

**THE INTERSEMIOTIC TRANSLATION OF A LANDSCAPE OF SOUNDS: THE LINGUISTIC
CREATION BEHIND THE MUSICAL KEYS OF
THE TYPEWRITER (1950)**

Sofía Lacasta Millera*
University of Salamanca

ABSTRACT: The latest trends of Translation Studies allow us to reconceptualize it as a transdisciplinary and multimodal phenomenon in which the translator approaches the semiotics of the original discourse through performative processes of creation and experimentation. This research paper discusses an intersemiotic translation in the form of a visual poem of the musical work *The Typewriter* (Anderson, 1950). The innovative look at the traslative procedure required a methodology structured in three aspects: first, a detailed study of all those semiotic elements that constituted the original work, specific to the musical field; second, an analysis of all the representations as a way of reinterpreting the original work in the form of rewritings that had been performed in different social and cultural contexts, as well as all those adaptations to different audiovisual media; and, finally, the possibility of combining all those elements and translating them into the form of a visual poem.

KEYWORDS: Intersemiotic Translation; Multimodality; Experimental Writing; Situated Translations; Visual Poem; Leroy Anderson.

1. Introduction

In the mid-twentieth century, Leroy Anderson composed *The Typewriter*, an original and virtuosic piece of light orchestral music in which he gave the leading role to a mechanical typewriter, functioning as an unconventional percussion instrument. Almost at the same time, Jakobson (1959 [2000], p. 114) established his famous tripartite division which included intersemiotic translation as a process of translation between two semiotic systems, not necessarily linguistic. Since then, Anderson's work has been performed and reinterpreted on stages all over the world and has served as a musical background for radio and television programmes, among other things. Meanwhile, Translation Studies has also evolved towards a more open-minded approach in which the concept of translation has become a transdisciplinary and multimodal phenomenon that has moved away from the traditional interlinguistic gaze to experiment (Robinson, 2022) with the semiotics of discourse through other artistic languages, particularly music (Minors, 2023, 2013; Desblache, 2019), by means of experimentation (Lee, 2022) and creativity (Grass, 2023; Malmkjær, 2020).

In spring 2022, CETAPS/Translationality in collaboration with the Experiential Translation Network organised the course *Soundscapes: translating from music*. These sessions, taught by Professor Karen Bennett, invited us to explore the potential of music in the creation of meaning and its subsequent translation into another medium, addressing in a theoretical and practical way the process of semiotic creation in the performing arts through concepts such as tempo, timbre, rhythm, harmony and melody, among others.

* sofiacastamillera@usal.es

With attention to the the universal, cultural and personal dimensions of musical meaning, its objective was to encourage the translation of a chosen piece of musical discourse into another semiotic code, such as poetry, visual art or dance.

It was in this context that, together with Professor África Vidal Claramonte, we translated the aforementioned musical work into the form of a visual poem, attempting to transfer the musical content from sound to verbal/visual language. Since then, numerous publications have echoed the proposal to delve into the translational process from the new perspectives of Translation Studies. Examples include the issue *Experiential Translation* (*Translation Matters*, 2023) or the recently published volumes *The Experience of Translation. Materiality and Play in Experiential Translation* (Routledge, 2024) and *Hypertranslation* (Cambridge University Press, 2024).

As described by Bennett, this translation

breaks down normative modes of syntax by including signs and forms which are not part of a traditional poem. In doing so, it reproduces the disruptive effect of Anderson's piece in a different medium, resulting in a typed text that can be read in many different ways. (2023, p. 2)

The process of translation thus becomes a complex amalgamation on a conceptual and formal level, in which the nature of both texts must be taken into account in order to achieve the same effect. From an intersemiotic premise, the idea was to go beyond linguistic and sensory barriers (Campbell and Vidal, 2019), leaving our personal creative trace in the work (Jackson, 2020, p. 97) without ignoring the interpretations and adaptations that served as inspiration by interrelating the translation with other moments and spaces (Vidal Claramonte, 2022, p. 9). Hence, this article focuses on the creative process followed during the intersemiotic translation itself, something that would not have been possible without the study of the original work and of the musical rewritings and multimodal adaptations that, through representations in diverse social and cultural contexts, have influenced our way of seeing the process of translation.

