

***Vivir la Música: Spanish cultural identity examined
through the lens of Spanish classical piano music***

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VIVIR LA MÚSICA

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Chapter 1

Introduction and Literature Review

The entire concept of music is, quite simply, a mystery. Many have tried, with varying degrees of success, to define music, and explain how it touches us the way it does. How is it, for example, that a piece of piano music written by a man named Claude Debussy is able to convey the “color, sunlight, and gaiety” (Raad 1979, 13) of the country of Spain? Olga Kuehl (1976) suggests that Spanish music has “inherent qualities” that make it both “distinctive and appealing” (17). Virginia Raad (1979) on the other hand, says that “the music has a very decided character which appeals to the sensitive and sensual alike, to lovers of the romantic and the exotic” (13). Either way, it seems that the music of Spain is “appealing” (a word both Kuehl and Raad seem fitting) to Spaniards and *extranjeros* (foreigners) alike.

There are many explanations for why this may be. The music of Spain draws heavily on a unique folk tradition that developed as a result of the many different cultural influences to which the Iberian peninsula has been submitted. Because of this, Spanish music is incredibly diverse, and includes many unique elements like castanets, and “scales with raised second and sixth degrees” (Hinson 2006, 3) that are attractive to composers and listeners alike. I personally became interested in Spanish music because of the compelling dance rhythms and the interesting histories of Spanish composers. During the brief time that I spent in Spain in the summer of 2014, I noticed that some of the elements we traditionally associate with classical Spanish music are in fact a part of the everyday life of Spaniards. The folk tradition that Spanish music draws on points towards Spanish nationalism, which manifests itself today in a great pride for anything Spanish, especially their *fútbol* teams. The penchant for dance is also common; Spaniards can be seen dancing in the streets, in the clubs, or even in traditional flamenco shows. An ideology surrounding Spain itself is that it is “a land of smoldering passions and delicate sensitivities” (Raad 1979, 13), and these sentiments are actually echoed in the music, with strong contrast between passionate and tender moments. Many scholars of Spanish music, including the great Spanish pianist Alicia de Larrocha, maintain that a true representation of the Spanish spirit in Spanish music requires imagination, “a strong inner sentiment and sensitivity” and a “feeling for the Spanish flavor” (Kuehl 1976, 18). Ericourt and Erickson (1984) support Kuehl’s statement, saying that “if only the notes are played, no communication is attained, and without some idea of the meaning behind the notations of each piece in the performer’s mind, only empty and bland interpretations can result” (3).

Just from these few statements, I see a few key words that pique my interest – “feeling,” “communication,” “meaning,” “interpretations.” The question I must ask is, how does music convey feeling, or achieve communication or meaning? It is a generally understood principle, especially among musicians, that music can communicate, tell stories, and show emotions. Few, however, outside of ethnomusicologists and music aestheticians, have attempted to explain how or why. The answer might come in likening music to language. Here it is necessary to begin with the basics: what is language and how does it communicate? For this, we turn to linguistics.

The study of language is by no means a new interest, although the supposed “father of modern linguistics,” Noam Chomsky, only began publishing linguistic-based works in the

1950s and is in fact still living today. In addition to Chomsky, linguists of the last 150 years like Ferdinand de Saussure, Charles Sanders Peirce, and Roman Jakobson have paved the way for today's understanding of what language is and how it works. Saussure claimed language has two major components, the language system in the abstract, including grammatical rules and the knowledge of vocabulary (*langue*) and the putting into practice of those rules (*parole*) (Ahearn 2012). Chomsky proposed a similar distinction that he called "competence" and "performance", respectively (Ahearn 2012). As structuralists, both Chomsky and Saussure were only concerned with the abstract rules of a language (competence or *langue*) as opposed to its actual performance (*parole*) or cultural implications. Saussure, Chomsky, and other linguists are criticized by modern anthropologists for their insistence on the decontextualization of language. Saussure also developed a three-part concept for the linguistic sign: sign (as a whole and arbitrary), signified, and signifier (linear) (Saussure 1998). The concept needs not be clarified further here, and is mentioned only to show that early linguists were already concerned with semiotics as an important element of language study.

C.S. Peirce is considered to have produced the most comprehensive theory of semiotics; his ideas about linguistic signs are still widely used today. Similar to Saussure's sign, Peirce described semiosis (meaning making through signs) as a process with three components: sign (something that stands for something else), object (what the sign stands for), and interpretant ("the effect of the semiotic relationship between the sign and the object" (Ahearn 2012, 26-27)). These semiotic relationships occur as a result of three different categories of signs. An icon is a sign that is related to its object by similarity, visual or auditory, like a photograph, diagram, or even onomatopoeic words. An index is a sign that points to its object through some contextualized connection. A well-known example of this is "smoke indexes fire"; the presence of the smoke "points to" a fire, drawing on the pre-established knowledge that fire gives off smoke (Ahearn 2012). A symbol is a sign that is conventionally or habitually related to its object. Symbol's meanings are arbitrary, just like words; in fact, almost all words are symbols in Peirce's semiotic classification.

Roman Jakobson, another foundational linguist, contributed ideas about the many functions of language. Linguistic anthropologists have termed the collection of Jakobson's ideas the theory of multifunctionality. Jakobson believed that "language must be investigated in all the variety of its functions" (Jakobson 1960, 353) and thus he proposed that there are six functions of any speech event. Following are the functions organized by what the message is primarily oriented towards (see figure 1.1). If the message is directed towards the speaker, ("I am hungry"), the predominant function is expressive. If the message is directed towards an addressee, ("Will you go to the store?"), the function is conative. If the message is directed towards a third person or a general event ("France is a country in Europe"), the function is referential. Sometimes the message is oriented towards itself, drawing attention to itself through sounds or patterns ("Monkey see, monkey do" or "I like Ike" (Ahearn 2012, 19)), and in these cases the function is poetic. When the message is directed towards the "channel that carries it" (Ahearn 2012, 19), the function is phatic. An example would be someone saying "Check, 1, 2..." into a microphone, testing the connection. The phatic function also is said to "maintain" or "solidify" a social connection; in that way, speech events like the ubiquitous "How are you?"--"Fine" are said to be phatic in that they convey no real message other than the establishment of a social connection

(Ahearn 2012, 19-20). The final function is metalinguistic, and it occurs when the message is about language itself (“How do you spell metalinguistic?”).

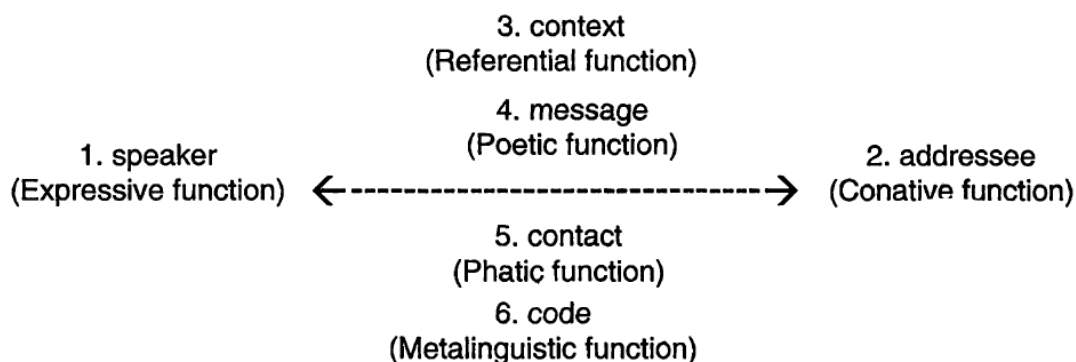


Figure 1.1 Jakobson’s Multi-Functionality. Source: Ahearn 2012, 18.

It’s important to note here that these functions, based on what the message is oriented towards, were a development of Jakobson’s earlier study on the six factors that constitute a “speech event” (Jakobson 1960, 353), a topic that will be discussed further. Jakobson’s theory about language functions, or multifunctionality, proves that language is not just for communicating facts or labeling items; language, through its many functions, has the power to convey emotion, reinforce social bonds, and talk about ideas (Ahearn 20). This is incredibly important as we move to the study of language and culture; Jakobson gave linguistic anthropologists the tools to discuss how language influences culture, and perhaps, inversely, how culture influences language.

Franz Boas, widely considered to be the father of anthropology in the United States, in his great quest for proving the “essential equality and humanity of all people” (Ahearn 2012, 66), unknowingly began work on the theory of linguistic relativity, a foundational theory in the field of linguistic anthropology (Boas 1928). His views on how language influences thought were furthered and altered by his student, Edward Sapir. Sapir strongly believed that “we see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation” (Sapir 1949, 162). Sapir’s student Benjamin Lee Whorf developed this theory further, contributing his thoughts on “the relation of habitual thought and behavior to language” (Whorf 1956) and giving these thoughts a name: the theory of linguistic relativity. So closely tied are the findings of Whorf, Sapir, and Boas that many have been inspired to give the theory of linguistic relativity the misnomer of the “Sapir-Whorf Hypothesis” (Ahearn 2012, 69). The name implies that Sapir and Whorf were co-authors on a published work (which they never were), and that their research methods included testing a hypothesis (which they did not). Nevertheless, the theory of linguistic relativity is a staple in the field of linguistic anthropology and cultural studies in general. The modern anthropologist’s understanding of the theory of linguistic relativity is that language, thought, and culture all influence one another, in what Whorf would call a “mutually influential” relationship (Ahearn 2012)

(figure 1.2). The theory of linguistic relativity is crucial to this paper, and will be developed further later, as we discuss how it relates to music.¹

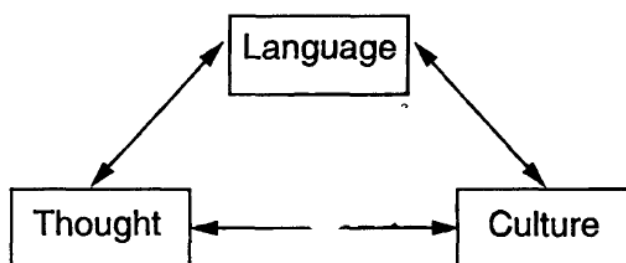


Figure 1.2 Linguistic Relativity. Source: Ahearn 2012, 70.

Recall Peirce’s semiotics, the study of meaning-making in signs and symbols. As usually occurs with great theories, semiotics has been appropriated for use in a variety of other disciplines, including music. Much like how scholars are interested in how language obtains and conveys meaning, people throughout the ages have been fascinated by how music achieves meaning.

Musical semiotics as an actual field of music took root in the 1970s, although composers, musicians, and people in general have always been concerned with finding meaning in music (Nettl 2005). Bruno Nettl believes that “the desire to see in music something beyond itself has long been a significant strand of thought among lovers of Western classical music” (Nettl 2005, 332). Musical semiotics is largely based on the work of Saussure and Peirce, and rightly so; however, compared to the structural approach of Saussure and Peirce, an ethnomusicological approach helps researchers contextualize their findings. Nettl, along with many others in the field, points to Leonard Meyer’s *Emotion and Meaning in Music* (1956) as one of the first of its kind to call attention to the “relationship of structure and meaning” (Nettl 2005, 333) in music as a whole, and individual musical styles and genres. Meyer (1956) stressed the importance of contextualizing musical styles within the culture to which they belong. At the same time, he suggested that there is a general communicative nature of music that is valid cross-culturally; thereby, music has the ability to be understood by anyone from any culture. Jean-Jacque Nattiez, a contemporary musical semiologist, believes musical semiotics represents “an obligation to establish a new musicology on a new scientific footing” (Lidov 2005, 86). Following this “obligation” to be scientific, Nattiez developed a “taxonomy to determine the general rules” (Lidov 2005, 101) of different musical styles. Eero Tarasti, a contemporary along with Nattiez, has also published many works on musical semiotics, including *A Theory of Musical Semiotics* (1994). In his most recent work, *Semiotics of Classical Music* (2012), he branches out into the creation of a new field, “existential semiotics,” in which he uses a “philosophico-semiotic approach” and “transcendental analysis” (Tarasti 2012, xi). All this to say, the field

¹ For further clarification on any concepts of linguistics or linguistic anthropology mentioned above, Laura Ahearn’s introduction to linguistic anthropology, *Living Language*, is highly recommended as a thorough and accurate resource.

of musical semiotics, though recently established, is thriving as more researchers embrace this interdisciplinary approach to music study.

