Creativity in noise: Transforming urban elements into innovative music in POSUA

Muhammad Raihan Niki Sampurna[1], Ismet Ruchimat[2], Heri Herdini[3]
[1,2,3]Institut Seni Budaya Indonesia (ISBI) Bandung
[1,2,3]212 Buah Batu Street, Cijagra, Bandung, West Java, Indonesia[1]
muhammadraihannikisampurna@gmail.com

ABSTRACT

This article examines the influence of urbanization and industrialization on musical expression, with a focus on the role of urban noise as a creative element. The processes of urbanization and industrialization are frequently linked with an increase in noise levels, which is commonly regarded as a form of noise pollution. Nevertheless, this article underscores the potential for such noise to be transformed into a valuable aesthetic element within musical compositions. The research employs electro-acoustic theory and innovative techniques to transform noise into a novel musical element. The methods utilized include sound exploration and experimentation, evaluation, and composition employing both conventional and unconventional instruments. The techniques of sound manipulation are also employed in order to transform noise into an engaging musical experience. The outcome of this research is the musical work POSUA, which illustrates how urban noise can be transformed into a contemplative and creative musical experience, encouraging listeners to perceive noise from an original and innovative perspective. This article introduces a novel perspective on the potential of noise as a musical material and its role in fostering diversity within the contemporary music landscape.

Keywords: Noise, Transformation, Innovation, Electro-acoustic, POSUA.

INTRODUCTION

The processes of urbanization and industrialization have had a profound impact on the evolution of modern human life (Wahyudi, 2023, p. 2). In recent decades, the movement of people from rural areas to big cities and massive industrial development have had a significant impact on various aspects of life, including social, economic, and environmental factors. The process of urbanization, defined by population growth and the physical expansion of cities, presents a range of economic opportunities, technological advancements, and infrastructure modernization. Conversely, industrialization has a beneficial impact through technological innovation, increased productivity, and diversification of employment sectors. While these two phenomena offer considerable advantages, they also present significant challenges, one of which is the increase in noise levels in urban environments (Amanatin, 2023, p. 226). Noise has become an indispensable element of urban life, creating a distinctive acoustic environment that is frequently regarded as an unwelcome intrusion.

The term "urban noise" encompasses a multitude of sources, including but not limited to motorized traffic, construction activities, industrial operations, and the occurrence of intense social interactions within public spaces (Nugroho, 2018, p. 40).

Such sounds are frequently regarded as a form of noise pollution, a source of inconvenience that diminishes comfort, impairs physical and mental wellbeing, and compromises the quality of life in urban communities.

Prior research has demonstrated that excessive noise exposure can induce stress, disrupt sleep patterns, and impair cognitive function. In a traditional perspective, noise is often regarded as an obstacle to be overcome rather than as a potential source of energy that can be harnessed. This research, however, takes a distinct stance by viewing noise not merely as an obstacle but also as a potential avenue for creative expression in music (Utomo, 2018, p. 45).

The introduction of this article provides a comprehensive overview of the impact of urbanization and industrialization on urban life, with a particular emphasis on the potential of noise as a medium that can be transformed into art. In this context, noise is no longer regarded as a mere nuisance; rather, it is now viewed as a potential source of inspiration for artistic innovation (Irianto, Timmerman, & Saleh, 2024, p. 2). Noise, with its irregular and often inharmonic characteristics, presents both distinctive challenges and opportunities for the creation of novel and unconventional musical compositions that diverge from the conventional norms of traditional music. This approach not only alters our perception of noise but also provides a fresh perspective on contemporary art.

This article demonstrates how the conventional urban sounds, including the rumble of vehicles, blaring of horns, clanking of heavy machinery, and the background noise of public spaces, can be transformed into aesthetically pleasing musical elements. This creative process entails the collection, analysis, and manipulation of sounds through the use of contemporary technology, including Digital Audio Workstations (DAWs) and digital sound effects. In certain instances, unconventional instruments, including industrial waste, tire wheels, and dynamos, are employed to generate distinctive compositions. This approach not only generates new artistic creations but also prompts a profound introspection on the capacity of humans to identify beauty in elements that may be perceived as arbitrary and disruptive.

