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: <u>https://orcid.org/0000-0002-8974-3884</u> . Email: <u>amanda_carpenedo@hotmail.com</u>. he *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 "*WALTZsifications.*" 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 first¹ *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 Qualidade*², 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.2*³ employs chromatisms and specific rhythmic figures. And the last *Valsa Semicochilando*⁴ 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...".

Link to watch the work on Vortex Music Journal's official YouTube channel: <u>https://www.youtube.com/watch?v=fwqc2nVMDxE</u>

REFERENCES

SWANWICK, Keith. Teaching music musically. London: Routledge, 1999.



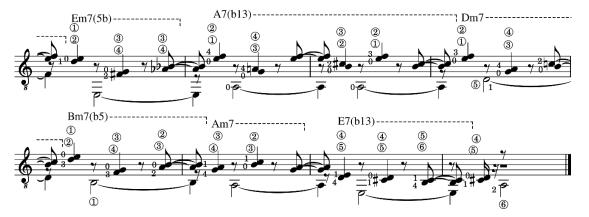
Composer's note: The basic idea is to form a particular chord and then build the melody by removing the fingers that form the chord (or use notes close to the chord but without moving too much so as not to cause fatigue). In addition, for notes on the same string, use the same right-hand finger.

II. "Valsa" de Segunda Qualidade

J = 116Note: leave the notes sounding as much as possible.



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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.

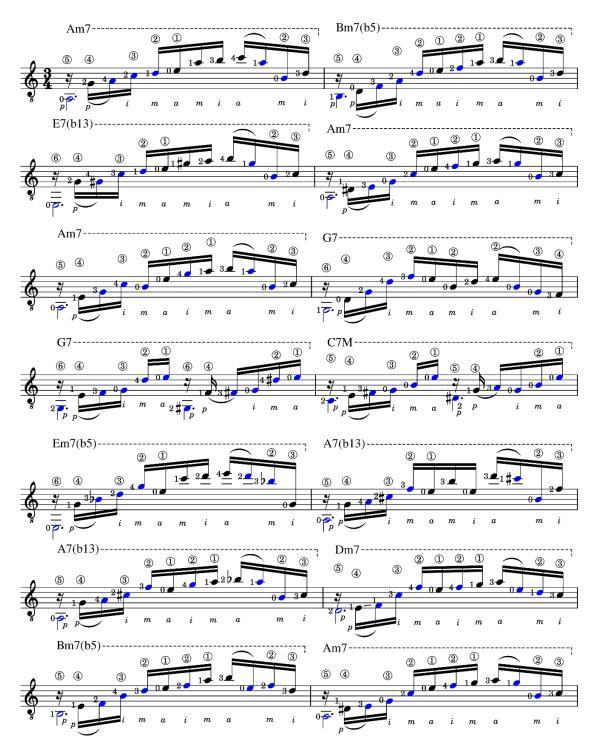


III. "Valsa" da Preguiça Como Método de Trabalho n.2

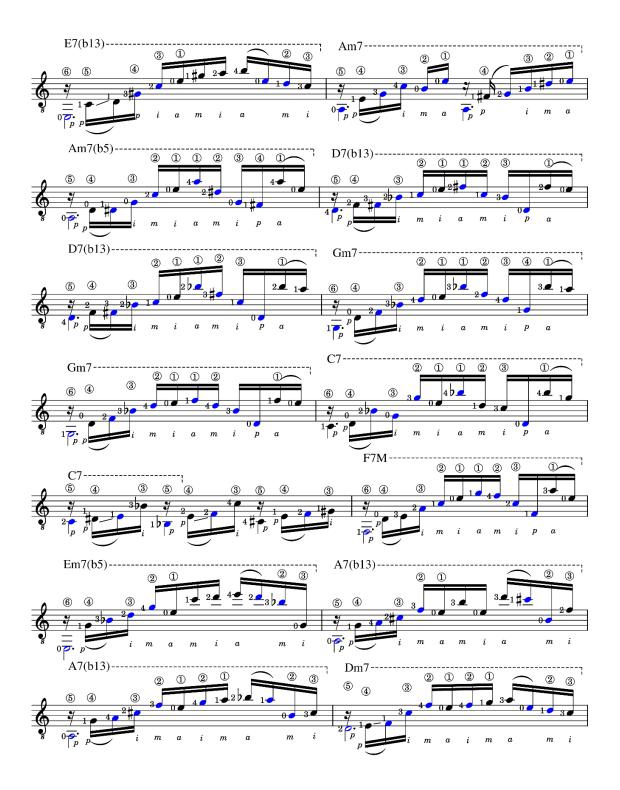


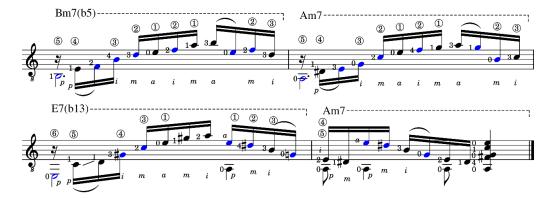
Composer's note: The idea is similar to the first waltz: Initially assemble the chords and build the melody in the close vicinity. In this case, chromaticism is used whenever possible.

