

Meditation Project for Winter Quarter

Pauline Oliveros

This project is concerned with an exploration of modes of consciousness which result from mental and physical awareness exercises and my own Sonic Meditations. Both, autogenic and biofeedback training techniques will be employed. Autogenic training will occur daily in group sessions. Biofeedback training will occur in individual sessions. The group sessions will take place in a light environment developed by John Forkner. Elaine Summers and Al Huang will offer Kinetic Awareness and Tai Chi Chuan, respectively during the group sessions. Dr. Lester Ingeber (Physicist) and Dr. Ron Lane (Psychologist) will act as consultants to the project.

A general question will be, how useful and how gratifying are these training methods for musicians, both as performers and composers? A more personal question will be, how important is it for the individual to record, examine, intensify, relate and make sense out of one's own experience? Data concerning these and other questions will come from diaries kept by the participants during the project. Other questions designed to measure the results of the project will be developed with the aid of Dr. Ingeber and Dr. Lane.

Prerequisites for the Participants:

1. Commitment -- regular attendance at daily two hour group sessions. Individual biofeedback training sessions.
2. Silence - agreement must be made not to talk about the sessions or the project when it has begun, to anyone at all including other participants, on any level, even the most trivial. All group sessions will be conducted non-verbally except for necessary verbal instructions by the group leaders.
3. Diary - each participant will be expected to keep a diary. Entries are to include all feelings, ideas, observations, casual commentary, descriptions, attitudes, reactions, etc. concerning the training sessions, and the project. At designated points during the project this feedback will be shared among the participants. This rule will continue until after March 10, 1973.
4. No Smoking - Please do not smoke during any training session.

Activities During the Training Sessions:

1. Kinetic Awareness - exercises for contacting the body and release of inappropriate tensions. Tai Chi Chuan.
2. Breathing Exercises - many varieties of observational and regulated types of exercises.

Activities, Continued

3. Concentration - both diffuse field and single point exercises.
4. Sonic Meditations - the use of sound as a meditation object.
5. Feedback - sharing of written commentary from each individual.
The diaries should also include dreams and fantasies.

Presentation - March 10

Phantom Fathom: From the Theater of the Ancient Trumpeters

A ceremonial evening of Sonic Meditation, exotic pot luck dinner, dream telling ritual and name exchanging, carried out non-verbally except for the dream telling. All untrained persons in attendance will receive detailed instructions in how to participate before the ceremony.

Pauline Oliveros will gladly attempt to answer any and all questions about the project until it actually begins. Scheduled appointments will be greatly appreciated. See Alan Johnson, PME office.

Visitors to the training sessions will be subject to the same rules as the participants and expected to stay for the whole session.

Meditation Project for Winter Quarter 1973 - PME - Pauline Oliveros

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Sense Relaxation, Bernard Gunther, Collier Books, N.Y.
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A Separate Reality, Carlos Castaneda, Simon & Shuster
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The Center of the Cyclone, John C. Lily, Julian Press
Dream Power, Ann Faraday, Coward, McCann & Geoghegan
The Forgotten Language: an Introduction to the Understanding of
Dreams, Fairy Tales and Myths, Erich Fromm, Grove Press
Dreams and Nightmares, F.A. Hadfield, Pelican
Alice in Wonderland

To the participants from Pauline Oliveros

The following is intended to clarify.

Schedule:

- Jan. 8-22 Elaine Summers - Body Awareness
 - Jan. 16 Open seminar with Elaine Summers. Informal.
9:30-12 408 MC
 - Jan. 19 Informal, Pot Luck gathering for Elaine
Friday evening (time and place to be arranged)
 - Feb. 19-23 Al Huang - Tai Chi Chuan and Calligraphy
 - Mar. 10 Phantom Fathom - from the Theater of The Ancient
Trumpeters - A ceremonial presentation.
 - Mar. 12-16 Retesting with Dr. Lane, Dr. Bickford and
Bruce Rittenbach. (you will be informed of test
results, data and papers as a result of project)
- Individual biofeedback and EEG sessions to be arranged
this week with Bruce Rittenbach. He will pass a sign-up
sheet around for you.

Friday of each week please fill out the answer sheet only for the
Personal Consciousness Scales.

Visitors are welcome on Mondays only

(Exceptions: those persons who are connected with the formation
of the project)

Visitors are subject to rule 2 and 4 of the following.

Rules:

1. Commitment - regular attendance from 3 PM to 5 PM Mon. - Fri.
(Except for emergencies beyond control)
2. Silence - On entering the space (bldg. 408) become non-verbal
except when an instructor requests verbal feedback. Remain
non-verbal until you leave the space. Do not share information
or talk about the project in any way, no matter how trivial,
to anyone at all until the project is over. (Exception:
Dr. Lane is available by appointment Ex. 1905, Muir Counselling
Service if there is something you cannot hold.)
3. Diary - Include everything! Feelings, ideas, observations,
fantasies, dreams, images, casual commentary, descriptions,
attitudes, reactions concerning the training sessions, and
the project as a whole. Feedback to the group will be
requested from time to time.
4. No Smoking - Please do not smoke during any training session.

Questions for your consideration: Do these rules serve you? How?
Do they hinder you? How? What effects do you notice? How do they
influence your feelings? When are they irritants? When are they
helpful? Can you keep them?

To the participants from Pauline Oliveros

As stated at the beginning of this project our research question is as follows:

"How useful and how gratifying are these training methods for musicians, both as performers and composers?" (also listeners)

With the above in mind, please answer the following questions briefly in written form before the end of the project. Answer as a listener if you are not a musician or state what kind of performer or artist you are.

1. What do you do before a performance or creative activity?
2. How do you prepare?
3. Do you have a personal ritual? Describe.
4. What is your response to the environment? For instance, the people around you, the kind of space you occupy. How would you prefer it to be?
5. Are you concerned with your image? How do you express your concern?
6. Have you any particular performance problems? (as a player, creator or listener) How are such problems manifest?
7. How do you approach or avoid performance problems?
8. What are your feelings before a performance? During? After?
9. Commentary, if any?

The second previously stated research question was:

"How important is it for the individual to record, examine, intensify, relate and make sense of one's own experience?"

The question, of course, is concerned with the journals you are keeping. I realize that some of you may be recording material which you consider too personal to share. I hope your entries will not be inhibited and I want to assure you that no information coming from your journal will be revealed without expressed permission from you personally. Dr. Lane would like to correlate material from your journals with the objective test results at the end of the project. Your contribution of information will be most appreciated.

Dream Theory in Malaya

Kilton Steward

As a member of a scientific expedition traveling through the unexplored equatorial rain forest of the Central Range of the Malay Peninsula in 1935, I was introduced to an isolated tribe of jungle folk, who employed methods of psychology and inter-personal relations so astonishing that they might have come from another planet. These people, the Senoi, lived in long community houses, skillfully constructed of bamboo, rattan, and thatch, and held away from the ground on poles. They maintained themselves by practicing dry-land, shifting agriculture, and by hunting and fishing. Their language, partly Indonesian and partly Mon-Kamian, relates them to the peoples of Indonesia to the south and west, and to the Highlanders of Indo-China and Burma, as do their physical characteristics.

Study of their political and social organization indicates that the political authority in their communities was originally in the hands of the oldest members of patrilineal clans, somewhat as in the social structure of China and other parts of the world. But the major authority in all their communities is now held by their primitive psychologists whom they call balaks. The only honorary title in the society is that of Tohat, which is equivalent to a doctor who is both a healer and an educator, in our terms.

The Senoi claim there has not been a violent crime or an intercommunal conflict for a space of two or three hundred years because of the insight and inventiveness of the Tohats of their various communities. The foothill tribes which surround the Central Mountain Range have such a firm belief in the magical powers of this Highland group that they give the territory a wide berth. From all we could learn, their psychological knowledge of strangers in their territory, the Senoi said they could very easily devise means of scaring them off. They did not practise Black magic, but allowed the nomadic hill-folk surrounding them to think that they did if strangers invaded their territory.

This fear of Senoi magic accounts for the fact that they have not, over a long period, had to fight with outsiders. But the absence of violent crime, armed conflict, and mental and physical diseases in their own society can only be explained on the basis of institutions which produce a high state of psychological integration and emotional maturity, along with social skills and attitudes which promote creative, rather than destructive, inter-personal relations. They are, perhaps, the most democratic group reported in anthropological literature. In the realms of family, economics, and politics, their society operates smoothly on the principle of contract, agreement, and democratic concensus, with no need of police force, jail, psychiatric hospital to reinforce the agreements or to confine those who are not willing or able to reach concensus.

Study of this society seems to indicate that they have arrived at this high state of social and physical cooperation and integration through the

system of psychology which they discovered, invented, and developed, and that the principles of this system of psychology are understandable in terms of Western scientific thinking.

It was the late H. D. Noone, the Government Ethnologist of the Federated Malay States, who introduced me to this astonishing group. He agreed with me that they have built a system of interpersonal relations which, in the field of psychology, is perhaps on a level with our attainments in such areas as television and nuclear physics. From a year's experience with these people working as a research psychologist, and another year with Noone in England integrating his seven years of anthropological research with my own findings, I am able to make the following formulations of the principles of Senoi psychology.

Being a pre-literate group, the principles of their psychology are simple and easy to learn, understand, and even employ. Fifteen years of experimentation with these Senoi principles have convinced me that all men, regardless of their actual cultural development, might profit by studying them.

Senoi psychology falls into two categories. The first deals with dream interpretation; the second with dream expression in the agreement trance or cooperative reverie. The cooperative reverie is not participated in until adolescence and serves to initiate the child into the status of adulthood. After adolescence, if he spends a great deal of time in the trance state, a Senoi is considered a specialist in healing or in the use of extra-sensory powers.

Dream interpretation, however, is a feature of child education and is the common knowledge of all Senoi adults. The average Senoi layman practised the psychotherapy of dream interpretation on his family and associates as a regular feature of education and daily social intercourse. Breakfast in the Senoi house is like a dream clinic, with the father and older brothers listening to and analyzing the dreams of all the children. At the end of the family clinic the male population gathers in the council at which the dreams of the older children and all the men in the community are reported, discussed, and analysed.

While the Senoi do not of course employ our system of terminology, their psychology of dream interpretation might be summed up as follows: man created features or images of the outside world in his own mind as part of the adaptive process. Some of these features are in conflict with him and with each other. Once internalized, these hostile images turn man against himself and against his fellows. In dreams man has the power to see these facts of his psyche, which have been disguised in external forms, associated with his own fearful emotions, and turned against him and the internal images of other people. If the individual does not receive social aid through education and therapy, these hostile images, built up by man's normal receptiveness to the outside world, get tied together and associated with one another in a way which makes him physically, socially, and psychologically abnormal.

Unaided, these dream beings, which man creates to reproduce inside himself the external socio-physical environment, tend to remain against him the way the environment was against him, or to become dissociated from his major personality and tied up in wasteful psychic, organic, and muscular tensions. With the help of dream interpretations, these psychological replicas of the socio-physical environment can be redirected and reorganized and again become useful to the major personality.

The Senoi believes that any human being, with the aid of his fellows, can out-face, master, and actually utilize all beings and forces in the dream universe. His experience leads him to believe that, if you cooperate with your fellows or oppose them with good will in the day time, their images will eventually help you in your dreams, and that every person should and can become the supreme ruler and master of his own dream or spiritual universe, and can demand and receive the help and cooperation of all the forces there.

