

EXHIBITION OF SCORES

Fátima Miranda

Interest in the exhibition of Fátima Miranda's scores resides, to a large extent, in the fact that they were never made with the intention of being displayed. Each one of them has a strictly functional character and responds only to the composing, musical, vocal and expressive needs which emerged for the composer-interpreter as she was creating and developing the work: annotations, staves, drawings, adjectives relative to all sorts of textures, tastes, colors, physical and emotional sensations, as well as graphics representing movements and a broad array of sounding, muscular and respiratory gestures.

Fátima Miranda's wide range of more than four octaves and her vocal interpretation, oftentimes responding to vocal techniques either forged by the author or learnt from non-western cultures, rather than to academic canons coded by western music and by the *bel canto*, could only be expressed in scores with all sorts of resources (colors, signs, letters, drawings, etc) and parameters, in order to succeed in writing her music and reflect on paper all the effects and subtleties intended for the voice, no matter how fine those may be. For Fátima, these scores are essential working instruments, not only when she composes but also when she studies and rehearses each piece, so that her body can integrate each sounding mechanism and vocal gesture.

It was only afterwards, and due to the surprising results, that the idea of this exhibition emerged.

Fátima Miranda's scores suggest two kinds of regards:

- From a distance of one or two meters. In this case, we will experience an exhibit of abstract work, full of color, textures, harmony, dynamism, and of a definitely rare and beautiful novelty. Rather than scores, the viewer will imagine maps, plans, landscapes, rivers, graphs, labyrinths, ... paintings.
- From the distance we read a book or check an atlas. This will allow us to penetrate step by step, as if through a microscope, in the creative process of the artist, making accessible to a large audience something apparently hermetic and some times highly complex.

Access to the intricacies of the long and laborious creative process of the artist, always splashed of discoveries, concerns, deletions, doubts and corrections, is something generally hidden to most people.

Exhibiting these scores, which were never intended to that aim, thus implies, besides a very suggestive visual and musical interest, a daring and intimate act of nakedness. By showing us such an *elaborate cooking*, proper of the most patient amanuensis, and by revealing us the demanding discipline which lies behind the minutest subtleties of her voices, it could be that some of the secrets about Fátima's concentrated, strong presence on stage and about the freedom of her gesture and singing – free from every effort and intention when it reaches the audience, after a patient path of already forgotten technique, training and detailed score– maybe unveiled.

Getting closer to Fátima Miranda's graphic work-scores is not, therefore, a simple act of aesthetic contemplation. Those scores are, just like any worthwhile art, the registry of a vital process. This may be the reason why, as the media said some time ago, Fátima's work is one of the extraordinary cases in which contemporary art and avant-guard can be understood, maybe because it *touches* us.