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THE PEDAGOGICAL METHODS OF ENRIQUE GRANADOS AND FRANK
MARSHALL: AN ILLUMINATION OF RELEVANCE TO PERFORMANCE
PRACTICE AND INTERPRETATION IN GRANADOS' ESCENAS
ROMANTICAS, A LECTURE RECITAL TOGETHER WITH
THREE RECITALS OF SELECTED WORKS OF
SCHUBERT, PROKOFIEFF, CHOPIN,
POULENC, AND RACHMANINOFF

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

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Hansen, Mark R., The Pedagogical Methods of Enrique Granados and Frank Marshall: An Illumination of Relevance to Performance Practice and Interpretation in Granados' Escenas Románticas, A Lecture Recital together with Three Recitals of Selected Works of Schubert, Prokofieff, Chopin, Poulenc, and Rachmaninoff. Doctor of Musical Arts (Piano Performance), December, 1988, 55 pp., 53 examples, bibliography, 28 titles.

Enrique Granados, Frank Marshall, and Alicia de Larrocha are the chief exponents of a school of piano playing characterized by special attention to details of pedalling, voicing, and refined piano sonority. Granados and Marshall dedicated the major part of their efforts in the field to the pedagogy of these principles. Their work led to the establishment of the Granados Academy in Barcelona, a keyboard conservatory which operates today under the name of the Frank Marshall Academy. Both Granados and Marshall have left published method books detailing their pedagogy of pedalling and tone production. Granados' book, Método Teórico Práctico para el Uso de los Pedales del Piano (Theoretical and Practical

Method for the Use of the Piano Pedals) is presently out of print and available in a photostatic version from the publisher. Marshall's works, Estudio Práctico sobre los Pedales del Piano (Practical Study of the Piano Pedals) and La Sonoridad del Piano (Piano Sonority) continue to be used at the Marshall Academy and are available from Spanish publishing houses. This study brings information contained in these three method books to the forefront and demonstrates its relevance to the performance of the music of Granados, specifically the Escenas Románticas. Alicia de Larrocha, Marshall's best known pupil, currently holds the directorship of the Marshall Academy, and as such, is perhaps the best living authority on this entire line of pianistic and pedagogical thought. An interview conducted with Madame de Larrocha in April of 1983 adds detail and provides valuable perspective about the present use and relevance of these materials and concepts.

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**North Texas State University
School of Music**

Graduate Recital

MARK HANSEN, Piano

Monday, June 27, 1983

6:15 p.m.

Concert Hall

Program

- Sonata in B-flat Major, D. 960. Franz Schubert
Molto moderato
Andante sostenuto
Scherzo: Allegro vivace con delicatezza
Allegro, ma non troppo
- Les Soirées de Nazelles. Francis Poulenc
Préambule
Cadence
Le comble de la distinction
Le coeur sur la main
La désinvolture et la discrétion
La suite dans les idées
Le charme enjôleur
Le contentement de soi
Le goût du malheur
L'alerte vicillesse
Cadence
Final

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

**North Texas State University
School of Music**

Graduate Recital

MARK HANSEN, Piano

Monday, January 27, 1986

6:15 p.m.

Concert Hall

Program

Novelette in C Major.Francis Poulenc

Sonata No. 6 in A Major, Op. 82Sergei Prokofieff
Allegro moderato
Allegretto
Tempo di valzer lentissimo
Vivace

Sonata in B Minor, Op. 58.Frederic Chopin
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto; agitato

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
School of Music

Graduate Chamber Recital

MARK HANSEN, piano
assisted by
MARTHA ANTOLIK, mezzo-soprano
CAROLYN GOFF, piano

Monday, September 12, 1988
5:00 p.m. Concert Hall

MUSIC OF SERGEI RACHMANINOFF

program

Prelude in G Major, Op. 32, No. 5
Prelude in D Major, Op. 23, No. 4
Prelude in B-flat Major, Op. 23, No. 2

Mr. Hansen

* * *

"Oh stay, my love, forsake me not!" (Op. 4, No. 1)
"Morning" (Op. 4, No. 2)
"When the silent night doth hold me" (Op. 4, No. 3)
"Brooding" (Op. 8, No. 3)
"For a life of pain I have giv'n my love" (Op. 8, No. 4)
"Spring Waters" (Op. 14, No. 11)
"To the Children" (Op. 26, No. 7)
"What wealth of rapture" (Op. 34, No. 12)

Ms. Antolik and Mr. Hansen

* * *

Suite No. 2 for Two Pianos, Op. 17
Introduction
Waltz
Romance
Tarantella

Ms. Goff and Mr. Hansen

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
School of Music

Graduate Lecture Recital

MARK HANSEN, piano

Monday, October 10, 1988
5:00 p.m. Recital Hall

THE PEDAGOGICAL METHODS OF ENRIQUE GRANADOS AND
FRANK MARSHALL: AN ILLUMINATION OF RELEVANCE TO
PERFORMANCE PRACTICE AND INTERPRETATION IN
GRANADOS' ESCENAS ROMANTICAS

program

Escenas Románticas.....Enrique Granados

- I. Mazurka: Poco lento con abandono
- II. Berceuse: Lento
- III. Lento con extasis
- IV. Allegretto
- V. Allegro appassionato
- VI. Epiflogo: Andantino spianato con exaltación poética

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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CHAPTER I

INTRODUCTION

In 1979, a disc entitled The Catalan Piano Tradition was issued by the International Piano Archives.¹ This recording presents several historical performances by Spanish pianists, including Enrique Granados (1867-1916), Frank Marshall (1883-1959), and Alicia de Larrocha (b. 1923). Background information is given in the jacket notes which refers to a performance tradition stemming from the Catalan pianist Juan Bautista Pujol (1835-1898), who was the teacher of such famous virtuosi as Enrique Granados, Ricardo Viñes (1875-1943), and Joaquin Malats (1872-1907). This school of playing is characterized by a special attention to voicing clarity and tone color, and most especially by a mastery of pedalling subtleties, a tradition specifically carried on by

1. Albert McGrigor, "The Catalan Piano School," record jacket notes from The Catalan Piano Tradition, International Piano Archives recording no. 109, New York: Desmar, 1979.