The principal aim of this research is to examine the potential of noise as a distinctive form of artistic expression, with a view to modifying societal attitudes towards an element that is typically regarded in a negative light. The musical work that resulted from this research was titled *POSUA* (an acronym for noise pollution). It is not merely a musical composition; it is also a manifestation of a creative philosophy that regards noise as a reflection of the dynamics of urban life. The *POSUA* project presents an artistic narrative that illustrates the relationship between people, cities, and sound. It demonstrates how elements that were previously regarded as a nuisance can be transformed into something that has high artistic and aesthetic value.

Moreover, this study aims to demonstrate that noise is an inherent aspect of urban living, one that cannot be entirely eliminated. The utilization of noise as a raw material for artistic expression encourages a re-evaluation of the urban environment from an alternative perspective. In contrast to the prevailing perspective of viewing noise as an adversarial phenomenon to be eradicated, this research posits that it can be embraced as an integral aspect of the city's diverse and multifaceted identity. In this process, noise is not only transformed into a musical element, but also into a medium of reflection that

encourages listeners to reflect on their relationship with the city and urban life (Agustina, 2020, p. 83).

This introduction establishes a theoretical and philosophical foundation for subsequent discourse on the capacity of art to serve as a medium for the reinterpretation of urban reality. The incorporation of elements that are traditionally regarded as negative within the context of the artwork allows for the initiation of a new discourse concerning our comprehension of the environment, sound, and creativity. This article makes a significant contribution to the field of music, while also engaging with broader discourses surrounding sustainability, innovation, and the human relationship with the urban environment. The objective of this research is to encourage artists, researchers, and the general public to perceive the city not merely as a place of residence, but also as a boundless wellspring of inspiration.

METHOD

This section provides a comprehensive account of the methodologies employed in the creation of the musical work POSUA (Sound Pollution). It adopts a dual perspective, both focusing on the final outcome and underscoring the significance of each creative phase as an indispensable aspect of the investigative process. This method is designed to transform urban noise, which is typically regarded as an annoyance, into an artistic element with aesthetic and innovative value. In accordance with pertinent theories of creation and their comprehensive implementation, this methodology entails a meticulous sequence of procedures, encompassing investigation, experimentation, assessment, and synthesis. Each stage of the process was conducted with great care and attention to detail in order to ensure that the resulting piece of music was of the highest quality and also served to reinforce the research's central argument regarding the aesthetic potential of urban noise.

A. Theory of Creation

1. Electro-Acoustic Theory

POSUA's creation is rooted in electro-acoustic theory that places sound as the central element in music, regardless of its physical source. In his text *Musik Eksperimental Elektronik*, Ichsan, & Ali defines the concept of acousmatic sounds, which are sounds that are heard without seeing or knowing the source. This approach permits the listener to concentrate exclusively on the intrinsic characteristics of the sound, encompassing its texture, intensity, and dynamics. In the context of POSUA's work, this electro-acoustic theory serves as the primary framework for examining the sounds of urban noise as a fundamental material that can be transformed into musical elements (Ichsan, & Ali, 2020, p. 88).

The process of implementing this theory commences with the aggregation of disparate voices that reflect the multifaceted dimensions of urban existence. The recordings were conducted in locations deemed optimal for data collection, including high-traffic highways, industrial zones, railway stations, and public spaces with high human density. The recorded sound sources encompass a range of urban activities, including vehicle sounds, horns, roaring engines, footsteps, conversations, and other auditory elements integral to the urban soundscape. The latest recording technology is employed to ensure that each sound is captured with optimal quality, thereby guaranteeing the preservation of all acoustic details.

Following the collection process, the sounds are then subjected to manipulation through the use of digital technologies, such as the Digital Audio Workstation (DAW).

This software enables the rearrangement, processing, and transformation of sounds. Techniques such as pitch shifting, time stretching, and granular synthesis are employed to generate distinctive sound textures. Additionally, unconventional musical instruments were employed, including the utilization of tyre wheels to create a resonant clanking sound and the redesign of horns to produce adjustable pitches. In this manner, each auditory element is subjected to a processing technique that evinces the distinctive auditory phenomenon of the urban environment, while simultaneously unveiling the latent aesthetic qualities that are frequently overlooked.

2. Theory of Creativity

The theory of creativity constituted the second foundation in the process of developing POSUA. Saleh, Nasution, Aisyah, and Fitriah posit that creativity entails the capacity to conceptualize new ideas and devise innovative solutions with practical applications (Saleh, Nasution, Aisyah, & Fitriah, 2023, p. 4160). In this context, creativity is not only defined as the process of producing something new but also as the capacity to discern latent potential in elements that are frequently regarded as detrimental or devoid of value, such as urban noise.

