
Sound and Musics in the *Global Village*: On landscapes in sound and soundscapes in culture

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Following Marshall McLuhan's concept of a *global village* as a form of universal organisation in a technically dominated world, terms of globality and locality, and the concepts of world and village as social constructions in order to organise perception in an enhanced social environment are discussed in matters of their relevance in the context of electroacoustic music and especially its studies. In relation to historical as well as to more theoretical examples from the field of electroacoustic music, problems of perceiving spaces, places and locations are introduced. The solutions proposed here are primarily based on system theory approaches (as for instance Luhmann and Bühl) and newer network theory concepts (as for example Castells and Nowotny). The network is proposed as a kind of explanatory model in today's media-dominated world. Focusing on a model oriented to difference, 'global' and 'local' are regarded as categories guiding perception in matters of equality and difference. In this way the problem of listening to the other in opposition to the self is introduced. Thus it is demonstrated that there can never be a global sound or even a sounding globality. The phenomenon of soundscapes is discussed as a central theme in relation to its role as a listening strategy, its appearance in music and its own musicality.

1. A GLOBAL VILLAGE SOUNDING

I am not really sure why I used to have this association. However, I have always come back to it when I am confronted with the term *global village* (McLuhan and Power 1989) – introduced in 1962 by Marshall McLuhan (McLuhan 1962) and becoming more and more one of the central and most controversially discussed ideas in the *McLuhan-Galaxy*, within the fields of cultural studies, sociology, anthropology, especially media sciences and, to a lesser extent, ethnology. Nevertheless, the term brings to my mind the association of these (absolutely global) *Disney Villages* besides the *Disneyland Parks* all over the world – being full of colour and noise, and being global in so many ways. It would not be difficult to explain this up to this point with the image of Americanisation (seen as a kind of *McDonaldisation*) as the characterising moment in globalisation processes – as described by McLuhan. The Disney empire with its global distribution network is, of course, one central part of that Americanisation process. However, it is not only that: it is the way of

putting an image of the whole world into a very small frame and, by that, also putting the image of sound in a very small frame. Images are always produced by framing. Loudspeakers distribute a unified diversity of idioms sounding global. Lingual internationality offers its special sound: a kind of Disney lingua franca determines the location. A unified world seems to be sounding – very far from what we are used to calling world music.

Maybe the following reflections on soundscapes, their transformation and transfer can finally provide some ideas about this very special kind of global village locality too. In the end we find a very special soundscape in this particular locality – much too local for a *global village* – and maybe we can thus identify the *global village* as a (maybe necessary) construction like those introduced by Disney.

Thus, the idea of this article is first of all kind of reflecting the reflection, a sort of meta-discourse. Selected concepts will be discussed, focusing on their convenience in order to study selected electroacoustic concepts. One central reason for this choice has been their frequent use in general reflections on the one hand and in aesthetical and media-theoretical discussions on the other. Following these premises our intention is less to analyse concrete music(s) or the repertoire of electroacoustic music in its concreteness and totality, but rather to examine central parts of a general social reflection base, focusing on the area of conflict of art and locality. Thus can some mechanisms of understanding or misunderstanding between sounding art and social theory be treated.

2. A GLOBAL AND DE-LOCALISED SOUND PERCEPTION

Although the theory of the *global village* as used in the writings of McLuhan contains a number of media-pessimist aspects, it seems to make sense to interpret it as a descendant of the Benjaminian idea of the artwork's 'loss of aura' (Benjamin 1963: 22) in respect of its technical reproduction and its unlimited availability. In McLuhan's concept, his consideration of the media and media techniques suggests that the availability of more

than one cultural reality, and the transfer of cultural realities, would allow the rich and powerful to become predominant.

On the one hand, in the 1960s McLuhan predicted that the development of technical media would lead to a pure and centralised world culture in which the global media system would open doors for totalitarianism and terrorism, and in which cultural differences and pluralism would be negated. On the other hand, we find today a primarily technical use of the term *global village*, referring to a media world negotiating distance as well as time and space limits (but nevertheless quite pluralist and colourful). The term will be used here in a dimension referring to the dialectic of both connotations.

