

PAULINE OLIVEROS

ACTIVITIES AND PERSONAL APPEARANCES

October, 1979 - October, 1980

Double X.

The New Music Ensemble, San Francisco Conservatory,
John Adams, Director, October 12, 1979. Hellman Hall, S.E.

Workshop and An Evening of Sonic Meditations.

With Alea II, a Stanford University new music ensemble. The
Woman's Building, San Francisco, CA, Nov. 17, 19. At Stanford
University, Dinkelspiel Auditorium, Nov. 20, 1979.

To Valerie Solanas and Marilyn Monroe In Recognition of Their
Desperation. American Composers Orchestra, Dennis R. Davies,
Director, Alice Tully Hally, New York City, December 3, 1979.

Listening To the 80's: Inside and Outside. By Linda Montano,
Oliveros as performer, San Francisco Museum of Modern Art,
January 5, 1980.

Premiere Crow's Nest (The Tuning Meditation).
Guggenheim Museum, First Intermedia Festival, New York City,
January 26, 1980.

Premiere The Witness.
Joseph Celli and the Independent Composers Association, Storie-
Crawford Studio, Santa Monica, CA, January 27, 1980.

Crow's Nest. Center for Contemporary Music, Mills College,
Oakland, CA. February 16, 1980.

To Valerie Solanas and Marilyn Monroe In Recognition of Their
Desperation. Arch Ensemble, Bob Hughes, Director, San Francisco
State University, February 22; Cal State, Sonoma, February 23;
Mills College, Oakland, February 24.

Fwyyghn. Co-composed and performed with Gordon Mumma in
collaboration with Beatrice Manley, Linda Montano and
Louise Frazer, Cal Arts Festival, California Institute
For the Arts, Valencia, CA. March 4, 1980.


Between Media. A lecture given at Cal State San Diego,
March 11; UC Irvine and Cal State Long Beach, March 12.
Toward the art of the 80's -- Joyce Cutler Shaw, organizer.

Pauline Oliveros
Oct. 1979 - Oct. 1980

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Premiere Anarchy Waltz. Artist in Residence, Cornish School, Seattle, Washington, March 30, 1980.

Premiere Lullaby For Daisy Pauline. Walker Art Center, Minneapolis, Minnesota, April 24. Artist in Residence Walker Art Center and Augsburg College. Lecture: Meanings of Modernism, The Past Redefined, Minneapolis, MN. Given April 14.

Willowbrook Generations and Reflections,  and The Wheel of Life. Three Mandalas, a concert, Minneapolis, MN. Walker Art Center, April 16, 1980 -- Augsburg College Ensemble.

Artist in Residence, Woodland Patterns, Milwaukee, WI, April 18 - 20, with Linda Montano and Meridel Le Sueur. An evening of Sonic Meditations, April 19, 1980.

Artist in Residence, Bowdoin College, Brunswick, Main, April 21-23.
Lullaby for Daisy Pauline, The Witness, The Tuning Meditation.

A Ceremony of Sounds, The Tuning Meditation, kopn, Columbia, Missouri, in residence. April 30, 1980

An Evening of Sonic Meditations, Real Art Ways, Hartford, Connecticut. J. Celli, Director, May 3, 1980.

Sonic Meditations, workshop and performance, The Samaya Foundation, New York City. May 17 - 19, 1980.

Improvisation Through Meditation: a Workshop, given at the Creative music Studio, West Hurley, NY. May 25-29, 1980.

~~(The Pathways of the Grandmothers, May 26, 1980.)~~

An Evening With Pauline Oliveros and Friends, The Kitchen New York City, including Lullaby For Daisy Pauline, The Witness, Angels and Demons (premiere) and Emergence: For My Father, by Linda Montano. May 30 - 31, 1980.

The Pathways of the Grandmothers, Creative Music Studio West Hurley, NY. July 26, 1980

Anarchy Waltz, The North Carolina School of the Arts, Winston-Salem, NC, October 3, 1980. With Stuart Dempster, Robert Suderberg and local ensembles.

Lullaby For Daisy Pauline and Angels and Demons, Texas Tech. U., Lubbock, TX. October 21, 1980.

Sonic Meditation Workshop at PIE, Dallas, TX. October 23, 1980.

ACTIVITIES OCT 1979 - OCT 1980
PERSONAL APPEARANCES

PAULINE OLIVEROS

DOUBLE X, THE NEW MUSIC ENSEMBLE, SAN FRANCISCO CONSERVATORY,
JOHN ADAMS DIRECTOR, OCT. 12, 1979 HELLMAN HALL, S.F.
WORKSHOP AND AN EVENING OF SONIC MEDITATIONS, THE MUSIC
GALLERY, TORONTO, ONTARIO, CANADA, NOVEMBER 1979

AN EVENING OF SONIC MEDITATION, WITH ALEA II, A STANFORD
UNIV. NEW MUSIC ENSEMBLE, THE WOMAN'S BUILDING, SAN FRANCISCO, CA. NOV. 17, 1979
AT STANFORD UNIV., DINKELSPIEL AUD. NOV. 30, 1979

TO VALERIE SOLANAS + MARILYN MONROE IN RECOGNITION OF THEIR DESPERATION,
AMERICAN COMPOSERS ORCHESTRA, DENNIS R. DAVIES DIRECTOR, ALICE TULLY
HALL, NEW YORK CITY, DEC. 3, 1979

LISTENING TO THE 80'S: INSIDE + OUTSIDE, BY LINDA MONTANO,
OLIVEROS AS PERFORMER, SAN FRANCISCO MUSEUM OF MODERN ART, JAN. 5, 1980.