The creative process in POSUA commences with an unconventional methodology for the analysis of noise. Sounds that are typically regarded as a source of irritation, such as a loud horn or the monotonous roar of an engine, are transformed into musical elements that possess both harmony and aesthetic value. This approach entails the investigation of unconventional and forward-thinking concepts, including the utilization of industrial apparatus as musical instruments, the generation of rhythmic patterns from traffic noise, and the composition of melodies derived from social interactions in public domains.

Moreover, the theory of creativity is also employed in the compositional process. A series of experiments is conducted to ascertain the most effective combination of sounds for conveying the aesthetic message of the work (Siregar, 2024, p. 22). In this way, POSUA is not only an artistic creation but also an exemplification of the human capacity to transform disparate elements into a meaningful and valuable whole.

B. Method of Creation

1. Exploration

Exploration represents a crucial initial phase in POSUA's method of creation. This process entails the collection of primary data through direct observation in the field, complemented by a comprehensive literature review to gain insight into the theoretical and practical context of urban noise, as stated by (Pugu, Riyanto, & Haryadi, 2024, p. 43) the stages of exploratory data collection must be carried out comprehensively. Observations were conducted at a variety of locations, including major roadways, industrial zones, and high-traffic public areas. The objective of the research was to document a range of auditory phenomena that reflect the multifaceted reality of urban life.

Furthermore, the investigation incorporated interviews with urban dwellers to comprehend their perceptions of noise. This information provided further insights into the impact of noise on everyday life and its previously underexplored artistic potential.

2. Experiment

The experimentation phase commenced with the utilization of both conventional and non-conventional musical

instruments for the manipulation of the collected sounds. The utilization of musical instruments such as synthesizers facilitates the creation of layers of electronic sounds (Damar, & Hadi, 2022, p. 110), whereas the employment of unconventional instruments, including custom-designed horns and tire wheels, enables the production of a more robust and genuine sound texture (Penumbra, Jatmika, & Laksono, 2023, p. 270). The utilization of sound manipulation techniques, including filtering, layering, and reverse playback, facilitated the generation of distinctive rhythmic and melodic patterns.

Furthermore, digital technology is a significant contributor to this process. Digital audio workstation (DAW) software is utilized for the editing, combining, and arranging of sounds into coherent musical elements (Azis, 2022, p. 58). The experiment comprised a series of trials, the objective of which was to determine the most efficient combination of sounds in conveying the aesthetic concept of the work.

3. Evaluation

Systematic evaluations are conducted to assess the sound quality, harmonic relationships between musical elements, and the effectiveness of the composition in conveying the desired message (Setyawan, & El Hakim, 2023, p. 718). The evaluation process entails a technical analysis of the sound recording, encompassing aspects such as clarity, frequency balance, and mixing quality. Moreover, the evaluation process included the input of music experts and audiences, with the objective of obtaining constructive feedback. The findings of the evaluation are employed to rectify suboptimal elements and guarantee that each component of the work is in accordance with the requisite quality standards (Nadlir, 2013, p. 347).

4. Composition

The final stage of musical composition is the organization of the sound elements that have been produced into a complete musical work (Adhyaksa, Elizar, & Sriyanto, 2023, p. 25). This process entails the organization of sounds into musical structures that are both aesthetically pleasing and harmonious (Fardian, 2023, p. 137). In POSUA, compositions are designed to reflect the dynamics of urban noise, encompassing a range of frequencies and intensities, from the low rumble of daily activities to more intense noise patterns.

The objective of this musical composition is twofold: firstly, to create an aesthetically pleasing piece of music; secondly, to alter the way in which listeners perceive noise. It is anticipated that audiences will perceive the elements of sound that have previously been regarded as superfluous or obtrusive as aesthetically pleasing when they listen to POSUA.

This method of creation employs a comprehensive and in-depth approach, which effectively demonstrates that POSUA music represents a form of artistic exploration that transforms urban noise into an innovative and meaningful art element.

