

92024

April 5, 1977

Hi, Pauline-

Well here it is. I'm really sorry that it's dragged on so long, yet so many things were happening to me - and throughout all that time, that it's no wonder. Anyway - I hope that you feel good about it, and that it seems accurate. It reads rather like a computer manual, but I'd rather that it sound somewhat "blocky" rather than musicological. I can't stand that sort of writing, (thinking it seems mostly like rhetorical bullshit,) and I just had to do what seemed right. I used a lot of direct quotes from conversations and your writing because your music is rather hard to describe verbally, and no one does a better job than you do.

I don't think you'll find anything that you'll feel uncomfortable about - - - we have a lot of time for revision if there is anything you think could be better stated stylistically. As this is a project to tell how I react to your work, I doubt that there'll be anything that needs "correction" per se - unless I've really misquoted something or if you feel my observations are really off-base. Please tell me anything you want to about the paper. It was very hard for me, and as I've never really tried to do anything quite like this -- I'm certain it could be improved upon.

I - we - need your permission for the "quotes," and for the appendix I've added of:

- your essay, On Sonic Meditation.
- your scores, Sonic Meditations
and

- your essay, Crow II: A Ceremonial Opera
over ->

I'm not very certain how such things are handled. The first essay seems like your lecture notes, the scores you've probably published by now, and I liked the unpublished essay on Crow better for use in this than the one published in Alcheringa. Please let me know how you feel about this. I feel it'll add a lot of richness to the book (and I'll definitely have to re-write the article if the appendix isn't there,) but I, of course have to know if this publishing will be any problem for you. Bob was also thinking of "pre-publishing" some of the articles in magazines, (Perspectives, Fainted Bride, etc.) so we need to know how you feel about that too.

I'll try to reach you before leaving. I'm moving to Ohio within a week or two, and who knows where next? ^{you} can always reach me at:
5932 East Harbor Rd.
Lakeside, Ohio 43440
(419)-732-2519.

I don't exactly know what's to be happening next, but I do need a change. I hope we'll be able to keep in touch --- I'm sure we will - I'm hoping to get more in tune with the East Coast, although I just need to cool out for a while and decide what'll be my sphere then.

Please just give me your feelings, and don't worry about hurting my feelings. This is all a learning process anyway -- and this can hardly be considered a definitive statement on your work anyway.

All best and
love — Peg

1.

The highly personal, emotional, and psychological nature of Pauline Oliveros' music is an assimilation of three periods of experimentation. They can be divided into the following categories:

- 1951-62 coloristic exploration

- 1962-70 electronic/multimedia work,
 centering around the atmosphere
 of the San Francisco Tape Music Center

- 1970 until the present
 metaphysical development

To understand this evolution it is necessary to understand her music's historical growth, and to recognize those characteristics which have always been present.

- 1951-62 coloristic experimentation

"Most of my work is rooted in improvisation and primary process imagery. As a beginning composer, I searched laboriously with the aid of a piano for the sounds I heard. This was a kind of slowed down improvisation. As I heard the pitches I wanted, my mind constantly formed images of the instrumental colors I wanted. From the beginning sound quality has been a primary concern." *

In 1951^{Pauline} began at the University of Houston studying composition with Dr. Paul Koepke. In 1952 she moved to San Francisco and began formal study

* All indicated quotes are Pauline's direct words from conversations, her essays, or her scores.

with Bob Erickson. Erickson influenced her work in three specific ways: " 1) he reenforced [her] interest in sound quality, 2) he encouraged improvisation through pieces, rather than rationalization, and 3) he introduced [her] to the idea of organic rhythm which shifts, expands, contracts, and is not periodic in a metrical sense." *

The pieces from this period are primarily instrumental and experiment with instrumental color and rhythmic diversity. They use an extension of pointillistic techniques. She extended the possibilities of pointillism to produce the sounds she heard, showing an early interest in the psychological properties inherent in a particular sound.

In 1961 Pauline received her first critical recognition from a performance of her Variations for Sextet which won the Pacifica Foundation National Prize. In 1962 she won international recognition by winning a prize for the Best Foreign Work awarded by the Gaudeamus Foundation, (Bilthoven, Holland,) for Sound Patterns, a work for mixed chorus. This piece had no text and used abstract vocal sounds producing an almost electronic or sometimes full-orchestra sound. Pauline writes of this piece:

"My central concerns for time structure and tone quality were the same, however I abandoned precise control of pitch for the first time in order to gain the possibility of complex clusters of sound which would have been undoubtedly too difficult for a chorus to reproduce from notation of exact pitch. Sound Patterns was one of the first compositions to explore vocal sounds in this way by a twentieth century composer." *

The use of improvisation developed throughout Pauline's work. She describes it:

"Improvising for me meant manipulating sound materials without a preconceived system, relying on the presence of internal nonconscious organization, then composing by reflecting and then extracting from an emergent sonic vocabulary. It was important to me to try and by pass familiar patterns from my training, so as to find new ground. In order to do this I often would put my-

self into an unfamiliar situation, such as working with instruments I did not know. In this way my improvisation would be an exploration, a discovery of how to make sounds rather than what sounds to make." *

With her interest in pushing sound beyond its normally assumed possibility, and of producing sound acoustically which many listeners mistook for being produced electronically, Pauline's next period of exploration was a natural progression.

1962-70 electronic/multimedia experimentation

In 1961 Pauline met Morton Subotnik and Ramon Sender, and they began a collaboration which grew into the San Francisco Tape Music Center. This was the first evidence of Pauline's desire to form a social bond to develop music with others, which is so apparent in her later work. In a time before voltage-controlled synthesizers and computer music systems were readily available, this group formed an alliance to explore the potential of electronic media then accessible, and pushed the situation to its limits through imaginative improvisation and theatrical events. Pauline describes the Tape Music Center thus:

"This collaborative effort provided us and other younger composers with the only accessible electronic music studio in the area at that time. We worked separately and together, influencing and reenforcing each other's interest in improvisation and theatrical materials. Our activities included group improvisation, a monthly concert series and a meeting place for discussion with the many composers and artists local, national, and international, who came to visit and work at the Tape Music Center." *

Pauline's tapes, theatre pieces, and multimedia works from this period are extremely diverse. There are pieces written for mimers, actors, and dancers. There are pieces integrating sculpture, dance and music. Pieces for tape alone, or tapes with live performance. There is use of amplification of acoustical/natural sound, often also mixed with a ~~modification~~ ^{modification} of

itself. Tape delay techniques are developed to ultimate complexity. Film is used. And a group of very witty and theatrical pieces were written for solo virtuoso performers. Pauline describes three pieces most characteristic of this period:

"Although I continued to improvise, perform, and compose using acoustical instruments and voices, my interest had shifted to electronic and mixed media of all categories. Three of the most representative works from this period are:

- 1) Pieces of Eight (dedicated to Long John Silver), a theatre piece for wind octet, objects, and tape, which contains the seeds of many of my later theatre pieces. A San Francisco Examiner review by Arthur Bloomfield provided this description:

'A bust of Beethoven perched on a piano as Pauline Oliveros' Pieces of Eight unwound amidst a concatenation of alarm clocks, cuckoo clock, cash register, and assorted glissandos, blurps, and bellows from an ensemble of eight performers who looked rather more plausible than they sounded.

The bust had a wretched expression on its face, as if Ludwig had just heard one of his symphonies played upside down, backwards, or maybe at 62 RPM.

And we doubt if he enjoyed being paraded up and down the aisles, eyes blinking red, while feverish "ushers" rattled collection plates and organ music filled the hall.'

- 2) Theatre Piece for Trombone Player for garden hose instruments, (constructed by Elizabeth Harris,) lighting, and tape.

The sonic materials of this piece are an arrangement of an improvised vocabulary developed in collaboration with Stuart Dempster, the performer. The vocabulary is arranged and mixed on tape in a sequence by the composer. Mr. Dempster has specific instructions for improvising with the tape.my practical habit of writing for friends has caused many pieces to be exclusively the characteristics of one particular person. This piece is the first of a series dealing with the virtuoso performer. It includes not only the personal sonic vocabulary of the performer but also the personal theatrical vocabulary of the performer. As such the piece is not available to other performers.

- 3) I of IV
 a two channel, purely electronic piece
 which is a solo studio improvisation in
 real time.

In this work I proceeded to elaborate a strong mental sonic image. First I connected a special configuration of electronic equipment which would produce my idea. There was a climax in this particular improvisation of a feeling which had long been developing in my work; that I was a medium or a channel through which I observed the emerging improvisation. There is a careful continuation in this piece of the idea mentioned by Frankenstein (critic, San Francisco Chronicle), in "Stimulating Sounds Too New To Be Named" : that is that "the past becomes the substance and subject for improvisation", in this case through various tape delay techniques." *

In 1965 the SF Tape Center received a Rockefeller grant to continue its work. The next year the Center was moved to Mills College where Pauline became director. In 1967 she was offered a position on the faculty at the University of California, San Diego, which she continues to hold presently. These changing environments led to a more pronounced interest in using and developing theatrical and visual materials in her work. At this time more pieces were written for virtuoso performers: Night Jar for viola d'amore, (for Jacob Glick,) Double Bases at Twenty Paces, for two bass players, referee/conductor, seconds, and tape, (for Bert Turetzky,) The Wheel of Fortune, for clarinet, (for William O. Smith,) and Aeolian Partitions, for flute, clarinet, violin, 'cello, and piano, (for the Aeolian Players.)

"It is common to all these works that the musicians' actions as performers and the visual elements are as important as the sounds produced. My concern with stage behavior and its unusual nature tends to disorient audiences, and is intended to bring about in varying degrees a new understanding of how to listen. It is also intended to disorient the performer and break stereotyped approaches to performance, at the same time there is a desire for the individual personality of the performer to come through and take a vital role in the music. Wayne Johnson of The Seattle Times writes, of William O.

Smith's performance of The Wheel of Fortune: 'The piece is fun and funny, but it's more than an extended gag. It adds up to a fascinating, entertaining portrait of a man who expresses himself primarily through his clarinet but whose expression and need for expression are shaped by many nonmusical influences.' " *

This period of Pauline's work was typified by:

---the need to form a group situation for mutual growth.

SF Tape Center became the very heart of the musical experimentation in the Bay Area. Because of its ^{unique} "communal" style of organization it built a supportive environment for all the experimental artists of the community, and became a focal point where other national and international artists could tune in as well. Not only did the structure provide a time and place for performers/composers to do their work, but it served as a reinforcing network for all involved. It created an energy, an audience, and other receptive artists which all influenced one another. No artist works in a vacuum, and the Center really opened a lot of possibilities for experimentation. The group energy, the mutuality of a shared goal, is one of the primary factors which developed the next stage of Pauline's work.