PREMIERE

CROW'S NEST (THE TUNING MEDITATION), GUGGENHEIM MUSEUM,
FIRST INTERMEDIA FESTIVAL, NEW YORK CITY, JANUARY 26, 1980.

PREMIERE

THE WITNESS, JOSEPH CELLI + THE INDEPENDENT COMPOSERS
ASSOCIATION, STORIE CRAWFORD STUDIO, SANTA MONICA, CALIF JAN 27, 1980

CROW'S NEST, CENTER FOR CONTEMPORARY MUSIC, MILLS COLLEGE
OAKLAND, CAL. FEBRUARY 16, 1980


TO VALERIE SOLANAS + MARILYN MONROE IN RECOGNITION OF THEIR
DESPERATION, ARCH ENSEMBLE, BOB HUGHES DIRECTOR, SAN FRANCISCO
STATE UNIVERSITY, FEB 22; CAL STATE SONOMA, FEB 23, MILLS COLLEGE,
OAKLAND, FEB 24.

FWYGHAN CO-COMPOSED, ^{AND PERFORMED} WITH GORDON MUMMA IN COLLABORATION WITH
BEATRICE MANNLEY, LINDA MONTANO + LOUISE FRANZER, CALIF ARTS FESTIVAL
CALIFORNIA INSTITUTE FOR THE ARTS, VALENCIA, CA, MARCH 4, 1980.

BETWEEN MEDIA A LECTURE GIVEN AT CAL STATE SAN DIEGO MARCH 4
U OF CALIF IRVINE + CAL STATE LONG BEACH MARCH 12 TOWARD THE ART
OF THE 80'S SOYCE CUTLER SHAW ORGANIZER.

PREMIERE ANARCHY WALTZ, ARTIST IN RESIDENCE, CORNISH SCHOOL, SEATTLE
WASHINGTON, MARCH 30, 1980

PREMIERE LULLABY FOR DAISY PAULINE, WALKER ART CENTER, MINNEAPOLIS, MINN. April 14
ARTIST IN RESIDENCE, WALKER ART CENTER + AUGSBURG COLLEGE
LECTURE: MEANINGS OF MODERNISM, THE PAST REDEFINED, MMM.
GIVEN April 14.

MMM, THREE MANDALAS, A CONCERT INCLUDING WILLOWBROOK
GENERATIONS AND REFLECTIONS, , & THE WHEEL OF LIFE.
WALKER ART CENTER APRIL 16, 1980 AUGSBURG COLLEGE ENSEMBLE

ARTIST IN RESIDENCE, WOODLAND PATTERNS, MILWAUKEE, WISCONSIN,
APRIL 18-20 WITH LINDA MONTANO AND MERIDEL LE SUEUR.
AN EVENING OF SONIC MEDITATIONS APRIL 19, 1980

ARTIST IN RESIDENCE, BOWDOIN COLLEGE, BRUNSWICK, MAINE APRIL 21-23.
LULLABY FOR DAISY PAULINE, THE WITNESS, THE TUNING MEDITATION.

A CEREMONY OF SOUNDS, THE TUNING MEDITATION, KOPN, COLUMBIA
MISSOURI, IN RESIDENCE APRIL 30, 1980

AN EVENING OF SONIC MEDITATIONS, REAL ART WAYS, HARTFORD, CONN.
S. Celli DIRECTOR, MAY 3, 1980

SONIC MEDITATIONS WORKSHOP & PERFORMANCE, THE SAMAYA FOUNDATION,
NEW YORK CITY MAY 17-19

IMPROVISATION THROUGH MEDITATION A WORKSHOP, GIVEN AT THE CREATIVE
MUSIC STUDIO, WEST HURLEY, N.Y. MAY 26-29

THE PATHWAYS OF THE GRANDMOTHERS MAY 26

AN EVENING WITH PAULINE OLIVEROS AND FRIENDS THE KITCHEN, NEW YORK
CITY, INCLUDING LULLABY FOR DAISY PAULINE, THE WITNESS, ANGELS & DEMONS
(PREMIERE) AND 'EMERGENCE: FOR MY FATHER BY LINDA MONTANO.

THE PATHWAYS OF THE GRAND MOTHERS, CREATIVE MUSIC STUDIO
WEST HURLEY, N.Y. JULY 26 1980

ANARCHY WALTZ, THE NORTH CAROLINA SCHOOL OF THE ARTS, WINSTON-
SALEM, N.C., OCT 3 with STUART DEMPSTER, ROBERT SUDERBERG
AND LOCAL ENSEMBLES.