2. From listening to reading: translation as an interdisciplinary creative act

2.1 Anderson's *The Typewriter* (1950) as an original text

In 1950 Leroy Anderson composed *The Typewriter*, one of his most internationally acclaimed compositions. His musical training led him to complete his studies at Harvard University, where he also became the conductor of its music band. It was precisely his work in this formation that attracted the attention of Arthur Fiedler, director of the Boston Pops Orchestra, who encouraged him to make various musical arrangements, especially for orchestra, which were immediately successful. Although from a certain point in the evolution of his musical career he experimented with musical forms of longer and more elaborate structures, Anderson's most important and characteristic works were precisely the arrangements, compositions and transcriptions for light music orchestras and musical theatres. Many of them can be classified as miniatures or orchestral miniatures, such as

Jazz Pizzicato (1938), *The Syncopated Clock* (1945), *Trumpeter's Lullaby* (1949), *Plink, Plank, Plunk!* (1951) or *Forgotten Dreams* (1954), among many others examples. These successes brought him popular recognition and made him the pre-eminent composer of light music concerts in the America of the 1950s.

The vivacious composition on which the analysis of this article focuses is a simple work of barely two minutes' duration, in which the soloist's typewriter becomes an 'instrument', using all the sonorities offered by its different mechanisms in the performance. It should be noted that, although the sounds of the typewriter as a percussion instrument are those emitted naturally by the keys and carriage, and even the auxiliary bell used to mark the end of a line, the typewriter is adapted for the performance. That is to say, only two of all the keys remain active to avoid hindering the rapid keystrokes of a performer who has to demonstrate agility and flexibility.

Non-conventional instruments had already been used in orchestras and other ensembles on numerous occasions prior to this composition by Leroy Anderson. Examples include the iron chains used in Arnold Schoenberg's *Gurrelieder* (1910-1913); the gun shots, rattle, roulette wheel, sirens, typewriter, water splashes and circus music in Erik Satie's *Parade* (1916-1917), or the toy piano in John Cage's *Suite for Toy Piano* (1948). Undoubtedly, the socio-cultural and aesthetic context of the transition to the twentieth century, and its first fifty years, imbued these resources with a different meaning or justification. A changing society, characterized by the advance of technology, science and the importance of machines in people's daily lives, combined with the need to leave Romanticism behind and find new forms of artistic expression, favoured the appearance of the avant-garde throughout the arts.

In music, the creation of unusual sound effects, intended to add colour and atmosphere, was achieved in a variety of ways: by using innovative sonorities produced by the voice and conventional instruments, instruments from non-Western traditions, new instruments, extra-musical sonorities (as here), and also, very significantly, with the great expansion of percussion instruments, or of percussion itself, a sign of the preoccupation with rhythm in the 20th century. The constant search for new horizons in music during this period, which began in its first decade, lasted well beyond the year of Leroy Anderson's composition.

In fact, there was also an interest in extending the static model of the classical orchestra in favour of a more flexible concept in which the different sections are substituted, disappear or change their protagonism. This is the case of *The Typewriter*, where the hegemonic role of the violins in previous orchestrations or the singer in popular song genres is taken over by the typewriter itself. In short, the piece represents what García Laborda (2000) calls a moment of emancipation – the emancipation of harmony, timbre, rhythm and metre, and also emancipation of form – which together broaden the palette of sounds usable in a musical composition, both in their sound properties and in their combination and structuring.

