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MANUEL PONCE'S *VARIATIONS SUR FOLIA*
DE ESPAÑA ET FUGUE: A STUDY OF COMPOSITIONAL PROCEDURES
AND PONCE'S USE OF THE FOLIA THEME

by
John Clyde Ingwersen

A Document Submitted to the Faculty of the
SCHOOL OF MUSIC AND DANCE
In Partial Fulfillment of the Requirements
For the Degree of
DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN PERFORMANCE
In the Graduate College
THE UNIVERSITY OF ARIZONA

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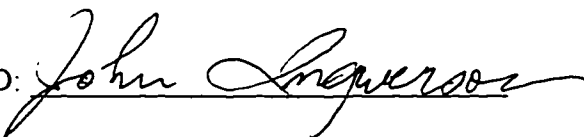


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ABSTRACT

This study is an analysis of *Variations sur Folia de España et Fugue* by Manuel M. Ponce. It examines his manipulation of the *folia* theme and the compositional procedures he uses to create unity, variety, and interest through the course of twenty variations and a fugue. Particular attention is paid to the relationship between each variation and the theme in terms of structure, melody, harmony, rhythm, and phrasing. In addition, Ponce's use of proportional phrase lengths and note groupings as unifying structural elements are discussed. Musical characteristics of the *folia* theme are described and its musical structure analyzed. The relationship between Ponce and Andres Segovia is discussed and excerpts from their correspondence which detail Segovia's involvement in the work's inception, editing, and publication are cited where applicable.

INTRODUCTION

The *Variations sur Folia de España et Fugue* by Manuel M. Ponce (1882-1948) was composed in Paris between 1928-31 at the request of Andres Segovia, the eminent Spanish guitar virtuoso. It is a mature work by one of the most prolific composers for the guitar in the twentieth century. Although some of Ponce's works for the guitar might be viewed as mere pastiches, the *Folia Variations* bear the indelible imprint of Ponce's own individual musical personality and were held in the highest regard by Segovia.

This study will be an analysis of Ponce's manipulation of the *folia* theme and the compositional procedures he uses to create unity, variety, and interest through the course of twenty variations and a fugue. Particular attention will be paid to the relationship between each variation and the theme in terms of structure, melody, harmony, phrasing and rhythm. In addition, the author will demonstrate that the thematic phrase structure, or proportional relationships based on rhythmic augmentation or diminution of this phrase structure, provide an important unifying structural element throughout the work.

The *Variations sur Folia de España et Fugue* is one of the longest works in the guitar's repertoire. It is infrequently performed due to its length, rigorous technical demands, and the complexity of its musical relationships. Comprehending the diversity of the variations and their sometimes subtle relationship to the theme necessitates a detailed understanding of Ponce's use of structure, melody, harmony, phrasing, and rhythm as unifying elements. A successfully integrated performance of this work is dependent upon the performer's ability to communicate the relationship between each variation and the theme through phrasing, note grouping, balance, rhythmic interpretation, and articulation. This study will increase understanding of these unifying musical relationships and will assist guitarists in creating a musically integrated performance. The compositional

techniques discussed in this study may also have a broader application in analyzing other works by this composer.

In composing the *Variations sur Folia de España et Fugue*, Ponce added his name to an impressive and extensive list of composers who for more than 400 years have found in the *folia* theme inspiration for their musical creativity. An understanding of the *folia* theme's Baroque antecedents and musical structure is necessary to appreciate fully its use in this work. To this end, a brief section on the historical development of the *folia* theme will be provided. Musical characteristics shared by the *folia* and *sarabande* will be discussed as they have important implications for the appropriate rhythmic interpretation of the theme. Similarities and differences between earlier and later *folia* will also be delineated. A description of the melodic, harmonic, rhythmic and phrase structure of the later *folia* theme will be provided to facilitate recognition and understanding of Ponce's manipulation of these elements in the *Folia Variations*.

In addition to the Baroque stylistic influence, another important force which shaped the *Folia Variations* was the relationship between Ponce and Segovia. The *Segovia-Ponce Letters* (Segovia, 1989) offer a rare glimpse into the interaction between the composer and the performer. Segovia's letters to Ponce provide fascinating information about the inception and original design of this work, the editing process, and the final product which resulted from their collaboration. Excerpts from these letters will be cited where applicable.

Andres Segovia has described in *Guitar Review* No. 32, "five purposes" designed to elevate the stature of the guitar:

- 1) to extract the guitar from noisy and disreputable folkloric amusements. . . . Listening to the persuasive voice of the guitar, I said to myself, 'how is it possible that such a beautiful instrument has no serious music composed for it?' My friends came to my rescue by helping me to find the kind of music that I was looking for;
- 2) I requested the living serious composers not in the field of the guitar to write for

me. This was the second of my purposes: to create a wonderful repertoire for my instrument; 3) My third purpose was to make the guitar known by the philharmonic public all over the world; 4) Another, and fourth purpose, has been to provide a unifying medium for those interested in the development of the guitar. This I did through the support of the now well-known musicological journal *Guitar Review*, developed by Vladimir Bobri; 5) I am still working on my fifth and maybe last purpose, which is to place the guitar in the most important conservatories of the world for teaching the young lovers of it, and thus securing its future. (3)

One of the most important accomplishments of Andres Segovia was expansion of repertoire for guitar. Of the many important composers of this century who responded to Segovia's request for new works, Manuel Ponce is one of the most important. Known as the "father of Mexican national music," he was the first Mexican composer to employ an identifiably modern musical language (Pulido 58). His studies of Mexican folk music, Indian melodies, and Cuban rhythms were blended with European influences from his studies in Bologna, Berlin, and later, with Paul Dukas in Paris. He composed works for orchestra, piano solo, chamber music, voice (his song "*Estrellita*" became the most widely sung art song of its time in Latin American), and concertos (Stevenson 74). However, "Ponce's most lasting contribution lies perhaps in his more than eighty works for the guitar, an instrument of which he had a thorough knowledge" (Pulido 58). Whereas many of the compositions of Ponce's contemporaries must be considered miniatures, Ponce chose longer, more developed structures for his musical expression. A partial list of his works for guitar includes: *Sonata Clasica*; *Sonata Mexicana*; *Sonata Romantica*; *Sonata III*; *Sonatina Meridional*; *Sonata for Guitar and Harpsichord*; *Theme, Varié, et Finale*; *Variations sur Folia de España et Fugue*; *Andantino Variato*; numerous *Preludes*; and the *Concerto del Sur*. In addition to his role as composer he was also at various times during his career a pianist, teacher (he taught piano and theory to Carlos Chavez), music critic, editor of the *Revista musical de Mexico* and *Gaceta musical*, conductor of the Mexican National Symphony Orchestra, and director of the Mexico City Conservatory

(Stevenson 74). Ponce's collaboration with Segovia and love for the guitar resulted in the creation of several substantial works, not the least of which is the set of variations based on the stately *folia* theme.

THE FOLIA THEME

Richard Hudson in the *New Grove* defines *folia* as: "a term for two distinct but related musical frameworks used at different times during the Baroque period for songs, dances, and sets of variations" (690). The *folia* bass is a *basso ostinato* that belongs to the same family as the *Passamezzo antico* and the *Romanesca* (Gombosi 88). There is in addition a chord progression (i-V-i-VII-III-VII-i-V-i) labeled by Hudson as the *folia formula* that predates either of these *folia* frameworks (Hudson, "*Folia* Dance" 199). This chord progression appears in the guitar literature of the first half of the seventeenth century in forms not bearing the name *folia* but rather *Pavaniglia*, *Spagnoletta*, *Monica*, *Sinfonia*, and *zarabanda francesi* (216). It is perhaps this shared chordal scheme which leads several Baroque authors to link the *folia* and the *sarabande* (219).

The word *folia* is of Portuguese derivation and its meaning is variously given as "obsession" or "madness" (Pincherle 95; Sachs 413).¹ Curt Sachs describes the early *folia* as a Portuguese carnival or fertility dance with a fast tempo (413). The *folia* title appears in Portuguese sources as early as the fifteenth century. Both Portuguese and Spanish sources contain *folia* texts, which indicate the *folia* was sung as well as danced (Hudson, *New Grove* 690).

The later *folia*, which Ponce adopted for his variations, emerged in the second half of the seventeenth century. Hudson identifies the *Air des hautbois des Folies d'Espagne* from 1672 by Lully as the earliest example of the later *folia* ("*Folia* Melodies" 110). The following excerpt from Lully's *folia* melody uses both duration and ornamentation to

¹ "A single statement of either folia may be labeled with a singular or plural title. Either may be called [*La(s)*] *Fol (l) ia (s)*, but the later folia is more often entitled *Folie (s) d'Espagne* or *Faronelli's* (spelled various ways) *Ground*" (Hudson, "*Folia* Melodies" 117).

stress the second beat in alternate measures, a characteristic shared by both the *folia* and the *sarabande*.

Ex. A Melodic Excerpt from *Air des hautbois Les Folies d'Espagne*, J. B. Lully (1672).



The earlier and later *folia* are two distinct musical frameworks. Before considering the structure of the later *folia* in greater detail, it is useful to delineate these distinctions.

Table 1, taken from Richard Hudson's volume on the *folia* gives a very concise comparison of the musical characteristics of the earlier and later *folia*.²

² A partial list of works that provide further background includes: Otto Gombosi, "The Cultural and Folkloristic Background of the *Folia*," *Papers of the American Musicological Society* (1940): 88-95. Richard Hudson, "The *Folia* Dance, and the *Folia* Formula in 17th Century Guitar Music," *Musica Disciplina* (1971): 199-221. "The *Folia*, *Fedele*, and *Falsobordone*," *Musical Quarterly* (1972): 398-411. "The *Folia* Melodies," *Act Musicologica* 45, (1973): 98-119. *The Folia, the Sarabande, the Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that Originated in Music for the Five-Course Spanish Guitar*, 4 vols. (Neuhaussen-Stuttgart: American Institute of Musicology, 1982) vol. 1. John Ward, "The Vihuela de Mano and Its Music: 1536-1576," diss., New York U, 1953, 300-325.

Table I: Differences Between the Two *Folias*
(Hudson, *The Folia* xvi-xvii)

	<i>The Earlier Folia</i>	<i>The Later Folia</i>
<i>Period</i>	1577-1674 and isolated ex. until 1774	1672-1750
<i>Location</i>	Spain and Italy	Mainly France and England
<i>Structure</i>	Disposed in four 4- measure phrases. Sometimes repeats 2nd half.	Consists of two 8-measure sections. No internal repetition beyond the parallelism of the 2 halves.
	Often has 2 standard ritornelli.	No ritornelli.
	The first accent is on the V chord.	First accent is on the i chord, thus shifting the entire structure.
<i>Rhythm</i>	Usually has 2 beats of anacrusis. Tempo fast and lively. 2nd-beat accents often caused by chord changes (ordinarily in any measure except 4, 8, 12, or 16). Chords may shift from the duration shown in framework. Alternation between 2 different meters; cross rhythms between the melody and the chordal accompaniment or between stroke rhythm and chord rhythm.	Usually no anacrusis. Tempo slow and dignified. Accents created by dotted 2nd beats of melody, especially in odd-numbered measures. Each framework chord usually occupies one full measure (except in m. 15). Insistent and steady. emphasis of 3/4 meter.

Table 1: Differences Between the Two *Folias* - continued

	<i>The Earlier Folia</i>	<i>The Later Folia</i>
<i>Harmony</i>	May use a major or minor tonic chord or mix them within a single statement.	Uses a minor tonic chord.
	Favors G minor, but may occur in any other major or minor key. Does not include III in the framework, but may add it as an inserted chord.	Almost always in D minor. Almost always includes III in both halves.
	Frequently adds new chords (IV, II, or III) to framework (this is the chief method of variation).	Seldom adds new chords.
	The framework chord-scheme was also used in many other forms during and preceding this period.	The framework chord-scheme was unique to this form at this time in history.
<i>Melody</i>	The melodic framework is based on the tone series 3-2-3-4-(5)-4-3-2 (5 is required when III is inserted).	The melodic framework moves a 3rd lower than that of the earlier <i>folia</i> .
	Wide variation, both in pitch and rhythm, of the framework melody.	Almost a fixed melody in France and England. In a set of variations, the main element varied is the melody, which usually remains very close to the framework tones.
	Repetition of tones may occur, but does not become a fixed characteristic.	Each tone of the melodic framework is often consistently repeated 2 or 3 times within its measure.

The Structure of the Later *Folia*

The later *folia* theme is a highly symmetrical musical structure. Both its i-V-i-VII-III-VII-i-V-i harmonic progression and 1-7-1-2-3-2-1-7-1 melodic outline are palindromes. Melodic movement in the prototypical example given below is entirely conjunct. However, composers sometimes make subtle alterations, particularly to the final half-beat of the measure. As in the *sarabande*, the dotted second beat is stressed in alternate measures.

Ex. B The Later *Folia* Theme

The harmonic progression is composed of two parallel halves, the first cadencing on the dominant and the second on the tonic. Secondary dominance is implied in the VII-III-VII progression with the VII chord functioning as the dominant of III. This construction creates an harmonic triptych composed of a series of three alternating three-chord tonic-dominant-tonic or dominant-tonic-dominant relationships.

Ex. C Three-Part Harmonic Structure of the *Folia* Theme

dm: i-V-i

VII(V/III)-III-VII

i-V-i

F: V-I-V

Phrase structure for the *folia* is variously given as 2+2+4 (Fisk 3) or 2+2+2+2 (Bosman 29). There are at least two compelling reasons to adopt the 2+2+4 phrase structure. The first is variety. A continuously repeated series of two-measure groups is far less interesting than a series with varied lengths of phrase. The second reason concerns the melodic relationship between mm. 6-7. The magnetic pull exerted on the supertonic (m. 6) by the tonic (m. 7) suggests a continuing melodic phrase. The feeling of sustaining the melodic momentum through this point instead of taking a breath adds a certain energy to the phrasing. This idea has important ramifications for the phrasing throughout the *Variations sur Folia de España et Fugue* because there are many instances where the performer is confronted with a similar choice. Adoption of this phrasing concept aids in the overall continuity of the work and is essential in fully realizing Ponce's musical intent.

