

Spaker	Comment	Start
Barry	Well, okay, well. I'm Barry Truax and I'm currently a professor in the School of Communication here at SFU and I've been involved with the World Soundscape Project, in fact that's why I came to SFU was this new, as it was called then, Department of Communication Studies, 1973, the summer thereof. So 39 years ago, so it's been a wonderful career really, involved.	01:02:17;08
Barry	I think I would like to say a little bit about how that came about because I find that people today, particularly students, have no idea of how difficult it was and how circuitous the route was careerwise to get to anything interdisciplinary. In the 1960s when I was in high school and then university at Queen's University, obviously nothing like Communication existed and obviously nothing like soundscape existed. And even music technology was really unknown and that was it. So I often describe that early period of my undergraduate which was in physics and math, because in the 1960s if you were white, bright and male that's what you were doing and you didn't go into the arts which was my passion, right. And of course that was good advice from parents and so on, because it in fact it's a difficult career and I was just a mediocre piano player in any case, you know.	01:02:40;09
Barry	But then, as I was studying physics and math and taking a few music courses on the side, composition started rearing its head in my life, which was very disruptive and very perplexing, right, because I had no sense of creativity in the sciences and suddenly here was creativity or something that might be called that. Right, so the sciences, you know, there's barely anything even about acoustics, perhaps a little bit but I did graduate, you know, with an Honours degree. But then I decided to make this huge leap that was quite wrenching psychologically, is to go into music, right. I never told any of my physics professors that because that would have just simply been the end of their interest in you.	01:03:33;28
Barry	So eventually I decided to get accepted, or go to UBC in the Master of Music program. And so I arrived out there, or here, now in Vancouver, 1969 and I walked into the electronic music studio which is the first one I had ever seen, except for a few synthesizers at Expo and ah basically never came out, as it was. Cause that was then the solution, was that analog electronics, the technology and the music, they could come together, right.	01:04:19;17
Barry	So that was the first, the first of the connections that was made and it was quite difficult. Now of course being in Vancouver obviously I was aware of Murray Schafer at Simon Fraser University. I came out and visited him once mainly to get a reference for a Canada Council grant to allow me to do postgraduate work in Europe, but of course you know, I went to probably every performance of pieces of his, most notably the premiere of the first string quartet, that the Purcell quartet did at the Vancouver Art Gallery, whatever year that was, probably around 1970 or so.	01:04:49;09

Barry	So, um, I had, you know, I was very much in awe of him. I think he also gave a lecture at UBC that Hildi has talked about. So, um, he was, you know, a major figure, right, at that point and I was just a young composition student. So then when I was two years at the Institute of Sonology in Utrecht, uh, where I, they have a huge analog studio and teaching program, and they had just acquired their first mini computer, right, and so that was where the analog to digital transition came in '71, '72, right, was programming this monster that took up, you know, most of a room, right, but it did it in real time and so on.	01:05:22;17
Barry	The other influence here that was important then for soundscape studies was we had one teacher teaching psychoacoustics which was all new to me and was very good, you just didn't get that in other things. And Otto Laske, who I studied with and then collaborated as a research assistant in something that would be called, well, sonology, but maybe more precisely, cognitive musicology. And why that was important, you know, for me was then that it established the cognitive basis for sonic activity. He wanted to know what was musical in terms of behaviour as opposed to what is music in terms of, say, the way a musicologist would analyze scores and things like that. And later I realized that that was an exact comparison to the soundscape.	01:06:06;16
Barry	So anyway, at the end of the two years of that, in getting involved with, you know, computer music and doing my first computer composition and publishing, you know, the report on it and the paper and so on and so forth, I was looking for jobs, you know, so I sent around a couple of letters and the one to SFU ended up, fortunately, on Murray Schafer's desk, right. He was now in the, this is 1971, '73 rather, 1973, and he is now in the fledgling Department of Communication Studies, right, which now coming up to its 40th anniversary, and he wrote back and said, "we're starting this thing called the World Soundscape Project, would you like to come and be one of the research assistants and maybe do a little bit of teaching?" Talk about, you know, being lucky in the right place at the right time, right.	01:06:56;21
Barry	So here I was in Utrecht which is a very noisy, you know, town, with the old town with traffic going through it and so on and of course the quiet canal streets that are the real delight. So I did a soundscape survey of that, some soundwalking, some sound counts, wrote up a journal about the sound event of the Remembrance Day at the beginning of May with the huge bells of the cathedral and the minutes of silence and so on, that actually got published in The Tuning of the World. And then, in the summer, June or July, I came back to Vancouver and joined the group.	01:07:47;20

