

The logo for HarMA HUB, with 'HarMA' in a dark blue font and 'HUB' in white text inside a dark blue square.

HarMA HUB

Dissemination Event and HarMA Seminar Event

4TH EDITION

14-16 April 2025

**Comparative Analysis Session
Day 2 - 12:00 AM**

Analysis Booklet

Hosted by
Conservatori Superior de Música "Joaquín Rodrigo" de València,
Spain

Chaired by
Conservatoire royal de Bruxelles,
Belgium

This booklet represents the work of twenty music theory and analysis teachers coming from no fewer than thirteen different countries. Their analyses of Isaac Albéniz's famous prelude from book one of his piano suite Iberia ("Evocación") demonstrate the plurality of methodologies and traditions that can be brought to bear upon a work that is rich in its evocations of Spanish folk idioms, classical structures and procedures, and exotic scales and harmonies.

We would like to thank the participants for their contributions, and we look forward to a rich comparative analysis session at the HarMa seminar in April!

Isaac Albéniz, Prelude (“Evocación”), from Iberia, book 1

Chaired by Marc GARCIA VITÒRIA

Conservatori Superior de Música “Joaquín Rodrigo” de València

**Led by John Koslovsky (KULeuven, Belgium) and
Alberto Martín Entrialgo (The Purcell School and Royal College of Music,
U.K.).**

The overall objective of this training session (Day2, 15/04) is to compare various methodological and didactic approaches to music analysis. To do this, we have selected the opening piece from the first book of Isaac Albéniz’s famous piano suite, Iberia (1905–08). Written in Paris in 1905 and originally construed as a prelude, “Evocación” is a work saturated with impressionistic sonorities and scales. At the same time, the piece bears clear traces of classical form, phrase structure, schemata, and cadence; not only that, but the work is also strongly evocative of Spanish folk music through its incorporation of elements from the fandanguillo and the jota. All told, Albéniz offers us a rich panoply of compositional and stylistic elements, and in doing so invites us to approach his music from numerous analytical vantage points.

In order to facilitate discussion at the session, we asked that participants submit their own analysis of the piece in advance (due date: 14 March). You are free to use any methodology and terminology you see fit to approach the music, especially as you may use them in various pedagogical settings (whether for a general music analysis course, for more advanced analysis seminars, or for specific target groups or other music-educational settings). The analysis can take the form of an annotated score, diagrams, and/or a short accompanying text. You may elect to discuss structural and stylistic elements; aspects of performance; the listening experience; or any other analytical modality you deem appropriate. You may choose to provide an analysis of the entire movement, or you can decide to focus your attention on specific passages for more detailed assessment. Most importantly, we are looking for your analytical and didactic insights into the music, ones that will foster friendly debate and collegial discussion among the HarMA participants.

During the session a selection of analyses will be picked out for comparison, and audience members will have ample opportunity to discuss their own findings. A performance of the piece will be offered by Nicolás Puig Esteban of the Conservatori Superior “Joaquín Rodrigo” de València.

All the submitted Analysis will be collected in one digital booklet to share to the audience.

If you have any queries about the conference, please email
erasmus@conservatoire.be (Salvatore Gioveni, Chair of the HarMA projects)
erasmus@csmvalencia.es (Vicent Sanchis, IrC and English teacher)

All Participants will also be invited to publish their analysis in the HarMA Analysis Repository if the HarMA HUB platform is ready, which is a part of the HarMA HUB project. All analysis will be submitted to the standard review process. Please see the website for the guidelines and requirements.

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Introduction

If I would teach *Evocación* to my students, I would compare form elements, harmonic observations, et cetera, to the 'standards' we know from earlier music by for example Mozart. Since music like *Evocación* might be harder to overview (no (clearly) fixed form principle, harmonic ambiguities, ...), it would be helpful to bring it back to some basic principles, and then to observe how Albéniz has used these principles. Below a few examples of this.

Analysis

*bar 1-13, harmony: a long tonic pedal point to establish A flat as the tonal center. This establishment of a tonal center at the beginning of a piece is comparable to the quiescenza model in for example Mozart's KV 280 and KV 332. Instead of the 'expected' I – V7/IV – IV6/4 – VII – I progression, we come the possible harmonic analysis shown on the annotated score below. One could call this a variant of the quiescenza. Although the conventional harmonic pattern is far away (although there is a possible iv6/4 in bar 3!), the stability of the tonic pedal point seems to serve the same goal.

*bar 1-13, phrase structure: the first part of the phrase is until bar 4, beat 1. It could be considered a basic idea of the presentation, but immediately after that the continuation (fragmentation) begins, with a melodically concluding B flat in bar 7/8. If we consider the arrival on D flat in bar 3/4 a weak cadence on iv6/4, in its weakness comparable to a half cadence or an imperfect authentic cadence, it has similarities with the antecedent of a period, while the continuation is characteristic of a sentence. I would use Beethoven's sonata *Pathétique*, 3rd movement, bar 1-8 as a another (clearer) example of such a hybrid form. Also, Bruckner's *Symphony no. 7*, 1st movement, bar 1-24, can be used for this.

*In the meanwhile the bass moves stepwise down to the E flat in bar 19. The semitone between F flat and E flat in this bassline is an example of the Andalusian cadence, common in flamenco music. Conventionally explained, this bassline modulates from tonic and dominant (the new key, approached by a phrygian cadence), the latter indeed being presented as such because of the major mode of the E flat chord in bar 23. A similar bassline, a half step higher, can be found in the beginning of Debussy's *La Cathédrale Engloutie*.

*On a large scale, I consider bar 47-54 a bridge between the A-section and a developmental B-section. The bridge has little melodic pretention, is harmonically stable in its pedal point on G flat, is short and framed between two double barlines. The developmental B-section from bar 55 goes, like the development in a sonata form, through different keys, before ending in 'whole tone-bars' 91-94. The A flat in the bass, from bar 92, provides some harmonic stability, and after another bridge on the raised fourth degree (D natural) from bar 95, the first theme recurs on the dominant E flat in the bass (the melodic recurrence of the A-section). In other words: the melodic recapitulation begins 'too early', or the harmonic arrival on the tonic is 'too late'. A similar overlap between development and recapitulation, albeit much shorter can be found in Mozart's *Symphony no. 40* (bar 183-4) or Beethoven's *Sonata op. 2, no.1* (bar 20-25, overlap of transition and second theme).

Because of this delayed arrival on the tonic, Albéniz goes from V to I in the recapitulation, while he did this the other way around in the exposition. Since there is also melodic deviation in the recapitulation, as well as a return of tonic A flat in it's *major* mode, one could discuss whether this can be actually called a recapitulation. Another question could be where the coda begins.

Conclusion

There are many more questions that can be asked and answered about this piece, but with the remarks above I have hopefully give an impression of how I would approach an introductory class about this piece. Even after having explained the common form principles like the sonata form, it is easy for students to get lost in a piece like *Evocación*, although it clearly bears similarities with the sonata form.

Another possible approach would be not to use the sonata form in this piece, but to identify 'musical events' of any kind. On the other hand, a ground to start from can be of help for students, and in *Evocación* I would use the sonata form for the large scale, and the sentence and period for the smaller scale.

BIBLIOTHEEK
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AMSTERDAM

IBERIA

EVOCACIÓN

PIANO

The image shows a page of musical notation for the piece 'Evocación' from the 'Iberia' collection by Isaac Albéniz. The score is for piano and is written in G-flat major (three flats) and 3/4 time. It consists of five systems of music, each with a circled measure number (1, 6, 11, 16, 21) at the beginning. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like 'dolce.', 'pp', and 'poco cresc.'. Handwritten annotations in blue ink are present throughout the score, including 'antecedent (or a basic idea)', 'Allegretto espressivo.', 'Continuation fragmentation', 'cadential extension', 'transition: modulating to dominant', 'second theme -> monothematic', and 'poco cresc.'. Redaction marks, represented by horizontal lines with arrows, are placed above several measures in each system. The page number '1' is located at the bottom right corner.

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Thomas Solak
Royal Danish Academy of Music

Excerpt with attempt to identify simple functional progressions including (new) functional approach to harmonic sequence.

Poco meno tempo

52 *molto rit.* *ppp et très souple*
bien marqué et p cependant
ppp et Red.

Gb: D7 6 fs. 5

57 *ppp* *Red. ma p*
Red. *Red.* *Red.* *Red.* *Red.* *Red.*

T6fs.5
D-org.

D7

62 *ppp* *Red. ma p*
Red. *Red.* *Red.*

D7 6fs.5

T6fs.5
D-org.

67 *poco sf* *(rit.)* *ppp*
Red. *Red.* *Red.* *pp* *Red.*

fs. b9 b5 < 5D (b7)

3D7 6fs.5

(a Tempo)

72 *dolcissimo* *Red. ma p*
Red. *Red.* *Red. pp*

T6fs.5

(D7)

77

sf *poco cresc.* *sf*

cresc. *cresc.*

Red (T) (D⁷) (T)

82

cresc. *ff*

cresc.

Red (D⁷) [T] ≈ (D⁷_{b5})

87

ff *fff* *ff*

Red *Red* *Red* *ff Red*

92

Molto meno mosso

fff *pp*

Red pp *Red*

98

pp

Red *pp* *molto rit.* *rit. et dim.* *rit.* *pp*

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Thoughts on ‘Preludio (Evocación)’

Markus Sotirianos, Hochschule für Musik Würzburg/Germany

There are many aspects that can be used to approach this piece. I find it to be a very colourful piece that stimulates many senses, with many audible influences that nevertheless merge together to form a very unique sound. The piece has many phases and facets that actually deserve a more detailed analysis, which I can only do to a limited extent because I don't want this analysis to be too time-consuming. I will therefore limit myself and try to name and consider a few things that I noticed while listening and analysing. It is an attempt to examine special sound events for their nature.

The aspects are random and unsorted, but they all play a role in my impression of the sound. Perhaps the variety of thoughts is a good reflection and not inappropriate to the piece:

- The beginning is very **atmospheric**, reminiscent of a ‘**Lied ohne Worte**’ by Mendelssohn in its layering (melody, middle voice movement, bass line).
- The **alternation 5-6b-5** in the melody of the 2nd bar, the **ornamentation** at the beginning of the 3rd bar and the **saraband rhythm** in general are certainly typical of the **Spanish colouring**. Ornamentation and rhythm determine large parts of the piece.
- The choice of the **dark key of A flat minor** is appropriate for the mysterious, melancholy, quasi-improvisatory opening.
- The **syncopated** middle voice movement contributes to the **complementary** texture on the one hand and introduces the desired ‘impressionistic’ **vagueness** on a metrical level on the other hand.
- The static bass notes over long stretches of the piece arouse interest in taking a closer look at how the **pedal note technique** is executed in detail.
- Static bass tones often provide a framework for **harmonic pendulum movements**, which are also frequently found in this piece: ‘traditional’ sounds (e.g. clearly recognisable triads, possibly also enriched with additional optional tones) alternate with ‘atmospheric’ sounds, which at first glance are more complicated and charged with significantly more tension. It is interesting to observe how a pendulum behaves with sound type 1 and sound type 2: Sometimes the sequence is ‘traditional’-‘atmospheric/tension-filled’, sometimes vice versa ‘atmospheric/tension-filled’-‘traditional’. This principle of ‘clear’ versus ‘cloudy’ occurs frequently in the piece (selectively ‘cloudy’, e.g. bar 69, or also more extensively ‘cloudy’, e.g. bar 85ff.), which repeatedly leads to a perceived and certainly intended blurring.
- The **shaping of transitions** between the respective sections is a topic in itself. Here, too, the composer takes a very colourful and creative approach, working with fading techniques (such as the merging of four bars into six bars), energetic build-ups, horizontal sounds, metrical overlapping of 2 against 3 (bars 40ff, bars 99ff), pauses etc.
- After two relatively clear four-bar structures at the beginning, the third four-bar structure obviously serves to introduce the ‘**wavy**’ **quaver motion** in the melody, with intensified ornaments, from which a bass motion emerges for the first time in the following two-bar structure, reminiscent of a large-scale **lamento bass**. The ‘wavy’ quaver movement is then combined with the sarabande rhythm from bar 19 in a two-bar alternation and remains a recurring idea in the piece, reappearing from bar 47 onwards, as well as shortly before the end in bars 145+146, and from bar 95 onwards, but there in a different ‘**materiality**’ due to the articulation with staccato dots in contrast to the otherwise tied versions.

- Among other things, the piece plays with leading the melody into **different registers** in different sections and constantly **embedding it anew in the overall sound**, resulting in different '**degrees of brightness**' - analogous to light: The middle register at the beginning with the sound pattern already described, from bar 19 onwards seeking ever greater heights and then chiselled out by '**mixtura**' **sounds**, in the section from bar 55 onwards in the tenor register with beautiful accompaniment in the high register (almost idyllic, I find the additional quaver on beat 3 in the last bar of each four-bar structure particularly well-invented), in the melodic return from bar 115 onwards in the upper voice with wave-like underpinning in the lower voices.
- A few more individual observations:
 - I find the 'brightness' of **bar 6** very surprising and touching.
 - The different continuations of the longer ('idyllic') melodic passages are fascinating, specifically the comparison of **bar 75 with bar 135**. While a **sequencing passage** follows in bar 75 and culminates very energetically in bar 85ff, bar 135 is a **counterpart**: a quiet, completely static, distant C flat minor interrupts the lively but calming A flat major tonality twice.
 - Also strong: the **triple forte in bar 92** is not continued but fades away in space - struck once and then fading away. Although it is a climax, it also immediately expresses calmness, which may also be since it is 'only' a metrical second bar due to the metrical compression beforehand.
 - The passage from **bar 103** onwards, the reference back to the beginning, has the effect of an expansive dominant fourth-sixth suspension due to the bass note e-flat (with many exciting elaborations of the organ point), the note a-flat lies permanently in the middle voice until it is finally allowed to resolve to the leading note g in bar 114 (an archaic **soprano clausula**...).
 - The G flat major dominant seventh chord in **bars 43-46** does not seem very complex at first glance, but after the B flat major passage beforehand it is the opening sound for a very long passage, which actually only reaches its resolution in C flat major with the transition to the sequence passage in bar 73.
 - The **dynamic range** is overwhelming. The piece contains quintuple piano and triple forte. Differentiating this adequately on the piano is an enormous challenge.
 - The **G major sound in bar 148** is very striking because it actually appears abrupt, but this gives it a very peculiar effect on the A flat major environment.
 - I understand the **last two bass notes** in the piece as a tongue-in-cheek reference to the classical cadence or even more to the typical final turn in a (secco) recitative. There are quite a few fifth falls and cadential passages in this piece, which is based on a major-minor tonal foundation.
 - The piece ends relaxed, bright and cheerful in **A flat major**, the variation key of A flat minor at the beginning, so the fundamental A flat forms the tonal bracket of the prelude.

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PRELUDIO

(Evocación)

Allegretto (espressivo)

PIANO

1 dolce

6

11 sf pp

16 (clair) dolce

21 poco cresc. sf

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Schott Music, S. L. Alcalá, 70, 28009 Madrid (España).

Preludio, 1.

Es: -D
<T>

P

26

8^{va}

ppp *sf*

E₅: T

(8^{va}) a.s. loco

31

p *pp* *pp*

a.s. N

B:

36

sf *pp* *sf* *pp* *ppp* rit.

B: N

41

rit. *ppp ma sonoro* *rit. molto* *pppp*

B: pes: III

Adagio

8^{va}

47

p *pp* *ppp et rit.*

B: pes: d

4

B: pes: d

Preludio, 2.

Poco meno tempo

52

molto rit.

ppp et très souple

bien marqué et p cependant

bes: (d) >

<t>

Red Red

bes: ~~ppp~~ et Red Red

57

ppp

Red. ma p

bes: (I)

Red Red Red

62

ppp

Red. ma p

bes: (I) (D) (II) (II) (I)

(a Tempo)

67

poco sf

ppp

(rit.)

pp

bes: (I) (II)

(bes: Red Red)

g: VII

bes: T

72

dolcissimo

Red. ma p

Red. pp

bes: (I) (II)

C: D

Préludios 3: (I)

(II)

C: D

77

sf *poco cresc.* *sf*

cresc. *cresc.* *cresc.*

C: *Red* *Red* *b: Red*

82

cresc. *ff*

cresc.

b: *(t)* *(d)* *A: Red* *C: VII²*

87

ff *fff* *ff*

Red *Red* *Red* *Red*

C: *VII²* *Red* *Red* *Red* *Red*

92

Molto meno mosso

fff *pp*

p. *p.* *p.* *pp* *pp* *pp*

C: *T⁶* *es: VII⁷* *D⁵* *VII⁷*

98

pp *molto rit.* *rit. et dim.* *rit.* *pp*

pp *pp* *pp* *pp*

6 *es: -D* *VII⁷* *Red*

Preludio, 4.

a Tempo

103 *marcato ma molto dolce*

Handwritten annotations: *as: t*, *e.s: t*, $(\text{VI}) (\text{°d})$, (d) , (VII^{b})

108

Handwritten annotations: *as: II*, (D)

(Meno mosso)
souple, très doux et lointain

113

Handwritten annotations: *as: (II)*, *As: I*

118

Handwritten annotations: *As: (T)*

123

Handwritten annotations: *as: (T)*

Préludio, 5
As: (T)

128 *ppp* *pppp*

As: T

133 *perdendosi* *très lointain* *pppp* *a Tempo* *dolcissimo*

As: T

138 *rall. molto* *pppp* *Quasi adagio* *pppp*

As: T

143 *pppp* *Tempo primo* *sf, sonoro ma non forte* *Largo* *absolument attenué* *ppppp* *pp* *rit. molto*

As: T

148 *Largo* *pppp* *pppp* *ppp* *ppp*

As: (h⁴)

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Paolo Candido
Conservatorio “Niccolò Piccinni” – Bari (Italy)

Analysis of the motivic processing in *Evocación* by Albeniz

Looking at the score of *Evocación* I was immediately struck by its homogeneity of writing. For this reason I hypothesized the possibility that the author had used a compositional method for motivic elaboration and therefore I proceeded to verify the presence of a coherent elaboration of the melodic material present in the initial motif.

In illustrating the results of the analysis conducted, I will indicate with letters of the Greek alphabet the melodic fragments taken into consideration, adding numbers to indicate the figurations obtained by inversion, retrograde, extension, reduction, combination or modification/transposition of the pitches. In this way, only the intervals will be taken into account without taking into consideration the rhythmic differences.

Observing the melodic line of the first four bars, three figures immediately emerge, highlighted by the metric division. Of these, the third (β_1) is an inversion of the second (β).

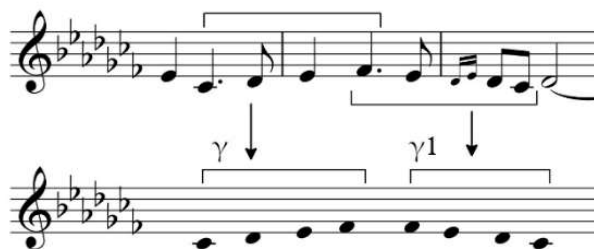
The image shows two staves of musical notation. The top staff contains the first four bars of a melody in 3/4 time, with a key signature of three flats. Brackets above the notes group the first two notes of each bar into three distinct figures: α (a descending third), β (an ascending second), and β_1 (an ascending second, which is an inversion of β). Arrows point from these labels to the corresponding notes. The bottom staff shows the same four bars with the notes of α , β , and β_1 isolated. A bracket below the last two notes of the fourth bar is labeled $\beta + \beta_1 = \beta_2$, indicating the fusion of the two figures.

If we do not consider the difference in the intervals of α (descending third and ascending second) and β_1 , the melodic profile is not too dissimilar and this makes the theme very homogeneous in its melodic movement.

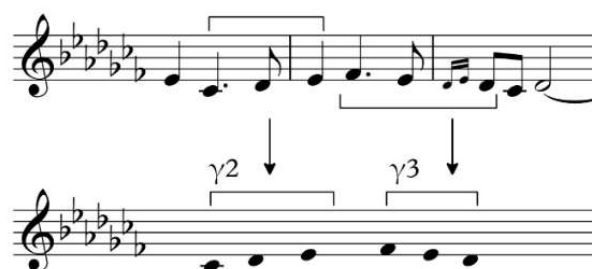
In the third bar the double acciaccatura creates a further figuration with the fusion of the β and β_1 (β_2) figurations, a figuration which in bars 6-7 is modified by dilating the second interval of β into a third.

The image shows a single staff of musical notation. It features a double acciaccatura figure (two eighth notes beamed together) followed by a quarter note. A bracket above the two eighth notes is labeled β_2 . A second bracket below the two eighth notes is also labeled β_2 , indicating the fusion of the β and β_1 figures.

If we consider a different phrasing, we can identify another figuration (γ) with its inversion (γ^1) consisting of an ascending scale of four notes.



We can also obtain a reduced version of the same figure with only three notes



considering what appears later between bars 4 and 6.



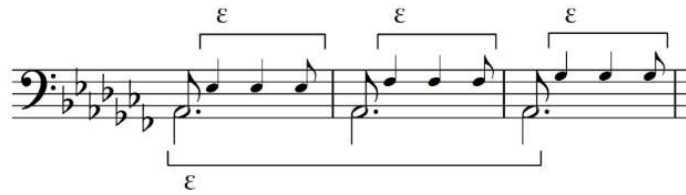
In addition to what we find in the upper voice, those found in the bass part also constitute melodic figures. In it we can identify an ascending leap that I mark with the letter δ (in this case the associated number refers to the interval in question)



and a succession of repeated notes (letter ϵ).

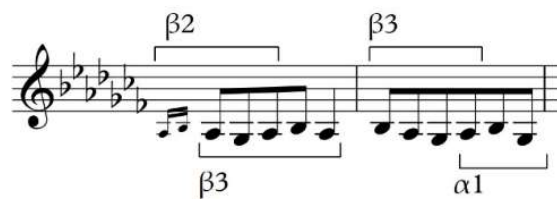


We can also find this repeated figuration in the bass line.

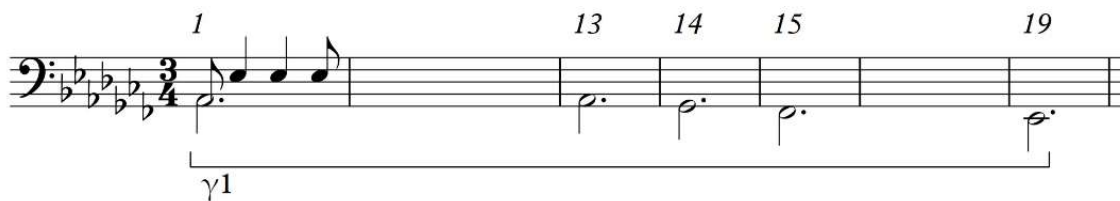


Once we have identified these figurations we can try to verify how much the construction of the piece is indebted to them.

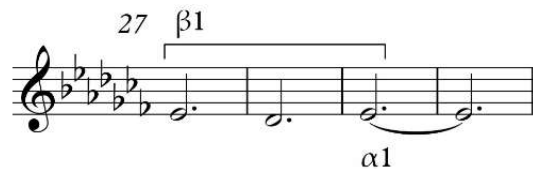
From bar 11 the melodic design begins to move predominantly in quavers with melodic figures derived from β .



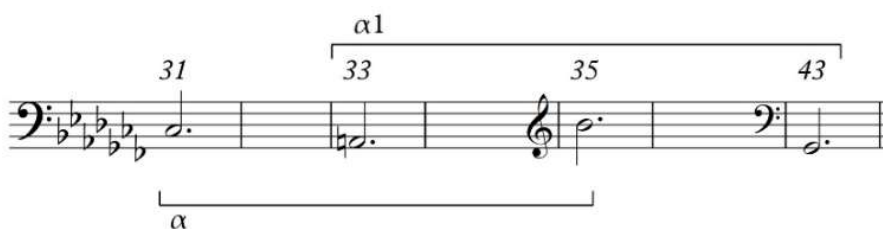
At bar 19, when the bass reaches E flat, the figures begin to alternate according to the two previous rhythmic patterns. In the meantime, the accompaniment has evolved with the same attention to the motivic material. The bass, after repeating the Ab note, gradually descends to E flat following the model of the $\gamma 1$ figure (bars 13-19),



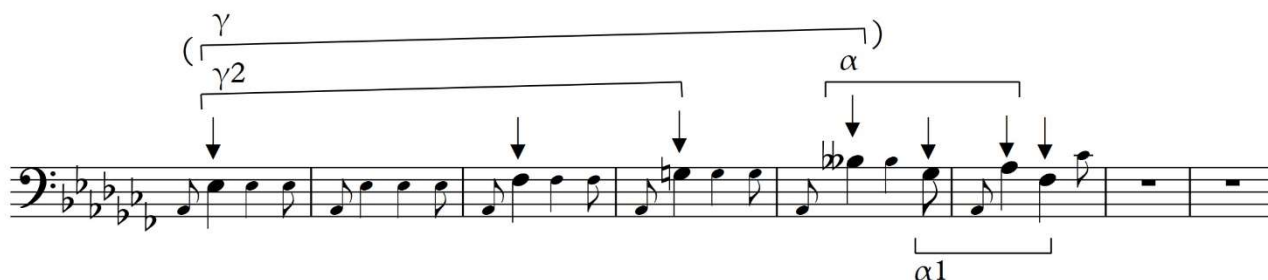
then, from bar 27, it is the turn of the β figure



and finally, from bar 31, of the α .



The middle voice also undergoes the same treatment. In the initial bars the repetition of ϵ in the various pitches reproduces either one of the γ figures or two α figures.



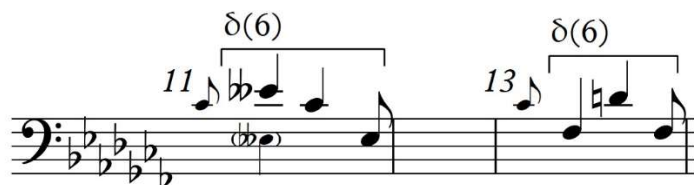
The figuration that is introduced in bar 6 in the left hand can be obtained by retrograde of what is found in the right hand in the same bar (this figuration, which thus comes to form an arpeggio, we will mark with the letter η). From this figuration, by transposition, the one in bar 15 seems to derive.



The same applies to the figuration that is introduced in bar 9. Since it creates a new melodic profile that takes on its own importance, I will mark it with the letter ζ .



The figuration of bar 13 can instead be derived from δ and the same can be said for the figuration of bar 11 which is also obtained by transposition.



Let us therefore see how the construction of the first part of the piece appears in light of what has been highlighted.

- α █
- β █
- γ █
- δ █
- ε █
- ζ █
- η █

Allegretto (espressivo)

PIANO

The musical score is divided into five systems, each with a measure number (1, 6, 11, 16, 21) on the left. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The score includes various musical markings such as *dolce*, *sf*, *pp*, *(clair)*, *poco cresc.*, and *sf*. The Greek letters α, β, γ, δ, ε, ζ, and η are placed above specific notes or groups of notes. Colored boxes (yellow, orange, red, brown, green, dark red, pink) are drawn around these annotated notes and groups of notes in both the treble and bass staves. The bass line features a steady accompaniment of eighth notes with a *ped.* (pedal) marking under each measure.

8va

26

ppp

sf

Red.

Red.

Red.

(8va)----- loco

31

p

pp

pp

Red.

Red.

Red.

36

sf

pp

sf

pp

ppp rit.

Red.

Red.

Red.

Red.

Red.*

Adagio

8va

41

ppp ma sonoro

rit.

rit. molto

pppp

Red.

Below I report only a few situations that present some novelty in the following.

See bars 55 and following

52

Poco meno tempo

molto rit.

ppp et très souple

bien marqué et p cependant

ppp et Red.

57

ppp

ppp

Red. ma p

Red.

or bars 108-114

108

p

poco accel.

rit.

Red.

113

rit.

rit.

rit.

Red.

or from bar 145 to the end.

143

pppp

tempo primo
sf, sonoro ma non forte

pp rit. molto

Largo
absolument attenué

ppppp

red.

148

pppp

Largo

pppp

ppp

ppp

red.

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HARMA 2025
COMPARATIVE ANALYSIS TRAINING SESSION

Isaac Albéniz, Prelude (“Evocación”), from *Iberia*, book 1

“A theoretical and analytical point of view
before a complete analytical action”

Josep Margarit

SPAIN

Escola Superior de Música de Catalunya (ESMUC),
Barcelona

0. When faced with any musical work, we can (and should) ask ourselves the same question: to what extent does what we hear constitute a totality? And if the answer is affirmative, then the next question must be: in what way does it constitute itself as a totality?

To demonstrate that it truly forms a totality, it is always necessary to seek a level of observation that allows us to obtain a global vision, beyond the obvious divisions and separations between facts and details imposed by its external and temporal dimension. Therefore, in my analytical proposal, I will not focus on aspects such as harmony, themes, or form, as they are merely external appearances and the results of an internal order. For this analytical approach, I take as a methodological starting point the theoretical view of tonality presented by Professor Pedro Purroy in the article “Una nueva concepción del sistema tonal (la concepción global de la música)”¹.

