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**Soundtrekking Soundscapes (draft)**

*The real problem is not how to build identity, but how to preserve it*  
(Bauman 1995:88)

## PART ONE - INTRODUCTION: SOUNDTREKKING IM ZILLERTAL

The snow is falling, and I'm moving up the mountain for the first time, in a cabinlift of the [Finkenberger Almbahn](#) (see [map 1](#)). I'm going skiing for the first time ever, and I have never been on a mountain before, except for once when crossing the Alps, going to Italy in a bus many years ago.

The [Finkenberger Almbahn Mountain Railways](#) ([map 1](#)), is a collection of uphill facilities and lifts located in the town of [Finkenberg](#) in Tyrol in Austria (see [map 1](#) and [map 2](#)). The [Finkenberger Almbahn Mountain Railways](#) is the backbone of [Finkenberg's](#) economy, since it provides the centre for a large range of shops and services related to the skitourism, from which [Finkenberg](#) have managed to grow in the past 20 years. Moving up the mountain however, it is not the industry of skitourism that concerns me, but the unnerving expectations of my first meeting with Grand Nature, the silence of the mountain, the whistling of the winds and the prospect of broken bones on this first time skiing of mine.

To make room for the cable cars, a wedge have been made through the vegetation of the mountainside, which primarily, if not exclusively, consists of spruce. While the asphalt cuts horizontal through the landscape to make room for the cars and Green Line buses, I travel along a vertical clearing up the mountain, scattered with stubs of the unfortunate trees that accidentally secured their roots on this strip of mountainside. The trip up the mountainside is quiet, with only the occasional sound of the cable against the wheels on the supporting steel poles. The cabin muffles the outside sounds, and makes conversation intimate and close to whispering. The trip ends at the Mittelstation (see [map 1](#)), where you get out of the cabin and have to continue up the mountain by chair-lift.

At the end of this first level of travel to the top of the mountain, a strange mixture of sounds brake my expectations of the quiet snowcovered rocks of Penken (see [map 1](#)). At the Mittelstation lies a restaurant, providing the skitourists with hot and cold drinks and food. Restaurants like this and cafés are placed at most of the stations of the larger lifts, and at almost every one, large speakers has been placed outside the buildings. These large speakers encapsule the surroundings in a cover of sound, which functions almost like a sound-beacon in the audible night of the soundinsulated environment provided by the snowcover. On the mountains of [Zillertal](#) (see [Map 2](#)) you can measure your distance from civilization, by the level of music you're able to hear. My expectations of Grand Nature has been shattered, I'm approaching, not whispering nature, but roaring civilization, a theme park for fun in the snow.

The mountain, it seems, is a space in which the soundscape has been altered or reconfigured. The mountain has been soundtracked, and the sound of the mountain is an electronically enhanced traditional Tyrol genre, translations of danish (Das Knallrote Gummiboot) and possibly european popular music. The sound of the mountain is Austrian Schlager music. The soundtracking has transformed the place, and turned it into something of a theme park. This place is not configured as nature, but as a place of popular culture (Urry 1992, Matless 2000 and Crawford 1992).

It is this experience of "sound out of place" (Bailey 1996:50), that leads me to consider the relationship between the landscape and soundscape and the mobilities in and between of these two scapes. On the one hand they are connected, a soundscape is always present in a landscape and vice versa, but the soundtracking of [Zillertal](#) suggests that these relationships are not given in advance, but are continously reconfigured through the networking of more or less intentional actants.

A range of questions arose from my meeting with the [Zillertal](#)er soundscape. Why is the mountain engulfed in music? Why is the soundscape of the mountain altered to resemble something you might meet in the discos of the valley? Why is it not left to the mountain and its visitors to produce a soundscape through this meeting, as I first expected? To answer these questions, I will first have to consider the soundscapes and how they can be and indeed are produced and altered; second to consider the meaning of sounds in the social interaction in the networks of humans and non-humans. Through these consideration, I will have to consider the importance of technology, since technology provides essential possibilities for the separation of sense-data, their subsequent reproduction and their strategical importance in the individuals quest for attention and continued preservation.