Granados and his pianistic "heirs" Frank Marshall and Alicia de Larrocha.

While it is well known that the piano literature of nineteenth-century Spain generally requires a virtuosic mastery of pedal technique, the most notable advancement in this direction is accomplished by Granados and his disciples. Granados' special abilities in the use of the pedal are documented in a statement by the American pianist-conductor, Ernest Schelling, as he refers to his own attempts to play "Coloquio en la Reja" from Goyescas:

I heard him (Granados) play it many times and tried to reproduce the effects he achieved. After many failures, I discovered that his ravishing results at the keyboard were all a matter of the pedal. The melody itself, which was in the middle part, was enhanced by the exquisite harmonics and overtones of the other parts. These additional parts had no musical significance, other than affecting certain strings which in turn liberated the tonal colors the composer demanded.²

The fact that this fascination with and mastery of the use of the pedals is typical of the Catalan school, is further supported by the pedagogical work

2. Albert McGrigor, "The Catalan Piano School."

of Granados. It was this interest in teaching that led him to establish the Academia Granados in Barcelona. Founded in 1901, this keyboard conservatory quickly gained a national reputation for progressive educational policies. Granados was extremely devoted to teaching and kept handwritten records of his pupils' progress. He later collected these notes as the basis for his treatise on the use of the pedal, Método Teórico Práctico para el Uso de los Pedales del Piano (Theoretical and Practical Method for the Use of the Piano Pedals).³

One of Granados' most promising pupils was Frank Marshall. Born in Spain of English parentage, Marshall was a favorite of Granados, who often referred to Marshall as "my kid brother." Soon he was serving as Granados' teaching assistant, personal secretary, and copyist. He later was named associate director of Granados' school. Marshall completely dedicated his career to teaching, advancing Granados' ideas about pedalling in his own teaching and in two written works, Estudio Práctico sobre los Pedales del

3. Enrique Granados, Método Teórico Práctico para el Uso de los Pedales del Piano, Madrid: Unión Musical Española, 1954.

Piano (Practical Study of the Piano Pedals),⁴ and La Sonoridad del Piano (Piano Sonority).⁵ The first volume presents similar material as the Método Teórico, but distills Granados' descriptive details of pedalling technique and organizes them into a more concise and accessible format. The second volume is an anthology of pieces with practical pedalling and voicing priorities indicated in the score by the author.

Upon Granados' death in 1916, Marshall was appointed director of the Academia Granados. Subsequently, the name of the school was later changed to Academia Frank Marshall. Today, Alicia de Larrocha, Marshall's most famous student, holds the directorship of the school, which presently stresses the nineteenth-century ideal of keyboard artistry which emphasized tone production and pedalling. This heritage of pedal mastery could have no better modern-day emissary than Madame de Larrocha. One has only to experience a de Larrocha performance to realize the full impact of her special mastery of pedalling,

4. Frank Marshall, Estudio Práctico sobre los Pedales del Piano, Madrid: Unión Musical Española, 1919.

5. Frank Marshall, La Sonoridad del Piano, Barcelona, Editorial Boileau, n.d.

voicing and sonority. This mastery obviously has its heritage in a pedagogical tradition placing great value on such careful attention to sonic detail, not only in the Spanish piano repertory specifically, but in the literature of the instrument generally.

An awareness of these principles should therefore permeate any piano study, but most especially that of the works of Granados, motivating the performer to study these treatises in search of performance practice suggestions which may apply specifically to this repertoire. This study makes that comparison in some detail with Granados' Escenas Románticas.⁶

In order to explore the "Catalan" approach to pedalling and piano sonority, an examination must first be made of the written pedagogical works of Granados and Marshall. Clarification, obtained through a discussion with Alicia de Larrocha, will help to illuminate many details and establish a practical perspective on the role these written methods play in the entire approach to pedalling and sonority.⁷

6. Enrique Granados, Escenas Románticas, Madrid: Unión Musical Española, 1930.

7. Conversation with Alicia de Larrocha, Hyatt Regency Hotel, Dallas, Texas, 14 April 1983.

CHAPTER II

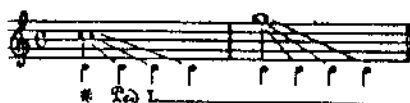
GRANADOS' METODO TEORICO PRACTICO

Granados' Método Teórico Práctico para el Uso de los Pedales del Piano presents several interesting ideas about approaching the pedagogy of the pedal. Granados begins the work by emphasizing the fact that pedalling should be approached in three basic ways. First, there is the consideration of pedal with individual notes (for maintenance of a legato line or as an enhancement of tone quality); second, the use of the pedal as it connects groups of notes into consonant or dissonant sonorities (the analysis of the note groups is stressed for proper determination of pedal application); and third, pedal use as a coloring device for melodic lines (many exercises are given to develop the technique of pedalling the melody while contrasting textures of both dynamics and touch occur in other voices).

In the opening section, Granados describes, as a basis for approaching the mechanics of pedal changes, subdivisions of basic note values into what he calls valores reales e imaginarios (real and imaginary

values). These imaginary values establish a rhythmic basis for the rate and timing of pedal depression and release. He also presents his own system of pedalling notation which differs only slightly from the standard: "*" - lift foot, "Ped." - depress pedal, "L" - lift hands, and "_____" - hold pedal (Example 1).

Example 1. Granados, Método Teórico Práctico, p. 1, no. 6.

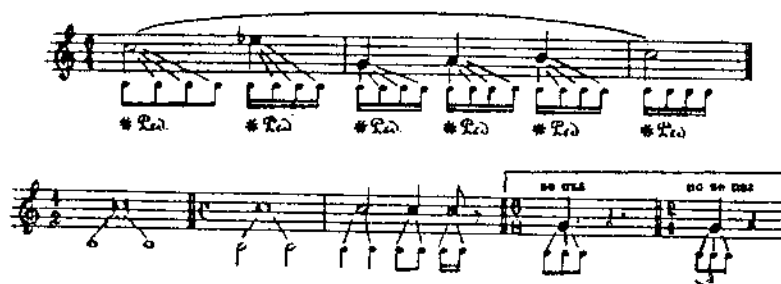


In simplest terms, this rhythmic subdivision establishes a systematic basis for the pedagogy of what is commonly known as the syncopated pedal. Although this hierarchy of rhythmically measured pedal application and release may seem unnecessarily cumbersome to the seasoned pianist, the value is clearly apparent when related to the training of the beginner. This constitutes the first of three concepts covered in a broad sectional division of the method called the Teórico (theoretical exposition). Granados concludes this first conceptual presentation with selected special cases of pedal application such

as arpeggiated figures, mixtures of scalar and broken chord figures, and chromatic scales.

