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**SELECTED INTERMEDIATE-LEVEL SOLO PIANO MUSIC OF
ENRIQUE GRANADOS: A PEDAGOGICAL ANALYSIS**

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirement for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

Enrique Granados (1867- 1916) is one of the most important Spanish composers of the nineteenth and twentieth centuries. He achieved a significant musical career as a pianist, a composer, and a teacher. Among his large compositional output, his main interest was music for the piano. Although Granados's piano works are generally regarded as very difficult, based on his well-known piano suite, *Goyescas*, he in fact wrote a number of intermediate-level solo piano pieces. Sadly, they have been a neglected area of piano literature. In fact, their variety of musical styles and singable melodies make them appealing pieces for students. They also provide a foundation for studying more difficult Spanish works as well as the advanced Romantic literature by standard composers such as Chopin, Schumann, and Liszt. Therefore, Granados's intermediate pieces deserve to be an integral part of the intermediate-level piano repertoire, and more extensive examination of these pieces is needed.

The purpose of this monograph is to provide a pedagogical analysis of selected intermediate-level solo piano works by Enrique Granados. Compositions were chosen based on their musical and pedagogical appeal and accessibility. Chapter One provides a brief introduction, followed by a biographical sketch of Granados. Chapter Two discusses Spanish and nineteenth century Romantic characteristics in Granados's intermediate-level piano pieces. Chapter Three, the main body of the monograph, contains a detailed pedagogical analysis of selected intermediate-level piano works by Granados.

CHAPTER ONE

INTRODUCTION AND BIOGRAPHICAL SKETCH OF ENRIQUE GRANADOS

Introduction

Enrique Granados (1867-1916) is one of the most important Spanish composers of the nineteenth and twentieth centuries. His large compositional output includes a variety of genres: solo songs, operas and other works for the stage, chamber music, and orchestral music. His main contribution to the repertoire, however, is music for his favorite instrument, the piano. Granados's piano works are sometimes very difficult to play, especially his well-known masterpiece, *Goyescas*. In fact, Granados wrote many intermediate-level pieces.

A few of Granados's intermediate-level works have been popular with piano students and teachers. Among these works are "*Canción de mayo*" ("May Song") from *Cuentos de la juventud*, op.1 (Stories of Youth), and *Danzas españolas* (Spanish Dances), nos.1, 2, and 5. Unfortunately, however, most of Granados's less difficult piano literature is less frequently taught. There are several reasons for this problem. To begin with, Granados is often considered a composer for advanced pianists, as his most famous work, *Goyescas*, is extremely difficult. Teachers are often not aware that he wrote dozens of intermediate-level pieces. It is also possible that teachers mistakenly assume that all of Granados's literature is in a strictly Spanish style. Therefore, when selecting Romantic era music for students, Granados may be overlooked as a composer. Furthermore, some of Granados's intermediate-level pieces were not available until 2001, when Editorial Boileau finally published Granados's complete piano compositions.

In addition to the above reasons, inspection of the music itself sheds light on the reason why Granados's intermediate-level compositions are not often taught, and why they are seldom

included in teaching anthologies. There are technical and musical challenges in many of these pieces, such as large stretches, leaps, double notes, grace notes, and some passages requiring awkward fingerings. From a musical perspective, beautiful, but not always memorable melodies and ambiguous harmonies make aural memorization challenging. Additionally, sophisticated pedaling is often necessary.

Despite these problems, Granados's intermediate pieces deserve to be taught and performed more often. His Spanish pieces, such as *Danzas españolas* (Spanish Dances) and *Seis piezas sobre cantos populares españoles* (Six Pieces Based on Spanish Popular Songs) provide the student the opportunity to become familiar with the Spanish musical style before studying more advanced works by Granados and other composers. His Romantic style compositions, including *Bocetos* (Sketches) and *Cuentos de la juventud*, op.1 (Stories of Youth), offer alternatives to popular pieces from the teaching repertoire by composers such as Schumann and Chopin. Above all, the variety of musical styles, simplicity of form, and beautiful melodies found in Granados's easier piano pieces make them attractive and appealing to the intermediate level student.

The purpose of this monograph is to provide a pedagogical analysis of selected intermediate-level solo piano literature of Enrique Granados. Compositions were chosen based on their musical and pedagogical appeal, as well as their accessibility. It is hoped that this investigation will provide an informative source for teachers who wish to assign accessible Spanish and nineteenth-century Romantic music to their students.

Biographical Sketch of Enrique Granados

Enrique Granados was born July 27, 1867, in the town of Lérida, Spain. His father, Calixto Granados Armenteros, was from Cuba and served as an officer in the Spanish army. His

mother, Enriqueta Elvira Campiña, was from Santander, Spain. Granados showed early signs of musical talent, and received instruction in piano and solfège from a local bandmaster, Captain José Junceda.

In 1874, the Granados's family moved to Barcelona, where he took his first formal piano lessons with professor Francisco Jurnet. Granados then studied with one of the outstanding piano teachers in Barcelona, Joan Baptista Pujol. Pujol was considered the "founder of the so-called Catalan piano school."¹ He trained many fine Catalan pianists, including Granados, Isaac Albeniz, Ricardo Viñes, Chales Vidiella, and Joaquím Malats. Having developed his musical skill and piano technique, Granados competed in a contest that Pujol organized for his students in 1883. Granados won first prize in this contest. He performed Schumann's Sonata in G Minor, op. 22 and sight-read a commissioned work by Martínez-Imbert.² The jury for this competition included Felip Pedrell. It was on this occasion that Granados first became acquainted with Pedrell. The next year, Granados was able to study harmony and composition with him.

Pedrell was one of the most distinguished musicologists, teachers, and composers in Spain. He was particularly known as a fervent nationalist who exerted a tremendous influence on Spanish composers such as Granados, Albéniz, and Manuel de Falla. Pedrell encouraged his students to use elements of Spanish folk songs and dances for composing. Certainly, Granados's later compositions were influenced by Pedrell's teaching.

¹Carol A. Hess, "Enrique Granados and Modern Piano Technique," *Performance Practice Review* 6, no.1 (1993): 90.

²Carol A. Hess, *Enrique Granados: A Bio-Bibliography*, (New York: Greenwood Press, 1991), 6.

Unfortunately, Granados was forced to end his lessons with Pedrell for financial reasons. He began to work as a café-pianist to help support his large family, working five hours daily at the Café de las Delicias.³ He played solo background music and accompanied other instrumentalists in small chamber groups. However, Granados realized that this would not advance his musical career. He wished to study in Paris, as most Spanish musicians did in this time because “it offered to the fine artist and to musicians the title of cultural nobility necessary for a return home as an international artist.”⁴ Knowing that it would be costly, he continued to work as a café-pianist to earn money to go to Paris. Fortunately, Granados met a wealthy Catalan business man, Don Edward Condé, who provided financial assistance. Condé, who had already underwritten some of Granados’s educational expenses, promptly engaged Granados to teach Condé’s children, paying the very generous rate of one hundred pesetas a month.⁵ Thanks to generous sponsorship from Condé, Granados finally achieved his dream to go to Paris.

Granados wished to apply for admission to the Paris Conservatory, but a serious illness prevented him from taking the entrance examination. Though he could not enroll in the conservatory as a full-time student, his stay in Paris (1887-1889) was very beneficial. He took private piano lessons with Charles-Wilfrid de Beriot, one of the chief professors of the conservatory. Granados also attended his classes of pedal technique and improvisation as an auditor. As a student of Charles-Wilfrid de Beriot, “Granados was routinely exposed to de

³Ibid.

⁴Alicia de Larrocha, Douglas Riva, and Xosé Aviñoa. *Enrique Granados Complete Works for Piano*. Vol.18, *Perfil Histórico-Biográfico. Estudio Crítico*, (Barcelona: Editorial de Música Boileau, 2002), 22.

⁵Hess, *Enrique Granados: A Bio-Bibliography*, 7.

Bériot's insistence on extreme refinement in tone production.”⁶ Granados expanded this idea from his knowledge of Bériot's piano studies, and this had a great effect on his later teaching of pedal techniques. Another area of de Bériot's teaching was improvisation. Already an accomplished improviser, Granados took this ability to a higher level.

In 1889 Granados permanently returned to Barcelona, where he began his career as a professional performer, composer, and teacher. He launched his career with a sensational debut at the Lírico Theatre on April 20, 1890. He premiered some of his own compositions, including *Arabesca* (Arabesque), *Serenata española* (Spanish Serenade), and some of his *Danzas españolas* (Spanish Dances). He also performed solo pieces of Chopin, Mendelssohn, Saint-Saëns, and Bizet, as well as chamber music including Beethoven's Piano Trio, op.1, no.1.⁷ This recital was highly successful for Granados both as a performer and as a composer, and led to further concert engagements. His Spanish Dances established his reputation as a composer whose works comprised an important contribution to Spanish national music. An 1892 review by the critic of *La vanguardia* stated that Granados's use of authentic national character in the Spanish Dances compared favorably with Grieg, the great Norwegian nationalist composer.⁸ Granados continued to perform his popular Spanish Dances frequently.

Granados's name temporarily disappeared from musical life from 1892 to 1895, a period which some biographers call his “long silence.”⁹ In 1892 Granados met a beautiful woman,

⁶Ibid., 8.

⁷Ibid., 9.

⁸Mark Larrad, “Granados (y Campiña), Enrique,” *Grove Music Online* ed. Laura Macy <www.grovemusic.com>.

⁹Hess, *Enrique Granados: A Bio-Bibliography*, 10.

Amparo Gal y Lloberas, whom he married the following year. In 1894 the couple had their first child, Eduardo, who was named after Granados's patron, Eduardo Conde. They eventually had five more children, Solita, Enrique, Victor, Francisco, and Natalia. Granados's absence from musical activities was attributed to his dedication to his family as a husband and a father.

In 1895 Granados began to appear in public as a performer again. Granados took part in many chamber music concerts with noted performers such as Matthieu Crickboom (violin), Marià Perelló (violin), and Pablo Casals (cello). One of the main chamber music concert series in which Granados was involved was that of the *Societat Filharmonica* (Philharmonic Society), which Crickboom founded in 1897. In the next seven years, Granados performed with the Philharmonic Society on more than twenty-five occasions.¹⁰ Granados's performances with this society also included solo piano and two-piano recitals, often with Joaquim Malats, a well-known Catalan pianist.

In 1898 Granados's first stage work, *Maria del Carmen*, premiered in Madrid. The success of this production enhanced his reputation as a composer. Alicia de Larrocha noted in an article about this opera that "his natural gift for melodic flow and a flair for the dramatic enable him to write well for the voice."¹¹ The following year, Granados conducted the premiere performance of *Maria del Carmen* in Barcelona.

In 1900 Granados founded the *Societat de Concerts Clàssics* (Society of Classical Concerts). Due to the lack of a symphonic tradition in Barcelona, Granados felt the need to

¹⁰Ibid., 11.

¹¹Alicia de Larrocha, "Granados," *High Fidelity/Musical America* 17 (December 1967): 57.

stimulate public interest in symphonic music. Granados formed an orchestra and invited well-known performers, such as Malats and Casals, to perform as soloists. Granados himself sometimes conducted in the concert series. Unfortunately, the Society of Classical Concerts was disbanded after a few seasons.

In 1901 Granados established the *Academia Granados*¹² which became a center for the training of many fine musicians. Douglas Riva described the basic curriculum of Granados's music school:

To insure the quality of education, courses were offered in solfege, harmony and theory, and in piano, violin and cello. Professors were encouraged to organize groups of students in whatever form they thought best for study. Lessons did not have a fixed duration. Detailed curricula were devised for the study of instruments, each divided into 8 years of study with an extra year of "perfection."¹³

Granados taught piano in the school and trained many fine pianists. He assigned his students representative repertoire from each period: Bach from the Baroque period; Beethoven and Mozart from the Classical period; Schubert, Mendelssohn, Grieg, Schumann, Chopin, and Liszt from the Romantic period; and Paderewski, Fauré, Debussy, and Albéniz from the Modern period.¹⁴ He offered each student two lessons per week: one was devoted to musical interpretation, the other to refining piano technique. Granados emphasized daily technical exercise as an important part of pianistic development. He taught five-finger patterns, scales, and studies for thirds, legato playing, and ornaments. The ornament exercises were "related in

¹²It is now called the Marshall Academy after Frank Marshall, Granados' most successful student, who took over after Granados's death. In 1959 Marshall passed directorship to Alicia de Larrocha, who continues as director to this day.

¹³Douglas Riva, "Enrique Granados: Composer, Performer, and Teacher," *Catalan Review* 1, no.2 (1987): 105.

¹⁴Hess, "Enrique Granados and Modern Piano Technique," 92.

some fashion to Baroque or Classical period ornamental devices, mordents and inverted mordents and measured trills using different finger combinations.”¹⁵ Later Granados set out the exercises in pedagogical documents.¹⁶ Also, Granados taught tone production, with emphasis on pedal technique. His pedal teachings for a variety of tone color and for extreme subtlety attracted many performers. He eventually expanded his teaching of pedal techniques into three pedagogical booklets.¹⁷ Granados was the first Spanish composer to cultivate his interest in pedaling and to publish a work on the subject. Many performers considered his work “the bible of pedal techniques.”¹⁸

It was also important to Granados that his students have the opportunity to attend concerts and develop their listening skills. For this reason, he arranged concerts in his Academia, where he appeared as a soloist and in chamber music with notable performers, such as Malats and Casals. People appreciated these events so much that the Academia became a center of concerts in Barcelona.

Granados was highly successful as a teacher. His genuine passion for teaching attracted many students. Frederic Mompou, the Catalan composer, said, “Granados’ students were totally

¹⁵de Larrocha, 57.

¹⁶*El Piano* (The Piano), *Dificultades Especiales Del Piano* (Special Difficulties of the Piano), *Ornamentos* (Ornaments), *Ejercicios De Terceras* (Exercises for Thirds), and *Breves Consideraciones Sobre El Lgado* (Some Brief Thoughts About Legato) were all published for the first time by Editorial Boileau in 2001.

¹⁷*El Pedal* (The Pedal), unpublished; *Método Teórico-Praáctico Sobre El Uso De Los Pedales* (Theoretical-Practical Method for the Use of the Pedals), first published by Editorial Vidal Llimona y Boceta in 1905, later published by Unión Musical Española in 1954; and *Reglas Para El Uso De Los Pedales* (Rules for the Use of the Pedals) published by Editorial Boileau in 2001.

¹⁸de Larrocha, Riva, and Aviñoa, 36.

in love with him. He made disciples of them all.”¹⁹ His most celebrated piano student was Frank Marshall (1883-1959), who was considered to be the heir of Granados’s technical methods and musical style. Although Marshall was an accomplished pianist, his concert appearances were few and he devoted most of his career to teaching.

Granados continued to maintain a high profile as a composer. In 1903 a contest was held for which each contestant had to compose a piece entitled *Allegro de concierto* and perform it for Madrid Conservatory faculty members. Granados’s piece won first prize over twenty-three other contestants, and was praised for “its Lisztian virtuosity and sophisticated pedal technique.”²⁰

In 1909 Granados began to work on the piano suite that would become his most important composition, *Goyescas*. He based this set of piano pieces on the paintings of Francisco Goya, an eighteenth-century Spanish artist. Because he was inspired by Goya’s colorful paintings and tapestry cartoons, Granados proceeded to capture his impression of these images in his own musical composition. According to J. Barrie Jones, *Goyescas* was “a magnificent realization of painting transmuted into music.”²¹ He explained his impression of *Goyescas* as follows:

The *Goyescas* represent Granados at his most original and inventive. The moods range from the flamboyant and vigorous to an exquisite tenderness, the melancholy and the sinister. Virtuosity is always subservient to musical effects; the suite is a compendium of all that is original and powerfully evocative in Granados’s piano style.²²

¹⁹Frederic Mompou, interview by Douglas Riva quoted in “Enrique Granados: Composer, Performer, and Teacher,” *Catalan Review* 1, no.2 (1987): 106.

²⁰Hess, *Enrique Granados: A Bio-Bibliography*, 24.

²¹J. Barrie Jones, “Enrique Granados: A Few Reflections on a Seventieth Anniversary,” *The Music Review* 47, no.1 (1986-1987): 19.

²²*Ibid.*

The premiere performance of the first book (no.1- 4) of *Goyescas* took place in Barcelona on March 11, 1911, with Granados as pianist. He performed the complete *Goyescas* in Madrid the following year.²³

In 1914 Granados played a highly successful recital at the Salle Pleyel in Paris. The entire program consisted of his own compositions, including two Spanish Dances and the complete *Goyescas*. The recital was so successful that he was awarded the Medal of the Legion of Honor. As a result, the Paris Opera Committee asked Granados to write and present a Spanish opera. Granados had already begun to adapt his piano suite *Goyescas* for an opera of the same title as early as 1913, but it was this occasion that encouraged him to complete the opera. He adapted Fernando Periquet's libretto and added vocal lines and orchestration for "a rare instance of an opera derived from a piano piece rather than vice versa."²⁴ Unfortunately, the Paris premiere of the opera *Goyescas* was cancelled because of the outbreak of World War I. However, through the generous support of Granados's friend, the American pianist Ernest Schelling, the premiere of the opera took place at the New York Metropolitan Opera House on January 28, 1916. Granados composed the famous *Intermezzo* the night before the New York premiere. It was necessary to fill an orchestral interlude for a scene change. In spite of his last-minute achievement, "The sensuous melody Granados created for his *Intermezzo* is probably his best-known."²⁵ Granados was criticized by some critics because his *Goyescas* was not as great

²³Larrad, "Granados (y Campiña), Enrique."

