

CAREER NARRATIVE

Most of my work is rooted in improvisation and primary process imagery. As a beginning composer, I searched laboriously with the aid of a piano for the sounds I heard. This was a kind of slowed down improvisation. As I found the pitches I wanted my mind constantly formed images of the instrumental colors I wanted. From the beginning sound quality has been a prime concern.

My study of composition began at the University of Houston in 1951 with Dr. Paul Koepke. Fortunately I was able to rehearse my first instrumental works in order to verify my sound imagery. Since I have a practical streak in my nature, I cultivated the habit of always writing for available combinations of instruments, usually played by friends. This habit has developed as a very important part of my more recent theater pieces which I will discuss later in this paper.

In 1952 I moved from Houston to San Francisco and later began a six-year period of private study with Composer Robert Erickson which formally ended in 1960. Mr. Erickson influenced me in three important ways: 1) he reinforced my interest in sound quality, 2) he encouraged me to improvise my way through compositions rather than to rationalize and 3) introduced me to the concept of organic rhythm, that is rhythm which shifts, expands, contracts and is not periodic in the metrical sense. There is a sense of simultaneous fast and slow tempos.

My first public recognition as a composer came with a reading of my Variations for Sextet for Flute, Clarinet, Trumpet, Horn, Cello and Piano, conducted by Thomas Nee at the American Composers Workshop held in 1960 at the San Francisco Conservatory of Music. Alfred Frankenstein reviewed this piece in The San Francisco Chronicle as "...in the tradition of Anton Webern, a tradition which places heavy emphasis on sparks, spangles, flutters, and corruscations of sound, brings tone colors and nuance into the central place formerly occupied by harmony, and rarefies rhythm to the point at which it becomes something else for which as yet, we have no term..."<sup>1</sup> My interests as a composer seemed clear to Mr. Frankenstein. I received the Pacifica Foundation National prize for my Variations for Sextet the following year, 1961. Mr. Alexander Fried wrote in The San Francisco Examiner:<sup>2</sup> "Her Variations" is a very avant-garde sort of "colortone" music. It doesn't aim to be melodious. Rather it presents its tone patterns in pointillist spurts, murmurs, splashes and meaningful frames of abstract sound. In this manner, her piece was alive and fascinating every moment. It had atmosphere. It had emotional value and a continuing suspense and fulfillment."

In 1962 I received the prize for the Best Foreign work from Foundation Gaudeamus in Bilthoven, Holland for Sound Patterns<sup>3</sup> for mixed chorus. Sound Patterns was distinguished by its lack of text and the overall electronic/orchestral sound of the chorus produced by vocal sounds of an abstract nature. (Some people think this work

## CAREER NARRATIVE

is electronic rather than vocal.) My central concerns for time structure and tone quality were the same, however I abandoned precise control of pitch for the first time in order to gain the possibility of complex clusters of sound which would have been undoubtedly too difficult for a chorus to reproduce from notation of exact pitch. Sound Patterns was one of the first compositions to explore vocal sounds in this way by a twentieth century composer.

In 1961 my long association with composers Morton Subotnick and Ramon Sender began and led to the development of the San Francisco Tape Music Center. This collaborative effort provided us and other younger composers with the only accessible electronic music studio in the area at that time. We worked separately and together, influencing and reinforcing each other's interest in improvisation and theatrical materials. Our activities included group improvisation, a monthly concert series and meeting place for discussion with the many composers and artists, local, national and international, who came to visit and work at the Tape Music Center.

Alfred Frankenstein again aptly described the focus of our activities in a review headlined Stimulating Sounds Too New to be Named:<sup>4</sup> "Tape recorder music was the latest thing until Saturday night, when it was capped by something newer still in a concert at the San Francisco Conservatory of Music.

This thing that is newer still has no special name as yet. It was exemplified by an improvisation wherein two musicians, Pauline Oliveros and Morton Subotnick, worked with two others, Lynn Palmer and John Graham, who know how to act and speak and have a gift for saying things that are so outrageously inconsequential as to take on a strange kind of meaning.

While the musicians were busy, mostly with percussive sounds, and the two others were acting and singing and what not, Ramon Sender was taping the goings-on, and the taped sound came back, often in greatly altered forms, on speakers located at various points in the hall. As a result the past of this improvisation became a part of its present, and this use of the past as both substance and subject for improvisation in the present seems to me a most remarkable idea..."

We all continued to develop and elaborate the ideas and activities contained in this germinal program through a period which lasted until approximately 1967. Although I continued to improvise, perform and compose using acoustical instruments and voices my interest had shifted to electronic and mixed media of all categories. Three of the most representative works from this period are as follows: 1.) Pieces of Eight (Dedicated to Long John Silver), a theater piece for wind octet, objects and tape which contains the seeds of many of my later theater pieces. Arthur Bloomfield of The San Francisco Examiner provided the following description<sup>5</sup>: "A bust of Beethoven perched on the piano as Pauline Oliveros' Pieces of Eight unwound amidst a concatenation of

CAREER NARRATIVE

alarm clocks, cuckoo clock, cash register and assorted glissandos, burps and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

The bust had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards or maybe at 62 RPM.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection plates and organ music filled the hall."

2. Theater Piece for Trombone Player<sup>6</sup>: for Stuart Dempster, garden hose instruments constructed by Elizabeth Harris, lighting and tape. The sonic materials of this piece are an arrangement of an improvised vocabulary developed in collaboration with Stuart Dempster the performer. The vocabulary is arranged and mixed on tape in a sequence by the composer. Mr. Dempster has specific instructions for improvising with the tape. As I mentioned earlier my practical habit of writing for friends has caused many pieces to be exclusively the characteristics of one particular person. This piece is first of a series dealing with the virtuoso performer. It includes not only the personal sonic vocabulary of the performer but the personal theatrical vocabulary of the performer. As such the piece is not available to other performers.

