

Email interview by **Taro Peter Little** with **Juan María Solare**

for the master thesis

*"The correlativity between graphic scores and modern art scene
- comparing early and existence-"*

at the Tokyo University of the Arts (Tokyo Geidai)

About "**Palinsesto Senso**" by Juan María Solare

1) Have you been influenced by any existent art movements in visuals or thoughts when you were making your graphic score?

JMS: Generally speaking, the visual influences on my graphic scores come from three main and disparate sources: *Surrealism* (concretely Salvador Dalí, Joan Miró and Marcel Duchamp), *cartoon* (comics) and certain kinds of *graffiti*.

But in this concrete piece, "*Palinsesto Senso*", the visual gesture has another origin that might surprise you: Japanese calligraphy.

At some point (in July 2001, one year before composing "*Palinsesto Senso*") I attended a composition seminar with Toshio Hosokawa in Mollina (Málaga, Spain). During that seminar he told us that a central conception of Japanese calligraphy is that the painted gesture is a part of broader gesture that begins in the air, touches the paper leaving its ink traces, and goes on flying in the air. One should not split these three moments of that macro-gesture.

This thought was quite attractive and familiar for me, especially because -as a Pianist myself- this is the way in which I approach the performance of certain piano pieces. The idea of composing with such conception in mind was therefore enlightening and fertile.

Later, the Italian "fluxus" composer Luca Miti asked me to write a piece for Theremin, an instrument that is actually performed in the air. After a rather long reflection about an effective notation for Theremin (which is a problem in itself) I came across again with the idea of a painted gesture as part of a larger gesture that takes place in the air.

2) Have you ever referred musical symbols from past graphic scores in your scores whichever you composed?

JMS: I don't want to be excessively categorical in this subject, because very possibly I have just forgotten my influences. Besides, I think that graphic scores must at some point follow not only musical rules, but mainly graphic, visual rules. Therefore, more influences for my graphic scores can be possibly traced among pictures of the modern painters and designers (and graffiti).

Having said that, I can identify clearly a visual quotation. In my suite of seven graphic scores "*Look until it sounds*", the fourth piece, "*High & Low*", includes a quotation of the G-clef written/painted in two directions. I borrowed this sign from Arnold Schoenberg. The problem is that Schoenberg didn't use this sign in his works (he never composed a graphic score, as far as I know), but only in some of his sketches, and perhaps as joke.

I am extremely curious to know whether one can find a sort of standardization of graphic scores. It is not impossible and it is a subject very worth researching. Maybe several composers try to avoid standardization, but not every composer. So it might arise something like a standardization. Personally, I think this standardization may occur in analogy with musical scores (as in the musical parameters pitch, duration), or in the timbres (as often in percussion scores). A standardization of signs used in graphic scores can also be of great use in music education.

I only wish that a standardization of the signs doesn't lead to a musical "Esperanto" (i.e., that everything end up sounding similar). But this fear is not really grounded, since the standardization of musical notation in the past didn't lead to similitude in the musical works. If there was a musical common language (say, in the Baroque era) it was not due to the notation.

Juan Maria Solare

(Bremen, Germany, 6 DECEMBER 2010)

Juan María Solare

Palinsesto Senso

for Theremin and Ring Modulator ad libitum

This piece was composed in Lilienthal on 9 August 2002. Its duration is 5 to 7 minutes. The work -a graphism with several performance instructions- is dedicated to *Lucarissimo* Miti.

Palinsesto Senso (might be translated as "*Palimpsestic sense*") was first performed by Luca Miti on 25th March 2004 at the bookshop *Bibli* in Rom (Trastevere), see http://www.bibli.it/musica/adesso/2004/04-03_01.htm . The score of *Palinsesto senso* was included in the book *Notations 21* edited by Theresa Sauer (ISBN-13: 978-097955464), <http://notations21.net>

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