U of North Carolina

LULLABY FOR DITSY PROLINE + ANGELS + DEMONS, TEXAS TECH U.
LUBBOCK, TEXAS OCTOBER 21, 1980

SONIC MEDITATION WORKSHOP AT PIE, DALLAS, TEXAS OCT. 23, 1980

The Witness, ^{NOW MUSIC AMERICA} WALKER ART CENTER, MINNEAPOLIS, MINN JUNE 2-9 1980
Cheap Commissions

CHEAP COMMISSIONS, ^{AVANT GARD FESTIVAL} PASSENGER TERMINAL, NEW YORK, NY, JULY 20, 1980

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BIOGRAPHY

FOR
ACADEMIC PERSONNEL

TO BE FILLED IN
BY DEPARTMENT

PLEASE PRINT OR TYPE

Campus San Diego

Department MUSIC

Date March 19, 1980 Title(s) Professor

Name Mr. OLIVEROS, Pauline (NMN)
Mrs. Last First Middle
Ms.

Home Address 1602 Burgundy Road; Leucadia, California 92024 Telephone (714)753-7400
Number and Street City State ZIP Code

Date of Birth May 30, 1932

Are you a citizen of the United States? Yes If not a citizen of the United States, date entered the U.S. _____ Type of Visa _____

Name and permanent address of person to be notified in case of accident or emergency Linda Montano; 1602 Burgundy Road; Leucadia, CA 92024 (714)753-7400

Relatives employed by the University:

None

Name	Relationship	Department	Campus

Retirement System Data:

Have you ever been a member of the California State Employees Retirement System? Yes..... No.....

Have you ever been a member of the California State Teachers Retirement System? Yes..... No.....

Use the following space for biographical data that you desire to have become a part of your official University of California records.

- Member, San Francisco Tape Music Center, 1961-1966.
- Director, Mills Tape Music Center, 1966-1967.
- Member, Composers Panel, Music Program of the National Endowment for the Arts, 1974-1978.
- Member, Composers Panel, Creative Arts Public Service, New York, 1976.
- Director, Center for Music Experiment, UCSD, 1977-1979.

SEE BACK PAGE FOR PRIVACY NOTIFICATION

PREVIOUS EMPLOYMENT

Please show a full account of your time from the date of your first employment up to the present, including any periods when you may not have been employed. Indicate part-time appointments and leaves of absence. Show salary or approximate annual earnings in all cases. If footnotes are necessary, either for explanation of responsibilities for titles which are not self-explanatory, or for any other reason, please indicate by number and place under "Supplementary Data."

Inclusive dates: Month and Year	Institution, Firm, or Organization and Location	Rank, Title, or Position	Approximate Annual Salary & Basis (9 or 11 mos.)
From: Jan. 1953 To: Sept. 1966	Self-employed Teacher	Professional Musician	3,000 - 5,000
From: Sept. 1966 To: Aug. 1967	Mills College San Francisco, California	Director, Mills Tape Center	6,000
From: July 1967 To: June 1969	University of California, San Diego	Lecturer	10,140
From: July 1969 To: June 1973	University of California, San Diego	Assistant Professor*	11,700- 14,300
From: July 1973 To: June 1977	University of California, San Diego	Associate Professor**	14,800- 19,100
From: July 1977 To: June 1980	University of California, San Diego	Professor***	22,600- 25,900
From: To:			
From: To:			
From: To:			

SUPPLEMENTARY DATA:

If you wish to provide further information about any of the above items, please use the space below:

*On leave for Winter Quarter, 1973, to participate in the Project for Music Experiment as an Assistant Research Musician--research project funded by the Rockefeller Foundation.

**On leave Fall 1973 through Summer 1974 as a Guggenheim Fellow.

***On leave Fall Quarter, 1979, to teach at Stanford University; on leave Spring Quarter, 1980, on a Research Sabbatical.

EDUCATION

Dates of Attendance	Name of High School, Special School, College, University or Hospital (Intern & Resident)	Location	Major Subject	Degrees, Certificates, Graduation or Withdrawal	Date Received
1949-1952	University of Houston	Houston, Texas	MUSIC		
1954-1957	San Francisco State College	San Francisco, California	MUSIC	Bachelor of Arts Degree	1957

MEMBERSHIPS

(Scholarly Societies, Accreditation Boards, Civic Organizations, etc., excluding any organization the name or character of which may indicate the race, religion or national origin of its members)

Institute for the Study of Attention, Encinitas, California 1973-80.

ASCAP, 1978-present.

HONORS, AWARDS

Pacific Foundation Director's Award, 1961.

Foundation Gaudeamus, Holland, 1962, (for best foreign composition).

Research Board, UCSD, 1968, (for voltage controlled directional audio mixer).

Research Board, UCSD, 1969, (for electronic environment).

Cunningham Foundation, 1969, (for In Memorium Nikola Tesla, Cosmic Engineer).

Experiments in Arts and Technology, 1970, (for music for Expo 70).

HONORS, AWARDS (Continued)

(Fulbright grants, Woodrow Wilson scholarships, special lectureships, medals, etc., and dates received)

Summer Faculty Fellowship, UCSD, 1971, (for work on theatre piece monograph).