---the use of improvisation.

The improvisatory nature of her work was always strong, but this was very highly developed throughout this period. All of the theatre pieces and the "personality", virtuoso pieces "work" because of the freedom that each performer elaborates within the performance space. The use of improvisation allowed a much more exploratory nature to evolve and change the expression of her work throughout this stage. Improvisation grew into experimentation with meditation.

---the desire to continue to musically realize strong mental images.

Pauline used models to develop sonic ideas. In her earlier ^{work,} she always seemed to have a "mental picture" of the sound desired. In this period she began using the personality of performers to control compositional decisions of both musical and theatrical ideas. She also made rather political statements, or theatrical, often whimsical juxtapositions of events, any of which might have seemed quite serious alone but which produced a rather humorous effect when several elements were mixed together. Humor was used in a theatrical way to disorient both performers' and audiences' perception of their roles. To do this, "the unarticulated elements which have become part of the background in traditional music became the foreground of [her] theatre pieces." *

---the influence of equipment development and the technological advances in the 60's changed Pauline's interest to electronics and media in general.

Equipment development along with the accompanying philosophical changes that were then happening in all the arts deepened Pauline's interest in multimedia possibilities. This use of multimedia led to a desire to integrate different types of energy to define an environment and also to become aware of the many factors determining the types of stimuli and energy interaction within an environment. This occupation with integration seemed important in more than physical sense, and led to her interest in exploring that principle emotionally and psychically.

---the idea of "becoming a medium through which [she] observed an emerging improvisation" *

This idea began to be formalized throughout this stage of work, and became the transition process from formal presentations of pieces into the idea of "becoming one with the music produced." This evolution became a main focal point which led into the more metaphysical aspects of her next compositional experimentation.

"With unfamiliar instruments or sound sources I could not rely on skills and the associated patterns. Instead I tuned to some continuity within myself which led my improvising nonconsciously. I liked the sonic results of this mode no matter what materials I was using. I found myself in some kind of musical border land where guidelines blurred and the ear led. Rather than thinking about what to do with sounds, I was listening to what sounds did. I became interested in listening to one sound for a long time, until its tendency seemed to change, or my intention would shift, or disappear altogether. I became tuned to myriad changes in the quality of sound and to my own psychophysical dynamics. The work became increasingly meditative." *

1970 to the present - metaphysical development

After the energy of the electronic/multimedia period of work completed itself, Pauline began working in a style which can best be called self-exploration. She seemed to move beyond the desire to experiment with technology to the desire to understand her own processes and to develop self

awareness to a very fine degree. This curiosity changed the entire tone of her work, although it happened in a very evolutionary manner. Her work became much more internalized, seeking an inward change rather than an audience's recognition, more meditative, more personally defined and directed and much more concerned with energy transformations as a whole rather than primarily related to sound. Sound became a means of exploring energy integration on many levels, rather than an end in itself.

In 1970 Pauline organized the ♀ ensemble to continue exploring the psychical energy she had been investigating in sonic material. The group worked very intimately for several years "on disciplined states of meditation and ideas for expanding the possibilities of sonic meditation. The group [was] purposely all female in order to maintain a common, stable vibration within itself to explore the potentials of concentrated female creative activity, something which has never been fully explored or realized. The group sonic meditations provide a path for constant rediscovery of each person's potentials in herself and in her instrument. By meditating together the members, are able to reenforce each other's psychic energy and sonic explorations and discoveries." *

The ♀ ensemble began an exploratory society dedicated to both individual and group development. It derived its energy from group effort and was concentrating on producing an environment for the well-being of all present. It sought a more thorough recognition of the elements composing an environment, an integration with that environment by an introspective internalization of those elements, and the discovery of how to alter or preserve or more fully develop the environment once one has allowed himself to fully perceive and participate within it. (See the appendix for the essay, On Sonic Meditation, and the scores, Sonic Meditations.)

I remember the time I was able to participate in an evening of Pauline leading people in her Sonic Meditations. I distinctly felt that she was using the evening as a vehicle to allow all those present to create what I

called "a next bond" beyond being single personalities. The meditations seemed to have evolved in a manner to develop trust among the participants and the desire to integrate each one's separate psychic/emotional energy to create something larger than the mere addition of all present. The energy was a blend of sources, which once combined, changed its identity and was recycled to each individual. This seemed to change the energy each "sent out" again, later receiving again, until a rather homogeneous nature seemed to preside over the environment.

That evening fanned the fire of my own developing interest in the factors which determine the power of vocal music. When the ♀ ensemble was first formed instruments were used along with vocal sounds to develop the meditations. However as the group progressed the instruments were abandoned in favor of the development of the voices of all the participants. I couldn't help wondering why Pauline, who had been motivated for a large portion of her compositional life by a budding electronic technology, should suddenly focus exclusively on the primary instrument, the voice.

The human voice provides more information than can possibly be consciously processed by an observer. It describes personality traits in general as well as showing the specific state of one's emotions. It greatly affects one's ability to emotionally perceive and/or empathize with another. One's speech patterns can often alter, or are indicative of, his thinking patterns. Negative characteristics, such as speech impediments, influence one's ability to interact with others. A voice's interesting qualities, beauty, or lack of either, control the readiness of others to listen, showing that the medium itself affects the impact of the message.

When vocal sound is used in a musical application the information produced is the most gut level that it can be. It is the most direct instrument possible, providing the least possible filtering of a musical idea. And because such music is so highly personal and so indicative of a musician's whole being.....it is natural that anyone acutely aware of vocal sound

would develop the desire to investigate the intuitive nature of himself, and want to explore the four interworking parts of his personality.

Every human being is an integration of four natures, the spiritual, emotional, intellectual, and physical. None of these characteristics can be totally divorced from the others, and none can function independently. To ignore one of these aspects of personality creates an imbalance which allows a less efficient or desirable state to exist. As Pauline became more aware and complete within her own sense of integration, she wanted to use her music to develop internal growth--psychically and emotionally.

Much of the experimentation in this phase of work reflects an interest in how a process evolves. The sound produced is a part of a larger process and is not the primary goal of a meditation. The experimentation has developed her desire to completely recognize all perceivable factors of an environmental system and to be able to use and interact with that energy.

With the developing interest of interaction and understanding of an energy system, the formal sense of performance began to fade from Pauline's work. All people present at an evening of meditation pieces are participants, leaving no distinction between performers and audience. This appears to be a logical progression within her work, for once one has discovered how energy is produced within a system, it would be reactionary to then fragment it, or not to use its full implementation. The integration of performers and audience is a social commitment which allows the growth and understanding of a process for all involved. It is a model of integration which is similar to the personality integration of the physical, intellectual emotional, and spiritual. It is an attempt of "the next bond" beyond the integrity of a single personality.

After the Sonic Meditations had been developed through the disciplined approach of the ♀ ensemble, Pauline wrote two sister pieces which explore the juxtaposition of several simultaneous meditations, Crow and Crow II. (See appendix for the essay describing Crow II.) Within Crow II

11.

several different types of meditators continue their meditations independently, using different media as vehicles for their performance. This gives an observer the feeling of being a part of a multimedia meditation. Seated in a mandala:

The Crow Poet dreams the poetry, and symbolizes the group's focal point of energy. She is like an old grandmother who passes on the tribal ceremonies from generation to generation. Although she is not specifically directed to make any sound, her imagery is extremely important because she represents in wisdom accumulated from the past. She is illuminated by a lighting system which slowly cycles the meditation symbols:

○, △, +

The Mirror Meditation people represent the dance element.

The Single Stroke Rollers, ^{the Energy Changer} Dijeridooers, and Telepathic Improvisors provide the music during their meditations. The Energy Changer and Dijeridooers have almost a dual function because their meditations are based on listening to other sounds within the environment and creating sound to complement the environment or make needed changes. In this sense both types of meditators also serve a director function.

The Heyokas are the comic theatre and also the children which test the environment to determine whether it can remain valid. Just as children examine and accept or reject everything of the tradition they are born in, the Heyokas through imaginative play prove whether the different meditations have the substance to remain during the distractions the Heyokas impose of them.

The Crow Totem represents the sculpture element and also served as a symbol of tribe unity. It is the totem which appears to distract the Heyokas after their mission is done. It is the symbol which represents what the "tribe" reveres, and this feeling is strong enough to ward off interference. It is not true that the work of the Heyoka is not necessary, but the energy which is well enough founded will be able to sustain the attack and survive it.

The Crow Family and Friends are symbolic of the tribal energy which uses the ceremony to fulfill its needs.

Although not asked to participate directly in the event as "the audience must in the Sonic Meditations, Crow LL is used as the North American Indians used ceremonies to centralize a tribe's energy and to gain a group unity.

This piece is also more formal than the meditations done by the [♀] ensemble because of its more tribal rather than ritualistic nature. Within a tribe each member can have a specialized function and all combine to produce the societal whole. Crow II uses the meditative skills and functions of the performers to educate "the extended Crow family" concerning the uses of the energy developed through meditation.

An Eastern influence ^{also} seems present in all of Pauline's work in this stage, in addition to the previously mentioned "tribal ~~ritual~~" nature, emphasized by these characteristics:

- her need to "empty out her past musical ideas", showing a Zen nature, (See appendix essay, On Sonic Meditation,)
- the use of meditation with its interest in involving bodily processes as a function of breath,
- the combining of philosophical inquiry with music, (a considering of psychological factors inherent in sound and life in general,) within the meditational techniques,
- the use of sound as a healing process, developed through skillful use of concentrating it in various focal points of the body, (shakra-style,) or integrating its power internally,
- the emotional energy sought through the meditational practices is relaxed, striving for a smooth, continual nature,
- the ritualistic nature of the grouping of meditators. The ♀ ensemble chose to make a group commitment for a very long period of time, which is similar to the studying with a guru in monk-like obedience, which allows a highly disciplined personal, metaphysical, and physical growth.

The metaphysical development of Pauline's work can be typified by:

- the predominance of vocal music,
- group develop of and presentation of the music,
- Eastern philosophical concepts as well as physical disciplines,
- the attempt ^{of} development of total personality integration, along with developing the next bond beyond it,
- the desire to integrate and undstand all the energy within an environment,
- the use of ceremonial or ritual forms, which develop a more "tribal" sense of theatre,

- the loss of observing music leading to the phenomenon of "becoming one with it", by all present producing it, and interacting with it,
- the desire to produce a more refreshed/relaxed energy system for all participating.....more complete and elongated energy,
- the desire to evoke internal, personal change, rather than the desire to develop "an interesting sound" or novel performance technique,
- the use of improvisation to develop music from a particular technique, such as meditation, but also "allowing" a process to form itself without manipulation by freeing "involuntary" energy:

"Instead of actively intending to make music by improvising, the kind of tasks imposed by a particular meditation allowed the music to occur from a receptive or intuitive mode of consciousness." *

And all of the above led to the need to develop music beyond a multimedia approach within the arts, through interdisciplinary research.

