

# Halny

for flute and guitar

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He has been studying composition with Krzysztof Penderecki, Rodrigo Lima and Maurício Dottori. Currently, he is a PhD student at USP, São Paulo, under the guidance of composer Dr Silvio Ferraz. He has graduated in Music (EMBAP / Unesp) and Music Therapy (FAP / Unesp). He has also completed his master's degree at UFPR, under the guidance of composer Dr. Maurício Dottori. He has studied at the Music School of the State of São Paulo (Emesp) and at the Academy of Music in Kraków which was possible thanks to a scholarship from *Mozarteum Brasileiro*. His works have been performed internationally as well as locally: at the *International Festival of Krakow Composers* in Poland and *MusLAB Festival* in Mexico, at several festivals in Brazil (*Bienal Música Hoje*, *Festival de Música Paranaense*, *Festival Internacional de Londrina*, *Simpósio Acadêmico de Violão da EMBAP*, *Oficina de Música de Curitiba*, *Panorama da Música Brasileira Atual*). Several of his compositions were awarded, such as: first prize in the *III Composition Competition of the Music Biennial Today* (2015) for his work *Campina de Vidro* (for string orchestra and piano); an award in the *I Composition Competition of the Edino Krieger Contemporary Music Festival* (2017) for his composition *Morriña* (a string quartet); and the second prize in the *I Composition Competition Altino Pimenta for Clarinet Solo* for his work *Moods* (2018). His work *Prelúdio III* was selected to be recorded in the first album of the project *Novas*, promoting new music for Brazilian guitar. Frigatti's composition *Iguaçu* was commissioned and recorded in an album *Clarinete Solo Brasileiro* by Jairo Wilkens.

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**M**etaphor<sup>1</sup> The piece is inspired by the meteorological phenomenon called Halny. It is a specific type of wind that occurs in the Tatra Mountains on the border between Poland and Slovakia. Such phenomenon is caused by hot winds, which hit the mountains (on the Slovak side). Because of that the winds are forced to climb the mountainside at high speed, which results in a drastic change of weather on both sides of the Tatra range. On the Polish side, the gust of hot dry air is extremely strong and can damage houses and knock down trees. It's possible to feel the warm wind miles away. According to the local people, it is a breath of devil that whoever feels, can go crazy.

### **Material and form**

The main material of the piece comes from sounds related to the title of the composition, for example: the airy sounds of the flute represent the sound of the wind touching plants; the jet whistle is related to intense whistling of the wind; the percussive sounds of the guitar are related to twigs of trees touching each other due to intensity of the wind; the fingernails scratching the strings represent creaking of windblown trees. From the point of view of the global form, the piece is divided into three parts: A - prevalence of noisy matter and use of imitative counterpoint; B - more rhythmic, with prevailing use of defined pitch sounds and ostinatos; A' - in which instruments are performing a free counterpoint: the wind sounds are picked up by the flute, but the guitar mixes defined pitch sounds with percussive sounds. Due to the subtlety of the initial materials, the use of reverb for flute (section A) and guitar (the whole piece) is recommended.

### **From polyphony and counterpoint**

First section of the piece develops imitation of chosen elements of two objects which sound characteristics is different from each other. These elements are: proportional size, number of attacks, correspondence between dynamic envelopes (figure 1).

The second section is about a short dance. This dance is characterized by use of ostinato (guitar), that is repeated with changes in dynamics and tempo; and the phrase of the flutist, that develops commenting itself. Although they are composed in a diverse way, the coherence of duet is maintained because they share the same main chord and the rhythmic characteristic (figure 2).

The final section of the piece resumes the initial material, with some declinations and variations, but maintains the contrapuntal treatment free from the preceding section.

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<sup>1</sup> Due to the academic and artistic merits, I was selected to compose a work for *Ensemble Mobile*, a Brazilian group dedicated to contemporary concert music.

The image displays a musical score for two systems, each featuring a Flute (Fl.) and a Guitar (Gtr.) part. The first system is marked **Lento** with a tempo of  $\text{♩} = 70-80$ . The Flute part is written in treble clef with a key signature of one flat. The Guitar part is written in treble clef with a key signature of one flat. The score includes various dynamic markings such as *ppp*, *pp*, *p*, *f*, *sf*, *mp*, and *mf*. The second system continues the piece, with the Flute part including markings for *ppp*, *p*, and *mp*, and the Guitar part including markings for *f*, *mp*, and *mf*. A red box highlights a section in the first system where the Flute plays a melodic line and the Guitar provides a harmonic accompaniment. A blue box highlights a specific melodic phrase in the Flute part, with a blue arrow pointing to a similar phrase in the Guitar part, illustrating an imitation procedure. Another blue box highlights a dynamic change in the Flute part, with a blue arrow pointing to a corresponding change in the Guitar part. The second system also features a red box highlighting a section of the Flute and Guitar parts, and a blue box highlighting a specific melodic phrase in the Flute part, with a blue arrow pointing to a corresponding phrase in the Guitar part.

Figure 1 – An example of imitation procedure between different objects that share certain elements and behaviours

Repeat the given pattern four times (5x) with constant *accelerando* before executing the following event

1x *p*  
2x *mp*  
3x *mf*  
4x and 5x. *f*

Gtr.

Fl.