1. This piece of Albéniz initially presents itself in the key of A-flat minor, and this tonality is defined by the internal background movement from the Tonic to the Dominant (measures 1 to 18), as a Schenkerian analysis would show us. However, during this background tonal process, at an external level, more tones appear beyond those of the diatonic tonality. We can gather them all, separating them into diatonic and chromatic:

- Diatonic scale of A \flat minor (Aeolian mode). 7 different tones:



- Chromatic sounds used in the mentioned passage (measures 1-18). 7 new notes:



- We can insert the chromatic notes into the diatonic scale:



¹ PURROY CHICOT, Pedro. Una nueva concepción del sistema tonal (la concepción global de la música). *Orfeu*, Florianópolis, v. 6, n. 3, 2021. DOI: 10.5965/2525530406032021266. Available at: <https://periodicos.udesc.br/index.php/orfeu/article/view/21161>.

2. What we now have is a set of 14 different notes that represent only 12 sounds (the total chromatic scale) due to the enharmonic equivalence between two pairs of notes.

Evidently, this raises new questions. For example, what function do these non-diatonic tones serve? How do they contribute to the overall structure? Additionally, why do enharmonic spellings appear? Are they merely for notational convenience and ease of reading, or do they have a deeper significance?

On a more superficial level, a plausible explanation for the function of these non-diatonic tones could derive from voice leading, that is, their melodic connection to a diatonic tone. This can be observed with the first chromatic tone that appear, one of which is commonly found in the minor mode as it breaks the Aeolian mode by ascending to the tonic by a semitone:

- Movement of G \sharp to A \flat

The image shows a musical score in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is marked '1' and 'dolce'. The bass line consists of a sequence of eighth notes: G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat . A red circle highlights the G \sharp note in the bass line, which is enharmonically equivalent to the A \flat note. A red arrow points from the G \sharp note to the A \flat note, illustrating the voice leading.

- Movement of B $\flat\flat$ to A \flat

The image shows the same musical score as above. A blue circle highlights the B $\flat\flat$ note in the bass line, which is enharmonically equivalent to the A \flat note. A blue arrow points from the B $\flat\flat$ note to the A \flat note, illustrating the voice leading.

The rest of the chromatic elements exhibit a similar behaviour and derive from these voice-leading motions as a form of prolongation of the initial chord. It is important to note that in this voice leading, resolutions do not always occur in the same register but sometimes in a different octave, effectively creating another voice.

3. This allows us to move to a more abstract level of consideration and observe this collection not simply as a set of tones but as a set of notes, grouping them outside of the staff:

			B \sharp			D \sharp						
A \flat	B $\flat\flat$	B \flat		C \sharp	D \flat		E \flat	F \flat	F \sharp	G \flat	G \sharp	
			C \flat			E $\flat\flat$						

The question remains whether we can consider this collection of elements as a totality, beyond the local dependencies created by voice leading.

Obviously, this question cannot be answered if we only consider the tones or notes that have appeared in these 18 bars, because the work as a totality must make sense of all its constituent elements. Therefore, let us record all the elements used by Albéniz.

These are 19 elements (including, of course, the 14 already observed), which we now arrange in relation to the A \flat minor scale:

	A \sharp		B \sharp		C \sharp	D \sharp		E \sharp		F \sharp	G \sharp	
A \flat		B \flat		C \sharp		E \flat		F \sharp				
	B $\flat\flat$		C \flat		D \flat	E $\flat\flat$		F \flat		G \flat	A $\flat\flat$	

Logically, the number of enharmonic elements has increased; now there are 7 pairs instead of the 2 found in the first fragment. This increases the complexity of the set and makes it harder to find a clear rationale for its existence.

The most straightforward analytical approach would be to "justify" some of these alterations by associating them with specific keys or chords that appear throughout the piece. However, rather than providing an explanation, this merely adds another layer to the fundamental question: "Why?" Why these tonalities? Why these chords?

4. At first glance, what we can observe are the elements that do not have an enharmonic equivalent, which are as follows:

	A \sharp		B \sharp		C \sharp	D \sharp		E \sharp		F \sharp	G \sharp	
A\flat		B\flat		C\sharp		E\flat		F\sharp				
	B $\flat\flat$		C \flat		D \flat	E $\flat\flat$		F \flat		G \flat	A $\flat\flat$	



A \flat B \flat C \sharp E \flat F \sharp

By isolating them, they do not provide much information beyond suggesting a possible A \flat major scale, which is precisely the key in which the piece concludes. However, if we reorder them not from the "first" element as presumed by scalar prejudice but from the last element, we obtain the following:

F \sharp A \flat B \flat C \sharp E \flat

5. A new form, a structure, a new order of elements emerges, which follows a certain logic—in fact, a different kind of logic. Because this set of elements, when arranged in this manner, should no longer be understood linearly as a succession but rather as a totality in a space independent of temporal progression. We can visualize it as follows:

not like that:

F \sharp A \flat B \flat C \sharp E \flat



but like this:

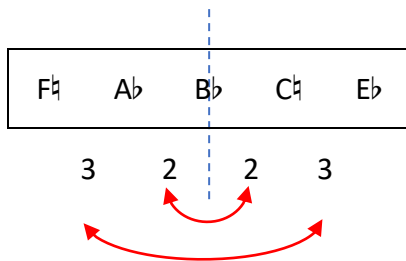
F \sharp A \flat B \flat C \sharp E \flat

The proof of this perspective is that the relationships between the elements should be understood not successively but simultaneously, based on an internal constitutive rule.

F \sharp A \flat B \flat C \sharp E \flat

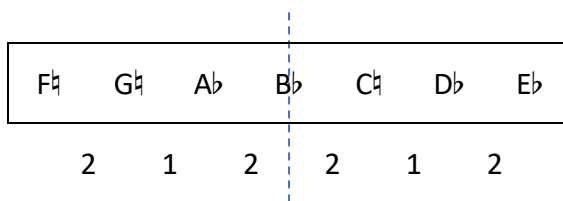
3 2 2 3

6. This constitutive rule derives from the reflexive property demonstrated by these relationships: the 3 (indicating three semitones) on the left is mirrored by the 3 on the right (and vice versa), while the 2 on the left is reflected by the other 2. The axis of this reflexivity is B \flat .

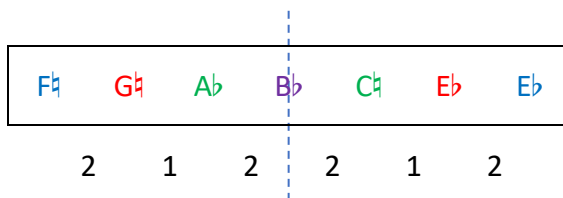


What we now have is a substructure of 5 elements that functions both as a totality and a global structure because it does not depend on time to be perceived and understood—nor to perceive and understand its internal logic, its order.

7. We can expand this structure by including new elements, such as those that could fill the minor third interval:

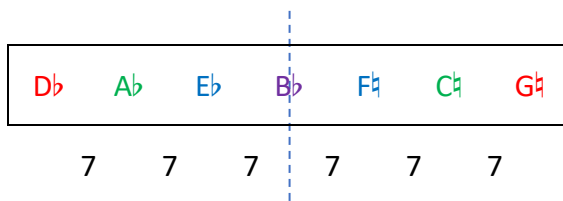


Now, what we have is the set of sounds forming the A \flat major scale, but arranged not linearly as a sequence but globally as a totality. This allows us not only to consider the relationships between the elements as reflexive (whether between adjacent elements or between any others) but also to view the elements themselves as reflexive. This is what Purroy calls "reflexive pairs." We highlight them in the same color.



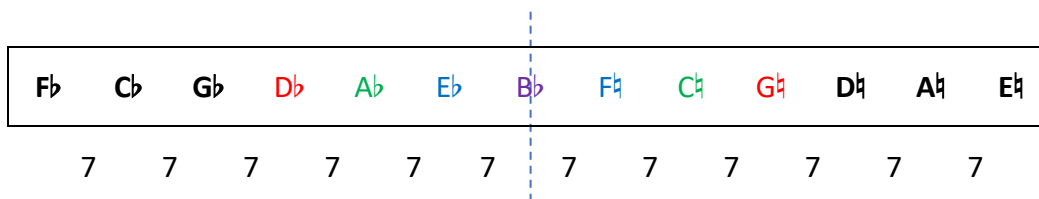
The only element without a reflexive pair is the axis, which serves as the polar element and is a reflection of itself: B \flat .

8. This structure can transform into another, meaning a different distribution of elements, without losing its internal order, its constitutive law. For example, we can arrange the 7 elements by perfect fifths, the interval traditionally associated with tonality:



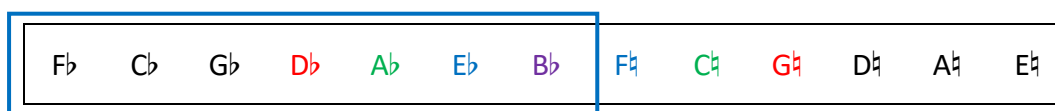
What we have done is a **symmetrical transformation** (Purroy), an operation that has changed the positions of elements without altering their fundamental relationships. As we can see, each element retains its reflexive pair in the corresponding position relative to the axis.

9. Countless symmetrical transformations of the original structure are possible, provided the internal order of the pairs remains intact. In these transformations, elements can be duplicated or new ones can be added, expanding the structure. For instance, we can extend the structure by adding three new elements on each side:



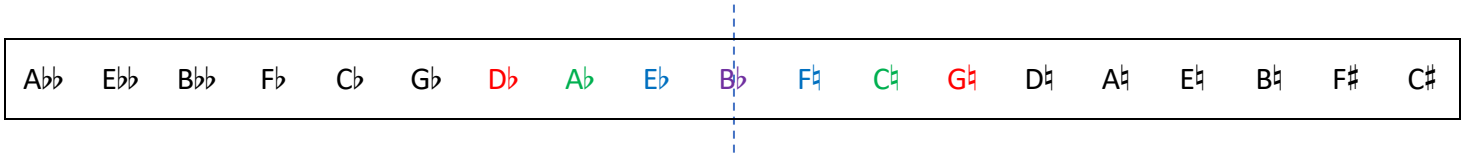
These new elements not only create a new perfect fifth relation with their neighbours but also generate a new reflexive pair, increasing the internal order's reach and its possibilities for transformation and combination.

10. By adding these elements, we now see on the left the set of elements that we initially arranged as the A♭ minor scale:



Moreover, transitioning from 7 elements to 13 introduces an enharmonic equivalence that turns out to be a reflexive pair, F♭ – E♯.

11. We can continue expanding our structure by adding fifths to each side until reaching 19 elements. Thus, with these new elements, we now obtain all 19 elements recorded at the beginning, appearing throughout Albéniz's entire piece.



Now, we have an arrangement of those 19 elements that is neither arbitrary nor imposed (as a succession) but rather objective and global, where each element has a specific place depending on the position of all others, thereby constituting a **totality of elements**.

From this theoretical perspective, the analysis of “Evocación” will be conducted under the hypothesis that if the piece ultimately constitutes a totality, this totality will be governed by the internal order of its elements. Accordingly, every event in the work—whether superficial or profound—must be connected to this internal structure. This task exceeds the scope of this study.

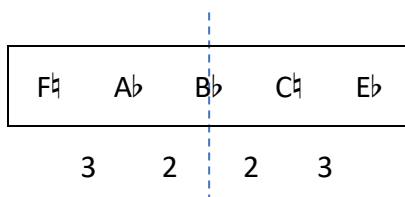
12. However, I will only show an example of the degree of connection between the internal order and certain external events, which we might otherwise consider mere details. Even though it is only one example, I believe it is relevant and significant enough.

We entered the first structure that displayed internal order by observing the five elements that had no enharmonic equivalence—that is, the five sounds that would only appear written in one way.

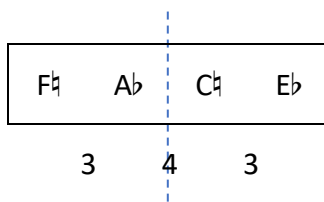
We first presented them following the scalar order of $A\flat$ minor:

$A\flat$ $B\flat$ $C\sharp$ $E\flat$ $F\sharp$

But we then reordered them according to the internal reflexive order, with $B\flat$ as the axis:



The internal order of the structure remains even if B \flat disappears:



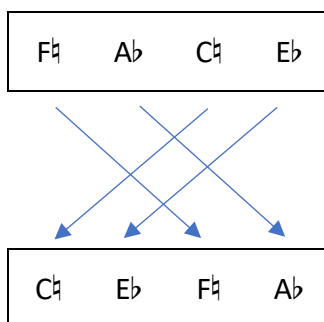
13. This substructure can evidently be identified as the sum of two triadic chords: the chord of F \sharp -A \flat -C \sharp and the chord of A \flat -C \sharp -E \flat (F minor and A \flat major), that is, VI and I in the key of A \flat major.

And this is precisely how Albéniz concludes the work:

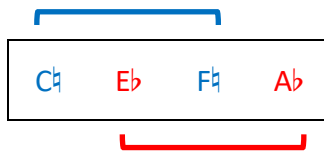
The musical score shows a piano piece in A-flat major, marked 'Largo'. It features a sequence of chords. Two chords are highlighted with red boxes: the first is F \sharp -A \flat -C \sharp and the second is A \flat -C \sharp -E \flat . The score includes dynamics like *pppp* and *ppp*.

14. Moreover, he does so not as if it were two triads simply stacked together but from a single repeated relationship—the perfect fourth, an interval that remains and generates the reflexive pairs of the initial elements.

We can see this more clearly if we present the structure differently while maintaining the reflexive pairs:



15. And, this is how Albéniz closes his piece “Evocación”:



Any other explanation of the final chord would be essentially circumstantial, superficial, external to the work, or merely anecdotal.

HarMA HUB

HARMA 2025 Valencia

Comparative Analysis Training Session

Day 2, April 15th

Isaac Albéniz, Prelude (“Evocación”), from *Iberia*, book 1

Hannu Pohjannoro (TAMK Tampere University of Applied Sciences, School of Music)

Target group: music students at bachelor level, composition/instrumental

General procedure in my music analysis classes (90 min):

- scores and audio links available for students in advance (in Moodle platform)
- a very brief background: the piece, the composer and style period in question
- If necessary, the notational details will be explained (esp. in case of contemporary scores)
- 1st listening with the score: students are asked to make notions of the general structure of the piece
- 1st conversation: a preliminary draft for the structure of the piece; to be defined on thematical, harmonic, tonal etc. basis
- 2nd listening with the score: students are asked to make notions of questions defined in the end of the first conversation. All kind of other (relevant) notions on the piece also welcome.
- 2nd conversation: on the notions of the students. More detailed analytical questions defined.
- Study in detail (the main part of the lesson). The piece will be divided in sections, each of them studied in detail. If necessary, the excerpts of the piece will be listened again.
- Conclusion: what was found? Summary of the analysis; form etc.
- 3rd listening: the students are advised to pay attention to the findings of the analysis.
- For the next week: Defining the assessment, if the analysis of the piece did not get finished. OR Preliminary study (i.e. listen with the score) of the piece scheduled for the next week.

Isaac Albéniz, Prelude (“Evocación”), from *Iberia*, book 1

a brief quasi-schenkerian preliminary outline of the opening of the piece

(nothing more to offer, unfortunately 😞)

Handwritten musical score for the opening of 'Evocación' by Isaac Albéniz. The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a circled measure number '14'. A handwritten annotation 'Cb?' with a downward arrow points to a specific note in the treble staff. The bass staff contains a bass line with various ornaments and a circled measure number '13'. The second system also consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a circled measure number '13'. The bass staff contains a bass line with various ornaments and a circled measure number '13'. The score is written in a style that suggests a preliminary outline or sketch.

mm. 1-20

Handwritten musical score for the opening of 'Evocación' by Isaac Albéniz, showing mm. 1-20. The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a circled measure number '14'. A handwritten annotation 'Cb?' with a downward arrow points to a specific note in the treble staff. The bass staff contains a bass line with various ornaments and a circled measure number '13'. The second system also consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and a circled measure number '13'. The bass staff contains a bass line with various ornaments and a circled measure number '13'. The score is written in a style that suggests a preliminary outline or sketch.

HarMA HUB

”Evocación” from ”Iberia” (Isaac Albéniz)

- **Analysis by Erik Berndalen, Malmö Academy of Music**

The first piece from the first book of “Iberia” is titled Evocación, suggesting some kind of spiritual and/or mystical idea behind the music. Indeed, a dreamlike, fantastic mood is conjured up through subtle use of various modes, flexible dance rhythms and haunting melodies inspired by folk song.

The form of the piece is fairly straightforward and can be summarized as follows:

First A-section: bars 1-54

Primary theme #1, tonic key: 1-10

Primary theme #2 (transitional passage): 11-18

PT#1, dominant key: 19-26

Development of PT#1 with closing cadence: 27-46

PT#2, transition: 47-54

First B-section: bars 55-102

Secondary theme in relative major key: 55-74

ST, modulating and leading to central climax: 75-94

PT#2, transition: 95-102

Second A-section: bars 103-114

PT#1 in tonic key, modified and truncated: 103-114

Second B-section: bars 115-144

ST in parallel major key: 115-134

Closing cadences with “foreign chord” interjections: 135-144

Coda: bars 145-153

Echoes of PT#2 and closing cadence (one “foreign chord” inserted in bar 148)

As evident from the form scheme above, the first A section constitutes about a third of the piece, the first B section another third and the remaining third recapitulates and summarizes the musical ideas. The dominance of the secondary theme in the recapitulation is noteworthy.

The progress of the music in detail

Primary Theme #1 (marked in green in the score) starts without introduction. It has a brooding, somewhat mysterious quality and is characterised by its aeolian mode and two rhythmic cells: 1)

a quarter note followed by a dotted quarter and finally an eighth note, and 2) two eighth notes and a half note.

At first the theme is laid out in two four-bar phrases, both of them being half cadences. The third phrase, starting in bar 9, introduces the note E double flat; the flattened 5th scale degree which is going to play an important role throughout the work.

In bar 11 Albéniz transforms rhythmic cell 2 into a transitional theme of its own which I've chosen to label Primary Theme #2 (marked in yellow). This turn-like figure has a slightly "serpentine" character and will reappear in transitional passages later in the piece. From bar 13 to 18 the harmony progresses by means of a modified Andalusian cadence (1-7-6-5) with whole tone inflections to the dominant key of E flat major, at which point PT#1 reappears. Formally this is reminiscent of monothematic sonata form.

From bar 19 PT#1 is stated and slightly varied in the dominant key, with plenty of modal dashes of colour: an altered whole-tone scale in bars 21-22, phrygian chord sequences in bars 27-30. The latter passage moves the music briefly into C flat major (bar 31), which turns lydian in the following bar before a whole-tone scale over A in the bass functions as a dominant (F7) chord to B flat major. We've now reached (bar 35) the "Codetta" of the A section, where the music seems to settle down in B flat major only for the final cadential chord to point us in a new direction. This Gb7 chord is of course the dominant of the secondary theme which is coming up.

Before the B section starts, Albéniz inserts the ritualistic, snake-like PT#2 as a transition. The Gb7 dominant chord is obscured and modally altered into a phrygian fantasy over G flat for 6 bars, making the secondary theme in C flat major sound warm and clear by contrast.

This secondary theme (marked in blue) has a self-contained, lyrical quality and invokes the character of a folk song. In particular the expressive triplet appoggiatura in bar 57 should be noted. Harmonically it shows great simplicity, alternating contentedly between dominant and tonic. The sophisticated accompaniment in the right hand, however, with its array of colouring notes such as the 13th and 9th of chords, gives a richness to the overall sound. The rhythmic similarity with PT#1 is apparent and this is increasingly emphasized during the piece.

From bar 55 to 74 the theme is stated in a baritone register. It is then taken up in the right hand in "block chord" voicings and undergoes a series of modulations, rising by half steps: from C flat to C to D flat in bar 82. The imitation of the theme in the left hand gives us the impression that two characters are singing the same song, as it were. The dynamic level is gradually raised and an A7 chord in bar 83 implies one further modulation into D major, but the mood switches abruptly with the harmony freezing on an A flat Lydian scale with a raised 6th step. This point of modal stasis is filled with tension and stops the music in its tracks until an alteration of one note (G to G flat) resolves into a whole tone scale on A flat, on which the passage comes to an uneasy resting point.

PT#2 returns in bar 95, harmonized with the same whole tone scale as before. Now the bass note is a D; the tritone relationship between A flat (the tonic note of the piece) and D is noteworthy, both in this particular instance and within the context of the whole piece. It is introduced as early as in bar 6 and it can also be heard frequently near the end, for example in bars 135, 139 and 148.

After 8 bars of transition courtesy of PT#2 we come to the recapitulation, where we find PT#1 considerably changed: the theme now switches back and forth between the two rhythmic cells, the section is much shortened and the dominant pedal creates a feeling of anticipation. This dominant pedal is eventually resolved when ST is recapitulated in bar 115, this time in A flat major, which of course is the parallel major of the original key. The fact that ST is first heard in the relative major and then in the parallel major is another trait that is characteristic of sonata and sonatina form.

The secondary theme rests peacefully in A flat major (and in the right hand this time) for some 20 bars until we hear a strange chord from the distance (*très lointain*, Albeniz writes in bar 139). The chord is a C flat minor triad, and it contains the C flat from the original key of A flat minor as well as the tritone of D, making it a foreign object in the tranquil world of A flat major. The secondary theme continues to cadence and is once more interrupted by the otherworldly sound before it seems to fall asleep in bars 143-144.

Albéniz adds a short coda: PT#2 makes one last appearance, highlighting the phrygian note of B double flat, and another “alien” chord is heard from the distance in bar 148. This time it’s a G major chord, which of course shares two notes with the C flat minor chord from earlier. It resolves one half step up to the final tonic chord, which is held for 4 bars and is gently seasoned with an added 6th for some pentatonic flavour.

Concluding remarks

“Evocación” is an interesting example of a harmonic mixture between functional, dynamic, tonic-dominant oriented harmony on the one hand and modal, “static” and colouristic harmony on the other. These are juxtaposed and combined throughout the piece to create a highly personal sound world. Melodically, “Evocación” uses rhythmic cells and motives very economically and the overarching clear-cut construction of the music with its nods to classical sonata form creates a stable framework for the subtle nuances of phrasing, dynamics and harmonic innovation contained in this atmospheric piece.

Erik Berndalen, Malmö Academy of Music

PRELUDIO

(Evocación)

A-SECTION: two primary themes
with characteristic rhythmic motives

Allegretto (espressivo)

Primary Theme 1

PIANO

1

dolce (Emphasis on 2nd beat)

Key: A flat minor

6

Dominant

Fb7/Ab

D9>

D

Primary Theme 2 (transitional)

11

sf *pp*

Derived from 3rd bar of PT #1

Descending bass line (1 - 7 - 6 - 5)

16

Fb whole tone, functioning as dominant to... Eb (clair)

PT#1 in dominant key *dolce*

21

Bb whole tone (b2)/Eb

Eb

Bbb/Eb

poco cresc. *sf*

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Schott Music, S. L. Alcalá, 70, 28009 Madrid (España).

Eb phrygian mode

Eb Dbm7 Eb

8^{va}

26

ppp Development of P1 (rhythm)

sf

Red.

Whole tone, functioning as dominant to... Bb (lydian)

(8^{va})----- loco

Cb

31

p

lydian, prepares the next bar

pp

pp

Red.

Cb/Bb (phrygian) reprised... Bb with chromatic appoggiaturas

36

sf 6 - - - 7

pp

sf

pp

ppp #2 - 3 : rit.

Red.

Adagio Cadence on Gb7

8^{va}

41

rit.

ppp ma sonoro

rit. molto

pppp

Red.

PT #2, Transitional passage

Primo Tempo

Gb11 Fbm13/Gb (Gb phrygian) prolonged for 6 bars

47

p

pp

ppp et rit.

Red.

B-SECTION: Secondary Theme
(C flat, the relative major key)

still Gb phrygian leading into *Poco meno tempo*

52

molto rit.

ppp et très souple

bien marqué et p cependant

ppp et Red.

Chords: Gb7

Note the rhythmic similarities with PT #1 in the two voices; here they have "traded places"

57

ppp

Red. ma p

ppp

Red.

Chords: Cb, Gb7

62

ppp

Red. ma p

Red.

Chords: Gb7, Cb

67

sf

poco sf

(rit.)

ppp

pp

Chords: Cb/Gb, C6/E# (Gb or F# locrian), Gb7 (a Tempo)

72

dolcissimo

Red. ma p

Red. pp

Chords: Cb, G7

Preludio, 3.

ST starts being sequentially raised by a semitone, with the hands switching 5 roles every two bars (call and response)

77

C6

Ab7

Db6

f

poco cresc.

f

cresc.

cresc.

cresc.

82

A7

Ab lydian, #6 (C mixolydian, #6)

cresc.

ff

ff

cresc.

Bar pattern to end of section: 2 + 4 + 2 + 4

ST is gradually condensed as the harmonic progression becomes frozen in modality

87

C whole tone

ff

fff

ff

ff

92

Ab(#5, augmented triad)

D whole tone (same as before)

fff

pp PT#2 (transitional theme)

pp

pp

Molto meno mosso

98

pp

pp

molto rit.

rit. et dim.

rit.

pp

truncated and varied RECAPITULATION of A-section

a Tempo

103 *marcato ma molto dolce*

PT#1, now with dominant pedal

Red.

108 *p* *poco accel.* *sf* *rit.*

Red.

B-section (ST) in the parallel key of A flat major

(Meno mosso)
souple, très doux et lointain

Ab

113 *rit.* *pppp* Eb7

Red.

Tonic pedal for 20 bars, the music gradually loses itself in a dreamlike state

118 *pppp sempre* Eb7

Red.

123 *poco sf* Ab

Red.

Bbb/Ab (phrygian)

128

ppp *pppp*

Cb minor chord as "foreign object" from afar

Ab

133

perdendosi *perdendosi*

très lointain

pppp

Ab *a Tempo*

dolcissimo

Ab

138

rall. molto

pppp

Ab *Quasi adagio*

pppp

Abmaj7

CODA

Tempo primo
sf, sonoro ma non forte

Largo
absolument attenué

reprise...

143

pppp

pp *rit. molto* *ppppp*

G major

Largo

A flat major

added 6th

148

pppp *pppp*

ppp *ppp*

HarMA HUB

PIERLUIGI PIRAN

PADOVA (ITALY)

CONSERVATORY CESARE POLLINI

Isaac Manuel Francisco Albéniz

(Camprodon, 29 May 1860 – Cambo-les-Bains, 18 May 1909)

PRELUDIO (EVOCACIÓN) from IBERIA (1905-1908)

In this work by Albeniz, the thematic material is elaborated and reused in a very fluid way, a continuous flow in which the music transforms itself while maintaining soft and always evocative contours.

In my opinion, it is possible to define sections that the author seems to highlight with the use of crowns. There are two large thematic areas that I have called A and B. The reprise of A and B from bar 103 could be linked to the reintroduction of the thematic material of B in the tonality of the plant to the tonal relationships typical of the sonata form, for example. However, I believe that there are no particular contrasts between the thematic ideas such as to suggest a sonata form. It is more similar to a simple tripartite form. Among the most salient characteristics is the use of the hexatonic scale and ancient modes.

FIRST THEMATIC ZONE A (1 – 46)

Transition (47 – 54)

SECOND THEMATIC ZONE B (55 – 94)

Transition (95 – 102)

RESUME A+B (103 – 134)

Coda (135 – 153)

FIRST THEMATIC ZONE A

I MELODIC IDEA a (1 – 10)

The musical score for the first thematic zone (measures 1-10) is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The melody in the top staff begins with a dotted quarter note followed by eighth notes, with a slur over the first six notes. The accompaniment in the bottom staff consists of a steady eighth-note pattern, with a slur over the first six notes. The word "dolce" is written below the first measure. The word "Ped." (pedal) is written below the first, second, and third measures of the accompaniment. The piece concludes with a German sixth chord in the final measure.

It develops on a tonic pedal, characterised by the swaying syncopated rhythm of the accompaniment and the dotted rhythm of the melody. Harmonically interesting from beats 5 to 10 is a series of avoided cadences and the use of the German sixth at beats 9 and 10 on the tonic pedal, which doesn't resolve on the dominant as it should. The use of harmony amplifies the sense of evocation that characterises the piece.

MELODIC IDEA II b (11 – 18)

The musical score for the second thematic zone (measures 11-18) is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has four flats, and the time signature is 3/4. The melody in the top staff begins with a dotted quarter note followed by eighth notes, with a slur over the first six notes. The accompaniment in the bottom staff consists of a steady eighth-note pattern, with a slur over the first six notes. The word "Ped." (pedal) is written below the first and third measures of the accompaniment. The word "sf" (sforzando) is written above the third measure of the melody. The piece concludes with a dominant chord in the final measure.

