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Cover Page Footnote

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Indigenous Form, Innovative Harmony, and Ingenious Rhythm in Manuel de Falla's "Aragonesa"

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Abstract

The literature on the music of Manuel de Falla has called ample attention to the striking stylistic developments in Falla's music of the 1920s. The familiar sound of Spain was replaced by the acerbic neoclassical idiom identified with the music of Stravinsky. The issue is complex. Falla's new music continued to draw on Spanish resources and technical aspects of harmony and rhythm reflect continuities that can be traced back to the earliest works of Falla's maturity, namely, the *Cuatro piezas españolas* (1909). The first of these pieces, "Aragonesa," was composed largely in 1906, and before Falla relocated in Paris and fell under the direct influence of Debussy's mentorship. In this piece, the form and music of which can be traced to the *jota* dance of Aragon, Falla initiated a search for a modern harmonic idiom. The tutelage and music of Felipe Pedrell and the music of Debussy's *Danse sacrée* were influential. But the letters, writings, sketches, and especially Falla's copious annotations in Louis Lucas's 1854 book *L'Acoustique nouvelle*, all kept in the Archivo Manuel de Falla in Granada, provide the resources necessary for documenting Falla's invention. The coda brings the piece to an end with a resourceful, and somewhat ingenious, treatment of, what Falla calls "internal rhythm," which anticipates, what Michael Christoforidis calls the "evolving concept of ritmo interno" as it applies to irregular phrase lengths in the Concerto for harpsichord (1926).

Keywords: Manuel de Falla, Pedrell, Debussy, *L'acoustique nouvelle*, *jota*, notes of attraction, absolute consonance, transitory dissonance, internal rhythm, structural elisions

On November 13, 1905, the Real Academia des Bellas Artes de San Fernando awarded *La vida breve* by Manuel de Falla (1876–1946) first prize in their competition for the best one-act opera. Falla learned of this opportunity in July of 1904, received the libretto by

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Fernandez Shaw in August, and submitted his entry just prior to the competition deadline on March 31, 1905.¹ Although he had already composed piano pieces, songs, chamber works, and zarzuelas, Falla considered *La vida breve* his opus 1 for, among other reasons, answering Felipe Pedrell's call for a new form of Spanish opera.² Falla studied composition with Pedrell from 1902 until Pedrell left Madrid for Barcelona in 1904. In her biography, Elena Torres Clemente concludes that at this stage of Falla's life his outlook as a composer was strongly influenced by three factors: his autodidactic practice of analyzing scores, the tutelage of his master (Pedrell), and a book that Falla acquired in a bookstall near the botanical gardens in Madrid, most probably on September 27, 1904, *L'acoustique nouvelle*, by Louis Lucas.³ This book, a volume in Falla's personal library, constituted "authentic revelations" for his compositional language insofar as its profuse annotations indicate intense study and diverse rereadings.⁴

Falla began composing the first of his *Four Spanish Pieces* for piano (1909), "Aragonesa," in 1906. When he re-located to Paris in the summer of 1907, Falla had all but finished "Aragonesa" and "Cubana." By the end of August in 1908, the entire work was finished and ready to be submitted to a publisher. Commenting in 1915 on the *Four Spanish Pieces*, Falla writes that his "principal idea when composing them has been to express musically the soul and the atmosphere of each one of the regions indicated in their respective titles." The "atmosphere" of "Aragonesa" was expressed by using the music of the Aragonese *jota* dance. Falla continues: "To create 'Aragonesa' I have not adapted an authentic jota but I have tried to stylize the jota." To create his *jota* stylization Falla "extracts from popular songs rhythm, modality, [melodic] lines, characteristic ornamental motives of the melody, modulating cadences, conforming in all—as far as possible—to the rhythmic-melodic form that controls the coordination of phrases that organizes each song to dance."⁵ As suggested by this

1. Falla's biographies discuss the origins of the opera. For dates, see Elena Torres Clemente, *Biografía de Manuel de Falla* (Málaga: Editorial Arguval, 2009), 43–45. Also, see Carol A. Hess, *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford: Oxford University Press, 2005), 33–39.

2. Hess, *Sacred Passions*, 32; Michael Christoforidis, *Manuel de Falla and Visions of Spanish Music* (London: Routledge, 2018), 26.

3. Louis Lucas, *L'acoustique nouvelle: essai d'application, à la musique, d'une théorie philosophique* (Paris: Published by the Author, 1854).

4. Torres Clemente, *Biografía*, 34–35.

5. "Mi idea principal al componerlas ha sido la de expresar musicalmente el alma y el ambiente de cada una de las regiones indicadas en sus títulos respectivos. Salvo raras excepciones . . . más que utilizar severamente los cantos populares, he procurado extraer de ellos el ritmo, la modalidad, sus líneas, sus motivos ornamentales melódicos característicos, sus cadencias modulantes, conformando el todo—en lo posible—a la forma rítmico-melódica que acusa el conjunto de frases que componen cada canción a danza. . . . Para hacer "ARAGONESA" no he adoptado ninguna jota auténtica, sino que más bien he procurado estilizar la jota." Quoted from a

statement, the form of the piece follows closely both the general layout of the traditional *jota* and specific details of structure within instrumental ritornellos and sections based on sung *coplas*. The overall organization of each of the other *Spanish* pieces is Falla's own invention. Harmonic and tonal features of "Aragonesa" are based on musical ideas gathered from his reading of *L'Acoustique nouvelle* and from his close examination of scores by Pedrell and Debussy. Falla's concept of rhythm makes a distinction between rhythmic details of musical parameters and the sense of rhythm underlying the structural organization of phrases, periods, and sections. Falla refers to this type of rhythm as "internal rhythm" (*ritmo interno*), the precise definition of which is somewhat obscure. Various writers have come to terms with the concept of internal rhythm by providing a general definition or by relating it to specific examples of music. Falla's mention of "the rhythmic-melodic form that controls the coordination of phrases that organizes [the] song of [the] dance" appears to relate "Aragonesa" to his concept of internal rhythm. But Falla's technique of linking and overlapping phrases in this piece proves to be an ingenious method of creating continuity, interest, and balance.

The Aragonese Jota in "Aragonesa"

In a letter to H. Collet penned in 1909 (Paris, April 15) Falla places details of his piano piece squarely within the musical tradition of the *jota* dance of Aragon: "The form of the accompaniment is another consequence [of the 'popular melodic tradition'], and by making it like this I have been inspired (among other reasons of an artistic nature) by the bands of street musicians in Aragon."⁶ As described by Josep Crivillé i Bargalló, the makeup of the band of Aragon enables its *jota* to flourish "with greater splendor" ("con major esplendor") [than other bands].⁷ The form of the Aragonese *jota* dance consists of a simple alternation between instrumental passages and sung stanzas, or *coplas*, as musical accompaniment for the dance. Its length varies with the number of stanzas to be sung. The music begins with four strummed chords followed by an eight-measure phrase in triple meter played by the band that is restated with "variations" an indefinite number of times. The structure of the *copla* passage follows a strictly pre-determined pattern in prosody and music. The stanza of the Aragonese *copla* consists of four lines of text in octosyllabic meter. As some lines are repeated or restated, the sung poetic form of the quatrain continues for seven lines. The form of the music projects lines of the text in four-measure phrases. Frequently melodic

program note dated 1915 in Manuel de Falla, *Cuatro piezas españolas*, ed. Guillermo González (Madrid: Manuel de Falla Ediciones, 2001), 4. Rather than "folk songs," the "cantos populares" to which Falla refers appear to be recently composed popular songs within a "folk" tradition.

6. Jorge de Persia, *Manuel de Falla: His Life and Works*, trans. Tom Skipp (Madrid: Ministerio de Cultura, 1996), 35.

7. Josep Crivillé i Bargalló, *El folklore musical* (Madrid: Alianza Música, 1983), 212.

lines are repeated within the seven accompanying musical phrases, but restatements of musical phrases do not coincide with restated poetic lines. The traditional *copla* melody begins on the second beat of the first measure of the phrase and the first two syllables create an anacrusis into the second measure where four more syllables are sung before landing at the high point of the melody, and final two syllables, in the third measure where a florid ornament colors the final syllable on the second beat. The final note of the phrase is sustained into the fourth measure, a moment of relaxation, or a pause, in the continuity of the music. Not infrequently, two phrases of the traditional *jota* are joined together when the final note of the phrase is sustained through the fourth measure and into the next phrase.⁸ The formal layout of “Aragonesa” is organized in the manner of a *jota* dance: introductory chords, instrumental ritornello, *copla* (accompanied song), ritornello, *copla*, ritornello (here, Coda). One page of the sketches for the *Four Spanish Pieces* in the Manuel de Falla Archive in Granada inscribes a single melodic line, the first version of the seven phrases of the *copla* passage, mm. 43–69. In the left margin at the head of the sketch Falla writes “Jota.”⁹

The form of “Aragonesa,” schematically represented as A B A' B' Coda (A"), follows the pattern of the *jota* dance with notable artistic license. After “strummed chords” the “variations” passages (A and A') present variations on an eight-measure phrase, while the *copla* passages (B and B') consist of variations on the seven four-measure phrases of the *copla* melody. After the opening chordal flourish, which is reminiscent of the strummed chords with which a *jota* begins, the “variations” ritornello follows with four statements of the traditional eight-measure phrase, two in the tonic C-major key and two in the key of E major. There follows a lengthy modulatory transition directed through the key of G \flat major that reaches the dominant key, G major, at the beginning of the first *copla*. In his analysis of “Aragonesa,” Bargalló notes that the musical form of the *copla* is a type of construction that typically can be encountered in the traditional Aragonese *jota*: A B A C A D A (mm. 43–70).¹⁰ The melody of the *copla* also follows the design of the traditional *copla* melody. The *copla* passage maintains G major as its tonal center with excursions into increasingly elaborate dissonant harmonies. And yet as in the traditional *jota*, there is a regular alternation between dominant and tonic chords in the patterning within and between the four-measure phrases. A second “variations” ritornello begins with two more statements of the eight-measure melody colored by whole-tone tonal relationships followed by a string of four-measure phrases infused with the sound of

8. Josep Crivillé i Bargalló, *El folklore musical*, 209–13.

9. Granada: Archivo Manuel de Falla, catalog number XXXVII, A9. The sketches for “Aragonesa” are described in Antonio Gallego, *Catálogo de obras de Manuel de Falla* (Madrid: Ministerio de Cultura, 1987), 67–68.