²⁴Annemarie Schuessler, "Piano Music of Granados." *Clavier* 31, no.8 (October 1992): 19.

²⁵David Ewen, comp. and ed. *Composers Since 1900* (New York: H. W. Wilson, 1969), S.v. "Enrique Granados," 246.

as Bizet's *Carmen*. He responded by saying that the world knew nothing of real Spanish music.²⁶ Despite the criticism, it was praised by the New York public.

Richard Aldrich, in a New York *Times* review, wrote about Granados's *Goyescas* that there is no question that the opera is intensely Spanish in its whole texture and feeling; that it is charged with the atmosphere of the country and vibrates through and through with the musical quality of Spain as does no other opera and no other music heard here . . . This music has a haunting power.²⁷

The first performance of *Goyescas* at the Metropolitan was a triumph. Casals commented, "I have never witnessed such an explosion of enthusiasm in the theater. The audience not only applauded like mad but were crying at the same time."²⁸

Granados disliked traveling, especially by ship. Gilbert Chase wrote the following: So distasteful was sea travel to him that even the short trip from Barcelona to Mallorca, a matter of some six or seven hours, he regarded as an ordeal: he spent the time looking at his watch and longing for the moment of disembarkation. When one of his friends asked what he would do if he had to give a concert in America, he replied with determination, "I would not go!"²⁹

Despite his distaste for traveling, Granados and his wife took a voyage to New York to attend the premiere of his opera, *Goyescas*. In addition, Granados performed concerts and recorded his compositions for the Duo-Art piano roll company in New York. After his outstanding New York debut, he was honored by President Woodrow Wilson and invited to perform at the White House on March 7, 1916. The president's unexpected invitation, however, caused Granados and his wife to delay their departure and change their travel plans for returning home. Instead of

²⁶Larrad, "Granados (y Campiña), Enrique."

²⁷Ewen, 246.

²⁸J. M. Corredor, *Conversation with Casals*. Translated by André Mangeot (London: Hutchinson & Company, 1956), 165.

²⁹Gilbert Chase, *The Music of Spain* (New York: W.W. Norton & Company, Inc., 1941), 160.

sailing directly from New York to Spain, the couple traveled to Liverpool first, then boarded the Sussex, which headed toward Dieppe, France, on March 24. While crossing the English Channel, their ship was torpedoed by a German submarine. The impact was so strong that many passengers, including Granados and his wife, were thrown into the water. Granados was saved by a life boat, but because he saw his wife struggling and asking for help, he jumped back into the water to rescue her. He failed in his attempt, and both perished.

Granados was only forty-eight years old, and nobody ever imagined that his life would end in this tragic way. He had just reached the point of success in the musical world. The following was Granados's letter written to his friend, the Spanish composer, Amadeo Vives, from New York, showing the beginnings of his achievement as a composer:

At last I have seen the realization of my dream. It's true that my hair is turning white, [yet] that one could say that I am *beginning* my work, that I am filled with confidence and enthusiasm to work more and more. . . .³⁰

³⁰The original follows:

Per fi he vist els meus somnis realitzats. Es veritat que tinc el cap ple de cabells blancs i que es dir que ara començo la meva obra, mes estic ple de confiança i d'entusiasme per treballar més I més. . . .

Amadeu Vives, "N'Enrique Granados i l'edat d'or," *Revista Musical Catalana* 13 (1916): 182, quoted in Carol A. Hess, *Enrique Granados: A Bio-Bibliography*, (New York: Greenwood Press, 1991), 35.

CHAPTER TWO

STYLISTIC CHARACTERISTICS OF GRANADOS'S INTERMEDIATE-LEVEL SOLO PIANO MUSIC

Most of Granados's compositions are for his favorite instrument, the piano. These works are usually grouped into three non-chronological categories: "Nationalist," "Romantic," and the "Goyesca."¹ The first two categories contain numerous intermediate-level pieces that prepare the student to play more difficult Spanish works as well as the advanced Romantic repertoire by standard composers such as Chopin, Schumann, and Liszt. This chapter serves as an introduction to Granados's use of these two styles.

Spanish Characteristics in Granados's Intermediate-Level Piano Music

Spain possesses an abundance of folk music that varies widely by region. One reason for this diversity is the many geographical barriers such as mountain chains and rivers that isolate the various regions. A more significant cause is the musical traditions brought by immigrants and invaders to the different areas.² Despite this diversity, the music that most people immediately recognize as "Spanish" is the music of Andalusia.³ This music exerted a strong influence on Granados and other Spanish composers of his time.

The music of Andalusia was heavily influenced by two groups of foreigners. The first of these was the Moors, who invaded this region in the eighth century. They ruled for almost eight centuries, establishing their distinctive culture. According to Gilbert Chase, this is the reason

¹Alicia de Larrocha, "Granados, the Composer," *Clavier* 6, no. 7 (October 1967): 22.

²Martin Cunningham and Ramón Pelinski, "Spain," *Grove Music Online* ed. Laura Macy <www.grovemusic.com>.

³J.B. Trend, *Manuel de Falla and Spanish Music* (New York: Alfred A Knopf, 1929), 10.

that Andalusia's "musical exoticism" is more obvious than any other section of Spain.⁴ The most important influence on Andalusian music, however, was the immigration of the Gypsies in the fifteenth century. For three centuries, their musical traditions merged with the native Andalusian folk music, leading to the development of a style known as Gypsy music.

In the late eighteenth century, *cante jondo* (deep song) began to arise, a result of Gypsy, Byzantine, and Arab origins.⁵ In short, this is an intensely expressive style in which the singer "expresses his or her innermost thoughts, emphasizing the tragic side of life."⁶ This genre flourished from the late eighteenth century until the end of the nineteenth century. It was gradually replaced by *cante flamenco*, "the more modern 'Gypsified' form of *cante jondo*."⁷ *Cante flamenco* became increasingly popular public entertainment. Elaborate dances and guitar accompaniment were added to become what we know as flamenco today. Melodic, harmonic, rhythmic, formal, and sound-effect characteristics of these types of music can be seen in Granados's intermediate-level piano literature, as discussed in the following sections. These characteristics will also be highlighted in Chapter Three, as they appear in the selected literature.

Melody

The identifiable melodic characteristics of Spanish music owe much to Andalusian folk music, *cante jondo* in particular. *Cante jondo* melodies are improvisational, a result of the singer

⁴Gilbert Chase, *The Music of Spain* (New York: W.W. Norton & Company, Inc., 1941), 223.

⁵J. B. Trend and Israel J. Katz, "Cante hondo," *Grove Music Online* ed. Laura Macy <www.grovemusic.com>.

⁶*Ibid.*

⁷*Ibid.*

pouring out his emotion. As seen in “*Arabesca*” from *Danzas españolas* (Spanish Dances) (Ex. 2.1), Granados achieves this quality by employing a variety of note values, leading to a recitative-like character (mm. 19-24). He also repeats a single note almost obsessively (m. 21), another *cante jondo* trait,⁸ which heightens the emotional intensity.

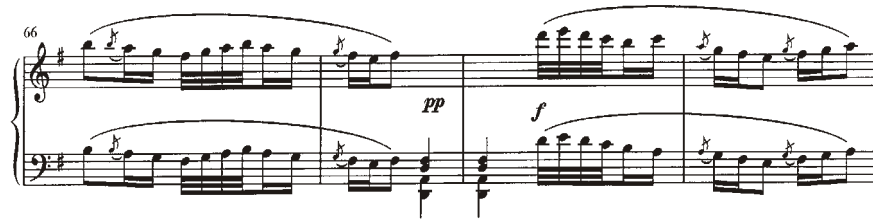


Ex. 2.1. “*Danza no.11, Arabesca*” from *Danzas españolas*, mm. 14-28.⁹

The vocal melisma is another type of improvisation used in *cante jondo*. Granados uses a group of fast thirty-second notes in “*Vascongada*” (“Basque Dance”) from *Seis piezas sobre cantos populares españoles* (Six Pieces Based on Spanish Popular Songs) to imitate a singer’s sweeping vocal line (Ex. 2.2), another reflection of the singer expressing his deep emotion.

⁸Trend, *Manuel de Falla and Spanish Music*, 24.

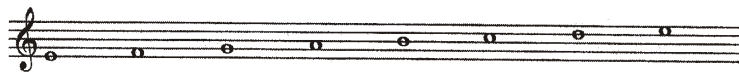
⁹All musical examples from *Integral para piano, Enrique Granados* are reprinted by permission of Editorial de Música Boileau (Appendix).



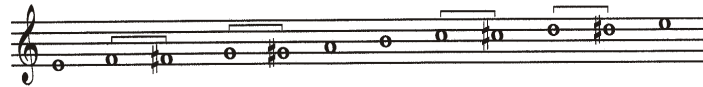
Ex. 2.2. “Vascongada” from *Seis piezas sobre cantos populares españoles*, mm.66-69.

A similar vocal technique used to decorate the melody is a series of grace notes, also seen in Example 2.2. This gliding effect most likely suggests the vocal inflection in Gypsy song style.¹⁰

Another Spanish melodic trait utilized by Granados is the Andalusian scale, or E mode, which forms the basis of much folk and flamenco music. The most basic form is the medieval Phrygian mode (Ex. 2.3a). A unique Andalusian melody derives from chromatic alterations (either natural or raised) of the second, third, sixth, and seventh scale degrees (Ex. 2.3b). This may result in ambiguity of major or minor modes.¹¹



Ex. 2.3a. The Phrygian form of the Andalusian scale



Ex. 2.3b. The variable form of the Andalusian scale

¹⁰Ibid., 25.

¹¹Linton Powell, “The Piano Music of Spain,” *The Piano Quarterly* 98 (1977): 46.

Granados's "Arabesca" from *Danzas españolas* is based on the form of Andalusian scale, transposed to G (Ex.2.4). He creates a chromatic inflection by altering the second scale degree (A-flat and A-natural) in measure 9 and by raising the third scale degree to B-natural in measure 6. He also raises the seventh scale degree to F-sharp in measure 8. This results in an augmented second, a characteristics of the Arabic mode.¹² The use of these variable degrees of the Andalusian scale contributes to an exotic Spanish sound.



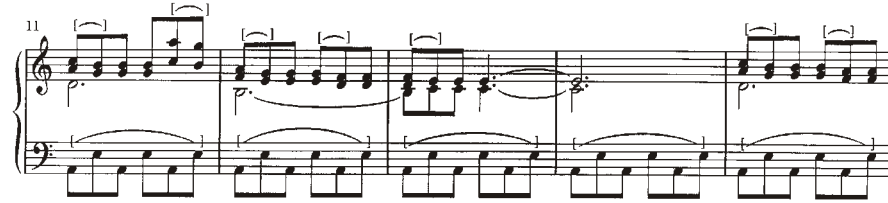
Ex. 2.4. "Danza no.11, Arabesca" from *Danzas españolas*, mm. 4-12.

Another distinctive Spanish melodic feature is the Andalusian descent (A-G-F-E), a descending tetrachord of the Andalusian scale cadencing on E.¹³ The following passage (mm.

¹²Israel J. Katz, "Flamenco," *Grove Music Online* ed. Laura Macy
<www.grovemusic.com>.

¹³Linton Powell, "The Piano Music of Spain," *The Piano Quarterly* 98 (1977): 46.

12-13) from *Danza característica* (Characteristic Dance) shows the pitches of the Andalusian descent (Ex. 2.5).



Ex. 2.5. *Danza característica*, mm. 11-15.

Spanish folk melody characteristics not only appear in slow, lyrical, *cante jondo* inspired sections of Granados's music, but also in lively sections. Figural melodies are such a trait, as seen in *Parranda-murcia* (Ex. 2.6). According to Powell, "Figural melodies are by nature fragmentary. They may be formed by chordal elaboration or by the reiteration of musical figures- that is to say, successive tones that form a distinct, recognizable group."¹⁴ They usually appear without motive development and spin around within a narrow range, another typical Spanish melodic feature.¹⁵



Ex. 2.6. *Parranda-murcia*, mm. 1-4.

¹⁴Powell, 46.

¹⁵Linton Powell, *A History of Spanish Piano Music* (Bloomington: Indiana University Press, 1980), 146.

Harmony

Many Spanish folk songs contain sections in parallel major and minor modes. The sudden shifts between these modes are likely of Gypsy and Moorish origins.¹⁶ This can be seen in “*Andaluza*” from *Danzas españolas*, which is in ABA form. The A section is in E minor, then the third scale degree is raised in a subtle manner (m.30), leading to the B section in E major (Ex. 2.7). Granados lowers the third degree again for the return of the A section.

The image shows a musical score for piano, measures 28 through 38. The score is written for both hands in a single system. The key signature is E minor (three sharps: F#, C#, G#). The time signature is 3/4. The tempo is marked 'Andante'. The score includes various performance instructions: 'dolce' (measures 28-29), 'più dolce e rall.' (measure 30), 'dim.' (measure 31), 'morendo' (measure 32), 'leg. molto' (measures 33-34), and 'con molta espressione' (measures 35-38). The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece is in ABA form, with the A section in E minor and the B section in E major.

Ex. 2.7. “*Danza no.5, Andaluza*” from *Danzas españolas*, mm. 28-38.

The alternation between the major and minor modes is also found within phrases, derived from the interchangeable scale degrees in the Andalusian scale¹⁷ (see the variable form of the Andalusian scale, Example 2.3b). In “*Sardana*” from *Danzas españolas*, Granados switches between C and C-sharp in measures 62 and 63 (Ex. 2.8).

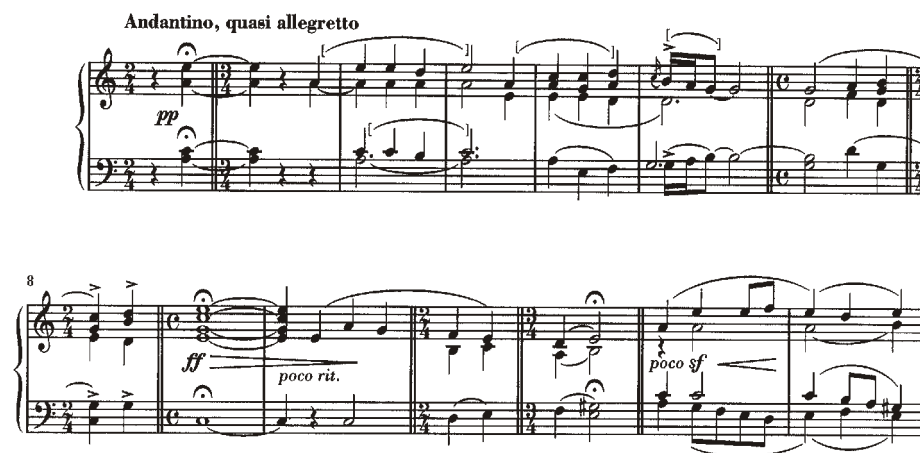
¹⁶Olga Llano Kuehl, “Three Stylistic Periods in the Piano Compositions of Enrique Granaos” (DMA diss., University of Cincinnati, 1980), 9.

¹⁷Powell, “The Piano Music of Spain,” 46.



Ex. 2.8. “Danza no.8, Sardana” from *Danzas españolas*, mm. 61-65.

Much Spanish music places melodic emphasis on the dominant. For example, frequent focus on the fifth scale degree (E) is seen in the melody (mm. 1, 2, 3, and 9) in *Canción árabe* (Arabic Song) (Ex. 2.9). Also, the melody ends on the fifth scale degree in measure 12. This produces the “dominant cadence” effect, a typical feature in Spanish melodies.¹⁸



Ex. 2.9. *Canción árabe*, mm. 1-14.

Rhythm

Much of the unique sound of Spanish music comes from the distinctive rhythms of Spanish folk dances. Granados uses these rhythms frequently in his piano music. One of the

¹⁸Chase, 230.

most obvious Spanish rhythm traits is sharp, driving rhythm.¹⁹ This is often achieved through the repetition of rhythmic patterns. For example, in “Arabesca” from *Danzas españolas*, Granados repeats a group of four sixteenth-notes with a grace note on the third sixteenth-note throughout the piece (Ex. 2.10). This *acciaccatura*-type figuration adds to the sharpness of the rhythm, and the constant sixteenth-note motion provides a sense of driving rhythm.



Ex. 2.10. “Danza no.11, “Arabesca” from *Danzas españolas*, mm. 1-6.

Another recognizable rhythmic feature in Spanish folk dances includes a constant subdivision of the beat. As shown in *Parranda-murcia* (Ex. 2.6), quick triplet sixteenth-notes are repeated throughout the piece, giving it a highly energetic character.

The alternation between 6/8 and 3/4 time signatures is also typical of Spanish music,²⁰ particularly Andalusian gypsy dances. The abrupt changes in meter, as seen in *Danza característica*, provide an unexpected, irregular beat, reflective of the unique rhythmic footwork of Gypsy dances (Ex. 2.11).

