general effect produced by the music—as the world reacts to it. Hence, we give the viewpoint of authorities of different nationalities.

Albeniz's four chief technical faults (according to the Parisian Collet) are: misuse of pedals, loose development, too-frequent chord changes, and excessive virtuosity. As Istel says, "His art remains to the last, pianistic improvisation." Furthermore, all critics agree he overstepped the bounds of his natural talent, writing in Iberia scores of orchestral intent.

Friend Edgar Istel speaks of his style as French. He calls Iberia studio music of a highly subtilized French type; but elsewhere he stresses that Albeniz was racially a Moor,

---

1Collet, op. cit., p. 167.

2Istel, op. cit., pp. 143 and 126.
and that critics early ranked him as a meridional artist
who had at last shown it was possible to play serious music,
even in Spain.\(^3\)

Pedro G. Morales (Spanish writer), admitting the style has
been denounced as French, says this is absurd--for in essence
it is the antithesis of the eliminating process of the French
mind.\(^4\) The investigator makes bold to agree heartily with
the latter opinion. The internal evidence in the scores
proves them Spanish to the core (implying also a touch of
Moorish and Gypsy). Are they not nearly all named for Span-
ish cities or provinces? And are not the rhythms and all
mannerisms thoroughly Spanish, when compared with the pseudo-
Spanish attempts of Chabrier, Moszkowski, and Bizet.

Moreover, a dozen authorities could be cited. Harliave
(a French critic) cries: "In Albeniz . . . sensual and melan-
choly, joyous and passionate, wild and chivalrous . . . the
soul of Spain has found and embodied itself."\(^5\) The English-
man, Trend, states that in his most important works, "Albeniz
is essentially a Spanish composer, very much in the Spanish
'idiom' . . . but employed by a master; . . . one forgets the
idiom in the beauty of the musical thought."\(^6\)

Collet then mentions that nature awakes in Albeniz ar-
tistic sensations; Spain and its landscapes are to him an in-
exhaustable source of inspiration. Albeniz did not give as

\(^3\)Ibid.  \(^4\)Morales, op. cit., pp. 9-10.

much musical importance to his native Catalonia province as
to Navarre, Aragon, the Basque country, or Andalusia, which
inspired many celebrated pieces. With a light memory of Arab
genius (basic in Spanish music and architecture), the pieces
contain two essences of Iberian music: the one, vigorous,
hardy, fiery—the *jota*; the other, dreamy, sensuous, languid—
the *malagueña* in which are reflected and opposed the Spains
of the North and South.  

Dukas, French composer of the Schola Cantorum, speaks of
Albeniz as a poet—agitated by nature; an impressionist who
writes in established forms which he does not seek to reno-
vate, but in which he pours out his heart; a landscape painter
with a rich palette who handles his colors as lavishly as
his money.  

All critics agree that neither Iberia nor the other large
works hold to folklore. Collet says that Albeniz could never
become erudite. If he had lived like Falla, in Grenada, "he
would have been more careful of folklorish exactitude—but
would have lost in freedom, spontaneity, and verve, what was
gained in documentary truth." Debussy declares that without
actually repeating folk themes, "it is as if Albeniz had absorbed
them, so they passed over into his own music without . . . a
line of demarkation."  

---

7Collet, op. cit., pp. 86-91.
Iberia

Grove describes Iberia as twelve scenes from different corners of Spain, inspired by the rhythms, harmonies, and turns of phrase from Spanish popular music, especially Andalusian.11

Numbers from Iberia whose titles are not self explanatory are as follows:

Fête Dieu—Corpus Christi Day (Seville).
Almería—Spanish port-town.
Triana—Gypsy suburb of Seville.
Albaicín—Gypsy quarter of Granada.
Jérez—Town near Portugal, home of Sherry wine.
Eritaña—Teaern, Seville outskirts.