According to the Benjaminian tradition we know very well, the opinion is that unlimited availability destroys the aura-like (and autonomous) character of the artwork. The 'loss of the aura' due to technical media is very much characterised by the loss of the 'here-and-now' of its existence and thus of its original space. Whether this – in the end – could have something to do with the danger of globalisation will be discussed later.

However, since the next paragraph again shows, this de-spatialisation nevertheless led to the birth of a new artistic ambition. Technical sound production seems to be a kind of link between the Benjaminian thoughts about art copies and the McLuhanian ideas on broadcasting. It is no coincidence that it was radio that encouraged most of the early sound research projects at the beginning of the twentieth century. This very possibility of separating sound from its source is, in several ways, the birth of electroacoustic music.

2.1. De-spatialisation as de-localisation

From the early radio experiences of the 1910s and 1920s onwards, electroacoustic music has always been related to a de-spatialisation concept in a very particular way. As is generally known, the invention of the loudspeaker had revolutionised music(s), listening strategies and thus dramaturgic concepts in a paradigmatic way. Regarding the early debates on radiophonic music (for example, in the German technical and musical periodicals) the de-spatialisation of the arts can be found to be one of the central topics of discussion (Böhme-Mehner 2004).

This loss of the 'here-and-now' of the artwork is seen as a great opportunity for a new and more 'objective' art (losing visual distractions), with the chance to reach and educate a larger audience. At the same time, it is regarded in a most pessimistic way, in particular because there is no chance for the artist to influence or regulate the way the listener makes use of these sounds after diffusion. However, on both sides, a central point of the debate is the new spatiality of these de-spatialised spaces – consisting of several places at the same time; a space generated by the difference of the spaces and places of

diffusion, on the one hand, and those of reception on the other.

The de-spatialisation of music[s] is thus of central importance to electroacoustic music, but this is, as well, fluctuating and evolving along with the generation of new abstract spaces.

This component of space becomes interesting in a special way when it is related to a component of time: only the development in time keeps music's duration and special time structures, but nevertheless the music may well be divided from the moment of its performance. However, it cannot be divided from its temporality, because it uses this temporality as its primary meaning, as the central part of its self-definition (Mehner 2000). For this purpose, the division from the moment of the performance has from the beginning complicated the transportation of places and locations. It seems to be important that de-spatialisation cannot mean the same as de-territorialisation. While the last term is used to characterise flows of power or capacities away from certain spaces at a concrete time, the de-spatialised artwork can, nevertheless, sustain its territorial characteristics. Its marks of a concrete space, however, become structural components of the artificial 'here-and-now' of the work. Entering any new territory mixing the artificial and the pre-existing components, the listener generates in that way their new space for this diffusion. Here, we find what will be interesting during the following sections: a kind of system working with references and reference structures.

2.2. A globalised point of view

'Thinking global': this slogan is used in politics, commercial promotion, fund raising, and so on in many different ways. However, when we reflect on what 'global thinking' might stand for, we would soon arrive at the result that it means less a strategy or an activity *per se* but first of all a point of view. That means an observation perspective which allows for a kind of self-reproduction within the 'frame' of a special and complex world (treating an abstract environment which the observer cannot overcome in a more concrete and absolute way).

'Thinking global' always means a kind of abstraction. The term 'global' seems to be (not only but notably in a technological way) oriented to perception.

'Thinking global' was made possible first by the facility to leave the Earth (in reality, but also mentally) and thus to watch and observe it from an outside perspective. The distance makes the consciousness a kind of reflexive self-awareness, as Peter Sloterdijk describes the era after the first moon landing (Sloterdijk 2005: 45). When one returns to Earth after perspectives have been changed in such a way, the globe becomes the 'position-fixing of every self-reflection' which can be left mentally and to which you have not to come back

inevitably, but on which we rely as a 'condition of facility of the modern recognition' (Sloterdijk 2005: 45). Thomas Nowotny introduces in the same way the image of a kind of global justice: 'Globalisation implies interdependence on a global scale' (Nowotny 2004: 405).