It is useful to approach the theme from the composer's viewpoint. What are the musical elements that provide recognizable character to the theme? What compositional tools does the composer have at his disposal to manipulate these musical elements? The most identifiable rhythmic element is the dotted quarter note followed by eighth note rhythm. Rhythmic manipulation such as augmentation, diminution, and displacement of this rhythm to various beats are all possible. These same tools may also be applied to the theme's 2+2+4 phrase structure. Melodically, the 1-7-1 leading tone relationship, which begins and ends the theme, is a highly recognizable intervallic relationship. The 1-2-3 and 3-2-1 portions of the melody either separately, or combined, also have a recognizable contour. Because the melodic outline is a palindrome, retrograde is eliminated as a manipulative device, but inversion remains a possibility. Several of the theme's measures have three quarter note repetitions of the same melodic pitch. This figure derives its recognizability from a combination of melodic and rhythmic characteristics. Other than transposition, however, this figure allows only rhythmic manipulation. Harmonically, the

theme's minor mode provides broader chordal possibilities. The different chord qualities derived from the various forms of the minor scale may be employed to good advantage by the composer. These are some of the musical raw materials from which the composer may draw to create a set of variations.

It is hard to overstate the importance of the choice of theme in constructing a set of variations. In this instance, the *folia* theme was proffered by Segovia who also suggested that Ponce "change it [the theme] to your taste" (50, 54). Ponce took this advice constructing a theme that is itself an harmonic variation of the later Baroque *folia*.

In addition to the choice of theme, another important force in shaping this work was the technical possibilities and constraints of the guitar. Ponce's musical ideas were filtered through Segovia's understanding of the guitar's idiosyncratic technique. The collaborative relationship between Ponce and Segovia will be explored in greater detail in the following discussion of the genesis of the *Variations sur Folia de España et Fugue*.

PONCE, SEGOVIA AND THE COMPOSITION OF *VARIATIONS SUR FOLIA DE ESPAÑA ET FUGUE*

Andres Segovia and Manuel Ponce first met in Mexico City in 1923, on the occasion of Segovia's debut recital in that city. Ponce attended this event as a music critic and wrote a review praising the Spanish virtuoso's performance. Segovia became "interested in knowing the critic who had known how to grasp the subtleties of the language of the guitar and, upon finding out that he was dealing with a distinguished composer, asked him to compose something for the instrument" (Segovia iii). Ponce responded to this request with his first sonata for guitar, *Sonata Mexicana*. The artistic collaboration between Segovia and Ponce which developed from this beginning resulted in a significant contribution to the expansion of the guitar's repertoire. The resulting friendship endured for some twenty-five years until Ponce's death on April 28, 1948.

The *Variations sur Folia de España et Fugue* was published in 1932 toward the end of a burst of creative activity that produced the *Sonata Mexicana* (1923); *Theme Varié et Finale*, *Sonata III*, *Tres Canciones Populares Mexicanas*, and *Preludio* (1928); *Sonata Clasica* and *Sonata Romantica* (1929); and the twelve *Preludes* (1930). The initial impetus for the composition of the *Variations sur Folia de España* was provided by Segovia. In a letter to Ponce from December 1929, he writes:

I want you to write some *brilliant variations* for me on the theme of the Folia de España, in D minor, and which I am sending you a copy of from a Berlin manuscript. In a style that borders between the Italian classicism of the 18th century and the dawning of German romanticism. I ask you this on my knees . . . If you do not want to sign your name to it, we will assign it to Giuliani, from whom there are many things yet to discover, and from whom they have just given me a manuscript in Moscow. I want this work to be the greatest piece of that period, the *pendant* [i.e., counterpart] of those of Corelli for violin on the same theme. Start writing variations and send them to me, and try to see that they contain all the technical resources

of the guitar, for example variations with simultaneous three-note chords, in octaves, in arpeggios, rapid successions that ascend to the high B and then fall to the low D, suspensions in noble polyphonic motion, repeated notes, a grand cantabile that makes the beauty of the theme stand out, seen through the ingenious weave of the variations, and a return to the theme, to finish with large chords, after going through all the noble musical cunning of which you are capable, to distract the listener from the definitive proximity to the theme. . . ! In all, twelve or fourteen variations, a work for a whole section of the program, which will not be long because of the contrast of each variation with what precedes and follows it. The theme is charming. Have them play the ones by Corelli on the gramophone, if you do not remember them, and you will see how it is a great sin that this theme, which oldest version is the Berlin manuscript, *for lute, Spanish*, moreover, to the core, is exiled from the guitar, or feebly treated by Sor, which is worse.

You already know that this petition of mine is an old one. Go back to those first days of your stay in Paris. Remember? Three or four years ago, and actually, a violin performance of the Corelli variations, profoundly stirred my desire to play some variations of equal or superior importance, written by you. Do not refuse me now, and ask in exchange for whatever sacrifice: except that of renouncing the variations. . . ! If you start on the work, continue sending me the parts that you are composing. . . . (Segovia 50-51)

Ponce responded almost immediately to this request, sending Segovia a structural plan and the first variations within the same month (53). Ponce's initial conception of the work included a Preludio which was excluded from the final published version. In a letter from December 22, 1929, Segovia writes to Ponce: "I will play the work as you have conceived it, that is, Preludio, Theme and Variations, and Fugue" (57). That the Prelude was composed is made clear in a letter from January 1930.

At the beginning of the preludio, I have had the biggest fit of rage of the season. Imagine, I must have dropped half of the paper, on which it was written, in the hotel or in your house, and I have no more than two pages left of the whole prelude. Before considering it lost and copying it out again, go by the Hotel Balzac and ask if the maid has not found, fallen between the two beds, what I am missing. . . .

But in spite of not having it all, I have enough to realize that it will be much more difficult to put it in my fingers than all the variations and fugue. . . . I had wanted to give this work its premiere on the 2nd New York recital. . . . For this date I am sure the prelude will not be ready. . . . Consequently, it occurs to me, if you think it is a good idea, that you write me some measures for an introduction to the theme, or simply begin the work with the theme. (60-61)

The first performance of the work was most probably incomplete because Segovia asked Ponce to compose two new variations and modify a third one a very short time before Segovia was to perform the piece (65). Segovia also suggested substituting another prelude in a letter dated February 26, 1930. "What do you think if we leave the prelude you have sent me to be played with the fugue, on those occasions in which it does not include between the two, the theme and variations, and we incorporate, instead, for the unity of the work the other one which you wrote on the old Castillian theme" (66)? As late as August 23, 1930, Segovia still referred to publishing the work with the prelude (78). By September 25, 1930, however, Segovia had made plans to record the work without the prelude.

I am going to London before the end of the month to record 12 works on 6 records. I am going to propose the Folias on one complete record, that is, on both sides. I am also going to record, if you have no objections to it, the preludio arabe--I qualify it with that designation now, so you will know which one it is, that is the one you wrote for the Folias--followed by the cancion that you introduced into the Sonata III, as andante. (88)

Segovia recorded both works on October 6-7, 1930. The variations are incomplete (some were composed after the recording), the theme is much simpler than the published version, and the prelude arabe was placed after the cancion and called a postlude. "The prelude--or postlude, as I have called it on the record--to which you refer, is not published . . . I played it for his Master's voice, after the cancion"(131). It is clear from many of the

letters that Segovia played a very significant role in the final form of the composition. He was very blunt upon occasion in his assessment of the variations:

Let us talk now about the variations you have sent me. The one I like most is the canon. The other one in 6/8, with the three-note chords, . . . and the modification to the one with the octaves are inferior, in my judgment, to all the ones you have done until now.

A harmonic imagination so rich and poetic as you have, should find a way to overcome what you have written. . . .(65)

Segovia's honest appraisal was usually combined with words of encouragement: "This all comes from the fact that I am very enthusiastic about the work, and I want to bring it off in a way worthy of your talent Believe me, if you take the time, and finish them as I wish, this work will be a chaconne for the guitar . . . "(65-66).

Ponce did not embrace all of Segovia's suggestions. The idea of entitling the variations *diferencias*, for example, was obviously discarded (52). Segovia also expressed concern in three separate letters about the use of a fugue for the final movement. Two of these letters were written before he had received the fugue. In a letter from December 1929, Segovia writes: "Do you think it would be better to have something other than a fugue for a finale, so that the audience doesn't *cool-off*" (52)? A later letter from the same month explains: "But as I wish this to be a work of great success before a less sophisticated public, perhaps it would not be too much, if it is not an abuse to ask you for a supplemental effort, to write a short and brilliant finale for me" (57). Segovia received the fugue at the end of December 1929: "I am delighted with the fugue. The whole work is the best the guitar has, far ahead of the other, . . . The fugue fits perfectly on the guitar. There is no need to modify anything or change one note . . . " (58). Much later, after performing and recording the work, Segovia again requested a different ending. In a letter dated November 29, 1932, he writes:

It is necessary for you to insert a short ending to the Spanish variation of the Folias because the fugue prolongs the work too much. In order not to

make it too long, I always have to sacrifice many variations and that is a shame. On the other hand, the fugue goes very well by itself. (136)

The decision to exclude variations was to be a joint decision: "But continue working on it . . . we will later eliminate, by mutual agreement, those that do not go well" (54).

The order of the variations, however, may have been Segovia's decision: "The 3rd or, following the numerical order the 9th (IX), presents an insurmountable difficulty of execution. . . . What will perhaps be left out is the third (at the end I will make you a little index so you are not confused)" (57).

The suggestion that Segovia was responsible for the order of the variations is strengthened by the role he played in the publishing aspects of the composition. He was avid in his support and encouragement of Ponce, and in many instances functioned as an intermediary between Ponce and Schott, the publisher. In a letter from August 23, 1930, Segovia writes:

Every time I write to you I intend to explain why I have not proposed the *preludio*, the *Folias* and the *Fuga* to Schott. . . . In the first place Schott wants to space out the publication of difficult works. The *Sonata* of Manen has been proposed for two years and will come out within a few days. A work like yours which is even more difficult technically and musically has to wait some time. . . . (78)

The variations were proposed to Schott the following year. A letter from June 10, 1931, states: "I have written to Schott and spoke to him about the variations. Attached is the response. If you are comfortable with these conditions, write to him yourself and enter into an agreement with him" (97). Segovia was even involved in the financial aspect of the arrangement telling Ponce to "ask him for 2,000 francs minimum . . . I will back up your request with a recommendation" (97). He was responsible for the editing and fingering as well, and Ponce entrusted the final editorial approval to him. "I have finished the fingering of the variations today and as you wish, I am sending them to Schott" (99).

"Schott now has your variations. I am waiting for the second proofs, after which the work will come out" (101).

Segovia's satisfaction with the composition is clearly expressed in a letter dated August 23, 1930, which states: "Of all you have written for the guitar, what I *most love*---a higher sentiment than *I like*---is that work. . . . Between the least of what I like of yours and what I prefer from another composer, there is still much in favor of your work " (78).

The correspondence between Segovia and Ponce offers rare insight into the collaboration between the composer and performer. Segovia's considerable influence extended from the seminal idea and overall formal structure to the recording and publishing aspects of the composition. His invaluable editorial contribution to the individual variations will be detailed in the following section as attention is directed to the piece itself.

VARIATIONS SUR FOLIA DE ESPAÑA ET FUGUE

Theme

Form³

A: mm. 1-8

A': mm. 9-16

Melody and Phrasing

The melody is the least altered element of Ponce's theme, being only slightly changed from the Baroque *folia* melody.

The first eight measures follow the 2+2+4 phrase structure of the original Baroque theme. In the second eight measures, Ponce begins to obscure this phrase structure. The second section begins with a distinct two-measure group (mm. 9-10), but the following two-measure melodic phrase (mm. 11-12) is less obvious due to a sequential pattern in the bass voice that continues for three measures (mm. 11-13). The final four-bar phrase is unified effectively by the tied notes in the bass voice (mm. 13-15).

Harmony

Ponce's theme is itself an harmonic variation of the Baroque *folia*, and the harmonic element is the focus of musical interest. Chromatic chords and non-harmonic tones mediate against the potential monotony of the *folia's* root position triads and provide abundant harmonic tension. The romantic harmonies make it immediately clear that this

³ It was not possible, regrettably, to include the complete score with the text. Consulting the score may enhance understanding of the analytical portions of this study, particularly in the discussion of musical elements which would require examples of extended length such as form and phrase structure. It was deemed best not to burden the text with excessive illustrations. Examples chosen are generally short and of a comparative nature.

composition is not a pastiche that could be attributed to the early nineteenth century composer Giuliani, as Segovia had suggested (50).

A more detailed look at Ponce's harmonization of the first eight measures is given below.

- m. 1: The use of a French sixth chord in the first measure makes an immediate and powerful statement about the nature of the harmonic language. As in the *sarabande*, the second beat is stressed in alternate measures, and Ponce's placement of this chromatic chord on the second beat reinforces this rhythmic characteristic.
- m. 2: The resolution of the French sixth chord is delayed until the second beat by the suspended G-sharp. This dissonance and its resolution combined with the thicker texture on the downbeat gives a clear strong-weak emphasis to the first and second beats.
- m. 3: The second beat is stressed by the suspended A and its more active diminished secondary dominant function harmony ($B^{07} = \text{vii}^0/\text{VII}$).
- m. 4: The suspended A-flat in the middle voice should be stressed while the outer voices resolve the tritone from the preceding measure. The second and the third beats should be phrased toward the following downbeat and the middle voice given prominence. This will accentuate this motive which recurs in Variation VII.
- m. 5: Consecutive chromatic passing tones in the inner voices preclude a clear statement of the F major harmony.
- m. 6: Ponce combines a 2-1 suspension in the alto voice with a 7-8 retardation in the bass voice. The bass retardation should not be played too strongly, as is indicated by the *decrescendo*, and because this is an "alternate" measure in the

sarabande rhythm. The supertonic-tonic relationship in the melody should not be interrupted, and the phrase should continue through mm. 7-8.