In order to evaluate these principles of dream interpretation and social action, I made a collection of the dreams of younger and older Senoi children, adolescents, and adults, and compared them with similar collections made in other societies where they had different social attitudes towards the dream and different methods of dream interpretation. I found through this larger study that the dream process evolved differently in the various societies, and that the evolution of the dream process seemed to be related to the adaptability and individual creative output of the various societies. It may be of interest to the reader to examine in detail the methods of Senoi dream interpretation:

The simplest anxiety or terror dream I found among the Senoi was the falling dream. When the Senoi child reports a falling dream, the adult answers with enthusiasm, "That is a wonderful dream, one of the best dreams a man can have. Where did you fall to, and what did you discover?" He makes the same comment when the child reports a climbing, travelling, flying, or soaring dream. The child at first answers, as he would in our society, that it did not seem so wonderful, and that he was so frightened that he awoke before had fallen anywhere.

"That was a mistake," answers the adult authority. "Everything you do in a dream has a purpose, beyond your understanding while you are asleep. You must relax and enjoy yourself when you fall in a dream. Falling is the quickest way to get in contact with the powers of the spirit world, the powers laid open to you through your dreams. Soon, when you have a falling dream, you will remember what I am saying, and as you do, you will feel that you are travelling to the source of the power which has caused you to fall."

"The falling spirits love you. They are attracting you to their land, and you have but to relax and remain asleep in order to come to grips with them. When you meet them, you may be frightened of their terrific power, but go on. When you think you are dying in a dream, you are only receiving the powers of the other world, your own spiritual power which has been turned against you, and which now wishes to become one with you if you will accept it."

The astonishing thing is that over a period of time, with this type of social interaction, praise, or criticism, imperatives, and advice, the dream which starts out with fear of falling changes into the joy of flying. This happens to everyone in the Senoi society. That which was an indwelling fear or anxiety becomes an indwelling joy or act of will; that which was ill esteem toward the forces which caused the child to fall in his dream, becomes good will towards the denizens of the dream world, because he relaxed in his dream and finds pleasurable adventures, rather than waking up with a clammy skin and a crawling scalp.

The Senoi believe and teach that the dreamer--the "I" of the dream--should always advance and attack in the teeth of danger, calling on the dream images of his fellows if necessary, but fighting by himself until they arrive. In

bad dreams the Senoi believe real friends will never attack the dreamer or refuse help. If any dream character who looks like a friend is hostile or uncooperative in a dream, he is only wearing the mask of a friend.

If the dreamer attacks and kills the hostile dream character, the spirit or essence of this dream character will always emerge as a servant or ally. Dream characters are bad only as long as one is afraid and retreating from them, and will continue to seem bad and fearful as long as one refuses to come to grips with them.

According to the Senoi, pleasurable dreams such as of flying or sexual love, should be continued until they arrive at a resolution which, on awakening, leaves one with something of beauty or use to the group. For example, one should arrive somewhere when he flies, meet the beings there, hear their music, see their designs, their dances, and learn their useful knowledge.

Dreams of sexual love should always move through orgasm, and the dreamer should then demand from his dream lover the poem, the song, the dance, the useful knowledge which will express the beauty of his spiritual lover to a group. If this is done, no dream man or woman can take the love which belongs to human beings. If the dream character demanding love looks like a brother or sister, with whom love would be abnormal or incestuous in reality, one need have no fear of expressing love in the dream, since these dream beings are not, in fact, brother or sister, but have only chosen these taboo images as a disguise. Such dream beings are only facets of one's own spiritual or psychic makeup, disguised as brother or sister, and useless until they are reclaimed or possessed through the free expression of love in the dream universe.

If the dreamer demands and receives from his love partners a contribution which he can express to the group on awakening, he cannot express or receive too much love in dreams. A rich love life in dreams indicates the favor of the beings of the spiritual or emotional universe. If the dreamer injures the dream images of his fellows or refuses to cooperate with them in dreams, he should go out of his way to express friendship and cooperation on awakening, since hostile dream characters can only use the image of people for whom his good will is running low. If the image of a friend hurts him in a dream, the friend should be advised of the fact, so he can repair his damaged or negative dream image by friendly social intercourse.

Let us examine some of the elements of the social and psychological processes involved in this type of dream interpretation:

First, the child receives social recognition and esteem for discovering and relating what might be called an anxiety-motivated psychic reaction. This is the first step among the Senoi toward convincing the child that he is acceptable to authority even when he reveals how he is inside.

Second, it describes the working of his mind as rational, even when he is asleep. To the Senoi it is just as reasonable for the child to adjust his inner tension states for himself as it is for a Western child to do his homework for the teacher.

Third, the interpretation characterizes the force which the child feels in the dream as a power which he can control through the process of relaxation and mental set, a force which is his as soon as he can reclaim it and learn to direct it.

Fourth, the Senoi education indicates that anxiety is not only important in itself, but that it blocks the free play of imaginative thinking and creative activity to which dreams could otherwise give rise.

Fifth, it establishes the principle that the child should make decisions and arrive at resolutions in his night-time thinking as well as in that of the day, and should assume a responsible attitude toward all his psychic reactions and forces.

Sixth, it acquaints the child with the fact that he can better control his psychic reactions by expressing them and taking thought upon them, than by concealing and repressing them.

Seventh, it initiates the Senoi child into a way of thinking which will be strengthened and developed throughout the rest of his life, and which assumes that a human being who retains good will for his fellows and communicates his psychic reactions to them for approval and criticism, is the supreme ruler of all the individual forces of the spirit-subjective-world whatsoever.

Man discovers his deepest self and reveals his greatest creative power at times when his psychic processes are most free from immediate involvement with the environment and most under the control of his indwelling balancing or homeostatic power. The freest type of psychic play occurs in sleep, and the social acceptance of the dream world, therefore, constitute the deepest possible acceptance of the individual.

Among the Senoi the child accumulates good will for people because they encourage on every hand the free exercise and expression of that which is most basically himself, either directly, or indirectly, through the acceptance of the dream process. At the same time, the child is told that he must refuse to settle with the denizens of the dream world unless they make some contribution which is socially meaningful and constructive as determined by social consensus on awakening. Thus his dream reorganization is guided in a way which makes his adult aggressive action socially constructive.

Among the Senoi where the authority tells the child that every dream force and character is real and important, and in essence permanent, that it can and must be outfaced, subdued, and forced to make a socially meaningful contribution, the wisdom of the body operation in sleep, seems in fact to reorganize the accumulating experience of the child in such a way that the natural tendency of the higher nervous system to perpetuate unpleasant experiences is first neutralized and then reversed.

We could call this simple type of interpretation dream analysis. It says to the child that there is a manifest content of the dream, the root he stubbed his toe on, or the fire that burned him, or the composite individual that disciplined him. But there is also a latent content of the dream, a force which is potentially useful, but which will plague him until he outfaces the manifest content in a future dream, and either persuades or forces it to make a contribution which will be useful or beautiful by the group, after he awakes.

We could call this type of interpretation suggestion. The tendency to perpetuate in sleep the negative image of a personified evil, is neutralized in the dream by a similar tendency to perpetuate the positive image of a sympathetic social authority. Thus accumulating social experience supports

the organizing wisdom of the body in the dream, making the dreamer first unafraid of the negative image and its accompanying painful tension state, and later enabling him to break up that tension state and transmute the accumulated energy from anxiety into a poem, a song, a dance, a new type of trap, or some other creative product, to which an individual or the whole group will react with approval (or criticize) the following day.

The following further examples from the Senoi will show how this process operates:

A child dreams that he is attacked by a friend and, on awakening, is advised by his father to inform his friend of this fact. The friend's father tells his child that it is possible that he has offended the dreamer without wishing to do so, and allowed a malignant character to use his image as a disguise in the dream. There fore, he should give a present to the dreamer and go out of his way to be friendly toward him, to prevent such an occurrence in the future.

The aggression building up around the image of the friend in the dreamer's mind thereby becomes the basis of a friendly exchange. The dreamer is also told to fight back in future dreams, and to conquer any dream character using the friend's image as a disguise.

Another example of what is probably a less direct tension state in the dreamer toward another person is dealt with in an equally skillful manner.

The dreamer reports seeing a tiger attack another boy of the long house. Again, he is advised to tell the boy about the dream, to describe the place where the attack occurred and, if possible, to show it to him so that he can be on his guard, and in future dreams kill the tiger before it has a chance to attack him. The parents of the boy in the dream again tell the child to give the dreamer a present, and to consider him a special friend.

Even a tendency toward unproductive fantasy is effectively dealt with in the Senoi dream education. If the child reports a floating dream, or a dream of finding food, he is told that he must float somewhere in his next dream and find something of value to his fellows, or that he must share the food he is eating; and if he has a dream of attacking someone he must apologize to them, share a delicacy with them, or make them some sort of toy. Thus, before aggression, selfishness, and jealousy can influence social behavior, the tensions expressed in the permissive dream state become the hub of social action in which they are discharged without being destructive.

My data on the dream life of the various Senoi age groups would indicate that dreaming can and does become the deepest type of creative thought. Observing the lives of the Senoi it occurred to me that modern civilization may be sick because people have sloughed off, or failed to develop, half their power to think. Perhaps the most important half. Certainly, The Senoi suffer little by intellectual comparison with ourselves. They have equal power for logical thinking while awake, considering their
~~enriched~~

environmental data, whereas our capacity to solve problems in dreams is infantile compared to theirs.

In the adult Senoi a dream may start with a waking problem which has failed solution, with an accident, or a social debacle. A young man brings in some wild gourd seeds and shares them with his group. They have a purgative effect and give everyone diarrhea. The young man feels guilty and ashamed and suspects that they are poisonous. That night he has a dream and the spirit of the gourd seeds appears, makes him vomit up the seeds, and explains that they have value only as a medicine, when a person is ill. Then the gourd spirit gives him a song and teaches him a dance which he can show his group on awakening, thereby gaining recognition and winning back his self-esteem.

The Senoi does not exhaust the power to think while asleep with these simple social and environmental situations. The bearers who carried out our equipment under very trying conditions became dissatisfied and were ready to desert. Their leader, a Senoi shaman, had a dream in which he was visited by the spirit of the empty boxes. The song and music of this dream character gave him so inspired the bearers, and the dance he directed so relaxed and rested them, that they claimed the boxes had lost their weight and finished the expedition in the best of spirits.

Even this solution of a difficult social situation, involving people who were not all members of the dreamer's group, is trivial compared with the dream solutions which occur now that the Senoi territory has been opened up to alien culture contacts.

Datu Bintung at Jelong had a dream which succeeded in breaking down the major social barriers in clothing and food habits between his group and the surrounding Chinese and Mohammedan colonies. This was accomplished chiefly through a dance which his dream prescribed. Only those who did his dance were required to change their food habits and wear new clothing, but the dance was so good that nearly all the Senoi along the border chose to do it. In this way, the dream created social change in a democratic manner.

Another feature of Datu Bintung's dream involved the ceremonial status of women, making them more nearly the equals of men, although equality is not a feature of either Chinese or Mohammedan societies. So far as could be determined this was a pure creative action which introduced greater equality in the culture, just as reflective thought has produced more equality in our society.

In the West, the thinking we do while asleep usually remains on a muddled, childish, or psychotic level because we do not respond to dreams as socially important and include dreaming in the educative process. This social neglect of the side of man's reflective thinking, when the creative process is most free, seems poor education.