Research Board, UCSD, 1972, (for biopotentials for electronic music).

Guggenheim Fellowship, 1973-74, (for composition).

National Endowment for the Arts, 1974, (for Crow Two).

Beethoven Festival, 1977, First Prize for "Stadtmusik", awarded by Bonn, West Germany, for Bonn Fire.

Research Board, UCSD, 1979, (for work on musical attention).

PUBLISHED WRITINGS and/or CREATIVE ACTIVITIES

(PLEASE SEE ATTACHED)

Signature.....

Pauline Oliveros
PAULINE OLIVEROS

Date.....

3/19/80

PRIVACY NOTICE

The State of California Information Practices Act of 1977 (effective July 1, 1978) requires the University to provide the following information to individuals who are asked to supply information about themselves:

The principal purpose for requesting the information on this form is for academic personnel administration. University policy authorizes maintenance of this information.

Furnishing all information requested on this form is *voluntary*. There is no penalty for not completing the form. Information furnished on this form may be used by various University departments for academic personnel administration. It may also be used for University Public Information purposes and thus all or part of the information may be released to the public.

Individuals have the right to review their own records in accordance with Academic Personnel Manual Section 195. Information on this policy can be obtained from campus or Systemwide Academic Personnel Offices.

The officials responsible for maintaining the information contained on this form are the Campus Academic Vice Chancellors and the Systemwide Vice President Academic Staff and Personnel Relations.

SUPPLEMENT TO BIO/BIBLIOGRAPHY OF PAULINE OLIVEROS

I. University Service

Acting Chair, Music Department, July 1 - August 1, 1978.

Admissions Committee Chair, Music Department, 1978-1979.

Director, Center for Music Experiment, 1977-1979.

Muir College Executive Committee, 1978-1979.

John Muir Week Committee, 1979.

Lecturer to Drama Major Seminar, February 14, 1979.

Lecturer to Literature Major Seminar, Spring 1979.

Ad Hoc Personnel, December 1978, and Spring 1979.

Courses Taught 1978-1979:

Spring 1978 -

Music 105C, Fundamentals of Computer Music (Supervised).

Music 205, Advanced Use of Electronics in Music.

Fall 1978 -

Music 202, Performance Electronics.

Music 201, Experimental Performance.

Music 299, Advanced Research Project/Individual Study.

Winter 1979 -

Music 206, Holism/Analysis.
(New Course)

Music 201, Experimental Performance.

Music 299, Advanced Research Project/Individual Study.

Spring 1979 -

Music 111, World Music.

Music 201, Experimental Performance.

II. Publications:

Articles:

"On the Need for Research Facilities for New Music and Related Arts", CME Archive, June 1979, and Performing Arts Review, Vol. 9, No. 4, 1979. Presented at the New Music Conference at the Kitchen Center For Video Dance and Music, New York City, June 14, 1979.

"Software for People", New Wilderness Letter, Vol. I, No. 7, 1979. Presented at the Conference on Creation and the Future of Music, Mexico City, December 1978.

"To Make A Universe of Sound: Four Visions", by Pauline Oliveros, Anna Rubin, Alison Howak, and Priscilla McLean. Paid My Dues: Journal of Women and Music, Summer 1978, Vol. 2, No. 4.

"Rose Mountain Slow Runner", CME Archives, January 1976, Broadcast nationwide on NPR (National Public Radio) Stations, February 1976.

"On Sonic Meditations", Painted Bride Quarterly, Winter 1976, Vol. 3, No. 1, pp. 54-68.

"Many Strands", Numus West, March 1975, pp. 6-12.

"Single Stroke Roll Meditation", (1973) Percussionist (publication of the Percussive Arts Society), Spring 1975, Vol. 12, No. 3, pp. 109-110.

"Divisions Under Ground", Numus West, April 1973, pp. 35-40.

"Three Themes", Numus West, January 1972, pp. 8-11.

"Five Scenes", Numus West, February 1972, pp. 35-38.

"Don't Call Them Lady Composers", The New York Times, Sept. 13, 1970.

"The Poetics of Environmental Sound", BMI Educational Journal, Fall 1969.

"Tape Delay Techniques for Electronic Music Composition", The Composer, December 1969, Vol. 1, No. 3, pp. 135-142.

"Some Sound Observations", Source III, 1968. pp. 77-79.

"Karl Kohn: Concerto Mutabile", Perspectives of New Music, Spring-Summer 1963, Vol. II, No. II.

"Pauline Oliveros", Merce Cunningham, Editor James Klosty, G.P. Dutton & Co.

Interviews:

"All Sounds Are Music: An Interview with Avant-Garde Composer Pauline Oliveros", by Zenia Cleigh, San Diego Magazine, July 1979.

"The Unexpected Music", by Joan Schnorbus, The San Dieguito Citizen, Wednesday, June 7, 1978.

"Composers of Area Code 714 - Part II, Composers of Academe", by Louise Spizizen, Applause Magazine, October 1978.

"An Interview with Pauline Oliveros", by Moira Roth, New Performance, Vol. I, No. 2, 1977.

"Pauline Oliveros", Desert Plants: Conversations with 23 American Composers, by Walter Zimmerman, Aesthetic Research Center, Canada, 1977.