An element characterised by short whole tone scales appears. The accompaniment remains syncopated but much more arpeggiated. The harmony remains on the tonic pedal. The use of G flat in the melodic line is interesting, recalling the Phrygian tetrachord that is very characteristic of Spanish music. (understanding this element is also important for a correct interpretation of the piece). The harmony moves towards the fifth degree with the succession of the bass notes A flat, G flat, F flat, in which the German sixth is heard more clearly, enriched by the ninth and eleventh. This time it resolves to the dominant.

THIRD MELODIC IDEA c (a+b 19 – 26)

The musical score for the third melodic idea c (a+b 19-26) is presented in two systems. The first system, covering measures 19 to 24, shows a melody in the upper voice with a 'poco cresc.' marking and a more arpeggiated accompaniment in the lower voice. The second system, covering measures 25 to 26, shows a melody in the upper voice with an 'sf' marking and a more arpeggiated accompaniment in the lower voice. Both systems have a 'Red.' marking below the lower voice staff.

We are on the 5th degree. Melodic ideas **a** and **b** are combined, the melody moves towards a higher register and the more arpeggiated accompaniment covers two octaves. The use of the Neapolitan at beat 25 – 26 is very interesting.

FOURTH MELODIC IDEA CONCLUDING SECTION d (27 – 46)

The musical score for the fourth melodic idea d (27-46) is presented in two systems. The first system, covering measures 27 to 34, shows a melody in the upper voice with a 'ppp' marking and a more arpeggiated accompaniment in the lower voice. The second system, covering measures 35 to 46, shows a melody in the upper voice and a more arpeggiated accompaniment in the lower voice. Both systems have a 'Red.' marking below the lower voice staff.

The melodic element **d** takes up the rhythm already heard in the first melodic idea, but is characterised by a much more evident rising and falling pattern that the composer uses as an element of tension. In fact, the first great crescendo appears, culminating in the sforzando. The sonority is still very rarefied (ppp) but the element of tension is evident. The Phrygian tetrachord at bar 28 on the fourth degree is interesting. The author moves the tonal centre to E flat and then to B flat at bar 35 thanks again to the skilful use of the augmented sixth at bar 34. From beat 35 we move towards the conclusion of A on the sixth degree of B flat (G flat 7).

The transition to the second section **B** uses the thematic material of **b**, the harmony is characterised by the fourth degree of C flat on the V (G flat) followed by the minor fourth degree on the fourth

SECOND THEMATIC SECTION B

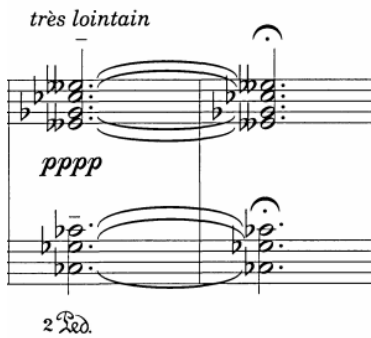
The image shows a musical score for the second thematic section B. It consists of two systems of music. The first system features a vocal line (top staff) and a piano accompaniment (bottom staff). The vocal line starts with a dynamic marking of *ppp et très souple* and includes the instruction *bien marqué et p cependant*. The piano accompaniment begins with *ppp et Red.* and has a *Red.* marking below it. The second system continues the vocal line with a *ppp* dynamic and a *Red. ma p* instruction. The piano accompaniment in the second system has a *Red.* marking below it.

What I have defined as the second thematic area **B** is also characterised by the most relaxed moment of the piece. The thematic material has already been seen previously during section A, but is developed in a more explicit and extensive way. The singing passes to the bass and the accompaniment to the highest part, amplifying this sense of warmth and relaxation. The harmony is also more reassuring, moving smoothly from the V to the I degree and amplifying this moment of great tenderness. The use of the Neapolitan at bar 69 is beautiful, accentuated by the sforzando. From bar 75 a crescendo begins to the harmonic climax. The theme is divided between the high and low registers. In this case the G7 chord has the dual function of being a German sixth with respect to the chord that precedes it (C flat) and a dominant seventh with respect to the harmony that follows it (C). Then from bar 75 there is a series of modulations in progressions (G7 – C, A flat 7 – D flat) that lead to the least tonal point of the piece at bar 85. From bar 85 the climax comes (melodic idea **d**) to an end after a whole tone scale that leads to an augmented chord. The harmony of this climax (from 85 to 102) slowly fades until the reprise at bar 103, where the C flat at bar 102 reveals the identity of the same, which in my opinion is nothing more than the German sixth of A flat minor (just think of F flat as E natural).

RECAPITULATION

The recapitulation starts from bar 103, very condensed in A flat minor. In a few bars the composer presents again both the material from a and b on the dominant pedal and a1 in the key of A flat major. The atmosphere is increasingly magical and rarefied. Albeniz indicates extreme dynamics such as *pppp*.

At bar 135 I would start the coda.



The surprising C-flat minor chord is absolutely surprising and evocative. Also very interesting is the reappearance of B at bar 145 where the Neapolitan and then the Neapolitan minor create a further sense of magic and surprise. The piece ends with a long A-flat major chord with the added sixth.

TEACHING OBJECTIVES

Understanding the structure and use of harmonies, relating them to extreme dynamic indications and to indications that could be defined as spatial, such as near, far, very far, is fundamental to convey the idea of evocation present in the piece.

If I were to teach this piece to a student, I would immediately draw attention to the timbre aspect. It is certainly a piece where the study of touch is essential from a didactic point of view. The study of this piece can therefore be compared to the study of authors such as Debussy and Ravel. The search for timbres and colours must be a priority. The influence of the two French composers is evident. A student should be able to identify the use of typical chords such as the ninth and eleventh, chords without a functional resolution.

Another didactic aspect that can be addressed is the understanding of Spanish harmonic practice by identifying some modal scales such as the Phrygian scale or the lowered second degree.

EDUCATIONAL OBJECTIVES

- Develop an understanding of the harmony in *Evocación*, with particular attention to tonal, modal and impressionistic aspects.
- Apply different analytical methodologies (functional, modal, timbre, structural) to understand Albéniz's language.
- Improve your performance skills through harmonic and timbre awareness.
- Foster the link between theoretical analysis and musical interpretation.

STRUCTURE OF THE LESSONS

- Guided listening and identification of timbre and harmonic elements.
- Recognition of the basic tonality and the Phrygian mode.
- Discussion of the historical context and the influence of Spanish music.
- Identification of the main tonal functions (dominant, subdominant, cadences).
- Reduction of the harmony in a simplified progression.
- Study of the Phrygian scale
- Analysis of harmonic progressions with suspended chords and pedals.
- Identification of the ninth and eleventh chords.
- Comparison with the language of Debussy and Ravel.
- Breakdown of the piece into its main sections.
- Identification of the tonal and modal contrasts between the sections.
- Discussion on the interpretative implications of the analysis.

TEACHING METHODOLOGY

- Active listening: the student must identify the harmonic elements before the theoretical explanation.
- Comparative analysis: comparison between different piano interpretations.
- Critical discussion: reflection on the impact of harmonic analysis on interpretation.

- Discussion oral: comparison between harmonic approaches and their influence on performance.

CONCLUSIONS

This teaching unit allows an advanced student to develop a complete vision of the harmony in *Evocación*, integrating theory and practice for a conscious and stylistically appropriate interpretation.

HarMA HUB

Baiba Jaunslaviete, Jāzeps Vītols Latvian Academy of Music

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A Possible Plan for the Analysis of 'Evocation' by Albéniz in a Music Theory and Analysis Course for Pianists

Previously, students were asked to listen to the piece and consider possible answers to the following questions:

1) The piece was written between 1905 and 1909 – a temporal borderline between Romanticism and Modernism. The composer's contemporaries in piano music included Edvard Grieg, Claude Debussy, Maurice Ravel, Sergei Rachmaninoff, and Jean Sibelius. Do you sense closer parallels with any of these composers, who belong to the same era?

Answers may vary, but the intention is to conclude together that there may be parallels with representatives of Impressionism. Common features include:

- **Great attention to coloristic chords** (specific examples can be discussed). For instance, in bars 139-140, an A-flat major diatonic is unexpectedly juxtaposed with an altered minor chord (III5^{b1,5}). In bar 148, a consonant major chord (VII5^{#1, #3, #5}) follows a polyharmonic and dissonant chord in A-flat minor. From bar 150, a sixth is added to the tonic triad. (See Example 1)

Example 1. Albeniz, 'Evocation': interesting harmonic nuances at the conclusion

The musical score for 'Evocation' by Albéniz is presented in three systems. The first system (bars 138-142) is marked 'rall. molto' and 'Quasi adagio'. The second system (bars 143-147) is marked 'Tempo primo' and 'Largo'. The third system (bars 148-152) is marked 'Largo'. Red circles highlight specific chords: a polyharmonic chord in bar 139, a dissonant chord in bar 148, and a consonant major chord in bar 148. Dynamics include pppp, pp, and ppp.

- **An emphasis on perfect fifths**, which were favored by the Impressionists. For example, see bars 27-28 (parallel voice leading, Example 2a) and bars 43-46 (fifths as the basis of chords, Example 2b).

Examples 2a and b. Albeniz, 'Evocation': highlighting of perfect fifths

a)

b)

- **A preference for muted dynamics**, especially in the final sections (from bar 115), which resonates with Debussy's (and later 20th-century composers') focus on silence. Examples include Debussy's markings: *en s'éloignant* (moving away) in 'La sérénade interrompue'; *ppp doux et lointain* (softly and far away) in 'Iberia II' from 'Images'; and *ppp* for strings in the conclusion of 'Nuages'.
- **Ostinato as a key textural element** (cf. Debussy's 'Des pas sur la neige' or 'Trois chansons de Bilitis', No. 3). In 'Evocation', the accompaniment of both main themes (from bar 1 and bar 55) features a rhythmic (syncopated) ostinato.
- **A focus on Spanish themes**, which aligns with Debussy and especially Ravel.
- **The dramaturgy of the piece**, which moves from a muted beginning to a short but vivid climax (*ff-fff*, bars 85-94) and then gradually fades out, reminiscent of Impressionist works like Debussy's 'La cathédrale engloutie'.

The parallels with Impressionist music are not defined by any single aspect (as each could apply to other composers individually) but by their combination.

However, 'Evocación' has more in common with Romantic aesthetics than most Impressionist works:

- The tonal basis is strongly expressed, with A-flat minor/major as the main key.
- The singing melody is mostly based on regular 4-bar structures (with some deviations).
- Larger sections sustain the same texture without sudden transformations in individual lines.

2) How do folk music influences appear in this piece?

The following aspects could be discussed:

- **The important role of ostinato.** In addition to the rhythmic ostinato in the accompaniment, another example is the dance-like rhythmic ostinato in the upper voice of the left hand (compare bars 55-58, 59-62, 63-66). (See Example 3)

Example 3. Albeniz, 'Evocation': a dance-like rhythmic ostinato

The musical score for Example 3, Albeniz's 'Evocation', is presented in three systems. The first system (bars 52-58) shows the piano accompaniment with a rhythmic ostinato in the left hand and a vocal line in the right hand. The tempo is marked 'Poco meno tempo' and the dynamics are 'ppp et très souple'. The instruction 'molto rit.' is present in the first system. The second system (bars 59-62) and third system (bars 63-66) show the continuation of the rhythmic ostinato in the left hand and the vocal line in the right hand. The dynamics are 'ppp' and 'ppp et *sed*'.

- Occasionally – use of Gregorian modes (see the Mixolydian mood in Example 3, from bar 55);

Variations of thematic material. Smaller structures are frequently varied (e.g., the motif from bar 3 changes in bars 7, 11, 13, 14, and onward; see Example 4).

Example 4. Albeniz, 'Evocation': Variations of the same motif

Allegretto (espressivo)

PIANO

1 dolce

6

11 sf pp

Larger structures are also repeated with slight variations. For instance, the exposition of the first subject is based on a tonic organ point, while its variation (from bar 19) uses a dominant organ point, later replaced by more intense harmonic changes (from bar 27). The second subject (from bar 55) and its variation (from bar 71) are in parallel keys (G-flat major and minor, respectively).

- **Quasi-improvisatory embellishments**, reminiscent of guitar playing. The double appoggiatura is particularly significant (Example 5a). Compare Debussy's 'Les parfums de la nuit' from 'Iberia' (Example 5b) or Liszt's 'Hungarian Rhapsody' No. 2 in C-sharp minor (simple and triple appoggiaturas, Example 5c).

Example 5a-c. Quasi improvisatory embellishments (appoggiaturas)

a) Albeniz, 'Evocation'

Allegretto (espressivo)

PIANO

1 dolce

b) Debussy, 'Les parfums de la Nuit'

The image shows a musical score for Debussy's 'Les parfums de la Nuit'. It consists of two systems of piano music. The first system has four measures, with the first two measures featuring a triplet of eighth notes in the right hand. The second system starts at measure 40 and also has four measures. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo/mood is marked 'p expressif'. The publisher's information 'D. & C. 13 546' is printed at the bottom of the second system.

c) Liszt, 'Hungarian Rhapsody' No 2

The image shows a musical score for Liszt's 'Hungarian Rhapsody' No 2. It consists of two systems of piano music. The first system has four measures, with the tempo/mood marked 'Lento ed a capriccio' and the dynamics marked 'f marcato'. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The second system continues the piece with four measures, featuring a first ending bracketed and marked '1-5'. The publisher's information 'D. & C. 13 546' is printed at the bottom of the second system.

3) How can we define the form of this piece? Can we identify other formal principles (or secondary forms)?

Students might identify ternary, binary, and sonata principles, all of which are present. My interpretation of the form (other interpretations are possible) is as follows: the piece is in sonata form, however, the secondary form (or another interpretation) could be a ternary structure where the middle section's material (the second subject) reappears in the coda (see formal scheme and the annotated score). The first subject A (A-flat minor) includes a theme and its varied repetition (a and a1). After a transition, the second subject (B) begins

in G-flat major but becomes tonally unstable from bar 75, reaching the climax. This section could be perceived as a development, though it is not strictly separated from the exposition of subject B. In the recapitulation, both subjects (A from bar 103 and B from bar 115) are in A-flat major, and such a tonal unity is a characteristic of sonata form. However, subject B does not develop further—it becomes a nostalgic reminiscence over a tonic organ point, suggesting the beginning of a coda.

Similar hybrids of sonata and ternary forms appear in works by stylistically diverse composers, such as Chopin's Etude, Op. 10, No. 9 (both themes in F minor, but the climax introduces a new theme over a dominant organ point, later returning over a tonic organ point in the coda) and Tchaikovsky's Variation 6 from Piano Trio, Movement 2 (main theme in A major, middle section in C major, and thematic material from the middle section returning in A major in the coda).

4) What aspects of musical language and form might pose challenges in interpretation?

This can be a free discussion. Potential challenges include:

- The prevalence of varied repetitions and the absence of sharp contrasts, which could risk monotony in performance.
- The prolonged use of muted dynamics in the final section (from bar 94 to bar 153), gradually fading from *pp* to *pppp* and only returning to *ppp* in the last bars.

To address these challenges, performers should highlight harmonic and melodic nuances delicately, maintaining the mysterious character without making it overly "realistic" or vivid. The choice of a key rich in flats (A-flat major/minor) may have been intentional to emphasize the subdued mood of the piece.

Formal scheme

Sonata form

Exposition				Development		Recapitulation		Coda
Formal sections	First subject A: a, a1	Transition: “a” (compare bars 11-12)	Second subject B: b, b1 (interrupted)...	main section “B”	Transition to Recapitulation: “a”	First subject A1: a2	Second subject B1: b2	
Bars	1-18, 19-46	47-54	55-70, 71-74	75-94	95-102	103-114	115-136	137-153
Most important keys	A flat minor, ~ (G flat major)	G flat major (a mixolydian color)	G flat major, (F sharp minor), G flat major (a mixolydian color)	~	~	A flat minor (Dominant), also a color of E flat Phrygian	A flat major, ~	A flat major

Form of the second order (i.g. another possible interpretation): Compound ternary form

A (Exposition)			Transition	B (Middle section)			Transition	A1 (Recapitulation)	Coda	
Formal sections	a	a1	“a”	b	b1, interrupted by a free development of “b”		“a”	a2	Section 1: b2	Section 2: “a”
Bars	1-18	19-46	47-54	55-70	63-74	75-94	95-102	103-114	115-136	137-153
Most important keys	A flat minor	A flat minor ~, G flat major	G flat major	G flat major, F sharp minor	G flat major	~	~	A flat minor (Dominant), also a color of E flat Phrygian	A flat major	A flat major

PRELUDIO

EXPOSITION

(Evocación)

First subject A

Allegretto (espressivo)

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It is in A-flat minor, as indicated by the key signature of three flats. The score is divided into five systems, each with a measure number (1, 6, 11, 16, 21) at the beginning of the first staff. The first system starts with a dynamic marking of *dolce* and a first ending bracket labeled 'a'. The second system continues the melodic line. The third system includes dynamic markings of *sf* and *pp*. The fourth system features a first ending bracket labeled 'a¹ (clair)' and a dynamic marking of *dolce*, with a red annotation '(A flat minor, Dominant)' below the staff. The fifth system concludes with a *poco cresc.* marking and a final *sf* dynamic.

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3

Preludio, 1.

gellcenseerd via www.stretta-music.be | best.-nr. S2404T190493 | 1 stuk(s)

26

ppp *sf*

Tonal instability

31

p *pp* *pp*

(8va)----- loco

36

sf *pp* *sf* *pp* *ppp* rit.

41

pp *ppp ma sonoro* *ppp*

rit. *rit. molto*

Adagio

(G flat major) (here and futher, a mixolydian color)

Transition "a"

Primo Tempo

47

p *pp* *ppp et rit.*

Second subject B (for ternary form of the second order
a middle section)

Poco meno tempo

52 *molto rit.* *PPP et très souple*
bien marqué et p *cependant*
PPP et **G flat major**

57 *PPP*

62 *PPP*

67 *(a Tempo) b1*
poco sf *(rit.)* *pp* **G flat major**

72 *interruption... DEVELOPMENT ("B")*
dolcissimo *PP*

Preludio, 3.

Tonal instability

5

77 *f* *poco cresc.* *sf*

82 *cresc.* *sf*

87 *ff* *fff* *ff*

Transition
Molto meno mosso

92 *fff* *pp*

98 *pp* *pp* *molto rit.* *rit. et dim.* *rit.* *pp*

RECAPITULATION

a Tempo
first subject A1 a2

103 *marcato ma molto dolce*

A flat minor

108

p *poco accel.* *sf* *rit.*

(Meno mosso) *souple, très doux et lointain* (for ternary form of the second order - the beginning of coda)

b2

113 *rit.* *rit.* *rit.* *pppp*

A flat major

118 *pppp sempre*

123 *poco sf*

Preludio, 5.

7

Coda

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POLAND

A ternary form (ABA¹) with two 8-bar episodes separating sections *A* and *B*, as well as sections *B* and *A*¹.

The melodic material of the entire piece can be considered as the development of the motives from sentence *a*.

SECTIONS	BARS	MUSICAL SENTENCES	COMMENTS
<i>A</i>	1–8	<i>a</i>	—
	9–18	<i>a</i> ¹	based on the 1 st motive and the development of the 3 rd motive of sentence <i>a</i>
	19–26	<i>a</i> ²	based on the sentence <i>a</i> with a developed 3 rd motive
	27–34	<i>b</i>	a melody based on the beginning of sentence <i>a</i>
	35–46	<i>b</i> ¹	a free continuation of sentence <i>b</i>
<i>Episode 1</i>	47–54	<i>c</i>	the material of the 3 rd and 4 th bars of sentence <i>a</i> ¹ (b. 11–12)
<i>B</i>	55–62	<i>d</i>	the melody based on the sentence <i>b</i> (in the low register)
	63–70	<i>d</i> ¹	—
	71–74	<i>d</i> ²	—
	75–82	<i>b</i> ²	the melodic development of sentence <i>b</i> (a mordent referring to the triplet motive from sentences <i>e</i>)
	83–94	<i>b</i> ³	—
<i>Episode 2</i>	95–102	<i>c</i> ¹	a modified version of sentence <i>c</i> ; in the 2 nd phrase, material referring to the 2 nd half of sentence <i>b</i> ¹
<i>A</i> ¹	103–114	<i>a</i> ³	the material of sentence <i>a</i>
	115–122	<i>d</i> ³	the material of sentences <i>d</i> , <i>d</i> ¹ , <i>d</i> ² (b. 55–74)
	123–130	<i>d</i> ⁴	
	131–136	<i>d</i> ⁵	
	137–144	<i>d</i> ⁶	based on the last 4 bars of sentence <i>d</i> ⁵ (b. 133–137)
	145–153	<i>a</i> ⁴	the material of the 2 nd phrase of sentence <i>a</i> ¹ in the textural model from sentence <i>d</i> ⁶

Development of the melodic material

b. 1–4: beginning of the sentence *a*

PIANO 1
dolce

b. 11–12: 3rd and 4th bars of the sentence *a*¹

9 11

b. 47–48: beginning of the sentence *c*

Primo Tempo
47

b. 27–28: beginning of the sentence *b*

26
ppp

b. 55–56: beginning of the sentence *d*

52
Poco meno tempo
molto rit.
ppp
bien marqué et p cependant
ppp et

b. 115–117: beginning of the sentence *d*³

113
(Meno mosso)
souple, très doux et lointain
rit.
pppp

HarMA HUB

HarMa Seminar, Valencia, April 14-16, 2025

Isaac Albeniz

Evocación

An analysis by Roberto Perata, Conservatory of Milan, Italy

In Milan's Conservatory, Harmony and Analysis are taught at different levels: pre-accademic (providing the fundamentals of traditional harmony, chords, voice-leading, and learning the basic music forms such as sonata, fugue, lied, rondo and da-capo air), bachelor (in which the students are provided with two courses, one on the history and development of harmony from 1600 to early 1900, and one on formal analysis, in which both instrumental and vocal forms of any time are faced with coeval and modern analytical approaches), and masters (in which students are usually offered a monographic course on an author, a genre or a period, with the aim of showing possible ways of deepening a subject, learning more sophisticated analytical theories and research tools). The piece proposed for discussion seems to fit for bachelor courses, unless inserted in a wider monographic course –for instance, on Albeniz or the Spanish national school or on piano literature of the first decade of the 20th century. When I teach, I usually introduce my analysis with a short historic recognition, trying to situate that specific work within its context. In a course about the history of harmony, the aim might be that of showing how traditional rules gradually leave space to a broader use of dissonance, a loosening of tonal functions or of the structural functions of harmony observed in the classical period; in a course about music forms, the aim might be that of finding out which parametres determine the construction/perception of form, especially in such pieces that do not "declare" belonging to a genre (i.e. a fugue, or a sonata) in their title. For this aim, romantic, late-romantic and early 1900 "free" pieces, such as preludes, improptus, nocturnes, ballads, intermezzi a.s.o. are particularly fit. The analysis following below may represent my approach to this piece in front of a class of bachelor students, even if the last paragraph might be useful even to students of the master courses.

1) Traditional formal-thematic analysis

Evocación is the first of twelve piano pieces composed by Albeniz between 1905 and 1908, published under the title *Iberia – 12 nouvelles "impressions" en quatre cahiers*. The collection represents Albeniz's highest – and best known- achievement in his piano production and, because of the prominent position normally acknowledged to the latter within his overall catalogue, his masterpiece. The works of Albeniz are usually considered among the first true works of the Spanish national school, as represented by its main outstanding figures (Albeniz, Granados, de Falla, Mompou, Turina): the ground had been previously set by some French composers' works, among which Bizet's *Carmen* (1875) is the best known. In terms of genre, *Iberia* was preceded in Albeniz's own catalogue by the *Suite española* (1886).

The twelve pieces show a powerful evocative scent, relying on traditional Spanish dance rhythms, melodic contours that are shaped according to gipsy and moorish patterns –even if usually not directly taken or quoted from popular music-, and an exquisite harmonic taste, mixing tonality, modal scales, whole-tone scales and a free use of dissonance, as was becoming fashionable in those very same years. On the other hand, it has been said that Albeniz's composition techniques strongly rely on piano improvisation: which accounts for a certain simplicity in shaping form.

Evocación could be seen as a loose sonata-form, presenting a main thematic section in Ab minor (m. 1-46), a transition (m. 47-54), a secondary theme in Cb major (m. 74), some short sort of development (m. 75-94), a

retransition (m. 95-102), a slightly varied restatement of the first theme (m. 103-114), of the secondary one –this time in Ab major- (m. 115-134), its prolongation (m. 135-144), and a coda quoting the transitional element (m. 145-153). Yet, it doesn't sound like a sonata, or at least not like the kind of sonata form one is used to in first movement Allegros: rather, its malinchonic singing mood, (relatively) slow metronome (an Allegretto espressivo), and the lack of strong contrasts between the two main themes (which counts for the short-breathed development) may remind us of what Charles Rosen calls "slow-movement-sonata-form".

Motifs, tonality, chords, texture, rythm, and dynamics, concur to shape the above mentioned structure: let's see.

Exposition (m. 1-46): the movement starts immediately with the first theme, on a sustained Ab minor tonic pedal (m. 1-13), then descending to the dominant (m. 14-18) through a typical phrygian (or gypsy) cadence: at bar 19 a slightly varied form of the main theme is presented on a dominant pedal (m. 19-26); a secondary motif B, still within the main thematic area, is then presented in bars 27-42. Its harmonic path, from the dominant (Eb) to its own dominant (Bb) might suggest the typical transition which in classical sonata-form would announce the appearance of the secondary theme at the dominant of the main key: yet, this is avoided by connecting the Bb chord of m. 40-42 to a V9 chord with Gb as a root. The continuity between bars 1-18 and 19-42 make it doubtful whether this second phrase should be considered as a transition or not: the true change sounds like happening at bar 43, because of the unexpected chord progression, which leads to the fermata of bar 46. From this point, a new pedal on Gb, based on the figure seen at bar 14, serves as a transition to the secondary theme. The motivic similarity of m. 14-18 (even anticipated in bar 11-13) and 47-54 is what makes this passage sound like a transition, which proves to be more a motivic than a harmonic one, since the secondary theme rests on the very same Gb pedal, understood as the dominant of Cb major.

The secondary theme differs from the first one because of: 1) tonality (Cb major vs. Ab minor), 2) the slower tempo ("poco meno Tempo"); 3) dynamics (*ppp* vs. [*p*] *dolce*); 4) being based on the dominant chord rather than on the tonic; 5) for displaying the melody in the tenor instead of the upper part; 6) for having lost the sincopation previously provided by the middle voice; 7) and for the new arpeggio figure in the right hand, enriched with added-notes (i.e. m. 55, dominant chord with added 2nd and 6th; m. 57, tonic in second inversion with added Ab and Db, a.s.o.).

Development. However this word sounds slightly inadequate –excessive- to describe what happens in bars 74-94, this group displays a modulatory ascending sequence based on the first two bars of the secondary theme, where the upper part is answered by the middle voice (tenor) in a 2+2 pattern (D-T) repeated twice on the bass line (G-C; Ab-Db), and then varied the third time by solving the dominant chord on A to an augmented chord on Ab, which provides the climax on m. 92. Although there's a scent of whole-tone scale in the air, it's worth pointing out that the melodic scale used by the tenor part, inholding F natural and G natural, creates a pc set [Ab=0, 2, 4, 6, 8, 9, 11]¹ solved only on bar 91, where the correct whole-tone pc set is established [0, 2, 4, 6, 8, 10].

Retransition. The same augmented triad heard in bars 92-94 is now renamed Ab-C-Fb and a D natural is added in the left hand, forming a pedal point: on this static harmony, bars 95-102 echo the figure already heard in bars 14-18. The chord itself doesn't exist in tonal harmony (D-Fb-Ab-C, which makes for a diminished 3rd, a diminished 5th and a *minor* 7th), although it feels not very far from a chord used by Čajkovskij, the diminished 3rd seventh-chord (which this composer consistently used on the +IV degree, but with a diminished 7th), or from an inverted French sixth chord (but, again, the C natural is out of place, the French sixth being Fb-Ab-Bb-D), or even a German sixth chord (Fb, Ab, Cb, D). In any case, there's another note that is out of place, the Gb: all the chords described above would relate to an Ab tonic, whose scale needs a G

¹ Although correct pc-set analysis normally take C as 0 [thus my set should be 0, 2, 4, 5, 7, 8, 10], I find it easier for the students to understand by attributing the value 0 to the perceived first degree of this scale, provided in the bass, which is Ab.

natural. It seems quite likely, instead, that this fragment relies on the same whole-tone pc set seen before [Ab=0, 2, 4, 6, 8, 10]. Thus, non-tonal passages are used both for dynamic crescendo and for *pp*, both involving a harmonic tension to be released only by the reappearance of the main theme in Ab minor, m. 103.

Reprise. The main theme's melodic contour is slightly reshaped and shortened (12 measures in all), but the main change is that it now appears on a dominant Eb rather than on the previous tonic. Because the secondary theme is in the same key, there's no longer need for a transition, and the secondary theme can be restated, this time on the due (major) Ab tonic. The melody has passed in the upper part, whereas the former right-hand arpeggio has been transformed, together with the bass pedal note, in a loose three-voice accompaniment. A fermata on the remote chord of Cb minor (no third-relationship with Ab major!) marks the prolongation of the secondary theme's sentence. This prolongation balances the shortening of the main theme.