10. Josep Crivillé i Bargalló, “Las Cuatro piezas españolas de Manuel de Falla,” in *Manuel de Falla: latinité et universalité* (Paris: Presses de l'Université de Paris – Sorbonne, 1999), 379.

diminished seventh chords that build toward a dynamic climax in mm. 95–97 before the intensity recedes and a four-measure transition modulates back to the home key. The dominating feature of the second *copla* passage (mm. 107–33) is the recapitulation of the (shortened) *jota* melody of the opening “variations” passage in counterpoint with the *copla* melody. The tonality of the passage is transposed from G to C major, and the pitch level of each melodic phrase falls exactly a fourth higher than the pitch level of its analogous phrase in the first *copla*. Various chromatic progressions over the tonic pedal C bring the final instrumental sections, or Coda, to a quiet ending on the C-major chord spread out over several octaves.

In the letter to H. Collet Falla remarks: “The spirit of the coda contains a certain personal statement.”¹¹ Referring to the “spirit of the coda,” Falla seems not to be discussing musical technique, but the general abatement of dynamic intensity leading to a whisper of sound created by opposing open sonorities played in triple pianissimo. He thereby avoids the temptation to conclude this exciting traditional dance with resounding virtuoso display—a mark of “egoism” that jarred with Falla’s reserved temperament. And yet, various sketches suggest that Falla initially contemplated and worked toward a more robust conclusion. On page 4 of manuscript XXXVII, A4, a twelve-measure passage for the end the piece is sketched out and signed after the final measure with the date “19 September [190]6.” The first seven measures are filled with ascending progressions of thick chords in $\frac{3}{8}$ meter harkening back to the Introduction. At the eighth measure new material in $\frac{3}{4}$ meter initiates a steady diminuendo reaching a pianissimo dynamic before two crashing chords marked fortissimo emphatically finish the piece. None of this material is used in the published version.¹²

Melodic Manipulation of Falla’s Two-Measure *Jota* Motif

Although each section of “Aragonesa” has a distinctive musical character, there is a unifying element that fuses passages together and gives the entire work a characteristic sound. Falla describes this element in his letter to Collet: “The *Aragonesa* is based on the first two measures of its first movement, from which I borrow elements later on for the second (which I have structured according to popular melodic tradition), the coda and, needless to say, for the piece’s “thematic development.”¹³ In view of the three-measure introduction, the “first two measures” of the “first movement” are mm. 4–5, and the “second” [movement] is the *copla* of the Aragonese *jota* dance. The thematic development is based on the return and

11. Quoted in Persia, *Manuel de Falla*, 65.

12. “Aragonesa” sketches, MS XXXVII, A4, p. 4. Archivo Manuel de Falla.

13. Persia, *Manuel de Falla*, 65.

placing a pitch on each beat of the measure (the second ornamented), consists of a repeated pitch and a stepwise descent to another pitch. Variants include a foreshortened form in which the first beat of the motif is deleted in favor of a rest, (r)D', a full motif arranged as a stepwise descent aligned with the meter, D'(d), the same without the triplet ornament, D'(do), and a descending motif starting from a weak rhythmic position and crossing a bar line, D'(dc).

The melody played by the left hand in the first eight-measure phrase, which I will call the *jota* melody (as opposed to the *jota* motif and the *copla* melody), utilizes two forms of the anacrusis, A and A'(t), and two forms of the downbeat motif, D and (r)D'. In the second eight-beat phrase the *jota* melody moves from the lower voice part to the upper, and the supporting counterpoint utilizes variants, the arpeggio anacrusis A'(arp) and the descending downbeat motif without the triplet ornament, D'(do).

The four-measure *copla* melody at m. 43 sets the pattern for the remaining phrases of the *copla* passage. Typically, the melody fills the first three measures of the musical phrase, and its final note is sustained into the fourth measure. In the sketch for the opening phrase of the first *copla* the final pitch of the melody, D, is re-notated in the fourth measure and extended across the bar line by a tie.¹⁴ In the published version the tie remains—it cannot be a slur—and the pitch D does not. The *copla* melody in the odd-numbered (A) phrases recurs without variation. (In the even-numbered phrases [B, C, and D] the *copla* melody is transformed concerning its pitch level, interval structure, and rhythm.) In its first measure the melody begins with the foreshortened downbeat fragment, (r)D', and in the third measure the melody is capped by the initial downbeat fragment, D. Whereas the second measure utilizes another (two-beat) variant of the anacrusis, A'(cop), the two-measure fragment linking mm. 2 and 3 is a variant of the entire *jota* motif. Examples of other variants of the entire *jota* motif include the accompanying counterpoint at mm. 13–14 and 107–8 and the head-motifs of phrases beginning at m. 86 of the second “variations” passage. Against, and in counterpoint with, the *copla* melody the cross-metric form of the descending *jota* motif, D' (dc), is inserted regularly beginning in mm. 1 and 3 of the *copla* phrases—with consequences for the harmony, as I will show later.

Toward Tonal Modernity: Pedrell And Debussy

It would be off the mark to dispute the proposition that Falla's period of study with Felipe Pedrell from 1902 to 1904 was a major factor leading to the success of his work as a composer. Conversations with Pedrell from 1902 to 1904 marked an important turning point in Falla's development as a composer and an artist. Two notable aspects of Pedrell's training concern exercises in orchestration and cultivating sensitivity to the musical values

14. “Aragonesa” sketch reproduced in Gallego, *Catálogo*, 69. The cited measures appear in the first system.

of different and varied Spanish folk and early sixteenth-century art traditions.¹⁵ Prompted by Pedrell's teaching, Falla infused each of the *Four Spanish Pieces* for piano with a separate Spanish folk-music tradition. Yet, various critics have suggested Pedrell contributed in important ways to the development of Falla's expertise regarding technical matters of composition. The English critic Ronald Crichton writes that Pedrell was one of "the greatest influences on Falla's development as a composer."¹⁶ Falla's biographer, Jaime Pahissa, whose book passed inspection by the composer himself, relates that "under Pedrell, Falla studied musical form with great thoroughness."¹⁷ Michael Christoforidis, summarizing Yvan Nommick's study of Pedrell's influence on Falla, states that "Pedrell inculcated in Falla a sense of 'rigor and exactness' in his composition."¹⁸ Roland-Manuel, whose article on Falla published in 1930 includes information gathered from conversations with the composer, alludes to another aspect of Pedrell's teaching in his comment on Falla's concept of internal rhythm:

Internal rhythm thus supposes synthesis of rhythm properly said and of a tonality founded on natural resonance. . . . This theory, of which Pedrell taught the rudiments, renders very clearly the grounds of subtle and profound laws which everywhere and always popular music, and the *cante jondo* singularly, obey.¹⁹

Falla himself acknowledges his debt to his teacher in an essay commemorating the life and work of Pedrell:

Pedrell was a teacher in the highest sense of the word; through his doctrine, and with his example, he led Spanish musicians towards a profoundly national and noble art, a path that at the beginning of the last century was already considered to be hopelessly closed. . . . This was the state of things when the trilogy *Los Pirineos* ('The Pyrenees') and the brochure *Por nuestra música* ('For our Music') . . . were published. In them the author persuasively shows that Spanish lyrical drama, as well as any other musical work aspiring to represent us to the world, must find inspiration on the one hand in

15. Hess, *Sacred Passions*, 28.

16. Ronald Crichton, *Falla* (London, British Broadcasting Corp., 1982), 13.

17. Jaime Pahissa, *Manuel de Falla: His Life and Works*, trans. Jean Wagstaff (London: Museum Press, 1954), 31.

18. Christoforidis, *Falla and Visions of Spanish Music*, 26.

19. "Le rythme interne suppose ainsi la synthèse du rythme proprement dit et d'une tonalité fondée sur la résonance naturelle. . . . Cette théorie, dont Pedrell enseignait le rudiment, rend très clairement raison des lois subtiles et profondes auxquelles obéit partout et toujours la musique populaire, et le *cante jondo* très singulièrement." Roland-Manuel, [Alexis Levy], *Manuel de Falla* (Paris: Cahiers d'Art, 1930), 29. See Roland-Manuel's entire comment quoted at n. 47 below.

the strong and varied Spanish tradition, and on the other in the admirable treasure left to us by our composers of the sixteenth, seventeenth and eighteenth centuries.²⁰

The "example" to which Falla refers is Pedrell's opera *Los Pirineos* (composed ca. 1891), which Falla describes as a "brilliant result" of his [artistic] "intentions."²¹ Falla points out in the article that Pedrell's work as a composer was not received well in Spain during his life. In some quarters he was regarded as a great music historian for unearthing and publishing important music of Spain's Golden Age but not a good composer. Although Falla acknowledges that some of Pedrell's work was not as equally strong as his opera and other works for the stage, he shows high regard for Pedrell's abilities as a composer when he closes his article (p. 63) with a quote expressing a complaint by Pedrell at the very end of his life:

"Justice was never done to me . . . they constantly tried to decry my qualities by saying that I was a great critic and a great historian, but not a good composer. It is not true: I am a good composer. I do not claim respect for my age, but for my work. Let them listen to it, let them study and then judge it."

If Falla's remembrance of Pedrell showed great respect for his teacher's compositions, there is every reason to believe that what he learned from his master over a two-year period of study went beyond developing skill in orchestration and absorbing appreciation of the musical values of the varied traditions of Spain. In his essay (p. 55) Falla discusses theories put forward in a brochure written by Pedrell that accompanied the publication of his opera, *Por nuestra música*. Falla lists the "indispensable conditions by which art becomes national." And later (p. 57), he gives the three "basic qualities" of Pedrell's art as reflected in *Los Pirineos*: "a strong personality, a serene emotional strength, and an uncommon evocative power." These comments in Falla's essay relate to general, but very important, artistic matters. Technical aspects of composition are mentioned only as a negative factor with reference to students who claim not to have learned much from Pedrell's tutelage (p. 59):

It seems that some of his old disciples have made it known that they did not gain much benefit from Pedrell's teaching. . . . Perhaps they went to him without the technical training that is necessary when one seeks the advice of a great artist. As for me, Pedrell's teaching has been the artistic guide every well-intentioned apprentice needs so much.

