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THE HEARTBEAT OF FOLKLORE. THE PRESENCE OF FOLKLORE IN SPANISH PIANO IN THE 19TH AND EARLY 20TH CENTURIES¹

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1. This study is a summary of the book: Benavides, A., *Músicas de barro y marfil. La relación entre el folklore y el piano del siglo XIX*, ed. Arguval, Málaga, 2019. Its English version will be available in *Crossing Paths: Spanish Piano Music and Folklore from the Eighteenth to Early Twentieth Centuries* (Walter A. Clark, translator), ed. Routledge (2024-5).

Abstract: Until practically to the present day, many scholars have compressed the history of the piano in space and time has been beatified and erroneous ideas about our musical heritage have been beatified under labels that are not very solvent and often absolutely false. Dispatching the whole trajectory of the Spanish piano linking it only and exclusively to Andalusia has been one of the most erroneous and widespread clichés. The Spanish piano has a much wider field of action and not only limited to the south, which, by the way, is not only and exclusively a stronghold of flamenco. The aim of this study is to show the relevance of popular folklore in the Spanish piano, a relevance that is reflected in the keyboard from very different aspects, such as song or dance. Through the use of a parallel methodology, with the valuation of direct and indirect sources, attentive to both popular and academic music, we will see its adaptation to the piano. The result of this work wants to highlight this contribution on the Spanish piano repertoire of the 19th and early 20th century, not only to establish neglected and often surprising connections, but for a reason of greater force; the popular imprint poured into the score is often the only living testimony of a native expression already extinct or modified.

It is necessary and urgent to acquire the necessary perspective to study this reality in depth. It is time for the Spanish piano to display the great richness and variety of tendencies that it offers, as a faithful reflection of a folklore that in the opinion of many is one of the richest in the world.

Keywords: song, dance, Spain, folklore, music, piano.

2. In Benavides, A., *Músicas de barro y marfil. La relación entre el folklore y el piano español del siglo XIX*, ed. Arguval, Málaga, 2019, p. 15.

Knowing who you have been is equivalent to knowing what you can count on when you set sail for the future. The figures of that future will depend less on hopes and desires than on the additions and subtractions made on the assets of the past.

Americo Castro²



Viva mi tierra. Capricho español by Antonio Urgellés

The first musical manifestations were of the popular genre. The people always made music, spontaneously and without academic obstacles, a music in the open sky. Therefore, it is not surprising that since centuries ago, folklore has lent a wide field to the artist, a heritage that materializes from rhythm, melody, harmony, timbre or even form. Songs, dances, timbres or formal schemes of the popular environment have jumped to the pentagram and given rise to hundreds of pianistic works, especially recurrent during the nineteenth and early twentieth centuries. From Manuel de Falla to Leonard Bernstein, passing through Felipe Pedrell, there are many who have recognized this inheritance of the

popular in “academic” music. Stravinsky saw in modern art a vivification of the popular, and in similar terms the great flamencologist Félix Grande expressed himself. If art is style, folklore is language, he said, and language cannot survive without its constant stylization.

Spain is a unique and multiple country at the same time. Unique because of the clear delimitation of its borders, precisely marked by the sea and the mountains that separate it from the rest of Europe. But it is at the same time a multiple, heterogeneous and complex country, marked by the diversity of its people, its cultures and its history. History and geography have traced a landscape of strong contrasts under a complex unity. Spain has been a land of invaders and invaded with the consequent contributions and exchanges always channeled through music. For this reason, in spite of not being a very extensive country, it possesses an enormous variety of popular music and all this range of autochthonous color has tinged the piano repertoire from the XVIII century until today.

Spain has been home to many civilizations over the course of hundreds of years, which have undoubtedly left their mark and shaped its physiognomy. Throughout its history, Iberians, Celts, Phoenicians, Greeks, Carthaginians, Romans, Goths, Byzantines and, finally, Arabs, Jews and Gypsies, have left in the Iberian Peninsula clear traces of their stay and visible sediments of their culture. The arrival of Christian art after the fall of the Roman Empire had a fertile moment of maximum activity, especially from the 3rd century onwards. The Spanish church established four provinces: the Carthaginensis, the Baetica, the Gaellica and the Tarraconensis, each one had its own liturgies and chants, although it would be necessary to wait for the IV Council of Toledo, presided by Isidoro of Seville and celebrated in 633, to speak of a properly