Coda. Marked by the reappearance of the motif heard in bars 19 and 47, the coda gets its exotic colour from four special chords: 1) a Neapolitan 6th chord, superimposed on a pedal tonic (m. 145); 2) a tonic chord with an unresolved lowered double-appoggiatura (m. 147: Fb and Bbb stand for Eb and Ab); 3) a remote chord used instead of a cadence (G major, m. 148); 4) the final tonic with added 6th, something that at this time (beginning of the XX century) would remind of a French influence.

2) Motifs.

Three aspects concur to shape the melody of the main theme: 1) its stepwise motion within a sixth (Ab-Fb, only "broken" by the second phrase (reaching a Gb)); 2) a slight accent on the second beat, similar to what happened in the baroque era in the ciaccona; 3) the syncopation provided by the inner voice. This motif gradually transforms itself, through m. 19 (restatement on a dominant major chord) and m. 27 (same chord, same rythm, different first interval). These transformations find their fulfilment in the secondary theme (m. 55), which hence proves to be not very new, but strictly related to the main one: the secondary theme too spans within a sixth (Db-Bb), is built on the same rythm (♩ ♩ ♩) and shows an ornamentation on the downbeat of the third bar which is somehow related to what happened in the main theme (also on the third bar):



m. 3



m. 57

Although this might be regarded as common place, the first three notes in the main theme (Ab, Eb, Cb) may be seen to play a structural function: Ab is the main theme's key, Eb the key of the transition (b. 19), Cb the key of the secondary theme.

3) Dance, regional influence and *cante jondo*.

It has been said² that every piece within *Iberia* has a connection to a Spanish region or dance. This is also true for *Evocación*: the main theme is normally understood as a *fandanguillo*, an Andalusian dance vaguely related

² L. DOWNS, *Spanish Dances and the Piano Music of Albéniz, Granados, Falla, Turina, and Mompou*, doctoral dissertation, University of Oklahoma, 2010; ELNORA ROUSSEAU CRISWELL, *A Stylistic Analysis of the Iberia suite for piano by Isaac Albeniz*,

of the Portuguese *fado*, whereas the secondary theme, constituting the *copla* (second part of a song or dance) is a *jota navarra*: thus uniting the north and south of Spain in an evocation that will pass –in the other 11 pieces- through many other regions, cities, festivals, and dance rhythms. Although most commentators maintain that Albeniz did not quote or use folksongs for his melodies (a widespread habit in national schools of the late 19th and early 20th century) , but rather shaped his own melodies using folkmusic topics, I have been able to retrieve a melody which seems almost the same as the secondary theme:

https://www.google.com/search?q=jota+navarra&sca_esv=990e2958a2308318&udm=7&biw=1536&bih=703&sxsrf=AHTn8zqQ74mP1ieLUOW4btsVu5o7zKYphw%3A1740397400275&ei=WFu8Z-WuEM6L9u8Pts7HsAQ&ved=0ahUKEwjLur7GndyLAXOhf0HHTbnEUYQ4dUDCBA&uact=5&oq=jota+navarra&gs_lp=EhZnd3Mtd2l6LW1vZGVsZXNzLXZpZGVVlgxqb3RhIG5hdmFycmEyBBAjGCcyCBAAGBMYBxgeMggQABgTGAcYHjIIEAAYExgHGB4yCBAAGBMYBxgeMggQABgTGAcYHjIGEAAAYExgeMgYQABgTGB4yBhAAGBMYHjIGEAAAYExgeSP4RUJYGWLMPcAJ4AJABAJgBaqABuQGqAQMxLjG4AQPIAQD4AQGYAgSgAs4BwglFEAAAY7wWYAwCIBgGSBwMzLjGgB9oN&sclient=gws-wiz-modeless-video#fpstate=ive&vld=cid:1bbd72d8,vid:bNWN2mp40bl,st:0

The influence of *cante jondo*, a very suggestive kind of folksong used to express love pains and suffering for the hardness of life, deeply rooted in the Moorish and Gypsy DNA of Spanish music, resounds especially in the typical triplet-ornamentation as seen for instance in measures 57, 61, 65, 73 a.s.o.: always on the main beat and ending on an off-beat long note.

4) Music analysis and AI.

Because some students may be tempted to find a significative shortcut to their homework by questioning AI, I tried to do the same. The results are exhilarating: not only they depend on the language used (if one puts the same question in Italian or English or German or French, the answer differs significantly) and on the way you ask questions, but all the details are completely wrong or simply invented. AI, for the moment, proves not only unreliable, but a true liar. I'm reporting my attempt below (ChatGPT consulted on January 17th, 2025).

Puoi analizzare l'Evocacion di Isaac albeniz?

Certo! "Evocación" è la prima delle 12 composizioni che fanno parte di *Iberia*, un ciclo di pezzi per pianoforte scritto da Isaac Albéniz. Questo ciclo è uno dei lavori più significativi della musica per pianoforte spagnola del XIX secolo, ed è noto per la sua ricca fusione di elementi di musica popolare spagnola e innovazioni armoniche e stilistiche.

Analisi di "Evocación":

1. **Introduzione atmosferica:** Il titolo "Evocación" (Evocazione) suggerisce un'atmosfera nostalgica e suggestiva. Il brano inizia con una serie di arpeggi leggeri e incantevoli, che creano un senso di sogno o di ricordo. Le ampie distese di arpeggi permettono al pianista di esplorare una vasta gamma di colori tonali, imitando il suono di strumenti come la chitarra o la cetra. Questa sezione iniziale è caratterizzata da un lirismo che evoca paesaggi, scenari o memorie distanti.
2. **Struttura musicale:** "Evocación" si sviluppa attraverso un uso sapiente del ritmo e della dinamica, in un movimento che si alterna tra passaggi più delicati e più forti, ma sempre con un senso di fluidità. Sebbene non sia una composizione in forma sonata o in altre strutture rigide, il pezzo presenta un flusso continuo che si sviluppa da una sezione all'altra senza interruzioni marcate.

3. **Influenze spagnole:** Come in molte altre opere di Albéniz, "Evocación" riflette il suo legame con la musica popolare spagnola. La melodia, sebbene non immediatamente riconducibile a una danza popolare specifica, è intrisa del carattere e del ritmo della musica spagnola, spesso associata a flamenco, jota o altre forme folk. La maniera in cui Albéniz impiega l'armonia, talvolta in modo inaspettato o con progressioni modali, accentua ulteriormente questa sensazione di "spagnolità".
4. **Tensione e rilascio:** Un altro aspetto affascinante di "Evocación" è come Albéniz gioca con la tensione e il rilascio emotivo. Sebbene il brano non abbia una forma narrativa tradizionale, il pianista è invitato a trasmettere un'ampia gamma di emozioni, da quelle più intime e delicate a quelle più vigorose e appassionate. Questo conferisce al brano una qualità emotiva profonda e complessa.
5. **Tecnica pianistica:** La composizione è scritta per sfruttare al massimo le capacità tecniche del pianoforte. Gli arpeggi, i cambi di registro e le dinamiche variegata richiedono una grande destrezza da parte dell'esecutore, e la parte centrale del brano in particolare presenta passaggi che richiedono un controllo preciso delle sonorità e della pedalizzazione per ottenere l'effetto desiderato.

In sintesi, "Evocación" è un pezzo ricco di suggestioni emotive e visive, che mescola lirismo e virtuosismo, con una forte componente di evocazione della cultura spagnola. Il brano incarna lo spirito di "Iberia", un'opera che, pur affondando le radici nella tradizione musicale spagnola, cerca di andare oltre la semplice imitazione del folklore, proponendo una sintesi tra modernità e tradizione.

Could you analyse Isaac Albeniz's Evocacion?

Certainly! Isaac Albéniz's *Evocación* is the first movement of his monumental suite *Iberia*, composed between 1905 and 1908. *Iberia* is a cycle of twelve piano pieces that is widely regarded as one of the pinnacles of the Spanish piano repertoire, blending traditional Spanish music with advanced harmonic and pianistic techniques. *Evocación* serves as a highly atmospheric introduction to the cycle and captures a deep sense of nostalgia, evoking a Spain both real and imagined.

Here's an analysis of the piece:

1. Title: "Evocación"

The title, meaning "Evocation," suggests that the piece is more about capturing an atmosphere or an emotional state than telling a linear musical story. It's not a literal depiction of a place or event but rather an impression, a memory or a dream-like recollection of Spain. In this piece, Albéniz crafts an auditory landscape, a musical representation of a personal or collective past, perhaps reflecting the inner workings of the composer's memory of Spain's cultural traditions.

2. Form and Structure

Evocación is loosely structured and lacks the rigid form of a classical sonata or concerto movement. The piece flows as a continuous, free-flowing narrative, with no clear-cut divisions. The music ebbs and flows through different sections, but it is held together by thematic gestures and subtle motivic developments. This organic flow is characteristic of *Iberia* as a whole, where rhythmic patterns and harmonic progressions serve more as the structural foundation than a formal structure.

3. Atmosphere and Musical Imagery

The opening of *Evocación* features delicate, cascading arpeggios and shifting harmonies, which immediately evoke a sense of reverie and nostalgia. The rolling figures in the left hand, accompanied by lyrical right-hand melodies, create an ethereal, dreamlike atmosphere. This use of the piano's full range and the pedal creates a rich, resonant texture, mimicking the sounds of instruments such as the guitar or the harp, often associated with Spanish music.

As the piece unfolds, Albéniz paints a vivid soundscape of distant landscapes, rural settings, or festive scenes. While it doesn't directly quote Spanish folk melodies, the piece is deeply inspired by the rhythms and modes of Spanish music, particularly Andalusian folk traditions and flamenco.

4. Harmonic Language and Modal Influences

The harmonic language of *Evocación* is one of its most distinctive features. Albéniz frequently uses modes and non-traditional harmonic progressions, which give the piece its "Spanish" flavor. The use of modality (especially the Dorian and Phrygian modes) creates a sense of timelessness, evoking the flavors of Spanish folk music without being overtly simple or folk-like. These harmonies are often built on open fifths and intervals that are reminiscent of flamenco.

Additionally, the harmonic progressions are rich and chromatic, with frequent modulations that evoke a shifting, fluid character. Albéniz uses dissonance and unresolved harmonies to heighten the emotional tension, often allowing these harmonies to resolve in surprising or unexpected ways. This fluidity of harmony helps maintain the piece's sense of unfolding imagery.

5. Rhythm and Tempo

While *Evocación* is not a specific dance form (unlike many of Albéniz's other pieces, which are more overtly tied to Spanish dance rhythms), it is nonetheless rhythmically charged. The piece is marked by intricate, syncopated rhythms and subtle shifts in pulse. The left hand, often playing broken chords and arpeggios, provides a rhythmic foundation, while the right hand weaves the more melodic material.

The rhythmic structure in *Evocación* is flexible, moving between more flowing, almost free-tempo sections and others where the rhythm is more defined, though still lightly expressed. This fluidity of tempo allows the piece to breathe and develop in a free, improvisatory manner. It helps maintain the sense of an evocative memory rather than a fixed narrative.

6. Pianistic Techniques and Texture

Albéniz was known for his virtuosic use of the piano, and *Evocación* is no exception. The piece requires both technical skill and interpretive depth. The arpeggiated figures that open the piece, for example, require precise pedaling and control over the voicing to create a full, resonant sound that supports the floating, ethereal quality of the music.

The right-hand melodies are often lyrical, demanding a singing, legato touch, while the left hand's accompaniment requires clarity in its rapid, fluid arpeggios. As the piece progresses, more complex passages emerge, including rapid octave figures and bold contrasts in dynamics. Albéniz's use of the piano's full range — from delicate high registers to deep, resonant low notes — enhances the impression of a vast landscape, and the pianist is called upon to navigate these wide registers smoothly.

7. Character and Emotion

The overall character of *Evocación* is one of reflection, nostalgia, and longing. There is a sense of yearning in the melodies, a delicate sadness or sense of wistfulness, as if recalling something distant but deeply felt. While there are moments of more robust, almost triumphant expression, the piece retains an air of mystery and intimacy throughout.

The emotional contrasts within the piece, from the quieter, more introspective passages to the more passionate, full-bodied sections, reflect the complexity of memory and emotion. The pianist must bring out the nuances of both light and shadow, with careful attention to dynamic contrasts and shading.

8. Conclusion

Evocación is a masterpiece of musical imagery. Through a combination of rich harmonic textures, intricate rhythms, and expressive piano techniques, Albéniz evokes the essence of Spain without directly imitating any specific folk tradition. The piece moves between a dream-like sense of nostalgia and flashes of vibrant,

passionate color. In doing so, it captures both the internal landscape of memory and the external landscape of Spain, making *Evocación* one of the most powerful and evocative works in the Spanish piano repertoire.

Ultimately, *Evocación* is a musical journey into the heart of Spanish culture, as seen through the lens of Albéniz's unique and highly personal style. The piece invites the listener — and the performer — into an emotional and atmospheric world that is as elusive as it is enchanting.

Could you deepen point 2?

Certainly! Let's delve deeper into the **form and structure** of *Evocación*.

Form and Structure of *Evocación* by Isaac Albéniz

At first glance, *Evocación* might seem to lack a traditional, clear-cut form such as sonata form or ternary (ABA) structure. However, upon closer examination, the piece reveals a more flexible, organic form, one that reflects the free-flowing, impressionistic nature of the music. *Evocación* is not constrained by rigid formal design but instead unfolds with a sense of continuous development, emphasizing mood, atmosphere, and thematic evolution.

Loose, Non-Linear Structure

Rather than adhering to a strict formal structure, *Evocación* evolves through an uninterrupted, almost improvisatory narrative. The form can be described as episodic, where different musical ideas and textures appear and reappear, sometimes transforming and sometimes remaining static, but always maintaining a strong sense of fluidity. The lack of an overt, repetitive structure is characteristic of much of *Iberia*, where the sense of movement and change is emphasized over static repetition.

Albéniz often uses recurring motifs or thematic fragments that resurface in various guises, but these are not subjected to the kind of thematic development you might find in a classical sonata. Instead, the themes reappear in new harmonic or rhythmic contexts, often evoking different emotions or colors. This process gives the piece a cyclical or “returning” feeling, much like how memories or emotional experiences resurface in different forms.

Thematic and Textural Shifts

Despite the lack of a formal structure, we can identify several broad sections in *Evocación*, each with distinct thematic and textural characteristics. These sections shift naturally, creating a sense of fluidity and development:

1. **Opening Section: Dreamlike Arpeggios** The piece opens with an extended section featuring delicate, cascading arpeggios in the left hand and a slow, lyrical melody in the right hand. This is the *Evocación* of the title — the evocation of a distant, ethereal memory. The harmonies here are rich and modal, with little rhythmic activity, and the mood is reflective and spacious. This opening doesn't have a strict pulse, giving it an almost improvisatory feel.

The form here could be described as free, almost like an introduction or overture. It sets the tone for the piece, allowing the music to breathe and draw the listener into the emotional landscape of the work.

2. **Middle Section: Rhythmic Variations and Textural Development** A change occurs when the texture becomes more complex and rhythmically defined. In this section, Albéniz introduces more rhythmic syncopations and larger harmonic movements, creating a sense of forward motion. The melodies begin to develop more clearly, and there is a greater sense of direction and purpose compared to the open, floating arpeggios of the beginning.

Here, thematic material is more clearly discernible. The use of contrasting textures — from more dense, contrapuntal writing to moments of single melodic lines — serves to create dramatic tension and contrast. The middle section might be seen as a kind of central “episode” where Albéniz intensifies the music, building momentum.

3. **Return to Opening Material: A Revisited Atmosphere** After the middle section, Albéniz reintroduces the opening arpeggiated texture and lyrical theme, but this time with slight alterations in harmony or voice leading, giving a sense of re-contextualization. The return to this material is not a simple repetition but a transformation, which reflects the fluid and dynamic nature of memory. The piece seems to circle back, suggesting the cyclical nature of recollection or emotional return.
4. **Climax and Coda: Increased Intensity** The piece reaches a climax toward the end, with bold and dramatic moments — loud, sharp contrasts in dynamics and rapid octaves in the right hand. However, even this climactic moment never feels like a fully structured “recapitulation” in the way we might expect from classical forms. It is more of a release of emotional tension, a sudden burst of intensity before the final, gentler passages.

The final section is quieter and introspective, leading to a peaceful conclusion. The piece ends by slowly fading away, much as it began — with a sense of fading memory or lingering emotional impression.

Cyclic Form and Thematic Recurrence

Though *Evocación* doesn't adhere to classical forms like sonata form, its episodic nature and thematic recurrence create a kind of cyclical structure. The return of certain harmonic progressions or thematic ideas — even if they appear in different guises — gives the piece a unified sense of development.

For example, the opening arpeggio figure reappears in various forms, often transformed harmonically or rhythmically. This technique of revisiting themes or motifs through different harmonic or rhythmic variations is not a strict repetition but rather an evolving return, which is characteristic of the "impressionistic" style of composition. It suggests the way memories resurface, sometimes with slight changes or new insights, but always anchored in the past.

Rhythmic Flexibility and Pulse

One of the most striking features of *Evocación* is its rhythmic flexibility. The music often flows without a clearly defined, consistent meter, allowing it to move freely in and out of different tempos. While there are moments where a more defined pulse emerges, the piece's flexibility allows it to feel more like an unfolding thought or a vivid recollection, unbound by strict rhythmic constraints.

This rhythmic fluidity is in keeping with the impressionistic aesthetics of the piece, where the emphasis is more on color, texture, and emotion rather than rigidly organized structure. It mirrors the fragmented, nonlinear nature of memory and experience.

Conclusion

In summary, the form of *Evocación* is not rigidly defined, but rather it is organic and fluid, allowing for the continuous development and transformation of musical material. There is an episodic nature to the piece, with recurring themes and textures that evolve throughout the work, but these developments are not governed by classical formal logic. Instead, Albéniz employs a more impressionistic approach, focusing on emotional expression, thematic variation, and an overall sense of atmospheric flow. The piece reflects the fleeting, ever-changing nature of memory, where themes and ideas reappear and transform, creating a rich and evocative musical journey.

Could you provide a graph of your analysis, indicating the bar numbers where the formal articulation occurs?

Certainly! While I can't directly draw a graph for you, I can provide a detailed breakdown of the formal articulation of *Evocación*, including bar numbers for each section. Below is an outline you can use to visualize the piece's structure:

Graphical Outline of *Evocación* (Bar Numbers Approximation)

1. **Opening Section: Dreamlike Arpeggios (Bars 1–20)**

- **Characteristics:** The piece opens with delicate arpeggios in the left hand and a flowing, lyrical melody in the right hand. There is no clear rhythmic pulse, creating an atmospheric, impressionistic mood. The harmonies are rich and modal.
 - **Form:** Free, introducing the primary theme of the piece (evocation of distant memories).
 - **Bar Numbers:** Approx. **Bars 1–20.**
2. **Middle Section: Rhythmic and Textural Development (Bars 21–50)**
- **Characteristics:** The music becomes more rhythmically defined. Albéniz introduces syncopated rhythms, larger harmonic movements, and a more definite sense of direction. The texture becomes more complex, with occasional contrapuntal writing.
 - **Form:** This section marks the development of thematic material. It contrasts with the opening and intensifies the piece’s emotional atmosphere.
 - **Bar Numbers:** Approx. **Bars 21–50.**
3. **Return to Opening Material: Revisited Atmosphere (Bars 51–80)**
- **Characteristics:** The opening arpeggio texture returns, but now it is harmonically altered. This section feels like a transformed return of the initial material, evoking the cyclical nature of memory.
 - **Form:** This is a recapitulation-like return, but it isn’t an exact repetition. The thematic material returns in a different harmonic context and with slight rhythmic modifications.
 - **Bar Numbers:** Approx. **Bars 51–80.**
4. **Climax and Coda: Increased Intensity (Bars 81–100)**
- **Characteristics:** The music reaches a dramatic peak with dynamic contrasts and rapid octaves in the right hand. This section feels like a climactic release of emotional tension.
 - **Form:** The piece builds toward an intense climax, before tapering off in a softer, more introspective conclusion.
 - **Bar Numbers:** Approx. **Bars 81–100.**
5. **Final Section: Soft, Reflective Conclusion (Bars 101–End)**
- **Characteristics:** The intensity fades, and the piece concludes softly with a return to the gentle, reflective mood of the opening section. There is a sense of closure as the music comes to a peaceful end.
 - **Form:** The conclusion returns to the initial atmospheric texture, but with slight variations, creating a sense of finality.
 - **Bar Numbers:** Approx. **Bars 101–End.**

Summary of Formal Structure

Section	Bar Numbers	Characteristics
Opening Section (Dreamlike Arpeggios)	1–20	Lyrical, atmospheric, free-flowing
Middle Section (Rhythmic Development)	21–50	Increased rhythmic definition and texture
Return to Opening Material	51–80	Recapitulation-like return with variation

Section	Bar Numbers	Characteristics
Climax and Coda	81–100	Dramatic peak, emotional release
Final Section (Reflective Conclusion)	101–End	Soft, peaceful ending

This breakdown should help you visualize the piece's form and understand how the sections evolve. The bar numbers are approximate, so be sure to refer to your specific score for precise locations.

Could you make a pitch-set class analysis of the work?

Certainly! A pitch-set class analysis of *Evocación* by Isaac Albéniz can help identify the underlying structures in terms of pitch classes and their relationships. This analysis will give insights into the harmonic language, focusing on the way Albéniz constructs his thematic material and harmonies.

What is a Pitch-Class Set Analysis?

Pitch-class set analysis is a method used to study the relationships between groups of pitches, without concern for octave displacement. A pitch-class refers to all pitches that are enharmonic equivalents (i.e., they represent the same note in different octaves). Pitch-class sets, therefore, allow us to examine how groups of pitches function together in a piece of music, regardless of their octave registers.

In *Evocación*, Albéniz employs a wide range of harmonic and modal techniques that can be explored using this approach. Though the piece is rooted in tonality and modal harmony, it also features advanced chromaticism and non-traditional progressions. Let's break down some of the pitch-class set analysis for key thematic material and harmonic progressions in the piece.

1. Opening Arpeggios and Atmosphere (Bars 1–20)

The opening section introduces the atmospheric quality of the piece with sweeping arpeggios. These arpeggios set the tone for the piece, and we can analyze the harmonic structure through the pitch-class sets formed in the left-hand arpeggios.

Pitch Class Set:

In the first few bars, we encounter arpeggios that often feature modal harmony. A common set for this part is:

- **C–D–E–G (Pitch Class Set: {0, 2, 4, 7})**
 - This set can be interpreted as a **C major seventh chord** (C–E–G–B) with the added **D** (a second degree above C, giving the impression of a C major scale with a second degree, or a C Ionian scale). This is a common harmonic pattern in Spanish music, and especially within the influence of flamenco and modal music.
 - As an example, in bar 1, you could analyze a chord with the pitch classes **C–D–E–G**, a set that emphasizes a "sus2" quality, which is common in the early part of the piece.

These sets don't strictly follow Western classical tonality but rather suggest a floating, modal harmony that sets up the atmosphere of the work. The tone is neither fully major nor minor, enhancing the piece's mysterious character.

2. Modal Harmony in the Middle Section (Bars 21–50)

As the piece progresses, Albéniz introduces more varied harmonies that still maintain modal qualities but begin to shift chromatically. Let's look at some of the pitch classes in the middle section.

Pitch Class Set:

A common set here could be:

- **D–E–F–G–A (Pitch Class Set: {2, 4, 5, 7, 9})**

- This is a **D Phrygian scale** (a minor scale with a lowered second degree). The Phrygian mode is often associated with Spanish music and creates a sense of tension and mystery. The set **D–E–F–G–A** forms a whole collection of pitches that are used throughout this section. You can see this material in many variations of the arpeggiated figures in this part of the work.

This set creates a strong feeling of **suspense** and **minor tonality**, typical of the more intense middle sections where Albéniz builds thematic development.

3. Return of Opening Material (Bars 51–80)

As the work returns to its opening material, there's a recapitulation of earlier motifs and harmonic structures, though in transformed harmonic contexts. Here, Albéniz reintroduces the themes but modifies the pitch-class sets slightly to maintain interest.

Pitch Class Set:

One recurring set that appears in the return is:

- **C–D–E–G (Pitch Class Set: {0, 2, 4, 7})**

- This set, which we saw in the opening section, returns but can be heard in different harmonies or inversions. It reappears in a way that ties the music back to the beginning, while also creating a sense of progression or evolution.

In addition, **chromaticism** and **modulation** to related keys in this section make use of sets that blur the boundaries between major and minor, adding color and depth.

4. Climax and Coda (Bars 81–100)

In the climax and coda, there is increased harmonic tension, and Albéniz uses chromaticism more prominently. This creates an expansion of pitch sets and greater complexity in the harmonic structure.

Pitch Class Set:

During this section, there are often **chromatic** pitch-class sets, like:

- **A–B–C–D–E–F–G (Pitch Class Set: {0, 1, 2, 4, 5, 6, 7})**

- This set represents a **whole-tone scale** (C–D–E–F–G–A–B), a common device used to create fluidity and a sense of directionlessness. Albéniz utilizes this set (or variations of it) to blur the harmonic direction, intensifying the emotional content of the piece.

Additionally, **chromatic alterations** to sets in this section often result in **dissonance** and **resolution** in unpredictable ways. The complexity of the harmonies increases dramatically, culminating in the climax.

5. Final Section: Soft, Reflective Conclusion (Bars 101–End)

In the final bars of the piece, Albéniz returns to more tranquil harmonic material. The use of pitch-class sets becomes more static and modal again, returning to the primary materials but in a subdued, reflective manner.

Pitch Class Set:

In the final section, the piece often returns to the earlier **C–D–E–G** set or similar structures, but with more soft dynamics and slower harmonic motion.

Summary of Key Pitch-Class Sets

- **C–D–E–G** (Pitch Class Set: {0, 2, 4, 7}) — A foundational set based on a C major seventh chord with a modal flavor (C Ionian scale).
- **D–E–F–G–A** (Pitch Class Set: {2, 4, 5, 7, 9}) — A **D Phrygian** scale, evoking Spanish tonalities.

- **A–B–C–D–E–F–G** (Pitch Class Set: {0, 1, 2, 4, 5, 6, 7}) — **Whole-tone scale** used in the climax for chromaticism and tension.

Conclusion

The pitch-set analysis of *Evocación* reveals the piece's reliance on modal harmonies, with key sets being derived from Spanish scales (especially Phrygian) and whole-tone patterns. While there is chromaticism, the harmony remains anchored in the modal tradition, giving the piece its distinctly Spanish flavor. Albéniz's frequent use of pitch-class sets, such as **C–D–E–G**, creates a cyclical quality, especially when these sets return in transformed versions throughout the work, echoing the piece's thematic and emotional evolution.