Barry	<p>So the, where they were at, as you know they had already been recording for a year or more, more than a year, and they had finished pretty much all of the Vancouver soundscape recordings and were preparing the booklet and LPs and covers for the LP and so on and so forth. And so I got involved in the production process, it was going to be printed at, by BC Hydro actually, which is, was the benefactor, it was not publicized but that was the case, and the records were going to be pressed at Imperial Records here in Vancouver. So I got involved and I remember just as an anecdote, the first day I was "on the job" I looked and discovered a typo on the first page, so I also became the proofreader and they realized that maybe I should see it through publication, right. We were in the, of course, the old Sonic Research Studio over in the Classroom Complex as it was then called, no mixer, just analog tape recorders, right, we still have the 4-channel one over there in the corner, but the stereo ones were there, remember this is the high analog period. Admittedly at SFU I started immediately looking out for other mini computers and found one in Psychology and later one in Computing Science but that's the other aspect of it that was completely separate at that point, you know, was the computer.</p>	01:08:22;15
Barry	<p>So my role in 1973, '74, with the WSP was largely, well besides this production/proofreading thing, was that I sort of became the unofficial theorist of the group, right, and I'll talk about that in a minute, and because of my science background, I was given the Handbook, although it was called a dictionary at first, but the Handbook, in other words, dealing with all the terminology from acoustics and psychoacoustics and all that cause I was about the only one who could handle that, let's call it the technical aspects of it. And then of course, my aspects of being a composer, right, and in particular, eventually the digital aspects cause everyone else was obviously analog oriented, as was the studio.</p>	01:09:51;21
Barry	<p>So the theoretical aspect that I've already mentioned is, and that's reflected in the first little article that was published in Numus West that we have in the database, right, was seeing a connection in, between the dominant paradigms of sound which are simply energy transfer, that, you know, source to transmission to receiver, and we were listening oriented, Schafer's text and everything was very subjective, and that remains the power of the soundscape studies approach is reactivating listeners. People still are thrilled by and inspired by The Tuning of the World which we all helped proofread and it eventually came out in '77 and was one of the major culminations of, not so much the project, but Schafer himself, but of course we were all involved in discussing and editing. We definitely worked as a collective, as a group, you know, that's why the World Soundscape recordings for instance, they're not personally authored, everybody just sort of worked on them in various ways, right.</p>	01:10:43;06

Barry	<p>Peter and Bruce and Howard were the main recordists and so on and so forth but anyway, the theorist aspect of it again as I was saying became quite obvious to me these two influences - first of all the cognitive approach that Laske had introduced me to, in other words, how do people understand sound perceptually and cognitively. So I looked at some of these early terms such as sound signal and keynote and soundmarks, and realized that they weren't inherent in the sound themselves, they refer to the way we understand and process and how the way the community treats those sounds, right, as understanding. And at the same time, being in the School of Communication, I think it's fair to say that Schafer was there because it was innovative and it was new, he came from both education and behavioural sciences and the initial free for all Centre for Communication and the Arts, right, which was interdisciplinary when the university first opened. But I'm not sure he entirely appreciated, you know, what the social science approach was, because he's very humanistically oriented, right, very descriptive, very humanities oriented.</p>	01:11:46;29
Barry	<p>But for particularly me and Bruce and Peter, we realized that this new discipline here, with - that took a very different approach, even to the traditional social sciences because all these new faculty members that were coming were all refugees, so to speak, from sociology, psychology, anthropology, and even more esoteric backgrounds. So we all fit in because there was no common thing except we were looking for an interdisciplinary approach to contemporary problems. So it was basically information oriented and systems oriented to try to just identify two aspects of the communicational theory that was starting to emerge, information oriented, which then exactly tied into, that's why I then started calling it acoustic communication, right, just to elaborate it from soundscape studies, which, even though that's a very general term, it still tended to be environmental sound oriented for instance and didn't explicitly deal with audio or media for instance, whereas acoustic communication deals with everything, right, and that was clearly, the communicational paradigm that was clearly what was the next step forward, right, so it incorporated the subjective aspect of it but tried to see it within a larger systems perspective.</p>	01:13:03;25
Barry	<p>So people like for instance Tony Wilden, who was faculty member there, his book System and Structure, the Watzlawick book that we're all reading, you know, this was all about understanding systems of communication, right, and patterns, Gregory Bateson, for instance, Steps to an Ecology of Mind, you know, these kind of interdisciplinary thinkers were very strong influences, certainly on me but I think in terms of the school as well. And then of course later, added the political economy of Dallas Smythe and Bill Leiss and international communication, telecommunication, you know, with Pat Hindley and Pete Anderson and so on and so forth, that's the rest of the history of the department, a very exciting place to be, and, you know, 39 years later I'm just as excited about being here as I was then, right. It was extremely formative and, I think it was almost, it was very good fortune, that all that happened at the same time, that confluence of the new school, cause if it had been in some traditional arts thing, or even a traditional social science thing, it wouldn't have grown the way it did.</p>	01:14:21;22