3. I of IV<sup>7</sup>: a two channel, purely electronic piece which is a solo studio improvisation in real time. In this work I proceeded to elaborate a strong mental sonic image. First I connected a special configuration of electronic equipment which would produce my idea. There was a climax in this particular improvisation of a feeling which had long been developing in my work; that I was a medium or channel through which I observed the emerging improvisation. There is a careful continuation in this piece of the idea mentioned by Frankenstein in Stimulating Sounds Too New To Be Named: that is that "the past becomes the substance and subject for improvisation", in this case through various tape delay techniques<sup>7a</sup>.

The San Francisco Tape Music Center received support from the Rockefeller Foundation in 1965 and subsequently was moved to Mills College in Oakland, California in 1966 where I became its director. In 1967 I received an appointment as faculty member at the University of California at San Diego. My present position there is Assistant Professor of Music on the composition faculty. I ended my 15 year stay in San Francisco with a 12 hour "Tape a thon", a program in which I presented most of my electronic music. This "end of an era" was very meaningful for me. My new position on the faculty at the University of California provided a financial security which I had never known before. My work took a turn.

I became increasingly concerned with theatrical and visual materials

## CAREER NARRATIVE

as a part of the music. From Pieces of Eight came works such as the following: Night Jar for Viola d'amore player (Jacob Glick), Double Basses at Twenty Paces for two string bass players, referee/conductor and two seconds, (Bertram Turetzky), The Wheel of Fortune for Clarinet player (William O. Smith), Aeolian Partitions for Flute, Clarinet, Violin, Cello and Piano (The Aeolian Players). It is common to all of these works that the musicians' actions as performers and the visual elements are as important as the sounds produced. My concern with stage behavior and its unusual nature tends to disorient audiences and is intended to bring about in varying degrees a new understanding of how to listen. It is also intended to disorient the performer and break stereotyped approaches to performance, at the same time there is a desire for the individual personality of the performer to come through and take a vital role in the music. Wayne Johnson of The Seattle Times writes of William O. Smith's performance of The Wheel of Fortune<sup>9</sup>: "The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression and need for expression are shaped by many non-musical influences."

Moving from the soloist to the group of personalities in Aeolian Partitions - Composer Elliott Schwartz wrote of the Bowdoin College premiere<sup>10</sup>: "Aeolian Partitions was created, according to its composer, after the Aeolian Chamber Players had sent her a group photograph of themselves. Not having met them, she worked with their personalities as projected through the pictorial medium; it's all the more surprising, then, that the piece is accurate to the Nth degree in capturing the idiosyncracies of the five instrumentalists! As if to prove the point, the Aeolians replaced their pianist after the photograph had been mailed to California. The new pianist's physical appearance and personality were totally unlike that of his predecessor; strangely enough, the lone flaw in the Bowdoin performance was that the piano part was entirely "wrong" for some reason I couldn't explain at the time. Now that I think of it, it would have been a beautiful vehicle for the man in the photograph."

In short the unarticulated elements which have become part of the background in traditional music are part of the foreground in my theater pieces.

Parallel to my work with theater pieces I continued to compose for the electronic medium, particularly live electronic music. My major effort was In Memorium Nikola Tesla, Cosmic Engineer, commissioned by Choreographer Merce Cunningham in 1969 for his work, Canfield<sup>11</sup>. His interesting specifications were that the work must expand or contract from a minimum 20 minute version to an hour and a half thus fulfilling a partial or an entire program. This time requirement is met by the use of a three part form: 1) the musicians begin with a discussion of the acoustical space, 2) the musicians make auditory tests of the space and any adjacent environments, 3) the collected materials plus recordings

## CAREER NARRATIVE

of the original discussions are modulated by low frequencies derived from the auditory test information. The result causes resonant peaks in the immediate environment thus creating a giant musical instrument out of the auditorium.

My interest in the total act and environment of performance has caused my work to change considerably although the base is the same. In 1970 I began to explore ritual and ceremony and to look for ways of composing for despecialized performers. My work <sup>12</sup>Meditation on the Points of the Compass, commissioned by David Nott for the Illinois Wesleyan Choir marks the beginning of my ceremonial works. The audience is included as performers of the specified materials. Twelve soloists intone texts of their own independent choice according to special rules. The soloists are chosen for difference in ethnic origin and are to articulate the chosen texts in their respective native languages. The usual relationship of audience to performer is broken by a special circular seating arrangement with the chorus surrounding the audience and the soloists in the center circle.

In the same year I formed the ♀ Ensemble, a group of ten women devoted to the explorations of meditative states of consciousness and their relationship to performance practice. From our weekly meetings over the last two years I composed XII Sonic Meditations. The instructions are intended to induce altered states of consciousness and slow moving, richly textured sonic events. Anyone may participate with immediate results but these meditations are meant for repetition by a group over a long period of time. Our programs<sup>13</sup> consist of training in advance a portion of the potential audience in a workshop then instructing in writing all persons who come to the program in how to participate. No one is a spectator.

My most recent work is an evening ritual entitled Phantom Fathom which includes some Sonic Meditations, a dream telling circle, an exotic dinner provided by the participants, special lighting and movement. There are no spectators. All participants are informed of all details of the ritual in advance of the program.

In January 1973 I will begin my three month tenure as Faculty Fellow in Project for Music Experiment which is funded by the Rockefeller Foundation at the University of California at San Diego. I propose to continue my exploration of Sonic Meditations and the possible relationships to performance practice and composition with a group of fellows meeting on a daily two hour basis. Along with my Sonic Meditations and other autogenic training exercises the fellows will work individually with bio-feedback training circuits developed in my electronic environment research program. The project will culminate with a presentation of Phantom Fathom.