Thus, stylistically and structurally, *The Typewriter* presents a simple compositional scheme in keeping with the work's function and purpose. As for the harmonic language, Leroy Anderson's style explores the margins of tonality, avoiding the atonal and dodecaphonic proposals embraced by numerous composers (including his American contemporaries) within the avant-garde of the first half of the twentieth century, but instead engaging ludically with it, influenced by his contact with the light and theatrical music of the time, and also by the academic training he received at Harvard under Walter Piston.

The composition has a lighthearted feel, characterized by very recognizable melodic themes. In terms of structure, the work presents the typical verse-chorus form characteristic of many popular songs, deriving from the classical rondo: (I) - A - B - A - A - CC - (P) - A – Coda. All this is articulated by means of the classical four-, eight- or sixteen-bar sections. After a short and lively introduction in the key of G major, the orchestra makes way for the typewriter, which takes the rhythmic lead without interruption until the end of the composition. In the meantime, certain instrumental sections, such as the strings, play the main theme A of the work, before moving on to the B section. Although the thematic material in this section is largely derived from the previous one, it uses modulation into the relative minor (E minor) as a contrasting tool, before being played by the whole orchestra, providing greater timbral fullness. Following the more traditional patterns of the rondo form, once the second section is finished, section A is performed again, with the same phrasing, timbre, tonality and harmony as in the first performance. The reminder of the main theme in the melodic discourse leads directly into the new C section, which is then repeated by the whole orchestra, although using three resources for greater contrast: the modulation to C major, a figuration of the new theme less brief than in the two previous sections and a choppy character through the pizzicato of the string instruments and the notes of the rest of the orchestra. This contrast is reinforced by the complete repetition of this C section, which makes it the longest in the composition, stretching to thirty-two bars by means of the usual phrases of eight bars, structured with the typical and simple question-answer games. A short four-bar bridge, with thematic material from the initial introduction, links the previous section with the final part of the composition. This link brings us back to the main theme A with slight modifications at the end. The closing with this theme of the formal structure of the rondo is reinforced by the use of the principal key of G major. The last ten bars, as a coda, with a special liveliness, melodic directionality and the intervention of the whole orchestra, bring the composition to a close and reinforce its conclusion.

The starting point for our proposal for an intersemiotic translation into a visual poem was Theme A of the percussion score (that is, for typewriter), presented in Figure 1 below:

The Typewriter

PERCUSSION
(Bell, Typewriter)

A real typewriter, with the sound amplified, is played by one percussion player.
The typewriter bell is disconnected and the bell sound is produced on a desk bell by a second player.
As an alternative, the key clatter may be imitated on a wood block and the carriage return on a gourd.

Leroy Anderson

Allegro vivace

8

9

Typewriter keys

Bell

f

Carriage return

1-8

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

Fig. 1. Theme A of Leroy Anderson's *The Typewriter*, as presented in the percussion score (for mechanical typewriter)

We chose this musical work for the following reasons. Firstly, the work arose in a period of interdisciplinary artistic creation in which composers begin to experiment with form, putting in check certain pre-established notions; this invited us to play with the work, looking for parallels and analogies between musical language and the most groundbreaking literary experiments (such as the works of concrete and abstract poets). Secondly, the idea of starting from a musical work in which the solo instrument was a percussion instrument allowed us to focus on the transposition of elements such as tempo, timbre or intensity, rather than attempting to reproduce the notes in a melody. Finally, there was a convenient symbolism in the fact that a 'musical instrument' (the typewriter) was writing while the textual translation that we presented as a literary product was playing.

2.2 The Typewriter as a palimpsest: intercultural rewritings and situated translations

A score is a musical text that serves as the starting point for each individual performance, as interpreted by the conductor. On this occasion, specific performances, and thus translations, of Leroy Anderson's piece show that the typewriter types, sounds and writes in a specific way in each given context. It was necessary to understand how this meaning had been translated in each of its interpretations in order to demonstrate that it could indeed be translated. In fact, the social and cultural adaptations that a translator has to deal with in a cross-linguistic transfer are even more evident in these intersemiotic proposals in

which language is sonorous and corporeal. Given the formal restrictions of this article, it is worth listening to some of the representations mentioned by sample below.