5) Analysis through performance: a comparative view of three recordings through three diagrams

1) Aleksandra Jabłczyńska, 2013

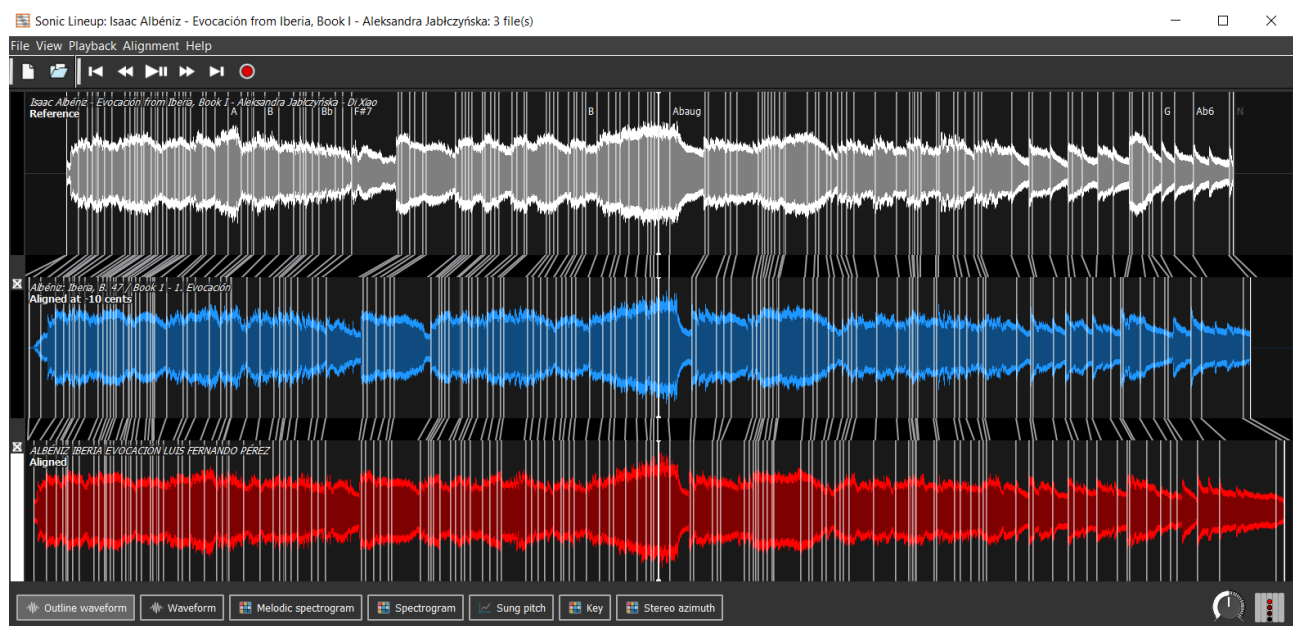
https://www.youtube.com/watch?v=FSuD7vKyjQ4&ab_channel=PaderewskiInternationalPianoCompetition

2) Alicia de Larrocha, 1973

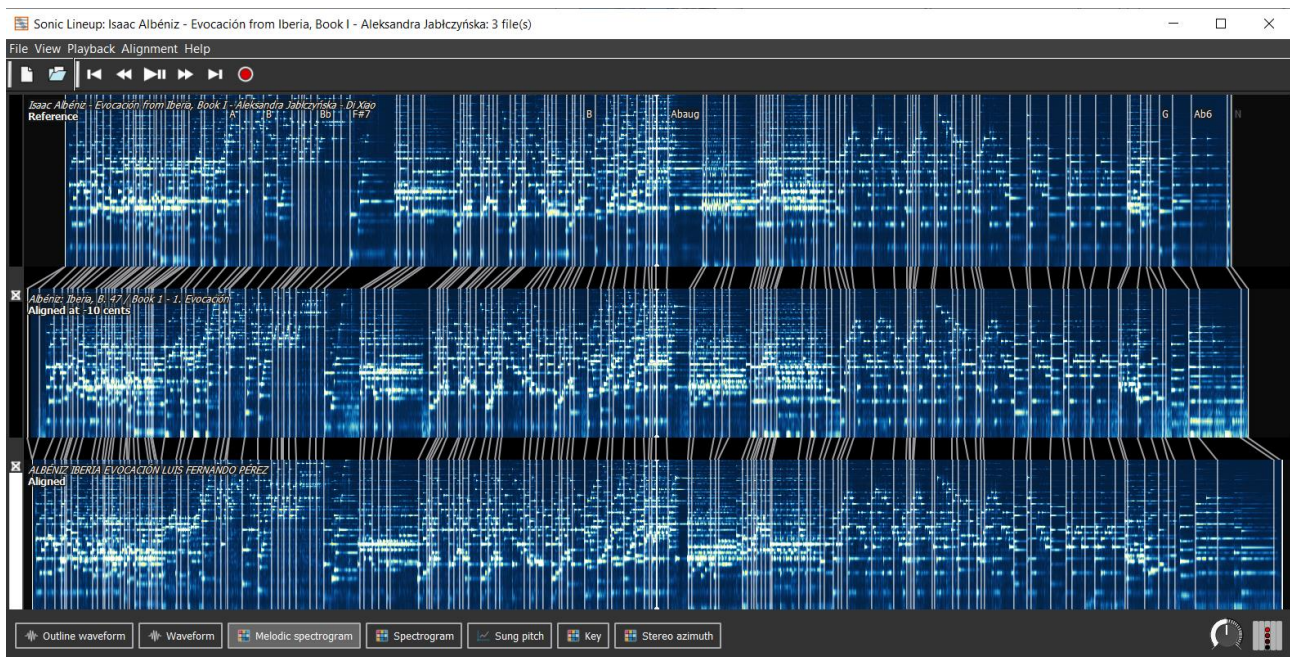
https://www.youtube.com/watch?v=epLlv77iusg&ab_channel=AliciadeLarrocha-Topic

3) Luis Fernando Pérez, 2017

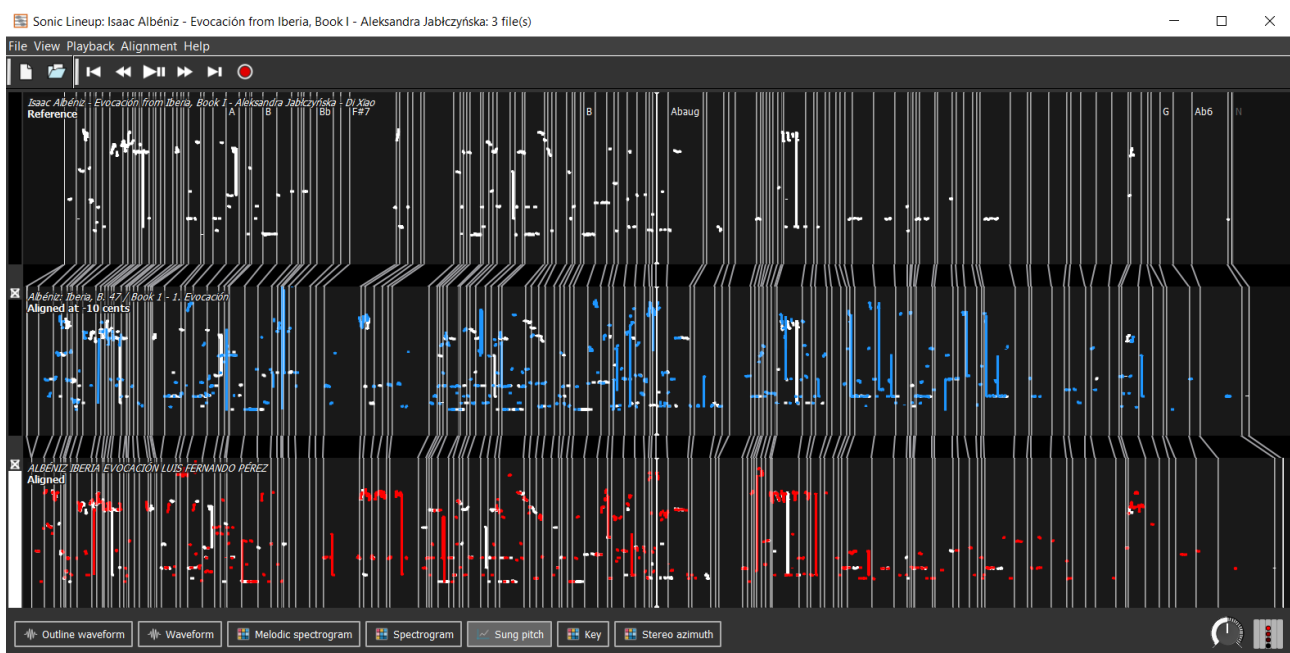
https://www.youtube.com/watch?v=fzA4h9Ut8Qo&ab_channel=LuisFernandoP%C3%A9rezpiano



Outline waveform



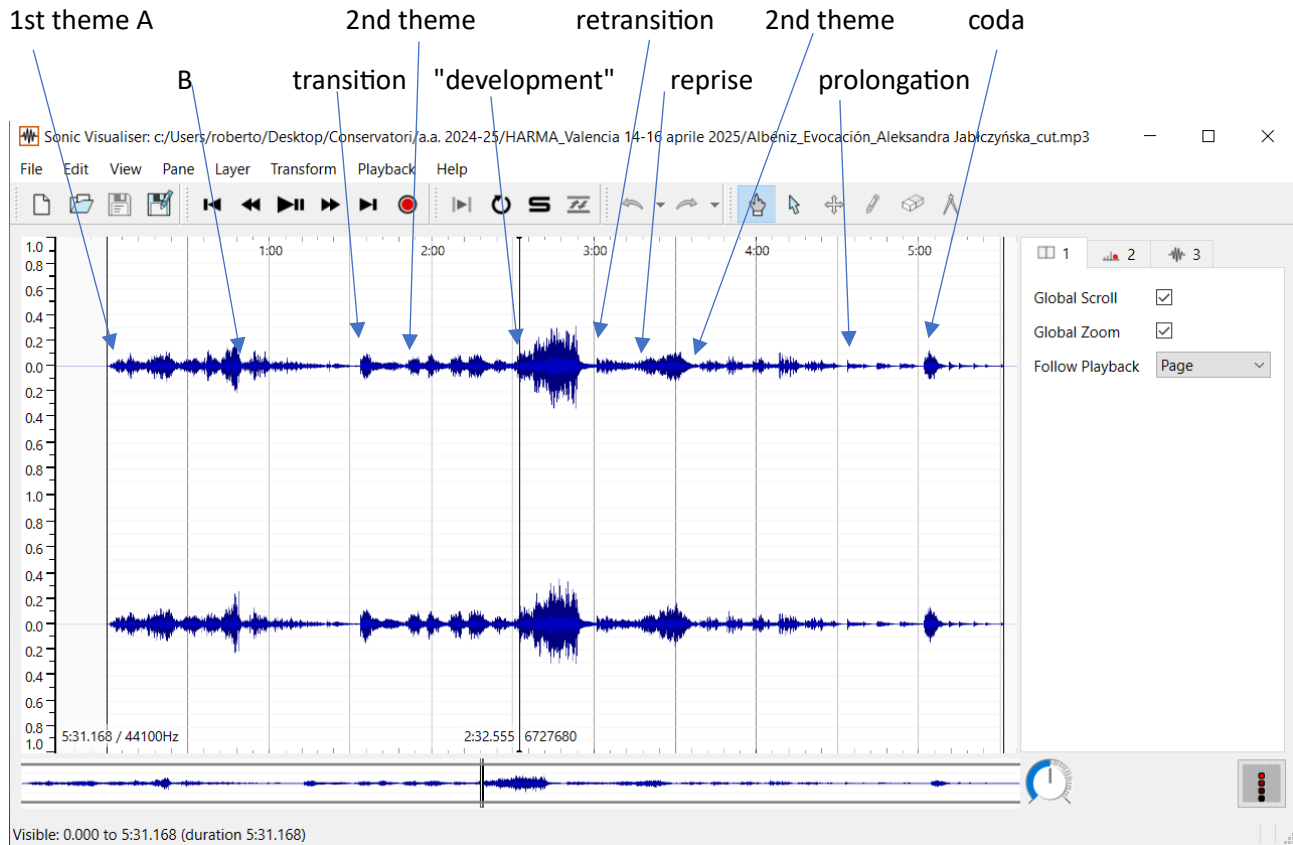
Melodic spectrogram



Sung pitch

Each of the three diagrams above, provided through the Sonic Lineup software, show a comparison of three different performances of *Evocación*, as seen from a dynamic, melodic and pitch point of view. However slightly different in terms of duration, rethorics and dynamics, the three performances prove very similar in terms of formal divisions, showing exactly the same articulation points. Because Sonic Lineup doesn't understand harmony, formal divisions appear mainly obtained through sudden dynamic changes, sound rarefaction, a.s.o.; however, as we have seen, harmony does play an important role, if not as an essential one as in the classic Viennese School: dynamics, melody and pitch conform to the same purpose.

Also the single diagram of Aleksandra Jabłczyńska's performance, obtained through the Sonic Visualizer software, provides a clue of the same:



This is clearly an inversion of the purpose for which such analytical tools as Sonic Visualizer and Sonic Lineup were created: rather than using them to analyse a performance or to compare different ones, I'm using it to show to what extent score analysis is congruent with perception.

6) Impressions?

Time and genre place *Iberia* very close to Debussy's two books of *Préludes*, composed between 1909 and 1913; the original French title (*12 nouvelles "impressions" en quatre cahiers*) accounts not only for the pervasive influence of French culture at the time, and for Albeniz's own international career and way of living, but also suggest a connection to French Impressionism. However close the attitude of "evocating" scents, atmospheres, and remembrances may be to that of Debussy, the musical means through which this is obtained differ to a large extent. The harmonic language of Albéniz, especially in this so called "third (and last) period" of his production has evolved in a wider use of dissonance, through added notes, a loose treatment of compulsory resolutions, and the use of modal and whole-tone scales. Yet, these tools are used in a less radical way (for instance, the use of whole-tone scales), whereas other tools present in Debussy's harmonic language (pentatonic scales, polytonality, parallel seventh chords, a.s.o.) are practically absent. An example may clarify this opinion better. In the second book of his *Préludes*, Debussy inserts a Spanish-inspired piece, *La puerta del vino*. This piece, too, is based on a dance rhythm (the *habanera*). But how is it constructed? The piece is in ternary form (b. 1-43; 44-66; 67-91), each section being based on a long pedal (Db, Bb, Db) [an

aspect this piece shares with *Evocacion*]. Whereas the left hand provides a steady, obstinato-mode continuum, the right hand -right from the start- "disturbs" the apparent Db major mode by superimposing an out-of-tune series of acciaccaturas; at b. 5, an evocative melody is presented, belonging to a gypsy mode with first degree on E (the scale is E-F-Ab-B-C-Eb), supported by a chord in fourths (F-B-E), thus creating a polytonal/modal environment. A new idea/motif is presented from bar 17, this time using a chromatic scale, of growing importance through third and triadic doublings (m. 33-41). Also the second section, made clearly perceptible by the sudden swift in the bass pedal, is polytonal: whereas the left hand rests on a Bb major chord, the right hand through yet another gypsy scale, this time rooted on F#; chromaticism, in a rhythmic shape similar to that heard in b. 36, is restated in b. 52 on a series of parallel augmented 5ths/minor 6ths. Finally, a short dominant pedal (m. 62-66) leads back to a slightly varied reprise. The final chord is a tonic triad with added 9th. Cante jondo ornamentation, though present also in the typical triplet form (see for instance b. 11 and 73), is used in a far wider range of notes and figures, from simple acciaccaturas to groups of 5, 6, 7 notes.

This short comparison should make clear that, even when drawing on the same ethnic inspiration, the harmonic language of Albéniz and Debussy differ not so much in the displayed tools, but in the extent to which they are employed, providing an impression of greater radicalness and modernity in Debussy's results.

7) Bibliography

Retrieving the existing bibliography about Albeniz, and *Iberia* in particular, has proven a difficult task both in Italian libraries and on the internet, possibly because of the regional setting of most browsers. Here is a list of consulted texts, together with one of those I haven't been able to find.

FRANCES BARULICH, *Albéniz, Isaac*, in Oxford Music Online, 2001
<https://doi.org/10.1093/gmo/9781561592630.article.00421>

ANNA BŁAŻEJCZYK, *Isaac Albéniz's Iberia as the Eternal Memory of Andalusia*, ROCZNIKI HUMANISTYCZNE Tom LXVII, zeszyt 2 – 2019 DOI: <http://dx.doi.org/10.18290/rh.2019.67.2-8>

WALTER AARON CLARK, *Isaac Albéniz – Portrait of a Romantic*, Oxford University Press 1999

L. DOWNS, *Spanish Dances and the Piano Music of Albéniz, Granados, Falla, Turina, and Mompou*, doctoral dissertation, University of Oklahoma, 2010

ELNORA ROUSSEAU CRISWELL, *A Stylistic Analysis of the Iberia suite for piano by Isaac Albeniz*, a thesis for the degree of Masters of Science, Dallas 1943

Books that are impossible to find in Italian libraries (through the national catalogue system, opac.sbn.it):

H. COLLET: *Albéniz et Granados* (Paris, 1926, 2/1929/R, 3/1948)

V. RUIZ ALBÉNIZ: *Isaac Albéniz* (Madrid, 1948)

G. LAPLANE: *Albéniz: sa vie, son oeuvre* (Geneva, 1956)

A. IGLESIAS: *Isaac Albéniz: su obra para piano*, 2 vols. (Madrid, 1987)

Also W.A. CLARK: *Isaac Albéniz: Portrait of a Romantic* (London, 1999) is not available in any Italian library, but I was able to read it thanks to my esteemed colleague, Prof. Daniela De Marchi, whom I wish to thank for her help.

HarMA HUB

RUZANNA STEPANYAN

REPUBLIC OF ARMENIA

YEREVAN STATE CONSERVATORY AFTER KOMITAS

HEAD OF MUSIC THEORY DEPARTMENT

The "**Iberia**" cycle is the pinnacle of Isaac Albéniz's piano music and one of the most significant works in the history of Spanish classical music. It is one of the composer's late works, reflecting his mature style and the profound influence of Spanish culture and folklore.

Written between 1905 and 1908, this cycle consists of 12 pieces for piano. It reflects the musical characteristics of different regions of Spain and the rich Spanish musical tradition and culture.

The prelude "**Evocación**" is one of the most famous and expressive pieces in the cycle. It opens Book I and sets the tone for the entire work, immersing the listener in the atmosphere of the Spanish landscape and spirit.

"Evocación" serves as an introduction to the cycle, a kind of general reminiscence of the beautiful and mysterious Spanish scenery, its atmospheric and sonic characteristics. The piece is perceived as a prelude, a dive into the world of Iberia. Thus, "Evocación" is a musical picture full of deep expressiveness and subtle nuances that allow the listener to feel the magic of the Spanish land.

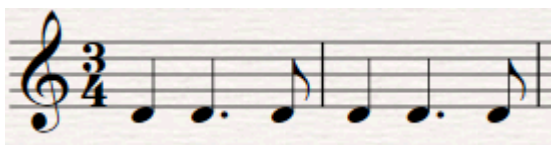
The piece does not have active action. It is mainly static, which reflects its contemplative nature. Every expressive device is used purposefully. The piece is written in A-flat minor, but it concludes in A-flat major, as if in a fog, in memories (A-flat minor), the Iberia (Spain) is depicted. The conclusion in A-flat major solidifies this vision.

The Spanish color is mainly conveyed through the *ostinato* rhythm of flamenco "**contratiempo**,"



which permeates the entire piece. However, unlike flamenco, where this rhythm is particularly emphasized to create dynamism and movement, in "Evocación," it is not noticeable, thanks to the execution principle of *dolce*, *p* dynamics, and legato.

The piece proceeds in one mood. There are no deep contrasts. The division into separate themes is relative. One could say that the piece is monothematic. All themes stem from the first theme that opens "Evocación" and dictates the entire spectrum of themes and, accordingly, moods in the piece. All themes share the same rhythmic pattern,



which already indicates the identity of the images.

Only the continuations differ in each case. For example:

Theme a



Theme a¹



Theme a²

The second core is found in the interlude that connect the sections, as well as in the concluding sections.



In the piece, contrast is not created between the main themes but between the primary and linking themes, and consequently, between the sections. This contrast clearly defines the sections of the form. While the main thematic material develops and undergoes changes, the second theme always remains the same. Changes only occur in the tonality of its presentation. This theme connects the sections of the piece, changing the tonalities.

The tonal plan of the piece is: **I section** – A-flat minor – E-flat major – **II section** – C-flat major – C major – D-flat major – D major – D-flat major – A-flat minor – **III section** – A-flat minor – A-flat major.

As can be seen, the composer prefers flat tonalities, which are known for their richer colors. The only exceptions are C major and D major, which appear briefly, as if momentarily illuminating the overall color scheme.

The harmony in "Evocación" is also particularly noteworthy. The Impressionist principle of combining unresolved harmonies merges with the Spanish sense of sound. The *ostinato* mentioned earlier regarding the rhythm is also felt on the harmonic level. The entire piece is permeated with a pedal tone: A (measures 1-13), E (measures 19-26), B-flat (measures 35-42), G (measures 47-68), A-flat (measures 85-90), E-flat (measures 103-113), A-flat (measures 115-134). Against this backdrop, chords such as T, V/IV, VII²/V, III, NII, augmented VI^h (measure 20), VII^h₃⁴ (measure 24 in E-flat major), -VII⁷, V⁷⁺⁵⁺⁷ in D-flat major (measure 85) are used. These chords mostly do not resolve, creating the sensation of mixed colors and, thus, new sounds. These are not pure colors, but rather murky, elusive ones, which creates the overall feeling of remembrance rather than a concrete event.

The piece consists of three sections:

I section (measures 1-54): **Theme a** (measures 1-11), **interlude** (measures 11-18), **a¹** (measures 19-26), **a²** (measures 27-46), **interlude** (measures 47-54).

II section (measures 55-102): **Theme b** (measures 55-94), **interlude** (measures 95-102).

III section (measures 103-153): **a¹** (measures 103-110), **interlude** (measures 111-114), **b** (measures 115-144), **conclusion** based on the theme of the interlude.

In general terms, one can say that this is a three-part form with a synthetic reprise, in which the themes of the two previous sections are presented in a shortened form.

In the first two sections, the two themes (**a** and **b**) are presented and developed. The factual development of these themes is similar: first, a light texture with a monophonic melody over an ostinato rhythm, then gradually building up with voices and the theme being doubled or played in chords. However, their dynamic development differs. The first theme gradually rises but reaches only *p*. During the second wave, i.e., the development of the second theme, the movement reaches the overall climax in measures 89-94. Starting from measure 85, this is preceded by the most intense chord, V_7^{+5+7} in D-flat major. Furthermore, this is evident in the texture, which is rich with voices and counterpoint. The fragmentation of the theme into two-bar, and later one-bar motives, accelerates the movement.

In addition, dynamic nuances play a role. The entire piece is set against a background of *p-pppp*, and only during the second wave of intensity, at the climax, does it reach *fff*. A quick drop brings the mood of the piece back to its initial state, despite the textural changes that occurred as a result of these two waves.

In the third section, the moods of the piece are summarized: both themes appear in a shortened form, serving as a reminder of the beautiful land.

The piece conveys a sense of nostalgia and tranquility, creating an atmosphere of meditative reminiscence of the past, as if the sounds are coming from afar.

HarMA HUB

Isaac Albéniz

Evocación

(Iberia)

Analysis: Stefano Procaccioli

Conservatorio statale di musica “J. Tomadini”

Udine – Italy

International HarMA – Harmony and Music Analysis – Seminar Event

14-16 April 2025

Conservatori Superior de Música “Joaquín Rodrigo”

València (Spain)

In this document, the analysis of the composition will be presented in a 'sequence of arguments,' with each argument thoroughly examining the entire piece, one after the other.

The analytical observations will be presented in the following order:

- the harmonic analysis, displayed using the Roman numerals notation⁽¹⁾;
- a visualisation of the general tonal areas
- a visualisation of the chords that mainly characterize the style of the piece⁽²⁾;
- some harmonic observations regarding the chords previously visualized;
- observations concerning some possible melodic structures of the bass.
- a simple formal morphological analysis, including its labels;
- any additional observations;

It would be spontaneous to begin with the formal morphological analysis, but I decided to place it almost at the end of the observation in order to give more prominence to the harmonic characteristics of the composition. After this, the relationship between the harmonic dynamics and the form will be clearer to the students. The same goes for the melodic structures.

(1) Some clarifications are needed regarding the Roman numeral analysis used during our lessons and the one presented in this document.

Usually, during our lessons, we use Roman numerals without distinguishing between upper-case and lower-case. This is because we mainly focus on the repertoire of the so-called 'common practice' period, a repertoire in which the chord structure is primarily derived from the scale structure. The limited time available for our work leads us not to dwell on the finer details of the notation, but rather to concentrate on the main topics. However, in this case, the distinction between lower-case and upper-case is necessary because the intervallic structure of the chords is often the main factor that guides the composer's choices.

(2) The application I used for copying the score and writing the harmonic analysis has a good system for traditional Roman numeral notation, but the composition belongs to a repertoire for which this notation tool seems insufficient. You will therefore find some indications that are not entirely precise (I apologize for this), for example, ~Ger+6 for a chord that strongly resembles (or sounds like) a German augmented sixth, but is not exactly the same. The chords used by Albéniz often feature a lowered fifth, a detail that I wasn't able to indicate simply in the analysis, but one that is of extreme importance for the analytical discussion of this piece with the students. Many of the chords used by Albéniz are dominant seventh chords (or other types of first-species seventh chords) with a lowered fifth. These chords are not exactly the augmented sixth chords used by classical composers. In our studies, I think it is crucial not to confuse the two aspects of the same notes. In the classical period, the augmented sixth chord was mainly used as a structural chord to indicate the most important dominant situation in the form (I personally agree with Schönberg, who said that they are a "recovery" of the Phrygian cadence with the leading note, which it could not have in the Renaissance and Baroque eras). In this style, the reason that guided the composer in choosing this chord structure is completely different. Not only is the chromatic sound of these chords important for 20th-century music, but above all, the sonority of the 'augmented sixth/diminished third', which in the tempered tuning of the piano is identical to a 'minor seventh/major second', was of fundamental importance in managing the delicate shift from tonality to hexatonicity that we find in this piece.

Some additional details about our studies and the 'placement' of such a composition within their context may perhaps be useful. The majority of my students cannot independently analyze this piece; all of them are instrumentalists, not composers.

Our study is still focused on the 'common practice' period, which concerns the majority of their repertoire and, in fact, is increasingly misunderstood by young students as time goes on.

Nevertheless, this piece may be of great utility for explaining many aspects of 20th-century non-avant-garde musical thought, and this can be done at varying levels of depth, both for pre-academic students (who are still with us), bachelor-level students, and, at the deepest level, for master's degree students.

Among the latter, there may be some exceptionally good students in theoretical studies who can independently handle this analysis, but this cannot be taken for granted.

This document might be a little 'uselessly tricky' to read for you, professors, but it is designed and created exactly as the support I would use during my lessons. Before HarMa, I might do some experimentation. If it occurs, I will inform you of my results. In fact, I took the opportunity given by your request to explain my method of work and the role this piece could have in it.

Obviously, the 'form' of this document could be different, mainly concerning the decision to place the morphological analysis towards the end. This choice mainly depends on the target students. With younger students, the form chosen here can be more effective in helping them discover something they don't yet know. On the contrary, for more advanced students, the more conventional choice of placing the morphological analysis at the beginning might be better.

A version of this document, where each page of the composition presents all the topics step by step, is possible, always for didactical reasons.

The Analysis in Its Didactical Process

First, we listen to the composition while reading the score in order to begin memorizing the main characteristics of the piece.

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

Allegretto (espressivo)

The first system of the musical score, measures 1-10. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Allegretto (espressivo)* and the first measure is marked *dolce*.

11

The second system of the musical score, measures 11-18. The right hand continues with a melodic line, marked with *sf* and *pp*. The left hand accompaniment remains consistent with eighth notes.

19

The third system of the musical score, measures 19-26. The right hand features a more complex melodic line with slurs and ornaments, marked with *sf*. The left hand accompaniment is marked *dolce* and *poco cresc.*.

8

loco

27

The fourth system of the musical score, measures 27-34. The right hand features a complex, chordal texture marked with *ppp*, *sf*, *p*, and *pp*. The left hand accompaniment is marked *loco* and features a melodic line with slurs.

35

pp sf pp sf pp ppp rit. rit. ppp ma sonoro

44

8

rit. molto pppp

Primo Tempo

p pp ppp et rit.

55

Poco meno tempo

ppp et très souple bien marqué et p cependant ppp ppp ppp ppp

ppp et

Red. ma p.

66

(a Tempo)

sf poco sf (rit.) ppp ppp et

Red. ma p.

75

dolcissimo *sf* *poco cresc.* *sf* *cresc.*

pp *cresc.* *cresc.* *cresc.*

Musical score for measures 75-83. The piece is in a minor key with a 3/4 time signature. The right hand features a complex, arpeggiated texture with frequent sixteenth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *dolcissimo* to *sf* and *cresc.*

84

ff *ff* *fff* *ff* *fff* *ff* *fff*

ff *ff* *ff* *ff* *ff* *ff* *ff*

Musical score for measures 84-94. The texture becomes more rhythmic and driving. The right hand has a more active melodic line with accents, and the left hand continues with eighth-note accompaniment. Dynamics are predominantly *ff* and *fff*.

95

Molto meno mosso *a tempo*

pp *pp* *molto rit.* *rit. et dim.* *rit.* *rit.* *pp* *marcato ma molto dolce*

Musical score for measures 95-104. The tempo changes to *Molto meno mosso* and then *a tempo*. The right hand features a series of sixteenth-note chords, and the left hand has a simple eighth-note accompaniment. Dynamics include *pp*, *molto rit.*, *rit. et dim.*, *rit.*, and *pp*. The final measure is marked *marcato ma molto dolce*.

105

sf *p* *p* *p* *p* *poco accel.* *rit.* *rit.* *rit.* *rit.*

Musical score for measures 105-114. The right hand has a more active melodic line with accents, and the left hand continues with eighth-note accompaniment. Dynamics include *sf*, *p*, *poco accel.*, and *rit.*

4

(Meno mosso)

souple, très doux et lointain

115

pppp

pppp
sempre

Musical score for measures 115-124. The piece is in 3/4 time with a key signature of three flats. The music features a delicate, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include pppp and pppp sempre.

125

poco sf

ppp

pppp

perdendosi

perdendosi

Musical score for measures 125-134. The music continues with a similar texture. Dynamics include poco sf, ppp, pppp, and perdendosi.

135

très lointain

a Tempo

Quasi adagio

Tempo primo

sf, sonoro ma non forte

pppp

dolcissimo

rall. molto

pppp

pppp

pppp

pp

rit. molto

17

Musical score for measures 135-146. The tempo changes to a Tempo primo. Dynamics include pppp, dolcissimo, rall. molto, pppp, pppp, pppp, sf, sonoro ma non forte, pp, and rit. molto.

