AN HISTORICAL PERSPECTIVE
ON PERE VALLS: WITH A
STYLISTIC AND STRUCTURAL
ANALYSIS OF SUITE ANDALUZA

DMA DOCUMENT

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ABSTRACT

This study will focus on Spanish double bassist and composer, Pere Valls i Duran. Through both an investigation of his work and contributing historical factors, I will detail his significance to the development of a truly Spanish school of double bass. As a means of illustrating how his compositions make use of uniquely Spanish elements, thus creating a double bass repertoire distinct from that of other models, I will detail one of his most widely performed works, Suite Andaluza.

This composition will be viewed in terms of illustrating conventions indicative of the Spanish school. To this end, special focus will be given to compositional tendencies as they relate to the pre-existing forms on which the suite is based. In this particular piece, there are four such forms which are represented in four distinct movements. These movements are; Serenata, Polo Gitano, Saeta, and
Zapateado. As stated, these four movements are based on pre-existing forms and represent a valuable addition to the double bass repertoire.
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FIELD OF STUDY

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TABLE OF CONTENTS

| Abstract | ii |
| Vita | iv |
| List of Illustrations | vii |

Chapters

1. The Roots of Spanish Music .................................................1
   1.1 Pre-20th Century .....................................................2
   1.2 European Perceptions and Foreign Influence ....................5
   1.3 A New Perspective ..................................................6
   1.4 Realities in Spain ..................................................9
   1.5 Spanish Dramatic Forms and the Rise of Nationalist Sentiment 10
   1.6 The Later Nationalist Wave .......................................13

2. Development of the Spanish School of DoubleBass ..................16
   2.1 Pere Valls i Duran ..................................................17
   2.2 Dissemination of his Work .........................................19
   2.3 Valls Method and Italian Influence ..............................22
   2.4 Programa de Estudios ..............................................30
   2.5 Influence of Filipe Pedrell .......................................34
   2.6 Flamenco ............................................................36
   2.7 Catalan Influences .................................................42
3. A Stylistic Analysis of Suite Andaluza.................................43
   3.1 Introduction to Suite Andaluza........................................43
   3.2 Serenata .....................................................................45
   3.3 Polo Gitanto.................................................................57
   3.4 Saeta ........................................................................78
   3.5 Zapateado ....................................................................92
   3.6 Conclusion of Analysis..................................................114

Bibliography..................................................................................117

Complete Works for Double Bass................................................122


## List of Illustrations

<table>
<thead>
<tr>
<th>Measures</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serenata</td>
<td></td>
</tr>
<tr>
<td>1-4</td>
<td>.47</td>
</tr>
<tr>
<td>5-7</td>
<td>.48</td>
</tr>
<tr>
<td>9-10</td>
<td>.48</td>
</tr>
<tr>
<td>14-15</td>
<td>.50</td>
</tr>
<tr>
<td>37-38</td>
<td>.51</td>
</tr>
<tr>
<td>48-50</td>
<td>.52</td>
</tr>
<tr>
<td>57-58</td>
<td>.53</td>
</tr>
<tr>
<td>59</td>
<td>.54</td>
</tr>
<tr>
<td>65-66</td>
<td>.54</td>
</tr>
<tr>
<td>72</td>
<td>.56</td>
</tr>
<tr>
<td>Polo Gitano</td>
<td></td>
</tr>
<tr>
<td>1-8</td>
<td>.62</td>
</tr>
<tr>
<td>9-17</td>
<td>.63</td>
</tr>
<tr>
<td>25-29</td>
<td>.65</td>
</tr>
<tr>
<td>29-30</td>
<td>.66</td>
</tr>
<tr>
<td>10-12</td>
<td>.68</td>
</tr>
<tr>
<td>36</td>
<td>.68</td>
</tr>
<tr>
<td>Measures</td>
<td>Page</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
</tr>
<tr>
<td>Polo Gitano (continued)</td>
<td></td>
</tr>
<tr>
<td>38-44</td>
<td>69</td>
</tr>
<tr>
<td>47-56</td>
<td>71</td>
</tr>
<tr>
<td>56-63</td>
<td>73</td>
</tr>
<tr>
<td>64</td>
<td>74</td>
</tr>
<tr>
<td>75-78</td>
<td>75</td>
</tr>
<tr>
<td>94-103</td>
<td>77</td>
</tr>
<tr>
<td>Saeta</td>
<td></td>
</tr>
<tr>
<td>5-6</td>
<td>81</td>
</tr>
<tr>
<td>12-13</td>
<td>82</td>
</tr>
<tr>
<td>6-8</td>
<td>83</td>
</tr>
<tr>
<td>19-20</td>
<td>84</td>
</tr>
<tr>
<td>21-26</td>
<td>85</td>
</tr>
<tr>
<td>27</td>
<td>87</td>
</tr>
<tr>
<td>29-30</td>
<td>89</td>
</tr>
<tr>
<td>35-39</td>
<td>90</td>
</tr>
<tr>
<td>40-42</td>
<td>91</td>
</tr>
<tr>
<td>43</td>
<td>91</td>
</tr>
</tbody>
</table>
Zapateado

<table>
<thead>
<tr>
<th>Figure/Measures</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>95</td>
</tr>
<tr>
<td>Measures</td>
<td></td>
</tr>
<tr>
<td>1-9.</td>
<td>97</td>
</tr>
<tr>
<td>16-19.</td>
<td>98</td>
</tr>
<tr>
<td>25-30.</td>
<td>99</td>
</tr>
<tr>
<td>28-31.</td>
<td>99</td>
</tr>
<tr>
<td>32-34.</td>
<td>100</td>
</tr>
<tr>
<td>35-44.</td>
<td>102</td>
</tr>
<tr>
<td>45-48.</td>
<td>103</td>
</tr>
<tr>
<td>65-71.</td>
<td>105</td>
</tr>
<tr>
<td>68-74.</td>
<td>107</td>
</tr>
<tr>
<td>72-74.</td>
<td>106</td>
</tr>
<tr>
<td>75-77.</td>
<td>108</td>
</tr>
<tr>
<td>78-83.</td>
<td>110</td>
</tr>
<tr>
<td>86-94.</td>
<td>111</td>
</tr>
<tr>
<td>95-99.</td>
<td>112</td>
</tr>
<tr>
<td>100-101.</td>
<td>113</td>
</tr>
<tr>
<td>101-104.</td>
<td>113</td>
</tr>
<tr>
<td>118-124.</td>
<td>114</td>
</tr>
</tbody>
</table>
CHAPTER 1

THE ROOTS OF SPANISH MUSIC

Spanish music has a rich and complex history, the roots of which pre-date the Moorish invasion of 711, to the Mozarabic rites of the ancient Visigoths. There are very few countries whose music so clearly speaks to our sense of the forgotten past. At first hearing, one is immediately reminded of far flung peoples with cultures that have intertwined with those who have made the peninsula their home since time immemorial.

Many ethnic groups have influenced the development of Spanish music. In the Saeta, we hear the introspective Kol Nidrei. In the melismatic "ahy" of the Cante Jondo, we hear echoes of the Byzantine Empire, whose roots reach back more than two thousand years. We hear the music of ancient
Greece in the many Phrygian melodies and there are Celtic influences that pre-date the Roman Empire.

This legacy extends to the double bass. While in Spain, many aspects regarding the instrument have been influenced by the great Italian virtuoso Giovanni Bottesini, many of the regional traditions are also expressed in this relatively new repertoire. It is the goal of this paper to detail how these unique traditions are expressed in the compositions of Pere Valls i Duran. Because of his contributions as a performer, combined with his impact as an educator, he is in many ways the father of a truly Spanish school of double bass.

Pre-20th Century

Spanish music has always been a nebulous issue, often requiring convoluted answers to even the simplest questions. To understand Valls’s place in Spanish music, it is first necessary to describe the
socio-economic conditions which played a role in its shaping.

Factors such as: lingering class conflict instigated by years of foreign rule, regional isolation, and a lack of infrastructure have had a profound influence on the development of Spanish music since the 17th century. Sufficed to say, considering the scope of this paper, it would be impractical to explore such complex issues in any degree of detail. Ultimately, the result of these factors is that, throughout the 19th century, while most of Europe was following the model of German Romanticism, Spain did not.

