

MUSIC IA

Class Meeting

First Week

- Sept 29 Introductions, orientations grading policies, (concert reviews, projects, lab attendance and final) and lab assignments and T.A. groups.
- Oct. 1 Games and aural analysis. Use competitive techniques, varied groupings, varied sound/movement impulses. Assign sound games to students to bring to their labs. Bring a card with idea. The game is to use the voice and/or body -- no instruments! Instructions may take any form; a minimum of 50% of the lab should be involved in each game.

Second Week

- Oct. 6 Perception exercises. Exercises in cunching movement, sounds, and perception. (Perception takes time -- motor responses are immediate, as are emotions.) The perception exercises are to warm up for your perception of the system. Now exercises may take many forms but at first following should be observed: it is a low energy thing, it must relate to the body time cycle in some way, it should employ only the voice, and body in synch.
- Oct. 8 Break class into three sections. Do perception exercises of students. Tape and evaluate their musical and impulse content through class discussion. Continue games and exercises in labs!

Third Week

- Oct. 13 Demonstration-lecture on other body impulse actions as creative exercise "pieces". As structural impulses for music, as gesture-perception content! Do "amalgams" and give score "exercise". Need to practice an exercise to make it music as well as experience.
- Oct. 15 Break class into three sections. Listen to music using different time-energy modules as a base. Discussion and analysis by students.

Fourth Week et. al.

This is as far as we go now in planning except to say that 1) We need to begin "free improvisations" on "musical elements" 2) We need to continue creative exercises not only on the body, but on materials and environments. We probably will set aside Thursday "class times" for this. Classes will be "tres partes" for participation of class-lot group exercises. In effect, two labs instead of one. 3) We need to prepare graphic score technique and more complex instructions via composition -- this will be the project and it will grow out of the free improvisation and creative exercises.

MUSIC 1

INSTRUCTIONS TO TAs

The care of instruments and electronic equipment is important. They represent an investment in time and money that we do not wish to lose!

Instruments should be stored after use, the room reasonably orderly and clean, electronic equipment turned off and locked.

Labs should be locked when not in use by authorized people.

You must meet all your labs. This is your responsibility. You cannot delegate this unless you are sick or have other overriding commitments -- then see us. You must attend all lectures unless excused. Sit among your students.

Take role at all lab sessions. It is required that everyone attend his lab session. Performances are not possible without performers. Grades are not possible without attendance records.

Each lab should have some short summarizing documentary effort; viz tapings played back for aural analysis, some judgments on the musical results, some comment upon the strategy employed, some comment on the subjective content -- awareness, sensitivity, etc. If you expect students to learn to listen, to cue perceptions, to report sensitively upon what they hear, to become aware, then you must develop that mode of behavior, of perception, of understanding. You cannot create out of whole cloth that which you have never been allowed to do. Forced creativity and critical listening makes you think but don't expect doctrine, don't get hung up in "your" vocabulary -- just listen for "his" message, let them report!! Peer grouping is its own best motivation for what is.

Each lab project, will be preceded by some demonstration by faculty/TAs or students. Things should be clear, open-ended, and with a dash of ambiguity.

Be sure that all tape materials are properly identified (as to individual or group) on the tape and inside the box. Role should be kept on the tape box. Protect your students' lab credits! Save all scores in a folder.

If you have questions, observations, ideas, insomnia, doubts, reservations, aspirin shortages, or flat feet, we are prepared to help as much as possible. We love you, we need your help, the country needs your help, the student needs your help -- have a good time. Work that is honest, and constructive can be fun.

~~John and Bert~~

10/7/69

MUSIC IA ASSIGNMENTS:

Please keep a written record of your assignments. Turn in assignments 1-7 on October 23, 1969. Lab attendance is required.

Assignment 1 - Take a walk at night. Make no sound. Bring an observation to share and discuss during your lab.

Assignment 2 - Find a sound in the environment which you would like to record and discuss. Bring a written description of this sound to your second lab period.

Assignment 2a - Make a sound map of all or part of the campus or community. Details should include direction and time and anything which will help another person find and hear with accuracy what is on your map. Map due 10/23/69.

PAULINE OLIVEROS

10/15/69

MUSIC 1A ASSIGNMENTS:

Assignment 3 - Write up your responses to the ten minute perception exercise from Lab 1.