There are several specific performances of the work that are worth mentioning in an intercultural context. In the version by the Strauss Festival Orchestra in Vienna, performed at the Concert Hall Ludwigshafen in Germany in 2008, it is the percussionist Martin Breinschmid who conducts the orchestra while performing the work at the same time.¹ Another case is the version by the orchestra and choir of *Voces de la Paz* (Músicos Solidarios), conducted by Miguel Roa at the Auditorio Nacional de Música in Madrid (Spain) in 2011;² here, the soloist, Alfredo Anaya, not only performs the musical piece, but also stages a theatrical dialogue with the conductor at the beginning, in which the latter reprimands the performer for being late saying "Come on, Fernández, you're late". This surname is one of the most common in Spain and, culturally, it is easily associated with a professional office context, so, given that the interpreter's real surname is not 'Fernández', we assume that it is an appellative created for the performance. After this brief introductory dialogue, Fernández goes as far as to tune the bell with the "A" offered to him by a fellow member of the orchestra.

Another case is the performance by the Miami Symphony Orchestra, conducted by Eduardo Marturet at the Adrienne Arscht Center - Knight Concert Hall in 2013.³ In this one, the orchestra is interrupted by the Venezuelan Raul González, who spins a narrative about being an immigrant in this land of opportunity and having had a dream of being part of this orchestra, full of ironic references to his musical instrument and his homeland. After having 'tuned' the instrument, as in the previous case, he goes as far as to call his mother to tell her about the event.

In the 2015 production by the Hallandale Symphonic Pops Orchestra, conducted by Peter P. in Hollywood (Florida),⁴ pianist Sofiya Uryvayeva appears on stage wearing a bow tie and glasses, typical of an office worker, takes a magazine out of her handbag and paints her lips before starting typing. During the break, she continues typing while taking the opportunity to eat an apple. As for the version performed in Oktyabrsky in 2016 by the percussion group Malaya Ohta,⁵ the symphony orchestra is in the orchestra pit, and a group of ten female performers appear on stage, also wearing glasses and bow ties, coordinating their respective typewriters, while letters of the Cyrillic alphabet in different colours fall in the background of the scene.

¹Strauss Festival Orchestra at the Concert Hall Ludwigshafen in Vienna in 2008, available at: <https://www.youtube.com/watch?v=g2LJ1i7222c> (Accessed: 30 May 2025).

² *Voces de la Paz* (Músicos Solidarios) at the Auditorio Nacional de Música de Madrid (España) in 2011, available at: <https://www.youtube.com/watch?v=G4nXOXrn-wo> (Accessed: 30 May 2025).

³ Miami Symphony Orchestra at the Adrienne Arscht Center – Knight Concert Hall in 2013, available at: <https://www.youtube.com/watch?v=1upTPepErTY> (Accessed: 30 May 2025).

⁴Hallandale Symphonic Pops Orchestra in Hollywood (Florida) in 2015, available at: <https://www.youtube.com/watch?v=WgCXogoiFFk> (Accessed: 30 May 2025).

⁵ Malaya Ohta in Oktyabrsky in 2016, available at: <https://www.youtube.com/watch?v=MjPzx07eC8I> (Accessed: 30 May 2025).

In the same year, the Iceland Symphony Orchestra, conducted by Bernharour Wilkinson and with Steef van Oosterhout as soloist, performed the work in Reykjavík.⁶ On this occasion, the soloist, who was also projected on a screen in the background next to his typewriter, uses shorthand to simulate the writing of a text that the director reads to the audience at the end.