This means that other countries developed, more or less, in step with the larger musical community, keeping abreast of new musical trends. Spain, on the other hand, avoiding these models, followed a different path. In fact, it was only very late in the 19th century that the latter had any significant influence on the music being produced within the
country. As previously stated, the result was that throughout this period, while much of Europe was already moving on from "Romanticism," within Spain it was just coming into bloom. Essentially, the Romantic period and the 20th century came to Spain simultaneously.

Resistance to these foreign models, combined with an ongoing struggle to reconcile its many regional disparities, left the country with an uncertain musical path. For this reason, Spain suffered, more than others, its own musical growing pains. In other words, well into the modern era, Spain was still trying to develop a national voice. Musically, this amalgamation of such disparate influences resulted in a unique mix of regionalism and romanticism, which has remained an important characteristic of Spanish music to the present day.
European Perceptions and Foreign Influence

As stated above, due to these difficulties, Spain was late in developing a truly national music. For this reason, past academics have regarded 19th century Spain as a musical backwater, whose merit mainly lay in its folk traditions. Until recently, the music of Spain had been frequently dismissed as being merely provincial, unable to stand alone in the concert hall. This is largely due to the decline of its musical establishment throughout the 17th and 18th centuries.

Fortunately, this is no longer the perception. Today, it is understood that the 19th century can more correctly be described as one of introspection, instigated in reaction against years of foreign influence. This manifested itself in the Spanish musical community’s renewed interest in regional folk music and past masterpieces. (Paine 15) Due to this affinity for native forms, the Spanish people were reticent to once again accept foreign models.
Concerning modern perceptions, Juan Jose Carreras states in his preface to *Music in Spain During the Eighteenth Century*, "...history has always been as much a matter of contemporary projections as of rational enquiry into the traces of the past." (Carreras 1) To correct this misperception, it is necessary to re-examine this period through a more contemporary lens.

This collective dismissal helps explain why Spanish music has been largely excluded from both the classroom and the concert hall. Though there are a handful of works that have found their way into the modern canon, there are many worthy Spanish compositions that have not.

**A New Perspective**

In spite of this exclusion, for centuries, composers from around the world have made use of many uniquely Spanish elements to enliven more "serious" forms. This Spanish influence can be seen
in both the sacred and secular arenas since the Middle Ages. One only need look at papal documents of the 16th and 17th centuries to see the esteem in which those early Spanish composers, vocalists, and to a lesser degree, instrumentalists were held. (Chase 76)

We also see the profound effect that Spanish music had on those composers who were enticed to the region by the nation’s various foreign born rulers. More specifically, throughout the 18th century, Flemish and Italian musicians in particular were installed in positions of honor, not only bringing their music to Spain but also incorporating Spanish themes into new music written for the royal courts.

Domenico Scarlatti is one such foreign composer who was installed at court when Portugal’s Princess Maria Barbara became Queen of Spain. (Chase 109) Scarlatti is only one of countless foreign musicians whose work shows a profound Spanish influence. Many of his most well-known pieces demonstrate an
affinity for the music of his second home. In Gilbert Chase’s The Music of Spain, he quite accurately states that “Among the six hundred or more sonatas written by Scarlatti, one might cull a delightful album of Spanish dances.”

The influence of Spanish music is not confined to the 18th century. Composers of every era, too many to mention, have found inspiration in Spanish folk music. In 1780 for example, we see the creation of the “bolero” by Sebastian Cerezo, a dancer from Cadiz. (Chase 247) This form quickly became one of Spain’s most popular, and was often used by 19th century composers throughout Europe to evoke the sensuousness and exoticism of Spanish culture. In fact, the great double bass virtuoso, Giovanni Bottesini wrote a bolero for double bass and piano which has become a standard in the double bass repertoire. Modern composers for the instrument continue to use this form to express the quintessential Spanish flavor.
It is important to note that during this period, there was a backlash against foreign influence. In regard to the double bass however, Italy continued to play a major role. This was largely due to the previously mentioned Giovanni Bottesini, who held the position of musical director at the Teatro de Liceo from 1863 to 1866. (Gandara 20) As stated, due to a resurgence in scholarship and an active interest by musicians to explore music outside of the traditional repertoire, a greater knowledge and appreciation for Spanish music has come about. Publications such as La Revista Musicologica have played a major role in promoting the study of music in Spain, offering a forum to promote further research.

Realities in Spain

It is true that in many aspects 19th century Spain found itself in a difficult position. During this period, the musical establishment was all but
abandoned by the intelligentsia, who looked upon music with a certain degree of disdain. (Marco 11) This left conservatories in disarray and a public that was unwilling to support the musical arts. The result of this was that, in spite of the rising interest in native Spanish forms, the creation of a unified national music was elusive. This was not to say that quality music was absent, only that traditionally Spanish elements were either eclipsed by foreign influences or composers were unable to find a way to transcend the many regional divides within the country. (Chase 166) This ultimately resulted in delaying the fomentation of a truly nationalist movement.

Spanish Dramatic Forms and the Rise of Nationalist Sentiment

As stated, the second half of the 19th century saw a rise in nationalist sentiment within the musical community. Composers such as Francisco
Asenjo Barbieri and Pablo Sarasate played a major role in this rising movement. (Marco 4) Sarasate, though most recognized outside of Spain as a violin virtuoso, was nonetheless one of its most ardent champions, and helped set the stage for subsequent composers such as Albeniz and Granados, who were two principal figures of what Marco calls, the “Second Nationalist Movement.”

This early nationalist movement related largely to the refinement of two native dramatic forms, the Tonadilla and the Zarzuela. It was during this period that, evolving from the tonada, the tonadilla came into fashion. (Chase 90) Originally, the tonada was a song for solo voice, usually with guitar accompaniment, often serving as an entremesse for larger theatrical works. Later, this form was expanded, becoming an independent genre in which many traditional Spanish elements were integrated.

The Zarzuela, on the other hand, is a native form of light opera, usually consisting of two acts
often containing various regional songs and dances. Eventually, these native elements were eclipsed by Italian influences. Throughout the 18th century, in reaction, the Zarzuela fell out of favor with the people. Later, during the 1820s, reinforced with nationalist elements, there was renewed interest in the genre. (Paine 13)

Barbieri was arguably the most important figure in the reorganization of this genre, offering a model which subsequent composers could emulate. Freed from Italian influence, the new Zarzuela stressed folk elements and popular jargon, accounting for its popularity among the working class. Furthermore, the reorganized Zarzuela incorporated many traditional dances such as the Aragonese Jota and the Basque Jacara. In this way, the Zarzuela set the foundation of a national opera. (Blackheath) Unfortunately, lacking a Wagner or Verdi, the Spanish opera would never reach maturity.
The Later Nationalist Wave

Similarly, though there were many significant regional composers in the second half of the 19th century, it was still a struggle to unify the diverse cultural identities within the country. Isaac Albeniz and Enrique Granados were among the first Spanish composers of the later national movement to capture international attention. (Marco 3) Both Albeniz and Granados, urged by musicologist Filipe Pedrell, found inspiration in Spanish folk music.

Much of their work, especially in the case of Albeniz, is characterized by its technical difficulty and relatively impressionistic sound palate, attesting to their philosophical connection with the music of France. Both composers attempted to express the picturesque imagery of the larger national landscape, though generally through regional vocabularies. This was especially the case with Albeniz, who primarily composed in an
Andalucian vernacular. He would confide to his intimate friends that, "I am a Moor," and that he felt most at home at the Alhambra. (Chase 150-1)

It is true, however, that while they made significant strides in distilling the national musical character, neither made forges into the larger symphonic genre. Instead, they composed primarily for the piano, guitar, and Zarzuelas. Symphonic works of truly national character emerged only as recently as the 20th century with Manuel de Falla. Though often grouped together, unlike Albeniz or Granados, Falla was philosophically a man of the 20th century.

