

ELECTROGRAPHIC ANALYSIS

SIGN YOUR NAME

SIGNEZ VOTRE NOM



Pauline Olivero

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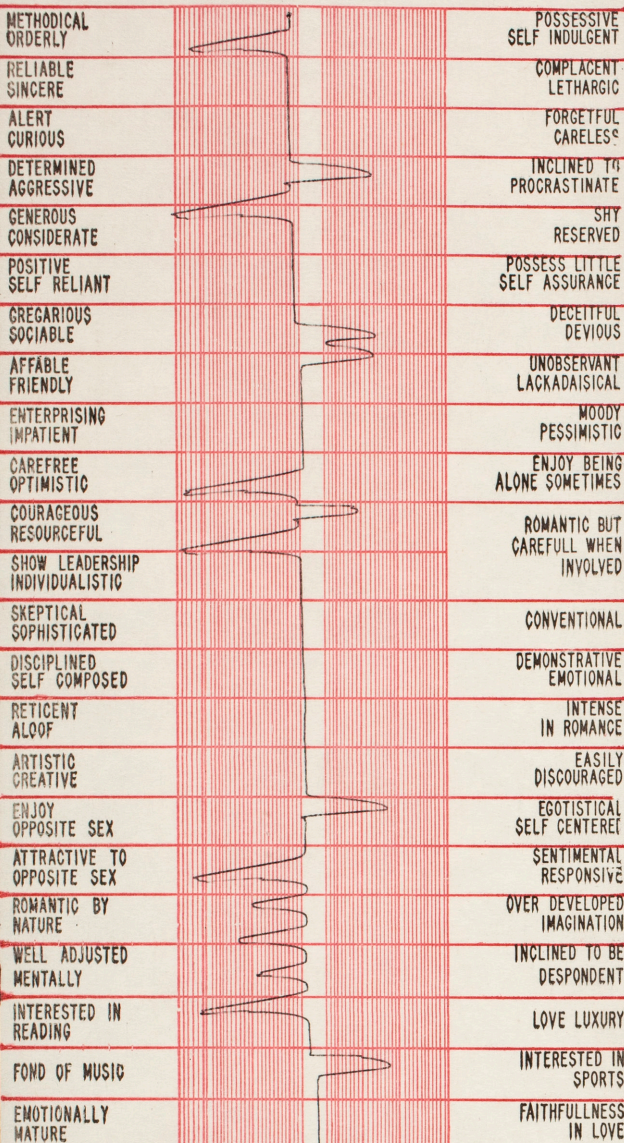
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ELECTROGRAPHIC PERSONALITY ANALYSIS

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This graph has been produced by a precision electronic instrument; and, although most people find their analysis to be surprisingly accurate, the various complex factors involved are not considered provable. Therefore, scientifically accurate results can not be guaranteed. This analysis is for your **FUN** and **ENTERTAINMENT ONLY**. Tel-vac 101, P.O. Box 2054, Des Moines, Iowa 50310, Copyright 1968, SMART ENTERPRISES

ELECTROGRAPHIC ANALYSIS

SIGN YOUR NAME

SIGNEZ VOTRE NOM



Jinda Mary Montano

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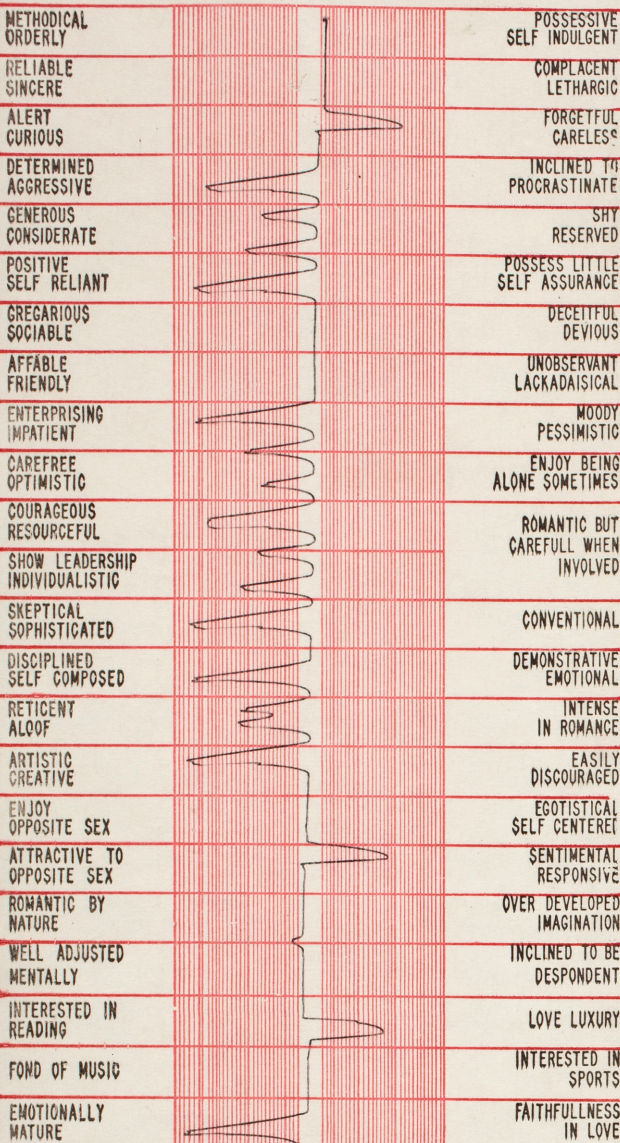
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UNIVERSITY OF CALIFORNIA UNIVERSITY EXTENSION

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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FINAL EXAM. DATE

UNITS

FINAL GRADE

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INSTRUCTOR'S SIGNATURE

Tart lw.

