

To the Faculty for Comment and Suggestions
From P. Okwisor Sept 22, 1971

Some suggested
Guidelines for music 1-10 papers

The paper is addressed to an unknown audience so it must be descriptive as well as critical.

Questions:

What are the materials and methods of the courses?

What are the apparent aims? both immediate and long range?

What are the results?

What are the possible long range results?

Sm talking with individual students what attitudes do you encounter?

What is improvisation and how is it used?

What is graphic notation and how is it used?

How much of Electronic Music Technology do the students learn? So it possible or advisable to mix musicians ^{from} musicians?

What perception skills are developed in relation to the sound environment? So musical awareness improved?

What exposure is provided to 20th c music?

What are your critical attitudes concerning any and all of these questions.

1st quarter paper could be general provided all descriptive material is criticized in the paper.

2nd quarter could focus a particular aspect of the course or compare Music 1 b with Music 10

3rd quarter paper could be developed with advisor in relation to first two papers. Students ~~could~~ ^{could} be

advised to keep a diary of observations during all three quarters. The diary could have categorical entries or subjective descriptions etc.

Another possibility is to observe one student through a quarter or even 3 quarters and develop the paper around these observations.

Guidelines for music 1 Paper

1 diary of observations (pick one student follow progress)

5 points Improvisation, notation, composition, exposure
 to 20c music,
critique of materials and methods.

September 22, 1971

TO: The Faculty for comment and suggestions

FROM: Pauline Oliveros

Some Suggested Guide-lines for Music 1-10 Papers

The paper is addressed to an unknown audience so it must be descriptive as well as critical.

Questions:

What are the materials and methods of the courses?

What are the apparent aims? both immediate and long range?

What are the results?

What are the possible long range results?

In talking with individual students what attitudes do you encounter?

What is improvisation and how is it used?

What is graphic notation and how is it used?

How much of electronic music technology do the students learn?

Is it possible or advisable to mix musicians and non-musicians?

What perception skills are developed in relation to the sound environment? Is musical awareness improved?

What exposure is provided to 20th century music? *AND TO ALL MUSIC?*

What are your critical attitudes concerning any and all of these questions?

1st quarter paper could be general provided all descriptive material is criticized in the paper.

2nd quarter would pursue a particular aspect of the course or compare Music 1 b with Music 10.

3rd quarter paper could be developed with advisor in relation to first two papers. Students could be advised to keep a diary of observations during all three quarters. The diary could have categorical entries or subjective descriptions etc. Another possibility is to observe one student through a quarter or even 3 quarters and develop the paper around these observations.

Music 1A, Tuesday November 23, 71

Project Musical Landscape

"postlude to Takemitsu's Coral Island"

I. On our first sound tour of Takemitsu's Coral Island, leisurely survey its musical landscape (seascape?) and Note:

1. how long the trip was
2. Did the musical topography (view?) seem to stay the same or to change (or perhaps both?)
3. Does this particular landscape appear subdivided into areas (time sections) or seem more or less indivisible?

II. Before embarking on your second sound trip try to recall the characteristic sound shapes you heard. While listening the second time, determine into how many kinds of movement those sound shapes could be grouped. Describe ^{for yourself} your groupings as to motion, volume (loud-soft characteristic) and tone quality.

III. Quickly devise two-dimensional visual shapes able to graphically describe the musical topography of this piece. ^{During a third hearing} Using these shapes as a "shorthand" notation, sketch a soundmap of Takemitsu's land (sea)scape. Following the third hearing, complete your map and put your name and improv. lab in the upper right hand corner.

IV. include a brief legend, ie. ^{draw} your visual symbols and ^{tell} to what they refer in terms of sound (below the map).