In some ways we find the problem of being primarily the manifestation of a perspective also in the metonymic relationship between the model and the modelled. The construction of the globe as a model of cognition and summary of knowledge existed long before a real outside observation became possible.

Also, the problem can be primarily interpreted as an aesthetic globalisation being approved in everyday experience. The media can be seen as a condition of globalisation, and the globe as model, as the assumption of our modern-day image of the world (Müller-Funk 1999: 37). We need it to define our place using differentiation, because loss of defining differences would mean loss of identity.

It may seem a platitude but, nevertheless, in the same way in which culture and cultures are no longer conceivable without the media, it is the case with culture intermediation: no more culture without intermediation and no intermediation without media. As perspectives change, it becomes more and more important to change the images of transfer too. In the same way that localities lose their absoluteness, they gain importance for description and self-description. For the arts, and especially for music, this also demands that the observer undertake a new role. Thus, a new awareness of this process is installed at some levels and transformed in relation to concepts of distribution.

One of the most obvious examples of this type of self-definition perspective is the change of name and image from 'Third-World-Shops' into 'One-World-Shops' in the Germany of the late 1990s.

Nevertheless, from a cultural perspective, global thinking remains thinking in networks. Thus, it is evident that we have a collaboration of several localities – never an exclusively global character. Thus, 'global' can only be seen as the availability of cultures, materials, sounds, and so on in the context of a network. But globalisation is, after all, always perceived through locations (Heinz 2006: 23). That is why the idea of globalisation implies a network character and thus a sort of de-spatialised closeness in every definition (Heinz 2006: 24).

2.3. Perceiving locations

According to this idea of globalisation as a principle of perception, we could say that there is no global listening. The idea of a global listening itself is a kind of paradox. Of course, globalisation functions as a form of a philosophical concept in order to explain its environment, but as it takes the form of a network organisation it will always exist in fragments.

Naturally, sound art can use this frame of interpretation too, and it does. However, in matters of its social function it has to apply it in a more concrete way. Perception always looks for references; it finds or constructs them in order to allow for a flow of perceptions.

Even when listening to absolute instrumental music, the listener usually constructs a 'frame' as a context involving specific references. This notion of 'frame' also has a concrete or abstract locality, based on knowledge of the composer and his or her origin, along with additional information determined by the musical and historiographical knowledge of the listener. However, in traditional concert situations focusing on traditional western art music, this context is usually already quite clear, especially in reference to a position-fixing of the sound and the self.

The abstractness of the transfer (notated music interpreted by traditional instruments – because of the nature of the tradition is quite interpretation- and interpreter-oriented) keeps the location aspect of the 'frame' clear. The paradox is that this 'frame' can only be called 'concert hall' – because repertoire played in concert halls all over the world undergoes the social ritual of the bourgeois concert (and so on). If one were really to try to find a musical culture phenomenon matching the McLuhanian *global village* dominance, one might maybe first arrive at the bourgeois concert. Here, we have a kind of tautology, because the 'frame' is the reference, and vice versa.

Nonetheless, if we leave this abstract concreteness, defining locality by the use of a social connotation, and we have the breadth of possibilities of the abstract concreteness of a *sound-based music* (Landy 2007), external references and external reference systems become more important (and have the function of guiding perception). In addition, these references may in several ways transfer information related to frames due to specific settings. These localities may be both concrete and abstract – depending on the references the listener employs for his or her perception. Local references can (as discussed later) be found at a structural, geographical as well as at social level. Different to traditional instrumental western art music, these perceived localities may differ very much from the perceived space. The space is constructed of several localities, constructed themselves by the references made by the listener.

These localities only remain possible by these references maintaining a difference between the identical and the non-identical. Here we find in matters of globality also the problem of the often-discussed missing identity. Therefore, one could say that this missing identity is a kind of paradox too, because it makes the difference of listening to a sound art concrete – it also has its special identity maintaining a difference between the self and the other. Reference systems differ from listener to listener.