national liturgy. On the other hand, we have the Arab influence, very important after its establishment in the Iberian Peninsula, since in addition to its long permanence of more than eight centuries (from 711 to 1609, date in which Felipe III decrees its practically definitive expulsion), they highly esteemed the musician and practiced music both in the courtly and popular sphere and with a great variety of instruments. The discovery of America implied an exchange of mutual influences that will have repercussions in multiple manifestations, enriching both the metropolis and the American territories. As far as music is concerned, these influences are reflected in many of the dances of American lineage, such as the zarabanda or the chacona - protagonists at the end of the XVIIth and during the XVIIIth not only in Spain but also in a great part of Europe - or in the later habaneras, tangos and guajiras.

As we can see, the reality of Spanish popular music channeled through the piano is complex and extensive. The field of action is very wide, covering the entire peninsular geography and with manifestations both close to flamenco and far from it. The harmony, melody, rhythm or timbre of popular manifestations from all over Spain will leave their mark on the Spanish piano of the 19th and 20th centuries in a clearly distinctive way:

*In the popular music of Andalusia, you will find the grace and originality, and the melancholy of the Arab style; in that of Galicia, you will notice memories and semblances of the Celts, Greeks and Phoenicians; in that of Asturias, Leon and part of Castile, you will observe the gravity of the Gothic-Christian melodies; in that of Vizcaya, the primitive character of the ancient Iberians; in that of Catalonia you will find ancient reminiscences of the Provençal minstrels and troubadours, the primordial basis of popular song properly speaking, which the people preserve by tradition.*³

3. Words by J. M. Varela Silvari. In Benavides, A., *Músicas de barro y marfil. La relación entre el folklore y el piano español del siglo XIX*, ed. Arguval, Málaga, 2019, p. 44.

The autochthonous lends substance and form to the Spanish piano repertoire. If from the sixteenth to the eighteenth century, Spanish music strives to follow European guidelines, the arrival of Domenico Scarlatti in Spain will completely change the world of the keyboard, finding in the Neapolitan one of its most distinguished standard bearers. When the Neapolitan arrived in Spain in 1729, the music that dominated the whole of Europe had a very similar language. France, Italy and later Germany dominate the musical panorama and European composers follow to a greater or lesser degree the guidelines set by these countries. As far as Spain is concerned, the new Bourbon dynasty, enthroned with Felipe V at the beginning of the century, opened the way for the penetration of Italian music. Domenico Scarlatti was directly linked to Spain for 28 years, from his arrival until his death in Madrid in 1757, with a decisive contribution to the world of the keyboard in particular and to Spanish music in general. However, just as composers and repertoire assimilated Scarlatti's art, so did Domenico's soul and name end up becoming Hispanic in a process very similar to what happened with El Greco after his stay in Toledo.

Scarlatti arrives in Spain in 1729 by the hand of M^a Bárbara, daughter of the Portuguese King Joao V and fiancée of the future Fernando VI. The court was established until 1733 in Seville and later in Madrid. The famous Neapolitan master would follow the same route. Domenico Scarlatti had the obligation to play the harpsichord every night for the royal couple and to compose for them. Hence, many of his sonatas for harpsichord were written for M^a Bárbara. For this reason, in the "Tablas de las tocatas" with incipits of Scarlatti's sonatas often appears the inscription *Rna*. Domenico Scarlatti absorbs the spirit of his second homeland, the most definitive in his art. Through his pages slide turns of popu-

lar songs, songs of muleteers and winks to the guitar, easily recognizable in Scarlatti's staves. Spanish popular music permeates his work melodically, harmonically and rhythmically, and his more than 500 sonatas for keyboard are his best testimony. Popular interferences are also manifested by means of Andalusian cadences, triplets, appoggiaturas, abrupt modulations or recreations of the guitar, resources all of them present in the autochthonous music and that will forge in the staves of multitude of artists from Scarlatti until today. In Scarlatti's writing, specifically musicologists such as Linton Powell or Gilbert Chase have seen traces of *bulería* (Sonatas K. 405 and 492), *jota* (Sonata K. 204), *fandango* (K. 243), *seguidilla* (K. 454 and 491), *petenera* (K. 105) or even the improvised style of the *saeta* in the sonatas K. 414, 443, 470, 490 and 499. Other scholars have seen reminiscences in the sonatas K. 322 and K. 128 of the *tonadilla*, so much in vogue in the last years of Scarlatti's life, and in Kenneth Gilbert's opinion, the last sonatas are the most akin to Andalusian music.