Among the Senoi, the terror dream, the anxiety dream, and the simple pleasure dream, as well as muddled dreams of vague inconsequential happenings, such as a meaningless repetition of the day's activities, largely disappears before puberty. From puberty on, the dream life becomes less and less

Dear People:

The biofeedback boxes have finally arrived. They are located in the "Director's Office" in 408 MC and may be used during the hours of 8-10/12-3. There will be a signup sheet on the door. Please do not sign up for a time unless you will be there consistently. If you are unsure of your schedule you may use the boxes during the hours indicated whenever one is free.

Please pick up the key from Marcia or Alan Johnson in the PME office. Also pick up a "session - in progress" sign and place it on the door so that you will Not Be Disturbed. Since there are 2 boxes, two people may work at once. It would probably be best if two people signed up together and arrived together so there is minimum disturbance to someone already working. Optimum time per session seems to be about 20 minutes, so there will be half hour time slots to allow 10 minutes for setting up.

Attached are 3 pages of instructions for using the boxes. You should read and understand them fully before you start working. Additional instructions - mostly technical - are in the room with the boxes. Since there are only 2 boxes to serve about 25 people, it is important to take care the equipment, especially:

- 1) turning off power switch
- 2) rinsing out electrodes in tap water.

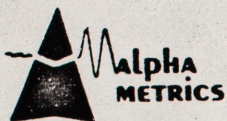
When you use the unit you will hear a sound of constant loudness, whose pitch varies as a direct function of the amplitude of your brain waves. During the sessions, the task will be to understand the "meaning" of this sound - where "meaning" in this case is taken to be a multidimensional quality.

On the most fundamental level you will want to distinguish between the sound of alpha and that of no alpha. To start out, hold perfectly still, keep your eyes open (since most people have no alpha with their eyes open), and adjust the knob on the box someplace between 3 and 5 until you get a pitch which is more or less constant but is randomly wavering around. Then shut your eyes. Most people will hear a definitely periodic "warbling". At any rate, the first distinction must be made between no alpha (small, random pitch fluctuation) and alpha (larger pitch changes that are periodic, i.e. warbling). After you have learned this, then you may try to understand the meaning in terms of which psycho-physical parameters you are unconsciously manipulating, causing the sound to come and go.

Remember that it is important to be perfectly still, so sit in a comfortable position, preferably with the spine straight. Eye movements, body movements and other artifacts all have their characteristic sounds, and it is sometimes a good idea to consciously produce them at first so you know them and don't confuse them for alpha.

See me if there are questions or problems.

Bruce Rittenbach



May 1972

Short-form; INSTRUCTIONS FOR USE OF ALPHA-METRICS MODEL S INSTRUMENT

1. Prepare a salt-water solution by dissolving four level teaspoons of ordinary table salt in one cup of warm tap water. Add ten drops bleach (Clorox) to inhibit mold and store for re-use.
2. Immerse both electrodes in this salt water for at least thirty seconds before using, as wicks must be saturated.
3. Clean scalp areas thoroughly with rubbing alcohol (Isopropal) or detergent or soap and water to remove skin oils, etc.

For "easy" area, place one electrode at exact center rear of head just above the bony protrusion (inion) and the second electrode about two inches to the right of this, or half-way between the back of your right ear and the center back of your head. This is the "right occipital" brainlobe.

4. Adjust length of elastic headband to provide a SNUG fit. Then slide plastic moisture shield to cover area where you are placing electrodes. AFTER putting on your headband, slide each electrode under the plastic so that it is in wet, firm contact with your bare SCALP. All hair must be parted away from these areas; make certain that there is no hair between electrodes and scalp, as this is the single most common cause of failure.

(Note; you may wish to test electrode contact with an ohmeter. 10,000 ohms should be the maximum allowable resistance. If resistance is higher, re-clean scalp, re-moisten electrodes, and SCRUB each site of scalp with electrode cover before testing again. "Good" electrode contact will read under 6,000 ohms, and "excellent" contact will average 3,000 ohms test.)

5. Insert headphone into "FM/VCO" jack. Then plug electrode cable into "INPUT" jack. Do NOT turn instrument switch "on" without connected electrodes plugged in. Do NOT operate instrument with no load on input, or with electrode cord plugged in but not connected to your head. Turn instrument off and disconnect electrode cable at end of session. Make certain that switch is off before connecting or disconnecting electrodes; and never connect "open" electrode leads to instrument, whether it is on or off. By so doing, it is remotely possible that electrostatic voltages from your body (such as those "shocks" you feel when walking across a carpet, or sliding across a car seat, etc.) will be transmitted to the sensitive input circuitry of instrument and damage it. Also, operation without input loads will simulate EEG signals because of environmental "noise".
6. Set input sensitivity control (dial knob) to about "5", or straight up. This setting will easily detect EEG and EMG signals of 1 microvolt and over. Gains higher than "5" are not to be used for EEG; they are reserve power for advanced work with single cells, micro-electrodes, etc.
7. When you turn instrument "on", you will hear a tone, which at first will go through several levels of frequency, as instrument warms up and settles. Allow about ten seconds for warm-up.
8. With eyes closed, and in a SAFE environment (away from friends, family, loved-ones, and pets) you will hear brain-wave signals as recorded on the demonstration cassette supplied with instrument. Don't "try" for Alpha. But when it "happens", become aware of what is causing it.

The majority of persons learn Alpha enhancement and control within a few hours; typically 4 to 5 hours.

The instrument will also enable you to learn Theta control as well, and can be used for EMG and EKG biofeedback. These will be covered in the "long form" instructions, in print after June '72.

DO NOT exceed 20 minutes per session; longer sessions seem to inhibit (overrun) the learning process. In the beginning, DO NOT attempt BFT training sessions after 10:pm, and NEVER undertake Alpha or Theta BFT training in any place where a loved-one or friend or member of your family is physically present or expected to be present.

In exceptionally dry climates, re-soak electrodes about every 15 minutes. Be sure to turn instrument off before removing electrodes for any reason.

At end of session, first turn instrument OFF, then disconnect electrode cable, and THEN remove electrodes. Rinse them in running tap water, squeeze, rinse again, then squeeze between towels, and store. Keep instrument away from heat, such as auto glove compartments.

innovations for loose specs

6311 yucca st.
los angeles, california 90028

In rare instances, you may hear a "growl" as a steady background noise modulating the steady carrier tone of the instrument. This is usually caused by your proximity to 60 Hz. electrical equipment or house wiring. Stay comfortably away from lamps, refrigerators, wall clocks, T.V. sets, or anything plugged into the 110 volt house wiring. This environmental noise is several million times stronger than the millionths of a volt brainwave signals, and can sometimes "swamp" the EEG. Simply move to another spot. Avoid fluorescent lighting for the same reason. The Alpha-Metrics instruments are designed to work in far noisier environments than any other devices made, however in extreme cases, noise artifact may be a significant problem.

Do not hold instrument during sessions. Set it on a non-conducting surface, such as on a book, away from your body. Movement can generate artifact.

During sessions, sit with your head straight. Do not lean your head against any support, such as back of chair or pillow. Your movement (heartbeats) and any pressure on areas above shoulders can generate artifact. Do not recline or lie down during sessions.

If you become drowsy, end session immediately. Alpha is an alert, waking, but relaxed state. Drowsiness or "hypnosis" or other dope-off states will kill your progress. It is wise not to let anyone know what you're undertaking until AFTER you've gained complete control of the state, as you may be "questioned", ridiculed, invalidated, or "watched", and any of these will inhibit your "centering" to an alarming degree.

As you progress, decrease gain (sensitivity) setting of dial so that you must "reach" for higher amplitudes of brainwaves. An "expert" will work with a dial setting between 2 and 3. If you generate an unusually low amplitude of EEG, you may wish to increase gain up to a setting of "6", however don't set dial higher than this for EEG studies, as the reserve amplification of this instrument will detect the low-amplitude low-frequency random neurological events and amplify them to the detriment of the Alpha and Theta signals you really want.

NEVER CONNECT THIS INSTRUMENT TO ANY APPARATUS CONNECTED TO THE HOUSE WIRING, or 110 volt lines. If taping the signals, use battery-operated recorder only. The "Scope/Chart Recorder" output is for professional use only; we are not responsible for any potentially lethal shock hazards risked by persons ignoring this rule.

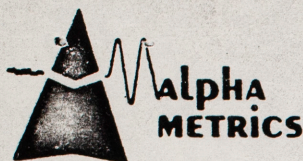
Battery should last for about a year. To replace (if battery voltage drops to 8 volts or lower) slide the instrument UPWARDS (toward the top) of the shell. Remove top layer of tape holding battery in place. Un-clip battery lead, replace with any standard 9 volt transistor radio battery, and re-tape so that battery is firmly against the potted module. Then slide unit DOWNWARD back into shell.

Make certain switch is OFF when not using, otherwise battery will run down prematurely.

Play tape cassette several times to become thoroughly familiar with sounds of each brainwave state.

In learning phase of BFT, avoid pain-killers (Asperin, Alka-Seltzer, etc.), tranquilizers, uppers, excessive alcohol, tobacco, excessive coffee, etc. After learning, these can be used without inhibiting Alpha excessively. We've also determined that eating garlic in any form (salad dressing, garlic oil, garlic salt, etc.) tends to inhibit synchronous neuron firing, as do overdoses of vitamin A and any B complex vitamins made from Fungus, such as Yeast. We advise staying off of B vitamins for a few days during BFT training; the exception would be animal-source B complex such as dessicated liver. Vitamin C and E, however, seem helpful.

The ADVANCED placement of electrodes, after you've tried the right-hemisphere occipital (rear) placement, is frontal to occipital, midline. Place one electrode at forehead just below hairline at exact center of head; the second remains at the exact center of rear of head just above inion. This produces the best subjective Alpha experiences, however some persons tend to develop a rapid, unconscious eyelid flutter, with eyes closed. Therefore we suggest that you occasionally work with your fingertips touching your closed eyelids to inhibit this possibility when using "whole head" electrode placement. Resistance should still be under 10,000 ohms for optimum signal to noise.



INSTRUCTIONS . . . USE OF IMPROVED ELECTRODES

26 July 1971
revised 22 Dec. '71

Innovations for Inner Space

ALL INSTRUMENTS are currently supplied with new-type electrodes. Disregard instructions covering previous types.

Extensive tests have established that our stainless-steel electrodes covered with cotton "wicking" material, and saturated with ordinary salt water will provide better performance. Improvements include lower surface "contact noise", lower offset potentials, elimination of clean-up inconveniences with "pastes" and "gels" and easy replenishment of electrode solutions at very low cost to the user, plus much lower contact resistance.

Prepare a 10 X (Ten-strength) physiological salt solution by dissolving five level teaspoons of ordinary table salt (Sodium Chloride) (NaCl) in 1/2 pint (8 fluid ounces) (one cup) of tap water. Measurements are NOT critical. If you plan on storing this solution for future use, add several drops of ordinary household bleach such as Clorox (Sodium Hypochlorite) to each fluid ounce of salt water. This will prevent growth of fungus, mold, or bacteria, and keep the liquid sterile.

Immerse both electrodes in prepared solution and let them soak for at least **30** seconds.

To prepare scalp prior to each session, clean an area of your forehead, center of head, below hair-line; also scalp at center of rear of head thoroughly. Use a cloth or cotton patch or paper towel saturated with rubbing alcohol, or soap and water, or mild detergent. Remove skin oils, dead skin, dandruff, etc., all of which insulate and block the minute signals.