¹⁹Mary M. V. Samulski-Parekh, “A Comprehensive Study of the Piano Suite Goyescas by Enrique Granados” (DMA diss., University of Missouri-Kansas City, 1988), 54.

²⁰Chase, 111.



Ex. 2.11. *Danza característica*, mm. 44-48.

Form

Typical Spanish dance form consists of a fast dance section and slow song section. Granados uses this form in his piano works, separating the sections with double bars.²¹ For example, “*Rondalla aragonesa*” from *Danzas espa  las* displays fast dance sections with repetition of distinct rhythmic patterns (Ex. 2.12), followed by a free song section, known as a *copla*, in a much slower tempo²² (Ex. 2.13).



Ex. 2.12. “*Danza no.6, Rondalla aragonesa*” from *Danzas espa  las*, mm. 1-12.

²¹Julio Esteban, “Master Lesson on a Granados Dance,” *Clavier* 6, no.7 (October 1967); 40.

²²Ibid.



Ex. 2.13. “Danza no. 6, *Rondalla aragonesa*” from *Danzas españolas*, mm. 74-78.

A typical Spanish song form is comprised of alternating lyrical vocal sections and guitar interludes. Granados adapts this formal feature in “*Preludio*” from *Seis piezas sobre cantos populares españoles* (Ex. 2.14). Here, gently arpeggiated guitar interludes interchange with vocal sections in unison octaves, separated by double bars.



Ex. 2.14. “*Preludio*” from *Seis piezas sobre cantos populares españoles*, mm. 14-22.

Sound Effects

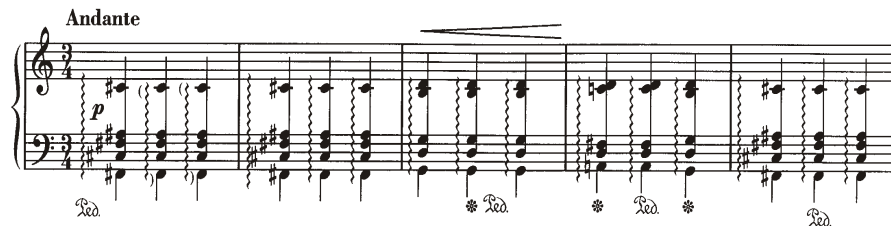
The guitar is the most popular instrument for accompanying Spanish songs and dances, particularly flamenco music. Therefore, the integration of guitar effects on the piano plays an important role in creating a Spanish spirit. Scarlatti, who resided in Spain for much of his life, was among the first composers to use guitar effects on a keyboard instrument, and likely influenced Granados to do the same.

The keyboard ornament, *acciaccatura*, simultaneously playing upper or lower neighbor tones with the main note, is used to achieve the effect of plucked guitar strings. For example, Granados employs this pungent chord in “*Añoranza*” (“Longing”) from *Seis piezas sobre cantos populares españoles* (Six Pieces Based on Spanish Popular Songs) (Ex. 2.15). Here, the clashing interval of a second between grace notes and main notes makes “a metallic sound suggesting the rasp of the guitar.”²³



Ex. 2.15. “*Añoranza*” from *Seis piezas sobre cantos populares españoles*, mm. 5-9.

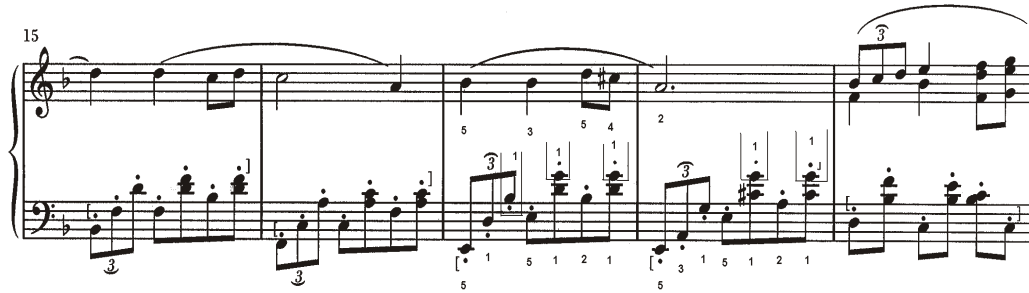
There are two other basic guitar techniques that Granados imitates on the piano: *rasgueado* and *punteado*. *Rasgueado* refers to strumming repeated chords containing five or six strings. Granados simulates this device in “*Preludio*” from *Seis piezas sobre cantos populares españoles* by employing repeated arpeggiated chords (Ex. 2.16).



Ex. 2.16. “*Preludio*” from *Seis piezas sobre cantos populares españoles*, mm. 1-5.

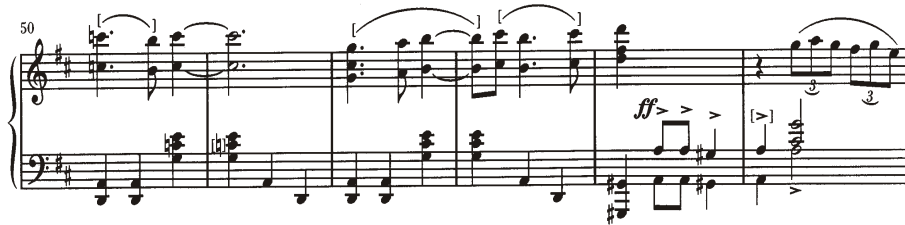
²³Powell, *A History of Spanish Piano Music*, 94.

Punteado refers to a succession of plucked notes. Staccatos are placed on each note to replicate this effect on the piano, as seen in the left hand in “*Añoranza*” from *Seis piezas sobre cantos populares españoles* (Ex. 2.17).



Ex. 2.17. “*Añoranza*” from *Seis piezas sobre cantos populares españoles*, mm. 15-19.

Additional sound effects that make Spanish music distinctive are produced with the human body. These sounds, found in flamenco music, include *palmas* (hand clapping), *pito* (finger snapping), *taconeos* (heel tapping), and *jaleo* (encouraging shouts). These elements of flamenco music create an energetic atmosphere. These sound effects are depicted in imaginative ways at the piano. For example, in *Jota de miel de la alcarria* (*Jota From Miel de Alcarria*), Granados employs accent marks, octaves, and a *fortissimo* dynamic level in a sudden, low register (m.54), suggesting the stamping of the flamenco dancer’s feet (Ex. 2.18).



Ex. 2.18. *Jota de miel de la alcarria*, mm. 50-55.

Romantic Characteristics in Granados's Intermediate-Level Piano Music

According to Alicia de Larrocha:

In reality Granados was a dreamer and a poet and all his work was infused with a frank romanticism, perhaps influenced by Chopin, Schumann, and Liszt whom he admired. . . . his work was subordinated to the most exalted romanticism.²⁴

Upon hearing Granados's *Valses poéticos* (Poetic Waltzes) or *Apariciones-Valses románticos* (Apparitions Romantic Waltzes) for the first time, it would be surprising to learn that they are the works of a Spanish composer. They contain no trace of the Spanish idioms discussed in the previous section of this chapter. Instead, these and many other compositions by Granados show the influence of Romantic composers such as Chopin, Schumann, and Liszt in their lyricism, colorful harmony, and pianistic texture. At the intermediate level, Granados's Romantic style repertoire serves as a nice alternative to more commonly taught pieces by Schumann, Chopin, Mendelssohn, Grieg, and others. In the following sections, various melodic, harmonic, rhythmic, and textural features of Granados's Romantic style literature will be discussed. They will also be pointed out in Chapter Three as they appear in the selected literature.

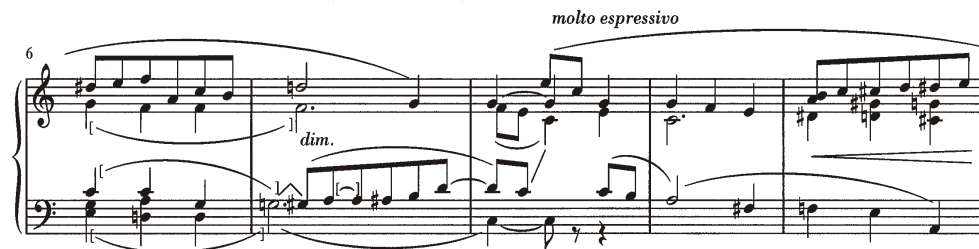
Melody

Like Chopin, Schumann, and Liszt, Granados's music displays highly lyrical melodies. In fact, Granados is sometimes called the "Spanish Chopin"²⁵ for his use of the piano as a singing instrument. Many of Granados's melodies show the influence of Chopin's lyrical style. For example, chromaticism is occasionally employed in the melody. This can be seen in "*Eva y*

²⁴de Larrocha, 22.

²⁵Douglas Riva, "Master Class: Newly Discovered Mazurkas by Granados," *Keyboard Classics* 5, no.1 (1985): 38.

Walter” (“Eva and Walter”) from *Escenas poéticas* (Poetic Scenes) (Ex. 2.19). Here Granados uses rich chromatic writing not only in the soprano voice, but in the bass and inner voices as well.



Ex. 2.19. “Eva y Walter” from *Escenas poéticas*, mm. 6-10.

Granados’s use of ornamental figures such as “grace notes and coloratura runs”²⁶ in his melodies is another similarity to Chopin. In *Mazurka all polacca*, for instance, he adorns the melody with a series of grace notes, a feature found in numerous Chopin waltzes (Ex. 2.20).

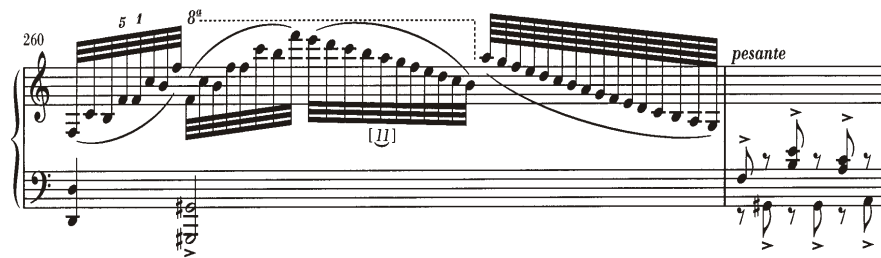


Ex. 2.20. *Mazurka all polacca*, mm. 11-15.

In addition to lyrical and intimate melodies, Granados’s Romantic-style pieces also contain brilliant melodies. Virtuoso figurations, as seen in *Valse de concert* (Concert Waltz), show the influence of Liszt. In this piece, double-note and scale passages, sweeping arpeggios

²⁶Frank E. Kirby, *Music for Piano: a Short History* (Portland, OR: Amadeus Press, 1995), 185.

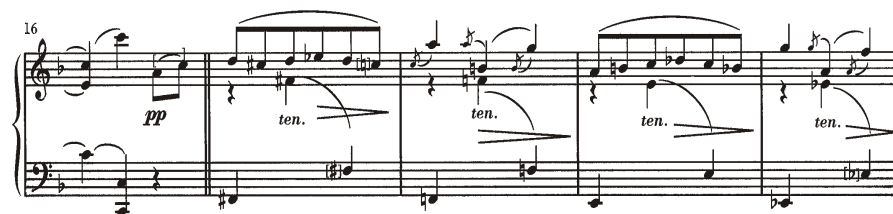
(Ex.2.21), and cadenza-like passages are featured. As in Liszt's works, a dramatic sound is achieved through use of the entire keyboard range. However, this and similar pieces are not as technically demanding, because the virtuoso figurations occur in uncrowded textural settings, fit the hand comfortably, and are shorter in length.



Ex. 2.21. *Valse de concert*, mm. 260-261.

Harmony

Granados's Romantic style music shares harmonic traits with Chopin, Schumann, and Liszt. For example, chromatic harmony is often employed, as seen in "*Mazurka en F Mayor*" ("Mazurka in F Major") from *Álbum de melodías, París 1888* (Album of Melodies, Paris 1888) (Ex. 2.22). In this piece, linear chromatic motion can be seen in the bass, giving the piece much of its color and expressiveness.



Ex. 2.22. "*Mazurka en F mayor*" from *Álbum de melodías, París 1888*, mm.16-20.

“The great freedom in modulation and the emphasis on harmonic surprise”²⁷ in Granados’s music also shows the influence of Romantic era composers. For example, in “*Recuerdos de la infancia*” (“Melodies of Childhood”) from *Cuentos de la juventud*, op.1 (Stories of Youth, op.1), Granados strikingly cancels F-sharp to F-natural (m.17), proceeding a modulation to the remote key of F major (m. 21)²⁸, and unexpectedly reestablishes the tonic key of G major (m. 24) (Ex. 2.23).



Ex. 2.23. “*Recuerdos de la infancia*” from *Cuentos de la juventud*, op.1, mm. 8-27.

Rhythm

Many of Granados’s Romantic works share rhythmic traits with Chopin, Schumann, and Liszt. In his mazurkas, for example, Granados employs dotted rhythms and irregular

²⁷Ibid., 143.

²⁸Joseph Smith, “Granados on Childhood,” *Piano Today* 19, no. 4 (Fall 1999): 20.

accentuation of the beat used by Chopin in the traditional Polish dance.²⁹ Notice occasional dotted rhythms in the right hand in “*Mazurka en F mayor*”(Mazurka in F major”) from *Album de melodías, París 1888* (Album of Melodies, Paris 1888). Also, additional accents occur on the third beats in measures 3,7, and 15 (Ex. 2.24).

Ex. 2.24. “*Mazurka en F mayor*” from *Álbum de melodías, París 1888*, mm. 1-20.

Granados’s marches also share rhythmic features with those of Chopin. *Marche militaire*, no.1 (Military March no.1) in particular is similar to Chopin polonaises in its heroic

²⁹Ibid., 197.

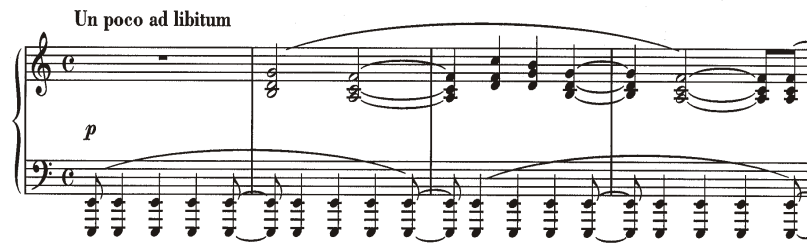
manner, achieved through strong rhythm and energetic motion. Although the march is in 2/4 time and Chopin's polonaises are in 3/4 time, a polonaise-like quality is achieved through occasional dotted rhythms in the right hand and triplet repeated notes in measures 41 and 43 (Ex. 2.25).



Ex. 2.25. *Marche militaire*, no.1, mm. 32-47.

Granados utilizes complex rhythmic devices such as syncopation, hemiola, and two-against-three rhythms in many of his Romantic style works, techniques found in many Schumann and Brahms pieces. For example, “*El invierno la muerte del ruiseñor*” (“Winter Death of the Nightingale”) from *Libro de horas* (Book of Hours) shows repetitive use of syncopation in the left hand and tied notes in the right hand (Ex. 2.26). This feature obscures the beat, a characteristic often seen in Schumann³⁰ and Brahms.

³⁰Ibid., 165.



Ex. 2.26. “*El invierno la muerte del ruiseñor*” from *Libro de horas*, mm. 1-4.

Another complex rhythmic device is the hemiola, as seen in “*Mis llores y añoranzas eran cantos tristes*” (“My Cries and Longings Were Sad Songs”) from *Valses sentimentales* (Sentimental Waltzes) (Ex. 2.27). Here, Granados disrupts the metric system by shifting the pulse from 3/8 to 2/4 (mm. 22-24).



Ex. 2.27. “*Mis llores y añoranzas eran cantos tristes*” from *Valses sentimentales*, mm. 14-26.

Also, Granados’s use of two-against-three rhythms is similar to Schumann and Brahms. For example, “*Recuerdo de países lejanos*” (“Memory of Distant Lands”) from *Escenas poéticas*

(Poetic Scenes) shows a triplet rhythm in the right hand against a duplet rhythm in the left hand in measure 15, as well as two-against-three rhythm within the right hand in measure 17 and 18 (Ex. 2.28).

The image displays a musical score for the piece "Recuerdo de países lejanos" from the collection "Escenas poéticas". The score is written for piano and spans measures 13 through 19. The key signature is three sharps (F#, C#, G#). The tempo and mood are indicated as "un poco animato". The score features complex rhythmic patterns, including triplets and duplets. In measure 15, there is a "rall." (rallentando) marking. In measure 17, there is a "più f" (pianissimo) marking. In measure 18, there is an "accel." (accelerando) marking. In measure 19, there is a "cresc." (crescendo) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ex. 2.28. “Recuerdo de países lejanos” from *Escenas poéticas*, mm. 13-19.

The rhythmic freedom found in Granados’s piano works is also reminiscent of Romantic composers such as Chopin, Schumann, and Liszt. “*Canción de margarita*” (“Margarita’s Song”) from *Escenas poéticas* (Poetic Scenes), for example, contains meter changes, a variety of tempos, and *rallentandos* (Ex. 2.29) to create an expressive effect.