The musical world agrees on the worth of the incomparable Iberia. Debussy cries: "Albeniz here has given us his best.
... Never has music attained impressions so diverse, so colorful." Of Debussy's favorites from Iberia, he continues: "Albaicín evokes the atmosphere of those Spanish nights that emanate the fragrance of carnation; ... Eritaña gives us joy of the morn, a happy stop at an inn where wine is fresh."12 Commentators all speak of Iberia as the cry of a home-loving exile from Spain. Blanche Selva sees in it an evocation of


12 Debussy, S.I.M. Review (December, 1913), cited by Istel, op. cit., p. 146. Debussy furthermore chides Albeniz that he overdid himself in Iberia, lacking that sense of proportion the great masters all possessed.
the heart of Spain. These are nostalgic landscapes not to be considered as trials of virtuosity. Albeniz leaves a real Spain, then idealizes it. Before a ridiculous detail, he is moved as before a pure sentiment. He sings with emotion the Spanish fierceness.\textsuperscript{13}

Jean-Aubry concludes:

\textit{Iberia}\textsuperscript{14} marks the summit of the art of Albeniz. Here is all culture and emotion can desire . . . originality of technique and sureness of touch. . . . In music there are many excellent scholars, but few poets. Albeniz has all the power of the poet—elegance and richness of style, beauty and originality of imagery, and a rare sense of suggestion.\textsuperscript{15}

\textbf{Albeniz's Place}

Opinions as to Albeniz's place in musical literature vary. Istel considers that Albeniz has in highest degree the vitality of nature unrestrained, although some talented conservatory pupil might outdo him in technical skill. That he towered high above his followers (such as Falla) seems beyond dispute. The numbers in the \textit{Iberia Suite} are of unequal value: side by side with some that show more industry and toil than inspiration, others unquestionably must be numbered among the greatest masterpieces of piano literature.\textsuperscript{16}

\textsuperscript{13}Collet, \textit{op. cit.}, p. 161.

\textsuperscript{14}\textit{Ibid.} Several writers mention that Albeniz almost burned the \textit{Iberia} masterpiece, thinking it technically so complex no pianist could possibly perform it. It was called unplayable, even by virtuosi. Introduced by Blanche Selva in Paris, it was later presented by Ricardo Vines, José Iturbi, and others.

\textsuperscript{15}Jean-Aubry, \textit{op. cit.}, LVIII, 535-538.

\textsuperscript{16}Istel, \textit{op. cit.}, pp. 128-141.
Collet speaks of the master as a modest, sincere composer; but (due to lack of depth and technical perfection) not a great composer. Yet he lavishes praise on Albeniz's boundless generosity with his talent.\(^\text{17}\) (The French world showed its regard by sending Granados to Albeniz's death-bed with the Legion of Honor Cross from the French government.)\(^\text{18}\)

Riemann states that in Iberia Albeniz freed himself from the influences of d'Indy, Debussy, and Ravel, and created piano poems impregnated with Spanish folklore. "Their equivalent can not be found in all piano literature, not only for their color, their violently expressive character, but for audacious harmony."\(^\text{19}\)

Iberia is named by Jean-Aubry among ten masterworks (by Chopin, Liszt, and others) marking the supreme heights of pianoforte music since 1830. "One and all the young composers of Spain owe to him a debt. Albeniz is Spain . . . as Grieg is Norway and Chopin is Poland."\(^\text{20}\)

The Spanish Encyclopedia summarizes it thus: Iberia marks a new period in Spanish music, equaling the principal musical "schools" of the world. This, thanks to the intuitive genius of Albeniz, who has an ardent and poetic imagination.\(^\text{21}\)

---

\(^{17}\)Collet, \textit{op. cit.}, Introduction and p. 177.

\(^{18}\)Slonimsky, \textit{op. cit.}, pp. 77-92 and 410.

\(^{19}\)Riemann, \textit{op. cit.}, p. 23. (Translated from French by Investigator.)