In Falla, we see a composer who was able to amalgamate the disparate factions that comprise the music of Spain. He was a skilled composer, known for his introspection and keen intellect. (Altermann) Falla, unlike previous composers, possessed the depth of knowledge required to develop a truly modern national voice.
As did many composers of this period, Falla made extensive use of folk elements, unifying them in a way previously unheard. Gilbert Chase, Spanish music historian and author of *The Music of Spain* states, "Each folk song, Falla believes, conceals a deep musical meaning, a latent wealth of expression that the arranger should endeavor to fathom and extract". (Chase 188) This is important to the creation of a Spanish double bass repertoire in that it describes a national musical aesthetic.
CHAPTER 2

DEVELOPMENT OF THE SPANISH SCHOOL OF DOUBLE BASS

There are many factors that have contributed to the development of the Spanish school of double bass. Most of these can be seen as a consequence of the previously mentioned nationalist movement in combination with the emergence of the double bass as a solo voice. The latter was heavily influenced by the great Italian virtuoso, Giovanni Bottesini. While France could arguably be considered the principal influence on Spanish music as a whole, the double bass was most heavily indebted to Italy.

Here it is important to note that though, technique-wise, the Spanish approach to the instrument is indistinguishable from the Italian, the repertoire is unique, characterized by the same
signature mix of Romantic, Modern, and folk elements indicative of Spanish music as a whole.

Pere Valls

Pere Valls was one of the main figures in the creation of this uniquely Spanish repertoire for double bass. Valls, like many composers of the burgeoning nationalist movement, composed mainly for his own instrument. Unfortunately, due to the relative neglect of the double bass as a solo voice within the larger musical community, Valls has not enjoyed the same international recognition as his compatriots.

With the ever-increasing importance placed on the solo repertoire for the double bass, his compositions have begun to find a place in the recital hall. In this sense, Valls has finally done for the Spanish double bass what Pablo Sarasate did for the violin decades earlier.

By looking at his compositions, one can see that unlike Falla, it was not Valls’ goal to distill
a unified national style. As is the case with Albeniz and Granados, Valls generally avoided large scale works, preferring to make use of shorter Spanish song forms. In this way, he featured the double bass in a context familiar to the Spanish people. As was the fashion, he accomplished this by making use of regional folk elements, in combination with his profound knowledge of the instrument. As stated, this use of folk elements was a defining factor of the rising nationalist movement. Again, as did his contemporaries, Valls used these elements to portray the uniqueness of Spanish culture.

It can be said, however, that while the music of Albeniz and Granados can be seen as largely impressionistic, that of Valls is slightly less so, obviously owing to its strong connection to the Italian school. This being said, his music still bears several impressionistic characteristics such as relatively short forms and its use of modal harmony. It should be noted that while French
impressionism makes extensive use of various altered scales such as whole tone and diminished, in Spanish impressionism scales most often derive from regional folk music. This results in an air of impressionism combined with the strong melodic/rhythmic characteristics indicative of Spanish dance forms.

**Dissemination of Work**

As stated, the late 19th century was the period when Spanish composers began in earnest to develop a unified national style. This in turn sets the stage for the development of a truly Spanish school of double bass. Valls was a main figure in this development. In addition, though not a major composer, he did in some small way contribute to the nation’s musical development as a whole. There is relatively little written information extant concerning his life. Much of what is known comes to us through a relatively small number of sources.
One such source is his grandson, Pere Valls Peck, who houses his grandfather’s complete works. This paper is especially indebted to Xose Crisanto Gandara, whose recent research on the history of the double bass in Spain has been invaluable. Another such individual is Christopher Rahn, who has played a major role in bringing the double bass works of Valls to light. Through research and publication of all but five of the sixteen works written for double bass and piano, Rahn has given the broader double bass community access to these important pieces. In this way, he has helped to significantly broaden the repertoire, both in number of works and their unique character.

In many ways, the man most responsible for introducing Valls to the North American musical community was Antoni Torello. Torello, who studied with Eduard Oliveras at the Concervatorio de Barceloana, copied by hand, these sixteen works from the original manuscripts. He took these copies with
him upon assuming the principal double bass position in the Philadelphia Orchestra in 1914. (Navalpotro and Gándara) While there, he served as a section leader, soloist, and the first double bass instructor at the Curtis Institute.

Through these activities, Torello helped Valls find a wider audience. Upon his death, the copies were bequeathed to the Curtis Institute. In addition to these hand copied manuscripts, a number of his own compositions were donated to the school by his wife in 1964. (Gándara 29) Later, these copies would find their way to the University of Indiana where they are available to the academic community.

In addition to Antoni Torello, there is another individual who was a major proponent of Valls. This was his student, Josep Cervera. The main contribution of Cervera to the Spanish school of double bass was a method which he wrote during the 1920s. This method bears all of the conventions of the Italian school as passed to him by his teacher.
Gandara asserts that this method represents a clear continuation of the Valls tradition. His approach to fingerings, positions, and the use of “suono reale,” are all similar to his mentor. Also like Valls, although his method was written to accommodate a double bass with four strings, he performed on an instrument with only three, further linking these two important figures to the great Bottesini.

In addition to this method, Cervera wrote over sixty-two compositions for the double bass. Unfortunately, most of these have not yet been made available to the public. Through his work as both a teacher and composer, Cervera illustrates Valls’ importance in terms of his legacy to the double bass in Spain.

**Valls Method and Italian Influence**

Pere Valls (1869-1935) was born in the town of Sabadell where he began his musical training. At the age of eighteen, traveling to the Republic of
Argentina, he continued his studies with Jose Roveda, a pupil of the renowned double bassist, Giovanni Bottesini. (Peck) This relationship is of particular interest as it played a large part in the development of both his technical ability and his compositional style.

Bottesini had such a pervasive influence on Valls that he paid special tribute to the Italian master in his *Homenage a Bottesini: Concert-Fantasia de Contrabajo*. This demonstrates that not only did Bottesini have a direct impact on the development of the double bass in Spain through his tenure as director of the *Theater of Liceu*, but his influence continued through his pupil Roveda.

In the "Diccionario de la Musica Ilustrado," Casimiro Vinas is also given as a possible teacher of Valls but the exact dates are uncertain. Also, Valls is often mistakenly identified as a pupil of Bottesini himself. The source of this confusion can be traced to an entry in Alfred Planyavsky’s book
“Virtuoses fur Kontrabass,” in which he states that “...Valls was Catalan and, like many of his contemporaries, a disciple of the internationally renowned Bottesini, and was possibly one of his alumni.” (Planyavsky 32) In any case, his grandson Dr. Pere Valls Peck, has attested that Roveda was in fact, at least in Buenos Aires, his instructor. (Gandara 173) While there, Valls also studied with composer and organist, Jaime Xarau.

In 1892, due to family circumstances, he returned to his native Cataluña, where he became an important figure in the movement to create popular support for international music, especially in regard to German Romanticism. In fact, he was an active member of both the Barcelona Wagnerian Association and the Workers’ Concert Association. (Peck)

As a performer, Valls was involved with a number of Spain’s most respected musical institutions. These include ensembles such as the
Orchestra Pau Casals, the Orchestra of the Gran Teatre del Liceu, the Doble Quinteto Granados, and the Banda Municipal de Barcelona. As a member of these ensembles, Valls was well acquainted with many of Spain’s “first tier” musicians. Also speaking to his stature in the musical community is his connection with Pau Casals himself, for whom he wrote one of his “most beautiful and melancholy works,” Llegenda. (Peck) Though he is credited with over fifty compositions, in the biographical notes written by his grandson Pere Valls Peck, it states that “...of all of them, those for the double bass stand out.”

Also, as an educator, Valls’ influence cannot be overestimated. In those same biographical notes, his grandson goes on to say that, “as a teacher at the Liceu Conservatoire for more than 20 years, the majority of the country’s double bassists passed through his classes.” (Peck)
In this capacity, Valls authored an instructional method for the instrument, in which we again see the profound influence which Bottesini had on Valls' educational approach. Unfortunately, this method remains unpublished and is not available to the general public. In spite of this inaccessibility, a few individuals within Spain do have access to, and have done research on, this work. In Gandara's "La Escuela de Contrabajo en España," he details similarities in the methods of Valls and Bottesini. As it is not possible to examine the manuscript first-hand, the following information is taken from the above article. The first similarity has to do with the overall format. As does Bottesini, Valls organizes his method into three sections. These sections are laid out according to the different registers of the double bass. In the first section of Valls' method, he focuses on the lower region, divided by half-steps into ten positions. These ten positions correspond
to "half" through "fifth" position in the Simandl method. This region of the instrument could also be described as covering one octave to mid string. Here, Valls introduces the student to chromatics, intervals, and various ornamentations.

