Proofread by P.O.
Aug 5, 1980

start

<left>

<prose>

<left>

A: MMM

B: Meditation/Mandala/Music

<left>

C: Slide A1 (as audience gathers) <left>

- half

text My presentation will consist of three parts. First Meditation which we will explore as the interplay of attention states, or processes, with a practice we can do together as an illustration of the discussion. Following more discussion we will do another practice. Second Mandala which will be a brief examination of traditional mandalas and some of their uses, a vizualization practice, and then a discussion illustrated by slides of how the Mandala emerged as an organizing principle and meditational focus in my work. Third Music which will be a recorded example of a recent work entitled Relicario de Los Angeles, which integrates meditation and mandala as organizing principles.

Before beginning the discussion of Meditation I would like to invite you to do brief a brief meditation using the triple M sonogram which is the title of my presentation. Last week Allen Ginsberg introduced you beautifully to following the breath. His sound Ah was the exclamation of the heart. My sonogram MMM is the exclamation of pleasure, joy. The basis of meditation is relaxation. Make sure you are comfortable. Your feet flat on the floor, sit forward with the spine straight, resting your hands on the thighs (mudra for the empty mind), let go of anything you don't need as you exhale and follow your breath for a few minutes. Be gentle with yourself. If thoughts arise or physical sensations observe them and let them go for emptiness and just follow the breath. <left>

D: GONG Five minutes passes GONG <left>

And now can you imagine an experience which is pleasurable to you, that gives you joy. Whenever you are ready, express your feeling by sounding MMM in your own way. <left>

(The audience sings) <left>

Good, now we can begin this discussion.

<left>

<left>

A: I

B: MEDITATION

—

text I invite you to consider the circle with the dot in the center.

C: Slide A1 <left>

text Although it has come down through the ages as a symbol with different meanings, I want to appropriate it for use as a meditation, and as a map of the two kinds of human attention. The dot may represent focal attention which is an exclusive linear process. We use it to see detail in an object, to move toward a goal, to hear a melodic line in a Bach Fugue either in the imagination, or memory, or in the external world. In meditation focal attention is concentration to a point, an all or nothing state. Nothing less than total devotion or intention will do. Once concentration is broken through distraction, attraction, lack of effort, or will you don't have it. Every instant of life is an opportunity for concentration. (Snap fingers) The circle may represent global attention which is an inclusive non-linear process. We use it to sense context, seeing many things at once such as the forest as a whole, to sense orientation in space, to hear alla the voices in a Bach Fugue simultaneously, as well as what is sounding around us. It is an awareness of environment both imaginary, memorized, or external, without the focus of detail. In meditation global attention is receptivity, it is openness, non-intention, or the empty mind. <left>

C: Slide B1 <left>

Focal and Global attention are complementary opposites operating in each of the human sensory modes. (Seeing, hearing, touching, tasting,

smelling.) One or the other kind of attention process may be emphasized or integrated in an aindividual in any given activity, formal or informal, of daily life, such as eating, dressing, conversing of daily life, or in activities such as music, dance, art making, martial arts, sports, scientific problem solving, religious ritual and so on. Meditation is the interplay of focal and global processes with the inner and/or outer world and is usually characterized by singular purpose which may result in heightened or enhanced awareness or perception.

Now, let's try a practice to demonstrate focal and global attention in the auditory mode: this meditation has three parts. 1) first is a ready to move global attention state 2) is concentration to a point, an all or nothing focal attention state 3) and third a receptive global attention state. The first instruction is to prepare to do one handclap together with everyone in this room. (It might be best to stand for the hand clap) This means a readiness to move which does not anticipate, or follow, but responds exactly witha a handclap at the precise moment (concentration to a point). It means being aware of all others as well as yourself, and the cue or stimulus (which will come from me). After the handclap the third instruction is to listen allowing yourself to receive all sound that it is possible to hear from the external environment and the internal environment, and being aware simultaneously of all other sensations, both internally and externally.

Prepare by programming yourself to just do the hand clap (everyone knows how) on cue from me and by expanding your awareness to include all of you and all that is other. Think for a moment of the handclap as <u>a life or death reality</u>--all or nothing feeling. If you miss the right moment you lose the opportunity to change the world from war to peace, or you fall off the cliff, or you are swallowed by the dragon, or obliterated by a nuke. You can do it--you can save the world by a unified act to the benefit of all beings! So let's dedicate the handclap to the benefit of all living beings. Then listen--sense everything. Expand your awareness as far as possible. If your

attitude is right (present centered) you will become aware of the handclap slightly after the fact.

Ok let's do it! Let's all stand first Remember, relaxation is the basis of meditation--check your shoulders, your connection to ground, be aware of your body and of all others. Be aware of the cue when it comes. Prepare, act, then expand. (Audience prepares) <left>

D: CLAP <left>

text (Audience sits down) I tried to catch you when your attention was on. Only you know if we succeeded.

The interplay of the focal and global attention processes with the inner and outer environment is the rhythm of life. Giving, Receiving. All the ebb and flow of life is a continual opportunity for expansion. The rhythmic interplay of focal and global attention is most natural in children from the time they are born up to school age (I'm making this statement as an artist not a scientist). The focal mode is easily observed in the all or nothing tries of an infant trying to pull up, walk or make a specific sound for the first time. Each new developmental task brings on intense concentration which is precluded by a global state of receptivity to the environment. The baby takes in all it needs to know in order to try something new.

Play is the most natural form of meditation. The attention span of children at self initiated play is often ardent and long, or at least appropriate to the activity. This natural rhythm of attention processes in children is usually pre-empted by the demands of the socializing institutions of family, school and church. Most of us have had our natural attention fragmented by the concept of time enforced by social demands: time to eat, time to dress, time to go to bed, time to stop whatever it is you are doing especially if it is engrossing, or interesting, and do something else probably not interesting.

In school, teachers often bemoana the short attention span of children, at least for the subject at hand while the child often turns inward and attentively to the pleasures of a nice long daydream.

As a result of pre-emption and fragmentation of our natural

meditations some of us have great difficulty focusing attention in many situations, others have great difficulty in defocusing attention in order to be open to the environment or the context. Inappropriate focal attention can eventually cause physical or emotional pain (for instance long hours at a desk doing one kind of thing with no relief and no sense of surroundings). Inappropriate global attention can bring about loss of the sense of self and alienation, a lack of focus, no ability to connect anything, a kind of aimlessness. Proper Balance of the two modes is essential for a healthy, functioning, continually learning human being and the enjoyment of life.

Traditional forms of meditation are an attempt, often, to restore the natural balance, spontaneity and integration of attention, although more often than not the price to pay is the particular bias of the tradition; even though the bias may be beneficial, the bias of the individual is pre-empted. Once the natural state is lost, return without bias may be impossible.

Take a moment now to again relax and follow the breath. Can you imagine returning to a pleasurable activity of your own childhood, before you went to school? Can you imagine observing yourself at this activity, anytime you want, and continuing without interrution until you are satisfied? (Audience meditates) <left>

C: Slide B2 <left>

text Now let's return to the sound of pleasure--MMM. I would like to invite you to try this Lullaby written for my brand new niece and namesake Daisy Pauline Oliveiros. Hum the sound of pleasure as if you were serenading your best loved infant. Play with the MMM sound by adding vowels and diphthongs between the M's using any repetitious or prolongations. When you finish the soundings, stay open to your own sensations and can you imagine gradually expanding your awareness to sensing your surroundings. Can you imagine extending yourself to all that is you and is other with all of your senses? I'll just listen for the Lullaby. (Audience sings) <left>

<left>

A: II

B: Mandala

—

text We have been working with a diagram, the circle with the dot in the center to represent Focal and Global attention. The diagram is a mandala, a word from the Sanskrit which means diagram, or plan usually contained within a circle, or other symmetrical shapes.FN1 Cultures throughouta the world use the mandala form in many ways. Each mandala is unique in its elaboration whether as art, process, or construction even though its basic properties are 1) a center, 2) symmetry, 3) cardinal points. Only the center is constant. Symmetry can be varied and diverse, bilateral, dynamic, rigid and well defined (as our Circle with the dot) or absolutely fluid like the earth. The cardinal points may be precise in number, odd or even, many or fewa, the amount depending on the mandala situation, or the points may be infinite, or non-existent as in a circle. There is always room for more in a circle as in the unlimited capacity of our expanding global attention. But in any case, and all uses, the mandala is a plan for action of some kind or else it is not a mandala.FN2

Here are some traditional mandalas from Jose Arguelles' book entitled Mandala (Shambhala, 1972) <left>

C: Slide A2 <left> Plan of Mousgoum Homestead (p. 16)
Daily life is organized by the mandala <left>

C: Slide B3 <left> Stonehenge (p. 35)
Currently used by a Druidic cult for ritual practice but is believed to have functioned as an observatory <left>

C: Slide A3 <left> Aztec Calendar (p. 37)
Used of course for organizing the year and determining the time for ritual practice. <left>

C: Slide B4 <left> Mandala of the Later Heaven (p 57)
One of the arrangements of the oracular hexagrams of the I Ching, Book of Changes from ancient China, used for important decisions when wisdom was needed. <left>

C: Slide A4 <left>Four Houses of the Sun (Plate 7, p. 72)

C: Slide A4 <left>Four Houses of the Sun (Plate 7, p. 72)

A Navajo sand painting used in the healing ceremonies. The Patient sits on the painting as the Medicine Man chants invoking the spirits depicted in the painting to effect a cure. The whole community surrounds the patient to support the ceremony. <left>

C: Slide B5 <left> The Wheel of Life (Plate 9)

From the Tibetan tradition, a thanka which is used by initiates for vizualization practice and empowerment.

text Let's try a simple mandala meditation, before I begin the discussion of mandala in my own work.

