

Barbara - Please send me a  
copy of the attached memo.

Nov 30, 1973

November 21, 1973

PAULINE OLIVEROS  
1602 Burgundy Road  
Leucadia, Calif. 92024

Dear Pauline,

Tom Nee and John Silber are working on updating the Chamber Music Proposal. The idea is to demonstrate what is being done prior to the start of the Internship Program.

One of the statements they would like to include in the update is a descriptive statement on "psycho-aesthetics"--the deadline the office is working on is December 1. Would it be at all possible to call Gail and dictate a brief statement.

Thanks,

*Barbara Alvarez*  
Barbara Alvarez

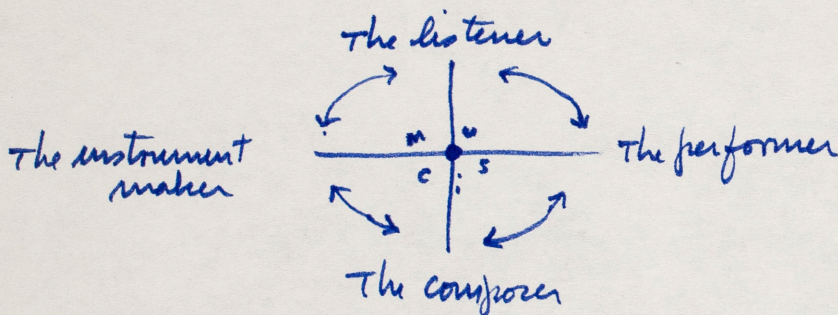
~~What is the nature of musical consciousness?~~

~~Interest has shifted or is shifting from what one hears to how one hears. Separate studies of aesthetics - performance practice - theory etc must be synthesized in order to answer both questions and to reach a balance between the two which leads to more extensive musical awareness and a higher musical consciousness.~~

Awareness is a complementary tool to focus and tends to promote a common language in an inclusive, ~~mutual~~ interdependent atmosphere.

The four major roles in the art of music are complementary:

The listener, the composer, the performer the instrument maker.



## The Poetics of Music

Music is a multi-dimensional, dynamic process unfolding as a relationship between <sup>an</sup> individual, or a group of individuals, and sound vibrations.

The question WHAT AM I HEARING? has produced many specialized categories of musical study, each with its own specialists within a historical, theoretical, critical or predictive community. Such communities tend towards linguistic isolation. As analysis becomes more exhaustive, language becomes more exclusive. (For example, performers might become committed to music of the Baroque Period or a single instrument.) While focus is a necessary and desirable tool for study and artistic development, the narrowness which specialism tends to produce, can be crippling to musicians.

In order to maintain balance, the individual must have alternatives, a choice of possible directions, flexibility as well as focus within this multidimensional dynamic process which is music. Such balance requires a broad musical consciousness developed from extensive awareness of all categories of musical study. <sup>This awareness must be draped in the present while encompassing past and future.</sup> Music as a whole, all roles and relationships must be synthesized experienced and synthesized. Awareness is a tool for synthesis. It is diffuse and inclusive, complementary to focus, it can support the intensity of specialism within a broad field.

To develop such a tool the question might become,  
How AM I HEARING? Such a question necessarily <sup>promotes</sup> exploration of  
the nature of one's role within the musical process  
and <sup>understanding of the nature of</sup> ~~to~~ others' roles within the same process. It tends  
to produce an inclusive, interdependent atmosphere  
with <sup>the necessity for</sup> a common language. <sup>between the listener, the composer, the performer</sup> ~~the same~~ <sup>and valuation</sup> all processes are  
dynamic one must allow for and be prepared  
for change. Change in role, ~~and~~ relationship <sup>and valuation</sup> as  
the process unfolds. How am I hearing, also means  
how am I affecting the relationship, how are others  
affecting the relationship, how is music? Such questions  
cross such artificial boundaries as theory,  
musicology, composition performance and  
call for integration.

continual examination and

And in the final synthesis one seeks  
synchronization of what am I hearing with  
How am I hearing. in order to center the  
specific within the general.

This calls for  
the training  
of intuition and  
feeling as  
well as observation  
and analysis;  
action in the  
present with  
awareness of  
past and future.

The individual  
musician who  
has no awareness  
of world musical  
culture in all  
its manifestations  
is suffering  
isolationist de-  
privation.

In order that one  
may experience and value  
through imagination  
as well as reality,  
the role of others

a broad musical consciousness developed from extensive awareness of all categories of musical study, <sup>as well as concentration on</sup> of a particular role. <sup>or centered</sup> This awareness must be based in the present while encompassing past and future.

Music as a whole, all roles and relationships must be experienced <sup>in various ways and from different perspectives</sup> in order to be synthesized.

Awareness is a tool for synthesis. It is diffuse and inclusive, complementary to focus; it can support the intensity of specialism within a broad field.