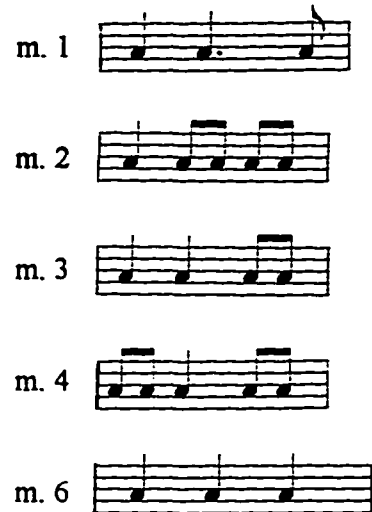
- m. 7: The absence of the bass voice on the downbeat mediates against the strong-weak relationship implied by the 4-3 suspension on the first and second beats. The addition of the root bass note and the *sarabande* rhythm indicate that the second beat should be accentuated.
- m. 8: The downbeat is emphasized by the double suspension from the previous measure.

A less dense three-voice texture is employed in the second eight measures, and the individual voices exhibit greater rhythmic independence. A descending fragment from the natural minor scale is introduced in m. 9. A similarly descending chromatic line which is embedded in the inner voices of mm. 4-5 is given increased prominence in m. 10. Both of these provide important unifying motivic material for succeeding variations. The sequential motive in the bass voice in mm. 11-13 introduces a distinctive shape that later plays a prominent motivic role as well. Harmonic substitutions for the standard *folia* chord progression appear regularly in mm. 11-14, making the second half an harmonic as well as textural variant of the first half.

Rhythm

The melodic and harmonic rhythms of the *folia* theme are repetitive and highly symmetrical. Creating rhythmic variety and interest within this framework poses a major challenge to the composer. Ponce answers the challenge by combining all the voices to create a variety of composite rhythms. The first eight measures contain five different composite rhythms (Ex. T.1).

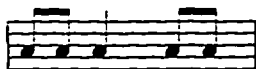
Ex. T.1 Composite Rhythms: A Section



By shifting the linear movement from one voice to another, varying the textural density and the rhythmic placement of consonance and dissonance, Ponce is able to construct eight distinct measures without repetition.

The second section is composed entirely of the following composite rhythm which stresses the second beat.

Ex. T.2 Composite Rhythm: B Section



Shifting the linear movement from one voice to another is the primary technique employed to create variety.

Variation I - *poco vivo*

Form

A: mm. 1-7
B: mm. 8-21
A': mm. 22-28

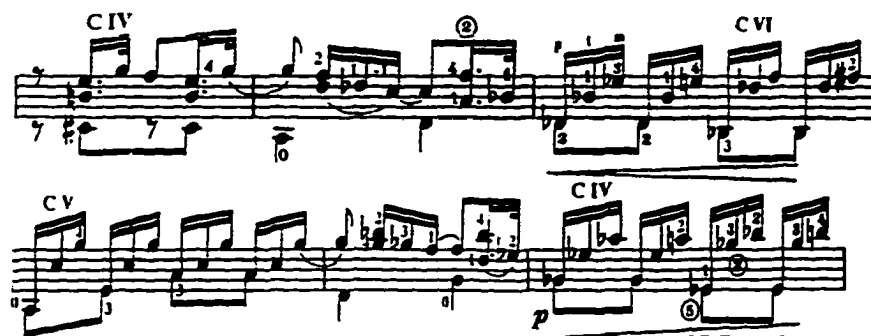
General

In Variation I, Ponce immediately launches into a complex variation whose relationship to the theme may not be obvious to the listener. Segovia's early incomplete recording of this work did not include either the published theme or this variation. It seems clear that this variation was composed after the published theme because of the harmonic similarity of their first measures and other thematic relationships which will be discussed in this section. There is a strong possibility that both the published theme and Variation I were added after Segovia's 1930 recording.

Melody and Rhythm

The dotted *sarabande* rhythm of the theme is used in diminution on the final beat of the opening measures (Ex. 1.1). The melodic D-E has a fragmentary, incomplete feeling because the concluding C-sharp is absent. A contrasting slurred triplet rhythm in the bass voice embarks on a modulatory sequence which cleverly rises to provide the missing C-sharp in the third measure.

Ex. 1.3 Variation I mm. 11-16



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The middle voice is the most dynamic in mm. 18-21 and should be aurally prominent. The return of the opening motive in m. 22 is slightly altered. The B in the lower voice is notated to sound for two beats rather than one, which requires a change in the published fingering. The final thirty-second notes in mm. 22, 24, and 26 rise diatonically, and the melody ends with a falling G to C-sharp tritone.

Harmony

Ponce retains the original key and the i-Fr. 6 progression of the opening measures of the theme. Harmonic instability is immediately introduced thereafter by a modulatory sequence that arrives in A-sharp minor in m. 4. Enharmonic spellings aid in the transition back to D minor with a clear V-i cadence in mm. 7-8. Measures 9-11 exploit the major and diminished possibilities of the VII triad in minor mode. Highly chromatic passing harmonies in mm. 13 and 16 are used to approach the diatonic harmonies in mm. 14 and 17.

Phrasing

The first seven measures of this variation are designed to emphasize the melodic high point in m. 4. An ascending three-measure approach to this melodic high point is balanced by a descending departure of similar proportion. The opening dotted motive is fragmentary and does not phrase across the bar line until the downbeat of m. 4. Because of the strong tendency to aurally perceive the thirty-second notes as connected to the following downbeats, it is difficult to make the first two measures sound independent of their following downbeats. Stopping the downbeats short (almost *staccato*), playing them lightly and using a *crescendo* to make the final bass note the focal point in these measures, helps to create the fragmentary phrasing implied by the score. This is also effective in accentuating the continuous two-measure group in mm. 3-4 which creates a 1+1+2 grouping. A slight breath combined with a change of timbre in m. 5 gives added definition to the change in melodic direction and the exchange of rhythmic motives.

The B section falls into a natural 2+2+3+3 grouping followed by a four-bar transition (mm. 18-21) back to the opening material. Although there is nothing inherent in the score to indicate this phrasing, it is effective to play these transitional measures as a counterbalancing 1+1+2 group.

Variation II - *Allegretto Mosso*

Form

A: mm. 1-8
 B: mm. 9-17
 Codetta: mm. 17-20

General

Variation II follows the proportions of the theme much more closely than the preceding variation. There is a well defined midway point and a clear AB form. In many respects, this variation is more what one would expect in a typical first variation. In fact, Segovia used it as the first variation in his early, incomplete recording of this work.

Harmony

The harmonic element bears the strongest relationship to the Baroque *folia* theme in this variation. The harmony is much more diatonic than in Ponce's theme or in Variation I. Well defined triadic outlining in the first eight bars follows the i-V-i-VII-III-VII-i-V progression typical of the later *folia* theme.⁵ The B section follows the same pattern until m. 14 where Ponce accelerates the harmonic rhythm in approaching the cadence. The original i-V-i cadence is expanded into a VII-^{v7}/VI-VI-ii⁷-V-i progression.

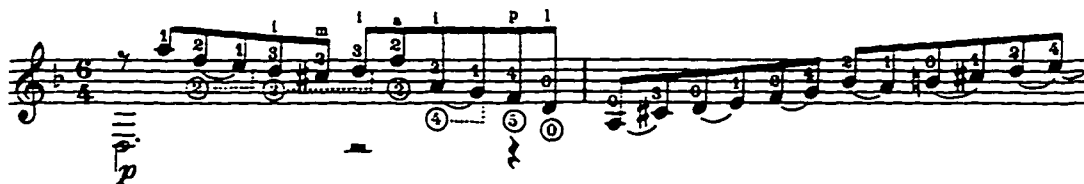
Ponce reserves the chromatic harmony for the codetta (mm. 17-20) which contains many diminished seventh harmonies. These retain a certain amount of harmonic tension and provide momentum for the following variation.

⁵ m. 3 is the only bar in the A section without the root of the harmony on the downbeat. Musical reasons for this are unclear, and it is probably a printing error. Segovia adds the low D in his recorded version.

Rhythm and Texture

The texture of this variation is, in some respects, similar to a Baroque *corrente* written for a bowed string instrument. Its Italian textural appearance disguises the mixed meters which are more characteristic of the French style. In Ex. 2.1 below, a clear stress is implied on the fifth beat of the first measure by the change of register and linear direction. There is in addition a problem with note grouping if the first measure is played in duple meter. In duple meter, the D must be grouped with the preceding C-sharp because of their leading-tone relationship. This leaves the F unrelated in register to the following pitches. The D-C-sharp-D-F note grouping which results from an interpretation in triple meter makes greater registral sense. The second measure has the stress implied on beat four by the only change in linear direction in the measure, clearly indicating duple meter.

Ex. 2.1 Variation II mm. 1-2



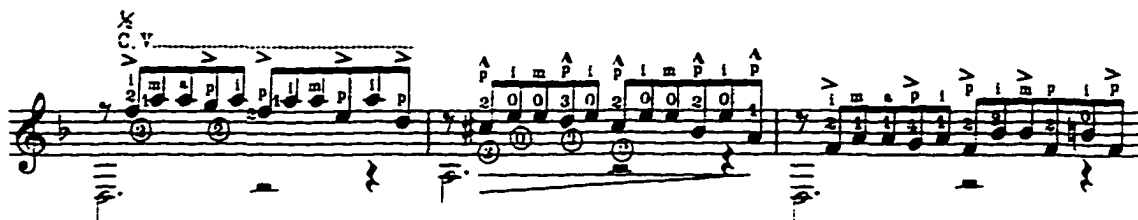
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If this rationale is followed, the first four measures alternate triple and duple meter while mm. 5-8 would be in triple meter. The B section is in duple meter with the exception of m. 16.

Variation II is generally notated as a two-voice texture, but there is a strong implication of a third voice in the B section. In Ex. 2.2 below, the right hand thumb is used to accentuate a syncopated melody while the repeated notes imply another higher voice.⁶

⁶ The fourth accent mark in m. 11 is misplaced and should instead be placed over the following F. There is no accent over the first note in the top voice in m. 12. This is probably intentional because of the descending half-step from F to E.

Ex. 2.2 Variation II mm. 9-11



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Melody and Phrasing

The 2+2+4 phrase structure of the theme is evident throughout this variation. In mm. 1-4, Ponce uses a change of melodic direction to create two groups of antecedent-consequent phrasing. A sequential melodic pattern one measure long unifies mm. 5-8.

The strongest melodic tie to the theme in the A section occurs in mm. 5-8, where the second note in each measure imitates the 3-2-1-7 portion of the *folia* melody but a third higher. The syncopated melody of mm. 9-13 has a strong aural resemblance to mm. 9-10 of the theme. Measures 9-11 are based upon the diatonic inner voice in m. 9 of the theme, while mm. 12-13 are more similar to the chromatic line in m. 10. The melodic material in mm. 14-15 is reminiscent of the opening 1-7-1 melodic movement of the *folia* theme.

One of the important ways in which Ponce creates variety is by shifting the location of the climactic point from one variation to the next. In Variation II, the melodic high point in m. 17, followed by diminished harmonies in mm. 17-19, create a burst of energy near the end of the variation. In contrast, the neighboring variations climax nearer the midpoint.

Variation III - *Lento*

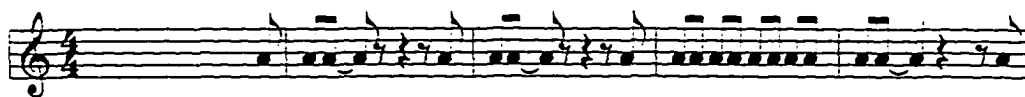
Form

A: mm. 1-8
 B: mm. 9-14
 A: mm. 15-16
 Codetta: mm. 17-18

Rhythm

This variation is the first to have the same tempo marking as the theme (*lento*), and is also the first to use an anacrusis. Ponce utilizes the following four-measure melodic rhythm pattern (Ex. 3.1) to organize the variation. A three-note melodic motive introduced in the first measure is sequentially repeated in the second measure. This motive is extended through mm. 3-4 to create a continuous two-measure idea.

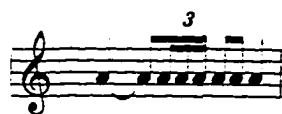
Ex. 3.1 Variation III Melodic Rhythm Pattern



These note groupings mirror the 2+2+4 phrase proportion of the theme in diminution. This pattern is generally consistent throughout the variation with the exception of mm. 13-14 which form a bridge leading to a reprise of the opening section.

The lower voice forms an important answering motive characterized by the following triplet rhythm reminiscent of Variation I.

Ex. 3.2 Variation III Accompaniment Rhythm Pattern



The combination of these rhythmic patterns provides an important unifying structure for the variation.

Melody

Ponce's melody is characterized by an expressive accented passing tone on all downbeats except mm. 8 and 18. The delicate use of agogic stress is effective in highlighting the expressive quality of these *appogiaturas*.

The opening three-note descending motive could be derived from either the middle voice in m. 9 of the theme or from the 3-2-1 portion of the *folia* melody. A more complete statement of the theme begins with the upbeat to m. 3. This contains all of the pitches of the *folia* melody (3-2-1-7-1-2-(1)-3) in a slightly rearranged format.

The melodic high point in m. 8 is approached by an ascending octave leap and left by descending tritone. Syncopation and a *forte* dynamic marking provide further weight. A less dramatic high point is reached four bars later in m. 12.

The B section utilizes the same melodic shapes as the A section, but the melody and passing tones are chromatic. The beginning of this section is set apart by a quarter note anacrusis similar to m. 8 of the theme. A chromatic version of the opening motive, possibly derived from m. 10 of the theme, occurs in mm. 9-10.⁷ It is only in these measures that the answering motive in the lower voice is repeated at an identical pitch level. This emphasizes the G-sharp and provides a strong connection between the preceding A major and the following A minor harmonies. It also provides a stable reference point during the chromatic melodic episode. A *fermata* at the end of the bridge material in mm. 13-14 prepares for the return of the opening motive in artificial harmonics.

