

Please type and return 3 copies by January 4 to:

FACULTY FELLOWSHIP PROGRAM FOR RESEARCH ON THE ROLE
OF WOMEN IN SOCIETY/1974-75
The Ford Foundation • 320 East 43rd Street • New York, New York 10017

CLOSING DATE: January 4

NOMINEE INFORMATION FORM

Personal Data:

1. Name OLIVEROS Pauline --
last first middle
2. Nominated by University of California, San Diego P. O. Box 109, La Jolla,
institution address California 92037
3. Present position Associate Professor U.C.S.D. Music Department
title institution department
4. Home address 1602 Burgundy Road Leucadia Calif. 92024 (714) 753-7400
street city state telephone
5. Age 41 Marital Status single Ages of dependents N/A Citizenship U.S.A.

Training and Achievement:

6. List in chronological order all educational and professional schools attended beyond the high school level, including any significant training which did not lead to a degree.

<u>Dates Attended</u>	<u>Institution</u>	<u>Major Field(s)</u>	<u>Degree Awarded</u>	<u>Date</u>
from	to			
1949	1952	University of Houston	Music	none
1954	1957	San Francisco State College	Music	B.A. June 1957
1957	1958	San Francisco State College	Music	none

(over)

Training and Achievement (continued):

7. Account chronologically for all principal activities--employment, military service, etc.--since college except those listed in #6. Include dates of appointments at the nominating institution.

1952 to 1966 Self-employed professional musician & teacher (french horn, accordian private teaching)

1966 to 1967 Mills College Tape Music Center, Director (Mills College, Oakland)

1967 to 1968 Lecturer in Music, University of California, San Diego (La Jolla, Calif.)

1968 to 1973 Assistant Professor of Music, University of California, San Diego (La Jolla, Calif.)

1973 to current period

Associate Professor of Music, University of California, San Diego (La Jolla, Calif)

8. Describe any special honors, awards, scholarships or fellowships you have held or now hold, including previous awards from the Ford Foundation.

1961 Pacific Foundation Director's Award

1962 Foundation Gaudeamus, Holland--for best foreign composition

1973-4 Guggenheim Foundation Fellowship

9. List up to six principal publications (books first, then articles).

Articles:

"Many Strands," Numus West 3/73 P. O. Box 135 Mercer Island, Washington

"Divisions Underground," Numus West 4/73 (address same)

"Don't Call Them Lady Composers," The New York Times, Sept. 13, 1970

"Tape Delay Techniques for Electronic Music," The Composer, Nov. 1969.

Training and Achievement (continued):

10. Describe unpublished results of any important research work completed or in progress.

On Sonic Meditations--A systematic study of meditative practice as it might apply to performance practice. This project was sponsored by the UCSD Music Department's Project for Music Experiment. Twenty volunteers met with me on a daily basis in order to practice exercises in meditation drawn from many sources and including my own Sonic Meditations. In general the results showed that meditation exercises promote receptivity which is a desirable and necessary mode for group work in music. It is also helpful in dealing with individual problems of musicians such as poor playing positions, involuntary vibrato and such. The exercises lead to relaxation of inappropriate tension.

11. Append a copy of one of your recent research publications; if over 25 pp. include an abstract thereof.

Title On Sonic Meditations

12. Give the name and affiliation of the person well acquainted with your research qualifications to whom you have given the second Confidential Reference Form for submission. This should be someone outside your own institution.

Dr. Austin Clarkson, Chairman, Department of Music, York University
Name Affiliation
4700 Keele Street, Downsview, Toronto, Canada

Fellowship Plans:

13. Fellowship period requested. From July 1, 1974 to June 30, 1975
month/day/year month/day/year

Academic Year
 Other. Explain:

14. Title or subject of proposed research project The Contribution of Women as Composers

15. Append a statement (typewritten, double-spaced, and not more than 10-15 pages) which by covering each of the following items will give the evaluating committee a clear appreciation of your proposed research project.

- (1) The questions which your research is directed toward answering and their significance
- (2) Relationship to work being done by others in the same general area
- (3) Sources and methods to be used
- (4) Present state of the project, i. e., whether it is in process, progress to date, and expectation as to completion
- (5) Goals to be accomplished during fellowship period as well as ultimate goal of the project
- (6) Your expectation and plans concerning publication
- (7) The place or places where work will be carried on

16. Research Budget. In some instances research expenses may be necessary to conduct the project; modest allowance for such expenses may be provided insofar as budgetary limitations of the fellowship program permit. Please itemize in detail research expenses you deem critical to the project during the fellowship period. (Refer to "Explanatory Notes" for types of expenses that will not be covered under this fellowship program.)

Proposed Budget:

RECORDING TAPE	\$100.00
AIRFARE	1,000.00
TRAVEL EXPENSES	<u>500.00</u>
Total	<u><u>\$1,600.00</u></u>

17. Have you applied, or do you expect to apply, elsewhere for financial aid or a fellowship for the same project and period as proposed herein? No Yes. Specify:

18. It is expected that fellowship recipients will be released from all academic duties, will not accept teaching or other non-research assignments during the tenure period, and will devote full time to the program outlined herein. It is also expected that recipients will not accept duplicate stipend awards for the fellowship tenure period; recipients may, however, obtain funds in support of the research project from other sources, provided the Foundation is notified immediately of such grants. Are these terms acceptable to you? Yes No. Explain:

19. It is expected that nominees understand precisely what stipend and other requests are made on their behalf by the nominating official.

Nominee's Signature Pauline Oliveros Date Dec. 20, 1973

There are two modes of creativity: 1. - Active, purposive creativity resulting from cognitive thought, deliberate acting upon or willful shaping of material. 2. - Receptive creativity, during which the artist is like a channel through which material flows and seems to shape itself. Both modes can be available to a single individual yet cultural trends often reinforce one mode at the expense of the other. Synchronization of these two modes would seem to be not only a more complete way of working but a means towards more balanced efforts through a synthesis of the analytical way and the intuitive way. There are many accounts from scientists as well as artists engaged in highly creative work, on the dramatic results of switching from the active, analytical mode to the receptive, intuitive mode.

"The mathematician Jacques Hadamard records that "On being very abruptly awakened by an external noise, a solution long searched for appeared to me at once without the slightest instant of reflection on my part - the fact was remarkable enough to have struck me unforgettably - and in a quite different direction from any of those which I had previously tried to follow."

→ Kekule solved the chemical problem of the benzene

molecule, a ring rather than a chain of carbon atoms, when in a fatigue engendered daydream he saw a snake swallow its tail. His intuition gave him the answer in the form of an image while his analytical pursuit of the chain theory led him to fatigue and no solution.

In conversations or the letters of Beethoven there are several accounts of musical inspiration ^{or solutions} occurring while walking in the country, or during a dream.

In his own words, "you may ask me where I obtain my ideas. I cannot answer this with any certainty; they come unbidden, spontaneously or unspontaneously. I may grasp them with my hands in the open air, while walking in the woods, in the stillness of the night, at early morning."

or the words of Mozart "when I am, as it were, completely myself, entirely alone and of good cheer - say, travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc.

A Letter from Life of Mozart, Edward Holmes

A Series of Models for Improvising Music with Electronic Equipment.