

Jan 22, 1977

For Musical America
a Research Center ~~research~~ for Performers & Composers
of New Music by Pauline
Oliverio
Research efforts in American University Music Depts.

have most generally been centered on investigating
and understanding the glorious past. The university
musicologist most specifically investigates
Western European musical traditions. He or she
is busy ~~either~~ tracking lost performance practices,
~~or~~ reconstructing scores, or analyzing scores;
perhaps trying to understand transitions from
polyphonic to harmonic practice, or investigating
the detail of a composer's life in relation to his
music. Such work unearthed the ^{lost} work
of J.S. Bach in the 19th century.

More recently the field of ~~comparative~~ ^{ethnomusicology} musicology

has developed with investigations of ^{all music traditions} ~~non-Western~~ outside the European art tradition, in relation to its cultural context.

~~Musical Traditions~~ The Technological Revolution

has accelerated, ^{provided tools for,} and even created, the need for

such studies, for no musician can ignore

the impact of world cultures on our own

culture. Technology has also enabled, or

motivated systematic studies in acoustics, physiology

psychology, aesthetics and other related subjects.

Composition and performance ~~has~~ ^{has} generally

been considered the natural result of the

musical art and not a research effort. Research

involves the discovery of unknown, or the clarification

of obscure matters. ~~But~~ Although Looking

backward is important. ^{An enormous amount of work needs to be undertaken not only in systematic studies of musical cultures of the non-western world but a re-consideration of western European music in the light of such studies. In the meantime} ^{the} who investigates the

future? What constitutes research for the composer and forward looking performer?

When Will Ogdon arrived in La Jolla in 1966 to become first chairman of the new Music Dept at UCSD he dreamed, along with Provost John Stewart and colleague Robert Erickson, of a Center for the study of Contemporary Music. It was already decided that the Dept would be devoted to Composition and Performance emphasizing contemporary materials. It would be a school where composers and performers of contemporary new music could be welcome and comfortable.

Ogden and Erickson, as founding fathers, selected the staff carefully with an eye and ear out for those who cared for today's music as well as all other music. The desire was to create an integrated curriculum featuring research + active music making with imaginative and traditional materials. The aim was to produce students with skills enabling them to move with understanding in the past, present and future field of music.

The idea of a research center developed in the early years of the department. It was seen as a flexible process moving in a

four part, ^{interdisciplinary} structure which would enable composers and performers to engage in research, with professionals of other disciplines, in support of their respective artistic activity. The structure would include a Technical Studio for the design and development of electronic resources for composing and performing, a Studio for Extended Performance, where in conjunction with the Technical Studio, performers could ^{explore and develop} pursue new vocal, instrumental, theatrical or mixed media resources and techniques, An Interdisciplinary Colloquium for researchers, local, national and international, who would share their specialized knowledge, and a Documentary Unit, which

Insert

In 1973 it became an organized research unit and was renamed The Center for Music Experiment and Related Research. It then became separate but complementary to the Department of Music which is concerned with instruction. Although autonomous the Center is monitored by an interdepartmental advisory board weighted with Music Department faculty. The Director is nominated by this board and appointed by the Chancellor of the University. for ^{terms} ~~periods~~ up to 5 years.

would record in the appropriate media, ^{and archive} the results
of each studio and the colloquium.

The ~~Project~~ for Music Experiment ~~and Related Research~~,
funded by the Rockefeller Foundation opened in 1972
under the direction of Roger Reynolds ^(successor). The center
was unique in comparison to other Rockefeller
funded Experimental Music Centers. It was not
designed solely as a performance, composition
or technological unit but it was designed for
research. Composing and performing activity
at the CME is rather, a demonstration resulting
from an investigation in one or more of the
studios and very often involves collaborations with

professionals of different disciplines. This conception provides for liveliness, intelligent interchange and a great deal of continuity, which comes with such investigations. Current researchers can build on the work, or interact with former researchers and with each other.