Following is a description of grants which I have received from the Research Board of the University of California.

CAREER NARRATIVE

1968-70: \$2000.00 for the design and development of a voltage controlled directional audio mixer for use in electronic music composition and performance.

1969-70: \$4000.00 for the development of an electronic environment, including design sound and light control devices, applicable to automatic or manual response to the presence of performers and/or visitors.

1971: July-August - \$1300.00 - Summer Faculty Fellowship for a book on my theater pieces.

MILLERS FALLS

ERASE

CONTENT

Pauline Oliveros

Curriculum Vitae      Update      January 1974

I. Publications

A. Articles

Many Strands, Numus West, 3-73.  
Divisions Underground, Numus West, 4-73.  
On Sonic Meditations, Performance (in Press)

B. Compositions

Sonic Meditations, Source #10, Music of the Avant Guard.  
Sonic Meditations I-XI, Something Else Press, Yearbook.  
Sonic Meditations XII-XXV, Performance (in Press).

C. Recordings

Trio for Flute, Piano and Page Turner (1961), Advance Recordings, FGE 9S.  
Jar Piece (1966), MS2111 - manufactured and distributed in Canada by  
Marathon Music Inc.

II. Commissions

1974 The Dying Alchemist - A Theater Piece - commissioned by The Center For  
Creative and Performing Arts at the State University of New York  
at Buffalo.

III. Compositions

1973 Sonic Meditations XII-XXV  
Phantom Fathom (II) from the Theater of The Ancient Trumpeters: A  
ceremonial participation evening.

1972 Dialogue With Basho: a written sonic meditation.  
Sonic Images: an auditory fantasy designed to trigger auditory  
imagination in the participants.

IV. Awards and Fellowships

1973- John Simon Guggenheim Fellowship for music composition - A Ceremonial  
1974 Opera.

1973 Winter Quarter - Project for Music Experiment, Music Department, Univer-  
sity of California, San Diego, Faculty Fellowship for: A  
Systematic Exploration of Meditation Techniques as They Might  
Apply to Performance Practice.

1971 Summer - University of California - Summer Faculty Fellowship for  
work on a theater piece book.

- 1962 Gaudemus Foundation - Bilthoven, Holland, Award for the best foreign work: Sound Patterns For Mixed Chorus (1961).
- 1961 Pacifica Foundation Directors Award for Variations For Sextet (1960).

#### V. Grants

- 1973 University of California Research Board for Biopotentials for Electronic Music - \$3,600.

#### Professional Activities

- Workshop in sonic meditation with the <sup>0</sup>+ ensemble, California Institute For Women, October 1972, Frontera, California.
- Exhibition - Sonic Images, Gallery A402, California Institute of the Arts, Valencia, California, November-December 1972.
- Lecture - Sonic Images - Focus. Shelter for Mankind, a conference held at California State University Los Angeles, September 1972.
- Performance - What to Do, Annual Avant Garde Festival of New York, October 28, 1972.
- Performance - Phantom Fathom II from the theater of the Ancient Trumpeters, UC San Diego, Music Gallery, March 10, 1973.
- Performance and Lectures - Sonic Images, Dialogue With Basho and Sonic Meditations.  
 University of North Dakota, Grand Forks, North Dakota, March 11, 12, 13, 1973.  
 Walker Art Center, Minneapolis, Minnesota, March 13-14, 1973.  
 University of Wisconsin, River Falls, Wisconsin, March 14.  
 Merce Cunningham Studio, New York City, March 17-18.  
 Connecticut Wesleyan, Middletown, Connecticut, March 20.  
 State University of New York at Albany, New York, March 22.  
 Livingston College, Rutgers, New Brunswick, New Jersey, March 26.  
 York University, Toronto, Ontario, March 28-29.  
 Bennington College, Bennington, Vermont, April 3.  
 Dartmouth College, Hanover, New Hampshire, April 4, 5, 6.
- Lecture - Ensemble Performance: Panel Discussion American Society of University Composers, Arizona State University, Tempe, Arizona, April 7.

PAULINE OLIVEROS

I. PUBLICATIONS

A. Articles

- Three Themes, Numus West 1-72  
Five Scenes, Numus West 2-72  
Five Questions 40 Answers, The Composer Fall 1971, Vol. 3, No. 1  
Don't Call Them Lady Composers, The New York Times, Sept. 13, 1970  
The Poetics of Environmental Sound, BMI Educational Journal, Fall 1969,  
Vol. 1, No. 3  
Tape Delay Techniques for Electronic Music, The Composer, Nov. 1969  
Some Sound Observations, Source III, 1968  
Karl Kohn: Concerto Mutabile, Perspectives of New Music, Spring-Summer,  
Vol. II, No. II

B. Compositions

- Meditations on the Point of the Compass, Media Press  
Outline for Flute, Percussion and String Bass, Media Press  
Pieces of Eight, Notations, John Cage, Something Else Press  
Jar Piece, BMI, Canada  
The C(s) for Once, BMI, Canada, Educational Journal Canavangard  
Aeolian Partitions, Bowdoin College Press  
 $SY*dT=1$ , Source  
George Washington Slept Here Too, Soundings I, 15102 Polk St.,  
Sylmar, Ca. 91342  
Why Don't You Write A Short Piece, Soundings I  
Sound Patterns, Edition Tonos, Darmstadt  
Sound Patterns, Joseph Boonin, Inc., 831 Main St., Hackensack, N.J.,  
07601

C. Recordings

- "I of IV" New Sounds in Electronic Music, Odyssey 32160160  
"Sound Patterns" Extended Voices, Odyssey 32160156  
"Sound Patterns" 20th Century Choral Music, ARSNOVA AN 1005  
Outline for Flute, Percussion & String Bass, The Contemporary Contra Bass  
Nonesuch H 71237

II. COMMISSIONS

- 1971 The Flaming Indian (Dedicated to Joan of Arc) for voices, instru-  
ments and electronics. Commissioned by Gerald Shapiro for the  
New Music Ensemble of Providence, R.I.