OLIVEROS, Pauline
 1602 Burgundy Rd
 Leucadia, CA 92024

452-44-4878
 08392 N/Credit

COURSE

23435 X472 EXTRASENSORY PERCEPTION
 IN LABORATORY & LIFE -1- TART -

INST.

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SAT - 9-5PM - SUN - 9AM-5PM - 2-17-

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1B-73 PSYCHOLOGY RT

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25.

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X 404	APPL OF KARATE TO STUD OF ATTN & PHYSICS	0.0	M7018	N	04/10	A	45.00	
X 402.1	DREAM LAB (ADVANCED)	0.0	P9039	N	04/10	S	40.00	

SEE REVERSE SIDE FOR IMPORTANT INFORMATION

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MS PAULINE OLIVEROS
 1602 BURGUNDY RD
 LEUCADIA CA 92024

PAULINE OLIVEROS
 1602 BURGUNDY RD
 LEUCADIA CA 92024

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Code Definitions

- E D P Course Identification Number
S Status (C-Credit or N-Non Credit)
TRANS. DATE Month and Day Course Was Processed
C Enrollment Activity Code
 A - Added Enrollment
 C - Status Change
 D - Dropped Enrollment
 E - Extended University
 F - Partial Payment or Special Fee
 L - Late Enrollment (may include late fee charge)
 R - Replaceable Complimentary Enrollment
 S - Staff Discount Enrollment
 T - Transferred Enrollment (dropped)
 U - U.C.S.D. Complimentary Enrollment
FEE AMOUNT Fee Amount Paid by Student
B of A Bankamericard Charge Indicated as "B"

UNIVERSITY OF CALIFORNIA, SAN DIEGO EXTENSION
P.O. Box 109, La Jolla, California 92037
453-2000 or 232-7321 extension 2061

Pauline Oliveros

Interviews articles about,
and Catalogue - Chronology

Program notes from 1st perf if possible

I Collected Interviews

II Collected Articles about P.O. (including reviews)

III Catalogue of all compositions 1951 - 1980
with annotations

(IV Recollections of friends?) who were present at perfs.
Have collaborator interview people - (what about trans. #)

V Photos of PO and of works as part of annotations

Annotation will include

- A) Title - date of composition date of 1st Perf + subsequent perfs
with names of persons involved and places.
- B) Reviews of perfs. date of publication - Publisher
where available.
- C) Photos if possible
- D) Recollections of persons involved or attending
Tall Tales and Grape vines
- E) PO writing about her own music not
included in Software for People: Collected Writings

VI ~~total~~ Discography

VII Bibliography

Index
Appendix if necessary

MATERIALS ON FILE FOR PAULINE OLIVEROS

edited by YOUNG

- 1) TO DONALD HEINAHN IN RECOGNITION OF HIS DESPERATION
- 2) THEATER PIECE BOOK
- 3) SINGLE STROKE ROLL MEDITATION
- 4) SAN FRANCISCO TAPE MUSIC CENTER
- 5) CAREER NARRATIVE
- 6) CROW TWO: A CEREMONIAL OPERA
- 7) TO VALERIE SOLANUS & MARILYN MONROE; PROGRAM NOTES
- 8) VALENTINE
- 9) PAULINE OLIVEROS: MERCE CUMMINGHAM
- 10) BYE BYE BUTTERFLY
- 11) TO MAKE A UNIVERSE OF SOUND JOHN KEESON
- 12) ROSE MOUNTAIN SLOW RUNNER
- 13) FIVE QUESTIONS FORTY ANSWERS
- 14) A FEW WORDS OF THE CENTER FOR NEW MUSIC RESEARCH & DOCUMENTATION
- 15) THE WITNESS; PROGRAM NOTES

PAULINE OLIVEROS

July 1, 1979

Pauline Oliveros is a composer and Professor of Music at the University of California at San Diego. She has taught composition and experimental studies at UCSD for 12 years and she was the Director of the Center for Music Experiment from 1976-1979. Oliveros will teach composition at Stanford University as a visiting professor during the Fall of 1979. She will return to UCSD in the Winter Quarter 1980 to teach and will take a sabbatical leave in the Spring of 1980.

Oliveros received first prize for her Bonn Feier in 1977 from the City of Bonn, during an open competition on the theme of Urban Music which involved the active artistic planning and organization of urban space. She was a Guggenheim Fellow in Composition in 1973-74. Oliveros is represented in "Music With Roots In the Aether", a series of video portraits produced by Robert Ashley. Some recent commissions include Rose Moon, a ritual choral work commissioned by Connecticut Wesleyan College for the Wesleyan Singers, Neely Bruce Director in 1977. The Yellow River Map, a ceremonial meditation for large group, commissioned by the Experimental Intermedia Foundation in New York City, 1977, Elaine Summers, Director and The Witness for solo, duo or ensemble virtuoso instrumentalists, commissioned by Joseph Celli. Oliveros' El Relicario De los Animales, written for soprano Carol Plantamura and twenty instruments, was premiered in April 1979 during the Contemporary Music Festival at California Institute for the Arts.