20. Manuel de Falla, *On Music and Musicians*, trans. David Urman and J. M. Thomson (London: Marion Boyars, 1979), 54-55.

21. Falla, *On Music and Musicians*, 58. The page numbers of other quotations cited from this article are given in the text.

With this statement Falla brings into play an interesting conundrum relating to his own early training and development as a composer. It suggests that when he came to Pedrell for instruction Falla had already attained a firm grounding in the technical aspects of the art of composition. But little has been written about his teachers in Cádiz and their methods, except for his periods of piano study. Before commencing piano study with José Tragó at the Madrid Conservatory in 1897, Falla studied piano and harmony with Alejandro Otero Meléndez in Cádiz.²² A facsimile of a harmony notebook kept by Falla from 1900 to July 1906, *Apuntes de armonía*, provides evidence that Falla's musical development in preparation for a career as a composer was also the result of self-motivation and self-study of books and scores. The *Apuntes* notebook is not only filled with detailed notes on the principles of harmony from rudimentary concepts to the treatment of triads, seventh, and ninth chords, but also includes comments on scores and operas, matters of orchestration, and records of expenses, sales of music, and purchases of scores.²³

When did Falla begin to develop the technical skill and the search for modernity that are reflected in his "Aragonesa," before, or after, his initial discovery of the music of Pedrell? Pahissa writes that Falla first became acquainted with Pedrell's music when by chance he found some music from *Los Pirineos* in a music magazine published by the Orfeo Catalan choral society of Barcelona in the aftermath of its premiere at the Teatro de Liceo (Barcelona) in 1901:

Falla, in a study of Pedrell, wrote: "I was overjoyed to find at last something in Spain which I had been longing to find since I began my studies, and I went to Pedrell to ask him to teach me. It is to his teaching . . . that I owe the clear and unswerving purposefulness of my works."²⁴

What was Falla "longing to find" *before* he studied with Pedrell from whom, one might presume, his use of Spanish music in an artistic manner became clarified? More than technique, Falla seems to have searched for high standards of artistry in his treatment of Spanish folk materials before he approached Pedrell for instruction.

In Falla's article there is no mention of Pedrell's promotion of groundbreaking technical devices in harmony and tonal resources, except for Falla's discussion of the inestimable value of Pedrell's *Cancionero musical popular español*, which illustrates how Pedrell's harmonizations reveal the "true modal and harmonic essence" of the transcribed songs.²⁵

22. See Pahissa, *Manuel de Falla*, 23–24 and Manuel de Falla, *Apuntes de armonía. Dietario de París, 1908*, ed. Yvan Nommick and Francese Bonastre (Granada: Archivo Manuel de Falla, 2001), 11.

23. Falla, *Apuntes de armonía*, 51ff.

24. Pahissa, *Manuel de Falla*, 30.

25. Falla, *On Music and Musicians*, 60.

Whether or not he discussed Debussy's harmonic innovations with Pedrell, Falla certainly became aware of the value of pentatonic scales when he studied Pedrell's trilogy and brochure. In Falla's *Apuntes* notebook there is no specific mention of the pentatonic and whole-tone scales, nor of eleventh and thirteenth chords. Yet, his effusive comment on the value of *Los Pirineos* suggests that the pentatonic coloration of an aria in scene 3 of the third act of Pedrell's opera did not escape Falla's attention.²⁶

At the heart of *Por nuestra música* (1891) is Pedrell's appeal for a "national operatic style."²⁷ Falla was to meet this challenge with *La vida breve*. Much later in his career, Falla re-orchestrated a song from scene 4 of the third act of Pedrell's opera, *Canción de la estrella*.²⁸ The melody of Raig de Lluna's aria in the previous scene is pentatonic in orientation. In the second part of his accompanying booklet *Por nuestra música* Pedrell describes and analyzes consecutively the scenes of the opera. In his commentary on scene 3, Pedrell presents in notation a pentatonic melody and relates it to the music of Java:

The *racconto* of Raig de Lluna [part three, scene 3] . . . is written in one of such curious examples as offered by certain Gallic, Chinese and Japanese scales, composed of five notes in which the tonic, if in reality it deserves that name, can occupy all the steps of the scale. This class of melodies, in which two sounds of the modern scale do not appear, by converting the two intervals of the semitone of our scale into two intervals of a tone and semitone, presents features in relation with the antique enharmonic system of the Greeks, and it differs, essentially, from ours. . . . The type selected for the *racconto* of Raig de Lluna is this: [example 2A]. It bears great affinity with a Malaysian air from Java and with a song of the Tartars *nogais* which I preserve in the section of *confrontaciones* of my unpublished collection of popular songs.²⁹

26. Felipe Pedrell, *Los Pirineos: Trilogía en tres actos*, piano-vocal score (Barcelona: Juan Bta. Pujol, [1902]), 325–37.

27. Christoforidis, *Falla and Visions of Spanish Music*, 26.

28. Hess, *Sacred Passions*, 253.

29. "El *racconto* de Raig de Lluna . . . está escrito en uno de tantos curiosos ejemplos como ofrecen ciertas escalas galaicas, chinas y japonesas, compuestas de cinco sonidos en las cuales la tónica, si en realidad merece este nombre, puede ocupar todos los grados de la escala. Esta clase de melodías, en que no aparecen dos sonidos de la escala moderna, convirtiéndose los dos intervalos de semitono de nuestra escala en dos intervalos de tono y semitono, presentan rasgos en relación con el antiguo sistema enharmónico de los griegos, que difería, esencialmente, de nuestro. . . . El tipo escogido para el *racconto* de Raig de Lluna es este: [example 2A]. Tiene gran afinidad con un aire malayo de Java y con una canción de los tártaros *nogais* que conservo en la sección de *confrontaciones* de mi colección inédita de cantos populares." Felipe Pedrell, *Por nuestra música* (Barcelona: Henrich, 1891), 103–4. What Pedrell meant when, in 1891, he drew a comparison between the scale

A. Pedrell, *Por Nuestra Música*, unidentified pentatonic melody, p. 104

Musical notation for Example 2A, showing a pentatonic melody on a single staff. The melody is divided into four numbered sections (1, 2, 3, 4) with brackets above indicating specific intervals: B2, B1, and A.

B. *Los Pirineos*, act 3, scene 3, borrowed pentatonic melodies

Musical notation for Example 2B, showing two staves of music with lyrics. The first staff starts at measure 19 and the second at measure 31. Brackets above the notes indicate borrowed pentatonic motifs labeled A, B1, and B2.

A - - llá en la ter - ra de si - cí - lia her mo - - sa _____

ve - - gé ol - - rai quan la roi en trá en Mes - si - - na

Example 2. Felipe Pedrell, *Los Pirineos*, pentatonic melodies, pp. 326–27.³⁰

Although there is only compelling circumstantial evidence that Falla had noticed this aria and its analysis at the time he studied with Pedrell, the prominence of pentatonic coloration in Falla’s music, as observed in “Montañesa,” “Chinoiserie,” and *El amor brujo* points to Debussy and Pedrell as the composers whose models awakened Falla’s imagination to its musical appeal.³¹ There is a curious relationship between Raig de Lluna’s *racconto* and Falla’s “Chinoiserie.” The unidentified pentatonic melody serves as the source of the melodic figures of Pedrell’s aria. Pedrell quotes figures altering their endings and expands upon his borrowings by extracting motifs and transposing varied forms of his quotations. The harmonic and tonal plan, which uses simple conventional chords (and not innovative harmonies based on the interval properties of the pentatonic scale) and the subtle orchestration lend qualities that make the aria an attractive composition. Without going into further detail, I want to point out that the aria begins with quoted material from the last three measures of the pentatonic melody and later inserts a melodic figure quoted from

and melody of Example 2A and a “Malaysian air from Java” (“aire Malayo de Java”) has little bearing on the arguments of this article, but it raises an interesting historical question that remains to be investigated.

30. Example 2A on p. 104 is notated on four staves, as indicated here by the boxed numbers.

31. Richard Mueller, *Beauty and Innovation in “la machine chinoise”: Falla, Debussy, Ravel, Roussel* (Hillsdale, New York: Pendragon Press, 2018), 86–96.

the first two measures (Example 2B). Both are continually present in the musical development of the song. The melodic borrowings from Benedictus's Chinese transcriptions in "Chinoiserie" are short figures that caught Falla's attention in the midst of longer pentatonic melodies. This correlation between finished compositions and fragments of pentatonic melodies certainly seems to suggest that Falla knew what Pedrell had done in Raig de Lluna's aria when composing his "Chinese" song. One major difference is that Falla harmonizes one of his borrowed melodies with an innovative chord utilizing the quartal intervals of the pentatonic scale.³²

As a student, Falla may have been cognizant of Raig de Lluna's aria and Pedrell's remarks on the pentatonic scale, but it was the music of Debussy that made a deep impression of the value of pentatonic and whole-tone harmonic color as an innovative harmonic device. The earliest documented instance when Falla carried out a careful examination of the music of Debussy is his preparation for a performance of Debussy's *Danses sacrée et profane* (1904) in Madrid on February 4, 1907, for which he began arranging the harp part for piano in 1906—some two years after Pedrell left Madrid for Barcelona.³³ *Danse sacrée* opens with a seven-measure phrase that explores the modal contours and sonorities of a pure pentatonic scale (example 3A). From the eighth measure to the concluding measures of the first part of the piece (mm. 8–36), undulating pentatonic melodies are supported harmonically by diatonic triads. After the opening section of *Danse sacrée* concludes quietly on a sustained open fifth interval on D (mm. 35–36), a striking change of thematic material and mode sweeps the music forward in an extended contrasting passage that will gradually dissolve beginning at m. 56 in preparation for a brief return of thematic material from the opening section (see mm. 60 and 69ff.). The new mode is the whole-tone scale, complete and pure, enveloping for two measures a simple, expressive melody sustaining with gentle movement from D to E, a characteristic interval of the previous pentatonic scale (m. 37, example 3C). The accompanying melodic figure that completes the whole-tone scale initiated over the melody's D is a rising four-note whole-tone group spanning an augmented fourth, repeated incessantly on two different pitch levels of the whole-tone scale (from G \flat and from A \flat) that serves as the tonal bedrock of the entire eight-measure period (mm. 37–44).