We can understand this musical space by considering Manuel Castells' definition of space as the material base of coexisting social practices (Castells 2001). Castells differentiates a 'space of flows' and a 'space of places' (Castells 2001: 207). Thus, space can be seen as the unity of difference¹ of these two forms.

On another level important for this kind of space – in matters of sound as imaginary and receptive space – it is vital that there is no necessity to have them coexisting physically. He describes a kind of independent 'here-and-now' (which is interesting for an aesthetic approach to media art). The 'now' in this situation is the only important thing, but it carries his own and abstract form of 'here'. The role and logic of localities even in the flow-oriented network is absorbed as principle (see also Moores 2006: 190).

Finally, in a very concrete way, it is the transport of several 'heres' – more or less concrete – that has always been interesting for electroacoustic sounds: the negotiation of distances.

As already described and especially attractive in terms of sampling praxis and soundscapes, the idea of taking a sounding photograph could be of some interest here. The principle of concreteness, the possibility of keeping a moment and by that its loss of aura (and thus the transformation into another form of reality in its dialectic way), is a very interesting phenomenon at this point. This dialectic could be seen as a special kind of referentiality – a referentiality to the world in the taken photograph and the world observing it.

3. PERCEIVING THE WORLD – SAMPLING THE GLOBE

Consequently, 'global' and 'local' can be interpreted as two reference systems referring to each other. In their differences, both aesthetic concreteness and abstraction can be found. Every image of globality needs a kind of image of locality as a pre-existing difference. Walter L. Bühl expresses the process of globalisation (Bühl 2005: 21), which could not be described by traditional (often nationally connoted) terms of culture (usually supposing unity, authenticity and universalistic intent), and which would be defined in an essential and content-oriented manner, but not in a processional way. Cultures – in this concept – are purely regarded as definable in a systemic way, as social systems operating in a sensual manner. Cultures function as reference systems. Social structures thus are both the medium and

¹The paradigm of a 'unity of difference' is used in system or difference theories (especially following Talcott Parsons and Niklas Luhmann) first as a criterion related to sense. 'Making a difference' means the departure point of every observation. Thus to make a difference between the self and the other is integral to the definition of all social systems. In observing the world, sense as a central criterion of social organisation is made by seeing the two sides of this difference at the same moment – in some ways as the difference between a given reality and a possibility.

result of social action, but exist on a meta-individual level. They are the condition and boundary of individual social actions.

Sampling the globe, recording sounds of any origin, thus always means playing in a processional manner on the global scale but referring to cultural locality and localities. Taking a sound away in matters of time or space, or both, supposes the existence of a basic scale, differentiating between the culturally equal and different.

From their beginnings, sampling techniques necessitated a play with an inside–outside perspective of aesthetic sound observation immanent to all processes of sound taking, transplanting, import or export. In the image of finding, using and composing soundscapes we find this perspective in a quasi-prototypical manner.

3.1. Soundscape as listening strategy

The idea of taking away sounds, of using them in other contexts, may be as old as music itself. With the very early existing possibilities of photography the idea of taking sounding photographs entered the minds of some composers. This search for sounding souvenirs – the sound of landscapes (of environment) and so on – was first of all focused on differences, because they are more perceptible than any equality.

In that way, exploring sound as soundscape can be seen as a kind of construction in order to perceive, and in the end to perceive a perception or – as it says in the system theory of Niklas Luhmann (Luhmann 1984) – 'to observe the observation', better explainable as the observation of the observer's position fixing. Thus, soundscape listening can be interpreted as a strategy to organise the perception of reality in a generally enhanced environment. Hence it is also a strategy to overcome the increasing possibilities challenging the boundaries of traditional sound art reception.

However, that is only one side. The other is that sounds using the soundscape frame gain a kind of prejustification, which predefines a listening strategy oscillating between the framing of art and so-called 'nature'. Soundscape as strategy is a mediator between a technical, an environmental and an artificial perspective, generating a special kind of oscillation as artificial principle.