As examples of two Eastern performances, the following cases are worth mentioning. At the concert of the Nagano City Brass Band, held at the Nagano City Museum of Art in 2016,⁷ a highly concentrated soloist types out a text on a typewriter, which she copies from the papers next to her for further reading. Finally, the case of the Nanyang Polytechnic Chinese Orchestra, in the 2012 annual concert at the Nanyang Polytechnic Auditorium in Singapore, conducted by Mike Chiang,⁸ involved the performer, once again dressed in a special way, stretching before typing sections. In this version, a culturally specific element stands out, as the orchestra is made up of oriental instruments such as the *yuequin*, the *p'i p'a* and the *erhu* or *nanhu*.

Throughout these various performances, a range of different kinds of typewriters were used. In Vienna, it was a black typewriter with white keys, simpler and smaller than most of the others, with a paper already inserted, without a bell, but with carriage movement in each musical phrase. In Madrid, the machine had a more professional look, with a music stand for the sheet of paper, bell and a lighter carriage. In Miami, the bell was similar, but the machine was all black and did not stand out much, especially because the carriage was immobile; thus, the rest of the effects were produced by members of the orchestra on other percussion instruments. In Hollywood, the performer had numerous complementary articles on the table, but the machine was older and lighter, with a fast carriage and bell. In Japan, the performance featured one of the largest and most sophisticated machines, in terms of size and operation: the carriage did not move to the end, but only to the point where it stops typing, and the paper appears written with what looks like a musical score. In China, the performer used a smaller and apparently simpler machine, but which was more practical in terms of the movement of the carriage and the use of the bell, its gray color giving greater prominence to the instrument. Finally, in Russia, perhaps the most striking case in this regard, each of the ten performers used a different typewriter, varying in terms of years of manufacture, model, size, color, structure and even mobility of the carriage. While all this may seem a mere visual element for the staging, the fact is that it is closely related to a cultural component and even to the sound perception of each of the representations.

Beyond the diversity of different interpretations of the original work, it is worth noting that Anderson's musical piece has also appeared in numerous other contexts. Perhaps one

⁶ Iceland Symphony Orchestra in Reykjavík in 2016, available at: <https://www.youtube.com/watch?v=rVFR7wDZT9A> (Accessed: 30 May 2025).

⁷ Brass Band in Nagano in 2016, available at: <https://www.youtube.com/watch?v=8air7YdVKZs> (Accessed: 30 May 2025).

⁸ Nanyang Polytechnic Chinese Orchestra in 2012, available at: <https://www.youtube.com/watch?v=2yuUAXow5Oc> (Accessed: 30 May 2025).

of the best known is a scene starring Jerry Lewis in the American film *Who's Minding the Store?* (1963),⁹ a comedy in which the protagonist tries to perform the tasks assigned to him in the best possible way to please his upper-class sweetheart Barbara. In this case, the character does appear as a performer, but the typewriter is imaginary.

A few years later, in the 1970s, the Puerto Rican TV comedy show *Esto no tiene nombre*¹⁰ also used the piece as a musical background. Another example is the soundtrack of the German TV series *Büro, Büro* (1982-1993),¹¹ a comedy about the day-to-day life of a small business. Similarly, the British radio programme *The News Quiz*,¹² first broadcast on BBC Radio 4 in 1977, opens with an extract from *The Typewriter*. In 1993, an adaptation of the melody accompanies the larks of the *Animaniacs*, in the Warner Bros cartoon episode *Temporary Insanity*.¹³ One of the most recent uses in Spanish popular culture was the challenge faced by multi-faceted Mario Vaquerizo in the television programme *El Desafío* on Antena 3 (2022), where the contestant, who is not a professional musician, had to be able to play the composition following the rhythm set by the orchestra.¹⁴

Through all these performances, we can see the same work interpreted in different ways. Each performance is based on the same notes but tells the story in different settings and with different instruments. The main characters vary in name, age, gender, character, costume and even linguistic expression. Sometimes they interact in a plurality as if the orchestra were an office, while other times they express themselves in an individualistic way. All these explicit and implicit references make each interpretation and staging unique, yet providing a new iteration of then original work, just like a translation.

