

# Pauline's Diary

Oct 26

Non verbal session very relaxing. White noise seemed short. I could not conjure up red circle but could keep idea of it in mind fairly well. White noise seemed extremely colored, heard women voices and distinct bands. Near last 5 minutes red sphere floated momentarily but could not keep it in focus. Am certain image will come if conditions are correct. (Too much interferences from logs.) want to focus clear for at least 1/2 hour. Teach yourself to fly. Got to a wonderful resonant place, could feel sternum vibrating. my breaths got very long. Timbre changes very exquisite. Many interesting aural sensations. My resonant tone centered and many configurations of other voices streaming around it. Felt very relaxed after completion. could be much longer. *Wished for more intensity from everyone else.*

Today Oct. 28 at Dept Seminar I had image of not only red circle but also a blue circle. It was momentary and I was fantasizing about a program of Sonic Rorschach using projected Mandalas. I realized that I was seeing what I could not see during meditation Tuesday night but recognized the different state of mind which is presently involuntary. I would like a conscious way to the fantasy pictorial state. I think it is close and I have experienced it many times but I can not at this time will the state. This state is a creative ~~image~~ *image* (an introjection perhaps) I don't know. But to consciously move into that state is a goal. Maybe it is a gift.

How to make  
conscious the  
state which  
triggers  
visions?

Nov 2, 1971

Beautiful to have people arrive in silence. But we need some form of greeting. I sense a slight embarrassment in the group, without the verbalism. The purposefulness is wonderful. Felt a slight sense of contest during kinetic awareness, I wonder why? My handwriting has become extremely small. It must be the concentration which has developed from meditation. Beautiful image at table during slow name writing. People ever so slowly reaching for pencil and paper - coming very gently and expressively into my field of vision. Like a mandala of hands. I did not relive so many experiences as I did the first time I wrote my name so slowly. I was interested that the Paul O were so very clear. I sensed despair from Gina as she let her pencil drop. Don't despair Gina your conscious efforts have taken you a long way from the despair or helplessness of childhood. I felt a burning intensity from Bonnie. who signs in these days as BB. Joan went back to @ state. What did you feel Joan! Chris and Lin were quietly synched. - Removing the demon - that first rock was delicious. The intensity has really risen. I become more and more aware of each individual pulse the infinity of forms, my Rock hits caused a high ring in my right ear I think. Not sure it wasn't an echo. Joan has really got it now. Just when I thought no shouts would happen Lin shouted. - White noise. It's become so short!!! Tonight I really tripped out. It certainly is beyond marijuana, such intricate filigree of brain sensation. I lost track of red circle exercise but began to see it faintly in living technicolor. Then a few colored dots, then whump end of take - the dirty lousy cheating machine!

11/9 I looked forward to this session more than ever before. My day was straight through from 9 to 6 with no break except to pee once! Tonight's session did what I needed, it refreshed me to a relaxed state of alertness. I made it a point to greet everyone who came in except Zina who was delayed. This seemed to make a difference to everyone in a positive way. So also I made a leaving gesture to everyone. We all seem to be needy of this kind of social reassurance.

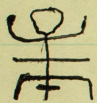
I still can't visualize those "damn circles"! The white noise whistled tunefully tonight. About 5 minutes before the end my body relaxed involuntarily. It will seem to lift just before the stop which cues me the stop. I need a much longer time of noise to explore the states which seem to want to come. Teach Yourself to Fly had marvelous sonorities tonight. I had many sensations of other persons vibrating my vocal cords. I think the group is truly tuning.

11-23 I am writing this before tonight's 5th session. Last week I did not write in my journal immediately after the session. It was not a bummer but I was slightly distracted. Ideally the atmosphere should be as peaceful as possible. However, Laggidly and Jason usually have a rumpus as we are beginning. We could banish them from our sessions but I think it is not right since they are so much a part of our household. Also they do reflect the emotional energies of the group. It is interesting to watch them become quiet as we do during the evenings.

However last week Joan transmitted a verbal message to Lin who said to me Joan said "I know we aren't supposed to talk about our sessions but Paggedy's bell is very distracting" — My reaction should have been to reproach Lin who transmitted the negative message. I was disturbed not only because the non-verbal commitment was broken by two people but a many sided thing, negative information (non-acceptance) amplification of a disturbance i.e. the dogs which I was already aware of. A failure on my part to gain commitment on an important fact of our current work. A suggestion had failed as a serious consideration, thus I thought of the formal agreement with name signing, in order to amplify the seriousness of this aspect.

However since my mental disturbance from the original message (Paggedy's bell bothers me) had not been discharged at the point of transmission I became obsessed with having the dogs quiet during last week's session. During the kinetic awareness I tried to stop their activity. I became angry and divided and never really got the benefit of the whole exercise. My original disturbance was being discharged cowardly on the dogs. — how this must seem a big deal about a trivial matter however I truly believe that these kinds of trivia accumulate, ~~and~~ <sup>are</sup> transmitted and amplified interfering with complete involvement in one's activity. I think we should consider again the meditation on secondary sources. Examine the origin of your thoughts. Because we are working in this particular way we are more than ever exposed to each other. Why do you tell people the things that you tell? What are your motives? What are the consequences of your motives? For you? For others?

11-30-71



I didn't write last week's journal. But the past week has been extremely turned on for me with very much writing. It is a direct result of what we have been doing. I have benefited from the concentration and relaxation. I look forward to the marathon and yet I am sad to see the end of our 6 week session. I am very sold on the non-verbal approach. All of our work seems so much more direct. The signature visualization exercise has helped me tremendously with concentration. I am learning how to see again. I see something new in every one. Perhaps it is increased regard or a new depth in relaxation. I am convinced that the signature exercise is a centering device which connects one to all parts of conscious existence. Each person seems more available without the mask of words. Tonight I deliberately left out the white noise. I wonder what the reactions will be. I missed it tremendously.

Joan's pantomime exit was very interesting and amusing. <sup>part</sup> of her I have never really observed because of word-screen. For the marathon we should each imitate a characteristic gesture of each person in the group and also try to recognize and do <sup>what we think is our own</sup> ~~our own~~ idea of the most characteristic personal gesture. I'll have to watch myself this week.

I am very interested in what each person's reactions will be.

## GUIDELINES FOR COMPLETION OF COURSE OUTLINE

### I. QUALIFICATIONS

Why are you qualified to teach this course?

Why should this course be offered?

For whom and at what level will the course be taught?

### II. ORGANIZATION

Clearly list the course objectives; that is, make clear the major learnings you expect the student to bring away from the course.

Comprehensively outline and describe topics in the order in which they will be presented.

### III. METHODS OF INSTRUCTION

Explain how the class periods will be structured indicating the methods of instruction to be used (lectures, class discussion, student research projects, field trips, individual conferences, group work, other).

### IV. EVALUATION

List criteria you will use for student evaluation, indicating tests, papers, and additional assignments for which the students will be responsible.

(The course evaluation should provide a good measure of whether the course objectives (in "Organization," # II above) were achieved).

### V. BIBLIOGRAPHY

List supplemental readings pertinent to the course as well as major sources for your lecture material. This information should indicate the scope and depth of the course under consideration.

--The extent of detail of the above information depends on the level at which the proposed course will be offered. In other words, a non-credit course will not need as detailed a Course Outline as a credit course; while those courses being proposed to carry campus credit require a more extensive outline.