3.2. Soundscapes in music

In 1997, Lotte Thaler reflected on the 'typical French' and the 'typical German' of some actual live electronic compositions presented at the Donaueschingen Festival (Thaler 2001). Of course, she refers to the traditional stereotypes of *the* French and *the* German. Nonetheless, the example of Peter Ablinger with his many references to the philosophy of Gérard Grisey Thaler demonstrates how 'French' the music of an Austrian composer

working in Germany may sound; and on the other hand how 'German' a French composer such as Brice Pauset can be regarded. There is no longer a real opportunity to use origin as a good criterion of classification, not only because in this globalised world every aesthetic approach is available, but also due to the possibility to study all over the world. We live in an era in which the equipment of the creation emanating from all over the world is almost the same; there is not really anything essential that could not be worked out in one way or another by computers in small home studios. The origin of a musician does not say much about his or her dramaturgical ideas, philosophy and school, and thus does not *per se* provide criteria ascribable to culture codes and points of style; but culture and the sound of cultures become more and more a subject for music itself. Globality is a structural and technical phenomenon and can never become a dramaturgic one in itself, but only in the matter of being the subject.

For example, soundscapes are, in principle, a musical vehicle that can never be global at all because they refer to more or less concrete, but in any case pre-existing, sounds and thus to their origin. Notably in a (technically) globalised world they are by perception ascribed to a local context. This ascription and ascribability becomes especially important in a globalised context because of the increased availability of possibilities and possible origins ascribable. Globality in matters of sound can thus be seen only as global availability of localities.

To listen to a soundscape in western art music is so far a paradox *per se*, because the sampling process is always a kind of observation on a higher level. It can never reproduce *real reality*. It observes the observation. It cannot be only a map of a perception. Independent not only from its locality but also from its temporality, the sample becomes a construction referring to *real reality*, but never being it.

Often compared with the principle of photography (e.g. Teruggi 2001) or even postcards (e.g. Hintzenstern 2007), the transfer of a soundscape into the frame of western art music (even in the form of sound installation) already presents the product of an observation process, an observation of the observation. Transferring a selection with reference to the sound itself and to the techniques of recording, it carries as well the perspective of this observation. Therefore, every recorded sound used in a more or less originally musical 'frame' transports its special meaning generated by the difference of sound origin and the observer's point of view. The observer is here first of all the composer or sound artist. Nonetheless, as will be shown in the following section, the same observation process of sounding locality happens once more on the audience's side.

Thus, sounding reality in music is always an *artificial reality*, never a *real reality*. Its space is generated by the

difference of the different locations present in the musical 'frame'.

3.3. Musics as soundscapes

When does a soundscape become music and when a music, soundscape? The answer may be that we are concerned here with a kind of oscillation process and that this depends on the listener's point of view, on the listener's cultural angle.

As demonstrated in the last section, listening to a soundscape in western art music already seems to be a paradox. Nevertheless, most of the communication frames presenting soundscapes are ideally related to western art-music systems. Even if (as it is a kind of principle of soundscapes) the work refers to a more or less concrete environment, listening to this soundscape will never be the same as going somewhere to visit the land-soundscape: not only because it is pre-selected and taken away; not only because it demands an acousmatic listening. The transfer process is especially interesting because it focuses on the difference between the references made by the artist and those pre-existing on the listener's side. This may be of special interest regarding processes of interculturality.

Music historiography has always treated exoticism in music as the art itself did. Composers of all times and styles have tried to reflect their sound experience from abroad in musical works – and listeners thus have had to refer to references (see, for example, Seidel 2002). 'Other' sounds (first of all conceived in a geographical and thus cultural meaning) have always fascinated composers – especially since the other and the 'unusual' in those sounds have always been more concrete than the usual in the common sounds of one's own culture. Thus the sound of the other is used in western art music to imply exoticism, threat or aspiration. These kinds of music have always been interested in constructing cultural images.