"Pauline Oliveros: An Interview", by Elinor Kefalas, Hi Fidelity/Musical America, June 1975.

"Five Questions, Forty Answers", The Composer, Fall 1971, Vol. 3, No. 1.

Related Material:

Amirkhanian, Charles. "Pauline Oliveros: Bye Bye, Butterfly", Record liner notes. Arch Records, S1765. 1975.

Childs, Barney. "Pauline Oliveros", Dictionary of Contemporary Music, ed. John Vinton, New York: E.P. Dutton & Co., 1974. Related articles which refer to her work include: Instrumental and Vocal Resources, Mixed Media, Performance, Prose Music.

Childs, Barney. "Directions in American Composition since the Second World War. Part II, 1960-1975", Music Educators Journal, March 1975, Vol. 61, No. 7, pp. 35-45.

Colgan, C. "CME Director Oliveros Says Center's Facilities and Projects are Unique", UC San Diego, January 1977, Vol. 2, No. 10, pp. 10-16.

Le Page, Jane Weiner. "Women Composers and Conductors in the Twentieth Century", In press.

MacLow, Jackson. "Being Pauline: Narrative of a Substitution", Big Deal, (a publication funded by the Council of Literary Magazines through the National Endowment for the Arts, and the New York State Council on the Arts) Fall 1976, pp. 168-176.

Pool, Jeannie G. "America's Women Composers: Up From the Footnotes", Music Educators Journal, January 1979, Vol. 65, No. 5.

Schwartz, Elliot. "Directions in American Composition since the Second World War. Part I, 1945-1960", Music Educators Journal, February 1975, Vol. 61, No. 6, pp. 29-39.

Springer, P. Gregory. "The Nonpareils of Pauline Oliveros", The Advocate, February 22, 1979.

Tom, Lynette. "CME Making Its Own Kind of Music", The Guardian, UCSD, Friday, January 12, 1979.

"Composers of Concert Music Born in the Twentieth Century", Edwards Guide and Learning Aids Publication, 1978.

"Pauline Oliveros", Who's Who in America, Vol 40, Marquis Publications.

Video:

Ashley, Robert. "Music with Roots in Aether", (1976). A video tape which includes Unnatural Acts Between Consenting Adults and Rose Mountain Slow Runner.

Montano, Linda. "Pauline Oliveros", A Video Tape, CME Archive, July 1979.

Books:

Pauline's Proverbs, (1976). Printed Editions.

Reports:

Center for Music Experiment, UCSD, 1976-1977.

Center for Music Experiment, UCSD, 1977-1978.

Center for Music Experiment, UCSD, 1978-1979.

Compositions - Published:

The Yellow River Map (1977). A ceremonial meditation for a group of 50 or more people. Included in New Wilderness Letter, Vol. 1, 3/4, Dec. 1977/Jan. 1978.

To Those in the Gray Northwestern Rainforests (1976). For unspecified ensemble. Included in Zweitschrift, Spring 1979, 4/5, pp. 81.

Willow Brook Generations and Reflections (1976). For winds, brass and vocalists. Smith Publications, 1978.

Crow Two (1975). A ceremonial opera included in Desert Plants: Conversations with 23 American Composers, Walter Zimmerman, Aesthetic Research Center, Canada, 1977. Also included in Alcheringa.

The Wheel of Life (1974). For vocal ensemble. Included in Pieces 4, ed. Michael Byron, June 1980.

Sonic Meditations (1971-1972). For voices and instruments and unspecialized performers. Smith Publications, 1974.

Bonn Feier (1971). An environmental theater piece for specialized and unspecialized performers. Smith Publications, 1978.

Meditations on the Points of the Compass (1970). For large chorus, 12 solo vocalists and percussion. Media Press, 1971.

To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation (1970). For Orchestra or chamber ensemble. Smith Publications, 1977.

$\Sigma Y^* Y \Delta \Upsilon = 1$ (1969). For 4 cellos, 4 bassoons, 4 reader singers, amplified heartbeat and shakuhachi. Source VII, 1970.

Aeolian Partitions (1968). A theater piece for flute, clarinet, violin, cello and piano. Bowdoin College Press, 1971.

Double Basses at Twenty Paces (1968). For two double basses, tape, slide, conductor/referee and two seconds. Smith Publications, 1976.

Why Don't You Write A Short Piece? (1968). For solo performer or group. Included in Soundings I, 1972.

Beautiful Soop (1967). For two channel tape. Smith Publications, 1978.

Big Mother is Watching You (1966). For two channel tape. Smith Publications, 1978.

The C(s) for Once (1966). For flutes, trumpets, vocalists and tape delay system. BMI Canada Educational Journal Canavangard, 1971.

George Washington Slept Here Too (1965). A theater piece for 4 players. Included in Soundings I, 1972.

Outline for Flute, Percussion and String Bass (1963). Media Press, 1971.

Trio for Flute, Piano and Page Turner (1961). Smith Publications, 1976.

Sound Patterns (1961). For mixed chorus. Edition Tonos, Darmstadt, 1964, and Joseph Boonin, Inc., 1974.