## PART TWO - SOUNDSCAPES

### *Sound of mobility?*

There can be as many scapes as there are senses, and with technological enhancement, maybe even more. The scape is a particular way of spatially relating the observer, or the actant to space and time. A scape is thus a way to focus on particular aspects of the dynamic relationship between an actant and the environment. Landscapes concerns vision, soundscape concerns hearing, smellscape concerns odour. Scapes can be understood as the spatial configuration of an environment related to an isolated sense of an actant. Since, initially, this scaping is anthropocentric, scapes is a way of considering relationships in the dynamic networking between humans and non-humans (Latour 1999:174-215).

The term *soundscape* has been credited to the Composer R. Murray Schafer (McCartney 2000:part 1) who established the World Soundscape Project during the late 1960s and early 1970s (-- 2001). He defined it as:

The sonic environment. Technically, any portion of the sonic environment regarded as a field of study. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment (Schafer quoted in McCartney 2000:part 1).

The sonic environment is understood as "the ever-present array of noises, pleasant and unpleasant, loud and soft, heard or ignored, that we all live in." (Schafer quoted in McCartney 2000:part 1).

In the soundscape movement, there are other or more differentiated, ways of understanding the term. Iges (2000) distinguish between soundscapes that are composed and soundscapes that are not. Thus, when he use the term, he generally means the technological reproduction and merging of sonic environments, to produce a source of sounds to join in the emergence of a new environment of sound. For Iges, a soundscapes is almost always produced technologically. This discrimination between the composed and the non-composed, probably stems from Schafer. The work of Schafer and others in the soundscape movement, was initially to preserve and explore the variation of sounds and soundscapes. Thus there exists a scale from lo-fi to hi-fi soundscapes. "[H]i-fi soundscapes are varied and uniquely local; lo-fi soundscapes are uniform and about the same everywhere" (Truax 2000). With electroacoustic reproduction, the composing of such lo or hi-fi environments becomes an obvious possibility, but it is a possibility which resembles much of those other areas of problematic coordination in the modern technologically enhanced societies. In the production and reproduction of soundscapes, the tragedy of the commons are often realized. In the electroacoustic enhanced soundscapes, you run the risk of what could be called a traffic jam of sounds, since the primary contradiction of soundscapes is the same as in auto-centered transport systems. It is the contradiction between public and private space, or as Freund & Martin (1996) put it, the contradiction of individualized use of social space. In the soundscapes, the actants are like the individual drivers that "create [...] congestions, and environmental degradation on the collective level" (Freund & Martin 1996:28).

### *Soundscapes, soundtracking and soundtrekking*

Of course, mobility is a notion that covers the dynamics of the interaction between actant and scape, whether the actant is human or non-human and concerning all kinds of scapes. Thus, we can talk about

mobility in soundscapes. When moving through soundscapes, the movement can be called a *soundtrekking* of the space, that is the trekking through the soundscape. In the [Zillertal](#) mountains (see [map 2](#)) you're not only trekking or moving through the landscape, but also through the soundscape, moving in and out of the islands of civilization in the proximities of the sound-beacons.

In *Soundtracks to Reality*, Walter Siegfried explored soundtrekking using recordings of walks through a city (Siegfried 1996). The recordings were played back to a walker through a walk-man, while the walker were following the same route at more or less the same pace as the initial recording. The result was a merging of the soundscape and the soundtrack of previous walks, thus resulting in the slight division of hearing and seeing.

[I]n everyday situations the objects we see have their own sound so that image and sound evolve together in time and space. With the "Sound-Tracks to Reality", I let the two worlds slightly drift apart (Siegfried 1996).