RESEARCH AND DISCUSSION

The objective of this section is to present the research results in a comprehensive and detailed manner, providing a thorough explanation of the arguments put forth in this study. The following explanations are provided with the intention of ensuring that the stated research objectives can be effectively addressed by undertaking a comprehensive examination of the various elements inherent to the analyzed musical works. In POSUA's musical compositions, the sound elements are meticulously organized into three principal structural sections, each exhibiting distinctive characteristics and

serving a specific purpose. These sections are designated as Silence, Noise, and Buzz.

Each of these sections is of significant importance in the overall shaping of the composition's narrative and the provision of intricate nuances in the auditory experience. A comprehensive examination of each of these sections is essential for an understanding of how composers utilize the manipulation of sound elements to achieve their artistic and conceptual objectives. Furthermore, this analysis offers a more comprehensive understanding of the manner in which the techniques employed in each section contribute to the comprehensive auditory experience, thus establishing this work as not merely a musical composition, but rather a work of sound art characterized by a multitude of dynamic and intricate elements. The purpose of this discussion is to demonstrate how composers utilize thoughtful organization and arrangement of sound elements to create compositions that are not only aesthetically pleasing but also imbued with profound meaning.

A. Part One: Silence

Description: The initial section of POSUA addresses the notion of relative silence as a concept that functions more as a means of organizing sound space, rather than as an absolute absence of sound. The silence in this context is not intended to create an absolute absence of sound; rather, it is employed to establish a relatively tranquil environment that serves as a deliberate contrast to the auditory stimulation present in the preceding sections.

The silence functions as a background, enabling the more nuanced and intricate elements of sound to emerge with greater clarity in the listener's awareness. In the context of POSUA, this silence also serves a larger purpose, allowing the listener to contemplate and observe the subtle details of the introduced sonic elements that may be overlooked in the denser and more complex layers of sound.

Silence provides an opportunity for reflection, allowing listeners to focus on the subtle nuances and intricate details of each sound, thereby enhancing their comprehension of the underlying meaning of the composition (Syakdiyah, 2024, p. 3, Simamora, 2022). In this instance, the absence of sound is not indicative of nothingness; rather, it represents a fertile ground for delving into the underlying nuances and implications.

Technique and Processing: The process commenced with the utilization of the auditory stimulus emanating from Wheel A, which was augmented with a delay effect (VAd) (Firmansyah, 2023). The introduction of the delay effect provides a temporal dimension that extends the continuity of the sound, thereby creating the illusion that the sound produced by wheel A has a longer duration than it would otherwise have.

Furthermore, this effect facilitates the manipulation of sound duration and rhythm, thereby enhancing the complexity and layering of the auditory experience. The composer employs the device of delay to create the impression of an infinite duration and spatial extension of the sound, thereby affording the listener the opportunity to reflect more profoundly on the impact and meaning of the sound. The delay effect also allows for the observation of minute alterations in the sound structure, which facilitates a more comprehensive and immersive engagement with the composition as a whole.

Subsequently, the delay-affected sound of wheel A (VAd) is combined with the sound of wheel B (VBm), thereby establishing a complementary harmonization between the two. The combination of the two voices

results in an intriguing musical dialogue, facilitating interaction between the two elements and enhancing the composition's structural integrity with a diverse yet harmonious sonic palette.

The individual sounds that comprise this interaction possess distinctive characteristics that contribute to the formation of more intricate and meaningful layers of sound texture, whereby the unique qualities of each sound serve to enhance the overall complexity and depth of the auditory experience. The composer establishes a musical dialogue between the sounds produced by wheels A and B, wherein they engage in a reciprocal exchange of energy, thereby enhancing the overall composition with a sense of depth and complexity.

This section reaches its climax with the implementation of the call-and-response technique between the delayed sound of the wood drilling machine (BWd) and the sound of alloy wheel B (VBm) (Sari, 2021). The call-and-response technique introduces a significant level of dynamism to the overall composition. The alternating question-and-answer pattern between the two voices creates a sense of tension and complexity within the composition.

The delay effect on the sound of the wood drilling machine serves to prolong the duration of the sound, thereby introducing an element of intense surprise, which in turn creates a strong sense of tension. On the other hand, the sound produced by the B wheels provides a deep resonance, thereby enhancing the depth and power of the sound dialogue. The conjunction of these two elements gives rise to a dynamic and energetic structure, wherein each sound plays a role in the establishment of an intriguing equilibrium and tension.