3. Translation into a visual poem: *The Typewriter translated by Á.V.C. and S.L.M.*

The idea (Bennett, 2022, 2023) behind the above mentioned course *Soundscapes: translating from music* was to study the nature of musical meaning and its potential for transfer to other media, after which participants were invited to offer an intersemiotic translation of a piece of music of their choice into poetry, dance or visual arts. Some of these proposals, such as the one described in this study, were presented by Bennett at the conference *Performative and Experiential Translation: Meaning-Making through Language, Art and Media* at King's College London in the summer of 2022.

⁹ *Who's Minding the Store?*, available at: <https://www.youtube.com/watch?v=W0WRfuDQHs4> (Accessed: 30 May 2025).

¹⁰ *Esto no tiene nombre*, available at: <https://www.youtube.com/watch?v=V7AkdI3qU7U> (Accessed: 30 May 2025).

¹¹ *Büro, Büro*, available at: <https://www.youtube.com/watch?v=CgsQj4QGbTo&list=PL4QJU3nyUSFMJbPX957FPkByFb6uDvx0s> (Accessed: 30 May 2025).

¹² *The News Quiz*, available at: <https://www.bbc.co.uk/programmes/b006r9yq> (Accessed: 30 May 2025).

¹³ *Temporary Insanity (Animaniacs)*, Available at: <https://www.youtube.com/watch?v=KezSyQpmqHQ> (Accessed: 30 May 2025).

¹⁴ *El Desafío*, available at: https://www.antena3.com/programas/el-desafio/temporada-2/invitados/homenaje-mario-vaquerizo-jerry-lewis-junto-film-symphony-orchestra_202203186234fa9af5e39e0001f9e95b.html (Accessed: 30 May 2025).

In our translation from music into experimental literature, the aim was to delve into the idea of how meaning is conceptualised through various semiotic fields that are different in nature, and more specifically to pursue “a radical resemiotization of a given work by bringing the aspect of materiality into high relief” (Lee and Vidal Claramonte, 2024, p. 35). Given the complexity of musical language, we decided to focus on elements such as timbre and rhythm in order to show which meanings are maintained, moulded or even disappear in the process of '(re)semiotisation'. Hence, our intersemiotic translation intended to demonstrate the possibility of translating a series of semiotic and formal elements from music to poetry. In this sense, Anderson's commitment to an unconventional instrument allowed us to opt for a more visual experimental literature that played with syntax, forms and space.

In the intersemiotic translation, we took the basic premise of timbre as the unique quality of a sound that distinguishes it from another sound, as it could be the case of differentiating between two instruments or voices playing or singing the same note. On the written level, our intention was to differentiate the main sound sources: on the one hand the orchestra in an ensemble, on the other hand the keys of the typewriter, and, finally, the carriage and the bell. Hence, each of them is presented through diverse visual elements, such as pictorial strokes, letters and pictograms. As for rhythm, this is visually shown by the spacing of elements on the page, more or less extensive on the white space depending on the silent parts. Given the brevity of the selected part of the original musical work, the letters are all the same size as quavers following the tempo of the first musical phrase of the original composition. The length of the words varies according to the number of bars of the musical phrases. It also allows to understand a reading from left to right and from top to bottom, as in any conventional score, which is especially evident in the case of the order of interpretation of the carriage and the bell.

Based on this conception of the score as a combination of visual elements, the idea arose of giving greater prominence to the linguistic part by offering two distinct versions (Figures 2 and 3, below). Both intersemiotic translations, which play with a “range of techniques appealing to verbal, visual, and auditory modalities simultaneously” (Vidal Claramonte and Lee, 2024, p. 37), approach the linguistic component through two different strategies. While the formal structure is analogous in both versions, the verbal material that constitutes the literary verses is monolingual in the former and multilingual in the latter, as specified below.