In opposition to any believers of musical semiotics, Eduard Hanslick's aesthetic tells quite a different story about musical meaning. Hanslick, a musical purist, famously argued for the autonomy of music, stating that the beauty, and therefore the meaning, of music is in the form and the form only (Hanslick 1986). Hanslick wished for music to be viewed independently of any sort of extra-musical world, the same extra-musical world that many musicologists insist exists. Kendall Walton explores the possibility of this extra-musical world, suggesting that music might have the ability to establish fictional worlds in which listeners and performers alike are free to imagine any sort of story they may wish (Walton 1997). Walton ultimately dismisses the idea, claiming that music does not have the same power as literature or visual art to create these "work worlds", although listener's imaginations are still free to "run wild" and participate in a "game of make-believe" as they engage in music listening (Walton 1997, 82). Fred Everett Maus takes a similar view as Walton, claiming that a listener follows music "by drawing on the skills that allow understanding of commonplace human action in everyday life" (Maus 1997, 199). In other words, the listener creates a drama while hearing the music. Where Maus differs from Walton is that he claims that the action is in fact in the music (Maus 1997).

Anyone within the last 60 years who has taken on the task of deciphering musical meaning cites Peter Kivy as either the researcher on which they base their approach, or the researcher with which they completely disagree. His book *The Corded Shell* (1980) elevated him to the level of Hanslick in the discussion of music aesthetics, and like Hanslick, his views can be quite polarizing. What is interesting about Kivy is that he wants to believe that music is expressive, as he has personal experience feeling certain emotions while listening to musical works; however, he is trapped within what he calls a musical paradox (Kivy 1980). He describes this paradox in *The Corded Shell*: "Either description of music can be respectable, "scientific" analysis, at the familiar cost of losing all humanistic connections; or it lapses into its familiar emotive stance at the cost of becoming...meaningless subjective maundering" (Kivy 1980, 9). He presents a theory of musical expression in which he proposes that the problem is that too many analyze music as though it can express; to Kivy, music does not have the ability to express, however it may certainly be expressive of...(Kivy 1980).

Whether music has the ability to express or be expressive of, the question remains, what is actually being communicated? It is fairly obvious that music is not explicitly communicative in the same manner as language; you cannot use music to put together a business plan or ask someone to go to the store. Many believe that what music in fact communicates is emotion. Alan P. Merriam argues that music "reflects" emotion, while Walton suggests that music "supplies [us] with the personal auditory experiences" (Robinson 1997, 8) needed to create instances in which we feel certain emotions (Merriam 1964). Malcolm Budd supports Walton's theory of make-believe and suggests that humans can pretend that "a piece of music M is the vocal expression of emotion E" (Budd 1985, 132). Kivy (1980) once again has an explanation: he suggests that emotions are expressed in real life through human physical behavior and therefore these emotions can be imitated in music. Leo Treitler takes a different approach and argues that any expressive qualities belong to music literally (Treitler 1997). He supports this argument by claiming that there is "no clear boundary between the literal and the metaphorical" (Robinson 1997, 5) so in

the same way, there can be no way to make a clear distinction between what is strictly musical and the extra-musical. In a less philosophical and more hands-on approach, many have tried to answer this question by looking at specific examples of music and emotions. Emery Schubert and Sandra Garrido have published several studies attempting to discover whether listening to sad music actually makes one sad and if so, how this is accomplished and why people continue listening to sad music (Garrido and Schubert 2011; Garrido and Schubert 2015). Similar studies have been conducted into a connection between listening to death metal music and the emergence of violent and aggressive behavior (Campbell 2001; Frandsen 2011).

Given this foundation of research within the individual fields of linguistics, linguistic anthropology, musical semiotics, and music meaning, it is perhaps surprising to note that there have been few attempts by scholars to engage in interdisciplinary studies connecting these fields. The fields of linguistic anthropology and musicology/ethnomusicology are linked, although maybe tenuously so. Bruno Nettl (2005) mourns the lack of direction and clarity that studies within ethnomusicology and musical semiotics have shown. He claims that these studies are almost always skewed too far in one direction; either someone focuses too much on linguistic connections to the music and foregoes any musical analysis or they casually introduce linguistics but then carry on in strictly musical analysis (Nettl 2005). Even worse, he says, echoing Steven Feld, is if someone does manage to achieve a balance of linguistics and musical analysis but refuses to consider the music within its appropriate cultural context (Nettl 2005; Feld 1974).²

The following research contributes towards efforts to bridge the interdisciplinary gap between linguistic anthropology and ethnomusicology. The theory developed focuses on Spanish piano music. Unfortunately, Spanish piano music, and in fact most Spanish cultural studies, follow in the shaky footsteps of interdisciplinary music research. Helen Graham and Jo Labanyi's anthology on Spanish cultural studies echoes these sentiments: "Spanish cultural studies are in their infancy. Despite the excellent work being done in individual areas, there has to date been little attempt at interdisciplinary co-ordination" (1995, v). Although this particular book was published 20 years ago, there does not appear to have been much headway. The reasons Labanyi and Graham give for this dearth of Spanish cultural studies are still relevant today: institutional compartmentalization (an area that has seen some improvement, although not nearly enough), the marginalization of Spain by the rest of Europe and America, the absence of Spanish experts in academia, especially in departments like the humanities, and the lack of appropriate scholarly texts that have been translated from Spanish (Labanyi and Graham 1995).

I propose a couple more reasons of my own. Spain as a country is historically inward-focused. This is something they can only in part take responsibility for – geographically Spain is about as isolated as a country can be, with the Pyrenees mountain range creating a north-eastern border between Spain and France and large bodies of water on the north, south, and west sides. Along with the physical isolation is the pride and nationalism of the Spanish people, neither of which are negative things; however, they have caused the Spanish to effectively shut themselves off from the rest of Europe and the world.

² For a more complete overview of interdisciplinary research in linguistics, anthropology, and ethnomusicology, see Bruno Nettl's "The Basic Unit of All Culture and Civilization: Signs and Symbols" in *The Study of Ethnomusicology* (2005).

Additionally, the permeating ideological misunderstandings about the difference between Spanish (the people), Spanish (the language), Hispanic, Latino, Latin American, etc. have completely obstructed any clear view on the Spanish people and culture. My hope for the following research is that it will lend validity to Spanish cultural studies, and will combat the marginalization of Spain and Spanish music.

Before doing so, however, it is necessary to return to language. We have already established that the anthropologist's understanding of the theory of linguistic relativity is that language, thought, and culture all influence each other.³ For this to be applicable to a study of Spanish piano music, we must examine how the theory of linguistic relativity even involves music.

³ Any further reference to linguistic relativity will refer to the anthropological understanding (language, thought, and culture) as explained by Laura Ahearn (2012, 69-71).

Chapter 2

A Theory of “Musical Relativity”

As previously discussed, music is believed to have certain communicative properties and therefore has been compared with language. Let us assume for a moment that music is in fact very comparable to language and replace language in the theory of linguistic relativity with music. Following our other model, this edited theory – let us call it musical relativity⁴ – states that music, thought, and culture all influence each other. It is a certainly a thought-provoking theory; before examining it fully, we must return to music and language and search for similarities between the two.

We began examining linguistics earlier with Saussure and Chomsky. Their similar theories of language as two parts, *langue/parole* or competence/performance, can be quite interesting viewed in the light of music. As a reminder, *langue* and competence refer to the knowledge of the abstract rules that comprise a language. This competence is often subconscious – most people do not think through the process of choosing a subject, a verb in the correct tense that agrees with the subject, and a direct object when they are trying to express themselves. These rules are mostly learned intuitively as children are socialized into their language⁵ and then reinforced through grammar lessons in school. *Parole* and performance are the putting into practice (not always perfectly) of these rules – the actual act of speaking. Ahearn (2012) compares competence and performance by using the analogy of knitting: “a person might have abstract knowledge about how to knit a sweater but in the actual knitting of it might drop a stitch here or there...” (9). In other words, performance might not show language in its most perfect sense, but it is of more value to anthropologists because they are able to study words in their actual social context. If there is one concept that almost all linguistic anthropologists agree on, it is that words are never neutral and should always be observed contextually. Mikhail Bakhtin (1981) states this principle more eloquently: “All words have the ‘taste’ of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of the context and contexts in which it has lived its socially charged life” (293).

Consider music as a combination of competence and performance. Music has a set of abstract rules that may or may not be learned intuitively, then reinforced in formalized education (the dreaded “theory class”). The idea of learning music intuitively may not immediately seem eligible, especially considering that many musicians “learn music” through formal lessons and classes. In reality, the process of learning and being socialized into music starts much earlier in life; observe a baby dancing along to music or clapping

⁴ “Musical relativity” is a term of my own creation – it is not meant to be taken as an actual scholarly theory. It is merely a term that I will employ for the ease of not having to use the bulky description: “the theory of linguistic relativity as applied to music.”

⁵ The study of language acquisition and socialization is a fascinating subfield of linguistic anthropology pioneered by Elinor Ochs and Bambi Schieffelin (1986) and discussed thoroughly in Chapter 3 of Laura Ahearn’s *Living Language* (2012). To borrow Ahearn’s (2012) quick summary: “the field of language acquisition and socialization research sheds helpful light on how children learn their first languages.” (64).

their hands – they are “learning” rhythm. Or think about singing – many singers never have training yet they have an intuitive sense of pitch and good vocal tone and are able to create music. Based on this competence, music is then “acted out” in real life contexts in events called performances (a non-coincidental overlap in terminology). In at least this most basic definition of language, music seems to share some preliminary qualities with language.

Another important linguistic theory, Jakobson’s multifunctionality, may be applied to music. Before doing so, it is important to note a few more crucial points to Jakobson’s theory. All six of the functions are “present in each speech event” (Ahearn 2012, 18), although one or two may certainly rise above the others. Jakobson (1960) presents how this is so, focusing on the “constitutive factors in any speech event” (353). In any speech event, he argues, there must be an “addresser” that sends a “message” to an “addressee” (Jakobson 1960, 353). The message must have “context” (it must refer to something outside of the addresser and addressee), it must have a “code” that is able to be understood by the addresser and addressee, and there must be “contact” (“a physical channel and psychological connection between the addresser and addressee”) (Jakobson 1960, 353). Once Jakobson established these six factors of a speech event, he was able to develop his theory further into presenting six different functions of language, based on which of these factors the message is oriented towards. The functions, as mentioned earlier, are expressive (addresser-oriented), conative (addressee-oriented), referential (context-oriented), poetic (message-oriented), phatic (contact-oriented), and metalinguistic (code-oriented). The orientation is important because it explains how certain functions rise to prominence in a conversation.

Jakobson’s theory, pre-development of factor-oriented function, finds a home in music as well as language. There is an addresser (the performer, or sometimes the composer) who sends a message (the actual music) to an addressee (the audience). This message (the music itself) refers to situations, stories, and emotions outside of the addresser and addressee (a controversial statement). The message also has a code (a system of musical meaning) that many argue is in fact universal (Meyer 1956). The contact varies greatly based on the musical experience occurring; it could be a typical performer/audience relationship, it could be the radio waves through which someone is hearing a symphony, it could be a microphone and speaker system at a rock concert, etc.. Short of the controversy about music being referential, it appears that the first level of Jakobson’s theories can safely be applied to music.