The second part of the Teórico covers the principle of subdivided note values in greater detail. Illustrations of the imaginary note-value subdivision appear throughout this segment (Example 2).

Example 2. Granados, Método Teórico Práctico, p. 4, nos. 24-25.



Notice the variance in note values and pedal change rate as the remainder of this section treats several of the possible rhythmic subdivisions which occur in the course of various melodic patterns.

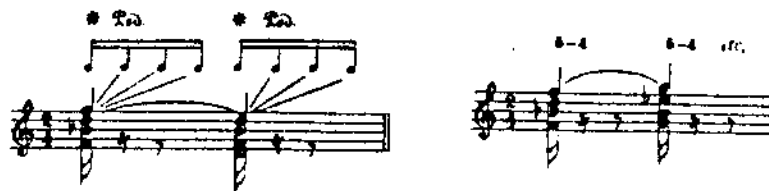
Part three of the Teórico deals with a wide variety of concepts which focus on the application of pedalling rules to various situations encountered in the literature. An illustration of Granados' rhythmic subdivision, applied to the opening of the Beethoven Sonata, Op. 13, initiates this section (Example 3).

Example 3. Granados, Método Teórico Práctico, p. 6,
no. 36.



Another fundamental point concerning dissonance and consonance as it relates to pedal change is treated as Granados discusses perceptible and imperceptible dissonance. He proposes that the degree of dissonance is dependent upon the tempo. A dissonance (group of non-harmonic tones combined under one pedal) may be perceived as consonance, providing the tempo is fast enough, while a slower tempo would tend to increase the perception of dissonance. This section also includes illustrations of pedalling as encountered in common technical problems such as: pedal to cover left hand leaps, pedal to isolate grace notes from fundamental sonorities, pedal to bridge leaps in melodic lines, and pedal as it enhances the performance of several contrasting touches simultaneously. Granados even explores the possibility of finger legato by employing a finger substitution of 5-4 to achieve a legato pedalling effect without pedal (Example 4).

Example 4. Granados, Método Teórico Práctico, p. 14,
nos. 93-94.



Another of the concepts presented is that of pedal being applied in different amounts according to the register of the piano (Example 5).

Example 5. Granados, Método Teórico Práctico,
pp. 15-16, nos. 98-101.

LENTO

To the experienced performer, this might seem unduly obvious. But if it is remembered that Granados' method is intended as a first approach to pedalling,

the point made is useful in its analysis of a phenomenon which might ordinarily be discovered only later by ear (certainly that discovery is not something to be assumed with every student).

Next, pedal and its application to clarify phrasing details in accentuation (Example 6) and in syncopation (Example 7) is explored.

Example 6. Grieg, "Berceuse," from Granados, Método Teórico Práctico, p. 16, nos. 111-12.



Example 7. Granados, Método Teórico Práctico, p. 17, nos. 116-18.



The other broad division of the work, Método Práctico (Practical Method), presents thirteen studies in rhythmic coordination of feet and hands. The concept of imaginary note-value subdivision is prevalent throughout the material of this section. The work concludes with a group of pieces, included to

illustrate various practical problems in pedal technique. Two versions of Chorale from the Schumann Album for the Young are presented, each with a distinct imaginary note-value subdivision. The first applies the pedal in a quicker eighth-note division (Example 8), while the second employs quarter-note subdivision (Example 9).

Example 8. Granados, Método Teórico Práctico, p. 20, mm. 1-6.

Example 9. Granados, Método Teórico Práctico, p. 21, mm. 1-6.

Three additional selections, two from the Album for the Young and an etude of Cramer, comprise the balance of the work. These examples are all very straightforward in their application of the imaginary

note-value subdivisions, which, simply stated, are exercises in the employment of syncopated pedal.

It seems unlikely that Granados ever intended that the Método Teórico Práctico be a complete key to the Catalan secrets of pedalling. This assumption was emphatically reinforced by Madame de Larrocha as she pointed out that both the Granados and Marshall publications represent "only the most basic--the primer level of pedal study."¹

The Granados method is presently out of print and available from the publisher only in a photostatic version. According to Alicia de Larrocha, this method has not been used for many years at the Marshall Academy. Marshall's work unfolds basically the same approach, but presents the material in a more understandable format. At times, the Granados method seems redundant, with convoluted explanations. Marshall clarifies and condenses most points, and organizes the information into a more accessible series of concepts. Granados' method, although somewhat simplistic in its content, still provides evidence of his strong commitment to a pedagogy of solid pedalling principles. It is a testament to the

1. Conversation, 14 April 1983.

fact that to Granados, pedalling and sonority were of great concern, so much so, indeed, that he felt the need to communicate the basics in writing. Granados' devotion to pedagogy can be summarized in his own words:

All my efforts of so many years have no other goal than to form a public with my pupils, a public receptive to the great works and the great interpreters, and discerning enough to reject any imposters.²

2. Albert McGrigor, "The Catalan Piano School."

CHAPTER III

MARSHALL'S ESTUDIO PRACTICO

In his written pedagogical materials, Frank Marshall has adhered faithfully to the principles espoused by Granados, differing only in his organization of the material. The mechanics of pedal technic are contained in Estudio Práctico sobre los Pedales del Piano, while an accompanying volume, La Sonoridad del Piano presents a collection of carefully edited musical compositions for further study.

Marshall begins his work in Estudio Práctico with a written preface. Here he states that the method is but the starting place for mastery of pedalling. He indicates that the real finesse and artistry associated with the greatest pianists is mostly achieved by intuition. "For these," he says, "the laws serve no purpose."¹ Once achievement of fundamental pedalling skill is attained, then talent

1. Frank Marshall, Estudio Práctico, p. 1.

and natural ability can provide refinement and artistic direction.