At a visual level, we opted for a typography typical of a traditional mechanical typewriter right from the title, which maintains the name of the musical source work. Beyond the font, the authorship of the translation appears only through the initials in a shorthand reference, making clear that it is a personal interpretation. As regards the notation system, the bass clef appears at the beginning of the visual poem. Although the typewriter and the bell are percussion instruments of indefinite pitch, we opted for the bass clef, which gives an approximate idea of the pitch of the sound made by the typewriter keys.

There is no tempo indication or rhythmic structure since at this point, our main concern was the visual poem, rather than any possible future performance.

The two rows at the top of the poem translate the introduction to the musical piece, which is played by the orchestra while the typewriter remains silent. The typewriter's silence has been represented with six semibreve rests above a blurred stave, with wavy lines that reflect the amalgam of sounds produced by the other instruments. Once the typewriter enters, each letter /t/ represents each note typed and keyed. From these letters, and in cascade, words appear as echoes of the cultural representations unleashed in (some of) the performances. All the words chosen belong to the lexical field of the office, and all begin with the letter 't'. In the first version, the words are in Spanish, and read (from left to right) 'time', 'work', 'table', 'stool', 'cup', 'telephone', 'tranquillity', 'task', 'transform', 'finish', 'text' and 'translation'. In the second version, the same elements are presented in other languages, including some with different alphabets (English, French, Italian, Greek, Russian, German and Arabic). The last of the words is a nod to the work as a translation in itself.

In the lower part of the almost pictorial poem, three very specific ideograms appear at three specific points. In this semiotic interrelation between sight, hearing and touch, the bell represents both the bell that a 1950s secretary might have had on her desk, as well as the typewriter bell that would ring as the carriage arm approached the edge of the page; the moving arrows symbolizes the movement of the carriage. Finally, the icon of the typewriter itself makes direct reference to the moment when, at the end of the performance, the percussionist stands up and shows the audience and the conductor the text metaphorically written or composed during the performance.

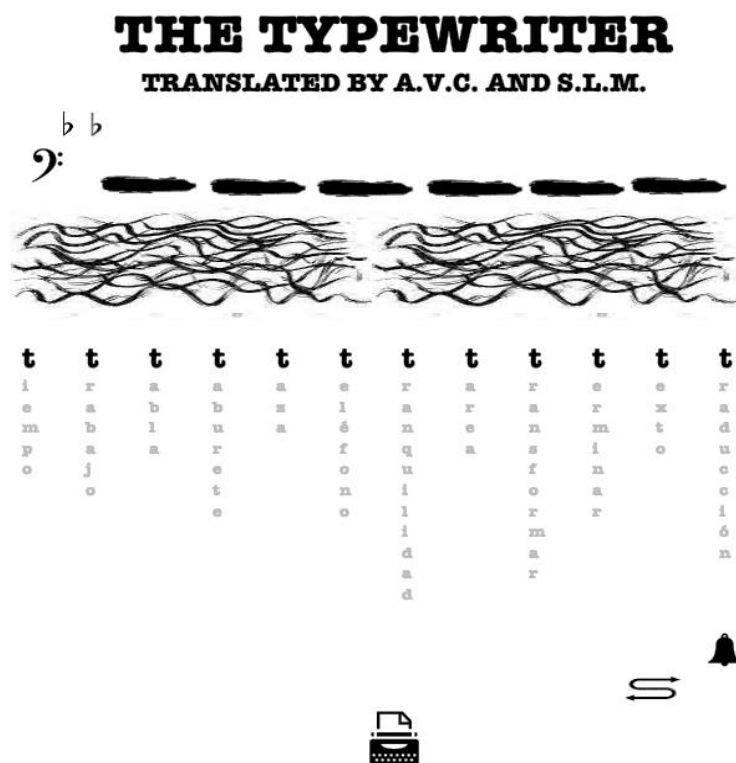


Fig. 2. 'The Typewriter', version 1 (Spanish). Intersemiotic translation of Leroy Anderson's orchestral work *The Typewriter* (2022)

formal specificities, translation followed an analogous conceptual procedure in all cases. This practical parallelism, supported by recent theoretical publications from this semiotic and experiential prism (Campbell and Vidal, 2025, 2024; Gorrée, 2023), opens a new pathway for intersemiotic and interdisciplinary experimentation in the form of translation.