During its $4\frac{1}{2}$ years of operation a computer facility has been developed in the Technical Studio under the team guidance of Rob Cross, design Engineer, Bruce Liebig,² Bruce Littenbach¹ and CME composers.

The Dept of Music is studying the integration of this research into the ^{undergraduate} curriculum.

The Studio for Extended Performance has housed the

Extended Vocal Techniques Ensemble. This group consisting of Linda Vickersman, Deborah Karasch, Ed Harkin, and William Brooks has explored vocal multiphonics, and produced a lexicon and performed extensively. This research was featured in a Seminar on Extended New Vocal Resources given by Roger Reynolds last winter.

Professor John Silber organized the KIVA Ensemble devoted to exploration of improvisation, ^{with amplified instruments and} including light and movement as well as sound.

The Documentary Unit will soon ^{begin CME publications} releasing three research ~~papers~~ papers.

The archive has a computer program for indexing and cross referencing all materials. In the future connection could be established with other ^{Center} archives in order to provide more material for researchers. The Documentary Unit, ^{soon} will also become active in seeking

outside materials for the archives, such as oral histories,
To facilitate contact and communication with others one will receive its
newsletter Directions Feb. 11, 1977.

The Colloquium has featured conferences and symposiums such as

Criticism in Music Today with William Brooks of UCSD,
Michael Steinberg, The Boston Globe, John Rockwell, The New York

Times; Computer-Music Languages with Andrew Moorer,

Stanford University, Peter Sampras, System Concepts, Robert Gross,

Bruce Liebig and Bruce Littenbach of CMR; The Serial Concept

and Schoenberg with Milton Babbitt, ^{Princeton,} Allen Forte, ^{Yale Univ} and

Leonard Stein of Cal Institute of the Arts; Visuals and Voices

with Pandit Pran Nath, Mel Blanc, Ursula Bellugi-Khina
of Salk Institute, Charles Dodge, Columbia U and others.

Psychoacoustics + Behavior with Reimier Plomp, Institute
for Perception RVO-TNO the Netherlands, Max V. Matthews, Bell Lab

Acoustical & Behavioral Research Center, James Fish, Naval
Undersea Laboratory San Diego and others.

Residencies for Senior Researchers have been funded
by the Ford Foundation.

Future plans include a conference on Integrated Art Forms
with performers Robert Rauschenberg, Performance Artist Allen Kaprow and

music theater composer Roger Marsh. ~~In the Fall~~
The CME will also host the 2nd
International Computer Music Conference
Oct 27 - 30. For further information,
and the CME newsletters "Directions" write
to CME.

In addition to ^{research fellows funded by the} the Rockefeller Foundation, ^{the administrative staff provided by the} the Ford
Foundation has provided funds supported research
residencies for scientists and composers,
both foreign born and American, who are
interested in interdisciplinary work.

CME will host the ~~and~~ Second International
Computer Music Conference, Oct 27-30, 1977.
We are interested in receiving tapes of
recent efforts computer music for possible
inclusion in the conference.

→ CME ^{is now planning} will also host a conference ^{in the Spring} on Integrated
Art forms with Allan Kaprow Performance Artist,
Jerome Rothenberg Performance Poet, Roger Marsh
and Jean Charles Francois Music Theater Composers.

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A has provoked some
~~are~~ ^{are} ~~provoking~~ performers into a reconsideration of their
technical range and relationship to performance.

Include list of current CME Staff and Photos

DRAFT

For Musical America

A RESEARCH CENTER OF NEW MUSIC FOR PERFORMERS AND COMPOSERS

By Pauline Oliveros

Research efforts in American University Music Departments have most generally been centered on investigating and understanding the glorious past. [↓] The University Musicologist most specifically investigates Western European musical traditions. He or she is busy tracking lost performance practices, reconstructing ~~scores~~ or analyzing scores, perhaps trying to understand transitions from polyphonic to harmonic practice, or investigating the details of a composer's life in relation to his music. ^{we are well aware that} Such work unearthed the lost work of J. S. Bach in the 19th century. ^{we are also aware that}