Barry	<p>Now of course Schafer was a powerful force for all of this, very aggressive about getting grants, getting money, and totally not letting anybody stand in his way, very persuasive, and had all the national, international connections and got grants and basically shepherded this odd assortment of researchers, young researchers who were keen and idealistic and we all worked together in the studio, it all seems now a little bit almost romantic in a way, or at least idealized, that working as a collective and sharing these ideas and I guess it also solidified us in the studio, when we set up this studio a few years ago we wanted to not take the current paradigm, which is a room full of computers, but we wanted this studio to be a place, a place, because it had always had been even though it's single user, most of the time, for production, it had always been a place where people would be getting together and discussing, cause you know, the WSP group was like that, right, it was just kind of a free for all of activities that were collectively done.</p>	01:15:28;22
Barry	<p>So, there's a rather long I'm afraid, but I think it's important to understand that background, since that's actually what we're documenting, and it's so different from today even though we've tried to of course maintain and extend the soundscape studies into acoustic communication and then the studio into the digital era, and the teaching program and adding, you know, ... that of course was the next stage, I guess I might as well go on to that. So '73, '74, '75 we worked together as a group, '75, Schafer abruptly left the university and, to be freelance so to speak, a composer, moved to rural Ontario, you know, shook off the dust off his sandals about academia and so on and so forth.</p>	01:16:38;29
Barry	<p>In the meantime I had already been teaching, well, started off with a little three week thing called Communication 100 where we did a visual thing, and a sound thing, and an interpersonal thing, right, and I was terrified to teach the students but I eventually got over that and started loving it, and then when he left, then I started teaching his courses, in fact I already had because when they went to Europe for the five villages then of course I was left to teach. And so I sort of grew into the position academically, the administration didn't see it like that, when he left he was just the star faculty member, and they thought that that was it, right, he was gone, but the school by that point had given 100% support and wanted to have this area, this very perceptually and practically, theory and practice oriented thing. But the university insisted, the administration insisted that I be a visiting assistant professor for about three years. Fortunately I didn't overstay my welcome as a visitor, and they eventually resolved it in their minds, when they wanted to establish the music program in Contemporary Arts, and so they said, "well, okay you'll be a joint appointment, we'll make you a full-time, you know, tenure-track faculty member, assistant professor, if you will help start this music program", right, which I would've done anyway.</p>	01:17:25;25

Barry	<p>So anyway, that's how the joint appointment came, and also how, personally the areas of the arts, technology and the social sciences all came together for me, from, you know, an odyssey from the period where it was totally unthinkable, you know, as an undergraduate. And that is also, always inspired me to, how difficult that was to achieve, and still working on it basically, is to how to manage all of these things with sound. We try to provide all that information and those experiences to our undergraduate students so they don't have to, you know, wrench themselves academically around, you know, all sorts of areas that they'll never, you know, be able to take advanced degrees in, nor should they, right, you know, communication should be a way of bringing together, and not only bringing together those traditional disciplines, which, they're so many in sound, right, if you start going into, you know, audiology and linguistics and music and architecture and on and on, it's endless the way we've chopped it up. So we bring them together, and provide a framework, a conceptual framework that links all of this together and allows you to tackle multidisciplinary problems like noise, media, audio media, acoustic ecology, soundscape studies, you know. It has been, I think, a wonderful basis for the students, and for me, and for all the colleagues here to do that, and luckily because of Schafer we kind of got a head start on it, it's become much more common today. But that's the period of the 1970s, it took us a few years to finish the documents cause Schafer was living out there, near Bancroft in Ontario. Bruce and I would go out and visit him and try to work on the proofs of the Five Villages and Grayson, John Grayson, A.R.C. Publications, just a small local thing, he was sympathetic to the whole thing and he saw them through the publication phase and of course my Handbook. We eventually got them all done by 1978, it took another three years to finish that, and that was the, kind of the end of the project as a collective and then we each continued on, particularly the acoustic communication program started to develop, undergraduate and graduate courses and everything else. So that's how it all started from my perspective.</p>	01:18:44;01
Jan	<p>How did you kind of balance the involvement with the contemporary arts, with the music program and contemporary arts, with the work you were doing?</p>	01:21:12;21