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Vital Statistics:

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University of California San Diego
La Jolla, California 92093
Telephone: 714-452-3230 or 714-452-4823

PUBLICATIONS

Recordings:

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

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

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

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.

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.

New Music for Electronic and Recorded Media (1750 ARCH S1765) including Bye Bye Butterfly by Pauline Oliveros.

Compositions:

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

The Yellow River Map (1977). A ceremonial meditation for a group of 50 or more people. New Wilderness Newsletter.

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

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

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

To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation (1970) for orchestra or chamber ensemble, by Smith Publications.

Sonic Meditations (1971-72) for voices and instruments and unspecialized performers. Smith Publications, 1974.

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

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

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

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

$\int \Psi^* \Psi d\tau = 1$ (1969) for 4 cellos, 4 bassoons, 4 reader singers, amplified heartbeat and shakuhachi. Source Magazine #7.

George Washington Slept Here Too (1965). A theater piece for four players. Soundings I.

Why Don't You Write A Short Piece (1968) for solo performer or group. Soundings I.

Sound Patterns (1961) for mixed chorus Joseph Boonin, Inc., Edition Tonos.

To Those in the Gray Northwestern Rainforests (1976) for Unspecified Ensemble. Zweitschrift, Spring, 1979 4/5

Beautiful Soop (1967) for Two Channel Tape. Smith Publications.

Big Mother is Watching You (1966) for two channel tape. Smith Publications.

The Wheel of Life (1978) for vocal ensemble. Pieces 4.

Publishers Addresses:

Aesthetic Research Center
P.O. Box 3044
Vancouver, B.C. V6B 3X5, Canada

BMI Canada Canavangard
651 Progress Avenue
Scarborough, Ontario

Joseph Boonin, Inc.
831 Main Street
Hackensack, New Jersey 07601

Bowdoin College Press
Bowdoin College
Brunswick, Maine

CME Archives
Center for Music Experiment - Q037
University of California San Diego
La Jolla, CA 92093

Edition Tonos
Ahastrasse 7
Darmstadt, Germany

Media Press
P.O. Box 895
Champaign, Illinois

New Wilderness Letter
365 West End Avenue
New York, NY 10024

Performing Arts Video Tapes
Davidson Gigliotti Associates
537 Broadway
New York, NY 10012

Pieces 4, Edited Michael Byron
C/o. Composers Forum
Canal St. Station
Box #501
New York, NY 10013

Printed Editions
Truck Distribution
1645 Portland Ave.
St. Paul, Minn. 55104

Smith Publications
2617 Gwynndale Avenue
Baltimore, Maryland 21207

Soundings

Zweitschrift
Warmbuchenstrasse 26
d-3000 Hannover 1
West Germany

Articles:

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.

Rose Mountain Slow Runner - CME Archives

Software for People - New Wilderness Letter, Vol. I No. 7, 1979.

On the Need for Research Facilities for New Music and Related
Arts - CME Archive, June 1979.

In Memoriam Nikola Tesla, Merce Cunningham, Editor James Klosty,
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On Sonic Meditations, Painted Bride Quarterly, Vol. 3, No. 1,
Winter 1976, pp 54-68.

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

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

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

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

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

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

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

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

Some Sound Observations, Source III, 1968.

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

Books:

Pauline's Proverbs, 1976. Printed Editions.

Interviews:

See pag 7 → The Unexpected Music, Joan Schnorbus, The San Dieguito Citizen,
Wednesday, June 7, 1978.

An Interview with Pauline Oliveros, Moira Roth, New Performance,
Vol.1 No. 2, 1977.

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

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

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

Music with Roots in the Aether, Video Interview, Robert Ashley,
Art Services, 463 West St., New York.

Related Materials:

- Dictionary of Contemporary Music, John Vinton, ed., New York: E.P. Dutton & Co., 1974. Citation on Pauline Oliveros (530-531), and related articles which refer to her work: Instrumental and Vocal Resources, Mixed Media, Performance, Prose Music.
- Schwartz, Elliott. "Directions in American Composition since the Second World War. Part I, 1945-1960." Music Educators Journal, February 1975. Volume 61, No. 6. pp. 29-39.
- Childs, Barney. "Directions in American Composition Since the Second World War. Part II, 1960-1975." Music Educators Journal, March 1975, Volume 61, No. 7, pp. 35-45.
- MacLow, Jackson. "Being Pauline: Narrative of a Substitution." Published in Big Deal, Fall 1976 (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), pp. 168-176.
- C. Colgan. "CME Director Oliveros Says Center's Facilities and Projects Are Unique." UC San Diego, Vol. 2, No. 10, January 10-16, 1977.
- Pool, Jeannie G. "America's Women Composers: Up From the Footnotes", Music Educators Journal. Jan. 1979, Vol. 65, No.5.
- Springer, P. Gregory. "The Nonpareils of Pauline Oliveros", The Advocate, Feb. 22, 1979.
- Tom, Lynette. "CME Making Its Own Kind of Music". The Guardian UCSD, Fri. Jan. 12, 1979.
- "Composers of Concert Music Born in the Twentieth Century". The Edwards Guide and Learning Aids Publication, 1978.
- Schnorbus, Joan. "The Unexpected Music and Its Unorthodox Composer". The San Dieguito Citizen. Wed, June 7, 1978.
- Ashley, Robert. "Music with Roots in the Aether": Video Portraits of Composers and their Music, I.S.A.M. Newsletter, Vol. VIII, No. 2, May 1979.
- Amirkhanian. "Pauline Oliveros: Bye Bye, Butterfly" (1965), Arch Records.
- Le Page, Jane Weiner. "Women Composers and Conductors in the Twentieth Century." In press.