Link - an environmental theater piece for Palomar College, com-  
missioned by Larry Livingston for Palomar College Premiere  
performance, May 5, 1972 at Palomar College, San Marcos, Calif.

II. COMMISSIONS (continued)

- To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation - for orchestra, pipe organ, electronic music system and light. Commissioned by Howard Hersh for the San Francisco Conservatory of Music. Premiere Performance at Grace Cathedral, San Francisco, Calif., Jan. 29, 1971.
- 1970 Meditations on the Points of the Compass - for large chorus and percussion. Commissioned by David Nott for the Illinois Wesleyan Choir. Premiere during Midwestern tour, March, 1970.
- 1969 In Memoriam Nikola Tesla, Cosmic Engineer for several musicians with extensive electronic devices commissioned by Choreographer Merce Cunningham for his work Canfield. Premiered by the Cunningham Dance Co. on tour, March, 1969.
- 1969 Aeolian Partitions for Flute Clarinet, Violin, Cello and Piano commissioned by Bowdoin College for the Aeolian Players. Premiere performance at Bowdoin College, Brunswick, Maine, by the Aeolian Players.
- 1970 Music for Expo 70 for 2 cellos, accordion and 3 voices. Tape version to be modified by the acoustics of the Pepsi Dome designed by EAT. Commissioned by EAT (Experiments in Art and Technology) for the Pepsi Cola Co. pavillion at Expo 70, Osaka, Japan. Premiere, April 14, 1970 in Osaka.
- 1969 The Wheel of Fortune - a theater piece for clarinet player. Commissioned by William O. Smith. Premiere performance at the University of Washington, Seattle, Wash., Oct., 1970.
- Please Don't Shoot the Piano Player He is Doing The Best He Can - a theater piece for an ensemble of soloists. Commissioned by Daniel Lentz for the California Time Machine. Premiere performance University of California, Santa Barbara, Oct., 1969.
- 1968 Valentine - a theater piece for 4 players with amplification. Commissioned by Gordon Mumma for the Sonic Arts Group. Premiere performance, Carnegie Hall, N.Y.C., June 7, 1968.
- Night Jar - a theater piece for Viola d'amore player. Commissioned by Jacob Glick. Premiere performance at the Electric Circus, N.Y.C., July 8, 1968.
- 1966 The Bath - for soloist and 4 tape recorders. Commissioned by Ann Halprin for the Dancers Workshop. Premiere at 321 Divisadero, San Francisco, Calif., Oct., 1966.
- 1966 Theater Piece for Trombone Player - for Garden Hose instruments, designed and constructed by Elizabeth Harris, tape and lighting effects. Commissioned by Stuart Dempster. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif.,

## II. COMMISSIONS (continued)

March 11, 1966.

- 1965 Light Piece for David Tudor - for amplified piano, 4 channel tape and prismatic lighting effects by Anthony Martin. Commissioned by David Tudor. Premiere at the San Francisco Tape Music Center, San Francisco, Calif., Nov., 1965.
- 1965 Pieces of Eight (dedicated to Long John Silver) for Wind Octet, objects, lighting and tape. Commissioned by Barney Childs for the Contemporary Players at the University of Arizona. Premiere performance conducted by Barney Childs at the University of Arizona, Tucson, Ariz., March, 1965.
- 1964 Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See Saw Version. See Saw and mobile designed and constructed by Elizabeth Harris with lighting by Anthony Martin. Commissioned by David Tudor. Premiere performance at the San Francisco Tape Music Center, San Francisco, Calif., March, 1964 with the composer, David Tudor and Ahmed the Mynah Bird performing.
- 1963 Seven Passages - 2 channel tape. Commissioned by Dancer Elizabeth Harris. Premiere performance at The Marines Memorial Theater, San Francisco, Calif., Winter, 1963.
- 1963 Outline for Flute, Percussion and String Bass. Commissioned by Bertram Turetzky. Premiere performance at Yale University, Spring, 1963.

Music for Theater

- 1965 The Chronicles of Hell - 2 channel tape. Commissioned by R.G. Davis for the San Francisco Mime Troupe production of the play "The Chronicles of Hell" by Gelderohde. Premiere Winter 1965 Tour.
- The Exception and the Rule - for actors as musicians with environmental sound sources. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Spring 1965, San Francisco, Calif.
- Candelaio - for singers. Commissioned by R.G. Davis for the San Francisco Mime Troupe. Premiere Summer 1965, Sausalito, Calif.
- 1962 Lulu - for prepared piano, flute and actors. Commissioned by Leonard Woolf for the San Francisco Poetry Center Festival. Premiere performance San Francisco, Museum of Art, San Francisco, Calif., Spring, 1962.
- 1958 Cock a Doodle Dandy - for accordion played by the composer. Commissioned by Herbert Blau for the Actors Workshop. Premiere at Marines Memorial Theater, Spring, 1958, San Francisco, Calif.

## III. COMPOSITIONS

1972

1000 Acres for String Quartet

Phantom Fathom - An evening ritual. Mixed media events including meditations and an exotic potluck dinner. First performance California State University, Long Beach, July 19, 1972 (requested by Keith Humble).

What To Do - for any number of performers. Performers may be unspecialized. Sonic and mixed media events.

Post Card Theater - for unspecialized performers. Mixed media events involving post cards. First performance, Leucadia, Jan., 1972.