Attempting to apply the second level of Jakobson’s theory (factor-oriented functions) brings up some of the issues that commonly accompany attempts to superimpose linguistic theories onto music. Music is not explicitly communicative like language so it could never attempt to “say” “I am cold” or “you look nice today” or even “how do you spell an F Major chord?”. The key is to take Jakobson’s theory at its core, strip it of its associations with language, and re-apply it to music. Consider each of the functions and instead of “oriented towards”, think “draws attention to.” Harris Berger (1997) explains that in every speech event, all functions are present but each function comes to the center of attention, almost in waves. He provides the example of an ongoing phone conversation where suddenly static comes on the line and both participants start yelling “Hello? Can you hear me?” (an example of the phatic function – focusing on the channel) (Berger 1997).

Following Berger's example of examining a single event, let us consider a hypothetical piano recital. The pianist starts the first piece by breathing sharply, raising their hands high above the keys, and bringing the whole arm down to produce the first bombastic chord. In this instance, attention is immediately drawn towards the pianist (the addresser) and therefore the expressive function is in play⁶. The pianist is playing so aggressively that the audience can hear the thumps of the pads at the bottom of the piano keys – attention is being drawn towards the piano (the channel) and the function is phatic. The piece is well known so the pianist decides to phrase one section differently to play with audience expectations. He can hear them hold their breath as they wait for him to resolve the dominant – attention has shifted towards the audience (the addressees) and the function is conative. The B section is quiet and lyrical – the pianist phrases the melody in a *cantabile* (singing) style and several audience members feel like they are actually hearing a human voice singing the beautiful melody. In this case, the pianist has referred to something outside of the immediate context – the human voice – so the function is referential. The piece now transitions into a fugal section, with a lot of interweaving lines. The pianist is considering each individual line at the same time and some audience members find themselves lost when they try to trace a single line. In this situation, their attention is on the music itself (as it is on the page, not the overall aural experience) and therefore the function is metalinguistic (or perhaps “meta-musical” is more appropriate given the context). Finally, the piece ends with a beautiful coda, and the audience and pianist alike enjoy the beautiful sounds being produced. The message is at the center of attention – the pianist and audience have experienced the poetic function.

Many of the shifts in function in Jakobson's multifunctionality as it applies to language are obvious – when a conversation moves from “I'm hungry” to “do you want to get something to eat?” it is clearly a shift from expressive to conative. When applied to music, especially like in the instance described above, it appears these shifts are a little more ambiguous and up for personal interpretation. The more people involved in a speech event, the more likely that many functions will be occurring at one time; one person may be focused on the beauty of the sounds (poetic) while someone else is focused on the movements of the pianist (expressive). Application of multifunctionality to music is not perfect; however, it reassures us that music has some of the same functions as language and therefore is almost, if not equally, as useful in interpreting cultural situations.

The idea of music being referential has been mentioned several times now. This raises the important question of whether music really has the ability to refer to anything above or outside of itself. Hanslick vehemently says no – he states that “the representation of a specific feeling or emotional state is not at all among the characteristic powers of music” (Hanslick 1986, 9). Others like Kivy are more in the middle – he concedes that “music of a certain kind is seen to be a resemblance of human expression” (Kivy 1980, 20)

⁶ When I say “focus” or “attention” I intentionally do not specify *whose* focus or attention is being given. In this instance, it could be the pianist, it could be the audience, it could be the composer or it could even be the stage crew that is pulling or giving attention. All of the above members are a part of the event and therefore all contribute to the shifts in functions. Also, these shifts and pulls in attention are not always intentional, and usually not conscious. Most people are unaware that these shifts are even happening, and they don't usually mean for them to occur.

while still insisting that music itself cannot “express” but rather be “expressive of...” these certain behaviors. Still there are others that fully believe in the referential powers of music. Naomi Cumming (2000) so much believed in this idea that she built an entire semiotic theory around the idea of the violin sounding like the human voice, therefore creating a separate persona within the music. A parallel discussion is whether music is representational, in the way that it is able to resemble what it is aiming to express. Kendall Walton (1997) states that “to be expressive is to bear a significant relation to human emotions or feelings or whatever it is that is expressed” (58). Kivy (1984) believes that any claim suggesting that music is solely representational would be ridiculous, and rather tries to answer the question of whether there are “any examples of music...that can properly be called...representational” (1984, 19). In his usual roundabout way, Kivy (1984) defends music as “in part, but not by any means wholly, a representational art” (197) in that it is able to represent things in the world, as proven by extensive musical and philosophical analysis. We will return to this idea of music as referential, expressive, and representational, but for now it is important to note that while there is much debate on music as representational, there are those who support it as a valid form of musical analysis.

As briefly mentioned earlier, musical semiotics, based on the work of C.S. Peirce and Saussure, is already a well-established field of study. What was not discussed is how their ideas about signs, specifically Peirce’s, connect with music in a practical sense. David Lidov (2005) points to Naomi Cumming as having conceived the “most thorough and careful of all the Peircian musical studies...” (123) in her book *The Sonic Self: Musical Subjectivity and Signification* (2000). Remember Peirce’s tripartite sign is made of a sign, object, and interpretant, or firstness, secondness, and thirdness as some choose to call it (Walker 2002). Musical semioticians have experienced quite a bit of trouble trying to adapt this concept to music, as music is mostly non-verbal. The greatest trouble comes in trying to decide what the “object” is – the sign, or the musical sound, is obviously present, and an interpretant, the feelings and responses of the audience, is also easily identified. This brings us back to the question of whether music is referential – for musical sounds to have an object they must be able to represent and refer. In this case a simple explanation might be best: “A sign is just a unit of meaning: something that brings to mind an idea, its “object,” through the operation of an interpretive response, which may be manifested in a feeling, an action (or reaction), or reference to a conventionalized code” (Cumming 2000, 68). Cumming seems to take for granted that music can be representational and that objects do not actually have to be *objects* in the physical sense. In other words, objects can be memories, feelings, or sensations as opposed to trees, books, or horses.

The relationship between the signs and objects, known as the interpretant, are of most importance to us. The three types of semiotic relationships are symbol (related by convention), index (related by context), and icon (related by similarity). Cumming (2000) presents convincing musical evidence of all three of these: “tone quality or timbre” (Lidov 2005, 125) are iconic signs (in that they “appear” aurally like the human voice); “gestural imaging” creates indexical signs, and “tonal regularity” can be perceived as a symbol (Lidov 2005). Cumming (2000) speaks extensively to the iconic sign in *The Sonic Self*, using the violin and *cantabile* style as an example of how an instrument can sound like the human voice. Deryck Cooke (1959) has presented one of the most convincing definitions of “gestural imagings” within music to date. His classification of motifs (or “terms”) within

musical works is based on a collection of scale-degree patterns (like 1-3-5 or 6-2-5) and their related connotations in major and minor modes (Lidov 2005). Lidov (2005) summarizes all of Cooke's basic terms in a helpful chart (see Appendix B). Following Cooke's model of musical terms, it can be suggested that the presence of any of these terms in a piece of music could point indexically to their emotional connotations. Tonal regularity is symbolic because of its regularity – the “laws” of music are arbitrary and well established⁷. In the same way that some signs (like words) get their meaning from an arbitrary symbolic connection to an established meaning, some music has meaning just from its connection to the established rules of music making.

At this point we have covered a large number of linguistic theories and how music can be seen to fit within these theories as well as language. Of course, there are many other theories and components of language that cannot be discussed here. Lidov (2005) speaks to the musical connection to some of these other language elements like paralinguistics (intonation and gesticulation) and phonemes/morphemes. Other ideas like syntax, pragmatics, and literacy and how they related to music could all benefit from further study.

Having established that music shares a good many characteristics with language, it is safe to continue on in a study of “musical relativity.” As previously mentioned, the incorrect understanding of linguistic relativity is that “language determines thought”. In other words, people are only able to think in the way that their language allows them to think. The updated understanding is that language, thought, and culture all influence each other. In this model, there is a certain element of “predisposition” in that the language one speaks can *predispose* one to see the world a certain way, but there is no “determination,” where one's language determines one's thoughts. Numerous studies have been conducted on the language-thought relationship within linguistic relativity, especially concerning how language influences thought and cognitive abilities. John Lucy (1996) suggested that these influences could be found by examining “language-in-general”, “linguistic structures,” and “language use” (Ahearn 2012, 72). The inclusion of culture comes when language, in influencing thought, also influences behavior and the way that people act within a certain society. Reflexively, culture, including history and traditions, is incredibly important in shaping the language, thoughts, and behaviors of the people that live within it. This is why the three are said to have mutually influential relationships (Sapir 1949).

If, within the theory of musical relativity, music, culture, and thought do influence each other then it appears there are six possible relationships for us to examine: the influence of thought → culture, culture → thought, music → thought, thought → music, music → culture, and culture → music. Before examining these relationships it is necessary to give a quick overview of practice theory, as it is crucial for an understanding of mutually influential relationships. Ahearn gives a succinct explanation of practice theory: “structures (both linguistic and social) at the same time constrain *and* give rise to human actions, which in turn create, recreate, or reconfigure those same structures” (2012, 23). Sherry Ortner (1989), a leading figure in practice theory, clarifies the relationship between practice and structure: “Practice *emerges from* structure, it *reproduces* structure, and it has the *capacity to transform* structure” (12, emphasis added). Another respected scholar in the field of practice theory is Pierre Bourdieu (1977) whose notion of the *habitus* (a set of

⁷ Here I refer to the Western Classical canon. Music from outside of this tradition, either geographically or chronologically, does not always follow a set of prescribed rules.

predispositions) explains “how we are predisposed (though *not* required) to think and act in certain ways because of how we have been socialized” (Ahearn 2012, 24). “Usually”, Ahearn (2012) says, “once we act upon these predispositions, we end up reproducing the very conditions and social structures that shaped our thoughts and actions to begin with” (24). As we begin examining relationships between language, thought, and music, we will see how practice theory is at work, shaping and reinforcing culture and individual thought.

Perhaps the relationship that best showcases practice theory is between thought and culture. Individual thought influences human behavior; a group of people’s behavior combined creates culture. However, people behave in specific ways that allow them to remain accepted members of a particular culture (excluding criminals and social outcasts). In this way, culture determines thought and behavior, the same thoughts and behaviors that created the culture to begin with. Let us take for example a well-known component of American culture – materialism. It could be said to begin with an individual thought, “I need more and better stuff”, which then leads to specific behavior, like taking out a loan to buy a \$50,000 car. If enough people in America engage in this particular thought and behavior, then it begins to be known as a defining element of American culture. However, someone could be induced to think “I need more and better stuff” because their neighbors and friends have expensive cars, and they see advertisements telling them that real Americans have expensive cars. In this way, culture has shaped someone’s thought; these thoughts lead to behaviors which then reinforce the cultural value that induced the behavior in the first place. Herein lies the never-ending cycle of practice theory; it is a ubiquitous cycle that occurs in all areas of life.

Let us step away from culture for a moment and examine how thought and music might influence one another. As previously mentioned, the main focus of many scholars of linguistic relativity is the relationship between language and thought, particularly how a specific language might predispose one to think in a certain way. Scholars like John Lucy (1996) have examined how different areas within language might influence thought. Study of language-in-general, the concept of “how having any language at all might influence thinking” (Ahearn 2012, 72), essentially compares humans to non-human mammals to show how humans have the cognitive abilities necessary to speak and understand language. In the same way, music-in-general could be studied to show how knowing music and participating in musical events can contribute to cognitive development. In fact, this is a popular field of study, especially within education, as arts educators are passionate about proving to administrations and school boards why an education in the arts is important for the development of students’ minds (Bowman 2004; McTamanev 2005).