Colección de cantos y bailes populares españoles

What are the means extracted directly from the popular heritage to recreate a new academic work? How are these elements adopted in the pentagram? As Felipe Pedrell would say, the people receive, transform and give what they have transformed, and happy is the artist who turns what he receives from the people into a work of art. The delicate compromise and difficult balance between popular data and creative inspiration has multiple mechanisms. In spite of the very personal stamp of some of our composers, there is no doubt of the evidence of certain resources that reveal a certain closeness and familiarity and place us in the orbit of the popular. The work is woven according to standardized compositional principles and is seasoned with elements taken from the folkloric heritage that give it a more or less recognizable Spanish stamp. Both barriers are flouted, that of regulated music and that of the people, and a balanced and polyhedral page rises where the individual and personal expression of each composer and the flow of the land coexist in perfect harmony.

Among the most recognizable formulas of the popular transfer to the academic score, singing and dancing stand out. Both provide us with palpable traces of autochthonous roots.

The popular **song** has existed since people began to sing and the germ of many of the future musical forms comes precisely from the danced song. In the opinion of Higinio Anglés, Spain has preserved profane songs from the Visigothic era (VII-XI centuries) which are among the oldest in Europe. They are monodic chants, diatonic, of free rhythm and modality similar to that of Gregorian chant. The song will be a faithful companion of troubadours and minstrels, and from 1799 to 1833 would give way in Spain to a first stage of development of the song divided in two tendencies: a Europeanist one, very

influenced by the Italian song, and another popular one, centered mainly in the tradition of the Spanish bolero school.



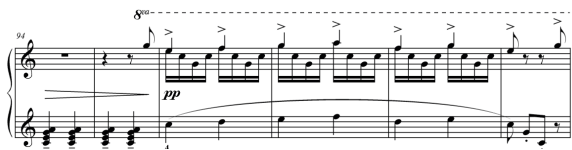
Fantasia para piano sobre el canto popular catalán La filla del martxant by Cándido Candi

Adaptations of popular songs we find in: *Variations on the Spanish song* “Madre, la mi madre” by J. Gomis, by Santiago de Masarnau or in the *Polonaise* and *Variations for fortepiano to the theme of the song* “Arrimada a una fuente”, by Jacinto Codina (¿?-1818). Cándido Candi (1844-1911) was inspired by a popular Catalan song “La filla del martxant” to compose his *Fantasia for piano*. Rogelio del Villar (1875-1937) follows Leonese motifs for his *Seis canciones leonesas para piano* and from different Spanish provinces are the melodies that inspire José Inzenga (1828-1891) for his *Cantos populares de España. Miscellany for piano*. A Valencian folk song, “Una tarde que me hallaba en mi jardín”, is present in *Quejas o la maja y el ruiseñor*, by Enrique Granados (1867-1916). Granados himself opts for the *Parranda a tres* from José

Inzenga's compilation for his *Danza española nº I (Spanish Dances)* and he will nourish his *Goyescas* with many other melodies from national songs.

From north to south, from east to west, it can be said that all Spanish regions have supplied, to a greater or lesser extent, popular songs and melodies to the piano repertoire. There are many and varied melodies from popular song that have crystallized in piano repertoire works. In terms of their nature and subject matter, they can be classified into lullabies, children's songs, work songs, bullfighting songs, round songs and dance songs.

Among the lullabies it is worth mentioning: *El despertar del niño* by Dámaso Zabalza or *En la cuna*, by Juan María Guelbenzu. The *Rapsodia vascongada* by José María Usandizaga concludes with the children's song sung even today "Cuando Fernando VII":



The same melody is collected by Lázaro Núñez-Robres as «Canto vascongado» in *La música del pueblo. Colección de cantos españoles recogidos, ordenados y arreglados para piano* (Madrid, ca. 1883). And we find the same tune again in the Catalan area under the name "Lo de siempre", and present in *potpourris* and various compilations on Catalan popular motifs, even well into the 20th century, as shown in a recording preserved in the National Library by Jaime Simó Planas and the Planas Orchestra (Odeon Company, Barcelona, 1940).