1971 Link\* - An environmental theater piece

The Flaming Indian\* for voice, electronics and instruments

XII Sonic Meditations for group work over a long period of time. Performers may be unspecialized.

1970 Meditation on the Points of the Compass\*\* for chorus and percussion

Why Don't You Write A Short Piece?\* Theater piece for one performer. First performance, Univ. of Calif., San Diego, Nov. 5, 1970.

Bog Road with Bird Call Patch for tape and live electronic music system. 4 channels. A sonic environment. First performance - Hope College, Holland, Michigan, Oct. 7, 1970.

Arrangement by Douglas Leedy with Further Arrangements by Pauline Oliveros and Roger Davis. A collaborative theater piece for organist, flutist, conductor, string quartet and Magician. First performance, Hope College, Holland, Michigan, October 7, 1970.

M To Valerie Solanis and Marilyn Monroe in Recognition of Their Desperation\* Chamber Version for strings flutes, pipe organ, electronic music system and lighting. First performance, Oct. 7, 1970, Hope College, Holland, Michigan.

Music for Tai Chi - Improvisation instructions for accordion strings, winds, percussion and voices. Requested by Al Chung Liang Huang for the Kairos Festival of Arts. First performance Rancho Santa Fe, Calif., Aug. 22, 1970.

Music for Expo 70\* - for accordion, 2 cellos, three voices.

## III. COMPOSITIONS (continued)

1969

Please Don't Shoot The Piano Player, He is Doing the Best He Can\*  
A theater piece for an ensemble of soloists.

Events - a live sound track for the film by Londier. Accordion, cello, voices and other instruments. The audiences participates in the singing.

Aeolian Partitions\*\*\* A theater piece for flute, clarinet, violin, cello and piano.

In Memoriam Nikola Tesla, Cosmic Engineer\* for several musicians with extensive electronic devices.

The Wheel of Fortune\* - A theater piece for clarinet soloist.

Sy\*ydT=1 \*\* for 4 bassoons, 4 cellos, 4 singer-readers, amplified prepared piano, heart beat and Shakuhachi, lights and theatrical events. Staging by Mary Nee. First performance Feb., 1969, U. of California San Diego.

The Dying Alchemist Preview for narrator, violinist, trumpet, piccolo, percussion and slide sequence by Lynn Londier. First performance U. of California San Diego, Feb., 1969.

AOK for accordion, 8 country fiddlers, chorus, conductors and tape delay system. The accordionist performs from the top of a revolving spool circled by the violinists, chorus and outer circle of conductors. First performance, Feb., 1969, U. of California San Diego.

1968

Double Basses at Twenty Paces - A theater piece for 2 string bass players, conductor/referee, seconds, tape (2 channel) and slide projection. Requested by Bertram Turetzky. First performance U. of California Ext. San Diego, Jan., 1969.

O HA AH - A theater piece for chorus, conductor and two percussionists.

Festival House - A theater piece for orchestra, mimes, light, film and slides. Requested by Tom Nee. First performance New Hampshire Music Festival, Chocorua, N.H., July, 1968, Conducted by Tom Nee.

Night Jar\* - A theater piece for Viola d'amore Player.

## III. COMPOSITIONS (continued)

Valentine\* - A theater piece for the Sonic Arts Union.

Evidence for Competing Bimolecular and Termolecular Mechanisms in the Hydrochlorination of Cyclohexene - A modular theater piece for specialized and unspecialized performers. Sonic and mixed media events with audience participation. First performance U. of California San Diego, Jan., 1968.

Alien Bog - 2 channel tape. Electronic music. First performance Tapeathon, 136 Embarcadero, San Francisco, Calif., July 22, 1967.

Beautiful Soop - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Mills Bog - 2 channel tape. Electronic music. First performance San Francisco, Calif., July 22, 1967.

Music for Lysistrata - 2 channel tape, electronic music. First performance - Mills College, Oakland, Calif., April, 1967.

Circuitry - for 5 percussionists, voltage controlled light score and light events. First performance Mills College, Oakland, Calif., June, 1967.

Engineers Delight for Piccolo and Seven Conductors (Not Electric) - for piccolo and seven conductors with light projections and tape delay system. First performance - University of Illinois, Feb., 1967.

1966

The Bath\*\*\* - for soloist and 4 tape recorders

Hallo - A theater piece for Halloween, tape delay system, instruments, amplified piano, mimes and light projections. First performance - Mills College, Oakland, Calif., Halloween, 1966.

I of IV\*\*\* - 2 channel tape - electronic music<sup>1</sup>. First performance - Mills College, Oakland, Calif., Jan., 1967.

II of IV - 2 channel tape - electronic music<sup>1</sup>. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

The Day I Disconnected The Erase Head and Forgot to Reconnect It<sup>1</sup> - 2 channel tape - electronic music. First performance San Francisco, Calif. Tapeathon, July 22, 1967.

5000 Miles<sup>1</sup> - 2 channel tape - electronic music. First performance Tapeathon, San Francisco, Calif., July 22, 1967.

## III. COMPOSITIONS (continued)

Big Mother Is Watching You<sup>1</sup> - 2 channel tape. Electronic music.  
First performance San Francisco, Calif., July 22, 1967.

Participle Dangling in Honor of Gertrude Stein<sup>1</sup> - 2 channel  
tape. Electro Acoustic Music with mobile and film. First  
performance - Minneapolis, Minn., Winter, 1967.

The C(s) for Once\*\* - for trumpets, flutes, voices, organ and  
tape delay system. First performance - Ann Arbor, Michigan,  
Feb., 1966.

Theater Piece for Trombone Player\* - for garden hose instruments  
constructed by Elizabeth Harris and tape.