In general, the Hening section demonstrates the composer's ability to meticulously orchestrate the diverse sonic elements, thereby creating a sophisticated auditory experience. The composer's ability to design and integrate the various sound elements in a structured way is exemplified by the transition between the complexity of the sound and a calmer balance. This results in a harmonious yet evocative composition. The success of this section can be attributed to the manner in which the composer establishes a context conducive to reflection and introspection, as well as the capacity to construct intricate and nuanced sonic textures through meticulous and discerning sound manipulation.

B. Part Two: Noise

Description: The second part of POSUA is dedicated to an exhaustive examination of the concept of noise, which is frequently regarded as an annoyance or hindrance in the context of music (Sasmita, & Yenie, 2013, p. 39). However, in POSUA, noise is not only regarded as a disturbing or destructive element; it is also considered a musical element that can be creatively processed and utilized to create complex and layered sound textures.

This section demonstrates how noise, which is typically regarded as a random or unstructured phenomenon, can be conceptualized as an essential component of the larger composition, imparting a sense of depth and dynamism that cannot be attained through the exclusive use of conventional or melodic sounds (Wahyuni & Astuti, 2020). This represents a significant shift from a context of silence, which had previously been associated with notions of space and tranquility, to a context of noise that is more intense, energetic, and characterized by a sense of restlessness. The strategic manipulation and control of sound can be employed to create powerful and dynamic

artistic effects, thus becoming an integral component of the compositional structure.

The transition in question creates a stark contrast between silence and noise, while also exemplifying the composer's capacity to incorporate disparate sound elements into a cohesive and integrated component of the larger musical work.

Technique and Processing: The noise exploration process commences with the utilization of a range of tools that have been subjected to rigorous testing and development (Hastuti & Ramadhan, 2021). The combination of devices, including AKAI, A wheels with effects, and B wheels connected with positive and negative horn wires, allows for the creation of distinctive sound combinations. One such combination is a horn sound accompanied by a short circuit sound. This configuration yields a markedly distinctive sonic effect, characterized by mechanical and industrial sound attributes that evoke a dynamic ambience and generate a rich atmosphere with intricate and innovative sound textures.

The auditory effects produced by the combination of these instruments serve not only to enhance the compositional depth, but also to introduce layers of intensity, thereby enriching the overall auditory experience (Purnomo, 2022). The incorporation of these unconventional instruments imbues the music with a distinctive quality, enhancing its textural complexity and, in turn, the emotional resonance and experiential depth for the listener.

The resulting sound elements evoke an atmosphere that is both evocative and imbued with a mechanical quality suggestive of the industrial or construction domain. This sonic effect serves to intensify the emotional impact of the musical composition, thereby demonstrating the potential for controlled noise to serve as an artistically potent element within a musical work.

Furthermore, the sounds of a stone drill and a wood drill were incorporated to create a more profound and intense layer of texture (Kusuma, 2023). The addition of these two sound types introduces an abrasive and aggressive noise element, thereby reinforcing the dynamic and energetic atmosphere that the composer sought to establish. The combination of these sounds not only serves to imbue the composition with a sense of depth and complexity, but also provides a clear contrast to other sections of the piece, such as the preceding silent interlude.

The incorporation of the auditory stimulus of the drill sound serves to reinforce the central themes of noise and noise pollution at the core of POSUA, thereby creating an ambience that evokes emotional responses in the listener and enhances the overall aural experience. The auditory impact of the drill's soundscape is characterized by a dynamic and turbulent quality, evoking a profound sense of tension and unease. When integrated with other auditory elements, this effect is amplified, intensifying the overall emotional resonance.

This transition from silence to noise is notable for its ability to create a striking and dramatic contrast while also demonstrating the composer's capacity to manage, combine, and integrate various sound elements into a coherent and harmonious whole. The transition process is designed in such a way that the transition between the two sections is perceived as seamless, despite the considerable contrast in terms of intensity and energy.

The composer's techniques for organizing and integrating the various noise elements demonstrate an innovative and experimental approach to the creation of noise-based music. This experiment

demonstrates the depth and richness of the composer's sound exploration, illustrating how unstructured noise can be transformed into a powerful and memorable artistic element. Through meticulous processing, noise that might otherwise be perceived as chaotic or distracting can become an integral component of the overall composition, imparting a more profound effect and enhancing the listener's experience with each additional layer of sound.