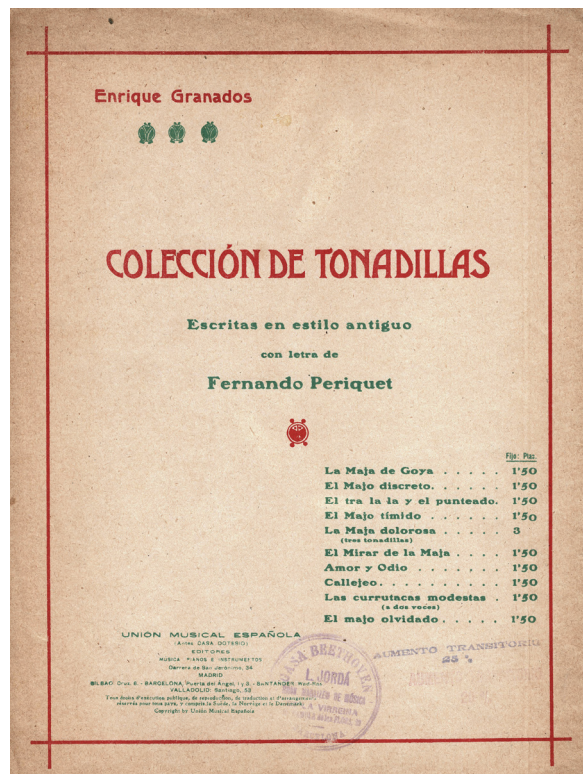


Toros y toreros. Pasacalle para piano by F. Peláez, pseudonym fo Felipe Pedrell

The work songs, intended to accompany and accompany mainly the tasks of the field or street vending in the nineteenth century, are usually bare and simple melodies, monotonous songs that make the work more bearable or serve as an incentive to enhance sales. *Canto de los remeros del Volga*, composed in 1922, is a piano transcription by Manuel de Falla of a Russian folk song. Luis Leandro Mariani begins *El Florero (Alma andaluza)* with a solo couplet full of melismas and arabesques that try to recreate on the piano the proclamation of the florist selling his flowers, curiously in a resource almost identical to the one found at the beginning of the song "El macetero", by Antonio Molina.

La Giralda, by Eduardo López Juarranz or *Toros y toreros* by F. Peláez (pseudonym of Felipe Pedrell) leave us delicious piano pieces such as the pasodoble or the pasacalle, both of bullfighting inspiration and originally for band. In the same line is *Puenteareas. Pasodoble-rapsodia on Galician motifs* by Reveriano Soutullo (1880-1932).

According to García Matos, the “canción de ronda” is the main inspiration of Spanish folklore. These songs take place on the eve of a party, in a round of lovers and with a love theme. Here we can insert a great number of songs of the tonadillesco genre. The tonadilla was originally a song sung alone or with guitar accompaniment. Later a dialogue would be added, the number of performers and instruments would increase and it would rise as an independent form, giving way to the *scenic tonadilla*. The tonadilla, which is partly fed by the need for native identity after the French invasion, is one of the most representative formulas of the national theater. Over time, some of its most typical airs, such as the *seguidilla bolera* or the *tirana*, which would attract enormous interest towards the end of the 18th century, were detached from the original tonadilla to burst onto the stage as independent danced songs, generally accompanied by piano or guitar.



Colección de tonadillas by Enrique Granados

One of the most genuine danced songs of the tonadillesco genre was the *tirana*. “La Tirana” was the nickname given to an 18th century actress, María del Rosario Fernández, and of whom a portrait painted by Goya is preserved in the Academia de Bellas Artes de San Fernando in Madrid. The tiranas were generally included in the tonadillas and often in the final number, replacing the seguidilla. They were generally accompanied by the guitar. The dance fell into disuse, but its songs, in 6/8 meter, lively tempo and syncopated rhythm, continued to be popular even in foreign lands. The *tirana* spread among amateurs of all kinds, from Vienna and other European courts to St. Petersburg. Beethoven himself in his songs dedicated to various countries, dated between 1815 and 1818, composed a *Tirana*. The tonadilla not only inspired Enrique Granados’ piano works, but also his *Colección de tonadillas* for song and piano. And many other examples can be traced from the 18th century onwards: *Cuatro tiranas nuevas a solo con bajo para guitarra, forte piano o salterio*, by Gil Leocadio Zarzaparrilla, advertised in the Diario de Madrid in 1786; *Boleras, Tirana, Manchegas. 3 Aires caractéristiques des danses nationales espagnoles pour piano* (ca. 1840) by Santiago de Masarnau; *El barberillo del Lavapiés. Fantasía muy fácil para piano*, by Manuel Fernández Grajal; *Rondó brillante a la tirana for piano forte on the themes of the Trípili y la Cachucha* (ca. 1825) by Pedro Albéniz or *El Pelele (Goyescas)* by Enrique Granados.