The second section of the method deals primarily with the upper register. Gandara states that this section begins with exercises at the midpoint of the string, or the second octave. In other words, this section introduces the student to thumb position. (Gandara 171)

The final section deals with the entire range of the instrument. Here, Valls also details the use of both double stops and artificial harmonics. Though Gandara makes no mention of the upper natural harmonics, which often lie beyond the fingerboard, Valls makes extensive use of them in his compositions. For this reason, we have to assume that his students were trained in this area as well. Unfortunately, in neither his method nor his
compositions, is there mention of specific fingerings in this highest region of the instrument.

It is also important to mention that, while Valls employed standard notation in the first two sections, he made use of "suono reale" in the final section. This was a common notational convention in Italian works for the double bass, further demonstrating his connection to the Italian school. The term, "suono real," by the way, directly translates as true sound or real octave.

Accordingly, one must remember that the double bass naturally transposes down an octave. Thus, when playing from a part notated in this manner, the piece is heard at concert pitch. It is also important to remember that when using "suono reale," notes will often lie well below the staff making it confusing for the uninitiated performer.

As previously stated, it is interesting to note that though the Valls method was written for an instrument with four strings, he performed on a
double bass with only three, tuned A-D-G. This too is similar to Bottesini who primarily used a three-stringed instrument.

As demonstrated, regarding both technical and pedagogical aspects, Valls largely adheres to the Bottesini model. This can be seen from the very early stages of instruction. Special mention is made of this in the previously stated article, *La Escuela de Contrabajo en España*, in which Gandara references the introduction to the method written by the composer himself. Here is a translation of that excerpt: "...the author has set out to follow the same road traveled by the great Bottesini, preparing the left hand at the second position, one will not find it so heavy and difficult as the first, and in this fashion the preparation is smoother..." (trans. Schauer 171)

His approach to fingerling also has roots in the Italian school. Though there are no fingerling indications for the upper register harmonics, they
do exist in the lower registers. Here, the Valls method bears the same type of fingering indications often found in many Italian works. Valls, for example, most often employs a 1-3-4 fingering system in all lower positions. In some cases, depending on context, he would also make use of the second finger, especially nearing the block.

Programa de Estudios

We also know what role Valls played in the reconstruction of double bass curriculums in Spain. This role was mainly as advocate for the Bottesini Approach to instruction. To understand his impact, one must understand the general dissatisfaction with which composers of the 19th century viewed the double bass. This was, at least in part, due to generally poor technique, confusion concerning interpretation, and a lack of understanding of how to accommodate the newly emerging musical style.
To remedy this situation, there was a concerted effort throughout Europe to educate the double bass community. Conservatories reinstated, or reinvigorated, double bass programs which had not kept pace with those for other instruments. Thanks to Valls and other proponents, Bottesini continued to have a major impact long after his departure from Liceu.

This is evidenced by a letter written by Valls and cataloged by his grandson, Dr. Valls Peck. In this letter, written in regard to a double bass professor position at the Escuela Municipal de Musica de Barcelona on the 20th of August in 1928, Valls detailed a "programa de estudios." This program was organized according to, and made extensive use of, the Bottesini method. This document is important in that it gives insight into how Valls approached both teaching and playing the double bass.
In Gandara’s article he explains that, “These three sections of the Bottesini method coincide with the three beginning courses of the double bass program that Valls proposed to the tribunal formed to fill the position of double bass...” (trans:Schauer)

I must emphasize that the Bottesini method is the one on which the courses were based, not his own. It is not known exactly when Valls began work, but as there is no mention of his method in the proposed double bass program, we can infer that it was not yet in use. The following is an outline of this proposal as it was described by Gandara.

The principal stages of the program consisted of three courses which corresponded to the three sections of the Bottesini method. For the first level, the students were required to be functional playing in the lower region of the instrument. For the second level, students were responsible for the range which begins at mid-string. For the third and
final level preceding advanced courses, students were expected to be able to use the entire range of the instrument, including artificial harmonics. It should be noted that the lesson plan is comprehensive, with sections of the Bottesini method being omitted.

In this proposed program, the Italian school continued to play a major role all the way through a student's advanced studies. These advanced studies included two "cursos superiores" and an additional two titled "perfeccionamiento." Though Italy offered the primary model for these courses, Valls was familiar with, and made use of, other standard materials. In the cursos superiores, Valls incorporated the method written by Simandl and exercises by Sturm into the lesson plan. In the final two "perfeccionamiento" courses, the method written by Caimmi was used. At this level, supplemental materials also included A. Mengoli's Twenty Estudios de Concierto.
These seven courses constituted the entire double bass program as laid out by Valls. Annexed to this proposal was a letter signed by 31 alumni who sang the praises of his interpretive and pedagogical skills, declaring they considered him the most qualified to fill the position. (Gandara 24)

The Influence of Filipe Pedrell

It is important to note that Valls lived in the period directly preceding the Spanish Civil War, which broke out in the year of his death. For this reason, he was unaffected by the musical exodus which took place during the war. There still resided in the country many figures of the so called “Generation of Maestros” and “Generation 27,” both of which were movements dedicated to bringing Spanish art into the modern age. (Marco 102)

It is important to make special mention of Filipe Pedrell, who in 1914 founded the Sociedad Nacional de Musica, and played a major role in the
development of Spanish music in the 20th century. (Paine 14) Though his compositions are largely forgettable, he is most regarded as a musicologist and proponent for the development of a unified Spanish musical vocabulary through the exploration of early music and regional folk elements. The ultimate goal of this search was to transcend the numerous regional elements and create a truly national repertoire. Essentially, this interest in the development of a national music set the stage for the development of a Spanish school of double bass.

Pedrell, in regard to music, is widely considered the philosophical patron of Spanish nationalism, having had a major impact on many of the country’s most renowned musicians, including Enrique Granados, Itzak Albeniz, and Manuel de Falla. (Chase 150) There is nothing that documents a relationship between Valls and Pedrell, but due to their proximity in Barcelona and their standing in
the musical community, it is almost certain that they had at least some contact.

This is evidenced in Valls’ compositions, many of which demonstrate a strong connection to both early Spanish music and regional folk forms. One such folk genre that figures heavily in his musical vocabulary is that collectively known as “Flamenco.”

Flamenco

Flamenco, most closely associated with gypsy culture, is the regional folk music of Andalucia. Traditionally, a flamenco performance will involve singing, guitar accompaniment, and dancing. At the “juerga,” or Flamenco gathering, spectators are part of the performance, incorporating special hand claps or “palmas,” along with vocal interjections to both mark the form and spur on the participants. The music generally conveys the sadness, longing, and desperation of the Gypsies who endured the lowest standing in Spanish society.
All Flamenco music can be seen as originating with the "Cante Jondo." Cante Jondo, or Deep Song, is considered the truest expression of the Flamenco spirit, often dealing with the concepts of Love, and the inevitability of Death. It is a strictly vocal genre which exists independent of dance and, like all Flamenco music, is characterized by its modal character and melismatic embellishment of simple melodic lines.

Forms of the Cante Jondo, in particular, make extensive use of micro-tonal elements, which underlie its connection to Middle Eastern or Byzantine cultures. Melodies often feature repetition of a single note with scalar patterns interspersed that accentuate an overall sense of urgency, drawing in the listener.

Specific forms in Flamenco music are referred to as "palos," of which there are over fifty. These palos are chosen for the mood which they are intended to elicit. Flamenco "palos" are often
categorized by both their mode and their guiding rhythmic pattern which is called the "compass." While the compass has, in recent times, been reinterpreted in the context of modern notation, it is actually a larger circular pattern, often taking several standard measures to complete.

There are regional variations for many of these forms which have developed their own unique character. Due to the scope of this paper, it is impractical to detail the many individual flamenco palos. It is sufficient to say that Flamenco elements figure prominently in the national musical vocabulary.

In attempting to understand the impact of Flamenco on Spanish music, it is important to detail how the music was integrated into the cultural landscape. In the most general sense, it can be seen as a synthesis of Moorish, Gypsy, and existing Andalucian traditions. Also, in spite of the fact
that in 1492 Jews were expelled from Spain, there is
significant Sephardic influence.