It is worth noting, that the *drifting apart* is aquired solely through audio technology. Soundscapes exists only in so far as technology provides the possibilities for isolating, recording and reproducing the sounds of specific spaces and times. "Without audio technology, there would of course be no soundscape" (Iges 2000).

This disconnection of the time and space of the present environment, and the time and space that is connected to through the electroacoustic reproduction of the soundtrack, is what Schafer calls a "schizophonic" listening experience (Truax 2000). For Schafer the splitting of the coordination of the senses, or the soundtracking of the present, is an "aberration", but according to Truax, it is an aberration that is increasingly the norm (Truax 2000). For Schafer it seems, there is still some 'natural' soundscape of the world (Iges 2000), that has to be preserved and nurtured, if not to drown in the lo-fi soundscape of globalization and homogenization of cultures through industry and technology (Truax 2000).

#### *Noise and harmony, sounds and silence*

One could be prone to call lo-fi soundscapes noisy, and hi-fi soundscapes harmonic. But it would not be entirely true. Lo-fi soundscapes are more like background sounds, unfolding without much variation. It is as conservative and static as it is to

maintain the pace of acceleration. Or better still - to keep, to preserve the acceleration's self-accelerating tendency... (Bauman 1995:77)

A wall of sound soon becomes the background on which only variation upwards is the realistic change to be heard and maybe recognized. Lo-fi soundscapes are the conservative average to which every variation must be compared. The aim of the soundscape movement is to preserve variation. Much of their work has been related to what is called *acoustic ecology*. For Truax (2000)

the real goal of the soundscape composition is the re-integration of the listener with he environment in a balanced ecological relationship (Truax 2000:IV.Conclusion).

So lo-fi soundscapes are not noisy, hi-fi soundscapes are not harmonic. In all, the conclusion of the soundscape movement, is that noise is a question of the relationship between environment and listener. According to Hetherington, levels of noise experienced is related to the level of control the listener has over the soundscape (Hetherington 1997). If this holds, noise pollution seems to be related to the distribution of soundproducing technology, and as such, noise seems to be unevenly distributed among different social groups. Sardar (1999:27) points out the same relationship between noise levels and levels of soundscape control.

[S]ilence turns out to be a state of mind. [...] It is a condition of being in harmony with the background and foreground. Silence is an acceptance of sound, in which no irritant intrudes to disturb the balance. It is an act of will (Sardar 1999:27).

Sardar concludes that absolute silence as absence of sound is "an abstract idea, an unattainable philosophical goal" (Sardar 1999:26). So, for Sardar silence is a well balanced relationship between an

actant and sonic environment. Silence is a relation, not absence of sound. Maybe this is why David Rothenberg urge us:

don't rush to erase the noise. Listen to it. Look at it. Turn it up (Rothenberg 1998).

Rothenberg again defines noise as a relation between actant and environment, but it seems that he wants to give sounds some kind of civil rights. "*Who are we to call it all noise?*" he asks, and calls for granting all sounds a place in the collective, without us trying to weed out the sounds that we happen to dislike. This could be a version of Deep Acoustic Ecology!

"Repetition makes us forget" (Schaeffer quoted at length in Iges 2000). Repetition is a trait of the lo-fi soundscape. When considering the soundscapes of the globalizing world, there is a risk of homogenization of soundscapes, and thus creation a lo-fi global soundscape, with less chances for hi-fi variation. Paul Virilios considerations on *Absolute Speed* (Reeh 1994:121 and McQuire 1999:145) can be useful here. Since the globalizing communication tends to operate at absolute speed, the speed of light, through the use of the microchips of computers, the room for variation in speed tends to hold a larger area of slower speed (the accident) and only a small room for improvement. The room for improvement will continue to shrink as the computational speeds rise.

Adopting some of the metaphoric content of *Absolute Speed*, I want to suggest the term *Absolute Sound*. At absolute sound, everything is heard, and therefore nothing can be discerned. When everyone seeks attention to gain individuality, noone ever reaches it. At Absolute Sound no new sound can be discerned, the soundscape has turned into white noise. Absolute Sound is really absolute silence, because no additional sound can direct attention its way. At Absolute Sound the connections in the sonic network, the soundscape, all have the same maximum weight. There is no more difference to be utilized in the game for attention and articulation.