Dance songs undoubtedly constitute the most numerous corpus. Since the 18th century, Spain has been well known in the rest of Europe for its songs and dances, and it is not surprising that many of them are inserted in the piano score. There are many incursions of characteristic Spanish dances in anthologies or popular collections for piano.



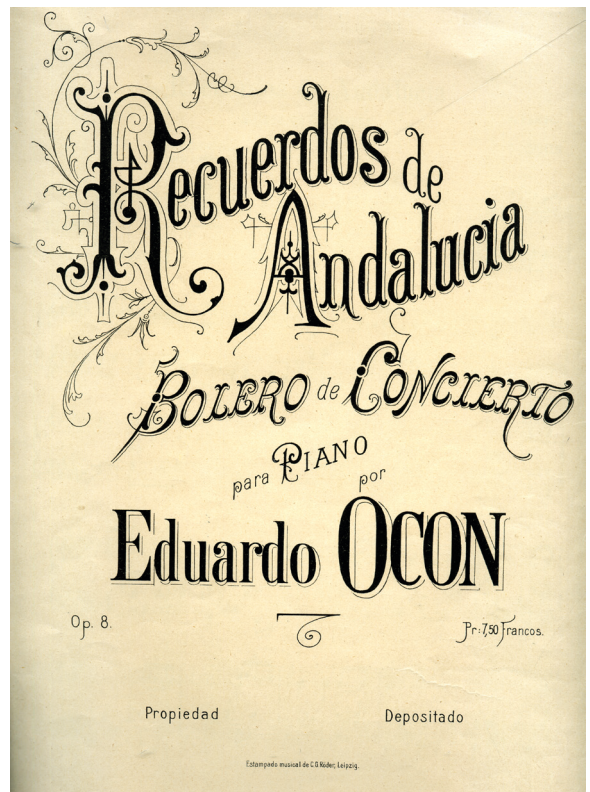
Antique lithograph of a bolero dance (19th century)

Three general stages can be established in the historical development of the dance: the dance of the people, later its adaptation to aristocratic circles and stages, and finally its stylized recreation in the score in the form of various adaptations, in symphonies, operas and instrumental works, especially pianistic. There is no doubt that the insertion of dances was an enormous attraction for composers and publishers, which resulted in a significant increase in sales. Beethoven expresses this in a letter to his London publisher George Thomson, where he mentions his desire to compose six sonatas introducing Scottish airs to capture the attention of this public and revive sales.

Determinants in the process of gestation of the work and in its subsequent interpretation, the dance is present in many instrumental compositions and its good knowledge is necessary for a valid interpretation, as the harpsichordist Wanda Landowska would already point out. Along with the form, character and tempo, there are basically three dance particularities that are perpetuated in the piano: the rhythmic aspect or meter, the melodic structure and its harmonic gear. Each of them will have a greater or lesser incidence depending on the dance in

question. The *zortzico* stands out above all for its peculiar meter of 5/8, the *fandangos* and its derivatives such as *malagueñas*, *granáinas* or *murciananas* are harmonically distinguished by the inclusion of the modal system often alternated with the tonal one. The *zapateado*, with its almost omnipresent 6/8, is above all a constant and percussive rhythm under a lively tempo. *Sardanas* and *habaneras* are delimited both by their melodic profile and their rhythmic alternation. Also the formal scheme delimits many of the dances such as the *fandango* and derivatives that usually adopt as a general rule the ABA scheme corresponding to instrumental ritornello-copla-instrumental ritornello.

The bolero, the fandango, the habanera, the jota, the seguidilla, the zapateado or the zortzico are the dances that have left more examples in the piano score.