Can you imagine allowing your vision to defocus and expand so that you are sensing the widest possible visual field without focusing on anything of detail.

Can you imagine closing your eyes very slowly remaining aware of the widest visual field and include the eyelid as it closes.

Can you imagine the space from behind the eyes to the back of the head.

Can you imagine now our white circle on a black background with a black dot in the center.

As you hold it in mind, can you imagine that the central dot represents you in relation to the world.

Can you imagine that no matter where you are on the surface of the earth it is always the center?

Can you imaggine that the circle is your own consciousness and it can expand infinitely in all directions.

Can you imagine relaxing your eyes by trying to imagine a black circle.

In a few moments, while your eyes are still closed I am going to cue you with a handclap. On that cue, blink your eyes open and shut once as fast as possible without trying to focus on anything. Keeping your eyes closed, consider what you have seen. Stay with your sensations--expand. <left>

D: CLAP <left>

C: Slide A5 <left>

text Can you imagine allowing your eyelids to slowly and gradually open again without focusing on anything particular. (Audience responds)

In my childhood I protected myself from teachers and institutions by drawing constantly this mandala of the 4 pointed star all over my notebooks, book covers and in the margins of my papers. It was my way of centeringg in what seemed to be a basically threatening environment. (I hope the schools have changed a lot!) In 1964 I made this and the following three drawings. (I was vacationing at the Hotel Awahnee in Yosemite, California. There are many American Indian designs in the decor which must have triggered my memory.) <left>

C: Slide B6 <left>

text Each drawing seems to represent some different aspect of my personality which appears to be two sided; one side concerned with geometric order, aand the other side with organic order. The four pointed star is centered and integral. The other geometric drawing shows discrete separate figures set apart from each other. I was always interested in the vibratory nature of red and blue and black and white. <left>

C: Slide A6 <left>

C: Slide B7 <left>

a<text:>

The chicken like character is a self sufficient anthropomorphic figure, a dancer mostly legs. The organic abstract shapes demonstrate my interest in composition using positive and negative space to create an optically illusory pattern which is a kind of dance. I was fascinated by optical illusions as a child and drew them obsessively as well.

<left>

C: Slide A7 <left>

text After recovering my childhood meditational ritual through these drawings, I began to make mandala like sketches hoping to find a way of organizing musical materials which would be free of the conventional staff notation. At the time I was only vaguely aware of why such notation could no longer serve my music but I felt trapped by it. I liked that mandala sketch but I didn not yet know how to utilize it then. <left>

C: Slide B8 <left>

text After Trio for Flute Piano and Page Turner (1961) which was my last conventionally notated piece, a process of dissolution of notation begins. <left>

C: Slide A8 <left>

text In Sound Patterns (1961) pitch is only approximately notated in order to guarantee that what the singers sing will result in clusters of sound rather than focusing on single pitches. Rhythm is still strictly controlled through conventional notation. <left>

C: Slide B9 <left>

text In Outline for Flute, Percussion and String Bass (1965) there is more freedom from conventional notation though it is still occasionally present. Sometimes the players are given exact pitches and rhythms sometimes, approximate rhythms and pitches, sometimes blanks to fill in.

Although I did not clearly realize it I was searching for a way to deal with sounds as well as pitches, and organic rhythms as well as metric rhythm. The conventional staff notation is well designed for pitch and metric rhythm but it is not so good for these other concerns. That is part of the reason why most of the world's music is not notated but transmitted orally. Accordingly since the end of the 1950s I had been involved in solo and group improvisation, tape and electronic music which did not require notation. My tape and electronic music was played in real time, edited on the tape rather than cut and splice method. By 1964 I needed a way to share my process with others. A breakthrough occured with Pieces of Eight (1964) and the mandala emerged as an organizing principle. <left>

C: Slide A9 <left>

text I did not know it was a mandala Pieces of Eight was a pivotal piece involving diverse materials. There were visual and theatrical components as well as sound. The sounds were made by musicians with instruments as well as mechanical devices and pre-recorded tape. I needed a way to deal with all of this material. <left>

C: Slide B10 <left>

text I made this sketch of Pieces of Eight using a circle which enabled me to sense the piece as a whole. Each sectioning of the circle was a structural cue and represented 2 minutes of time. <left>

C: Slide A10 <left>

text From there I was able to write out verbal instructions for the players for the first time. Staff notation was used very briefly in only two places when it was appropriate. From this point a new aworld of possibilities opened up for me very gradually. drawings, I began to make mandala like sketches hoping to find a vizualization practice and empowerment. <left>

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--30--

start

<left>

<prose>

<left>

text In 1967a I became a member of the academic community when I joined the music faculty at the University of California at San Diego. Typically, as in my childhood, I responded to the threat of institutional situations by drawing on the backs of department memos during committee and faculty meetings. <left>

C: Slide B11 <left>

text These drawings are from the 1968-1969 school year. I was hired to teach Electronic Music among other things In this first drawing there are ordinary and nonordinary electronic circuit symbols. Note the transformer circuit with a small snail at the input and a large snail at the output. No doubt some kind of comment on the meeting in progress. The snail also represents a spiral mandala which turns up in a piece in 1978. The spiral is also a growth symbol. In the upper left hand corner there is the 5 aprt mandala which occupied me for 14 years as you will see later. <left>

C: Slide A11 <left>

text My drawings became a little more fantastic mixing circuits with geometrical and anthropomorphic figures. <left>

C: Slide B12 <left>

text As the year progressed electronic symbols began to move out of the drawings or be transformed and mandalic shapes began to take over. <left>

C: Slide A12 <left>

text I was moving away from my preoccupation with electronic music and into more conscious meditative and ritualistic forms. <left>

C: Slide B13 <left>

text This drawing reminds me of a non-ordinary experience I had in 1965. I was living in a room on Pine Street in San Francisco. One night

I awoke and felt the bedclothes moving and a heavy weight pressing on my chest. I was paralyzed with fear and could not use my voice. Then the covers were still, the weight lifted and all was well, there was nothing to be seen or heard. I shrugged it off. But a few days later,a the same thing occurred--the moving bedclothes, heavy weight, paralysis and loss of voice. This time I could see and hear buzzing, discs hovering around me very much like the discs in this drawing. Then they disappeared and all was well again with nothing to be seen or heard. It never happened again. I know that I was not dreaming. <left>

C: Slide A13 <left>

text The snail is getting more ornate here, more fascinating figures and in the lower right corner the 5 part mandala. <left>

C: Slide B14 <left>

text In the upper left hand corner a 5 part circle mandala. <left>

C: Slide A14 <left>

text Going towards the end of the year things are getting more intense. <left>

C: Slide B15 <left>

text And this last drawing done in June 1969 must have been an incredible meeting. But the mandalas are there.

Following are examples of my work which use the mandala as an organizing principle, usually as a floor plan for the actual positions of the performers. Inner connections within the mandalas increase during the evolution of this work as I used the mandala more and more consciously. <left>

C: Slide A15 <left>

text In 1968 I used this mandala floorplan to compose AOK. I played the accordion in the center on an 8 foot wooden spool which revolved in both directions; in the second circle were 8 country fiddlers; the third circle was a ring of chorus; the fourth 4 to 8 conductors trying to influence the chorus members as they passed; the outer circle was the audience who could also chant and finally in the four corners are symbols for speakers which represented a tape

delay system, which picked up sound from the accordion, delayed it and distributed it around the 4 speakers. <left>

C: Slide B16 <left>

text This is the diagram for The Wheel of Fortune (1969), a magical theatrical ritual for William O. Smith. In the outer circle the small circles represent yellow construction light flashes which he set out as part of the ritual; next he drew a chalk circle, placed his favorite pair of shoes toward the audience, inside the circle, then made a triangle with masking tape with a different hat at each corner representing different aspects of his life. He performed the piece from the center. <left>

C: Slide A16 <left>

text In 1970 I composed Meditation on the Points of the Compass for Chorus. Here the conductor is at the center; in each quarter of the inner circle is a bowl gong player. There are 12 soloists each of a different ethnic origin surrounding the center, three in each quarter. The audience is in the next circle represented by the dotted line and finally the large chorus surrounds the audience in a single line with a gong player at each compass point. <left>

