

Here, the concept of soundscape is explained simply as "a macrocosmic musical composition", or "the new orchestra: the sonic universe".

However, within each of the individual smaller circles, the concept of soundscape can be explained differently according to each perspective. For example, sometimes the Project defines the "soundscape" in the following manner:

...any portion of the sonic environment regarded as a field for study. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment.<sup>31</sup>

It is clear that the definition above is made from the viewpoint of "acoustic ecology" which is the theoretical field of the social strategy. Similarly, from the viewpoint of the political strategy, the soundscape can be interpreted as the object of noise abatement legislation. From the viewpoint of the educational strategy, it may be interpreted as the subject of education. These strategies will be used in Chapter Three where works of the WSP are analyzed.

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<sup>31</sup>R. Murray Schafer, The Tuning of the World, (New York: Alfred A. Knopf, 1977), pp. 274-275.

## CHAPTER TWO

### THE HISTORY OF THE WORLD SOUNDSCAPE PROJECT

In order to understand how the members of the WSP came to examine those problems and developed those strategies which were discussed in Chapter One, it is essential to have a detailed view of the history of the Project. This chapter will consider the history of the WSP, including the members, their research activities and publications.

Besides the formal publications, the materials used in this chapter are as follows:

- A) The data collected during the two research trips to the Department of Communication Studies at Simon Fraser University in the summers of 1980 and 1981. With the help of Prof. Barry Truax, the present writer was given access to materials at the Sonic Research Studio including: 1) Some unpublished documents of the WSP such as "Result of a Social Survey on Noise - Vancouver 1969" and "World Soundscape Project Format" (1973 Version); 2) The programme notes of the WSP's works such as Okeanos and Soundscapes of Canada; 3) The audio tapes of a series of radio programmes of Soundscapes of Canada; and 4) Newspaper articles collected by the Project. Other materials which the present writer collected during the same research trips include the articles written by individual members of the Project, the audio tapes composed by them, and a special compilation of reading materials for

the students in related courses. Although these materials provided some important information for the history of the WSP, they were not used as explicitly as the materials listed above.

B) The information collected through the present writer's discussions and interviews with the members of the WSP.

1) Discussions and interviews with Murray Schafer including those done on February 17th, 1982, focussing on the period prior to the establishment of the WSP and the circumstances surrounding the starting dates, and on April 1st, 1982, focussing on the earlier works of the WSP.

2) Interviews with other members of the WSP by means of letters. The present writer sent a questionnaire to the Project's five members (Barry Truax, Bruce Davis, Howard Broomfield, Peter Huse, and Hildegard Westerkamp) in British Columbia with an attached letter dated March 18th, 1982. For the purpose of this historical discussion, the important questions in that questionnaire are as follows:<sup>1</sup>

1. When did you first become aware of the World Soundscape Project?
2. How did you first become interested in the WSP before you joined?
3. When did you join the WSP? (Please specify the month and year).

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<sup>1</sup>The rest of the questions also provided important information. However, some of them are more relevant to the other sections of this thesis than this chapter, and the others are beyond the scope of this thesis.

4. Why did you join the WSP?

5. What was your title and role in the WSP?

14. What is your present relationship with WSP? (If you have left the Project, when and why?)

The present writer received answers from the following four members: Hildegard Westerkamp, Bruce Davis, Barry Truax, and Howard Broomfield. In his letter, Barry Truax also provided some specific information and data about the works of the WSP in response to the present writer's special request to him.

C) The data collected through the present writer's other research including: 1) Contacts and visits to the related funding organizations which provided the Project's proposals to them; 2) A visit to Murray Schafer's farm, where the present writer was given access to some of Schafer's letters related to the history of the WSP; 3) Other library research.

The following history of the WSP is the result of this research.

In the early 1960's on Canada's West Coast, people were becoming increasingly aware of the importance of the study of ecology and environmental conservation. An element that encouraged the growth of the environmental movement was the opening of Simon Fraser University in 1965 which emphasized interdisciplinary studies. Both the general awareness of West Coast people and the flexible academic atmosphere of this newly-opened institution fostered the establishment, growth, and

development of groups dedicated to raising "ecological consciousness". It was thus a fertile ground for the beginnings of the WSP.

Into this situation, Murray Schafer moved from Memorial University to Simon Fraser University (SFU) to become the Resident in Music. At SFU, he was associated with the Faculty of Education, and taught classes in musical education. His book, Ear Cleaning, is a result of his experiences with students in the classes held in 1966. The New Soundscape, published in 1969, derived from his classes the previous year. In these books, Schafer had already shown his great interest and considerable concern for the acoustic environment of our lives.

In 1968, the Department of Communication Studies moved out of the Faculty of Education. At this time, Schafer had to decide whether to remain in the Faculty of Education and continue his activities in musical education, or to follow the Department of Communication Studies and develop his activities in a new direction. Schafer decided to join the Department of Communication Studies, because he had become more interested in the wider field of acoustic communication which covers issues from music to noise pollution, rather than in the narrower field of conventional musical education.

After 1965, when Schafer moved to Vancouver, he began to feel disturbed by the city's noisy acoustic environment. The first noise that bothered him was the sound of seaplanes, because his house was located on a hill facing the harbour. He started a citizens' campaign for the legal regulation of these noises by the city government by collecting signatures of his neighbours. He dealt with the issue of noise pollution for the first time in his class during the 1968 autumn semester at SFU; the general response was rather skeptical.

In the following year, 1969, he was appointed professor in the Department of Communication Studies. By this time, he had developed his idea clearly enough to propose a plan for a new project, which he named the World Soundscape Project. In the same year, Schafer started acquiring the equipment for the new project in the Sonic Research Studio at the same department. This studio had been used previously as an electronic music studio.<sup>2</sup>

The starting date of the WSP is rather ambiguous. Through the present writer's research, three different dates were indicated by various documents as the year of the WSP's establishment. Those dates and the major source of the information are as follows:

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<sup>2</sup>See Appendix I for the technical specifications of the Sonic Research Studio.

- 1) 1969: Under the heading of "Background", "A Brief Status Report" prepared by the Project itself indicates 1969 as the year of the Project's establishment. The report says:

The World Soundscape Project is an interdisciplinary research group involved in the study of the acoustic environment and its problems. It was founded in 1969 by Canadian Composer R. Murray Schafer, and since the beginning of the Department of Communication Studies has had its headquarters in the Sonic Research Studio. [Italics Mine].<sup>3</sup>

Also, there exist some other materials under the name, "World Soundscape Project" that date from 1969 to 1970.

- 2) 1971: Most documents indicate 1971 as the year of the WSP's establishment. For example, the Encyclopedia of Music in Canada (1981) states:

Established in 1971 with headquarters at Simon Fraser U. This research enterprise, which has secured Canada a place in the forefront of the study of soundscape ecology, was devised, and in 1980 continued to be directed, by R. Murray Schafer... [Italics mine].<sup>4</sup>

Also the Handbook For Acoustic Ecology (1978), which is the most recent formal publication by the WSP itself, states:

<sup>3</sup> The World Soundscape Project, "A Brief Status Report", (December 1977), p.1.

<sup>4</sup> "World Soundscape Project", in Encyclopedia of Music in Canada (University of Toronto Press, 1981), p.1014.