UNIVERSITY OF CALIFORNIA

*Gail*

*please type  
my course -  
descriptors*

Date

*1-13*

TO

*Pauline*

FROM

*Cathy*

*add outline  
of materials  
9014 Sent.*

Subject

*Extension class*

For  initial  signature  approval  comments  discussion  information

Please  file  return  draft reply  route to

*give me  
a copy.*

Message

*please complete attached <sup>PO</sup>  
and return to me as soon  
as possible.*

*Thanks.*

*Thanks*

1/23/75

Dear Cathy,

I would like to teach  
Sonic Meditations from  
7:00 AM to 8:00 AM  
during regular <sup>in</sup> session.

Also I would like to do  
an introductory weekend  
seminar prior to summer  
session.

Pankaj Oberoi



# Course Outline

## I Qualifications

- a. Composer UCSB Music Dept Faculty  
Associate Professor  
(See course description)
- b. The course is useful as supplementary training for musicians and as preparatory training for persons wishing to study or experience music in some way.
- c. The course is for those who are interested in the material. No previous training is necessary.

## II Organization

The course is intended to familiarize students with the procedures utilized in my Sonic Meditations. (Pub. by Smith Publications, Urbana, Ill.) The meditations are introduced by brief theoretical explanations and then practiced. ~~the~~ the student should acquire some fundamentals, ~~and~~ a knowledge of the procedures and techniques of the meditations *and possible applications to musical studies.*

## III Methods of instruction

The meditations will be transmitted orally with some explanation. Each class period will focus on a particular technique, procedure and meditation.

any means to describe the experience.

Conditions given for listening to present sounds are intended to expand awareness of the auditory environment, both within and without of the individual. <sup>+ to focus attention on various characteristics of sound bits</sup> Auditory memory is also encouraged by trigger questions with subsequent sharing of these memories in the class. Some of the meditations involve body movement as well. The term meditation is used simply to mean dwelling with or upon an idea, an object, or lack of object without distraction, or divided attention.

The meditations are excellent as supplementary studies for musicians, or as preparatory training for persons wishing to study music. They are also excellent as mental/physical relaxation exercises.

Brief theoretical explanations will be offered but class time will be devoted primarily to sonic meditation.

Loose comfortable clothing is recommended and a mat for sitting or lying on the floor

<sup>course description</sup>  
Sonic meditation is a way of focusing attention on various characteristics of sound, sound production and on the expansion of sound awareness.

→ Sonic meditations were composed by Pauline Oliveros of the UCSD Music Dept. for the purpose of finding significant musical activities which both, musicians and non-musicians could engage in together. Each sonic meditation is a special procedure for the following: 1. Actually making sounds.

2. Actively imagining sounds 3. Listening to present sounds. 4. Remembering sounds.

Sound making during the meditations is primarily vocal, some times hand clapping or other body sounds, sometimes using sound producing objects and instruments.

Sound imagining is encouraged through the use of various questions designed to trigger auditory fantasy. Individuals are asked to share what was heard inwardly, with members of the class using

Students will be encouraged to share their experiences and to keep a journal of observations and commentary.

#### IV Evaluation

Evaluation is based on the participation and feedback from the students. There should be a heightened awareness of sound, a progressive increase in attention span and memory of sounds. Descriptive commentary should become increasingly detailed and clear.

#### V Bibliography

On Sonic Meditations Pauline Olwin  
Research Paper: Center for Music Experiment  
UCSD

Sonic Meditations Pauline Olwin  
Smith Pub. Urbana Illinois  
906 E. Water St.

24 January 1975

Cathy Todd  
University Extension  
Q-014

Dear Cathy,

I would like to teach Sonic Meditations from 7:00 a.m. to 8:00 a.m. during regular session. Also, I would like to do an introductory weekend seminar prior to summer session.

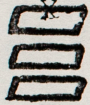
Pauline Oliveros

PO:gp

UNIVERSITY OF CALIFORNIA, SAN DIEGO  
UNIVERSITY EXTENSION

COURSE FORMAT

1. SEE DEFINITIONS BELOW



Instructor:

Academic Coordinator:

Coordinator: Pauline Oliveros

Proposed Quarter Summer

(name)

2. Course Title Sonic Meditation

3. Course Description Sonic Meditations were composed by Pauline Oliveros of the UCSD Music Department for the purpose of finding significant musical activities which both musicians and non-musicians could engage in together. Each Sonic Meditation is a special procedure for the following: (1) Actually making sounds; (2) Actively imagining sounds; (3) Listening to present sounds; (4) Remembering sounds. Sound making during the meditations is primarily vocal, sometimes hand clapping or other body sounds, sometimes using sound producing objects and instruments. Sound imagining is encouraged through the use of various questions designed to trigger auditory fantasy. Individuals are asked to share what was heard inwardly with members of the class using any means to describe the experience. Conditions given for listening to present sounds are intended to expand awareness of the auditory environment, both within and without the individual, to focus attention

(cont)

Prerequisite for Course None.

4. Course Outline: Please submit a course outline to your programmer in accordance with the guidelines attached.

\*\* \*\* \* \* \* \* \* \* \* \* \* \*

INSTRUCTOR: Individual with academic credentials who teaches a course, whether for credit or non-credit, in its entirety without use of guest lecturers.

ACADEMIC COORDINATOR: An academic who not only acts as moderator of a credit or non-credit coordinated course (one which includes guest lecturers) but also contributes to course development and content and actively participates in class presentation.

COORDINATOR: Simply acts as course moderator or "master of ceremonies" for non-credit coordinated course.

### Course Description (cont).

on various characteristics of sound and its production. Auditory memory is also encouraged by trigger questions with subsequent sharing of these memories in the class. Some of the meditations involve body movement as well. The term mediation is used simply to mean dwelling with or upon an idea, an object, or lack of object without distraction or divided attention. The meditations are excellent as supplementary studies for musicians, or as preparatory training for persons wishing to study music. They are also excellent as mental/physical relaxation exercises. Brief theoretical explanations will be offered but class time will be devoted primarily to sonic meditations. Loose comfortable clothing is recommended and a mat for sitting or lying on the floor.

### Course Outline.

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- b. The course is useful as supplementary training for musicians and as preparatory training for persons wishing to study or experience music in some way.
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Course Outline (cont).

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IV. Evaluation.

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V. Bibliography.

On Sonic Meditations Pauline Oliveros. Research Paper: Center for Music Experiment, UCSD.

Sonic Meditations Pauline Oliveros. Smith Publications, 906 E. Water Street, Urbana, Illinois.





**UCSD  
SUMMER  
SESSION  
1975**

## The ♀ Ensemble Two

### Purpose:

1. To encourage composition of meditative works
2. To perform such works.
3. To prepare workshops in aural, visual and somatic meditation techniques, as related to performance and composition.
4. To provide a meeting place for composers, performers, artists and dancers who are interested in the above.
5. To disseminate information on our activities.
- c. To publish and document such works.