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

INTERVIEWS {

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

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

Montano, Linda. "Pauline Oliveros": A Video Tape. Center for Music Experiment, Archive.

Memberships:

American Society of Composers, Authors, and Publishers (ASCAP)

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

October 20, 1980

TO THE REGULAR FACULTY:

SUBJECT: PPM 230-22, Report of University Service, Awards,
Contract and Grant Activity and Outside Professional
Activity (Complete 7-page copy in Faculty Room).

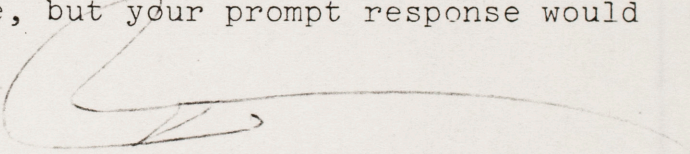
All regular (and acting) faculty are (again) required to submit an annual activity report to the Department Chair for the prior July 1st to June 30th period.

These reports are (were) due September 1st. Although prepared annually, they are only sent forward to Academic Personnel when a faculty member is up for review for merit, reappointment, appraisal or advancement. Reporting activities during the summer recess is optional, but all outside activities during the 9-month academic year (mid-September to mid-June) must be reported. The kinds of activities which must be reported are detailed on the attached form. The full text of the policy (PPM 230-22) is available in the Faculty Room for your reference.

Your activities should be specific enough regarding the type of organization and the type of services performed to be "meaningful" to the Chair (and others who will be involved in the candidate's review process), but exact names of organizations, amounts of compensation, and dates of service are not required. (Dates would be useful, however).

Please submit your report to me by October 31st at the latest. This requirement developed from various legislative concerns, and at a recent meeting it was suggested that spot-check departmental audits may be done to assure faculty compliance.

I apologize for the late notice, but your prompt response would be much appreciated.



ROGER REYNOLDS
Chair
Department of Music

RR:pjw
attachment (1)

EXHIBIT A

University of California, San Diego

ANNUAL SUPPLEMENT TO THE BIOGRAPHY FORM

Name _____

Report Period:

Title _____

July 1, 19__ through June 30, 19__

Department _____

In compliance with campus policy, appointees in the following title and series are required to provide information in Sections I through IV: Instructor, Professorial (including Acting and administrators with non-salaried titles in the Professorial series), Professional Research, Lecturer and Senior Lecturer, Supervisor of Physical Education, Professor in Residence, Adjunct Professor, Clinical Professor, Academic Administrator, Emeritus, and Supervisor of Teacher Education. Information in Section V is required for faculty who are members of the Academic Senate, administrators who hold a faculty title within Senate membership, and Supervisors of Physical Education; information in Section V is optional for appointees in other titles and series. Individual appointees have responsibility to make certain the information provided is accurate. This report is considered to be non-confidential in nature and is subject to public inspection. Copies are maintained in the offices of the Vice Chancellor-Academic Affairs and Departmental Chairs.

I. University Service (e.g., Academic Senate, Administrative, College, Department or other University Committees):

II. Awards (e.g., prizes, honors, commendations):

III. Award of Contract and/or Grants:

Title of Proposal:

Granting Agency:

Time Period of Grant/Contract:

Amount of Award:

IV. Other Activities (list here any of your activities that do not fit appropriately in Section I, II, III, or V.)

(If additional space is required, use blank pages)

EXHIBIT A
(cont)

University of California, San Diego
Annual Supplement to Biography Form
Page 2

V. Outside Professional Activities

Report here outside professional activities which are related to your academic specialty, whether compensated or non-compensated. Describe the organization, group or individual for which service was performed and the type of service performed during the period of academic service. Exact names of organizations and dates of service are not required, nor is reporting of outside professional activities during periods of summer recess (for 9-month appointees) or vacation (for fiscal year appointees); information covering these periods is optional. Report outside professional activities as in the following categories:

- Practicing a profession on a part-time basis
- Providing professional, managerial, or technical service to clients, private corporations, non-profit organizations
- Service to local, state, federal, foreign or international governmental agencies
- Testifying as an expert in administrative, legislative or judicial hearings
- Participating in a musical, dramatic, dance, or other artistic performance or event not sponsored by the University
- Acting as a reviewer or editor for journal or book manuscripts or contract and grant proposals
- Serving as a committee member or an officer of a professional or scholarly society, or providing professional services to such societies
- Presenting papers or lectures
- Other

I have filled out the above items or have reviewed them for accuracy.