It is obvious that Rothenberg does not distinguish between noise and harmony, and in the end he calls all sounds 'noise'. Rothenberg does not relate to the problem of Absolute Sound, because he treats noise and sound as the same thing, trying to erase the listener from the relationship. Doing this he erases the actants. As a good ecologist, he seeks maximum variation in the soundscape, but note that the subject for whom the variation shows itself, is absent - as with so many other postmodern dystopians the point of observation and thus articulation is a non-position - it is nowhere. Since this position tries to escape matter, it does not matter. We can follow Rothenberg only insofar as his seeking the noise, is done in a quiet way so as to preserve the noise we're seeking, not trying to drown it before it had a chance of becoming sound or even music (harmony). What is important is the possibility of discerning sounds from the background blanket of Absolute Sound.

The importance of silence is to allow for the appearance of the other for one self. A varied social soundscape insure the individuality, and not the disappearance of difference among individuals, or if individuals are to be reproduced as entities, an ecologically sound configuration of the sound and silence dualism is required. When soundscapes turns into markets for attention, in the quest for 'being through' as opposed to 'being for', the soundscape tends to move towards Absolute Sound.

For the [Zillertal](#) soundscape, the alteration towards the soundscapes of the discos of the valley, means that the hi-fi soundscape of the mountain has been transformed into the lo-fi soundscape of western entertainment. I will return to the soundtracking of [Zillertal](#) and what might be gained from it, in my conclusion.

### PART THREE - SOUNDS AND SOCIAL INTERACTION

#### *Terror from the nexus of statics*

Sound begins in silence and ends in the deafening silence of absolute sound. There is something uneasing about silence. Silence in social settings is said to be embarrassing, it is a state to be avoided or overcome (Sardar 1999), even if it means embarrassing one self in the eyes of the other (Harste & Mortensen

1996:208). Silence is dangerous, and for several interconnected reasons.

[W]e are afraid of what we think is the opposite of noise - silence. We associate silence with suffering, oppression, isolation and death. [...] We thus live in a terror of silence. It has become an enemy that has constantly to be banished (Sardar 1999).

Silence is connected to loneliness. When alone, one can rely only on ones self to provide the sound of humanity. When there is movement and life, there is sound. Silence is thus related to immobility and boredom. Bauman elaborates on this existential loneliness of the subject:

The rumbling silence of the hollowness of 'there is' is the only sound heard - and it is this sound that life bustle strives to stifle, with little or no success. 'Existents', however plentiful and however shiny and fragrant, cannot fill the hole that is the existence which is not 'being for' (Bauman 1992:49).

Silence reminds the self of the existential silence or immobility, and thus of the ultimate immobility of non-being, that is death (Bauman 1992:49).

In the anxiety about death lurks in the anxiety about silence. It is the absence of the others, those others who are the only source of the modern self's individuality. Losing the company of the other is losing the self, since there's no one to grant individuality.

Anxiety about death is not anxiety about the loss of being as such, but anxiety about the absence from the company of these fellows (Haroutunian in Bauman 1992:128).

Death means to be disconnected from the others. It is only through these connections to the others, that the self emerges for itself (Bauman 1992:40). In death the self is lost, because the connections are lost. In the loneliness of silence we get a taste of this situation or rather non-situation. In silence we get disconnected, we are out of connection, lost to the presence of the others.

For Bauman, the modern ego has turned away from the ethics of 'being for' to the ethics of 'being through'. In the ethics of 'being for', the meaning of being stems from being for the other, that being for a purpose outside the self. Thus the self seeks its meaning in being for the other. The reason for being lies in the others need for my being. From this there emerges a sociality which is a network of meaning in which every node or individual acquires meaning from the configuration of the network. Meaning is dispersed among the network, and is a property of the relationship between nodes or individuals. In the ethics of 'being through', the self still needs the others to constitute the self, but the crowd or the multitude, that is the others, is there

only so that each individual can use the others as a measure of his incomparability and the individuality of his world (Simmel quoted in Bauman 1992:50).