⁷ Measure 10 contains a probable wrong note. The final E should be natural rather than sharp. This keeps the descending chromatic line intact and is more sensible, given the fingering.

Ponce substitutes a more static bass *ostinato* for the original triplet motive which brings the variation to a relaxed close.

Harmony

This variation retains the Baroque harmonic progression until m. 7 where Ponce substitutes a faster harmonic rhythm near the cadence. This important sectional division is given increased definition through the use of consecutive root position triads in opposition to the earlier *appoggiatura* phrasing.

The second section is much more chromatic and the harmonies in mm. 9-10 are derived more from the harmonization of a chromatic linear concept than from functional harmony. A strong feeling of tonality returns in mm. 11-12 with a ii-V⁷-i cadence in G minor. Here, the two top voices approach the harmony on the weak part of the beat through simultaneous movement from a half-step above and below. This idea, related to m. 5 of the theme, is illustrated below in Ex. 3.3. The enharmonic spelling is probably used because it requires fewer accidentals.

Ex. 3.3 Variation III m. 11; Theme m. 5



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A dominant pedal and major harmonies in mm. 13-14 provide a momentary brightening of the mood. A calm *decrescendo* from the high point in m. 12 through the descending transitional material is effective in preparing for the return of the opening motive in artificial harmonics.

Variation IV - *un po agitato*

Form

- A: mm. 1 - 17
- B: mm. 17 - 24
- C: mm. 25 - 34

Phrasing and Harmony

Variation IV commences with an augmented version (4+4+8) of the original phrase scheme. The phrases are clearly delineated by the harmonic cadence points given below:

mm. 3-4: V-i cadence in D minor

mm. 7-8: V-i (V/iii) cadence in F minor

m. 16: half cadence in D minor

The *folia's* i-V-i-VII harmonic progression is spread over the opening seven measures. In m. 8, Ponce utilizes the secondary dominant relationship between the VII and III chords (V/III) to modulate to F minor, the parallel minor of the III chord.

A faster harmonic rhythm over a pedal D heightens the harmonic tension in the B section. In conjunction, the phrase length reverts to the theme's 2+2+4 organization as the variation approaches its high point in mm. 21-22. A brief chromatic foray is used in mm. 25-28 to balance the F minor episode in the A section. Through the clever chromatic movement of non-harmonic tones, Ponce constructs a $V/N - N - V/ii - ii$ sequence that adds harmonic energy to the final phrase of the variation. The concluding chord is purposefully stopped short and not allowed to dissipate the harmonic tension that propels the work forward.

Rhythm

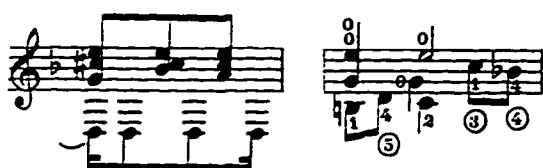
This is the first variation in triple meter since the theme. There is no anacrusis as in the neighboring variations, and the rhythmic movement is persistent and driving. The consistent sixteenth note movement has the top voice in the strongest rhythmic position until m. 31 where the bass takes rhythmic prominence.

Melody

As with the harmonic progression, many of the melodic shapes appear in a rhythmically augmented guise. The 1-7-1 melodic movement of the theme is expanded from two to four measures in the opening. The melody moves up a third in m. 5 and rises to the first melodic high point in mm. 8-9.⁸ Measures 5-16 follow the same ascending and descending contour as the 1-2-3-2-1 portion of the theme.

The B section begins with an unaugmented version of the opening melody before leaping upward to the second melodic high point in mm. 21-22. The inner voice in mm. 24-26 contains a shape derived from mm. 11-13 of the theme, thus providing another thematic relationship (Ex. 4.1).

Ex. 4.1 Variation IV m. 24; Theme m. 12



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⁸ The A in m. 9 should be flatted as in the neighboring measures.

The descending chromatic motive present in m. 10 of the theme appears in mm. 25-28. This inner voice is the most dynamic and should be placed in the aural foreground. Melodic interest is shifted to the bass voice in m. 31, setting the stage for the following variation in which a solo soprano melody enters in a high register.

Variation V - *Andantino*

Form

- A: mm. 1-10
- B: mm. 10-24
- C: mm. 25-33

General

Variation V contrasts with the preceding variation in tempo, texture, and mood. It is surprisingly lyrical considering the contrapuntal and motivic elements used in its construction. It is notated in two voices throughout, although there are many examples of implied polyphony in the top voice. The three-note anacrusis, together with a high *tessitura*, serve to set it apart from the neighboring variations.

Melody

The melodic element provides the primary venue for Ponce's creativity in this variation. The first five measures are canonic and provide the motivic material for the remainder of the variation. Ponce extracts from the canon the following motivic fragments, each of which has a relationship to the theme. Motive 1 (Ex. 5.1) is derived from the opening 1-7-1 melodic movement in the first three measures of the theme. The descending diminished fourth interval from F to C-sharp is a reversal of the last two melodic notes (B-flat to D) in the example below.

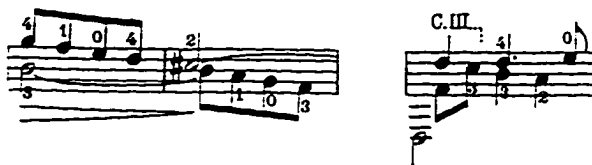
Ex. 5.1 Motive 1, Variation V mm. 1-2; Theme mm. 1-3



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The second motive (Ex. 5.2) is based on the descending scale which appears in m. 9 of the theme.

Ex. 5.2 Motive 2, Variation V mm. 3-4; Theme m. 9



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The derivation of the third motive (Ex. 5.3) is less clear. It is possibly derived from the melodic D-E relationship between mm. 3-4 and the B-flat-A in the tenor voice of m. 5.

The justification for taking this motive from two different voices is perhaps strengthened by the perception of implied polyphony mm. 5-6.

Ex. 5.3 Motive 3, Variation V mm. 5-6; Theme mm. 3-5



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The fourth motive (Ex. 5.4) could be derived from a retrograde of the melody in mm. 3-5.

It is in some respects a variant of the first motive, derived from the 1-7-1-2 melodic movement of the *folia* melody in retrograde (2-1-7-1).

Ex. 5.4 Motive 4, Variation V mm. 6-7; Theme mm. 3-5



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Each of these motives begins with a three-note anacrusis and ends on the following downbeat. They derive their identity from their shape and direction of linear movement rather than from a strict adherence to reproducing identical intervallic relationships.⁹ Nearly every measure from m. 7 to the end is constructed from one of these motivic shapes, its inversion, or retrograde inversion.

The following list details Ponce's manipulation of these motives.

- m. 7: motive 4 in retrograde
- m. 8: motive 2
- m. 9: motive 3 in retrograde
- m. 10: motive 2
- mm. 11-13: motive 1 in retrograde inversion
- mm. 14-15: motive 3
- m. 16: motive 3 inverted with a delayed resolution
- m. 17: motive 2

⁹ Luse, Marvin W. "Interval, Contour, and Shape as Structural Elements in Manuel Ponce's Sonata III." Thesis U of South Florida, 1979. Luse makes a distinction between shape and contour in his thesis on pitch structure in Ponce's Sonata III. Shape is a less specific term that implies only similarity in direction of linear movement, while contour implies not only similarity of linear direction but a similar quality of movement (step, skip, etc.) These distinctions are beyond the scope of this paper, and the terms *shape* and *contour* are used in their intuitive sense.

- mm. 18-22: motive 4 in retrograde¹⁰
- m. 23: motive 2 inverted
- m. 25: motive 1
- m. 26: motive 1 in retrograde inversion
- m. 27: motive 1 with a delayed resolution
- m. 29: motive 1 in retrograde inversion with a delayed resolution
- m. 31: motive 1 in retrograde inversion with a delayed resolution

A rhythmically augmented version of the chromatic line in m. 10 of the theme is used to unify the bass line in mm. 19-22 and mm. 26-29. This combination of short motives with a longer unifying bass line makes Variation V one of the most tightly constructed variations in the entire work.

Harmony

The canonic opening of this variation gives it a strong contrapuntal orientation. The most important harmonic occurrences are: 1) a half cadence in m. 10 followed by a sudden modulation to C-sharp minor in m. 11; 2) a return to D minor in m. 15; and 3) a deceptive cadence in m. 24 using a minor form of the VI chord and given extra weight by the cessation of rhythmic movement and a *fermata*.

Phrasing

The phrases have an unbroken quality because of the lack of rhythmic cessation and the presence of a three-note anacrusis. The first phrase extends to the downbeat of m. 6.

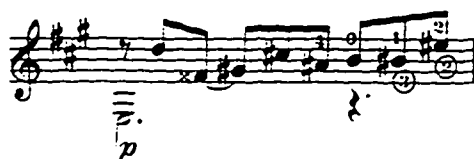
¹⁰ The retrograde of motive 4 is only slightly different than motive 1. The first three notes are identical. This section is probably perceived as motive 1 with an implied separate voice on the downbeats.

There, a new group begins with rests in the lower voice and a change of register in the top voice. A strong half cadence on the downbeat of m. 10 ends the second phrase. The third phrase begins with the repetition of the opening motive two octaves lower. A strong V-I relationship in the bass voice and a leading-tone relationship in the top voice demand additional emphasis in mm. 16-17. A *fermata* in m. 24 marks the only cessation of rhythmic movement.

The 2+2+4 phrase structure begins in m. 25 where a two-measure melodic idea in mm. 25-26 recurs with different bass notes on mm. 27-28. The final four measures are unified by a series of notes tied across the bar lines.

Measure 5 (Ex. 6.2) provides an excellent example of Ponce's clever use of both implied polyphony and the half-step interval. The top voice is constructed of ascending and descending chromatic lines in contrary motion.¹¹

Ex. 6.2 Variation VI m. 5



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Following Baroque practice, the individual voices are given a separate identity by placing them in different registers. Notes within a particular voice may be separated by a short duration or, in some cases, by a measure or more. In Ex. 6.3, the melody changes registers after the B and doesn't return to the original register until the C-sharp a full measure and a half later. The performer must give aural definition to these relationships through the subtle use of rhythm, separate dynamic levels, and timbre.

Ex. 6.3 Variation VI mm. 4-6



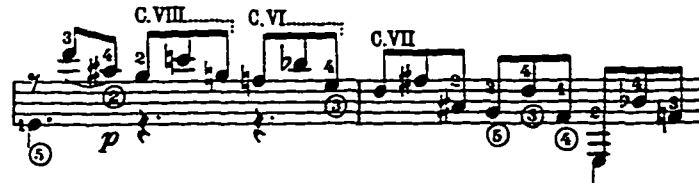
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In mm. 7-9 of the B section, Ponce inverts the 1-7-1-2-3 portion of the *folia* melody in the bass voice. Half-step relationships continue to dominate the texture until mm. 11-12,

¹¹ Ponce's musical intent can perhaps be realized more effectively by playing the B on beat three on the third string rather than on the open second as in the Segovia edition. This fingering gives a more homogeneous timbre to each voice by keeping them on separate strings.

when a dual-level sequential pattern based on whole-tones (Ex. 6.4) leads a transition back to the A section.

Ex. 6.4 Variation VI mm. 11-12



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Phrasing

The 2+2+4 phrasing derived from the theme occurs in diminution (1+1+2) in Variation VI. Ponce introduces a one-measure idea in the opening bar. The second measure sounds like a varied repeat of the first. In mm. 3-4, the tied note in the bass, the absence of a rest in the top voice on the downbeat of m. 4, and the half-step interval that crosses the bar line indicate these measures are to be grouped together. Other natural two-measure groups occur in mm. 11-12 (one continuous sequence), mm. 15-16 (the repeat of mm. 3-4), and mm. 19-20. If mm. 7-8 are then grouped together, a symmetrical 1+1+2 pattern emerges throughout the entire variation. This grouping of mm. 7-8 is justified by the need to continue the momentum of the top voice up to the high point of the variation in m. 8. The half-step movement across the bar line in the bass, which coincides with the beginning of the inverted melody in that voice, also supports this interpretation.

The superimposition of this four-bar pattern over harmonic sections that are five and seven measures in length creates an unusual asymmetrical feeling in the middle section. Whereas the A section begins with a 1+1+2 grouping, the B section begins with 1+2+1, and this alteration disguises the symmetry of the four-bar pattern. This technique, which Ponce uses in other variations, is similar in some ways to the fourteenth century

isorhythmic principle. The isorhythmic principle superimposes melodic (color) and rhythmic (talea) patterns of different lengths, while Ponce superimposes harmonic and phrase structures of different lengths.

Harmony

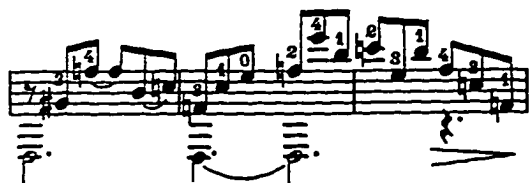
The opening measures of Variation VI are a somewhat modified version of the original Baroque progression in a major key. Ponce borrows the idea of a major III chord from the minor mode to give a decidedly different character to the I-V-I-III opening progression. The B section includes a brief foray into the dominant (mm. 7-10) before the return of the A section in m. 13.

Rhythm

Variation VI contains the first and only use of compound triple meter in the piece. A stress on the second beat, as in the *sarabande*, seems to be the intention in mm. 1-2. Ponce's placement of the leading tone on beat two of the opening measure and the somewhat unusual use of a major chord a third above the tonic in m. 2 give extra weight to the second beat.

The first and only interruption of the constant rhythmic movement occurs in m. 3. Measures 3-4 are perhaps best interpreted as a measure of 3/4 followed by two measures of 6/8. Ex. 6.5 shows one possible note grouping.

Ex. 6.5 Variation VI mm. 3-4



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In m. 3, the tied note on beat two is followed by a two-note group which implies a measure of $3/4$. The bass note on beat three is tied into the next bar which de-emphasizes the downbeat in m. 4. The weight of the note group in the highest register comes to rest on beat two, thus making it stronger than the downbeat.

