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Sound art exists largely from the rising movement of noise being recognized in everyday listening. This recognition was started by Luigi Russolo's *The Art of Noises*, where he attempted to outline noise of everyday life, largely non-musical noises. By Russolo's outlining of this, noise began to morph out of its harsh and subjective definition. Russolo attempted to portray noise as sound, justifying that it was as important as musical sound. With a mindset considering noise as a new tool for musical works, composers could begin to completely redefine the listener's ideas of music. A very popular example of this is John Cage's work *4'33"*, a piece consisting of complete silence. An important philosophical component of this piece is the performer is instructed to be silent, there is no instruction to create silence. Creating silence can include shushing audience members or removing auditory disruptions, this is *not* what Cage wished for. Cage wanted the audience to listen to the sound of the concert hall, including its occupiers. *4'33"* was an attempt to challenge the listener's expectations and considerations of what music is.

By having microphones and recording technology, sound artists could reproduce and manipulate sounds. These technological innovations allowed for the documentation of sounds. Referring back to *4'33"*, these minute sounds of a concert hall could be reproduced and used. These pieces of technology allowed *4'33"* to be created *theoretically*, by recording the shuffling of audience members and folding of concert programs. Modern sound art also uses these technologies to recreate city soundscapes and remix them for further musical productions. The term "Found sound" has gained lots of popularity in sound art circles, as a description for sounds recorded outside of a musical context, and manipulated for musical use.

Aesthetics of *4'33"* are rather important to note, as this piece was performed in concert halls. Concert halls often carry the implication of "sophisticated" and are often places where Western classical music is performed. These expectations of a "Western" music being produced in concert halls is quickly challenged by *4'33"*. Cage was not the only one to challenge this notion, but was a great figure in it. Not only were concert halls challenged, but now we must view a piece of silence through the lens of Western music. We must challenge concert halls aesthetics and implications, but also the aesthetics of Western music. Even incredibly popular music publishers who publish traditional Western classical music publish *4'33"*. Sound art has challenged many norms, and tried to push the boundaries of traditional music, particularly the Western idea of what music is.