## Prospective Advisory Board Members for ♀ Ensemble Two

- |   |                                      |                                                       |
|---|--------------------------------------|-------------------------------------------------------|
| 7 | 1. Mary Grace Barron & Dr. Gilbert   | Financial & Social Advice<br>Physical Health (travel) |
|   | 2. Edith Gutierrez                   | Organization                                          |
|   | 3. Evangeline Von Gunden             | Spiritual advice                                      |
|   | 4. Jean Pigg                         | Travel + Management                                   |
| 8 | 5. Judith & Ron Rosen                | Source Material Legal Advice                          |
| 9 | 6. Lester Snigber<br>Margaret Porter | Theoretical Advice<br>Subsistence advice              |

### Consultants or Board of Directors?

- |       |                         |                                |
|-------|-------------------------|--------------------------------|
| 1 + 2 | Robert & Luore Erickson | Artistic Council               |
| 3     | Elaine Summers          | Kinesiology                    |
| 4     | Al Chung Leung Huang    | Artistic advisor - Contributor |
| 5     | Dr. Ron Lane            | Psychological Advice           |

## The ♀ Ensemble Two

shall be self supporting all monies intended to come from  
profit making activities. Donations will not be sought.  
advisors are asked to contribute, and talents

is housed at 1602 Burgundy Rd. Leucadia, Ca. 92024

is intended to become a non-profit corporation.

All profits to be shared with members and used for  
overhead, or ensemble expenses. Letter head - telephone etc.

Employment of part time manager.

OF ADVICE TO YOUNG WOMEN ARTISTS AND ANYBODY ELSE  
WHO WANTS IT

DEFINITIONS:

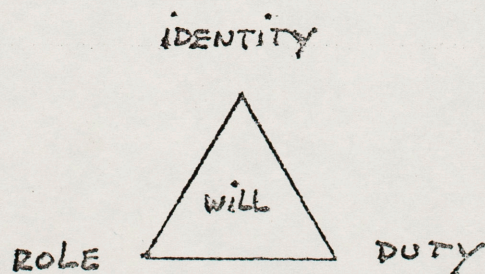
IDENTITY = INNER EXPERIENCE, OR ALL THOUGHTS, FEELINGS  
IMAGES, FANTASIES, DREAMS AND SENSATIONS AND NEEDS.

ROLE = OUTER EXPRESSION, OR WHAT ONE DOES IN  
RELATION TO OTHERS AND THE ENVIRONMENT  
BOTH IMMEDIATE AND UNIVERSAL.

DUTY = TRAINING OR CONDITIONING WHICH COMES FROM  
EXTERNAL FORCES. FOR EXAMPLE, PARENTS, TEACHERS  
OR NATURE.

WILL = ABILITY TO DIRECT ONE'S ENERGIES FROM WITHIN.

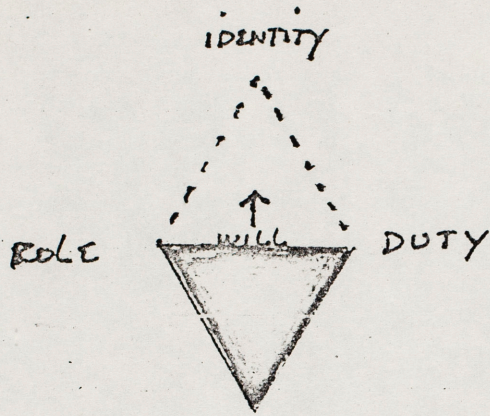
AN IDEALLY INTEGRATED INDIVIDUAL IS REPRESENTED  
BELOW:



IN THIS MODEL, IDENTITY, ROLE AND DUTY ARE  
SUPPORTING AND SUSTAINING. INNER EXPERIENCE IS  
EXPRESSED THROUGH ROLE, ROLE IS SUPPORTED BY  
TRAINING, TRAINING IS SOUGHT THROUGH NEED, OR  
IMPOSED BY THE WISDOM OF AN OBSERVER, OR THROUGH WILL.  
THIS IDEAL BALANCE IS RARELY ACHIEVED AND  
AT BEST IS ONLY MOMENTARY (A PEAK EXPERIENCE).  
THE INDIVIDUAL IS FULLY CONSCIOUS WITH HER (HIS) WILL  
PARTICIPATING FULLY. THIS KIND OF PEAK EXPERIENCE

is probably ~~is probably~~ reserved for the second half of life when consciousness ~~develops~~ develops.

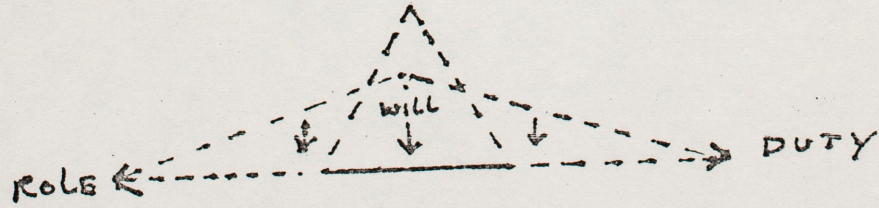
An ideally integrated individual in the first half of life is represented below



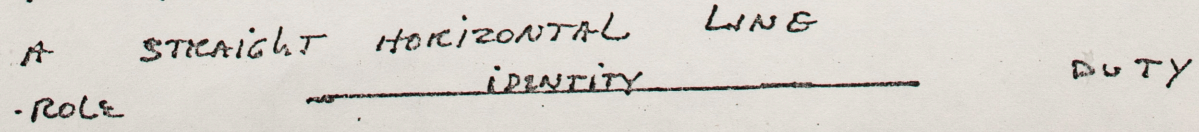
UNCONSCIOUS IDENTITY

In this model, identity, role and duty are supporting and sustaining, however the person is subject to external forces and does not understand her (his) actions. This ideal balance is also rarely achieved. But each time it is approached, the will draws power and is elevated into consciousness.

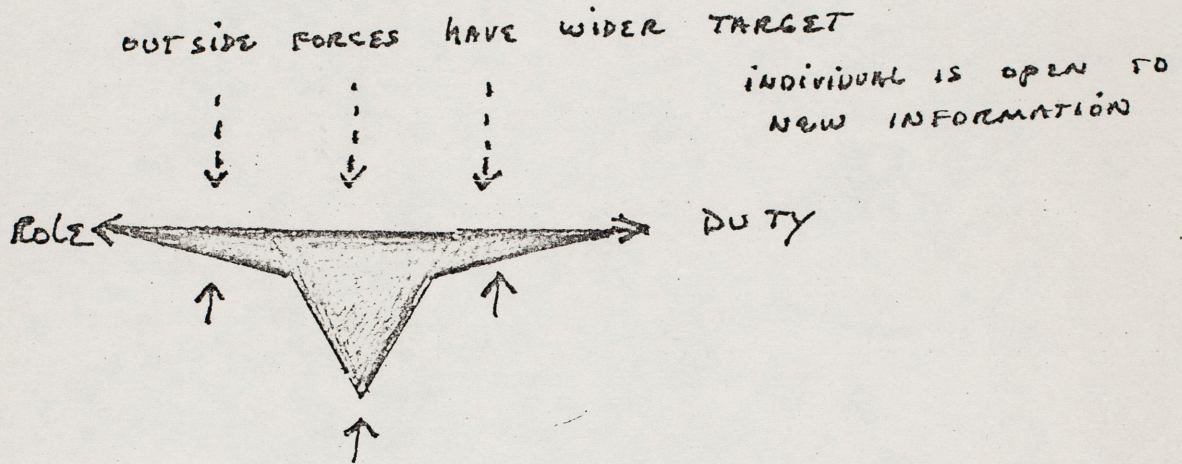
The following imbalances or extremes are part of the human condition:



In the above model role and duty are pulling in opposite directions. The individual suffers identity crisis as a result of such ambivalence. The ideal of the extreme in this case can be represented by a straight horizontal line