Barry	<p>Well, the connection of course was technology, electroacoustic music as it now is called, in the early days it was electronic music, which meant analog, digital music which was off in labs somewhere, and then of course the computers started invading the studios and suddenly everything became digitally based over the years and so on and so forth. But it was the music technology, I mean, because at that point, and, and we eventually, in the music program, you know, got our own computer, so when I said, I was talking about living on borrowed computers, right, you know, in Psychology and Computing Science, right, that also meant, cause they're all different, that meant retranslating all the software every year or two, right. So it was great when we in the music program when we could buy our own computer and so this was an early, one of the earliest teachings of digital synthesis and computer assisted composition. But at that point it still took, if you just want to follow that up, I mean I taught courses in electroacoustic music and computer music right up until three years ago, with all the various generations.</p>	01:21:24;04
Barry	<p>But the missing link there was that that was all synthesis based and it took a long while before we could deal with samples. Now I tried, through some things like multi-channel, we had quad at that point, we had four channels, and even as early as my first computer music piece, 1973 at Sonology at Utrecht, which later became, was redone here and was called Sonic Landscape Number 3, right, it was completely synthesized but with four channels it tried to use a kind of environmental model, but with synthesis you can't synthesize anything that's realistically natural but I was trying to do a kind of - I didn't use the term soundscape yet - but landscape, sonic landscape, right. So that idea was there and then as the pieces developed they were in multi-channel but the, it took until, unfortunately 1990 before just for stupid technical reasons. We actually got A to D converters that would actually allow us to process long bits of sample sound, right, so in the meantime of course, you know, there's analog soundscape composition such as the ones for the radio programs, Soundscapes of Canada. Other types of things I did in 1979, I was invited to do a piece at Bourges, at the studios in Bourges, the high analog period of studios so I took soundscape recordings, the bells from Salzburg Cathedral and Stockholm Cathedral. It was part of the prize for computer music, actually, computer music award, but in fact it was an analog studio and so I took those and I did, and I was working with Norbert Ruebsaat, you know the writer, and so I took his poem The Blind Man, and so that piece for instance was a tech soundscape piece that I was able to do in those studios in 1979.</p>	01:22:29;08

Barry	So the two things didn't really come together even though, you know, I was trying and there were elements of it, until around 1990 when we were able to use soundscape recordings like, full, what we just now call, we just take it for granted, right, and it was a stupid thing about, you know, getting converters built and that, you know, nothing was plug-in at that point, you know, cause we're still dealing with microcomputers, right. Fortunately we've got the DMX1000, an early DSP unit and it could do synthesis, so granular synthesis started happening in '86, '87, produced Riverrun, again a kind of environmentally inspired but all synthetic kind of piece. And then I guess the, then there were things where we could use very small samples, just phonemes so there's some text pieces, like Wings of Nike and the Tongues of Angels and Beauty and the Beast and then finally we were able to use longer bits and so one of the first pieces was of course going into suddenly producing a 45 minute extravaganza called Pacific, in four different movements that used exclusively environmental sounds from Vancouver, various recordings, I won't go into them but it's all documented and that point granular time stretching was already possible and some of the main techniques for that.	01:24:30;16
Barry	So soundscape composition has a gradual emergence from the analog era and then with a bit of multi-channel but the full scale of what we now call soundscape composition really starts in the 1990s and then the next part was computer controlled diffusion, which for the premiere of the new 1996 Vancouver Soundscape compositions, with our guest composers from Germany and Canada, they were all done in 8-channels, right, so then that's the next kind of technical stage, but also compositional stage of multi-channel. So ever since around the mid '90s, we've just had the norm of using environmental sounds and multi-channel distribution with computer controlled diffusion of ways of distributing and organizing the sounds spatially. So we can come back to that, but that's, eventually the gradual bringing together of the music technology and the soundscape type of approach.	01:25:57;08
Jan	One of the, well there are two ways I'd like to bounce off that. One has to do specifically with your sources. Did you go out and record for your pieces or did you use the materials in the collection?	01:26:59;24
Barry	Well, remember that the collection, the first stage of the collection was all done by '75, right.	01:27:21;21
Jan	Mmhmm.	01:27:27;05

Barry	<p>So, we just simply had the luxury of this wall of tapes, right, that later of course we had to all digitize but that's another story I'm sure we'll get back to that later. Alright, so no we had, this was the resource and of course the idea in the, as in the collective stage of the project, was to use those, right, so the whole range, you know, and I've published kind of an analysis of how the soundscape composition evolved from the more documentary kind of approach to the more composed approach and so on and so forth. And mixtures thereof. So obviously yes, we wanted to use, for the documents, the Vancouver Soundscape, that was very documentary, Soundscapes of Canada then had a whole range of approaches from documentary to very individually composed thematic pieces, you know, Bruce's Games and Work and Peter's Directions, and Howard Broomfield's off the wall radio spoof of Radio Program About Radio, and my Soundscape Study, and Maritime Sound Diary. So they were to use the Canada collection and then of course I wasn't on those recording tours but I was on the summer solstice recording, 1974, where we went out to Mission and recorded, you know, the natural environment there, and so...and a few other, you know, incidental recording elements. So occasionally I was involved in some but most of the time we were using them. Of course having the fabulous European collection, extremely well recorded and exciting, I've already mentioned The Blind Man using those recordings.</p>	01:27:27;15
Barry	<p>So also keep in mind that really you had to go out with the stereo Nagra in those days and it weighs 25 or 30 pounds, right, and it was a major expedition, you didn't just sort of, you know, put it in your pocket and go collect something, right. So later, yes I did my own recordings on the Walkman cassette pro, the pro cassette, when I went to Europe or things like that, occasionally used my own recordings, and then eventually over to DAT recordings in the 1990s where things became a little, a little bit easier. But obviously, you know, the collection was so inspiring, it's such a luxury, that you're often, you know, just always going back to it knowing you haven't exhausted by any means, right, and then as it was all catalogued and so on and so forth it was fairly easy access to it.</p>	01:29:06;24
Jan	<p>Was it, did your ideas about acoustic ecology sort of inspire the Mission, the 24 hour recording, or was it, was there, did that emerge more strongly after?</p>	01:29:54;07