Marshall uses this volume to present the concept of Granados' imaginary note-value subdivisions. The pedal markings employed as he communicates this concept are meticulous. Rhythmic subdivisions which time the rate of pedal depression and release are indicated by a combination of rest signs and the standard "P" marking. A horizontal line indicates that the damper pedal is held, while a plus sign signals an abrupt release, either for a brief moment, or altogether as dictated by what follows the marking (Example 10). This notation communicates the idea of dividing the note values to arrive at the rate of pedal change, and, also provides the opportunity to communicate certain other subtleties involved in its use.

Example 10. Marshall, Estudio Práctico, p. 2.

The image shows two staves of musical notation in treble clef. The first staff contains a sequence of eighth notes with rhythmic subdivisions indicated by '3' above the notes. Below the staff, a series of markings shows the damper pedal being depressed and released: a rest followed by 'p', then a rest followed by 'p', then a rest followed by 'p', then a rest followed by 'p', and finally a rest followed by 'p'. The second staff contains a sequence of chords with rhythmic subdivisions indicated by '3' above the notes. Below the staff, a series of markings shows the damper pedal being depressed and released: a rest followed by 'p', then a plus sign '+', and finally a rest followed by 'p' and a plus sign '+'. The plus sign indicates an abrupt release of the damper pedal.

Estudio Práctico is divided into eight sections, each dealing with a distinct aspect of pedalling.² Marshall begins each section with an explanation of the concept involved. Numerous drills follow, to help develop the skill required to execute the emphasized principle.

Section one deals with pedal change regulated by the subdivided note values. This provides an extremely thorough training ground for the technique of the syncopated pedal.

Section two involves notational figures in which an upper note is sustained against moving parts in a lower voice (Example 11).

-
2. The Spanish title, with English translation, for each of the eight sections is as follows: Section one, Mecanismo (Mechanism); Section two, Pedal a contratiempo con figura de nota real (Syncopated pedal with actual note values); Section three, Pedal a grupos reales consonantes (Pedalling actual consonant note groups); Section four, Pedal aplicado a notas o acordes con uno o mas puntillos de prolongación, con una o varias notas de paso (Pedal applied to dotted notes or chords with one or more passing tones); Section five, Pedal a grupos de notas o acordes repetidos (Pedalling groups of repeated notes or chords); Section six, Pedal a notas distanciadas (Pedalling leaps); Section seven, Pedal, rítmico o de acentuación (Rhythmic or accented pedal); Section eight, Pedal incidental o de recurso (Pedal applied as needed for special cases).

Section three approaches the problems involved in catching consonant combinations of notes in one pedal (Example 12).

Example 11. Marshall, Estudio Práctico, p. 4, nos. 20-24.

Example 12. Marshall, Estudio Práctico, p. 5, nos. 11-15.

Section four works with the problems encountered in executing sustained lower voices with melodic

material moving in dotted rhythms in the upper voice
(Example 13, example 14).³

Example 13. Marshall, Estudio Práctico, p. 6,
nos. 1-6.

Example 14. Marshall, Estudio Práctico, p. 7,
nos. 24-25.

3. A curious note to the instructor is included, indicating that the difficulty of the section can be altered by allowing the student to play the examples with two hands. This however, would seem to eliminate the need for the pedal. The real difficulty comes in the execution of such figures in one hand, depending, of course, on the size of the hand.

Section five approaches the problem of pedalling repeated chords, along with combinations of repeated chords and sustained notes in various rhythmic configurations (Example 15).

Example 15. Marshall, Estudio Práctico, p. 8, nos. 7-12.

The image shows six measures of music in treble clef, numbered 7 through 12. Each measure consists of a series of repeated chords. Below each measure, there are dynamic markings: p (piano) and f (forte) with a tilde symbol (~) indicating a pedaled effect. The first measure (7) has p markings. The second measure (8) has f markings. The third measure (9) has p markings. The fourth measure (10) has f markings. The fifth measure (11) has p markings. The sixth measure (12) has f markings.

Section six presents drills to conquer the difficulties involved in leaps in the left hand. Arpeggiated patterns in the left hand are also presented for drill (Example 16).

Example 16. Marshall, Estudio Práctico, p. 10, nos. 19-23.

The image shows five measures of music in bass clef, numbered 19 through 23. Each measure consists of an arpeggiated pattern. Below each measure, there are dynamic markings: p (piano) and f (forte) with a tilde symbol (~) indicating a pedaled effect. The first measure (19) has p markings. The second measure (20) has f markings. The third measure (21) has p markings. The fourth measure (22) has f markings. The fifth measure (23) has p markings.

Section seven instructs the pupil in the use of the pedal as it can enhance accentuation and syncopation. Marshall employs a new symbol to indicate the "accented" pedal, depressed with the attack of the note: "P" (Example 17).

Example 17. Marshall, Estudio Práctico, p. 10 nos. 7-15.

Example 17 consists of three staves of musical notation, each with a treble clef and a common time signature (C). The first staff contains measures 7, 8, and 9. The second staff contains measures 10, 11, and 12. The third staff contains measures 13, 14, and 15. Each measure contains a chord of four notes, with the notes beamed together. Below each measure, there is a pedal marking: "P + P + P + P". The "P" is underlined to indicate an accented pedal.

Section eight ties up loose ends with miscellaneous examples of pedal in various harmonic and melodic applications (Example 18).

Example 18. Beethoven, Sonata, Op. 31, No. 2, from Marshall, Estudio Práctico, p. 12.

Example 18 is a single staff of musical notation with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes. Below the staff, there are five pedal markings: "P + P + P + P", "P + P + P + P", "P + P + P + P", "P + P + P + P", and "P + P + P + P". The "P" in each marking is underlined to indicate an accented pedal.

One study in section eight deals with the sustaining of a melodic line concurrently with the release of harmonic material below it (Example 19).

Example 19. Marshall, Estudio Práctico, p. 13, nos. 12-17.

