



# Paolo Ugoletti

Composer

Italia, Nave-Brescia

## About the artist

Paolo Ugoletti was born in Brescia in 1956. He began his musical studies under the guidance of his mother and continued at the Conservatory of his hometown under Giancarlo Facchinetti for composition and Giovanni Ugolini for the piano.

In 1979 he attended the Franco Donatoni's composition courses at Accademia Chigiana in Siena and the Giacomo Manzoni's class at the Giuseppe Verdi Conservatory in Milan.

In these years he began to collaborate with various musical groups and soloists such as Monch, Scarponi, Pedron, Ballista, Gorli, Garbarino, Antonelli and Damerini.

In 1980, after he graduated in composition, he spent summer in Stocholm and he got in touch with the most important scandinavian musicians.

He began teaching composition at the Conservatory of Pesaro, then he moved to Bologna and Parma Conservatories. In 1987 he was composer in residence at the Santa Cruz University in California, on that occasion he met the music of Lou Harrison, Arvo Part, John Adams and Keith Jarret.

He has been teacher and faculty member at the Luca Marenzio Conservatory in Brescia since 1989. A long and fruitful co-operation with Sagra Musicale Umbra leads him to compose many works. This collaboration flows in the Missa Solemnis Resurrectionis, a work ... (more online)

**Personal web:** <http://www.paolougoletti.com>

## About the piece



<b>Title:</b>	Melodia
<b>Composer:</b>	Ugoletti, Paolo
<b>Licence:</b>	Creative Commons Licence
<b>Instrumentation:</b>	Guitar solo (standard notation)
<b>Style:</b>	Contemporary
<b>Comment:</b>	A Paolo Ugoletti's one page guitar piece dedicated to Piero Bonaguri

## Paolo Ugoletti on [free-scores.com](http://www.free-scores.com)

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# Melodia

Paolo Ugoletti

Diteggiatura di Piero Bonaguri

*Morbido, sempre in rilievo la melodia*

The musical score is written on a single staff in treble clef, with a key signature of one flat (B-flat). It consists of 32 measures, divided into eight systems of four measures each. The score includes various musical notations such as slurs, accents, and dynamic markings. Below the staff, guitar fingering is indicated with numbers 1-4 and 0. Lute-style chord markings (CX, CVII, CVIII, CV, CIII, CI, CVI, CII) are placed above the staff to indicate specific fret positions. The piece concludes with a final chord marked with a circled 3 and a circled 5.

*Il criterio seguito nella diteggiatura di questo pezzo è quello di utilizzare i cambi di posizione il più possibile -e solamente- in corrispondenza del cambio della nota della melodia, per ottenere in modo naturale l'effetto di accentuazione melodica voluto dal compositore. (Piero Bonaguri)*