147

Largo

absolument atténué

Largo

ppppp

pppp

pppp

pppp

ppp

ppp

Musical score for measures 147-156. The tempo is marked Largo. Dynamics include ppppp, pppp, pppp, pppp, ppp, and ppp.

Then we begin to observe the harmonic analysis in general, without focusing too extensively on the details and briefly reviewing the general tonal areas. The nature of this step mainly depends on the characteristics of the target students. In the case of lower-level students, the analysis is still made by the professor. With higher-level students, we do it together.

(Roman numeral analysis)

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy



Allegretto (espressivo)

musical score system 1 (measures 1-10)

Chords: ab i i iv_4^{\flat} $\text{vii}^{\circ 7}$ vii $\text{vii}^{\circ 7}/\text{V}$ $\text{vii}^{\circ 7}$ $\text{vii}^{\circ 7}$ $\text{VI}^{\flat 7}$ (first species)

Annotations: dolce, ab Phrygian, (x), (x), (x), dt?

musical score system 2 (measures 11-18)

Chords: i (~Fr⁺6) i VII $\text{VI}^{\flat 7}$

Annotations: susp, susp, app.

musical score system 3 (measures 19-26)

Chords: ? $[\text{ab}^{\flat}\text{V}]$ EbI $[\text{Fr}^{\flat 6}]$ $\text{iv}^{\circ 9}$ bII^{\flat} abV $\sim\text{abV}^{\flat 5}$ $\text{abV}^{\flat 5}$

Annotations: (clair), (9) (7), 11 9, passing tone also sixte ajoutée of bII, now only sixte ajoutée, poco cresc.

musical score system 4 (measures 27-34)

Chords: $\text{abV}^{\flat 7}$ $\text{EbI}^{\flat 7}?$ $\text{abIV}^{\flat 7}$ $\text{ebvii}^{\flat 7}$ $\text{AbV}^{\flat 7}$ $\text{EbI}^{\flat 7}$ $\text{AbV}^{\flat 7}$ X^{\flat} abIII $\text{V}^{\flat 9}/\text{V}$ with lowered fifth $\sim\text{Ger}^{\flat 6}$

Annotations: *ppp*, Andalusian cadence, *sf*, *p*, *pp*, (-13m [exat.]), (9m), loco

assonance with the projection from the tonic of Bb to its Ger+6

35

pp *sf* *pp* *sf* *pp* *ppp* *rit.* *rit.* *ppp* *ma sonoro*

$E_b V$ $e_b iv^7$ $V^7/V E_b V$ $e_b iv^7$ $V^7/V V$ $V^{5\sharp}/V V$ $B\flat V^{5\sharp} I$ $(C_b V^7)$

continua simile, but... it gradually tends to become...

44

rit. molto *pppp* *p* *pp* *ppp* *et rit.*

$C_b V^9 + 11 + 13$ $c_b V^9 + 11 + 13$ $V^9 + 11$

Primo Tempo

(the cadence is "evaded")

55

ppp *et très souple* *ppp* *ppp* *ppp* *ppp*

bien marqué et p cependant

Red. ma p

$C_b V^3$ I^3 I^9 V^7

66

poco sf *ppp* *ppp* *ppp* *ppp*

Red. ma p *(ant.)* *app. (bbb)* *nt* *(rit.)* *Red. ma p*

omophonic of Dbb *II of Cb* *omophonic of d^o* *ii^o of Cb*

(omophonic of Gb)

I V I (V^6/iv) ii^o7 V^3 V^7 I^3

(a Tempo)

75 *dolcissimo* *pp* *sf* *poco cresc.* *sf* *cresc.* *cresc.*

add. 6th 9 7

as meas. 74-75, but C→D \flat (~stretto)

As meas. 74-75 but D \flat →D \sharp (~stretto)

84 *ff* *ff* *fff* *ff* *fff* *fff* *fff*

11 nat app.(13) 100% hexatonal

V \flat +11 nat +9

upward third relationship ~V \sharp /IV? tritone

95 *Molto meno mosso* *pp* *pp* *molto rit.* *rit. et dim.* *rit.* *rit.* *pp* *a tempo*

relationship with a modal contrast aAb ~Ger \flat +6 c \sharp =M, g \flat =m; c \sharp +g \flat =exat.

ab Ger \flat +6 I V ped

marcato ma molto dolce

105 *sf* *p* *p* *p* *p* *poco accel.* *rit.* *rit.* *rit.* *rit.*

(13)

VI (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ V \flat

(Meno mosso)

souple, très doux et lointain

115

pppp pppp sempre

app.V(β³) I +added 6th I (+added 6th) (V) V²/T app.V(β³) I

125

poco sf ppp pppp perdendosi perdendosi

I⁷ +added 6th I (V) I V/iv bII Tped. V(β³)/T I⁷ +added 6th

a Tempo

135

très lointain pppp dolcissimo rall. molto pppp pppp pppp almost hexatonal pp rit. molto

I⁷ +added 6th I +added 6th I⁷ I +added 6th I⁷ ~bII⁷ (1st species)

downward third relationship with two modal changes: no direct tonal functional relationship anymore (H relationship in neo-riemannian theory)

the context tends to "shift" toward db/Db

(Ger+6) (Db) (V)

Largo

absolument atténué

147

pppppp pppp I??? +added 6th V I

He seems to want to "flourish" the "wedge chord" with another third relationship. (similar to IV-ii in the old flowery plagal cadences). I tend to lose the tonic sense of Ab...

Then we tackle the most complex aspect: the 'special chords' and the style they help to define (Impressionism). We begin by listening to the composition again and highlighting some aspects:

- The lowered degrees are very prominent in the composition, also serving to characterize the folk atmosphere when the lowered second degree is used in the Phrygian/Andalusian cadence (in yellow).
- Some chords seem to be conceived as specific intervallic superimpositions, which are constructed on bass notes that are consistent with the tonality, but which do not always appear to be coherent with it (e.g., m. 11→ and 15→).
- These chords (in violet) often create an 'assonance' with, and sometimes are, augmented sixth chords. (In this context, for simplicity, we will not distinguish between 'classical' augmented sixth chords and dominants, or other seventh chords of the first species, with the lowered fifth).
- We will see in a second moment how these chords create an intermediate ambiance, relative to the hexatonic one, that characterizes many moments of the composition.

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

 tonic area	 Phrygian / "Andalusian" "sound"
 dominant area	 lowered fifth chords / augmented sixth "sound"

Allegretto (espressivo)

dolce

ab Phrygian

the melody reaches the tonic but the harmony "pushes" the cadence forward

written as: VI^{7b} (first species) but it sounds similar to: Ger/Fr⁺⁶

11

g# conflicts with the interpretation as Fr+6 and increases the hexatonal sound

(almost hexat.)

sf

pp

susp

app.

"chromatically ornamented plagal cadence" (cf. C. Franck) (~Fr⁺⁶)

VII

written as: VI^{9b7b} but it sounds similar to: Ger/Fr⁺⁶

[gb "out of" Ger/Fr ~ hexat.] (almost hexat.)

19

(clair)

the melody seems on a tonic of a Phrygian "Andalusian" Eb

melody = bII of Eb Phrygian "Andalusian"

melody = tonic of Eb Phrygian "Andalusian"

poco cresc.

passing tone also sixte ajoutée of bII

now only sixte ajoutée

also bII on D pedal in ab

A. omits the "g". Initially this may be g# and the chord a dominant but, because of the distribution of the pitches, an idea of bII in ab on a dominant pedal is also discernible; this becomes more evident with the g# and is canceled by the g# that confirms the idea of a dominant at the end.

[ab]V

EbI

[Fr⁺⁶]

iv⁰⁹

ab V

27

ppp

Andalusian cadence

even the melody "shifts" towards ab

sf

p

melody as appoggiatura on a tonic of ab

the b makes the context "shift" towards an Eb bVI

(hexat.)

(-13m [exat.])

V⁶/V with lowered fifth

"assonance" with a Fr+6 with the contrast of the db that makes the context tend to hexatality.

abV⁷

EbI^{7?}

abIV^{7b}

ebvii⁷

AbV⁷

EbI^{7b}

AbV⁷

abIII






V⁶/V with lowered fifth

~Ger⁺⁶

- The melody is often coherent with the harmony, but it not infrequently continues to function within its specific modal domain, even when the harmony does not support it.
- Besides the case where the melody tends to emphasize the 'Andalusian' lowered second degree, partially in contrast with the underlying harmony (m. 21-22 and others, in yellow), this is mainly achieved with notes that emphasize the whole-tone sonority and tend to highlight a somewhat hexatonic sound (in green).

PRELUDIO (Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

	tonic area		Phrygian / "Andalusian" "sound"		exatonal "sound"
	dominant area		lowered fifth chords / augmented sixth "sound"		

Allegretto (espressivo)

11

19

27

Not all musical elements are characterized by this behavior. The idea in C \flat major is more 'plain,' focusing its character on other sonic qualities.

2

35 *pp* *sf* *pp* *sf* *pp* *ppp* *rit.* *rit.* *ppp* *ma sonoro*

assonance with the projection from the tonic of B \flat to its Ger+6

E \flat V eb iv⁷ V⁷/V E \flat V eb iv⁷ V⁷/V V V^{5 \flat} /V V continua simile, but...
...it gradually tends to become... B \flat V^{5 \sharp} I (C \flat V⁷)

44 *rit. molto* *pppp* *p* *pp* *ppp* *et rit.*

Primo Tempo

(the cadence is "evaded")

C \flat V⁹+¹¹+¹³ c \flat V⁹+¹¹+¹³ V⁹+¹¹

55 *ppp* *et très souple* *ppp* *ppp* *ppp* *ppp*

bien marqué et p cependant

Red. ma p *Red. ma p*

ppp *et*

C \flat V³ I³ I⁹ V⁷

66 *Red. ma p* *sf* *poco sf* *(rit.)* *ppp* *ppp* *ppp*

omophonic of D $\flat\flat$ bII of C \flat omophonic of d \flat ii⁹ of C \flat

(omophonic of G \flat)

(a Tempo)

I V I (V⁶/iv) ii⁹ V³ V⁷ I³

The major added notes (9th, 11th, 13th) are exposed in the key positions, and also the 'Phrygian' bII chord (m. 69) doesn't affect the sweet major sound

The enharmonic assonance with the augmented sixth chords is emphasized by its repetition, but also interfered with by the dominant sequence. The hexatonal sound is constructed with the 'new' natural 11th chord (m. 85→) and will reach its fullest expression (m. 91→).

75
 (enharmonically *dolcissimo* German augmented sixth chord of Cb)
pp
 C \leftarrow V⁷ (Ger+⁶)
 as meas. 74-75, but C→D: (-stretto)
 add. 6th
 9
 7
sf
poco cresc.
cresc.
sf
 As meas. 74-75 but D \flat →D: \sharp (-stretto)
cresc.
cresc.

84
 11 nat
 (almost hexatonal; f+g \sharp are not)
ff
 enharmony with Ger+6 chord in D
 app.(13)
 V² +11 nat +9
 100% hexatonal
ff
fff
fff
 upward third relationship
 ~V⁵/IV ?
 tritone

95
Molto meno mosso
 the same augmented chord enharmonically written as:
pp
 relationship with a modal contrast aAb ~Ger+⁶ c \sharp =M, g \flat =m; c \sharp +g \flat =exat.
molto rit.
rit. et dim. rit.
rit.
pp
 ab Ger+⁶
 I
 V ped
a tempo
marcato ma molto dolce

105
sf
p
p
p
 (13)
poco accel.
rit.
rit.
rit.
rit.
 VI
 (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ (iv) ii \circ V⁷

The melody continues to be partly autonomous, both when it uses its modal notes in the hexatonal area (m. 85-90) and when the initial theme reappears in Ab minor, but on a dominant pedal (m. 104).

Finally, the tonality of $A\flat$ major presents itself in a stable condition. The Phrygian/Andalusian ambiance is still present (yellow), and the suspensive hexatonal one is only a memory (green). Instead, three stunning chords create abrupt interruptions, interfering with the normal processes that guide us

4 **(Meno mosso) toward the end.**

souple, très doux et lointain

115

pppp

pppp sempre

app.V(β^3) I +added 6th I (+added 6th) (V) V^2/T app.V(β^3) I

125

poco sf

pppp

pppp

perdendosi perdendosi

I⁷ +added 6th I (V) I V/iv bII Tped. $V(\beta^3)$ T I⁷ +added 6th

135

très lointain

pppp

dolcissimo

rall. molto

pppp

pppp

pppp

pp

rit. molto

almost hexatonal

~ bII^7 (1st species)
T ped.
(Ger+ 6°)
(Db)
(V)

the context tends to "shift" toward db/Db

downward third relationship with two modal changes: no direct tonal functional relationship anymore (H relationship in neo-riemannian theory)

147

Largo

absolument atténué

ppppp

pppp

pppp

pppp

pppp

V^{3/iv} 13 I??? +added 6th V I

He seems to want to "flourish" the "wedge chord" with another third relationship. (similar to IV-ii in the old flowery plagal cadences). I tend to lose the tonic sense of $A\flat$...

The melody of the bass

The coherence of the melodic behavior of the bass is truly impressive. A significant number of harmonic pedals (in ellipses) are interspersed with movements in contexts where only the most prominent melodic structure of the step-by-step progression is employed, occasionally highlighting Phrygian tetrachords (in rectangles) that are entirely coherent with the 'Andalusian' mood of the composition.

The melodic structures of the other musical elements of the composition cannot be displayed in this already 'crowded' file, so they will be displayed in another one.

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

Allegretto (espressivo)

Musical score for measures 1-10. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. A *dolce* marking is present above the first few notes of the left hand.

11

Musical score for measures 11-18. The right hand continues with eighth-note patterns. The left hand has a *susp* (sustained) marking over a chord in measure 12. A *Phrygian tetrachord* is indicated by a dashed line under the notes G-flat, A-flat, B-flat, and C in measures 12-13. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

19

Musical score for measures 19-26. The right hand features chords with slurs. The left hand has a *dolce* marking and a *poco cresc.* (poco crescendo) marking. A *sf* marking is present in measure 25. A dashed line indicates a continuation of the Phrygian tetrachord from the previous system.

8

27

Musical score for measures 27-34. The right hand has chords with a *loco* marking above measure 28. Dynamic markings include *ppp* (pianississimo), *sf*, *p* (piano), and *pp*. A dashed line indicates the continuation of the Phrygian tetrachord.

35

pp *sf* *pp* *sf* *pp* *ppp rit.* *rit.* *ppp ma sonoro*

44

rit. molto *pppp*

Primo Tempo

p *pp* *ppp et rit.*

8

11 9 11 9b

downward third relationship, the first one that will introduce the new theme with its "magical surprise"

55

Poco meno tempo

ppp et très souple *ppp* *ppp* *ppp* *ppp*

bien marqué et p cependant

ppp et

And. ma p *And. ma p*

66

(a Tempo)

And. ma p *sf* *poco sf* *(rit.)* *ppp* *ppp et*

And. ma p

upward fourth relationship, dominant, the first one (closure of the theme)

75
dolcissimo
sf
poco cresc.
sf
cresc.
pp
cresc.
cresc.
cresc.

upward fourth (dominant) (subordinated to the goal tone)

84
ff
ff
fff
ff
fff
ff
fff
ff
fff
ff
fff

block of the melodic process = tension (like a kind of *abruptio*)

95
Molto meno mosso
pp
pp
molto rit.
rit. et
dim.
rit.
rit.
pp
a tempo
marcato ma molto dolce

The bass recovers what has been made predictable by the melodic processes, but the harmony continues the suspensive phase.

105
sf
p
p
p
p
poco accel.
rit.
rit.
rit.
rit.

The goal of the melodic process of the bass is the dominant that will resolve on the tonic at the beginning of the recapitulation.

4

(Meno mosso)

souple, très doux et lointain

115

pppp *pppp*
sempre

125

poco sf *ppp* *pppp* *perdendosi* *perdendosi*

135

très lointain *a Tempo* *Quasi adagio* *Tempo primo*
pppp *dolcissimo* *rall. molto* *pppp* *pppp* *sf, sonoro ma non forte* *rit. molto*

147

Largo *absolument atténué* *Largo*
ppppp *pppp* *pppp* *ppp* *ppp*

Finally, we focus on the form using traditional morphological analysis, observing step by step how the behavior of harmony and the other elements is entirely consistent with the formal functions of the parts of the form. We focus on the formal role of the elements, using capital letters for the main themes and lowercase Greek letters, such as ‘x’, for the subsidiary elements. We observe that:

- The hexatonic, suspensive character belongs solely to the subsidiary formal elements.
- Apart from the thematic elements (A and B), which are based on long harmonic pedals, all other elements rely on step-by-step bass movements and/or structures.
- The thematic elements have a stable harmonic basis, but, aside from the first and last sections (the presentation of theme A and the reprise of theme B in the basic tonality), all other thematic situations are presented on dominant pedals. Music is constantly in a dynamic state, apart from the two structural harmonic pillars of the form: the beginning and the end.
- The Phrygian/Andalusian lowered degree is primarily used to characterize the thematic elements.
- Apart from the development, where it is subordinated to its goal notes, which represent the main structural element of the melodic process, the authentic dominant cadence is used in only three key moments:
 - The closure of the theme B (m. 11-13).
 - The projection from the end of the reprise of theme A’ onto the appearance of theme B’ in the basic tonality (m. 114-115).
 - The closure of the piece.

A

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

Allegretto (espressivo)

dolce

'x'

11

susp *susp* *app.* ~m.21

[A]

'x'

[A]

'x'

19

dolce ~m.15-18 *poco cresc.*

8

loco

27

A → B

ppp *sf* *p* *pp*

A

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

 tonic area	 Phrygian / "Andalusian" "sound"	 exatonal "sound"
 dominant area	 lowered fifth chords / augmented sixth "sound"	

Allegretto (espressivo)

dolce

ab Phrygian

(x) (x) (x)

$dt?$

$[ab]$ i i iv^4 vii^07 vii vii^07/V vii^07 vii^07 written as: VI^7b (first species) but it sounds similar to: Ger/Fr^{+6}

11

$g\#$ conflicts with the interpretation as $Fr+6$ and increases the hexatonal sound

(x)

susp *susp* *sf* *pp*

$(almost\ hexat.)$ $(almost\ hexat.)$

$\sim m.21$

i i VII written as: VI^{9b7b} but it sounds similar to: Ger/Fr^{+6}

19

$(clair)$

the melody seems on a tonic of a Phrygian "Andalusian" E_b

(9) (7) 11 9

melody = bII of E_b Phrygian "Andalusian"

melody = tonic of E_b Phrygian "Andalusian"

poco cresc.

passing tone also sixte ajoutée of bII

now only sixte ajoutée

also bII on D pedal in ab

$[ab]V$ E_bI $[Fr^{+6}]$ iv^{09} abV ab^9V^{9b5b} A. omits the "g". Initially this may be $g\#$ and the chord a dominant but, because of the distribution of the pitches, an idea of bII in ab on a dominant pedal is also discernible; this becomes more evident with the $g\#$ and is canceled by the $g\#$ that confirms the idea of a dominant at the end.

27

ppp *sf* *p* *pp*

Andalusian cadence

even the melody "shifts" towards ab

melody as appoggiatura on a tonic of ab

the $b\#$ makes the context "shift" towards an E_b bVI

$(hexat.)$ $(-13m\ [exat.])$ $(9m)$

abV^7 $E_bI^7?$ $abIV^7b$ $ebvii^7$ AbV^7 E_bI^7b AbV^9 $AbIII$ V^9/V with lowered fifth $\sim Ger^{+6}$

"assonance" with a $Fr+6$ with the contrast of the db that makes the context tend to hexatality.

35

pp sf pp sf pp ppp rit. rit. ppp ma sonoro

44

X

Primo Tempo suspense situation: melody and harmony aligned on the dominant.

rit. molto ppp p pp ppp et rit.

B **Poco meno tempo**

55

ppp et très souple *ppp* *ppp* *ppp* *ppp*

bien marqué et p cependant *Red. ma p* *Red. ma p*

ppp et (as 55.58)

66

(a Tempo)

ppp et (as 55-56 and 63-64)

sf poco sf (as 128-129) (rit.) ppp et (as 55-56 and 63-64) Red. ma p

35

pp *sf* *pp* *sf* *pp* *ppp rit.* *rit.* *ppp ma sonoro*

assonance with the projection from the tonic of Bb to its Ger+6

E \flat V eb iv⁷ V⁷/V E \flat V eb iv⁷ V⁷/V V V^{5 \flat} /V V continua simile, but...
...it gradually tends to become... B \flat V^{5 \sharp} I (C \flat V⁷)

44

rit. molto pppp *p* *pp* *ppp et rit.*

X *Primo Tempo* suspension situation: melody and harmony aligned on the dominant. (the cadence is "evaded")

C \flat V⁹+¹¹+¹³ C \flat V⁹+¹¹+¹³ V⁹+¹¹

B *Poco meno tempo*

55

ppp *ppp* *ppp* *ppp*

("Gemination") *ppp et* *bien marqué et p cependant* *Red. ma p* *Red. ma p*

C \flat V³ I³ I⁹ V⁷ (as 55.58)

66

ppp et *sf* *poco sf* *ppp* *ppp et*

omophonic of D $\flat\flat$ bII of C \flat omophonic of d \flat ii $^\circ$ of C \flat (a Tempo)

(as 128-129) app. (b $\flat\flat$) (rit.) *Red. ma p*

(omophonic of G \flat) *ppp et* (as 55-56 and 63-64)

I V I (V⁶/iv) ii $^\circ$ 7 V³ V⁷ I³

[B]

75 (Gradatio)
dolcissimo
pp
sf
 (~stretto)
poco cresc.
sf
 (~stretto)
cresc.

84
ff
 (~stretto)
ff
 block=emphatic remarking
fff
 compression=more emphasis
ff
fff
ff
 apex

['x']

95 *Molto meno mosso*
pp
pp
molto rit.
rit. et dim.
rit.
rit.
pp
 A'
a tempo
marcato ma molto dolce

['x']

105
sf
p
p
p
poco accel.
rit.
rit.
rit.
rit.

4 **B** *(Meno mosso)*
souple, très doux et lointain

115

pppp
(as 123-126 and 131-134)

pppp
sempre

(as 115-118 and 131-134)

125

poco sf

ppp
(as 68-69)

pppp
(as 115-118 and 123-126)

perdendosi *perdendosi*

135

[it seems a "wedge"]
très lointain

a Tempo

pppp

dolcissimo

rall. molto

["wedge"]

pppp

Quasi adagio

pppp

pppp

X

Tempo primo
sf, sonoro ma non forte

pp
rit. molto

as 135-136

17

147

Largo
absolument atténué

ppppp

13

["wedge"]

pppp

Largo

pppp

ppp

ppp

4 **B** (Meno mosso)
souple, très doux et lointain

115

pppp
(as 123-126 and 131-134)

pppp
sempre

(as 115-118 and 131-134)

app.V(β^3)
I

I⁷ +added 6th I (+added 6th) (V) V²
T I

125

poco sf

ppp
(as 68-69)

pppp
(as 115-118 and 123-126)

perdendosi *perdendosi*

I⁷ +added 6th I (V) I V/iv bII
Tped. V(β^3)
T I⁷ +added 6th

app.

135

[it seems a "wedge"]
très lointain

pppp

dolcissimo

rall. molto

["wedge"]

pppp

Quasi adagio

pppp *pppp*

X *Tempo primo*
sf, sonoro ma non forte

almost hexatonal

pp *rit. molto*

downward third relationship with two modal changes: no direct tonal functional relationship anymore (H relationship in neo-riemannian theory)

I⁷ +added 6th as 135-136 I +added 6th I⁷ I +added 6th I⁷

~bII⁷ (1st species)
T ped. (Ger+⁶) (Db) (V)

the context tends to "shift" toward db/Db

147

Largo
absolument atténué

ppppp

["wedge"]

pppp

Largo

pppp

I⁷/iv

13

I???

+added 6th

V

I

He seems to want to "flourish" the "wedge chord" with another third relationship. (similar to IV-ii in the old flowery plagal cadences). I tend to lose the tonic sense of Ab...

- It can be interesting for students to observe how the melody unfolds in a natural blossoming process. The small melismas that initially mark the formal breath of the phrases gradually become more significant, progressively growing and sometimes engaging in an antiphonal relationship with the thematic material.

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

Allegretto (espressivo)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/4. The music begins with a melodic line in the right hand and a supporting bass line in the left hand. The word "dolce" is written above the first few notes of the bass line. There are several measures circled in the right hand, and a slur covers the first four measures of the bass line.

11

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature and time signature remain the same. The right hand features a series of eighth-note patterns, with several measures circled. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo). The bass line continues with a steady eighth-note accompaniment.

19

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature and time signature remain the same. The right hand has a more complex texture with chords and moving lines, with several measures circled. Dynamic markings include *dolce*, *poco cresc.* (poco crescendo), and *sf*. The bass line continues with eighth-note accompaniment.

8

loco

27

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature and time signature remain the same. The right hand features a series of chords, with several measures circled. Dynamic markings include *ppp* (pianississimo), *sf*, *p* (piano), and *pp*. The bass line continues with eighth-note accompaniment. A dashed line above the system indicates a section of 8 measures, and the word "loco" is written above the system.

Some additional details can thereofre be observed:

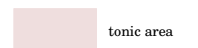
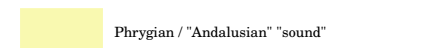


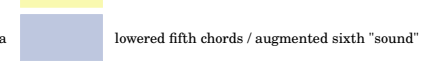
- The strong coherence between the melodies of all the main musical elements, constructed using single little melodic pattern (green dashed rectangles).
- The importance that subtle differences can acquire in such a coherent context (the downward third interval in the red dashed rectangle).
- Specific contradictory behaviors of melody and harmony at certain moments (m. 19-20; 23-24), where the melody is in a 'starting' position, while the harmony is in a state of movement (dominant);
- The fact that this contributes to a 'blurred' perception of the tonal situations (e.g. m. 19→; 27→). In these cases, due to the type of harmony and melody previously used, what could typically be perceived as a dominant of A \flat may also be perceived as a tonic of an E \flat 'mixed' modal environment, between Mixolydian and Phrygian modes (Andalusian?).
- A downward third relationship (m. 30-31, in a violet rectangle) 'evades' the cadence on the tonic and pushes it forward. It will not occur at this point; we will see in a second moment how the section will shift to the dominant of C \flat major, with the 'magical' effect of another type of downward third relationship (m. 43-44, in a green rectangle).

A

PRELUDIO

(Evocación)

Analysis: Stefano Procaccioli - Conservatorio statale di Musica "J. Tomadini" - Udine - Italy

	tonic area		Phrygian / "Andalusian" "sound"		exatonal "sound"
	dominant area		lowered fifth chords / augmented sixth "sound"		

Allegretto (espressivo)

dolce

ab Phrygian

(x) (x) (x)

dt?

[ab] i i iv⁴ vii⁰⁷ vii vii⁰⁷/V vii⁰⁷ vii⁰⁷ VI^{7b} (first species)

'X'

susp *susp* *app.*

i (~Fr⁺⁶) i Phrygian tetrachord VII VI^{9b7b}

~m.21

[A]

'X'

[A]

'X'

(clair) *dolce* *poco cresc.* *sf*

[ab]V EbI [Fr⁺⁶] iv⁰⁹ bII^b ab V ~abV^{9b5b} abV³

(9) (7) 11 9

passing tone also sixte ajoutée of bII

now only sixte ajoutée

8

loco

ppp *Andalusian cadence* *sf* *p* *pp*

abV⁷ EbI^{7b?} abIV ebvii⁷ AbV⁷ EbI^{7b} AbV² abIII V³/V with lowered fifth ~Fr⁺⁶

(-13m [exat.]) (9m)

The idea of 'evading' a cadence with a downward third relationship is used in a more 'powerful' version, made quite 'romantic' thanks to a modal exchange, at m. 42-43 (in green), to introduce the zone of the relative major, Cb. At the end of the piece, the mechanism of the third relationship will be 'pushed' to extreme consequences. In measure 42-43,

2 depending on the performance speed, an assonance can also be heard, with the effect of an 'almost tonic' in Bb major projecting onto its German augmented sixth.

35 *pp* *sf* *pp* *sf* *pp* *ppp* *rit.* *rit.* *ppp* *ma sonoro*

Chords: Eb V, eb iv7, V7/V Eb V, eb iv7, V7/V V, V5b/V V, Bb V5# I, (Cb V7)

Annotations: *continua simile, but... it gradually tends to become...*

44 *rit. molto* *pppp* *p* *pp* *ppp* *et rit.*

Chords: Cb V9+11+13, cb V9+11+13, V9+11

Annotations: **'X'** *Primo Tempo* *suspense situation: melody and harmony aligned on the dominant.* (the cadence is "evaded")

55 *ppp* *et très souple* *ppp* *ppp* *ppp* *ppp*

Chords: Cb V3, I3, I9, V7

Annotations: **B** *Poco meno tempo* *bien marqué et p cependant* *Red. ma p* (as 55.58)

66 *sf* *ppp* *p*

Chords: I, V, I, (V6/iv), ii°7, V3, V7, I3

Annotations: *omophonic of Dbb bII of Cb* *omophonic of db° ii° of Cb* *(a Tempo)* *poco sf* *(as 128-129) app. (bbb)* *(rit.)* *ppp* *et* *(as 55-56 and 63-64)* *Red. ma p*

Again, the usual relationships of upward fourths between chords (the first, at m. 72-73, in red) are extremely rare and are used either to provide precise formal signals or to be 'depowered' in a sequence mechanism that emphasizes the goal note (m. 75-84).