19 **Allegro**
con molta semplicità
e dolcemente

24 **Molto allegro**
rall. *p*

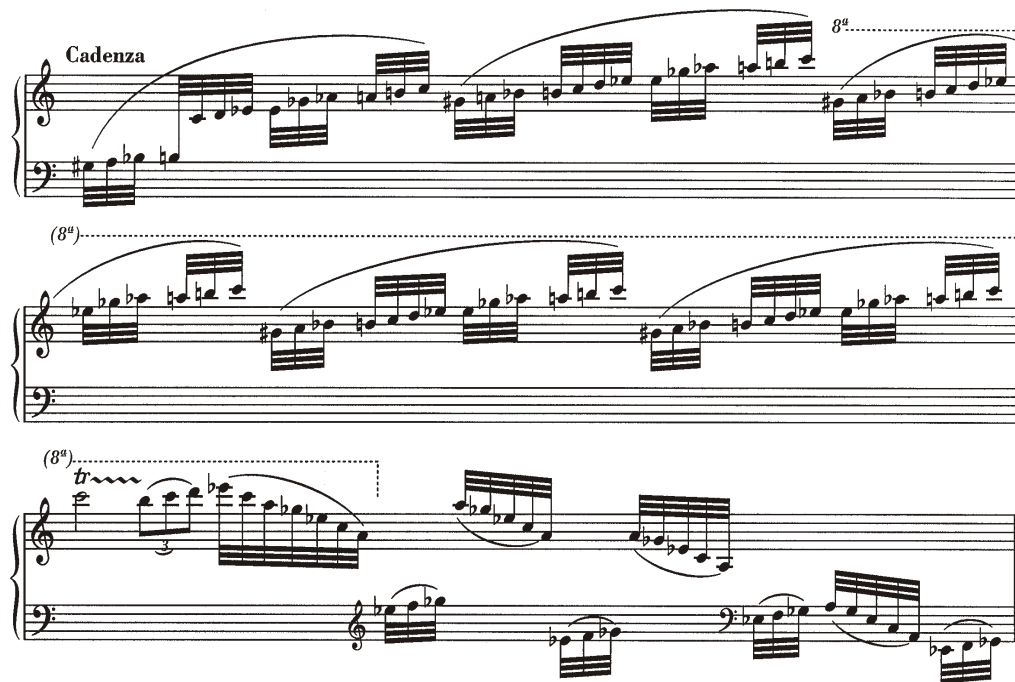
28 *rall.* *rall. molto*

31 **Tempo I**

35 **Andante**
pp *rall. molto*

Ex. 2.29. “Canción de margarita” from *Escenas poéticas*, mm. 19-38.

Granados’s cadenza passages are likely modeled after those of Liszt. For example, Granados’s *Valse de concert* (Concert Waltz) presents a rhythmically free cadenza sweeping across the keyboard (Ex. 2.30).



Ex. 2.30. *Valse de concert*, mm. 240.

Texture

Finally, Granados uses various textures representative of nineteenth century piano music. Several of his homophonic style pieces have textures similar to Chopin nocturnes. Generally, nocturnes exhibit “lyrical melodies often greatly embellished and accompanied by standard patterns of broken-chord figuration in the bass.”³¹ The most representative example is “*Epilogo*” (“Epilogue”) from *Escenas románticas* (Romantic Scenes), with its singing melody over a harp-like arpeggiated accompaniment (Ex. 2.31).

³¹Ibid., 185.



Ex. 2.31. “Epilogo” from *Escenas románticas*, mm. 1-6.

Other homophonic style works by Granados replicate the salon style music of Chopin, especially his waltzes. Granados’s “*Andantino, quasi allegretto*” from *Apariciones-Valses románticos* (Apparitions Romantic Waltzes) exhibits typical waltz texture: a cheerful melody over an “oom-pah-pah” accompaniment (Ex. 2.32).



Ex. 2.32. “*Andantino, quasi allegretto*” from *Apariciones-Valses románticos*, mm. 1-5.

As Annemarie Schuessler points out, several of Granados’s compositions are texturally similar to Schumann: “The homage to Schumann was apparently intentional. . . . many of the pianistic texture are Schumannesque. . . .”³² Granados’s use of three or more distinctive layers of texture is strongly reminiscent of Schumann. “*Vals alemán*” (“German Waltz”) from *Apariciones-Valses románticos* (Apparitions Romantic Waltzes), for example, displays melody, countermelody, and bass voices in measures 1-4. Granados inverts the melody and countermelody in measures 9-12, a favorite device of Schumann (Ex. 2.33).

³²Annemarie Schuessler, “Piano Music of Granados,” *Clavier* 31, no.8 (October 1992): 18.



Ex. 2.33. “Vals alemán” from *Apariciones-Valses románticos*, mm. 1-16.

Another textural reference to Schumann is found in “*Primavera romanza sin palabras*” (“Spring Romance Without Words”) from *Álbum de melodías, París 1888* (Album of Melodies, Paris 1888). In this piece, Granados combines a quarter note melody and sixteenth note accompaniment in the same hand (Ex. 2.34). His treatment of “melodies interwoven among arpeggiated patterns”³³ shows an intricate texture, a trait found in Schumann pieces such as “Foreign Lands and People” from *Scenes from Childhood*, op.15.



Ex. 2.34. “*Primavera romanza sin palabras*” from *Álbum de melodías, París 1888*, mm. 1-4.

³³Ibid.

CHAPTER THREE

SELECTED INTERMEDIATE-LEVEL SOLO PIANO MUSIC OF ENRIQUE GRANADOS: A PEDAGOGICAL ANALYSIS

Explanation of Pedagogical Analyses

The pedagogical analysis of each piece contains the following information:
compositional background, level of difficulty, form, a list of technical and musical requirements,
and teaching suggestions.

Level of difficulty is assessed using Jane Magrath's 10-category leveling system,
explained in her book, *The Pianist's Guide to Standard Teaching and Performance Literature*.
The following list of familiar teaching pieces at each of the ten level is intended to provide the
reader with a general idea of this system of leveling:

Level 1

Turk: "Carefree," from *49 Pieces for Beginners at the Piano*
Kabalevsky: "Funny Event" from *24 Pieces for Children*, op.39, no.7

Level 2

Beethoven: *Écossaise* in G Major, WoO 23
Schumann: "Melody" from *Album for the Young*, op.68, no.1
Kabalevsky: "March" from *24 Pieces for Children*, op.39, no.10

Level 3

Purcell: *Hornpipe* in E Minor
Attwood: Sonatina no.1 in G Major
Schumann: "Humming Song" from *Album for the Young*, op.68, no.3
Kabalevsky: "Toccata" from *Children's Pieces*, op.27, no.12

Level 4

Bach: "Minuet in G major BWV Anhang 114," from *Notebook for Anna Magdalena Bach*
Clementi: Sonatina in C Major, op.36, no.1
Ellmenrieck: *Spinning Song*, op. 14, no. 4
Kabalevsky: "Novelette" from *Children's Pieces*, op.27, no.25

Level 5

Bach: "Prelude in F Major, BWV 927" from *Short Preludes from the Clavierbüchlein for Wilhelm Friedmann Bach*

Clementi: Sonatina in G Major, op.36, no.2

Burgmüller: "Angels' Voices" from *25 Progressive Pieces*, op.100, no.21

Khachaturian: "Andantino (Ivan Sings)" from *Children's Album*, vol.1, no.1

Level 6

Bach, C. P. E.: "Solfeggetto in C Minor, Wq. 117/2" from *Selected Keyboard Works, Book II*

Kuhlau: Sonatina in C Major, op.55, no.1

Grieg: "Arietta" from *Lyric Pieces*, op.12, no.1

Menotti: "War Song" from *Poemetti*

Level 7

Bach: Invention no.1 in C Major, BWV 772, from *Two-Part Inventions*

Clementi: Sonatina in C Major, op.36, no.3

Chopin: Waltz in A Minor, op. posth.

Kabalevsky: "Toccata" from *Four Rondos*, op.60, no.4

Level 8

Scarlatti: Sonata in A Minor, K.149, L.93

Beethoven: Sonata in G Major, op.49, no.2

Schumann: "Dreaming (*Träumerei*)" from *Scenes from Childhood*, op.15

Debussy: *Arabesque* no.1 in E Major

Level 9

Bach: "Sinfonia no.15 in B Minor, BWV 801," from *Sinfonias or Three-Part Inventions*

Mozart: Sonata in G Major, K.283

Chopin: Nocturne in E-flat Major, op.9, no.2

Debussy: "*La fille aux cheveux de lin*" from *Preludes, Book 1*

Level 10

Scarlatti: Sonata in D Major, K.96, L.465

Beethoven: Sonata in F Minor, op.2, no.1

Chopin: Polonaise in A Major ("Military Polonaise"), op.40, no.1

Bartok: *Allegro Barbaro*, Sz.49

Selected Intermediate-Level Solo Piano Music of Enrique Granados: A Pedagogical Analysis

Álbum de melodías, París 1888 (Album of Melodies, Paris 1888)

Compositional Background

This collection of 40 miniatures, primarily short character pieces and mazurkas, contains some of Granados's first compositions, composed mostly during his student years in Paris. His earliest known work, "*En un álbum*" ("In an Album"), dated August 20, 1884, is included.

"*Primavera romanza sin palabras*" and "*Mazurka en F mayor*" will be discussed.

"*Primavera romanza sin palabras*" ("Spring Romance without Words")

Level: 7

Form: ||: A (mm. 1-8) B (mm. 9-16) C (mm. 17-24) :|| Coda (mm. 25-31)

Main Technical and Musical Requirements

- Melody and accompaniment figure in one hand
- Voicing a three-layer texture

Pedagogical Analysis and Suggestions

"*Primavera Romanza sin palabras*" features three voices: melody, accompaniment, and bass (Ex. 3.1). As Magrath points out, this texture is used by Schumann in "*Von fremden Ländern und Menschen*" ("From Foreign Lands and People") from *Kinderszenen* (Scenes from Childhood), op.15.¹

The main task of this piece is projecting, shaping, and sustaining the melody, which is incorporated into the accompaniment figures. This is challenging because the melody is played

¹Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (California: Alfred Publishing Co., Inc., 1995), 235.

with the weak fifth finger while the accompaniment is played with strong fingers. The student should practice the soprano voice alone at first, listening for beautiful phrase shapes (the teacher will need to mark the phrases). Next, the student should play the soprano with a little arm weight and add the accompaniment figures very softly with a *staccato* touch. Gradually, he can shorten the duration of the melody notes so as to stretch the hand as little as possible, and play the accompaniment pattern softly and *legato* close to the keys. A gentle, circular wrist motion is needed as he plays in tempo.



Ex. 3.1. “*Primavera romanza sin palabras*” from *Álbum de melodías*, París 1888, mm. 1-4.

The texture is homogeneous throughout the piece: melody in quarter notes and eighth-notes in the soprano, accompanying sixteenth-note figures in the alto, and the bass in quarter notes. Working on only two voices at a time will help balance the layers. First, the student can play the soprano with the right hand and the alto with the left hand, making sure that the soprano voice is projected. Then, he can play the soprano and bass voices with the damper pedal. The pedal must be changed with each bass harmony. The left hand contains some two-note and three-note chords that span more than an octave. Pianists with small hands can roll these, making sure to catch the lowest bass notes with the pedal.

“*Primavera romanza sin palabras*” is a lovely lyrical work that is an excellent study in voicing. It is a lesser-known alternative to pieces in similar texture by Schumann and other Romantic composers.

“*Mazurka en F mayor*” (“Mazurka in F major”)

Level: 8

Form: ||: A (mm. 1-8) B (mm. 9-16) C (mm. 17-34) :|| A' (mm. 35-42)

Main Technical and Musical Requirements

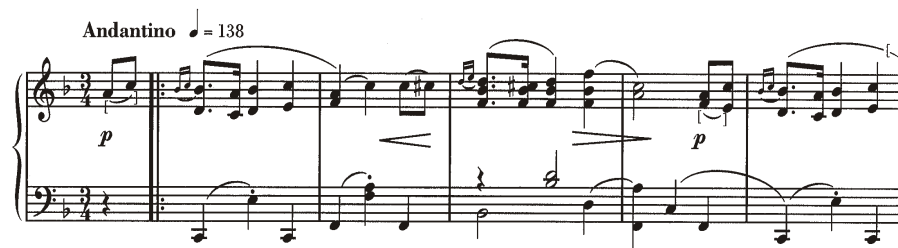
- Grace notes followed by *legato* parallel sixths
- Alternating lower and upper grace notes
- Metric contrast between the hands
- Wide leaps in the left-hand accompaniment

Pedagogical Analysis and Suggestions

This lively dance resembles Chopin’s mazurkas in its use of characteristics of the traditional Polish dance: triple meter, dotted rhythms, occasional grace notes, and irregular emphasis on the beats.

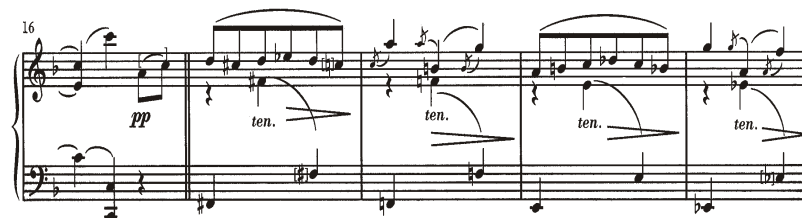
The prime technical concern is seen in measures 1, 5, and 7, where two grace notes are immediately followed by *legato* parallel sixths (Ex. 3. 2). It is difficult to execute them with a sensitive touch and tonal control. The student first needs to practice the right hand soprano line only, playing the grace note with forward motion leading to the downbeat. He should repeat this until he can play it gracefully and effortlessly. At this time, the dotted figure, a typical rhythmic trait of mazurkas, must be worked out. Chanting the rhythm of the dotted figure with “one-ee-an-da” will ensure correct the placement of the sixteenth-note in the dotted figure. When adding

the bottom notes of the parallel sixths passage, using the thumb successively will promote good technical control. The hand must stay close to the keys, letting the thumb slide side to side for an effective *legato* touch. The student may omit the middle notes of the triads in measure 3 until he obtains correct shifting of hand position as practiced in measure 1.



Ex. 3.2. “Mazurka en F mayor” from *Álbum de melodías, París 1888*, mm. 1-5.

Playing alternating lower and upper grace notes is additional challenge, as seen in measure 18 (Ex. 3.3). First, the student must practice without grace notes to hear the main melodic line. When adding the grace notes, make sure to play them with quick forward motion, directing the arm weight to the main notes. A consistent tone quality in the main melody is required.



Ex. 3.3. “Mazurka en F mayor” from *Álbum de melodías, París 1888*, mm. 16-20.

Irregular accentuation of the beat, a characteristic of traditional Polish mazurkas, is another demand of this piece. In the A and B sections, emphasis is on the first beat, except in measures 3, 7, and 15 where it is added to the third beat (see Ex. 2.24). In the C section,

emphasis remains on the first beat in the right hand while the second beat is stressed in the left hand (see Ex. 3.3). The student should practice this passage hands separately, observing all slurs for correct metric emphasis. In the left hand, a drop-lift motion from the second to the third beat should be used. For good hands together coordination, the student should tap the rhythm, being certain to stress the second beat in the left hand.

Leaps in the left-hand accompaniment occur throughout the piece. They are often indicated by a widely spaced two-note slur. They can be practiced with the same drop-lift wrist motion mentioned above. Make sure to use a quick lateral arm motion while aiming the thumb for the second note of the slur.

“*Mazurka en F mayor*” is a suitable alternative to Chopin’s easiest mazurkas, as it introduces students to the characteristic traits of this Polish dance. Although there are some technical demands (grace notes, parallel *legato* sixths, and leaps in the left hand), they are not as extensive as those found in Chopin’s more advanced mazurkas.

Andalucía petenera

Compositional Background

Although *Andalucía petenera* is not dated, it is believed to have been composed when Granados was still a student. Granados incorporates Spanish elements in the piece, probably the inspiration of Pedrell’s teaching. *Andalucía petenera* was first published by Editorial Boileau in 2001.

Level: 6

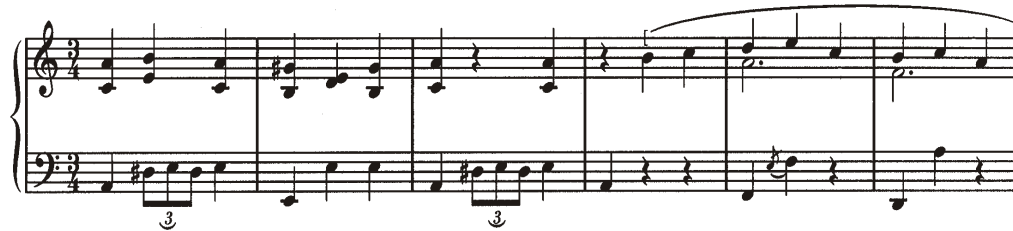
Form: A [a (mm. 1-16) b (mm. 17-24) a' (mm. 25-32)] B (mm. 33-50) A [a (mm. 1-16) b (mm. 17-24) a' (mm. 25-32)] Coda (mm. 51-52)

Main Technical and Musical Requirements

- *Legato* double notes
- Quick finger substitutions
- Guitar and castanet effects

Pedagogical Analysis and Suggestions

Andalucía petenera has a lyrical, folk-like quality with sounds that mimic the castanet and the guitar. The right hand melody contains both single note and double notes with frequent changes of intervals (Ex. 3.4). Careful fingering, including finger substitution, is necessary to achieve a *legato* line. In measures 1-3, the fingering 4-5-4(5)-4-3-4-5 should be used to connect the upper notes in the right hand since the bottom notes sometimes can not be connected. Listening for a clearly voiced melody and tapered phrase endings is also crucial.



