

My work over the last 8 to 10 years
has been involved with a transitional process
moving from ~~a kind~~ ^{FORMS} of improvisation to
forms of meditation.

~~and the use of meditation techniques~~

Meditation is a problematical term

because it means many different things

to many different people. ~~and~~ Usually, ^{meditation} it
is associated with strong religious beliefs.

~~and it has religious association for many~~
The various techniques of meditation within the
~~people~~ and there are great systems

~~of meditation in existence~~ such as yoga,

Zen Buddhism, Sufism, all ^{have different} these ~~various~~
points of focus and may produce different
~~results~~ ~~of meditation~~ ~~have different~~ ~~results~~
results in the practitioners.

My own way is personal and ^{secular} ~~and~~ ~~has~~ ~~st~~

has evolved ^(out of) through my relationship to sound.

I started ^{and continue} as a musician, ~~and~~ ~~I~~

~~continue~~ but I am not interested

in the same ways of making music
that I learned ~~and~~ As
my work changed, I found my-
self listening to long sounds
and becoming more interested in what
the sounds ^{themselves} did, ~~rather than~~ ^{rather} ~~not with~~ than
what I ^{should, or} would do with them.

~~As~~ As this work proceeded
I ~~began to~~ became interested in what
the kind of listening I was doing ~~is~~ did to me
and my own internal processes.

I found that I was beginning to be
a more calm and ~~more~~ centered person.

The work
~~that it~~ was helping me to concentrate
in other ways, and that I was beginning
to give up ^{my old} ~~certain~~ relationships to music
which ~~were~~ ~~not~~ ~~did~~ ~~not~~ ^{no longer} seemed to be

~~productive~~ ~~the~~ ~~group~~ productive.

There was a specific point in my work which I like to refer to as a crossing point, ~~where~~ I worked with a group of people over a period of several years, ~~we had improvised together~~ simply gotten together and made music by improvising.

~~and~~, one day we were asked to give a program at Salk Institute in La Jolla, California, at noon time.

The person in charge wanted to know what to call the program. I thought for a while and said, well, ^{we} called it noon meditation. ~~and~~ In preparation

for the program I asked my group to concentrate on their breathing and gradually make their breathing audible

and then begin to color their breath with
sound ^{continuing} ~~and to continue~~ until the most in-
tense point had been reached and then
to reverse the process. I asked the audience
to try a breathing exercise in order
to participate with me. ~~At~~ At the end
of the program there was a very
interesting change in the atmosphere; ~~and~~

~~There was~~ a feeling of closeness that I had
not experienced before in a ^{concert} program situation.
From that point I began to work
more in developing what I called Sonic
Meditations, ^{that is} ~~and~~ trying to make in-
structions which produced that mode of
consciousness which ^{brings about} ~~produces~~ ~~that~~
~~kind of~~ a calm, relaxed atmosphere.
The song, Rose Mountain Slow Runner

began to appear ~~last~~ ⁱⁿ April 1975,

• Est has subsequently changed title to Horse Sing
From Cloud and to The Pathways of
the Grandmothers) and in this song my
task is to listen to ~~the~~ ^{long} sound, ^{from my accordion} and join
them with my voice, ~~and~~ continuing the
sounds, until I ^{the} ~~have~~ ^{DESIRE} ~~no~~ ^{to CHANGE} ~~intention~~ ^{the sounds} for
~~the sounds~~ ^{subsidies} as I sing and play.

~~By~~ ^{conscious} intention I mean ~~will~~ or

^{2. r} ~~direction~~ : ~~conscious will or direction~~
~~ways for the sound to change.~~

~~Places for the sounds to go.~~ ~~As~~

I play + sing very often I hear
~~mentally~~ ^{inside} the sounds changing, ^{mentally}
~~some where else to go~~ but

I give ~~it~~ ^{those changes and} up, ~~and~~ wait until the sound
seems to change on its own.

This produces in me a sense of
openness ~~and~~ ^{and} awareness. As I

play this piece, Rose Mountain Slow
Runner, in different places, the
nature of the space, the concert hall
or the performance space, whatever it is,
contributes to the quality of the sounds
that occur. There are many changing
qualities in a long sound. ^{the change} ~~It~~ comes
from the echoes or feed back from the
walls of the space.

People have reported to me that during
the song they feel like singing, and
indeed that is part of the meditation;
asking people to join me in the singing
if they feel tuned in.

