Waltzifiability Hypothesis - Hipótese da Valseabilidade

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Amanda Carpenedo has a master’s degree in performance from the University of Aveiro, Portugal. Her research focuses on creating arrangements for solo guitars using percussive resources. She holds the titles of Licentiate and Bachelor of Music from the Federal University of Rio Grande do Sul, having received academic honors in both graduations. Currently, she works as a substitute guitar teacher at the Federal Institute of Rio Grande do Sul (IFRS), also teaches in the AACAMUS project at Casa da Música in Porto Alegre and conducts the Guitar Orchestra of the same institution. She participated in chamber groups such as the trio “Damas do Violão,” “Camerata Violões de Porto,” “Orquestra Portuguesa de Guitarras e Bandolins,” and “Duo Oribá.” As a solo guitarist, her concerts present repertoires that use these percussive techniques and bring the listener new approaches to the instrumental guitar with Brazilian rhythms. ORCID: https://orcid.org/0000-0002-8974-3884 Email: amanda_carpenedo@hotmail.com.
The Waltzifiability Hypothesis is a solo guitar piece whose idea started in an online course on guitar arrangement and composition: the compositional exercise was to create a Brazilian Waltz from a pre-established harmony. After concluding this homework, the author composed another piece with the same time signature and harmonic sequence to practice more composition. The execution of this waltz was shared in the social media group of the course. It did not take long, and one of the group’s colleagues sent an authoritative message explaining what can and cannot be called a Brazilian waltz. So, from this episode came the idea to compose other pieces with the same harmonic structure to create the "WALTZifications." Soon the name changed to Waltzifiability Hypothesis to be as formal as the colleague’s explanations about the Brazilian waltz. The drafts were forgotten for more than two years. Moreover, they were only saved by the encouragement of the teacher with whom one of the authors began to take private guitar lessons.

In particular, as a compositional study, we established specific restrictions for each variation. In the first Valsa da Preguiça como Método de Trabalho n.1, the concept is to form the respective chord and create the melody by disassembling the chord one finger at a time. In the Valsa de Segunda Qualidade², the theme employs only intervals of seconds played off-beat. Moreover, the bass notes occur only during the second beat in each bar. The Valsa da Preguiça como Método de Trabalho n.2³ employs chromatisms and specific rhythmic figures. And the last Valsa Semicochilando⁴ contemplates arpeggio patterns. Such constraints force us to explore possibilities and our creativity, thus, fleeing the automatic paths our hands would use to compose something.

However, the artistic work here is more than just the guitar piece composed. As Keith Swanwick (SWANWICK, 1999, p. 43) emphasized, the dynamic phenomenon of metaphor underlines the musical discourse. In his words: “Through the process of metaphor, we: 1. transform tones into ’tunes,’ gestures; 2. transform these ’tunes,’ these gestures into structures; 3. transform these symbolic structures into a significant experience”.

¹ Literal translation: "Waltz” of Laziness as a Working Method n.1.
² Literal translation: "Second” Quality Waltz.
³ Literal translation: "Waltz” of Laziness as a Working Method n.2.
⁴ "Semicochilando” is a playful combination of the words “semicolcheia” (a sixteenth note) and “cochilando” (which means "dozing” or "nodding off” in Portuguese).
Moreover, these transformations occur in music education through the interaction among students, teachers, and performers. Therefore, the main artistic work here is teaching music musically. Indeed, encouraging music composition as a process is an excellent way to learn music musically. The editions, revisions, listenings, and critical evaluations from the teacher and the performer are also essential parts of this artistic work. Otherwise, the notes in the first drafts would not become music and a significant experience.

That is why the student (composer), the performer, and the teacher are co-authors of this publication. Moreover, only some of their contributions would fit a five-hundred-word description of this artistic work. However, we can add as documentation the first drafts and the first edited version sent to the performer, with his annotation during the recording process.

Finally, we borrow Swanwick’s words again (SWANWICK, 1999, p. 64): “This composition is neither ground-breaking in style nor one of the most original and significant works ever produced. However, it is a small contribution to the world of musical discourse...”