Study of linguistic structures focuses on how different language elements like “grammatical structures” or “semantic domains” (Ahearn 2012, 80) can influence thought. Research in this area ranges from different views of color within specific languages (Berlin and Kay 1969) to the implications of the absence of “formal honorific forms” (Ahearn 2012, 81) in the grammar of contemporary English. Music has some parallels of grammatical categories in its structure and formal application. It does not appear that much research has been done in the area of examining how musical structures could directly influence thought; therefore, any connection I might propose here is tenuous and subject to further investigation. All musical structures play with the elements of sound and rhythm. Walter Spalding (1920) describes the grammar of music as something that “has been worked out through centuries of free experimentation” (3). Mario Baroni (1983) suggests five musical

categories necessary to develop a system of musical grammar to examine written music: pitch, note-length, metrical position, degree, and tonality (187). If the concept of music performance is being studied, Baroni (1983) also suggests that timbre and dynamics could be examined as well. Different musical schools of thought (usually distinguished by nationality or chronology) have all developed different concepts of musical grammar combining the five mentioned elements above. Within each of these schools, the composers, performers, and consumers of music are expected to “follow the rules” – in this way their thoughts and compositional processes are confined to what the grammar of “their music” allows them⁸. This concept of the influence of musical grammar on thought is by no means complete. Researchers are still attempting to develop comprehensive grammatical systems of musical analysis so the field is not ready to examine how these grammatical categories might influence thought. On the other hand, the influence of thought on music seems pretty simple in comparison; music comes from the human mind, whether it is improvised or composed. I have heard it said that music floats around in the air just waiting to be discovered, or that music came from a piece of divine inspiration; even if so, music is transmitted and submitted to the temporal realm through the channel of the human brain.

The study of language use, or “habitual patterns of use” (Ahearn 2012, 92), is enlightening as it highlights certain ideologies in different cultures. An interesting example is Susan Harding’s (1987) time spent researching the rhetorical devices used by fundamental Baptists in their attempt to convert unbelievers. She discovered that after spending long periods of time with the highly religious, she found herself having thoughts that seemed like they came right out of the mouth of a fundamental Baptist preacher, even though she herself was not a believer in the religion (Ahearn 2012, 94). Harding (1987) says about her experience: “It was my voice, but not my language. I had been invaded by the fundamental Baptist tongue I had been investigating” (169). Her time spent hearing a particular habitual pattern of language influenced the way she thought until she was able to distance herself from that community and their rhetoric. Music has the same power to create ideologies within people; people have certain habitual patterns of music use (listening or creating) within their specific communities. An example would be the apparent preference for hip-hop or rap music in low-income minority communities. Numerous studies have been conducted into how hip-hop or rap music could influence the way that typical consumers of these genres think about themselves and the world (Berry 1990; Johnson 1994).

The final relationship in a theory of musical relativity, music and culture, is of primary concern for ethnomusicologists. Many ethnomusicologists are preoccupied with simply the study of music (usually non-Western music) within its particular context but within their methods we may find ways in which music and culture influence each other (Middleton 2003). Like we saw with language and thought, practice theory, or a cyclical pattern of influence, will be prevalent in the relationship of music and culture.

⁸ Of course there are exceptions, like Debussy, who was inspired to explore musical languages outside of Europe after he heard a Javanese gamelan orchestra at the International Exposition in Paris in 1889 (Schmitz 1950).

Matt Sakakeeny (2011) finds practice theory (he calls it a “circulatory system”) at work in the New Orleans Jazz scene, specifically the brass band parade, or jazz funeral. Sakakeeny characterized his work as such:

I draw attention to how this history of human and cultural circulation has forever been shaped, or purified, by narrators who connect the dots between people, places, and music, such as when the “discovery” of the birthplace of jazz set in motion a series of events that ultimately redefined a city’s musical identity. People, places, and music are entangled with their representations in media in discourse and together they constitute a circulatory system. (2011, 293)

Sakakeeny (2011) begins his study by showing how brass band parades evolved from wildly popular slave dances in Congo Square, dances that “inscribed music as a site for the production of racial difference” (298) and ultimately “came to figure prominently in the gradual redefinition of New Orleans Music as synonymous with African American music” (304). He traces the influence of these African slave dances on the development of the New Orleans jazz funeral, discovering that the brass band began to be seen as “an authentic form of local black culture” (Sakakeeny 2011, 314). Eventually, Sakakeeny (2011), by focusing on “associations between music, race, and place” (291), specifically jazz, African-Americans, and New Orleans, was able to show how the culture of New Orleans contributed to the birth of the jazz funeral while at the same time showing how the jazz funeral and brass parades reshaped forever cultural perceptions of New Orleans. This is just one concrete example of the circular relationship between music and culture. As previously mentioned, ethnomusicologists are continuously attempting to find new elements of this relationship and there is no doubt that studies similar to Sakakeeny’s will be forthcoming.

Chapter 3

Music as Storyteller

It is pretty well established among researchers of cultural studies that culture is discursive, that is, it arises as a result of discourse, or language. We have already discussed how music, in its similarities to language, can be considered a discourse and therefore communicates with culture (Nattiez 1990). However, music is not only capable of communicating *with* culture; it can also communicate *about* culture and even give rise to culture. The answer to how it might do so is in the narrative. Bruno Nettl (2005) points to the idea of musical narratives:

The notion of music as narrative, with motifs and melodies symbolizing specific events in a story, is a major feature of Western musical thought. The fact that literary and musical works are perceived to have similar structural characteristics is indicative of some aspects of the role that the arts play in Western culture. (333)

Various authors have attempted to explain how this may be so. Techniques range from the specific (the identification of specific storytelling elements within music) to the very broad (examination of how narratives interact with culture, of which music is a part).

Jean Jacques Nattiez, a contemporary musicologist, who has also produced work in musical semiotics, speaks extensively about the possibility as music as a narrative. Nattiez (1990) comes to the conclusion that music on its own is not a narrative; however, he concedes that “with the specific means of music and without necessarily trying to 'relate something', the composer can aim to present to us, in music, an attitude” and that music can “imitate the semblance of a narration without our ever knowing the content of the discourse” (257). The areas in which Nattiez (1990) will agree that music could be narrative are the most ambiguous; he is insistent that music does not explicitly tell stories (short of the composers including programming) but rather conveys moods that tell stories (of suffering and redemption, for example). He also points out the importance of the role of the listener; a story or narrative can only be present in music if the listener is actively participating in creating a story out of the music they hear. In his words, “the narrative, strictly speaking, is not in the music, but in the plot imagined and constructed by the listeners from functional objects” (Nattiez 1990, 249). So according to Nattiez, and I would have to agree, if an audience is sitting passively, listening only to the physical sounds of the music, there will be no narrative present nor story told.

Nattiez proves well enough that music in and of itself does not tell a story unless a listener is actively looking for a narrative within the sounds. If, however, someone is desirous of creating a story in music, where would they start? Does the story arise from the general mood, as created by tonality, pulse, dynamics, texture, melody, rhythm, articulation, etc., or from specific quotations of linguistic-like musical phrases?

Supporters of the theory that musical narratives are the portrayal of general attitudes or moods are often compatible with musicologists who focus on music and emotions (Merriam 1964; Budd 1985; Walton 1997). They are all generally concerned with the psychology of music – the effect music has on people’s moods, and how music might incite one to experience certain emotions or sensations. It is true that “most people engage

with music because they find it in some way meaningful, rewarding, or exciting” (Clarke 2003, 113). Researchers of musical narratives and musical meaning are concerned with *why* and *how* people find meaning, reward, or excitement within music.

One interesting answer to the question of how people find meaning in music is through musical empathy. Music empathy is a difficult concept to study or measure, as it varies based on individual differences; the level of empathy one person experiences is vastly different from the empathy that another person is capable of. Balteş and Miu (2014), while acknowledging these limitations, point to music empathy as one of the two major ways people perceive emotion in music (the other, in their formula, is visual imagery). The idea behind music empathy is that an active listener is able to recognize and mirror the emotions of the performer or artist (Garrido and Schubert 2011). In this model, it is necessary for both the performer and listener to be intentionally engaged in the process of displaying and/or discerning emotion, meaning, and story in the music. Say that a performer desires to convey a specific emotion – according to the idea of music empathy, an actively engaged audience would be able to perceive and then mirror the emotion the performer is experiencing. Walton (1999) cautions against believing too firmly in music empathy. He argues that “listeners may project their own psychological states as aroused empathetically by the music, onto the music itself” (Garrido and Schubert 2011, 282). This is in opposition to the idea of a real connection between audience and performer allowing for a similar emotion to be felt across the performance space.

For now, let us assume that the basic ideas behind music empathy are true; the foundation of an actively engaged audience and performer allow for a channel in which emotions can be shared and experienced. If empathy creates this channel, it is natural to assume that not only emotions might flow from performer to audience; in fact, I argue that stories are able to travel through this channel as well. So the question now is, what stories is music really capable of telling?

The most general type of story told is a well-known archetype or myth. Christopher Booker (2004) highlights seven basic archetypes that all stories are derivative of: overcoming the monster, rags to riches, the quest, voyage and return, comedy, tragedy, and rebirth. It would certainly be a stretch to imagine that a piece of instrumental music could tell a story of someone overcoming a monster; however, the last three archetypes especially (comedy, tragedy, and rebirth) are more accessible to music in that they leave the most room for ambiguity, a quality Nattiez (1990) would insist is necessary. Nattiez in fact highlights a combination tragedy/rebirth archetype as presented by Anthony Newcomb (1984) in his analysis of several Schumann and Beethoven symphonies: a story of “suffering, followed by healing or redemption” (Nattiez 1990, 248). Claude Lévi-Strauss (1978) does not speak directly to story archetypes but does make a connection between music and myth⁹, claiming they have similar structures. He even goes so far as to call a musical work “a myth coded in sounds instead of words” (Lévi-Strauss 1981, 659).

Others argue that more specific kinds of stories can be told. Fred Maus (1997) analyzes the opening of Beethoven’s Quartet Op. 95 and within the first 17 bars finds a “succession of dramatic *actions*: an abrupt, inconclusive outburst; a second outburst in

⁹ Here I speak of myth using the definition of a culture’s traditional stories as defined by Lévi-Strauss (1978) and Joseph Campbell (*The Power of Myth*, PBS, 1988), among others, not the alternate definition of a false belief or untrue story.

response, abrupt and coarse in its attempt to compensate for the first; a response to the first two actions, calmer and more careful" (118). He labels all of these events as actions, with motivations, reasons, and responses, much like a conversation or speech event. There is a certain level of ambiguity present; we do not know who the "agent" is, or who is responsible for these actions and imaginary conversations. Maus (1997) generally characterizes these 17 bars as one single event: an "outburst" (124). He goes on to compare these measures to a stage play, an analysis that is not necessary to record here, except to say that he does not conclusively say whether this Beethoven passage has a plot; however, he does believe that the passage is "connected to everyday life by action, belief, desire, mood, and so on" (Maus 1997, 129).

Still others are less interested in what story is being told, and focus instead on what specific musical elements could contribute to any sort of narrative or story. The idea of a musical 'gesture' is of special interest to many in this regard, although it needs clarification as it is a word that is often thrown around with disregard to meaning or context. Edward Cone (1974) calls music "a language of gesture: of direct actions, of pauses, of startings and stoppings, of rises and falls, of tenseness and slackness, of accentuations" (164). These gestures are created by groups of two or more notes (melodic groupings, not harmonic), and the relationship between them, much like Cooke's (1959) musical terms based on specific scale degrees. These relationships could be as specific as Cooke's or could be more general, such as Robert Hall's (1953) study on the "imitation of intonation" (Nattiez 1990, 252) in English as present in the music of Edward Elgar. Hall (1953) specifically highlighted a "falling pitch, from relatively high to relatively low" and compared it to "the end of a declarative sentence in both British and American English" or "a question beginning with an interrogative word, e.g. Where are you going?" (6).

Gesture is not the only musical element that could contribute to a musical narrative. Cone also suggests that certain instruments within a quartet or even a larger group like a symphony, with their specific voices, could be considered "virtual agents" or characters (Cone 1974). Walton (1997) also speaks of the possibility of musical elements, like a diminished seventh chord (e.g. the opening of Beethoven's Op. 59, no. 3), being specific characters. Walton also speaks to setting, or the idea that music could create a fictional world in which a story might take place. Nattiez (1990) points to a musical conversation taking place within a fugue, considering that fugues use terms of analysis such as "'subject', 'answer', 'exposition', 'discussion', and 'summary'" (251).

Whether the story told is archetypal or specific, narrative or emotional, the fact remains that stories are a large part of any culture. What remains is to connect stories, musical or nonmusical, to culture and examine how they play a part in shaping and communicating culture.