C: Slide B17 <left>

text Bonn Feier (1971) is a large scale meditational theater piece which includes many different ritualistic tasks accumulating over a long time period. The performers begin in circle formation, each with a sound source which can be heard for a long distance out-of-doors. Each makes a distinctive signal. They aplay together for awhile in the circle, then move gradually apart. The meditational focus is to try and keep in touch by hearing at least one other person no matter how far they move from the circle. Audiences which gather are left in circle formation. <left>

C: Slide A17 <left>

text In this activity children painted the manhole covers each day making art mandalas. <left>

C: Slide B19 <left>

<left>

<left>

C: Slide A18 <left>

<left>

C: Slide B20 <left>

<left>

C: Slide A19 <left>

text This performance took place in Bonn, Germany in May 1977 during an 8 day performance. <left>

C: Slide A20 <left>

text In 1974 I composed Crow Two. There is a human mandala with a poet in the center, a beautiful woman of 70 with silver gray hair who sits smoking and dreaming; at the compass points around her are athe 4 crow mothers whose only task is to sit; the dotted line is the orbit of the two mirror meditators, male and female, who dance slowly mirroring each other. The large circle contains 7 drummers, rock players and others who are meditating. Outside the circle are 4 dijiridoo players (Dijiridoo is an Australian aboriginal instrument made from a hollowed out eucalyptus branch. It is a buzz lip instrument and sounds like a humming bird dropped several octaves). The meditation is attacked by Heyokas or Sacred Clowns. They use the mandala as a playground and try hard to distract the meditators whose only protection is their meditation. The Heyokas are a risky presence because they could actually succeed.

I played a tape of Crow Two for my friend Elaine Summers, who is a film maker and choreographer. She knew nothing about my preoccupation with mandala. She visualized this structure while listening to Crow Two. <left>

C: Slide B21 <left>

text Her response of course is a 3 dimensional mandala. <left>

C: Slide A21 <left>

text Film is projected on all 4 sides of the structure and a dancer relates to each side. <left>

C: Slide B22 <left>

text Crow's Nest was premiered at the Guggenheim Museum in January

1980 with 100 singers up to the top of the spiral doing my Tuning Meditation. The Guggenheim is also a 3 dimensional mandala and a most gorgeous sound space. It was one of the best sound experiences of my career. <left>

C: Slide A22 <left>

text Rose Moon (1977) is another choral piece. It is designed to be performed as a full moon meditation lasting from moonrise to moonset. <left>

C: Slide B23 <left>

text There is a marathon runner circumambulating the outer circle with a sounding belt made of sticks and bells. The runner influences the timing of sounds in the outer circle as the people represented by the small circles sense the runner passing the spine. <left>

C: Slide A23 <left>

text The vocal sounds result from various meditations, sometimes involving the names of the moon in many different languages. <left>

C: Slide B24 <left>
C: Slide A24 <left>

C: Slide B25 <left>

C: Slide A25 <left>

C: Slide B26 <left>

C: Slide A26 <left>

C: Slide B27 <left>

C: Slide A27 <left>

C: Slide B28 <left>

C: Slide A28 <left>

text This mandala is the traditional Yellow River map supposedly of mythical origin and the basis of the I Ching, the Chinese Book of Changes which is an oracle. I used it in collaboration with Chinese Dancer Al Chung Liang Huang for a river meditation which involved listening to a river, blending one voice with it and representing the movements of the water. <left>

C: Slide B29 <left>

text This is a Sonic Meditation entitled The Wheel of Life. The participants lie on their backs and sense the breathing of their partners. When the breathing is synchronized the group sings together, first in synch then independently or together with one or both partners. <left>

C: Slide A29 <left>

text The title of this piece is non-verbal and is the map or plan of the piece. Here I finally realized that snail that tried to crawl in and out of the electronic circuits in those 1968 drawings! <left>

C: *Slide B30 <left>

text Now briefly I want to return to 1964 to the mandala sketch which I could not realize at the time, 1964. I tried to read it as a piano piece. <left>

C: Slide A30 <left>

C: Slide B31 <left>
C: Slide A31 <left>

C: Slide B32 <left>

C: Slide A32 <left>

C: Slide B33 <left>

text I was still too tied to the details of conventional notation. I tried to use the boxes as optical illusions thinking that the performer would be influenced by the ambiguity of the oscillating sides, each side with a different meaning. These were unsuccessful. I had not yet come to an understanding of the mandala as spatial orientation. <left>

C: Slide A33 <left>

text Finally 15 years later I realized the use of this mandala in El Relicario de los Animales completed in March 1979. The mandala is used again as the floor plan for the positions of the singer at center and two twin groupings of 20 instrumentalists. <left>

A: III

—

text (Music is played)

I want to play a part of El Relicario de los Animales from a California performance last May as Part III of my presentation--music. El Relicario de los Animales means The Reliquary of the Animals.

A reliquary is a box or structure ain which relics are kept, usually in some saacral relationship. The piece is based on the images of 4 different animals: tiger, owl, wolf and parrot. Each is evoked and then represented by the singer and a few ainstrumentalists with the others providing the environment. The improvisation of the singer and the other musicians is guided by the image of each animal and its environment and by eight guide words: LEAD ECHO FOLLOW BLEND EXTEND EMBELLISH FREE SILENCE These words are used in different groupings to characterize each section. <left>

C: Slide B34 <left>
C: Slide A35 <left>

C: Slide B36 <left>

C: Slide B37 <left>

C: Slide B38 <left>

C: Slide B39 <left>

C: Slide B40 <left>

C: Slide B41 <left>

C: Slide B42 <left>

C: Slide B43 <left>

C: Slide B44 <left>

text The piece begins with the singer already in place. Then conch shell calls begin. The example I'm going to play is the final image, the PARROT. When the conch shell trumpets sound, it signals the end of the piece, the audience is invited to sing with the conch shells as the players make their endings and slowly process out of the mandalaa as they entered it leaving the singer slowly revolving in the center on a circle of red earth.

The Parrot represents exuberance and joy. (Music of <u>El Relicario de los Animales</u> is played)

That ends my presentation. May the pleasure of life always be yours. <left>

C: Slide A34 <left>

C: Slide B46 <left>

<left>

<left>

<left>

penetrates the rocks <left>

- half

<prose>

How to move the maind in the special way that poetry does? I see a figure dressed in a brilliant red robe. She stands before an arch. Slowly she brings together two rocks in a tremendous crash. <left>

- half

<verse>

B: How is it that I hear
the noise of creaking oars
in the deepest mountains?

- half

Because of the ripening fruits
that rub against wood as oars do. <left>

- half

<prose>

Each sound must have its own life. Express the inner generative power of its being. The relationship to other sounds and sights is not imposed. Parallels exist. There will be no musical syntax. <left>

- half

<verse>

B: At early dawn every push of the oar
is audible from a passing boat.

- half

In a sorrowful voice
a cricket is heard singing
beneath the withering grass. <left>

- half

<prose>
I hear the sound of withering grass. Dry, crackling, descending, drawn by the massive pull of the ear. The voice of the cricket rising toward heaven, sorrowing over the separation.

-

Each sonic image, though possibly taking a suggestion of the preceding

sonic image, opens a world of its own. The listener will be carried through the whole series as through an exquisite arrangement of rooms in a building ``always entertained by delightful changes but never arrested by sudden contradictions.''

-

A piano bump, a high string sul ponticello flavtando, whistling pan pipes, rustling. A light grows. <left>

- half

<verse>

B: The piercingg voice of a bush warbler
is an alarm for the slumbering world. Soin <left>

- half

<prose>

How will these sounds go together? <left>

- half

<verse>

B: Tonight the wind blowing
through the Basho Tree
I hear the leaking rain
drop against a basin. <left>

- half

<prose>

Walking along the sidewalk at Cal State University at L.A. recently, I heard a rustling. I saw some leaves whirled by the wind against the sidewalk. The sound continued as my ears and eyes traveled with it to a rustling fountain, the ultimate destination of the sound of the rustling leaves. Wind merged with water. Unity through variety--variety through unity. <left>

-

Elements: Similarity of the sounds (unity). The transient swirling of the leaves, the static nature of the fountain (variety). The direction of the moving sound source (variety). How can unity dominate without destroying variety and vice versa? How can the two principles illuminate each other? (Like two mirrors held opposite reflecting each other.) <left>

each other? (Like two mirrors held opposite reflecting each other.) <left>

- half

<verse>

B: A man's voice piercing

through the air

the northern stars echo

a beating fulling block

Philosophical

Reflection

Hardly a hint

of their early death

cicada's singing

in the trees <left>

- half

<prose>

Reflective combinations of echoing sonic and visual imagery will

occur: <left>

- half

<verse>

B: The wild cries of a cat

have been hushed

the soft means of the moon
Touched my bedroom <left>

- half

<prose>

Mickey Mouse has no place in this discussion. <left>

- half

<verse>

B: The voice of a cuckoo

dropped to the lake

where it lay floating

on the surface <left>

- half

<prose>

<prose>

How to overcome the dominant unity of an electronic music system? <left>

- half

<verse>

B: Sweet as a lute

Falls on my ears

The plucking of a cotton bow

in a dark bamboo recess <left>

- half

<prose>

Are we always so certain of the sources? The Modifying techniques? <left>

- half

<verse>

B: Once after working for hours with a tape delay system, I went out

for a mid-night dinner. Startled, I begin to hear the echo pattern

imposed on the chatter and clatter of the restaurant. <left>

- half

<verse>

B: With a bit of madness in me
which is poetry

I plod along like Chikusai

Among the wails of the wind

-

Sleeping on a Grass pillow

I hear now and then

the nocturnal bark of a dog

in the passing rain <left>

- half

<prose>

Have you ever noticed how there is no background noise to a dreamed

sound? Perfect signal to noise ratio. <left>

- half

<verse>

B: Over the darkened sea

Only the voice of a flying duck

is visible

in soft white <left>

- half

<prose>

The sonic images could be collected or made from dreams, fantasy, experience, retrospection, introspection, super spection. <left>