Signature

Date

Working Copy

October 1980

PAULINE OLIVEROS

Pauline Oliveros is a composer. Currently she is on sabbatical leave from her position as Professor of Music at the University of California at San Diego. She will return to the University in January, 1981 to complete her 14th year of teaching composition and experimental studies.

Oliveros was the Director of the Center for Music Experiment at UCSD from 1976 to 1979. She taught composition as a visiting professor at Stanford University during the fall quarter of 1979.

During her residency at the North Carolina School of the Arts in October, 1980, Oliveros performed ~~her~~ her Anarchy Waltz with Stuart Dempster and Robert Suderberg.

She presented MMM; MEDITATION/MANDALA/MUSIC a lecture demonstration for the Walker Art Center series on Myth and Ritual, Meanings of Modernism: The Past Redefined, April 14, 1980, Minneapolis, Minn. She has toured extensively

in the United States and Canada during the past year, giving lectures, workshops and concerts.

Some recent premieres include Lullaby for Daisy Pauline at the Walker Art Center April 14, 1980, The Witness for solo, duo, or ensemble instrumentalists, commissioned by Joseph Celli, and performed at the Storie Crawford Studio Santa Monica, California January 27, 1980, Angels and Demons for ensemble and chorus, performed at the Kitchen, New York City May 30, 1980 with Joseph Celli, Malcolm Goldstein and Luida Montano, El Relicario de los Animales written for Carol Plantamura and twenty instruments, performed at the Cal Arts Festival, California Institute for the Arts, Valencia, California April, 1979.

Pluevis received first prize for her Born Feier in 1977 from the city of Bonn, West Germany, during an open competition on the theme of urban space. She was a Guggenheim Fellow in Composition in 1973-1974

She is represented in "Music with Roots on the Netter",
a series of video portraits of American Composers produced
by Robert Ashley.

Her current interests include meditation, improvisation,
modes of human attention and Karate for self-awareness.
She holds a black belt in Shotokan style.

Pauline Oliveros is a composer and Professor of Music at the University of California at San Diego. She has taught composition and experimental studies at UCSD for 12 years. She was the Director of the Center for Music Experiment from 1976-1979. Oliveros taught composition at Stanford University as a visiting professor during the Fall of 1979. She returned to UCSD in the Winter Quarter 1980 to teach and will take a sabbatical leave in the Spring of 1980.

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Personal Information:

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University of California, San Diego
La Jolla, California 92093
Telephone: (714) 452-3230 or (714) 452-4823

PUBLICATIONS

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COMPOSITIONS

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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. NEW SERIES
Vol. ONE, NO. 2, 1975

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.

$\int \psi^* \psi d\psi = 1$ (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 Bases 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.

BOOKS

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

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.

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.

PUBLISHERS ADRESSES

~~Aesthetic Research Center. P.O. Box 3044, Vancouver, B.C. V6B 3X5, Canada.~~
~~ALCHERINGA, BOSTON U. PRESS, 775 COMMONWEALTH AVE., BOSTON, MA., 02215~~
~~Art Services. 463 West Street, New York, New York.~~

BMI Canada Canavangard, 651 Progress Avenue, Scarborough, Ontario.

Joseph Boonin, Inc. 831 Main Street, Hackensack, New Jersey 07601.

Bowdoin College Press. Bowdoin College, Brunswick, Maine.

CME Archives. Center for Music Experiment - Q037, University of California, San Diego, La Jolla, California 92093.

Edition Tonos. Ahastrasse 7, Darmstadt, Germany.

Media Press. P.O. Box 895, Champaign, Illinois. 61820

New Performance. 223 Mississippi St., San Francisco, CA 94110.

New Wilderness Letter. 365 West End Avenue, New York, NY 10024.

Performing Arts Video Tapes. Davidson Gigliotti Associates, 537 Broadway, New York, NY 10012.

Pieces 4. ed. Michael Byron. c/o. Composers Forum, Canal St. Station, P.O. Box 501, New York, NY 10013.

Printed Editions. The Bookslinger, 2163 Ford Parkway, St. Paul, Minn. 55116.

Smith Publications. 2617 Gwynndale Avenue, Baltimore, Maryland 21207.

Soundings. c/o. Peter Garland, 4201 Cathedral Ave., Washington, D.C. 20016.

Zeitschrift. Warmbuchenstrasse d-3000, Hannover 1, West Germany.

PAULINE OLIVEROS

October 1980

Pauline Oliveros is a composer. Currently she is on sabbatical leave from her position as Professor of Music at the University of California at San Diego. She will return to the University in January 1981 to complete her 14th year of teaching composition and experimental studies.

Oliveros was the Director of the Center for Music Experiment at UCSD from 1976 to 1979. She taught composition as a visiting professor at Stanford University during the Fall quarter of 1979.

During her residency at the North Carolina School of the Arts in October 1980, Oliveros performed her Anarchy Waltz with Stuart Dempster and Robert Suderberg. She presented MMM; MEDITATION/MANDALA/MUSIC a lecture demonstration for the Walker Art Center series on Myth and Ritual, Meanings of Modernism: The Past Redefined, April 14, 1980, Minneapolis, Minnesota. She has toured extensively in the United States and Canada during the past year, giving lectures, workshops and concerts.