In the Debussy piece the pentatonic and whole-tone scales generate harmonic color over expansive periods of time. In "Aragonesa" chords aligned to the intervals of the pentatonic scale are valued for their pungent dissonance in immediate progressions of contrasting harmonies. Two chords in "Aragonesa" are based on a complete and pure form of a pentatonic scale (example 3B). At the very beginning of the piece the pianist strikes a dominant eleventh chord on G without a third (m. 1), and at the mid-point of the second

32. Mueller, *Beauty and Innovation*, 46–51 and 62–66.

33. Hess, *Sacred Passions*, 41–42.

A. *Danse Sacrée*, Pentatonic Melodies

B. "Aragonesa," Pentatonic Sonorities and Scales

Musical notation for "Aragonesa" Pentatonic Sonorities and Scales. The piece is in 3/4 time and D minor. The notation shows a piano accompaniment with a circled '1' and a circled '47'. A triplet of eighth notes is marked with a circled '3'. The piano part is marked with a fortissimo (*ff*) dynamic. Below the piano part is a separate melodic line in treble clef, 3/4 time, D minor, with a circled '1' and a circled '47'.

C. *Danse Sacrée*, Whole-tone Scales

Musical notation for *Danse Sacrée* Whole-tone Scales. The piece is in 3/4 time and D minor. The notation shows two whole-tone scales. The first scale is in treble clef, 3/4 time, D minor, with a circled '37'. The second scale is in bass clef, 3/4 time, D minor, with a circled '45'.

D. "Aragonesa," Whole-tone Scales

Musical notation for "Aragonesa" Whole-tone Scales. The piece is in 3/4 time and D minor. The notation shows two whole-tone scales. The first scale is in treble clef, 3/4 time, D minor, with a circled '71'. The second scale is in bass clef, 3/4 time, D minor, with a circled '87'.

Example 3. Pentatonic and whole-tone scales in *Danse sacrée* and "Aragonesa."

phrase of the *copla* a C-major triad in open spacing is sounded above a perfect fifth on D in the bass (m. 49). Also, the pentatonic chord supporting the fifth and sixth notes of the melody in the second phrase (D-E-G-A-C) is preceded by other pentatonic combinations within the phrase. The pitch collection enveloping the first two notes of the melody elaborates upon the pitches of a complete pentatonic scale (D-E-F#-A-B) while the minor seventh chord on E supporting the next two notes shifts to a new but incomplete

pentatonic scale (D–E–G–B). That is, the dissonant harmonic sonorities aligned with each note of the melody are related to an underlying harmonic progression of chords that are related to chords abstracted from a pentatonic scale.

Harmonic colors of the whole-tone scale transform the opening of the *jota* melody in each eight-measure phrase paired at the beginning of the second "variations" passage (mm. 71–74 and 79–82). The sequence of motifs in each phrase is articulated using the augmented fourth tetrachord of the whole-tone scale (E \flat –F–G–A). The first statement of the *jota* melody is harmonized by an augmented triad on E \flat in the left-hand figuration, but, unlike Debussy's treatment, the whole-tone scale is incomplete, using only five pitches (E \flat –F–G–A–B). In the second phrase the whole-tone group is transposed to C \sharp (C \sharp –E \flat –F–G–A) and capped by a non-conforming pitch B \flat . The harmony of the left hand is now an inversion of an enharmonically spelled dominant seventh chord on E \flat . At the final measure the pitch B replaces B \flat and for a moment the whole-tone scale is complete, and the "notes of attraction" (see below, p. 16) C \sharp and E \flat are heard together in preparation for their mutual resolution onto the third of a delayed B \flat -major triad (D) in the next measure (Example 3D).

Lucas and Concepts of Dissonance and Internal Rhythm

In his commemorative essay on Pedrell, Falla comments on the value of Pedrell's counsel to explore harmonic implications of the modes of popular melodies as the basis for making musical arrangements or absorbing material into artistic compositions. Such advice could do nothing less than confirm for Falla the importance of his long-standing habit of carefully analyzing and studying relevant musical resources when preparing to compose a new piece of music. Falla spent years of study, analysis, and reflection before bringing to completion his puppet opera *El retablo de Maese Pedro* (1918–1923) and his Concerto for harpsichord (1923–1926). Christoforidis provides a thorough discussion of musical resources copied and studied in preparation for composing Falla's Concerto: the music of Scarlatti, early Spanish plainchant and vocal polyphony, early keyboard music, the Baroque concerto, the music of Stravinsky and other prominent contemporaries.³⁴ Theoretical speculation on the nature and viability of neoclassical dissonant chords is codified in a four-page manuscript labelled *Superposiciones*, jotted down at the time Falla worked on *El Retablo* (ca. 1920).³⁵ Already at the

34. Christoforidis, *Falla and Visions of Spanish Music*, 210–28.

35. A facsimile of the *Superposiciones* manuscript was published in 1975. The facsimile is also published in Antonio Iglesias, *Manuel de Falla: Su obra para piano* (Madrid: Alpuerto, 2001), 288–91. See Paolo Pinamonti's analysis of specific examples of Falla's harmony in relation to the harmonic analysis in the *Superposiciones* manuscript and his treatment of Lucas's ideas in Paolo Pinamonti, "L'acoustique nouvelle interprete 'inattuale' del linguaggio armonico di Falla," in *Manuel de Falla tra la Spagna e l'Europa*, ed. Paolo Pinamonti (Florence: Leo S. Olschki, 1989), 107–19. See also Chris Collins, "Manuel de Falla, *L'acoustique nouvelle* and Natural Resonance: A Myth Exposed," *Journal of the Royal Musical Association*, 128, no. 1 (2003): 91–97.

time Falla composed his *Trois mélodies* in Paris, he applied what he had learned from Pedrell on the value of modal tonalities to music far beyond the shores of Europe. Analyzing transcriptions of Chinese and Javanese music by Louis Benedictus, he jotted down in his sketches Javanese and Chinese scales, cadences, and harmonic structures abstracted from the transcriptions, as the musical basis for his setting of Theophile Gautier's poem "Chinoiserie."³⁶ Falla's preparations for composing "Aragonesa" can be traced back to six prescriptions inscribed in his sketches and to his annotations in Lucas's *L'acoustique nouvelle*, found in a bookstall when Falla began work on his gypsy opera *La vida breve* in 1904:

1. To move away quickly from the initial key in modulations to the immediate 5th
2. Prepare the modulation in a tone so as to rapidly (crossed out: go to) enter into another.
3. In a melody made in the tonic take as a base (pedal) the dominant
4. Anticipations in progressions
5. Make a harmonic design over a chord, include in the melody strange notes to the chord. This can also make a great effect in the progressions.
6. Resolution of the notes of attraction³⁷

The modulation from C major to the key of the first *copla*, G major, which passes through E major and Gb major, appears to have been shaped by prescriptions 1) and 2). Falla's sixth prescription relates directly to a fundamental principle presented and developed in *L'acoustique nouvelle*, Lucas's "law of attraction."

In his "Introduction" Lucas stipulates that music should be based on "rational principles," that is, the general laws of *attraction*, which give birth to the special laws of *succession*, *consonance*, *comparaison*. He defines the concept of attraction as "a phenomenon that rules all musical facts, as well to constitute the fixed overtone series and to assure the artificial hierarchy and successive progression," and he states that "attraction itself is eternal, and only varies in its modes of application."³⁸ It is also rational to adhere to the laws

36. Mueller, *Beauty and Innovation*, 46–66.

37. "1) Huir, en las modulaciones de la 5a inmediata 2) Preparar la modulación a un tono para luego [*tachado*: ir a] entrar en otro. 3) En una melodía hecha en la tónica tomar como base (pedal) la dominante. 4) Anticipaciones en las progresiones. 5) Haciendo un diseño armónico sobre un acorde, dar en la melodía notas extrañas a él. Esto puede producir también un gran efecto en las progresiones. 6) Resolución de las notas de atracción." Gallego, *Catálogo*, 67. A facsimile of this sketch is reproduced in Gallego, *Catálogo*, 69 and Collins, "A Myth Exposed," 80.

38. "je me suis assuré que l'absence [en musique] de principes vraiment rationnels . . . avaient . . . entravé les progrès de la science pure. Ces principes . . . sont la conséquence des lois générales de l'*attraction*, qui donne naissance aux lois spéciales de *succession*, *consonance*, *comparaison*" (p. 3).

of succession and consonance as the sole and natural theoretical basis for musical sonority and progression. The law of *succession* states that progression from one tone to the next proceeds and is attracted to the next according to an inverse relationship: the force of the attraction is inversely proportional to the distance in pitch between the two tones.³⁹ The law of consonance states that the major triad which constitutes the first six notes of the overtone series and therefore stands as a universal musical fact given by nature is posited as the only "absolute" consonance: it is the "center of attraction."⁴⁰ The "notes of attraction" to which Falla refers in his sixth principle have the greatest force when they are distant from the one of the notes of the "consonance" to which they are attracted by a semitone. If consonance in the sole form of the major triad is "absolute," dissonance is not.

In the chapter on consonances and dissonances (5), Lucas asks "What is a consonance? What is a dissonance?" He dismisses the conventional idea that a consonance pleases and a dissonance does not please.⁴¹ Lucas does not ever refer to the classification of intervals as dissonant or consonant. Rather than define dissonance under the law of consonance as a chord that is not consonant, Lucas relates dissonance to the law of succession. He writes:

Dissonances are not at all, as one might believe, sounds furnished by nature in a manner fixed and unchangeable, in imitation of consonances, but of capricious

"L'attraction est un phénomène qui régit tous les faits musicaux, aussi bien pour constituer la série fixe du corps sonore que pour assurer la hiérarchie artificielle et l'émission successive" (p. 6).

"Cette tonalité . . . n'a . . . qu'une existence contingente . . . tandis que l'attraction elle-même est éternelle, et ne varie jamais que dans ses modes d'application (p. 7, Falla's underlining)." Lucas, *L'acoustique nouvelle*, 3, 6, 7.

39 "L'attraction es produite dans la résonance successive: 1) *En raison inverse de la distance.* 2) *En raison directe de la force acquise* (Falla marked this statement)." Lucas, *L'acoustique nouvelle*, 50. This formula for the special law of succession is presented in italics also on p. 5 and is cross-referenced by Falla.