After cleaning scalp and forehead (or two spots at rear of head; see alternate procedure below) dip a swab, corner of handkerchief, paper towel, etc., into your prepared salt-water solution and rub solution into skin at the selected sites.

Next, put on your headband and adjust length for firm but comfortable fit. Slide plastic shields to center at front and rear. Position the Velcro-fastened overlap section over either ear.

Remove electrodes from salt solution, shake off excess liquid, but leave covers SATURATED. Slip the electrode attached to GREEN wire under FRONT of headband with contact just below hairline at prepared area.

Next carefully part hair away from scalp in rear, and position electrode connected to GREY wire against BARE scalp.

If a few drops of excess solution drain down skin, daub with Kleenex or handkerchief.

Re-moisten electrodes every half-hour (or sooner in dry weather) by removing and re-immersing in solution; or leave electrodes in place and wet with a few drops of salt water applied with eyedropper. Electrode covers (cotton wicks) must be WET while in use to provide best electrical contact.

At end of session, rinse electrodes and covers in tap water, blot with towel, and store for future use.

Most users store a few ounces of salt-water solution in a small screw-cap glass (not plastic) pill bottle for convenience. Excess mix can be discarded, as it is simply and cheaply replaced. Before prolonged storage, we recommend the addition of a few drops of bleach (Clorox) per above instructions. Cloudy solutions may be filtered through a paper towel (such as "Viva" brand household towels) to remove sediments from table-salt that float in the liquid.

NOTE: Maximum psychological gains in awareness are reported for electrode positioning as described above; frontal to occipital; midline. (Center of forehead to center of back of head, just above Inion) However a small number of subjects (perhaps one in fifteen) may experience an unconscious and involuntary "eye-blink" reflex with their eyes closed, observable as a "flutter" of closed eyelids. This nervous condition (which may or may not spontaneously disappear after a few minutes) generates a myoelectric signal (muscle electrical potential) that is capable of interfering with and masking the EEG signals. To circumvent this "artifact" condition, the FRONT electrode should be removed and re-positioned to a cleaned spot about two inches to the RIGHT (or almost behind the right ear) of the center electrode. This completely eliminates possibility of eye-blink muscle artifact. It also happens to be the "easiest" site of Alpha production, and is temporarily useful for beginners who are experiencing difficulty with "whole head" Alpha production. However this "right occipital" electrode placement should be up-graded to the superior (psychologically) front-to-back electrode placement as soon as subject has overcome his eye-blink habits, or has gained sufficient confidence in Alpha production to take the next step.

Other profitable sites of exploration would be monopolar electrodes placed from top center of head to earlobe; (Parietal Alpha): Forehead to earlobe ("Frontal Alpha") and midline center of head, rear, to earlobe ("Occipital" Alpha.) These techniques require cup-type electrodes and ear-clip electrodes available as accessories or which you can easily construct, or acquire from medical supply houses.

OPTIONAL DATA . . . for technically-oriented or professional users only . . .

To verify electrode contact, the DC resistance as read across input connector should measure between 3000 and 10,000 ohms. Average resistance is 6 k ohms. A resistance reading higher than 15 k ohms is considered excessive, and contact should be improved by re-cleaning scalp as described above. The high input impedance of the Alpha-Metrics instrument will tolerate electrode contact resistance higher than 20k, however performance is improved with better contact, as this minimizes artifact pickup and increases EEG signal proportionally.



project for music experiment

DEPARTMENT OF MUSIC/UNIVERSITY OF CALIFORNIA, SAN DIEGO

PHANTOM FATHOM

From the Theater of the Ancient Trumpeters

Directed by Pauline Oliveros

Lighting by John Forkner

INSTRUCTIONS

After you have placed your dish on the table, please be seated and comfortable. (Take a chair if necessary.)

THE GREETING

Rest and observe your breath cycle. When you are ready, focus mentally on a single tone. Whenever a new person or persons enter the space, sing the tone you have in mind as a greeting. Wait silently for the next person, keeping your same tone in mind.

THE SNAKE

When everyone is present, the snake leader will join everyone's hands. As you follow the snake leader in the procession, look straight into the eyes of everyone you pass. When the snake swallows it's tail, stop and send your breath into the center of the circle.

REMOVING THE DEMON

When you leave the circle, find the place in the space where you most want to be. Rest and observe your breath cycle. When you are ready begin silently to repeat your word or phrase. Choose a comfortable tempo. Very gradually make it audible. (Some project members will be making cracking sounds with rocks.) Continue until all is silent.

EXOTIC POT LUCK

When the light changes, serve yourself dinner. Eat with your fingers. Enjoy watching your neighbors and moving around.

DREAM TELLING RITUAL

If you have a dream, sit in the circle of light (Moon Pool) with the project members. When light shines on you, tell or read your dream. When the nude figure is by you, give the facilitator what you have brought for the figure.

GOOD-BYE

Take an unfamiliar partner and exchange the new names you brought.

Suggested Guide for Decoding
Dreams

- I. Recall and record the dream immediately upon awakening.
- II. Scanning the dream
Go over the dream and identify its dominant characteristics:
 - A. Basic type e.g. wish fulfillment, reactive, or solutional (insight) dream (Fromm 1957)
 - B. Stage of problem solving, e.g. simple reflective, wish fulfillment, self portrait, compensatory, or resolution dream (Modfield 1954)
 - C. Identify dominant, symbolic or particularly unique, odd or intensely idiosyncratic components (Rossi 1971)
 - D. Identify signs or symbols of growth or change, representing new, emerging patterns of awareness (Rossi 1971)
- III. Decoding: analytic and amplification techniques
 - A. Identify the focal conflict, i.e. the major wish or motivational act, the reactive motive and the attempted solution. (French and Fromm 1964) Relate the conflict back to your current life or recent events. A useful question is: Why am I dreaming about this now?
 - B. Break up the dream into the different components and free associate to each separately, linking to both recent and past events, e.g. During the last few days, what were the exact circumstances in which I saw, thought about, imagined, or attended to that particular element? Pay particular attention to the affect or feeling of the dream, linking it to a similar recent experience.
 - C. Use symbolic identification to experience yourself "being" important characters, objects or elements as they appear in the dream. Pay attention to how you feel, what you experience, or what new information occurs to you as you act out the part.
 - D. Look up meanings for possible universal or archetypal symbols in the dream.
- IV. Synthesis: putting the data back into a meaningful whole
 - A. Using data already gathered, write out the most dominant meaning that occurs to you, taking the dream from an (1) objective viewpoint, referring back to the critical recent life event, and a (2) subjective viewpoint, referring to the internal process of change where characters and objects are stand-ins for parts of yourself, and from (3) phenomenological viewpoint, where you describe your attitude toward the subject from the choice of symbolism you used to represent it.
 - B. Identifying possible existential messages.
 1. Ask yourself questions like: is the dream reflecting something that is true in my life? If so, what would I do if the dream is really happening to me in reality? Is the dream telling me what I am lacking or something that I need in my life now?

What is new in this dream material? What new patterns of awareness or change are being synthesized in this dream experience?

V. The Completion Work

- A. Using the imagery process, i.e. active imagination, to complete the dream or work through blocks in the dream.
- B. Dialoging with key dream figures or symbolized parts of myself, either verbally or through creative writing
- C. Artistic work to express and transform key symbolic elements in the dream.

VI. Facilitating new behaviors

After you have understood what new behavior has emerged in your dreams and you have successfully completed the dream and experienced a positive integration, the new behavior is ready to be carried out (actualized).

References

French and Fromm, Dream Interpretation: a New Approach. New York, London, Basic Books, 1964.

Fromm, Erich. The Forgotten Language. New York, Grove, 1957

Hodfield, J.A. Dreams and Nightmares Penguim Books, 1954

Jones, Richard The New Psychology of Dreaming

Maher, A.R. Personal Life Change Through Systematic use of Dreams. Psychotherapy: Theory, Research and Practice Vol 8, #4, Winter, 1971

Rossie, E.L. Growth, Change and Transformation in Dreams. Journal of Humanistic Psychology. Winter, 1971

COURSE OUTLINE

TITLE: Dreams: personal growth through imagery

INSTRUCTOR: Ron Lane, Ph.D. UCSD

This is a combined lecture and workshop course dealing with the psychology of dreaming and fantasy. It is designed to help you develop a creative contact with symbolic imagery and to integrate the results into daily living.

Recommended Texts: Eric Fromm, The Forgotten Language, Holt, 1951.
J.A. Hadfield, Dreams and Nightmares, Pelican, 1954.
* Rossi, E.L. Dreams and The Growth of Personality, Pergamon, 1972.
Richard Jones, The New Psychology of Dreaming, Grune & Stratton, 1970.

June 20: Dreams, Imagery, and Altered States of Consciousness.

Introduction to different forms of imagery, including dreams, fantasy, and symbolic visualization. The dynamics of the imagery process in altered states of consciousness is also covered. Read: From chapters 1, 2, & 3.

June 22: The Dream as a Biological and Psychological Phenomena.

Recent psycho[physiological] research on the process and function of dreaming. Understanding the dream as a symbolic expression of self experience. Read: Hadfield pp.65-78 & chapter 6.

June 27: Theoretical Frameworks for Translating Dream Content.

Freudian, Jungian and existential approaches to dream interpretation are discussed. Personal approaches to translating the symbolism of dreams are developed. Read: Fromm chapter 4 & 6. Hadfield pp. 78-110 and chapters 2 & 3.

June 29: Consciousness and the Influence of Primary Process Thought.

The nature of consciousness is discussed along with the basic two modes of thinking: primary and secondary process. Learning to integrate the two in waking experience. Read: Hadfield chapter 5. Fromm chapter 7.

July 4: Contacting and Working Directly within the Imagery Process.

The nature of the imagery process: individual styles and needs. Techniques of contacting and transforming personal symbolic imagery.

July 6: Psychosynthesis and Higher States of Consciousness.

A guest lecturer will present the basic concepts of psychosynthesis and how it is used to restructure symbolic images and achieve higher levels of awareness.

July 11: Controlled and Spontaneous Imagery.

Different forms of imagery will be discussed. Ways to facilitate and regulate the imagery process for purposes of growth will be demonstrated.

July 14-15: Dream Workshop.

Experiential work with dreams, fantasies, and symbolic imagery using the techniques of guided fantasy, active imagination, and psychosynthesis.

OME Data - Imagery

Pre

Post

	Vis	Aud	Kine	Touch	Vis	Aud	Kine	Touch	
G. Ganges	13	9	10	11	6	5	6	5	-
C. Desmond	29	24	12	16	25	22	25	18	+
B. Ritten.	11	21	8	7	9	27	7	9	.
P. Sawyer	21	10	11	12					
P. Olive	15	11	16	13	13	9	9	10	-
B. Tabor	10	11	10	10	11	7	7	7	-
S. Evans	12	16	16	16	16	15	17	16	+
D. Ganges	14	17	12	16	15	9	11	14	
L. Barron	19	9	11	12	9	8	13	9	
E. VanF	13	10	12	7					
BR. Ritten	20	5	7	10	17	9	8	9	
F. Woyen	8	10	8	11	12	7	7	9	-
D. Mizelle	5	5	5	5	5	5	5	5	
E. Cherry	11	11	8	7	10	5	5	6	-
C. Smith	6	5	8	8	5	5	7	5	-
G. Dow	18	15	8	7	15	16	9	10	
M. Brusca	13	20	19	18	13	18	15	20	-
B. Barnett	9	8	5	5	12	9	6	8	+
A. Subl.	15	11	10	12	14	14	10	12	+
R. Laneri	7	13	8	7					
D. Stevens	16	13	15	13					
E. Summers	13	19	11	10.5					
H. Crook	6	10	10	7					

TRUE-FALSE INVENTORY

Read each of the 45 statements below and decide whether it is TRUE as applied to you, or FALSE as applied to you. If a statement is TRUE or MOSTLY TRUE for you, circle the corresponding T. If a statement is FALSE or NOT USUALLY TRUE for you, circle the corresponding F.