Mabel Powers (1948), a scholar of the Iroquois and storytelling practices of Native Americans, asserts that "storytelling has its roots in the natural desire to share with others what one has heard and enjoyed" (308). She also connects stories further to identity, saying that "to blow the breath of life into a story, the storyteller must live it, absorb it into ones very being" (Powers 1948, 309). In this way, a story is very much connected to individual identity. However, stories ultimately transcend the individual, becoming what Carol Feldman (2001) calls group narratives. These group narratives are then responsible for forming a national or group identity. Feldman (2001) explains this process: "all national narratives are typical of group-defining stories in that (a) they are highly patterned, (b)

that they also affect the form of personal autobiography, and, (c) that they go underground as cognition where they serve as mental equipment for the interpretation of events" (129). These group narratives are used to examine relationships between people in specific groups or communities; however, (and here we return to practice theory), they also "create the interpretive community with whom meanings are to be shared" by "supplying a common interpretive framework for the experience of group members" (Feldman 2001, 133). This community or group identity is really just culture itself, being shaped by the narratives it tells. Feldman is not the only person with this definition of culture: Graham and Labanyi (1995) define culture as "the stories people tell each other about what and where they are" (5). In this way, music as a storyteller is useful in communicating traditions, values and culture among people. This concept is manifested in Spanish culture, as Spanish piano music shapes and reinforces Spanish cultural identity.

Chapter 4

The Spanish Sound

People have very different ideas about the history and culture of Spain. If one were to take a random sampling of people and ask them what they knew about Spanish culture, there would likely be a wide range of answers related to the language, popular cultural events like bullfighting or flamenco dancing, and cuisine (unfortunately, many believe that a normal meal for a Spaniard is tacos). This highlights the ideology about Spanish speaking countries that was mentioned earlier; people do not attribute any uniqueness to Spain and assume a homogenized identity within Spanish speakers. The reality is that Spain and the “New World” are incredibly different; even within Spain, different micro-cultures and identities have developed as geographically isolated regions have evolved independent of influence from other Spanish communities.

The Iberian Peninsula has been called “a meeting place of many cultures” (Chase 1959, 13). Due to its strategic geographical position, Spain has always been of interest for many people groups, for purposes of trade, politics, or religion. As such, no less than 7 different countries or peoples have inhabited Spain during its long history and contributed to the development of the modern Spanish culture and language, the most influential being the Romans and the Moors (Barton 2004). With the Roman conquest in the third century BC came the greatest influence on the language, as they brought Latin which evolved through time into modern Spanish and all other Romance languages. As Latin matured, it saw the arrival of the Visigoths, who took Spain from the Romans only to be ousted by Muslim invaders. Both the Visigoths and the Moorish Arabs left their mark on the Spanish language, including a large set of vocabulary (Hardman-de-Bautista 1983). The chain of conquering people groups ended in 1492 with the final victory of the Christian Reconquista (Re-conquest) over the Muslims. The Catholic Monarchs Ferdinand and Isabella began the process of homogenizing Spain, politically, religiously, and linguistically. However, to this day, the Iberian Peninsula has remained culturally and even linguistically diverse, with the trio of Christian, Moorish, and Jewish influence receiving a special place in Spanish culture. Ferdinand and Isabella also supported the expansion of their newfound Spanish national identity to the New World, where the Spanish colonizers’ interactions with the native peoples established a conduit of reciprocal influence between Spain and the New World, changing European and world history forever.

The history of Spain has not only contributed to diversity in the Spanish language, it has affected the Spanish musical language as well. Virginia Raad (1979) highlights this direct connection, saying that “because so many cultures mingled in the Iberian Peninsula, Spanish folk music is considered some of the richest in the world” (13). Maurice Hinson (2006) echoes Raad: “the folk music of Spain is unusually rich and diverse, in part because of the linguistic and cultural diversity of the country itself” (3). The Spanish folk idiom is a major player in any discussion of Spanish classical music, as almost all Spanish music takes inspiration from folk tunes and dance rhythms.

Spanish folk music is generally thought to have developed as a result of a three-fold influence: “the Byzantine chant used by the early church in Spain,” “the strains introduced by the Moslem invasion and occupation,” and “the sounds of the bands of gypsies, the majority of whom settled in Andalucía” (Kuehl 1976, 17). Kuehl (1976) also insists that the

Hebraic influence cannot be ignored, as the Jewish synagogue chant greatly influenced the Andalusian *cante jondo* (deep song). Prior to the rise of Spanish nationalism in the mid-19th century, the use of folk tunes in classical music was not always a result of conscious effort on the part of composers. Once influential teachers and musicologists like Felipe Pedrell began to focus on preserving Spain's national traditions, other pianists like Isaac Albéniz, Manuel de Falla, and Enrique Granados followed suit, bringing the Spanish folk idiom to the attention of the rest of the world and attracting non-Spanish composers like Claude Debussy, Georges Bizet, and Maurice Ravel. These foreign composers were especially drawn to the extra-rhythmic feel of the music, the mysterious tonality, and the emotive possibilities of the gypsy song (*cante jondo*), all of which arose as a result of the above mentioned cultural influences.

Dance is important to the Spaniards. Even if they are only spectators and not participators, it fulfills their desire for community and provides them an outlet to display their most passionate emotions. The rhythm of traditional Spanish dance (*ritmo de danza*) has been called "the pulse of [Spanish] life" (Wingrave and Harrold 1972, 41). The main element of dance that has transferred to classical compositions, especially on the piano, is in fact the rhythmic vitality. Sometimes this translates to a piece being upbeat and lively, with a driving tempo and syncopated rhythms. Daniel Ericourt and Robert Erickson (1984) believe that dance rhythms are "inherent in most Spanish music" (10). Usually, however, a composer is making explicit use of one of Spain's hundreds of traditional dance forms and rhythms (La Meri 1948).

The traditional dances of Spain have mainly developed as a result of an oral tradition (passed from teacher to student or family to community) and as such are not always incredibly distinct from one another (Ruyter 2003). La Meri (1948) also points out that the "folk" of Andalusia are "artists; what one dances in the street another sees and immediately betters, and before a month is gone the dance may have completely changed its steps" (74). Nevertheless, there are many dances that are well established and easily distinguished, like the *malagueña*, *habanera*, *seguidilla*, and *fandango*, among others. These dances are generally considered part of the regional dances of Andalusia, the southern region of Spain (Matteo 2003). Another famous family of dances falls under the umbrella term flamenco, which includes the *baile jondo* (tragic or deep dance) and *baile chico* (small or light dance), among others (Matteo 2003). In attempting to adapt these dances for performance on classical piano, composers have had to consider the traditional musical accompaniment of guitar and rhythmic instruments as well as the actual steps and rhythm of the dancers: it is likely that the physical "choreography" of the dance preceded any sort of set musical accompaniment or rhythmic notation. Ericourt and Erickson (1984) give an example of how the movements of the dancers affect rhythmic flow and musical accompaniment, looking specifically at the tango:

A main characteristic of this dance is the slight pause in the rhythm with the weight on one foot, anticipatory to the next movement. Thus, careful attention should be given to the many *ritardando*...they indicate these pauses "in space" (one foot elevated) as it were, by the dancers. Of course the dancers proceed almost immediately after each hold, and the music should give this feel of continuous flow of the dance. (30)

Oftentimes the steps themselves are not as important as they are made to seem in the above example (the tango); however, keeping a steady rhythm and “an adherence to all the natural accents” (Kuehl 1976, 18) remains crucial to any successful performance of any Spanish music using dance forms.

The rhythmic vitality arises not only as a result of emulating the visual aspects of dance, but the audible as well. Spanish dance is usually not a quiet, civilized affair. The sounds that the human body makes in these dances (like foot tapping or clapping) are present in adaptations of folk dances for instrumental performance. *Zapateado* is a term with two applications: it is used to describe any sound that the feet make while dancing and is also the name of a specific type of virtuosic flamenco danced by a solo male, with a lot of fast, fancy footwork (La Meri 1948; Matteo 2003, 267). In adaptations of flamenco style for the piano, any light, rapid playing with sharp accents could be representative of the *zapateado*. *Palmas* refer to hand claps, which have the role of “keeping the rhythm and accenting certain beats” in flamenco dances (Matteo 2003, 141). A pianist could suggest *palmas* by highlighting certain strong accented beats as well as strictly adhering to the rhythm and pulse of the dance. Also in the sounds of dance are the yells and calls of the dancers, musicians, and crowd of spectators. These calls are important in creating an overall experience as well as building enthusiasm and are echoed in classical performance music by bursts of sound, dynamically, harmonically, or rhythmically.

The aural experience of Spanish dance is not created solely by the dancers; almost all folk dances are accompanied by guitar, rhythmic instruments like castanets, and sometimes singing. Wingrave and Harrold (1972) point out that the contribution of the guitar is not just accompaniment: “in the performance of dances, the guitarist and dancer have a sense of unity...when [the guitarist is] playing for the dancer, he follows each step and mood” (41). In this way, the guitar becomes a part of the dance itself. It also contributes to the historical diversity in the development of these dances; the guitar (or precursors of the guitar, like the lute or *vihuela*) was supposedly brought to Spain by the Moorish Arabs, but unlike other contributions of the Moors, it did not just remain in the southern region, but spread all over the country (Schmitz 1950). In the different regional styles of Spanish dance, the guitar is played differently; however, the flamenco guitar style is quite distinctive; in flamenco, the guitar is either strummed or plucked. The strummed (*rasgueado*) style usually accompanies a dance that has a singer, while the plucked (*punteado*) style is more virtuosic, and might be used for a duo of guitar and dancer (Manuel 2003). The guitar is incredibly popular as an instrument to be imitated by composers of keyboard music, including Scarlatti, de Falla and Debussy, among others (Hinson 2006). The *rasgueado* style in piano music is achieved with rapidly rolled chords, while the *punteado* style is created as a result of fast, repeating notes, often with an internal pedal tone (Powell 1980).

The castanets are another instrument usually associated with dance, especially flamenco, although they are believed to have come from the Greeks and not the Moors (La Meri 1948). Wingrave and Harrold (1972) point out that “the castanets may look easy to play and to most people mean just the clicking of two bits of wood together” (45) but they actually require a great amount of skill and finesse. Castanets are typically played by the dancers themselves or by other members of the dance group who are sitting out of that specific dance. When clicked together correctly, they produce a sharp, clipped sound that, like *palmas*, serve to add accents to beats. Castanet playing can be suggested in piano

compositions with “sharp staccato rhythm” (Ericourt and Erickson 1984, 22).

Beside the dancer and guitarist there is sometimes another character involved in the creation of flamenco experiences. The singer has played an important role in shaping dance all across Spain, not just flamenco, and as such, the styles of song are just as varied as the dance forms. Perhaps one of the most well-known instances of Spanish dance song, especially internationally, is the *cante jondo* (deep song). *Cante jondo* is the song of the *gitanos* (gypsies) of Andalusia, and sounds like the passionate, sometimes wild, cries of a person who has known true sorrow. This sorrowful sound is not incidental; *cante jondo* has roots in the Arab, Hebraic, and gypsy traditions and therefore speaks to the loss and suffering that these peoples have experienced in their natives lands as well as in their efforts to make a home in a sometimes hostile Spain. The overall effect of *cante jondo*, therefore, is one of “mystery and melancholic sadness” (Kuehl 1976, 17) which perhaps contradicts the vision many have of Spain as a land of sunshine and “perpetual gaiety” (Chase 1959, 226).