Assignment 4 - Listen to the environment for fifteen minutes or a longer but pre-determined time length.

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

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

Include internal as well as external sounds.

You are part of the environment.

Explore the limits of audibility.

(Highest, lowest, loudest, softest, simplest, most complex, nearest, most distant, longest, shortest sounds.)

Assignment 5 - Check out a Sony 800 from the Music Office, Rm. 407. Purchase tape (Scotch 111 or 201 - 5 inch reel) from Music Office.

Make a recording of assignment 2 and take to your lab.

Assignment 6 - Look for portable environmental sound objects.

PAULINE OLIVEROS

ASSIGNMENT - MUSIC 1A
due Nov. 18

- I. Make a graphic score of one movement of this tape material. This piece uses lab instruments as resource materials (drone, coca cola sign, voice through cans, toy Koto (#2), etc.). Please identify the movement you are scoring; 1, 2, or 3.

- II. Care should be taken in graphically revealing the following:
 - a. time
 - b. dynamics
 - c. texture
 - d. timbre (sound quality and variance)
 - e. pitch configurations
 - f. articulation

- III. Try to be as simple and descriptive as possible in your graphic notation.

JOHN SILBER

Den Darwin

| a into

flow as a library

Term Paper —

How do composers ideas relate to actual compositions i.e. Varese "organized sound"

What does the composer seem to be trying to do

Technically }
Aesthetically } what systems + techniques.

What are the fundamental concepts necessary for understanding the music

What concepts are influential in this period

What are the characteristics or land markers of the music. What is particularly discernible.

How does the work relate to the whole of electronic music. Especially the works listened to.

How does composers instrumental work compare?

What is representative

Does the work extend the range of music

Pitch, rhythm, harmony - timbre?

Are roles reversed? ^{dynamics range} - ^{articulation} Foreground - Background?

Why were you attracted?

Music 1A Nov.12, 1968

COMPOSITION PROJECT WITH ENVIRONMENTAL SOUND

This project will end with a performance of all projects. Some of the projects will be selected by the class for a concert in conjunction with Music 10 and Music 2A during the week of Dec. 2 at noon time in 409.

You will remain in your same lab groups as for improvisation with the same TA except Dr. Silber will be replaced by Alan Johnson.

Today lecture time will be devoted mostly to scheduling Zoo trips with your TA.

Each student must buy a 5 inch reel of tape before the Zoo trip. Make checks payable to the Regents of the University of Calif. for \$1.25. and get tape from your TA.

Each group may go several times to the Zoo during the next three weeks, but each trip must be scheduled for free transportation and admittance to the Zoo.

Each TA has a portable tape recorder and will help each person collect sound for the project. If you have your own recorder bring it.

Each group will decide collectively on what to do with the sounds for the project. You may want to edit the tapes and combine them or add improvisation or collect other environmental sounds.

Editing materials such as splicing block, splicing and leader tape can be bought from the bookstore or through your TA individually or as a group. Tape editing may be done in Q314 on a scheduled basis.

P.S. RECORD AT $7\frac{1}{2}$ IPS FOR
QUALITY AND ONE SIDE OF
TAPE ONLY TO FACILITATE
EDITING.

Pauline Oliveira

Tape Music Project - Environmental sound sources

1. Number of Sony 800's available with fresh batteries and speed changers.
operation manual.
2. Inform TAs of class meeting
Each takes one group out for recording outdoors in selected environments.
3. Ask what students have own equipment.
4. Make editing schedule (is library available?)
5. Purchase 5 in roll of tape editing block leader tape.
6. Form groups assign TAs
7. Timi schedules for editing lessons
8. Erickson's How to make a Tape piece.

HOW TO MAKE A TAPE COMPOSITION

ASSIGNMENT: COMPOSE A TAPE PIECE, 2 1/2 to 3 1/2 MINUTES LONG, USING MANY SPLICES. THE BASIC TECHNIQUE IS TO CUT AND SPLICE THE SOURCE TAPE. THE COMPOSITION IS DUE AT FINAL SECTION MEETING, AND MUST BE TURNED IN THEN. PUT YOUR FULL NAME ON THE BOX, ON THE REEL AND ON THE LEADER TAPE. MARK "HEAD" OR "TAIL" ON THE EXPOSED PIECE OF LEADER.