To develop such a tool the question might become, HOW DOES ONE HEAR? Such a question necessarily promotes exploration of the nature of one's role within the musical process, ~~and~~ understanding must be sought of the nature of other's roles within the same process. It tends to produce an inclusive, interdependent atmosphere with the necessity for a common language between the listener, the composer, the performer and the instrument maker. This calls for the training of intuition and feeling as well as observation and analysis. ~~leading to practice~~ <sup>one must act</sup> in the present with awareness of past and future, ~~in order~~ <sup>in order</sup> that one may experience and value the roles of others through imagination <sup>and reflection</sup> as well as reality. ~~In this~~ <sup>In this</sup> way one may gain depth and perspective on one's own role and relationship in the <sup>multitude and</sup> collective

energy of music.

Since all processes are dynamic, one must allow for and be prepared for change. Changes in role, relationship and valuation must occur as the process unfolds. How does one hear? also means how does one affect, <sup>and affect</sup> the relationship ~~or effect~~ ~~the relationship~~; how are others affecting, effecting relationships; How is music? Such questions cross such artificial boundaries as theory, musicology, aesthetics, composition or performance; enter other disciplines such as Psychology, Biology, or Physics; and call for continual examination and integration. <sup>History changes as the future unfolds and unfolds the present.</sup> The individual musician or group of musicians who has no awareness of world musical culture in all its manifestations is suffering from isolationist deprivation. <sup>The individual who has no focus suffers from generalist gluttony.</sup>

In the final synthesis one seeks synchronization of what one hears with how one hears in order to center the specific within the general and to produce well balanced musicians not only <sup>competent</sup> ~~capable~~ in <sup>his or her</sup> ~~their~~ chosen direction but capable of intelligently and sympathetically <sup>meeting</sup> ~~confronting~~ all forms of music which exist today, <sup>one must have</sup> ~~with the~~ confidence that apparently <sup>contradictory or</sup> opposite musical ideas and situations <sup>as well as one's relationship and role</sup> may very well be complementary and <sup>therefore represent part of</sup> unified phenomenon which is the whole of music.

Pauline Oliveros

Dear John & Tom

Nov. 27, 1973

Here is a statement of my concerns which will be included in the new seminar I wish to develop. So this what you wanted for the chamber music report?

chamber

### The Poetics of Music

Music is a multi-dimensional, ~~focus~~ dynamic process unfolding as a relationship between an individual, or a group of individuals, and sound vibrations.

The question WHAT DOES ONE HEAR? has produced many specialized categories of musical study, each with its own specialists within a historical, theoretical, critical or predictive community. Such communities tend towards linguistic isolation. As analysis becomes more exhaustive, language becomes more exclusive. While focus is a necessary and desirable tool for study and artistic development, the narrowness which specialism tends to produce, can be crippling to musicians.

In order to maintain or bring about balance, the individual must have alternatives, a choice of possible directions, flexibility as well as stability and focus within this multi-dimensional, dynamic process which is music. Such balance requires

a broad musical consciousness developed from an extensive awareness of all categories of musical study, and their relationships, as well as concentration on particular roles. This awareness must be based or centered in the present while encompassing the past and future. Music as a whole, all roles and relationships must be experienced in various ways and from different perspectives in order to be synthesized. Awareness is a tool for synthesis. It is diffuse and inclusive, complementary to concentration or focus; It can support the intensity of specialization by providing a broad field from which to draw energy for concentration.

To develop such a tool, the question might become, HOW DOES ONE HEAR? Such a question necessarily promotes exploration of the nature of one's role as well as the nature of one's physiology within the musical process. Understanding must be sought of the nature of other's roles within the same process.

~~It tends to~~ the resulting awareness tends to produce an inclusive, interdependent atmosphere with the necessity for a common language between the listener, the composer, the performer and the instrument maker <sup>in all their variations</sup>. This calls for the training of intuition and feeling as well as observation and analytical skills, in order that one may experience



and come to value the roles of others through imagination and reflection as well as present reality. In this way one may gain depth and perspective on one's own role and relationship in the multitude and collective energy of music.

Since all processes are dynamic, one must allow for and be prepared for change. Changes in role, relationship and valuation must occur as the process unfolds. How does one hear? also means how does one affect and effect relationships with sound as well as others; how are others affecting, effecting such relationships?; How is music?

Such questions cross such artificial boundaries as theory, musicology, aesthetics, composition or performance; enter other disciplines such as Psychology, Biology or physics; and call for continual examination and integration. History changes as the future unfolds and unfolds the present. ~~The individual~~

In the final synthesis one seeks synchronization of what one hears with how one hears in order to center the specific within the general nature of music. Well balanced musicians are not only competent, communicative and productive within a chosen direction, but also capable of intelligently and sympathetically meeting all forms of music, <sup>and</sup> which exist today and all musicians as well.

Pauline Oliveros

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November 29, 1973

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