1. I prefer having a principle or theory explained to me rather than attempting to understand it on my own. T F
2. I am happy most of the time. T F
3. I pray several times a week. T F
4. My home life was always happy. T F
5. I often act on the spur of the moment without stopping to think. T F
6. I often forget immediately what people say to me. T F
7. I am inclined to take things hard. T F
8. I have more trouble concentrating than others seem to have. T F
9. I am curious about people but I don't feel close to them. T F
10. I have had more than my share of things to worry about. T F
11. I am a high-strung person. T F
12. I am not unusually self-conscious. T F
13. I often find myself listening without hearing. T F
14. Once in awhile I feel hatred toward members of my family whom I usually love. T F
15. I shrink from facing a crisis or difficulty. T F
16. I am usually calm and not easily upset. T F
17. I frequently find myself worrying about something. T F
18. I have sometimes felt that difficulties were piling up so high that I could not overcome them. T F
19. As a youngster I acquired a strong interest in intellectual and esthetic matters. T F
20. I always see to it that my work is carefully planned and organized. T F
21. I am certainly lacking in self-confidence. T F

TRUE-FALSE INVENTORY, Con't

- | | | | |
|-----|--|---|---|
| 22. | The idea of doing research does not appeal to me. | T | F |
| 23. | I cannot keep my mind on one thing. | T | F |
| 24. | I certainly feel useless at times. | T | F |
| 25. | I believe I am no more nervous than most persons. | T | F |
| 26. | I enjoy solving problems of the type found in geometry, philosophy, or logic. | T | F |
| 27. | I don't care much for scientific or mathematical articles. | T | F |
| 28. | Life is a strain for me much of the time. | T | F |
| 29. | I find it hard to keep my mind on a task or job. | T | F |
| 30. | I would rather not have responsibility for other people. | T | F |
| 31. | When I work on a committee I like to take charge of things. | T | F |
| 32. | I am more sensitive than most people. | T | F |
| 33. | I sometimes feel that I am about to go to pieces. | T | F |
| 34. | I like to read about science. | T | F |
| 35. | I like to have a place for everything and everything in its place. | T | F |
| 36. | I have the wanderlust and am happiest when I am roaming or traveling around. | T | F |
| 37. | I would enjoy writing a paper on the possible long-term effects or outcomes of a significant research discovery. | T | F |
| 38. | I work under a great deal of tension. | T | F |
| 39. | I much enjoy thinking about some problem which is a challenge to the experts. | T | F |
| 40. | Disobedience to the government is sometimes justified. | T | F |
| 41. | I have feelings of anxiety about something or someone almost all the time. | T | F |
| 42. | It is hard for me to work intently on a scholarly problem for more than an hour or two at a stretch. | T | F |
| 43. | When I get bored I like to stir up some excitement. | T | F |

TRUE-FALSE INVENTORY, Con't

44. I like to talk about sex. T F

45. I have periods of such great restlessness that I cannot sit for long in a chair. T F

Name: _____

Date: _____

No. of Sessions Attended: _____

WEEKLY RECORD OF PERSONAL CONSCIOUSNESS

Please fill in completely every Friday before your meditation exercises. While you probably experienced "high" and "low" states of consciousness on each scale during the week, rate the "predominate" or "average" mental state with a number 1 through 7, on each of the 11 scales.

1. Receptivity towards world: _____
2. Present work: _____
3. Thought processes: _____
4. Tranquility vs. Anxiety: _____
5. Confidence vs. Feeling of Inadequacy: _____
6. Energy vs. Fatigue: _____
7. Elation vs. Depression: _____
8. State of Attention: _____
9. Contact with Imagery: _____
10. Contact with Feelings: _____
11. Creativity: _____

12.

PERSONAL CONSCIOUSNESS SCALES

USE ANSWER SHEET, DO NOT WRITE ON THESE PAGES

1. Receptivity towards and stimulation by the world (how interested and responsive have you felt to what was going on around you)
 7. Tremendously stimulated, extremely receptive.
 6. Senses lively. Great interest and delight in everything around me.
 5. Open and responsive to the world and its happenings.
 4. Moderately interested and fairly responsive.
 3. Slightly disinterested and unresponsive.
 2. Bored. Life pretty monotonous and uninteresting.
 1. Dull and apathetic. Almost no interest or desire for anything.

2. Present Work (how satisfied or dissatisfied you have been with your work)
 7. Great pleasure and enjoyment in my work.
 6. Considerable satisfaction with my work. Eager to continue.
 5. Satisfied with my work. Encouraged to go on with it.
 4. More or less satisfied with my work. Keep plugging along.
 3. Somewhat dissatisfied with my work. Not much enjoyment doing it.
 2. Dissatisfied with my work. Moderately frustrated.
 1. Greatly dissatisfied with my work. Markedly frustrated.

3. Thought Processes (how readily your ideas came and how valuable they seemed)
 7. Extremely good ideas emerging spontaneously and with great rapidity.
 6. Ideas coming quickly and effortlessly.
 5. Clever and keen.
 4. Quite alert. Thoughts fairly quick and clear.
 3. Not particularly alert. My ideas trivial and commonplace.
 2. My thoughts are slow and monotonous.
 1. My thoughts all seem weary, stale, and unprofitable.

4. Tranquility vs Anxiety (how calm or troubled you felt)
 7. Exceptionally calm and secure.
 6. Definite sense of well being. Essentially secure, and very much at ease.
 5. Pretty generally secure and free from care.
 4. Nothing particularly troubling me. More or less at ease.
 3. Somewhat concerned with minor worries or problems.
 2. Experiencing worry, fear, or uncertainty. On edge.
 1. Considerable insecurity. Very troubled by significant worries, fears, uncertainties.

PERSONAL CONSCIOUSNESS SCALES, Con't.

5. Self-Confidence vs. Feelings of Inadequacy (how self-assured and adequate, or helpless and inadequate, you felt).
 7. Feel remarkable self-assurance.
 6. Highly confident of my capabilities.
 5. Feel my abilities sufficient.
 4. Feel fairly adequate.
 3. Feel my performances and capabilities somewhat limited.
 2. Feel rather inadequate.
 1. Very distressed by my felt incompetence and inadequacy.

6. Energy vs. Fatigue (how energetic, or tired and weary, you felt)
 7. Tremendous energy and vitality.
 6. Great energy and drive.
 5. Very fresh! Adequate energy.
 4. Fairly fresh. Adequate energy.
 3. Slightly tired. Somewhat lacking in energy.
 2. Rather tired. Not much energy.
 1. Great fatigue. Can hardly keep going.

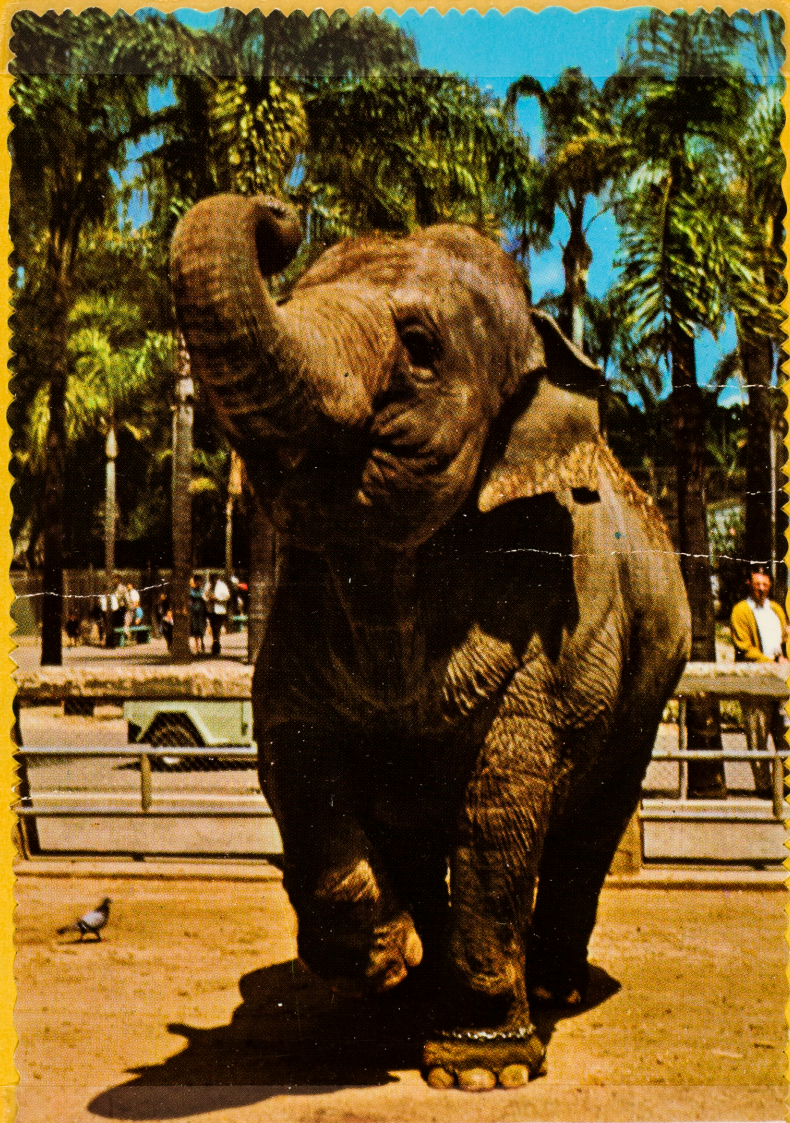
7. Elation vs. Depression (how elated or depressed, happy or unhappy you have felt)
 7. Very elated and in very high spirits.
 6. Elated and in high spirits.
 5. Feeling very good and cheerful.
 4. Feeling pretty good, "O.K.".
 3. Feeling a little bit low. Just so-so.
 2. Spirits low and somewhat "blue".
 1. Depressed and feeling very low.

8. State of Attention: Focused vs Unfocused
 7. Extremely focused in attention. Concentration extremely good.
 6. Very focused and clear. Concentration very good.
 5. Moderately focused. Good concentration.
 4. Attention fairly focused. Concentration "O.K.".
 3. Somewhat unfocused and distractible.
 2. Very unfocused and distractible.
 1. Extremely unfocused. Attention diffused or scattered.

9. Contact with Imagery (degrees to which you have experienced imagery of any sensory mode: visual, auditory, kinesthetic, etc.)
 7. Completely in contact with inner imagery. Fully in touch and flowing with it.
 6. Very much in touch with imagery. Occurs spontaneously.
 5. Moderately in contact with imagery. Can be evoked with relative ease.
 4. Somewhat in touch with imagery, a little difficulty in evoking it.

PERSONAL CONSCIOUSNESS SCALES, Con't.