The use of her meditational music has led Pauline into a variety of new research. She has become intensely involved in the psychological applications in sound, in group sensitivity and developmental possibilities, the history and development of tribal ceremonies as a means of meeting societal needs, spiritual and intuitive means of directing human thought and behavior, (i.e. telepathy, ESP, yoga disciplines, etc,) the study of energy transformations within an environment, (process development,) and the integration, utilization, and interaction of all processes and energy available to an individual. Her research in bio-feedback techniques, the desire to work with others in a great variety of disciplines, (sociology, psychology, medical research, physics, etc,) and her acute curiosity will undoubtedly lead her into an even more generalized approach to and knowledge of the study of energy and people in the next phase of her work.

Throughout Pauline's development there have always been certain elements present in her work

- 1) She has always been developing a sense of improvisation.

Through this technique she's been striving to elaborate a mental possibility for a sound. By giving performers specified freedom an idea could be developed naturally without being destroyed by its realization process. Some sounds would be impossible to encode either in words or graphically on some type of score. By describing a situation and "allowing" it to proceed within a certain environment there is a chance to not only perhaps get close to the originally intended sound, but also the possibility of discovering something that is entirely unforeseen and impossible to find except through happy chance. A system once formulated and allowed to proceed always produces more than could have been anticipated.

Pauline's use of improvisation has been increasing throughout her work. The earliest pieces still use standard notation and are quite specific as to intent. But from Sound Patterns on, she's tried to completely develop ~~the idea~~ improvisation. All the electronic/mixed media pieces had an intent, but that was always elaborated and completed by the moods of the performers and the environment for the pieces. Once she made the decision to move beyond improvisation to meditation, she was really just making the last logical step. The goal of her meditations is to be nongoal oriented, to lose preconceptions, to "allow" whatever possibilities are inherent in a system to exist as their nature's exist. It is the final step of discovering something within a system, and the allowing of something which could not possibly be surmised or foretold to become a reality.

- 2) She has always used theatrical elements to develop musical ideas, creat spatial effects, or to determine an environment.

I think all music is theatre translated into sound. However Pauline has used many visual elements theatrically in her work. Most of her multimedia works, especially the virtuoso pieces, (Theatre Piece for Trombone, Night Jar, etc,) call for the specific character of the performer to "act out" events, while the other pieces more subtly perform some visual nuance to help define the sound. Her meditation pieces draw on probably the most basic kind of theatre, the ceremonial or tribal integration of relationships. While some pieces are more overt, (the Indian ceremonial quality of Crow II is very direct,) Pauline knows how to elicit personal response while singing a solo meditation unaware of any observer. I think she is a master at eliciting the maximum emotional response from a very simple visual cue.

- 3) She has always been seeking "a sound she heard" that was an inner reality.

Interest in sound quality has always been a paramount concern in her work. She seems to develop pieces from sound imagery in her mind. This is what has probably caused her work to be either theatrically visual or tactilely spatial. It is as if she's sculpting a sound image in all her work up until the time when it became meditative.

Since her work's development through meditation, she has been interested in "allowing" music to happen rather than crafting it through her will and intent. This creates the possibility of "becoming the sound sculpture" itself, a new unification with the image. This has led to a more intense desire to develop the four remaining characteristics, which while always present, have become more finely developed in her work:

- 4) the desire to understand the psychological properties inherent in a particular sound,
- 5) the personal need of developing internal material and for the recycling of it again within oneself,
- 6) the intense interest in how a process defines a composition,
- 7) the interest in interpersonal relationships.

4) Although Pauline's music has been highly improvisatory, she has always been interested in developing the psychological effect of a specific sound. In her first works of coloristic exploration she visually implied a "sculpted sound" portrayed through space and color. The theatrical pieces created humorous or emotional effects. But it is her meditative music, although produced without manipulative motive, which deals most directly with the psychological implications of sound. She now uses sound to attain more complete consciousness, and self healing. Because the voice itself is so indicative of an individual's psychological and emotional makeup, she feels that the reprocessing of those sounds created in the meditations produce resonances which allow energy to flow through the body to heal, soothe, and refresh. This leads directly to:

- 5) the development of a personal need to use sound created from internal material, and the recycling of it.

Although all her earlier work was based on mental sound imagery, her meditation work is again the most developed example. The goal of her meditations developed from a need to "alter her consciousness and to clean herself out."* The meditations produce sound through nonmanipulatory means, for the source is from within oneself, but is not shaped by the will. Once the sound is aural, the ear--brain--emotion chain reintegrates the energy and uses it again internally. Human beings are a closed loop. We can't send out something without being re-affected by that material. We never "lose" anything we are.

- 6) .Pauline has always worked from a model, a process.

Whether it was a sound image, a performer's personality, or a ritual, such as the meditation pieces, there has always been some point of departure which has served to define her pieces. This has allowed an organic evolution of her ideas; one interest has always dovetailed into a new perspective. I sense that this is a fundamental of her nature. By meticulous examination of a specific goal she manages to build very carefully, realizing its full potential, and then moves to the next logical progression. Being aware of minute detail she's able to completely exhaust an idea, microscopically. "Then it's time to clear the register and prepare for a change. I never know what's coming next.....I never have. But I always know when change is coming. It's like shedding a skin. If it's over, I'm done with it. Once something is understood, I abandon it." *

- 7) The interest in interpersonal relationships.

Pauline has never stopped discovering how to relate to her environment, when to make an environment, and when she needs a change. As a young student she left Texas to come to San Francisco to grow in her work. For the next 15 years she developed that chosen environment, forming the SF Tape Center and eventually starting a studio at Mills College. The Tape Center was important because she realized her need to grow with others very closely involved in their own compositional ideas, giving concerts, developing the media she chose, meeting and talking with, helping and being helped by others. Then came the formation of the ♀ ensemble. It was formed after she'd been involved with meditation for awhile seeking a change in her own consciousness and to break away from the anxiety of the '60's with its political upheaval and emotional unrest. Everyone within the group changed. The task was defined by the meditations to achieve a desired change, and the group amplified the change. And now that the group has dissolved, and she knows that she's about "to shed another skin" she says:

"My big interest is the development of a wholistic view of consciousness. Beyond consciousness is my effect on others. It's important to be clear in your needs and thoughts of reaction, and of the past, and then do what there is to do. All my work is toward changing myself and my views and having a clear understanding of what a relationship is. My work has led me further into understanding self and group motivations. Relationships of people is what interests me, and developing my work so that they're good." *

After knowing Pauline and trying to know her work thoroughly, I've developed a type of compositional model which produces music I can imagine. I don't know how much she's put there by our association, although it's definitely been created under her influence. I suspect that a lot of it is my own imagination developing what I've heard for a long time, but it's changed because Pauline and I can now sit down on the floor and laugh together. When Pauline and I first started talking about music together we decided that we really ought to do a piece together. Maybe we already have, and these are its characteristics:

The rhythmic flow is not strictly linear or shaped. It may appear to be organically derived rather than shaped or contrived. It is likely to move much less in traditional metric values. It may appear very amorphous, or to possess more than one simultaneous shape. The actual rhythmic line will be longer in general, often because of its lack of periodicity, and will not have sharp, punctuating expressions. It may appear to have no repetition of a pattern, or may be made up of different cycles of varying lengths and contours.

The texture doesn't need to be clearly delineated. It may appear very thick, and will lack reoccurring thematic material. This doesn't mean that it will appear dense in a clunky, heavy manner. It may seem rather atmospheric, and will create a total environment by its emotional presence. Different sound sources may be indistinguishable, (creating something more than the sum of the parts,) or several sound elements may combine to produce something entirely different than either of the parent sources because of various masking qualities. The sound may be very continual, with changes occurring that are very radical, but happening in such a gradual manner that the observer may suddenly realize that he has arrived at a different viewing position in total surprise.

The emotional impact may be very intense, but will be arrived at by circuitous means. The sense of cause and effect is not present. The intensity is not expressed as a product of a typical buildup and climax, but is a subtle presence throughout the presentation. The sense of "arrival" is almost a surprise, because once aware of the emotional focus of the work with its full force, one will be aware that it has constantly been "there" with him throughout the piece's duration.

OR

The emotional impact may appear very continual to the point of being static. It may be very low-level, hypnotic, or very fluid and appearing virtually seamless. The latter sensation will come from the piece's energy being very focused and having no big outbursts, no

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huge jags or thrusts of power. The power comes from a sense of continuity, which is synonymous with survival, or from its cyclical nature---implying a central focus as presented in our solar system, atomic structure, and propagation of wave movement.

The sense of dealing with or delineating time is very elongated and extended. The ideas to be expressed are presented over a very long time period, carefully unfolded in a methodical manner. Each element is assumed equal. This will set up a flow pattern which allows the separate information to be presented without dramatically pointed effects. This will create a pulsing sense of continuity. There may be several separate time lines evolving simultaneously, or only one using different devices to aurally suggest various characteristics of the information presented. Or---certain material may be elaborated after its presentation at varying intervals along with new sonic material, etc. Innumerable possibilities! The purpose being, sound can then progress through an organic-rather-than-linear development, which is not easily divided into its primary functions, because it can continually develop a new nature.

There is not a sense of power manipulation of the sonic materials. The event will shape itself through the personality of the performers, interacting with the materials. Hopefully there is a possibility of formlessness whose randomness can produce a form which otherwise would not be discovered. This is highly idealistic, but an attempt at unity with one's space, a re-establishment of the cyclical nature of energy transformations.

The choice of structure and sonic materials will be made intuitively by all present. This ability for a group of people to join in a group responsibility for the progression of a piece was something never apparent in earlier traditional music. This philosophy accepts the fact that a piece doesn't have to be someone's sacred cow, or an entity that cannot vary its identity or purpose. The power from the group's decision comes from:

- a) the fact that participants are willing to be totally open to each other's ideas,
- b) the participants are not afraid of intense interpersonal contact during the piece's duration, and
- c) participants are willing to divorce themselves from the conventional protection of knowing the piece's complete identity.