40 Lucas does not refer to his "absolute consonance" as a major triad. Rather, he relates it to the overtone series (*corps sonore*) and the numbers 1 3 5, or the notes of the diatonic scale, *tonique, tierce, quinte*. It is clear that Falla interprets Lucas's "absolute consonance" as the major triad. Lucas writes: "Le corps sonore . . . présente un phénomène constant de résonance, dont on peut accepter la série comme l'absolu en musique" (p. 4). Falla writes in the margin with a line pointing to *série: la escala* ("the scale"). Lucas continues on p. 5: "Que faut-il donc pour fonder la science, en musique, sur des bases rationnelles? . . . Deux choses: 1) Posséder le type absolu . . . nous connaissons ce type absolu: c'est le terme un, trois, cinq; tonique, tierce, quinte." In chapter 1, "The Metaphysics of Pure Harmony: . . . The Law of Consonance," Lucas states that 1 3 5 are the notes of the scale (les notes de la gamme) represented by algebraic numbers (algébriquement par des chiffres) (p. 43)." Falla marks by a line in the margin Lucas's full explanation of the function of the numbers: "*Un*, base de la combinaison . . . *Cinq*, point antagoniste . . . *Trois* . . . un élément irrésolu entre deux forces (p. 43)." In his conclusion Lucas refers to the notes numbered as "centres attractifs d'une indépendance relative (p. 46)."

41. Lucas, *L'acoustique nouvelle*, 63.

itches (“divisions”) drawn, by virtue of certain laws, toward centers of attraction, which are absolute consonances.⁴²

Earlier Lucas states three errors that have shackled the progress of music. These errors correspond to the three special laws of attraction, *consonance*, *succession*, *comparison* and have “usurped their place” [in a music theory based on natural principles that provides and allows for progress in the development of music]:

1. The assumption of an exclusive [and absolute] category of dissonance.
2. The acceptance of absolute formulas [for the treatment] of dissonance.
3. The belief in an equally absolute [concept of] *tonality* in the order *successive*.⁴³

The first two errors easily relate to the special laws of *attraction* concerning *consonance* and *succession* (see above). The third equates *tonality* with the law of *comparison*, a law whose definition is not so clearly articulated by Lucas. In his chapter “Concerning the Law of Comparison or of Tonality” (4) Lucas begins with the caveat that “absolutes” in music can be “inconvenient in practice,” and he states that “music. . . is not a pure science, but an applied science [underlining: Falla],” saying that “to satisfy the needs of our nature, or the necessities of the moment,” I call this “new law, the *law of comparison, of equilibrium, or of tonality*.”⁴⁴

Lucas illustrates his law with an example. When a dominant seventh chord on G resolves, the notes of attraction, comprising the tritone B–F, move contrariwise as required by the law of “succession” to the major third C–E. The resultant chord is either the A-minor triad or the C-major triad. The tonality of C major has already been established by the sounding of its dominant seventh, and the law of “comparison” intercedes to require the C-major triad. He also says the A-minor triad might be required following the law of

42 “Dissonances ne sont point, comme on le croit, des sons fournis par la nature d’une manière fixe et immuable, à l’instar des consonances, mais des divisions capricieuses, se portant, en vertu de certaines lois, sur des centres d’attraction, qui sont les consonances absolues.” Lucas, *L’acoustique nouvelle*, 9.

43. “l’introduction de trois grandes erreurs avaient particulièrement entravé les progrès de la science pure. . . Les erreurs répondent à ces principes, dont elles ont usurpé la place. . . : 1) La division exclusive attribuée aux dissonances; 2) L’acceptation (par imitation) de formules absolues de dissonances; 3) La croyance à une *tonalité* également absolue dans l’ordre *successif*.” Lucas, *L’acoustique nouvelle*, 3–4.

44. “Ce que nous venons de dire, bon d’une manière absolue, peut avoir des inconvénients en pratique; car la musique ordinaire n’est pas une science pure, mais une science appliquée . . . pour satisfaire les besoins de notre nature, ou les nécessités du moment. J’appelle cette nouvelle loi, *loi de comparaison, d’équilibration* ou de *tonalité*”—Lucas, *L’acoustique nouvelle*, 57 [Falla’s underlining]. The word *equilibration* with which Lucas describes his third law means to create “equilibrium.” It appears to refer to a consistency of tonality, or mode, and not to balance in the organization of form.

“comparison” if the A-minor tonality had previously been established.⁴⁵ This example illustrates his previous statement (marked by Falla):

The laws of succession and of consonance are absolute and eternal. The law of successive tonality is a contingent, a precarious [law], which has supplied the mode, and which can remove or change the mode.⁴⁶

The confusion concerning Lucas's law arises from the emphasis Falla and his biographers place on the concept of internal rhythm and the creation of “equilibrium” in the formal structure of phrases and periods, as it relates in this instance to the formal properties of “Aragonesa.”

Falla was quoted by early biographers, both Roland-Manuel and Pahissa, as referring to the internal rhythm in his works as something separate from characteristic patterning projected by thematic material. Roland-Manuel has frequently been cited as a source of information on Falla's use of the term when he writes:

Internal rhythm is that *harmony*, in the profound sense of the term, which stems from the dynamic equilibrium of periods. The quality of this equilibrium stems from the disposition of cadences and consequently the judicious placement of the notes of attraction.

Internal rhythm thus supposes synthesis of rhythm properly said and of a tonality founded on natural resonance which they meet with in common measure and the possibility to enlighten and to enrich mutually their sphere. This theory, of which Pedrell taught the rudiments, renders very clearly the grounds of subtle and profound laws which everywhere and always popular music, and the *cante jondo* singularly, obey. On the other hand, “learned” music brings it to bear in the sonatas of Domenico Scarlatti and in the work of Claude Debussy, an entirely more brilliant justification.⁴⁷

45 .Lucas, *L'acoustique nouvelle*, 59.

46. “Les lois de succession et de consonance sont absolues et éternelles; la loi de tonalité successive est un contingent, un précaire, que la mode a apporté, et que la mode peut enlever ou changer.” Lucas, *L'acoustique nouvelle*, 58.

47. “Le rythme interne est cette *harmonie*, au sens profond du terme, qui naît de l'équilibre dynamique des périodes. La vertu de cet équilibre tient à la disposition des cadences et conséquemment au placement judicieux des notes attractives.

“Le rythme interne suppose ainsi la synthèse du rythme proprement dit et d'une tonalité fondée sur la résonance naturelle qui trouvent en lui leur commune mesure et la possibilité d'éclairer et d'enrichir mutuellement leur domaine. Cette théorie, dont Pedrell enseignait le rudiment, rend très clairement raison des

Elsewhere, Roland-Manuel singles out Scarlatti, who “perceives, under the caprices of melody and exterior rhythm, profound pulsations of this *internal rhythm* which proceeds according to the rule of periods and appears as the common measurement of rhythm properly said and of tonality.”⁴⁸ Roland-Manuel makes a clear distinction in these quotes between “exterior rhythm” and “rhythm properly said.” He also connects Falla’s concept of internal rhythm with Pedrell’s teaching and posits a relationship between internal rhythm and “tonality” to which Falla wholly subscribes. Christoforidis writes that Falla’s analysis of Scarlatti’s “creation of thematic areas based on the juxtaposition of short or irregular contrasting motives” and “abrupt modulations and irregular harmonic-phrase lengths . . . contributed to Falla’s evolving concept of *ritmo interno*” and “his desire for less regularity of phrase lengths in passages of the *Concerto*.”⁴⁹

A close reading of Falla’s treatment of structure in his initial Spanish piano piece reveals that the concept of internal rhythm, which reaches a final maturity in the works of the 1920s, began percolating in Falla’s thinking even before he composed “Aragonesa.” Falla’s notes on *Ritmo*, as jotted down in *Apuntes* at the time he studied Eslava’s harmony book as a student under Pedrell’s tutelage, seems to foreshadow his concept of internal rhythm as a term referring to the internal structure of a work regardless of the excellence or beauty of its patterning. In his student notebook Falla uses the term “rhythm” (*Ritmo*) to refer to the internal structure of a piece of music:

(Sixth lesson)

Rhythm is the symmetrical division of a whole into various parts. Musical discourse is divided into parts, parts into periods, periods into phrases, and even the same phrases tend to be divided sometimes into fragments. This division then is that which forms Rhythm, in the meaning which we give here to this word.

The rhythmic principle consists of the structure of the phrases, the components that make them up and cadences that organize them. All the rules concerning the combinations of chords and the movement of voices depend on the primacy of this principle. A phrase is a musical idea that consists of a certain number of measures and that finishes with a cadence. A cadence is a musical moment of repose. There are six classes of cadences, which are. . . . It is not possible to make any musical moment

lois subtiles et profondes auxquelles obéit partout et toujours la musique populaire, et le *cante jondo* très singulièrement. D’autre part, la musique ‘savante’ lui apporte dans les sonates de Domenico Scarlatti et dans l’oeuvre de Claude Debussy tout entière la plus éclatante justification.” Roland-Manuel, *Manuel de Falla*, 29.

48. “perçoit, sous les caprices de la mélodie et du rythme extérieur, les pulsations profondes de ce *rythme interne* qui procède de l’ordonnance des périodes et apparaît comme la commune mesure du rythme proprement dit et de la tonalité.” Roland-Manuel, *Manuel de Falla*, 12.

49. Christoforidis, *Falla and Visions of Spanish Music*, 215.

of repose without observing exactly the cadences. They constitute one of the principal laws which are derived from the Rhythmic Principle.⁵⁰

As a student, Falla conceived of the internal form of musical work as perfectly symmetrical at all levels of structure, and symmetry referred to the length of individual segments in measures, the main unit of structure being the phrase as articulated at the end by a cadence. The descriptions of Pedrell's influence on Falla by Nommick and Pahissa cited above would suggest that his conception of form based on the "rhythmic principle" was taught to him by Pedrell. The "rigor and exactness" required of Falla's approach to composition can certainly apply to his control of phrase structure. And Roland-Manuel's explanation of internal rhythm as "harmonious" and a "dynamic equilibrium of periods," which was gathered by him in conversations with Falla, is not unlike "the symmetrical division of the whole into various parts." Christoforidis's remark that Falla's concept of internal rhythm evolved as it became applied to equilibrium among unequal lengths of phrases, following Scarlatti's example, in music of the 1920s is anticipated already in the structural innovations of "Aragonesa." The concept of rhythm as form becomes a type of internal rhythm in which four- and eight-measure phrases overlap and are constructed to create formal equilibrium around the double function of shared linking measures, as discussed below. Rhythm as "rhythm" takes its place in the form of the music as it applies to the structure, or "rhythmic principle," of the phrases in the first *copla* and, more generally, in patterns of rhythm created by the "harmonic rhythm" of chord change within the measure.