As “Gitano” or Gypsy society was oral in
nature, exact dates regarding the development of
flamenco are difficult to ascertain. The first
documented reference to flamenco was in 1774 in Jose
Cadalso’s Cartas Marruecas. (Flamenco: A Strange
Name) In spite of this late date, due to the
secretive nature and generally low standing of the
Gypsies, it can be inferred that the “Cante Jondo”
had existed for quite some time prior.

Since the Gypsies played an integral role in
the creation of this genre, it is worth mentioning
their place in Spanish society. The Gypsies were a
nomadic group, most likely originating near modern
Pakistan, who came to the Iberian Peninsula circa
1425, and settled mainly in the region of Andalucía.
In the early stages, they were generally well
accepted. Known for their lively singing and
dancing, they would often serve as entertainment for the Spanish nobility.

This tolerance, however, was short lived when, during the Reconquista, they were forced into ghettos, sequestered from the larger population. In some ways, this can account for the unique character of Flamenco music. Only in 1782 did Charles III enact the “Leniency Edict” which restored some freedoms, resulting in more interaction between the Gypsies and the larger Spanish community. This, in turn, not only led to more cultural familiarity but also more social friction. By the 18th century, the term “Flamenco” came to be used as an epithet. There is debate concerning how this came to be, and even to what the actual term refers, but the most generally accepted explanation is given in the following extract from Alexander de Laborde’s Itineraire Descriptif de L’Espagne.

Here he states, “In the early years of his reign, Charles V brought into Spain Flemish
especially apparent in his works for solo double bass.

**Catalan influences**

Another aspect which figures heavily in Valls' compositional style, and can in part account for elements more closely associated with northern Europe, is the unique musical character of his native Cataluña. One of the defining predilections of this region is an affinity for eclecticism. This can be explained by Cataluña’s historical ties with the rest of Europe through its seaport city, Barcelona. This not only allowed a burgeoning middle class, but also introduced new artistic trends. This in turn led to an increased interest in their own regional history and native forms, resulting in what has been coined the "Catalan Renaissance." (Paine 118-9)
CHAPTER 3

STYLISTIC ANALYSIS OF SUITE ANDALUZA

Introduction to Suite Andaluza

One of Valls’ most performed works is his Suite Andaluza, in which both many regional Spanish and European elements are present. This work, in addition to a Serenata, makes use of four Andalucian forms. The forms are a Polo Gitano, Saeta, and a Zapateado. These four forms are interpreted from a more austere Catalan perspective, making significant use of musical elements indicative of Northern Europe.

To begin, I would like to outline a few generalities which are indicative of Valls’ overall compositional style. For example, one can see a preponderance of inverted chords which results in obscuring the harmonic movement. Also, there is
extensive use of non-diatonic chords that often resolve atypically. Though this does impart a somewhat atmospheric quality indicative of French impressionism, it does not embrace other aspects of the French school such as extended harmonic structures or non-tertial harmony. Also, the compositions of Valls demonstrate comparatively strong melodic direction, more aligned with the music of Italy.

While traditional harmonic analysis is possible, it is not always able to fully describe chordal functions. To fully understand this piece, a few things need be said about both chordal and melodic relationships. For this reason, a written description must be added to augment such an analysis. To this end, I have detailed aspects of the music which would aid in more clearly understanding the music or demonstrate some stylistic predilection.
Serenata (Suite Andaluza)

In the first movement of the suite, Serenata, we see several characteristics typical of that form. These include: a 3/4 time signature, alternating two measure phrases, and an accented first and third beat. As is often the case in Spanish music, the first beat is accented by means of an appoggiatura. As a side note, while it is true that the Serenata is of Italian origin, it has been part of the Andalucian repertoire since the 18th century. The success of the Serenata can be explained by the Spanish affinity for vocal forms and the rise of the zarzuela. Overall, this particular Serenata can be seen as most closely associated with the Italian school of the late Romantic period. This means that, for the most part, it follows the conventions of "traditional harmony". In other words, it is still possible to make a Roman numeral analysis of the piece. With this in mind, from this point, I will begin to detail the piece in more idiomatic terms.
In this introduction, notice that the Bmin7b5 chords do not tonicize the key of C major, but are instead part of a iiim7b5-V half cadence. Also notice that Valls will often establish a tonal center not by means of typical resolutions, but by repetition. In this case, by constant repetition of this half cadence, the ear begins to recognize E major as the tonal center.
After the progression finally resolves to A minor in measure five, we see the tonal center shift to the parallel major, demonstrating Valls' affinity for modal interchange. Not only does this motion effectively blur the tonality, but often facilitates a modulation to a new tonal area.

In the following diagram, we see a more typical ascending half step resolution of the min7b5 chord.
Notice that in this case, the D♯min7b5 serves to tonicize not an E major chord but an E7 which begins the modulation, ultimately resolving to C major in measure 12. We continue by looking at measure 13, where there is a return to the key of E major. Here, the min7b5 chord assumes its former role as a iimin7b5 in a iimin7b5-V7 half-cadence.

At this point, there appears another common characteristic of not only Valls work, but Spanish music in general. This is the abandonment of chordal accompaniment in favor of a doubled melodic line. This doubling speaks to a guitaresque approach, alluding to the instrument’s significance in the development of Spanish music. In measure 14, one such non-harmonic passage begins. In this case, a doubled phrygian melodic line reinforces E as the tonal center.
Here, the phrygian character is not obscured by its proximity to a major chord, as was the case in the first measure of the introduction.

This non-harmonic passage brings us to the main body of the piece where the double bass assumes the principal melodic line. At this point, the harmony is allowed to slip into C major, the relative major of E Phrygian. It is always important to note the balance between modalism and functional harmony. As stated, this is one of the defining characteristics of the Spanish double bass repertoire.

From this point, the piece generally follows the established norms of the late-romantic Italian
school. Most often, we see either stepwise or perfect fifth root motion. Chords found outside the established key can almost always be explained in terms of a secondary dominant function.

After a short excursion to D minor, the piece alternates between the keys of E and A major. As seen in the following figure, which begins at measure 37, there is another progression of interest. Once again, it is an atypical resolution of a min7b5 chord. In this case, the F#min7b5 resolves down a whole step.

Though this movement to E major can be described as a deceptive resolution, in this case, the min7b5–imin progression can also be seen as a direct
resolution, alluding to the Aeolian mode. In this way, it serves to reestablish the key of E major after a one-measure excursion to the relative minor.

We see this same movement in measure 48, where a similar progression is used in the context of A major. Here, this atypical resolution of the min7b5 to the tonic also serves to accentuate the melodic line. It is important to note that in freely alternating between major, relative minor, and phrygian minor modes, as seen throughout the piece, chordal relationships become more subjective, more open to interpretation.
Also noteworthy, further demonstrating a connection with the Late-Romantic period, is the use of parallel six-five chords beginning in measure 57.

These parallel six chords function in the context of a transition to the final section, facilitating a modulation from the key of C major to A minor. Notice that the descending “six” chords are paired with a relatively weak melodic passage, essentially serving to harmonize the melody until the arrival of a stronger passage beginning in measure 61.

In measure 59, the progression is repeated. This time, however we see the characteristic melismatic ornamentation indicative of the previously mentioned “Cante Jondo.”
This melismatic imitation becomes even more apparent in measure 65, where a 32nd note grouping embellishes a descending melodic line.

Notice that this ornamentation continues until the second half of beat "one," delaying the melodic resolution until after that of the V7 chord,
recalling the freely interpreted melodies of the “Cante Jondo.”

After a final resolution to A minor in measure 70, there is a cadenza. This cadenza begins with a descending melodic figure. As illustrated in the *Obra del Cançoner Popular de Catalunya*, Catalan melodies will often have a descending melodic contour. (Pedrell) For this reason, this cadenza is more representative of Cataluña, not Andalucian traditions.