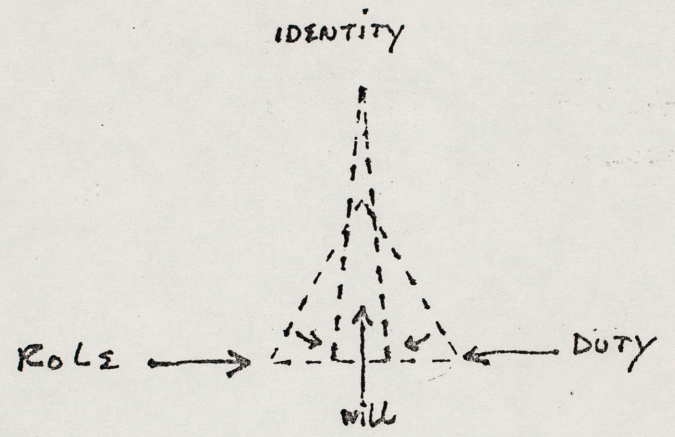
ONE'S IDENTITY AND WILL ARE SUBMERGED IN THIS STRUGGLE. ONE IS VULNERABLE TO ALL SORTS OF OUTSIDE FORCES IN SUCH A CONDITION. THIS CONDITION IS NEITHER BAD NOR GOOD BUT IS SUBJECT TO THE POSITIVE OR NEGATIVE CHARACTERISTICS OF THE OUTSIDE FORCES. A PERSON IN THE FIRST HALF OF LIFE IS PROBABLY MORE VULNERABLE BECAUSE OF THE LACK OF CONSCIOUSNESS AS REPRESENTED BY THE FOLLOWING MODEL:

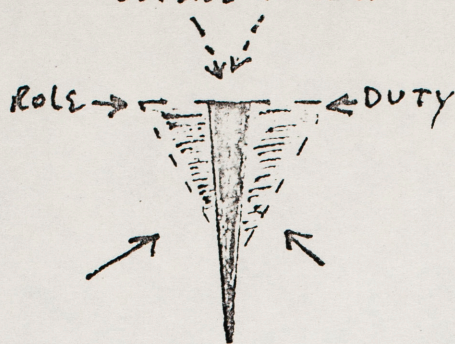


IN VARIOUS RELIGIOUS AND OTHER DISCIPLINES THE SUBMERGENCE OF IDENTITY IS CULTIVATED BECAUSE THE INDIVIDUAL DOES BECOME MORE VULNERABLE. HOWEVER, THE INDIVIDUAL, USUALLY IS ALSO PROVIDED PROTECTION FROM NEGATIVE INFLUENCES THROUGH MENTAL, ENVIRONMENTAL AND OTHER FORMS OF CONTROL. THE UNPROTECTED INDIVIDUAL IN A NEGATIVE FIELD MAY SUFFER COLLAPSE. THE OVER PROTECTED INDIVIDUAL MAY NEVER COME TO KNOW HER STRENGTHS.

~~IN THE FOLLOWING MODEL THE OPPOSITE EXTREME IS SHOWN: HERE ROLE AND DUTY PULL TOGETHER AND IN THE IDEAL EXTREME, LOCK TOGETHER AND PRODUCE EGOMANIA AS A NEGATIVE, OR A POSITIVE FOCUSED EXPRESSION OF IDENTITY. HERE THE INDIVIDUAL WILL BE CONSCIOUSLY RESISTANT TO NEW INFORMATION.~~

IN THE FOLLOWING MODEL THE OPPOSITE EXTREME IS SHOWN: HERE  
ROLE AND DUTY PULL TOGETHER, AND IN THE IDEAL EXTREME,  
LOCK TOGETHER. THE POSITIVE RESULT IS A FOCUSED EXPRESSION  
OF IDENTITY. THE NEGATIVE RESULT IS EGOMANIA. IN EITHER  
CASE THE INDIVIDUAL WILL BE CONSCIOUSLY RESISTANT TO NEW  
INFORMATION.



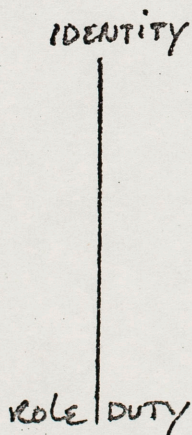


INDIVIDUAL IS CLOSED  
TO NEW INFORMATION  
UNCONSCIOUSLY

UNCONSCIOUS IDENTITY

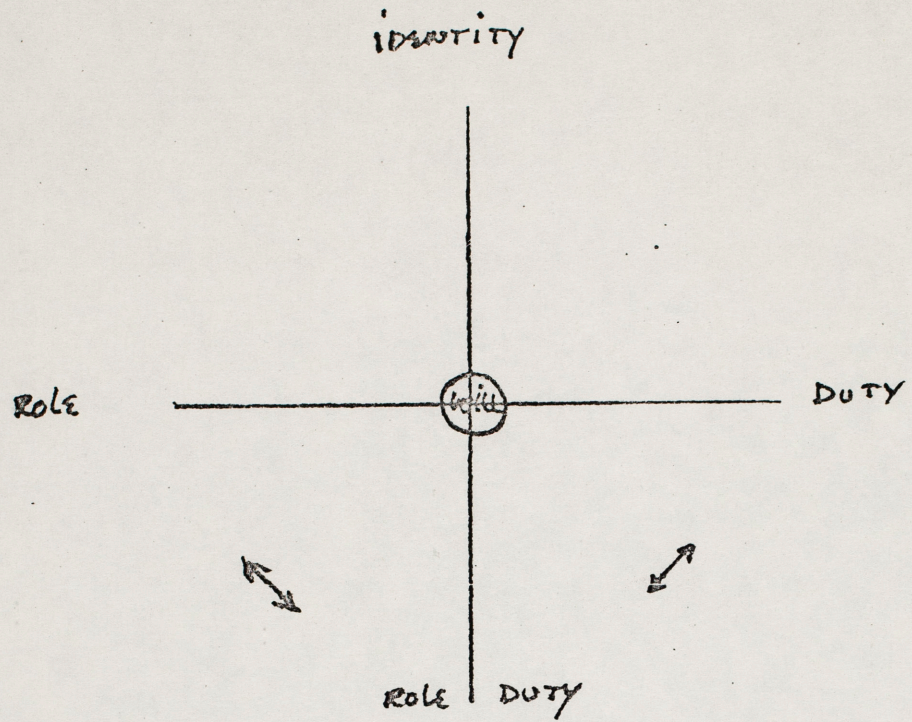
IN THE ABOVE MODEL, THE INDIVIDUAL IS MUCH LESS VULNERABLE AND IS LIKELY TO RESIST NEW INFORMATION, BUT NOT UNDERSTAND WHY.

WHEN ROLE AND DUTY ARE LOCKED TOGETHER, OR TRAINING AND EXPRESSION ARE PERFECTLY SYNCHRONIZED THE <sup>IDEAL</sup> MODEL CAN BE REPRESENTED AS A STRAIGHT VERTICAL LINE.



IN THIS CASE IDENTITY IS SERVED BY ROLE AND DUTY. PROBABLY MOST HUMAN BEINGS SWING BETWEEN ALL OF THESE REPRESENTATIONS. BALANCE IS PROBABLY HOW WELL ONE CAN SWITCH BACK AND FORTH FROM ONE EXTREME TO ANOTHER WITHOUT GETTING STUCK IN ONE CONDITION. A POSITIVE MODEL OF THE IDEAL BALANCED CONDITION THEN IS AS FOLLOWS:





IS MODIFIED OR REINFORCED BY THE IDENTITY OF THE INDIVIDUAL ~~ARISES FROM~~ THE CONFLICTS INHERENT IN THIS SYSTEM. IN THE OPEN STATE ONE TAKES IN NEW INFORMATION IN THE CLOSED STATE ONE USES IT. ONE IS UNBALANCED WHEN ONE OR THE OTHER STATE IS NEGLECTED.