In a concluding chapter (23), Lucas writes that consonant major triad has a rhythmic function, which is repose, and dissonant notes of attraction are agents of movement.⁵¹

50. "(Lección 6) Ritmo, es la división simétrica de un todo en varias partes. El discurso musical se divide en partes, las partes en períodos, los períodos en frases, y hasta las mismas frases suelen dividirse algunas veces en fragmentos. Esta división pues, es la que forma el Ritmo, en la aceptación que aquí damos a esta palabra.

"El principio rítmico consiste en la estructura de las frases, miembros que las componen, y cadencias que tienen. Todas las reglas acerca de las combinaciones de acordes y movimientos de las voces, dependen en parte de este principio. Frase es una idea musical que consta de cierto número de compases y que termina con una cadencia. Cadencia es un reposo musical. Hay seis clases de cadencias que son . . . No es posible hacer reposo alguno musical sin observar exactamente las cadencias. Ellas constituyen una de las principales leyes que se derivan del Principio Rítmico." Falla, *Apuntes de Harmonía*, 93-95.

51. "La consonance produit le repos; la dissonance, au contraire, . . . détermine le mouvement." Lucas, *L'acoustique nouvelle*, 222. Notice also how Lucas's concept of "repose" anticipates (and was probably noticed by Falla) by the concept of "repose" describing the rhythmic nature of the cadence in the quote from Falla's student notebook cited here. Already in the Introduction to his book, Lucas states clearly: "The complete musical texture, that is to say the combination of melody and its harmonization, offers a periodic progression of pure consonance, of repose, and of dissonances, or *transitory* sonorities." *La musique complète, c'est à dire,*

Example 4. “Aragonesa,” first *Copla*: dissonance as “transitory” harmony; enharmonic notes of attraction; developing harmonic complexity.

In his chapter on Consonance and Dissonance (5) Lucas writes:

consonance is the normal form produced in the overtone series; and dissonance is one or several “notes of attraction” the function of which is only *transitory*, not having as the first type a property of absolute consonance.⁵²

The “rhythmic principle,” or internal rhythm of phrase structure in the first *copla* is based on the rhythmic function of major triads and notes of attraction. Beginning with the initial four-measure phrase (mm. 43–46), the first *copla* of “Aragonesa” exemplifies Falla’s use of “capricious pitches drawn . . . toward centers of attraction” as dissonant “notes of attraction” in “*transitory* sonorities.” Over the first three measures of the phrase Falla sustains a sequence of dissonant sonorities that resolve onto a moment of repose at the major triad in the fourth measure (example 4). Using novel harmonies created by notes of attraction and conventional forms of dissonance associated with chords and intervals, Falla blurs the tonality to enhance the sense of tonal centeredness at the arrival of the major triad. For example, the notes of attraction in the chord over the G pedal at the beginning of the third measure (m. 45) form a dominant seventh of the mediant chord, a B-minor triad,

la réunion de la mélodie à l’harmonie, offre la succession périodique de consonnances pures, de repos, et de dissonances, ou résonances *transitoires* (italics: mine). Lucas, *L’acoustique nouvelle*, 9.

52. “la *consonnance* est la formule produite dans la corps sonore; que la *dissonance* es une ou plusieurs appellatives dont l’émission n’est que *transitoire* (my italics), n’ayant pas comme le type premier une propriété de consonnance absolu.” Lucas, *L’acoustique nouvelle*, 63–64.

that will eventually resolve onto the G-major triad at the second beat of the fourth measure. Falla carefully sustains dissonance by moving the notes of attraction at different moments. A# rises to B on the second beat. The seventh (F#–E) sustains dissonance on the second beat and contracts onto a fifth on G at the third beat. But at this moment Falla reinserts the F# in the tenor to create the sharply heard minor second interval. In the final measure, F# falls to E before the pure consonance, a major triad, is reached at the second beat. The slur, or tie, reaching from D in measure 3 (m. 45) across the bar line suggests that the fifth of the chord should be sustained into the final measure. (In the sketches the slur is a tie and a D is notated and sustained in the final measure.)⁵³ From the perspective of conventional tonal harmony, dissonance is initiated with the dominant seventh chord on D in the first measure and sustained through the entire phrase until the moment of “repose.”

As the *copla* section develops, notes of attraction and harmonies initiating phrases become more complex, but the pattern of dissonant transient sonorities over the course of the phrase reaching a major triad at the end continues. Yet, the first chord in the second measure of phrases 6 and 7 is a major triad. Writing about phrase structure and tonality in his essay on Wagner some thirty years later, Falla offers comments that seem to explain his thinking when he composed this *copla* passage. The major triads that are the “limits” of the “time and space” of the music, at the end and the beginning of the phrase, establish the tonality that is “blurred” by the transient dissonances in between.

Let us not forget that music develops in time and space. To perceive effectively time and space, it is essential to determine their limits, to establish the initial, central and final points, or the points of departure and suspense, linked by a close internal relation. Sometimes this relation [of “time and space”] apparently blurs the tonal sense established by its limits [initial harmonies and cadences]; but it is only for a short time and with the intention of underlining that very tonal value, which becomes more intense when it reappears after having been eclipsed.⁵⁴

Continual modifications of the harmony in each phrase of the first *copla* also relate to Lucas's concluding remarks in his *Résumé Théorique*, which follows the last chapter. He writes that “there are four ‘grand’ operations in harmonic practice, which consist of 1) *establishing* or *maintaining* a tonal progression, 2) *changing* it, 3) *modifying* it, 4) *developing* it.” In the explanation for number three that follows, he writes: “In order to modify a tonal progression, one can do it in [one of] two ways.” Falla marks the second, which reads:

53. See n. 14, above, and the text to which it refers.

54. Falla, *Music and Musicians*, 83.

Sometimes one treats profoundly the inner parts of the sonority, by giving another appearance to the texture with new combinations of sensibility and accompaniment.⁵⁵

The pentatonic sonorities that support the melody of the second phrase of the *copla* passage, as described in detail with reference to Example 3B above, modify “profoundly the inner parts” of the texture. A pure major triad on D sounding near the beginning and at the end of the phrase establishes tonal “limits” that become “blurred” by pentatonic scales and chords.

When Falla follows the conventions of *jota* practice and links phrases two to three and six to seven together, he disrupts the phrase structure of the *copla*. As in *jota* practice, a sustained note establishes the continuity that links the phrases, and the moment of repose with the arrival of a major triad is overridden. At the last beat of the second phrase (m. 50), he inserts prematurely a “note of attraction,” E#, that will resolve onto the third of the dominant seventh on D, F#, in the second measure of the next phrase (m. 52) after slipping onto a second “note of attraction” G. When it is initially struck, the E# is heard as part of an unexpected and discordant D-minor triad, and when it is sounded again in the next measure the sonority created is a first inversion diminished triad on B (see example 4). In Falla’s sketches its notation is obscure and the object of several reworkings. Falla finally writes “mi#” next to the notated pitch.⁵⁶ Here and elsewhere in the piece enharmonic spellings of notes of attraction direct musical attention away from the resultant harmonic sonority of the moment.

The internal rhythm suggested by Lucas’s theory of dissonance as transient movement and consonance as momentary repose can be interpreted as harmonious in the sense in which Roland-Manuel applies the term if the moment of transience and the moment of repose are perceived as being in equilibrium, that is, structurally balanced. Beyond this level of internal rhythm there are other structural levels of internal rhythm crucial for the aesthetic effect of “Aragonesa”: relationships among phrases, periods, and sections of the piece and the pacing and accentuation of harmonic change on the lowest level of musical discourse, the measure. To refer to the pacing and accentuation of harmonic change, I use the familiar term “harmonic rhythm,” as a type of internal rhythm that figures in the structural organization of the piece.

55. “Tantôt on agit profondément dans la masse intérieure de la résonance, en donnant par des combinaisons nouvelles de sensibilité et d’accompagnement une autre physionomie à l’ensemble.” Lucas, *L’acoustique nouvelle*, 229.

56. “Aragonesa” sketches, MS XXXVII, AI, p. II. Archivo Manuel de Falla.

The image displays two systems of musical notation for the instrumental "variations" of "Aragonesa". The first system contains measures 4 and 16. Measure 4 features a complex chord structure in the right hand with a melodic line, while the left hand has a rhythmic pattern. Measure 16 shows a similar structure with a different chord. The second system contains measures 12 and 16. Measure 12 has a more active melodic line in the right hand. Measure 16 shows a resolution of the harmonic structure. The notation includes various chord symbols, accidentals, and rhythmic markings such as accents and slurs.

Example 5. "Aragonesa," instrumental "variations," initial phrases.

Harmonic Rhythm

The *harmonic rhythm* within a phrase, or period, of "Aragonesa" refers to the pacing of changes of harmony and rhythmic accentuation attending a chord change (strong to weak, weak to strong). The pattern in its most simple form consists of a change of harmony within a three-beat measure and a strong harmonic accent, or downbeat accent, over the first two beats falling to a weaker one, or to an anacrusis on the third beat. As an agent for modernity, this harmonic rhythm allows for the invention of unusual harmonic sonorities and unconventional chord progressions over the first two beats of a measure which land at the third beat on conventional chords. Falla introduces this pattern of harmonic rhythm in his introduction. The pentatonic chord, or dominant eleventh chord, at the beginning of "Aragonesa" initiates a series of dissonant chords over the pedal note G—a sequence of chords suggested by the pattern of four strummed chords at the head of a traditional *jota* dance—supporting an ascending melodic line that reaches a peak on the third beat of the third measure with a concluding dominant thirteenth harmony. The initial dissonant harmony of each measure is sustained over the first two beats, intensified by the harmonic second forming a tone cluster on the second beat, before resolving onto a new chord at the end of the measure. The dominant harmony reached as the climax of the pattern in the third measure is sustained through the fourth measure in preparation for the strong accent attending the arrival of the tonic chord in m. 5 (example 5).