A research project centred at the Sonic Research Studio of the Department of Communication Studies, Simon Fraser University, British Columbia, Canada, devoted to the comparative study of the world SOUNDSCAPE. The project came into existence in 1971, and since that time a number of national and international research studies have been conducted, dealing with aural perception, community soundscapes, noise pollution, etc., ... [Italics mine].<sup>5</sup>

- 3) 1972: According to Patricia Shand:

Shortly after writing that [The Music of the Environment], Schafer officially established the World Soundscape Project ["September, 1972" according to footnote] to help lay the foundations for the new field of study, acoustic design. [Italics mine].<sup>6</sup>

First, in order to solve this problem, the distinction between the period from 1969 to 1971 and the period from 1971 to 1972 will be clarified. Second, the distinction between the period from 1971 to 1972 and the period from 1972 onward will be discussed. The present writer's research suggests a clear distinction between the first period (1969 to 1971), and the second period (1971 to 1972). By 1969 the essential concept

<sup>5</sup> "World Soundscape Project", in Handbook For Acoustic Ecology (A.R.C. Publications, 1978), p.152.

<sup>6</sup> Patricia Shand, "The Music of the Environment", in The Canadian Music Educator (Winter 1974), p.5.



and name of the World Soundscape Project had been established. For example, the earliest dated document with the Project's name confirmed by the present writer is "Results of a Social Survey on Noise - Vancouver 1969". This document has the name of "WORLD SOUNDSCAPE PROJECT" above the title.

However, during the first period, activities under the title of the WSP were those of Murray Schafer alone, or in association with his students, as part of the University curriculum. The Project commenced its activities more independently after receiving funding from UNESCO (1970-71), and later from the Canadian Donner Foundation (1972) and the Canada Council - Humanities and Social Science Division (1974). This allowed Schafer to hire several research associates, a group which eventually included Bruce Davis, Peter Huse, Howard Broomfield, Hildegard Westerkamp, and Barry Truax.

During the first period, the Project was not based on activities involving these research associates, and the activities were not independent of university coursework. Thus, the first period should be considered as a preparation stage. Two major works during this preparation stage are "The Social Survey on Noise" and The Book of Noise.

In the autumn of 1969, Schafer had another class on noise pollution. This time, he organized a social survey on noise

as an activity for the class. About twenty-five students who were registered in the Communications 100 course participated by interviewing Vancouver residents on the subject of community noise. The report of the conclusion of this survey is "The Social Survey on Noise - Vancouver 1969", which is the earliest dated material under the name of the WSP that was confirmed by the present writer.

Meanwhile, around this time, there was a major public movement against pollution in Vancouver. The center of this movement was the group called SPEC: Scientific Pollution and Environmental Control Society. During 1969, Schafer often attended the meetings held by SPEC, and talked about noise pollution. However, even in these meetings, noise pollution was regarded by many as a relatively minor aspect of the overall problem of pollution. Through these meetings, Schafer came to believe that it was his mission to increase public awareness of this issue.

In 1970, Schafer published by himself his first book about noise, The Book of Noise. He wrote this book during 1969, based on his lectures for the meetings held by SPEC. Described by the project as "a primer on noise pollution for the citizen; also suitable for schools", this book aimed at making the public realize the true danger of noise pollution, and proposed some solutions to the problem of noise in large cities.

Schafer was not interested in profiting from this book. Instead, he published the first 5000 copies using his own money and distributed them to various citizens interested in the noise issue. Later, a grant from The Leon and Thea Koerner Foundation made its second printing possible. Those second copies were also distributed in the same way as well as to people who applied by mail and enclosed 25¢ for shipping and handling.

Also, through Schafer's activities around this time, some of the future regular members of the WSP became aware of Schafer's concern about acoustic environment. This awareness provided some basis for their later involvement in the WSP. For example, to the present writer's question, "How did you first become interested in the WSP before you joined?", Hildegard Westerkamp provided the following answer:

Murray Schafer gave a lecture about the soundscape at the Music Dept. at UBC ca. 1969/70 which made a great impression on me and "awakened" my ears beyond conventional ear-training. From that point on I read all the educational books that Schafer had written (Ear Cleaning, The New Soundscape, The Composer in the Classroom, etc.) and used them when teaching music in elementary and high school during 1971-73.<sup>7</sup>

<sup>7</sup> Hildegard Westerkamp, in a letter of March 28, 1982, to the present writer.

Around 1970, Westerkamp was studying music at UBC.

On the other hand, Howard Broomfield answered the same question as follows:

I met R.M. Schafer whilst researching the relationships between sound, noise communication and society under the aegis of SPEC (a Vancouver-based environmental protection group) and the Inter-media Society (a Vancouver-based artists' collective). Mr. Schafer's encyclopaedic approach to sound and music, and his ability to realize specific projects impressed me with the feeling that the WSP would provide a stimulating context for my research.<sup>8</sup>

Furthermore, in response to another question of the questionnaire, "When did you first become aware of the World Soundscape Project?", Westerkamp answered "around 1970", Broomfield "1971".

As we have seen, "A Social Survey on Noise - Vancouver 1969" is a collaboration between Schafer and the students in his class at the Department of Communication Studies, the survey being organized by Schafer and conducted by the students. Thus, although it is reported under the name of the WSP, this work is more a part of university course work than a part of later WSP activities. Also, The Book of Noise is Schafer's personal effort rather than the WSP's, although later the WSP

<sup>8</sup> Howard Broomfield, in a letter of April 14, 1982, to the present writer.

always introduced this publication as its own earliest work. However, this does not mean that these two works have nothing to do with the WSP. As this thesis is going to discuss in the next chapter, these works are quite important as the bases for later WSP activities.

What, then, is the crucial event which marks 1971 as the WSP's establishment year? From the present writer's research, there is only one confirmed fact which seems to be related to the WSP's establishment date: that is, the WSP's moving into the Sonic Research Studio. A letter from Murray Schafer addressed to Donald S. Rickerd, President of Donner Canadian Foundation, dated September 28, 1971, states:

Your general guideline asks for some statement as to the commitment to be made by the university towards the project. I would point out first of all that it has already built a Sonic Research [Studio] with a current equipment value alone at about \$85,000. We have just recently moved into new quarters. The university has always backed me to date in my ideas some of which are rather unconventional. [Italics mine.]<sup>9</sup>

Schafer's statement above most likely refers to the fact that the Project officially moved into the Sonic Research Studio, a move for which Schafer had been preparing by acquiring equipment since 1969. This may explain why the Project declares 1971 to be its starting date in most of its documents.

<sup>9</sup>Murray Schafer, in a letter of September 28, 1971, to Donald S. Rickerd.

Thus, the difference between the first period (1969 to 1971) and the second period (1971 to 1972) is that, while during the first period the name and basic concept of the World Soundscape Project existed, after around September of 1971, the Project actually settled down in its headquarters, that Sonic Research Studio. Therefore, according to the criterion that the Project was established when it moved into its headquarters, the present writer agrees with the documents quoted on pages 43-44 as examples of materials which consider 1971 as the WSP's establishment year.

However, when we apply another criterion to determine the date of the Project's establishment, that is, when the Project started its activity as a group of project members, the present writer's research leads to a different conclusion. According to the present writer's research about when the individual research assistants joined the Project, the earliest date provided by them is the spring of 1972 (Bruce Davis and Howard Broomfield).<sup>10</sup> The other members came later. This means that, between September of 1971 and the spring of 1972, although the Project had settled down in the Sonic Research Studio, it could not carry out its activity as a group of regular members. From this point of view, the present writer considers A Survey of Community Noise By-Laws in Canada (1972

<sup>10</sup>This is confirmed by letters from Davis and Broomfield to the present writer.

as the virtual first work by the Project as a whole, in that from its initial stages, the whole work was carried out by the Project's regular members.