After the closure of the theme 'B', the only step-by-step upward melodic process of the composition occurs, creating a global intensification (thematic, harmonic, melodic). The process is suddenly blocked at m.85, creating a paroxysm of intensification (m. 85-90) that is conducted together with a progressive approach to a global hexatonic apex of the piece (m. 91-94). The hexatonic section creates a concrete parenthesis centered on the 'third oscillation' (A \flat -C-A \flat) and represents a block against which the melodic process 'rebounds,' only reaching the D \sharp in m. 95, which was made predictable in m. 83-84, and continues the step-by-step movement towards the E \flat in m. 103, the dominant of the basic tonality (see also the section about the melodic behavior of the bass).

The end will be a cathartic return to the basic tonic, but it will reserve the powerful surprise of three stunning chords (m. 135-136; 139-140; 149) that will recover the idea of the third relationship – as has already been said – ‘pushing it to extreme consequences’. In fact, the modal changes in this case are two: one involving the tonality and one involving the chord itself. C \flat is directly related only to A \flat minor, and only in its major version. In this case, Albéniz also changes the modality of the C \flat chord, and any direct functional relationship with A \flat major is erased.

When the tonality of Ab major presents itself in a stable condition on the tonic pedal, it is 'lightened' by the fact that the theme appears as a sweet, long appoggiatura of the dominant, resolving completely on the tonic only after two measures (this can be seen as a 'Western', 'romantic' aspect).

4 **B** (*Meno mosso*) (magenta gradient).
souple, très doux et lointain

115

pppp (as 123-126 and 131-134) pppp *sempre* (as 115-118 and 131-134)

app.V(β³) I⁷ +added 6th I (+added 6th) (V) V²/T app.V(β³) I

125

poco sf ppp (as 68-69) pppp (as 115-118 and 123-126) perdendosi perdendosi

I⁷ +added 6th I (V) I V/iv bII Tped. V(β³) T +added 6th

135

pppp [it seems a "wedge" très lointain] dolcissimo rall. molto pppp [wedge] Quasi adagio Tempo primo sf, sonoro ma non forte

I⁷ +added 6th as 135-136 I +added 6th I⁷ I +added 6th I⁷ ~bII⁷ (1st species) T ped. (Ger+6) (Db) (V)

downward third relationship with two modal changes: no direct tonal functional relationship anymore (H relationship in neo-riemannian theory)

almost hexatonal the context tends to "shift" toward db/Db

147

pppppp [wedge] pppp Largo I??? +added 6th V I

He seems to want to "flourish" the "wedge chord" with another third relationship. (similar to IV-ii in the old flowery plagal cadences). I tend to lose the tonic sense of Ab...

In the first two 'stunning' chords, the technique of changing the mode of a tonality or of a chord seems to be applied to the contrasting tonality of the piece. Cb major becomes minor.

He seems to want to "flourish" the "wedge chord" with another third relationship. (similar to IV-ii in the old flowery plagal cadences). I tend to lose the tonic sense of Ab...

Moreover, they seem to attempt to recover the third relationship from measure 43, but here we find an 'anticlassical' upward third relationship. With this and the 'double modal change', any direct functional relationship between the chords and the tonality of Ab major is erased. The same applies to the G major chord. It may have a third relationship with the Cb minor chord, but none with Ab. We are in the 20th century: chords are colors and the 'need' of a real tonal center is becoming weaker.

Making students see the reductionist view of music may be useful for developing in them the tendency to search for the deep structures, or at least what we can perceive as such, in a piece. This approach may be effectively useful for future interpreters or teachers, but there is not enough time to learn a method like the Schenkerian one. An empirical and intuitive approach can be equally useful didactically.

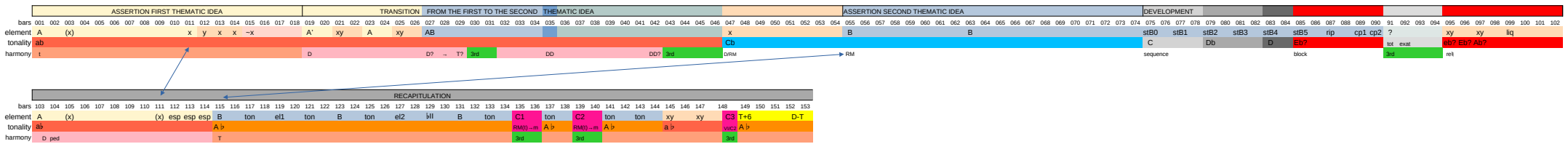
Caveat: this is not an "orthodox" Schenkerian analysis, but rather an empirical "reductionist" one, starting from our intuitive perception. I think that this approach may be useful in the same way when we want to stimulate in the student the search for the deep structure of a melody, which can guide the performer in searching for its interpretation.

Allegretto (espressivo)

The image displays a musical score for five staves, all in treble clef and 3/4 time signature. The key signature consists of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The notation includes various melodic lines with annotations:

- Staff 1:** A single melodic line with a series of eighth notes, mostly grouped by slurs.
- Staff 2:** A melodic line with a long slur covering the first half, followed by a dashed line and a slur for the second half.
- Staff 3:** A melodic line with a long slur covering the first half, followed by a dashed line and a slur for the second half.
- Staff 4:** A melodic line with a long slur covering the first half, followed by a dashed line and a slur for the second half.
- Staff 5:** A melodic line with a long slur covering the first half, followed by a dashed line and a slur for the second half.

A general synthesis in a schematic form can also be useful for students to “grasp” the “breath” of the whole form.



Some general conclusions

The piece is an extraordinary example of Albéniz's desire to merge traditional Spanish folk elements with the Western academic tradition. The former can be found in the melody, its modal and 'Andalusian' character, its melodic structure, and in the use of the 'Andalusian' lowered second degree in many aspects of the harmony. The latter is reflected not only in the use of chromatic chords and relationships but also, above all, in the decision to organize the main formal elements according to the 'academic' principle of sonata form ('A' is in A \flat minor, 'B' in C \flat major, its major relative, and both return in A \flat major in the recapitulation).

The impressionistic aspect of this piece is evident in the perception of tonality being 'blurred' by the 'interferences' between the modal structure of the melody and the harmonic structures of specific chords, as well as between certain phrasing positions of the melody and their harmonic characteristics, the use of the lowered fifth in the dominant chords and lowered second degree, and the use of hexatonicity. All of this is employed with a primary focus on the 'colors' of the chords themselves and the relationships between them. The sweet sonority of whole-tone dissonances is highly prevalent throughout the piece (minor seventh/augmented sixth, major seconds/diminished third, major ninth, eleventh, and thirteenth) and contributes to the extremely gradual and delicate shift toward hexatonicity that characterizes all the elements—both formal and thematic—that aren't main themes.

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Albeniz's Evocación: An example of timbral analysis

The comparative analysis session during the **HarMA** seminar, València 2025

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Introduction

In the realm of artistic music over the past century, the focus has gradually shifted from traditional musical elements (e.g. melody, harmony, rhythm) to newly emancipated ones like timbre, texture, including the timbral treatment of harmony. This paper highlights the affordability and accessibility of spatial representation of musical timbre made possible by today's computational techniques. This offers musicians insights into the sonic characteristics of music, enhancing their understanding of this aspect. Spatial models of timbre allow these qualities to be visualized simply, revealing hidden patterns. This makes sophisticated analyses more accessible, enabling musicians and researchers to effectively implement these techniques.

Albeniz's work is often associated with the Impressionist movement in European music. Of course, it is a separate and stylistically individual phenomenon, but the musical element of sonority or tone color certainly plays a significant role here. Timbre is both a factor of emotional expression and long-term dramaturgy or narration. From this perspective, timbre is thus one of the essential factors of musical structure, and as such, it can be the subject of formal music analysis.

The only thing left is to find the right tool, which is both simple and challenging, as it turns out that it's not so easy.

Educational values

The educational value of timbral analysis lies in its ability to broaden musicians' understanding and appreciation of music by emphasizing aspects that are often overlooked.

The visualization of timbre in music creates a feedback loop between what we hear and what we see. Such visualization, as will be shown below, is naturally suggestive, or rather, it encourages us to notice aspects related solely to timbre. Thanks to this feedback, elements that usually escape our attention when we focus on melody or the current modal scale become noticeable. I will return to this point in the conclusion.

The method

Breakthrough in accessibility

One of the main challenges in timbral analysis is the choice between descriptive, subjective analysis, which may be closer to the essence of music, and on the other hand, acoustic and psychoacoustic analysis using information technology, which can often seem too scientific in nature. Subjective analyses provide much insight into music in a cultural context, but the results of these studies are difficult to replicate. Conversely, psychoacoustic research may be replicable, but the very problem here is the unavailability of technology or the difficulties in mastering it faced by traditionally trained musicologists.

Recently, there has been a significant change in the way we use computers, also in music research. Until now, if we wanted to use IT tools for analysis, we had to choose between ready-made solutions developed by other authors, which were not necessarily tailored to our tasks, or learn programming ourselves, from the very scratch, to design and implement our own tools. The former of course would require a considerable amount of time. However, we can now use AI assistants that suggest programming solutions for our current tasks. In my opinion, this is a major breakthrough because from now on, we won't be looking for a program to do something for us; instead, we can simply request such a program here and now, in accordance with our current needs and research questions.

I have been studying timbre for about a quarter of a century, since my studies in music theory. However, I have used quite complex methods for this purpose, which are difficult to adapt for everyday use by a music theorist. I believe that the mentioned breakthrough, involving the availability of analytical tools, now enables timbral analysis for everyone.

Here, I present an example of such a research method that was developed with the help of programming assistants.

Timbre

From the perspective of psychoacoustics, timbre is a sound characteristic that allows us to distinguish between two sounds with the same pitch, loudness, and duration. In everyday life perception, as well as in music, timbre is strongly associated with the sound source. It is a feature that often helps us identify the source, such as a person or an instrument.

Timbre is not a quantitative phenomenon but a qualitative one. This characteristic describes what a sound is like, meaning its perceived quality. Studies of perception, which directly examine the sensations evoked by sound, belong to the fields of psychology and psychometrics. In acoustic and psychoacoustic research, we can analyze the sound characteristics responsible for creating one impression or another.

The fact that timbre is a quality results in the inability to place it on a single axis, such as from low to high or dark to bright. This is insufficient, as timbre is a multidimensional phenomenon. We have known this for at least 50 years, thanks to research by John M. Grey ("An Exploration of Musical Timbre," 1975) and many subsequent researchers.

Timbral descriptors

If we wanted to describe someone's character, it would be a major simplification to say they are simply sad or happy. A person's temperament is also a complex quality, multidimensional. Similarly, in timbral analysis, the quality of sound is composed of various factors. Research uses so-called timbral descriptors. These are sound characteristics responsible for certain impressions. For example, the spectral centroid is a point on the frequency axis that divides the sound's frequency content in half in terms of acoustic energy. Empirical studies have confirmed that this sound characteristic is correlated with the impression of brightness in timbre. Besides the spectral centroid, other descriptors can also be mentioned. However, in studies of timbre, spectral contrast and Mel-frequency cepstral coefficients (MFCCs) are often used. A well-chosen set of descriptors allows for a precise description of timbre. This enables the comparison of different timbres in terms of differences and similarities. In turn, this allows for the demonstration of timbral similarities within a musical piece, which is related to the form of the piece.

In this analysis, 21 descriptors were used: 13 Mel-frequency cepstral coefficients, 7 spectral contrast coefficients, and spectral centroid

Multidimensional scaling

It is very important to treat timbral descriptors as coefficients of space in a timbral model. Each musical moment is characterized by certain timbral features, and by treating these features as spatial coordinates, it is possible to represent this musical moment as a point in an imagined timbral space. There are two further research implications of this:

1. It is possible to measure the distance between these points, which corresponds to the timbral differences between musical fragments. On the other hand, proximity between points indicates timbral similarities.
2. It is possible to find so-called clusters, which represent groups of similar timbres. Cluster analysis also allows for identifying the prototype, or the model timbre, for a given cluster.

Psychological interpretation

One of the main theoretical constructs in cognitive psychology is the concept of cognitive schemas. These are interpreted in various ways; in language, they can be categories of phonemes and meanings, while in the cognitive representation of the world, schemas are characterized by the so-called cognitive prototype, or center. For example, if we have a cognitive schema concerning Baroque music and another concerning Classical style music, we can

imagine that Rococo music might be positioned somewhere in between. There can be many examples. The important point is that the spatial metaphor in cognitive psychology is one of the paradigms that allows for a better understanding of phenomena by representing them as objects situated closer or farther from each other.

Principal components

In timbral analysis, the choice of descriptors determines the number of dimensions in the model. Each of the 21 timbral feature values represents a coordinate in a 21-dimensional space. From a mathematical perspective, such a space is essentially no different from others, but it poses some challenges for humans in interpreting the results. To simplify such a model and enable interpretation in a musical context, it is necessary to reduce the dimensions, for example, to two or, even better, to three. An interactive three-dimensional plot, as discussed later, will, in other words, be the best approximation of the 21-dimensional space.

The statistical technique that allows for such dimensionality reduction is Principal Component Analysis (PCA).

Additionally, to highlight similarities over time, a moving average with a length of about 2 seconds was applied, which smoothed the data points in the form of a trajectory.

Cluster analysis

And finally, a note on cluster analysis. The K-Nearest Neighbors (KNN) algorithm was applied here. This algorithm helps find points in the data space that have the most nearby neighbors. These points are treated as cluster centers or interpreted as timbral prototypes for a group of other timbres. In the analysis, the number of such presumed centers can be chosen arbitrarily. In this case, I decided on the number of seven clusters. This is one of the fundamental numbers in empirical psychology, the so-called "magic number," which indicates how many elements we can store in short-term memory. Remembering about seven elements is, one might say, optimal from the memory standpoint.

Timbral model of musical form

In the analysis, the centers are automatically selected using the mentioned algorithm. In the following section, the volume graph of the piece is color-coded according to the membership of a given musical moment to the corresponding timbral cluster. This allows for recognizing similarities on a large time scale.

Replicable results

A tool for this type of analysis has been made available by me online:

<https://nosimnie.pl/trajektorie>

You are free to try it out. The login is solely to protect against web bots. You can register and log in with any data, which will neither be stored nor verified. The server is hosted at my home, and information from it is not shared elsewhere.

To replicate the results, you can use the following analysis parameters:

- descriptors: 13 MFCC's, spectral centroid, spectral contrast (6 bands and 1 general)
- MDS: 21 dimensions
- PCA: 3 dimensions
- KNN: 7 clusters

- smoothing (moving average): c.a. 2s
- colormap: rainbow

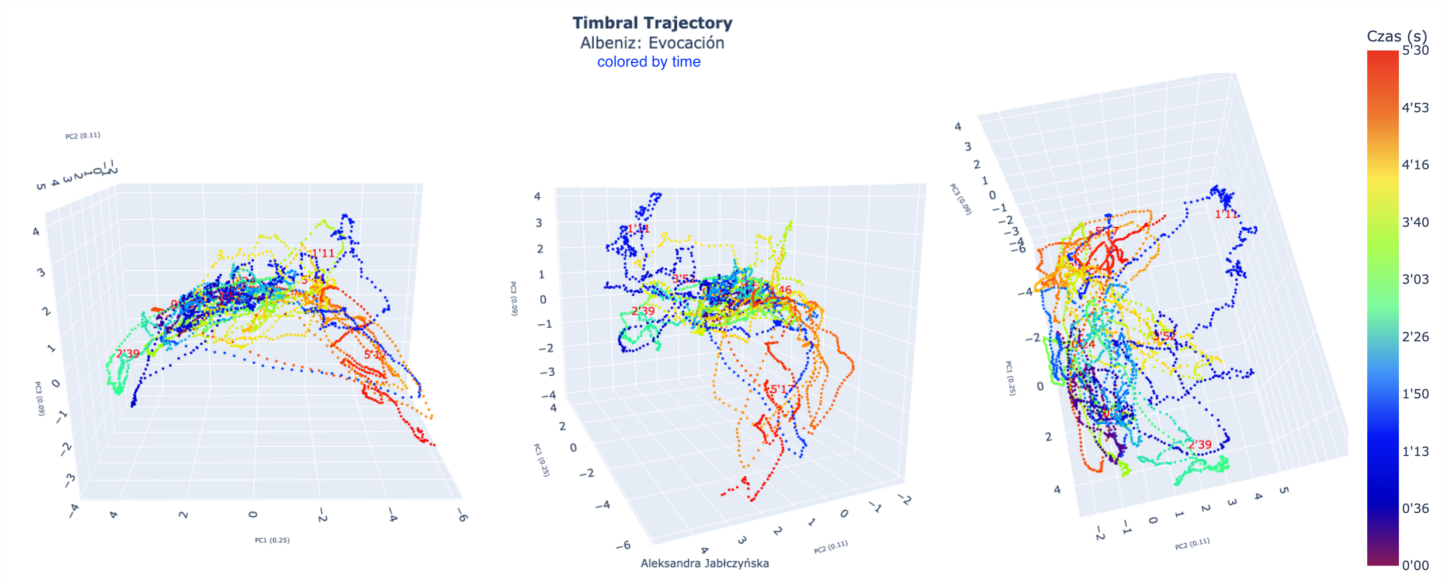
The recording analyzed is a performance of Aleksandra Jabłczyńska ([youtube](#), recently accessed: March 13th, this year). **Important:** The original recording was trimmed at the beginning due to a 10-second silence. Therefore, the times mentioned in the analysis should be adjusted accordingly, while listening to the recording.

The music

Temporal view

We start from very technical level, but at the end the timbral analysis will be presented with use of regular musical score.

Here are some projections of the timbral space in a temporal perspective:



The interactive version of this preliminary analysis is available on my server:

https://nosimnie.pl/trajektorie/_data/users/90cfe39ede38a4deeb4f1750e8e01ba1/results/evocacion-192k-norm---trajectory-fix1.htm

The trajectory can be represented using colors, which can indicate two things:

- Time (the legend on the right shows which color corresponds to which moment in the recording)
- Cluster – the membership of a given musical moment to a group of similar timbres

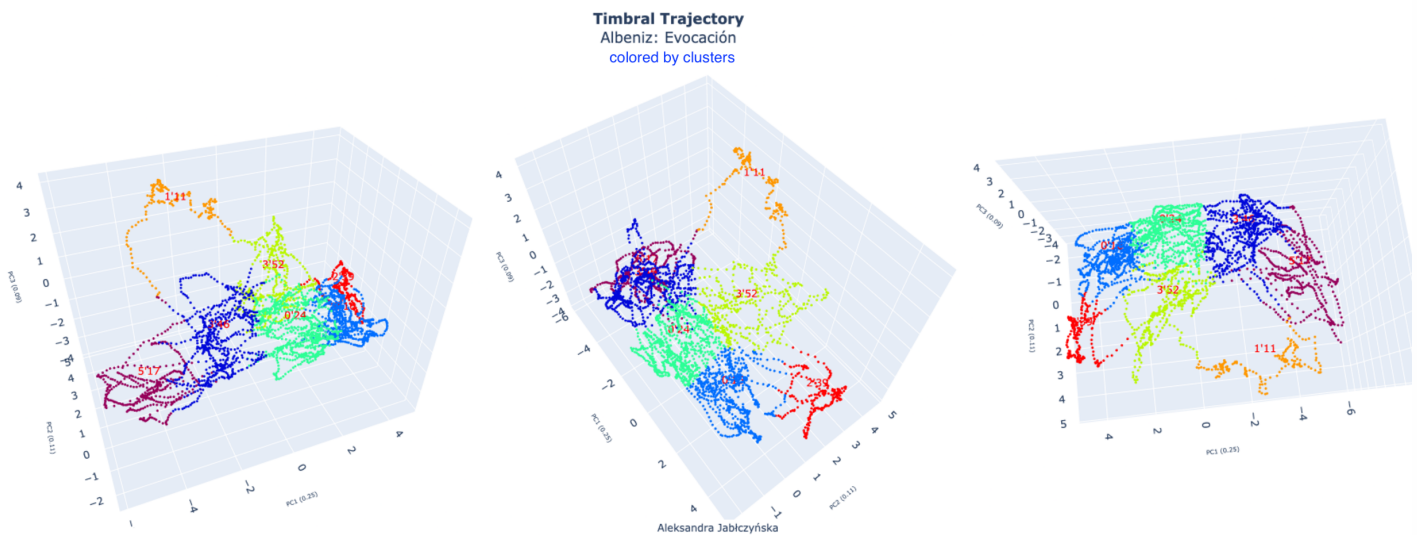
You can switch between these two views using the menu on the left. The trajectory highlights large areas where gradual transitions between timbres can be observed, as well as several isolated areas that stand out in the musical progression.

The trajectory is characterized by predominantly smooth transitions between timbres. However, some standout moments include:

- Emotional climaxes around 45" and 2'40"
- A unique moment of timbral contrast around 1'15" (from „another world")
- Three recurring slight departures from the main timbre approximately every 20 seconds around: 3'40", 4'00", and 4'20"
- The final resonance, highlighted in red on the time-colored trajectory

Clusters view

Now, let's switch to the view where the trajectory is colored based on cluster analysis, representing the main types of timbres in the piece. This perspective allows us to see how different segments of the music group into distinct timbral clusters, highlighting the variety and transitions in the sound characteristics throughout the composition.



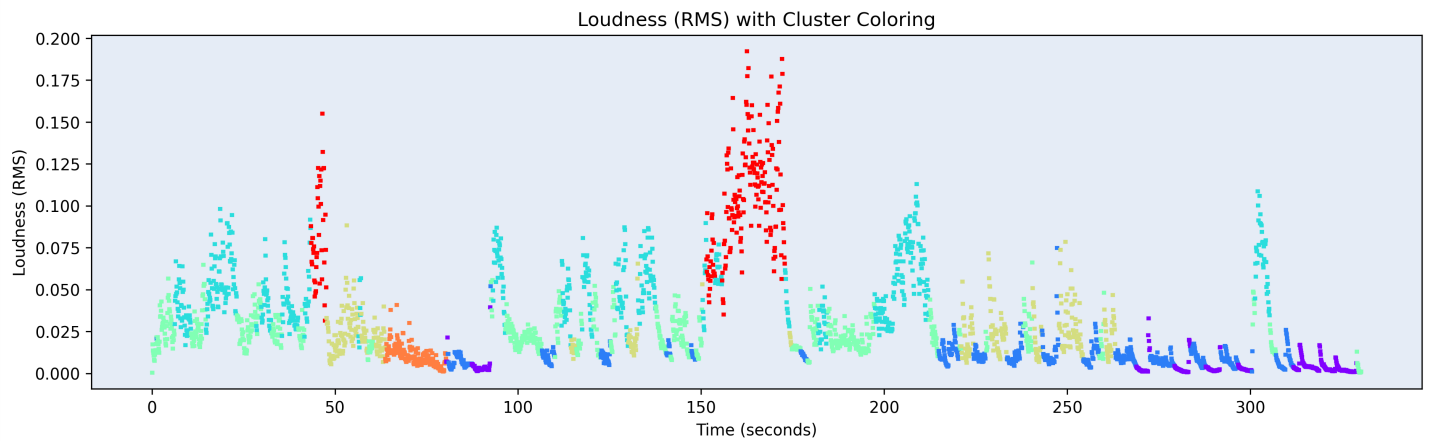
Remember that the colors are chosen entirely arbitrarily. They don't signify or suggest anything specific beyond providing a visual contrast to highlight timbral groups.

Now, we can see the main musical block transitioning from purple through blue, green, and cyan. This range marks the space of the most contrasted timbres. Additionally, there are two distinct areas: an orange one representing a unique, non-repeating section in the piece, and a lime one that dominates around the 4-minute mark of the piece.

Clusters on the timeline

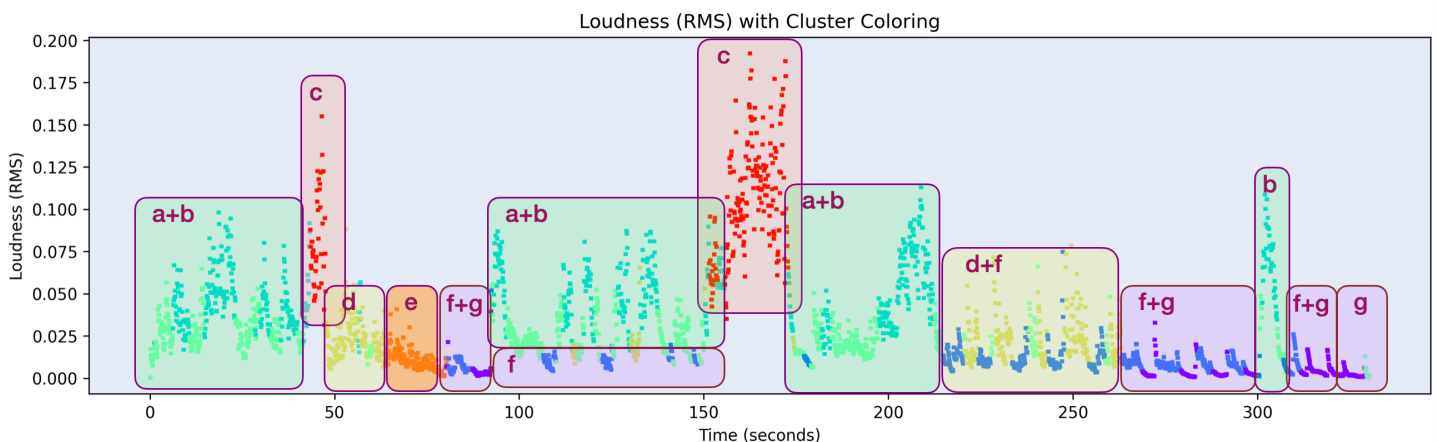
Now that we have a general understanding of the main components that make up the sound material of the piece, we can try to examine the distribution of timbres over time. To do this, we will plot a loudness curve using the root mean square (RMS) parameter. This will help us observe how the intensity of the sound changes throughout the piece. The loudness curve will be color-coded similarly to the timbral trajectory, highlighting the different timbral groups throughout the piece. This will allow us to see how the intensity of the sound correlates with the timbral groups and observe any patterns or transitions over time.

This perspective, I believe, will be the most intuitively understandable for traditionally trained musicians and theorists. By visualizing the loudness curve with color-coded timbral clusters, it provides a clear and accessible way to analyze how different timbres are distributed throughout the piece, aligning well with the way musicians typically interpret musical dynamics and structure.



I believe this representation is the most intuitively understandable for traditionally trained musicians.

The piece is structured with a rather free form, lacking distinct repetitions but built upon thematic and timbral allusions. Here is my analysis of the piece, focusing on the structural and timbral references that shape its form:



This analysis highlights how the piece is woven together through a series of textural and timbral references, creating a cohesive yet fluid musical narrative over its nearly six-minute duration.

The green and cyan blocks (a+b) at the beginning serve as the characteristic timbral axis of the piece. These elements play a dominant role in the music until the first emotional climax, marked in red (c). Following this, a new timbre emerges around the 1-minute mark, depicted in lime (d), introducing a fresh layer to the composition. This is quickly followed by a unique bell-like timbre, marked in orange (e), which does not recur throughout the rest of the piece. The sequence then transitions into a pair of blue and purple timbres (f+g), providing the first hint of the sound that will dominate towards the end of the piece.

Around 1'30" one can hear the main theme return, played softly (piano) and interspersed between the phrases. As before, the music swells to a climax around 2'40", then returns to the initial timbres.

At this point, the piece could essentially conclude, but the composer introduces the previously noted high bell-like register around 3'40". This begins a gradual winding down of the narrative, with the next stage around 4'20" involving the contrast of the bell-like timbre with a resonating static chord (seen in the block marked f+g). The initial theme briefly returns as a reminiscence around the 5-minute mark, after which the music fades again into sustained chords.

Finally, the clusters are marked on the musical score, which is to be seen at the very end of this document.

Interpretation

If this analysis were to demonstrate the effectiveness of the timbral trajectory method, it's worth acknowledging that this piece presents a significant challenge. The composer consistently blurs the boundaries between timbre types and doesn't contrast them distinctly. The timbres themselves occupy a rather limited space, all originating from a single aesthetic sphere. The initial structure of main theme – development – climax is interrupted and then revisited, this time reaching a greater climax. The composer opts out of a typical climax at the two-thirds mark or the final climax; instead, the climax occurs exactly halfway through the piece.

However, a return to the initial theme is no longer possible. Instead, the composer introduces a timbral contrast that gradually leads to a fading out. These new colors have been foreshadowed earlier (d, e, f), but here they emerge, leading the music to a close. In the end, the composer offers only a distant echo of the initial motif (b).