Some recent premieres include Lullaby for Daisy Pauline at the Walker Art Center, April 24, 1980; The Witness for solo, duo or ensemble instrumentalists, commissioned by Joseph Celli, and performed at the Storie Crawford Studio, Santa Monica, California on January 27, 1980; Angels and Demons for ensemble and chorus, performed at The Kitchen, New York City, May 30, 1980 with Joseph Celli, Malcolm Goldstein and Linda Montano; El Relicario de los Animales written for Carol Plantamura and twenty instruments, performed at the Festival of Contemporary Music, California Institute of the Arts, Valencia, California, April 1979.

Oliveros received first prize for her Bonn Feier in 1977 from the City of Bonn, West Germany, during an open competition on the theme of urban space. She was a Guggenheim Fellow in composition in 1973-1974. She is represented in "Music with Roots in the Aether," a series of video portraits of American composers produced by Robert Ashley.

Her current interests include meditation, improvisation, modes of human attention and Karate for self-awareness. She holds a black belt in Shotokan style.

Personal Information:

Born: Houston, Texas. Birthdate: 5/30/32
Social Security Number: 452-44-4878
Address: Music Department, B-026
University of California, San Diego
La Jolla, California 92093
Telephone: (714) 452-3230 or (714) 452-4823

PUBLICATIONS

RECORDINGS

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

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

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

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.

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.

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

COMPOSITIONS

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. New Series, vol. one, No. 2, 1975.

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.

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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.

SIX*FIVE=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.

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"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.

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with 23 American Composers, by Walter Zimmerman, Aesthetic Research Center, Canada, 1977.

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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.

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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.

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.

PUBLISHERS ADRESSES

Aesthetic Research Center. P.O. Box 3044, Vancouver, B.C. V6B 3X5, Canada.

Alcheringa, Boston University Press, 775 Commonwealth Ave.,
Art Services. 463 West Street, New York, New York. Boston, Mass.
02215

BMI Canada Canavangard, 651 Progress Avenue, Scarborough, Ontario.

Joseph Boonin, Inc. 831 Main Street, Hackensack, New Jersey 07601.

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CME Archives. Center for Music Experiment - Q037, University of California, San Diego, La Jolla, California 92093.

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Canal St. Station, P.O. Box 501, New York, NY 10013.

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St. Paul, Minn. 55116.

Smith Publications. 2617 Gwynndale Avenue, Baltimore,
Maryland 21207.

Soundings. c/o. Peter Garland, 4201 Cathedral Ave.,
Washington, D.C. 20016.

Zeitschrift. Warmbuchenstrasse d-3000, Hannover 1,
West Germany.

8/8/79

Dear Pauline - please sign on bottom of "Checklist B"
(above the signature line where your name is typed); and sign
the back page of the attached biography form.

Thank you very much.

yours (humbly!!),
Peggy Joy

P.S. I will complete your resumé on Friday, mail out the copies
per your instructions, and write a letter of apology to your
"obligees." I again apologize for the delay - I should have
come in on a weekend to finish it, but will forge ahead
instead of spend more time regretting!

Please leave your signed forms in the staff box (on shelf below).

P.J.

Dear Peg —

Although I have signed
I want to see them
before the review
PD

To Pauline

Date 8/8/79 Time 3:45

WHILE YOU WERE OUT

M 1

of 1288

Phone 1288

Area Code

Number

Extension

TELEPHONED	<input type="checkbox"/>	PLEASE CALL	<input type="checkbox"/>
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	URGENT	<input type="checkbox"/>
<input type="checkbox"/> RETURNED YOUR CALL		<input type="checkbox"/>	<input type="checkbox"/>

Message Attached is the letter
regarding your Biography and
Review - please don't let
it frighten you!!

Peggy Joy

Operator

I N C O N F I D E N C E

July 31, 1979

TO: Pauline Oliveros
FROM: Will Ogdon, Vice Chair
Roger Reynolds, Chair
RE: Academic Review

Dear Pauline,

This year, you are scheduled for an academic review of your activities from the effective date of your last review (~~or initial appointment~~) through June 30, 1980.

In order to improve the quality and promptness of the Departmental review process, we have set up a schedule of dates for advising, receipt and evaluation of your materials. Responsibility for reviewing and overseeing the preparation of a file for each faculty member under review will be assigned to a one-person ad hoc committee which will be appointed by us.

It is most important that you observe the due dates for material to insure that your colleague serving as an ad hoc reviewer have the proper time to assess your materials and request (through the Chair) any additional information he or she may feel is needed, and prepare the strongest possible case on your behalf.

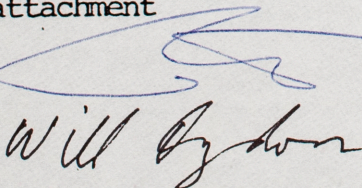
The materials you submit should be in the categories detailed on the attached Supplement to Biography Form.

PLEASE NOTE THAT THE RESPONSIBILITY FOR GATHERING AND ORGANIZING YOUR REVIEW MATERIALS IS YOURS. THEY MUST BE IN A FORM CLEAR ENOUGH AND COMPLETE ENOUGH TO BE READY FOR TYPING.