THE TOOL OUTLINED ABOVE IS USEFUL FOR SELF EXAMINATION. LIKE ALL TOOLS IT CAN BE MISUSED CAUSING NEGATIVE RESULTS TO THE TOOL OR TO THE OBJECT OF ITS APPLICATION. ABOVE ALL IT IS NECESSARY TO <sup>LEARN TO</sup> OBSERVE ONES SELF IN ANY AND ALL SITUATIONS. THIS TOOL CAN BE USED, THEN, LIKE A LENS, NOT ONLY TO UNCOVER ONES NEEDS BUT TO DISCOVER NEW ROLES FOR EXPRESSING SUCH NEEDS AND TO FIND THE NECESSARY GUIDANCE FOR DEVELOPING SUCH ROLES.

## PROGRAM

SONIC MEDITATIONS WITH THE ♀ ENSEMBLE  
AND ALL OF YOU. PLEASE JOIN THE  
MEDITATIONS ACCORDING TO THE INSTRUCTIONS  
IF THE SPIRIT MOVES YOU.

### I

#### THE GREETING

BEGIN AT LEAST A HALF-HOUR BEFORE THE MEETING  
OR WHENEVER YOU ARRIVE BY OBSERVING YOUR OWN  
BREATH CYCLE FOR AWHILE. GRADUALLY FORM A PITCH  
IMAGE MENTALLY. MAINTAIN THE SAME PITCH IMAGE  
FOR THE DURATION OF THE MEDITATION. WHENEVER A PERSON  
ENTERS THE SPACE PRODUCE YOUR PITCH IMAGE AS A LONG  
TONE. REMAIN SILENTLY FOCUSED ON YOUR SAME PITCH IMAGE  
UNTIL ANOTHER PERSON ENTERS THE SPACE. CONTINUE UNTIL  
ALL ARE PRESENT AND GREETED.

### II

#### ONE WORD

CHOOSE A WORD. MEDITATE ON THIS WORD. WRITE IT  
DOWN AS SLOWLY AS POSSIBLE. VISUALIZE THE WORD  
WITH EYES OPEN AND WITH EYES CLOSED. HEAR IT  
MENTALLY. HEAR IT IN DIFFERENT VOICES. MIX THE  
VOICES TOGETHER. VISUALIZE THE WORD IN DIFFERENT KINDS  
OF WRITING AND PRINTING IN SIZES FROM MICROSCOPIC TO  
GIGANTIC. WHEN YOU HAVE EXPLORED YOUR WORD THOROUGHLY  
AND SLOWLY GRADUALLY BEGIN TO VOICE THE WORD.  
BEGIN EXTREMELY SLOWLY, EXPLORING EACH SOUND IN THE  
WORD. CONTINUE REPEATING THE WORD, AND INCREASE  
THE SPEED OF YOUR REPE<sup>T</sup>ITION GRADUALLY AND IMPERCEPTIBLY.  
FINALLY MAINTAIN THE TOP SPEED AS LONG AS POSSIBLE.

HELEN ALUM  
13241 BRADLEY AVE  
SYLMAR, CALIF 91342 213-367-2773

Wollenman  
Shawnee and Chris RUSH

28150 Chiquito Cyn. Rd  
Saugus, Calif 91350 805-257-2816  
~~28~~

Martha Reed Herbert

25115 Wheeler Rd.

Newhall, Ca. 91321

805 255-1997

My brother winning

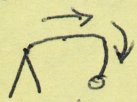
Loss of control of the sympathetic system

## extended kinetic awareness

Stand in a circle, knees slightly bent. Take several minutes to center yourself. Bounce a little, tuck in your stomach, tuck under your pelvis, relax your shoulders and let your arms hang. Move your head around to loosen your neck muscles.

So you are standing, ready to begin, but you are in a constant flow of balancing yourself, slightly adjusting and loosening all of your joints.

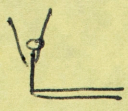
Begin to curl over, ~~as~~ in the Hang Out, but clasp your hands behind your knees and gently pull your head toward your knees. Hold at the extreme position for a slow count of 10. Then slide your hands down to the middle of your calves. Allow your back and the backs of your legs to relax and gently bring your head as close to your legs as possible. In the small of your back, it is a feeling of extending forward (out) and then down.

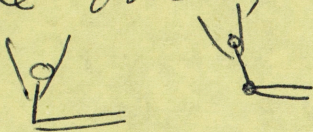


Hold this position for a slow count of ten. "Hold" should not imply rigidity or a static posture. The long wait is a continued relaxation of muscles, of letting go, of sinking further into the position. Finally bring your hands down to your ankles and bring your head as close to your feet as possible. Hold for a count of 10. Then do a series of 5 gentle bounces deeper into that position. Slowly uncurl and return to a standing position. Bounce and jiggle and relax without going ~~slack~~ slack. Keep your center and your state of balance.

(2)

Back to the kinetic awareness (down to the ground, the 4 sides). When you are ready to rise, move instead to a sitting position, legs extended.

 This exercise is the same as the standing one, but from this posture on the floor. The only difference is this: Begin each downward motion with a gesture back, with your arms extended up:

 As you bend forward to grasp your knees or calves or ankles, jiggle your backbone, stretch your sides and arms so you loosen your whole torso.

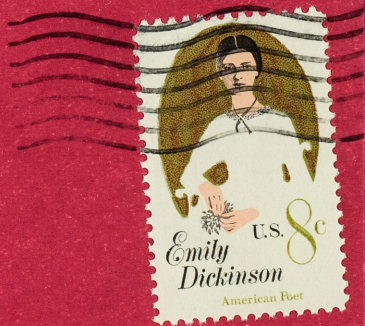
Also - after the 5 bounces at your ankles, flex your feet and repeat the sequence (a whole new ballgame!)



Then, slowly come up & get hung.