3. Somewhat out of touch with imagery. Difficult to evoke it.
 2. Mostly out of touch with inner imagery. Feels blocked from consciousness.
 1. Completely out of contact with imagery process, complete blocking.
10. Contact with Feelings (degree to which you have felt in touch with your feelings)
7. Completely in touch with feelings. In full contact.
 6. Very much in touch with feelings. Feelings very alive.
 5. Moderately in contact with feelings. Feel responsive.
 4. Somewhat in touch with feelings. Fairly responsive.
 3. Somewhat out of touch with feelings. Somewhat difficult to arouse.
 2. Out of touch with feelings. Feel unresponsive.
 1. Completely out of contact with feelings, completely blocked.
11. Creativity (how creative have you felt)
7. Extremely creative. Many long periods of creativity.
 6. Very creative.
 5. Creativity is above average.
 4. Somewhat creative. A few brief creative periods.
 3. Somewhat increative. Very little creativity.
 2. Mostly increative.
 1. Did not feel creative at all.



Indian Elephant, San Diego Zoo

THIS IS THE IMAGE
PAULINE OLIVEROS
ATTEMPTED TO TRANSMIT
MARCH 5 - 9

THE CONCH SHELL

TRUMPET WAS THE

SOURCE OF THE

ATTEMPTED SOUND

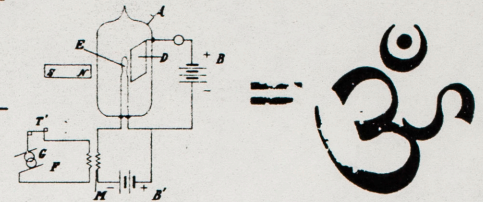
TRANSMISSION

MARCH 5-9

BOOKS

The common ground of mysticism and science

Pauline - another convert John



The Yogi and the Physicist: The Biological Basis of Religion and Genius. by Gopi Krishna, with an introduction by C. F. von Weizsäcker. Harper & Row, \$5.95.

MYSTICISM AND SCIENCE, like sunrise and sunset, are universal events of a single color that have all sorts of invisible connections underneath the horizons of sky and mind. When we are busy in the flat light of a day's institutional activity, continents of human civilization seem to stretch out the space between those horizons so that we cannot see how the two could have anything to do with one another. But later, in the mood of reflection that comes after intense and tightly focused activity, we again set the part against the horizon of the whole and remember that for men there is one sun and one sun only.

This important new book provides one of those occasions when we reflect upon the single source of illumination within mysticism and science. Since the introduction by Professor Weizsäcker is almost as long as the text itself, it is fair to look upon this book as a jointly authored work; certainly, for most Westerners, it is the introduction that will arouse the greater interest. Yogis we have always had with us; physicists interested in yoga we have not had. And Professor Weizsäcker is not just your ordinary physicist. The director of the Max Planck Institute in Starnberg is better known as one of the three men who kept the atom bomb out of Hitler's hands.

German sciences would seem to abound in paradoxes, not the least of which is their marriage of mysticism and science. While our scientists like B. F. Skinner are claiming to have cast a new cold and scientific light on man that resolves the ambiguous color tones of flesh into one ghastly pallor,

Mr. Thompson is author of At the Edge of History and professor of humanities at York University in Toronto.

the German physicists are pointing out that even the light of science still oscillates with a darkness we do not understand. Last year Heisenberg's *Physics and Beyond* appeared in English, and although Heisenberg is no mystic, his views on God and the cosmos would not positively reinforce a behaviorist. Now Heisenberg's distinguished colleague has written a lengthy introduction to Pandit Gopi Krishna's essay on Kundalini Yoga. In terms of German culture, Professor Weizsäcker's work is a development of a tradition begun by Schopenhauer, continued by Max Müller and Heinrich Zimmer, and startlingly raised to new levels by Erwin Schrödinger's Vedantic revelations in his too-little-known *My View of the World*.

The work of Schrödinger and Weizsäcker should demonstrate that if there are "two cultures" they are not, as Lord Snow pointed out, science and the humanities, but Archimedean and Pythagorean forms of knowledge. On the Archimedean side we have all the technologists (military, political, and industrial); on the Pythagorean side we have all the cosmological thinkers for whom art, religion, and science are merely different idioms in a single language of contemplation. Within this tradition would appear Kepler, Descartes, Pascal, and Newton as founding fathers, and Whitehead, Einstein, Schrödinger, Heisenberg, and Weizsäcker as contemporary descendants. There are two cultures, but the dividing line cuts at right angles across the boundary between science and the humanities; for if contemplative mysticism can appear in science, superstition and priestcraft can as well. Certainly the science of B. F. Skinner bears the same relation to the scientific tradition as the Inquisition does to Christianity. And so this slender book comes at a timely moment in the argument between science and the humanities: not to still the debate, but

to alter the very geography upon which the opponents stand.

Weizsäcker's interest in Indian thought, like Schrödinger's before him, grew out of his own meditations on the psychological implications of the quantum theory. If subject and object are not distinct at the subatomic level, and if these almost nonmaterial particles alter our very notions of space-time, then these mathematical forms of our consciousness become, in some mysterious way, performances of the very nature we seek to describe. If this is the case, then the mind gathering information through time (with its thermodynamic irreversibility of events) is an energy-state in which the increase of information is generating an increase in entropy in the system it is observing; which means that for all practical purposes the psychic state that generates the increase in entropy has to be looked upon as a real event in the physical system. Our evolution and our very consciousness of nature are thus, as Weizsäcker would say, real events in the history of nature. The Indian word for the energy that is at once physical and psychic is *prana*, and as Weizsäcker observes:

The concept of Prana is not necessarily incompatible with our physics. Prana is spatially extended and vitalizing. Hence above all it is moving potency. The quantum theory designates something not entirely remote from this with the term "probability amplitude." The relationship may become clearer, when we consider the possibility as a strictly futuristic concept, that is, as the quantified expression of that towards which "the flow of time" is pressing to evolve. The view I have outlined eliminates the Cartesian split except where it presupposes subjects each with its own inherent objective consciousness.

"The flow of time" in evolution thus holds the key to the relationship between mind and nature in the quan-

tum theory and the relationship between physical entropy and increasing information and "complexification" in the development of organisms. It is just this flow of time in evolution that is central to Gopi Krishna's attempt to find a biological basis for the psychological claims of yoga.

Although he does not seem to have studied the work of Teilhard de Chardin or Sri Aurobindo, Gopi Krishna's thought runs in a course parallel to theirs. He is, however, more specific on the role of sexuality in evolution and says that sexuality serves two different functions. The first is the reproduction of the race as it now is; the second is the evolutionary transformation of the race in the future. In the first kind of sexuality, man's *prana* is expended outward in orgasm and conception; in the second kind of sexuality, the sexuality of what the Jungians would call "the second half of life," the *prana* is stimulated by meditation and then drawn inward and upward into the brain through the spinal canal. In this transformation, Gopi Krishna insists that the sexual secretions of man and woman are changed and that these changed substances are physically carried up into the brain through the spinal column in a way that can be verified in the medical laboratory.

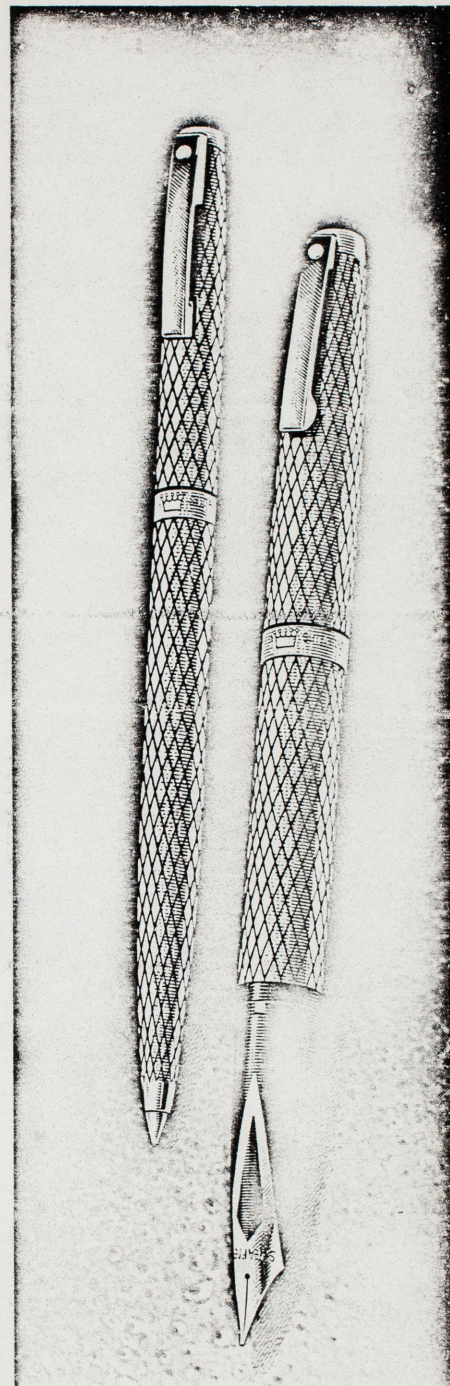
Kundalini is the name given to this *prana* that lies coiled like a snake sleeping at the base of the spine. Kundalini Yoga the name given to the process by which this *prana* is drawn into the brain to bring about illumination and heightened psychic powers. Now, thanks to the counterculture, Kundalini Yoga is reasonably well known across the campuses of the country; there is even a course offered in it at UCLA Extension by Yogi Bhajan. But Pandit Gopi Krishna tends to be suspicious of all other yogis at work around the world. He will have nothing to do with modern, pop-culture forms of yoga evangelism, and he will have nothing to do with the taking on of disciples. Gopi Krishna's work has a more laserlike quality to it. He wishes yoga to penetrate Western science, and so he is aiming at the laboratory and not at the rock festival. With this aim in mind, Professor Weizsäcker has joined with Gopi Krishna and gathered together a small group of German scientists to work with him at the Research Foundation for Eastern Wisdom and Western Science in Starnberg.

IF THE PHYSICIST and the yogi do create a new field of knowledge at the interface between Western science and Eastern wisdom, the cultural implications will be enormous. And it is precisely these cultural implications that Gopi Krishna has in mind. Out of this new form of knowledge will come new forms of education, and, as always, out of new forms of education will come new elites. With the appearance of these new elites, the evolution of the human race will have reached its takeoff speed. From Gopi Krishna's point of view our speed has already reached the point where we must either take off or crash.

In my humble view there is nothing that can counteract the overhanging threat of nuclear holocaust like the knowledge of Kundalini. Once the possibility of a spiritual rebirth with the arousal of this mighty power is accepted by mankind, Kundalini Yoga will provide the most sublime enterprise for the pure-minded and intelligent adventurous spirits of the age. To the share of this lofty class of men, adorned with the knowledge of the inner and outer worlds, will fall the herculean task of educating humanity in the essentials of this almighty spiritual Law to guide the race to the glorious estate ordained for it.