A change of harmony within the measure characterizes Falla's harmonic rhythm over the initial statement of the eight-measure "variations" phrase, mm. 5–12. Atypically, the initial harmony in the first two measures (C-major triad and B-major triad) and in the last measure (A minor) is a consonant triad in root position and the second harmony in each of these measures is a dissonance, a second inversion triad (E minor and C major, m. 11) or a diminished seventh (m. 6). The initial sonority in each of the intervening measures (mm. 7–

10) features a dissonant clash created by a harmonic second that resolves onto a softer dissonance by the end of the measure. The initial harmony in each measure creates a strong musical accent that resolves onto a weak accent. Other factors within the phrase contribute to the modernity of the harmony. The progression from the C- to the B-triad in root position in the first two measures creates by itself parallel fifths, a violation of the rules of voice leading, though typical of the Andalusian guitar idiom. Falla softens the harsh and awkward progression by inserting the E-minor triad in second inversion on the last beat of the first measure, and the result is smoothly connected voice leading, except that this treatment of a second inversion triad, which should stand in a strong metric position in relation to the triad to which it resolves, is now another unconventional treatment of dissonance. Similarly, the C-major triad in second inversion at the end of m. 11 introduces the dominant seventh harmony on G in the final measure of the phrase, which also functions as an anacrusis to the second eight-measure phrase.

The eight-measure melody beginning at m. 5 introduces, in addition to the pacing of chords in patterns of harmonic rhythm, several musical devices that rise to prominence in important passages later in the piece: the descending chromatic line linking thirds from mm. 5–8, harmonic sonorities created by the notes a semitone apart (A against A# on the third beat of m. 8), notes of attraction that initiate a cadence (F to D# to E, mm. 9–11), and the use of structural elisions to link musical phrases together smoothly, as illustrated by the ascending anacrusis in the final measure of the introduction at m. 4 (see example 5).

The anacrusis of the *jota* motif in m. 4 initiates the melody of the first phrase while the harmony over the G pedal sustains the introduction and prepares for the beginning of the first phrase at m. 5. The double function of m. 4 is a structural, and rhythmic, device that connects phrases and in so doing contributes to a balanced equilibrium within the form of the piece. It recurs with each succeeding phrase in the first “variations” section at mm. 13, 20, and 28. This device connects each section of the form with the next. It is also, as I will show, the basis for the ingenious structure that brings the piece to its conclusion in the Coda.

In his article debunking the widely circulated view that Falla’s dissonant sonorities take flight from Lucas’s theory of natural resonance, Chris Collins describes Lucas’s influence as it relates to Falla’s musical language, including “the preference for major triads at final cadences” and “modulation and resolution of dissonance by means of semitone motion.”⁵⁷ Attributing the origin of the myth to statements in the biographies of Roland-Manuel and Pahissa, Collins also discusses briefly Falla’s concept of internal rhythm as mentioned by both writers in relevant statements. Collins writes that internal rhythm is a “concept [that] applies to the way a work is structured,” and it “relates *directly* [my italics] to Lucas’s ideas

57. Collins, “A Myth Exposed,” 83.

only as concerns the preparation and execution of cadences and modulations, by means of modal inflections and semitone steps.”⁵⁸ Here Collins follows, essentially, the point made by Roland-Manuel when he writes of the “dynamic equilibrium of periods” as the basis for the “harmony” of internal rhythm: “the quality of this equilibrium stems from the disposition of cadences and consequently the judicious placement of the notes of attraction” (quoted above, p. 19). By focusing on semitones that introduce cadences and that resolve dissonant chords, Collins calls attention to the dominating influence of Lucas’s “notes of attraction” in the structure of chords, harmonic progression, and the articulation of form. In the first phrase of “Aragonesa” the termination of the melody on E is approached by half steps above and below, F and D# (mm. 9–11). But melodic cadences anticipated by a chromatic semitone do not recur regularly as the main characteristic of phrase structure in the piece. Falla introduces chromatic and diatonic notes of attraction continually at all moments within a phrase, and frequently—to create a strong accent—in a chord on the first, or second, beat of a measure that resolves onto a familiar chord on the third beat (or on the first beat of the following measure) in keeping with the pattern of harmonic rhythm established at the beginning of the piece (culminating, for example, in the five-part dissonant chord on the second beat at the beginning of the final phrase of the first *copla* passage, m. 67 (see example 4). The melodic figure whereby a chord tone is approached consecutively by notes of attraction above and below in dissonant harmonic progressions is used to good effect, among other moments, in harmonies linking the second and third phrases of the first *copla* passage (E#–G–F#, mm. 50–52) and within “transitory” dissonant progressions (C–A#–B, mm. 53 and 69, for example).

Falla’s reliance on notes of attraction to create transient dissonance occurs many times in the piece—too numerous to be reviewed here. Two more examples are of such striking color as to require mention. In both enharmonic spelling hides an unusual harmonic progression involving conventional harmonies (example 6). At mm. 35–36 in the modulation leading into the *copla* passage a major triad on G# (=Ab) functions as the dominant of the D \flat ninth chord reached at the end of the next measure. The third of this chord, F, is approached by a diatonic “note of attraction,” E, which creates a pure, and strange (but perhaps “modern”), progression from a D \flat -minor triad sounding on the second beat of the measure. In the harmonic context of this passage only the progression leading into—and not following—the minor triad sounds abnormal. An entire chord spelled with enharmonic notes of attraction on the downbeat of m. 101 sounds (if played slowly) extremely strange in relation to the diminished seventh chord on D at the end of the preceding measure. The chord, the pitches of which create a minor seventh chord on B (B–D–F#–A) is spelled as four notes of attraction: D–B $\flat\flat$ –B \flat –G \flat . Each leading tone moves by a semitone to a pitch in

58. Collins, “A Myth Exposed,” 89.

The image displays three systems of musical notation. The first system, starting at measure 36, shows a piano accompaniment with a treble and bass clef, and a vocal line below. The second system, starting at measure 101, shows a piano accompaniment with a treble and bass clef, and a vocal line above. The score includes various musical notations such as notes, rests, and accidentals, with measure numbers 36, 101, 104, and 106 circled.

Example 6. Sonorities spelled enharmonically as notes of attraction.

the minor seventh chord on F (and the consequent chord progression sounds normal). The same minor seventh chord, spelled in an identical manner, resolves onto a dominant seventh chord on A^b in the modulating passage three measures later (m. 104).

These, and many other, examples reveal how Falla explored the possible uses of chromatic notes of attraction when creating a modern quality of harmony in “Aragonesa,” as attested by the sixth prescription in the list of reminders (to himself) recorded in his sketches, and by his immediate use of chromatic semitones in the melody at the cadence of his first eight-measure phrase. Falla also uses the concept of a “note of attraction” to create tonal and rhythmic patterns that have structural functions broader than immediate chord progressions. The descending line of the thirds in the harmonies in the first phrase sets the pattern (see example 4). Each third falls by a semitone from one measure to the next. Similar descents of thematic material by semitones and whole tones organize the structure of phrases in the second “variations” passage at mm. 83 and 96 and in the Coda at mm. 134 and 139. Strictly semitonal lines link chords in modulating phrases. The bass note D and the alto pitch F^\sharp in the dominant seventh chord of the first measure of the first *copla* passage are approached by chromatic lines in contrary motion in alto and bass in the previous three

measures (mm. 41–43). The four-measure modulation leading into the second *copla* passage is tied harmonically to an ascending chromatic line in the soprano from B \flat (m. 103) to D (m. 106; see example 6). In his sketch for this passage Falla uses three staves, the top of which inscribes the ascending “notes of the attraction” while the lower two staves work out the supporting harmonies.⁵⁹ Each of these instances suggest that a series of notes of attraction functions to create smooth connections among irregular chord progressions. But the ascending syncopated semi-tonal line in the tenor in the penultimate phrase of the piece (mm. 147–49) has a rhythmic function. It completes the balanced rhythmic asymmetry of the coda (see below).

Collins's comment on notes of attraction placed immediately before the cadence of a melodic phrase alludes to their structural role as a resolving chromatic nuance. It also refers to their position within the phrase as a signal announcing the impending termination of the phrase. Collins's translation of Roland-Manuel's description of internal rhythm reads the “power of this balance stems from the positioning of the cadences, and consequently from the *careful positioning of the attractive notes*” (my italics).⁶⁰ One innovation devised by Falla to sustain “transitory” dissonance and to signal the arrival of a cadence was to replace chromatic notes of attraction with minor seconds as harmonic intervals. In the first eight-measure phrase a momentary minor-second dissonance created by the arrival of C with C \sharp scarcely intrudes upon the prominence of the signaling role played by the F and D \sharp in the next two measures (mm. 8–11). In the next phrase, notable for its polyphony placing the *jota* melody over a variant form of the *jota* motif, an F–E harmonic second between tenor and alto sounds at the identical moment of the phrase (the third beat of the fourth measure, m. 6). A strongly accented dissonance on the first beat of the next measure brings the harmonic effect of this dissonance into prominence (see example 4). This minor second may have slipped by unnoticed if it had not been struck again through voice-exchange as the focus of the unconventional dissonant chord over the first two beats of the measure. Minor seconds *and* major seconds as harmonic intervals affect the articulation of chord progressions anticipating final cadences within the phrase and sustain a free form of dissonance in many phrases of the piece. Minor seconds resurface with a salient effect at the end of the penultimate measure in five of the seven phrases of the first *copla* (F \sharp –G in mm. 45, 53, 61 and B–C in mm. 57 and 65) where they prepare for the consonant harmony that finishes the phrase. In the second phrase of the *copla* (m. 49) the harmonic dissonance anticipating the cadence is a major second (E–F \sharp , see example 4). The doubly augmented prime (B double flat–B natural, already discussed), heard as a major second interval, is the

59. “Aragonesa” sketches, MS XXXVII, A2, p.2. Archivo Manuel de Falla.

60. Collins, “A Myth Exposed,” 89.

essential dissonance in the striking chord initiating the cadence at the beginning of m. 101 (see example 6).⁶¹

Structural Details in the Second *Copla* and Coda

The structure of the second *copla* passage follows that of the first. It is approached and ended with structural elisions at mm. 107 and 134, but within its body it is laid out as seven self-contained four-measure phrases. The melody of the passage is essentially the melody of the first *copla* transposed from G to C major. As in the first *copla* the melody of the A phrase recurs without variation (in phrases 1, 3, 5, 7) while the melodies, and harmonic support, of the alternate phrases (2, 4, 6) reflect an inventive musical imagination designed to produce a crescendo of dynamics and musical activity over the course of the passage against the softer and more lyrical statements of the A phrases.