*pp cresc. poco a poco* ...  
(*sf*)  
(*sf*)  
(*sf*)

Figure 2 – Guitar ostinato and excerpt from phrasing of the flute playing the same material

# HALNY

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## Flute

- ◇ cover the entire mouthpiece with the lips holding it between the teeth (without biting down), as deeply in the mouth as possible; the result should be an aerial sound of definite pitch
- ∧  
◇ covering the whole mouthpiece with the lips and holding it with the teeth as deeply as possible, play an aerial sound glissando in a violent way as if warming up the instrument.
- ↘ quartertone glissando (downwards)

## Guitar

- × Tambora with left hand at the indicated strings and the indicated position

△ or ▲ Scratch the indicated strings with the nails of the right hand

- Hitting the center of the bridge (Cavalete) with your thumb

Pes → Cav or Cav → Pes From the nut (pestanda/Pes) to the bridge (cavalete/Cav) or from the bridge cavalete/Cav) to the nut (Pestana/Pes)

♮ Bartók pizzicato

It is strongly recommended to amplify the guitar to perform this work. In this case, it is recommended to amplify the flute as well. The flute should be amplified in the initial and final sections, but not in the central one ("Più Mosso").

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Halny is a local, untranslatable term derived from the word 'hala', grassy tundra-like natural region typical for the higher parts of the Tatra Mountains. The Polish terms 'halny' and 'wiatr halny' (halny wind) are synonymous - the word can be both an adjective and a singular noun when describing the wind.

Compared to other European mountain ranges, the mountains in Poland are not particularly high. However, they are strongly affected by the local climate and therefore can be extremely dangerous to those who would underestimate their nature. It is usually advised to avoid trekking during the days when the wind called halny is blowing.

While the winds in Poland are moderate in general, there are a few local exceptions - one of them is the halny. It is a foehn type of wind caused by warm winds bumping into the Tatra Mountains from the South (from the Slovakian side) and forcing upwards in a great speed, resulting in a drastic change of weather on both sides of the Tatra range. Typically, the halny is bringing heavy rains on the Slovakian (Southern) side and strong dry winds on the Polish (Northern) side. In Poland it is affecting primarily the region of Podhale, sometimes reaching as far North as the city of Kraków.

Halny is a common phenomenon in that part of Poland, appearing usually during the colder half of the year. It's known for being strong and reaching even hurricane speed - easily up to 150 km/h (~93 mph). The strongest recorded halny occurred in May 1968, when it destroyed large areas of local forests blowing with the speed of even 300 km/h (~186 mph) - it was called the "wind of century" in Poland.

On the Polish side of the Tatras halny is accompanied with a drastic change of the air pressure, sudden (and temporary) rise of temperature, drop in humidity and rapid transformation of the weather. In the highest parts of the mountains it often accumulates thick clouds that immediately worsen visibility, what can be even deadly in combination with the force of the wind. It can easily knock down trees or tear off roofs. It also causes sudden thawing which can result in unpredictable floods during early spring or avalanches during winter.

Miniature dedicated to Ensemble Móbile / 3 min / Krakow, 2017

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# Halny

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Lento (♩ = 70-80)

Flute

Guitar

Fl.

Gtr.

Fl.

Gtr.

Fl.

Gtr.

Fl.

Gtr.

Repeat the given sequence two times. At first time, the attack should be synchronized with guitar. At second time, it should be ad libitum. Then proceed with the following event.

Repeat the given pattern four times (5x) with constant *accelerando* before executing the following event

1x *p*  
2x *mp*  
3x *mf*  
4x and 5x *f*

*ppp*, *pp*, *p*, *pp*, *sf*, *sf*, *f* (as possible), *f*, *mp*, *mf*, *sf*, *p*, *p*, *pp*, *ppp*, *p*, *II*, *IV*, *II*, *I*, *IV*, *V*, *f*, *mp*, *f*, *p*, *Fl.*, *Hit (tambora with left hand) so that the harmonics sound*, *Fl.*, *(repeat)*, *p*, *pp*, *p*, *mp*, *Gtr.*, *Pes*, *III*, *I*, *V*, *VII*, *VI*, *VIII*, *II*, *V*, *VIII*, *p*, *f*, *mp*, *mf*, *f*, *Fl.*, *sf*, *sf*, *p*, *pp*, *mp*, *p*, *sf*, *Gtr.*, *VII*, *IX*, *XII*, *IX*, *VII*, *XII*, *ff*, *ff*, *pp*, *Pes*, *Cav*, *p*, *f*

FRIGATTI, Eduardo. Halny. Revista Vórtex, Curitiba, v.6, n.2, 2018, p.1-8

### Più Mosso

Fl. *mp* (*sf*) *p* (*sf*) *pp* (*sf*) *mp* *pp cresc. poco a poco* (*sf*) (*sf*)

Gtr. (repeat)

Fl. (*sf*) *p* (*sf*) (*sf*) (*sf*) (*sf*)

Gtr.

Fl. (*sf*) *f* (*sf*) *mp* (*eco*) *mp*

Gtr.

Fl. *f* *fp* *f* *fp* *ff* (*sf*)

Gtr. *f* (as possible) *ff* XII

Repeat the pattern until achieving synchronization indicated between the instruments. Then repeat 3x and proceed with the following event

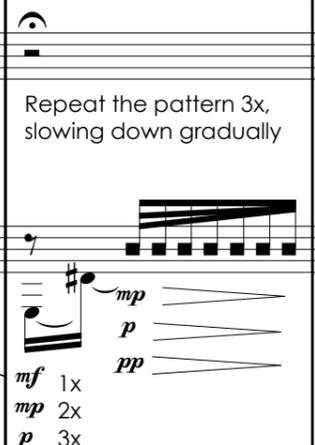


### Tempo primo

Fl. (*sf*) *mp* *pp* VII

Gtr. *mf* *mp* *p* *ppp* *mf*

Repeat the pattern 3x, slowing down gradually



*mf* 1x  
*mp* 2x  
*p* 3x

Fl. *mp* *pp*

Gtr. *p* *f* *pp*

Flute and Guitar: Repeat 3x / The first attack should become more and more desynchronised. (no rit.)

rit.

*pp*

Guitar - move slowly from sul pont to sul tasto / At same time play it ritardando molto