Energy transformations are the central interest of any composition. They may be developed in any number of ways, but ~~they should~~ should integrate at least some of the following possibilities:

- a) It can appear sustained, flowing, and continual.
- b) It can integrate the energy exhibited within the performance space. This involves interpersonal relationships and intense awareness of and involvement with the physical environment. Interacting with the environment develops a need to have systematic renewal of whatever energy the people drain from it. This firmly establishes a unity with the perfor-

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mance space, allowing all to be attuned to a central energy and to continually reestablish a resonance with it, through drinking it in and pouring it back out.

The power of the energy established in this piece doesn't come from a mastering of compositional problems. It will come from the lack of fear to become a part of a process, rather than the willful manipulation of one. Power does not have to come from a sense of predominance, and can be strictly internal. The mutuality of a group without fear, seeking something together creating no opposition---is in itself edifying.

The last piece I saw/heard of Pauline's was Gravity Is the Fourth Dimension. I arrived at the concert hall to pick up a program and to notice that someone, (supposedly, though not identifiably, Pauline,) was "lying in state" on top of the piano. Children present were forgetting about space definitions and becoming microscopes. Nothing was wasted on them.....Most older types were busily emersed in the process of deciding if they wanted to stick around, and why. David and Kathy came in and sat down, very at ease, but somewhat formally, and watched. The usual people came in and went out simultaneously.

I'd come with two friends. Neither knew what ~~they~~^{he} wanted to do, or what ~~they~~^{he} ~~were~~^{was} "supposed" to do. One decided that he had to watch very closely in case Pauline got sneaky and actually "did" something cosmic when no one was noticing. I decided that what I really wanted was to go outside with the other friend and have a good, long talk about whatever seemed appropriate. We left, myself wrapped warmly in my down jacket with a vinyl wind-breaker over top. It was great. I sounded like a two-year-old kid in a snowsuit, little night beasties were cricketing away, and the night was misty and magical, so we talked about going camping, tramped up and down some small hills, sat down on some fallen eucalyptus boughs, and my friend decided to get heavy.

"Just what's happening back there, I mean, am I reading it right?"

"Are you listening to things, are you ready to just enjoy what you're doing?"

"There was a lot of sound happening back there."

"Sure, it just took listening to. Not a very new idea, but very well portrayed. Did you notice that she's completely directed our whole evening by simply getting out of the way? I mean here we are, lost outside away from everyone else, listening to sound with nothing particular that we have to be doing, talking occasionally, but just being aware of this time and curling up in it."

More talk. Watching the colors of the shadows change. Cars far away make noises that are very damped in a eucalyptus grove. Misty. Wuthering Heights. Carriages clomping down a long lane, horses black as the night. Climb around somewhere. Wet, tender light, pampus grass....very scratchy. Thank God for Adidas.

Back at the concert. People aren't afraid to do something by now. Other friend being catatonically quiet. I decide to enjoy myself. Meet Pat in hall. "Wadda ya say we run around the concert hall in opposite directions?" Run. Wonderful.....just pretend it's a beach. Spray, yapping dogs, Wait a minute. That is a yapping dog. No sleepy morning daydream. A small mutlike creature is chasing me with tail unfurled, circling in that mad, ~~plane~~ undefined plane that only a mut's tail can move in. Appearance of one small kid chasing dog. Kid is eightish, and very excited. Ramon, (whom I later learned was playing himself,) is doing his mad NY poet thing.

After several laps I'm getting tired and fling off sweater on to friend who went hiking with me. He is trying to remain calm, as if he really understands why I'm doing this. He likes it but doesn't know why, so has rather an "I'm amused but shan't commit myself" look on his face. OK, not everyone can jog on such hard floors for no reason. It's a gift, like clairvoyance. Next lap.....decidedly tired. Decide to stop.

Friend is watching Andy do a mild Charleston routine on the stage. Rosebloom is dancing sort of near the piano. I admire Pauline's concentration. I decide my life needs more centralized energy.

I decide to do something I've always wanted to do, imitate Sam running down the outside aisle armrests. I discover this takes more balance than my ex-dancer days allow. Rats. Ramon goes home. His kid plus dog need to go to bed. Art is defined by arbitrary outside events.

Sit hanging over the entrance hall. Talk with old friends who look at me like I'm Peter Pan hanging from the ceiling. Nice. I always wanted to be a little boy. Good talk. Friends decide that they liked it, but now want to leave. I'm basically neutral.....could stay a lot longer, but don't need to.

Leave with friends. Have a drink together. Decide to go to a party with Pauline afterwards.

Hot mizo. Relax. Very late, nice.

APPENDIX CONTENTS:

essay-On Sonic Meditation

score-Sonic Meditations

essay-Crow II: A Ceremonial Opera

ON SONIC MEDITATION

Pauline Oliveros

The meaning of meditation is problematical in that it has accumulated many different associations and generally a very broad range of diverse practices and techniques. It appears often in a religious context such as Buddhism, Christianity, Sufism and others. It's secular counterpart is usually called concentration. Although all meditation, both secular and religious, is similar in that it employs attention, awareness, concentration, openness and repetition, some define meditation as exclusively a specific type of practice or technique. Many contrasts among different systems arise: Christian meditation, or contemplation, is usually a dwelling upon specific ideas, such as one's relationship to God, or the pursuit of an activity which is decided upon and directed intellectually. Certain Eastern practices will be opposite, advocating dwelling on emptiness of mind. (Nirodha in ^{the} Yoga Sutras of Patanjali, 'No Mind' in Zen Buddhism.) Some methods of meditation encourage mental imagery, others discourage all imagery, some promote the involvement of sense organs using visual, auditory and somatic forms, others promote the abandonment of sensory modes. Further, there is action

versus inaction, feeling versus indifference and more.

In Taoism when action arises, it is spontaneous and natural, while in Confucianism, action is the result of ethics or intellect. I use the word meditation, rather than concentration, in a secular sense to mean steady attention and steady awareness, for continuous or cyclic periods of time. Any of the above practices or techniques might be employed when appropriate.

While one's attention is focused to a point on something specific, it is possible to remain aware of one's surroundings, one's body, movement of all kinds and one's mental activity, or in other words remain aware of inner and outer reality simultaneously. Attention is narrow, pointed and selective. Awareness is broad, diffuse and inclusive. Both have a tunable range: attention can be honed to a finer and finer point. Awareness can be expanded until it seems all inclusive. Attention can intensify awareness. Awareness can support attention. There is attention to awareness; there is awareness of attention.

Attention seems to equate with mental activity
and ^{to} be aroused by interest or desire. Awareness seems
to equate with the body's sensory receptivity. It is activated, or present, during pleasure and pain. Either attention or awareness can interfere with the other de-

pending on the intensity of interest or the intensity of stimulation. . . . When either attention or awareness predominates or becomes out of balance, the other tends to drift or become unconscious: For example, after practicing a difficult passage (or even an easy one) over and over again, with or without success in execution, the musician discovers a cramp in some part of the body which has developed from a faulty playing position. Awareness has been sacrificed for attention and becomes unconscious, or very low level. Awareness only returns with the urgency of the cramping pain. With conscious awareness, the cramp might have been avoided by adjusting the relationship to his or her instrument without sacrificing attention, before a cramp could develop. In this case awareness would be supporting attention rather than producing a delayed interference reaction. If the passage was executed successfully, one might consider the cramp a small price to pay or it might not be associated with the activity. It is also possible to sustain an inner muscular or visceral tension which is not noticeable or visible on the outside, so that the body appears to be in the correct relationship to the instrument. If the passage was executed unsuccessfully, the faulty position disclosed by the cramp might

be blamed and subsequently corrected. In the former, some musicians who remain unaware for a long time, even years, often end by paying a very high price for success. Indeed, when such things as severe chronic pains in the back or other

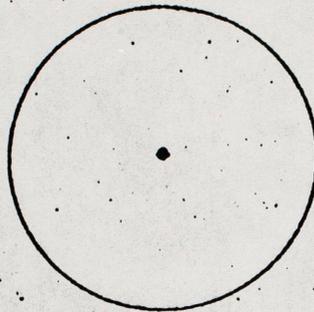
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parts of the body appear without apparent reason, they ^(severe pain) may be results of some small but constantly repeated strain. The symptoms often do not respond to medical treatment, probably because the source of the now chronic ailment is continually repeated as an unconscious habit in association with "correct" habits of playing music. It is therefore most difficult to correct in anyway whatever. Besides the misery of such a situation some musicians are forced to give up playing or singing because of such ailments, but even worse, some never realize the relationship of such illness to inner tension, because the appearance of the playing position seems to be correct and the music may sound right.

The opposite can be true: while awareness of body sensations remain present, attention can lapse or drift attracted by the larger phenomenon of a painful awareness. The musical passage might become automated and sound mechanical, or, parts or all of it are interrupted or forgotten as attention is divided or diverted by awareness of the cramp or some other strong sensation. Attention then refocuses and intensifies awareness.

The proper relationship of attention and awareness can be symbolized by a circle with a dot in the center. (Fig.1)

Figure 1.



Attention
w/ awareness

The dot represents attention and the circle awareness.
In these respective positions both are centered in
relation to each other. Awareness can expand without
losing center or its balanced relationship with attention

and become more inclusive simultaneously. Attention can be focused, as fine as possible, in any direction and can probe all aspects of awareness without losing its balanced relationship to awareness.

My Sonic Meditations (see Source #10 Music of the Avant Gard for Sonic Meditations I-XI) are "sonic" in that sound and hearing, both active and receptive, are the foci of attention and ^Tstimuli of awareness. The enhancement and development of aural sensation is one of the goals. The synchronization of attention and awareness, that is, keeping them balanced and conscious, is necessary. Also, the synchronization of voluntary and involuntary mental or physical activity is explored. The ear is the primary receptor or instrument, sound, both inner and outer, real and imaginary, is the stimulus of Sonic Meditations.

How and what does one hear? In order to answer this question, the mind must relax, as a muscle must relax, or the appropriate state of expectation must be present in body and mind in order to become receptive to both internal and external ^Tstimuli.

A CUP OF TEA

"Nan-In, a Japanese master during the Meiji era (1868-1912) received a university professor who came to inquire about Zen.

Nan-In served tea. He poured his visitors cup

full, and then kept on pouring.

The professor watched the overflow until he could no longer restrain himself. "It is overfull. No more will go in!"