The musical notation for Example 19 consists of two staves of music. The upper staff is in treble clef and contains a melodic line of eighth notes, with measures 12, 13, 14, 15, 16, and 17. The lower staff is in treble clef and contains a harmonic line of chords, also with measures 12 through 17. The dynamics are marked as follows: p, p+, p, p+, p, p+, p, p+, p, p+, p, p+, p, p+, p, p+, p.

This figure is found many times in the Spanish piano works, and thus this exercise holds value for arriving at the proper execution of many passages.⁴

4. This exercise was especially highlighted by Madame de Larrocha. She said, "The Goyescas are just full of this problem."

CHAPTER IV

MARSHALL'S LA SONORIDAD DEL PIANO

Marshall's second volume, La Sonoridad del Piano, is a graded anthology of pieces from the standard romantic keyboard literature. Several of the compositions are by Schumann, with a few works of Chopin, Beethoven, Heller, Mozart, Schubert, and Mendelsohnn also included. The book largely represents a practical application of many of the principles set forth in his first volume, Estudio Práctico. Of particular significance, however, is that many examples illustrate concepts that are outside the context of the first volume. Examination of a few selections will facilitate an overall impression of the scope of this collection.

Throughout La Sonoridad, Marshall has marked pedalling with meticulous care. Additionally, a graphic pedagogical aid to voicing and sonority production is given in the form of varying note sizes. The larger the note, the more tone it should receive. Voicing priorities in some examples are indicated in as many as three or four different note sizes. This

approach, although by no means conclusive, can be of great value as the teacher tries to communicate the idea of projecting a melodic line above other textures. This is also of value in kindling an awareness of concurrent melodic statements in a seemingly homophonic texture. When specifically questioned about this voicing indication, Madame de Larrocha stated that it obviously forms only a basic start in the overall picture of tone and sonority. She stressed that the elements of harmonic change, bass line sonority, and numerous other performance considerations go into the total production of a desirable musical result. The Marshall editings can by no means be taken as a conclusive mode of performance. They form only a basic pedagogical program for the introduction of such details.

The following excerpt from "Vogel als Prophet" of Schumann's Waldszenen, Op. 82, illustrates the application of accented and syncopated pedal in combination to emphasize and support agogics of the musical line. All fingerings in this example and those which follow are Marshall's own (Example 20). Three very significant markings occur in these two lines: at measures one, two, and four. Just before the third beat, a quick application of the pedal is

indicated, after the staccato eighth-note chord has been struck. This may be an example of using the pedal for sound coloration, although it is never mentioned in the first volume.

Example 20. Marshall, *La Sonoridad del Piano*, p. 22, mm. 1-6.

Lento, molto teneramente

The musical score consists of three systems, each with a treble and bass clef staff. The first system begins with a *pp* dynamic marking. The second system includes a *so* marking above the bass staff. The third system includes a *4* marking above the treble staff. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings below the staves include *p*, *7p*, *7p+*, and *pp*.

Perhaps this provides a glimpse into the subtle use of the pedal as a coloring device, so much a part of

Marshall's teaching. Such subtleties are almost impossible to dissect and present in the form of rules, but when approached in the context of a musical example, can be made clear. Again, this illuminates the existence of an attempt to communicate the use of the pedal as a sonority and color producing device.

The next excerpt comes from the Heller Etude, Op. 47, No. 16. This segment clearly illustrates the use of various note sizes for voicing priorities, the first two measures indicating that the right hand is to receive the most emphasis, the bottom of the left hand next, and the middle voice the least. The note sizes are then adjusted in the next measure to indicate another order of emphasis (1-soprano, 2-tenor, 3-bass, 4-alto), useful to an inexperienced student attempting to grapple with the dynamic graduation of voices necessary to artistically handle such a texture. The rate of pedal change is also marked according to the previously established system of subdivided note values (Example 21).

Example 21. Marshall, La Sonoridad del Piano, p. 27,

The musical score for Example 21 consists of two staves: a treble clef staff (piano) and a bass clef staff (bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'mm. 1-4'. The score is divided into four measures. The first measure has a dynamic marking of $7p$ and a fingering of 8. The second measure has a dynamic marking of $7p$ and a fingering of 5. The third measure has a dynamic marking of $7p$ and a fingering of 5. The fourth measure has a dynamic marking of $7p$ and a fingering of 5. The score includes various musical notations such as slurs, accents, and fingerings.

The precision with which the pedal changes are indicated in the following excerpt from "Des Abends" of Schumann's Fantasy Pieces, Op. 12, is another illustration of Marshall's subtlety in the use of pedalling to enhance sonority and voicing. It takes considerable practice to coordinate the rhythmic exactness indicated in Marshall's directions for pedalling, but, there is a distinct difference in the way the melodic material relates to the harmonies when the pedalling is executed as marked (Example 22).

Example 22. Marshall, La Sonoridad del Piano, p. 38, mm. 1-9.

Molto espressivo (M. M. ♩ = 76)

The musical score consists of two systems of piano music. The first system contains measures 1 through 5, and the second system contains measures 6 through 9. The music is written for piano in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand part features a melodic line with triplets and slurs, while the left hand part provides harmonic support with chords and slurs. Pedal markings are indicated by a double bar line with a vertical line and a 'p' below it, occurring at the start of measures 1, 2, 3, 4, and 5 in the first system, and at the start of measures 6, 7, 8, and 9 in the second system.

In a segment from the "Soldier's March" of Schumann's Album for the Young, the indications of

accented pedal in combination with the syncopated pedal are given to achieve phrasing emphasis (Example 23).

Example 23. Marshall, La Sonoridad del Piano, p. 42, mm. 1-6.

Allegro deciso

The musical score for Example 23 consists of six measures. The tempo is marked 'Allegro deciso'. The music is in G major and 2/4 time. The right hand plays chords and single notes, while the left hand plays a syncopated bass line. Fingerings are indicated above the notes. Pedal markings 'p+' are placed below the bass line in measures 1 and 5.

The same is the case with "The Wild Horseman," also from the Album for the Young. Voicing priorities are indicated, with the pedal sparingly applied to bolster the sforzando markings (Example 24).

Example 24. Marshall, La Sonoridad del Piano, p. 43, mm. 1-4.

