

## **Waltzifiability Hypothesis - Hipótese da Valseabilidade**

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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 "*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 first<sup>1</sup> *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*<sup>2</sup>, 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*<sup>3</sup> employs chromatisms and specific rhythmic figures. And the last *Valsa Semicochilando*<sup>4</sup> 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".

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<sup>1</sup> Literal translation: "*Waltz*" of Laziness as a Working Method n.1.

<sup>2</sup> Literal translation: "*Second*" Quality Waltz.

<sup>3</sup> Literal translation: "*Waltz*" of Laziness as a Working Method n.2.

<sup>4</sup> "*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:  
<https://www.youtube.com/watch?v=fwqc2nVMDxE>

## REFERENCES

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

# Hipótese da Valseabilidade (Waltzifiability Hypothesis)

## Quatro Valsificações (Four Waltzifications)

Composed by  
Angel Akio Tateishi.  
Edited by  
Amanda Carpenedo.

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

$\text{♩} = 70$

Am7----- Bm7(5b)----- E7(b13)----- Am7-----  
G7----- C7M----- Em7(b5)----- A7(b13)-----  
A7(b13)----- Dm7----- Bm7(5b)----- Am7----- E7(b13)-----  
Am7----- Am7(5b)----- D7(b6)----- Gm7-----  
Gm7----- C7-----  
F7M----- Em7(5b)----- A7(13b)-----  
Dm7----- Bm7(5b)----- Am7----- E7(13b)-----

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

♩ = 116

Note: leave the notes sounding as much as possible.

The musical score consists of six systems, each with a guitar tablature line above a standard notation line. Chord changes are indicated by dashed lines above the staff. Fingerings are shown with circled numbers 1-5. Rhythmic patterns are indicated by numbers and ampersands below the tablature.

**System 1:** Am7, Bm7(5b), Em7(b13), Am7. Rhythmic patterns: 1 & 2 & 3 &, 1 & 2 & 3 &. Fingerings: ①, ②, ③, ①, ②, ③, ⑤, ④, ②, ③, ②.

**System 2:** G7, C7M, Em7(5b). Fingerings: ③, ②, ④, ③, ②, ③, ①, ②, ③, ②, ①, ③, ②, ①.

**System 3:** A7(b13), Dm7, Bm7(5b). Fingerings: ③, ④, ③, ②, ①, ②, ③, ①, ②, ③, ①, ②, ③, ④.

**System 4:** Am7, E7(b13), Am7, Am7(5b). Fingerings: ③, ④, ③, ②, ③, ④, ③, ②, ①, ②, ③, ②, ③, ②, ①, ②, ③.

**System 5:** D7(b13), Gm7. Fingerings: ①, ②, ③, ②, ③, ②, ③, ②, ①, ②, ③, ④, ③, ②, ③, ②.

**System 6:** C7, F7M. Fingerings: ②, ③, ①, ②, ①, ②, ④, ③, ②.

The musical score consists of two staves of music. The first staff contains measures 1 through 4. Above the staff, the chords Em7(5b), A7(b13), and Dm7 are indicated with dashed lines. Fingerings are shown with circled numbers: 1, 2, 3, 4, 5. The second staff contains measures 5 through 8. Above the staff, the chords Bm7(b5), Am7, and E7(b13) are indicated with dashed lines. Fingerings are shown with circled numbers: 1, 2, 3, 4, 5, 6. The bass line is shown with a 0 for the open string and a 1 for the first fret.

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

Am7 Bm7(5b)

E7(13b) Am7

G7

C7M Em7(5b) A7(b13)

A7(b13) Dm7

Bm7(5b) Am7

E7(b13) Am7 Am7(5b)

The musical score consists of ten systems of music. Each system includes a guitar chord diagram and a melodic line with fingerings. The chords and their corresponding systems are:

- System 1:** D7(b13)
- System 2:** Gm7
- System 3:** C7, F7M
- System 4:** Em7(b5), A7(b13)
- System 5:** Dm7
- System 6:** Bm7(b5), Am7
- System 7:** E7(b13)

The melodic line is written in treble clef with a 3/4 time signature. Fingerings are indicated by numbers 1-4 on the left hand and 1-5 on the right hand. The score uses various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