- half

<verse>

B: Water drawing ceremony

The wooden clogs of the priests

beat against

the icy floors of the hall <left>

- half

<prose>

This morning while feeding the geese and ducks I thought I heard the ghostly sounds of a piano in the distance. I immediately accepted a complete composition in my mind. I could not locate the sounds. It turned out to be Pamelaa reading through some cadential formula for her theory class. Those cadences floated haltingly through the sounds of contented poultry, gobbling corn while I filled the old, rusty, half hot water tank with water from a rubber hose. <left>

-

I see the image of a man brandishing an oak staff. Dressed in a pitch black robe, he makes his way across the stage. He hears the thunderous echo of the staff thumping against the floor accompanied by the slow drag of shuffling footsteps. Sudden light exposes flashing silver rings about his neck. With his left hand, he holds a lantern above his head. <left>

- half

<verse>

B: How lonely it is

to look at the moon

hearing in a temple

eavesdrops pattering. Soha <left>

- half

<prose>

The sonic and visual images will have so much integrity that they will stand alone as if in a dream or fantasy or go together with myriad other images. Will these images have ``fresh and arresting elements in them?'' Would that make them worth stating? <left>

- half

<verse>

B: The voices of plovers

invite me to stare
into the darkness

of the starlit promontory <left>

- half

<prose>

As a solution to an event called for in my work, Please Don't Shoot the Piano Player He Is Doing His Best. two women did the following: The event was defined as irreversible within a specific time limit. They brought a pumpkin on stage and a logger's saw. They began vigorously to saw the pumpkin in half, gasping with each stroke of the saw. The event was assuming terrifying proportions with their intensity. It was the most striking thing in the piece. Suddenly they broke and began to giggle self consciously. The drama dissolved into nothing. They were unable to handle the power of their vision. <left>

- half

<verse>

B: One after the other

in silent succession fall

the flowers of a yellow rose

the roar of tumbling water <left>

- half

<prose>

End your worries for a time about syntax-climax. Listen to the sounds. Allow them the freedom of relationship. <left>

Allow them the freedom of relationship. <left>

- half

<verse>

B: Clear voiced cuckoo
even you will need
the silver wings of a crane
to span the islands of Matsushima <left>

- half

<prose>

I hear an endless sound appearing as a vision radiating as a triangle
with a circular bell. <left>

- half

*Fig

<verse>

B: Turn the head of your horse
sideways across the field
let me hear
the cry of the cuckoo <left>

- half

<prose>

Can these sounds be found dwelling in the depths of any electronic
music system? <left>

- half

<verse>

B: Move, if you can hear
silent mound of my friend
my wails and the answering
roar of autumn wind <left>

- half

<prose>

Can these sounds be found dwelling in the depths of musical instruments? <left>

- half

<verse>

B: I am awestruck

to hear a cricket singing

underneath the dark cavity

of an old helmet <left>

- half

<prose>

The time span of these images does not matter. <left>

- half

<verse>

B: All night long

I listened to the autumn wind

howling on the hill

at the back of the temple <left>

- half

<prose>

Once while half asleep my head was suddenly and forcefully pushed against the wall by a sound from outside piercing my eardrum. It was a model airplane engine buzzing angrily. The pain was excruciating. <left>

- half

<verse>

B: Waterfowl, too,

must be fast asleep

in this hushed silence

of lake Yogo <left>

<left>

<left>

--30--

<left>

--30--

start

<left>

<prose>

A: SOME SOUND OBSERVATIONS

- half

*Intro

These observations were written at the invitation of composer Larry Hustin, editor of Source: Music of the Avant-Garde. ''Some Sound Observations'' was included in Source III, 1968. It was also aperformed by Oliveiros with amplified ambience from the streets directly outside during a program of her music at The Electric Circus in New York City in June, 1968. <left>

- half

text As I sit here trying to compose an article for Source. my mind adheres to the sounds of myself and my environment. In the distance a bulldozer is eating away a hillside while its motor is a cascade of harmonics defining the space between it and the Rock and Roll radioa playing in the next room. Sounds of birds, insects, children's voices and the rustling of trees fleck this space. <left>

- half

As I penetrate the deep drone of the bulldozer with my ear, the mind opens and reveals the high pitched whine of my nervous system. It reaches out and joins the flight of an airplane drone, floats down the curve of Doppler effect. <left>

- half

Now, fifteen minutes since the beginning of this writing, the bulldozer has stopped for a while. The freeway one-half mile away, unmasked, sends its ever-shifting drone to join with the train whistle from Encinitas. <left>

- half

The bulldozer starts again moving the air like an audible crooked

grows. I wonder what God's chair sounds like? I would like to amplify it. I would like to amplify a spider spinning its web. <left>

- half

Loren Rush calls his new work ``Theater of the Mind.'' aSince last night, he is still playing and singinng in the theater of my mind. <left>

- half

The bulldozer remains silent. A very low frequency is shaking my belly. (7 Hz at high intensity can make you sick or kill you.) It is an automobile becoming more apparent as it passes, now accented by a motorbike. <left>

- half

(Once in a half-waking state, my head was held hard against a wall by the sound of a model airplane motor. I thought some cosmic dentist was drilling for my mind's tooth.) <left>

- half

The breeze is rising and blowing my papers about the table. The rustling in the trees sounds like tape hiss until it mixes with the next plane overhead. <left>

- half

Recently, a yaoung man described his experience working in proximity to jet engines. After overcoming fear of the sound, he began to find sounds to listen to, such as small tinklings within the engine. <left>

- half

Why can't sounds be visible? Would the feedback froam ear to eye case fatal oscillation? Can you remember the first sound you ever heard? What is the first sound you remember hearing? <left>

- half

Why shouldn't a music department in a university devote itself entirely to music since 1950? Without a substantial body of new literature and instrumentation, the symphony and opera will become defunct--dead horses in the 21st Century. Who cares. <left>

- half

I often think of the title of one of La Monte Young's pieces which I have not yet had the pleasure of hearing: The Second Dream of

the High Tension Wire. <left>

- half

In the Schwann long-playing record catalog there are special sections for railroads, sound effects, sports cars, test records, and honky-tonk piano, but none for electronic music. <left>

- half

When a concert pianist is on tour, he usually finds a tuned Steinway grand piano to play. What kind of sound system does the electronic musician find? <left>

- half

When I stopped writing yesterday, I went on listening. I attended dinner in a Syrian restaurant and ate a concert with my Wolfman ears. The house alights dimmed to a singing SCR. Spots came up and the bassoon soloist walked on the stage, bowed to the applause, walked off again and told someone to turn off the heating fan which was playing a duet with the SCR. He returned, bowed again to the new around of applause. His taped accompaniment began. I heard trees rustling in the speakers. <left>

- half

Loren Rush has synthesized a bassoon sound at the artificial intelligence center at Stanford. With John Chowning's programming, he can make it move in circles, ellipses, or figure-eights around two speakers. He can makea the synthesized bassoon do a glissando. Loren has a lecture entitled "A Day in the Life of a Plastic Bassoon." <left>

- half

Next, a quiet trio played in the manner of Feldman, accepted, perfectly-cued car drones. <left>

- half

I listened to a Schubert Octet in the recording engineer's sound booth. The speakers added their characteristics to the orchestration. As we watched the audience, the engineer said, "Those people are not listening to the music as it was intended. They should be having dinner." <left>

- half

- half

I am inside my house now. Outside, sounds are attenuated by the insulation. I hear a dripping faucet and the ticking of my cuckoo clock. They combinea and are joined by the refrigerator. The planes from Palomar Airport dwindle in through the furnace openings. <left>

- half

I have listened to many refrigerators. There is often a flickering between the sixth and seventh harmonic. Once, while in the process of drinking Ouzo with David, Bob, and Orville, a refrigerator sent its harmonics out to surround my head with circles, ellipses, and figure-eights. <left>

- half

In 1963 I made a tape piece for dancer Elizabeth Harris. It was made from piano sounds. On the night of the first performance, I stood in the wings prepared to start the tape recorder. Suddenly, I heard the opening sounds of my piece, but the tape transport was not moving. The dance involved a mobile that was suspended from a strand of piano wire. When the mobile was lowered, it moved like a pendulum, causing the pianao wire to vibrate. <left>

