



BORDERLESS DEFINED

Newsletter of Borderless Interpreting & Translation, LLC



Interpreting and Improvisation

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Several years ago, I attended an interpreting lecture given by a well-respected interpreting trainer at a conference. After she went through her presentation, she addressed the audience with a few general notes on interpreting, at which point she mentioned how important it is for interpreters to be in touch with art in order to work on their creativity.

Although I do not broadcast this fact more than necessary, I have an undergraduate degree in music performance. As a matter of fact, I spent most of my childhood and subsequent school years practicing and performing classical music on the piano. But it was only in my third year at the conservatory that I found myself in a jazz class for the first time. Not only that, our final exam for the semester was jazz improvisation, which was easily one of the most frightening moments that whole year.

Fast forward to last year in the midst of the pandemic, I started to experiment with improvisation bit by bit again. My focus on the piano continues to be classical and probably always will be, but it feels like I perhaps understand what the interpreting trainer meant better now.

Interpreting requires you to be in a certain mental state where you have immediate access to linguistic tools and creativity. And the demands of improvisation somehow feel similar despite my limited experience.

The next Borderless Defined will be in your inbox in the week of October 25th. Thanks for reading!

Noriko Rogers

Borderless Interpreting & Translation, LLC

p.s. Believe it or not, this marks the 100th issue of the Borderless Defined. Thank you for your continued readership!!

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