

F Á T I M A M I R A N D A C A R E E R

fátima miranda was born in Salamanca and lives in Madrid. After completing her M.A. in art history, she specialized in contemporary art, publishing two books in architecture and urbanism. Her interest in the avant-garde led her to a special focus on performance art, video art and minimal music, but above all on the relationship between art and life. Following her encounter with the musician **Llorenç Barber** - a turning point in her artistic life - she founded the improvisatory group **Taller de Música Mundana** with him. When she was appointed director of the music library of the Complutense University of Madrid (1982-1989), she began to combine these activities with studies in ear-training, alto saxophone and percussion. She soon discovered the unexpected and precious potential of her voice and decided to rigorously explore it to its maximum consequences.

Since 1983, she has been doing research on the voice and vocal music in traditional musics and this has propelled her to use the voice not only for singing and speaking but also as a wind and percussion instrument built into the body. All of the above constitutes the basis for her own integrated musical language.

Through solitary and systematic experimentation, she developed a series of unique and personal vocal techniques which she subsequently catalogued for her own use - a necessary measure inasmuch as many of these techniques were invented by her and thus unprecedented. By naming and ordering them, according to timbre and register, she was able to create a codified body of resources available to her, in her own work and for collaborations with other composers. The first fruits of these minutious task appeared in the phonetic poetry of the *Flatus Vocis Trio* and in her work with the French composer Jean-Claude Eloy.

From 1983 to 1993 she studied *bel canto* with various professors in order to combine vocal techniques traditionally considered incompatible.

In 1987-1988 she studied traditional techniques with the Japanese singer **Yumi Nara** thanks to a grant awarded by the Juan March Foundation.

In 1988, she learnt Mongol harmonic singing with **Tran Quang Hai** at the Museum of Man in Paris. This technique requires the simultaneous production of two vocal sounds: the fundamental note as drone and the melody produced by its harmonic series. From the practice of this technique she discovered the importance of the relation listening / vocal emission, going deeper into this aspect thanks also to Professor **Alfred Tomatis**.

Since 1988 she has combined short workshops in France and Holland with longer periods in India where she studies **Dhrupad** music and singing with different members of the eminent **Dagar family**, after having obtained in 1989 a scholarship from the Ministry of Foreign Affairs. Since the seventeenth century this oral tradition has been passed down in all its purity from father to son through nineteen generations of the Dagar family.

As a result of all this, her work was greatly enriched by training in the subtle perception of microtones and harmonics and therefore in their vocal production, determining factors in her composition.

It should be pointed out that while the form and structure of Fátima Miranda's work bears no resemblance to music of those cultures, it is essentially related if only in its use of microtones, dynamics, rhythm and various and refined forms of singing.

From a deliberate position of rupture, it was a question of making compatible musical, vocal, gestural and dramatic idioms, apparently unrelated, but which in fact maintain a close relationship among themselves and even with the Spanish musical heritage. The microtonal character and demanding rhythmic sense of Flamenco, the Galician *atuxos* and Basque *irintxis* mountain cries, the Balearic yodels, the Gomero whistle as well as the guttural, dark, deep, hoarse, brilliant or screeching timbres, which at once colour and give character to numerous manifestations of this rich musical heritage are present in the music of India, Japan, Mongolia, some Arabic countries, Korea, China and Africa. In one way or another Fátima Miranda has been able to bring this into a rich and unprejudiced partnership with *bel canto*, and in a dialogue with the aesthetic options of the avant-garde. As a result, in 1991 this trajectory was to crystallize in the creation of her concert-performance for solo voice *Voices of the Voice*.

In 1996, she was awarded the prestigious **DAAD grant**, being invited by the *Berliner Künstlerprogramm des Deutschen Akademischer Austauschdienst*, as artist in residence in the city of Berlin.

In 2009 she is awarded with the **IV Premio Intenazionale Demetrio Stratos** Stratos and **II Premio Cura Castillejo**. In 2012 she was awarded the **Women Artists Video Art First Prize-VII International Art and Gender Seville Encounters**.

From the nineties she has created concerts-performances for solo voice: **Las Voces de la Voz** (1991), **Concierto en Canto** (1995), **ArteSonado** (2000), each of them edited on CD. In 2005 she has created **Cantos Robados**, in 2011 **perVERSIONES**, both edited on DVD.

In 2013 he studied traditional singing **Mugam** with **Fargana and Alim Qasimov** in Azerbaijan.

In 2014 she creates **aCuerdas**, a duo with hurdy-gurdy virtuoso Marc Egea.

In all her work the voice is treated in all its possible sung and spoken expressions, employing western and oriental vocal techniques, as well as those of her own invention, some of them multiphonic, covering a four-octave range without recourse to any electronic manipulations whatsoever. All that joined with the important gestural, dramatic and poetic component which accompanies her performance, creates a variety of atmospheres and emotions which makes a unique product that attracts audience from very diverse backgrounds.

Above and beyond its cultivated virtuosity, the work of Fátima Miranda comes from a slow and conscious digestion of life itself: of her travels, her various studies, errors, contradictions, playfulness, discoveries, provocation, sense of humor, and, of course, a demanding discipline divested of all rigidity, intention and exhibitionism. The music and the voice of this creator transgress, touch and transform because unintentionally and unavoidably, they are she herself.