Vivo

The musical score for Example 24 consists of four measures. The tempo is marked 'Vivo'. The music is in G major and 3/8 time. The right hand plays a melodic line with triplets and slurs. The left hand plays a bass line. Dynamics range from *mf* to *sf*. Pedal markings 'p+' are placed below the bass line in measures 3 and 4.

Next are several measures taken from "Scherzino" by Schumann, (Album Blätter, Op. 124, No. 3). These bars provide an interesting application of the

accented pedal as it compliments phrasing details, particularly in the second measure, with the pedalling applied on the third, fourth, and fifth beats of the measure. Pedal is applied to contribute to both phrasing details on the third beat, and to enhance sonority on the fourth and fifth beats. The sound is then cleared for the sixth beat, this forming a staccato upbeat to the next phrase (Example 25).

Example 25. Marshall, La Sonoridad del Piano, p. 44, mm. 9-12.

The musical score for Example 25 consists of four measures of piano music. The first measure has a dynamic marking of *p* and a plus sign (+). The second measure has a dynamic marking of *p* and a plus sign (+). The third measure has a dynamic marking of *p* and a plus sign (+). The fourth measure has a dynamic marking of *p* and a plus sign (+), followed by another *p* and a plus sign (+). The score includes various fingerings and phrasing slurs.

The last line of "The Poet Speaks", from Schumann's Kinderszenen, Op. 15, illustrates the use of the accented pedal to obtain a ringing sonority at the pianissimo dynamic level, as well as pedalling designed to enhance phrasing details (Example 26).

Example 26. Marshall, La Sonoridad del Piano, p. 49, mm. 19-25.

The musical score for Example 26 consists of six measures of piano music. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *p* and a plus sign (+). The third measure has a dynamic marking of *p* and a plus sign (+). The fourth measure has a dynamic marking of *p* and a plus sign (+). The fifth measure has a dynamic marking of *p* and a plus sign (+). The sixth measure has a dynamic marking of *p* and a plus sign (+). The score includes various fingerings and phrasing slurs.

One of the most curious examples in the anthology is Schubert's Moment Musical, Op. 94, No. 3 (Example 27). The first two lines, given below, show only a few of the many instances of pedal application on the offbeat.

Example 27. Marshall, La Sonoridad del Piano, p. 51, mm. 1-10.

Allegro moderato

p + p +

p + p + p + p

This pedalling indication raises a question of what exactly Marshall intended. A first glance would imply that the pedal is applied to enhance or increase the sonority of the right hand chords. A first impression could also suggest that the indication is a misprint, but, its deliberate inclusion throughout leads to the conjecture that a more subtle interpretation is probable. It is well known that there is a rapid

general decay of tone after the initial attack of a note played on the piano. Despite this rapid decay, by applying the pedal immediately after a note is struck, a small augmentation of sound can be achieved. Was Marshall after such an effect?

Two final excerpts come from the Largo movement of the Beethoven Sonata, Op. 7. The first (Example 28) shows application of the accented pedal and its combination with a syncopated application. Enhancement of sonority of the fortissimo chords is achieved, with subsequent coloring of the succession of pianissimo chords that follow.

Example 28. Marshall, La Sonoridad del Piano, p. 54, mm. 1-4.

The musical score for Example 28 consists of two staves. The first two measures are marked *ff* and the last two are marked *pp*. Pedal markings are indicated below the notes: *P+* for accented pedal and *P* for syncopated pedal. The score shows a sequence of chords and melodic lines with specific pedal applications.

The next excerpt (Example 29) contains pedalling indications similar to those found in the Schubert. These aid the execution of the legato line of right hand chords and perhaps serve as a means of enhancing already sounding notes.

Example 29. Marshall, *La Sonoridad del Piano*, p. 55,
mm. 1-5.

The image displays two systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic marking and features a series of chords in the right hand and a melodic line in the left hand. Below the first system, there are dynamic markings: a plus sign (+), followed by *p + p + p + p*, a plus sign (+), and *p + p + p*. The second system starts with a forte (*f*) dynamic marking and continues the melodic and harmonic development. Below the second system, there are dynamic markings: a plus sign (+), followed by *p + p + p*, a plus sign (+), *p + p + p + p*, and finally a plus sign (+) followed by *p*.

Thus, Marshall's texts provide a concrete point of reference for use in teaching the mechanics of the syncopated pedal technique, the pedal to highlight melodic lines, and the pedal used to illuminate contrasting touch textures within a passage. The note size distinction seems very useful as it graphically illustrates the basic concepts of tone, voicing and sonority.

CHAPTER V

GENERAL APPLICATION

In a conversation with the present writer, Alicia de Larrocha discussed the relevance of the Marshall and Granados methods to contemporary pedagogy. Madame de Larrocha acknowledged the fact that Granados' book has been out of print for quite some time, and inferred that it is not presently in use. She also indicated that Marshall's notation, while it takes a different visual form, serves to illuminate the same principles encountered in the Granados method.

(Comparisons are clear whereby Marshall cites exactly the same musical examples as Granados, then simply converts the notation to his own system.) The two Marshall books are presently used at the Academy, although Madame de Larrocha hastened to point out that they represent only the most elemental part of the entire approach to pedalling.

Madame de Larrocha strongly emphasized that artistic pedalling technique is a constantly evolving element, something that she insists changes with every new piano, new hall, and new acoustic. She stated

that subject to all the above mentioned variables, in addition to her own perception and mood from day to day, she constantly changes and adjusts her performance approach. The entire idea of the "Catalan" school of pedalling is something that belongs more to intuition than to isolated, rigid, and compact rules. She was quick to point out that the pedalling ideas found in these three books represent only one possibility and stressed that there are many approaches to pedalling, none of which is ever right to the exclusion of all others. Granados' and Marshall's books simply present a means of forming basic habits for the inexperienced student. The rhythmic subdivision of note values is to be strictly advocated only at an early stage of learning. Deviation from this primary training comes when the student has demonstrated mastery of the principle involved, and the readiness to exercise freedom.