Barry	<p>Oh no, no, in the original Handbook the entry is technically soundscape ecology and it says, "also could be referred to as acoustic ecology" and as it turned out acoustic ecology sort of won out but then now the landscape people, the landscape environmentalists, they're going back to landscape ecology and soundscape ecology, right. So all of these are terms that are essentially referring to the same thing. No, you'll find lots of references to the ecological approach which is not surprising in a, you know, the 70s in Vancouver, I mean you know, the home of Greenpeace, you know, like a, the environmental movement, the contesting of urban space versus natural resources and forestry and that. I mean, environmental issues, I mean, often when I lecture on this I show one of those aerial pictures of SFU with its grand modernist Arthur Erickson architecture and right behind it is mountains and I have to remind the Europeans there's no settlement for the next thousand miles beyond those mountains, right, you can see how closely we are all together even physically and geographically, right, not to mention the environmental movements and awareness of the 70s. So certainly, yes, ecology, soundscape studies and acoustic ecology, I mean, soundscape ecology, I don't know, Schafer probably came up with the term or it was just in use. Because, you know, starting to see it as a system.</p>	01:30:15;18
Barry	<p>So in terms of the research, I could identify three stages of that that might be worth mentioning. With the Vancouver Soundscape then that was the first huge study, historical and contemporary, right, cause you could research a hundred year old city and the pioneering and explorer period through print documents and so on and so forth, and old timer interviews or earwitness accounts, right. But inevitably you come up against the problems of noise which of course was where Schafer started, The Book of Noise, you know, his objection to the noisy sixties, everything from seaplanes to rock music to muscle cars and things like that. So you get a kind of, at the Vancouver level, you get a description of how acoustically oriented it was in the past and now how acoustically embattled certain parts of the city are, right. There's no really positive model other than that we need to listen to it rather than be negative about being anti-noise, right, we need to rejuvenate, right, the aural sensibilities. So it's largely descriptive and that provides a basis in a problematic acoustic situation, namely the modern city, right. Then you get this almost the extreme opposite, the idea - which was Schafer's - of the 24-hour recording, right. And I believe that was the first one because in '74 they didn't do it cross Canada cause that was too, you know, they had enough to do with, they didn't do one there. They did them in Europe, they did at least two, two in Europe, three, three actually, two or three in Europe, three, actually. So the '74 one, then, was almost the opposite, here we have a largely pristine natural environment, a pond, frogs, birds, mid-summer, there's the monastery in the background, you know, that has some bells once in a while, very distant trains and the occasional plane, you know, usually in the distance, we weren't right under a flight path.</p>	01:31:42;27

Barry	So basically then you have the, the famous map of the 24 hours and the idea of acoustic ecology, the 24 hour one and then there's a sketch that Schafer had done of the year, you know, the idea of the cycles of the natural environment through the year, insects, birds, and so on and so forth, seasonal cycles, he wrote about seasonal cycles, right, the historical changes in The Tuning of the World. So all of that, but then you see, there you go, of course we expect biological stability and environmental stability in natural evolving species and the environment so we have something that is almost pristine, right, and beautiful, and we listen to it, and also the 24 hour allows you to appreciate at least one day in what is part of a larger seasonal cycle and then you know the decades and evolution and on and on, you just get this little glimpse on, of a larger timescale that we're all involved with, but it doesn't solve the human problem.	01:33:43;12
Barry	The problem of the human soundscape, right. They go to Europe and then the five villages all chosen for their acoustic qualities, right, in five different countries, and then the, because of the scale, now of course they're not pristine either, each one has a certain degree of modernization, technological and economic, you know, changes, they're obviously in transition, but you can document an acoustic community and that was the term that then I seized on in terms of writing about the five villages, and I wrote the kind of the conclusion and did the quantitative stuff, right, in that, and it was quite clear that we had a model, now, of an acoustic community, and it doesn't have to be a village, we realized very quickly that you could apply that to a neighbourhood, to a school, a daycare, an office, you know, an area of new development, you know, such as False Creek, the Drive, anything else, it was a very useful, or even you know, the electroacoustic community, you know, more, what is the mediated community, you know, it was the idea that then you could understand it again as a system, as a system of communication. And a certain precarious balance there, again back to systems theory and things like that, sound as a mediating role.	01:34:42;16
Barry	So that was the third section that then I think provided the key element then that could support the ecology and also just get us away from this sort of stereotype that oh, we're just sort of idealizing nature and we want to go back to silence, or something like that. All of that is a huge misconception of it because it's just that in order to deal ultimately with the problems of noise that started the whole thing, right, what's the alternative, where do you get the positive model, right. Listener centered, absolutely central. And then the community, the larger group, and that's the hardest one to do, and still is challenging today, cause it's constantly evolving, right.	01:36:02;15
Jan	One of the things that you mentioned earlier, I'd like to come back to it has to do with your contacts with networks, internationally, but also I wondered whether you had any contact with other people who were trying to pioneer new approaches to what was called at the time I guess, computer music.	01:36:45;22