In terms of hermeneutic interpretation, one might venture to say that this is music about the passage of time or about gradually transitioning from the realm of reality to the realm of dreams, reverie, or distant reminiscences.

Next steps

In this analysis, the focus was limited to timbral descriptors. In the future, it would be beneficial to expand such an analysis to include harmonic factors, scales, melodic motifs and rhythms as they interact with timbre. Here, the emphasis on timbre was intended to highlight this aspect and underscore the structural role of timbre in the piece, even when other elements of the work are not considered.

It's not difficult to notice that segmenting the piece based on abstracted timbre yields different results than when considering harmony, rhythm, and melody. But this is precisely where I see the value of this analysis. It allows us to perceive similarities, sometimes surprising and non-obvious, that elude us when we are too pitch-centered (as ethnomusicologist Cornelia Fales termed it). When we recognize a melodic or harmonic motif, we become so engrossed in it that it overshadows the timbral nuances.

I believe this approach is also valuable for education, as it sensitizes musicians to the importance of timbre in music.

Appendix: Timbral clusters marked on the score

1

PRELUDIO
(Evocación)

Allegretto (espressivo)

PIANO

1 *piano*

6

11

16 *rit.^{mo}*

21 *piano cres.*

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3

Poco meno tempo

31 *piano molto*

37 *ppp*

42 *p^{mo} no p*

47 *(a Tempo)*

53 *p^{mo} no p*

5

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5

a Tempo

83 *piano molto dist.^o*

118 *p^{mo} no p*

(Meno mosso)
rit.^{mo} (poco dist.^o e^{mo})

123 *p^{mo} no p*

7

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2

26 *ppp*

31 *pp*

36 *pp*

41 *ppp*

Adagio

43 *ppp*

Primo Tempo

47 *p*

4

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77 *ppp*

82 *pp*

87 *ppp*

Molto meno mosso

92 *pp*

95 *pp*

6

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6

128 *ppp*

133 *ppp*

Quasi adagio

138 *rit.^{mo} molto*

Tempo primo
rit.^{mo} no p^{mo}

143 *ppp*

Largo
abbastanza rit.^{mo}

148 *ppp*

8

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HarMA HUB

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Isaac Albéniz, Prelude *Evocación*
(From the First Book of *Iberia* Piano Suites)

Introduction

This work is part of the first book of the famous Iberia Piano Suite by Isaac Albéniz, the great Spanish composer and pianist of the late 19th and early 20th centuries. The suite was composed between 1905 and 1909, during the last years of the composer's life, and brought him great fame. The Suite was a unique demonstration of the individual writing style of the composer, who lived and worked at the turn of the century - a style that combined elements of late European Romanticism, the Impressionism prevalent at the beginning of the century, and the linguistic thinking typical of the purely Spanish national school of composition. It should also be noted that Albéniz himself was the founder of the Spanish national school of composition.

Analysis

The Suite consists of four books, each containing three pieces with program titles (in total 12 pieces), reflecting emotional, colorful, and picturesque memories from Spain-Iberia. Delicate and emotional, yet expressive and full of vivid imagery, the *Evocación* Prelude is one of the most impressive pieces in the cycle. Despite its small volume, it fascinates the listener with its vivid imagery, textural variety, emotional ups and downs, rhythmic and intonational richness.

The Prelude is written in a simple ternary form with a transitional development. The most distinctive feature of the work is its tonal structure: it begins in the tonality of *as moll*, with seven flats in the key, and ends in the parallel major tonality (*As dur*). However, even this major-minor dualism does not fully reflect the various tonal deviations, modulations and juxtapositions found in the Prelude. In addition, some features of modal thinking are evident to some extent, in particular the reference to whole-tone harmony throughout the work. Its clear sounding (in bars 91-94) becomes a vivid compositional device for the main climax of the work.

As one of the composer's last works, the cycle takes this oeuvre by Albéniz's beyond the narrow confines of the national school and allows him to be placed alongside the most

advanced manifestations of European modernism of his time, in particular alongside such great phenomena as Debussy, Ravel, De Falla and others. The fact that he spent almost fifteen years of his life in France, in contact with the greatest musicians of the time, naturally left a significant mark on his thinking. It is no coincidence that the composer's name is associated with the term 'Spanish Impressionism', which implies not only new imagery in musical art, but also a renewal of the entire framework of instrumentation, including new harmonic and rhythmic refinements.

The source of inspiration for the work was flamenco music, with its unique rhythmic and intonational richness, arpeggio textures characteristic of the guitar, repeated notes and pizzicato, which the composer was able to reproduce exclusively using piano techniques.

The new Impressionist harmony that emerged from the new tonal systems, in contrast to classical and romantic harmony based on functional logic, demonstrated the most important innovative approach: the concept of coloristic harmony leading to its individualization. It is the individual, independent beauty and richness of sound of each vertical that is important in the harmonic thinking of a work, rather than its functional connections. Seventh chords and ninth chords with a tertian structure are replaced by new types of harmonies with a second, fourth or fifth structure, parallel chord sequences, unusual for the classical harmony, and which sound so elegant and at the same time so fresh and modern even today.

The phenomenon of dissonance in the composer's interpretation should be considered on the same plane. Once again, in contrast to the interpretation of dissonance within the framework of functional logic, Albéniz's multi-layered texture elegantly presents musical material that is quite complex in structure, rich in chromaticism, and truly dissonant. All these features are camouflaged within the tonal, coloristic, descriptive, and pictorial context.

The Prelude is written in a simple ternary form, with a contrasting middle section and a synthetic reprise. This peculiar form of reprise gives us reason to perceive some elements of sonata form or sonata development in the formal structure of the Prelude, the most important of which are the principle of dynamic development and the absence of complete, enclosed sections. However, we are more inclined to consider the formal structure of the piece as a simple ternary structure, dividing the conventional sections according to thematic content and tonality.

The first theme (bars 1-10), for example, has an impetuous character and is mainly in the key of *as moll*. Further, we will denote it by the letter *A*. The first triadic structure

{3+(1+1+2)+3}, characteristic of exposition section, is noticeable. Prior to the introduction of the second theme, (bars 11-18), there is an intermezzo or a linking phrase which, as we shall see, is intended to unify the various parts of the prelude, bringing them closer together and creating intonational bridges.

The second theme is more lyrical and melodious (section *B*, bars 19-46). It is characterized by *Es-dur – es-moll* tonal transitions. It contrasts with the first section while complementing and elaborating it, leading to an ascending arpeggio in *Ges* seventh cord (bars 43-46), and a smooth transition from *ppp* to *pppp*. It should be emphasized that one of the fundamental principles of impressionist aesthetics is subtle shades of the same nuance, and it requires the greatest skill and ability on the part of the performer to show the many different nuances of both *forte* and *piano*, as well as of the *crescendo* and *diminuendo*. Bars 47-54 are built based on the already familiar phrases of the intermezzo. This time the intermezzo links the first part of the ternary form with the middle section; its theme (*C*) enters in bar 55. Here, the main theme with some variants are played four times against a background of an ostinato bass in *Ges*. Although the sustained bass clearly sounds like a tonic, the organ point used here actually prepares the real tonic of this sections safely hidden in the layered texture and only appears at the end of the fourth phrase (*C-Dur*). The thematic material of this section is saturated with ornaments, making the flamenco allusion even more pronounced. The dance origin is also evident in the proportional periodic repetition of the motifs, in contrast to the motifs of the first section.

Further elaboration, from bar 75 onwards, leads to the general climax. The same motifs are presented in chromatic sequences in different, sometimes unexpected tonalities (*C-Dur*, *D-Dur*, *D-Dur*). They follow each other in different registers according to the question and answer principle. The caesuras between the motives are look almost like *stretti* as the motives are superimposed on one another. The maturation of the impending climax is facilitated by the first appearing chordal development, motif fractions, various transformations of the *fortissimo* (*ff*) and *fortississimo* (*fff*). The saturation of the acoustic space is achieved through the combinations of extreme registers, followed by the climactic passage itself with a whole-tone series of ascending parallel triads (bars 91-94).

The introduction to the recapitulation is again prepared by the motives of the interlude, accompanied by the ostinato on *D* (natural), in this context *DDVII₇*, which resolves in the ostinato bass in E flat in the recapitulation (bar 103).

The reprise is dynamic and synthesized, where the A and C themes (bars 115) are played in the parallel major key (*As dur*). In contrast to the exposition of the first movement, in which the A theme was accompanied by an ostinato bass in the tonic and the theme of the middle section by a dominant in the *Ces*, in the recapitulation the A theme is accompanied by an ostinato bass in the dominant (*Es*), while the ornamental motifs of the middle section and the bass confirm the main key of *As*.

The work ends with a short coda, in which the intermezzo motif appears on *pppp* as a distant memory and fades away to the accompaniment of the harmonies of the ‘Spanish’ cadenza.

The most distinctive feature of the work is its tonal structure: it begins in the tonality of *as moll*, with seven flats in the key, and ends in the parallel major tonality (*As dur*). However, even this major-minor dualism does not fully reflect the various tonal deviations, modulations and juxtapositions found in the Prelude. In addition, some features of modal thinking are evident to some extent, in particular the reference to whole-tone harmony throughout the work. Its clear sounding (bars 91-94) becomes a vivid compositional device for the main climax of the work.

The choice of the *as moll*, with its seven flats in the key, cannot be considered accidental. There are historically established stereotypes in the art of musical composition regarding the mood of a particular tonality. In this context *as moll* was considered to be one of the most tragic and somber tonalities. Let us recall a work by Ludwig van Beethoven, Op. 26, no. 12, the Third Movement of the Piano Sonata in A flat major: *Marcia Funebre sulla morte d'un Eroe*. We believe that in the *Evocación* the choice of tonality was a direct expression of the composer's difficult state of mind and the gloomy and despondent mood caused by his terminal illness at the time. However, even in this state of mind, the sun-drenched landscape and warm memories of his native land are evoked in his mind.

Conclusion

In our analysis of the *Evocación* Prelude by Isaac Albéniz, we have tried to apply the holistic or dynamic method of analysis, which examines all the components of the work within the context of a specific historical period, a specific geographical area, a specific segment of the artist's work, and also takes into account the stylistic and aesthetic characteristics of his work.

This work is particularly appreciated for its figurative, language and stylistic features, the harmonic combination of form and content, and its emotional impact on the listener.

An important basis for this type of analysis is the form-shaping of the piece. The work is considered in its dynamics, in its movement, as a result of which a form-structure, a form-scheme is established. At the same time, the form is examined from large components to themes and motifs. The analysis is completed by generalizing observations.

From the formation standpoint of view of formation, attention is paid to those means of expression of musical language that are essential at a given moment in the formation process. In one case, this may be tonal thinking and logic; in another, it may be harmonic language, timbral layering, texture, rhythmic and intonational formations, types of composition, motivic formations, accents, and so on. The combination of all these contributes to the aesthetic perception of a given artistic image. The more thorough the performer's analysis of the work, the greater the likelihood of sincere and authentic interpretation.

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The art of avoiding resolution!

Continuations of major seventh chords and chords with the augmented sixth in the first part of the Preludio (Evocación) by Isaac Albéniz (bars 1-46)

By: Lisa Schäfer, Musikhochschule Münster, Germany

- 1) The piece begins with a classical I-IV-V cadence over the organ point A^b. Already in bar 5, Albeniz does not lead the cadence back to I as expected but continues to a minor VII.
- 2) The first major seventh chord of the piece is in bar 9 (F^{b7}). It does not follow a pre-dominant chord but is reached via a root motion of half a second downwards over the A^b pedal. Once again, there is no classical resolution to E^b major; instead, A^bm follows, which is again led back to the F^b via a pendulum motion. This time, however, not as a seventh chord but as an augmented sixth chord on F^b (Italian sixth). This chord is also not resolved according to the rules (a semitone step down into the V). Instead, the V is simply skipped and the I A^bm follows immediately. The result is a third pendulum (F^b-A^b-F^b-A^b).
- 3) In bar 15, a major seventh chord (F^{b7}) is heard again, which this time is not continued with a third ascent as before, but with a fifth ascent above the organ point F^b (C^bm^{maj7}). Once again, a dominant resolution is avoided.
- 4) In bar 18 there follows a third-quaver chord with an augmented sixth, also on the root F^b (French sixth). For the first time ever, this chord resolves down a semitone to the V (E^b) in accordance with the rules. However, this in turn does not resolve to the I, but is continued via a third descent to C.
- 5) In bar 28, Albeniz again uses a major seventh chord (D^{b7}). This time as a secondary pendulum chord between two E^b chords and again without a dominant resolution.
- 6) In bar 33, a fifth sixth chord with an augmented sixth on F (German sixth) follows for the first time in the piece. Once again, this does not resolve a semitone downwards to E major, but jumps a fifth downwards to B^b, and is therefore treated as dominant and not pre-dominant.
- 7) The B^b major is followed by an augmented fifth sixth chord on C^b (German sixth) in bar 36, which again resolves classically a semitone downwards to B^b, making the B^b seem dominant. However, this B^b chord does not resolve dominantly downwards, but descends a third into a G^{b7}, with whose timbre the first part of the piece ends.

This avoidance of resolutions leads to an almost continuous state of harmonic suspension. The chords here primarily serve as timbre and could also be defined as pure scale sounds (whole tone scale or whole tone semitone scale). Only at two points (bars 18 to 19 and 36 to 37) is this chord-scale sound suspension interrupted by using a resolution. Interestingly, these two resolutions each end a section of 18 bars, thus dividing the section into exactly two halves plus a third part as a coda (bars 38-46). Albeniz thus uses rare resolutions of individual chords to structure the entire section. To find those resolutions helps performers and students to structure the piece while playing and to get some ideas of the dynamic phrases. It should be easier then, to define tension arcs from one resolution to the next with a climax in the middle of the phrase and a diminuendo in the end (resolution).

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* A harmonic analysis inspired by jazz music thinking can bring a number of interesting insights into Albéniz's "Evocación". Jazz is often centered on complex harmonies, variations, and improvisation, which can provide a different framework for approaching music analysis and compositions.

PRELUDIO

(Evocación)

Allegretto (espressivo)

A Theme (Ab- minor)

Motif 1

Motif 2

PIANO 1

dolce

Pick up

Left Hand Ostinato Pattern based on Ab pedal

Pick up

A1 Theme

Melodic cell development

16

rm

dolce

Transition (clain) (Measures 19-20)

A1 material (Eb major)

Preparing the modulation to Eb major using the tritone substitute of the Bb7 -> Fb7#11

Bb7b9/Eb - V dominant chord over I major chord

Theme B (Measures 27-40) more defined pulse, dynamic interplay with the previous theme

Gb Mixolydian

Ebmaj - Db minor - typical chord progression in flamenco music. We can extract two scales: Eb Phrygian or Eb Phrygian with Major 3rd (it is the fifth mode of the harmonic minor scale)

major-minor alternation (similar in the previous bars: 27-30)

A Whole-Tone Scale

Extension

Development (Measures 47- 102) Both themes (A and B) are revisited and developed

Primo Tempo

Gb7 sus 4 **Gb7 b9 sus 4** **Gb7 b9 b13 sus 4**

hidden ii- V7-I
progression in Cb
over Gb pedal
Poco meno tempo
ii (Db-)

Scale material: Gb
Mixolydian
V7 (Gb7)

52 *molto rit.* *ppp et très souple*
bien marqué et p cependant

Theme A rhythmic motif

57 *I (Cb)* *ppp*
Ped. ma p

62 *ppp*
Ped. ma p

67 *ii (Db-) (a Tempo)*
poco sf *ppp*
(rit.)

G Mixolydian

72 *V7 (Gb7)* *I (Cb)* *Theme B rhythmic motif*
dolcissimo

hidden ii-V7-I progression in C over G pedal (75-78).
* Instead, the composer wrote V7-I progression

same sequence in Db

Ab Mixolydian

A Mixolydian

Ab Whole-Tone Scale (Measures 85-95)

same sequence, triton release (Ab)

Theme A1 rhythmic motif

Molto meno mosso

D Whole-Tone Scale - substitute for Bb7 #11 b13

Recapitulation (Measures 103- 102) The main theme returns, often with slight variations or embellishments from the initial statement

A Theme (Eb phrygian)

The familiar harmonic progressions create a sense of return and resolution

a Tempo

103 *marcato ma molto dolce* *p* *sf* *p*

Red. Red. Red. Red.

108 *p* *p* *poco accel.* *sf* *rit.*

Red. Red.

A Theme (Ab major)

(Meno mosso)

souple, très doux et lointain

A rhythmic motif from development

souple, très doux et lointain

113 *rit.* *rit.* *rit.* *pppp*

Red. Red. Red.

118 *pppp* *sempre*

Red. Red.

123 *poco sf*

Red. Red. Red.

128 *ppp* *pppp*

**Chord progression: Abmaj -
Cb- creates tensions before
the Abmajor is established**

Coda (Measures: 137 until the end)

133 *perdendosi* *perdendosi* *pppp* *dolcissimo*

138 *rall. molto* *pppp* *pppp* *Quasi adagio* *pppp*

143 *pppp* *Tempo primo sf, sonoro ma non forte* *pp* *rit. molto* *Largo assolutamente attenué ppppp*

148 *Largo* *pppp* *pppp* *ppp* *ppp*

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PRELUDIO

(Evocación)

Exposition

Allegretto (espressivo)

Main theme group

melodic sequence

5-3-4-5-theme in home key i (Ab minor)

PIANO 1

dolce

in Abm:

Red. i ped.

Red. iv

Red. V ...

Red. $A^b m$

Red. $D^b m$

Red. E^b

Red. $G^b m$

6

Red. $B^{\circ 7}$

Red. $G^{\circ 7}$

Red. $F^b 7$

Red. $b VI^{\circ 7}$

11

Red. $A^b m \leftarrow$

f

Red. $G^b 4 <$

Red. $F^b 7$ ($\approx B^b 7$)

Red. $b VII$

Red. $b VI^{\circ 7}$ ("Ger⁶⁺/Fr⁶⁺")

Ab minor #4 / Eb double harmonic major

Andalusian cadence

16

(clair)

5-3-4-5-theme blue "dominant" (Eb)

dolce

Red. E^b

Red. V ped.

21

Red. $F^b 7/\#11$

poco cresc.

Red. E^b

Red. B^b

Red. $b VI^{\circ 7}/\#11$ ("Fr⁶⁺")

Red. V

Red. $b II$

Note the occasional maj7 in the Eb major chord.
 To be consistent with the Ab minor tonality, I chose to notate it as V.
 However, throughout the piece it is used in the context of an Andalusian cadence
 which is tonally ambiguous; thus Eb could also be seen as the tonic, justifying the maj7.

Transition
 "rising&falling tetrachord"-theme over "dominant" region (Eb)

Adagio

Subordinate theme group
 in key bIII (Cb) **Primo Tempo**
 "trill theme" in subordinate key (bIII)

"in Cb minor with dominant prolongation" or "in Gb-phygian dominant"

Development

Pre-Core: rising tetrachord theme + trill (in subordinate key)

Poco meno tempo

52 *molto rit.* *ppp et très souple* *bien marqué et p cependant*

Annotations: Gb-Do-Pentatonic, Gb7, *in Cb:*, *V 7/9/13 ped.*

right hand: mostly pentatonic voicings

57 *ppp* *Red. ma p*

Annotations: Cb-Do-Pentatonic, Gb7, *I 6/9 Red.*, *V 7/9*

62 *ppp* *Red. ma p*

Annotations: Gb-Do-Pentatonic, Gb-mixolydian, Cb-Do-Pentatonic, *Gb 7/9/13*, *Cb*, *I*

67 *poco sf* *ppp*

Annotations: C, C07, Gb-Do-Pentatonic, *C/F# (~ D/bb/6b)*, *C#0/F# (~ D0/6b)*, *(rit.) Gb*, *Gb 7/9/13*, *bII ("Neapolitan")*, *ii0*, *pp*, *V 7/9/13*

72 *dolcissimo* *Red. pp*

Annotations: Gb7, Cb-Do-Pentatonic, *Cb 6/9*, *enharmonic modulation via Ger6+*, *Ger6+*, *V 7*, *in C:*

77

Cmaj9

sequence

6/9

sf

poco cresc.

A^b7

cresc.

I 6/9

in D^b:

Ger 6+

V

I 6/9

82

sequence

whole tone field

3+

cresc. 7

A⁷

cresc.

ff

ff

Ab ped.

ped.

87

fragmentation

in D^b:

Ger 6+

V⁷

fragmentation

planing with augmented triads (whole tone field)

(112)

C⁺ E⁺ G^b A^b C⁺ D⁺

ff

fff

ff

ff

ped.

ped.

ped.

ff

ped.

92

retransition

trill theme (whole tone field)

Molto meno mosso

Ab⁺

fff

pp

D ped.

ped.

pp

ped.

98

pp

molto rit.

rit. et

dim.

rit.

pp

ped.

ped.

B^b7/9

Recapitulation

5-3-4-5-theme in home key i (but over "dominant pedal")

a Tempo

103 *marcato ma molto dolce*

in Ab:m:

Ab^bm

F^b

B^b 0 7

Red. *6*
1 4

Red. *b VI*

Red.

Red. *ii 0 7*

Eb ped. (dominant prolongation)

108

p

p *poco accel.* *sf* *rit.*

Red.

Red.

(Meno mosso)
souple, très doux et lointain

rising tetrachord theme in home key (but in major variant)

113

rit. *rit.* *rit.* *8-7*

pppp *E^b7* *Ab*

Ab^b 4

Red. *V 7*

in Ab:

Red. *V 7*

Red. *I 4*

Ab ped. (tonic prolongation)

118

Ab^b 4

pppp sempre

E^b7 / Ab

Red.

Red. *V 7*

123

Ab^b 4

poco sf

Red.

Red. *I 4*

Red.

128

seq.

pppp $B^{\flat\flat} / A^{\flat}$

ppppp $E^{\flat} 7/9 / A^{\flat}$

Red. bII (Neapolitan)

Red. $V^{7/9}$

133

pppp A^{\flat} Δ perdendosi

pppp $C^{\flat m}$

ppppp A^{\flat} Δ *dolcissimo*

a Tempo

très lointain

Red. I^{Δ}

2 Red. $bIII$

Red. I^{Δ}

reminiscence of the subordinate key Cb (minor)?

138

rall. molto

pppp $C^{\flat m}$

pppp A^{\flat} Δ

Quasi adagio

2 Red. $bIII$

Red. I^{Δ}

Coda / Epilogue
Tempo primo

143

pppp A^{\flat} Δ

sf, sonoro ma non forte
trill theme

pp *rit. molto*

Largo
absolument attenué

ppppp

Red. I^{Δ}

Red. I^{Δ}

Red. I^{Δ}

148

Largo

pppp G

pppp A^{\flat}

ppp *ppp*

Red. VII

Red. I — add G

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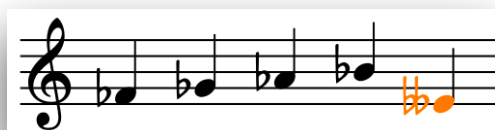
Name: Sebina Weich, Institutions: HfM Würzburg, Mozarteum Salzburg, FHNW Basel (D, AU, CH)

For the analysis of the piece „Evocation“ I would like to concentrate on a few points, that could be interesting for different approaches depending on the class to teach.

Usage of Scales and Mixtures

The first point worth mentioning in basically every class to teach, no matter if in a pedagogical or strictly artistic BA/MA would be the use of different scales and mixtures. The A-Part of the Piece begins in a very clear A-flat-Minor-key. The whole scale is (with a little exception in Bar 6) manifested within the first 10 Bars.

Directly following this beginning an example for Albeniz' use of a different mood setting through the use of a non-minor-related scale can be found. In this phrase he applies the scale consisting only of major second, the „whole-tone Scale“. Originally based on the key-included scale steps from VI-VII-I-II, a new color arises with the use of the diminished 5 (T. 16). While Albeniz uses this type of scale for nearly every appearance of this Motiv, the underlying harmonic changes, another point worth analyzing.

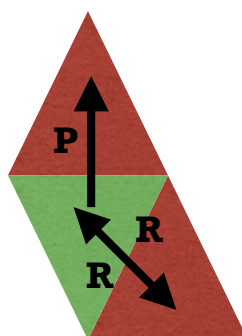


There are two types of mixtures used in this piece, one of them being a tonal mixture consisting of a diatonic third and the octave above the melody, later on changing to a diatonic sixth and the octave (T. 25-35). The other ones evolve around one centralized tone or an interval, which is kept within the reach of the mixture. If not possible else, Albeniz changes the position of the ostinate-like interval between the melodic line moving in parallel Octaves (T. 75f).

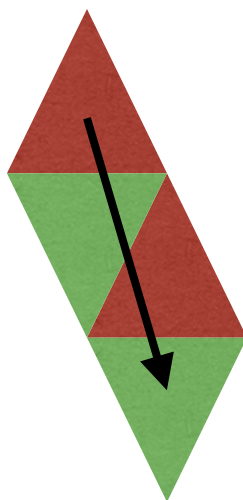
Usage of Neo-Riemannian theory

For the overall description of the harmonic parts and some ear-catching chord-progressions throughout the piece I would use *Neo-Riemannian theory*. So, the focus of the analysis would be the harmonic structure and the usage of a *Tonnetz* to visualize. I use this tool primarily in advanced classes with a romantic-related theme.

The very first key-change happens from A-flat-minor to C-Flat-Major for the second theme, a simple „**R**elative“-correlation, back to A-flat-minor for the recapitulation. The last slightly bigger harmonic change happens when going to the Coda in A-flat-major, a „**P**arallel“-correlation. So the basic progression underlying the piece would be RRP.



The exclamation point in the Coda with the elongating of the musical structure surroundings is repeated chord progression from A-flat-Major to C-flat-minor, in Neo-Riemannian terminology a PRP-progression, changing A-flat-Major to A-Flat-Minor, to its **R**elative C-flat-Major and changing the gender of the chord to C-flat-Minor. This chromatic mediant is characterized by no connecting notes.



Deceptive chords and harmonic progressions

As part of a hearing analysis, it would be interesting to direct attention to the technique of avoiding cadences or strong key-related harmonic progressions. Although the beginning of the piece with the tonic-subdominant progression above the pedal point presents A-flat-minor as it's home-key, the following parts don't show their roots as obvious.

Looking at the connecting chords between parts of this piece, the first one could be interpreted as a dominant chord to C-flat-Major with an added 9 (T. 45). Albeniz avoids resolving the chord with a prolongation of the dominant field, with g-flat being a pedal point going on. Only 27 bars later is the dominant tension resolved in it's tonic (T. 72).

The second parts-connecting chord is an augmented triad, being what Schönberg calls „vagierender Akkord“. This chord being enhanced with a *d* as a base note the augmented chord is morphed into an augmented 5-6-Chord in the end of the transition marks the modulation back to

the original key of the piece, A-flat-minor. But even this progression is veiled through Albeniz staying at again a dominant pedal-point. The resolution only comes with the harmonic change to A-flat-Major (T.115).

Even in the end, A-flat-Major isn't treated as a simple tonic chord, but always appears with additional notes, being the major 7 (f.e. T.142/T.144) or as final chord with an additional 6, a characteristic dissonance which is mostly related to a subdominant chord (T. 150f). The last chord is also not reached through a V-I cadence, but a major chord, situated on the VII, which resembles a deceptive cadence in C-minor more then a stable cadence in A-flat-major.

Sequential Progressions in a romantic style

While discussing sequential progressions throughout musical styles, the chromatic version of an ascending fourth/descending third-progression (Gegenschrittmodell) would be worth including and discussing. The clear harmonic structure of the background is blurred by the use of added notes, making the „Quintfall“ less strong.

A musical score snippet showing a sequential progression of chords in the right hand and a bass line in the left hand. The chords are labeled T.75, T.77, T.79, T.81, and T.83. The right hand part shows a series of chords with added notes, and the left hand part shows a simple bass line.

A musical score snippet showing a sequential progression of chords in the right hand and a bass line in the left hand. The chords are labeled T.75, T.77, T.79, T.81, and T.83. The right hand part shows a series of chords with added notes, and the left hand part shows a simple bass line.

Pedal Points, melodic growth and accompaniment

A crucial point for this piece and a chance for the usage of a Musictheory-class with the goal to compose a piece in the romantic style, is the use of pedal points and the way melodic lines can appear in different voices without neglecting the accompaniment. Interesting also, how Albeniz varies the melodic structure of the beginning, how he indirectly cites the second theme already in the first part and how he expands the range of the melody and the density of the surrounding voices. This piece could be a very good inspiration to students when trying to write a romantic piece.

Spanish elements

The last, important point, which could even be part of a specialized Seminar could be the subdivision of elements of folklore and direct quotes. The music of Albeniz rephrases Spanish dances and influences, whilst being in Paris and in the presence of Debussy etc.

For example in the middle section, a basque *fandanguillo* arises, which emphasizes the second and third beat, the spanish trill is incorporated in the second theme and a lot more to discover!