The mystery and sorrow of the *cante jondo* are produced by specific musical devices, some directly evolved from Byzantine and Hebraic synagogue chants. This is somewhat ironic as the *cante jondo* is considered a song of the gypsies, who traditionally are considered the opposite of “the sacred”. *Cante jondo* and these ancient chants share several common elements: intervals smaller than semitones, vocal *portamento*, melodic embellishments, and repeated insistence on a single note (Chase 1959, 224). The first two elements of the above list are incredibly difficult to reproduce in Western musical notation or performance, especially on the piano, as we do not have the ability to notate or reproduce on the piano any interval smaller than a semitone (Kuehl 1976). Vocal *portamento* presents similar challenges for pianists; it is a technique of sliding in between notes “through a series of infinitesimal gradations” (Chase 1959, 224) and therefore also makes use of untranslatable intervals. However, composers have been able to overcome both of these obstacles by composing melodies, using only the standard Western semitones, that suggest the general mood of *cante jondo* using tempo, dynamics, and harmony¹⁰. There is also a popular idea that a quickly played grace note a half step above or below the desired melodic note could suggest a dissonance so strong it appears smaller than a semitone. More accessible for modern notation is the idea of melodic embellishments and insistence on a single repeated note. The two in fact go hand in hand, as many melodic embellishments are appoggiaturas that center around one or two core pitches that are repeated with “characteristic insistence” (Raad 1979, 14). These embellishments could also be melismata (in vocal chant, when one word is stretched over several moving notes), suggested on the piano by writing a moving line over a suspended harmony.

Although the *cante jondo* is quite free and the words and rhythms are usually improvisatory, there are a few general “rules” of tonality that inform the singer and

¹⁰ It is important to note that it is almost never the goal of any composer to copy exactly what has been done before. In this regard, any treatment of the *cante jondo* or any other folk or dance idiom by a classical composer is almost always with the intention of adaptation, as opposed to direct quotation. Manuel de Falla was insistent that his compositions were not “an exact copy” of any folk music; he desired to “capture the essence of the music through ‘creative realism’” (Kuehl 1976, 17-18).

therefore the composer. The tonality of the *cante jondo* and in fact most other Andalusian songs, comes from the Arabic influence, and is often categorized as the Phrygian mode. The “character note” of the Phrygian mode is a lowered second, a half step above the tonic, an interval that creates a lot of tension and uncertainty. Hinson (2006) claims that the Phrygian mode “ushers the performer and listener into a world of color and mystery” (5). Sometimes the Phrygian mode is passed over in favor of other unique sounds, like an augmented second (considered a very dissonant interval in most Western classical music) or a raised sixth scale degree (Hinson 2006). Songs that are more reminiscent of the folk tradition will frequently follow a pentatonic base and only use five notes (Hinson 2006). In these instances, emotion and the Spanish flavor are shown with inflection, melismata, and *apoggiaturas* instead of a wide range of notes.

Another important element of Spanish music is manifested more clearly in musical structure than in specific compositional techniques. In the Western classical canon, an ABA structure, or ternary form (a repeated outer section with a contrasting inner section) is very popular, going back to the Baroque period. Not all Spanish music is in ternary form; however, it is very common for there to be at least two very contrasting sections, even within dance pieces. Kuehl (1976) calls this contrast *la Danza* (the dance) and *la Copla* (the song), suggesting that almost all Spanish compositions for piano fall under one or both of these two categories (18). Ericourt and Erickson (1984) also highlight these different styles in Spanish piano music, calling them “*sol y sombra*” (sun and shade), which represent the “violent contrasts within the Spanish life” (22). There are many different aspects of the Spanish identity that might be contrasting. The level of regional differences has already been noted; for example, the hedonism and gaiety of the Andalusians is strongly contrasted by the “sentimental and somber” character of the Castilians (those who live in the center of the Iberian Peninsula) (Ericourt and Erickson 1984, 35). Kuehl (1976) likens geographical differences to musical contrast: “as the topography of the country displays distinct contrasts, from its arid southern region, to its fertile mountainous northern coast and its bustling seaport cities, the people of Spain reflect their own contrasting moods through their colorful music” (17). These regional differences can also have an effect on the music by way of the composer’s own regional identity; not all composers were from Andalusia as their tonal preferences might suggest. In fact, most of the “greats” like Isaac Albéniz, Padre Antonio Soler, and Enrique Granados were from one of Spain’s sixteen other autonomous regions like Catalonia, Castile-León, or Valencia.

There is also a contrast between the secular and the sacred in Spanish lives. The Christian Church has a strong heritage in Spain, and Catholicism is incredibly important, especially to those concerned with tradition and history. However, this is contradicted by the Spanish love for dance, strongly associated with the gypsies. Ericourt and Erickson (1984) state that “life in Spain is always a deep and intimate mixture of its religious and earthy aspects” (15). The contrast here may be between two different groups of people – the somber religious and those who prefer to seek their own pleasure – or within the same person – someone who values both the sacred and the secular in their daily lives. This contrast can be shown in the music; an example is Isaac Albéniz’s *Córdoba*, where the A section is solemn, chordal, and hymn-like, and the B section is an upbeat, swirling dance (Ericourt and Erickson 1984, 15-21).

Sometimes the Christian church is not musically contrasted with the non-religious, but rather with the Moorish Arabs. The long war between Muslims and Christians in Spain

lasted for centuries of the Spanish history; while the war is no longer occurring today, the tension between Moorish and Christian identity is still a major player, especially within the arts. Composers often try to highlight the difference between Moorish and Christian heritage, perhaps taking inspiration from architectural sites like the Cathedral of Seville, where a giant Catholic Church and minaret (*la Giralda*) combine as part of the same historical site. An example in piano music, *En la Alhambra* from *Recuerdos de Viaje* (also by Albéniz (1985)), takes its cue from another Moorish/Christian historical site. The Alhambra is a palace and fortress complex located in Granada; it was the Moorish royal palace until 1492 when Granada, as the final Islamic state in a 'reconquered' Spain, was taken by the Catholic Monarchs. *En la Alhambra*, written in ternary (ABA) form, shows the contrast between the Christian and Moorish heritage in the palace. The A section, with its Arabic tonality, rolling chords (*rasgueado* guitar style), and melisma-like ornamentation suggests the Moorish influence, and one can almost imagine wandering through the Alhambra, the so-called "paradise on earth", with its Arab archways, brightly colored mosaics, and rambling hallways. The B section, using almost strictly diatonic harmonies and steady eighth note rhythms, represents more of the Catholic purity and evokes visions of the pristinely manicured gardens and reflecting pools.

"The richness and diversity of Spanish life are characterized in the piano music [of Spain]..." (Ericourt and Erickson 1984, 3). This statement seems like a generalization, but examining manifestations of elements like folk and dance traditions, Arabic and Moorish tonality, and contrasting identities in Spanish piano music can give us a clue towards deciphering the Spanish identity.

Chapter 5

Case Studies and Conclusion

So far all of the concepts mentioned have been generalized, the people stereotyped, and the theories summarized. Generalizations and summaries, even on a national level, are somewhat appropriate; the Spanish identity, as mentioned, is characterized largely by nationalism, a trait that almost the entire country shares¹¹. But remember Feldman's (2001) ideas about group narratives contributing to, and being shaped by, a national or group identity. Feldman (2001) clarifies this group identity narrative as "not just a report of what people do, but also of how they do it, and with what relationships among them" (131). Feldman briefly hints at the concept that these group narratives can point towards more individual stories, looking not just at actions, but motivations, and interpersonal relationships. We have examined a number of ways in which music is like language, established how music, thought, and culture all influence each other, suggested how music might tell stories, and reviewed the salient characteristics of the Spanish musical idiom. Now it seems that all that remains is to build on the foundation of these ideas and examine a few of these individual stories that have been told through the piano music of Spain, ruminating on what those stories mean for the national Spanish identity.

The interpersonal relationships between friends, family members and romantic partners in Spain are often characterized by a wide extent of emotions, ranging from "passionate softness" to "extreme brutality" (Schmitz 1950, 166). The full range of Spanish passion is displayed in Spanish music, perhaps best in the pieces telling stories of romance. Imagine the following scenario:

A flirtation is going on between the bullfighter Paquiro and the beautiful Rosario. He invites her to attend...a popular ball. The invitation is overheard by Rosario's suitor, the captain Fernando, who obliges Rosario to swear that she will not attend the dance without him....[Later, at] the ball, Fernando and Paquiro come into conflict; they agree to fight a duel...[Later] in Rosario's garden...the nightingale sings as Rosario and Fernando indulge in an impassioned love scene. In the duel with Paquiro, Fernando is mortally wounded. Rosario, grief-stricken, falls prostrate over the dead body of her lover. (Chase 1959, 162)

It seems like a story too dramatic to be true. It is the plot of Enrique Granados's opera *Goyescas*; this is not too difficult to believe, seeing as how opera is a genre infamous for melodramatic plotlines. What sets *Goyescas* apart is that before it was an opera, it was a piano suite, written by Granados in the years 1912 to 1914 (Chase 1959).¹² Thus, the drama of *Goyescas* precedes the above prescribed plotline and the emotionally-charged libretto by Fernando Periquet, with musical dialogue like "¡Ah! no hay cantar sin amor. ¡Ah!

¹¹ There are, of course, individuals who do not take part in this national pride. Additionally, regions like the Basque Country and Catalonia have shown a desire to separate themselves from Spain linguistically, culturally, and even politically.

¹² Before *Goyescas* was ever set to music, it began as Granados's intense admiration for the paintings of Francisco Goya, hence the name *Goyescas*.

ruiseñor: es tu cantar himno de amor” (Ah! there is no song without love. Ah! nightingale, it is your sung hymn of love) (Granados 1915).

The story of *Goyescas* could be interpreted simply through the titles of the movements in the piano suite. The subtitle of *Goyescas*, *Los Majos Enamorados* (The Majos¹³ in Love), already gives a clue towards the romantic story to come. The six movements are as follows: *Los Requebros* (Flirtations), *Coloquio en la Reja* (Conversation at the Window), *El Fandango de Candil* (Fandango by Lamplight), *Quejas ó la Maja y el Ruiseñor* (Complaints, or the Maja¹⁴ and the Nightingale), *El Amor y la Muerte* (Love and Death), and *Serenata del Espectro* (The Specter’s Serenade) (Powell 1980, 84-85). These titles are descriptive enough that they could tell a story, albeit a generic one, but they are meant to be supplementary in description to the music itself. Perhaps the most passionate (and most well-known) of the set is number four, *Quejas ó la Maja y el Ruiseñor*. The “song of the *maja*” (Figure 5.1), said to be “one of the most beautiful passages in all of Spanish literature” (Powell 1980, 87), evokes the passionate cries of a young woman in love.

Figure 5.1 *Quejas ó la Maja y el Ruiseñor*, m20-24. Source: Granados 2007, 67.

In the sort of intentional performance experience that Nattiez (1990) proposes, it would not be difficult for the performer and audience alike to interpret sadness and suffering in listening to the above excerpt. However, if musicologists like Treitler (1997) and Cooke (1959) are correct, and meaning is actually in the music as it is on the page, it is helpful for us to consider just the musical notation, without adding the complexities that a

¹³ There is no direct translation of *majo* or *maja* – the words are used to describe the bohemian and flamboyantly well-dressed young men and women of Madrid in the late 18th and early 19th century. It is suggested that the best definition of a *maja* or *majo* is in Goya’s paintings.

¹⁴ Traditionally translated as “maiden”.

live performance introduces, to see how they might tell this story of passion.

A method ready-made for examining notes on a page is Cooke's (1959) concept of musical terms. Consider measures 20 and 21 (figure 5.1). In the key of f sharp minor, the melodic line {F#, F#, F#, G#, A, C#, B, C#, B, A, G#} translates to scale degrees of {1, 1, 1, 2, 3, 5, 4, 5, 4, 3, 2}. Looking at Lidov's (2005) chart (Appendix B), we see that {1, 2, 3, 5} in minor is representative of "sorrow, protest, complaint". The descending line {5, 4, 5, 4, 3, 2} is characterized as a "yielding to grief" and the internal line of {8, 7, 7, 6} is "passive suffering". Interestingly enough, many of these melodic lines that Cooke (1959) associates with sadness are commonly found in the characteristic Andalusian/Arabic tonality. Mark Larrad (2007) points out this tonality specifically in the descending line: "in the terraced descent of the embellished vocal line, one can discern the characteristic melismata of Andalusian song, with its intensely Arab associations, (an effect intensified by the Phrygian harmony)" (under "Works and Musical Language"). Throughout the piece are other descending chromatic lines, which Lidov relates to feeling "suffering and weary". The movement of {5, 6, 5} in the below measures (figure 5.2) represents a "burst of anguish".