"Like this cup," Nan-In said, "you are full of your own opinions and speculations. How can I show you Zen unless you first empty your cup?" (Zen Flesh-Zen Bones, Paul Reps, Tuttle)

As a composer I had to empty my cup: I became interested in dwelling on single pitches in my music at the end of the 1950's. There is a very long held note in the cello part of my Variations for Sextet (1959-60) (Fig. 2). The note lasts approximately half a minute and it is solo. It emerges from a hard attack, together with trumpet, horn and clarinet, with a few low level, evanescent piano harmonics. It is very long in the context of the Variations and other music of its style, which deal with radical shifts in rhythm and timbre. The long cello tone is a very brief meditation, although I was not thinking of it that way at the time. It had at least two functions:

- 1) It represented a very slow contrasting tempo, within a multiplicity of changing tempi.
- 2) Its harmonic ambiguity increased as it stretched out in time, although the tone itself became an object of interest rather than where it was leading. It signaled my growing interest in timbral shapes and changes, the complementary opposite of chordal or harmonic changes.

Other composers were becoming involved in this fascination with long tones also. See Terry Riley's String ^{QUARTET} ~~Tri~~o (Fig. 3) and La Mont Young's ^{COMPOSITION #7,} ~~To Be Held For~~ ¹⁹⁶⁰ ~~A Long Time~~. (Fig. 4)

Drones of all kinds, such as motors, fluorescent lighting, freeway noise are ever present. The mantra of the electronic age is hum rather than Om. These constant soundings influence everyone, whether consciously or unconsciously. Some adverse effects can occur when the influence is unconsciously received: For example, a musician who plays in tune unknowingly with 60 hz. hum rather than ⁴61.735 in an ensemble. Or an ensemble which does not realize the out-of tuneness caused by the discrepancy between standard musical tuning in reference to A440 and 60 hz. hum.

I began to seek out drones of all kinds and to listen to them consciously, allowing myself to hear the myriad shifting, changing partials of a constant tone, broad and narrow band noise. My subsequent music, both electronic and instrumental reflected this interest. Whole pieces became single tonal centers or noise bands with characteristic timbral shaping. I was quite satisfied with this work, emotionally and intellectually, although I had apparently abandoned Western harmonic practice.

VARIATIONS FOR SEXTET
(EXCERPT)

PAULINE OLIVEROS
1959-60

(♩ = 72)

The image shows a handwritten musical score for a sextet, consisting of seven staves. The instruments are labeled on the left: Piccolo (Pic), Clarinet (Cl), Trumpet (T), Horn (H), Violin (Vcl), Piano (Pa), and Bass. The score is divided into three measures. The first measure contains musical notation for the Piccolo, Clarinet, Trumpet, Horn, and Piano. The Piano part includes a circled number '65' and the instruction '(SILENT)'. The Bass part includes the instruction 'BASS S. PED.'. The second and third measures are mostly empty, with some faint markings. The score is written in a clear, legible hand.

Handwritten musical score for the first system, featuring a grand staff with piano and bass clefs. The notation includes complex melodic lines with many slurs and ties. A handwritten instruction "(S:arco)" is present in the piano part. Below the grand staff, there are markings for "BASS S. PED." and "BVA.".

Handwritten musical score for the second system, including staves for Flute (Fl.), Clarinet (Cl.), Trumpet (T.), Horn (H.), Violin (Vcl.), and Cello/Double Bass (Cb.). The Flute part features a triplet and dynamic markings like "ppp" and "pp". The Trumpet and Horn parts have dynamic markings such as "sfz" and "p". The Violin part includes the instruction "NON VIBRATO". The Cello/Double Bass part has dynamic markings like "sfz" and "ppp".

VCL.

slight VIBRATO

mf

mp

72

PA.

S.P.
D.P.

CL.

77

VCL.

f

mp

Pizz.

mf

Viol. I

Handwritten musical notation for Violin I. The staff contains a wavy line with a dynamic marking of *f* (forte) and a hairpin crescendo. Further down the staff, there is a dynamic marking of *mp* (mezzo-piano) and another hairpin crescendo. At the end of the staff, there is a dynamic marking of *mf* (mezzo-forte) and a final hairpin crescendo. A double bar line is present at the end of the staff.

ARCO

Viol. II

CL.

T.

H.

Handwritten musical score for Violin II, Clarinet, Trumpet, and Horn.

The score is divided into three measures. The first measure includes the instruction "ARCO" above the Violin II staff. The second measure includes the instruction "PUNGER" above the Trumpet staff. The third measure includes the instruction "7 FOR 8" above the Clarinet staff. Dynamic markings of *f* (forte) are present in the Clarinet, Trumpet, and Horn staves. The Violin II staff has a dynamic marking of *mp* (mezzo-piano). The Clarinet staff has a dynamic marking of *f* and a hairpin crescendo. The Trumpet staff has a dynamic marking of *f* and a hairpin crescendo. The Horn staff has a dynamic marking of *f* and a hairpin crescendo. There are various musical notations including notes, rests, and slurs throughout the score.

FIGURE 3

STRING QUARTET [1960]
(EXCERPT)

TERRY RILEY

= (25) (ol. = 30)
♩ = 40

Handwritten musical notation for the first system. The upper staff (treble clef) features a melodic line with a slur and a fermata. The lower staff (bass clef) contains a supporting line. Dynamics include *pp* and *ppp*. A circled number '30' is written between the staves.

Handwritten musical notation for the second system. The upper staff (treble clef) features a melodic line with a slur and a fermata. The lower staff (bass clef) contains a supporting line. Dynamics include *pppp* and *mf*. The word *dir.* is written above the upper staff.

Handwritten musical notation for the third system. The upper staff (treble clef) features a melodic line with a slur and a fermata. The lower staff (bass clef) contains a supporting line. Dynamics include *NAT.* and *L.*

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Dynamic markings include *ppp* and *pp* with slurs and hairpins.

Handwritten musical notation on a grand staff. The upper staff is marked "NATURALE" and contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Dynamic markings include *mp*, *ppp*, and *pp*. A circled number "40" is written above the upper staff.

Handwritten musical notation on a grand staff. The upper staff is marked "NON VIB." and contains a melodic line with notes and rests. The lower staff contains a bass line with notes and rests. Dynamic markings include *pp*, *ppp*, and *pp*. The text "CON SORDO" is written between the staves. A circled number "41" is written above the upper staff.

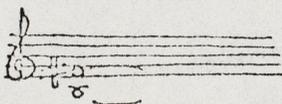
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(45)

A handwritten musical score consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef. The third staff is a bass clef. The fourth and fifth staves are also bass clefs. The score is divided into three measures by vertical bar lines. The first measure contains a few notes in the second and third staves. The second measure is mostly empty. The third measure contains a melodic line in the second staff and a bass line in the fifth staff. Dynamic markings are present: *mp* (mezzo-piano) in the second measure and *decresc.* (decrescendo) in the third measure. There are also some handwritten notes and symbols, including a circled '45' at the top and a double equals sign at the top left.

FIGURE 4

Composition 1960 #7



to be held for a long time

W. L. Yang

July 1960

"--the knowledge of sound can give a person a magical instrument by which to wind and tune and control and help the life of another person to the best advantage. The ancient singers used to experience the effect of their spiritual practices upon themselves first. They used to sing one note for about half an hour and study the effect of that same note upon all the different centers of their body: what life current it produced, how it opened the intuitive faculties, how it created enthusiasm, how it gave added energy, how it soothed and how it healed. For them it was not a theory but an experience."

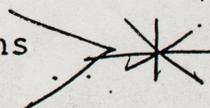
(Sufi Inayat Khan ~~Op. Cit.~~) Music, Ashraf Press, Pakistan.)

I continued to empty my cup and follow my secular way: My interest and fascination with long tones was centered in attention to the beauty of the subtle shifts in timbre and the ambiguity of an apparently static phenomena. Why was a tone which went nowhere so seductive? My awareness was adrift.

In 1969 I began to work with dancer, Al Chung Liang Huang, and with him I began the study of Tai Chi Chuan. The work with Huang in this Chinese form of meditation movement, involved breath rhythm, synchronized with slow, circular motions of torso, arms and legs. I had been playing and singing with my accordion, slow lingering improvisations on a tonal center. I began to translate the breath rhythms and the slow natural motions of Tai Chi to my solo improvisations. I noticed that I began to feel better physically and mentally, I began to crave more retreat to the calming influence of these

drone-like improvisations, from what seemed to be a nervous, frantic music world, full of hasty rehearsals, and constantly noodling performers with up-tight vibrations.

By 1970, some other women had joined me to form The ♀ Ensemble, an improvisation group, both vocal and instrumental, devoted to unchanging tonal centers with emphasis on changing partials. After a long period of working together a profound change occurred: rather than manipulating one's voice or instrument in a goal oriented way in order to produce certain effects, we began to allow changes to occur involuntarily, or without conscious effort, while sustaining a sound voluntarily. It is an entirely different mode; and like the professor for whom Nan-In poured continuous tea, opinions and speculations have no place in this activity.



My first conscious recognition of this change resulted in the articulation of "Teach Yourself to Fly", Sonic Meditation I. (op.cit.) I say articulated rather than composed because the instructions were transmitted orally many times before being committed to paper.

We could no longer call our activity improvisation.

TEACH YOURSELF TO FLY

Dedicated to Amelia Earhart

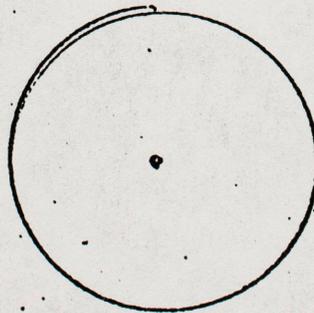
Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity of the vibrations to increase very slowly. Continue as long as possible, naturally, and until all others are quiet, always observing your own breath cycle. Variation: Translate voice to an instrument.

"NOT A THEORY BUT AN EXPERIENCE"

'Any number of persons sit together in a circle facing the center.'

People sitting together in a circle are a living symbol of unity as well as a unified reality.

FIGURE 5.



All are on the same plane. All are relating to the same center.

'Illuminate the area with dim blue light.'

Low illumination is less stimulating to the visual sense and helps to center one's awareness in the body, awakening the sense of hearing and the somatic sense which has an intimate relationship to the ear.

'Begin by simply observing your own breathing.'

The key principle in this meditation is observation of the breathing cycle. Observation meaning to remain attentive and aware without consciously manipulating or interfering with the observed. Observation requires a receptive mode of consciousness; an empty cup. The breath cycle is a bridge between voluntary and involuntary activity. It can and does continue all the time without one's conscious attention or awareness. Sometimes it is only noticed when one is struggling to gain voluntary control over it. By trying to observe the breath cycle without disturbing it, one begins to tune an activity which is both conscious and unconscious. In short, breath is the door to the unconscious where a great store of energy lies ready to support or obliterate conscious efforts. Energy is neither positive nor negative, but it can become either.