1965

Cat O Nine Tails - a theater piece for mimes with 2 channel tape.  
First performance - Walker Art Center, July, 1965, Minneapolis,  
Minn.

Winter Light - for 2 channel tape, mobile and figure. First  
performance - Elizabeth Harris on tour, Minneapolis, Minn.,  
Winter 1966.

Mnemonics V - 2 channel tape. Electronic Music. First perfor-  
mance - Encore Theater, San Francisco, Calif., Jan. 1965.

Mnemonics III - 2 channel tape. Electronic Music.

A Theater Piece - for 15 actors, film projections and tape. First  
performance - Encore Theater, San Francisco, Calif. featuring the  
San Francisco Mime Troupe in collaboration with Elizabeth Harris  
and Ronald Chase.

Rock Symphony - 2 channel tape - first performance Encore Theater,  
San Francisco, Calif., Jan., 1965.

Covenant - 2 channel tape for film sound track. Electro acoustic  
music.

George Washington Slept Here - for amplified violin, film, projections  
and tape. First performance - San Francisco Tape Music Center,  
Nov. 10, 1965.

The Chronicles of Hell\* - 2 channel tape.

Pieces of Eight\* - a theater piece for wind octet and tape

III. COMPOSITIONS (continued)

Before the Music Ends - 2 channel tape and dancer. First performance - San Francisco State College, Nov., 1965.

Light Piece for David Tudor\* - 4 channel tape, amplified piano, and prismatic lighting effects.

1964

Apple Box - for 2 performers, amplified apple boxes and small sound sources. First performance Center Harbor, New Hampshire, August, 1964, Hear Festival.

Apple Box Orchestra for 10 performers amplified apple boxes and small sound sources. First performance - Encore Theater, Jan., 1965.

Five - for trumpet and dancer. First performance Television Station, KQED San Francisco, Calif., Winter 1964.

Duo for Accordion and Baudoneor with Possible Mynah Bird Obligato, See Saw Version\*

1963

Outline for flute, percussion and string bass\*\*\*

Seven Passages\* - 2 channel tape, mobile and dancer electro acoustic music.

1961

Time Perspectives - 4 channel tape. Electro acoustic music. First performance - The San Francisco Conservatory of Music, San Francisco, Calif., Dec. 18, 1961.

Trio for Trumpet, Accordion and String Bass. First performance - New Hampshire Music Festival, July, 1964.

Trio for Flute, Piano and Page Turner. First performance - Composers Forum at San Francisco Museum of Art, 1961.

Sound Patterns\*\*\* - for mixed chorus. Gandelamus Prize, 1962

1960

Variations for Sextet - for flute, clarinet, trumpet, horn, cello and piano. First performance - American Composers Workshop. Conducted by Tom Nee. San Francisco Conservatory of Music, San Francisco, Calif., 1960. Pacifica Foundation National Prize.

III. COMPOSITIONS (continued)

1957

Three Songs for Soprano and Piano. I An Interlude of Rare  
Beauty, Robert Duncan. II Spider Song, Robert Duncan. III  
Song from Maximus. VII Charles Olsen.

- \* See Commissions
- \*\* See Publications
- \*\*\* See Commissions and Publications
- \*\*\*\* See Recordings

PAULINE OLIVEROS

LECTURES

- 1967 Recent Developments in Electronic Music and the New Music Theater, Feb. 10. San Francisco Public Library
- Rock 'n' Roll Is Electronic Music, Rock 'n' Roll Conference, UC Extension, March 18, 1967, Mills College, Oakland.
- Electronic Music, San Francisco City College
- 1968 Some Aspects of New Music, American Association of University Women, Del Mar, April.
- On I of IV, Pacifica Foundation, Radio Station KPFA, Berkeley, Calif.
- 1969 The Sound of Things To Come, Panelist. International Music Conference, New York, Sept.
- The Poetics of Environmental Sound, U.C. Santa Barbara, Jan., and Deep Springs College, Feb.
- "I am a musician. I compose. I hear, see, touch, taste and smell. Any element I choose, is mine to compose my music with.", New World of Sound, UCSD Extension, Jan.
- Beautiful Soop, Southwestern College, Chula Vista, May.
- Telepathic Improvisation, Bowdoin College, Brunswick, Maine
- Telepathic Improvisation, Sarah Lawrence College, May
- Flux Panel, UCSD Art Gallery, March.
- 1970 A Visit with Pauline Oliveros, Pacifica Foundation, Radio Station KPFA, Sept.
- Environmental Sound Perception, NHK TV, Tokyo, April
- Interview, Architectural Journal, Kyoto, April
- The Day I Disconnected the Erase head and Forgot to Reconnect It, Brown Univ., Providence, R.I., Oct. 9.
- My Composition Right or Wrong, U. of Washington, Seattle, Oct. 15.
- Why Not Baroque Physics? Physics Colloquium, Hope College, Holland, Mich., Oct. 5.
- Music at Expo 70, Sept., KPFA, Berkeley, Calif.
- The Performance of Theater Pieces, Dec. 24. KPFA, Berkeley, Calif.

LECTURES

- 1971 Women in Art, Panelist, San Diego State College.  
In Sonic Meditations, Douglas College, Rutgers, N.J., Oct.  
In Sonic Meditations, San Diego State College, April  
Telepathy and Sonic Meditation, Conn. Wesleyan, Middletown, Conn.,  
Feb.
- 1972 Sonic Meditations, University of Oregon, Perceptions of Women,  
Feb.  
Sonic Meditations, UC Santa Cruz, June  
On New Music, American Society of University Women, UCSD, May.  
The Absence of Sound: Its Potential, Focus: Shelter for Mankind,  
Architectural Conference, Calif. State University, Los Angeles,  
Sept. 23, 1972.