5



IV. "Valsa" Semicochilando



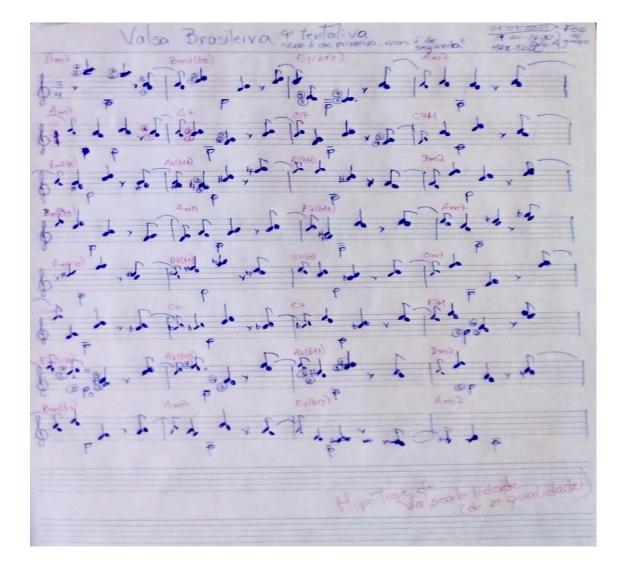


Composer's note: Blue notes keep sounding during the arpeggio. In general, in the first half of each measure, we have the formation of some chord.

Appendix A - Original Drafts



Valsa Brasileiva entativa 3 Bm Valsa da Preguiga 7613 noz T b 800 7(45) Par 000 FAN 13) 24 141 D.C FIE tolal 262 Ja 60 FJ -00 E T THIT 干杆 丁丁 . . P





Appendix B - Performer Jean Lopes' annotations

Hipótese da Valseabilidade

Quatro Valsificações

Compostas entre 29.01.2020 e 03.01.2022 Revisadas e editadas em 21 e 22 de Janeiro, 2023

↓ = 70 A ideia básica é montar um determinado acorde e depois construir a melodia retirando os dedos

que formam o acorde (ou usar notas próximas ao acorde,"Valsa" da

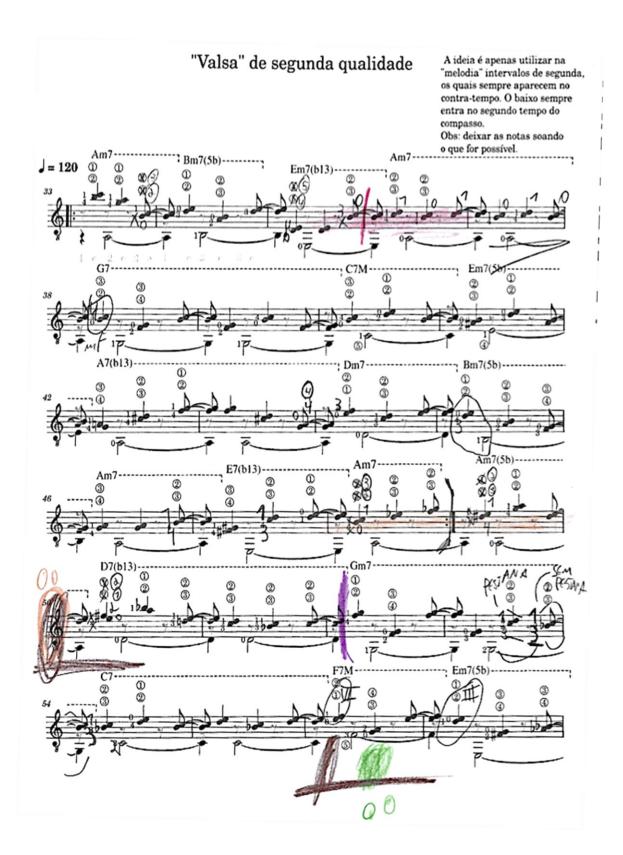
mas sem se mover muito, para não causar fadiga). Além disso, para notas na mesma

Preguiça como método de Trabalho n1









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