Your materials are due by Friday, September 7, 1979, and should be given to Peggy Joy. Please also make an appointment with us during Welcome Week to sign checklists, etc.

After your file has been prepared and a letter written by your colleague, we will review it, discuss the recommendation with you, and write a cover letter for the Department.

attachment



Will Ogdon

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Supplement to Biography Form

Name _____ Date of Last
Academic Review _____
Last First Middle

Please use the following format to list your committee service, professional activities, special appointments and awards, and contract and grant awards during the review period. You should, therefore, show all such activities since your last academic review. Indicate dates where appropriate.

- I. University Service (e.g., Academic Senate, Administrative, College, Department or Other University Committees):
- II. Professional Activities (e.g., lectures at meetings; judging; service to editorial boards of scholarly journals; service to scholarly or professional societies; service to educational or governmental agencies; service to University Extension; performances--indicate date, place, repertoire; compositions--indicate publication status if applicable; performances of your works; recordings, articles, books--provide full bibliographical citation; also, indicate a change in the status of material submitted previously, e.g., from "in press" to "published")
- III. Awards (e.g., prizes, honors, commendations, commissions, etc.):
- IV. Award of Contracts and/or Grants:
Title of Proposal:
Granting Agency:
Time Period of Grant/Contract:
Amount of Award:
- V. Other Activities (list here any of your activities which do not fit appropriately above, e.g., statement of current research)
- VI. Reviews of your work--please provide full citation (author, title, journal/periodical, date) in addition to one copy of each:
- VII. Projected activities for balance of period under review (_____ to _____):
- VIII. Theses/Dissertations completed under your supervision (indicate student, quarter completed, title, degree):

staff: attach courseload and student direction form for signature, and current bio-bibliography for reference.

1/10/80

Peggy —

Here is my corrected CV plus projected activities for 1980 — I have pencilled the corrections on the masters. Also note that I have included a guide or format for reading the CV — one of the CVs is intended for UCSD review committees — the short one with bio is intended to be sent out to those requesting information about me.

I have documentation for everything.

Cheers,
PO

1977-1979

CURRICULUM VITAE

I. Publications

Articles:

On The Need For Research Facilities For New Music and Related Arts - CME Archives (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. 1, No. 7, 1979. (Presented at the Conference on Creation and the Future of Music, Mexico City, Dec. 1978.)

To Make A Universe of Sound: Four Visions, Paid My Dues, Journal of Women and Music, Summer 1978, Vol. II, Issue 4.

Rose Mountain Slow Runner, CME Archives.

Interviews and Related Articles:

An Interview with Pauline Oliveros, Moira Roth. New Performance, Vol. I, No. 2, 1977.
223 Mississippi St., San Francisco, CA 94110

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

Compositions:

Bonn Feier. An Environmental Theater Piece for specialized and unspecialized performers. Smith Publications.

✕ The Yellow River Map. A Ceremony, New Wilderness Newsletter.

To Those in the Gray Northwestern Rain Forests, Zweitschrift, Spring 1979, Zweitschrift Warmbucheustr. 26d-3000, Hanover, Germany.

Beautiful Soop. Electronic Music. Smith Publications, 1967, 1979.

Big Mother Is Watching You. Electronic Music. Smith Publications, 1966, 1979.

The Wheel of Life, For vocal ensemble. Pieces 4. ed. Michael Byron

Why Don't You Write a Short Piece? For solo performer or ensemble. Performing Arts Video Tapes, 537 Broadway, NYC.

*data
meanings?
agents?
printed copies?*

Anthology

*Soundings Vol I
ed - Peter Garland*

1969 or 1970

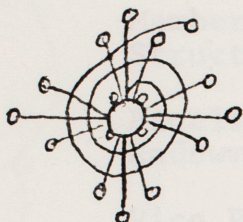
June 1980

Recordings:

date!
Bye Bye Butterfly. A tape piece, New Music for Electronic and Recorded Media, 1750 Arch Records, Berkeley, CA

II. Commissions

The Yellow River Map. A ceremonial meditation for large group. Commissioned by the Experimental Intermedia Foundation, New York City. First Performance at Pacem In Terris, Warwick, New York. October 1977.

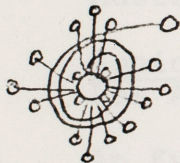


for Bass Drum, Four Clarinets, 8 tuned glasses and solo chanter. Commissioned by the Independent Composers Assn., Los Angeles, First Performance, Los Angeles, April 1978.

The Witness. 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 Lennox Arts Center, Lennox, Mass., Aug. 17, 1979.

III. 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, 424 'F' Street, San Diego.

El Relicario de los Animales for Soprano, Carol Plantamura and 20 instruments. First Performance, Contemporary Music Festival, California Institute for the Arts, Valencia, CA, 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.

IV. Awards/Activities

Artist in residence at Experimental Intermedia Foundations, New York, October 1977.

Professional Activities:

Member of Advisory Board, Journal of Social & Biological Structures.

Panelist for Composer/Librettist Program, The National Endowment for the Arts.

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

Member of Editorial Board, New Wilderness Letter.