MILLERS FALLS  
ERASE  
COTTON CONTENT

PAULINE OLIVEROS

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY

Fall Quarter 1967

Electronic Sound/Music 204  
Basic Musicianship I/Music 2A  
Projects & Studies in Music/Music-Fine Arts 3

Winter Quarter 1968

Basic Musicianship II/Music 2B  
Independent Study-Undergraduate Student/Music 199  
The Nature of Music/Music 1B

Spring Quarter 1968

Recording and the Specialized Use of Electronics during Performance  
/Music 202C  
Independent Study-Undergraduate Student/Music 199  
The Nature of Music/Music 1C

Fall Quarter 1968

Basic Musicianship I/Music 2A  
The Nature of Music/Music 1A  
Independent Study-Undergraduate Student/Music 199  
Independent Study-Graduate Student/Music 299

Winter Quarter 1969

Basic Musicianship II/Music 2B  
Electronics in Music/Music 105A  
Independent Study-Undergraduate Student/Music 199  
Independent Study-Graduate Student/Music 299

Spring Quarter 1969

Electronics in Music/Music 105B  
Electronics in Music/Music 205  
Independent Study-Undergraduate Student/Music 199  
Independent Study-Graduate Student/Music 299

Fall Quarter 1969

The Nature of Music/Music 1A  
Melody Writing for Solo Instruments/Music 101B  
Audio Circuitry for Musicians/Music 202

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Winter Quarter 1970

Electronics in Music/Music 105A  
Audio Circuitry for Musicians/Music 202

Spring Quarter 1970

Electronics in Music/Music 105B  
Departmental Seminar/Music 198  
Specialized Use of Electronics during Performance/Music 202

Fall Quarter 1970

Audio Circuitry for Musicians/Music 120  
Performance Projects/Music 201  
Electronics in Music/Music 205

Winter Quarter 1971

Electronics in Music/Music 105A  
Survey of Electronic Music/Music 114B  
Composition/Music 203

Spring Quarter 1971

The Nature of Music/Music 1C  
Electronics in Music/Music 105B

Fall Quarter 1971

The Nature of Music/Music 1A  
Departmental Seminar/Music 198  
Independent Study-Undergraduate Student/Music 199  
Composition/Music 203A  
Departmental Seminar/Music 298  
Independent Study-Graduate Student/Music 299

Winter Quarter 1972

Electronics in Music/Music 105A  
Departmental Seminar/Music 198  
Composition/Music 203B  
Departmental Seminar/Music 298

Spring Quarter 1972

Departmental Seminar/Music 198

COURSES TAUGHT AS MEMBER OF THE U.C.S.D. FACULTY (continued)

Spring Quarter 1972 (continued)

Electronics in Music/Music 205  
Composition/Music 203C  
Departmental Seminar/Music 298

Fall Quarter 1972

Electronics in Music/Music 105A  
Electronics in Music/Music 105B  
Independent Study-Undergraduate Student/Music 199  
Independent Study-Graduate Student/Music 299

Winter Quarter 1973

--On leave to the Project for Music Experiment as Faculty-in-  
Residence, Assistant Research Musician--

Spring Quarter 1973

Composition/Music 203  
Electronics in Music/Music 120

MILLERS FALLS  
ERASE  
COTTON CONTENT

FOOTNOTES\*

1. Modern Music Festival opens.
2. Music by Modern Composers.
3. Recorded by Alvin Lucier for Odyssey 3216:0156  
Kenneth Gaburo for Ars Nova AN 1005  
Published by Joseph Boonin Inc., Hackensack, N.J.
4. Stimulating Sounds Too New To Be Named
5. Ludwig Frowns  
Musical Peanuts
6. Concert Is Given For The Fun of It  
An Adventurous Trombone Man  
Avant-Garde Concerts
7. Odyssey Record 3216 0.60
- 7a. See Tape Dealy Techniques for Electronic Music, The Composer, Vol. 1,  
No. 3, Nov., 1969.
8. Music and Theater Share Same Circuit
9. Oliveros Concert is Fascinating Fun  
Three Hats for Bill Smith  
Kaleidoscope  
Oliveros in Exciting Concert  
(Also, see footnote 5).
10. Some Thoughts on Pauline Oliveros
11. The Cunninghamma Dance Company in Berkeley
12. Published by Media Press, Illinois
13. In Flight by Marilyn Balas

\*Please see following pages.

10  
For your files  
Am

Career Narrative Update 1973-1976

In the winter of 1973, I was awarded a Faculty Fellowship in the UCSD Project for Music Experiment, which enabled me to devote full time to an exploration of meditation techniques as applied to composing, performing and listening. (For further explanation see "Meditation Project: A Report," in the CME Archives, and "On Sonic Meditation," The Painted Bride Quarterly Vol. 3, No. 1, Winter 1976). This research helped to clarify and further motivate the composition and performance of my Sonic Meditations which are available from Smith Publications, Baltimore, Maryland.

Sonic Meditations are compositions in the oral tradition. Most of these meditations were practiced many times alone or in a group before being committed to paper in prose form. For a time it seemed easier to work with people who had little or no musical training because the paradigm of the roles of composer, performer and audience came into question with these works.<sup>1</sup> (See "Meditate on Sound," Tom Johnson, Village Voice). People without musical training were more open to these forms and no musical skills were necessary.

As meditative practices in the traditional forms of Zen, Yoga, Sufism and etc. began to emerge in this country, many musicians began to go through changes. Many of the younger musicians have now had some form of meditation training and are able to participate with some understanding of the performance practice involved. A central point in this practice is switching into a non-manipulative, receptive mode of consciousness. The musician (performer, composer, auditor) becomes more like a channel through which the sonic material flows than one who actively, willfully places and orders tones.<sup>2</sup> (See "On Crow Two: A Ceremonial Opera," a paper presented to the International Symposium on Ethnopoetics at the Center for 20th Century Studies, University of Wisconsin at Milwaukee.)