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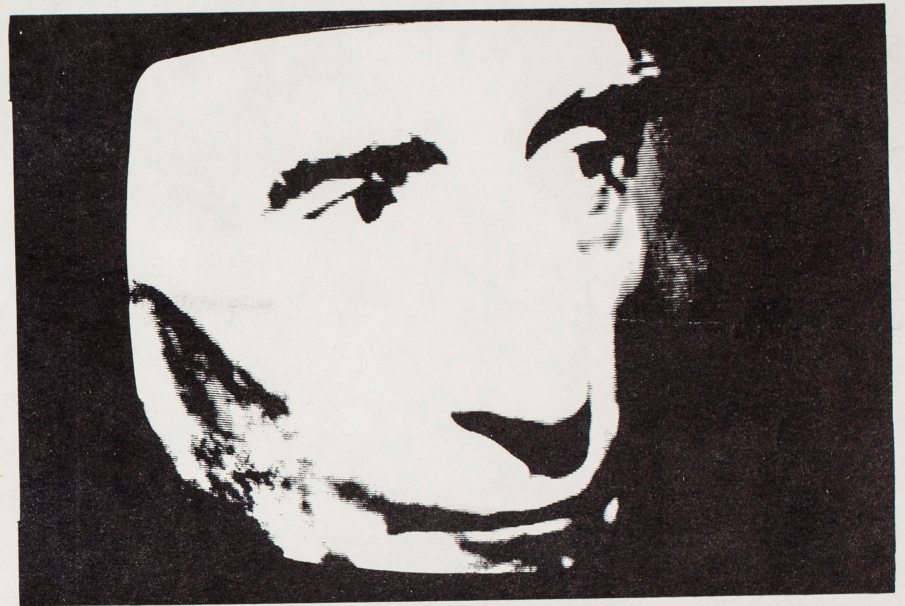
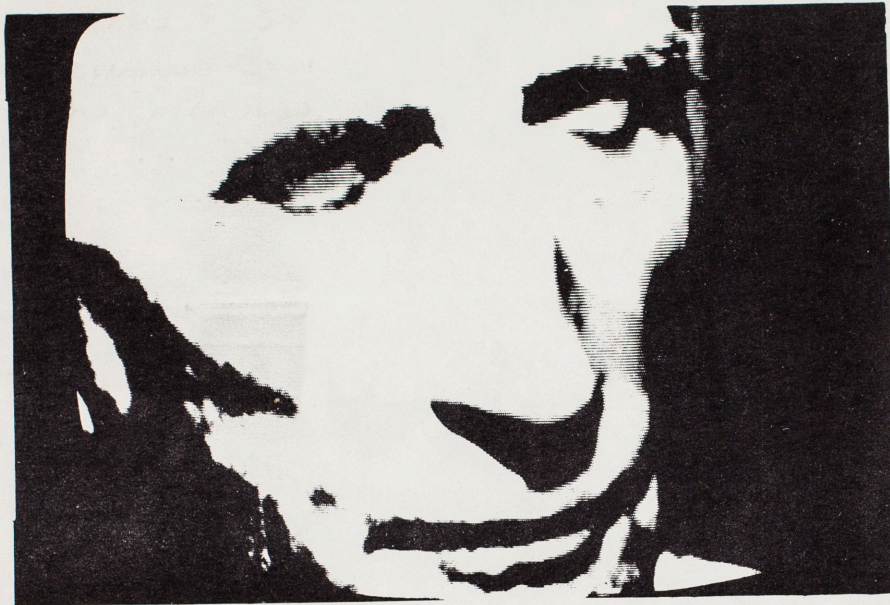
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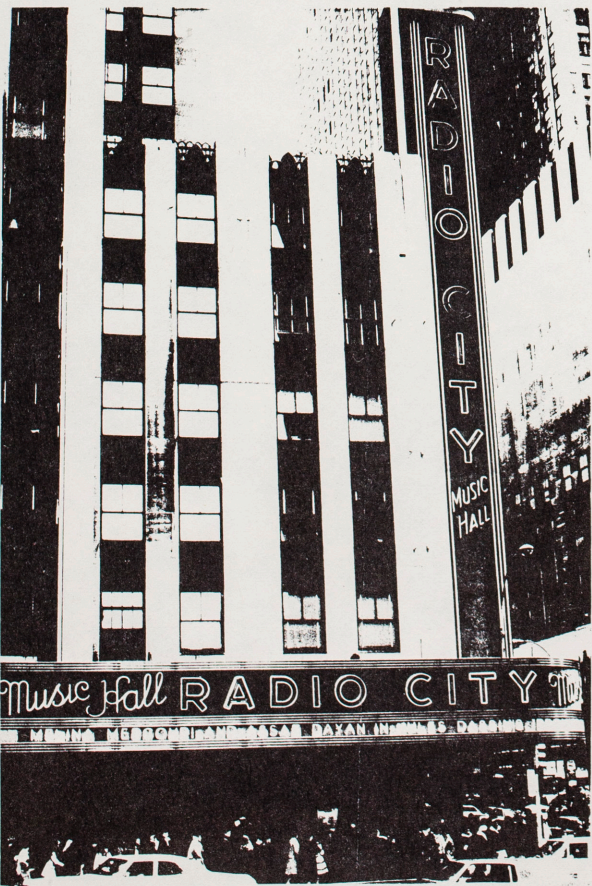
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We also need your help. Please let us know if you can volunteer some of your time during those two weeks to help us organize the many details of the festival. Call Judy at 276-5383 if you have crafts or paintings; or if you are a performer, writer or film-maker call Cindy at 659-0385 and let us know how we can help to make this your festival. See you in October!

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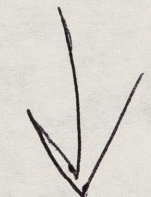
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PRESS RELEASE

OCTOBER 30, 1971

THE FLOWING STREAM ENSEMBLE, a newly formed chinese music group, will share the platform with Huey Newton's interview on his recent trip to Peking on November 11, 1971 at 10:00 p.m. on KQED TV, CHANNEL 9.

The Ensemble is unique in its contribution to the chinese music scene in America because the members are young chinese and americans who have lately discovered an incredible wealth in the music of China, reaching back 22 centuries. Their pride in China's musical heritage and the extensive western classical training of some of the musicians have been important in shaping the Ensemble's development.

It is the aim of the Ensemble to bring chinese music out of the chinese community and in effect, "get it to the people."

FOR FURTHER INFORMATION, CALL:

Betty Wong, or Shirley Wong, managers  
421-3945



Center for Womens Studies & Services

PRESENTS

WOMEN'S FESTIVAL  
OF THE  
ARTS

APRIL 16 - MAY 7, 1971

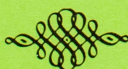
Featuring a continuous Art Exhibit in the Malcolm A. Love Library, San Diego State College and . . . .

- April 16: a panel on *WOMEN IN ART*, 7:30 p.m., Library Lobby
- 17: *DANCE PRESENTATIONS* by Aviva, 8:00 p.m., Casa Real
- 18: *POETRY READING*, 8:00 p.m., Casa Real
- 19: a panel on *WOMEN IN PRISON*, 8:00 p.m., Casa Real
- 20: a talk on "*THE RECONSTRUCTION OF FEMALE MYTHOLOGY*," 8:00 p.m., in the Memorial Room of the Library
- 23: *MULTI MEDIA PRESENTATION* by Lynn Lonidier, 8:30 p.m., Library Lobby
- 24: *COSTUME SCULPTURE PRESENTATION* by Karin Kozlow, 8:00 p.m., in Library Lobby
- 30: *SONIC MEDITATIONS*, a musical presentation with Pauline Oliveras, 8:00 p.m., Casa Real
- May 7: *CLOSING NIGHT FESTIVITIES* including a film of the Festival, 8:00 p.m., Casa Real

Proceeds from donations and pledges gathered at these events will go to an Emergency Support Fund for women ex-prisoners entering State College through the CWSS Recruitment and Tutorial Program.

For further information on the multi-component activities of CWSS write Carol Rowell, Coordinator, Center for Women's Studies and Services, SDSC, San Diego, Ca. 92116 or call 286-6338.

Printed with A.S. Funds





SPEAKING ON TUESDAY

2 March 1971

Pauline Oliveros

Music Department, U.C.S.D.

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12 Noon

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Dear Pauline, Lin, and the ♀ Ensemble:

You certainly succeeded in maintaining your anonymity with this so-called music critic. Stu Dempster had a successful first concert. We may do something together in the spring.

*Much love,  
[Signature]*

CSLB

# Dance series ends tonight

By DANIEL CARIAGA  
Music Critic

With the demise of Concerts in the Grove and the summer-off Southwestern Youth Music Festival is taking this year, August has provided slim pickings for local concertgoers. Thank goodness — and corporate funding — for Starlight Serenades.