In other words, the focus of the ego has changed from being for the other as to the other being for the self. Meaning is no longer provided by being for the other, meaning is obtained when the other is being for me. The existence of the self is emptied of the resources that constitute the self, and has been relayed to the network of others. Meaning now lies in inactivity, when before it lay in activity. The more inactive, the more meaning can the self obtain.

[T]he individual of the technoscientific age effectively loses the capacity to *experience himself* as a centre of energy; he becomes useless and will eventually become totally superfluous when faced with the *automation* of his productive and perceptual functions (Virilio 1995:111).

By connecting himself through technology to an ever larger network of mediated sociality, the individual gradually loses potentiality of initiating activity and becomes incapacitated and a mere receiver of stimulation, initiated outside the self. The naked body becomes more and more a disabled body, in the sense that it is unable to act in a socially recognizable way (Virilio 1995:10 and 17). To be recognized socially as an individual through his actions, to be recognized as a citizen, the self has to hook up to networks of technology, to the technologically enhanced sensitivity of the collective of humans and non-

humans (Latour 1999:193ff), that is the only source of recognized being. And this hooking up conditions the relationship between public and the private, in such a way as to insure that the only way to be continuously recognized is through the 'being through' rather than the 'being for'.

It is obvious that meaning under these conditions are hard to obtain and hold on to, since every action drives the attention away from the actor and upon the acted upon. Attention accumulates attention. On the other hand, to get attention, one has to act. To maintain a socially recognizable individuality one has to act in a way that drives attention away from ones self . The importance and strenght of the self is determined by the number and weight of the connections to other positions and places in the collective. The late modern self has been distributed as temporal states of a network. As in neural networks, the self can be overloaded which represent itself in the phenomenon of *fatigue*. Fatigue covers the function of rising the threshold of firing of the individual neuron, as to adjust the firing rate, that is the activity of the neuron.

Fatigue acts in conjunction with time-varying thresholds to prevent extended reverberatory firing patterns that interfere with the network's information processing (Holland 1998:94).

Thus, the self can be temporarily immobilized by too much stimulation or too many connections, too much stimulation (Sardar 1999:27). This situation is equivalent to an overdetermination of the self, which might lead to the active search for 'a quiet moment', a seeking out a place of silence and solitude, to gain strenght, or in the metaphor of the neural network, to lower ones threshold.

I have now established the condition in which the actant must seek its self, I have established a metaphor for the installation of the individual through the connection to and activation by the collective. Under these conditions, the quest for individuality becomes a struggle for attention in the network of fuzzy and underdetermined, only partially articulated actants. The network's dynamics arises from this interaction of actants, which seek to establish and maintain their selves by hooking up to other entities and positions in the network.

I will now turn to the soundscapes of this "society that tries to offer everything instantaneously and simultaneously so that they all make noise concurrently" (Sardar 1999:27).

### *Soundtracking the staging of public presence and appearance*

The importance of sounds and soundproduction becomes obvious when we consider how sounds are used to get connected, to get attention and thus gain articulation from the surroundings. Sounds can be utilized in the actants efforts towards the articulation of individuality, when all individuality stems from the attention and reaction of the surrounding egos seeking the same attention. Through this game for attention and identity, the relationship between the public and the private spheres are negotiated and reconfigured. As shown above, this soundtracking of places have much in common with automobility, since the dynamics of automobility constantly renegotiates and reconfigures spaces in the public/private dualism (Lupton 1999). Automobility as well as soundtracking is a practical way of solving the puzzle of the public and the private.