Ex. 3.4. *Andalucía petenera*, mm. 1-6.

Granados incorporates the sound of Spanish instruments in *Andalucía petenera*. The combination of quarter notes and triplet eighth notes in the left hand in Sections A, B, and A' suggests the sound of the castanet (see Ex. 3.4). The quarter notes may be played *staccato* to produce the percussive quality of castanets. When playing hands together, the student must listen for a singing melody over the rhythmic castanet accompaniment, which will bring the

piece to life. Section B is a guitar interlude with *acciaccatura* and *staccato* notes (Ex. 3.5).

They must be played crisply to imitate the plucking of a guitar.



Ex. 3.5. *Andalusía petenera*, mm. 31-37.

The necessary finger substitutions in the right hand are additional challenge. On the down beats of measures 34 and 36 (Ex. 3.5), a quick shift from finger 2 to finger 5 will allow the melody note to be sustained over accompanying chords. The student must change fingers and open the hand quickly, so that the second beat is not delayed.

Andalusía petenera offers the student an opportunity to experience Spanish music. The student will enjoy exploring the sounds of the castanet and guitar on the piano.

***Apariciones-Valses románticos* (Apparitions-Romantic Waltzes)**

Compositional Background

Apariciones-Valses románticos is a set including an introductory piece (*Presto*) and eleven short waltzes; the last waltz is unfinished. In Granados's earliest manuscript, there were 18 waltzes. Seven of these were incorporated into *Valses poéticos* (Poetic Waltzes), one of his favorite sets. The rest of the waltzes were first published by Editorial Boileau in 2001. They are intended to be performed as a set because of their cyclic effect. Granados connects the movements by reusing material, a technique favored by Schumann. These charming waltzes, reminiscent of Chopin, have a salon style quality. The first waltz (untitled), the third waltz, “*Andantino quasi allegretto*”, and the ninth waltz, “*¡Fuera tristeza!*” will be discussed.

Level: 6

Form: A1 (mm. 1-8) A2 (mm. 9-16) A1 (mm. 17-24) A2 (mm. 25-32)

Main Technical and Musical Requirements

- Left-hand waltz accompaniment
- Two voices in the right hand

Pedagogical Analysis and Suggestions

The first waltz (untitled) from *Apariciones-Valses románticos* features a lyrical melody over a waltz bass, a typical Romantic era homophonic texture. The “oom-pah-pah” accompaniment can be problematic for students, who tend to land on the downbeat very harshly, causing a disturbance in each measure. The student should first practice the left hand alone, imagining the first beat as the end of the phrase, not the beginning (beats 2 and 3 leading to beat 1). Using a continuous arm motion for each three-beat group helps to avoid an unnecessary accent on the downbeat.

The layered texture of the right hand is also challenging. After the presentation of a single melody in measures 1-4, the melody appears over an added alto voice, which acts as a counter melody in measures 5-8. Then, the main melody is inverted in the alto voice in measures 9-12 (Ex. 3.6), a device favored by Schumann.

This texture requires careful voicing. The student may first practice this texture by distributing it between the hands: soprano voice in the right hand played *forte*, and alto voice in the left hand played *piano* (mm. 5-8). The dynamics will be reversed in measures 9-12. When playing both voices in one hand, the student should strive for the same balance.



Ex. 3.6. “* * *” from *Apariciones-Valses románticos*, mm. 1-13.

This piece, less difficult than the easiest Chopin waltzes, is an excellent introduction to waltz-style accompaniment, especially since the bass note is always an E. Also, the Schumann-like voicing can easily be managed in an uncrowded texture.

“*Andantino quasi allegretto*”

Level: 5

Form: A (mm. 1-16) B (mm. 17-24) A (mm. 1-16)

Main Technical and Musical Requirements

- Left-hand waltz accompaniment

Pedagogical Analysis and Suggestions

“*Andantino quasi allegretto*” features homophonic writing: a single-line melody over a waltz bass. The left-hand accompaniment shows a typical waltz style accompaniment. The bass line in measures 1-6 features a descending chromatic line, a characteristic trait of Romantic music (Ex. 3.7) that requires special practice to project. First, the student should play only the bass notes, holding them three beats each, listening for the chromatic line. Then, he can add the

melody to the bass notes. Careful listening is necessary to keep the bass line moving forward while being sensitive to the slur indications for shaping the melody. Treating the chromatic bass notes as the secondary melody to the main melody will help to balance the voices. Finally, add the left hand chords very softly with the right hand melody. Practicing in this manner will give the student a sense of the linear motion of both lines, instead of vertical motion.



Ex. 3.7. “*Andantino quasi allegretto*” from *Apariciones-Valses románticos*, mm. 1-10.

Like the previous piece, this is good preparation for Chopin’s easiest waltzes. The waltz accompaniment can be easily worked out, as the student will not be distracted by layers of right hand melody.

“*¡Fuera tristeza!*” (“Be gone sadness!”)

Level: 9

Form: A (mm. 1-8) B (mm. 9-16) C (mm. 17-24) A (mm. 25-32)

Main Technical and Musical Requirements

- Rapid chord and register changes
- *Legato* double sixths

Pedagogical Analysis and Suggestions

“¡Fuera tristeza!” has a humorous, scherzo-like character. It is made up of regular four-measure phrases, all of which cadence on the tonic key of E-flat major. Each main section of the piece contains one four-measure phrase and its exact repetition.

The primary challenge of this piece is the abundance of leaps. For example, the right hand has quick grace notes which jump by octaves in measures 2 and 6, then leaping octaves in measures 4 and 8 (Ex. 3.8). Additionally, frequent chord changes are present in the left hand throughout the piece. Executing these chord and register changes requires moving the hands quickly and accurately, because of the lively tempo of the piece and Granados’s instructions to always stay in tempo.



Ex. 3.8. “¡Fuera tristeza!” from *Apariciones-Valses románticos*, mm. 1-10.

When playing hands together, the student should focus on measures 2 and 4 where these technical challenges are found in both hands. “Stop/prepare/play” practice is useful here. As soon as the notes on the first beat are played, shift both hands very quickly and pause to touch the next position, then play. The same practice strategy should be applied to the third beat. The student should utilize this technique until he can play the measure with ease. After the student

can play the leaps in tempo, he should crescendo as he shifts the right hand higher for a brilliant, humorous effect.

Section B contains the second technical problem of the piece, legato double sixths (mm.9-10). This passage needs to be executed evenly with soprano and alto voices sounding together. Using a lateral rocking motion will accomplish this and prevent excess wrist tension.

“*¡Fuera tristeza!*” offers the student an opportunity to explore a wide range of the keyboard while learning to change chords and register correctly. Given its outgoing, brilliant sound, “*¡Fuera tristeza!*” would pair nicely with one of the lyrical waltzes from the collection for an effective recital set.

Bocetos (Sketches)

Compositional Background

Bocetos is a set of four character pieces with descriptive titles. Like Schumann and Liszt who incorporated extra-musical elements into their character pieces, Granados draws on nature scenes as subject matter for “*Despertar del cazador*” (“The Hunter’s Call”) and “*La campana de la tarde*” (“The Afternoon Bell”). In them, one can clearly hear the sounds of horn calls and bells respectively. “*La campana de la tarde*” will be discussed.

“*La campana de la tarde*” (“The Afternoon Bell”)

Level: 8

Form: A (mm. 1-14) Transition (mm. 14-17) A' (mm. 18- 31) Coda (mm. 32-41)

Main Technical and Musical Requirements

- Two different sound qualities (big and small bells) played simultaneously
- Quick hand position changes in the left hand arpeggiated accompaniment

Pedagogical Analysis and Suggestions

“*La campana de la tarde*” is a tranquil work featuring the sound of big, lingering bells overlapped with small bells playing repeated notes (mm. 1-3). Successful performance of this piece requires the student to play two different qualities of sound at the same time (Ex. 3.9).



Ex. 3.9. “*La campana de la tarde*” from *Bocetos*, mm. 1-9.

The lower register chord in the first measure should be played with the weight of the arm. After the chord is caught in the pedal, the right hand should get off of the keys calmly, then play the repeated notes gently with the third finger, almost as if caressing the keys. The student must listen carefully for two different sonorities. The Coda is entirely based on the bell material. It should be paced carefully to incorporate both the *rallentando* and *morendo* for the effect of disappearing bells.

When the bell passage drops out, the texture changes to a single-line melody over arpeggiated accompaniment. The harmony changes twice a measure in measures 4-7, requiring the left hand to shift positions constantly (Ex. 3.9). The student may use a chord blocking technique here. In this technique, each group of three eighth notes is played simultaneously, first

with the left hand alone, then adding the right hand. Practicing in this manner will help prepare for the next chord as a whole instead of note by note. A small, circular wrist motion is needed for each group when playing the passage as written.

“*La campana de la tarde*” encourages the student to use his or her imagination to portray the tolling of a bell. Since it requires expressive playing with careful tonal control, this piece is appropriate for a sensitive student.

***Carezza vals* (Caress Waltz), op. 38**

Compositional Background

Carezza vals is dedicated to Granados’s student, Pepita Conde, whose father, Eduardo Conde, was Granados’s financial patron. It has early Romantic era salon style and a Viennese waltz flavor.

Level: 9

Form: Introduction (mm.1-6) A (mm. 7-38) ||: B (mm. 39-55) :|| A (mm. 56-87)

C (mm. 88-119) A (mm. 120-150) ||: D (mm. 151-183):|| A (mm. 7-38)

||: B (mm. 39-55) :|| A (mm. 56-87) C (mm. 88-119) A (mm. 120-150)

Coda (mm. 184-202)

Main Technical and Musical Requirements

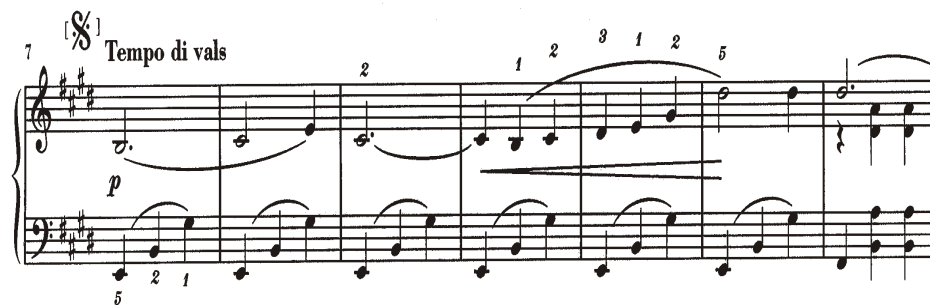
- A variety of left hand accompaniment styles containing widely spaced figures
- Projecting contrasting moods throughout an extended piece

Pedagogical Analysis and Suggestions

Carezza vals, op.38 features brilliant writing in salon style. It is an extended piece, but returning material and distinct melodic material makes it easy to identify main sections.

In *Carezza vals*, there are three types of left hand accompaniment patterns. All involve wide stretches and leaps which can be difficult for a student with small hands. Proper technique must be used to prevent wrist tension and potential injury.

The first accompaniment figure, found in Section A, contains groups of three quarter notes spanning more than an octave (Ex. 3.10).



Ex. 3.10. *Carezza vals*, op.38, mm. 1-7.

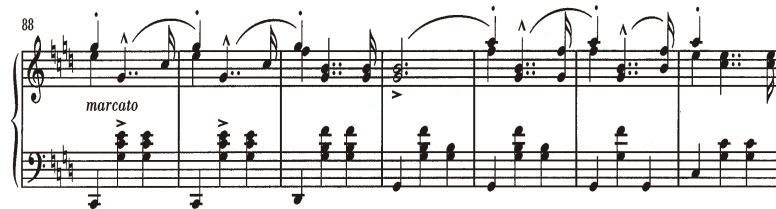
The student must be careful not to let the thumb stretch to the last note of the group and twist his wrist. Instead, use a circular arm motion to bring the thumb to the last note.

The accompaniment pattern found in Section B includes a bass note followed by a two-note slur (Ex. 3.11). This figure requires a large left hand leap, especially from the down beat to the second beat. Without proper practice, it is likely that the student will miss the note after the leap. He should practice the left hand using “stop/prepare/play” practice in the following manner: aim for the downbeat, stop and touch the note after the leap, then play it. Then, drop the finger on the key with weight of the arm on the second beat and float off the key on the third beat. This motion facilitates a “more-less” phrasing for the two-note slur. Gradually, reduce the amount of stopping time until he can locate the note after the leap securely without delay.



Ex. 3.11. *Carezza vals*, op.38, mm. 35-46.

The last type of accompaniment style, a typical waltz bass, is found in Section C (Ex. 3.12). Leaps are present in this figure as well. Use the technique described above to practice the leaps, aiming and touching the note before playing it.



Ex. 3.12. *Carezza vals*, op.38, mm. 88-94.

In addition to a unique accompaniment pattern, each section contains distinct melodic material, requiring the performer to project a variety of moods and sounds. Section A, with single lines in both hands (Ex. 3.10), has a thin texture. The student should work for a *legato* touch and a singing tone in the right hand while making a *crescendo* as the melody rises. Section B provides a contrast to Section A with its thicker texture and higher register (Ex. 3.11). Voicing the tops of the double notes is necessary to achieve a brilliant sound.

Section C calls for a lively, outgoing mood, due to Granados's *marcato* indication, *staccatos* and accents (Ex. 3.12). Correct placement of the sixteenth note in the dotted figure enhances the rhythmic playing. The accent on the second beat should also be emphasized to create rhythmic interest. Paying attention to these details will result in a majestic sound. Section D is very different in mood because of its melancholy theme in the key of A minor. This lyrical theme continues at a *piano* dynamic level until measure 167, followed by an abrupt change to A major. From that point, the theme grows progressively louder and stronger by adding more notes to the chords. Dynamic control is necessary in this section in order to facilitate the large dynamic build-up from *piano* to *fortissimo*. Playing in this manner will lead to an exciting climax. Full arm weight must be used to achieve a resonant sound in the *forte* and *fortissimo* measures.

Carezza vals, op. 38 is an extended work filled with contrasting moods and a variety of technical and musical challenges. It calls for great endurance, but its brilliant quality makes the piece effective in performance. It is appropriate for a motivated student who can deal with such tasks.

***Cuentos de la juventud*, op.1 (Stories of Youth)**

Compositional Background

Cuentos de la juventud, op.1 is a collection of ten character pieces published as opus 1. The composition date is uncertain. These character pieces show the influence of Schumann in compositional style, length, and level of difficulty. The title of this collection is shared with Schumann's Album for the Young, op.68. Also, the untitled work in *Cuentos de la juventud*,

op.1 is indicated by three asterisks, “ * * * .” This too is borrowed from Schumann’s collection.² “*Dedicatoria*,” “*Canción de mayo*,” “*El fantasma*,” and “*La huérfana*” will be discussed.

“Dedicatoria” (“Dedication”)

Level: 5

Form: A (mm. 1-8) B (mm. 9-16) A' (mm. 17-24)

Main Technical and Musical Requirements

- Melody and accompaniment in same hand
- Finger substitution

Pedagogical Analysis and Suggestions

“*Dedicatoria*,” dedicated to Granados’s son, features three layers of voices throughout the piece: melody, accompaniment, and bass (Ex. 3.13). Its texture and rhythm are reminiscent of Schumann’s “*Von fremden Ländern und Menschen*” (“From Foreign Lands and People”) from *Kinderszenen* (Scenes from Childhood), op.15.³



Ex. 3.13. “*Dedicatoria*” from *Cuentos de la juventud*, op.1, mm. 1-9.

²Joseph Smith, “Granados on Childhood,” *Piano Today* 19, no. 4 (Fall 1999): 20.

³Magrath, 167.

A well-voiced melody is the primary challenge of “*Dedicatoria*.” The right hand plays the melody and a triplet accompaniment figure, which requires tonal balance within the hand. The frequent finger substitutions in the melody are additional challenge. First, the student should play the melody alone using a comfortable fingering. The focus should be on a *legato* touch, observing slur markings and listening for beautifully shaped phrases. Next, the student should play the melody using the indicated fingerings, including the finger substitutions (see the Editorial Boileau edition, directed and revised by Alicia de Larrocha). The melody must be played smoothly with a consistent tone quality just the as it was played above. Finally, the accompaniment figure is added, but played silently. In this practice technique, the student only touches the notes of the accompaniment figure while playing the melody aloud. This helps to balance two distinctive voices, learning to project the melody notes and keep the accompaniment figure in the background.

“*Dedicatoria*” is an accessible study in playing a melody and the accompaniment in the same hand. The voicing can be worked out easily because the melody note always occurs when the accompaniment is resting. The lyrical quality of this piece will be attractive to a student who enjoys expressive playing.