Recuerdos de Andalucía. Bolero de concierto
by Eduardo Ocón

The **bolero** is one of the most popular and recently created Spanish dances. An ancestor of the modern sevillanas and descendant of the seguidilla, the bolero is, in the opinion of Rafael Mitjana or Domingo Manfredi Cano, an invention of the Cadiz dancer Sebastián Cerezo. For Estébanez Calderón, the bolero was the work of Antón de Sevilla. According to Eduardo Ocón, in his *Cantos Españoles*, its origin is no earlier than 1750, and Pedrell or Barbieri place it at a later date, around 1780. The dance as such is formed with a ternary meter, moderate tempo and usually sung and accompanied by guitars, clarinets, violins and flutes or even by a small group. The bolero is a direct descendant of the seguidilla. It shares much of the character, as well as its ternary meter and rhythmic pattern, but unlike the seguidilla, the bolero is slower in tempo and usually begins in a minor key, then modulates to major and concludes again in minor, as we see in *Recuerdos de Andalucía*. *Bolero de concierto* by Eduardo Ocón. The basic rhythm of the bolero and the seguidilla is marked by the left hand and is as follows:



Examples of boleros on piano can be found in: *Capricho andaluz*, by Cipriano Martínez Rücker; *Capricho andaluz*, by Genaro Vallejos; *Bolero*, by Manuel Guervós; *Bolero (Brisas de Andalucía)*, by Rafael Cebreros; *Serenata española*, by Joaquín Malats; *Puerta de tierra*. *Bolero y Jerez (Iberia)* by Isaac Albéniz or the dances VII and XII (*Danzas españolas*) by Enrique Granados.



Flamenco in Sanlúcar de Barrameda (Cádiz).
Photograph by Rafael Benavides

The **fandango** has an uncertain origin. Hilarión Eslava places it in the ecclesiastical plain song, Joan Corominas takes its etymology to the Portuguese fado and Julián Ribera opts for its Arab origin. The Spanish-American origin gains more weight and in fact the *Diccionario de Autoridades* (1732) describes it as “a dance introduced by those who have been in the Kingdoms of the Indies, which is performed to the sound of a very cheerful and festive ringing”. The truth is that we already find the term in the 15th century. Specifically, in the Jerez of 1464, slaves who were fond of dancing and nightly scandals were called fandangueros. At the end of the 18th century, the fandango was already codified in solid rules and with the triple reference, as it happened with the jota, to the song, the dance and the instrumental support. It had a very specific scheme that has basically

been maintained until today: copla sung in major mode and instrumental *ritornello* with the Andalusian cadence as the protagonist and with constant harmonic sequences on dominant and tonic, common formulas in other dances of the 18th century, such as the *folía*, the *canario* or the *zarabanda*, and that favored the incorporation of variations and improvisations that would nourish the basic pattern. In Latin America, the fandango has germinated in an extensive number of variants: the *fandango de lengua* of Colombia; the *fandango potosino* of Bolivia; the *fandanguillo* of Puerto Rico and the *fandanguillo criollo* of the Andes. The Venezuelan *joropo* or the Bolivian *karuru* (or *kaluyo*) are varieties derived from the Spanish dance, as well as the Mexican *zamacueca* or *jarabe*. In Spain, the fandango has diversified into a multitude of variants and since the beginning of the 20th century, the fandango has been flamencoized and consolidated as one of the most important flamenco palos.

Examples in Spanish piano can be found in: *Fandango*, by Antonio Soler; *Fandango con variaciones*, by José Martí; *6 Variaciones al Minuet afandangado*, by Félix Máximo López; *El Fandango (Colecciones de aires populares)*, by Manuel Fernández Grajal or *El fandango de candil (Goyescas)*, by Enrique Granados.



Flamenco dance in 19th century Spain



Habanera. Postcard from the beginning of the 20th century

The **habanera** is one of the so-called *dances of round-trip*, that is, forged both in mainland Spain and in the new continent. Descended from the contradanza, the habanera took its identity card when it arrived in Andalusia, acquiring maximum popularity in the middle of the XIXth century. Composed in binary time, it seems that travelers going to the Americas were seduced by the syncopated rhythm incorporated in the first part of the measure, a contribution attributed to black slaves and mestizos, and its exotic rhythms, deviating from the heavy binary rhythms of the time. These airs thus make their reverse journey to the old continent, reinvented and renamed as *Havana-style contradanza*, *contradanza criolla* and later as *habanera*. This is how the habanera fossilizes the rhythm of the old contradanza. In the middle of the 19th century, the habanera would dethrone the bolero, giving way to a multitude of examples on the piano both in the Spanish repertoire and abroad. The enormous diffusion of the haba-

nera in European lands has an unquestionable reference in the Basque composer Sebastián de Iradier (1809-1865), author of *El arreglito*, the famous habanera included by Bizet in his famous *Carmen* under the title “L’amour est un oiseau rebelle”.