Before A Survey of Community Noise By-Laws in Canada (1972), there were two other works produced under the name of the WSP: that is, Okeanos and The Music of the Environment. Okeanos is a 90-minute quadraphonic tape composition. It was commissioned by CBC Radio in Vancouver, completed during 1971, and broadcast in March of the next year. A few days before the broadcast on CBC-FM, Okeanos was premiered in the Simon Fraser Theatre on March 14th, at a Lunch Hour Concert.

Okeanos was composed by Murray Schafer, Bruce Davis, and Brian Fawcett at the Sonic Research Studio. After receiving a Bachelor of Music from McGill University, Davis (born in Toronto in 1946) moved to Vancouver in 1971 to teach at Simon Fraser University, and to join the WSP. Officially, he became a research assistant for the Project in the spring of 1972. He also received Canada Council grants in 1971 and 1976; and won the first prize of the CBC National Radio Competition for Young Composers in 1974. Fawcett is a poet, who had worked since around 1969 as a personal assistant to Murray Schafer. Around that time, he assisted in Schafer's editing of Ezra Pound and Music. Later, he worked with the Greater Vancouver Regional District Planning Department's Liveable Region Program, where he is apparently still employed.

Okeanos might be considered as the first collaborative work of the Project, in that, first, it was composed by at least two regular members of the Project, namely, Murray Schafer and Bruce Davis, and second, it was composed in the Project's headquarters at the Sonic Research Center at SFU. However, the present writer judges Okeanos to be a work in the transition stage of the Project's early life, in that except for Murray Schafer, only one regular member, Bruce Davis, collaborated in its production. Further, it was completed before he formally became a research assistant for the Project.

The article "The Music of the Environment" was completed by Schafer in 1971. Its publication history is rather complex, as a result of a delay in its publication. It ultimately appeared in three different forms. The confusion surrounding the article's publication is exemplified by Patricia Shand's following comments in her article "The Music of the Environment". Shand's article was written as a result of her visit to the Project during the summer of 1973:

Schafer wrote this article in 1971 for the UNESCO Journal of World History. While awaiting publication by UNESCO he issued it in mimeographed form through the World Soundscape Project. The UNESCO journal has changed its name to Cultures. The first issue, containing Schafer's article, will appear soon... A new journal, edited by Schafer and called The Music of the Environment, will also contain

the article. It will be published by Universal Edition (London and Vienna).<sup>11</sup>

This statement confirms that there are three different editions of the article: 1) the mimeographed edition by the WSP, 2) the UNESCO edition in Cultures, 3) the Universal edition. Through the present writer's research, the mimeographed edition appears to have been made available much earlier than the others, although the exact date has not been determined.<sup>12</sup> Apparently the other two editions were published approximately at the same time in late 1973. The difference between the dates found in Shand's article and the present writer's research probably arises because Shand wrote her article based on the proposed publishing dates as they existed in the summer of 1973.

The Universal edition of this article was planned as the first issue of "an Occasional Journal devoted to Soundscape Studies". However, the journal was not continued. This is an example of the problem the Project had in publishing its work until 1974, when the Aesthetic Research Centre of Canada (A.R.C.) became its regular publisher.

Compared to the Project's next publication, namely A Survey of Community Noise By-Laws in Canada (1972), The Music of the Environment is closer to the preceding work, The Book

<sup>11</sup> Patricia Shand, "The Music of the Environment", in The Canadian Music Educator (Winter 1974), p.12.

<sup>12</sup> This was confirmed by Murray Schafer during an interview with the present writer on April 1, 1982.

of Noise, because the latter two publications were prepared by Murray Schafer alone rather than by the Project as a whole.<sup>13</sup> This, and the fact that Bruce Davis and Howard Broomfield began working as research assistants for the Project in the spring of 1972 (the other researchers coming later than that) lead the present writer to feel more confident about considering 1972, instead of 1971, as the Project's practical starting year.

Indeed, it appears that in 1971 there was a transition from the first preparation stage, that is, the period between 1969 and 1971 when Schafer was working alone, occasionally using his courses in the Department of Communications Studies at SFU as a forum for developing his ideas. However, in 1971, the Project had not yet reached the next stage, that is, the period in which the members of the Project worked together as a team carrying out their own research, writing or composing based on the data they collected. Therefore, it would be more practical to consider the establishment of the WSP as dating from 1972, when the group of researchers was officially formed and they started the main part of their research for the Project's first collaborative effort, A Survey of Community Noise By-Laws in Canada (1972).

A Survey of Community Noise By-Laws in Canada (1972) is

<sup>13</sup> Here, Okeanos is neglected because it is a musical composition.

the report of a survey carried out by the members of the Project on community noise by-laws in municipalities across Canada. The survey was completed mainly during the summer of 1972, which is confirmed by Schafer:

The only project we have going this summer is a project involving a compilation of all existing noise abatement bylaws and legislation across Canada.<sup>14</sup>

The report was published with the financial assistance of Labatt Breweries of Canada in the same year.<sup>15</sup>

In this publication, on the list of researchers, the names of Howard Broomfield and Peter Huse (Assistant Director in this particular project) can be found. Howard Broomfield became a research assistant in the spring of 1972; previously he was a graduate student at SFU. Peter Huse (b. Gadsby, Alta, 1938), after studying architecture during the 1950s, received a Bachelor of Music from the University of British Columbia, and a Master of Fine Arts from Princeton in 1965. For three of his compositions, he received one of the BMI Awards to Student Composers during 1964. From 1967 to 1969, he was associate composer at the Centre for Communication and the Arts at SFU, where he was a colleague of Murray Schafer.

<sup>14</sup> Murray Schafer, in a letter of May 30, 1972 to Peter Huse.

<sup>15</sup> On the first page of this publication, there is the following comment: "This survey has been published by Labatt Breweries of Canada as part of their continuing policy actively to support the protection of the environment", (p.i).

In 1969, Huse went to Montreal to be a lecturer at the National Theatre School and McGill University.

The date of Huse's joining the WSP is not certain because the present writer was unable to confirm it with Huse himself. However, the present writer's other research suggests that the date cannot be earlier than the end of May, 1972, and probably not later than the end of summer of the same year. There is a letter from Murray Schafer addressed to Peter Huse in Montreal offering Huse a post in the WSP. Since this letter is dated May 30th, 1972, Huse's arrival to the WSP should be, at least, later than this date. Since, in this publication, we can find the name of Huse as Assistant Director, Huse must have moved to Vancouver and become a formal member of the Project early enough to play this important role in this work. Therefore, probably, Huse became a research assistant of the WSP sometime during the summer of 1972, most likely in early summer.

Another point which convinces the present writer that the Project's practical starting date should be during 1972 rather than 1971 is the supposed date when the first version of "World Soundscape Project Format" was made. The "World Sound-

scape Project Format" is significant to the understanding of the scope of the WSP's day-to-day activity in its totality. According to Schafer, as soon as the Project had several research assistants, there started regular weekly meetings, where all the members reported their achievements during the previous week, exchanged opinions, and discussed their concerns. It was the "World Soundscape Project Format" that gave a clear sense of direction to the members in this meeting.

