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Solfeggios, images, inventions: the different paths of sound imaginary

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This text^{10 11} seeks to describe the various moments that occur in the compositional process, from the conception of a certain subjective idea to its concreteness. We will draw a parallel between the notion of “solfeggio” and the four moments of Gilbert Simondon's “cycle of images”: 1) image-anticipation, 2) lived experience, 3) image-memory and, finally, 4) invention. At the same time, in dialogue with the notions of “imaginary instrument” (LACHENMANN, 1996; PADOVANI, 2017) and “technical object” (SIMONDON, 2020), we will investigate the technical dimension of composition, dealing with creative, technological tools, and different creation supports.

The first term to be investigated, inherent to the compositional activity, is the “solfeggio”. This always stems from learning: in order to read a musical score, it is necessary to know how the musical codes related to it work. But the solfeggio can also extrapolate the traditional musical score and take different forms, such as an algorithmic, heterophonic, timbric, textural solfeggio, etc. (PENHA, 2016, p. 73-151). It involves the materialization of images loaded with perceptive intentions, relating to

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cognitive aspects and using different representation, encoding and decoding mechanisms (MANI, 2020).

However, these images do not refer solely to the visual dimension. According to Simondon, images are like "life samples" (SIMONDON, 2016, p. 10) and have different phases. First, the image occurs before the experience, as in the moment before interacting with an object. At the time of empirical experience, the image is like a "reception mode" of information coming from the medium/object. Finally, it is what remains of the experience, as a "mental world" (SIMONDON, 2016).

We can relate, within the scope of composition, the notion of the "cycle of images" to the idea of "imaginary instruments" (PADOVANI, 2017), which go beyond the techniques and the sound possibilities considered conventional in the instrumental universe. As an image passes through its different forms (anticipation, experience, and memory), the engendered mental world allows us to envision new images, even if initially it will be inaccurate. A case of this is the invention of tools, utensils, etc., what Simondon calls a "technical object", which is the result of a sedimentation process of human thought through artifacts and technical frameworks (SIMONDON, 2020).

Thus, through a tactile experience, we can technically, mechanologically, and aesthetically rethink the way a given instrument works, which can be treated here as the sedimentation of a certain imaginary manifested as a technical object. In other words, there is a strong presence of the elaboration of a particular solfeggio in this process of imagination, invention, and realization.



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In this way, through the dialogues established by the notions of "solfeggio", "cycle of images", "invention" and "technical object", we will analyze their developments in our compositional processes and works from the repertoire of instrumental, acousmatic, live-electronics and interactive music. Among these works, it will be investigated: the relationship between solfeggio and the invention of a technical object through the creation of UPIC equipment in *Mycenae-Alpha* by Iannis Xenakis; the realization of an expanded instrument and its relationship with solfeggio and musical notation in *Jupiter* by Philippe Manoury; the guitar-computer coupling as an imaginary instrument, and the algorithm of interactive processes (patch) as a technical object in *Do corpo ao pó* by Vinícius César de Oliveira; the idea of timbre fusion as an imaginary instrument in *Através do prisma em movimento* by Yugo Sano Mani.

Keywords: solfeggio; imagination; creative processes; musical composition; technical object

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