The habanera is characterized by its tempo moderato, binary meter, sinuous nostalgic melody and a rhythmic pattern for the left hand accompaniment with three essential variations:

There are numerous examples of habaneras for piano, among them: *Mamita. Habanera* by Juan María Guelbenzu; *Segismunda. Habanera*, by Felipe Gorriti; *Écoute-moi. Habanera dance*, by José Tragó; *Havane chérie. Contradanse créole*, by Adolfo de Quesada; *Colección de habaneras*, by Pedro Tintorer; *Recuerdos americanos. Collection of habaneras for piano*, by Isidoro Hernández; *La criolla. Contradanza americana*, by Manuel Fernández Grajal; *Sous le palmier (Chants d’Espagne)*, *Tango* and *Seis danzas españolas*, by Isaac Albéniz and *A la cubana*, by Enrique Granados. Manuel de Falla recreates the habanera in a much more personal way in his *Cubana*.

The *jota* not only dazzled Glinka in the mid-19th century, but also several generations of Spanish and foreign artists. Already in the 19th century the *jota* appears in many zarzuelas as a symbol of the heroic character of the Spaniards, as it was undoubtedly an emblem during the War of Independence. The *jota* was one of the most representative and widespread dances throughout the Spanish geography during the nineteenth century and today assimilated in countless variants. José Inzenga and Rafael Mitjana derive it from a Greek dance. Tradition attributes its invention to the Arab Aben Jot, who arrived as a refugee in Aragon in the 12th century after being expelled from Valencia for his “licentious singing”, in the words of Luisa Lacál. Eduardo Martínez Torner and Julián Ribera affirm that it comes from the Arabic *xhata* (dance), a common word of the dialect spoken in the peninsula by the Spanish Muslims. Although there are already traces of what would later be called *jota* in the *Cantigas of King Alfonso X the Wise*, the term, according to Manuel García Matos, will not appear explicitly until the 17th century, specifically in a manuscript from Avila entitled *Cifras para arpa (Figures for harp)*. Characterized by the lively tempo, ternary compass, alternations of tonic and dominant and of couplet and dance, there are multiple varieties of popular *jotas* throughout Spain and Latin America, highlighting the Aragonese and Navarrese *jota*, such as the one left to the piano by Joaquín Larregla in his ¡Viva Navarra! Great concert *jota*.

Other examples of piano *jotas* are found in: *Zaragoza*, by Vicente Zurrón; *Aragón y Castilla. Nueva jota*, by Pedro Tintorer; *Pamplona. Gran jota*, by Dámaso Zabalza; ¡Viva Navarra! *Gran jota de concierto*, by Joaquín Larregla; *Jota aragonesa. Capricho español*, by Vicente Costa y Nogueras; *Jota*, by José María Usandizaga; *Aragón (Suite Espagnole n° 1)*, *Zaragoza y Navarra*, by Isaac



Gran jota aragonesa by Florencio Lahoz

zapateado dates back to Cadiz in 1802, as attested by the Cadiz press. Related to the ancient *canary* and very much in vogue in the mid-nineteenth century, it was basically associated with the percussive sound produced by the feet and initially accompanied by singing. During the 19th century, the zapateado was generally associated with joyful and festive themes, as shown by the two zapateados in *Cantos españoles*, by Eduardo Ocón. Subsequently, the zapateado became more flamenco and evolved towards a more sober dance, with a predominance of footwork and with men as protagonists. The pianistic zapateado is characterized by its lively tempo, cheerful character and a constant ternary rhythm based on percussive and precise attacks that emphasize the dance steps in their basic positions (toe, heel, sole and strike). Although we have old zapateados in 3/8 and 3/4 from the beginning of the 19th century, as we can see in the *Zapateado* de Santiago de Masarnau, it will soon be standardized in 6/8 time. It is a tonal air, with recurrence of the major mode and figurations composed mostly of eighth notes or crotchets. It is recurrent in the left hand to introduce an eighth-note rest in the first and fourth beats of the compás, thus provoking its characteristic offbeat rhythms, which would be equivalent to the alternations of “punta” and “tacón” of the danced version.

