

Sat. Jan. 13, 1973

To Tim or Marsha -

Please reserve Friday Evening Jan. 19 Rm 408 for
an informal get together/rehearsal for the Meditation
Project

Is it possible to type the attached memo
and zerox 35 copies by 3:00 PM Mon. Jan. 15?

May I have a specific place to keep some test papers
in the office?

XXX

Pauline Oliveira

Pauline:

- 1 "individual biofeedback ... this week?" Jan 15? or Mon. 17-16?
- 2 did you want rules on separate page?
- 3 other corrections?

Tim.

SAN DIEGO: PROJECT FOR MUSIC EXPERIMENT
DEPARTMENT OF MUSIC
LA JOLLA, CALIFORNIA

NOTICE

O P E N S E M I N A R

With

Elaine Summers

Tuesday, January 16, 1973

9:30-12:00

408 Mathews

Memo 1.

Meditation Project

Mon. Jan. 15

To the participants from Pauline Oliveros

The following is intended to clarify.

Schedule:

Jan. 8 - 22 Elaine Summers - Body Awareness

Jan. 16 - Open seminar with Elaine Summers. Informal.
9:30 - 12:00 Rm 408

Jan. 19 - Informal, Pot Luck gathering for Elaine
Fri. Evening. (Time and Place to be arranged.)

Feb. 19 - 23 Al Huang - Tai Chi Chuan and Calligraphy

Mar. 10 - Phantom Pathways - From The Theater of
The Ancient Trumpeters. A ceremonial
presentation.

Mar. 12 - 16 Retesting with Dr. Lane, ~~and~~ Dr. Bickford
and Bruce Rittenbach. (You will be informed of test results
~~and~~ data and papers as a result of project.)

Individual biofeedback and EEG sessions to be
arranged this week with Bruce Rittenbach. He will
pass a sign up sheet around for you.

(space) →

Friday of each week, please fill out the answer
sheet only for the Personal Consciousness
Scales. ~~with each form~~

Visitors are welcome on Mondays only:
Visitors are subject to ~~the same rules as the~~ ^{rule 2 and 4 of the} following.
~~participants, except biofeedback training and Discy.~~
~~All please exit through rear door each day.~~

(Exceptions: →
those persons
who are connected
with the formation
of the project)

Rules:

1. Commitment - regular attendance, ^{from 3 PM TO 5 PM MON-FRI.} (except for ~~illness, death, accidents or disasters~~ ^{OR EMERGENCIES BEYOND CONTROL.})
2. Silence - on entering the space (Bldg 405) become non-verbal except when an instructor requests verbal feedback. Remain non-verbal until you leave the space. Do not share information or talk about the project in any way, no matter how trivial, to anyone at all until the project is over. (Exception: Dr. Lane is available by appointment EX.1905, Main Counseling Service if there is something you cannot hold.)
3. Diary - Include everything! Feelings, ideas, observations, fantasies, dreams, images, casual commentary, descriptions, attitudes, reactions concerning the training sessions, and the project as a whole. Feedback to the group will be requested from time to time.
4. No Smoking - Please do not smoke during any training session.

Questions for your ^{consideration} ~~commentary~~: Do these rules serve you? How? Do they hinder you? How? What effects do you notice? How do they influence your feelings? When are they irritating? When are they helpful? ^{Can you keep them?} ~~How do you keep them?~~

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9:30-12 408 MC
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Meditation Project

Jan. 26, 1973

To the participants from Pauline Oliveros

As stated at the beginning of this project, our research question is as follows:

"How useful and how gratifying are these training methods for musicians, both as performers and composers?" (also listeners)

With ~~the~~ ^{the above in} mind, please answer the following questions briefly in written form before the end of the project. Answer as a listener if you are not a musician or state what kind of performer or artist you are.

1. What do you do before a performance? or creative activity.
2. How do you prepare?
3. Do you have a ^{personal} ritual? Describe.
4. What is your response to the environment? For instance, the people around you, the kind of space you occupy. How would you prefer it to be?
5. Are you concerned with your image? How do you express your concern?

6. Have you any particular performance problems?
(As a player, creator or listener.) How are such problems manifest?
7. How do you approach or avoid performance problems?
8. What are your feelings before a performance?
During? After?
9. Commentary, if any?

The second previously stated ^{research} question was
"How important is it for the individual to record, examine,
intensify, relate and make sense of one's own ex-
perience?"

This question, of course, is concerned with the journals
you are keeping. I realize that some of you may be
recording material which you consider too personal
to share. I hope your entries will not be inhibited
and I want to assure you that no information
coming from your journal will be revealed without
express permission from you personally. Dr. Lane
would like to correlate material from your journals
with the objective test results at the end of the project.
Your contribution of information will be most appreciated.

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2. How do you prepare?
3. Do you have a personal ritual? Describe.
4. What is your response to the environment? For instance, the people around you, the kind of space you occupy. How would you prefer it to be?
5. Are you concerned with your image? How do you express your concern?
6. Have you any particular performance problems? (as a player, creator or listener) How are such problems manifest?
7. How do you approach or avoid performance problems?
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project for music experiment

DEPARTMENT OF MUSIC/UNIVERSITY OF CALIFORNIA, SAN DIEGO

PHANTOM FATHOM

From the Theater of the Ancient Trumpeters

Directed by Pauline Oliveros

Lighting by John Forkner

INSTRUCTIONS

After you have placed your dish on the table, please be seated and comfortable. (Take a chair if necessary.)

THE GREETING

Rest and observe your breath cycle. When you are ready, focus mentally on a single tone. Whenever a new person or persons enter the space, sing the tone you have in mind as a greeting. Wait silently for the next person, keeping your same tone in mind.

THE SNAKE

When everyone is present, the snake leader will join everyone's hands. As you follow the snake leader in the procession, look straight into the eyes of everyone you pass. When the snake swallows it's tail, stop and send your breath into the center of the circle.

REMOVING THE DEMON

When you leave the circle, find the place in the space where you most want to be. Rest and observe your breath cycle. When you are ready begin silently to repeat your word or phrase. Choose a comfortable tempo. Very gradually make it audible. (Some project members will be making cracking sounds with rocks.) Continue until all is silent.

EXOTIC POT LUCK

When the light changes, serve yourself dinner. Eat with your fingers. Enjoy watching your neighbors and moving around.

DREAM TELLING RITUAL

If you have a dream, sit in the circle of light (Moon Pool) with the project members. When light shines on you, tell or read your dream. When the nude figure is by you, give the facilitator what you have brought for the figure.

GOOD-BYE

Take an unfamiliar partner and exchange the new names you brought.