Recordings:

Extended Voices: New Pieces for Chorus and for Voices Altered by Sound Synthesizers and Vocoder (Odyssey 32 16 0156), including Sound Patterns by Pauline Oliveros (1968).

New Sounds in Electronic Music (Odyssey 32 16 0160), including I of IV by Pauline Oliveros (1968).

20th Century Choral Music (Ars Nova Ars Antigua Recordings), including Sound Patterns by Pauline Oliveros.

The Contemporary Contrabass: New American Music by John Cage, Pauline Oliveros, Ben Johnston (Nonesuch H-71237), including Outline by Pauline Oliveros (1972).

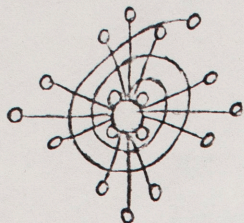
Electronic Essays (Marathon Music Incorporated MS2111 Canada), including Jar Piece by Pauline Oliveros (1973).

New Music for Woodwinds (Advance Recordings FGR-9S), including Trio for Flute, Piano and Page Turner by Pauline Oliveros (1973).

New Music for Electronic and Recorded Media (ARCH S1765), including Bye Bye, Butterfly by Pauline Oliveros (1977).

III. Commissions

The Yellow River Map, (1977). (See Compositions). Commissioned by the Experimental Intermedia Foundation, New York City. First performance at Pacem In Terris, Warwick, New York, October 1977.



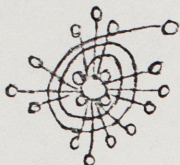
(1978). For Bass Drum, Four Clarinets, 8 Tuned Glasses and Solo Chanter. Commissioned by the Independent Composers Association, Los Angeles. First performance, Los Angeles, April 1978.

The Witness, (1979). For virtuoso instrumentalist(s). May be played as a solo, duo or ensemble. Commissioned by Joseph Celli. First performance, Joseph Celli and Malcolm Goldstein at the Lenox Arts Center, Lenox, Mass., August 17, 1979.

IDEA GALLERY, LOS ANGELES, CALIF JAN. 1979.

Compositions:

The Yellow River Map. (See Commissions)



(See Commissions)

The Pathways of the Grandmothers, for accordion and voice. November 30, 1977. First performance at Artists Coalition, San Diego.

El Relicario de los Animales, for Soprano, Carol Plantamura, and 20 instruments. First performance, Contemporary Music Festival, California Institute of the Arts, Valencia, California, April 29, 1979.

The Klickitat Ride, a litany of 54 opposites or 108 possibilities for vocalists and/or unspecified instruments and caller. First performance, the Western Front, Vancouver, B.C., April 8, 1979.

The Witness, (See Commissions)

Crow's Nest, for tape and/or instrumentalists, or vocal ensemble. An installation with film and dance. Collaboration with film maker, Elaine Summers of the Experimental Intermedia Foundation in New York City. First performance, Guggenheim Museum, New York City, January 26, 1980.

IV. Professional Activities/Awards:

Performances - Supervised:

Sonic Meditations Workshop, for the Staff of Cazadero Music Camp, Cazadero, California, June 27-28, 1978.

Sonic Meditations Workshop, Immaculate Heart College, Los Angeles, California, July 29, 1978.

An Evening of Sonic Meditations, College of Santa Fe, Santa Fe, New Mexico, October, 1978.

An Evening of Sonic Meditations, University of California, Santa Cruz, Santa Cruz, California, November 18, 1978.

Willow Brook Generations and Reflections and The Tuning Meditation, International Studies Seminar on Musical Creation and the Future, University of Mexico, Mexico City, December 4, 1978.

An Evening of Sonic Meditations, Recital Hall, University of California, San Diego, February 3, 1979.

Sonic Meditations Workshop and The Klickitat Ride, The Western Front, Vancouver, British Columbia, April 8, 1979.

El Relicario de los Animales, Contemporary Music Festival, California Institute of the Arts, Valencia, California, April 29, 1979.

El Relicario de los Animales, Contemporary Music Festival, University of California, San Diego, May 3, 1979.

The Tuning Meditation, New Music, New York, The Kitchen Center, New York City, June 8, 1979.

An Evening of Sonic and Visual Meditations, Lenox Art Center, Lenox Massachusetts, August 17-18, 1979.

Workshop, Meditation As a Way of Collaboration, 80 Langton Street, San Francisco, California, September 19-22, 1979.

Selected Performances by Others:

The River Meditation, 14th Annual Avant-Garde Festival, Cambridge, Mass., May 20, 1979.

Rose Moon, Ramapo College, New Jersey, May 18, 1979.

Sonic Meditations, Bucknell University, February 1979.

To Valerie Solanas and Marilyn Monroe In Recognition of Their Desperation, New England Women's Symphony, Boston, Mass., December 1978.

Double Basses at Twenty Paces, University of North Carolina, May 5, 1978.

Lectures and Presentations:

Pauline Oliveros Discusses Her Music, Music Teachers National Association, Seattle, Washington, April 5, 1979.

Influence of Patterns of Arts Funding on the Composers of the 70's, Panelist, American Society of University Composers, University of California, San Diego, March 3, 1979.