Although the political implications of all of this have not been thought out by the Eastern pandit, they are obvious to any Western pundit. We seem to have come to the end of the road for liberal humanism. The behaviorists want to eliminate freedom and dignity; the Club of Rome wants "a fundamental revision of human behavior . . . and the entire fabric of present-day society"; and the mystics want "a lofty class of men," of scientists with elevated Kundalinis who will keep watch over the race. I fear a new Papacy and a new College of Cardinals in that vision, and as a Christian anarchist I would not want to go through all that again. Although I was against him as much as anyone else, now that he's gone I miss old Herr Settembrini, but it's too late. Humanism has broken apart into the opposites of mechanism and mysticism, and whether we choose the Archimedean State or the Pythagorean Brotherhood, our choices seem to be limited by the fact that we no longer have the time to avoid the choice. □


HARPER'S MAGAZINE/NOVEMBER 1972



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~~Feb. 19 1973~~

you are invited to participate in

Phantom Fathom

From the Theater of the Ancient Trumpeters)
Sonic Meditation and Ritual

SAT.
MARCH 10, 1973

Participation means the following:

RSVP
8:00 PM

1. Agree to remain non-verbal for the entire evening, approximately 3 or more hours, except for the dream telling ritual *and mantra*.
2. Bring and exotic dish to share for a pot luck dinner.
3. Bring a word or phrase which you will say or intone repeatedly during a meditation *as a Mantra*.
4. Bring a new or unusual name in writing ~~to give to~~ to exchange with another person.
5. If you want to be included in the dream telling ritual the following is necessary:
Beginning March 5, ~~at~~ Pauline Oliveira will attempt to transmit ^{a particular} *sound and* ~~an~~ ^{image} to all who intend to come to Phantom Fathom, by concentrating every night on ^{the sound and} a certain picture. ^{on order to} ~~you may be~~ able to receive this ^{sound and/or} ~~image~~ if you ~~to remember your dream as you go to sleep,~~ ~~then try to remember what~~ ^{P.O} looks like or ^{her} name. ~~just before you go to sleep. then tell yourself to remember your dream.~~

Write down your dream ^{when you wake up.} ~~the next morning.~~

6. ^a Bring your dream

7. ^b Bring something to ~~fast on~~ or adorn a nude figure.

8. ~~If you a dream escapes you, bring a picture of anything which seems appropriate~~

9. Please no smoking

Meditation Project

Chris Desmond 488-9809 314 Ricardo Rd.
David Gamber La Jolla
Ned Sublette
Gigi Gamber
~~Nancy Reynolds~~
Elinor Barron
Bonnie Barnett
Roberto Laneri
Carol Smith
Georgia Dow
Bonnie Rittenbach
Esther Rich
~~Amy Barrett~~
Howard Crook
~~Kathy Acker~~
Pam Sawyer
Ellen Van Fleet
(Dan Stevens)
Maria Bruska
Stan Evans
Blair Tabor
Fred Mayer
John Mizelle

Bruce Rittenbach

Jan 3 7:00 PM

2 Categories

Specific	+	General
Exercises to measure		see if simulate
left up to instructor		states
write paragraph about		
exact state	see	

unpracticed activity at beginning and end.

Construct problems divergent vs convergent

Each alternative is holistic -

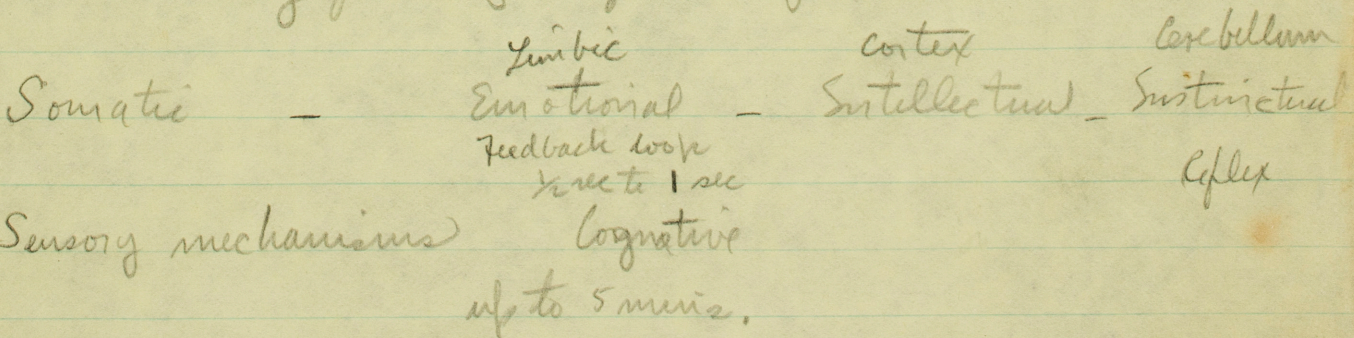
1 to 1 Specific test push button when you feel alpha.

correlate:

Transmission of emotional states Matching potentials in dyads.

using sentic cycles. Zinn's Circle Sentic cycle / cards with emotion

Are they picking up the process



afferent vs. efferent

What time scales are people being aware of?

A piece with hidden sounds -

Forest of trees

Pattern with competing factors

What is your most creative endeavor currently?

Record an example Rate it

End of project do it again Rate it

that will benefit
others that's
ok too!

This project may have no more importance than the fact
that we are here together doing it. So we can get information

Take home Test

Attention scale

Mood scale

Orientation — Go over rules

Commitment +

experiment

Take home

Ron Lane - Clinical Psychologist

Bruce Littenbach

John Forkner

Lester Sugar

(Purpose

Biofeedback

Lights

Consulting Scientist

Test — my questions do on the spot

Announce — ^{each} Friday Mood scales

Journal

write down everything even the most trivial (especially)
It fits in to larger pattern very often.

Peter Pipe Jitter —

You will be protected. Not necessary to reveal most personal
feelings. However project will prosper with honesty and
openness. All test results will be made available
to you.

no visitors except on Mondays

Exceptions = those connected with the project

Make schedule

Elaine Summers

Al Huang

Mar 10 —

Mar 12-17

Tests

Bruce Littenbach

Re-test and Bickford

Phantom Fathom

From the Theater of the Ancient Trampeters

~~Audience Agreement~~

you are invited to participate in
Participation means the following:

1. **Non-Verbal** - become non-verbal before entering the space and remain so until after you leave.
Remain non-verbal for the entire evening except for the dream telling ritual.
2. Bring and exotic dish for a pot luck dinner.
3. Bring a word or phrase which you will repeat during a meditation.
4. Bring a new and unusual name to give to some one at the designated moment.
5. Bring a picture of ^{anything that seems appropriate} ~~an elephant~~
5. Follow these instructions ~~to be received at the door.~~ if you want to participate in the dream telling ritual.

Doors will be locked at 8:00 PM

During the week before Mar. 10, I Pauline Oliverio will attempt to transmit an image, by concentrating on a certain picture, to all who come to Phantom Fathom. If you want to receive this image by ESP you will be able to do so. Tell yourself to remember your dream as you go to sleep then try to remember what I look like or my name. Write down your dream the next morning. Bring your

dream to Phantom Fathom and something to put on or adorn a nude figure. If a dream escapes you bring a picture of anything that seems appropriate. I will show the picture I attempted to transmit after the ritual.

Program

The Greeting

Place your dish on the tables

Instructions follow

The Snake

Leader will join everyone's hands then do a snake procession. As the line snakes around look into the eyes of everyone you pass.

Removing the Demon

Find the place in the space where you prefer to be. Make your mind as blank as possible for a long time then gradually begin to repeat your word or phrase. Project members will introduce cracking sounds with rocks. Continue until all is silent.

Exotic Pot Luck

When the light changes serve yourself dinner.

Enjoy your food! Enjoy watching your neighbors!

Enjoy moving around!

Dream telling Ritual

Sit in a circle around the Moon Pool. When the Gong sounds and light is shown upon you, tell or read your dream. When the nude figure is by you give the facilitator what you have brought for the figure.
name exchange

November 20, 1972

Linda Vickerman
Project for Music Experiment
University of California, San Diego

Dear Linda:

Since you say you are very interested in my Meditation Project for the Winter quarter, then I think that you should clear your way to participate fully in all of the training sessions, especially because you are a full-time PME Fellow. As I see it, PME projects must have priority over any other activity. I have no desire to force anyone to participate in the Meditation Project, because persons in conflict with the method could be detrimental to the research. However, I take you at your word hence this letter. I also have no desire to prevent the use of the bio-feedback training equipment to interested persons. However, I must reserve its use during the Winter quarter to those who are members of the Meditation Project so that they may schedule as much time as possible with the equipment of find it available on the spur of the moment. Everyone is busy. I will certainly be able to proceed with as few as six people but the research would certainly gain in everyway with more participants, yielding a larger sampling of written feedback and the pooling of more energies during the training sessions.

Sincerely, yours,

Pauline Oliveros

cc: Roger Reynolds

PO/mh

November 20, 1972

Karen Reynolds
624 Serpentine Drive
Del Mar, Calif. 92014

Bear Karen:

There are two aspects of my intended presentation (March 10, 1973) as the culmination of my Winter Quarter PME Project for which I would very much like your expert advice and participation if it is possible and if you feel so inclined. Here is the first problem: I intend to produce a ceremonial evening which will be non-verbal except for a dream telling ritual. Also, there will be two sonic meditations and an exotic pot luck dinner, (East Asian). All persons who attend this ceremonial will be expected to participate in every event. There will be no spectators. The people who have been in the Meditation Project will have a deeper understanding of how to participate, but none of the events are beyond the uninitiated, provided that they receive proper instruction prior to the evening of the ceremony and of course, are willing to participate. Each person will be expected to bring certain items (including a dish for the dinner) for the ceremony. I am not interested in a large number of people coming; however, I need to determine whether it should be by invitation only (in which case certainly some of the most interested would be forgotten) or advertised is such a way to attract only the most interested persons. This is where you come in. How to get the necessary information across since the event is not ordinary. How to make the written instructions attractive and effective.

The second problem is how to arrange the table for the pot luck dinner. Since everyone will bring a dish, the table must accomodate what will be a variety of containers and yet preserve what should be a compelling ceremonial object: The table as a whole, as people come in, are greeted by a sound from those already present, as each new dish is placed on the table, as the dinner begins in green light after a mediation called Removing the Demon. I expect people to serve themselves when the time comes and be free to walk around enjoying the food and the company in a non-verbal atmosphere.

If any of this is of interest to you, I would really appreciate your advice or your participation or both!

Sincerely yours,

Pauline Oliveros

PO/mh

THE MUSIC PROGRAM

presents

P A U L I N E O L I V E R O S !

with

AL HUANG and dance students and instrumentalists
in a program of meditations and improvisations

THURSDAY MARCH 29

3:00-5:00 pm

McLaughlin Junior Common Room

PROGRAM

T H E G R E E T I N G

Please be seated and comfortable,
Rest and observe your breath cycle.

When you are ready, focus mentally on a single tone.

Whenever a new person or persons enter the space, sing the tone you have in mind
as a greeting, just as you were greeted when you came in.

Wait silently for the next person, keeping your tone in mind.

T H E S N A K E

When everyone is present, the snake leader will join everyone's hands.

As you follow the snake leader in the procession, look straight into the eyes of
everyone you pass.

When the snake swallows its tail, stop and send your breath into the center of the
circle.

T E L E P A T H I C I M P R O V I S A T I O N

To the observers.....Try mentally to influence the performers by wishing the
following:

If you are concentrating on a musician,

- A Focus mentally on a specific pitch
- 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 changing or sustaining any aspect of the music movement

If you succeed in influencing any performer during this meditation, raise your
hand briefly for each hit.

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Meditation Project

A Report

My Meditation Project was an intended exploration of ^{mental + physical} exercises in concentration, or attention, and awareness. ^{for their application in rehearsal and teaching techniques.} ~~both mental and physical.~~ It was also a long rehearsal for my ceremonial composition, Phantom Fathom: from the Theater of the Ancient Trumpeters which was performed March 10, 1973 as a culmination of the project.