Is it possible to observe the breath cycle without disturbing it? Heisenberg's principle of uncertainty as applied to quantum theory, teaches that

"there is no such thing as mere observing, in the sense that the only action is a one-way action of the object on the observer; every observation we make is bound to act on the object we observe, even if only by the impact of a single quantum of light. In other words, there is always a mutual inter-action between the observer and the object." (Atomic Physics Today, Otto R. Frisch, Fawcett.)

Perhaps participation in Teach Yourself To Fly is to experience Heisenberg's principle of uncertainty.

Although my instructions ask for observation in its receptive sense, somewhere complementary action is occurring. The breath does change, if the attention remains focused on the cycle. What the quality of these changes are is personal and varies with each participating individual. In my own experience with this Sonic Meditation my breaths become very prolonged. The rate reduces to 2 or 3 per minute or less. The effect is very calming to the nervous system and the whole body. I always feel refreshed and very relaxed afterward.

"There are three degrees of breath current. One degree is the simple breath which is inhaled and exhaled by the nostrils. This current reaches outside and has a certain effect. A greater degree of breath current is blowing. When a person blows from his lips, that breath current is directed more intensely; therefore healers who have understood this principle make use of it. And the third degree, in which breath is

- 1) - inhale/exhale nostrils:
- 2) - blowing
- 3) - illuminate

most intense, is sound: Because in that degree the breath, coming in the form of sound, is vitalized." (Inayat Khan, op. cit.)

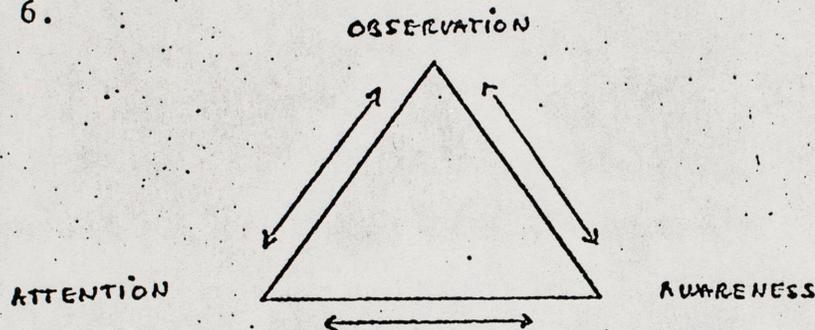
'Always be an observer.' Restrain any desire to manipulate, although a voluntary action is introduced: 'Gradually allow your breathing to become audible.' Here, while attention remains focused on the breath cycle and its involuntary changes, one must synchronize the voluntary increase in air pressure without consciously manipulating the cycle. Thus, the choice of the word 'allow' for transmitting this instruction. This linkage is not necessarily easy:

"What the meditator realizes in her practice is to a large extent how she is failing to meditate properly, and by becoming aware of her failing she gains understanding and the ability to let go of her wrong way. The right way, the desired attitude, is what remains when we have, so to say, stepped out of the way." (On the Psychology of Meditation, Claudio Naranjo, Esalen Books.

If I am successful as an observer, while my attention remains fixed on the breath cycle, another phenomenon^{OH} may appear; that is: While attention remains steady, keeping the details^{*} of breathing clearly in focus, awareness is present and may be expanding. During this process it is also possible to observe myself attending and being aware. For me this is a highly desirable mode of consciousness. It seems that this aspect of observation

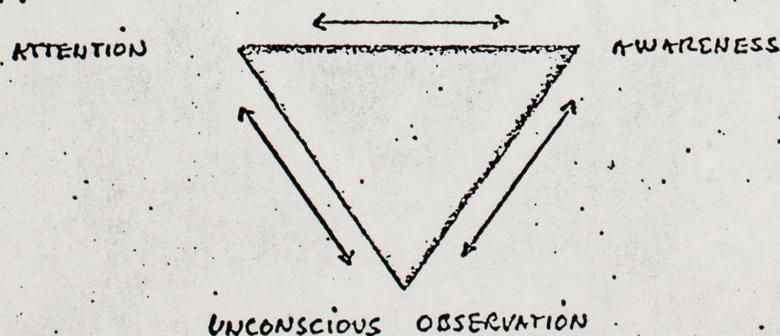
*The details of the breathing process are many. One might select any detail as the focus of attention or the process as a whole. For example, one might focus on the passage of air in and out of the nostrils, or the passage of air through the throat, or the feeling of expansion and compression in the body, etc. Such a detail once selected must remain as the focus of attention.

might be the element of synchronization between attention and awareness. It is though a teacher, mentor or guru in the form of oneself has appeared internally to give one feedback or reflect the way things are. (Fig. 6)
Figure 6.



The reciprocal relationship of attention and awareness seems to give rise to this aspect of observation, the observation of attention and awareness also having attention and awareness.

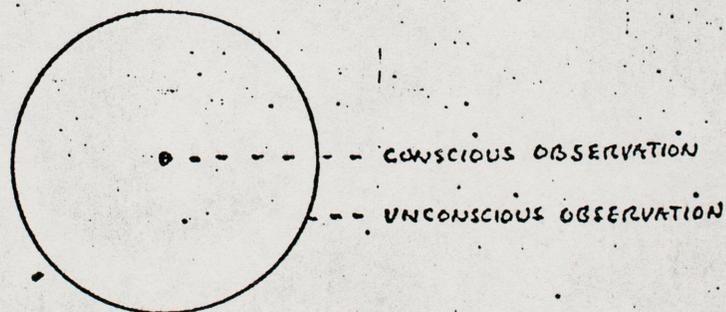
There is a fourth aspect to this apparent three way relationship which can be represented as in Figure 7.
Figure 7.



Often, or even ordinarily, when my attention is engaged and awareness is present, or absent as the case may be, I am too caught up in the present moment, or subjective,

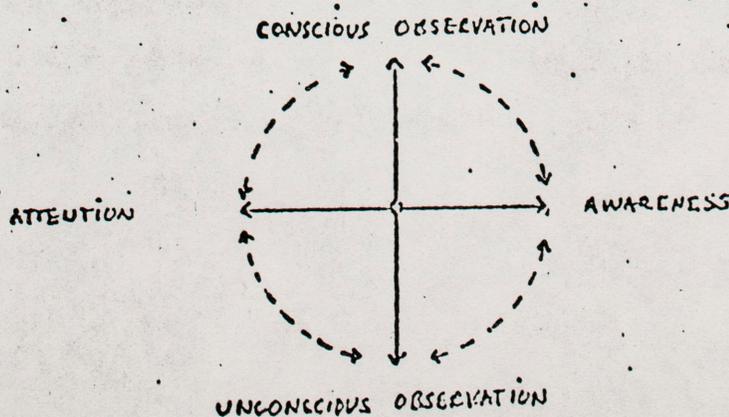
to also observe myself during an event or events. Later however, reflecting on a situation, it is possible to remember oneself in the event or events objectively in detail. The memory may occur spontaneously or be retrieved laboriously indicating that observation had taken place on some unconscious level. The relationship of conscious observation to unconscious observation might be similar to the relationship of attention and awareness. It can be represented by the same dot and circle. (Fig. 8). The dot representing conscious observation and the circle unconscious observation, with the same sort of reciprocal centered relationship possible.

Figure 8.



The complementary relationship of all four phenomena could then be represented as follows: (Fig. 9).

Figure 9.



Each phenomenon seems to have the power to support or distract, depending on balance or centeredness of the relationships.

When observation remains unconscious, one is often obliged to seek an outside, objective observer such as a teacher, doctor or adviser for the necessary feedback or reflection on one's condition, which may help to make one's own observation conscious. Progress to new levels of finer, more sustained attention and larger, more inclusive awareness is arrested without accurate, objective feedback from the observation mode, either from an outsider or the insider: one's self.

'Then gradually introduce your voice.' What is the sound of my own voice? What would it sound like if I had not adopted the way it sounds now? What models am I using?

What is the sound of my original voice? 'Allow your vocal cords to vibrate in any mode that occurs naturally.'

Again, the word 'allow' meaning no conscious manipulation of the vocal cords in order to produce a particular sound.

No sound is more desirable than another, all are accepted.

Simply be aware of the sounds that emerge, while the attention remains focused on the breath cycle.

'Allow the intensity of the vibrations to increase very slowly.' The voice enters more and more fully with the increase in intensity, still without conscious manipulation. Vibration of the vocal cords should be occurring before one becomes aware that they are vibrating and imposes a conscious direction for a specific sound or pitch, causing a lapse in attention.

Slowness is relative. It might take any length of time, depending on the experience of the meditator. Actual time periods seem to increase in length with practice, but time perception in terms of clock time appears to be inverse, or, longer and longer time periods seem shorter and shorter as attention improves.

'Continue as long as possible, naturally, and until all others are quiet.' There are many individual variations in comfortable time lengths for such vocal production. Usually there is a kind of group consensus which occurs spontaneously and supportively. There is some group recognition of peak activity and a natural decay time as the meditation ends as it began.

'Variation: Translate voice to an instrument.' A musical instrument, of course, is an amplifier, an extension of the musician to a certain extent. Like all amplifiers it also acts as a band pass filter. As beautiful as the sound may be, it cannot be as flexible and rich in

partials as the human voice. A trained singer, such as the soprano, contralto, tenor or bass of Western art music, or pop singer of various distinctive styles has a vocal filter produced by his or her training. Some such singers become unable, or refuse to produce any sounds beyond or different from what the training has taught. There is a fear of breaking training or of 'ruining' one's voice, ^{there is} or simply a devaluation of anything else. Many singers actually do ruin their voices by striving and straining for effects which are easily attained by certain models, but are unnatural or impractical for their own voices. Or, by straining against the effects of bodily tension produced by stage fright and other pressures, in order to sing. Today's singer must not only meet the challenge of Western art or pop music, but of world music with all of its vocal variation and extensive techniques. This requires openness, awareness, receptivity and the exploration of the voice under reasonable conditions such as Sonic Meditation offers.

When I articulated "Teach Yourself to Fly" for The ♀ Ensemble, some of us were playing instruments. As understanding increased of what we were doing, it was accompanied by frustration with the filter systems imposed by the instrument. Gradually we abandoned

instrument, in favor of the development of our voices and the awareness of the physical changes in tension towards relaxation, brought about by the meditations.