Variation VII - *Andante*

Form

- A: mm. 1 - 8
- B: mm. 9 - 14
- A': mm. 15 - 22
- B': mm. 23 - 29

The form above is based on textural criteria. Sectional divisions remain the same using harmonic or melodic criteria, but the final section would be labeled as C.

Melody

Ponce superimposes two melodic motives in the first section of Variation VII. Both appear to come from mm. 4-5 of the theme (Ex. 7.1). The expressive descending P5 and dim. 5 intervals in the top voice are perhaps derived from the C-F-B-natural figure in the theme's bass voice.

Ex. 7.1 Variation VII mm. 1-2; Theme mm. 4-5



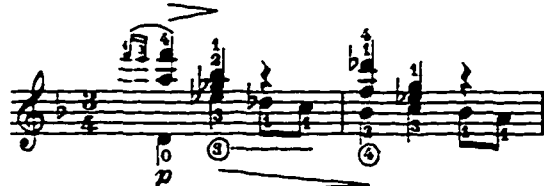
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The lower motive begins on the second beat and continues to the following downbeat. It appears to be derived from the D-C-B-B-flat inner voice in mm. 4-5.

The performance of these superimposed motives requires delicate control of horizontal and vertical dynamic relationships. The descending two-note motive in the top voice implies a strong-weak dynamic relationship. The strongest note in the lower motive falls

on the second beat with a *decrescendo* to the following downbeat. This overlapping of opposing dynamic levels requires a strong top voice and weaker bass voice on the downbeat, followed by the reverse balance on the succeeding beat as shown in Ex. 7.2.

Ex. 7.2 Variation VII mm. 1-2



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Additional thematic material appears in the bass voice in mm. 3-4. This material is derived from the final bass notes of the theme as illustrated in Ex. 7.3.

Ex. 7.3 Variation VII mm. 3-4; Theme mm. 14-16



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The descending two-note melodic intervals of the first phrase (mm. 1-4) are inverted and enharmonically spelled upon their return in mm. 5-7.

The beginning of the B section (m. 9) is marked by a *forte* dynamic level, bass melody, and more homophonic texture. The opening 1-7-1 melodic figure of the *folia* theme appears in slightly altered form in mm. 9-10. A three-legged melodic sequence is used in mm. 11-14. Each leg is a third lower as in the opening sequential intervals in mm. 1-3.

Following Baroque performance practice, the A section is ornamented upon its return in mm. 15-22. The ornamental figure commences in the top voice and moves to the next lower voice in each leg of the sequence.

Phrasing

The proportions of the thematic phrases are manifested in the sequential patterns in Variation VII (mm. 1-4, 5-8, 11-14). In each instance, the final one-measure leg of a sequential pattern is extended into a continuous two-measure group (1+1+2).

The ascending fourth relationships (V-i), which cross the bar lines in the bass voice in mm. 9-11, indicate the third beat should phrase forward to the following downbeat. This phrasing idea is made clearer in the sequential pattern in mm. 11-12, where both slur and *portamento* are notated across the bar line.

Harmony

Variation VII is an intriguing blend of chromatic and functional harmony. In the A section, chromatic chords derived from the sequencing of linear motives lead to functional harmonies at the end of each four-measure phrase. The B section is more diatonic and contains the i-V-i-VII-III progression of the *folia* theme.

The final section concludes on the dominant, as indicated by the strong subdominant preparation (i-N-V) and the absence of any G-sharps. This is the first variation with an inconclusive ending. Structural continuity is enhanced by its V-i relationship to the succeeding variation.

Variation VIII - *Moderato*

Form

A: mm. 1-6
 B: mm. 17-25
 Codetta: mm. 25-32

Phrasing

Variation VIII shows very clearly the 2+2+4 phrasing of the original theme through Ponce's use of chordal interpolations to define phrase structure. Both the original i-V-i-VII-III-VII-i-V-i Baroque harmonic progression and the arpeggio texture are interrupted by the insertion of the chordal harmonies that use more chromatic harmonic language.

The A section uses the following structure:

mm. 1-2: first phrase
 mm. 3-4: chordal insertion
 mm. 5-6: second phrase
 mm. 7-8: chordal insertion
 mm. 9-12: third phrase
 mm. 13-16: chordal insertion

The two-measure phrases are clearly defined by the balanced pairing of ascending and descending arpeggios while the chordal interpolations mirror this phrase structure. A variant of the harmonic progression using the same phrase structure appears in uninterrupted form in the B section. Here, the four-measure group (mm. 21-24) is unified by the use of a descending arpeggio in each measure rather than by the paired arpeggios (mm. 9-12) of the A section.

Texture

Two voices form the basic texture although the chordal sections frequently employ three. This variation resembles one composed for the violin in the style of Corelli's Op. 5 #6. Segovia commends Ponce's variation as one that "comes out admirably on the guitar." Segovia also seems to have had some influence on the choice of tempo: "I take it a little slower than what you have indicated and it gains in intensity: play it like that and you will see" (Segovia 57). This tempo change may have been for technical as well as musical reasons.

Rhythm

The rhythmic interest in Variation VIII lies chiefly in the chordal interpolations which interrupt the running triplet figures. Although not visually obvious, the intended interpretation of these chordal measures seems to be a hemiola, with the two measures of 3/4 sounding as three measures in duple meter.

In the first chordal section (mm. 3-4), the stress is placed on beat three of m. 3 through positional stress combined with the use of an ornament (Ex. 8.1). In m. 4, Ponce emphasizes the second beat by changing to natural harmonics.

Ex. 8.1 Variation VIII mm. 3-4



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In the second chordal section (mm. 7-8), the stress on beat three of m. 7 is created by the unexpected root movement of a tritone. Ponce de-emphasizes the following downbeat by retaining the same harmony, altering only its voicing. The dynamic marking also

supports this interpretation. This stress on the third beat establishes the feeling of duple meter even though there is no chord on the second beat of the following measure. The final chord creates a syncopation leading to a return of the original arpeggio texture.

The final four-bar chordal section (mm. 13-16) uses duple meter in mm. 13-14, but reverts to triple meter in mm. 15-16. The stress which creates duple meter in mm. 13-14 (Ex. 8.2) is caused by a sequential pattern that moves in groups of two.

Ex. 8.2 Variation VIII mm. 13-14



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Harmony

This variation is an arpeggiated realization of the original Baroque chord progression with chordal interpolations in the A section. It is characterized by slow harmonic rhythm and harmonies which are clearly defined by the placement of root notes on the downbeats. Ponce follows the Baroque progression very closely until m. 21 when he substitutes a v-VI-iv-V-i progression for the original III-VII-i-V-i progression.

The chordal sections give Ponce the opportunity to explore more chromatic harmony, and he reserves his more adventuresome progressions for these sections. In mm. 7-8, he exploits a root movement of a tritone in going to the flat V of the prevailing C major harmony. The Neapolitan is used over a pedal A in m. 15, and the variation ends with Ponce's exploring one of his favorite harmonic relationships in the piece, D minor and B-flat minor. These two chords share one common pitch F. The D-flat (enharmonic leading tone) and B-flat approach the D and A from a half-step below and above respectively,

giving this chord a cadential function. He uses these two harmonies as an *ostinato* to dissipate the momentum of this variation in preparation for the *Andantino* that follows.

Melody

This variation contains some of the highest pitches in the piece, the high A (m. 9) not equaled or surpassed until the final fugue. The writing in this variation fulfills Segovia's seminal request to "Start writing variations and send them to me, and try to see that they contain all the technical resources of the guitar, for example . . . arpeggios that ascend to the high B and fall to the low D" (50). The first section is characterized by alternating ascending and descending arpeggios. In the second section, Ponce slightly modifies the arpeggio pattern, replacing the final three triadic notes with the repetition of a single pitch that is reminiscent of the repeated notes in the original Baroque melody. The variation ends with three measures which reiterate the fifth scale degree in octaves and harmonics in order to prepare for the following variation in D, the parallel major key.

Variation IX - *Andantino affettuoso*

Form

- A: mm. 1-8
- B: mm. 9-18
- C: mm. 19-26
- A': mm. 27-36

General

Variation IX is sometimes regarded as the signature variation for the entire work because of its use as the theme music for the Segovia master class video series. Segovia seems to have immediately appreciated this variation's musical impact. In a letter from December 1929, he writes:

The three variations that have just arrived are admirable. You have moved me. . . ! The major one is a delight, of a delicate and deep musicality, and a quiet passion that is manifested in all the notes that create suspensions and resolutions with the chords. (52)

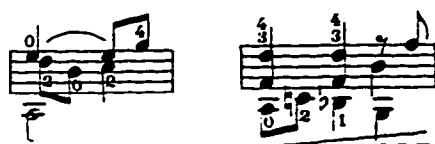
Melody

Variation IX begins with the 1-7-1-2 portion of the *folia* melody embedded in the inner voice in mm. 1-4. This half-step relationship provides an important melodic cell which plays a recurring role in mm. 5-10 and mm. 31-35. The homophonic vocal texture of the opening measures gives way to an apparent arpeggio texture in m. 5. Although written as arpeggios, these measures contain a strong linear emphasis. The half-step relationships in the soprano and tenor voices have a dialogue character and should be placed in the

foreground in mm. 5-10. An *animando* marking in m. 8 and a *crescendo* starting in m. 9 lead to the *fortissimo* melodic high point in m. 12.

The clearest statement of *folia* melody appears in mm. 19-26 where the soprano downbeats mirror the 1-7-1-2-3-2 *folia* melodic structure a third higher. Other linear relationships to the theme occur in mm. 2, 20, 22, and 28, where the middle voice is an inversion of the bass motive in mm. 11-13 of the theme (Ex. 9.1).

Ex. 9.1 Variation IX m. 2; Theme m. 11



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The ascending and descending chromatic motive in the bass voice in mm. 5-14 and mm. 30-33 could be derived from the opposed chromatic inner voices of m. 5 of the theme.

Phrasing

One of the most interesting phrasing concepts in this variation occurs in mm. 5-18. Here, two-measure groups are created in the top voice by alternating measures in contrary motion. Ponce bridges the seams between these two-measure groups with a set of three-note chromatic motives in the bass voice. The use of appropriate groupings in each voice so that the phrasing functions on both levels adds a significant dimension to this section.

The clear statement of the *folia's* melodic and harmonic structure in mm. 19-26 suggests the concomitant use of the theme's 2+2+4 phrase structure. The forward momentum must be sustained through mm. 24-25, and it is noteworthy that the other phrase units within this section commence with an anacrusis, while Ponce chooses to delete the one leading to m. 25.

Rhythm

The only cessation in the constant eighth note movement occurs in mm. 1 and 27. Within this composite rhythm, however, each voice has its own individual rhythm. A concise conception of the unique rhythm of each individual voice is necessary to fully realize Ponce's musical intent.

Harmony

Variation IX marks the first use of the major mode of the tonic harmony. The first three measures contain a clear statement of the theme's opening I-V-I progression. The second measure also contains the first of many expressive suspensions mentioned by Segovia.

Ponce foreshadows the minor mode episode (mm. 19-26) by his free admixture of the mode-determining pitches B-flat/B-natural and F-sharp/F natural in mm. 6-14. The transition from this highly chromatic section to the minor mode is also eased by the use of the tonic harmony without third in mm. 15 and the minor mode subdominant in m. 16. The clearest statement of the *folia* harmonic progression occurs in mm. 19-26 which contain an almost pure i-V-VII-III-VII-(III)-V progression.

Variation X - *Prestissimo*

Form

Ostinato: mm. 1-4
 A: mm. 5-20
 Ostinato: mm. 21-24
 B: mm. 35-40
 Ostinato: mm. 41-44
 C: mm. 45-60
 Ostinato: mm. 61-64
 Codetta: mm. 65-77

Phrasing

Variation X uses a double augmentation of the theme's 2+2+4 phrase structure. The melodic sections are clearly delineated by the use of a recurring four-bar *ostinato* pattern. Measures 5-20 show a clear 8+8 phrase structure with mm. 13-20 being an exact repetition of mm. 5-12. In mm. 25-40, Ponce constructs a unified 16-bar phrase by avoiding any feeling of cadence after the first eight measures. The opening 8+8 scheme returns in mm. 45-60, and the variation ends with an extended version of the recurring *ostinato* that has the approximate length of the B section.

Rhythm

The *prestissimo* tempo of Variation X introduces a higher energy level than has been used in the preceding variations. The consistent eighth note arpeggios form a neutral rhythmic texture between the neighboring lyric variations. Important rhythmic events are the strong hemiola in mm. 43-44 and the written out ritard in mm. 65-77, in which Ponce increases the duration of rest by one measure after each arpeggio.

Melody

Melodic movement in Variation X is largely conjunct, and the range is quite narrow. The melodic notes on the downbeats of mm. 5-8 are a modal realization of the 1-7-1-2 outline of the theme. The melody starts on the third scale degree as in the earlier *folia*. This melodic material is developed and extended in mm. 25-40 before the return of the beginning melodic material a third higher in mm. 45-48. The most complete statement of the theme is reserved for mm. 53-57, where the 3-2-3-4-5 melodic shape mirrors the contour of the first five measures of the *folia* melody.

Harmony

Ponce marks the midway point of the variations through the use of the Aeolian and Lydian modes. The basic modality of Variation X is D Aeolian with sudden modulations a third below to B-flat Lydian and a third above to F Aeolian. The harmonic scheme is as follows:

- mm. 1-4: D Aeolian
- mm. 5-20: B-flat Lydian
- mm. 21-24: D Aeolian
- mm. 25-40: G Aeolian
- mm. 41-77: D Aeolian

This variation introduces the modal sound immediately with a repeated i-v progression that contains no thirds and suspends the listener between major and minor harmonies. The consistent arpeggio texture is characterized by parallel sixths around a pedal B-flat in mm. 5-20, parallel triads in mm. 25-40, and parallel fifths over a pedal D in mm. 45-60.