Madame de Larrocha made a point of explaining that her own pedalling has evolved and changed with time. For example, instead of executing the accented pedal immediately with a note, as Granados and Marshall indicate in their explanations of the accented pedal, she has now come to the point of applying the pedal, where possible, before the note is

struck in order to obtain maximum sonority. In fact, when questioned about the validity of the pedal applications according to subdivided note values, she stated that in her own playing, the speed of application has become faster and faster, to allow the pedal to enhance the sound for the longest possible period. Madame de Larrocha also indicated that she usually practices entirely without pedal, only applying the pedal later after knowing exactly what the fingers can accomplish.

When asked about the uniqueness of the "Catalan" school of piano playing, as compared with other schools of pedagogy and performance, she concluded that it was not that the pedalling technique was so unique, but that Granados and his followers were probably the first school of players to put so much emphasis on the pedal, its sound potential, and its practice as embodied in basic pedagogical concerns.

The value of an awareness of these pedagogical works becomes apparent when we realize that many markings found in the scores of Enrique Granados have a basis in his pedalling method. The following extraction from Danzas Españolas, Volume 4, Number 11,

contains interesting application of the principle of the accented pedal to increase sonority.¹ The final eighth-note chord in the excerpt's second, third, fifth, and sixth measures is taken with a new pedal stroke (Example 30).

Example 30. Granados, Danzas Españolas, Vol. 4, No. 11, p. 12, mm. 13-18.

The image shows a musical score for piano. It consists of two systems of music. The first system is marked 'p' (piano) and the second system is marked 'ff' (fortissimo). The score is in 3/4 time and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The left hand accompaniment consists of a series of chords, with specific notes marked with asterisks and 'p' or 'ff' to indicate pedal points. The right hand plays a melodic line with eighth notes and sixteenth notes. The score is in a key signature of one flat (B-flat major or D minor).

In "Danza de la rosa" from Escenas Poéticas, pedal indications are carefully conceived to ensure that the left-hand fifth sonorities are caught in the

1. Enrique Granados, Danzas Españolas, vol. 4, Madrid: Unión Musical Española, 1975.

pedal before crossing with the right hand to play the remaining notes (Example 31).²

Example 31. Granados, Escenas Poéticas, "Danza de la rosa", p. 7, mm. 1-3.

Non vivo e molto semplice con ritmo

This has its basis in the rhythmic subdivision principle of the Método Teórico.

The Allegro de Concierto also exhibits many markings found in the pedalling method. Some of the concepts represented are rhythmic subdivision (Examples 32, 33, and 34)

Example 32. Granados, Allegro de Concierto, p. 1, mm. 1-2.

Molto Allegro
spiritoso

2. Enrique Granados, Escenas Poéticas, Madrid: Unión Musical Española, 1973.

Example 33. Granados, Allegro de Concierto, p. 6,
mm. 12-16.

Poco andantino rubato

Example 34. Granados, Allegro de Concierto, p. 10,
mm. 7-9.

poco agitato e sempre accel.

and the horizontal line, used to indicate a sustained pedal (Examples 35 and 36).³

Example 35. Granados, Allegro de Concierto, p. 2,
mm. 3-7.

3. Enrique Granados, Allegro de Concierto, Madrid:
Unión Musical Española, 1979.

(Ex. 35 continued)

Musical score for Example 35 continued. The score is written for piano and treble clef. It features a complex melodic line in the treble clef with slurs and accents, and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 36. Granados, Allegro de Concierto, p. 9,
mm. 10-13.

Musical score for Example 36. The score is written for piano and treble clef. It features a complex melodic line in the treble clef with slurs and accents, and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#). The score includes various musical notations such as slurs, accents, and dynamic markings. The score is marked with *assai meno*, *P sub.*, *molto dim e rall.*, *rall di più*, and *potent.*. There are also triplets and other rhythmic markings.

CHAPTER VI

THE "METHODS" AND GRANADOS' ESCENAS ROMANTICAS

A detailed examination of the Escenas Románticas reveals insight to be gained from consideration of the pedalling principles taught in the Granados and Marshall treatises. The following excerpt provides practical illustration of the subdivided note-value principle to time pedal change and the use of a horizontal line to indicate extended application of the damper pedal (Example 37).

Example 37. Granados, Escenas Románticas, No. 5,
p. 22, mm. 11-20.

The image shows a musical score for Example 37, Granados' Escenas Románticas, No. 5, measures 11-20. The score is in 3/4 time, key of B-flat major, and marked "Poco Andantino". It features a piano part with a damper pedal line and a treble part with a melodic line. The tempo is "Poco Andantino" and the dynamics are "PPP molto leg.". The score is written for piano and includes a damper pedal line indicating extended application of the damper pedal.

Another example features a pedal indication in the first, third, and fifth bars, which differs from previous markings. A thoughtful examination of the example leads to the conjecture that in the absence of a note-value subdivision, perhaps the inverted "v" is an attempt to indicate a half pedal change, in order to maintain the prevalent harmonic sonority throughout the bar. Full pedal changes are indicated at points when the bass line and/or tenor line indicates a rest. Consideration of this pedalling subtlety certainly contributes to more artistic playing of the passage (Example 38).

Example 38. Granados, Escenas Románticas, No. 5,
p. 15, mm. 1-7.

Allegro appassionato

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The music is written for piano in G major and 3/4 time. Pedal markings, represented by inverted 'v' symbols, are placed in measures 1, 3, and 5. The tempo is indicated as 'Allegro appassionato' at the beginning of the first system. The score includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

Comparison of representative figuration occurring throughout the piece and that which is treated at some length in both the Método Teórico and the Estudio Práctico reinforces the importance of these methods in providing information about performance practice and interpretation. A few examples from Escenas, presented with the corresponding segments from these two books, will serve to illustrate the value of the pedagogical methods as a guide to interpretation, performance practice, and pedalling.

The opening page of Number 1, "Mazurka," presents many good examples of pedal de acentuación rítmica y de estilo (pedal for rhythmic accentuation and style) covered in some detail in the Método Teórico (Examples 39 and 40).

Example 39. Granados, Escenas Románticas, No. 1, p. 1, mm. 6-11.