"In the Middle East, among Orthodox Christians and Armenians, there is a custom that they do not use an organ in church; they use a chord or sound made by ten or twelve persons sitting with closed lips. It has such a wonderfully magical effect, it reaches so far and so deeply into the heart of man, it produces such a religious atmosphere, that one feels that there is no necessity for an organ, it is a natural organ which God has made." (Inayat Khan, op. cit.)

Nevertheless, an instrumental version can be instructive and beautiful. Such a translation is most natural or direct for wind and brass players. String, percussion and keyboard players have to project their vocal cords to the instrument so that body movements which activate sound vibrations are synchronized with the breath cycle as exactly as possible. The choice of pitch must come involuntarily.

So what is the sonic result of "Teach Yourself to Fly"? Because of the underlying principle, observation of ^{the} breath cycle, there is always the unity of a characteristic drone. The texture resembles ocean waves. The individual aperiodic coincidences of different breath cycles creating ^{ES} a variety of details. There is an increasingly rich production of partials. The form of the whole is a dynamic arch.

The effect is restful rather than stimulating. The energies of a few to many people participating together amplify, reinforce and sustain the effects, but one can also participate alone with good results. The resulting awareness of one's body in a relaxed mode, the fresh receptivity to external sound, the discovery of unused vocal or instrumental range and qualities seem primary since the pressures associated with my former music world were not often conducive to such things. However, it happens that I very much like the musical as well as social and psychological results of Sonic Meditations, although it seems to require re-orientation of the tangled jungle of expectations among performers and audience.

THE PROBLEM OF MUSIC

"Be sure that you do not train yourself to music, in case this holds you back from even higher perceptions." (Ibn Hamdan, The Way of the Sufi. Idries Shah, Dutton)

Sonic Meditation requires participation from all present. It is related to more ancient musical practices where listening as an audience, especially intellectually, was not the specialized practice as it is today.

Sonic Meditations were intended for musicians of all levels; however an important aspect of this work as stated above, is that non-musicians may participate

as well and often much better than musicians whose training sometimes interferes.

The experience of Sonic Meditation can be immediate depending on the degree of commitment in the group. The experience is greatly enhanced and deepened over a long period of time with many repetitions. New participants are supported by the energy, focused attention and broad awareness of experienced meditators. Even one person with training can cause a large group to become more continuously attentive, ^{AND AWARE.} Just as one hypertensive individual can upset or affect a whole roomful of people. The training of attention and awareness, of course, has many applications towards other musical goals and interests as well as other disciplines.

In the winter of 1973, a research fellowship in the Project for Music Experiment, funded by the Rockefeller Foundation and sponsored by the Department of Music at the University of California at San Diego, allowed me to pursue Sonic Meditations further, on a daily basis, with twenty volunteers. As a result of this work, the following new meditations were articulated and composed.

"My cup runneth over!"

SONIC MEDITATIONS

Dedicated to the ♀ Ensemble and Amelia Earhart

Pauline Oliveros
March - November
1971

Introduction I

Sonic Meditations are intended for group work over a long period of time with regular meetings. No special skills are necessary. Any persons who are willing to commit themselves can participate. The ♀ Ensemble to whom these meditations are dedicated has found that non-verbal meetings intensify the results of these meditations and help provide an atmosphere which is conducive to such activity. With continuous work some of the following becomes possible with Sonic Meditations: Heightened states of awareness or expanded consciousness, changes in physiology and psychology from known and unknown tensions to relaxations which gradually become permanent. These changes may represent a tuning of mind and body. The group may develop positive energy which can influence others who are less experienced. Members of the Group may achieve greater awareness and sensitivity to each other. Music is a welcome by-product of this activity.

Sonic Meditations Introduction II

Pauline Oliveros has abandoned composition/performance practice as it is usually established today for Sonic Explorations which include everyone who wants to participate. She attempts to

~~erase the subject/object or performer/audience~~ relationship by returning to ancient forms which preclude spectators. She is interested in communication among all forms of life, through Sonic Energy. She is especially interested in the healing power of Sonic Energy and its transmission within groups.

All societies admit the power of music or sound. Attempts to control what is heard in the community are universal. For instance, music in the church has always been limited to particular forms and styles in accordance with the decrees of the Church Fathers. Music in the courts has been controlled through the tastes of patrons. Today Muzak is used to increase or stimulate consumption in merchandising establishments.

Sonic Meditations are an attempt to return the control of sound to the individual alone, and within groups especially for humanitarian purposes; specifically healing.

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

Because of the special procedures involved, most all of the meditations are available to anyone who wishes to participate regardless, or in spite, of musical training. All that is required is a willing commitment to the given conditions.*

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 then asked to share what was heard inwardly, with members of

the group 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 of the individual.

Auditory memory is also encouraged by trigger questions with subsequent sharing of these memories in the group. 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.

Healing can occur in relation to the above activities when 1) individuals feel the common bond with others through a shared experience. 2) when one's inner experience is made manifest and accepted by others. 3) when one is aware of and in tune with one's surroundings. 4) when one's memories, or values, are integrated with the present and understood by others.

explore
social
bond

In process a kind of music occurs naturally. Its beauty is not through intention, but is intrinsically the effectiveness of its healing power. This may be felt by the group, and the music relates to the people who make it through participation and sharing, as a stream or river whose waters offer refreshment and cleansing to those who find it.

-I-

Teach Yourself to Fly

Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly.

Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle.

Variation: Translate voice to an instrument.

-II-

Search for a natural or artificial canyon, forest or deserted municipal quad. Perform Teach Yourself to Fly in this space.

-III-

Pacific Tell

Find your place in a darkened indoor space or a deserted out-of-doors area. Mentally form a sound image. Assume that the magnitude of your concentration on, or the vividness of this sound image will cause one or more of the group to receive this sound image by telepathic transmission. Visualize the person to whom you are sending. Rest after your attempted telepathic transmission by becoming mentally blank. When or if a sound image different from your own forms in your mind, assume that you are receiving from some one else, then make that sound image audible. Rest again by becoming mentally blank or return to your own mental sound image. Continue as long as possible or until all others are quiet.

Telepathic Improvisation

To the musicians with varied or like instruments:

Tuning - each musician in turn sits or stands in front of the audience for a few minutes. The audience is asked to observe the musician carefully and try to imagine the sound of his or her instrument. The audience is instructed to close eyes and attempt to visualize

the musician, then send a sound to the musician by hearing it mentally. The musician waits until he or she receives an impression of a sound mentally, then he or she produces the sound. Members of the audience who have successfully "hit the target" raise their hands as feedback to the musician.

After the tuning exercise the musicians distribute themselves throughout the space among the audience members and utilize the following instructions :

- Play only long sustained tones
- Play only when you are actually hearing a pitch, or pitches, mentally
- Assume you are either sending or receiving

If you are sending, try to visualize the person to whom you are sending. If you are receiving, listen for the sound and visualize the sender. The quality and dynamics of the tones you play may be influenced by your feelings; emotional or body sensations, or even impressions of colors, which might come from the audience members. Continue until it seems "time" to stop.

To the observers: Try mentally to influence the musicians by wishing for one or more of the following elements: (the musicians are instructed to play only long sustained tones)

- A. Focus mentally on a specific pitch. If you are sending, visualize the musician to whom you are sending. If you are receiving listen for the sound which matches yours. Also visualize the musician.
- B. Focus mentally on stopping or starting a sound at a particular time.
- C. Focus mentally on loudness or softness of tone production.
- D. Focus mentally on the quality of the tone.
- E. Focus mentally on an emotional character for the tone.

This meditation is best done in very low illumination, or with eyes closed.

-IV-

Divide into two or more groups. Each group must have a tape recorder and be sound isolated from the other groups. The distance might be small or great i.e., thousands of miles or light years. Each group then performs Pacific Tell or Telepathic Improvisation, attempting inter group or interstellar telepathic transmission. A specific time period may be pre-arranged. Each group tape records its own sounds during the telepathic transmission period for later comparison.

Variation: instead of working in groups each participant works as an isolated soloist.

-V-

Native

Take a walk at night. Walk so silently that the bottoms of your feet become ears.

-VI-

Sonic Rorschach

With a white or random noise generator, flood a darkened room with white noise for thirty minutes or much longer. The bandwidth of the white noise should be as broad as the limits of the audio range. A pre recorded tape or a mechanical source such as an air compressor may be substituted for the generator if necessary, or desired. All participants should be comfortably seated or lying down for the duration of the meditation. Half way through, introduce one brilliant flash of light or one loud, short pulse. The high intensity flash source could be a photo lamp flash or one pulse of a strobe light. If a sound pulse is substituted for the light

flash, it must necessarily be of higher amplitude than the white noise.

- Variations:
- a) Find a natural source of white noise such as a waterfall or the ocean and go there for this meditation.
 - b) If the white noise generator is flat, equalize until the source is apparently flat for the human ear.
 - c) Do this meditation with a different band width represented in subsequent meditations such as one octave at 5kto 10khz.

Have you ever heard the sound of an iceberg melting?

Begin this meditation with the greeting meditation(IX)

At the designated time for all persons to be present, begin an eight to fifteen minute imperceptible dimming of the house lights down to as dark as possible. When the lights are about halfway down begin the flood of white noise at the threshold of audibility. Slowly make an imperceptible crescendo to a pre-determined sound level, safe for human ears. Approximately twenty minutes later introduce one brilliant light flash. After an hour from the beginning has passed, begin projections on the walls of colorful mandalas, patterns resembling the aurora borealis or simply colors of the spectrum. The light intensity of these projections should be no greater than the threshold of visibility or just noticeable. These may continue for approximately thirty minutes. Thirty minutes before the white noise ends the space should be illuminated by white light slowly over about eight minutes from the threshold of visibility to as brilliant as possible. The brilliance must exceed normal house lighting and approach the intensity of daylight. The end of the light and sound should be sudden and synchronous. Darkness and silence should be maintained

for ten minutes or more, then illuminate the space with dim blue light for continued meditation in silence and finally exit of the participants. The duration of this meditation is approximately two to four hours or more. All adjustments of light and sound intensity should be pre-set and preferably voltage controlled in order that all present may participate in the meditation, and that activities extraneous to meditation may be avoided. Participants must be comfortable, either sitting or lying down.

Variation: If multiple speakers are used for the production of white noise, one or two persons per speaker could perform meditation movements such as tai chi in front of the speakers at a distance of two to four feet thus creating sound shadows. The sound shadows could gradually be complemented by visible shadows activated by just noticeable light sources. The duration of this part of the meditation could be approximately thirty to forty minutes and succeed or overlap the just noticeable projected images.

-VII-

Removing the Demon or Getting Your Rocks off.