However, only with the microphone did the opportunity arise to take, use and transform the sound itself. Thus it is (beginning from Respighi's use of a disc) only a modification of possibilities and by that in some ways the perfection of an old aesthetic concept, which can later be found in the idea of sounding photographs.

How certain cultures focus on the sound of another culture differs from time to time. It would be interesting to regard this in a systematic way. However, a totally global interest has never existed at this point. The only point which could be considered even more globalising is that electroacoustic equipment provided the opportunity to reflect on sound cultures which could never be conveyed to traditional western music before because of structure, timbre, spectrum of overtones and so on.

There is still the change on the audience's side: making the globe smaller – that is, reducing time distances – on the one hand (increasing the number of

possibilities to experience the *real realities* of other cultures – often in a way of lived exoticism), and using media to give, on the other hand, more and more concrete impressions of the world's different locations to people. Thus there is an increase of reference systems. In the presentation of a soundscape the perceived location is generated by references to the place of performance, the more or less concrete references ascribed to the sound (and/or its known origin) by the listener and, if existing, those (abstract – because expressed by words) introduced by the artist.

So, we find globality in a certain way as a perspective of reception. Thus in some ways we have some sort of new function ascribed to places and locations, and the locality as a principle; for example, local connotations are developed.

Electroacoustic music, with its possibility of taking away a souvenir of sound, appears in many ways as the contemporary fulfilment of an old aesthetic idea: the debate on culture in the arts.

In this context, it would be interesting to observe the development of soundscape perception especially with respect to inherent historically ascribable sounds. In the soundscape installation 'Soundscapes'² by the Ensemble für Intuitive Musik Weimar (EFIM) listeners found traffic sounds easily ascribable to the former East Germany (GDR) (as with the typical sounds of the 'Trabi'). References and their values may have been more structured here, because a collective point of view on the historical period was introduced. So it is possible that the more sound becomes clearly ascribable to collective knowledge as reference rather than to those of personal (more actual) experience, perception becomes more guided, and, by that, more musically oriented in its observation and communication.

Nevertheless, we should not forget the social reference of every sound as a central characterisation of every soundscape. If we take, for instance, the world sounds in some works of the composer Hans Tutschku – born in the GDR, educated in Germany and France and now located in the United States – we may very often find a play with the unity of differences in sound civilisation(s). There can be no doubt that the character of samples in the composer's music is very special, that he is one of the few artists of his generation who is almost unambiguously identifiable by the sound and the use of his samples. However, one could easily say as well that one reason for that is his typical reference system and its characteristics.

Some of his works use travel experiences of the composer (and, in some parts, of the ensemble) in a very featured way, as can be seen in the recent production with his EFIM *City-Soundscapes: La Paz – Jakarta – New York*. However, this frame is almost never filled by

sounding 'natural' landscapes. Of course, one can find sounds like this as well, but they never appear in a central, initiating or even especially remarkable manner. Predominating here, rather, is the sound of difference in similarity. Characteristic of Tutschku's 'listening to the globe' is that it seems to be oriented to civilisation in a certain way. Thus this similarity is focused in the same way as the cultural difference. In the end this is what this focus makes *per se* a cultural one, because culture could be seen as a result of civilisation. Central categories here are the sound of traffic on the one hand and the sound of languages (never in a semantic way) on the other. Thus in the example could be found a special listening to globality as a result of the difference of civilised similarity and equality. When these samples meet the typical improvisational structures of the EFIM (trumpet, piano, cello, overtone singing and live electronics) a new space is generated in the described manner: reflecting the cited locations and playing, of course, with the references of the location of the concert (in the first performance in September 2007 the special connotations of a church).

In the end, here we find an oscillation between soundscape and music, music and soundscape. In the artificiality of the selection created by the production and by the listening process most of the soundscapes brought to institutions of western culture have already changed their character into that of artificial music pieces; but on the other hand – as in every musical situation – the listener should be equally able to listen to this sound as to that of an actually existing soundscape around him (according to system theories, as a first-order observation). The character of this soundscape listening so far maintains two differences: that of the actual and the virtual or referential space and that of this difference to a central (often global) reference system.