“Canción de mayo” (“May Song”)

Level: 7

Form: A (a) (mm. 1-8) + (b) (mm. 9-14) A' (a) (mm. 15-19) + (c) (mm. 20-26) Transition
(mm. 27-28) A (a) (mm. 29-36) + (b) (mm. 37-42) A' (a) (mm. 43-47) + (c) (mm. 48-51)

Main Technical and Musical Requirements

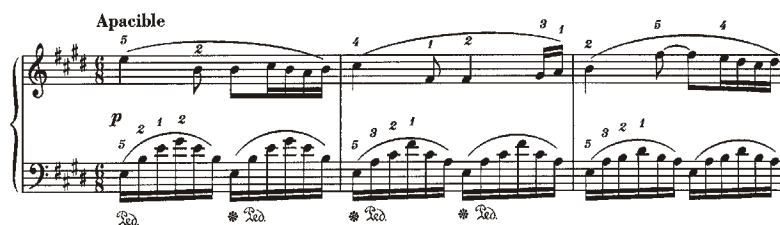
- Widely-spaced arpeggiated accompaniment in the left hand

- *Legato* octave melody in the right hand
- Three-against-two passages

Pedagogical Analysis and Suggestions

“*Canción de mayo*” is one of Granados’s most familiar intermediate-level works, found in several anthologies of teaching literature. It exhibits a charming melody over an arpeggiated accompaniment, a texture similar to a Chopin nocturne. The piece is divided into two sections that are repeated after a short transition. Each section contains the main musical idea (a), that is combined with different musical ideas, (b) or (c).

The left hand accompaniment presents a technical challenge in “*Canción de mayo*.” It contains a widely-spaced figure that spans more than an octave (Ex. 3.14). The pattern is found in every measure of the piece which makes it difficult for the student to maintain a *legato* touch in a relaxed manner.



Ex. 3.14. “*Canción de mayo*” from *Cuentos de la juventud*, op.1, mm. 1-3.

In order to play the accompaniment pattern successfully, a gentle circular wrist motion should be used for each slurred group of sixteenth notes. This will minimize stretching of the fingers, which causes tension. Also, incorporating a tiny *crescendo* and *decrescendo* within each group of sixteenth notes will help to shape the accompaniment figure dynamically, producing a wave-like flow. When playing hands together, it is likely that the left hand will overpower the

right hand simply because it has more notes (Ex. 3.14). The right-hand melody must sing out while the left-hand accompaniment is kept very quiet. This can be achieved by practicing the left hand silently while playing the right hand aloud.

Another type of arpeggiated accompaniment is found in idea (a) of Section A'. It consists of a widely-spaced, ascending figure involving a cross over the thumb (Ex. 3.15).



Ex. 3.15. “Canción de mayo” from *Cuentos de la juventud*, op.1, mm. 43-45.

Unwanted accents are likely to occur when the fifth finger plays the note on the downbeat and when the thumb plays. To avoid these accents, make a *crescendo* through the entire figure. Be sure to release the thumb as soon as it is played, then quickly reposition the hand. Turning the wrist toward the direction of the notes makes the motion easier.

In the same section, the right hand features an octave melody which must be played in a *legato* manner. The student who has large hands can take advantage of using different fingers to connect the top notes of the octaves. Otherwise, he can use fingers 1 and 5 exclusively for the octave melody passage, being careful not to play *staccato*, especially in the sixteenth notes. The hand must stay close to the keys and slide side to side to maintain a smooth, *legato* effect.

The main rhythmic challenge is to execute three-against-two rhythms correctly, such as in measure 10 where the right hand plays triplet sixteenth notes while the left hand plays duplet sixteenth notes (Ex. 3.16). First, the student should mark vertical lines on each eighth note

pulse, matching both hands. Metronome practice is necessary for the right-hand triplet figure, making sure to feel each pulse and play three notes evenly. After the triplet rhythm is secure, the student plays hands together, but he only plays the first note of each beat in the left hand. Finally, he adds remaining left-hand notes as written. At this time, he can accent each beat in an exaggerated way as he listens to the metronome. Gradually increase the tempo until he can play the passage in a flowing manner.



Ex. 3.16. “*Canción de mayo*” from *Cuentos de la juventud*, op.1, mm. 10.

“*Canción de mayo*” is an excellent preparatory piece for Chopin’s nocturne. The harp-like arpeggiated accompaniment can be concentrated on easily, because the right hand melody lacks excessive ornamentation.

“*El fantasma*” (“The Ghost”)

Level: 7

Form: A: (mm. 1-23) B: (mm. 24-42) Coda: (mm. 43-58)

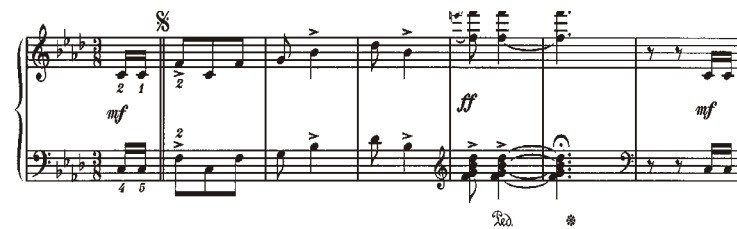
Main Technical and Musical Requirements

- Fast fingerwork: rapid repeated notes and descending sixteenth note passages
- Sudden changes of register

Pedagogical Analysis and Suggestions

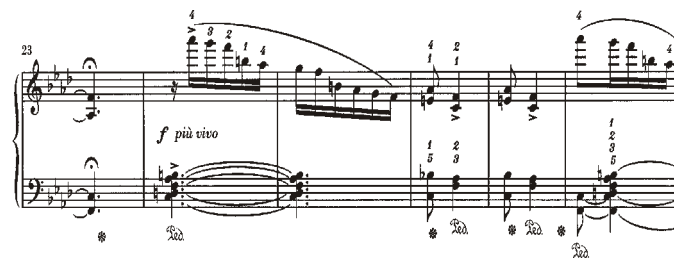
“*El fantasma*” has a dramatic, energetic character. Contributing to this character are rapid repeated notes and descending sixteenth note passages.

“*El fantasma*” opens with a unison passage including a repeated sixteenth note pick-up (Ex. 3.17). Playing the repeated figure requires rapid, precise finger changes. The hands should stay close to the keys for a quick change from one finger to the other. A quick breath before the pick-up, leading straight into the F in the next measure will give a feeling of forward motion. Be sure to observe off beat accents in measures 2 and 3 for rhythmic interest.



Ex. 3.17. “*El fantasma*” from *Cuentos de la juventud*, op.1, mm. 1-6.

A descending sixteenth note passage appears over a thick, sustained chord in Section B (Ex. 3.18).



Ex. 3.18. “*El fantasma*” from *Cuentos de la juventud*, op.1, mm. 23-28.

It requires the student to play rapidly and evenly in a convincing manner. The student can work backwards to practice a long passage like this. To practice in this manner, play the last two sixteenth notes in the passage plus the hands together chord in the next measure until they can be played securely in tempo. Then back up, adding two more sixteenth notes and repeat the

exercise. Continue in this manner until the beginning of the passage is reached. Focus should be on a solid, even sound. When playing the passage as a whole, one large motion should be used for a sense of forward direction.

Each unison passage in Section A is followed by a large leap in which both hands move either upward (mm. 4 and 16) or downward (mm. 10 and 22) across the keyboard. It is difficult to play them at a fast tempo. A quick lateral motion should be used, leaning the body in the direction of the leap, touching the new chord before playing it. Strike the chords using forearm strength for full resonance.

“*El fantasma*” is an exciting work in which the student can develop finger dexterity and explore the full range of the keyboard. It is appealing for the student who enjoys playing showy pieces.

“La huérfana” (“The Orphan Girl”)

Level: 6

Form: A (mm. 1-8) B (mm.9-16) A (mm. 17-20) B (mm. 21-24)

Main Technical and Musical Requirements

- Dialogue between two hands

Pedagogical Analysis and Suggestions

“La huérfana” is written in a typical Spanish song form: alternating vocal and guitar sections. It is an expressive work displaying characteristics of Spanish folk music. For example, measure 4 features an Andalusian descent (B-A-G-F-sharp) at a cadence point, a typical Spanish melodic trait. The alternation between major and minor modes is also characteristic of Spanish music.

The alternation of vocal and guitar sections requires the student to transfer focus frequently from right hand to left hand. In the A section, the right hand soprano line plays the role of a singer in measures 1-3. The left hand guitar answers in measure 4. In the B section, these voices alternate every measure (Ex. 3.19).



Ex. 3.19. “*La huérfana*” from *Cuentos de la juventud*, op.1, mm. 9-12.

Each voice should have a unique tone color that represents its character. A subtle *rubato* can be used in the soprano line for an expressive singing quality. The sound of the plucked guitar in the alto can be imitated by playing gently in a strict rhythm. Careful listening and tonal control are necessary to produce this dialogue effect.

“*La huérfana*” provides a wonderful opportunity for the student to experience typical sounds of Spanish music. The dialogue between a singer and a guitarist and some exotic melodic and harmonic traits are sure to awaken the student’s imagination.

***Danzas españolas* (Spanish Dances)**

Compositional Background

Danzas españolas, composed between 1888 and 1890, is a set of twelve dances. It is a significant set, as it established Granados’s international recognition as a composer. Although

its dance rhythms and folk-like melodies are inspired by folk music of various regions in Spain,⁴ themes used in these dances are completely original to Granados.⁵ “*Galante*,” “*Oriental*” and “*Andaluza*” will be discussed.

“*Danza no.1, Galante*” (“Dance no.1, Galante”)

Level: 9

Form: A [(a) (mm. 1-12) (a') (mm. 13-33)] B [||: (a) (mm. 34-42) :|| ||: (b) (mm. 43-49) :|| (a) (mm. 50-57)] A [(a) (mm. 58-69) (a') (mm. 70-86)]

Main Technical and Musical Requirements

- Parallel octaves with inner notes
- Frequent leaps
- Sustained and moving voices in the same hand

Pedagogical Analysis and Suggestions

“*Galante*” features a fast, brilliant A section contrasted with a slower, *cantabile* style B section. It includes two typical Spanish harmonic traits: emphasis on the dominant chord at cadences and sudden shifts between major and minor modes.

“*Galante*” opens with a passage of powerful two-handed chords. The primary technical difficulty is the passage of parallel octaves with inner notes in the right hand (mm.1-8). Because of the hand expansion needed at a *fortissimo* dynamic level, this passage may be difficult for a student with small hands (Ex. 3.20). In practice, the student may first omit the inner notes to determine the motion needed to play the parallel octaves. Make sure to bring out the tops of the

⁴Julio Esteban, “Master Lesson on a Granados Dance,” *Clavier* 6, no. 7 (October 1967): 39.

⁵Alicia de Larrocha, “Granados, the Composer,” *Clavier* 6, no. 7 (October 1967): 22.

octaves for a brilliant sound. When playing hands together as written, the student must be careful not to bounce off each octave. Instead, use a smooth lateral motion close to the keys to achieve a *legato* effect. Arm weight must be utilized for a full, resonant sound. Shaping the two-measure phrase (mm.1-2) and four-measure phrase (mm.3-6) will help avoid a harsh sound and give the passage a sense of forward motion. Lift the wrist, relaxing the thumb and the fifth fingers very briefly at the end of each slur to alleviate tightness of the wrist. The staccato and accent marks on the off beats in the passage (mm. 1-5) must be observed to simulate stamping of the feet by a flamenco dancer.



Ex.3.20. “Danza no.1, Galante” from *Danzas españolas*, mm. 1-11.

This section also includes the technical problem of leaps across the keyboard as seen in measures 3 and 6. Here, the student needs to use the “stop/prepare/play” practice technique. Use a quick lateral motion, then stop and touch the chord after the leap before playing it. This technique will help the student strike these two-handed chords accurately and convincingly.

The B section, which is slower, *cantabile*, and in the parallel minor key, provides a strong contrast to the A section. The right hand features a duet between soprano and alto voices,

a technique found in many pieces by Brahms (Ex. 3.21). Playing this two-voice texture requires the student not only to play sustained and moving voices simultaneously in the same hand, but also to attain a subtle voicing. In practice, the student may distribute the voices between the hands, playing the right hand louder and the left hand softer. Listen carefully to the dynamic balance between the hands. This approach will help the student achieve the same inflection when playing the voices in the same hand.



Ex. 3.21. “Danza no.1, Galante” from *Danzas españolas*, mm. 34-39.

“Galante” allows the student to play in two strongly contrasting manners: full and brilliant, and subtle and expressive. Pianists who like playing pieces with broad, resonant chords will especially enjoy this Spanish Dance.

“Danza no. 2, Oriental” (“Dance no. 2, Oriental”)

Level: 9

Form: A (mm. 1-47) B (mm. 48-66) A (mm. 67-113)

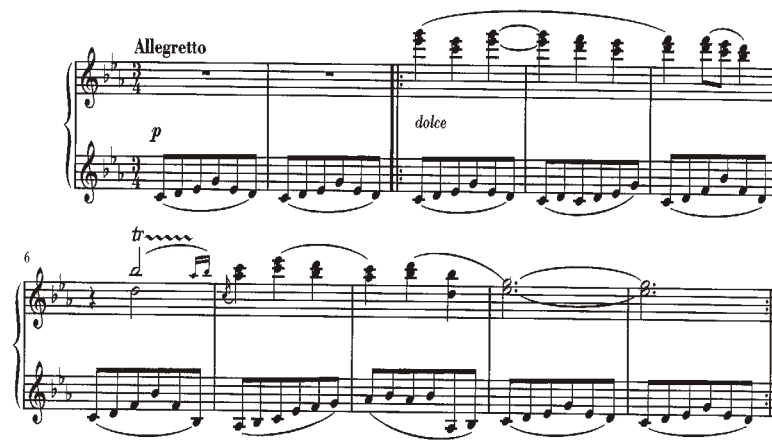
Main Technical and Musical Requirements

- Melody in parallel thirds accompanied by a wave-like figuration
- Trills over sixths
- Expressive playing through ornaments and tempo flexibility

Pedagogical Analysis and Suggestions

“Oriental” is a highly lyrical, exotic sounding piece. Its Spanish character is likely influenced by *cante jondo* (deep song) in B section, a style found in Andalusian folk songs, which has a longing character.

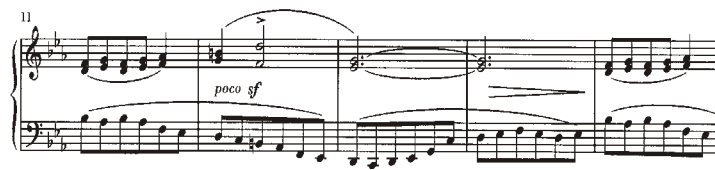
Section A contains a melody in parallel thirds over a tranquil ascending and descending eighth note accompaniment. A lyrical approach is necessary in both hands (Ex. 3.22).



Ex. 3.22. “Danza no. 2, Oriental” from *Danzas españolas*, mm. 1-10.

Hands separate practice is necessary to ensure independence of hands. The technical focus in the right hand is to bring out the melody, the top notes of the parallel thirds. First, the student is encouraged to listen to the melody by playing only the top notes with correct fingering. All slur markings should be observed to shape the melody with a warm, singing tone. Then, the bottom notes are added to the melody. At this time, the bottom notes should be played softly and detached so that it is easier to direct the arm weight to the top notes for a refined voicing. The student must maintain a *legato* touch on the top notes, except from the second beat to the third beat in measure 1, with the same tone quality as practiced above.

The wave-like accompaniment in the left hand also must be played expressively, with a *legato* touch and sensitive shaping. Measures 1-10 (Ex. 3.22) should be shaped by making a slight *crescendo* as the notes rise and a *decrescendo* as the notes fall. The slurred notes in measures 11-18 (Ex. 3.23) require a long *crescendo* toward the lowest note and a long *decrescendo* as the notes rise. This shaping of the rise and fall of the line will enable the student to play the accompaniment beautifully.

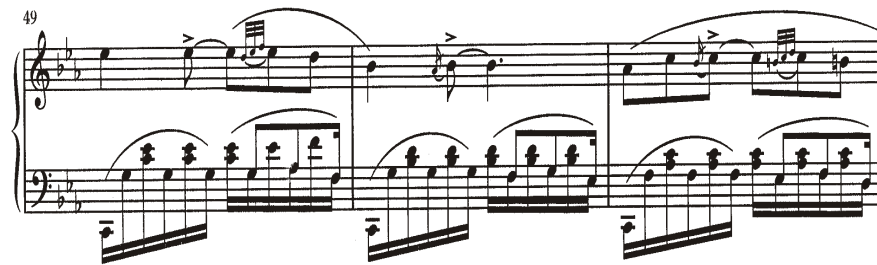


Ex. 3.23. “Danza no. 2, Oriental” from *Danzas españolas*, mm. 11-15.