1. Memorize the sounds on the source tape, and keep rough notes or graphic aids for preferences. Little tabs of paper may be placed between the layers of tape temporarily, to help you locate sounds quickly.
2. Practice splicing, using blank tape at first. Always put your splice on the shiny side of the tape. Make splices quite long, about 1 1/4 to 1 1/2 inches so that they will be strong and noiseless. Burnish the splice with finger and/or thumbnail to make a tight bond. Examine the oxide side of the tape to be sure that no white shows. If you can see white splicing tape between the two pieces of tape you have a bad splice. Start over. If a bit of white tape shows on the edges it may be trimmed with scissors or a razor blade.
3. After you have tried some splices on blank tape you may wish to insert lengths of white paper leader (about two feet) between the various sounds on your source tape. This will make it much easier for you to find a particular sound.
4. Practice splicing together sounds from your source tape experimentally. Choose sounds from the source tape which have no particular interest for you and try splicing rather short and very short (down to an inch or less) lengths together. You may discover a "horizontal mix" which turns out to be useable.

THE COMPOSING OF THE PIECE

Find a beginning. Put a length of paper leader at its front and keep it on an empty reel. Find a sound to connect with this beginning. Splice it on. Continue in this way until you have completed the composition. It may be helpful to start thinking about how you wish to end the composition after you have composed about a minute of music. Find the ending and memorize it. Now you need only find the sounds which will get you from your opening minute to your ending.

Some people find it comforting to make a grand plan. It may be your way. However, make no hard and fast plan until you really know the sounds on the tape. Even then, you may find that the music is better if you allow your "hard and fast" plan to change and develop.

On splicing practice: When you wish to connect two sounds, to see how you like the effect, make the splice in such a way that you have a couple of inches of extra tape on each side of the splice; then you can later shorten the space between the sounds and choose the exact spot desired for the connection. In brief: splice fat for trial, then tighten. Never splice silence if it can be avoided. You will get a sound, a bump, at the splice. Try to splice at the attack, the beginning of a sound, and the sound of the attack will cover the sound of the splice. When splicing loud continuous noises there is no problem.

The piece must have many splices. The final tape must have two channels of sound. NO CHANNEL MAY BE CONTINUOUSLY EMPTY. WHEN COMPLETE ADD FOUR FEET OF LEADER AT THE BEGINNING AND WRITE "HEAD." ADD FOUR FEET OF LEADER AT THE END AND WRITE "TAIL," AND ADD YOUR NAME (PRINT) AND THE TITLE, IF THERE IS ONE. NO TAPE ACCEPTED WITHOUT PROPER LEADERING AND IDENTIFICATION.

Tuesday Talk to Mus IA

S will listen to all tapes as well as T.A.

TA will recommend grade.

Format 7 1/2 IPS LEADER AT BEGINNING name on the leader and box

NO LESS THAN 5 MINUTES

ACCOMPANYING PAPER - WHY DOES TAPE BEGIN AT POINT YOU HAVE CHOSEN?

" " " END " " " " " " ?

why did you choose this particular environment?

what did you do with microphone?

what relationship mic to sound source?

ornamental vs. structural

has vibrato

vibrato

very wide vibrato

trilled

ornamented

glossed to/glossed from

"bent" enter with ^{slight} glass or exit with slight glass

other

coptic church now ethiopian
(early christian)

ornamental notes always shorter
than structural notes

Structural notes more carefully tuned

straight tones tend to be static (not always true)

vibrato tones tend to forward motion

Structural notes usually straight.

November 11, 1971

To Faculty:

The UCSD programming board has asked for the use of the Gallery for a play they are backing. I have OK'd the use as we have nothing scheduled for Jan. 12-16, the dates of their performances. The people directing the play (George Santo and Welton Jones) would like to bring in some of their properties in December and rehearse evenings there beginning January 3. Is there any use planned for the Gallery then that you know of?

Tom Nee

Thoughts for 1A

Environmental sensitivity

Heightened awareness i.e. at waking or before sleeping

Ear filter system - expectation (expectations of a musician)

intelligence (signals)

startle reaction

Taking environmental sounds out of context

Making a new environment

How the 15 minute project leads to composition

Who organizes this composition?

Divide class into groups of 6. Send groups out to decide on a group sound. Let class as a whole criticize each group. Decide on notation for sound. Make piece out of these sounds using my 15.

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