In an era in which technological quality is so advanced that the *objet trouvé* is perfectly integrated in the sounding world, all music becomes simply a new soundscape too. The boundaries of music and soundscape relate to the listeners and their strategies relate to the sounding world.

4. SOUNDING GLOCAL: THE NETWORKING CULTURE OF (AVAILABLE) SOUND

In the end – thinking about the *global village* and its Americanised way of life – it should be remembered that we can indeed enter a McDonald's in Beijing, Moscow or Paris, but that the burger will not be the same at all. Disney stores can be found all over the world, but, as *Sesame Street* knows, its cultural differences (colours, functions and sound symbols as well as their cultural codes) will not be the same (see Rapaille 2006).

Culturally determined performance differs to varying extents, and the perception of the same and equal in order to consider references and reference systems as

²*Soundscapes. An Acoustic Exposition*, 9–23 July 1994 'Schwarzer Bär' Weimar; see <http://www.tutschku.com>, 2007.

part of aesthetic reception includes the unity of differences as one central principle. Consequently, a *global village* sound supports a social construction, because sounds keep real or constructed references as a kind of principle and they are used here especially as an essential way of perception.

Communication and transportation techniques negating distances thus lead rather to a kind of network than to a cultural mishmash.

A network's decentralisation is seen as one of its main criteria. Thus there can be no doubt that in times in which the big studios of the middle of the twentieth century have lost their power as centres of creation, and where the development of computer and sound technologies gives everyone the power to produce and develop huge sound archives, this network can be a good description for a community that is very unhomogeneous in matters of origin, status and, primarily, residence, but very homogeneous in matters of technologies and the structure (not the content, the ascription or the ascribability) of materials used.

Networks in a special way describe de-spatialised spaces as we can find in sound-based music. A very important point is that these de-spatialised spaces nevertheless have boundaries (see Heinz 2006: 28), as they are, for example, manifested in the basic difference of the system theory of Niklas Luhmann (Luhmann 1984). Thus, these constructions process and oscillate between opening and closing. Mark C. Taylor finds here an 'opening in the midst of binary structures' (Taylor 2001: 97).

Consequently, it could be interesting to refer to network theory approaches because in some ways music itself functions as a gateway between localities and flows, finally developing its own geography as a dramaturgic one – a network character like this is especially immanent to sampling-based music.

Therefore, we find global thinking to be a helpful construction for organising ourselves in order to deal with the world and its state of technical and medial transfers – not so far from what is also found in modern definitions in politics and sociology. Mel van Elteren describes globalisation as 'those processes, operating on a worldwide scale, which cut across national boundaries, integrating and connecting communities and organizations in new space-time combinations, making the world objectively and in the experience of the people, more interconnected' (van Elteren 1996: 54). Accordingly, local and global are no more useable as antipodes, but as oscillating parts of a socially constitutive difference. Identity does not nullify the character of fragments (Heinz 2006: 48). Globalisation in the end is the term for a meta-process as it is described in recent works on cultural studies and (media-) sociology in a world of increasing and multidimensional connectivity (Hepp 2006: 44).

In the end, it seems to be more helpful to describe these globally existing structures as a kind of network with interpenetrating nodes and flows in between. Even in matters of the unlimited availability of material and techniques we have to acknowledge music as an art – which means to acknowledge it with a kind of reflection, a special observation – which would not fit its own rules if it simply took something over or even copied something. The special observation of culture in the arts always remains part of culture and its reference system but always produces something original as a result. Consequently, according to the character of a network, aesthetic observation of sound locations from its very specific inside–outside position is thus always *glocal* in a special way. Local or global, world or village are thus necessary constructions or, in our terms, 'frames' in order to organise perception in a complex environment, keeping an endless number of possibilities available. The *global village* is optimistically as well as pessimistically seen a kind of justifying framework – especially useful for organising a life within technological globality.

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