Travelling to [Zillertal](#) by train provided a good example of the dynamics of soundscape construction. The train to [Zillertal](#) is a night-train, were you're supposed to sleep while moving through Germany. The carriages are divided into compartments designed for five persons plus luggage. With paperthin walls, the soundscape of the traveller contains at least the compartments next door, and since I was travelling in the same wagon as the 'party abteilung', the soundscape of mine on this particular trip, was the whole carriage. The travellers in the 'paty abteilung' was partying, yelling and playing loud music of the same kind as that of the [Zillertal](#) mountains, and this was done with the window and doors open. It seemed to me that this 'Party Abteilung' did its best to insure that sound could travel as far as possible, so that everybody in the wagon was aware of the party. As Sardar concludes: "Most noise, natural or man-made, is a form of advertising" (Sardar 1999:27). The party abteilung was seizing the soundscape of the wagon, securing the 'Party Abteilung's internal connectedness, by signalling their existence to everyone outside the party. The 'Party Abteilung' was seeking out the confirmation of their companionship, through their alteration of the public soundscape. They were in effect, expanding the space of sonic influence, and thus

using the public soundscape as a resource for groupformation. "[S]ound serve[.] as a glue to bind distances together" (Siegfried 1996:2. paragraph). The passengers in the 'Party Abteilung' constructed themselves as a coherent group, and this construction was affirmed by the reactions they gained from their expansion of sonic influence.

The dangers of intimacy of such a long journey through Germany, and in small compartments, had been deflected and the situation had been converted into a signal of group-coherence directed at the surrounding compartments. This party was held not only for the joy of the participants, but also to drown the uncertainty of the silent intimacy of a night in a small compartment. The sharing of loneliness is worse than to be lonely alone, since to be lonely together stifles the hope for a possible connection, a hope still available for the single loner. The social existence was preserved through the seizing the soundscape as to gain counterreactions, and thus attention, from the other passengers in the other cabins.

[Noise] is an expressive and communicative resource that registers collective and individual identities [...]; it converts space into territory, often against the social odds (Bailey 1996:64).

Sonic influence and the controlling of soundscapes are important strategies in identity formation, and for the social affirmation of these identities, individual as well as group.

In the example of the nighttrain through Germany, the 'Party Abteilung' did not seem to think much about the way they influenced the soundscape of the other passengers, or among themselves. Even though the meaning of the party is 'feeling good', this can come about in more ways than the participants care to elaborate on. However, the attempts at controlling soundscapes, and expanding ones social influence through the expansion of sonic influence, leads one to consider what could be called the intentional strategic direction or even composing of soundscapes. By altering parts of the soundscapes compositions, you might be able to sonically engineer the social setting.

This is exactly what William S. Burroughs encourage in his writings on the cut up technique (Burroughs 1998). The technique consists of cutting up audio tapes and reconnecting them in a more or less random order. This results in new and almost always unexpected associations. Sound and association are connected, so for Burroughs, sounds can be understood as virus, as a disease. This means that feelings associated with sounds can be dispersed in a social setting, simply by altering the soundscape<sup>9</sup> It seems obvious that for Burroughs, social engineering through soundtracking is already in place by powerful organisations, and that the only hope lies in the democratic spreading of the ability to contribute to the soundtracking (Burroughs 1988:52). It is as if the democratic conversation (or even with Habermas, the dominacefree conversation<sup>10</sup>) has been expanded as to cover the unconscious collective so to speak.

everyone can participatyes everyone can win everyone with a taperecorder that controls the soundtrack can influence and create events<sup>11</sup> (Burroughs 1988:52)

In this way, it is possible to understand Burroughs soundtracking project as an enlightening and emancipatory project.

The *Soundtracks to Reality* project by Siegfried, that I discussed above, can be seen as an instance of what Burroughs advocate. The difference is that the soundtracking in the Siegfried project are individual, partly excluding the others sonic presence. As such it is mostly a defensive method consisting of isolation and privatization, while what Burroughs suggests, is an offensive strategy of active involvement in the production of the collective soundscape . As such, Burroughs has a collective and democratic aim, while the Siegfried project seems to be more of an individualistic and private answer to the question of the articulation of the private and the public space in soundscapes.

