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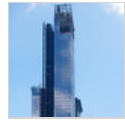
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Aural Tradition

5 Artists Worth Seeing and Hearing

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The history of sound art cuts across decades and disciplines, with many claims to significance but no canon yet established. Here are five important figures in the evolution not represented at the MoMA show.



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Luigi Russolo, left, his assistant Piatti and one of his noise machines.

Luigi Russolo

This Italian Futurist praised mechanization in 1913 with "The Art of Noises," a manifesto bemoaning the limitations of classical orchestral instrumentation. To match the clamor of industrialized times, Russolo insisted, modern composers would need to embrace new and nontraditional sounds, ideally with the help of *intonarumori*, fantastical noise-making contraptions of

his own design.

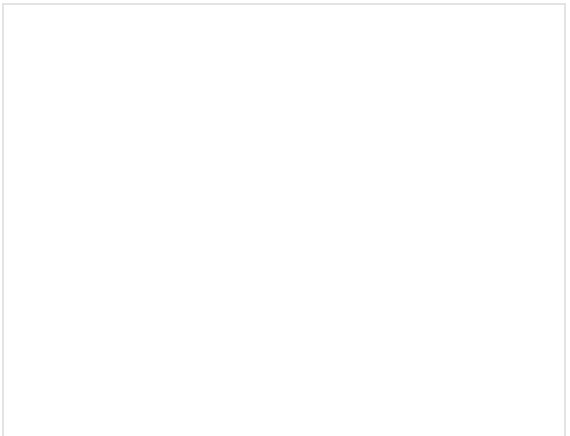
James Tenney

In 1961, experimental composer James Tenney pieced together "Collage #1 (Blue Suede)" with edited bits of magnetic tape snipped by hand and reassembled. The main character at play is Elvis Presley, though it takes some time for his presence to become apparent. As fragments of his voice suggest signs of familiarity, Tenney's collage takes the form, in delirious and distended fashion, of a "Blue Suede Shoes" remix.

Max Neuhaus

Max Neuhaus wielded considerable influence as an instigator of sonic ideas in New York, with pioneering "sound walk" projects (guided tours around locations including an East Village power plant and other arcane spaces) and underwater broadcasts in swimming pools. His legacy continues in the long-running work "Times Square," an audio installation hidden beneath a subway grate on Broadway between 45th and 46th streets, as well as an hourly incantation at Dia:Beacon.

Maryanne Amacher



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Maryanne Amacher

In a series of site-specific installations and other projects, Maryanne Amacher worked with sound in part to explore psychoacoustics, the study of hearing as a subjective experience open to tweaks of perception. Her work is hard to come by, as it often depended on specifics of location or remains otherwise difficult to reproduce, but one available recording is "Remainder," a majestic, high-toned electronic piece that she made for a 1976 dance project by Merce Cunningham. It's barely audible, seemingly at the upper range of human hearing, and the effect makes for out-of-body results.

Chris Watson

A master of the art of field-recording, Chris Watson travels to far-flung locations and represents them in

compelling sonic-documentary form. He has recorded everything from a creaking Icelandic glacier to a cross-country trip on a Mexican train, and the results always have a story to tell. His latest album, "In St. Cuthbert's Time," evokes the state of the world as it would have sounded in the seventh century, when the namesake monk communed with wildlife during his spiritual searching on an isle in the north of England.

—Andy Battaglia

A version of this article appeared August 7, 2013, on page A19 in the U.S. edition of The Wall Street Journal, with the headline: Aural Tradition.

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A Brooklyn ice-cream man was charged on Tuesday with selling large quantities of drugs, including one instance in which he was caught on camera using his ice-cream truck to make a sale while customers purchased frozen treats along a busy pier, authorities said.



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