The trill in measure 7 can be problematic (Ex. 3.22). Common finger combinations for the trills are 3-2, 2-1, and 3-1.⁶ However, none of these combinations works because the trill is played over a sustained sixth in the same hand. The finger combination 3-4 or 3-5 for the trill is recommended. The two-note suffix can be played with fingers 2 and 3. First, the student should play the trill (including the suffix) without the bottom note for only one count, followed by all notes of the first beat in the next measure. Do this a number of times until the student feels control of the 3-4 or 3-5 finger combination and the timing of the two-note suffix. Then, add one more count to the trill. After the trill is secure, add the alto note to the trill and repeat the whole drill as practiced above. When playing hands together, the student must feel a steady beat in order to play the trill figure and suffix at the same speed.

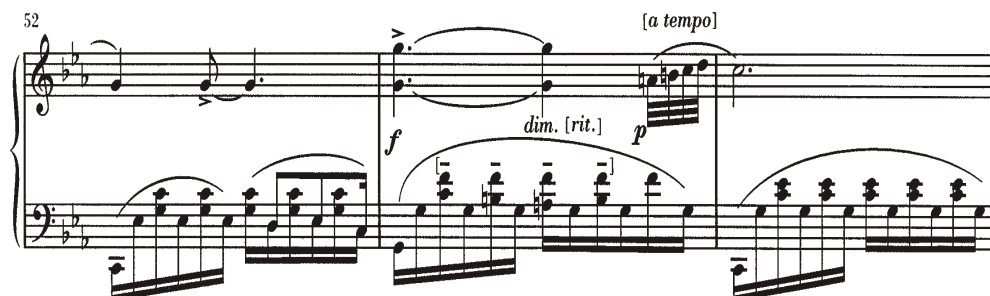
⁶James Bastien, *How to Teach Piano Successfully*, 3rd ed (San Diego, CA: Neil A Kjos Co., 1988), 196.

Section B features *cante jondo* style, which is sad and tragic in character. Expressive ornaments and tempo flexibility will help convey the mood. A series of decorative grace notes is found in the right hand (Ex. 3.24). The ornaments should be played with quick, light finger movements and a subtle *crescendo* into the main note. A feeling of sliding is needed to imitate vocal inflection.



Ex. 3.24. “Danza no. 2, Oriental” from *Danzas españolas*, mm. 49-51.

Tempo and articulation markings should be observed in order to achieve tempo flexibility. For example, holding the sixteenth note slightly longer than its value accomplishes the *tenuto* in measure 53 (Ex. 3.25). This must be coordinated with *ritardando* and *a tempo* later in the measure. Paying attention to these details will successfully convey the emotional intensity found in *cante jondo* style.



Ex. 3.25. “Danza no. 2, Oriental” from *Danzas españolas*, mm. 52-54.

“*Oriental*” offers a wonderful experience in playing a lyrical Spanish piece, though it requires a high level of sensitivity in performance. The student will enjoy the exotic sound of *cante jondo*.

“*Danza no. 5, Andaluza*” (“Dance no. 5, Andaluza”)

Level: 10

Form: A (mm. 1-31) B (mm. 32-64) A (mm. 65-96)

Main Technical and Musical Requirements

- Maintaining the driving rhythm of the accompaniment
- Rapid alternation of melody and accompaniment in the same hand
- Coordination between the hands and within the hand
- Balance between the hands and within the hand

Pedagogical Analysis and Suggestions

In “*Andaluza*,” the driving rhythm and the subtle alternation between major and minor modes, in this case E Major and E Minor, are characteristic of Spanish folk music.

Three layers are found in section A: the melody, the down beat accompaniment, and the up beat accompaniment (Ex. 3.26). A technical problem lies in coordinating the accompaniment between the hands, as well as coordinating melody and accompaniment within the same hand. Balance between the hands and within the right hand must also be achieved. The student should practice two layers at a time before playing all parts together, so that each problem can be resolved in turn.

Tonal balance must be worked out between the hands. The student can practice the right hand as a single line melody with the accompaniment in the left hand. This two-voice texture

provides a simplified setting for voicing the melody over the accompaniment. Extra attention should be given to the slurs and accents in the melody.



Ex. 3.26. “Danza no. 5, Andaluza” from *Danzas españolas*, mm. 1-7.

Tonal balance is also required within the right hand which is a more difficult voicing challenge. In addition, coordinating the alternation of the melody and the up beat sixteenth note accompaniment in the same hand is problematic. The student should practice the right hand alone as written, playing the melody while silently touching the accompaniment notes. Proper balance can be achieved by applying some arm weight to the melody. Practice slowly, feeling the strong eighth note beat, while placing each sixteenth note chord exactly half way through the beat.

The problem of coordination also occurs between the hands. The hands are constantly alternating in a sixteenth-note pulse. In practice, the student can play the two layers of the right and left hand accompaniment without the melody. The accompaniment should be transferred from hand to hand with a consistent tone quality. The hands should stay close to the keys so as

to achieve a soft dynamic level. Playing the continuous grace notes almost simultaneously with the main notes (*acciaccatura*) in the bass (mm.1-3) produces the effect of quickly plucked guitar strings and provides rhythmic drive.

The challenges of tonal balance and coordination between the hands, as well as within the hand, makes “*Andaluza*” technically and musically demanding. However, the student can achieve it effectively with proper practice. “*Andaluza*” is an appealing piece in which an exotic melody and a driving accompaniment create a neat Spanish sonority.

***Escenas poéticas* (Poetic Scenes)**

Compositional Background

Escenas poéticas consists of two books of character pieces published separately, one in 1912 and one in 1923. The first book contains three pieces and is dedicated to Soledad, Granados’s oldest daughter. The second book contains four pieces. Granados’s use of intimate melodies and rich harmonies in *Escenas poéticas* shows an intense romanticism. “*Eva y Walter*” from Book One will be discussed.

“*Eva y Walter*” (“Eva and Walter”)

Level: 9

Form: A (mm. 1-8) B (mm. 9-16) A (mm. 17-24) C (mm. 25-32) A (mm. 33-40)

Codetta (mm. 41-48)

Main Technical and Musical Requirements

- Voicing in a complex texture
- Sustained and moving voices in both hands

Pedagogical Analysis and Suggestions

“*Eva y Walter*” depicts the lovers from Wagner’s *Die Meistersinger von Nürnberg*. The

lyrical writing, complex texture, and chromaticism contribute to a romantic sound, reminiscent of Schumann and Chopin.

Voicing in a complex texture is the principle challenge of the piece. Bringing out the top voice, the melody, is of utmost importance. However, other voices must be brought out at times to create musical interest. Examples are the chromatic bass line in measures 3-5 and the moving tenor in measure 7 (Ex. 3.27). These voices should be brought out, creating an interplay with the melody, for a rich, romantic flavor.

The image shows a musical score for a piece titled "Eva y Walter" from "Escenas poéticas", measures 1-10. The tempo/mood is marked "Lento molto espressivo". The score is in 3/4 time. It features a piano (p) dynamic in measure 1 and a forte (f) dynamic in measure 5. The melody is in the right hand, and the bass line is in the left hand. The score includes slurs, ties, and a "dim." marking in measure 6. The tempo/mood changes to "molto espressivo" in measure 7.

Ex. 3.27. "Eva y Walter" from *Escenas poéticas*, mm. 1-10.

The student is encouraged to highlight the melody with a marker, as well as other important voices mentioned above with a different color. This will help visualize the multiple layers of texture. These highlighted melodies should be played alone while shaping them according to the slur markings. Then, the student can distribute voices between the hands: soprano in the right hand and alto in the left hand; then tenor in the right hand and bass in the left

hand; and finally, soprano in the right hand and bass in the left hand. In this practice, be sure to play the highlighted melodic lines in an expressive manner. When playing either hands separately or together as written, multiple layers are played in the same hand. The student must keep all voices *legato*; pedal and finger substitution may be used to this end. He must also listen carefully to the important bass and inner lines while bringing out the melody in the top voice.

“*Eva y Walter*” demands proper use of the damper pedal. The pedal must be changed with each change of harmony. For example, the pedal is held for an entire measure in measure 5, for the full duration of the bass. However, it must be changed on every beat in measure 4 because of quick changes of harmony. The damper pedal must also be used subtly for the moving inner voice in measure 7 and a two-note slur in the following measure. Each of the eighth notes should be half-pedaled, so as not to blur intricate lines (Ex. 3.27).

“*Eva y Walter*” is an intimate piece that is especially suitable for a musically mature student. It provides the student the opportunity to develop sophisticated voicing and sensitive use of the damper pedal. The student will enjoy its highly romantic sound.

***Escenas románticas* (Romantic Scenes)**

Compositional Background

Escenas románticas is a collection of six pieces. As the title suggests, they are written in a romantic style, influenced by Chopin, Schumann, and Liszt. Some of the titles in the collection, such as *Mazurka* and *Berceuse* are shared with Chopin. All of the pieces exhibit a high level of difficulty except for “no. 4, *Allegretto*,” and “no. 6, *Epílogo*,”⁷ which are suitable for the intermediate student. They are selected for discussion.

⁷Magrath, 168.

“Allegretto” (“Allegretto”)

Level: 8

Form: ||: A (mm. 1-8) :|| ||: B (mm. 9-14) :|| Codetta mm. 15-17

Main Technical and Musical Requirements

- Playing the triplet figure evenly in different voices

Pedagogical Analysis and Suggestions

“*Allegretto*” is a brief work in a rhythmical dance style. The triplet figure found in the right hand can be problematic, with the student either rushing it or slowing it down. The student must play the combination of triplet eighth notes and quarter notes (mm. 1-4) evenly with the correct rhythm. This figure also creates an additional challenge of the proper voicing as it alternates between soprano and alto voices in the same hand (Ex. 3.28).



Ex. 3.28. “*Allegretto*” from *Escenas románticas*, mm. 1-8.

To establish a strong sense of the beat, the student can omit the last two notes of each triplet, playing the first note of the triplet as a quarter note. Use a metronome to reinforce the pulse.

Next, the student should clap and chant the rhythm of the juxtaposition of triplet eighth notes and

quarter notes, saying “tri-pe-let, quarter, quarter,” while listening to the metronome. Finally, the student can play the part as written as he chants the rhythm with a metronome. The first note of the triplet should not be accented. Use of a small *crescendo* in the figure will help to shape the melody and provide the lightness that the passage needs. For the proper balance between the melody in the soprano and sub melody in the alto in the same hand, the student should use this practice technique: play the soprano aloud while touching the alto notes silently. When playing as written, direct the weight of the arm to the soprano voice to promote refined voicing.

“*Allegretto*” offers the student a chance to work on an accurate triplet rhythm. It can be easily concentrated on because of the short, uncrowded texture of the piece. “*Allegretto*” would pair nicely with “*Epílogo*” from the same set, which follows.

“*Epílogo*” (“Epilogue”)

Level: 8

Form: ||: A (mm. 1-16) :|| B (mm. 17-32) A (mm. 33-48) Codetta (mm. 49-61)

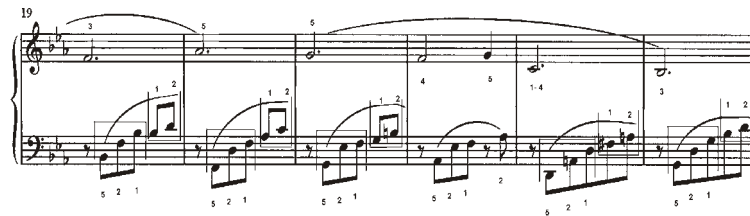
Main Technical and Musical Requirements

- Distributing notes between the hands
- Widely spaced left hand arpeggiated accompaniment
- Melody in long note values
- Balance between the hands

Pedagogical Analysis and Suggestions

“*Epílogo*” features an elegant melody with an arpeggiated accompaniment, a texture similar to a Chopin nocturne. The left hand accompaniment contains widely-spaced arpeggios, a challenge to play smoothly and evenly. Establishing a good fingering is important. The student

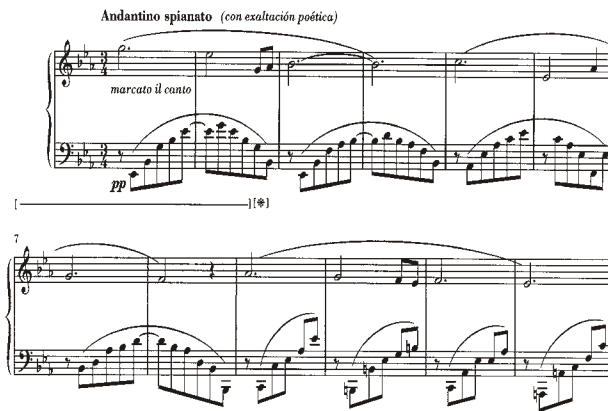
needs to experiment with several fingerings to find the one that suits his hand. Distributing the arpeggios between the hands is one of the options. For example, play the last two notes of measures 19- 24, except for measure 22, with the right hand (Ex. 3.29). These distributions help avoid crossing the thumb and make the left hand leaps smaller. Also, the consistent motion gives the arpeggiated passage a sense of flow. When the distributions are used, the student must be extremely careful not to disturb the flow of the melody. After the student decides on an effective fingering, mark it in the score and be sure to use the same fingering every time.



Ex. 3.29. “*Epílogo*” from *Escenas románticas*, mm. 19-24.

The wide span of the arpeggio, involving frequent thumb crosses in the left hand, is a challenge to play in a flowing manner with a consistent tone quality (Ex. 3.30). Unwanted accents, which are likely to occur on the first note of the pattern and when the thumb plays, must be avoided. Also, feeling one pulse to a measure will contribute to a flowing sound.

A simple, single-line melody is found in the right hand throughout the piece. It contains long note values, which make it difficult to create a long line. The student can imagine the sound of a violin playing this melody for a sustained feeling. It is necessary to observe a large phrase structure (in this case eight measures) and find the peak of the melody in the phrase. Move forward towards the peak and taper the end of the phrase. This helps give the melody a meaningful musical direction.



Ex. 3.30. “Epílogo” from *Escenas románticas*, mm. 1-12.

Balancing the melody and accompaniment is not as difficult as in Chopin nocturnes since most right hand melody notes are accompanied by left hand rests. However, the student may be preoccupied by the busy accompaniment figure in the left hand, causing it to overpower the single-line melody. The student can sing the melody aloud while playing or ask an instrumentalist, perhaps a violinist or flutist, to play along with him. This helps to hear the melody as the most important part of the texture.

When using the pedal, the student must be careful not to let the left hand sound cover the right hand melody, especially in passages where the harmony changes infrequently (mm.1-2 and mm. 3-4). As the student changes the pedal with each harmony, he must listen to the harmonic progression to avoid “notey”, busy sound.

“Epílogo” is a study in playing a continuous arpeggiated accompaniment smoothly and evenly, at a level less difficult than the easiest Chopin nocturnes, due to the lack of ornaments and embellishments in the melody. This beautiful piece makes an effective performance selection for a lyrical player.

Seis estudios expresivos en forma de piezas fáciles
(Six Expressive Studies in the Form of Simple Pieces)

Compositional Background

Seis estudios expresivos en forma de piezas fáciles is a set of six etudes. The collection is undated. A devoted teacher, Granados composed these pieces as vehicles for his students to improve their technical and musical skills. Most of the studies are based on a specific technical task. For example, rapid scale passages with hand crossings are the basis of Study no. 2 and voicing of a left-hand melody is the main challenge in Study no. 3. Some of the etudes have descriptive titles to convey certain moods and styles. For example, Study no.3 is called “The Rambler” and Study no. 4 is called “Pastoral.” Study no. 1 will be discussed.

“*Estudio* no. 1” (“Study no. 1”)

Level: 8-9

Form: Theme (mm. 1-8) Variation 1 (mm. 9-17) Variation 2 (mm. 18-31)

Variation 3 (mm. 32-43) Variation 4 (mm. 44-75) Final (mm. 76-85)

Main Technical and Musical Requirements

- Continuous sixteenth-note passages
- Dotted rhythms
- Voicing in thick textures
- Melody in octaves
- Rapid passages distributed between the hands

Pedagogical Analysis and Suggestions

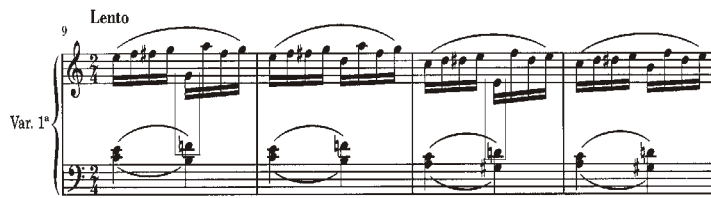
“*Estudio* no. 1” is a theme and variations. An *Andante espressivo* main theme is followed by five variations, each with a unique mood and a specific technical demand. This work is a rare example of a romantic style Theme and Variations at the intermediate level.

The main theme presents lyrical, romantic quality with some chromatic melodies (Ex. 3.31). The primary task is projecting the melody in a chordal texture. The melody notes should be played alone with a singing tone and the slur markings should be observed to shape the melody. Then add other voices very softly, listening for the beautiful melody as practiced above. Direct the weight of the arm to the upper notes so as to facilitate a well-projected melody.