The musical score is presented in a 2/4 time signature with a key signature of one flat (B-flat major). The melody is written on a treble clef staff with a 3/8 time signature. The piece is divided into 16 measures, each with a specific guitar chord indicated above the staff. Fingerings are indicated by circled numbers 1-4 above the notes. The lyrics 'i m a m i a m i' are written below the notes. The chords and their corresponding lyrics are as follows:

Measure	Chord	Lyrics
1	Am7	i m a m i a m i
2	Bm7(b5)	i m a i m a m i
3	E7(b13)	i m a m i a m i
4	Am7	i m a i m a m i
5	Am7	i m a i m a m i
6	G7	i m a m i a m i
7	G7	i m a m i a m i
8	C7M	i m a m i a m i
9	Em7(b5)	i m a m i a m i
10	A7(b13)	i m a m i a m i
11	A7(b13)	i m a i m a m i
12	Dm7	i m a i m a m i
13	Bm7(b5)	i m a i m a m i
14	Am7	i m a i m a m i
15	Am7	i m a i m a m i
16	Am7	i m a i m a m i

The musical score consists of 12 systems, each with a guitar line and a vocal line. The guitar line includes fret numbers (e.g., 6, 5, 4, 3, 2, 1, 0) and fingering instructions (e.g., ①, ②, ③, ④, ⑤, ⑥). The vocal line includes lyrics and dynamic markings like 'p'.

System 1: E7(b13) Am7  
Lyrics: i a m i a m i i m a i m a

System 2: Am7(b5) D7(b13)  
Lyrics: i m i a m i p a i m i a m i p a

System 3: D7(b13) Gm7  
Lyrics: i m i a m i p a i m i a m i p a

System 4: Gm7 C7  
Lyrics: i m i a m i p a i m i a m i p a

System 5: C7 F7M  
Lyrics: i m i a m i p a i m i a m i p a

System 6: Em7(b5) A7(b13)  
Lyrics: i m a m i a m i i m a m i a m i

System 7: A7(b13) Dm7  
Lyrics: i m a i m a m i i m a i m a m i

The image displays a musical score for guitar, consisting of two systems of notation. Each system contains two measures of music. The first system starts with a  $Bm7(b5)$  chord and an  $Am7$  chord. The second system starts with an  $E7(b13)$  chord and an  $Am7$  chord. The notation includes guitar-specific symbols such as fret numbers (0-5), picking directions (p), and fingerings (1-3). Blue notes are highlighted in the original image, indicating notes that should be sustained during arpeggios.

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

31.12.2020  
Ramberto

## Valsa Brasileira 2ª tentativa

"Valsa da preguiça como melado de trabalho"

The musical score is written on eight staves of music. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various chords and dynamics. The chords are written in black and red ink. The dynamics are written in black ink. The score is dated 31.12.2020 and signed Ramberto.

Valsa Brasileira 3ª tentativa  
Valsa da Pesquisa nº 2

1 Am7  
2 Bm7(b9)  
3 F7(b9)  
4 Am7  
5 Am7  
6 G7  
7 G7  
8 CAM  
9 Fm7(b9)  
10 A7(b9)  
11 Am7  
12 Bm7(b9)  
13 Am7  
14 Am7  
15 fine  
16 fine  
D.C. al fine

Valsa Brasileira 4ª tentativa

originais: For de grupo  
1900-1930  
Max-Bell

1-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000

Am7 2m7(b9) E7(b9) Am7

Am7 G7 C#M

F#(b9) A1(b9) F#(b9) 3m7

Am7(b9) 4m7 F#(b9) Am7

Am7(b9) D2(b9) D2(b9) Gm7

C#M C#M C#M F#M

F#(b9) A2(b9) A2(b9) 3m7

F#(b9) Am7 E7(b9) Am7

Hipótese de Valsabilidade (de qualidade)

Valsa Brasileira tentativa "semicochilando" 02.01.2020  
M. 20  
T. 20

The image shows a handwritten musical score on ten staves. The title is "Valsa Brasileira tentativa 'semicochilando'" with the date "02.01.2020" and page markings "M. 20" and "T. 20". The music is written in treble clef with a 3/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are written in red ink above the notes. The chords include: Am7, B7(b5), E7(b6), Am7, Am7, G7, G7, C#m, E7(b6), A7(b6), A7(b6), Dm7, Em7(b6), Am7, E7(b6), Am7, Am7(b5), D7(b6), D7(b6), Gm7, Gm7, C7, C7, F#m, and Am7(b5). The score ends with a double bar line and a final chord symbol.