~~More recently the field of ethnomusicology has developed with~~

→ investigations of ~~all~~ music traditions outside the European art tradition in relation to its cultural context. ^{of the last two decades} The technological revolution ^{has moved at least some performers into a reconsideration of their technical range and} has accelerated, provided tools for, and even created, the need for ~~such~~ ^{both, historical and cultural,} studies, ~~for no musician can ignore the impact of World Cultures on our own culture.~~ ^{but} Technology has also enabled, or motivated systematic

studies in acoustics, physiology, psychology, aesthetics and other related subjects. ^{The mainstay of musical studies,} Composition and performance ^{can be} ~~has generally been~~ considered the natural result of the musical art and not a research effort ^{per se,}

^{since} Research ^{in its more restricted meaning} involves the discovery of unknown, or the classification of obscure matters, [↖] Looking backward is important. An enormous amount

of work needs to be undertaken not only in systematic studies of musical cultures of the non-western world, but a reconsideration of Western European music in the light of such studies. In the meantime who investigates the future? What constitutes research for the composer and

→ Composers and performers need to consider and expand their resources, to order and integrate new information ^{and traditional materials} as well as any other researchers.
 (to page 2 when Will Ogden ---)

relating to performers

or back to pg 1 The University Musicologist ---

the forward looking performer? When Will Odgon arrived in La Jolla in 1966 to become first chairman of the New Music Department at UCSD he dreamed, along with ^{the Chancellor's advisor on the arts,} ~~Provost~~ John Stewart and ^{Odgon's} ~~colleague~~ ^{Composer} Robert Erickson, of a Center for the study of Contemporary Music. It was already decided that the Department would be devoted to Composition ~~and~~ Performance ^{and} ~~emphasizing~~ ^{related studies} contemporary materials. It would be a school where composers and performers of new music could be welcome and comfortable. Odgon and Erickson, as founding fathers, selected the ^{instructional} staff carefully with an eye and ear out for those who cared for today's music as well as all other music. The ~~in~~ desire was to create an integrated curriculum featuring research and active music making with ^{both, new} ~~imaginative~~ and traditional materials. Their ^{ir} aim was to produce students with skills enabling them to move with understanding in the past, present and future fields of music.

The idea of a research center developed in the early years of the department. It was seen as a flexible process moving in a four part interdisciplinary structure which would enable composers and performers to engage in research, with professionals of other disciplines, in support of their respective artistic activity. The structure would include a Technical Studio for the design and development of electronic resources for composing and performing, a Studio for Extended Performance, where in conjunction with the Technical Studio, performers could explore and develop vocal, instrumental, theatrical or mixed media resources and techniques, an Interdisciplinary Colloquium for researchers, local, national and international, who would share their specialized knowledge, and a Documentary Unit, which would record in the appropriate media and archive the results of each studio and the Colloquium.

The Project for Music Experiment funded by the Rockefeller Foundation opened in 1972 under the direction of Roger Reynolds. In 1973

of the University of California

it became an organized research unit, and was renamed the Center for Music Experiment and Related Research. It then became separate but complementary to the Department of Music which is ^{primarily} concerned with instruction. Although autonomous, the Center is monitored by an inter-departmental advisory board weighted with music department faculty. The director is nominated by this board and appointed by the Chancellor of the University for terms up to 5 years.

The Center was unique in comparison to other Rockefeller funded Experimental Music Centers. It was not designed solely as a performance, composition or technological unit but it was designed for research. Composing and performing activity at the CME ^{constitutes} is rather, a demonstration resulting from an investigation in one or more of the Studios and very often involves collaboration with professionals of different disciplines. This conception provides for liveliness, intelligent interchange and a great deal of continuity which comes with such investigations. Current researchers can build on the work or interact with former researchers and with each other.