And yet, the initial phrase of the second *copla* stands as the musical climax of the piece. The recapitulated *copla* melody enters at the peak of a huge crescendo in a *fortissimo* dynamic in m. 107.⁶² Two measures later (m. 109) the accompaniment in the left hand recapitulates the opening of the *jota* melody from mm. 4 through 7 (mm. 109–12). The contrapuntal activity attending the return of the *copla* passage enhances the continuing excitement of the moment. The tail of the *jota* melody is sounded against the beginning of the second *copla* phrase. Previously, the initial measure of the *copla* melody (m. 107) had, in melodic terms, a double function as both the downbeat fragment of the *jota* motif (D) and—beginning on the second beat of the measure—the initial measure of the transposed form of the *copla* melody. The notes of the B^b dominant seventh harmony on the last beat of the previous measure (106) resolve as notes of attraction onto the E-minor chord on the first beat of m. 107. The melodic figure outlining the harmonies of m. 106 is a variant anacrusis of the *jota* motif that is completed across the bar line. Under the first two measures of the *copla* melody a second variant of the *jota* motif establishes clearly and exclusively the dominant harmony of C major. The pedal and recapitulated *jota* motif combined with the sonorities of the right hand in the third and fourth measures of the phrase sound without ambiguity the tonic C major chord. Already in the initial phrase of the second *copla* passage a major structural difference between the two *copla* passages is established. The difference between analogous phrases of the two *coplas* turns on the role of dissonance in the first *copla* as a transient form of internal rhythm that reaches repose in the major triad of the final measure. In the second *copla* the tonic harmony is reached already in the third measure of

61. Notice the thematic, harmonic, and dynamic relationships between the culminating phrase at m. 95 and its refigured repetition at m. 99. A forcefully accented diminished seventh initiates the first and third measures of the first phrase while an enharmonically notated minor seventh chord replaces the second diminished seventh at m. 101.

62. The four-measure modulating transition at mm. 103–5 is marked *molto cresc.*

the phrase, and the few chromatic notes of attraction, though harmonically rich, function in a subservient capacity to the clearly marked harmonic progression from the dominant harmony in the first two measures to the tonic in the last half of the phrase. The return, recombination, reharmonization, and restructuring of the melodies of the piece in a *fortissimo* dynamic sustains the climax over the first four phrases of the second *copla* (mm. 107–22), making the climax the initial shot in the grand diminuendo that finishes the piece.

The downbeat fragment of the *jota* motif is grafted, as it were, onto the first measure of three energetically animated *copla* phrases (at mm. 107, 115, 119). In these *copla* phrases (1, 3, and 4) the downbeat fragment is anticipated by an unaccented variant of the anacrusis fragment. Without an accented scale terminating on the first note of the downbeat fragment this variant of the anacrusis scarcely contradicts an analysis placing the beginning of the *copla* phrases at the grafted downbeat fragment. The arpeggiated variant merely confirms the harmony of the final two measures of the *copla* phrase of which it is a part while suggesting, nevertheless, a rhythmic connection with the phrase that follows. The unaccented arpeggios filling the last measures of phrases 2, 3, and 5 (mm. 114, 118, and 126) in place of sharply accented scales contribute to the dampening of energy Falla initiates already during the second *copla* in preparation for the quiet ending established in the Coda. To be sure, phrase 4 (m. 119), marked *Con anima* and *sempre ff*, reinvigorates the energy of the first phrase of the second *copla*, and accents reemerge in the third measure of phrase 5 (m. 125) and over the first three measures of phrase 6 (mm. 127–29), but the adjoining measures of these phrases and the final phrase of the second *copla* reflect Falla's decision to lower the temperature of the music. Notice that the accents of the anacrusis in the third measure of the final phrase (m. 133) have been replaced by staccato dots. Falla's method is to create a graduated, not a steep, diminuendo over the final parts of the piece.

The *copla* slips into the Coda, the final "variation" passage, with a renewed structural ambiguity created by elisions and overlapping phrases. As established at m. 4 of the Introduction and continually throughout the piece, the structural ambiguity at the first measure of the new section overlaps with the end of the previous one. The Coda begins at the fourth measure of the seventh phrase of the second *copla* (m. 134). The two-measure by two-measure, dominant to tonic harmonic pattern of the *copla* phrase is sustained, as the Coda begins with a ninth chord rooted on C. The *jota* motif, which fills the last two measures of the *copla* phrase, is present in a variant form. At the peak of the anacrusis the pitch jumps from middle C to the triplet F in the next octave. This measure is both the last measure of the seventh *copla* phrase and the beginning of the Coda's first four-measure phrase in which the thematic material of each succeeding measure over the pedal C forms a harmonic sequence of diminished seventh chords descending by half steps. The anacrusis of m. 138 initiates the next four-measure phrase, which is also unified thematically.

The phrase beginning at m. 142 is cut short at its third measure by a rest and a restatement of the two-measure variant of the *jota* motif that introduced the Coda (cf. mm. 144–45 with mm. 133–44), which in turn is repeated as the thematic basis for the first two measures (146–47) of a penultimate four-measure phrase.

Yet, this analysis of the form, or internal rhythm, of the end of the second *copla* and Coda is too simple, and it fails to take account of the structural ambiguity Falla introduces into the piece. Falla's treatment of harmonic rhythm and the *copla* melody in the Coda suggests another, and more interesting, interpretation. The foreshortened downbeat motif in the fourth measure of the first phrase of the Coda (m. 137) reintroduces the entire *copla* melody from its first measure, making the formal segment from this measure through m. 140 a varied restatement of the seventh *copla* phrase on the basis of its melody and harmonic support. The first two measures finish with a dominant minor ninth on C (137–38), which resolves to an F-major triad in the last two measures of the phrase (139–40). In the next measure (141, which overlaps with the final measure of the second phrase of my initial analysis) a new *copla* phrase begins. Note the shared diminished seventh harmony of the first two measures (141–42) and the change of diminished seventh harmony at the third measure. The interruption of this phrase at the fourth measure by the unexpected, and out of place, return of a variant form of the two-measure *jota* motif (similar in contour and rhythm to the *jota* variant introducing the Coda) brings the phrase to a close in the next measure as notes of attraction resolve onto the diminished seventh chord heard as the harmony of the second half of the phrase. The intrusion of an asymmetrical five-measure *copla* phrase is then balanced by the hemiola cross rhythm of the ascending chromatic line in the tenor in mm. 147–48, which, in effect, melds together the two-measure segments beginning in m. 146 into a four-measure phrase and establishes the rhythmic accent on the second beat of the measure in the right hand that leans forward (in coordination with the rhythm of the bass) into the final sonority of the piece (m. 153).

In the coda, then, regularity of phrasing suggested by the overt organization of thematic material beginning at the seventh phrase of the second *copla* (m. 131), consists of phrases lasting 3 + 4 + 4 + 2 + 2 + 4 + 6 measures. Against this pattern, Falla overlays an exciting “internal” counter rhythm based on repetitions of the *copla* melody that consists of phrase lengths 6 (4 + 2-measure extension) + 4 + 5 + 4 + 6. If a performer articulates structure in the Coda by subtly emphasizing the beginnings of the counter-phrases with the interruption at m. 144 in place of an expected and concluding abbreviated downbeat motif, the moment of interruption takes on an arresting rhythmic effect. The structural ambiguity established at the beginning of the piece and linking sections by measures having a double function in the form reaches a grand, but understated, climax over a whisper of sound at the end.

The dual interpretation of phrase organization in the Coda brings together in a satisfactory overlapping combination the structure of “variations” phrases and phrase

structure in the *copla* passages. In the *copla* parts of the piece a self-contained rhythmic structure clearly establishes, or demarcates, the organization of four-measure phrases. The phrase is initiated at the beginning of the first measure and ends at the completion of the fourth measure. In the "variations" passages, the phrase begins melodically with a long anacrusis filling the measure prior to the first measure of an eight-measure phrase. The harmonic and thematic unity of regular four-measure phrases is now established with "variations" as melodic material while double-functioning measures create overlapping phrases under a *copla* melody. The cross-rhythmic phrasing at the beginning of the Coda is regularized through skillfully organized two-measure formal units that bring the piece to a *pianissimo* conclusion.

The phrase structure and sectional organization as analyzed here creates a balanced form. Perhaps the internal rhythm identified by Roland-Manuel as "harmony" within the formal layout of the piece, after he conversed with Manuel de Falla about these issues, can be applied as a technical term referring to the form of "Aragonesa." The question of Pedrell's influence cannot be determined, but it is relevant to note that the tight, economic treatment of the *jota* form can be described by the same words used by others to discuss the nature of Pedrell's influence. Christoforidis's statement that "Pedrell inculcated in Falla a sense of 'rigor and exactness' in his composition" neatly describes Falla's treatment of form in "Aragonesa."

Ultimately, the question of the influence of Pedrell, Debussy, or Lucas on the nascent modernity of harmony and tonality in "Aragonesa" is less important than establishing the theory that the treatment of harmony and tonality is, in fact, a significant step in the path toward the modernity of Falla's *Concerto* for harpsichord (1926). Collins presents an excellent example of a chord progression at a point of formal articulation in the *Concerto* engineered by notes of attraction from all the pitches of an unconventional, if not extremely dissonant, chord.⁶³ In "Aragonesa" there are notable, if not numerous, novel chord structures and chord progressions created by notes of attraction. As illustrated by the first phrase of the first *copla*, dissonance is sustained by the unconventional treatment of diatonic dissonant chords and unusual voice-leading progressions. Sustaining dissonance by "transitory" "capricious" pitches that find their resolution in the absolute "consonance," a major triad, at the end of the phrase is undeniably a reflection of Falla's recognition of the value of ideas obtained from his reading of *L'acoustique nouvelle*. The six principles outlined above and the other influential ideals were surely a guiding force for Falla as he began composing his "Aragonesa," but just as surely Falla's genius as a composer created his own modernity of harmony and tonality in his first "Spanish" piano piece.

63. Collins, "A Myth Exposed," 79 (example 6).

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