Barry	<p>Oh yes. Now, well that was my international contact, was electroacoustic and computer music. Unfortunately it did not involve much in the way of the social sciences, that's always been a hard sell, right, and it's only in the last, I think, 10 years, where they've started paying attention and you could start building those bridges. I have to say, there really wasn't. The differences were, there were like maybe three subgroups, the analog tradition of studios, very rich, I call it the high analog period, the 1970s, you know, the place to go there was the annual festival at Bourges, in France, right, the International Festival of Electroacoustic Music, because they were particularly internationally oriented, including Latin America, Australia, New Zealand, and the Eastern Bloc countries when they could get people out of there. So we actually met composers from Hungary and Poland, there, during a period, you know, this is during the Cold War, but this, there were connections there based on studios, right. So that was, and that's completely international, so you're just automatically, if you go there every year, you're not only exposed to the international community, every year a fair number of them would come there, right. But also you start to exchange and fraternize and so on and so forth and you meet all these people and so on. So that was very important, and at the same time, starting in around '77, I started going to the other community, the International Computer Music Conference, so then you would get all of those folks, right, which were, you know, much more centred on the United States, and a little bit in Canada and certain countries in Europe, but not all, not Germany for instance, you know, which is another matter. Eventually of course, you know, those come together, but that's where the international context started happening, including exchanges. I have a huge library of tapes, for instance, that were exchanged with those composers, out there in the lobby, right, cause that's how you did it, I mean, it was, obviously, you know, you had to send tapes, heavy, or exchange them, or, you know, drag them around, it was quite terrible.</p>	01:37:11;26
Jan	So you started at, giving performances at Bourges	01:39:27;03
Barry	Oh yeah.	01:39:29;03
Jan	What year?	01:39:30;09

Barry	Well we started in Vancouver with Vancouver New Music in, oh, almost instantly Bruce and I, was it '74 or '75, Vancouver New Music, the annual evening of electronics, you know, we introduced all of this music to Vancouver in the 1970s cause we were the only people who were, had those international contacts. So that was the local outlet, was Vancouver New Music, so we did that for many years, I have all the programs if you ever want to see those, uh, and often they were up to quad, four channel pieces, classic works, and, classic analog works, and new works and visiting composers and all that. Really great, a really great series. So that was our kind of public phase, oh and also at the Western Front of course, because then the group at Bourges started having a kind of circuit of electroacoustic music where they would send programs around, and I would do those, I would organize those for several years at the Western Front, and then Co-Op Radio, of course the connection with Hildegard and other people, there was a new music program there and then we'd often broadcast. So, those were the, those were the public outlets, was Co-Op Radio, Western Front, and Vancouver New Music Society, at that, at that point in the seventies.	01:39:31;22
Barry	And then the third group, I was talking about analog and digital, the third group was where Murray had a few more contacts and I had a few, which was the radio people in, in Europe, who did not regard themselves as part of the music community per se, right, so that's, and for instance they were very strong in Germany and, you know, Schafer knew Klaus Schoening for instance, and then this younger generation Hans-Ulrich Werner and Sabine Breitsameter, the two that were invited in '95, '96, they, we already had contacts with them partly cause Hans-Ulrich Werner was quite the traveller and he showed up here, you know, of course he knew Schafer and all that, but he, he was touring around in North America I think as early as '83 or something like that, you know, he just is an amazing person, but totally radio-oriented, right, working eventually for, uh, WDR, Westdeutsche Rundfunk, and so on, and now, and then he went back to school and now teaches at Offenburg because - in the University of Offenburg - because only the very newer German universities will actually even think about an interdisciplinary approach, they've been so disciplinary and all that, right, and so, but anyway the radio contacts are almost another subgroup during that period, right, and because they do radiophonic pieces, right and that naturally could involve soundscape.	01:40:41;15