Figure 5.2 *Quejas ó la Maja y el Ruiseñor*, m13-15. Source: Granados 2007, 66.

In contrast, the nightingale's song, the final section of the piece, sits on a {5, 6, 5} progression in F sharp Major (figure 5.3), which represents "joy".



Figure 5.3 *Quejas ó la Maja y el Ruiseñor*, m68-70. Source: Granados 2007, 71.

The combination of all of these motifs, translated through Cooke's terms, tells a story of grief, suffering, and anguish, that ends with a hint of joy. The problem with

accepting this analysis, and Cooke's method of analysis in general, is that it ignores any concept involved with "musical grammar" besides scale degree and tonality. According to Baroni (1983), pitch, note-length, metrical position, timbre, and dynamics (in addition to scale degree and tonality) all play a role in creating meaning and showing emotion. For example, the motive {5, 6, 5} in minor that we examined above (said to characterize "a burst of anguish") could be marked *piano* and notated as whole notes in an *largo* tempo. While this new phrase might still present a suffering and anguished emotional state, it certainly would not be characterized as a "burst" of anguish. However, in *La Maja y el Ruiseñor*, the dynamic and metric markings of Granados are for the most part complementary to Cooke's method of analysis; the emotional connotations discovered using Cooke's method are actually very similar to the story suggested by the title and the libretto of *Goyescas*.

A more general analysis of *La Maja y el Ruiseñor* (Appendix C) would look at the tonality (already established as the Arabic tonality characteristic of Andalusian music), the implication of Spanish folk tunes, and the imitation of the voices of a woman and a nightingale. *La Maja y el Ruiseñor* is actually "one of only a few Granados works to incorporate a genuine folksong" (Larrad 2007, under "Works and Musical Language"). According to legend, Granados heard this folk tune being sung by a young shepherd girl as he rode through the Valencian countryside (a romantic but unlikely story). With the decision to include a folk tune in *La Maja y el Ruiseñor*, Granados does his part to promote Spanish nationalism, as encouraged by his teacher, Felipe Pedrell.

If the performing pianist successfully plays in a *cantabile* style, the melody of *La Maja y el Ruiseñor* can be heard as an imitation of the actual voices of the *maja* and the nightingale (it is, after all, their song). This idea is supported by Hall (1953) and Cumming (2000), both of whom point to imitation as a genuine technique for creating musical meaning. In Cumming's (2000) case specifically, she refers to *cantabile* style being an imitation of the human voice, and how it is able to create "characters" within instrumental music; in *La Maja y el Ruiseñor*, the imitation simply reinforces a character already set before us (*la maja*) as opposed to creating one out of thin air. This imitation also recalls the idea of music being referential and how music has the power to refer to objects (like a human or nightingale voice) outside of itself through the use of specific techniques like mimicry.

The combined efforts of specific musical analysis using Cooke's methods of scale degree characterizations and the general ideas surrounding tonality, folk tradition, and representational imitation can point towards a more complete picture of *Goyescas* and its significance as part of the Spanish classical repertoire. To summarize these ideas quite succinctly, "this composition describes, in a demonstrative Latin manner, a very poignant love story" (Ericourt and Erickson 1984, 37). This story of love was not disconnected from Granados and his own emotions; Chase (1959) calls *Quejas, ó La Maja y el Ruiseñor* "one of Granados's most personal and poetic utterances" (164). Perhaps Granados had his own love, his wife Amparo, in mind as he attempted to convey the true passion of a Spanish lover's spirit; he even wrote *a Amparo* (to Amparo) as the dedication for *La Maja y el*

*Ruiseñor*¹⁵. Following Granados's example, many Spaniards love in the passionate style of Rosario (the heroine of *Goyescas*), even in tragedy. The legend of *Goyescas* is three-fold: it is an enduring story of persistent, passionate love, it presents and immortalizes the beautiful folk-inspired tune transcribed in *La Maja y el Ruiseñor*, and, along with *Iberia*, it marks the breakthrough of the Spanish idiom onto the scene of European Romantic piano music.

Often mentioned in the same conversation as *Goyescas*, *Iberia* is considered Isaac Albéniz's "unquestionable masterpiece" (Powell 1980, 76). Powell (1980) describes *Iberia* as "one of the greatest contributions to Spanish piano literature" (75), in addition to being "one of the most impressive and technically difficult works in *all* piano literature" (90, emphasis added). *Iberia* is in fact "of formidable technical difficulty" (Chase 1959, 155) and was perhaps the work that led the great Spanish pianist Alicia de Larrocha to make a statement about how it was necessary to learn Bach and Mozart before playing Spanish music, just so one could develop the technical skills necessary for executing the subtleties inherent in Spanish literature (Kuehl 1976). The twelve movements of *Iberia*, or "impressions" as they are subtitled, are "picturesque descriptions of Spanish scenes and landscapes, mostly centered on Andalusia (Powell 1980, 77). In this way, all of the movements of *Iberia* combine to tell a story of national pride, a pride based on the beauty of the Spanish national landscape.

Nationalism was the genuine intention of Albéniz in writing *Iberia*; in his studies with Felipe Pedrell, he came to a "realization of the wonderful values inherent in Spanish music" (Chase 1959, 153). Albéniz's favorite region and source of musical inspiration was Andalusia; he loved the Alhambra, deeming it "the place in Spain where he felt the most at home" (Chase 1959, 151); he even went so far as to say "I am a Moor" (Chase 1959, 150), in spite of the fact that he was Catalanian by birth. This Andalusian pride is reflected in the movements of *Iberia*; while it is meant to be an "imaginative synthesis of Spain" (Chase 1959, 155), of the eleven movements with descriptive titles (excluding movement one, simply entitled "*Evocación*" (Evocation)), only one, *Lavapiés*¹⁶, evokes a place or tradition outside of Andalusia.

Iberia provides one a perfect opportunity to examine the manifestation of Spanish folk tradition in nationalist music. All of the twelve movements "employ characteristic dance rhythms" (Powell 1980, 77), including the *fandango* (in its many permutations like the *fandanguillo*, *rondeña*, and *malagueña*), *bulerías*, *jota*, *paso doble*, and *seguidillas*, among many others. These dance rhythms are often alternated with *coplas* ("lyrical vocal refrains" (Powell 1980, 77)), giving us an example of what Kuehl (1976) meant by "*la Danza*" and "*la Copla*", or the contrasts in Spanish life as shown through musical structure. While Albéniz's liberal use of dissonance has led many a musicologist to label him an impressionist, it has been shown that these progressive, dissonant sounds ("parallel motion, secundal, quarter, and added-tone sonorities, and bichords" (Powell 1980, 82)) are in fact a part of the Andalusian folk tradition. Albéniz also shows his preference for Andalusian harmonies with

¹⁵ Granados's dedication to his wife was incredibly passionate, even in death. They both perished when the ship they were traveling on was torpedoed by a German submarine; Granados leapt out of a lifeboat to try to save Amparo, whom he saw flailing in the water, and they both drowned (Larrad 2007).

¹⁶ *Lavapiés* (directly translated to "wash feet") is the old Jewish quarter of Madrid.

the evocation of the *cante jondo* and *saeta*¹⁷ in movements like *El Albaicín*, *Corpus Christi en Sevilla*, and *Jerez*. Other movements, like *Triana*, emulate the guitar and castanets, contributing further to the dance feel of the entire series of movements.

With *Iberia*, Albéniz “captured and immortalized the sounds and rhythms of his native country” (Barulich n.d., in “Suffering from Bright’s disease”). Because he named the last eleven individual movements after specific cities or regional styles, he gave Spaniards from those specific locations the chance to identify with a music that tells their specific regional story. This is especially true for the people in the south of Spain; we have already established that Albéniz had an “affinity with the exotic and colorful atmosphere of Andalusia” (Chase 1959, 150). Albéniz drew on the nationalist style of his teacher Felipe Pedrell, but with a greater degree of sophistication; “Where Pedrell used folk music in his works as a basis for a national style, Albéniz preferred to suggest, rather than quote, rhythms and melodic elements to evoke the Spanish landscape” (Barulich n.d., in “Throughout his virtuoso career”). Albéniz’s delicate treatment of folk material in his quest for Romantic nationalism drew the attention of other composers like Debussy, who

“was always consistent on the point that a folk or national music should not be used for its themes but rather in the manner of Albéniz: ‘Without using actual popular tunes he [Albéniz] is the kind of person who has them in his blood. They have become so natural a part of his music that one barely distinguishes a demarcation line” (Lesure and Howart n.d., under “Models and Influences”)

Perhaps it was Albéniz, or perhaps it was Debussy’s revelatory experience hearing *cante jondo* at the 1889-1890 Exposition Universelle in Paris, that led Debussy to turn to Spain for musical inspiration (Chase 1959). Debussy is credited with being “the first [among “pseudo-Spanish” musicians] to appreciate the full possibilities of Spanish...popular music and to raise its inherent values to the category of the highest art” (Chase 1959, 299). Even if Debussy was the first or most successful, he was certainly not the last nor the only non-Spanish composer to appreciate the Spanish idiom, notable examples of other successes being Georges Bizet (*Carmen*) and Maurice Ravel (*Boléro*).¹⁸

Of Debussy’s prolific output of works for solo piano, six individual pieces are considered to be written in the Spanish style (Raad 1979). While some consider the prelude *La sérénade interrompue* to be Debussy’s “most successful evocation of Spain” (Raad 1979, 14), a similar claim could be made of *La Soirée dans Grenade* (An Evening in Granada), from *Estampes*. Manuel de Falla is frequently quoted as saying of *La Soirée dans Grenade*: “Here it is Andalusia itself that we see; truth without authenticity, since there is not a bar directly borrowed from Spanish folk music and yet the whole piece in its smallest detail is redolent of Spain” (Tiersot 1889, 71). Debussy, in a similar method to Albéniz’s

¹⁷ *Saetas* are similar to *cante jondo* in feeling and tonality, but not in content. *Saeta* is a religious song, traditionally sung at the Corpus Christi festival, and other religious processions, in Seville (Powell 1980).

¹⁸ It has been suggested that the French have experienced the best overall success in capturing the real essence of Spanish music, outside of the Spaniards themselves. This is no real surprise considering the exploratory nature of the French (especially the impressionists) and the proximity of France and Spain (Chase 1959).

collection of Spanish details for *Iberia*, combined several different components of the Spanish musical idiom in *La Soirée dans Grenade*.

The piece begins with an *habanera* rhythm, and is marked “*Mouvement de Habanera*” (“in the movement of the habanera”) (figure 5.4), establishing the Spanish flavor from the very beginning (if the title of the piece was not enough of a clue).

Mouvement de Habanera
(Commencer lentement dans un rythme nonchalamment gracieux)

Figure 5.4 *La Soirée dans Grenade*, m1-4. Source: Debussy 2006, 10.

After a short *habanera* introduction, a *cante jondo* enters in the left hand in bar 7, sounding remarkably similar to the “wailing chant” (Raad 1979, 14) of an old gypsy woman (figure 5.5). This specific *cante jondo* is “in the Hispano-Arabic mode, *Asbu’ayn*...which is found in the music of the Moors and their ancestors in Southern Spain and North Africa (Raad 1979, 14). The vocal nature of the *cante jondo* is suggested through the use of “melismas, portamentos, and augmented seconds” (Raad 1979, 13).

Figure 5.5 *La Soirée dans Grenade*, m5-14. Source: Debussy 2006, 10.

Quickly, the *cante jondo* is interrupted by an interlude that is obviously meant to be an imitation of the guitar. Debussy is known for his successful exploitation of the sounds of the guitar (part of the reason why *La sérénade interrompue* is so well received), and he is even said to have been “preoccupied with the possibilities of transposing the guitar touch to the piano” (Raad 1979, 14). The blocked dominant seventh chords moving in parallel motion are indicative of the *rasgueado* style of playing (see figure 5.6).