The codetta ambiguously superimposes the tonic and dominant harmonies, containing the root and fifth of both simultaneously. The final chord, though lacking a third, appears to be A minor because of its harmonic relationship to the following variation in C major.

Variation XI - *Andantino*

Form

- A: mm. 1-8
- B: mm. 9-16
- C: mm. 17-24
- D: mm. 25-34

Melody

Variation XI, composed in the style of *siciliana*, shows great economy of means in its construction. The short melodic idea is derived from the theme but also bears a striking similarity to Variation IX, sounding very much like a 6/8 version of the opening measure of that variation (Ex. 11.1).

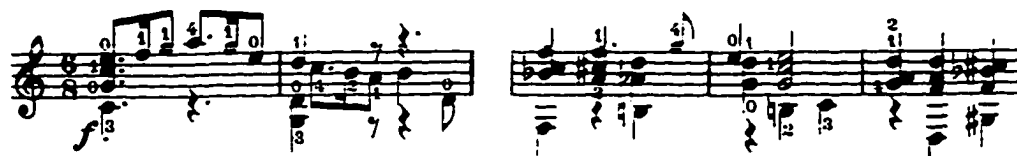
Ex. 11.1 Variation XI m. 1; Variation IX m. 1-2



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The opening melody of Variation XI could be derived from either a retrograde of the middle voice in m. 9 of the theme, or from the 1-2-3 melodic portion of the original *folia* melody, written a third higher. The falling third followed by a step in the second half of the first measure is derived from the last note of m. 5 through the downbeat of m. 7 (Ex. 11.2).

Ex. 11.2 Variation XI mm. 1-2; Theme mm. 5-7



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The melodic shape and rhythmic proportions from the second half of mm. 11-12 are similar to the opening measures of the theme (Ex. 11.3)

Ex. 11.3 Variation XI mm. 11-12; Theme mm. 1-2



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Harmony

The key of C major chosen for Variation XI is approached as the relative major of the thirdless dominant chord that ends the preceding variation. The frequent use of minor seventh chords and a homophonic texture provides a contrast to the modal harmony and arpeggio texture of the preceding variation.

The harmony of Variation XI is characterized by a deliberate avoidance of the V-I cadence. The following list details Ponce's evasion of the dominant to tonic relationship.

mm. 2-3: avoids V-I by using a deceptive cadence

mm. 7-8: avoids $\text{V}^{\text{v}}/\text{V}-\text{V}$ by using a deceptive cadence

mm. 8-9: change of key to the relative minor uses a minor v chord

mm. 12-16: V chord is followed by iv and in m. 16 a plagal cadence¹²

¹² The bass note in m. 16 is incorrect and should be an A rather than a C.

- mm. 17-18: return to C major, use of minor v foreshadows shift to C minor
- mm. 23-25: deceptive cadence, change to parallel minor
- mm. 30-31: G chord (V), followed by C^7 (V^7/IV), Ponce substitutes It. 6, another subdominant function chord for the IV chord
- mm. 32-33: final cadence avoids common V-I cadence by using an *appogiatura* chord

Perhaps the most important harmonic link to the theme is the tritone interval that resolves to a third. This is a retrograde derived from the inner voice in m. 5 of the theme and is an important motive throughout the B section (Ex. 11.4).

Ex. 11.4 Variation XI m. 10; Theme m. 5



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Rhythm

The *siciliana* rhythm of Variation XI has the same proportions as the *sarabande* rhythm of the theme. Here, the longer dotted note is shifted to the downbeat (Ex. 11.5).

Ex. 11.5 Variation XI mm. 1-2; Theme m. 1



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Phrasing

Variation XI is composed of four equal sections of eight measures duration. The 2+2+4 phrasing of the original is implied throughout. The opening ascending motive is answered in the second measure by its inversion in the middle voice. The melody is reiterated at the same pitch level but with a different harmonization in mm. 3-4. A sequence based on the opening motive is used to unify mm. 5-8. Although these measures are a continuous melodic idea, awkward position changes caused by the harmonization make it very difficult to sustain the melodic continuity. It is perhaps easier to imitate the thematic phrasing in the B section where mm. 13-16 form a more natural four-bar phrase.

Variation XII - *Animato*

Form

A: mm. 1-10
 B: mm. 11-25
 A: mm. 26-30
 Codetta: mm. 31-35

General

Variation XII is centered in the climactic quarter of the piece between Variations X-XV. It has a broad range of dynamic markings, and its *fortissimo* is surpassed only in the final fugue. The texture is a balanced mixture of arpeggios, scales, and chords.

Phrasing

This variation commences with two measures of accompaniment before the first melodic phrase enters. The thematic phrase proportion appears in diminution in mm. 3-6 and mm. 7-10. A one-measure accompanimental idea is repeated here, followed by a continuous two-measure idea, giving the final melodic notes of these phrases twice the implied weight (Ex. 12.1).

Ex. 12.1 Variation XII mm. 3-6



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Melody

The melodic component provides the primary connection to the theme in Variation XII. The melody in mm. 3-5 (Ex. 12.1) and mm. 7-9 is based on an inversion (1-2-1-7-6) of the *folia* melody (1-7-1-2-3). The first occurrence in mm. 3-5 uses the natural minor scale, while the harmonic minor scale is used in mm. 7-9.

The sequential pattern used in mm. 17-19 and mm. 21-23 is based on the 1-2-3-2-1 portion of the *folia* melody. Measures 20 and 26 resemble inversions of the chromatic idea found in m. 10 of the theme.

Harmony

The opening harmonies of Variation XII have an unsettling effect because of the absence of any defining thirds until m. 4. These harmonies initially leave the unanswered questions of major or minor, tonic or dominant. The second phrase (mm. 7 -10) is much less ambiguous as the VII, VI and V triads are each completed. A half cadence in mm. 9-10 is given added importance by the work's only instance of *pizzicato*, here marked *etouffé*.¹³

The omnipresent D pedal is finally interrupted in mm. 13-16 by four measures on the dominant to mark the midpoint of the variation. Harmonies which initially appear quartal in mm. 17-19 and mm. 21-23 are clarified by the addition of the third on the final beat of the measure. Ponce's *crescendo* markings give the necessary weight to these defining notes. Parallel first inversion triads in m. 20 are a harmonization of the chromatic passage (inverted) in m. 10 of the theme. Measures 24-25 are an extended version of this idea, this time almost entirely in second inversion triads.

¹³ Segovia suggested the use of *etouffé* or *apagado* rather than the more common *pizzicato* (Bobri 70).

Rhythm

The use of an anacrusis in the melodic rhythm of mm. 3-5 and mm. 7-9 provides an important rhythmic connection to the theme. This *sarabande*-like "and-one" phrasing forms an aural link to the *folia* melody.

Ponce generates a certain rhythmic tension by juxtaposing elements of 3/4 and 6/8 time. The measures in Ex. 12.2 could very naturally be played in 6/8 time because of the note groupings and the stress implied by the rhythmic placement of the harmonic root notes in the accompaniment. When played in 3/4 time, the opposition of these 6/8 note groupings provides rhythmic animation.

Ex. 12.2 Variation XII mm. 7-8



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The *ritmico* marking at the beginning of the variation is also manifested in the use of hemiolas in mm. 13-16 and 31-32. The emphasis that creates the hemiola is largely provided by the change in linear direction on beat three of m. 13 and beat two of m. 14. The downbeat of m. 14 is de-emphasized by the absence of a bass note (Ex. 12.3).

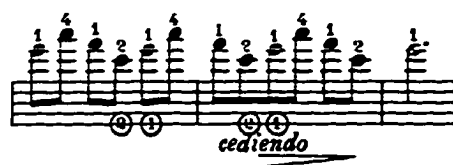
Ex. 12.3 Variation XII mm. 13-14



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The hemiola in mm. 31-32 (Ex. 12.4) is created by three repetitions of a melodic pattern of two beats duration.

Ex. 12.4 Variation XII mm. 31-33



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Variation XIII - *Sostenuto*

Form

A: 1-4
 A': 4-8
 B: 9-11½
 C: 11½ -13
 Codetta: 14-16

Texture and Tempo

In this variation Ponce again returns to the Baroque antecedents of the theme by choosing a two-voice canonic texture. Its slower tempo, vocal character, and light texture provide necessary contrast with the energy and drive of the preceding *Animato-ritmico* and the repeated chords of the following *Allegro non troppo*. It is a strict canon at the octave at the distance of a half measure.¹⁴ There is a sparse use of a third voice to provide fuller harmony, generally at the cadences, and to relieve the lulling effect of a continuous two-voice texture.

Rhythm

The most notable rhythmic events are the hemiolas in mm. 3-4 (Ex. 13.1) and mm. 7-8. The hemiola begins in the top voice on beat 4 of m. 3 and is imitated in the lower voice beginning on the downbeat of m. 4. These measures also contain the only eighth notes in the variation.

¹⁴ The only deviation from this occurs on the downbeat of m. 8. The F, used for harmonic reasons, would need to be a C to match the leader.

2-1 portion of the *folia* melody. This same motive was used in Variation III in an only slightly altered rhythmic format.

Ex. 13.2 Variation XIII mm. 1-3



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A sensitivity to the expressive quality of the various melodic intervals is essential in fully realizing Ponce's musical intent. The above example also illustrates the expressive use of the ascending tritone leap followed by a descending step. This melodic gesture occurs in all phrases at least once. The ascending tritone also plays a significant role in the bass voice of the theme, occurring three times within the first eight measures.

The third phrase commences with this tritone interval and an anacrusis. The three repeated notes are reminiscent of many early versions of the *folia* melody. The variation ends with an incomplete feeling as the lone canonic voice comes to rest on the fifth scale degree.

Variation XIV - *Allegro non troppo*

Form

A: mm. 1-8
 B: mm. 8-14
 A: mm. 15-22
 B: mm. 23-28
 Codetta: mm. 28-34

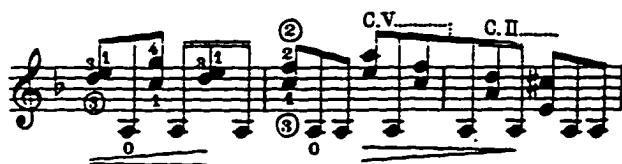
The formal structure above is based on a textural analysis of the variation. Harmonic or melodic criteria yields a different result.

Harmony

Harmonic movement is the focus of interest in Variation XIV. The opening seven measures use a style of decorated harmonic movement that is reminiscent of Chopin's well-known Prelude in E minor, Op. 28 #4. There is a general descending stepwise movement in all the voices with harmonic tension created by the individual voices moving to the next harmony at different moments. The harmonic progression of the first seven measures (i-ii⁷-VII-VI-i-VII-i) bears a strong resemblance to an inversion (1-2-1-7-6-7-1) of the *folia* melody. The general thrust of this progression is harmonic movement from tonic to dominant. The V chord is reached in m. 8, and the B section is basically an elaboration of the dominant.

Ponce combines both contemporary and traditional harmony in mm. 12-13. In Ex. 14.1, the melody is harmonized in fourths while the melodic voice outlines a D minor triad.

Ex. 14.1 Variation XIV mm. 11-13



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In m. 15, the opening texture returns, but because a large portion of this section uses parallel first inversion triads, the harmonic effect is different. The non-harmonic tones are absent, and the phrasing is different as well. In the first seven measures of this variation, the harmonic progression is seamless, while in the B section, the triads are organized sequentially. The general contour is still downwards.

The variation ends with a long pedal A and strong subdominant preparation. The use of the Neapolitan in mm. 26-27 and the subdominant (with an unresolved fourth) in mm. 30-31 makes it clear that the variation ends "on" rather than "in" the dominant. This unresolved dominant harmony creates a close relationship to the following variation because of the harmonic resolution.

Phrasing

The thematic phrase structure is evident in both of the B sections. Measures 8-13 contain four repetitions of a one and one-half measure rhythmic idea. The first three repetitions have a similar melodic contour while the fourth is different. As in the theme, there is a natural separation between the third and fourth groups. The momentum must be sustained through this point. The dynamic marking supports this interpretation of the phrasing. The second B section uses a similar phrase length and organization.

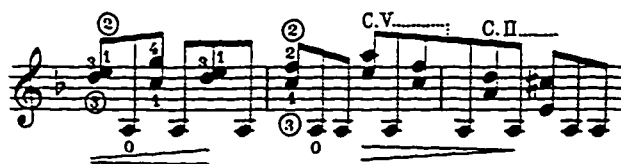
Melody

The melodic component is not the most important element in this variation. There is, however, a perceptual link to the original *folia* melody in the groups of three repeated pitches. This is a diminution of a melodic idea that is present in many versions of the *folia*.

Rhythm

Variation XIV is characterized by constant rhythmic movement and Ponce's use of hemiola in mm. 8-13 and mm. 23-26. The measures in Ex. 14.2 could be rebarred into alternating measures of 3/4 and 3/8 time. This alternation eventually causes the 3/4 measure to be displaced across the bar line as reflected in the beaming in mm. 12-13. The first occurrence of this rhythmic idea is in mm. 9-10, and it is unclear why this was not notated in a similar fashion.

Ex. 14.2 Variation XIV mm. 11-13



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Variation XV - *Allegro moderato energico*

Form

- A: mm. 1-8
- B: mm. 9-12
- A: mm. 13-20

Rhythm and Phrasing

The rhythm and phrasing of the first section are exceedingly "square" and "block-like" because of the time signature and the rests at the conclusion of many of the measures. The note groups do not phrase across the bar lines, and each idea is succinctly delineated.

The A section retains the original thematic phrase proportions, and Ponce uses rhythmic patterns of a similar length to provide coherence. The variation commences with a two-measure rhythmic pattern which is repeated in mm. 3-4, followed by a pattern that is four measures in length. The first section ends with a rhythmic surprise as Ponce syncopates the final chord.

The B section follows the same phrase proportions, but in diminution, occupying four bars rather than eight. In contrast to the first section, the melody phrases forward to the next stressed beat, and a contrasting, more *legato* rhythmic interpretation is effective in emphasizing this distinction.