In 1974, I and members of the ♀ Ensemble were invited to Berlin, to give a 10-day "Seminar in Sonic Meditations," culminating in a program given at the Metamusik Festival at the National Gallerie. We were able to transmit the instructions to non-English speaking people by modeling the meditations.

Crow Two: A Ceremonial Opera was commissioned for the Creative Associates by the Center for Creative and Performing Arts at the State University of New York at Buffalo with funds from the National Endowment for the Arts. Research begun during the Meditation Project was continued during my Guggenheim Fellowship in 1973-74 and resulted in the composition of Crow Two. It was a combination of meditations both new and old (from Sonic Meditations). I was now composing with my meditations. Combinations of meditations could vary from performance to performance depending on the circumstances, i.e. people available, their understanding of the performance practice and other conditions. The best performance of Crow Two occurred March 6, 1974 at the opening of the Mandeville Center for the Arts at UCSD. (Most of the audience from La Jolla

including Chancellor McElroy had been driven away by the previous music and did not hear this performance!) This performance involved about 30 people. Some came from different parts of the country; Julius Eastman from Buffalo, Al Huang from Illinois. Many of the performers had several years experience with my work and were able to influence the less experienced. For the first time in 7 years, I was able to observe rather than provide the model for the performance practice. It was a very satisfying experience for me. Feedback from those audience members who had not fled with the chancellor was very positive. <sup>3</sup>(See Karen Reynolds NUMUS WEST, vol 2, no. 2, Spring 1975)

After Crow Two I became interested in more personal work. I began to sing and play on my accordion a meditation entitled Rose Mountain Slow Runner. I set myself the task, after establishing an accordion drone, of singing long tones until the tones seem to change of their own accord. At least part of the performance is unheard by any audience because I am listening mentally to tonal changes which do not occur. The results are felt or perceived in some other mode than auditory. The effect generally is reported to be deep relaxation. The meditation affects me in this way also. Although it is welcome, an audience is not necessary for Rose Mountain Slow Runner. The affects on the performer are paramount.

I became increasingly interested in forms which release performers from the contracted audience. In 1975 I fulfilled a long-standing invitation to write a piece for trumpeter Jack Logan. He described to me his interest in a friend's daily journal of significant personal events and his recent acquisition of Elephant Tusk trumpets. The resulting piece was Elephant Call: The performer is asked to select a trumpet and take it to some outdoor environment. There, he is to think of a person he has known, dead or alive, and to call that person with one sound. Each time he performs this ritual, he is to record all the pertinent data; the person called, his feelings about the person, feedback from the environment, the environment, and any subsequent communication from the person called, such as messages, appearances, dreams, etc. After a year or more of performances then a significant document would become available from the performer in the form of writings, photographs and recordings.

Under the influence of changes in personal consciousness from my work with meditation, and conceptual artists such as Linda Montano, Eleanor Antin and Barbara Smith, I was led into my Theater of Substitution. Who am I? Can I be someone else? Can someone else be me? See Being Pauline: A Narrative of Substitution by Jackson MacLow, Big Deal 4.

Pauline Oliveros  
Curriculum Vita since January 1977

I. Publications:

Interview - "Pauline Oliveros," Desert Plants: Conversations with 23 American Composers by Walter Zimmerman, published by ARC Canada, 1977.

Compositions -

1. Crow Two: A Ceremonial Opera, published by ARC Canada, 1977 in Desert Plants: Conversations with 23 American Composers by Walter Zimmerman.
2. Trio for Flute, Piano and Page Turner(1973), Smith Publications, American Music, 1977.
3. Willowbrook Generations and Reflections(1976), Smith Publications, American Music, 1977.
4. To Valerie Solonas and Marilyn Monroe in Recognition of their Desperation(1970), Smith Publications, American Music, 1977.

II. Commissions:

Rose Moon - A ceremonial for chorus and percussion, commissioned by Connecticut Wesleyan for the Wesleyan Singers, Neely Bruce Director. First performance April 2 and 3, 1977 at Wesleyan.

III. Compositions:

Theater of Substitution: Blind/Dumb/Director (April 1977);  
First performance CME, April 29 - May 1, 1977.

Horse Sings from Cloud with Bird Friends, song for voice and accordion,  
(May 1977).

King Kong Sing Along -- for Chorus; First performance at World Trade Center,  
Annual Festival of the Avant Garde, June 1977.

Rose Moon - (see Commissions)

IV. Awards/Activities:

1st Prize for Bonn Feier (formerly entitled Link):  
Awarded by the City of Bonn in Germany during the annual Beethoven Festival. The prizes were offered by "Stadtmusik" (works which involved outdoor areas in the city and extra musical elements).  
Performance took place May 14-21, 1977 in Bonn.

Research Grant (\$1500) from Research Committee of Academic Senate,  
University of California, for a Live Instrument Processor.

Professional Activities

Member of Advisory Board, Journal of Theoretical Biology

Member of Composer/Librettist Panel, National Endowment for the Arts

Lectures

"Mandala Form in my Music," Clark University, Worcester, Mass.  
(March 1977)

"On Rose Moon," Wesleyan University, Middletown, Conn. (April 1977)

"On Rose Moon," University of Illinois, Urbana, Illinois

Performances (Personal Appearances)

Rose Moon (conductor), Wesleyan University, Middletown (April 1977).

Bonn Feier (supervisor) Bonn, Germany (May 1977).

Horse Sings From Cloud with Bird Friends, Radio France, Paris.  
(May 28, 1977) (vocal and accordion).

Theater of Substitution (performer) CME, UCSD (April 1977).