\(^{21}\)"Isaac Albeniz," \textit{Enciclopedia Universal Ilustrada}, IV, 109-110. (Translated from Spanish by Investigator.)
Pedro G. Morales points out that the composer's musical output was astounding in quantity. He composed during only a little over twenty-five years, producing the great piano works that have placed him in the fore-front of modern musicians. His name as a composer has now extended to all countries. Albeniz's greatness is based on a genius and personality forceful enough to shine in spite of unmethodical training. It is the fate of the Spanish school that its most promising composers (like Granados and Albeniz) die, leaving their mission unaccomplished. Nevertheless, Albeniz revealed to the world the artistic significance of Spanish music, and awoke musical Spain to the reality of a modern sensibility.22

22 Morales, op. cit., pp. 9-10.
CHAPTER X

SUMMARY AND CONCLUSION

Research on any phase of Spanish music is fraught with difficulties; there is almost no available material on the subject. The meagre information existing is written mostly in Spanish, French, or German. Reference books lack definitions of terms, or satisfactory discussions. Bibliographies are scarce, scores hard to get, and histories of modern Spanish music non-existent. So-called "authorities" often are proven wrong, upon close study, and disagree with each other. There seems to be no single statement about Spanish music or dancing that has not been challenged a hundred times. Some say Spaniards are too busy enjoying their arts to write treatises on them. In any case, these arts, as handled by Spaniards and Gypsies, become highly improvisational and do not lend themselves to academic cataloguing.

At first, it is hard for the neophyte to think in terms of the Spanish musical idiom. This is not strange, since the field is so specialized that even the most experienced musicians know little of it. But the subject seems timely. North America now sees the importance of knowing more of her Latin-American ally-neighbors, with their Spanish language and Spanish cultural background.¹

¹Studies of Spanish fine arts might, perhaps, be accounted an indirect contribution toward "Pan-American solidarity."
Be that as it may, the investigator has learned not to shun modern music, as formerly, especially that of the Spanish school. This material offers a fascinating new hobby, bidding one perform Albeniz and other representative Spanish scores more often on public piano programs. Furthermore, the investigator finds such attraction for the subject as to wish to make deeper research when time permits.

The fear of analyzing complicated scores has been somewhat lost, as experience is gained, although one always bows humbly before works of genius. Those who know say, "Go directly to the scores, if you would know music." Having long disliked taking second-hand information about composers' works (however excellent the critic), one is elated over playing amateur critic.

Nevertheless, time and space has been lacking to search deeply into Albeniz's characteristics and methods, and tabulate his many idiosyncrasies. This is not of the proportions, nor exhaustive intent of a doctoral dissertation. A perfect analysis has by no means been reached. The treatment has had to be merely selective and suggestive. Unusual or idiomatic traits of the scores stood out and called for their effect on the whole to be studied.

The investigator hopes to have disproved the theories of those critics who claim Albeniz's style is French, believing it Spanish to the core. This thesis aspires, furthermore, to have shown that Albeniz, while not an innovator of new forms, has
achieved a highly individual style through his methods of treatment. This style has a special racial "teng," Iberian-Moorish, which adds immensely to its well-known éclat.
BIBLIOGRAPHY

Books


Hamilton, Mary Neal, Music in Eighteenth Century Spain, Urbana, University of Illinois Press (Bulletin XXII), 1937.


Van Vechten, Carl, Music of Spain, New York, Knopf, 1918.

Articles

Enciclopedia Universal Ilustrada, Edicion Europea-Americana (1930), Vol. IV. Article, "Isaac Albeniz."


Musical Publications

Albaicin (for Piano, from *Iberia*, Book III), Ediciones Escogidas, Santiago de Chile, Imprenta y Litografía Casa Amarilla, 1941.

*Album of Albeniz Masterpieces* (Selected Compositions for Piano Solo), New York, Edward Marks Music Corporation, 1938.

- El Puerto
- Evocación
- Fête Dieu a Seville
- Triana

*Book I of Iberia*


- Rondena
- Almeria
- Triana

*Book II of Iberia*

1The copy of Triana referred to throughout the thesis is from *Album of Albeniz Masterpieces*. 
Iberia (Cahier IV), Paris, Union Musical Española, Graficas Reunidas, 1907.

Málaga
Jérez
Britañe

Book IV of Iberia