In consequence, this component of the auditory phenomenon does not merely occupy the available space; rather, it serves as an integral element that reinforces the central theme of the work, which is the phenomenon of noise pollution. This theme is depicted in a highly emotive and compelling manner.

C. Part Three: Buzz

Description: The third section of POSUA, designated as the "buzz," represents the culminating and most significant element of the entire composition. This is the point at which all of the previously processed and explored sound elements are brought together to form a composition that is intense and immersive, thereby creating a powerful and evocative auditory experience.

The auditory phenomenon observed in this section cannot be reduced to a mere continuation or accumulation of sound; rather, it represents a sonic resonance that is the result of the thorough processing of a multitude of sound elements. The culmination of these elements evinces a compelling and poignant effect, portraying the theme of noise pollution with increasing depth and encompassing a multitude of facets intrinsic to the larger work.

This buzz section serves to elevate the listener to the pinnacle of the musical experience, synthesizing the intricate nuances that have been gradually constructed, resulting in a sophisticated and multifaceted symphony imbued with profound insights and meanings (Nugroho, 2024). This is the phase where all sound elements, whether derived from noise or silence, are integrated into a unified whole, supporting and reinforcing one another, resulting in an undeniable musical cohesion.

This section represents the culmination of the thematic journey that has been developed from the beginning. It utilises the accumulation of sounds that have been previously explored, and the buzz represents a climactic moment filled with sonic richness. This unites all forms of noise, silence, and other sonic contrasts. In this manner, the buzz section becomes not only the most prominent in terms of volume and intensity, but also in emotional depth. This section provides a clear illustration of how noise pollution, resulting from the interaction of multiple elements, can evoke a profound and thought-provoking response in listeners while simultaneously prompting them to reflect on the impact of noise pollution on human life.

The efficacy of this section can be attributed to its capacity to engross listeners in the intricacies and fervor of sound, simultaneously stimulating their emotional and intellectual faculties.

Technique and Processing: In the creation of this buzz section, the composer employed a multitude of available media and tools to construct a highly intricate and multi-layered symphony, which effectively conveys the theme of noise pollution with remarkable emotional depth. The integration of all previously explored and processed sound elements is accomplished with great precision, resulting in a composition that exhibits not only harmonic cohesion but also the retained tension and complexity characteristic of the overall work.

The objective of the sound manipulation techniques utilized in this

section is to create an experience that has a multifaceted impact, affecting both the physical senses through volume and intensity, and the emotional state through the arrangement and combination of these sounds. The sound elements contribute to the overall composition by enhancing its strength and depth. The integration of these various layers creates a highly dynamic structure that reflects the theme of noise pollution in a comprehensive and complex manner.

Furthermore, the buzz section exemplifies experimental elements and the utilization of unconventional sounds, thereby imparting a distinctive and surprising quality that not only invigorates the atmosphere but also enhances the auditory experience. The culmination of this musical composition can be identified not only in the increase in sonic volume but also in its emotional depth. The introduction of each additional sound element serves to enhance the structural intricacy of the composition, contributing a supplementary layer of emotional resonance. The creation of these sounds is not merely a technical or structural necessity; they are also intended to evoke a profound emotional response in the listeners.

This is accomplished through the implementation of diverse sound manipulation techniques, including reverse effects, delay, and modulation, which are applied meticulously to generate temporal and rhythmic depth, thereby enhancing the intricacy and richness of the musical composition (Rahmawati, 2020; Widodo, 2023).

The sound manipulation techniques employed in this section are highly diverse, with each effect utilized serving a distinct purpose of enhancing the emotional impact of the work. To illustrate, the utilisation of reverse effects (reversing the direction of sound) engenders a markedly intriguing temporal sensation, imparting the notion that time and sound do not adhere to the conventional linearity.

This effect presents a markedly distinct auditory experience, wherein each sound is perceived as distorted or shifted in time, imparting an unconventional impression upon the listener. Similarly, the delay effect permits the replication of sounds at varying time intervals, thereby creating a composite auditory landscape comprising overlapping soundscapes. These layers of sound serve to augment the perceptual experience, evoking a heightened sense of intensity and depth. This technique serves to enhance the rhythmic aspect of the work, while simultaneously imparting a sense of temporal depth, thereby rendering the listening experience more nuanced and meaningful.