Therefore, the first version of this format should have appeared almost at the same time the weekly meetings were started. The earliest dated material which seems to refer to this format that was confirmed through the present writer's research is a newspaper article in The Province on October 20th, 1972. The article says:

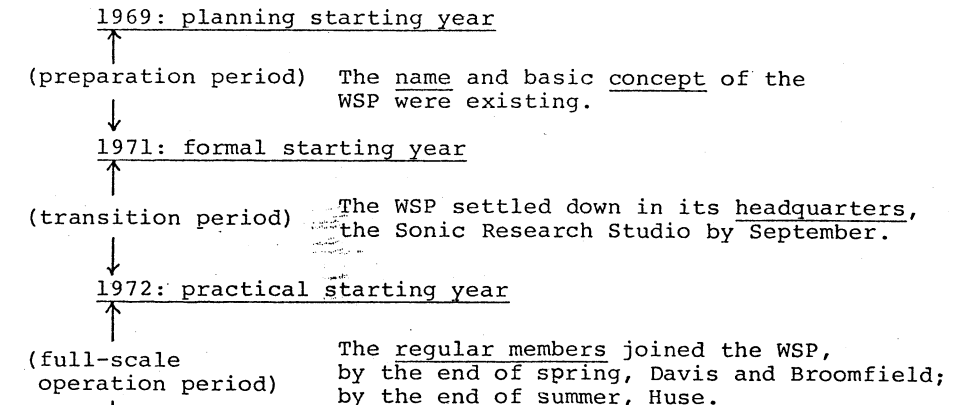
Currently under way, with Schafer as director, the project plans to make detailed investigative studies over the next few years into the world of sounds and the problem of noise pollution...

The project is divided into 12 fields of study, among them broadcasting, language, background music and technology. There are also several special categories, such as a proposed archive of old sounds, a historical collection of sounds threatened with extinction. [Italics mine.]<sup>16</sup>

<sup>16</sup>Michael Quigley, "Noise Winning Battle", in The Province, October 20, 1972.

This means that by October of 1972, the Project had started its regular activities based on its weekly meeting following the scheme indicated by the "World Soundscape Project Format". According to Schafer, this format was frequently revised and expanded throughout the life of the WSP on the basis of the discussions among the members at the weekly meetings.

From the above discussion, the conclusion about the WSP's starting date that the present writer has reached is as follows:



In the proposal to the Donner Canadian Foundation that was submitted with a letter dated September 28th, 1971, Schafer describes the themes of the Project as stated on page 15 of this thesis. Also in this document, under the heading of "PHASING OF THE PROJECT", Schafer explains the Project's major research plans based on the following three phases:

Phase One: A pilot study of the acoustic environment of Vancouver to work out research methods for the total project;

Phase Two: Continuation and extension of research to other selected localities in Canada;

Phase Three: Investigation of acoustic environments in selected countries around the world.<sup>17</sup>

This means that by the beginning of the transition period, that is, by the formal starting date, the Project had already developed a fairly clear and long range perspective for its future activities.

The earliest dated material referring to the Project's field recording activity can be found in Schafer's letter dated May 30th, 1972, saying that "Bruce Davis is experimenting this summer with our newly acquired stereo Nagra tape recorder, for which we have several microphones and associated gadgetry".<sup>18</sup> This suggests that by the summer of 1972 the Project had already started using its recording equipment. However, it is not certain whether those activities were still in the experimental stage or already organized as field research.

At least by the fall of 1972, the Project's field recording activities had been started. This is substantiated by a newspaper article dated November 1st, 1972, stating that:

<sup>17</sup>R. Murray Schafer, "Proposal to Donner Foundation: Studies in the World Soundscape", (1971), p. 3.

<sup>18</sup>R. Murray Schafer, in a letter of May 30, 1972, to Peter Huse.

The research team is already recording and analysing sounds - and it is looking for more. Some of the sounds are:

- Soundmarks - landmarks that can be heard such as vintage church bells.
- Events and entertainment - those with strong "verbal ritual" such as heard in the boxing ring, baseball arena or pulpit.
- Lost and disappearing - such as hand-operated water pumps, butter churns and spinning wheels.
- New - such as the boom of supersonic jets.<sup>19</sup>

Here, it is clear that the Project was already carrying out its field research based on several themes. Another article dated June 2nd, 1973, states that:

They've [the members of the Project] only got a few sounds on tape, most of them in Vancouver (including the cannon at Stanley Park that goes off each evening to tell everyone it's 9 o'clock).<sup>20</sup>

It appears that by June of 1973 the members of the Project had collected some of the materials for its research on Phase One, that is, The Vancouver Soundscape.

The Vancouver Soundscape was published in the spring of 1974. The publication date and its publisher are rather ambiguous, because of the circumstances surrounding its first publication. In fact, the first edition of The Vancouver Soundscape does not specify the date of publication or the name

<sup>19</sup>"Save a Sound Science Study", in The Daily Bulletin (Kimberley), November 1, 1972.

<sup>20</sup>"Soundscaper: Hold That Noise!", in Star Weekly, June 2, 1973.



of the publisher. Through the present writer's research, this ambiguity was clarified as follows. First, the publication date appears to have been either in the spring or summer of 1974. This publication date is suggested by Zebulon C. Kidd. He states that "This spring the World Soundscape Project... completed a two-record set and a 72-page booklet on 'The Vancouver Soundscape'."<sup>21</sup> Second, the publisher of the first 1,000 copies is British Columbia Hydro, which printed them gratis on their premises (at their own printing section); the recordings were pressed at Imperial Record Company.<sup>22</sup> A later edition was published by the Aesthetic Research Centre.

Another indication of when the work for The Vancouver Soundscape was done is found in a statement by Barry Truax:

[The Vancouver Soundscape is a] team effort, led by Schafer, Huse, Davis Broomfield and (later, ie., August 1973 on) Truax. My main contribution (since the field work was already done, and most of it written when I arrived) was proof-reading it and seeing it through publication and record pressing. [Italics mine.]<sup>23</sup>

This and the fact that, by June of the same year, only a part of the sound material for this work had been collected by the Project's field recording (see p.60) means that most of the

<sup>21</sup>Zebulon C. Kidd, "The Vancouver Sound is Noisy", the The Peak, September 11, 1974.

<sup>22</sup>This was confirmed by Murray Schafer during an interview with the present writer on April 1st, 1982, and also by a letter from Truax to the present writer.

<sup>23</sup>Barry Truax, in a letter of April 13, 1982, to the present writer.

field research and writing for The Vancouver Soundscape was probably completed during the summer of 1973.

In the "PREFACE" of The Vancouver Soundscape Schafer states:

The Vancouver Soundscape is our first field study of an actual environment, that of the city in which the project originated. This document takes the form of a booklet and two long-play recordings. The material has been collected and written by Howard Broomfield, Bruce Davis, Peter Huse, Colin Miles and myself. Bruce Davis edited the tapes and I edited the texts. Others who worked on this project as research assistants were Hildegard Westerkamp, Kathleen Swink, Barry Truax and Betty Anne Wang.<sup>24</sup>

Here, the names of the last two regular members, Hildegard Westerkamp and Barry Truax can be found. To the present writer's question; "When did you join the WSP?", Westerkamp provided "July 1973", and Truax, "August 1973". Barry Truax (b. Chatham, May 1947) studied mathematics and physics at Queen's University; he received a Master of Music from the University of British Columbia in 1971. Then, he went to the Institute of Sonology in Utrecht and studied with G.M. Koenig and Otto Laske. Truax explains how he came to join the WSP:

<sup>24</sup>R. Murray Schafer, The Vancouver Soundscape, (1974), p. 1.