Apart from this descending chromatic line, the cadenza consists simply of an E major arpeggio extending from the lowest available note to the upper harmonics of the double bass. This E major arpeggio ultimately functions as a V/I, resolving in the following movement. In the following figure, notice the lack of phrygian elements, clearly demonstrating a closer connection with the “Bel Canto” style of the Italian school.
This cadenza is of special interest in that it clearly illustrates how melodic lines lay on the instrument plays at least some role in key selection. By ending the piece in the key of E major, Valls makes use of the open strings. As seen in most of his works for double bass, Valls creates melodic lines that take advantage of the instrument’s unique character. Remember, his goal was not to simply write music for listening pleasure, but to demonstrate the unique characteristics which speak to the double bass’s merit as a solo instrument.
Polo Gitano (Suite Andaluz)

The second movement of Suite Andaluz is titled Polo Gitano. The word “polo” is simply a Gypsy derivation of “palo.” The structure of this piece, like many with folk origins, is not rigid. In this case, the title offers only a general description of the overall character. This form is largely recognized by its similarity to another Flamenco form, the Cana. The Polo and Cana can be seen in terms of their relationship to another more popular form, the Soleares. Normally, these forms center in E phrygian, although as is the case with this particular work, it is not unusual to encounter them in A phrygian.

Though more harmonically sophisticated, this work maintains several fundamental characteristics of the traditional form. For example, this work consists of two main tonal centers, representing a tonic/subdominant relationship. Also, as is the case with this work, these forms most often begin
with an introduction called a “temple.” This section begins with the accompaniment, usually the guitar, marking the “compass,” and establishing the basic tempo.

This introduction also gives the soloist, traditionally vocal, an opportunity to acclimate to the piece. Due to the ritualistic roots of “Cante Jondo”, this “temple” section takes on the character of an invocation. Like most Spanish folk forms, the music is extremely fluid, allowing the performers to increase or decrease tempo to accommodate the mood of the performance.

After the “temple,” is the “lamento” section, which can be roughly equated to a chorus, or ritornello. In this section, stress is given to the second and third beats. This is largely accomplished by means of an ascending triplet pattern which is based on the phrygian scale. This pattern begins on the second beat and terminates on the downbeat of the following measure.
Traditionally, this section offered the bailero an opportunity to demonstrate their footwork skill. Also, at some point the accompaniment usually begins its own melodic line or “falseta,” which follows some type of secondary dominant chordal motion. This accompanimental section usually serves as a transition for a return to the final “lamento.”

As a whole, this piece bears a striking similarity to Albeniz’s Rumores de la Caleta. In this piece by Albeniz, one sees a similar triplet pattern with contrasting rhythmic punctuations. Though titled a “Malaguena,” there is no denying the similarity to Valls’ Polo Gitano.

Valls’ Polo Gitano, like the Soleares form, features two sections, the “lamento” and the “copla”, each of which has its own unique character, alternating between energetic and introspective. This often results in an ABAC form. This alternation between emotionally distinct sections can be seen in
terms of the Spanish proclivity for disparate emotional states.

Another feature of the Polo Gitano, and Flamenco music in general, is its use of a harmonic progression known as the "Andalucian Cadence." This cadence follows a Iminor–bVII–bVI–V(7) progression, characterized by its descending stepwise motion. Although, in this movement, Valls does make use of many traditional elements, it is far from a strictly traditional polo. First, there is far too much harmonic variation. This is particularly true of the transitional sections. Though Valls makes extensive use of the Andalucian cadence, the progression is rarely unobscured.

Also, this piece does not adhere to a traditional rhythmic pattern or compass. Due to the clandestine nature of gypsy society, like many of his compatriots, Valls could only attempt to emulate Flamenco rhythm from a more Catalan perspective. This means that while a traditional flamenco compass
is based on a larger rhythmic cycle similar to a Carnatic raga, this piece attempts to emulate its varying rhythmic stresses using a "European" musical vocabulary. To this end, the piece is placed in a simple 3/4 time signature.

Now that some general characteristics of this form have been outlined, we will further explore more specific details of this particular piece. As stated previously, like many gypsy forms, this piece often makes reference to the Andalucían cadence.

From the very beginning, the descending harmonic progression is apparent. Also apparent is that this progression is rarely left unaltered. Throughout the first eight measures for example, due to the relatively weak melodic line, the tonal center flips to what would normally be the fifth of the key.
At measure 9, moving to D minor, the cadence assumes its more familiar form of Iminor-bVII-bVI-V. The following example demonstrates how the melodic line helps anchor the harmonic progression.
As can be seen, the modal nature of the progression facilitates chordal reinterpretation according to melodic context. This ambiguity is a defining characteristic of Valls’ compositional style, allowing the tonality to naturally shift between any chord in the progression.

In measure 25, the A major chord facilitates the transition into the first “lamento” section. At first glance, this transition seems heavy handed. Upon closer inspection, however, it becomes clear that this transition prepares the listener for a modulation to the key of A major through a series of half-cadences. Here, Valls avoids typical resolution of V7 chords. Notice the direct modulation to the relative key of F major from the previously established key of D minor. The following progression constitutes this transitional section.
This pattern of deceptive resolutions continues until the beginning of the "lamento" section.

Again, notice that the Cmaj/min9 does not resolve to F major, but to A major at measure 29, which begins the first lamento section. This deceptive resolution results in the common IV-V7-iii progression. Here however, the IIImaj is substituted for the iiimin. Because of this, in the lamento sections, phrygian melodies are placed in the
context of a major tonality, again speaking to the Spanish propensity for mixing seemingly disparate musical elements.

Because of the dissonances created by such a practice, as was the case in the previous piece, special care is taken to lessen the aural effect of the altered intervals. In the following example, notice that no conflicting chord tones are present in the accompaniment.

As stated, measure 29 brings on the first "lamento" section. At this point, we once again see the use of a min7b5 chord in a modal context. In this section, there is the repeating Imajor-iv minor-Vminor7b5 progression.
It is important to note that the expected resolution of the Emin7b5 chord is to Fmajor. This means that though the A major chord constitutes a deceptive resolution, the reoccurring Dmin-Emin7b5-Amajor pattern established A major as the clear tonal center.

Also notice that though the progression features resolution to a major chord, the passage maintains its phrygian character by means of the Emin7b5 chord. For this reason, the main function of the min7b5 is not to tonicize a chord but to support the phrygian melody. Essentially, the progression alternates between A major and A phrygian minor. In this regard, the “modal” treatment of the min7b5 chord is similar to that found in the Serenata.

At this point, it is important to call attention to the unique character of each section.
The introduction, for example, is characterized by a sixteenth-note subdivision of the beat, demonstrated in the following example.

Compare this to the "lamento" section, which is based on a 9/8 triplet pattern.

Notice in measure 36, the last phrase of the section ends with an asymmetrical sixteenth-note punctuation leading to the next section. This interplay between
contrasting rhythmic figures is a common feature in Spanish music and can account for much of its characteristic intensity. In this case, the rhythm serves to further contrast the various sections of the piece.

At measure 39, we see the first "copla." Here, there is another change in rhythmic subdivision. For this section, the meter changes from the quick 9/8 of the "lamento" sections to a more subdued 3/4.
Also, for this section, the tonal center moves from A major to D minor, in accordance with the traditional Polo form. This move to the sub-dominant area is accomplished by simply adding the flat seventh chord tone to the previous Amaj, thus transforming it into a V7/I in the new key. Also in this section, the melodic line turns away from the phrygian scale and begins to alternate between the D harmonic and melodic minor scales. For this reason, due to the absence of the b2 scale degree, there is a slight lightening of the overall character. This also results in a more stable tonal center. In other words, we do not see the constant shifting between major and minor tonalities as found in the lamento sections.

At measure 47, there is a return of the Andalucían cadence. Here, the progression is altered, this time by means of the G7 chord which serves as a bvi7 of the following A major. In this way, the A major chord is tonicized by means of a
bvi•7-I modal progression, before becoming the V7/imin in the new key.
In this bVI7, which is borrowed from the aeolian mode, we once again see Valls’ affinity for both borrowed chords and modal resolutions. Also, this progression, beginning at measure 47, demonstrates the same descending harmonic movement indicative of the Andalucian cadence. Notice that in measure 55, there is, once again, an asymmetrical flourish which marks the end of the section.

In measure 56 begins an interlude reminiscent of the traditional guitar “falso,” which leads to the final lamento. The first five measures of this interlude are in D minor and A minor respectively. Notice, in measure 62, begins the characteristic secondary dominant chordal motion mentioned earlier. In this interlude, as seen in the following figure, the guiding rhythmic principle is the four-note versus the five-note grouping.
This modulation should be considered "direct" due to the fact that the V7 functions strictly in the context of the new key. For the final harmonic sequence the Andalucian cadence returns, again reasserting the movement's modal character. Also
notice the guitaresque "upper-lower neighbor" ornamentation in measure 101. This reference speaks to the integral role which the instrument played in the development of Spanish music. In fact, one could argue that the guitar represents the very essence of the Spanish character.