Furthermore, the continuous incorporation of unconventional instruments, including horns, rims, stone drills, metal drills, and wood drills, enhances the listener's experience by introducing layers of unexpected noise (Pramudya, 2019, p. 16). These instruments, frequently crafted from recycled materials or ingeniously modified, exhibit markedly distinctive sonic characteristics. To illustrate, the sound of wood and stone drills introduces a new dimension to the produced sound, characterized by harsh and aggressive noise.

The utilization of these instruments serves not only to generate auditory noise but also to introduce an element of surprise and uniqueness into the musical composition (Gunawan & Wulandari, 2020). This contributes to the creation of a more varied and unexpected sound texture. Therefore, the buzz section represents the pinnacle of the entire work, synthesizing the preceding elements to create an auditory experience that is not only technically proficient but also profoundly emotional and contemplative.

CONCLUSION

This article provides a comprehensive examination of the influence of urbanization and industrialization on noise pollution, with a specific emphasis on the potential of urban noise as a creative element in the art of music. The article's introduction provides a clear description of the phenomenon of increased noise levels in large cities as a result of rapid urbanization and growing industrialization. This phenomenon provides an explanation for how noise, which is often perceived as a disruption to the comfort of life, actually becomes an integral and inseparable aspect of the dynamics of urban life.

The perception of noise as a detrimental factor affecting quality of life and tranquility is a common one. This article, however, presents an alternative viewpoint, namely that noise, generally regarded as a negative phenomenon, can in fact be harnessed and employed as an aesthetic element, thereby enhancing artistic expression within the context of music. This approach regards noise not merely as an obstacle, but as a potentially valuable source of raw material for artistic creation. In this view, the transformation of noise into meaningful artistic works can be seen as a process of creative synthesis.

The primary aim of this research is to explore how noise generated by various urban activities can be transformed from mere sound pollution into a source of creative inspiration in the creation of musical works. This study aims to explore the potential of urban noise as a powerful artistic tool, demonstrating how it can be recontextualised and used to enrich the process of musical composition, ultimately challenging traditional perceptions of noise as something negative and disruptive. This article presents the theories that underpin the understanding of noise as creative potential, including electro-acoustic theory, which explains the use of sound without conventionally considering its source, and creativity theory, which emphasises the importance of developing innovative new ideas to produce original artistic solutions.

The approach of these theories provides a solid foundation for changing society's perception of noise from something harmful to an element that can be processed and produced into something valuable with high artistic value. This shift in perspective allows noise to be redefined as a creative resource, opening up new possibilities for artistic exploration and expression in various fields, particularly music.

The initial stage is exploration, which entails the collection and observation of a range of sounds typical of urban environments. These include traffic noise, vehicle horns, industrial machinery sounds and the everyday activities of city dwellers. This stage provides a foundation for understanding the sonic landscape of the city and identifying sounds that can be creatively manipulated and incorporated into the musical composition. The objective of the sound data collection process is to gain insight into the characteristics of noise prevalent in urban environments. This understanding serves as the foundation for the conceptualization and development of musical compositions. This stage is pivotal for discerning how disparate urban sounds can be molded, transformed, and integrated into the musical structure, thereby facilitating a more profound interconnection between the sonic ambience and artistic expression.

The second stage is experimentation, during which a variety of conventional and unconventional musical instruments are employed, in conjunction with the application of diverse sound manipulation techniques, including delay, reverse, and modulation effects. This phase permits the

investigation of the ways in which disparate sounds, including those gathered from the urban milieu, can be ingeniously transformed and integrated to generate distinctive sonic textures and layers that enrich the overall composition. These techniques are employed to generate intricate and multifaceted sound textures, enabling the composer to transform noise into a musical element that exhibits artistic depth and complexity. By employing effects such as delay, reverse, and modulation, the composer can transform the noise into a more nuanced and expressive form, thereby enhancing the overall musical experience and extending the boundaries of traditional sound production.

After the experimentation phase is complete, an evaluation is conducted to assess the quality and coherence of the musical elements that have been created This evaluation is designed to assess not only whether the elements meet the desired technical and artistic standards, but also to ensure that all the collected and manipulated sounds can be integrated harmoniously into the larger structure of the musical composition. This evaluation also serves the purpose of determining whether the musical composition effectively conveys the message that the composer intends to communicate and whether it has the capacity to evoke emotions and prompt profound reflection in the listener. The process entails reflection on the extent to which the music aligns with its intended thematic and emotional objectives, as well as an evaluation of the impact of the integration of sound elements and techniques on the overall effectiveness of the composition.