Figure 5.6 *La Soirée dans Grenade*, m17-18. Source: Debussy 2006, 10.

The overall structure of *La Soirée dans Grenade*, an “interspersed song and dance with guitar-like interludes” (Raad 1979, 14), seems to suggest that Debussy was aware of the contrasts present in Spanish identity and how they are manifested in the music. Debussy was attracted to these contrasts: it is stated that what he “particularly liked in Albéniz were the ‘brusque awakenings’ and ‘nervous starts’, as if emanating from a guitar” (Lesure and Howat n.d., under “Models and Influences”)¹⁹. The habanera dance rhythm, *cante jondo*, guitar interludes, and contrasting styles combine to create a dizzying (but pleasant) musical experience “evocative of the kaleidoscopic nocturnal life of Granada” (Schmitz 1950, 86). Debussy seemingly comprehended a great deal about the passionate spirit and varied temperament of the Spanish, even without having ever visited the country. *La soirée dans Grenade* tells a two part story: the mystery and appeal of Spain to foreigners, and the endurance and popularity of the Spanish musical idiom, despite the marginalization of Spain.

Some non-Spaniards have written in the Spanish style, not because of the great mysterious appeal of Spain, or even the popularity of the Spanish idiom. Spain’s great surge of colonization, beginning in 1492, forced Spanish culture, and therefore music, onto the native dwellers of the “New World”. Cuba was “discovered” on Columbus’s very first journey in 1492 and, along with Puerto Rico, was Spain’s longest lasting colony, with the Spanish not officially withdrawing until 1898 (Barton 2004). Four hundred years is a long time for a country to be subjected to the politics and culture of another country; obviously, the people and culture of Cuba were forever changed.

¹⁹ Debussy also marked the beginning of one of his other Spanish inspired pieces, *La puerta del vino*, with the instructions, “avec de brusques oppositions d’extrême violence et de passionnée douceur” (“with sudden contrasts of extreme violence and passionate sweetness”) (Debussy 2005).

As mentioned earlier, Spanish imperialism created a so-called “conduit of reciprocal influence” between the mother country (Spain) and the colonies. Graham and Labanyi (1995) call this a “converse identification process”, made possible by the fact that countries like “Cuba and Puerto Rico were constitutionally defined as provinces of Spain” (21). There have been numerous studies conducted on what flowed through this conduit, including food, disease, natural resources, etc. Music certainly went back and forth between Spain the empire, and “Spain” the colonies, being transformed along the way. Take, for instance, the *malagueña*. The *malagueña* as a dance form originated, or rather evolved from *fandango*, in Málaga, Spain. With imperialism, it spread across Spain and its colonies and was reshaped into different regional styles; Mexico, among others, has its own regional *malagueña*. But perhaps one of the most well-known examples of *malagueña* is Ernesto Lecuona’s piece for piano, aptly named *Malagueña*, from *Suite Andaluía*. Lecuona was a Cuban, born in 1896, two years before Spain withdrew from Cuba. He was largely involved with popular music; he had a traveling dance band that achieved modest popularity in the United States and Europe called “Lecuona’s Cuban Boys” (Vega n.d.). He also enjoyed great success with his salon piano pieces, *Malagueña* being by far the most popular.

There is not much of a narrative inherent in *Malagueña*, at least not such as we have seen in some of the other pieces examined. The musical techniques are certainly Spanish: Arabic inspired tonality, parallel blocked chords and rapid arpeggios (suggesting *rasgueado* guitar), and using a dance form. However, what is more telling about *Malagueña* is the overall concept and the story of composition of the piece. The idea that a Cuban, who lived (albeit briefly) under Spanish colonization, wrote a piece in a Spanish dance form that had been transformed through the very process of colonization, confirms the cultural changing power and potential of mixing foreigners with indigenous people. This points us back to “musical relativity”: culture shapes music, which then reshapes culture.

Looking at all of these case studies – *Goyescas*, *Iberia*, *La Soirée dans Grenade*, and *Malagueña* – it is apparent how difficult it is to identify a single, homogenized identity within Spanish piano music, and within Spanish culture in general. The history and politics of Spain have led to a Spanish identity with an eclectic mix of cultural influences. The music of Spain displays many of the same diverse characteristics, echoing what is seen in the Spanish identity. Simon Frith and Howard Horne (1987) explore the nature of the relationship of music and identity (looking specifically at pop music), saying that “the major reason people enjoy music is because it offers answers to key identity questions” (Vila 2014, 22), like “where do I fit in society?”. Frith and Horne (1987) also acknowledge a certain “constructivist”, or mutually influential, relationship between music and identity: “Pop tastes do not just derive from our socially constructed identities; they also help to shape them...music has been an important way in which we have learned to understand ourselves as historical, ethnic, class-bound, gendered subjects” (149). The strong connection between music and cultural identity that we have seen present in Spain supports Frith and Horne’s observations.

It is impossible, short of conducting some sort of ethnographic research, to make any sort of judgment on how individual Spaniards feel about the music of their country. It is, in fact, my hope that soon, more ethnographical studies will be conducted with the Spanish musical identity in mind, and the world of academia will have some updated research on Spanish music and culture. The use of ethnographic techniques will also contribute to bridging the interdisciplinary gap between anthropology and music.

Ethnomusicology, of course, looks at music in its cultural contexts, but ethnomusicological studies rarely focus on Western classical music (of which Spanish repertoire is technically a part). The techniques used in this research combine music, anthropology, and linguistic studies. It is my sincere hope that this sort of interdisciplinary approach to music research will be applied in the future, considering other cultures and countries besides the Spanish. Of particular interest is the proposed theory of “musical relativity” as presented earlier – it would be fascinating to see the theory challenged, developed, and furthered by other researchers.

From a musicological perspective, there is still much further to go with this research. In the quest to show how even the smallest aspect of music can impact culture and identity, more in-depth musical analysis of Spanish repertoire (including the pieces analyzed above) is necessary. In addition, there exists much more Spanish piano music of great value outside of the works of Granados and Albéniz; Manuel de Falla and Joaquín Turina are two highly esteemed Spanish composers whose works would contribute greatly to this research. Similarly, there are many other composers besides Debussy and Lecuona who have been quite successful in evoking the Spanish idiom, like the American composer Louis Moreau Gottschalk, with his *Souvenirs d'Andalousie*, *Op. 22*. Interesting parallels could be drawn between Spanish music and identity if one were to extensively examine the lives of the composers like Granados or Albéniz, and perhaps see how deeply these composers were affected by their culture and their music. It is quite possible that sometimes the “story” of a piece of music is simply the composer’s story, of which we may be unaware unless it is labeled, or a comprehensive analysis of the piece and composer is conducted.

Although this research as a whole raises many questions, and rightly so, other questions have been answered, like “how does Spanish music interact with the Spanish culture?”, “what makes music sound Spanish?”, and maybe even part of the very complex question, “what does it mean to be Spanish?”. To be Spanish means to live the music – *vivir la música* – as a Spaniard goes about reinforcing cultural traditions in their everyday lives, contributing to an ever-evolving feeling of Spanish identity.

Appendix A

Map of Spain, with cities important to the political and musical development of Spain marked (some notes mine) (Ericourt and Erickson 1984, inside front cover).



Appendix B

Lidov's (2005) chart of Cooke's musical terms (9).

Table 1. Summary of "Some Basic Terms" from Deryck Cooke, *The Language of Music* (1959), pp. 113–167.

<i>Figure—By Scale Degrees</i>	<i>In Major</i>	<i>In Minor</i>
1-(2)-3-(4)-5	Outgoing, assertive joy	Sorrow, protest, complaint
5'-1-(2)-3	Similar, less exuberant	Tragic, with courage
5-(4)-3-(2)-1	Passive joy, consolation	Yielding to grief
8-7-6-5	Similar	Similar: passive suffering
Descending chromatic scale		Suffering and weary
5'-3-(2)-1	(Not discussed)	Passionate outburst of pain
1-(2)-3-(2)-1		Brooding, sense of doom
1-(2)-3-2		Slow—pathetic; Fast, repeated—obsessive
5-6-5	(I-IV-I)—joy	Burst of anguish
5-6-5	Other harmonies—various	
1-(2)-(3)-(4)-5-6-5	Innocence, happiness	Grievous anguish

Appendix C

Full score of Granados, *Quejas ó la Maja y el Ruiseñor* (Granados 2007, 66-71).

Andante melancólico

The image displays a page of a musical score for a piano piece. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system is marked 'Andante melancólico' and begins with a piano (*p*) dynamic. It features a melodic line in the right hand with a fermata and a 'poco rall.' (slightly slower) instruction. The second system is marked 'tempo' and shows a more active melodic line. The third system includes trills (*tr*) and triplets (marked with a '3') in both hands, ending with a 'rall.' (ritardando) instruction. The fourth system continues the melodic and harmonic development. The score is printed in black ink on a white background.

musical score system 1, featuring piano and bass staves with various musical notations and dynamics.

poco rall.

rall. rall. molto

musical score system 2, featuring piano and bass staves with various musical notations and dynamics.

un poco dim. accel.

subito rit. il tempo e molto espress.

musical score system 3, featuring piano and bass staves with various musical notations and dynamics.

poco rall. molto espress.

a tempo

pp

3 rall.

musical score system 4, featuring piano and bass staves with various musical notations and dynamics.

con molta fantasia rall. assai

tr

un poco in tempo.

rall. e ten. molto

musical score system 5, featuring piano and bass staves with various musical notations and dynamics.

meno mosso

rall. molto

un poco tempo

rall.

musical score system 1, featuring piano and bass staves with various dynamics and tempo markings.

molto accel. *ff* *largamente* *tr* *subito p e meno mosso* *rall.* *molto rall.*

musical score system 2, featuring piano and bass staves with various dynamics and tempo markings.

cresc *a tempo un poco accel e appassionato* *dim. sub. molto* *pp rall*

musical score system 3, featuring piano and bass staves with various dynamics and tempo markings.

tr *molto dim* *pp* *legatissimo* *più rall.* *a tempo* *meno* *accel.* *molto rall. e dim.* *poco più forte*

musical score system 4, featuring piano and bass staves with various dynamics and tempo markings.

a tempo *cresc. e rall* *cresc. un poco accel.* *a tempo appassionato*

musical score system 5, featuring piano and bass staves with various dynamics and tempo markings.

meno

poco rall.

molto espress.

marc. il canto.

dim. rall.

dim.

poco lento
con molto espressione en un sentimento doloroso

pp

cresc.

f poco rall.

dim.

ia tempo dim.

f poco rall. *pp* *in tempo* *dim.*

This system contains two measures of music. The first measure features a piano part with a dynamic marking of *f poco rall.* and a *pp* marking. The second measure features a piano part with a dynamic marking of *dim.* and a tempo marking of *in tempo*. The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

un poco meno *marcato* *rall.*

This system contains three measures of music. The first measure features a piano part with a dynamic marking of *un poco meno*. The second measure features a piano part with a dynamic marking of *marcato*. The third measure features a piano part with a dynamic marking of *rall.* The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

Andante *ten.* *rall. molto* *I^o Tempo* *ten.*

This system contains four measures of music. The first measure features a piano part with a tempo marking of *Andante*. The second measure features a piano part with a dynamic marking of *ten.* and a tempo marking of *rall. molto*. The third measure features a piano part with a dynamic marking of *p* and a tempo marking of *I^o Tempo*. The fourth measure features a piano part with a dynamic marking of *ten.* The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

calmato il Tempo *poco rall.* *molto rall.* *ten.*

This system contains four measures of music. The first measure features a piano part with a tempo marking of *calmato il Tempo*. The second measure features a piano part with a dynamic marking of *poco rall.*. The third measure features a piano part with a dynamic marking of *molto rall.*. The fourth measure features a piano part with a dynamic marking of *ten.* The music is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

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