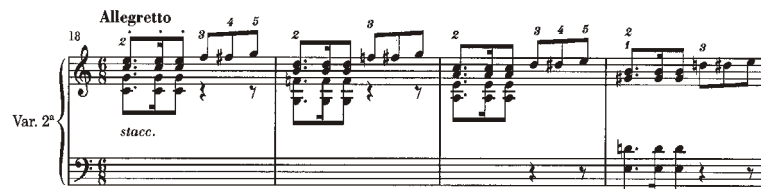
Ex. 3.31 “Estudio no. 1” from *Seis estudios expresivos en forma de piezas fáciles*, mm. 1-8.

The first variation maintains the lyrical quality of the theme with more added chromaticism in the melody. A continuous sixteenth-note melody is found in the right hand. It should be played melodically in a gentle, flowing manner. The student can make a *crescendo* and *decrescendo* in each two-measure group so that continuous motion is achieved. Students with small hands can play the melody note on beat two of measure 9 and 11 with the left hand (Ex. 3.32).



Ex. 3.32. “Estudio no. 1” from *Seis estudios expresivos en forma de piezas fáciles*, mm. 9-12.

The second variation features a light, spirited atmosphere. The figuration consists of repeated chords in dotted rhythm followed by *staccato* single eighth-notes (Ex. 3.33).

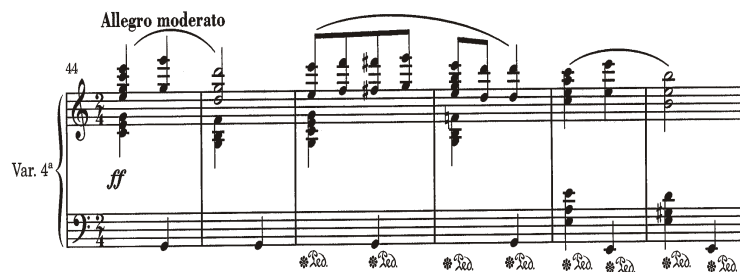


Ex. 3.33. “Estudio no. 1” from *Seis estudios expresivos en forma de piezas fáciles*, mm. 18-21.

The dotted figure can be problematic because it must be played precisely at a rapid tempo in almost every measure of the variation. The student should set the metronome to tick once for each eighth note to make sure the sixteenth note in the dotted figure is placed correctly. Then, he can set it to tick once for each dotted quarter note. The group of notes in each beat should be played with one motion and a bouncing wrist *staccato*.

The mood of the third variation changes dramatically with its minor mode and slow tempo. The voicing becomes more difficult because of the lower register and thick chords. The student should listen to the top note carefully while using a heavy arm weight to obtain a dark sound. The pedal should be changed on every moving note in measures 36-39 so as not to blur the melodic line.

The major mode returns in the majestic fourth variation. This variation contains a right hand melody in octaves, often with notes filled in, while the left hand jumps up and down the keyboard at a *fortissimo* dynamic level (Ex. 3.34). The student should first omit the inner notes of the octaves and practice until the needed motion is acquired and the top note is projected. Use whole arm weight to attain a rich, resonant sonority.



Ex. 3.34. “Estudio no. 1” from *Seis estudios expresivos en forma de piezas fáciles*, mm. 44-49.

The final variation features rapid, continuous sixteenth notes. The main technical problem is to play the passage, which alternates between hands, evenly. The direction of the note stems determines which hand to use (Ex. 3.35). When moving from one hand to the other, a consistent sound must be maintained as if played by one hand. Starting each phrase softly and growing to the peak of the phrase will accomplish this. Also, the student must take care not to overhold the last note played by each hand. Rapid finger movement must be controlled carefully for an effective *leggiero* touch.

Each variation contains a different time signature, tempo marking, and character. When playing the whole piece, the student should count a measure silently in the indicated tempo before starting each variation. The appropriate mood should be anticipated as well so that the student can get into the new variation without hesitation.



Ex. 3.35. “*Estudio no. 1*” from *Seis estudios expresivos en forma de piezas fáciles*, mm. 76-79.

“*Estudio no. 1*” provides an excellent introduction to the variation technique, preparing the student for the advanced level variations of Romantic composers such as Mendelssohn and Schumann. The contrasting moods and brilliant finale of “*Estudio no. 1*” make it an effective recital piece.

***Seis piezas sobre cantos populares españoles* (Six Pieces Based on Spanish Popular Songs)**

Compositional Background

Seis piezas sobre cantos populares españoles is a set of seven pieces dedicated to Cecilia Gomes de Conde, daughter-in-law of Eduardo Conde. In these works, Granados uses melodic and rhythmic elements from Spanish folk songs and dances, not direct transcriptions of folk songs, as the title of the set seems to suggest. “*Añoranza*” (“Longing”) is selected for discussion.

“*Añoranza*” (“Longing”)

Level: 10

Form: A (mm. 1-12) B (mm. 13-27) A (mm. 28-38) C (mm. 39-61) B (mm. 62-76)

A (mm. 77-89)

Main Technical and Musical Requirements

- Quick double-note passages
- Consecutive chords with grace notes
- Widely-spaced left hand accompaniment

Pedagogical Analysis and Suggestions

“*Añoranza*” is an energetic Spanish piece that incorporates the guitar techniques of *punteado* and *acciaccatura*. The succession of staccato chords in measures 1-4 imitates *punteado*, the plucking of the guitar strings. This passage, containing right hand parallel sixths and other intervals, is the main technical challenge of the piece. This passage is made more difficult by the fact that it must be played with a fast, *staccato* touch in both hands (Ex. 3.36). Proper practice techniques will ensure good fingering and position shifts. First, the student can use a chord blocking technique, playing each two eighth note group together. This technique will help him learn the harmonic progression and prepare each chord ahead of time. Next, he can play the two eighth note group plus the next chord as written. Repeat the same approach starting on the two eighth note group on the second beat and so on. Shifting positions becomes easy with this technique. Using a flexible, *staccato* wrist motion while keeping the fingers firm will help the student to execute the constant staccato figuration with ease.

A keyboard ornament, *acciaccatura*, is found in the right hand in measures 5-12 (Ex. 3.36). The passage contains a series of chords preceded by upper grace notes. They should be played almost simultaneously so that the clash of melodic seconds simulates the effect of plucked, pungent sound of guitar strings. Playing these ornamented chords is particularly demanding because they are played consecutively by one hand. The following “add-a-note”

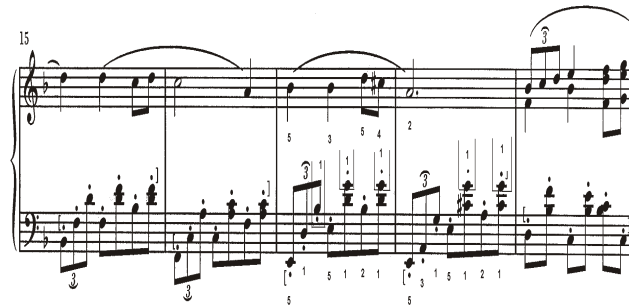
practice is recommended. First, play the grace notes almost simultaneously with only the top notes of the chords, making sure to emphasize the main note. Then, add the middle note of chords and practice until the motion becomes easy. Lastly, add the remaining note. This will promote accuracy and good voicing. Stop/prepare/play practice will also aid in accurate moves.



Ex.3.36. “Añoranza” from *Seis piezas sobre cantos populares españoles*, mm. 1-14.

The left hand line in the B section, which starts in measure 13, is a representation of *punteado*, or a succession of plucked guitar strings. It is presented in a continuous *staccato* figuration of triplet and duplet eighth notes (Ex. 3.36). This section is demanding for the left hand because of the wide leaps and constant *staccato*. Proper hand movement is achieved by turning the wrist toward the direction of the notes, instead of stretching the thumb. This will minimize wrist tension. When playing the B section hands together, the student must listen for

proper balance of the melody and accompaniment. For contrasting tone quality between the hands, use a *legato*, singing style in the right hand and emphasize the *staccato*, rhythmic quality of the left hand. The student should consider hand redistribution, taking some notes of the left hand figurations in the right hand. In this way, he can avoid leaps and widely-spaced notes in the left hand (see diagram in mm. 17 and 18, Ex. 3.37). The hands should stay very close to the keys to achieve a consistent tone in *staccato*. After the student acquires the correct motion, he should practice with the metronome to attain rhythmic stability and precision.



Ex.3.37. “Añoranza” from *Seis piezas sobre cantos populares españoles*, mm. 15-19.

“Añoranza” is an effective piece for the advancing intermediate student who wishes to play Spanish music. Since a skillful execution of rapid chord changes and awkward leaps is necessary, this piece is best assigned to a motivated, talented student.

Conclusion

In this chapter, the primary technical and musical challenges of Granados’s selected intermediate-level solo piano music have been identified, and performance and practice solutions have been presented. This repertoire offers the intermediate-level student an excellent opportunity to promote his technical and musical skills in preparation for the more advanced literature of Spanish and Romantic composers. Specifically, *Cante jondo*-like melodies

encourage the student to acquire skill in melodic ornamentation and rhythmically free playing, which will lead to improvement in expressive performance. The sound effects used in Spanish music, especially guitar effects, are useful in awakening the student's imagination. The student also gains experience playing a variety of homophonic styles in Granados's intermediate-level Romantic music which will improve his voicing skills. This will provide preparation for more complex, intricate voicing in multiple layers of texture found in the standard Romantic literature. Additionally, many of Granados's intermediate pieces offer the student the opportunity to develop his finger dexterity and quick hand shifting over a wide range of the keyboard. These skills are important preparation to play more virtuosic pieces. Above all, the variety of musical genres and eminently singable melodies found in Granados's intermediate-level pieces will attract the student. Granados's intermediate-level solo piano pieces truly contribute to the student's motivation and his satisfactory improvement in piano study.

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APPENDIX
PERMISSION LETTERS

January 27, 2005

Editorial de Música Boileau
c/ Provenza, 287
08037 Barcelona, Spain

Dear Madam or Sir

My name is Harumi Kurihara. I am a doctoral candidate at Louisiana State University, U.S.A. In April, 2005, I am completing work on my monograph "Selected Intermediate Level Solo Piano Music of Enrique Granados: A Pedagogical Analysis." I would like to use selected portions of pieces from Volumes 1, 2, 5, 6, 7, 8, 10, 11, 12, 15, and 16 of *Integral para piano, Enrique Granados* as examples in my monograph.

I would like to ask the following:

1. What is the formal procedure for requesting permission to use examples in my monograph?
2. Is there a specific person or department of your company that I should be dealing with regarding copyright matters?

I truly appreciate your assistance.

Sincerely,



Harumi Kurihara
11070 Mead Road. Apt. 809
Baton Rouge, LA 70816
Phone: 00-1-(225)-293-7207
Fax: 00-1-(225)-344-7333
Email: kharumi@hotmail.com



kharumi@hotmail.com

Printed: Thursday, February 10, 2005 6:00 PM

From : Editorial de Música Boileau <boileau@boileau-music.com>
Sent : Thursday, February 10, 2005 4:14 PM
To : <kharumi@hotmail.com>
Subject : Permission to use examples

In order to be able to give permission to use examples of the Granados' edition in your monograph, we need to know the number of examples of each volume, which ones you would be using, and other aspects of the project. We also need to know where this monograph is going to be distributed.

Sincerely yours,

Marta Aramburu

April 18, 2005

Editorial de Música Boileau
c/ Provenza, 287
08037 Barcelona, Spain

Dear Ms. Marta Aramburu

You responded to my request for information about a permission to use selected portions of pieces from Granados' music in my monograph. You specifically wrote that you needed to know where the monograph will be distributed and which portions of pieces will be used. In May, 2005, I will complete a monograph "Selected Intermediate Level Solo Piano Pieces of Enrique Granados: A Pedagogical Analysis." The monograph is in partial fulfillment of the requirements for my degree of Doctor of Musical Arts. The monograph will not be a published document for the purpose of making a profit, but will be submitted to Electronic Thesis and Dissertation in Louisiana State University's library. Electronic submission of my monograph is mandatory as it is in many universities in the United States.

I would like to use the following portions of pieces from *Integral para piano, Enrique Granados* as examples in my monograph:

Volume 1 : *Danza característica*, mm. 11-15, 44-48.

Parranda-murcia, mm. 1-4.

Jota de miel de la alcarria, mm. 50-55.

Volume 2: "Arabesca" from *Danzas españolas*, mm. 1-12, 14-28.

"Andaluza" from *Danzas españolas*, mm. 1-7, 28-38.

"Sardana" from *Danzas españolas*, mm. 61-65.

"Rondalla aragonesa" from *Danza españolas*, mm. 74-83.

"Oriental" from *Danzas españolas*, mm. 1-10, 11-18, 49-51, 52-54.

"Galante" from *Danzas españolas*, mm. 1-11, 34-39.

Volume 5: "Primavera romanza sin palabras" from *Álbum de melodías, París 1888*, mm. 1-4.

"Mazurka en F mayor" from *Álbum de melodías, París 1888*, mm. 1-5, 16-20.

Volume 6: *Andalucía petenera*, mm. 1-6, 31-37.

Carezza vals, Op.38, mm. 1-7, 35-46, 88-94.

Mazurka alla polacca, mm. 6-10, 11-15.

Mazurka in A minor, mm. 1-12.

Volume 7: *Canción árabe*, mm. 1-14.

Marche militaire, No. 3, mm. 1-11.

- Volume 8: "La campana de la tarde" from *Bocetos*, mm. 1-9.
 "Dedicatoria" from *Cuentos de la juventud*, mm.1-9.
 "Canción de mayo" from *Cuentos de la juventud*, mm. 1-3, 10, 43-45.
 "El fantasma" from *Cuentos de la juventud*, mm. 1-6, 23-28.
 "La huérfana" from *Cuentos de la juventud*, mm. 9-12.
 "Estudio No 1" from *Seis estudios expresivos en forma de piezas fáciles*, mm. 9-12, 18-21, 44-49, 76-79.
- Volume 10: "Preludio" from *Seis piezas sobre cantos populares españoles*, mm. 1-5, 14-22.
 "Añoranza" from *Seis piezas sobre cantos populares españoles*, mm. 1-19.
 "Vascongada" from *Seis piezas sobre cantos populares españoles*, mm.66-69.
- Volume 11: "Allegretto" from *Escenas románticas*, mm. 1-8.
 "Epilogo" from *Escenas románticas*, mm. 1-12.
- Volume 12: "Eva y Walter" from *Escenas poéticas*, mm. 1-10.
 "Recuerdo de países lejanos" from *Escenas poéticas*, mm. 13-19.
 "Cannción de margarita" from *Escenas poéticas*, mm. 19-38.
 "El invierno la muerte del ruiseñor" from *Libro de houas*, mm. 1-4.
- Volume 15: *Valse de concert*, mm. 11-15, 240.
 "Mis llores y añoranzas eran cantos tristes" from *Valses sentimentales*, mm. 14-26.
- Volume 16: "* * * (The first waltz untitled)" from *Apariciones- Valses románticos*, mm. 1-13.
 "Andantino, quasi allegretto" from *Apariciones-Valses románticos*, mm. 1-10.
 "Vals alemán" from *Apariciones-Valses románticos*, mm. 1-16.
 "¡Fuera tristeza!" from *Apariciones- Valses románticos*, mm. 1-10.

Your quick reply would be much appreciated.

Sincerely,



Harumi Kurihara

11070 Mead road. Apt. #809
 Baton Rouge, LA 70816, U.S. A.
 Phone: 00-1-225-293-7207
 Fax: 00-1-225-344-7333
 Email: kharumi@hotmail.com

From : Editorial de Música Boileau <boileau@boileau-music.com>
Sent : Wednesday, June 1, 2005 11:31 AM
To : "Harumi Kurihara" <kharumi@hotmail.com>
Subject : Re: Permission to use examples

We give you the permission to include in your monograph the portions of our Complete Works for piano by Enrique Granados to which you refer.

We remember you that the quotation right must be respected, mentioning the origin of the source in each example.

The permission for the use of this material is exclusively for this occasion. In case of needing to use it again, for commercial aim or any other use, you must ask for the permission again.

You also have to send us a copy of your monograph for our archive

Sincerely yours.

Marta Aramburu

----- Original Message -----

From: Harumi Kurihara
To: boileau@boileau-music.com
Sent: Wednesday, May 25, 2005 6:21 AM
Subject: RE: Permission to use examples

Dear Marta Aramburu,

I have sent you letters by fax and by e-mail regarding request for permission to use selected portions of pieces from *Integral para piano, Enrique Granados*. My deadline for submitting my monograph is May 31st, 2005. Your quick reply would be much appreciated.

Sincerely,

<http://by103fd.bay103.hotmail.msn.com/cgi-bin/getmsg?curmbox=00000000%2d0000%2d...> 6/1/2005

VITA

Harumi Kurihara, born in Tokyo, Japan, received the Bachelor of Music degree in piano pedagogy from Loyola University in New Orleans in 1993. She was awarded a graduate assistantship in accompanying in private studios and university chorus at the University of New Orleans, where she earned the Master of Music degree in piano performance in 1997. She entered the doctoral program at Louisiana State University in 1998 with Professor Constance Carroll as her major piano professor. While attending L.S.U., she taught private piano at the Music Academy, and undergraduate piano classes as a graduate assistant. She will receive the degree of Doctor of Musical Arts at the summer commencement, 2005.