- half

In New York, Terry Riley led me fifteen blocks out of our way to hear a building ventilator. I wonder what microbes hear? <left>

- half

Sitting in a parking lot on my third day of article writing. I could listen to the stereophany of cars, starter gaggling, motor wigglings, door squeals, and ``bllaps'' forever. It's almost like Debussy, compared to Saturday's Wagnerian bulldozer. <left>

- half

The best part of Lincoln Center is the tunnel from the IRT to the Beaumont Theater. Walking toward the theater, my footsteps greeted me from the approaching wall; midway, they followed me frosm the opposite wall. I listened to this more than one hundred and fifty times--an Alice ain Tunnelland--while moving from the saga of subway sound to Brechtian music drama. <left>

- half

``If the moon is ever visited, one feature of its environment will be known beforehand with certainty; the wastes will be noiseless except for vibration transmitted through the solid surface. Since there is no gaseous atmosphere, there can be no tread of footsteps heard, no rustle of clothing, and if an obstruction is dynamited, the debris will fly apart silently as in a dream.FN1 <left>

- half

During the quiet evening of a summer vacation near the Feather River Canyon, Lynn, Bob, and I wanted to play music. We decided to read John Cage's Atlas Eclipticalis from the original score, which was shining brightly above. The canyon creatures joined us as we played, and we played until our awareness became imbedded in the canyon and summoned a ghostly, floating train, an apparition of metal meeting metal, reflected doubly, triply, endlessly from the canyon, from the mind, from the flickering passenger windows, the rumbling ties. OUR EARS FELT LIKE CANYONS. We didn't speak until morning. <left>

- half

One's ideas about music can change radically after listening to recorded works at fast forward or rewind on a tape recorder. Ramon Sender arranged Wagner's Ring Cycle by a series of re-recordings at fast forward to four successive clicks. ``The auditory basis of obstacle detection by bats was independently recognized in 1932 by a Dutch zoologist, Sven Dijkgraaf, who made a careful study of these faint, audible clicks and noted how closely they were correlated with the echo-location of obstacles. This is an example of the need for care, patience, and appropriate conditions if one is to notice and enjoy some of the more fascinating facets of the natural world.''FN2 <left>

- half

According to Loren Rush, the reason for studying counterpoint is that you may have to teach it some day. <left>

- half

``Airborne sound waves are reflected back almost totally from the water, and underwater sound is equally well reflected back downward

water, and underwater sound is equally well reflected back downward from the surface . . . . Once proper equipment was available for converting underwater sound to audible, airborne sound . . . underwater listening became refined enough and common enough to reveal the immense variety of sounds used by marine animals.''FN3 <left>

- half

In most schools and universities the language laboratories are better equipped for sound processing and modifications than the music departments. <l

- half

Human hearing is non-linear. Our ears are less sensitive to low and high frequencies approaching the limits of audibility. Our ears are most sensitive at about 3000 Hz where some people can hear collisions of air molecules. <left>

- half

A fast sweep of the audio range by a tone generator can produce a click. <left>

- half

``Some animals, notably insects, do not have ears in their heads but in such unlikely places as legs (some crickets) or the thorax, the 'middle' portions of the insect body to which the legs attach (some grasshoppers).''FN4 <left>

- half

I stopped writing yesterday in order to go on listening. Monday's performance of Wolfman was somewhat marred because the sponsors failed to provide proper speakers and amplifiers. I heard Wolfman's ghost drooling feedback. <left>

- half

Many music departments are more concerned with analysis than communication. <l

- half

When I was sixteen, my accordion teacher taught me to hear combination tones. The accordion is particularly able to produce them if you squeeze hard enough. From that time, I wished for a way to eliminate the fundamental tones so I could listen only to the combination tones. When I was thirty-two, I began to set signal generators beyond the

range of hearing and to make electronic music from amplified combination tones. I felt like a witch capturing sounds from a nether realm. <left>

- half

In one electronic studio I was accused of black art, and the director disconnected line amplifiers to discourage my practices, declaring that signal generators are of no use above or below the audio range because you can't hear them. Since all active processing equipment contains amplifiers, I found that I could cascade two pieces of equipment and get enough gain for my combination tones to continue my work, plus the addition of various amplifier characteristics such as orchestration. I worked there for two months, and, for recreation, would ride my bicycle to the town power plant where I would listen for hours to the source of my newly-found powers. <left>

- half

Saturday's bulldozer has gone away. The birds and insects share the air with waxing, waning plane and car drones. The insects are singing in the supersonic range. I hear their combination tones while the insects probably hear the radio frequency sounds created by motor drones, but not the fundamentals. If we could hear the micro-world, we would probably hear the brain functioning. <left>

<left>

<left>

<left>

FOOTNOTES FOLLOW:

FN1. Edgar Villchur, Reproduction of Sound. AR Library, Vol. 2 <left>

FN2. Donald R. Griffin, Echos of Bats and Man. Anchor Books, Doubleday and Co., Inc., Garden City, N.Y. <left>

FN3. Donald R. Griffin, Echos of Bats and Man <left>

FN4. Bergeijk, Pierce & David, Waves and the Ear. Anchor Books, Doubleday, Inc., Garden City, N.Y. <left>

<left>

<left>

start

<left>

<prose>

A: ON SONIC MEDITATION

-

text The meaning of meditation is problematical in that it has accumulated manay different associations and generally a very broad range of diverse practices and techniques. It appears often in a religious context such as Buddhism, Christianity, Sufism and others. Its secular counterpart is usually called concentration. Although all meditation, both secular and religious, is similar in that it employs attention, awareness, concentration, openness and reptition, some define meditation as exclusively a specific type of practice or technique. Many contrasts among different systems arise: Christian meditation, or contemplation, is usually a dwelling upon specific ideas, such as one's relationship to God, or the pursuit of an activity which is decided upon and directed intellectually. Certain Eastern practices will be opposite, advocating dwelling on emptiness of mind. (Nirodha in the Yoga Sutras of Patanjali, No Mind ian Zen Buddhism.) Some methods of meditation encourage mental imagery, others discourage all imagery, some promote the involvement of sense organs using visual, auditory and somatic forms, others promotea the abandonment of sensory modes. Further, there is action versus inaction, feeling versus indifference and more. In Taoism when action arises, it is spontaneous and natural, while in Confucianism, action is the result of ethics or intellect. I use the word meditation, rather than concentration, in a secular sense to mean steady attention and steady awareness, for continuous or cyclic periods of time. Any of the above practices or techniques might be employed when appropriate.

While one's attention is focused to a point on something specific, it is possible to remain aware of one's surroundings, one's body, movement of all kinds and one's mental activity, or in other words

remain aware of inner and outer reality simultaneously. Attention is narrow, pointed and selective. Awareness is broad, diffuse and inclusive. Both have a tunable range: attention can be honed to a finer and finer point. Awareness can be expanded until it seems all inclusive. Attention cana intensify awareness. Awareness can support attention. There is attention to awareness; there is awareness of attention.

Attention seems to equate with mental activity aand to be aroused by interest or desire. Awareness seems to equate with the body's sensory receptivity. It is activated, or present, during pleasure and pain. Either attention or awareness can interfere with the other depending on the intensity of interest or the intensity of stimulation. When either attention or awareness predominates or becomes out of balance, the other tends to drift or become unconscious: for example, after practicing a difficult passage (or even an easy one) over and over again, with or without success in execution, the musician discovers a cramp in some part of the body which has developed from a faulty playing position. Awareness has been sacrificed for attention and becomes unconscious, or very low level. Awareness only returns with the urgency of the cramping pain. With conscious awareness, the cramp might have beena avoided by adjusting the relationship to his or her instrument without sacrificing attention, before a cramp could develop. In this case awareness would be supporting attention rather than producing a delayed interference reaction. If the passage was executed successfully, one might consider the cramp a small price to pay or it might not be associated with the activity. It is also possible to sustain an inner muscular or visceral tension which is not noticeable or visible on the outside, so that the body appears to be in the correct relationship to the instrument. If the passage was executed unsuccessfully, the faulty position disclosed by the cramp might be blamed and subsequently corrected. In the former, some musicians who remain unaware for a long time, even years, often end by paying a very high price for success. Indeed, when such things as severe chronic pains in the back or parts of the body appear

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

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

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

Figure 1. INSERT <left>

<left>

text The dot represents attention and the circle awareness. In these respective positions both are centereda in relation to each other. Awareness can expand without losing center or its balanced relationship with attention and become more inclusive simultaneously. Attention can be focused, as fine as possible, in any direction and can probe all aspects of awareness without losing its balanced relationship to awareness.

My Sonic Meditations (see Source #10 Music of the Avant Garde for Sonic Meditations I-XI)a are ''sonic'' in that sound and hearing, both active and receptive, are the foci of attention and stimuli of awareness. The enhancement and development of aural sensation is one of the goals. The synchronization of attention and awareness, that is, keeping them balanced and conscious, is necessary.

awareness, that is, keeping them balanced and conscious, is necessary. Also, the synchronization of voluntary and involuntary mental or physical activity is explored. The ear is the primary receptor or instrument; sound, both inner and outer, real and imaginary, is the stimulus of Sonic Meditations.