And for the Summer School of Dance at Cal State, Long Beach, which this week is offering three consecutive evenings and three separate programs of dance as concluding events in its month-long schedule.

At the first of these, Wednesday, student performers took the spotlight. Represented were 60 of the 200 enrolled dancers, and four of their resident faculty. As a result, CSLB's Little Theater was more than filled, the overflow spending part of the evening in the aisles. Fortunately, the show they all saw was a good one, though overlong.

AT ITS extremities it offered two happenings, "Riding the Wind," a "meditation through sound and movement," and Elizabeth Keen's ritualistic "Quilt." "Riding" took place all over the auditorium, including on the stage; "Quilt" was given (at 10:45 p.m., yet) on a lawn between two classroom buildings near the Theater.

"Riding the Wind" be-

gins with two chains of dancers entering the auditorium humming a drone G and D; it ends with the exit of same, through the same doors, droning C. In the 43 minutes leading to that resolution, we have witnessed a slow-motion orgy of kinetic harmony. And we have not been bored. Faculty member Al Huang directed this quietly amazing piece of theater.

There are, no doubt, messages of a kind in "Quilt," in Martha Wittman's "Airplane Dances," and in Virginia Freeman's "Signs and Alarms." Yet each work can be — and on Wednesday was — enjoyable on superficial, visual terms alone.

WITTMAN'S humor, which earns quick and easy laughs, leaves a bitter aftertaste; there is more here than the mere playing-out of human folly. The eleven student dancers executed the piece with stunning fluency and no little spontaneity.

"Quilt" also benefitted from a knowing and technically solid group of young performers, including guest artists Betty DuPont and William Ross. In choreographer Keene's imaginative piece, ethnic elements, purely visual considerations, and folk music interact with each other in a most sophisticated blend.

The most engrossing, and most neatly executed work was Freeman's "Signs," an enigmatic quarter-hour which might be interpreted in a number of ways. Whatever its meaning, its effect is irresistible.

The second faculty concert, third and final event in this series, takes place tonight at 8:30.

# Musik als Meditation

... während im weiteren Verlauf das lange Stück (30 Minuten) zeitlich mehr und mehr stillzustehen, im nachhinein gar kugelförmig zu schrumpfen scheint. Auf jeden Fall dürfte dies für die Suggestivkraft der Aufführung durch das von Wolfgang Fromme offenkundig exzellent einstudierte Collegium Vocale der Rheinischen Musikschule sprechen, das kreisförmig im Yoga-Sitz auf Kissen hockend seine heiklen Parts konzentriert bewältigte. . . . .

FRANKFURTER ALLGEMEINE ZEITUNG

20-XII-68

## Entdeckung des inneren Klangraums

... Um so begrüßenswerter deshalb, diese Klangkontemplationen noch einmal im kleineren, vor allem ungestörten Rahmen von dem mittlerweile international bewährten Collegium vocale Köln zelebriert zu bekommen. Es zeigte sich dann, daß solche Musik der Stille, der behutsam modulierenden Entdeckung des inneren Klangraums eher gedeiht und sammelnde Wirkung entfaltet, wenn man nicht unverbereitet mit ihr konfrontiert, sondern gleichsam „eingestimmt“ alte Konzentration auf „das schnelle Flugschiff ... zum Kosmischen und Göttlichen“, als das Stockhausen sein Werk verstanden wissen will, zu lenken in der Lage ist. . . . .

GENERAL ANZEIGER (BONN)

14-I-70

In fact some of us had been doing just this. The piece in question was Stockhausen's *Stimmung* in which six singers squat crosslegged in a circle round a tape-recorder on the platform, and very gently rhapsodize on the note B flat and its natural harmonies to a German text (by the composer) of which each syllable is lovingly dwelt on with much vowel-alteration, and each note subject to delicate microtonal inflection. Each singer has a microphone and the lead-singer of the group amplifies the finished results, analytically, into loudspeakers distributed through the hall, so that we seem to hear the components of the gradually built-up chord surrounding us on all sides. Choirs *a cappella* tend to drop in pitch: from time to time the leader turns up the tape-recorder's volume to restore the desired key-note, and this may result in an apparent key-switch ("and that's nice", Stockhausen afterwards proposed -- it is too). . . . .

LONDON TIMES 27-VI-69

Das neue Werk heißt „Stimmung“, ist für sechs Solostimmen gesetzt, und wurde in einem der großen Foyers des Pariser Funkhauses, mit desselben Komponisten elektro-akustischer „Telemusik“ gekoppelt, an zwei Abenden vor einem zahlreichen, mit höchster Aufmerksamkeit zuhörenden Publikum aufgeführt, das in der Mehrheit aus jungen Menschen unter dreißig Jahren bestand, in seinen Reihen aber auch so manche internationale Berühmtheiten, so zum Beispiel den surrealistischen Maler Max Ernst aufwies. . . . .

Zeitlich mag das Werk mehr als eine Stunde dauern, was jedoch bei diesem Stil keine Rolle spielt. Faktisch ist hier die Zeit aufgehoben, was an jene indische traditionelle Musik erinnert, die mit der Abenddämmerung einsetzt, um bis zur Morgenröte fortzudauern.

Beim Publikum war der Erfolg groß und einmütig. . . . .

NEUE ZEITSCHRIFT FÜR MUSIK

HEFT 2 1969

## Neues Verhältnis zum Wohlklang

Was den sechs jungen Leuten (Dagmar Apel, Gaby Rodens, Sopran; Helga Albrecht, Mezzosopran; Wolfgang Fromme, Tenor und Leitung; Georg Steinhoff, Bariton; Hans Alderich Billig, Bass) in dieser Hinsicht zugemutet wurde, ging knapp an die Grenze des physisch noch Möglichen, und es spricht für Stockhausen, daß die Begeisterung mit der Höhe der Anforderungen an stimmliche Disziplin, unerhörte geistige Konzentration und musikalisches Einfühlungsvermögen wuchs. . . . .

KÖLNER STADT-ANZEIGER

16-XII-68

... les voix sont traitées comme de nouveaux instruments électro-acoustiques.

On doit reconnaître d'ailleurs que ce sont les instruments les plus perfectionnés que l'on puisse imaginer. Nulle machine. . . . .

FRANCE-SOIR 11-XII-68

"The serenity, beauty and humour of this music seem to me to be virtually unparalleled in the context of western music. So unconcerned is it with musical fashion that to criticize it would be more a demonstration of one's spiritual poverty than of one's musical perception. It is, quite simply, the revelation of an unknown world."

Roger Smalley - The Times  
18th December 1968

**Stimmung (1968)**

STOCKHAUSEN

"Stimmung" (Mood, Frame of Mind, Disposition) for six vocalists, was commissioned by the "Collegium Vocale" of the Rheinland School of Music in Cologne.

The score came into existence during February and March 1968 in a house on Long Island Sound in Madison, Connecticut, U.S.A. I made use of texts, which I wrote during an amorous period in April 1967 in Sausalito near San Francisco, and on the sea shore between San Francisco and Carmel. The "magic names" were assembled by the young anthropologist Nancy Wyle.

