

MARTINA RAPONI – STRATEGIE DEL RUMORE

It's been more than a century since **Luigi Russolo** began to think about the hypothetical use of noise in music, after the tradition clearly separated the sounds usable in music – notes – from the not usable ones, a topic now begun object of several studies in English. In Italy, where the most part of musical books is focused on the stories of the bands or on more or less encyclopedic books focused on musical genres, books more focused on musical critic are dedicated, for the most part, only to classical and jazz music. In this scenario, **Martina Raponi's** book is almost something new in our editorial scenario, as she chooses not to dedicate only to the musical history but as she tries to think in a wider way about the topic from an aesthetic point of view, using for the Italian scene a way of thinking that has its roots in the Anglo-Saxon critic.

Not being possible to exclude this approach on the topic for not musical reasons, the center of the musical analysis focuses around the Japanese scene, after that, as observed in a long citation extracted from a written text of **Masami Akita**, after the work of the NYC scene of **Boredoms** along with **John Zorn**, as **Yamatsuka Eye** was also **Naked City's** singer, the Western critic found that a whole generation of musicians was working on music based on noise, detached from shock-related intentions as it happened in the late '70s industrial music, but thought as unique matter from which to start the musical development, and consequently this music became based on the isolation of the detail in a non-distinct mass of sound. From this premise descends, as well as the analysis of the most important Japanese musicians, a close examination on some musicians belonging to the European scene, directly influenced from that sonic approach.

In this landscape, the analysis follows some directions: the first one is the use of the body, as there isn't only the volumetric impact of the harsh noise listener, but also, sometimes, a musical performance in which the physical safety of the musicians is not easy to maintain, for example in the case of **Masonna**. Being the body strongly linked to the topic of identity, it's a way to highlight how the contrast between the "regular" way in which the musicians are seen by people and a so particularly extreme music becomes the sign that noise is a form of social unveiling. Assuming this, the examples of **Vomir**, who plays music with a black sack that covers his head and **Nascitari**, who acts as if he was committing suicide, hit strong, because they're linked to an analysis on the relation between music and performance, not seen as a (re)creation of sound, as for example happens in a regular live performance, but seen as a visual presentation of the topics that are hidden to the visual construction and, therefore, as a component of the meaning of the music.

Another direction is the use of technology, as the use of noise is justified by **Russolo** as a consequence of the presence of the machines in the daily life and, as far as the sound is concerned, machines are the "tools" generally used to generate the noise. The impact of technology on the daily life, with the consequent mass of informations that has to be managed by people, is one of the possible influences that can have generated a musical form based, probably, on the accumulation of sounds until a compact mass is reached. A sudden parallelism can be made with the experiences of the mass media users, that are reached by a series of data and news that, maybe, don't have the necessary time to analyze and understand, generating a dull effect very similar to that generated by noise.

The last direction is the relation with the art galleries world, and the consequent possible compromises that noise music meets in the moment in which it confronts itself with a public who doesn't know this music, and, from this point of view, it's interesting the relation between

Merzbow, who uses the same approach in a music club as well as in an art gallery and **Nico Vascellari**, that thinks that the musical matter, even if radical and noisy, is influenced by the codexes of the art world. The author highlights that the place in which music is presented gains a role in the artwork fruition, and, in the moment in which it's perceived as binding from the listener or from the critic, creates the doubt that it's not noise music that contaminates the art galleries, but that it's the opposite.

Concluding, *Strategie del rumore* is a book that creates more problems and ideas of analysis than a book that presents a monolithic approach on the argument, not being, as its goal, as declared by the author, isn't to make an exhaustive music analysis, but it's to focus on the use of noise thought as sound *semantics*. Assuming that noise is a conquest of *modernity* as well as an elusive concept, as it's defined for what it isn't – for example, in the theory of signals, noise is all that isn't a signal or that doesn't allow to understand itself – highlights how this makes it a privileged point of *analysis of the existing*.

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