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

Extract A Cup of Tea

- half

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

-

Nan-In served tea. He poured his visitors cups full, then kept on pouring.

-

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

-

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

text As a composer I had to empty my cup: I became interested in dwelling on single pitches in my music at the end of the 1950's. There is a very long held note ain the cello part of my Variations for Sextet (1959-1960) (Fig. 2). <left>

Figure 2. INSERT <left>

<left>

text The note lastsa approximately half a minute and it is solo. It emerges from a hard attack, together with trumpet, horn and clarinet, with a few low level, evanescent piano harmonics. It is very long in the context of the Variations and other music of its style, which deal with radical shifts in rhythm and timbre. The long cello tone

is a very brief meditation, although I was not thinking of it that way at the time. It had at least two functions: 1) It represented a very slow contrasting tempo, within a multiplicity of changing tempi. 2) Its harmonic ambiguity increased as it stretched out in time, although the tone itself became an object of interest rather than where it was leading. It signaled my growing interest in timbral shapes and changes, the complementary opposite of chordal or harmonic changes.

Other composers were becoming involved in this fascination with long tones also. See Terry Riley's String Quartet (Fig. 3) and La Mont Young's Composition #7, 1960. (Fig. 4) <left>

Figure 3. INSERT <left>

Figure 4. INSERT <left>

<left>

text Drones of all kinds, such as motors, fluorescent lighting, freeway noise are ever present. The mantra of the electronic age is hum rather than Om. These constant soundings influence everyone, whether consciously or unconsciously. Some adverse effects can occur when the influence is unconsciously received: For example, a musician who plays in tune unknowingly with 60 Hz. hum rather than B161.735 in an ensemble. Or an ensemble which does not realize the out-of-tuneness caused by the discrepancy between standard musical tuning in reference to A440 and 60 hz. hum.

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

-

extract ``--the knowledge of sound can give a person a magical instrument by which to wind and tune and control and help the life of another

by which to wind and tune and control and help the life of another person to the best advantage. The ancient singers used to experience the effect of their spiritual practices upon themselves first. They used to sing one note for about half an hour and study the effect of that same note upon all the different centers of their body: what life current it produced, how it opened the intuitive faculties, how it created enthusiasm, how it gave added energy, how it soothed and how it healed. For them it was not a theory but an experience.'' (Sufi Inayat Khan, Music. Ashraf Press, Pakistan) <left>

-

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

In 1969 I began to work with dancer Al Chung Huang, and with him I began the study of T'ai Chi Chuan. The work with Huang in this Chinese form of meditation movement involved breath rhythm, synchronized with slow, circular motions of torso, arms and legs. I had been playing and singing with my accordion, slow lingering improvisations on a tonal center. I began to translatea the breath rhythms and the slow natural motions of T'ai Chi to my solo improvisations. I noticed that I began to feel better physically and mentally, I began to crave more retreat to the calming influence of these drone-like improvisations, from what seemed to be a nervous, frantic music world, full of hasty rehearsals, and constantly noodling performers with up-tight vibrations.

By 1970, some other women had joined me to form the *Egg Ensemble, an improvisation group, both vocal and instrumental, devoted to unchanging tonal centers with emphasis on changing partials. After a long period f working together a profound change occurred: rather than manipulating one's voice or instrument in a goal oriented way in order to produce certain effects, we began to allow changes to occur involuntarily, or without conscious effort, while sustaining a sound voluntarily. It is an entirely different mode; and like the professor for whom

Nan-In poured continuous tea, opinions and speculations have no place in this activity.

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

We could no longer call our activity improvisation. <left>

<left>

<left>

B: Teach Yourself To Fly
epigr Dedicated to Amelia Earhart <left>

-

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

B: ``NOT A THEORY BUT AN EXPERIENCE''

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

People sitting together in a circle are a living symbol of unity as well as a unified reality. (Fig. 5) <left>

- half

Figure 5. INSERT

<left>

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

`Illuminate the area with dim blue light.'

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

'Begin by simply observing your own breathing.'

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

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

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

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

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

whole body. I always feel refreshed and very relaxed afterward. <left>

extract ``There are three degrees of breath current. One degree is the simple breath which is inhaled and exhaled by the nostrils. This current reaches outside and has a certain effect. A greater degree of breath current is blowing. When a person blows from his lips, that breath current is directed more intensly; therefore healers who have understood this principle make use of it. And the third degree, in which breath is most intense, is sound: Because in that degree the breath, coming in the form of sound, is vitalized.'' (Inayat Khan, op cit.) <left>

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

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

text If I am successful as an observer, while my attention remains fixed on the breath cycle, another phenomenon may appear; that is: While ttention remains steady, keeping the details of breathing clearly in focus, awareness is present and may be expanding. During this process it is also possible to observe myself attending and being aware. For me this is a highly desirable mode of consciousness. It seems that this aspect of observation might be an element of synchronization between attention and awareness. It is as though a teacher, mentor or guru in the form of oneself has appeared internally to give one feedback or reflect the way things are. (Fig. 6) <left>

Figure 6. INSERT

text The reciprocal relationship of attention and awareness seems to give

and awareness also having attention and awareness.

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

Figure 7. INSERT

text Often, or even ordinarily, when my attention is engaged and awareness is present, or absent as the case may be, I am too caught up in the present moment, or subjective, to also observe myself during an event or events. Later however, reflecting on a situation, it is possible to remember oneself in the event or events objectively in detail. The memory may occur spontaneously or be retrieved laboriously indicating that observation has taken place on some unconscious level. The relationship of conscious observation to unconscious observation might be similar to the relationship of attention and awareness. It can be represented by the same dot and circle. (Fig. 8) The dot representing conscious observation and the circle unconscious observation, with the same sort of reciprocal centered relationship possible. <left>

Figure 8. INSERT

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

Figure 9. INSERT

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

When observation remains unconscious, one is often obliged to seek an outside, objective observer such as a teacher, doctor or adviser for the necessary feedback or reflection on one's condition. which may help to make one's own observation conscious. Progress to new levels of finer, more sustained attention and larger, more inclusive awareness is arrested without accurate, objective feedback from the observation mode, either from an outside or the insider: one's self. 'Then gradually introduce your voice.' What is the sound of my own voice? What would it sound like if I had not adopted the way it sounds now? What models am I using? What is the sound of my original voice? 'Allow your vocal cords to vibrate in any

mode that occurs naturally.' Again,a the word 'allow' meaning no conscious manipulation of the vocal cords in order to produce a particular sound. No sound is more desirable than another, all are accepted. Simply be aware of the sounds that emerge, while the attention remains focused on the breath cycle. 'Allow the intensity of the vibrations to increase very slowly.' The voice enters more and more fully with the increase in intensity, still without conscious manipulation. Vibration of the vocal cords should be occurring before one becomes aware that they are vibrating and imposes a conscious direction for a specific sound or pitch, causing a lapse in attention.

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start

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<prose>

Slowness is relative. It might take any length of time, depending on the experience of the meditator. Actual time periods seem to increase in length with praactice, but time perception in terms of clock time appears to be inverse, or, longer and alonger time periods seem shorter and shorter as attention improves. 'Continue as long as possible, naturally, and until alla others are quiet.' There are many individual variations in comfortable time lengths for such vocal production. Usually there is a akind of group concensus which occurs spontaneously and supportively. There is some group recognition of peak activity and a natural decay time as the meditation ends as it began. 'Variation: Translate voice to an instrument.' A Musical instrument, of course, is an amplifier, an extension of the musician to a certain extent. Like all amplifiers it also acts as a band pass filter. As beautiful as the sound may be, it cannot be as flexible and rich in partials as the human voice. A trained singer, such as the soprano, contralto, tenor or bass of Western art music, or pop singer of various distinctive styles has a vocal filter produced by his or her training. Some such singers become unable, or refuse to produce any sounds beyond or different from what the training has taught. There is a fear of breaking training or of 'ruining' a one's voice, or there is simply a devaluation of anything else. Many singers actually do ruin their voices by striving and straining for effects which are easily attained by certain models, but are unnatural or impractical for their own voices. Or, by straining against the effects of bodily tension produced by stage fright and other pressures, in order to sing. Today's singer must not only meet the challenge of Western art or pop music, but of world music with all of its vocal variation and extensive techniques. This requires openness, awareness, receptivity and the exploration of the voice under reasonable conditions such as Sonic Meditation offers.