After the music was completed, I chose the title "Stimmung" which is ambiguous: the *pure* "tuning in", in which the vocalists sing the second, third, fourth, fifth, seventh and ninth overtones of the deep B (the keynote) and have to find it again and again with the help of a "pure" overtone sound, rendered very softly on the magnetophone to harmonize; the "Sich-Einstimmen" (bringing himself into harmony) of a vocalist, with which he begins every time *during the performance* when bringing a new sound-"pattern" into the sequence; the agreement of rhythm, dynamics and timbre at the integration of a magic name called out freely from the sequence; and - finally - the German word "Stimmung" has also the meaning of atmosphere, of fluidity, of disposition, (for instance one speaks of "guter Stimmung" and "schlechter Stimmung", a state of harmony or discord with one's environment) and also in "Stimmung" one finds the "Stimme"! (voice).



proved a blessing in disguise. By the time we had crowded into St John's, Smith Square, for the first of a series of Stockhausen concerts, presented by the English Bach Festival and presided over by the Master in person, dusk had fallen and we were able to hear the British premiere of *Stimmung* in conditions well suited to this gentle, erotic night music.

On a platform at one end of the nave six figures sat cross-legged around a bowl of light. A camp fire sing-song? A consort of Indian musicians? An exercise in group meditation? The expectant hush and glow of light from the direction of the performers stirred other associations. "Parsifal" at Bayreuth? I whispered to my companion, and, as though in confirmation, a low, sustained note fell on the air and was projected around the nave through a network of loudspeakers, controlled by Stockhausen himself, who sat in the middle of the church surrounded by knobs and levers.

Yet nothing could have been less Wagnerian than what followed. Indeed, to anyone who, like myself, had supposed all Stockhausen's music to be grandiloquent, tumultuous and apocalyptic, 'Stimmung' must have come as a surprise. Its predominant quality is a cool, even laconic sensuousness. It breathes an air of contentment that is at the opposite extreme from 'Tristan' in the spectrum of erotic emotion. In 75 minutes the music never once raised its voice and the vast decibel potential of those massed loudspeakers remained untapped. Nothing could be less tormented, more at peace with the world, than this tender, subtle and unemphatic tapestry of vocal sound.

Occasionally, 'magic words' are intoned, interspersed with spoken passages of rather charming, erotic verse, written by the composer 'during an amorous period' in California in April 1967. At St John's (a deconsecrated church, I hasten to add) I did not always catch this German text, and that is perhaps just as well, because in it Stockhausen does not hesitate to call, sparing Lord Eccles's sensibilities, a spade a spade.

Because the piece is derived in its entirety from a single note and five overtones, the harmonic effect is overwhelmingly static. Here 'sound is at rest,' and in this respect, 'Stimmung' is totally remote from the dynamic traditions of the West, whose music, like its explorers, traders and technicians, is always on the move. That is no doubt one reason why many ears found it desperately long.

So indeed it is. But I must confess to a certain impatience with a reaction that singles out this defect to the exclusion of the work's other qualities. What bothers me about much of Stockhausen's music is its very effectiveness: it is all too easy

to ride on a sequence of pyrotechnics without grasping what connects them. In 'Stimmung,' however, he has taken a narrow strip of material and exploited its possibilities with a consequence and a resourcefulness that give it that sense of identity which is one hall-mark of an undoubted work of art. There is no sense here of a composer splashing about in a newly discovered pool of sound. There are no loose ends or blurred outlines. Stockhausen's calibre as a composer is here apparent, both in the originality of his conception and in the exactitude of its realisation.

That said, I have to confess that it remains a mystery to me how such results are obtained from the sets of magic words, formal layouts and models of vocalisation with which each singer is provided and then superimposes in any order he or she may care to select. In fact, I suspect that Stockhausen has drilled the Collegium Vocale of Cologne to produce what he wants, and that improvisation is here honoured more in theory than in practice. But a critic must judge by what he hears, and my ear detected in 'Stimmung' a magisterial certainty in the handling of material.

I cannot agree with the criticism that its final effect is narcotic, for beneath an incantatory surface there are few moments when inner detail is not shifting and an attentive ear cannot find plenty to keep it busy. Where 'Stimmung' seems to me to fail is in its lack of any convincing overall shape. Sections emerge, establish their character and undergo metamorphosis. But because it is hard to perceive any relationship between them, they finally fail to establish any perspective beyond themselves. That is a considerable disability in a work lasting 75 minutes. But those who would deny it the status of a work of art seem to be losing themselves in sterile argument about terminology.

## HEYWORTH

## THE TIMES

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30 APR 1971

### Stimmung St John's, Smith Square William Mann

Last time I went to hear Stockhausen's *Stimmung* it was in Amsterdam and the performance was shouted down by a small nucleus of Maoist agitators who were protesting because the work made no provision for audience participation. The British premiere last night, likewise given by the Cologne Collegium Vocale, was mercifully uninterrupted for all its 75 minutes duration though the large audience was made to wait for an hour beforehand outside St. John's, Smith Square, because one of the amplifiers had just blown up.

This was the first of four concerts devoted to Stockhausen's music. They are being given every night from now until Sunday as part of the English Bach Festival's London programme. Madame Lalandi has gone straight to source and engaged the composer to bring his own chosen performers for whom most of his recent work has been written. There are the six singers of the Collegium Vocale; in the instrumental works we shall hear the Kontarsky brothers on two pianos and Christoph Caskel, the percussionist—all well known to British audi-

ences already—as well as Harald Bojë and Peter Eotvos, the inventor of the 55-chord synthesizer. I hope to write more about this important event next week.

The Amsterdam agitators could not have been more wrong about *Stimmung*. Although the listener is not invited to sing-along, the work is effective only as a live group activity in which the audience is part of the group. The singers—a superbly musical ensemble they are too—are there to induce in us all the right mood, a sort of trance in which we can absorb and consider, kaleidoscope-fashion, one chord, a dominant major ninth, as it is treated during those 75 minutes by changes of consonant and vowel, by varieties of resonance, or microtonal inflexions. The sung words are nonsense derived from declaimed "magic names", such as Elohim, Venus, Yahveh. A one-language English listener could have understood several other spoken words—such as "Come On!" and—comment on the motto chord—"Barbershop".

Described in cold print *Stimmung* must seem longwinded and dreary, perhaps phoney. It is none of these. The trance is brought about and every incident becomes an experience. The total effect is weirdly narcotic, timeless contentment achieved without recourse to grass.

## THE GUARDIAN

192, Gray's Inn Road,  
London W.C.1.

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30 APR 1971

Last night, at St John's, Smith Square it was, as so often, the electronic equipment rather than the human performers which turned temperamental, causing "Stimmung" to start an hour late. This is the 72-minute (near enough) mystic harmony that made Stravinsky wonder when someone would invent the equivalent of a musical parking meter. Beautiful, mostly gentle sounds, often declaring themselves to conventional ears as a slightly wayward dominant ninth, and produced by the six singers of the Cologne Collegium Vocale, the sounds being fed back to amplifiers in the body of the hall, but relying for their timbre on the exploration of phonetic variations produced by natural means.

In fact, there is a great deal of variety within the work. There are sections which one hears first as caricatures of conventional sounds; intoned passages with an ecclesiastical flavour and a strong nasal twang, often-repeated nonsense syllables (what sounded like "sollymongo, sollymongo, sollymongo"); sometimes speech-fragments, and many sections where the mystic chord thins down to a single tone. I lost interest for long stretches, and felt none of the mystic exaltation half-promised in Stockhausen's programme notes. Yet as the work goes on, it does draw you into its own fields of experience, and persuades you to accept the sounds without looking for outside references. You can feel, too, processes of great subtlety and discrimination to be at work—with none of the "anything goes" spirit of much of conventional twentieth-century wrong-note music or of later aleatoric brands.