REFERENCES

- Anderson, L. (1950) *The typewriter* [Musical piece] London: Decca Records [online]. Available at: <https://www.youtube.com/watch?v=2kn3lfHV-m0> (Accessed: 7 March 2025).
- Bennett, K. (2022) *Soundscapes: translating from music* [online]. Available at: <https://soundscapetranslatingfrommusic.wordpress.com/gallery/> (Accessed: 7 March 2025).
- Bennett, K. (2023) 'Editor's introduction. Translation as springboard for artistic creation' in *Translation Matters*, 5(1), *Special Issue: experiential translation*, pp. 1-6.
- Bennett, K. (2024) 'Translating from music. The *soundscapes* course and its theoretical and practical outcomes' in Campbell, M. & Vidal, R. (eds.) *The experience of translation: materiality and play in experiential translation*. Abingdon and New York: Routledge.
- Campbell, M., and Vidal, R. (eds.) (2019) *Translating across sensory and linguistic borders. Intersemiotic journeys between media*. New York: Palgrave Macmillan.
- Campbell, M., and Vidal, R. (eds.) (2024) *The experience of translation. Materiality and play in experiential translation*. London: Routledge.
- Campbell, M., and Vidal, R. (eds.) (2025) *The translation of experience. Cultural artefacts in experiential translation*. London: Routledge.
- Desblache, L. (2019) *Music and translation: new mediations in the digital age*. London: Palgrave Macmillan
- García Laborda, J.M. (2000) *La música del siglo XX. Parte 1: (1890-1914) modernidad y emancipación*. Madrid: Alpuerto.
- Grass, D. (2023) *Translation as creative-critical practice*. Cambridge: Cambridge University Press.
- Gorrée, D. (2023) From mimetic translation to artistic transduction. A semiotic perspective on Virginia Woolf, Hector Berlioz, and Bertolt Brecht. London: Anthem Press.
- Jackson, K. D. (2020) 'Transcreation without borders' in Corbett, J. and Huang, T. (eds.) *The translation and transmission of concrete poetry*. London: Routledge, pp. 97–111.
- Jakobson, R. (1959 [2000]) 'On linguistic aspects of translation' in Venuti, L. (ed.) *The translation studies reader*. New York: Routledge, pp. 113–118.
- Lee, T.K. (2022) *Translation as experimentalism. Exploring play in poetics*. Cambridge: Cambridge University Press.
- Malmkjær, K. (2020) *Translation and creativity*. London: Routledge.
- Minors, H.J. (2023) 'Introduction: translation in music and dance discourse' in Minors, H.J. *Music, dance and translation: intersectional practices in music-dance works*. London: Bloomsbury.
- Minors, H. J. (ed.) (2013) *Music, text and translation*. New York: Bloomsbury.
- Robinson, D. (2022) *The experimental translator*. New York: Springer.
- Vidal Caramonte, M.C.Á. (2022) *Translation and contemporary art. Transdisciplinary encounters*. London and New York: Routledge.

Lacasta Millera, S. - The intersemiotic translation of a landscape of sounds

Translation Matters, 7(1), 2025, pp. 131-143, DOI: https://doi.org/10.21747/21844585/tm7_1a9

Vidal Claramonte, M.C.Á. and Lee., T.K. (2024) *Hypertranslation*. Cambridge: Cambridge University Press.

About the author: Sofía Lacasta Millera is working as an Interpreting lecturer at the Complutense University (Madrid), after finishing her Blue Book contract at the DG Translation (European Commission). While continuing his research project (University of Salamanca), she is a member of the TRADIC Research Group, the Experiential Translation Network and Culture Literacy Everywhere.