

## PAPERS 2 Noise and performance

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Chair –Ross Brown  
WED 16.30-18.00 | RR3

***The employment of sounds and vocals in the Tainaner Ensemble's Shakespeare Unplugged 3 – Macbeth***  
Yilin Chen

The Tainaner Ensemble's adaptation of Macbeth related musical sounds to the psychological states of each character and offered a new appreciation of Hoklo, one of Taiwan's native languages. The production presented the psychological journey of a couple whose ambition led to murder. Piano sounds suggested their inner struggle, triangles and chimes represented the witches. The music complemented the characters' underlying emotional shifts.

The phonological rhythm of Shakespeare's poetry has a strong musicality and this adaptation attempted to preserve this meter in the Hoklo translation. The production set a milestone for Shakespearean performance in Taiwan, which has primarily been in Mandarin Chinese, which has been the official language since 1949.

Did the choice of music and language alienate audiences? Music facilitates the audiences' ability to absorb the moods of the characters in the performance, but did unfamiliarity with Hoklo (because of its political repression) hinder the audiences' appreciation of the performance?

***From portrait to landscape: noise and meaning***

Adam Collis

What is the relationship between noise, information and meaning? Collis explores this through his own work as a sound artist with Sound Container, and through a historical overview of noise in music practice.

Charting the progressive emancipation of noise in music from Louis Armstrong to Ryoji Ikeda – with reference to the writings of Attali (1985), Cascone (2000) and others – Collis discusses the value of noise in the establishment and clarification of meaning. This will be demonstrated by considering language communication and, mathematically, through a discussion of dither in audio engineering.

Just as the defined tone from a trumpet emerges from an initial blast of noise, humans have the ability to interpolate patterns of meaning from complex sources as is shown by apophenia-related phenomena. So while noise is often perceived as an unwanted distraction from a given communication, it can and does enhance communication.

***Articulating noise and the breakdown of the interpretative order***

Mike McInerney

McInerney discusses the limitations of musical notation. Noise lies outside prescriptive notation. The composer who wishes to work with sound in all its richness must either use recorded sound or re-consider the roles of composer, interpreter and score.

Taking analytical cues from Derrida, Gadamer and CS Pierce, it is possible to re-evaluate the work of Anestis Logothetis as a response to the problems of notation.

Over a period of more than 40 years Logothetis developed a system of notation and interpretation which enlarged the sphere of permitted sound. His work reveals an expansion of the sonic vocabulary which retains faithful reading, whilst encouraging a greater stress upon the autonomy and independence of the performer.

This paper attempts to explain the relevance of Logothetis' work to contemporary anxieties and curiosity about noise and identity. It draws on McInerney's own experience of the work as an interpreting performer, and continuing research into – and translation from – his theoretical writings on music.