When I articulated ``Teach Yourself To Fly'' for The *Egg Ensemble, some of us were playing instruments. As understanding increased of what we were doing, it was accompanied by frustration with the filter systems imposed by the instrument. Gradually we abandoned instruments in favor of the development of our voices and the awareness of the physical changes in tension towards relaxation, brought about by the meditations. <left>

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

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

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

The effect is restful rather than stimulating. The energies of a few to many people participating together amplify, reinforce and sustain the effects, but one can also participate alone with good results. The resulting awareness of one's body in a relaxed mode, the fresh receptivity to external sound, the discovery of unused vocal or instrumetnal range and qualities seem primary since the pressures associated with my foremr music world were not often conducive to such things. However, it happens that I very much like the musical

to such things. However, it happens that I very much like the musical as well as social and psychological results of Sonic Meditations, although it seems to require re-orientation of the tangled jungle of expectations among performers and audience. <left>

B: The Problem of Music

-

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

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

Sonic Meditations were intended for musicians of all levels; however, an important aspect of this work as stated above, is that non-musicians may participate as well and often much better than musicians whose training sometimes interferes.

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

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

``My cup runneth over!'' <left>

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A: SONIC MEDITATIONS

A: XII-XXV

- half

*Intro

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

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B: XII

- half

text <u>One Word</u> <left>

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

Variations: <left>

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

B: XII

- half

text <u>Energy Changes</u> (for Elaine Summers' movement meditation, <u>Energy Changes</u>) <left>

Listen to the environment as a drone. Establish contact mentally with all of the continuous external sounds and include all of your own continuous internal sounds, such as blood pressure, heart beat and nervous system. When you feel prepared, or when you are triggered by a random or intermittent sound from the external or internal environment, make any sound you like in one breath, or a cycle of like sounds. When a sound or a cycle of sounds is completed re-establish mental connection with the drone, which you first established <u>before</u>

connection with the drone, which you first established before making another sound or cycle of like sounds. <left>

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B: XIV

- half

text Tumbling Song <left>

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

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B: XV

- half

text Zina's Circle <left>

Stand together in a circle, with eyes closed facing the center. One person is designated, the transmitter. After observing the breath cycle, individually, gradually join hands. Then slowly move back so that all arms are stretched out and the size of the circle increased. Next stretch the arms towards center and move in slowly. Finally move back to the normal sized circle, with hands still joined, standing so that arms are relaxed at sides. Return attention to breathing. When the time seems right, the transmitter starts a pulse that travels around the circle, by using the right hand to squeeze the left hand of the person next to her. The squeeze should be quickly and sharply made, to resemble a light jolt of electricity. The squeeze must be passed from left hand to right hand, on to the next person, as quickly as possible. The action should become so quick that it happens as a reflex, before the person has time to consciously direct the squeeze. Simultaneously with the squeeze, each person must shout hah. This shout must come up from the center of the body (somewhere a little below the navel) before passing through the throat. There must be complete abdominal support for the voice. When the first cycle is complete, the transmitter waits for a long time to begin

the next cycle. When the reaction time around the circle has become extremely short, the transmitter makes the cycles begin closer and closer together until a new transmission coincides with the end of a cycle, then continue trying to speed up the reaction time. If attention and awareness are maintained the circle, depending on its size, should be shouting almost simultaneously. <left>

Variation: <left>

1. Reverse the direction of the pulse using the left hand to transmit and the right hand to receive. <left>

2. Reverse the direction of each cycle. <left>

3. Each person chooses which direction to send the pulse. The transmitter continues to control the beginning and ending of a cycle. <left>

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B: XVI
- half

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

Variation: <left>

Follow the same instructions but return to the original beginning pitch. <left>

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B: XVII

- half

text Ear Ly (for Kenneth Gaburo's NMCE) <left>

1. Enhance or paraphrase the auditory environment so perfectly that

1. Enhance or paraphrase the auditory environment so perfectly that a listener cannot distinguish between the real sounds of the environment and the performed sounds. <left>

2. Become performers by not performing. <left>

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B: XVIII

- half

text <u>Re Cognition</u> <left>

Listen to a sound until you no longer recognize it. <left>

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B: XIX

- half

text Lie flat on your back or sit comfortably. Open your eyes widely, then let your eyelids close extremely slowly. Become aware of how your eyelids are closing. When your eyelids are closed, turn your eyes slowly from left to right, around, up and down. Let your eyes rest comfortably in their sockets. Try to be aware of the muscles behind the eyes and of the distance from these muscles to the back of the head. Cover your eyes with your palms and shut out all the light. Become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment, very gradually, introduce your fingers into your ears or cover them with your palms. Try to shut out all external ound. Listen carefully to the internal sounds of your own body working. After a long time gradually open your ears and include the sounds of the external environment. <left>

-

B: XX

- half

text <u>Your voice</u> <left>

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

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B: XXI

- half

text What constitutes your musical universe? <left>

-

B: XXII

- half

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

As a group meditation: sit in a circle. Find a sound common to all, then ask the above questions one by one. Allow plenty of time between each question. When all of the questions have been asked, the group shares their answers. <left>

Variations: Try the same meditation with <left>

1. an imaginary sound <left>
2. a live sound <left>
3. a remembered sound. <left>

-

B: XXIII

- half

text <u>Pure noise</u> <left>

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

Variation: Reverse the above process. <left>

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B: XXIV

- half

text Focus your attention on an external source of constant sound. Imagine

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

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B: XXV
- half

text Your name <left>

-

<u>The Signature Meditation</u>

- half

1. Dwell on your name. Write it down as slowly as possible. <left>
2. Visualize your name as you sign it mentally: <left>
   a. with eyes closed <left>
   b. with eyes open <left>
3. Visualize your name in different kinds of writing, script and printing.
   a. vary the sizes from microscopic to gigantic <left>
   b. vary the colors and backgrounds <left>
   c. vary the dimensions from 2 to 3. <left>
4. Visualize or actually sign your name backwards, forwards, upside down, inside out.
   a. with the right hand <left>
   b. with the left hand <left>
   c. with both hands simultaneously mirroring each other. <left>
5. Imagine hearing your name spoken, inflected, sung in many different voices, individual or mixed. <left>
6. Imagine hearing your name in many different spaces, from very small to very large, out of doors, indoors, amplified and natural. <left>
7. <u>Your Name, Mantra</u> <left>

Fix your visual attention on your imagined signature. Repeat your name over and over many times mentally. <left>

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A: MEDITATION PROJECT

B: A Report

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delete

*Intro

TO: Roger Reynolds, Director of C.M.E. <left>

FROM: Pauline Oliveros, Research Musician (Winter, 1973) <left>

-

text My Meditation Project was an intended exploration of mental and physical exercises in concentration, or attention, and awareness for their relationship to the techniques of rehearsal and performance of music. Exercises were drawn from many and various sources including my own Sonic Meditations.* ~~(See my paper On Sonic Meditations, available from the project office and soon to be published in Performance Magazine.)~~ Exercises were practiced daily for two hours with a group of twenty volunteers. Both musicians and non-musicians were included.

FN * AVAILABLE FROM SMITH PUBLICATIONS 2617 GWYNN-DALE, BALTIMORE, MARYLAND 21207

Elaine Summers, kinesiologist, ~~dancer~~ CHOREOGRAPHER and Director of the EXPERIMENTAL Intermedia Foundation in New York (~~a recorded lecture by Elaine Summers is available from the C.M.E. archives~~), provided the first two weeks of training in kinetic awareness. Summers' exercises consist primarily of sensing

the various parts of the body, the body as a whole, awareness of skeletal aand muscular relationships throughh 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 revealed and release inappropriate tensions which might interfere with one's activities. Summers maintains that inappropriate tensions arise from the body image that one holds either consciously or unconsciously, when that 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 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 ~~(see On Sonic Meditations)~~ was composed for the occasion and performed with project members Lin Barron, Bonnie Barnet and myself.

Dr. Ronald Lane of the Muir Counciling Service acted as consulting psychologist for the project. Dr. Lane provided a battery of tests at the beginning and repeated at the end of the training in order to monitor possible significant changes in the participants. Also, there were weekly individual personal consciousness scales. 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. Several of the participants made use of his services as a result of changes apparently triggered by the training sessions.

Dr. Lane also provided two training sessions in contacting dream imagery and fantasy. Dr. Lane noted the unusual clarity and creativeness of the imagery in this group as compared to his usual encounters

imagery and fantasy. Dr. Lane noted the unusual clarity and creativeness of the imagery in this group as compared to his usual encounters with other groups.

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 Summers' exercises and introduced meditations of contrasting kinds, mostly mental, from many sources along with Sonic Meditations.

Al Chung Liang Huang, dancer and T'ai Chi master, led the seventh week of training. He introduced his own personal meditations derived from T'ai Chi Chuan, Chinese Theater and Calligraphy. Huang was also very interested in the receptivity of the group as contrasted with other groups under ordinary circumstances he has encountered. He was able to accomplish much more during his week than usual.

Dr. Lester Ingber, Karate Mastera and President of the Institute for the study of Attention, provided two training sessions at the end of the eighth week; a survey of Karate technique with particular emphasis on the meditative aspects of training attention and awareness. Ingber also noted the unusual receptivity of the group as compared with more ordinary circumstances.

Both Ingber and Huang are interested in the synthesis of Eastern (meditation) practice with Western analytical techniques.