I was in Utrecht from Sept. '71 through probably July or Aug. '73. In '72, I wrote SFU enquiring about a possible job opening and my letter found its way to Schafer. He wrote back telling me about the project, and inviting me to come and join them on my return, and also to teach a section of the introductory CMNS 100 course (this job offer might have come slightly later). Also Bruce Davis sent me specific information about work the project was doing, and I became quite excited about what they were doing. After the rarefied atmosphere of the Institute of Sonology, and its emphasis on technology, theory, and experimental composition, the ideas of the W.S.P. came like a "breath of fresh air" to me, with its pragmatic concern for environment sound combined with an aesthetic sensibility. To get going, I did a car-horn count (one of the WSP ideas) at 2 intersections in downtown Utrecht, and I believe I took some other sound level measurements throughout the Centrum of the city.<sup>25</sup>

The last part of the statement above, namely "a car-horn count" refers to "World Soundscape Project Subject number 21: Car Horn Study". In the data sheet, under the heading of "Background Information", this study is explained as follows:

The World Soundscape Project is studying environmental sound from the perspectives of music, acoustics, architecture, geography, psychology, and sociology. Among the information we wish to gather is quantitative data about the number of car horns honked at major urban intersections...

<sup>25</sup>Barry Truax, in a letter of April 13, 1982, to the present writer.

We are also interested in qualitative data about the use of car horns at major urban intersections. Is there a characteristic style of horn honking in each city? Our pilot studies indicate that this is the fact.<sup>26</sup>

By September of 1973, the Project had collected enough data to announce some results in a newspaper. Ashley Ford reports those results in his article, "Come, Blow Your Horn - Not Quite Our Song":

Vancouver drivers are not all that horn-happy. Arab drivers on the other hand are ...very horn-happy. New York, Athenian and Roman drivers are moderately horn-happy, but nothing like the Arabs... The foregoing are the results of an international survey on car horn use gathered by the World Soundscape Project...<sup>27</sup>

This indicates two important points regarding the Project's activities around that time. The first point is that researchers studying the history and output of the WSP should be aware that the Project worked on various projects simultaneously. Thus, one must look beyond the formal published works of the WSP to realize the totality of its activities.

The second point is that, along with its formal publications,

<sup>26</sup>"Background Information", in a data sheet for World Soundscape Project Subject number 21: Car Horn Study.

<sup>27</sup>Ashley Ford, "Come, Blow Your Horn - Not Quite Our Song", in The Province, September 21, 1973.

the Project actively used media such as the newspaper or magazines to report its works. For example, the present writer found some newspaper articles dated around this period reporting the Project's work, such as "Seaplanes Get Noisier - Study" (October 2, 1973) and "City Telephones 'Can Harm Hearing'" (October 24, 1973).<sup>28</sup> Also, "Noise Pollution: What is it doing to our cities and to us"? (November 10, 1973) refers to the WSP in the context of the general anti-noise pollution movement around that time represented by groups such as SPEC and Greater Vancouver Regional District (GVRD).<sup>29</sup> Considering the fact that during 1969, when Schäfer attended the meetings held by SPEC, noise pollution was still regarded by many as a relatively minor aspect of the overall problem of pollution, this article shows that awareness of noise pollution had been increased during the four years from 1969 to 1973, probably largely as a result of the WSP's activities.

From October to November 1973, two members of the WSP, Bruce Davis and Peter Huse, spent nearly two months travelling across Canada collecting various sound data as a part of the Project's research on the second phase, that is, on a national level. The Project refers to this tour as "the cross-Canada

<sup>28</sup>"Seaplanes Get Noisier - Study", in The Province, October 2, 1973.

"City Telephones 'Can Harm Hearing'", in The Vancouver Sun, October 24, 1973

<sup>29</sup>John Braddock, "Noise Pollution: What is it doing to our cities and to us"? in The Province, November 10, 1973

field recording trip", or "cross-Canada soundscape tour". This intensive sound recording tour covered all the provinces of Canada from Newfoundland to British Columbia.

Shortly after Davis and Huse's return to Vancouver, the Project held a "Noise Workshop" at SFU sponsored by GVRD.

Doug Campbell refers to this workshop in his article:

There are places in Stanley Park where you can get levels of sound that are literally dangerous", said Brian Fawcett, who works with the Greater Vancouver regional district planning department's liveable region program.

Fawcett and the people at Simon Fraser University's world soundscape project will tell you that, as a soundscape, Stanley Park isn't much...

And Friday they hope to impart some of their sound sensitivity with a free public workshop for Lower Mainland residents whose ears have been calloused by years of living in the urban din...

The GVRD-sponsored "noise workshop" runs from 3 p.m. to 9 p.m. Friday in world soundscape's sonic research studio on the SFU campus.<sup>30</sup>

According to this article, the "noise workshop" must have been held on December 14th, 1973. This workshop consisted of various events including audio presentations, discussions, and exhibitions of related data.<sup>31</sup>

<sup>30</sup>Doug Campbell, "Park Not Much with Eyes Closed: Noise Researchers to Educate Public", in The Vancouver Sun, December 13, 1973.

<sup>31</sup>See Appendix II for the programme guide on "Noise Workshop".

In 1974, from January to the end of the summer, the members of the Project worked on a series of radio programmes for CBC using basically the material collected during the cross-Canada soundscape tour in the preceding year. It was a two-week series of radio programmes for "Ideas" on CBC-FM, which were broadcast from October 21 to November 1, Monday to Friday. This series of programmes is called Soundscape of Canada. Together with Cross-Canada Soundscape tour, Sound-scape of Canada is the realization of the second phase of the Project's research plan, that is, the research of soundscape on a national level.

During the period of Soundscape of Canada's broadcasting on CBC-FM, the Project held a concert based on the programmes of Soundscape of Canada. This concert was formally presented by the Vancouver New Music Society on October 25th in Images Theatre at SFU. The concert, "A Soundscape Evening with The World Soundscape Project", consisted of several audio-tape presentations which ran simultaneously in five different locations.<sup>32</sup>

The same sort of concert was held in Toronto on January 11th, 1975. New Music Concerts presented "Canadian Soundscape: An Evening with Members of the World Soundscape Project" in the

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<sup>32</sup> See Appendix III for the programme on "A Soundscape Evening".

Edward Johnson Building at the University of Toronto. The programme was divided into three main parts: General Meeting and Introduction (8:30 p.m.), Listening Sessions (9:30 p.m.), and Panel Discussion (10:30 p.m.).<sup>33</sup> These two concerts, that is, "A Soundscape Evening" by the Vancouver New Music Society and "Canadian Soundscape" by New Music Concerts in Toronto, signal the attention to, and recognition and acceptance of, the WSP's activities by contemporary musical societies in Canada.

In 1975, from February to June, the WSP made a large-scale research tour, subsidized by the Canada Council, through several countries in Europe. The Project's immediate purpose was to develop its soundscape study by collecting data in different types of communities outside of Canada which they could then compare with the results from the Project's earlier research in Vancouver and across Canada. This tour was carried out as a part of the Project's research plan on the third phase, that is, the soundscape studies on an international level.