One of the central problems of Phantom Fathom is a necessary reorientation of the relationship between performers and audience. The performance includes everyone present so that the ^{active} experience of participation is primary and there are no spectators in the usual sense. A necessary condition of this break with normal concert format is that "audience" members be informed and ^{prepared} ~~instructed~~ ^{in how to participate by published instructions} prior to the event so that participation may be voluntary. This is in order to preclude ^{a kind of} negative energy arising from persons whose normal concert expectations would be disappointed and/or persons who ^{might} ~~would~~ prefer to remain spectators. In this sense, Phantom Fathom is exclusive, on the other hand, its inclusive nature cannot work in the normal milieu of the concert world, ~~the concert format is also exclusive~~. The prevailing concert paradigm is also exclusive in that the ^{assumed} performer-audience relationship ^{is one of deliberate} ~~is assumed~~ ^{separation} ~~to be stable~~ ^{with} the performer, ^{primarily} active and the audience primarily, receptive. This relationship has been frozen by the architecture of concert halls everywhere, ^{as well as} ~~as~~ attitudes formed by constant repetition and ^{exclusive} ~~training~~ also contribute to the underlying assumptions.

Phantom Jathorn depends on the establishment of a different paradigm.

A second problem is the kind of space necessary to accommodate the activity of Phantom Jathorn. It requires a large, open space where a hundred or more people can move about freely as well as sit comfortably on the floor for the various meditations. It also requires very fine lighting control as well as a comfortably resonant acoustic quality. The PME building was less than ideal for Phantom Jathorn, with its low ceiling, and obstructing posts, ^{and poor ventilation} however it is the only space on campus which approaches the general needs of such a performance space.

Phantom Jathorn ^{especially} also requires a difference in attitude and practice among the performers. The lines must blur between specialist and non-specialist and yet energy must be transmitted ^{by the performers} which encourages ^{and supports} audience members in their participation without separating them. Audience members must be willing to experience through participation without trying to interpret or analyze an artistic message. ^{during the performance.} The performer must ^{be} attentive to the tasks without trying to ^{express or} send a message to a receiver. The performer ^{must} ~~set~~ ^{support} an example which should help an untrained but informed audience member.

Phantom Jathorn does not require specialized musical skills but it does require the training of attention and awareness as defined in my paper On Sonic Meditations.

The exercises during the daily 2 hour meditation were intended to provide this training to a mixed group of volunteer musicians and non-musicians.

The training sessions were also viewed as an opportunity

Meditation Project

A Report

There is an enormous amount of confusion in contemporary musical life resulting from a tangle of expectations, often conflicting, among performers, audience, composers and instrument makers. This tangle comes from an overload of material from the past, conflicting performance models, cross cultural currents and rising noise levels from the environment. The all around musician today must deal with an avalanche of different techniques and aesthetics. The quality of life for any musician is likely to produce a hypertensive individual, scrambling to make a living as well as scrambling to maintain integrity amid conflicting demands, and just scrambling to be heard.

My own response to the above has been to seek retreat from overstimulation from the total sound environment employing meditation techniques where appropriate to help overcome unwanted physical symptoms of hypertension such as obesity, short breath, ^{headaches} palpitations, ~~etc~~ and muscle spasms. ^{and to help with disturbing emotional reactions to such things as} It seems to me a necessary ^{uncessing high noise levels.} prerequisite now for good music making.

I began to develop certain techniques in conjunction with my own musical interests a few years ago. (See On Sonic Meditations for a description.) I borrowed from any discipline which seemed appropriate.

As others joined me I noticed how the effects of the techniques seemed amplified with unified effort. After meeting with one group for two years once a week I became interested in what might be accomplished during intensive, ^{daily} training sessions for a period of 9 weeks.

The broad scope of this project was intended to provide a variety of experience for the participant under certain conditions. See page - appendix.

My Meditation Project was intended as a long rehearsal for ^{my ceremonial composition,} Phantom's Fathom from the Theater of the Ancient Trumpeters (which occurred March 10, 1973 as a culmination of the Project), as well as an exploration of modes of consciousness resulting from exercises in concentration, or attention and awareness both mental and physical. The scope of the project and amount of ^{accumulated} data, rather than answering specific questions has posed more questions and suggested materials for future experiments.

The following report will assume acquaintance with ~~my~~ attention, awareness and observation as defined in my paper, On Sonic Meditations.

Twenty volunteers, both musicians and non-musicians met two hours daily, 5 days a week. All agreed to the following as conditions of the training:

1. Regular attendance commitment.
2. Silence about the project and during the sessions
3. A daily diary
4. No smoking.

The above conditions were accepted without explanation as pre-requisite to the activity. Explanation was not given in order not to ~~un~~interfere with any participants' responses to training ~~and~~ ^{with the} diary entries.

Explanation:

1. Regular attendance commitment. Each person was expected to examine as far as possible what conflicts of interest might arise to interfere with attendance. and ^{asked} not to participate if the commitment was likely to be broken. This was to insure against a casual relationship to the volunteer aspect of the training. It is also a method of ^{promoting} single mindedness which is a part of ^{personal} meditation.

2. Silence - Silence is a necessary atmosphere for contacting the receptive mode. (see ^{Samuel} ~~Samuel~~ ^{Consciousness} ~~Consciousness~~. The Nature of Human Consciousness. The condition of not talking about the project was to prevent reliance on outside observers (intellectualizing) who were not actually experiencing the exercises from influencing the participants. Silence also was intended to promote self observation and to stimulate non verbal consciousness.

Talking stimulates the verbal-active mode which requires decay time. Silence has a social connotations which need to be overcome. Being silent together creates a more sensitive atmosphere.

3. Diary - the diary was intended to help balance the emphasis on the receptive, non-verbal mode. To promote self observation and to provide data for examination by Psychologist Ron Lane.

4. No Smoking - beside an invitation to non-smokers especially during breathing exercises, smoking is largely an unconscious habit. Since meditation is intended to focus attention smoking is seen as an unconscious distraction and undesirable.

to test the subjects and accumulate data which might suggest a useful line of future research efforts, especially in Psychology. For that reason Dr. Ronald Lane was asked to be a consultant to the project and suggest certain tests which might measure changes in the group. Dr. Lester Ingber, theoretical physicist was also consulted because of his particular interest in attention and awareness.

The twenty volunteers were asked to agree to the following conditions:

1. Regular attendance.
2. Silence about the project and during the sessions.
3. A daily diary.
4. No smoking.

The above conditions were accepted without explanation as pre-requisite to the activity. Explanation was not given in order ~~not to~~ ^{to minimize} interference with any participant's responses to the training or with the personal diary entries.

Explanation:

1. Regular attendance - Each person was expected to examine as far as possible what conflicts of interest might arise to interfere with attendance. Each person was asked not to participate if the commitment was likely to be broken. This was to raise consciousness concerning commitment in general as well as specifically to the training and to avoid casual attitudes since the participants were necessarily volunteers. It was also intended to promote single mindedness and awareness of personal commitment which is a part of any meditation.

Silence conserves mental energy.

Silence about the project - This condition was intended as another exercise in self observation or mindfulness, as well as a protection from skeptics. The tendency to rationalize one's activity can influence the participant detrimentally, by dividing attention between the doing of a task and the idea of doing it. The prohibition against verbalizing could help a person to observe thoughts as they arise rather than discharging them casually. Also to avoid unsettling arguments with persons who might not understand the undertaking. Not that argument is bad ~~per se~~, but ~~because~~ there must be time for enough experience to accumulate in order to make an intelligent argument.

get copy of Elaine's lecture
from PME

SAN DIEGO: PROJECT FOR MUSIC EXPERIMENT
DEPARTMENT OF MUSIC
LA JOLLA, CALIFORNIA

October 30, 1973

Dear Pauline:

For the purposes of PME development, and evaluating the limitations of our methods and facilities, your input was very valuable. I have tried to correct those points that could be adjusted at this stage, and regret things could not have been more ideal during the first year.

At this point, as you know, I am requesting specific preliminary written input from PME participants regarding their research aims and needs, and an evaluation at the end of their residency. For the purposes of the yearly report to the Board, it would be valuable to have, though in retrospect, a statement from each of you regarding what you set out to do (your experimental aims) and what you feel was accomplished during your quarter last year apart from the unfortunate practical problems you each encountered.

I hope that this can be done in compact form so it isn't too much trouble, and gotten to Alan by November 6th. Bob Erickson wrote an article on "Loops" for SOURCE magazine which suggests the idea that we might aim, ideally, for publishable documents.



Roger

RR:jlt

Note: This message has been delayed by several days due to an error of mine. I apologize. A.J.

Experimental rehearsal
method
using meditation techniques
from many different sources.
Psychological Testing
Performance of Phantom Fathom

* Elaine Summers, kinesiologist, dancer and director of the

* A lecture by Sintermedia Foundation in New York, provided the first two weeks of training in kinetic awareness. ~~Her~~ Summers' exercises consist primarily of sensing the various parts of the body, the body as a whole, awareness of skeletal and muscular relationships through self massage and massage with a partner, and a series of exercises in moving a part or parts of the body very slowly, almost imperceptibly. These exercises help to reveal and release inappropriate tensions which can interfere with one's activities. Summers maintains that inappropriate tensions arise from the body image that one holds consciously or unconsciously, when the body image is in conflict with the natural ^{relationships of the} body.

Elaine Summers work provided an invaluable foundation for the project as body awareness is essential yet often suppressed during concentrated activity. Many project members were helped by her exercises ~~to~~ and relieved of unnecessary pains from inappropriate tension and given personal guidance toward self-help routines.

We were able to present a meditation event at the end of her stay, entitled Energy Changes. (Energy changes the body.) Elaine Summers performed her work which involves movement from meditation or sensing the body until it moves apparently involuntarily. Borrowing her title, my Sonic Meditation XIII, ^{energy changes} was composed for the occasion and performed with project members Lin Barrow and Bonnie Barnett, ^{and myself.} (See on Sonic Meditation OR Cit.)

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Carlos - Brandon called about
Jethro Tull.

Carlos → call Ava 755 4213

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& Ava called & both (each indiv. by) said

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Dr. Ronald Lane of the Maui Counselling Service acted as consulting psychologist for this project. Dr. Lane provided a battery of tests for the beginning. Repeated <sup>repeated</sup> at the beginning and <sup>repeated</sup> end of the training in order to monitor <sup>possible</sup> significant changes <sup>of</sup> in the participants. The data accumulated from these tests awaits a computer program for correlations.

Dr. Lane attended many of the sessions and was also available to any participant on a consulting basis. ~~The changes caused by~~ Several of the participants made use of his services as a result of changes which apparently stemmed from the training sessions.

Dr. Lane also provided two training sessions in contacting dream imagery and fantasy. <sup>Dr. Lane noted the unusual clarity and creativeness of imagery in the group as compared to his usual encounters with other groups.</sup>

Dr. Lane's role was assuring and valuable to the project and its members. He was very supportive of the experimental nature of the project. Beginning the third week, I led the group in a continual review of Summer's exercises and introduced meditations of contrasting kinds, <sup>mystery mental,</sup> from many sources along with Sonic meditations.

Al Chung Leang Huang ~~led the~~ dancer and Tai Chi master led the seventh week of training. He introduced his own personal meditations derived from Tai Chi Chuan, Chinese theater and calligraphy. Huang was <sup>also</sup> very interested in the receptivity of the group as contrasted with ordinary circumstances he has encountered. He was able to accomplish much more during his week than usual.

Dr. Lester Ingber, Karate master and President of the Institute for the Study of Attention provided two training sessions at the end of the eighth week. He was able to present a survey of Karate technique with particular emphasis <sup>of</sup> on the meditative aspects of training attention and awareness.