Software for People, International Studies Seminar on Musical Creation and the Future, University of Mexico, Mexico City, December 4, 1978.

On Rose Moon, Brown University, February 1977.

Composition Seminar, University of Illinois, February 1977.

Public Service:

Judge for the Intercultural Council of the Arts, First Annual Multi-Media Competition, San Diego, May 1979.

Panelist: Composer/Librettist Program, National Endowment for the Arts, March 14-17, 1979.

Conferences:

New Music Conference, Panelist, Kitchen Center, New York City, June 12-14, 1979.

New Instrumental Resources, Panelist, Center for Music Experiment, UCSD, May 1979.

What's Cooking, Performer/Composer, Center for Music Experiment, UCSD, April 21-23, 1978.

American Society of University Composers, Panelist, University of California, San Diego, March 3, 1979.

Awards/Grants:

Pacific Foundation Director's Award - 1961.

Foundation Gaudeamus, Holland - 1962.
(for best foreign composition)

Research Board, UCSD - 1968.
(for voltage controlled directional audio mixer)

Research Board, UCSD - 1969.
(for electronic environment)

Cunningham Foundation - 1969.
(for In Memorium Nikola Tesla, Cosmic Engineer)

Experiments in Arts and Technology - 1970.
(for music for Expo 70)

Summer Faculty Fellowship, UCSD - 1971.
(for work on theatre piece monograph)

Research Board, UCSD - 1972.
(for biopotentials for electronic music)

Guggenheim Fellowship - 1973-1974.
(for composition)

National Endowment for the Arts - 1974.
(for Crow Two)

Beethoven Festival - 1977.
First prize for "Stadtmusik" awarded by the City of Bonn for
Bonn Fire.

Research Board, UCSD - 1979.
(for work on musical attention)

Editorial and Advisory Boards:

Member of the Advisory Board, Journal of Social & Biological Structures, Academic Press.

Panelist for the Composer/Librettist Program, The National Endowment of the Arts, Washington, D.C.

Vice President and Treasurer, The Institute for the Study of Attention, Solana Beach, California.

Member of the Editorial Board, New Wilderness Letter, New Wilderness Foundation, New York City.

Member of the Advisory Board, The Marquis Public Theater, San Diego, California.

Memberships:

Experimental Intermedia Foundation, New York City, Elaine Summers, Director.

ASCAP - American Society of Composers, Authors, and Publishers.

V. Reviews

Women in Music, Concerts at IHC, Araguzelimian, Los Angeles Times, August 2, 1978.

Sounds from the Imagination, Anne Hillerman, The New Mexican, October 4, 1978.

CSF Music Exploration Series Scheduled, The New Mexican, October 11, 1978.

Not What We Thought Music Was, The Santa Fe Reporter, October 12, 1978.

At Both Ends of the Scale, William Dunning, Santa Fe Reporter, October 26, 1978.

Women's Symphony Debut, Richard Buell, Boston Globe, December 5, 1978.

Coinciden Peter Reinecke y Pauline Oliveros: Necesaria la Continua Interaccion entre la Musica, su Proceso Creativo y el Individuo, Juan Arturo Brennan, Uno Mas Uno, Mexico City, 1978.

Musical and Visual Media Explored, The Guardian, UCSD, January 19, 1979.

CME: Music in It's Time, John Hondros, The Guardian, UCSD, March 16, 1979.

Contemporary Festival in 1979 Finale, Los Angeles Times, May 4, 1979.

California Music, Part One: The State of the Art, Alan Rich, New York Magazine, May 28, 1979.

Underground Music Surfaces for a Nine-Day Festival, John Rockwell, The New York Times, June 3, 1979.

California Music, Part Two: The State of the Art, Alan Rich, New York Magazine, June 4, 1979.

Music: Kitchen Offering Experimental Festival, John Rockwell, The New York Times, June 10, 1979.

Impressions of New Music, Tom Johnson, Village Voice, June 11, 1979.

New Music, New York, New Institution, Tom Johnson, Voice, July 2, 1979.

New Music Joan LaBarbara, Musical America, August 1979.

VI. Projected Activities - 1980:

Premiere -

Crow's Nest, Experimental Intermedia Festival, Guggenheim Museum, New York City, January 26, 1980.

Premiere -

The Witness, Joseph Celli, Independent Composers Association, IDEA, Los Angeles, California. January 27, 1980.

Panelist -

Intermedia Festival, January 30, 1980.

Performance -

Crow's Nest, Center for Contemporary Music, Mills College, Oakland, California, February 16, 1980.

Performance -

To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation, Arch Ensemble, Robert Hughes, Director, Berkeley, San Francisco, and Sonoma, California, February 22, 23, 24, 1980.

Premiere -

FWYNGHN A Theatre collaboration with Gordon Mumma, Beatrice Manley, Louise Frazier, Linda Montano, David Robertson, and Bernhard Batschelet, Cal Arts Festival, Valencia, California, March 4, 1980.

Lecturer -

"Art and Artist - Toward the Art of the 80's - Between Media", San Diego State University, March 11, 1980, and University of California, Irvine and California State University, Long Beach, March 12, 1980.

