"Most of us live most of the time in a very noisy world – noisy machines, noisy media, noisy neighbours. It wasn't planned that way, nobody set out to build a noisy world, noise just seems to be a symbol or signifier of prosperity, like its visual counterpart of traffic congestion, motorways, airports. An image of a street crammed with stalled cars sends a message of prosperity while that of a swarm of cyclists spells 3rd world poverty." (robert adrian x) [1]

Heidi Grundmann: tuning the world [2]

Basically, they think that the world is beautiful despite everything. This fundamental conviction contrib-utes to the fact that those coming to their installations or coming across them in public space experience a world-intensification experience and at the same time one without annoying and unbearable sounds. In the process, a role is kept for the chance structure of the found material which, changed and processed many times, turns into space-music and music-space.

With their installations, Sam Auinger and Bruce Odland mark one of those many varying intersection points between urban sound environment and technology at which the music of the 20/21st century is newly defined in practice. The role of the composers, the recipients, the material or the compositional strategies for repeated redefinitions is closely related to this. The broad availability of sound recording technologies has also raised questions in music about the relationship between the real world and the illustration of fragments from it, and about the creation of new realities from fragments that are received, transferred, processed, recombined and then sent back into the real world. The artists repeatedly re-visit these issues from varying perspectives.

Auinger and Odland start from the steadily changing flow of mostly urban sound environments at clearly defined places and so fit into the group of composers who devote themselves to the by no means so young genre of soundscape composition. This genre also is linked with the impetus to a sensitization of the perception abilities of the visitors/participants in their installations. The composer Hildegard Westerkamp mentions *soundscape composition* as one of the criteria for the definition of this genre [3] *its potential in enhancing listening awareness*. For her, the essence of this genre is *the artistic, sonic transmission of meanings about place, time, environment and listening perception*. Westerkamp emphasizes that soundscape composition demands a statement on what is heard and its source in the real world from both the composer and listeners. Sam Auinger and Bruce Odland, too, speak about themselves as composers, noting: *We learn to draw a meaning out of the sound surroundings by being aware of them, listening to them, investigating them, recognizing them and trying to see them as language. If we have made progress, we collect letters from this alphabet of sounds and develop tools to change our surroundings with them.*[4] Auinger and Odland leave no doubt that this transformation of the sound environments is a transformation into music. While Helga de la Motte, editor of the *Sonambiente* catalogue and author of the volume *Klangkunst*[5] defines these as a new, interdisciplinary genre between music and the fine arts, soundscape composition still seems to be seeking a position within and as music, and perhaps especially because of this stresses its music-aspect in its spatial and installative forms. Even after decades of practice in sound-scape composition, the source material established in the real world – and with what in sound-ecological engagement is sometimes called its orientation towards listening sensitization, towards *deep listening* (Pauline Oliveros) as means for world recognition – still seems to be suspicious to some theorists of *autonomous music.*

It was the composer R. Murray Schafer who defined the concept of *soundscape* in Vancouver in the seventies. Ultimately, he did so with his legendary *World Soundscape Projects*. These were not only about recording (and conserving) *soundscapes* by means of contemporary technologies, about conscious *hearing of/listening to* the respective *sound environment* and about possibilities concern-ing their design. In the end they were about dissolving classical definitions of music by including sounds from found sound environments. The music student Hildegard Westerkamp was among Schafer's first enthusiastic colleagues, who then together with him also broadened the concept for noise abatement towards one of *acoustic ecology*. The book in which R. Murray Schafer explained his ideas was *The Tuning of the World.* [6]

While the definition of *acoustic ecology* seems to be in a crisis at the moment despite its undisputed meaning, the genre is very lively. Precisely the condition of soundscape compositions is in an escalating condition calling for urgently needed esthetic theoretical definitions.

One could claim that Sam Auinger and Bruce Odland very specifically relate to the idea of *Tuning of the World* to their practical and theoretical contribution to the definition of the genre. With the tools they have developed, they remind us of the fact that design of sound environments was already possible with analogous means, too.