Texture and Dynamics

Although the first section is notated as two voices, it is monophonic in effect because of the octave doubling. This doubling, combined with the chordal punctuation and *fortissimo* dynamic level, communicates a feeling of great strength.

The second section is characterized by a sparse homophonic texture and a much higher *tessitura*. The change from octave doubling to a single melodic voice implies a decrease in dynamic level.

Melody and Harmony

Variation XV has no key signature and begins in D Aeolian. The unresolved dominant harmony at the conclusion of the preceding variation is resolved on the first beat of Variation XV, and there should be a palpable flow of energy from one variation to the next. The Cm⁷ chord (m. 4) and the Em chord (m. 6) are borrowed from the Phrygian and Dorian modes and lead to a shift in mode to end the first section in A Aeolian.¹⁵

The B section (mm. 9-12) is in D minor and is the purest melodic and harmonic statement of the original *folia* theme in any of the variations. Bosman suggests the possibility that the B section was composed first and that the A section is a "variation on a variation" (29). Ex. 15.1 illustrates the melodic and rhythmic similarities between the first and second sections. The measures from the B section have been lowered an octave to facilitate comparison.

Ex. 15.1 Variation XV mm. 1-2, mm. 9-10

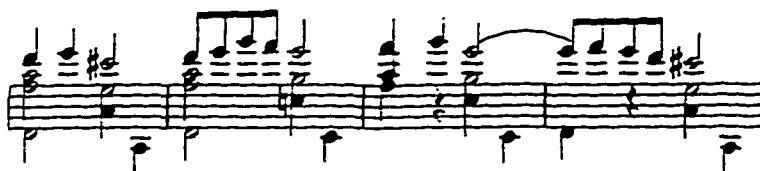


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¹⁵ There is an apparent incorrect note in m. 8. The low F should be an A.

The B section is a 4/4 version of the theme compressed into four measures. It contains the complete *folia* harmonic progression, and a complete outline of the original *folia* melody appears on the stressed beats (Ex. 15.2).

Ex. 15.2 Variation XV mm. 9-12



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Variation XVI - *Moderato*

Form

A: mm. 1-5	A': mm. 20-21
B: mm. 5-8	B': mm. 22-23
C: mm. 9-15	C: mm. 24-29
D: mm. 16-19	

General

Variation XVI introduces a group of three variations that are almost didactic in nature requiring tremolo, rapid scales, and repeated notes, respectively. This variation provides textural variety, and it was added at Segovia's insistence.

Among the things I have been going over most carefully are the variations on the Folias. And it is absolutely necessary that you dedicate all of tomorrow in composing one more variation in tremolo, in minor, very melodic, in triple meter, better long than short and not very complicated . . . with an interesting bass line.

It is absolutely necessary. I have tried inserting this technical device between two variations, and it has an admirable effect. (94)

The texture is generally three voices with the lower voice sounding as both a bass line and accompanying middle voice.¹⁶

Melody

The 1-7-1-2-3 melody of the theme is raised a third as in the earlier type *folia* theme. This 3-2-3-4-5 melodic movement is spread over the opening seven measures. Ponce cleverly retains the same interval pattern as the theme which starts on the tonic.

¹⁶ Variation XVI contains several notational errors. In mm. 4-5, the downbeat in the bass voice should be D rather than F; in m. 10 the downbeat should be B-natural rather than B-flat; and, in m. 12 the fifth beat of the top voice is missing a ledger line and should be an A rather than a G.

This creates chromaticism in m. 7 where the normal whole step between the fourth and fifth scale degrees is chromatically altered and enharmonically spelled to imitate the half-step between the second and third degrees of the theme. This chromatic movement initiates a modulation to the key of F-sharp minor.

The melody operates within a narrow compass until mm. 13-14 where there is an upward leap of a sixth leading to the melodic and dynamic high point of the variation. This can be accentuated effectively by combining an *accelerando* with the notated *crescendo*. The melody gently descends until m. 20 where the melodic ideas of the opening six bars return in compressed and slightly altered form in mm. 20-22.

Harmony

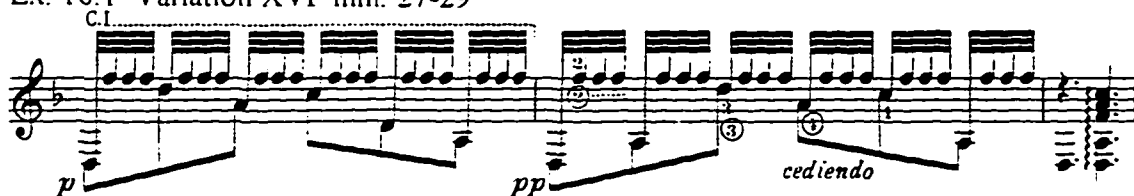
Variation XVI starts with a much slower harmonic rhythm than that of the preceding variation. Ponce places the i-(v)V-i progression over a pedal D and disperses it over the opening six measures. The previously mentioned chromatic G-sharp in m. 7 begins the modulation to the key of F-sharp minor via its dominant C-sharp in m. 8. Ponce avoids a defining cadence until m. 11 where a sustained leading tone E-sharp finally resolves up to F-sharp, though this cadence is weakened by the sustained A in the bass voice. Ponce uses the G major chord in m. 13 as a pivot chord leading back to D minor. (G=N in F-sharp minor and IV in D minor).

The G major in m. 13 immediately becomes G minor as Ponce continues to explore the major-minor possibilities of the iv(IV) and v(V) chords in the minor mode. Examples of this minor-major shift (or vice versa) occur in mm. 3-4, mm. 12-13, mm. 18-19 and mm. 25-26. The variation ends with a plagal cadence in mm. 26-27 and comes to rest, as it started, on the tonic chord with the seventh added.

Rhythm

The most notable rhythmic occurrences in this variation are the hemiolas in the accompaniment in mm. 23-26 and m. 28. In m. 27 a three-note motive with a strong-weak-strong emphasis falls on beats 2,3, and 4. In the following measure this same motive is moved to beats 3, 4, and 5 creating a subtle shift from duple to triple meter (Ex. 16.1).

Ex. 16.1 Variation XVI mm. 27-29



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These measures should be played in three, and the rhythmic shifts between mm. 22-23, mm. 26-27, and mm. 27-28 should be subtly accentuated.

Phrasing

The 2+2+4 phrasing unit occurs in mm. 20-27 in this variation, with mm. 28-29 being an extension of the ending. Ponce approaches this phrase proportion in augmentation in mm. 1-15, where a 4+4+7 idea is used.

Variation XVII - *Allegro ma non troppo*

Form

A: mm. 1-17
 B: mm. 17-25
 A': mm. 26-32
 Codetta: mm. 27-40

Phrasing and Rhythm

The opening sixteen measures of Variation XVII use an augmented form (4+4+8) of the original thematic phrase structure. There is a strong natural tendency to play this opening section as 4+4+4+4 because of the technical difficulty of shifting from second to eighth position in m. 13. The appropriate phrasing can be facilitated by playing m. 13 in third rather than eighth position, and this change in the published fingering is suggested. The first section ends on the weak half of the downbeat in m. 17 as indicated by the tied note in the bass, the leading-tone relationship in the top voice, and the rest on the second beat in the bass voice.

In contrast to the downbeat phrasing of the first section, the note groupings in the B section begin on the upbeat. Four two-measure groups are used to create a proportional response to the opening. As in that section, the final two groups need to be connected to imitate the thematic phrasing.

Melody

The top voice in Variation XVII begins with descending minor scales in dialogue with an ascending *staccato* bass voice. The opening scales in mm. 1 and 5 do not phrase across the bar line. A subtle change of mood, however, occurs in mm. 9-10 where the scale

phrases onto the following downbeat. An arpeggiated texture and major key are introduced to create a brighter, more *legato* atmosphere.

A *crescendo* to the first melodic high point in m. 17 is followed by a darker, more forceful mood in mm. 17-25. Here, *fortissimo* tonic and dominant octaves punctuate sequential minor scales over a pedal bass.

A sudden dynamic change in m. 26 dissipates the energy of the preceding measures, and a calmer mood is foreshadowed by the major mode F-sharp in mm. 27. A *cediendo* marking through the D major triad in m. 36, the highest melodic point, is answered by the return of the minor mode in the final measures.

The descending natural minor scales of this variation bear an aural similarity to m. 9 of Ponce's theme and can be considered an extension of this idea (Ex. 17.1).

Ex 17.1 Variation XVII m. 1; Theme m. 9



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The chromatic line in m. 12 is possibly derived from m. 10 of the theme.

Harmony

One of the strongest unifying elements derived from the theme is the i-v-VII-iii superstructure outlined in the descending scales in mm. 1, 5, 9, and 13. A modulation to G-flat in mm. 10-12 necessitates the use of the minor form of iii in m. 13. The original key of D minor returns with a half cadence in mm. 16-17. From m. 27 until the end of the variation, Ponce teasingly alternates between the major and minor forms of the tonic triad before settling on the minor mode in mm. 39-40.

Other harmonic similarities to the theme occur in m. 8, which is a revoicing of m. 4 in the theme (Ex. 17.2).

Ex. 17.2 Variation XVII m. 8; Theme m. 4



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In addition, the French sixth to dominant progression in mm. 15-16 is derived from the opening measures of the theme (Ex. 17.3).

Ex. 17.3 Variation XVII mm. 15-16; Theme mm. 1-2



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Variation XVIII - *Allegro scherzando*

Form

- A: mm. 1-9
- B: mm. 10-27
- C: mm. 28-46
- Codetta: mm. 47-51

The sections listed above are delineated by Ponce's placement of extended durations of sound or silence. The use of harmonic or textural criteria would produce different results. Whichever criteria are used, this variation is composed in such a manner that forward impetus is inherent. Although there are cadences, they do not provide a true sense of rest.

General

This variation and the one that follows have an important harmonic purpose in the overall structural design of the work. Variation XVIII, where the note A accounts for virtually half of the notated pitches, emphasizes the dominant, while Variation XIX emphasizes the tonic through its use of a pedal D. Together these variations form a large scale V-i structural cadence.

This variation also has several similarities to the preceding one. Both have a similar density of texture, Variation XVII contains short scales and Variation XVIII contains repeated notes. Each modulates to a remote key in approximately the same place, each employs extended pedal tone, and each uses both the major and minor forms of the tonic.

Melody

The melodic element, though not of the greatest interest in this variation, provides an integral thematic connection. The descending and ascending half-step interval, derived from the beginning leading-tone relationship in the *folia* melody, provides an important structural cell for this variation. In addition to its thematic relationship, this intervallic figure also provides a strong unifying element within the variation.

Rhythm and Phrasing

As in the theme, this variation commences with four distinct two-measure groups. Imitation of the 2+2+4 thematic phrase structure is complicated by note groupings that do not phrase across the bar lines. Sustaining the momentum through the four-measure group can be problematic. A slight exaggeration of the detachment between the preceding two-measure groups is effective in creating the aural illusion of a continuous four-bar phrase in mm. 5-8.

The repeated notes of m. 9 are transitional, and the extended duration of its final note introduces both a new texture and more *legato* note groupings in mm. 10-19. The repeated-note texture returns in m. 19. Here, however, a gavotte-like upbeat phrasing replaces the downbeat phrasing of the opening section.

The thematic phrase structure is again implied in mm. 19-27.¹⁷ Here, the repetition of a two-measure idea is followed by a continuous four-bar phrase in mm. 23-27.

In mm. 29-31 (Ex. 18.1), Ponce reverses the normal hemiola pattern by dividing three measures of 2/4 time into two groups of three beats each. The syncopated melody in

¹⁷ There is a notation error in m. 25. The four sixteenth notes should be eighth notes in order to have the correct number of beats in the measure. In m. 32, the downbeat F should be sharped.

Variation XIX - *Vivo e marcato*

Form

- A: mm. 1-2
- B: mm. 3-12
- A': mm. 13-14
- C: mm. 15-26

Phrasing and Rhythm

The phrasing in Variation XIX is characterized by continuous forward movement. This forward impetus is created by a dotted rhythm derived from the theme. The attraction of the shorter sixteenth notes for the following longer downbeats creates seamless phrasing except for mm. 2 and 14, which end with quarter notes. The other natural phrase break occurs in mm. 11-14 where a full two measures on the dominant are followed by the return of the opening two measures of the variation an octave higher. Here, the strength of the cadential harmony is followed by the only repetition of melodic material in the variation. This overrides the unbroken rhythm to create a sectional division. The result of these rhythmic and harmonic factors is 2+10 followed by 2+12 phrase lengths.

The 2+2+4 proportion of the theme is present in the structural design of Variation XIX, in spite of its absence in the phrase lengths. The opening two measures are set apart by the antecedent-consequent effect of their contrary motion and the quarter note at the end of the second measure, while mm. 3-4 are sequentially related to each other. Ponce switches to a more disjunct texture for the four-measure sequential pattern in mm. 5-8. These important structural features are based on the thematic proportions, even though the phrase lengths are not.

Melody

The first measure of this variation seems to be derived from the descending line in m. 9 of the theme (Ex. 19.1).

Ex. 19.1 Variation XIX m. 1; Theme m. 9



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The top voice in the sequential pattern used in mm. 5-8 has a similar contour to the following motive in the bass voice of m. 11 in the theme (Ex. 19.2).

Ex. 19.2 Variation XIX m. 5; Theme m. 11



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The following fingering change is suggested for mm. 8-9. The published fingering has both the lower voice on the downbeat and the upper voice on the third beat of m. 8 on the fourth string. It is difficult to distinguish the difference in the voicing with both notes on the same string. The musical intent is clarified by placing each voice on a separate string (Ex. 19.3).

Ex. 19.3 Variation XIX mm. 8-9



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The descending chromatic line derived from m. 10 of the theme appears on the downbeats of mm. 6-8 and also in the implied inner voice in m. 19. The rocking E-F-E figure in mm. 20-21 mirrors the half-step melodic relationship at the commencement of the *folia* melody.