Sit in a circle with persons facing in and out alternately. If the number in the group is odd, seat the left over person in the center. Each person except the center person has a pair of resonant rocks. Begin the meditation by establishing mentally a tempo as slow as possible. Each person begins independently to strike the rocks together full force maintaining the imagined tempo. When enough energy is present, shout a pre-meditated word. Once selected the word remains the same. The shout is free of the established tempo, and may occur one or more times during the meditation. The center person is without rocks and selects a word, phrase or sentence to say or intone repeatedly either silently or audibly for the duration of the meditation.

- Variations:
- a) persons without rocks may surround the circle and follow the same instructions as the center person, independently.
 - b) persons may repeat mentally, or actually, one body movement as slowly as possible. One body movement may be simple or very complicated as long as it is continuous and can be repeated exactly as a cycle. Kinetic participants could include the shout or the repeated word, phrase or sentence.
 - c) do this meditation in an outdoor environment. Move slowly away from the circle. Move anywhere in the environment but keep in audible contact with at least one other person. Gradually return to the beginning circle.

-VIII-

Environmental Dialogue

Each person finds a place to be, either near to or distant from the others, either indoors or out-of-doors. Begin the meditation by observing your own breathing. As you become aware of sounds from the environment, gradually begin to reinforce the pitch of the sound source. Reinforce either vocally, mentally or with an instrument. If you lose touch with the source, wait quietly for another. Reinforce means to strengthen or sustain.

ENVIRONMENTAL DIALOGUE FOR THE NEW HAMPSHIRE FESTIVAL ORCHESTRA

To Mary and Tom Nee

On Lake Winnepausaukee at sunup or sundown, players of the orchestra are dispersed heterogeneously in small groups in boats all over the lake. Players begin by observing your own breathing. As you become aware of sounds in the environment, gradually begin to reinforce the pitch of the sound source or its resonance. If you become louder than the source, diminuendo until you can hear it

again. If the source disappears listen quietly for another. If the source is intermittent your pitch reinforcement may be continuous until the source stops. Aural awareness of the source is necessary at all times even though your reinforcement may be momentarily louder. Reinforcement is distinctly different than imitation. Only strengthen or sustain pitch. Allow the boats to drift unless guidance past obstacles or away from shore becomes necessary.

The Flaming Indian

For Gerald Shapiro and Margot Blum

Tape record a selected environment alone or with a group. Place the microphone carefully in one location. Do the environmental dialogue mentally while you are recording. Reinforce everything you hear mentally. When the meditation is complete, make a translation of the environmental dialogue in the following way: Reinforce the pitches of the recorded sounds with vocal, instrumental, electronic or a combination of these sources. The resulting translation may exist in one or more channels as the translated sounds only or a combination of the translation and original dialogue. A new dialogue is then performed in the same or a different environment with the recorded translation and a soloist or a group, either vocal, instrumental or electronic or any combination. The live dialogue should include the sounds of the live environment as well as the recorded translation.

-IX-

The Greeting

Informed persons should begin the greeting at least half-an-hour or more before a scheduled meeting or program. The following instructions should be available to all who are expected to attend.

The best form for these instructions is via, easy to, read slide projection:

After you are seated and comfortable,
Allow a tone to come into mind.
Keep returning your attention to this
same tone. Everytime a person or
persons enter this space, greet them by
singing the tone, as you were greeted when
you entered this space. Continue this
meditation until all are present.

-X-

Sit in a circle with your eyes closed. Begin by observing
your own breathing. Gradually form a mental image of one person who
is sitting in the circle. Sing a long tone to that person. Then
sing the pitch that person is singing. Change your mental image to
another person and repeat until you have contacted every person in
the circle one or more times.

-XI-

Bowl Gong

Sit in a circle with a Japanese bowl gong in the center.
One person, when ready to begin, hands the striker to someone else
in the circle. that person strikes the gong. Each person maintains
the pitch mentally for as long as possible. If the image is lost,
then the person who has lost it, hands the striker to someone else in
the circle. This person again activates the gong in order to renew
the mental pitch image. Continue as long as possible.

-XII-

One Word

Choose one word. Dwell silently on this word. When you
are ready, explore every sound in this word extremely slowly, repeatedly.

Gradually, imperceptibly bring the word up to normal speed, then continue until you are repeating the word as fast as possible. Continue at top speed until "it stops."

SONIC MEDITATIONS

XII-XXV

All of these Sonic Meditations are intended to begin
with observation of the breath cycle.

Pauline Oliveros

XII

One Word

Choose a word. Listen to it mentally. Slowly and gradually begin to voice this word by allowing each tiny part of it to sound extremely prolonged. Repeat for a long time.

Variations:

1. As above, but increase the speed of each repetition as imperceptibly as possible. Continue beyond the normal pronunciation of the word until the repetitions are as fast as possible. Continue.
2. As variation one but when the top speed has been reached and maintained, reverse the process by slowing down again as imperceptibly as possible until the original utterance returns.

XIII

Energy Changes (For Elaine Summers' movement meditation, Energy Changes)

Listen to the environment as a drone. Establish contact mentally with all of the continuous external sounds and include all of your own continuous internal sounds, such as blood pressure, heart beat and nervous system. When you feel prepared, or when you are triggered by a random or intermittent sound from the external or

internal environment, make any sound you like in one breath, or a cycle of like sounds. When a sound or a cycle of sounds, is completed re-establish mental connection with the drone, which you first established before making another sound or cycle of like sounds.

XIV

Tumbling Song

Make any vocal sound, but always go downward in pitch from the initial attack. The initial attack may begin at any pitch level. Go downward in a glissando or in discrete steps continuously. Go any distance in range, at any speed, dynamic or quality, but the breath determines the maximum time length of any downward gesture.

XV

Zina's Circle

Stand together in a circle, with eyes closed facing the center. One person is designated, the transmitter. After observing the breathing cycle, individually, gradually join hands. Then slowly move back so that all arms are stretched out and the size of the circle increased. Next stretch the arms towards

center and move in slowly. Finally move back to the normal sized circle, with hands still joined, standing so that arms are relaxed at sides. Return attention to breathing. When the time seems right, the transmitter starts a pulse that travels around the circle, by using the right hand to squeeze the left hand of the person next to her. The squeeze should be quickly and sharply made, to resemble a light jolt of electricity. The squeeze must be passed from left hand to right hand and passing with the right hand as quickly as possible. The action should become so quick that it happens as a reflex, before the person has time to consciously direct the squeeze. Simultaneously with the squeeze, each person must shout hah. This shout must come up from the center of the body (somewhere a little below the navel) before passing through the throat. There must be complete abdominal support for the voice. When the first cycle is complete, the transmitter waits for a long time to begin the next cycle. When the reaction time around the circle has become extremely short, the transmitter makes the cycles begin closer and closer together until a new transmission coincides with the end of a cycle, then continue trying to speed up the reaction time. If attention and awareness

are maintained, the circle depending on its size, should be shouting almost simultaneously.

Variation:

1. Reverse the direction of the pulse using the left hand to transmit and the right hand to receive.
2. Reverse the direction of each cycle.
3. Each person chooses which direction to send the pulse. The transmitter continues to control the beginning and ending of a cycle.

XVI

Begin simultaneously with the others. Sing any pitch. The maximum length of the pitch is determined by the breath. Listen to the group. Locate the center of the group sound spectrum. Sing your pitch again and make a tiny adjustment upward or downward, but tuning toward the center of the sound spectrum. Continue to tune slowly, in tiny increments toward the center of the spectrum. Each time sing a long tone with a complete breath until the whole group is singing the same pitch. Continue to drone on that central pitch for about the same length of time it took to reach the unison. Then begin adjusting or tuning away from

the center pitch as the original beginning pitch was.

Variation:

Follow the same instructions but return to the original beginning pitch.

XVII

Ear Ly (For Kenneth Gaburo's NMCE)

1. Enhance or paraphrase the auditory environment so perfectly that a listener cannot distinguish between the real sounds of the environment and the performed sounds.
2. Become performers by not performing.

XVIII

Re Cognition

Listen to a sound until you no longer recognize it.

XIX

Lie flat on your back or sit comfortably. Open your eyes widely, then let your eyelids close extremely slowly. Become aware of how your eyelids are closing. When your eyelids are closed, turn your eyes slowly from left to right, around, up and down. Let your eyes rest comfortably in their sockets. Try to be aware of the muscles behind the eyes and of the distance

from these muscles to the back of the head. Cover your eyes with your palms and shut out all the light. Become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment, very gradually, introduce your fingers into your ears or cover them with your palms. Try to shut out all external sound. Listen carefully to the internal sounds of your own body working. After a long time gradually open your ears and include the sounds of the external environment.

XX

Your voice

Think of the sound of your own voice. What is its fundamental pitch? What is its range? What is its quality? What does it express no matter what you might be verbalizing or singing? What was the original sound of your voice before you learned to sound the way you sound now?

XXI

What constitutes your musical universe?

XXII

Think of some familiar sound. Listen to it mentally. Try to find a metaphor for this sound. What are the real and imaginary possible contexts for this sound? How many ways does or could this sound affect you? , or how do you feel about it? What is its effect upon you? How can this sound be described?

As a group meditation; sit in a circle.

Find a sound common to all, then ask the above questions one by one. Allow plenty of time between each question. When all of the questions have been asked, the group shares their answers.

Variations: Try the same meditation with

1. an imaginary sound
2. a live sound
3. a remembered sound.

XXIII

Pure noise

Sing the purest tone possible, that is, with the fewest partials, in a comfortable register. Gradually change the quality of this tone to include more and more partials until it approaches or becomes a noise band. Continue as long as possible, going from pure tone to noise band with each breath.

Variation: Reverse the above process.

XXIV

Focus your attention on an external source of constant sound. Imagine alternate sounds while remaining aware of the external source.

XXV

Your name

The Signature Meditation

1. Dwell on your name. Write it down as slowly as possible.
2. Visualize your name as you sign it mentally:
 - a. with eyes closed
 - b. with eyes open
3. Visualize your name in different kinds of writing, script and printing.
 - a. vary the sizes from microscopic to gigantic
 - b. vary the colors and backgrounds
 - c. vary the dimensions from 2 to 3.
4. Visualize or actually sign your name backwards, forwards, upside down, inside out.
 - a. with the right hand
 - b. with the left hand
 - c. with both hands simultaneously mirroring each other.

5. Imagine hearing your name spoken, inflected, sung in many different voices, individual and mixed.
6. Imagine hearing your name in different spaces, from very small to very large, out of doors, indoors, amplified and natural.
7. Your Name, Mantra
Fix your visual attention on your imagined signature
Repeat your name over and over many times mentally.