REFERENCES

Hipótese da Valseabilidade
(Waltzifiability Hypothesis)
Quatro Valsificações (Four Waltzifications)

Composed by
Angel Akio Tateishi.
Edited by
Amanda Carpeneo.

I. "Valsa" da Preguiça Como Método de Trabalho n.1

Composer's note: The basic idea is to form a particular chord and then build the melody by removing the fingers that form the chord (or use notes close to the chord but without moving too much so as not to cause fatigue). In addition, for notes on the same string, use the same right-hand finger.
II. "Valsa" de Segunda Qualidade

\( \frac{d}{\text{beat}} = 116 \)

Note: leave the notes sounding as much as possible.
Composer’s note: The idea is to use only second intervals in the melody, which always appear in the off-beat time. The bass note always enters on the second beat of the bar.
III. "Valsa" da Preguiça Como Método de Trabalho n.2
Composer's note: The idea is similar to the first waltz: Initially assemble the chords and build the melody in the close vicinity. In this case, chromaticism is used whenever possible.
IV. "Valsa" Semicochilando

Am7

E7(b13)

Am7

G7

C7M

Em7(b5)

A7(b13)

A7(b13)

Dm7

Bm7(b5)

Am7
Composer’s note: Blue notes keep sounding during the arpeggio. In general, in the first half of each measure, we have the formation of some chord.
Appendix A - Original Drafts
Appendix B - Performer Jean Lopes’ annotations

Hipótese da Valseabilidade
Quatro Valsificações

\[ \text{\textit{Valsa}} \]
Preguiça como método de Trabalho n1

\[ \text{\textit{Am7}} \quad \text{\textit{Bm7(b5)}} \quad \text{\textit{E7(b13)}} \quad \text{\textit{Am7}} \]

\[ \text{\textit{G7}} \quad \text{\textit{C7M}} \quad \text{\textit{Em7(b5)}} \quad \text{\textit{A7(b13)}} \]

\[ \text{\textit{A7(b13)}} \quad \text{\textit{Dm7}} \quad \text{\textit{Bm7(b5)}} \quad \text{\textit{Am7}} \quad \text{\textit{E7(b13)}} \]

\[ \text{\textit{Am7}} \quad \text{\textit{Am7(b5)}} \quad \text{\textit{D7(b6)}} \quad \text{\textit{Gm7}} \]

\[ \text{\textit{Gm7}} \quad \text{\textit{F7M}} \quad \text{\textit{Em7(b5)}} \]

\[ \text{\textit{A7(13b)}} \quad \text{\textit{Dm7}} \quad \text{\textit{Bm7(b5)}} \quad \text{\textit{Am7}} \quad \text{\textit{E7(13b)}} \]

\[ j = 70 \]
A ideia básica é montar um determinado acorde e depois construir a melodia retirando os díodos que formam o acorde, tocar notas próximas ao acorde mas sem se mover muito, para não causar indígena. Além disso, para notas na mesma corda usa-se o mesmo dedo da mão direita.
"Valsa" da
Preguiça como Método de Trabalho n.2

A ideia é similar a primeira
Valsa da preguiça. Montar
inicialmente os acordes e
construir a melodia na
vizinhança próxima.
Nesse caso, utiliza-se o
cromatismo sempre que
possível.
"Valsa" de segunda qualidade

A ideia é apenas utilizar na melodia intervalos de segunda, os quais sempre aparecem no contra-tempo. O baixo sempre entra no segundo tempo do compasso. Observe as notas soando o que for possível.
**Valsa** Semicochilando

- Am7
- Bm7(b5)
- E7(b13)
- Am7
- G7
- C7m
- Em7(b5)
- A7(b13)
- A7(b13)
- Dm7
- Bm7(b5)
- Am7

* BASE = EM qual casa estará o DEVO 7 = CAMPAHELLA
* = Posição fixa em casas diferentes
* = mover acorde junto com o baixo se possível