The muzak of the shopping centre is the prime example of the deliberate soundscape alteration. Background music as to connect the presence to other times and places, in the shopping centre, soothing sounds to smoothe the shoppers feelings, getting him or her in a good mood, and thus produce 'a nice shopping experience'. A Burroughs counteraction would be to bring along some hidden taperecorder to counteract the intentions of the soundtrackers of the shopping centre.

These considerations is important when trying to answer my initial questions about the [Zillertal](#) soundscape. If the soundscape of the mountains in [Zillertal](#) has been more or less intentionally altered to produce a specific kind of environment for the tourists, what is then gained from this?

#### PART FOUR - CONCLUSION, RETURNING TO ZILLERTAL

I will now return to [Zillertal](#), and try to answer the questions raised in part one: Why is the mountain engulfed in music? Why is the soundscape of the mountain altered to resemble something you might meet in the discos of the valley? Why is it not left to the mountain and its visitors to produce a soundscape through this meeting, as I first expected?

By soundtracking the [Zillertal](#)er mountains, the mountains move closer to the Theme Park or the discos - the mountains becomes much more a part of civilization than nature. To be a mountain in this sonic setting, is to be reconfigured into a space that is easily accessible, and sonically 'closer to home'. This means that the mountain are farther from the dangers that are associated with wild or Grand Nature. Mountains and Gletchers are of course still dangerous, but this side has been downplayed by a layer of sound, to cover the silence, that are associated with loss of individuality and death. In this way, the mountain has been moved closer to associations of culture and farther away from associations of nature. When trying to advocate [Zillertal](#) as a winter sport region, rather than a nature region, the [Zillertal](#)ers soundtrack the mountains. Soundtracking the mountain is a way of civilizing the mountain, making it appear safe and under control. The dangers of the silent mountain has been muffled, guiding the minds off the risks associated with winter sports.

By soundtracking the mountain, the soundscape gets configured in a way that connects unevenly among different social groups. The music connects easier with the young, since it is loud, and to the snowboarders, who needs music to stage themselves in particular actionpacked sequences. Special lanes for snowboarders has been built, an on these lanes, there can be found loadspeakers providing the soundtracking.

It is obvious that electroacoustic reproduction through audio technology plays an essential role in this reconfiguration of an alpine environment. Without CD players and taperecorders, amplifiers and loadspeakers, there would not be a [Zillertal](#) soundtracked a s it is today. It would be a different [Zillertal](#), with different inhabitants, different visitors and a greater variation of soundscapes. It would have been closer to the hi-fi end of the scale. It would also appear as a more varied region, but less as a winter sports region, and maybe a less as a fun place to be.

My expectations were shattered because I imagined a different soundscape of the mountain, than I found in [Zillertal](#), I expected to connect through different channels, than those that were actually provided. I was still very real on the mountain, but real through different connections than expected.

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#### Notes

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9. In many ways, Burroughs seems to be in line with Luhmann in understanding humans as carriers of a more or less autonomous communication, and ahead of Dawkins and the memetics movement, that tries to find regularities and maybe even laws of the spreading and evolutionary development of

words and ideas.

10. I'm not sure how to translate Herredømmefri samtale to english. I hope it is obvious what I mean.
11. The quote has been translated by me, from the danish translation of the english original. I guess this translation of the translation is in accordance with Burroughs intentions, since the text has been subject to a demoratic alteration to produce maybe new and unexpected meaning. On the other hand I hope I have preserved some of the original meaning, since the quote is still attributed to Burroughs. (Later I've managed to obtain the english original:

any number can play

yes any number can play anyone with a tape recorder controlling the sound track can influence and create events (William S. Burroughs (1967): *The ticket that exploded*; New York; page 207))

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