Of course Hildegard Westerkamp is right when she says that soundscape compositions are possible *exclusively in the electro-acoustic realm. We can only hear it if we have sound equipment, loudspeakers and electricity*. [7] Auinger and Odland, however, introduce analogous tuning tubes. They form an important link between their source material in the real world and their electro-acoustic digital apparatus for transfer and pro-cessing. Unlike many other soundscape composers, they do not go through sound environments as sound collectors with recording devices and then process their found pieces in the studio (of course there are also studio compositions by Auinger and Odland). Instead they direct their tuning tubes at strategic points in these live environments. This means the found material (explored before, but nevertheless bound to chance and permanent change) is tuned by the tubes: *Everything gets reduced to melody and chords of the overtone series based on the length of the tube*. [8]

Only then does the electro-acoustic digital recording, transferring, mixing and distributing process start, but – again unlike from most of the usual soundscape compositions – in real-time. This process can only begin if the *instrument* – the live, real-time installation – functions according to parameters carefully developed by the artists. The totally thought-out and designed space of distribution and reception also belongs to this instrument – increasingly so in the work by Auinger and Odland. The space where the change, the musicalization of the real-life source material can be heard/perceived/experienced through the instrument of the electro-acoustic digital overall installation.

Here the artists are aiming at an immersive perception of this real-time musicalization by the visitors/participants. As they write for example about their **pool** installation in Berlin, 2001: *The intent is maximum immersion into a pool of melodies and harmonies extracted in real-time from Potsdamer Platz*. [9]

Until now, in the discussion about the perception of sound particles rendered for immersive space from different sources and out of different reality layers the following question has still not been solved: Is there actually a deeper sensitization to subtly differentiated perception, their reflection included, than in everyday life? Or, on the contrary, is the turning off of critical-dissociating faculties the prerequisite for the best possible immersion.

The listener s past experience, associations, and patterns of soundscape perception are called upon by the composer and

thereby integrated within the compositional strategy.
(Katherine Norman)[10]

They (the visitors) are the composers; we design the programs and write the software. (Sam Auinger, R. Adrian X) [11]
In any case, Auinger and Odland consciously present their installations as precisely arranged experiment fields, in which every single visitor is invited to linger – allowing their own memories and associations – to become an active listener/user who creates their own version of the situation that has been prepared so carefully by the artists. Then, when one leaves the installation and steps out into every day life with one's memory of one's very own experience, it may be that not only is the sense of hearing sharpened but so is the knowledge that it is not only our head that hears.

About the HIVE performances
a) The Sound of Money
We re listening to the sound of the culture and that sound is generated by the economy. We hear it like bees hear their swarming SOUND. Ours is not a dance about honey ... we re hearing the money dance, the sound of cash flow as it generates the industrial age soundscape, the sound of the symphonic human swarm: HIVE MUSIC. Stop lights – go lights – swimming overtone clusters as Mazda passes Volvo passes Ford passes Chevy. Low didgeridoo drones of the idling bus. Friction and cash-flow song structures. Rush-hour raves. Boom and bust sonic structures. Midnight motorcycle ragas. Incredible violence and variety of fossil-fueled economy baffles the brain when heard unfiltered, but heard through our information age processing its THE MUSIC OF THE HUMAN HIVE.(Bruce Odland in the online discussion of the project **cloud chamber**, New York/Linz, 1997)
The **HIVE performance** at Wien Modern gathers an ensemble of artists. Each of them in subunits of this small grouping represents a junction in a matrix of very different constellations with many other artists all over the world. This happens along a timeline which in the case of Sam Auinger leads back to the year I988, when together with Werner Pfeffer he reinterpreted the concept of *house music*, literally in view of an unfinished new building in Berlin. Nine years later this is to play an important role again in the context of the new possibilities of publication in the internet in the project **berliner theorie**, developed with Rupert Huber: At home, in the artists' Berlin studio apartment, family concerts took place with varying participants (among others Hannes Strobl participated or in other versions also Rachel de Boer and Bruce Odland) [12]. Each member of the audience was also sitting at home at their computers somewhere in the world and listening to a live stream. But sometimes the music would also be part of projects where artists, networked with computers, defined a temporary online project stage. Simultaneously, they worked in different places in the world on a common project which could be experienced in very different versions – as performance or as installation on physical locations also for an audience at the place or as different live-mixes in the public program and/or free radio broadcasts.
HIVE performances (Auinger/Odland with guests) were also part of the cloud chamber project (1997) [13]. Initiated by Auinger and Odland, this represented one of those prototypical multi-part projects developed in the nineties with their rapid networking of the world by artists who no longer believed in definite, unchanging works.
cloud chamber was understood by Auinger/Odland as an installation in New York, as a laboratory, as a real-time transformation of urban noise into ambient music, therefore at the same time as instrument and music. The installation was also a place for daily HIVE performances containing visual parts (video). A further part or a further version of cloud chamber was a live interaction between The Kitchen, New York, and the Linz Ars Electronica Center, where Rachel de Boer formed an *Exploding Video Event* which became the temporary remote element of the real-time installation and the simultaneous performance(s) in New York. A work (referring to Linz) to be broadcast by the radio station Ö1-Kunstradio added another (sound) facet to the project. A homepage was added to the whole project, which was not only the scene for sound streams and video interactions between New York and Linz but also became the project documentation with word, image and sound. Likewise, the contributions for Wien Modern (the Vienna Box, the Vienna HIVE performance and a new work by Auinger/ Odland for broadcasting at the Ö1-Kunstradio) are also not to be understood solely as versions of an Auinger/Odland project in autumn 2001 but as modules. These modules are situated in a hardly graspable, constantly changing work in progress intended for networking, where the music pioneers and sound explorers Auinger and Odland repeatedly engage in the most varied collaborations with other musicians, artists of the fine arts, women and men of letters, media artists and so on – without being unfaithful to their own approaches.