Artist in Residence -

Cornish School, Seattle, Washington, March 23-30, 1980.

Radio Commission and Performance -

KOPN, Columbia, Missouri, April 25-30, 1980.

Artist in Residence -

Walker Art Center and Augsburg College, Minneapolis, Minnesota, April 6-17, 1980.

Artist in Residence -

The Bookstore, Milwaukee, Wisconsin, April 18-19, 1980.

Artist in Residence -

Bowdoin College, Maine, April 21-26, 1980.

Performance -

Evening of Sonic Meditations, Real Art Ways, Hartford Connecticut, May 3, 1980.

Sonic Meditations Workshop -

Samaya Foundation, New York City, and Creative Music Foundation, Woodstock, New York, May 17-18, 1980.

Performance -

Sonic Meditations and Rituals, The Kitchen, New York City, May 30-31, 1980.

Sonic Meditations Workshop and performance of Rose Moon -

Summer Choral Institute, Connecticut Wesleyan College, July, 1980.

Sonic Meditations Workshop and Performance -

Festival D'Automne, Paris, FRANCE, October, 1980.

Sonic Meditations Workshop and Performance of Selected Works -

Bonn, WEST GERMANY, November, 1980.

VII. Theses Supervision

WINTER 1979

Walter Harvey, A Notational System For Live Electronic Music.

Betty Wong, All Sound Is Music When You Let It Flow.

SPRING 1979

Larry Czoka, The Coordination of Live Performance with Pre-Recorded Tape.

Mark Lockett, Slow Music: Towards An Understanding of the California Aesthetic.

(To Be Completed FALL 1980)

Robert Goold, (untitled).

Funds are requested to support the composition of

to compose a large cycle of ceremonial works specifically relating to the celebration, or commemoration of major life events such as birth, puberty, graduation, marriage and death. These works would be scaled to accommodate different circumstances as follows:

- 1) Large or small groups of professional musicians
- 2) Professional musicians in conjunction with untrained performers or participants
- 3) Untrained participants.

It is anticipated that 1) would be a series of works, each of which could be played separately as concert works, or for specific ceremonial occasions as orchestral or chamber pieces;

2) would be a series of works intended ^{only} for specific ceremonial occasions; 3) would be a series of works to be performed ^{only} by the participants involved directly in the ceremonial occasion.

914-246-4482
9 John St.
Smugglers
12477

PROJECTED ACTIVITIES 1980 - PAULINE OLIVEROS
LISTENING TO THE 80'S: INSIDE + OUT LINDA MONTANO S.F. MUSEUM OF MODERN ART JAN 3-

PREMIERE CROW'S NEST EXPERIMENTAL INTERMEDIA FESTIVAL
EUGENHEIM MUSEUM, NEW YORK CITY (JAN. 26 1980)

PANELIST INTERMEDIA FESTIVAL (JAN. 30)

PREMIERE THE WITNESS Joseph Celli INDEPENDENT COMPOSERS
ASSOCIATION, IDEA LOS ANGELES CALIF JAN. 27

CROW'S NEST, CENTER FOR CONTEMPORARY MUSIC, MILLS COLLEGE,
OAKLAND, CALIF (FEB 16)

Valerie Solanas

TO VALERIE SOLANAS + MARILYN MONROE IN RECOGNITION OF THEIR
DESPERATION, ARCH ENSEMBLE, BOB HUGHES DIRECTOR,
(FEB 22, 23 + 24) BERKELEY, SAN FRANCISCO + SONOMA

FWYNGHN

FWYNGHN A THEATER COLLABORATION WITH GORDON MUMMA
BEA MANLEY, LOUISE FRAZIER, LINDA MONTANO, DAVID ROBERTSON
+ BERNARD BATCHELET CAL ARTS FESTIVAL, VALENCIA

(MAR. 4, 1980)

LECTURER ART AND ARTISTS ¹⁹
~~DISCUSSANT~~: TOWARD THE ART OF THE 80'S - "BETWEEN MEDIA"

MAR 11 SAN DIEGO STATE - MAR 12 U.C IRVINE and CAL STATE
LONG BEACH

Columbia, Mo.

65201

Ed Herman - Larry Zombke

314-874-5676
1139

ARTIST IN RESIDENCE, CORVISH SCHOOL SEATTLE, WASHINGTON (MAR 25-30)
710 E Roy St 98102
206-323-1400 or 632-2991 Duquesne

~~RADIO COMMISSION AND PERFORMANCE~~ KLPN COLUMBIA, MISSOURI (APRIL 1-5)
2

ARTIST IN RESIDENCE, WALKER ART CENTER AND AUGSBURG COLLEGE
612-377-7500 MINNEAPOLIS, MINN. (APRIL 6-17) 55403
Doris 225-8574 of Nigel Redden
Winland Place

ARTIST IN RESIDENCE, THE BOOKSTORE MILWAUKEE, WISC (APRIL 18-19)

ARTIST IN RESIDENCE - BOWDOIN COLLEGE, MAINE (APRIL 21-26)

Carl Gustafson
414 263-5001