It becomes ~~a~~ very beautiful ~~experience~~
to hear ^{joining → the experience of} people ~~A~~ responding + singing with
me, ~~joining the experience in that way~~

Most of the meditations that Sive composed
^{invite} ~~include~~ the audience ^{to be included} in the activity. The
audience is ^{invited} ~~instructed~~ to join in the
activity, ^{often} in the same way as the people who
are supposedly the performers. In this
way everyone can have a common
ground of experience not needing
special skills to join.

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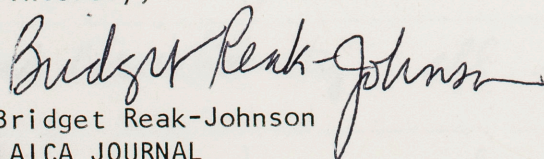
Pauline Oliveras
1602 Burgundy
Luedadia, CA 90024

Dear Pauline Oliveras:

I am looking for someone to contribute either a piece or information on music and performance to the October issue of the LAICA JOURNAL. Barbara Smith suggested I call you and see if you might have something or be willing to write something. We do not pay a great deal, since we are marginally funded by the NEA and non-profit. Depending on the length, we offer an honorarium of 20-40 dollars. More important though is the exposure and feedback provided to our arts community in southern California, which depends mostly on coverage in New York.

I look forward to hearing from you. Our deadline is August 28th, so you would have at least a month to do something. I enclose a copy of the most recent JOURNAL, which will give you an idea of what we are doing. Please especially note the PROJECTS section, and the VIDEO and PUBLICATIONS for column format. Of course, if you submit a transcript or a piece, the form is up to you.

Sincerely,


Bridget Reak-Johnson
LAICA JOURNAL

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Rose Mountain Slow Runner

My work over the last 8 to 10 years has been involved with a transitional process, moving from forms of improvisation to forms of meditation. Usually, meditation is associated with strong religious beliefs and means many different things to many different people. The various techniques of meditation used within the great systems such as Yoga, Zen Buddhism, Sufism and Christianity all have different points of focus and may produce different results in the practitioners. My own way ^{of meditation} is personal and secular. It has evolved out of my relationship to sound. I started and continue as a musician, but I am no longer interested in

in the same ways of making music that I learned. As my work changed, I found myself listening to long sounds. I became more interested in what the sounds did than in what I might do to the sounds.

As this work progressed, I noticed what this kind of listening did to me and my internal processes. I found that I was beginning to be more calm and centered. The work was helping me to concentrate.

My old relationship to music ^{where I} of manipulated ^{ed sounds} no longer seemed productive.

There was a specific occasion in my work which I like to refer to as the crossing point from improvisation

to meditation. I worked with a group of people over a period of several years. We had simply gotten together and made music by improvising.

One day we were asked to give a program at Salk Institute in La Jolla, California at noon time. The person in charge wanted to know what to call the program. We called it NOON MEDITATION.

In preparation for the program I asked the group to concentrate on breath; to gradually make breath audible, then to gradually allow the vocal cords, or instrument to color breath with sound continuing until the most intense point occurred, and then to reverse the process.

I invited the audience to try a breathing

exercise in order to participate with us.

At the end of the program there was a feeling of closeness, ^{and sharing} among us all which I had not experienced before in a concert situation. From that point I knew the difference between improvisation and meditation. I developed what I call Sonic Meditations, which are instructions designed to produce that mode of consciousness which may bring about a calm, relaxed atmosphere among the participants.

The Song, Rose Mountain Slow Runner began to appear in April 1975. (The title has changed subsequently to HORSE SINGS FROM CLOUDS and to THE PATHWAYS OF THE GRANDMOTHERS.) I'm this

song my task is to listen to long sounds from my accordion, to join them with my voice blending as perfectly as possible, continuing each sound until the desire to change it subsides. Very often I hear ways for the sounds to change mentally, but I give up those mental changes and wait until the sound seems to change on its own. This produces in me a sense of openness and awareness. As I do this meditation in different places, the nature of the performance space contributes to the quality of the sounds that occur. The many changes within a long sound come from the echoes, or feed back from the walls of the space. In this way the space seems to sing

with me. People have often reported that the meditation makes them feel like singing. Indeed that is part of the meditation. People are invited to join me in the singing if they feel tuned in. It is very beautiful to experience this kind of response.

Most of the meditations that I have composed invite the audience to be included in the activity, often in the same way as the supposed performers.

In this way, everyone can have a common ground of experience though not needing special skills to join.

ROSE MOUNTAIN SLOW RUNNER

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