The final stage in this process is composition. This involves the arrangement of all the sound elements that have been developed and tested into a comprehensive musical structure that reflects the dynamics of urban noise. In this phase, noise, which has historically been regarded as an unwelcome intrusion, is reframed as a musical component that is not only aesthetically pleasing but also carries artistic and emotional significance. The deliberate configuration of these elements gives rise to a musical composition that immerses the listener in a profound and evocative auditory experience, enabling them to perceive the inherent depth in the sounds emanating from the urban environment.

The findings of this study demonstrate that POSUA, a musical composition that wholly incorporates urban noise as a fundamental component, effectively offers a unique perspective on the nature of noise itself. By reframing urban noise as a creative asset rather than a disruptive phenomenon, the composition challenges prevailing perspectives and illustrates how noise can be transformed into an enriching, artistic element with profound emotional and thematic depth. The POSUA project employs three principal structural sections—silence, noise, and buzz—to illustrate how noise, typically regarded as an adverse element in human life, can be regarded as a valuable musical material.

The initial section, entitled "Silence," examines the pronounced disparity between the states of noise and quiet, creating an environment conducive to the discernment of nuanced elements within auditory phenomena. Furthermore, it provides the listener with an opportunity to engage in introspection and to experience the tranquility that exists within the silence. The second section, entitled "Noise," meticulously transforms controlled noise into an integral component of the musical composition, thereby creating a dynamic and energetic atmosphere that evocatively portrays the bustling, restless nature of urban life. The

third section, "Buzz," represents the culmination of the entire musical work. It is the point at which all of the sound elements that have been processed and tested are combined to form an intense and emotional composition. This section represents the accumulation of all of the sonic elements that have undergone various stages of experimentation and manipulation. It demonstrates how noise can become a central component in a complex and valuable piece of art.

The incorporation of unconventional instruments in POSUA, including horns, rims, and urban soundscape recordings, introduces a distinctive dimension that enhances the overall work. These elements not only contribute to the texture and complexity of the composition but also serve to enhance the connection to the urban environment, thereby making the sounds of the city an integral part of the artistic expression. The sound manipulation techniques utilized in the creation of this work not only exemplify the capacity of noise to be transformed into an artistic element but also illustrate the efficacy of a creative approach that relies on the exploration of unconventional sounds. These techniques, which include the use of distortion, layering, and time-based effects, facilitate the reshaping and redefinition of urban soundscapes, thereby exemplifying the potential of noise as a fertile source of musical expression and extending the frontiers of conventional sound art. By employing techniques such as delay, reverse, and modulation effects, the composer effectively generates a sound structure that serves not only as noise but also enhances the texture and depth of the composition as a whole. These techniques introduce new layers that add complexity to the work, transforming what might be considered disruptive or chaotic sounds into meaningful and integral components of the musical landscape. This approach enhances the emotional and intellectual engagement of the listener, offering a nuanced exploration of the ways in which noise can be elevated to a profound artistic expression.

In essence, POSUA illustrates how noise, frequently perceived as an impediment in urban environments, can be transformed into a highly valuable artistic element, making a substantial contribution to the domain of noise-based music. By transforming urban sounds into a unified and meaningful composition, the work challenges conventional perceptions of noise and elevates it to a form of artistic expression that is both innovative and emotionally impactful, thereby enriching the genre and offering new possibilities for future compositions. It is anticipated that this research will prompt a re-evaluation of societal attitudes towards noise, facilitating an appreciation of the nuances of urban life as an integral component of a creative process that can yield profound, innovative, and meaningful artistic creations. By emphasizing the artistic potential of noise, the study encourages a more expansive view of how everyday sounds, frequently dismissed as disturbances, can be reimagined as valuable resources for artistic expression, offering fresh insights into urban soundscapes and their role in contemporary creativity. This work presents a distinctive and contemplative auditory experience while also challenging the conventional perceptions of noise pollution, celebrating the hidden beauty within the chaos of urban sounds. It prompts listeners to rethink the intimate connection between sound, noise, and human existence within the context of an urban environment characterized by challenges and tensions. By transforming urban noise into a

meaningful artistic experience, the composition prompts reflection on the potential of these everyday sounds to reveal deeper truths about our environment, society, and emotional landscapes.

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