Examples of piano zapateados are found in: *Zapateado*, by Santiago de Masarnau; *Zapateado (Andalucía)* and *Alma gitana*, by Joaquín Larregla; *Zapateado (Alma andaluza)*, by Luis Leandro Mariani; *Zapateado (Cantos de mi tierra)*, by Cipriano Martínez Rücker or *Zapateado*, by Enrique Granados (*Seis piezas sobre cantos populares españoles*).



Zortzico in an image from the beginning of the 20th century

The **zortzico** (zorzico), originally from the Basque Country, is currently characterized for being an instrumental dance and for its 5/8 time signature, its moderate tempo, its tonal character (major or minor) and the inexistence of modal turns. It is a very linear dance without contrasting passages or central songs. The zortzico is generally danced by men and is usually accompanied by two instruments deeply rooted in Basque folklore and played by the same person: the txistu, a wind instrument similar to the recorder, and the tamboril, a small drum that hangs from the left shoulder. Although originally we find scores in 6/8, finally the zortzico crystallized in 5/8 time, with dotted and constant rhythms of quavers and semiquavers and with the particularity that almost always the second and the fourth beat are dotted quavers.

There are many *zortzicos* pianísticos forming independent works. These are some examples: *Zortzico*, by Nicolás Ledesma; *Zortzico*, by Fabián de Furundarena; *Aritzari*, by Dámaso Zabalza; *Navarra!* by Genaro Vallejos; *Ocho zortzicos*, by Manuel Mendizábal; *Zortzico*, by José Tragó; ¡¡Adiós montañas mías!!!, by Joaquín Larregla and *Zortzico (España. Six Album Leaves)*, by Isaac Albéniz.

As a conclusion we can observe how art and folklore come together in the human being, in space and time, as sister forms. Folk music lends a wide field to the artist. As Stravinsky said, the authentic modern art does nothing more than vivify and give new light to the testimony of the people. If the first musical manifestations of the human being were of the popular genre, the later evolution made possible a more reflexive and complex music, attentive to rules and academic formalisms, thus opening a new path in its history. Since then both, the popular and the academic, have walked together, but often attentive to each other.

However, the most important aspect of this work is to fill a gap in studies dedicated to the connection of popular and academic repertoire. One can neither appreciate nor adequately interpret a score of popular roots if one does not know its original source. One cannot appreciate a jota by Albéniz if one does not recognize the popular dance, with its nuances and constituent elements. The composers of the 19th century knew how to recognize and value the popular heritage and connect it with their new compositions. If Mariani, Martínez Rucker, Ocón, Albéniz or Granados created works with Spanish roots, it was because they knew their folklore and were fully familiar with it. But what is more important and decisive for popular music is the fact that the piano imprint left by our composers, transcribed more or less faithfully, is often the only living testimony of a now extinct or modified autochthonous expression.

If we know how an old seguidilla or a bolero sounds, it is because composers such as Isaac Albéniz or Eduardo Ocón strove to transcribe these genres into the piano score. And thanks to them, they are preserved to this day.

Native music evolves and transforms as humanity itself does. And I think it is healthy for it to do so. It is transformed in its own hands and in the hands of others. The current fandango does not have much in common with the primitive one of the XVIIIth century and Manuel García's polo mutated considerably in the hands of Albéniz. Little is left of the old bolero of the 19th century in Ravel's famous *Bolero* and even less in those sung by Armando Manzanero, Los Panchos or Luis Miguel. The most important thing is that in spite of everything, certain elements have remained in essence. As Joaquín Rodrigo used to say, it is important to remain faithful to tradition, but injecting it with new palpitations. Only in this way will it be possible that works like *La Fiesta* or *Spain* by Chick Corea, despite being new and signed by a foreign composer, sound Spanish to us. And the fact is that the great American composer, from his own fantasy, did not forget to recreate the Andalusian cadence, the syncopated rhythm and other ornaments and modulations, all of them elements as inherent to Spanish popular music as rice and paella.