It is easy to see that, while the first movement was more in line with the late-romantic Italian school, this piece is unquestionably "Spanish." With its alternating "copla" and "lamento" sections, preceded by an extended introduction or "temple," it is clear that this piece, for the most part, adheres to conventions of the traditional Polo. Its phrygian character and simple overall harmonic structure speak to a clear connection with the original form.

**Saeta (Suite Andaluz)**

Now we come to the third movement of Valls' *Suite Andaluz*. As indicated by the title, this work
later in the analysis. As stated, though throughout the A sections, E minor remains the main tonal center, there are short forges into other areas. In measure 7, for example, the piece begins to flirt with its relative major. Due to the duration of this excursion, it is difficult to say with certainty that this reference constitutes a true modulation. Only in the B section, which begins at measure 9, is one definite.

Melodically, the A sections are characterized by a simple ascending two-measure motive.

Throughout the piece, this two-measure sequence is embellished by quasi-melismatic ornamentations, adding interest and forward momentum to the melodic line. Often, as was the case in the previous movements, these embellishments occur during some type of non-harmonic tone. In the second line for
example, the ornamentation embellishes a 9-8 suspension.

Notice in the previous figure that when the harmony moves to a V/imin, the flat sixth of the chord is used as a melodic passing tone, creating a V7b13-imin progression. Furthermore, the flatted second scale degree also appears prominently in the piece. Most often, when a b9 is present, the piano remains tacit to lessen the dissonance created between itself and the tonic of the key. This also lessens the effect of the implied tri-tone created with the V7/i.

Harmonically, probably the most interesting aspect of this piece is the use of both the viidim/I
and the V7/I in combination to both delay and strengthen resolutions. Often, this grouping functions in the context of a modulation. In the following figure, we see this grouping tonicize the principal key of E minor. In this case, the dominant grouping is preceded by the relative iiimin7b5, resulting in simple ii-V7-I progression.

Notice the interpolated Amin, which constitutes the ivmin in the anticipated key. This structure is
In essence, the entire piece is based primarily on these two similar melodic fragments.

Notice in the following figure, measure 21, the harmony moves to the relative key of G major before returning E minor.

![Musical notation image]

This move back to E minor is affected by means of the familiar iiimin7b5-V7 cadence. In this piece,
one can see that the function of the minor7b5 chord is distinctly different from that in the Polo Gitano.

In this movement, the chord follows a more traditional resolution, either serving as the already mentioned iiim7b5 in a related iiim7b5-V7 progression, or as part of a "dominant grouping" which serves to tonicize a subsequent tonality.

As stated earlier, by combining the vii diminished and V7, there is a double tonicization of the new tonal center. This dominant grouping also serves to embellish the generally static harmonic structure of a traditional Saeta. This grouping also appears at the beginning of the second B section, which begins in measure 27. Similar to measure 7, notice the interpolated Dmin which functions as the ivmin of the anticipated key.
Though in the second B section the harmonic structure is very similar to that seen previously, there is both enough harmonic and melodic variation to merit attention. There is even enough justification for describing the piece as having either an AABB', or even an AABC form.

The main reason for this difficulty in classification lies in the composite nature of its melody. I use the term "composite" because here we see elements of both the A and B sections. Though this section follows the harmonic outline of the first B section, it primarily deals with thematic material found in the A sections. In other words,
the second B section deals with material introduced by the double bass in measure five.

As just stated, the harmonic structure of this section follows that of the first B section. Here however, there is an overall increase in harmonic motion and a greater level of sophistication in regard to melodic development. As seen in the previous example, this section, as does the previous, makes reference to the sub-dominant area of A minor. interesting to note that this shift in tonality is achieved not through a simple V/I, as is the case in the first B section, but by means of the familiar viidim/I-V7 dominant grouping, demonstrating a greater overall complexity than seen in the previous section.

In spite of this, it is important to remember that though there is significant modification, this section should, in fact, be seen as a second B section. That is to say, ultimately this section
This increase in harmonic complexity continues in measure 29, a variation of measure 23, where the same dominant grouping facilitates a modulation to G major. Also, again notice the interpolated ivmin of the new key. As was the case in the first B section, this sojourn to G major lasts only for two measures, after which the key of E minor is reestablished.

It should be noted that due to the piece’s relatively slow tempo and the clear preparation of the new key, this shift in tonality should be seen as a true modulation. Furthermore, the tonal centers of E and A minor may also be seen in the context of a tonic-subdominant progression, generally indicative of sacred music.
The second B section continues to follow the same basic harmonic progression as the first until measure 35. At this point begins an eight-measure "coda" in which the ascending three-note motif, moving between E and A minor, continues to be developed.
Notice that the harmonic structure of this "coda" follows the same as that of the four-measure piano introduction.

In measure 43, there is a final flourish which signals the end of the piece. This simple cadenza is similar to that of the Polo Gitano in that it consists of a defining chord tone, embellished by quickly alternating upper and lower neighbor tones.
This simple ornamentation is often found in Spanish music, once again invoking the spirit of the guitar. Here, again notice that the melodic line references both the b2 and the b6th indicative of the phrygian mode.

Though this piece as a whole doesn’t contain the same intense rhythmic interplay typically seen in many Spanish forms, it is still uniquely Spanish in character. This piece speaks to the more "spiritual" qualities of the Spanish people, referencing a more ancient time, and is in some ways, more fundamental to the national identity.

**Zapateado (Suite Andaluza)**

That brings us to the fourth and final movement of Valls’ Suite Andaluza, Zapateado. This dance form is characterized by its 6/8 time signature and relatively quick tempo, possessing a strong inclination toward syncopation. It can be said that its driving rhythm, combined with its anacrusic
eighth-note groupings, are this particular form’s defining characteristics.

In the past, the Zapateado was a dance strictly reserved for men, featuring intricate footwork solos. In fact, the term “zapateado” is taken from the Spanish word “zapato,” which literally translates to “shoe.” This form is a descendant of the “Tanguillo de Cadiz,” often simply referred to as a “Tanguillo.” The Zapateado, though originally part of the Spanish repertoire, has enjoyed acceptance throughout the broader Hispanic world.

Most often, the form is encountered in the key of C major, making excursions to the sub-dominant and relative minor tonal areas. As is the case with each of the forms described in this paper, the Zapateado, as a musical entity, has become increasingly divorced from the dance. With this development, as is often the case, there has been an increase in both harmonic and melodic variation.
For this particular work, Valls has chosen keys for their relationship to the upper harmonics of the double bass. Additionally, a Zapateado often features a falsetta guitar passage referred to as the “campana” or bell section, for which these upper register harmonics of the double bass are especially well suited. In this form, the guitarist will often employ various right hand techniques. One such technique is the “rasgueado.” This technique involves scraping the finger across the strings, facilitating rhythmic precision. In this piece, though there is no guitar, one can still hear allusions to the rasgueado.

We also once again see extensive use of non-harmonic octave passages which speak to a guitaresque accompanimental approach. Obviously, this does not negate the guitar’s harmonic function, but only draws attention to its influence in the development of the style. Also, this does not imply
that the harmonic structure is less developed, only
that passages are often melodically organized.

As previously stated, the harmonic structure of
a Zapateado has, like many folk forms, traditionally
been based on the tonic sub-dominant relationship.
While this form most often centers in A major, for
this particular work, Valls chose E major, allowing
the soloist to make full use of the upper register
harmonics. These upper harmonics are illustrated in
the following diagram.

\[
\begin{array}{cccccccc}
\text{G} & \text{B} & \text{D} & \text{F} & \text{G} & \text{A} & \text{B} \\
\hline
\text{D} & \text{F}# & \text{A} & \text{C} & \text{D} & \text{E} & \text{F}# \\
\text{A} & \text{C}# & \text{E} & \text{G} & \text{A} & \text{B} & \text{C}# \\
\text{E} & \text{G}# & \text{B} & \text{D} & \text{E} & \text{F}# & \text{G}# \\
\end{array}
\]

When considering this diagram, it should be
remembered that the music is scored for solo tuned
double bass. This of course, means that the actual
sounding pitch of the instrument is a minor seventh
lower than represented in concert notation. Thus,
all of the notes in the previous diagram need to be raised one step.