The members of the Project travelled by Volkswagen bus. At first, four members, Howard Broomfield, Peter Huse, Jean Reed and Murray Schafer, started the tour; and then in early

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<sup>33</sup> See Appendix IV for the programme on "Canadian Soundscapes: An Evening with Members of the World Soundscape Project".

March Bruce Davis joined them. The countries the research team visited include the Netherlands, Sweden, Denmark, Germany, Austria, Italy, France, and England.

On his return from Europe, in June 1975, Schafer left Vancouver for a farm near Bancroft, Ontario. However, he still remained affiliated with the Project after that. For example, the last stage of the writing of Five Village Soundscapes was completed mainly during Davis's and Truax's visit to Schafer's farm early in the winter of 1975.<sup>34</sup> Murray Schafer in his recent interview with the present writer stated that his reason for leaving Vancouver was the following:

The WSP should never become bureaucratic in an institutionalized setting, but it should reach out in spirit to affect other researchers in other parts of the world hopefully inspiring them to carry the work forward in their own ways and using their own techniques.<sup>35</sup>

After Schafer left SFU, Barry Truax was promoted to fill Schafer's academic position in the Department of Communication Studies, and became Director of Research of the WSP, with Schafer being Director of Publication from 1976 to the present.

<sup>34</sup> This was suggested by Barry Truax in a letter of April 13, 1982, to the present writer, and confirmed by Murray Schafer during an interview with the present writer on June 7, 1982.

<sup>35</sup> R. Murray Schafer, interview with the present writer on August 8, 1982.

In other words, after Schafer's departure from SFU, the position of Director of the WSP was, officially and nominally, divided into two positions, that is, Director of Research and Director of Publication. Truax has stayed in the Department of Communication Studies at SFU where the WSP is located, and he performs all the official and practical duties as the head of the WSP. On the other hand, Schafer remains a "spiritual leader" of the WSP and is in contact with the people both inside and outside of Canada who are interested in the activities of the WSP, because he is probably the member most widely known internationally. In his role as Director of Publication, he supervised the Project's publications between 1975 and 1978. Since 1978, however, the Project has produced no publications.

During World Music Week in 1975, the activities of the WSP were focussed on as a topic of the conference entitled "Music as a Dimension of Life". From 24th September to 5th October, a series of concerts and events took place in association with the 16th General Assembly of the International Music Council, with the participation of about two hundred musicians and delegates of musical institutions from forty-five countries in all the continents. A major feature of World Music Week was the Conference "Music as a Dimension of Life", which was organized as a series of mini-conferences in fourteen sessions and held in three cities (Ottawa, Montreal, Quebec) by the Canadian Music Council in association with the International

Music Council of Paris and the International Institute of Music, Dance and Theatre. Along with such themes as "The Role of the Media in a Changing World", "The World Soundscape" was discussed in Ottawa on October 2nd, with the participation of Schafer who delivered a paper, and Barry Truax who acted as symposium chairman.<sup>36</sup> This conference marks the most significant recognition of the WSP's activities by the contemporary musical community on the international level.

Further, The UNESCO Courier, which is published in fifteen different languages, devoted its entire November 1976 issue to soundscape studies. This journal contains several major articles written by David Lowenthal (Department of Geography, University College, London) and Peter Oswald (Langley Porter Neuropsychiatric Institute, University of California). Although only one of the major articles was submitted by the WSP, the contribution of the Project to this publication is not limited to that one article, because the whole issue is based on the WSP's concept, "soundscape". Compared to the World Music Week Conference in the previous year, the Project's international recognition signalled by this publication is much wider, with a broader academic context than the relatively limited scope of the society meeting.

<sup>36</sup>At this symposium, the other paper was delivered by David Lowenthal. According to Truax, "Lowenthal is a friend of Schafer whom he interested in working in this field - he is a well known geographer". (The letter from Truax to the present writer dated on April 13, 1982).

Around 1975 and 1976, while the Project started solidifying its international reputation, it also faced financial problems. Barry Truax explains the situation of the WSP after Schafer's departure from SFU as follows:

Then after Schafer left, I headed up the Research grant applications to the Canada Council, only the first of which we received for the Chemainus study. I coordinated the field work, the applications and reports. But once the "heavy academics" were brought in by the Council ... they effectively cut off funding and we weren't able to continue as a group. It was the beginning of the Council's cutbacks to more experimental projects and we didn't survive. So, we concentrated on our own publication of our work, through ARC, and individual effort, plus the academic component.<sup>37</sup>

"The Chemainus study" referred to in the letter above is the Project's research work focussing on a small community Chemainus, B.C., which was carried out during the period September 1976 through May 1977. Actually, the preliminary field trip was already started in July 1976. The following is the schedule of this research submitted by the Project to The Canada Council on November 10th, 1976.

<sup>37</sup>Barry Truax, in a letter of April 13, 1982, to the present writer.

SCHEDULE:

The following stages of the village survey project have been completed:

- July /76 Preliminary field trip to investigate a 'long list' of sites and propose a list of prime sites
- Aug. /76 Chemainus chosen. Visit with Prof. J. Large fo ISVR (Institute of Sound and Vibration Research) to consolidate plans for collaboration.
- Sept-Oct. Finalization of field methodology; preparation of data sheets; contacts with local officials; weekend site visit for testing data sheets and mapping of recording and count sites; preliminary interviews and contacts with local historical association.
- Oct-Nov. Fall visits; first to carry out seasonal comparative collections (A) and further previous work

Schedule for 1977;

- Jan-Feb. Winter site visit; completion and administration of questionnaire. Visit of Dr. Fields from Southampton.
- Apr.-May Spring site visit
- July-Aug. Summer site visit
- Sept-Dec. Completion of analysis and preparation of report<sup>38</sup>

However, under the heading of "Project Activities", "The World Soundscape Project: A Brief Status Report", prepared by the Project in December, 1977, refers to this Chemainus study in the following manner:

<sup>38</sup> The World Soundscape Project, the data submitted to The Canada Council-Humanities and Social Science Division, on November 10, 1976, p. 10.

During the period September 1976 through May 1977, a preliminary study of a small B.C. community (Chemainus) was begun with the assistance of the Humanities and Social Science Division of the Canada Council. Funding for the continuation of this study has not been obtained. However, it has led to a co-operative effort involving the Institute of Sound and Vibration Research, Southampton, England, in an innovative rural noise study being conducted in Britain. In May 1977, a social science researcher with the Institute visited SFU to consult on the development of a questionnaire for this purpose. [Italics mine.]<sup>39</sup>

Apparently, the research which was originally planned to run until the end of 1977 was discontinued because The Canada Council stopped subsidizing the Project. Since then, the WSP has not succeeded in receiving any funds from any major foundations for the purpose of carrying out its research plans.

Moreover, because of this financial problem, the Project could no longer afford to retain its research assistants. For example, to the present writer's question, "What is your present relationship with the WSP? (If you have left the Project, when and why?)", Bruce Davis answered "None. [I] left when the money ran out - 1977".<sup>40</sup> After leaving the Project, Davis moved to the David Thompson University Centre in Nelson, B.C. together with Peter Huse. Huse taught courses in Renaissance

<sup>39</sup> "The World Soundscape Project: A Brief Status Report", (December 1977), p.1.

