



Paolo Ugoletti

Compositeur

Italie, Nave-Brescia

A propos de l'artiste

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 ... (la suite en ligne)

Site Internet: <http://www.paolougoletti.com>

A propos de la pièce



Titre:	Melodia
Compositeur:	Ugoletti, Paolo
Licence:	Creative Commons Licence
Instrumentation:	Guitare seule (solfège)
Style:	Contemporain

Paolo Ugoletti sur [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). The piece is divided into measures 1 through 32. The notation includes various rhythmic values, slurs, and accents. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Fretboard diagrams are shown as horizontal lines with numbers 0-4 below them, indicating the fret position for each string. Above the staff, several fret positions are marked with Roman numerals: CX (12th fret), CVII (17th fret), CVIII (18th fret), CV (15th fret), CVII (17th fret), CVIII (18th fret), CV (15th fret), CIII (7th fret), CI (5th fret), CX (12th fret), CVIII (18th fret), CVI (16th fret), CV (15th fret), CIII (7th fret), CI (5th fret), and CI (5th fret). The score concludes with a final chord at measure 32.

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)