

## Ubá, Belenenses

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Dr. Eduardo Frigatti studied composition with Krzysztof Penderecki, Rodrigo Lima, Maurício Dottori and Silvio Ferraz. He has completed his PhD at USP, São Paulo. His works have been performed internationally as well as locally: Sala São Paulo, NOSPR (Polish National Radio Symphony Orchestra), at the *International*

*Festival of Krakow Composers* in Poland, *MusLAB Festival* in Mexico, Festival Contrasti-Trento in Italy and at *8th International Competition of Duets with Harp*, Poland (2019); at several festivals in Brazil (*Panorama da Musica Brasileira*, *Bienal Música Hoje*, *Festival Internacional de Londrina*, *Oficina de Música de Curitiba*), Capela Santa Maria (Curitiba). 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 1st Composition Competition of the *Edino Krieger Contemporary Music Festival* (2017) for his composition *Morriña* (a string quartet); second prize in *1st National Competition for Clarinet Solo Composition* for his work *Moods* (2018); *third prize* in the *8th International Competition of Duets with Harp*, Poland (2019), for his work *Armorial* (for violin and harp).

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In 2013, I participated in the IX International Symposium on Cognition and Musical Arts, in Belém do Pará, Brazil. Between the debates and the concerts, there is always some opportunity to get to know a bit about the place where the event happens. It was during these touristic moments that I visited the Mangal das Garças and, inside of it, the Amazonian Navigation Memorial. There I saw an 'ubá', a type of canoe of native Brazilians. This canoe is carved in a single tree trunk, it does not use a keel. I observed that to make the ubá, it is necessary to remove the branches from the chosen tree; the tree trunk is dug, using a tool and fire; the external shape of the canoe is sculpted; the hull is turned upwards; the transforming trunk is slightly raised; a low fire is started under the future canoe; with the wood heated, the canoe is being stretched. This procedure fed my imagination and I tried to create musical gestures inspired by the process of creating the canoe. For example, the initial gesture of the piece was inspired by the image of the fire burning in the trunk that becomes the canoe, eventually releasing a spark; the transformation of the timbre (dolce to metallic) is a way to illustrate the vivid color of the flame. The combination between the aggressive sound of the tapping attack and the delicacy of the harmonics also refers to the fire, its softness and the crackling sounds. The sound of nails on the strings is like the sound of wood creaking and opening slowly. The central part evokes the ritualistic air of the 'ubá' construction process. I composed this piece just after coming back home from the Symposium.

Although the piece was recorded in 2014 for my compositions portfolio prepared for my Master thesis, its official debut took place on 2<sup>nd</sup> September 2016, in EMESP's Zequinha de Abreu auditorium, São Paulo, with guitarist Fernando Aguera. The piece was performed again on 22<sup>nd</sup> November 2018, at Paço da Liberdade, Curitiba, by guitarist Eric Moreira. In addition to 'Úba', I composed another piece inspired on my experience in Belém: 'Icamiabas in the mirror of the Moon', which is still unperformed. Both are part of the 'Belenenses' cycle.

*Ubá*

*Belenenses*

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*Eduardo Frigatti*

*f*rigatti

↑ *um quarto de tom acima*

↓ *um quarto de tom abaixo*

$\frac{1}{4}$  ↗ *ascender um quarto de tom, conforme a indicação.*

$\frac{1}{4}$  ↘ *atacar a nota um quarto de tom acima e descender, conforme a indicação.*

× | *arrastar a unha sobre a corda*

+ *atacar a nota com a mão direita (M.D.) ou mão esquerda (M.E.) / (tapping)*

Scordatura



# Ubá

Belenenses

Eduardo Frigatti

São Paulo, julho de 2013.

**Calmo**

Guitar

*fp* *dolce* *met* *fp* *fp*

*dolce* *met*

sul tasto a sul ponticello

*fp* *met* *fp* *dolce*

*met* *dolce*

sul ponticello a sul tasto

harm. art. (4)

*dolce* *met* *fp* *fp*

*dolce* *met*

atacar um quarto acima e descender conforme a indicação

*fp* *dolce* *met* *f* *pp*

*dolce* *met*

ascender um quarto acima conforme a indicação

harm. art. (4) (3) (3) (4) (3) (4) (3) (4)

*mf* *dolce* *met* *p* *dolce* *pp*

*dolce* *met*

*fp* *met* *dolce* *fp*

*met* *dolce*

# Ubá

*fp*

Arrastar a unha do polegar sobre a sexta corda

dolce met *f*

*sfz*

dolce met *p*

Após o último rasgueado encostar o indicador da M.E. nas cordas para realizar os harmônicos

*sfz*

*sfz*

dolce met *f*

## Letárgico mas cantabile

*p*

met *continuar met.*

dolce *continuar dolce*

# Ubá

*met*  
#8  
*dolce*  
XII 3 XIX IV 3  
*dolce* *met*

*p*  
*dolce*

*mf*  
*cresc. somente a nota Lá*

**Tempo Primo**  
*p* *fp*

*met* *dolce*

# Ubá

**Senza tempo**  
 Arrastar continua e lentamente a unha sobre a corda  
 Começar enquanto o harmônico anterior ainda estiver soando

X	X	X
4 <sup>o</sup> corda anelar (a partir do cavalete)	5 <sup>o</sup> corda médio (a partir da boca)	6 <sup>o</sup> corda indicador (a partir da 12 <sup>o</sup> casa)
		(Parar na pestana)

**p** **ppp**