Barry	<p>Our connection here, which I think is just worth mentioning because we're actually doing a little bit of documentation, was with the former CBC, retired CBC producer Imbert Orchard, uh, and he was in town and we connected with him, I don't remember exactly why, cause he was trying to - first of all, he had produced, he had travelled all over BC and produced hundreds and hundreds of hours of recordings of oral history, o-r-a-l history right, those tapes are in the Provincial Archives now in, I'm not sure they've been digitized though, we're trying to find that out. [Coughs] Excuse me. And he had done many many documentaries and he, for whatever reason, understood a, the necessity to broaden that out to a-u-r-a-l, aural history. So in the seventies for instance we had a conference here at SFU, it's all documented in that special issue of Sound Heritage, panel discussions and things like that and he in fact taught a course here which eventually became Communication 258, the electroacoustic communication course, and initially it was with the Uher, U-H-E-R, Uher, tape recorders, just like we had started off using although we migrated to the Nagra very quickly, and it was the standard, you know, for oral history recording, a little, you know, 5" reel, 15 minutes, you know, you interview people all over the place, right, and then you edit them all together. So he started that actually at SFU, of course just as a sessional, a few years, and we were collaborating, so he came from the radio as well. So it's not just Co-Op Radio that we think of, there's only a little bit with CBC, the famous Soundscapes of Canada series, the ten radio programs, you know, broadcast in the seventies. Somehow Schafer, with his radio contacts, managed to do that. I don't think the CBC has done anything as innovative since in my own opinion [laughs], but that's another matter.</p>	01:42:09;02
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Barry	Um, so, there were some radio contacts in Canada through the documentary tradition, right, and also expanding it, right, but the people in Europe, you know, they tended not to be, they tended to be either radio-oriented or, you know, analog studio, art music oriented, music and technology oriented, and then, you know, gradually computers. So this all presages the kind of interdisciplinary approaches now which is mix and match. There's some people of course we were in contact with in the US because they have a, you know without the national network, they had NPR, and then people like Jim Metzner and uh, Lou Giansante in New York, there were some other radio contacts there that, these people individually started hearing about us and in a way a lot of that then came together in the Tuning of the World Conference, in '93 in Banff, the one that was marking Schafer's 60th birthday, and that's where the WFAE got instantly formed because you see all these different people around, they all came from different angles, there's also the education angle, because of Schafer's educational booklets, so on and so forth, you know, the radio angle, the urban studies, geography, like individuals that thought themselves like any minority, "I'm the only one", right [laughs], or "who do I talk to?", right, there's no one conference, there's no journal, there's no one place. Hildegard started of course, quite bravely, a Soundscape Newsletter leading up to that and that was, that was trying to be a communication link, and then it instantly became an international organization because everybody was coming from all these different countries and about the only thing they had in common was essentially the title of the conference and the title of Schafer's book, The Tuning of the World. That's about the only thing that everybody knew about, right, oh or the World Soundscape Project I suppose as well. And so we presented, well, lots of things there, in particular I would draw your attention to the presentation that Hildegard and I did jointly which was kind of an audio presentation there that I think was sort of summarized that history as we saw it, right, and it was also a rather innovative approach cause we spoke very slowly and had pauses and it captured the flavour rather than being a lecture, right, a lecture presentation, so that was a, that was the way that we presented the history in '93, you know, that twenty years of history to that, to that group and that was fairly seminal.	01:44:05;09
Jan	Is that available?	01:46:33;01
Barry	Yeah, it's in the database.	01:46:33;28
Barry	Yep, it's in the database, it's one of the few ones we have from Banff, uh, there are other recordings that are in Calgary that might eventually get added but those are all paper presentations, but that one, that that presentation and one other is there because it was ours [laughs].	01:46:35;17
Jan	You reinvigorated the recording, you started, sort of initiating another round of recordings.	01:47:21;03
Barry	Yes.	01:47:35;25
Jan	At about the early 90s.	01:47:37;03
Barry	The early 90s, yes.	01:47:38;22
Jan	How did that come about?	01:47:40;10