During its 4-1/2 years of operation a computer facility has been developed in the Technical Studio under the team guidance of ^{CME staff} Robert Gross, Design Engineer, Bruce Leibig, engineers, computer scientists, ^{outside consultants,} Bruce Rittenbach, and CME composers. ^{Electronic devices have been designed and fabricated especially for projects in timbral, rhythmic & other associated studies.} The Department of Music is studying ^{now} the integration ^{of} this research ^{how best to} into ^{both graduate and} the undergraduate curriculum.

The Studio for Extended Performance has housed ^{Kenneth Gaburo's New Music Ensemble IV,} the Extended Vocal Techniques Ensemble, ^{and the Kiya Improvisation Ensemble.} ^{This group,} consisting of Linda Vickerman, ^{Vocal Techniques ensemble,} Deborah Kavasch, Ed Harkins and William Brooks, has explored vocal multiphonics, produced a lexicon and performed extensively. ^{Sept 5} This ^{SR} research was featured in a Seminar on New Vocal Resources given by Roger Reynolds last Winter, ^{and has been demonstrated at international conferences in San Francisco and Paris}

along with colleagues Bertram Turetzky and Jean C. Franco

Professor John Silber, organized the KIVA Ensemble, ^{which is} devoted to exploration of improvisation with amplified instruments, ~~and~~ including light and movement as well as sound. ^{Also an experimental lighting program has been initiated in the Performance Studio.}
The Documentary Unit ^{a series of} will soon begin CME Publications, releasing ^{(t} three research papers ^{of the center} in the near future. ^(no paragraphs)

Center's established

The Archive has a computer program for indexing and cross referencing all ^{Research} materials. IN the future connection could be established with ^{archives of} other Center's ^{Center's} archives in order ~~order~~ to provide ^{easier access to} more material for researchers. The Documentary Unit soon will also become active in seeking ^{supporting} outside materials for the Archives such as oral histories ^{in order} to facilitate contact and communication with others CME will release its newsletter Directions February 11, 1977. ^{Par} ^{To date} ^{Center's} The Colloquium has featured conferences and symposiums ^{on} such as Criticism and Music Today ^{chaired by} with William Brooks of UCSD; ^{with guest lecturers} Michael Steinberg of The Boston Globe; John Rockwell of the New York Times; ^{on} Computer-Music Languages with Andrew Moorer, Stanford University; Peter Sampson of Systems Concepts; ^{San Francisco} Robert Gross, Bruce Leibig and Bruce Rittenbach of CME; ^{on} The Serial Concept and Schoenberg with Milton Babbitt, Princeton; Allen Forte, Yale University and Leonard Stein of California Institute of the Arts; ^{on} Visuals and Voices with Pandit Pran Nath; Mel Blanc; Ursula Bellugi-Klima of Salk Institute; Charles Dodge, Columbia University and others; ^{on} and on Psychoacoustics and Behavior with Reinier Plomp, Institute for Perception RVO-TNO the Netherlands; Max V. Matthews, Bell Lab's Acoustical and Behavioral Research Center; James Fish, Naval Undersea Laboratory, San Diego and others.

CME is now planning ^{two} conferences ~~in the spring~~; ^{on} Integrated Art forms with Allan Kaprow of Visual Arts UCSD, Jerome Rothenberg Performance Poet of California State U. San Diego, CME Music Theater Composers Roger Marsh and Jean Charles Franco; and ^{on} Extended Vocal Techniques with the CME EVTE and diverse ethnic vocalists.

DRAFT

For Musical America

A RESEARCH CENTER OF NEW MUSIC FOR PERFORMERS AND COMPOSERS

By Pauline Oliveros

I think the intro is too long before you get to CME. I would get rid of musicology and ethnomusicology research in the same paragraph and with less concrete detail

Research efforts in American University Music Departments have ^(most) generally been centered on investigating and understanding the glorious past. ^{1/2} The University Musicologist most specifically investigates Western European musical traditions. He or she is busy tracking lost performance practices, reconstructing ~~scores~~ or analyzing scores, perhaps trying to understand transitions from polyphonic to harmonic practice, or investigating the details of a composer's life in relation to his music. ^{We are well aware that} Such work unearthed the lost work of J. S. Bach in the 19th century. ^{We are also aware that investigations of music}