Research Assistance Bruce Rittenbach provided a before and after EEG sample for each participant. The tests, carried out in Dr. R. Bickford's EEG laboratory in the medical school, showed that most of the participants were already high amplitude alpha producers. Alpha is a correlate of the meditative state (see Operant Control of EEG Alpha Rhythm, by Joe Kamiya; Altered States of Consciousness, Ed. Tart, Wiley). However, an interesting tendency appeared: Alpha tended to be present in higher amplitude in the right as opposed to the left hemisphere of the brain or vice versa during the first tests. At the end of the project, the tendency was towards more equal amplitude alpha in both hemispheres simultaneously, indicating that

some balancing or synchronization might be occurring.

Rittenbach also set up a small biofeedback training laboratory for individual use, utilizing Alpha Metrics biofeedback equipment. Participants could monitor their brain waves through headphones in order to learn to emulate meditative states (high amplitude alpha production) in hopes of supplementing the autogenic training sessions. Unfortunately bureaucratic delays interfered with this aspect of the project and the biofeedback training could not begin until the fifth week of the project.

John Forkner, Optical Physicist and C.M.E. Fellow designed and built a special lighting system which projects a circle of light on the floor for the meditation exercises. Forkner calls this system "Moonpool." The quality of the light resembles moonlight and provides a low visual stimulation atmosphere accomodating to the exercises and artistically satisfying. The light was utilized successfully as the environment for the presentation of Energy Changes. Because of its experimental development parallel to the training period, Moonpool has not been explored to its fullest potential in connection with meditation, but it promises future development.

Finally, the training sessions were also a long rehearsal for my ceremonial composition Phantom Fathom from The Theater of the Ancient Trumpeters. which was performed March 10, 1973, with the training group, as a culmination of the project.

One of the central problems of Phantom Fathom is a necessary re-orientation 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 to participate by published instructions prior to the event so that participation may be voluntary. This helps to preclude a kind of negative energy arising froam persons whose normal concert expectations would be disappointed, or persons who might 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 prevailing concert paradigm is also exclusive in that the assumed performer-audience relationship is one of deliberate separation, with the performer primarily active and the audience primarily receptive. This underlying assumption has been accepted and built on by composers and preserved by performers' attitudes and training, and frozen by the architecture of concert halls everywhere.

Phantom Fathom requires large open space where a hundred or more people can amove about freely as wella as sit comfortably on the floor for some of the meditations. It also requires very fine lighting control as well as a comfortably resonant acoustical quality. The P.M.E. building was less than ideal for Phantom Fathom, with its low ceiling, obstructing posts and poor ventilation, however it is the only space on campus which approaches the general needs of such a performance space.

Phantom Fathom especially requires a difference in attitude and practice among the performers. The lines must blur between specialist and non-specialista 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 performances. In this case analysis opposes direct experience. The performer must be attentive to the tasks without trying to express or send a message. The performer must set an example which should help support an untrained but informed audience member. Phantom Fathom does not require specialized musical skills but it does require the training of attention and awareness as defined in my paper On Sonic Meditations (op cit.).

The exercises during the daily two hour meditation sessions were intended to provide this trainaing to the mixed group of volunteer musicians and non-musicians.

As far as I am concerned Phantom Fathom was performed quite successfully although with subsequent work fruitful changes and improvements could occur. An audience of approximately 100 or more arrived and participated silently as prearranged. The silence produced a remarkable

participated silently as prearranged. The silence produced a remarkable atmosphere free of distracting verbal energies. As the evening progressed non-verbally, it seemed to me that the imagery of the performance gained in intensity. The project members seemed to transmit the necessary models without self-consciousness.

I attempted an experiment in ESP sound and image transmission as part of Phantom Fathom: For a week prior to the event I concentrated every evening on the same sound OF A SHELL TRUMPET and the same image, AN ELEPHANT hoping to transmit it to willing receivers in the prospective audience. The reception was most likely to take place in a dream (as proven by Stanley Krippner's 100 experiments at Maimonides Hospital in Brooklyn).

x check for exact wording

A thrilling moment in the dream telling ritual, which was necessarily verbal, during Phantom Fathom was the direct hit on the ELEPHANT image by an audience member and a very near hit (Golden Trumpet rather than shell trumpet) on the sound I transmitted.

Besides the training group meetings, Dr. Ingber, Lin Barron and Bruce Rittenbach and I met regularly three times a week to work with biofeedback training experiments. We used respiration to control the pitch of an oscillator and the amplitude of alpha brain waves to trigger the oscillator on and off. We tried placing electrodes at different points of the brain, i. e. occipital, parietal, etc. corresponding to known functions, auditory, visual etc. and noted the quality of various mental states in relation to the auditory feedback results. Some of our observations led directly to successful meditation training exercises and new Sonic Meditations.

I spent at least two hours a day privately engaging in all of the daily exercises before the training sessions.

The key product of all this training is the development of receptivity. In general, our cultural training dominantly promotes active manipulation of the external environment through analysis and judgement and tends to devalue the receptive mode which consists of observation and intuition. (See "Deautomatization and the Mystic Experience," Deikman, The Nature of Human Consciousness. Ed. Ornstein, Freeman Press). My project was designed to reverse the above, not to replace the active

project was designed to reverse the above, not to replace the active mode but to complement it. It seems to me that musicians might benefit by the ability to switch modes easily and consicously. Promoting receptivity has high potentials value in teachinga as well as rehearsal and performance as indicated by the observations of the group leaders, Lane, Huang and Ingber.

Immediate and Future Research Needs: <left>

1. A computer programmer to work with Dr.Lane in order to correlate the data from psychological tests during the project. <left>

2. Computer time for the above work. <left>

3. Technical assistance for the maintenance and development of equipment for further biofeedback experiments. <left>

4. Space for a biofeedback laboratory (currently provided by the Department). <left>

5. A large, open, uncluttered space, free from office and other environmental noises with lighting control for rehearsals. <left>

6. A group of musicians interested in pursuing meditation techniques. <left>

7. Clerical assistance and typing. <left>

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A: THE POETICS OF ENVIRONMENTAL SOUND

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*Intro

The following was produced at the invitation of composer Udo Kasennets, editor of CANAVANGARD. ``The Poetics of Environmental Sound'' appeared in Issue 1, Focus on Musicology. EC published by Berandol Music Limited, Canada.

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``The Poetics of Environmental Sound'' consists of a listening exercise and quotations from about 150 different responses to the exercise. The quotations are arranged as if the sounds and emotional qualities effect a collaborative musical composition.

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It was first assigned to students at the University of California at San Diego as part of a liberal arts course known as The Nature of Music. This course encourages students to develop musical perception through group improvisation, graphic notation and tape composition.

-

Theory students of Mr. Alvin Lucier at Brandeis University and Mr. Allen Strange at Indiana University also participated.

-

Photographs of unheard sights and unseen sounds are by Fred Lonidier. <left>

-

<verse>

``I Heard A Boy Singing
Long Long Ago.
He Rode With The Reins Loose
And Let The Horse Go.''

<drop>Robert Duncan

<left>

<drop>Robert Duncan

<left>

<prose>

text Listen to the environment for 15 minutes or longer but pre-determined time length.

- half

Use a timer, clock or any adequate method to define this time length.

- half

Describe in detail the sounds you hear (heard) and how you feel (felt) about them.

- half

Include internal as well as external sounds.

- half

You are part of the environment.

- half

Explore the limits of audibility.

- half

(Highest, lowest, loudest, softest, simplest, most complex, nearest, most distant, longest, shortest sound) <left>

<left>

B: ``But Never Silence''

- half

text ``One thing I noticed right away was the absence of silence. There is always some kind of sound in the air.''

- half

``And between the thumps in the silences that grow longer, I am reminded that there is no silence.''

- half

``You's never guess that so much sound could come out of a library which should be so quiet.''

- half

``It was like an orchestra with no rests, no silence anywhere.''

- half

``One instance I particularly remember came after a long period of

intense silence.''

- half

``If it weren't for these breaks in the monotony, this constant sound would become as a silence.''

- half

``I desire silence but there is none.''

- half

B: q`I have just been in concert: the continuing concert of environmental sounds. I can hear it still.''

~~text~~half

``I sit quietly with my alarm clock, close my eyes and open my ears. At this point, the curtain rises and the performance begins. My very surroundings seem to come alive, each sound revealing the personality of its creator. There are several sounds which become fixed in my ear like some 'basso Ostinato': the continuous whirring of factory machinery in the distance and the hollow sound of plopping water nearby fountain. This background of sound is interrupted by the piercing motif of a bird. A sudden breath of air sweeps across the deck. The pages of my book respond with quick snapping sounds. The door at the entrance squeaks and moans on the same pitch like an old rocking chair, then closes with a thud. I can hear the drapery from an opened window rustling against the coarse plastered walls, while the drawing cord syncopates against the windowpane.''

- half

``Cars smack the air and tires slap the road giving off that highway sound, a low hiss that has no beginning or end, just a peak. The drone is established and only the sharp high pitched chirps and tweets of the birds persist in breaking the undertone.''

- half

B: q`Only a couple of minutes have passed and things are getting really involved already.''

- half

text ``And then there were sounds that crept up on me, coming out of the