Barry	<p>Well partly it was, you know, I'm not a technological determinist but technology does afford certain things and the portable DAT recorder, we had DAT recorders that were studio based, you know, as early as '87 for instance my first CD was mastered on a, my first compact disc was mastered on digital tape, digital audio tape, the DAT recorder. Portable ones weren't available because of battery pack issues and other things, but anyway, by the time we get to the early 90s then they are available and Bob MacNevin who you've interviewed who was a former student, and who had been very active in field recording for the film industry, National Film Board, lots of other projects which he told you about. He was an expert in, the local expert in field recording because obviously the original recordists were no longer around, they had gone off on their own separate ways. So it was an opportunity, then, it also happened to be twenty years since the initial recordists' recordings were done, and so all of those things came together, there was a little bit of money, you know, available and then, we, he, well it also started because for the first he wanted to simply borrow the machine and do some trial recordings cause he had been of course all analog recordings at that point, he had a project, so he said, "could I borrow the DAT and I'll try it out" and so those initial recordings that he did on the west coast of Vancouver Island, DAT number 1, and a little bit of DAT number 2, there's a couple things he needed from, from Vancouver. And so he came back with glowing reports, the recordings were great, you know, we were of course a little skeptical about the quality being analog, you know, only for recording, only familiar with that.</p>	01:47:41;27
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Barry	<p>So then we just simply said okay, why don't you, why don't we take some time, and in his spare time, you know, so it took couple of years but he then started recording and to our credit, we systematically documented - well, we have the catalogue - but organized the Vancouver locations, right, from the seventies, and then cross-referenced those to say "okay, which of those can we go back to"? Right, of course we didn't have GPS, you know, we're maybe or may not in the exact location, the methodology had changed a little bit, you know, the original Vancouver recordings they didn't do many sound level readings for instance, that was more common later in Canada and Europe. So there were a lot of differences and of course the other thing was what are all the new locations and even though we live here, oh my goodness, there's Granville Island, right, you know there's the CPR train station is now the Seabus terminal. And that one was the one we could do the most exactly - the way the recordist was inside the CPR station with this marble, you know, reverberant architecture, walking out onto the street and that, that kind of little mini soundwalk that had been done in the seventies then of course Bob did it exactly the same way in the nineties and even though we didn't have sound level recordings, we put those into the Vancouver soundscape documentary as an A-B comparison of the same place, and because of the transition, you get this, obviously the marble mausoleum of the Seabus, you know, was still the same, so walking out onto the street you got a different impression, right, and it was just from a didactic point of view, was a good recording. There's other ones that are good comparisons as well, but maybe not quite as dramatic as that one. So anyway, he recorded a lot, uh, he had his own style of doing it, a little few more soundwalks and so on, uh and it then meant, okay so we now have, you know, I don't know how many hours, twenty or more hours of Vancouver recordings, plus the original collection that many people knew and loved cause, you know, we all knew that collection backwards and forwards, particularly the ones that had been on the LPs.</p>	01:49:39;21
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Barry	<p>So then, uh, with the help of the Goethe Institut uh, that Murray had always, and Hildegard, had very strong ties to and we had a local, well they don't call them consulates but a local office of the Goethe Institut, you know the German cultural exchange - that was in the days when they had lots of money - we invited two composers, radiophonic composers from Germany, the ones I mentioned, Hans-Ulrich Werner and Sabine Breitsameter, two from Canada, Darren Copeland and Claude Schryer that we'd worked with closely, and they came and spent, again, a kind of collective experience during the summer of, I suppose, sorry, was that '95? I have to check the dates, but anyway they came, and then '96 we published it, was that the way it went? Anyway, I'm sometimes a year off because the recording, the premiere, and then the publication were in separate years, right, so I think it was '95, '96, '97. And so we worked feverishly together, at the same time we had the prototype of the 8-channel computer controlled diffusion, something called the Quintessence Box, and we had Dave Murphy, and Chris Rolfe had done the initial software for that, it had been designed by Tim Bartoo, so you needed a studio technician to run that, to run that stuff cause it was being developed and anyway to make a long story short they produced these compositions and we premiered them at the CBC, at the CBC studio downtown right in 8-channel. And that was one of the, a landmark occasion for many reasons. One is that it was so obvious presenting this in concert. Now we had done concerts before, after the Soundscapes of Canada there were various things, even Toronto, New Music Concerts, Vancouver New Music, there were some, you know, concerts that had been done before but the one in, for the Vancouver Soundscape was great because these were all Vancouverites in the audience and it was so obvious, you know, the way they would respond cause they knew all these sounds, right, and we were presenting the city back to them. I mean we'd done it through the LPs and things before, and the occasional concert, but this was particularly good with the 8-channels, and then of course they were mixed down to stereo and put on the double CD which then had the '73 and the '96.</p>	01:51:55;16
Jan	Where was this?	01:54:15;00
Barry	<p>CBC downtown, the CBC downtown in one of their studios. I'm not sure how we managed to get that but some connection, some sympathetic producer I guess, you know, allowed us to do that. That's when, in the days when they had more autonomy, a little bit more autonomy, they weren't so controlled by Toronto. So anyway, yeah, that was, that was done there and then of course we eventually over the years started doing 8-channel concerts everywhere, I can tell you about that. So that, that was the, the 90s project and then we got it published the next year as a double CD on my Cambridge Street Records label and it happened to coincide with Murray Schafer being given the honorary doctorate so we had the launch of the CD and the convocation ceremony and he came out for it and there's some nice pictures from that period.</p>	01:54:16;07