The musical score for Example 39 consists of two staves. The right staff (treble clef) contains a melodic line with several chords and eighth notes. The left staff (bass clef) contains a bass line with chords. The score includes markings for 'poco afret.' and 'P sub. tempo 1/2'.

Example 40. Granados, Método Teórico, p. 16, no. 110.

The musical score for Example 40 consists of a single staff with a treble clef. It contains a melodic line with several chords and eighth notes. The score includes markings for 'poco afret.' and 'P sub. tempo 1/2'.

The second page of the "Mazurka," beginning with the third measure, is typical of the difficulties of balancing diverse textures addressed by Marshall in the final segment of Estudio Práctico (Examples 41 and 42).

Example 41. Granados, Escenas Románticas, No. 1, p. 2, mm. 1-5.

Example 42. Marshall, Estudio Práctico, p. 13, nos. 18-23.

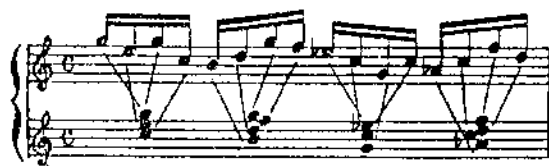
The Granados method also discusses the difficulty encountered in appropriately pedalling the recitativo,

single-line melodic statement of page 3 of Number 1, "Mazurka" (Examples 43 and 44).

Example 43. Granados, Escenas Románticas, No. 1, p. 3, mm. 19-27.



Example 44. Granados, Método Teórico, p. 7, no. 40.



A careful consideration of Granados' ideas about the handling of consonant and dissonant melodic groups assists in the interpretation of such a passage.

Even though no specific pedal indications are given in the fourth piece in the set, a careful study of Granados' illustrations of pedal in various registers of the piano could help with measures 9-12 (Examples 45 and 46).

Example 45. Granados, Escenas Románticas, No. 4,
p. 14, mm. 7-11.

Example 46. Granados, Método Teórico, pp. 15-16,
nos. 99-101.

The first twelve measures of Escenas, Number 5, page 23, is almost certainly a point of reference for two of Marshall's studies from Estudio, section seven (Examples 47 and 48).

Example 47. Granados, Escenas Románticas, No. 5,
p. 23, mm. 1-12.

(Ex. 47 continued)

Example 48. Marshall, *Estudio Práctico*, p. 11,
nos. 16-17.

The final movement, "Epílogo," is typical of the difficulties explored in section six of Marshall's work (Examples 49 and 50).

Example 49. Granados, *Escenas Románticas*, No. 6,
p. 24, mm. 1-12.

Andantino spianato, con esaltación poética

Example 50. Marshall, Estudio Práctico, p. 10,
nos. 19-20.



These are just a few of the examples where the points of instruction in the pedagogical methods find a basis in stylistic problems encountered in the music of Granados. Even if a comparison of these correlations does not lead to definitive information on exact pedalling practice, it is nonetheless of value to examine studies which obviously have a direct bearing on attempts to clarify and codify this process.

Finally, several excerpts from Escenas illustrate the value of an awareness of Granados' emphasis on precision in pedalling. The first bar of number 2, "Berceuse," contains pedal markings between the staves, indicating the change of pedal only at the change of harmony. Granados obviously wanted to ensure that this passage would be "bathed" in pedal, yet somehow clear, an approach which is most effective at the marked dynamic level of pianissimo. On this same page (measures 17-18), he indicates the pedalling

of the final note of a single-note melodic passage before striking a repeated, pianissimo chord. This shows an awareness of the sonic effect cultivated by such pedalling coupled with the indicated dynamic marking (Example 51).

Example 51. Granados, Escenas Románticas, No. 2,
p. 5, mm. 1-4, 16-19.

The image displays two systems of musical notation for a piano piece. The first system, labeled 'Lento', consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include 'con molta semplicità', 'pp', and 'p'. The second system continues the piece, marked 'rall' and 'poco sf', with dynamics 'pp' and 'p'. It shows a similar melodic and harmonic structure with various articulations and a final chord marked 'p'.

The marking for a sustained pedal on page 8 of the third piece, definitely has a basis in his Método Teórico. One might be tempted to change the pedal on the third beat of measure two, but with a knowledge of this marking, one should experiment to discover how Granados' way works (Example 52).

Example 52. Granados, Escenas Románticas, No. 3,
p. 8, mm. 1-6.

The subdivided note-value principle is again employed in markings found in the fifth piece. In the twelfth and fourteenth measures on page 19, Granados uses the rhythmic principle to ensure that harmonies and melodic gesture are maximized. Clearly, these are not the only pedal changes to be made in this passage, but the marks appear at critical points where special attention is needed to maintain the prevailing harmonic texture while somehow clarifying the moving

melodic line in octaves. Granados' precision in the indication of the rate of pedal movement helps to solve the problem (Example 53).

Example 53. Granados, Escenas Románticas, No. 5,
p. 19, mm. 10-14.

The image displays a musical score for Example 53, consisting of two systems of piano music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system (measures 10-12) features a complex melodic line in the right hand with numerous triplets and slurs, and a bass line with a steady eighth-note accompaniment. The second system (measures 13-14) continues the melodic development in the right hand, with a more active bass line. Pedal markings are present throughout, including a large '8' in the first measure of the second system, indicating a specific pedal technique. The notation includes various ornaments like grace notes and slurs, and dynamic markings such as 'p' (piano).

CHAPTER VII

CONCLUSION

These are only a few of the examples which contain indications in Granados' scores based on concepts from the Método Teórico Práctico and Marshall's Estudio Práctico, but, they illuminate the importance of being acquainted with the concepts therein contained.

In light of the above mentioned correlation, a knowledge of even this primer level of pedalling instruction is bound to prove useful to the performer, especially when the special emphasis placed on the details of pedalling by Granados and his "pianistic descendants" is considered. Although specific problems encountered in the literature may not be addressed in the two works, the mere existence of these written methods signifies that Granados and his disciples were very much concerned about the communication of the fine points of pedalling and its relationship to artistic piano sonority and musical interpretation.

Thus, familiarity with these works can most certainly provide a starting point for making more intelligent decisions regarding the pedalling performance indications found in Granados' scores specifically, as well as those of other composers generally.

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