## 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

$\text{♩} = 70$

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) mas sem se mover muito, para não causar fadiga. Além disso, para notas na mesma corda usa-se o mesmo dedo da mão direita.

### "Valsa" da Preguiça como método de Trabalho n1

The musical score is written in 3/4 time with a tempo of 70. It consists of 32 measures. The key signature has one flat (B-flat). The score is annotated with various chords and performance instructions. A circled 'C7' chord is highlighted in measure 21. A handwritten note at the bottom right reads 'P. RITMO = NÃO PERDER TEMPO'. The score is divided into systems of four measures each, with measure numbers 1, 6, 11, 16, 21, 26, and 32 indicated at the start of each system.

Chord changes and annotations:

- Measures 1-4: Am7, Bm7(5b), E7(b13), Am7
- Measures 5-8: G7, C7M, Em7(b5), A7(b13)
- Measures 9-12: A7(b13), Dm7, Bm7(5b), Am7, E7(b13)
- Measures 13-16: Am7, Am7(5b), D7(b6), Gm7
- Measures 17-20: Gm7, C7, F7M, Em7(5b)
- Measures 21-24: A7(13b), Dm7, Bm7(5b), Am7, E7(13b)
- Measures 25-32: (Continuation of the previous system)

### "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.

♩ = 90

65 Am7 (3) Bm7(5b)

67 E7(13b) Am7

69 G7

72 C7M Em7(5b) A7(b13)

75 A7(b13) Dm7

77 Bm7(5b) Am7

79 E7(b13) Am7 Am7(5b)

The image shows a handwritten musical score for guitar, consisting of seven staves of music. The score is written in treble clef and includes various musical notations such as notes, rests, and fingerings. Chord diagrams are provided for several chords, including D7(b13), Gm7, C7, F7M, Em7(b5), A7(b13), Dm7, Bm7(b5), and Am7. The score is annotated with handwritten notes and markings, including circled areas labeled "7 BASE" and "BASE", and a large bracket labeled "V" at the bottom. The staves are numbered 82, 84, 86, 89, 91, 93, and 95. The music features complex rhythmic patterns and melodic lines, with some notes marked with 'x' and '1'.

### "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.

Obs: deixar as notas soando o que for possível.

The musical score is written on a grand staff with a treble clef and a 3/4 time signature. The tempo is marked as  $J = 120$ . The score is divided into systems of staves, with measure numbers 33, 38, 42, 46, 50, and 54 indicated. Chord progressions are written above the staves, including Am7, Bm7(5b), Em7(b13), Am7, G7, C7M, Em7(5b), A7(b13), Dm7, Bm7(5b), Am7, E7(b13), Am7, Am7(5b), D7(b13), Gm7, C7, F7M, and Em7(5b). The melodic lines feature various annotations: circled notes, arrows, and handwritten text such as "RESPIRANA" and "SEM RESPIRANA". There are also some scribbles and a green highlight at the bottom of the page.

The image displays two staves of musical notation for guitar. The first staff begins at measure 58 and features three chord changes: A7(b13), Dm7, and Bm7(b5). The second staff begins at measure 62 and features two chord changes: Am7 and E7(b13). The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by circled numbers 1-5 above the notes. Chord diagrams are shown above the staves, with some notes circled to indicate specific fingerings. The piece concludes with a double bar line at the end of the second staff.

**♩ = 105**

Notas azuis -> manter soando durante o arpejo. Ou seja, em geral, na primeira metade de cada compasso temos a formação de algum acorde.

### "Valsa" Semicochilando

Am7----- Bm7(b5)-----

98

E7(b13)----- Am7-----

100

Am7----- G7-----

102

G7----- C7M-----

104

Em7(b5)----- A7(b13)-----

106

A7(b13)----- Dm7-----

108

Bm7(b5)----- Am7-----

110

2 FIXO

\* BASE = EM QUAL CASA ESTARÁ O DEDO 1

● = CAMANELLA

● = POSIÇÃO FIXA EM CASAS DIFERENTES

\*\* MUDAR ACORDE JUNTO COM O BAIXO SE POSSÍVEL

112 E7(b13) Am7

114 Am7(b5) D7(b13)

116 D7(b13) Gm7

118 Gm7 C7

120 C7 F7M

122 Em7(b5) A7(b13)

124 A7(b13) Dm7

126 Bm7(b5) Am7

128 E7(b13) Am7