<sup>40</sup> Bruce Davis, in a letter of April 2, 1982, to the present writer.

Music at SFU between 1975 and 1976, then, in 1977, became Director of the music program for Selkirk College, located at the David Thompson University Centre.<sup>41</sup> The reason for Huse's departure from the WSP, which is not confirmed by Huse himself, was probably the same as Davis's. On the other hand, to the same question, Howard Broomfield answered:

I left the Project in 1976 because I saw no role for myself in the way that Mr. Truax was reorganizing the work. I felt that I needed to test my knowledge in more activist pursuits.<sup>42</sup>

Thus, for various reasons, by 1977, about one year after Truax became the second Director of the Project, all the research assistants had left their posts. This means that the World Soundscape Project based on the independent group of project members was practically dissolved by 1977, and 1976 can be considered as the transition year leading to dissolution.

Should we then conclude simply that the Project was discontinued in 1977? Hildegard Westerkamp states, "The WSP exists only in name, not in action". To the present writer,

<sup>41</sup> "Peter Huse", in Encyclopedia of Music in Canada (University of Toronto Press, 1981), p.441.

<sup>42</sup> Howard Broomfield, in a letter of April 14, 1982, to the present writer.

the answer does not seem so simple. For example, Howard Broomfield continues his statement quoted directly above as follows:

I still feel that I am a part of the World Soundscape Project in that it is a loose network of people who are collecting sounds and thinking about them in the way that Professor Schafer constructed in dialogue with his research associates...<sup>43</sup>

This statement means that in 1982, about five years after the dissolution in 1977, there still exists some sense of belonging to the Project at least among some of the former members. This point is referred to by Barry Truax in the following manner:

Some people would say the Project does not exist at this moment because there is no funded, organized group. The original members are scattered, each doing his/her own work. Hildegard Westerkamp and I "hold the fort" at SFU, and look for a renewal of this work in the future.<sup>44</sup>

The phrase "hold the fort" in Truax's statement above suggests that there is still some physical entity to protect. Indeed, when the present writer visited SFU in the summers of 1980 and 1981, the Sonic Research Studio was still intact and the

<sup>43</sup> Ibid.

<sup>44</sup> Barry Truax, in a letter of April 13, 1982 to the present writer.



research catalogue, tape library, information files and so on remain on file there. In the above statements of Truax, it is clear that the Project as a "funded, organized group" does not exist any more; however, not only do some members of the Project still feel that they belong to "a loose network of people" who share similar concerns about soundscape, but also the primary research facility in the Department of Communication Studies at SFU has been preserved.

Therefore, 1977 can be considered as the starting year of the stagnation of the Project's activity, rather than as the final year of the WSP. That is, the years from 1977 to the present should be interpreted as "the period of stagnation". Actually, as indicated in the Truax's statement above, "Hildegard Westerkamp and I 'hold the fort' at SFU, and [we] look for a renewal of this work in the future" [*italics mine*], some of the former members intend to revive the WSP.

For example, Westerkamp states:

The WSP exists only in name, not in action. My aim is, eventually to revive the project, but probably with different aims than the original project. Whether this will ever succeed is dependent on many things - the future right now is uncertain. As an individual, however, I am continuing in this field.<sup>45</sup>

<sup>45</sup>Hildegard Westerkamp, in a letter of March 28, 1982, to the present writer.

Westerkamp seems to be on her way to achieving the aim described above. In order to develop her activities in the field of soundscape, she is now planning to study in the Graduate School in the Department of Communication Studies at SFU from the term starting September 1982. Truax refers to this point in the following manner:

[Westerkamp] will be teaching some of my courses over the next year and doing a graduate degree in CMNS at the same time. With her increased involvement at SFU we may yet see a rebirth of the Project in a more active, concerted role. We both remain committed to its principles.<sup>46</sup>

The revitalization of WSP may thus be achieved at some point in the future. However, only time will tell whether this period of stagnation since 1977 is the way to the second stage of the WSP's full scale operation, or to the real end of the Project's life. Also, even if Truax and Westerkamp succeed in revitalizing the Project, it would be natural for the Project's future activity to differ in some respect from the period from 1972 to 1977, despite Truax's statement, "We both remain committed to its principles" above. As Westerkamp has written, her "aim is, eventually to revive the Project, but probably with different aims than the original project" [*italics mine*]. As well, the following

<sup>46</sup>Barry Truax, in a letter of April 13, 1982 to the present writer.

statements by Truax about his teaching programme in "Acoustic Communication" suggest a possible future direction:<sup>47</sup>

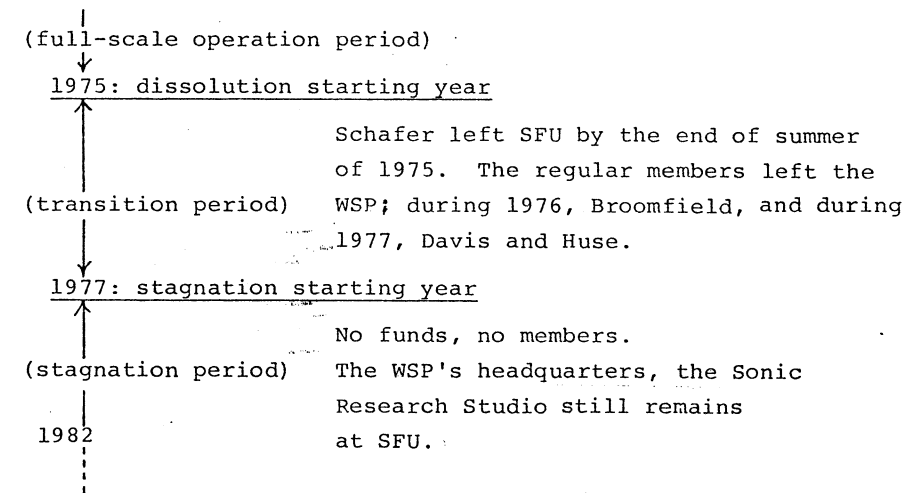
I attempt to systematize the teaching of soundscape ideas by expanding to the most general and broad basis - that of how sound in every context mediates communication. The program includes parallel and complementary courses on the acoustic and electro-acoustic sides of the question; in other words, concerning first the "natural" acoustic system of relationships, individual, environmental, societal and historical, and then understanding how the intervention of technology changes and modifies these relationships, artificially, degenerately, stylized, and innovatively. The WSP work forms a source of information, a data base, texts, tapes, and philosophy - but, the courses go beyond its rhetorical basis to something, hopefully, more far-reaching and general, yet with the same radical, social concerns, and curious blend of pragmatism and idealism!<sup>48</sup>

This statement was not meant to describe Truax's plan in terms of the revitalization of the WSP, but to explain his plan for his personal development of soundscape studies. However, it is not misleading to read into this statement a possible future direction for the WSP.

<sup>47</sup> Although SFU's Undergraduate Studies Calendar 1980-81 lists courses related to soundscape studies under the title of "Acoustic Dimensions of Communication I-II", "Acoustic Communication" here seems to refer to the same courses. Also, in the same letter from which Truax's statement above was quoted, he writes that "Acoustic Communication ... is also the title of a book I want to write this year".

<sup>48</sup> Barry Truax, in a letter of April 13, 1982, to the present writer.