b) The Hum of Communication
Music is more than an object of study: it is a way of perceiving the world ... Music, the organization of noise ... reflects the manufacture of society. (Jacques Attali) [14]
One also can go further and claim that hearing habits are in a direct connection with thinking structures. (Sam Auinger, 1988)
In the many layers and combinations of the most varied personnel, media, technological and social situations into which artists like Auinger and Odland go, searching in practice, it is a discussion in the process about what culture/art might mean at the intersection point between analogous, industrial relics and an all-embracing medialization and digitalization. Such artists precisely understand the new context of the virtually monstrous transience/availability/revocability/ability to format anew/reversibility – this not only applies to every artistic act – as a challenge to an attitude of resistance against occupation/ reutilization of their work as a finished product and at the same time as a result of and advertising for certain hard and software constellations. In continuation of the endeavors of the original soundscape/acoustic ecology movements of the seventies, it is still a target for artists like Sam Auinger and Bruce Odland to strive for refinement, sensitization of ability of perception and alteration of the sound environments. A change though which not only different technical but also in different thinking structures and strategies than thirty years ago are processed. Fragments (or letters from the alphabet of sounds, as Auinger and Odland call them) permit listening beyond the simple surface of reproduced sounds. This is possible because the fragments form constellations with other fragments; and all are different, always changing, partly coincidental.
The letters of the alphabet, moreover, can be used on another level as an aid for navigation through the many temporary, preliminary versions of a work in progress. We encounter this aspect in the work of Sam Auinger and Bruce Odland and *guests* and their participants as *guests* in projects initiated/co-produced by others: A collaborative/networked entry to artistic production which in itself represents both an experiment as well as an image.

[1] Robert Adrian X in an unpublished text, 2001. [2] A part of this text was written 2001 on the occasion of the installation pool in Berlin, 2001 [3] Hildegard Westerkamp: Soundscape Composition: Linking Inner and Outer Worlds, in: Soundscapes, ed. Michael Fahres, Amsterdam 1999. [4] http://www.adk.de/sonambieme/artistsw/auringw.htm [5] Klangkunst, ed. Akademie der Künste, Berlin, Munich, New York 1996, and Klangkunst, ed. Helga de la Motte-Haber, Laaber 1999. [6] R. Murray Schafer, The Tuning of the World, Toronto 1977. [7] Op. cit. [8] Bruce Odland, Hive Music. [9] E-Mail from Bruce Odland of March 28th, 2001. [10] Katherine Norman quoted in Hildegard Westerkamp: Soundscape Composition, loc. cit. [11] In Deep Blue. Catalogue to the installation of the same name by Roben Adrian X and Sam Auinger, ed. OK Offenes Kulturhaus Oberösterreich, Linz 1996 (unavailable) [12] see berliner theorie, 1 Audio CD, 1 Audio CD Rom, ed. huber musik 1998.[13] http://www.aec.at/residence/cd [14] quoted on occasion of cloud chamber by Auinger/Odland.