As does his countryman Pablo de Sarasate, in his Zapateado, Valls makes use of this highest functional range of the instrument. In fact, nearly the entire piece is played on these natural harmonics, which extend beyond the standard fingerboard. These harmonics begin at the third octave on each string and encompass a major 10th. After this point, the harmonics become cruelly out of tune. Also, because on each individual string, the first four harmonics constitute a dominant seventh chord, there is a natural tendency to modulate up by perfect fourths. The effect of this is seen in the piece’s overall harmonic structure, which begins in E major and finishes in D major.

Now it is time to take a closer look at a few details which demonstrate this piece’s unique character. This particular Zapateado begins with an eleven-measure introduction in which the piano takes
up one of the previously mentioned guitaresque non-
harmonic lines. This passage is doubled in octaves
and outlines the V7/I in the key of E major.

\[ \text{E: } p \]

\[ \text{I} \quad \text{#10} \quad \text{V} \]

Notice that the E\#dim7 chord in measure seven serves
to animate the E major chord, and moves directly to
the V7/I.

As is the case in both the Serenata and the
Saeta, though the harmony generally follows the
conventions of functional harmony, there are a
number of things which deserve attention. In measure 16 for example, there is the familiar viidim7-V7 dominant grouping as seen in the Saeta. In this case however, it serves as the dominant component in the following iimin7-V7-Imaj progression.

Also, notice the stepwise motion in measure 18 where, instead of the common Imaj-vimin-iimin-V7 progression, we see the vi minor chord moving directly to the V7. It is a small variation, but this stepwise motion demonstrates some degree of modal influence on this piece. We see this same movement in measure 25, where the iimin7 moves directly to the tonic chord before once again moving to the V7/I.
Here, the tonic chord in the iiimn7-Imaj progression may be seen as an interpolated chord in a iiimn7-V7-Imaj progression. This interpolated tonic is one of the most unique aspects of the piece and will be seen a number of times.

At measure 28, we see for the first time the reoccurring melodic line which signals the transition into new sections.
For this melodic line, which is doubled by the piano, Valls abandons the upper harmonics of the double bass in favor of a lower register. This change in tessitura adds contrast to both the preceding and subsequent sections, making a clear declaration that something new will soon be presented. The double bass completes this melodic statement, the piano introduces a reoccurring three-measure transition, signaling the beginning of the new tonal area. In this case, however, the section repeats. For this reason, here the transition simply moves to the V7/I, setting up a return to E major.
Notice how B major is first tonicized by means of the F#7, then, by changing the F#7 into an fmin7, it tonicizes E major by becoming the related two of the V7/I.

Notice that the actual transition begins only after the double bass finishes its melodic statement, thus making a clear distinction between the sections. Throughout the piano transition, from measure 32 through 35, the bass remains tacit. This alternating pattern, which transitions into new sections, will remain constant.

In measure 36, the double bass returns while the piano assumes a more linear role, echoing the melodic line. This melody is comprised of two four-note “flags” alternating between the double bass and the piano, for which the double bass returns to the upper harmonics.
These “flags” are short punctuations added to the four-measure piano transition. At the second ending, these punctuations develop into a longer syncopated rhythmic pattern consisting of only two notes, serving to further signal the coming section. Measure 45 marks the beginning of this new section. At this point, there is a shift in tonal center to the relative minor. Overall, the melodic line in this section is extremely simple. All of the phrases
are symmetrical, consisting of four measures. Interest comes primarily by means of rhythmic syncopation.

In each phrase, only the first measure has an unaltered rhythmic subdivision. As stated previously, this syncopation is one of the defining characteristics of a Zapateado, and once again demonstrates the Spanish affinity for rhythmic contrast.

For the entirety of this tonal area, which begins at measure 45, the key of C# minor is animated by a simple repeated V7-I progression. At measure 53, there is a return to E major. This modulation back to E major is achieved by means of
changing the C#maj to C#7, thus it becomes the V7/ii in the new key. From here, the progression simply cycles to resolution. This is interesting in that it demonstrates another defining characteristic of Valls’ music, which is an affinity for parallel chords to effect a modulation.

Immediately upon resolving back to E major, in measure 56, there is a direct modulation back into C# minor. This second C# minor tonal area only lasts three measures before again returning to E major by means of another V7/I in the new key. In this section, notice the symmetrical phrase structure, consisting of eight measures of C# minor, four measures of E major, and a return to C minor for three measures.

As stated, in measure 60 there is a return to E major, after which appears the same melodic statement first seen in measure 28. This statement is preceded by the same four-measure piano transition which appeared immediately prior to this
to tonicize B major. Though the diminished chord doesn’t resolve, the progression is still heard in the context of that key, evidenced by the following F#7 which functions as a V7/I.

As was the case previously, this V7/I features a deceptive resolution, moving to the V7/I in the key of A major. It is interesting to note that the entire transition section, from measure 65 to 73, though never resolving to B major, can be analyzed in the context of that key.

In measure 69 appears another series of melodic “flags,” similar to those which signaled the approach of this verse.
One can see that, though these flags are not identical to the first series, the function is the same, serving to bring in the new melodic material.

Measure 75 marks the beginning of the third verse. Here, A major is firmly established as the new tonal center by means of Imaj-V7-Imaj progression. Once again, notice the stepwise chordal movement of the iimin7 moving directly to the tonic.

As is often the case with works by Valls, this stepwise motion is disguised by means of chordal inversion. Though this propensity for stepwise movement speaks to a connection with folk music, by orienting the iimin7 in second inversion, there is
Also, notice the melodic line, seen below, which begins the new section. Here appears a characteristic rhythm of the Zapateado, which is expressed throughout the entire piece. This is the sixteenth-note anacrusis to a triplet figure.

\[ M.78 \]

This rhythm is also often found in Gaelic music, possibly speaking to the ancient connection between Ireland, Scotland, and the Iberian Peninsula.

After the resolution to A major in measure 86, there begins another section of interesting harmonic movement. Though A major is firmly established by means of a I\( ^\text{maj} \)-IV\( ^\text{maj} \)-I\( ^\text{maj} \)-V\( ^\text{7} \) progression, the deceptive resolution of the V\( ^\text{7} \) to an Edim\( ^\text{7} \) chord once again both delays resolution and obscures the tonal center.
this results in the following progression: Imaj-
iiimin7-(Imaj)-V7-Imaj

A repeat of the previous eight-measure section marks
the end of the primary form, bringing on a short
"coda." This final section consists of nothing more
than alternating measures of V7 and Imaj. The
melodic line is equally simple, outlining the
harmony by means of arpeggiated triadic figures
executed on the upper harmonics.

As seen in the following figure, this coda
culminates in a four-measure descending flourish
ending on an F sharp, with the piano accompaniment doubling octave A naturals, implying a final resolution to D major.

Conclusion of Analysis

In looking at the four pieces which comprise Pere Valls’ Suite Andaluza, there are a number of tendencies which become apparent. As stated previously, the unique blend of Romantic and folk elements combine to produce a unique musical whole.
Within a framework of simple harmonic structures, often modeled on existing folk forms, one sees many conventions indicative of the late nineteenth century. This includes extensive use of chordal inversions, augmented 6th chords, parallel six chords, and a free use of modal interchange.

In addition to these conventions, which have become part of the standard western music vocabulary, more uniquely Spanish elements are also represented. Among these are: the use of quasi melismatic embellishments, the use of specific modal scales and harmonic structures which facilitate their use, adherence to rhythmic conventions indicative of distinct Spanish forms, and the prominence of guitaresque doubled non-harmonic passage. Through this stylistic study of Pere Valls i Duran, it is my hope that greater attention will be given to his contributions to the double bass repertoire. It is also my hope that this paper will inspire musicians to seek out additional information.
concerning Valls, thus gaining perspective in regard to his significance to Spanish music. Only when these unique works are truly embraced as part of the standard double bass repertoire will Valls be appreciated for his contributions to the instrument and his role in the creation of a truly Spanish school of double bass.
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