What, then, of the transition period which leads to this stagnation period? As we have seen, the first member to depart from the Project was Howard Broomfield in 1976. However, one year before, Schafer had already left SFU. Although Schafer still remained as Director of Publication of the WSP after 1975, the present writer believes that Schafer's departure from SFU signals the beginning of the transition period. The conclusion the present writer reached here is as follows:



The transition period from 1975 to 1977 is complex in that in this period both the process of dissolution of the Project and the final completion stage of the WSP's work took place simultaneously. That is, during this period, members of the Project published three significant works, Five Village Soundscapes, European Sound Diary, and The Tuning of the World,

all of which were completed during 1977. The first two works are the reports of the Project's research trip to Europe from February to June in 1975 discussed on pages 68 to 69. Five Village Soundscapes consists of one book and two long-play recordings, which focus on the five specific villages researched during this trip. Chapters were written by Murray Schafer, Barry Truax, and Bruce Davis; and tapes were edited with notes by Bruce Davis and Hildegard Westerkamp. In this work, the Project developed its most advanced method of soundscape studies. The second work, European Sound Diary, is a more informal report of the same European research trip, covering all the places in Europe the research team visited. This publication consists of diaries written by those who participated in the trip, that is, Bruce Davis, Howard Broomfield, Peter Huse, and Jean Reed, with editing by Murray Schafer.

The third publication, The Tuning of the World names Schafer as the sole author. However, it is also a part of the Project's activity in that it is based on Schafer's experience in the WSP. In the preface of The Tuning of the World, Schafer states:

Ever since I began studying the acoustic environment, it has been my hope to gather my work together into one book which might serve as a guide for future research.

This book accordingly borrows extensively from many of my previous publications, in particular the booklets The New Soundscape and The Book of Noise and the several documents of the World Soundscape Project, especially the essay The Music of the Environment and our first comprehensive field study, The Vancouver Soundscape. But it tries to build this fugitive material into a more careful arrangement.<sup>49</sup>

Therefore, The Tuning of the World is Schafer's personal comprehensive study of his past soundscape studies.

On the other hand, during the stagnation period since 1977, only one formal publication has been completed. In 1978, the Project published its final work, Handbook for Acoustic Ecology. The nature of this publication is basically different from most of the other works. While the process towards the publication of such works as The Vancouver Soundscape and Five Village Soundscapes was carried out during limited periods at certain stages of the Project's life, and while they were based on particular research activities, Handbook for Acoustic Ecology is a compilation of terms and concepts which the WSP developed since the "practical starting year", 1972.

For example, in the second version of "World Soundscape Project Format" (1973) which clarifies the themes and scope of

<sup>49</sup> R. Murray Schafer, The Tuning of the World, (New York: Alfred A. Knopf, (1977), p. xi.

the Project's work, there exists the theme of "Dictionary of Acoustic Ecology" under the heading of "Terminology, Morphology and Notation". In this format, the "Dictionary of Acoustic Ecology" is indicated as under the direction of Barry Truax. In the letter to the present writer from Truax, the circumstances surrounding this work are explained as follows:

[Handbook for Acoustic Ecology was] originally called A Dictionary of Acoustic Ecology, it was co-ordinated by Peter Huse; I took it over in '73/'74, got contributions from the other members of the group; then came an extended period of complete re-writing, extensions, typing, pasting it up as a Xerox document, use in classes with frequent revisions and new versions; finally a typeset version leading to a final paste-up and printing.<sup>50</sup>

Apparently, soon after the Project's full-scale operation period started, the notion of a Handbook for Acoustic Ecology, which was originally referred to as "A Dictionary of Acoustic Ecology", was established. The contents were accumulated until the last version was completed in 1978.

Except for this publication of Handbook for Acoustic Ecology, the majority of the activities of the WSP during the stagnation period from 1977 to the present are confined to

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<sup>50</sup> Barry Truax, in a letter of April 13, 1982 to the present writer.

courses in the Department of Communication Studies. The Department of Communication Studies has several courses dealing with soundscape studies using extensively the data from the publications of the WSP. Other than that, the only thing that might be discussed is the occasional retrospective review of the WSP's former activities. For example, in 1980, Truax arranged the exhibition of poster panels and other materials including documents and tapes related to the WSP's activities and productions at the 10th International Festival of Electroacoustic Music in Bourges.

The discussion through this chapter gives the first detailed history of the World Soundscape Project, including the individual circumstances surrounding the starting date, the development of various activities, and the stagnation period of the Project. In light of the above discussion, such flaws as the one in the following statement in Encyclopedia of Music in Canada, for instance, can be clearly seen:

Established in 1971 with headquarters at Simon Fraser U. This research enterprise, which has secured Canada a place in the forefront of the study of soundscape ecology, was devised, and in 1980 continued to be directed, by R. Murray Schafer...<sup>51</sup>

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<sup>51</sup>"World Soundscape Project", in Encyclopedia of Music in Canada (University of Toronto Press, 1981), p.104.

The reader of this statement might be left with the impression the Project in 1980 continued to be as active as it was during the years represented by its major works such as The Vancouver Soundscape and Soundscapes of Canada, and that, Schafer was at SFU in 1980, although he had actually left there five years before. The statement would read more accurately as follows:

Established by R. Murray Schafer in 1971 with headquarters at Simon Fraser U. The most active and productive years of this research enterprise, which has secured Canada a place in the forefront of the study of soundscape ecology, were from 1972 to 1977. In 1975 Schafer left SFU, remaining a Director of Publication. In 1980, the Project's activities have stagnated.

The following chronological chart provides a summary of the chapter's findings and at the same time adds some information which the above discussion could not cover:

# CHRONOLOGICAL CHART OF THE WSP'S ACTIVITIES

PERIOD	YEAR	ACTIVITIES	PUBLICATIONS/PRODUCTIONS BOOKS	TAPES	OTHER RELATED WORKS
Planning Starting Year	1969	Name & Concept WSP			<u>The Social Survey on Noise</u> <sup>1</sup>
(Preparation Period)	1970				<u>The Book of Noise</u> by M. Schafer <sup>2</sup>
Formal Starting Year	1971	Settled down in the Sonic Research Studio		<u>Okeanos</u> <sup>3</sup>	
(Transition Period) Practical					
Practical Starting Year	1972	Arrival of Davis Broomfield, Huse	<u>A Survey of Community Noise By-Laws in Canada (1972)</u>		
(Full-Scale Operatbn Period)	1973	Truax	<u>The Music of the Environment</u> <sup>5</sup>		
	1974	Cross-Canada Sound- scape Tour <sup>6</sup>	<u>The Vancouver Soundscape</u> <sup>7</sup>	<u>Soundscapes of Canada</u>	<u>SPEC Noise Handbook</u> by H. Westerkamp <u>"Soundscape Studies"</u> by B. Truax
Dissolution Starting Year	1975	European Field Trip Schafer left SFU			<u>Sound Heritage</u> Vol 3, No. 4
(transition period)	1976	Truax becomes Director of Research (Chemainus Study) Broomfield left SFU			<u>UNESCO Courier</u> Nov.
Stagnation Starting Year	1977	Chemainus Study discontinued	<u>Five Village Soundscapes</u> <u>European Sound Diary</u>		<u>Tuning of the World</u> by M. Schafer
	1978		<u>Handbook for Acoustic Ecology</u> <sup>10</sup>		
(Stagnation Period)	1979				
	1980				
	1981				
	1982				