~~More recently the field of ethnomusicology has developed with investigations of all music traditions outside the European art tradition in relation to its cultural context.~~ ^{3 Pop are under way} ~~The technological revolution~~ ^{of the last two decades} has accelerated, provided tools for, and even created, the need for ^{both} such ^{historical and cultural} studies. ^{but} ~~for no musician can ignore the impact of World Cultures on our own culture.~~ ¹ Technology has also enabled, or motivated systematic studies in acoustics, physiology, psychology, aesthetics and other related subjects. ^{These mainstays of musical studies, have} ~~Composition and performance~~ ^{as} ~~has generally been considered~~ ^{per se,} the natural result of the musical art and not a research effort. ^{since} ^{in its more restricted meaning} ¹ Research involves the discovery of unknown, or the classification of obscure matters, ¹ Looking backward is important. An enormous amount of work needs to be undertaken not only in systematic studies of musical cultures of the non-western world, but ⁱⁿ a reconsideration of Western European music in the light of such studies. ~~But~~ ^{However} In the meantime who investigates the future? ^{And} What constitutes research for the composer and ^{integrate new information,} composers and performers need to ¹ consider ~~and~~ ^{and} expand their resources as well as any other researchers.

Part 1
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the
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the chancellor's advisor on the fine arts

Ogdon's composer

and related studies

instructural

both new

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The Center was unique in comparison to other Rockefeller funded Experimental Music Centers. It was not designed solely as a performance, composition or technological unit but it was designed for research. Composing and performing activity at the CME ^{constitutes} ~~(is rather,)~~ a demonstration resulting from an investigation in one or more of the Studios and very often involves collaboration with professionals of different disciplines. This conception provides for liveliness, intelligent interchange and a great deal of continuity which comes with such investigations. Current researchers can build on the work or interact with former researchers and with each other.

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The Department of Music is ^{now} studying ^{how to best integrate} ~~(the integration of)~~ this research into the ^{both graduate and} undergraduate curriculum. ^{Electronic devices have been designed and fabricated especially for projects in timbral, rhythmic and other associated studies}

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The Documentary Unit ^{of the Center} will soon begin ^{a series of} CME Publications, releasing ^{to} three research papers ^{in the near future.}

^{Center's} The Archive has ^{established} a computer program for indexing and cross-referencing all materials. ^{research} In the future, connection could be established with ^{of} other Center's ^{archives} in order ^{order} to provide ^{easier access to} more material for researchers. The Documentary Unit soon will also become active in seeking ^{supporting} outside materials for the Archives, ^{Center's} such as oral histories, ^{to} facilitate contact and communication with others. CME will release its newsletter Directions February 11, 1977. ^{Today, Center's} The Colloquium has featured ^{conferences} and symposiums ^{such as} criticism and Music Today ^{with} William Brooks of UCSD, ^{with guest lecturers} Michael Steinberg, ^{of} The Boston Globe, ^{and} John Rockwell, ^{of} the New York Times; ^{on} Computer-Music Languages with Andrew Moorer, Stanford University; ^{on} Peter Sampson, ^{Systems Concepts}; Robert Gross, Bruce Leibig and Bruce Rittenbach of CME; ^{on} The Serial Concept and Schoenberg with Milton Babbitt, Princeton; Allen Forte, Yale University and Leonard Stein of California Institute of the Arts; ^{on} Visuals and Voices with Pandit Pran Nath; Mel Blanc; Ursula Bellugi-Klima of Salk Institute; ^{and} Charles Dodge, Columbia University and others; ^{and on}

Psychoacoustics and Behavior with Reinier Plomp, Institute for Perception RVO-TNO the Netherlands; Max V. Matthews, Bell Lab's Acoustical and Behavioral Research Center; James Fish, Naval Undersea Laboratory, San Diego and others.

A last paragraph reiterating that CME is considered the research center for investigating the future and for providing research support for the composers and performers of tomorrow's music

Part?