Harmony

The i-V⁷-i-VII-III harmonic progression of mm. 1-5 provides the primary harmonic link to the theme in Variation XIX. The first three measures use a pedal D to emphasize the tonic in the resolution of the dominant ending of the preceding variation: This pedal tone reappears in m. 13 and continues through the end of the variation. It also underscores an interesting harmonic episode in mm. 15-18 that exploits Neapolitan and secondary dominant relationships in the following progression.

B-flat	E-flat	A-flat	D ⁷	G
dm: VI (^V /N)	N	^N /IV	^V /IV	IV

Ponce again uses the Neapolitan as a substitute subdominant chord to create a plagal cadence in mm. 24-26. The variation ends with the work's first use of the *tierce de Picardie*.

Variation XX - *Andante*

Form

- A: mm. 1-9
B: mm. 9-19

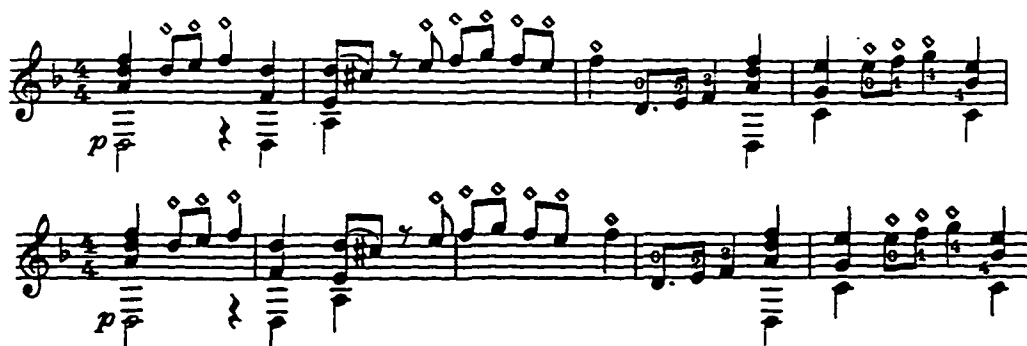
General

Variation XX serves as a transition to, and preparation for, the final movement. Its quiet dynamic level and seemingly simple character "cleans the palate" and provide the perfect preparation for the concluding Fuga.

Texture, Rhythm, and Phrasing

Hidden within the deceptive simplicity of this variation are a wealth of textural, phrasing, and rhythmic complexities. Ponce's textural weave of harmonics and natural notes provides the first level of complexity. Although barred in 4/4 time, a textural grouping of the notes in 3/4 time is perhaps more natural. Ex. 20.1 shows the original version of the opening measures followed by a textural rebarring in 3/4 time.

Ex. 20.1 Variation XX mm. 1-4



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The second level of complexity is engendered by Ponce's superimposition of a recurrent three-measure rhythm pattern (Ex. 20.2) over a theme whose original harmonic and melodic structures are designed in groups or multiples of two.

Ex. 20.2 Recurrent Rhythm Pattern



This creates a strange, asymmetrical feeling during the transition to the second section, because the harmonic, melodic, and rhythmic phrases are completed at different times. The harmonic completion of the first section is marked by the half cadence in m. 8. The decorative melodic commentary in harmonics is completed on the downbeat of m. 9, while the recurrent rhythm pattern extends until the end of m. 9.

Melody and Harmony

The semblance of simplicity in this variation is largely created by its diatonic conjunct melody. The *folia* melody is clearly embedded in the first section, most often in the chord progression, with the artificial harmonics providing melodic commentary. The chords follow the original *folia* progression with almost all the harmonies in root position. The second section continues in a similar style with the melody embroidering an harmonic progression that moves around the circle of fifths from A minor in m. 10 to B-flat major in m. 16.

The variation concludes with a Phrygian cadence which Piston describes as: "a Baroque mannerism consisting of a $IV^6 - V$ final cadence in the minor mode at the end of a slow movement . . . It implies that a fast movement is to follow without pause, generally

in the same key" (Piston 194). This is the only variation that Ponce has marked *attaca*, and it is joined to another Baroque form, the fugue.

Fugue

Ponce returns to the Baroque antecedents of the *folia* theme by concluding the work with a majestic three-voice fugue. The subject strictly follows the 1-7-1-2-3-2-1-7-1 melodic outline of the *folia* theme; the pitch structure is palindromic. This series of pitches is completed on the downbeat of m. 4, and the following two notes are a link leading to the answer. These bridge notes do not appear again at the end of the subject, although on occasion they precede the entrance of the subject. The subject has strong tonic and dominant implications because of its leading-tone relationships. These half-step relationships straddle bar lines in strategic places, requiring phrasing that moves forward to the following downbeat.

The answer to the subject is real rather than tonal, and the countersubject's stronger rhythmic identity gives greater definition to succeeding appearances of the subject. The countersubject is a tonal retrograde and rhythmic variation of the measure which precedes its entry. The melodic bridge in mm. 8-10 is unusual because it is notated in three voices before the third voice has entered with the subject. The top voice enters with the subject in m. 11, and the exposition ends on the downbeat of m. 14. The episodes share a general textural similarity and are frequently notated in two voices, although there are often polyphonic implications within the upper voice. The episodes frequently contain stepwise movement in the bass voice. This idea reaches its culmination in an extended scale passage in mm. 64-72, which spans an octave and a fourth. A second countersubject is introduced in the top voice in m. 21. It appears with every complete statement of the subject other than the *stretto* section in mm. 73-78.

The following outline details the salient structural elements in the fugue.

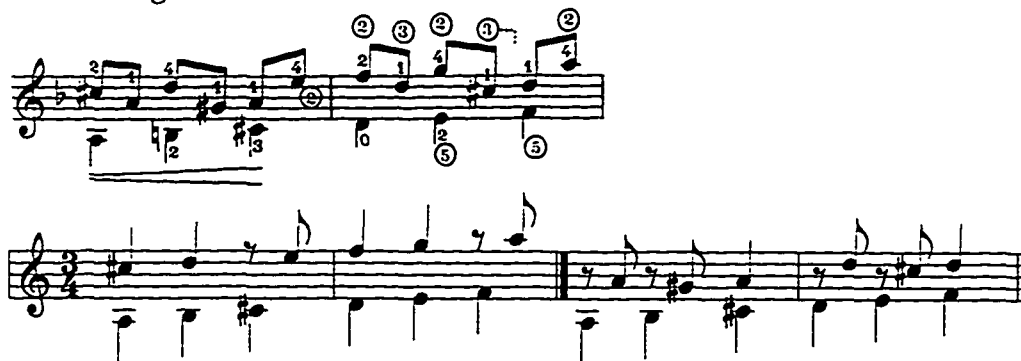
- mm. 1-4: subject (dm), bass voice
- mm. 5-7: answer (A major), middle voice; introduction of first countersubject in bass voice
- mm. 8-10: melodic bridge
- mm. 11-14: third entrance of subject (dm), top voice
- m. 14: end of exposition
- mm. 14-20: first episode
- mm. 21-24: subject (F major), middle voice; introduction of second countersubject in top voice
- mm. 24-28: second episode
- mm. 29-32: subject (gm), bass voice
- mm. 32-36: third episode
- mm. 37-40: subject (cm), middle voice
- mm. 43-45: incomplete subject (B-flat major), top voice
- mm. 45-49: fourth episode
- mm. 50-52: incomplete subject (dm), bass voice
- mm. 52-55: fifth episode
- mm. 56-57: incomplete subject (C major), middle voice
- mm. 58-72: sixth and longest episode; prepares for the return of the subject in tonic key
- mm. 73-78: subject in *stretto* at the distance of one measure; voices enter in reverse order to the exposition
- mm. 78-80: seventh episode
- mm. 81-83: incomplete subject (dm), top voice; beginning of extended dominant pedal in the bass voice

- mm. 83-84: incomplete subject (dm), middle voice
- mm. 85-92: eighth episode
- m. 87: melodic high point of the entire composition above Neopolitan harmony
- mm. 93-95: incomplete subject (dm), top voice; loudest dynamic level of the entire composition
- mm. 95-97: ninth episode
- mm. 98-107: coda

General

The episodes frequently contain an implied third voice within the top line. Ex. F.1 illustrates Ponce's use of implied polyphony. The first line is representative of the two-voice notation used in the episodes. The second line illustrates each of the separate components of the top voice combined with the bass voice.

Ex. F.1 Fugue mm. 64-65



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To fully realize Ponce's musical intent, each voice must be given a separate dynamic level.
The two-voice texture with an implied third voice recurs in most of the episodes.

Registral criteria provide the surest guide for making intelligent musical decisions about voice distinctions within the top line.

The following fingering changes are suggested to improve the linear continuity. The first two examples (Ex. F.2) keep the implied middle voice on the third string, rather than using the open E string found in the published version.

Ex. F.2 Fugue mm. 21-22, mm. 42-43



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The second example (Ex. F.3) allows the leading-tone C-sharp to resolve on the same string without a position change, which interrupts the linear continuity.

Ex. F.3 Fugue mm. 82-84



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Phrasing

Ponce scrupulously avoids the 2+2+4 phrase proportion of the theme throughout the greatest part of the fugue. The subject is in essence three measures long (the final note falls on the downbeat of the fourth measure), and almost all the episodes contain an odd number of measures (7, 5, 5, 3, 5, 4, 15 [6+9], 3, 9, and 3). The 2+2+4 grouping is saved for the final eight measures. Here, a pair of measures in contrary motion (mm. 98-99) are sequentially repeated (mm. 100-101 and 102-103). The final leg of the sequence is

connected without pause to the concluding measures, as indicated by the 1-7-1 relationship which crosses the bar line between mm. 103-104.

CONCLUSION

This study has examined Manuel Ponce's manipulation of the *folia* theme and the compositional procedures he used to create unity, variety, and interest through the course of twenty variations and a fugue. Creating an appropriate balance between unity and variety in any work of art is a substantial challenge. Creating variety throughout 20 variations and a fugue requires a prolific musical imagination. Creating unity within a work of this length is a more subtle problem. How is unity to be created? It is perhaps easiest for Western ears to perceive similarities in melodic and harmonic relationships. Ponce freely employs these elements, as well as rhythm, to create unifying relationships between individual variations and the theme. There is, however, no consistent pattern of use that would provide a unifying relationship between all the variations and the theme. This level of structural unity is provided by proportional relationships in phrase lengths and note groupings. The concept of proportional relationships is particularly effective because it incorporates elements of both unity and variety--variety, because the phrase lengths are not identical; unity, because the proportional relationships are. Proportional phrase lengths function on a more "subconscious" level providing structural unity without making the listener consciously aware of the means by which this is accomplished.

Although a detailed understanding of Ponce's use of structure, melody, harmony, rhythm, and phrasing as unifying elements is essential, technical analysis alone can never fully reveal the wealth of possibilities for musical expression and instrumental color which are realized only in the performance of the music. As John Williams notes, "A technical analysis may reveal many interesting features but give entirely the wrong impression of music which rests on color and expression" (5). It is the performer's responsibility to

combine technical understanding with expression appropriate to the composer's musical intentions.

The interdependent relationship between composer and performer was perfectly realized in the collaboration between Manuel Ponce and Andres Segovia. Segovia's goal was to give "greater instrumental fluency to your [Ponce's] compositions, to place them on the guitar like they belong there and not to distort their expression . . ." (Segovia 230). The translation of Ponce's musical ideas into technical reality required a performer who understood the idiosyncratic language of the guitar, an instrument which Segovia himself described as having a "capricious and illogical technique" (230). As guitarists can attest, subtle changes in fingering, chord voicing, change of octave, or thinning a texture can make a significant difference in ease of execution and thus musical fluency. Segovia suggested many technical and editorial changes. In a letter dated December 22, 1929 he writes:

The 3rd or, following the numerical order, the 9th (IX), presents an insurmountable difficulty of execution: the chords superimposed on a rapid melodic line. Couldn't you include linearly in the melodic outline the notes that give each chord its character? Or make use of an arpeggio that follows the rhythm of this variation. (57)

It appears in this instance that Ponce was unable to find a satisfactory musical solution to the technical problem described by Segovia. The short excerpt given in the letter is not recognizable in any of the published variations and was probably excluded. On other occasions a viable musical solution to a technical problem was found. In a letter from February 26, 1930 Segovia writes:

I have received your letter and with it the prelude and the variations. . . . I do not know if in the letter I wrote you from the "Bremen" I indicated to you that the solution of repeated notes was the only one possible. But if I left it in the inkwell you have guessed right, and I could have expected no less from a consummate master of the guitar as you are. . . . In effect, it now comes out very well; the

difficulty of the left hand has disappeared, and those that remain are within the logic of the instrument. (65)

Segovia encouraged Ponce to exploit fully the technical resources of the instrument. It is clear from the letters that Segovia was responsible for the very existence of some of the variations. The variations using harmonics and tremolo were specifically requested by Segovia (57, 94). In other instances he encouraged Ponce to use a "finer chisel" to hone what he had written (65).

Segovia's knowledge of the guitar's fingerboard and technique contributed greatly to the instrumental color of Ponce's guitar music. One of the strengths of the guitar is its broad range of timbres. It is often possible on the guitar to play a particular pitch in more than one string-fret location. Some of the pitches in the middle range have up to five possible string-fret choices. Segovia's contribution as a master "orchestrator", selecting timbres appropriate to Ponce's musical ideas, was invaluable. It is doubtful that Ponce's compositions could have reached their full level of expression and color without Segovia's collaboration.

Manuel Ponce made an invaluable contribution to the creation of a neo-romantic repertoire for the guitar. His ability to exploit the colors and nuances of the guitar's language has rarely been equaled. The *Variation sur Folia de España et Fugue* is Ponce's longest work. Realizing the diversity of the variations and their often subtle relationship to the theme requires a detailed understanding of Ponce's use of structure, melody, harmony, phrasing, and rhythm as unifying elements. The goal of this analysis has been to provide the performer with a greater understanding of these unifying relationships. This understanding will assist guitarists in communicating the work's structural unity and will result in more highly integrated performances of *Variations sur Folia de España et Fugue*.

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