Member of Advisory Board, The Marquis Public Theater.

Supervised Performances and Other Presentations:

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

Sonic Meditations Workshop, Immaculate Heart College, Los Angeles, CA 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, CA, Nov. 18, 1978.

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

Willow Brook Generations and Reflections and The Tuning Meditation, International Studies Seminar. (See Above)

An Evening of Sonic Meditations, Recital Hall, UCSD, Feb. 3, 1979.

Influence of Patterns of Arts Funding on the Composers of 70's, Panelist, American Society of Universal Composers, UCSD, March 3, 1979

Sonic Meditations Workshop and The Klickitat Ride, The Western Front, Vancouver, B.C., April 8, 1979.

Pauline Oliveros Discusses Her Music. Music Teachers National Association, Olympic Hotel, Seattle, Wash., April 5, 1979.

El Relicario de los Animales, Contemporary Music Festival California Institute of the Arts, Valencia, CA, April 29, 79.

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.

The Tuning Meditation, Michael Stamm Gallery, July 7, 1979.

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

Workshop on Collaboration, 80 Langton St., San Francisco, CA, Sept. 19-22, 1979.

Visiting Professor, Stanford University, Stanford, CA, September 24, December 15, 1979.

Selected Performances by Others:

Sonic Meditations, Bucknell University, Feb. 1979.

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

To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation, Fifth National Women's Music Festival, Champaign, IL, June 1978.

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

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

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

Lectures:

dates

On Rose Moon

Brown University

Composition Seminar

University of Illinois

Public Service:

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

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 La Jolla, CA, May 1979.

What's Cooking, Performer Composer, Center for Music
Experiment (CME), UCSD La Jolla, CA, April 21-23, 1978.

Grants:

Musical Attention, Research Board, UCSD

Advisory Boards:

New England Women's Symphony, Boston, Mass.

Center for Media Studies, Buffalo, NY

Marquis Public Theater, San Diego, CA

New Wilderness Letter, Contributing Editor

Journal for Social and Biological Structures

Institute for the Study of Attention, Solana Beach, CA

Memberships:

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

ASCAP - American Society of Composers, Authors and
Publishers.

V. Related Materials

Reviews:

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

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

Women in Music, Concerts at IHC, Araguzelimian, L.A. Times, Aug. 2, 1978.

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

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

Musical and Visual Media Explored, The Guardian, Jan. 19, 1979.

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

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

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

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

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

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

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

Coinciden Peter Reinecke y Pauline Oliveros: Necesaria la Continua Interacción entre la Música, su Proceso Creativo y el Individuo, Juan Arturo Brennan, Uno Más Uno, México City, 1978.

45

CURRICULUM VITAE FORMAT PAULINE OLIVEROS

I PUBLICATIONS

ARTICLES: 4

INTERVIEWS AND RELATED MATERIALS: 161, 217, 324, VIDEO, Books

REPORTS: 344

931-939

~~DOCUMENTATION:~~

* COMPOSITIONS: 355

RECORDINGS: 538

II * COMMISSIONS 613

III *** COMPOSITIONS

IV AWARDS/ACTIVITIES

PROFESSIONAL ACTIVITIES:

SUPERVISED PERFORMANCES AND OTHER PRESENTATIONS:

SELECTED PERFORMANCES BY OTHERS:

LECTURES: 770

PUBLIC SERVICE: 804

CONFERENCES: 814

GRANTS: 830

ADVISORY BOARDS: 838

MEMBERSHIPS:

V RELATED MATERIALS

REVIEWS:

VI PROSPECTED ACTIVITIES THROUGH 1980

* REFERS TO PUBLICATION OF COMPOSITIONS

** REFERS TO COMMISSIONED COMPOSITIONS

*** REFERS TO ONGOING COMPOSITIONS INCLUDING COMMISSIONS AND PUBLISHED COMPOSITIONS.

65,622

Awards
874-941

PROJECTED ACTIVITIES 1980 - PRYLINE OLIVEROS

PREMIERE CROW'S NEST EXPERIMENTAL INTERMEDIA FESTIVAL
GUGGENHEIM 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

606

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 ACT AND ARTISTS ~~18~~
~~DISCUSSION~~: TOWARD THE ART OF THE 80'S - "BETWEEN MEDIA"
MAR 11 SAN DIEGO STATE - MAR 12 U.C IRVING and CAL STATE
LONG BEACH

ARTIST IN RESIDENCE, CORNISH SCHOOL, SEATTLE, WASHINGTON MAR 23-30

RADIO COMMISSION AND PERFORMANCE KLPN COLUMBIA, MISSOURI APRIL 1-5

ARTIST IN RESIDENCE, WALKER ART CENTER AND AUGSBERG COLLEGE
MINNEAPOLIS, MINN. APRIL 6-17

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

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

EVENING OF SONIC MEDITATIONS - REAL ART WAYS, HARTFORD, CONN (MAY 3)

SONIC MEDITATIONS Workshop - SAMAYA FOUNDATION (MAY) NEW YORK CITY
" " " " " CREATIVE MUSIC FOUNDATION, WOOD STOCK, NY

SONIC MEDITATIONS + RITUALS, THE KITCHEN, NEW YORK CITY (MAY 30-31)

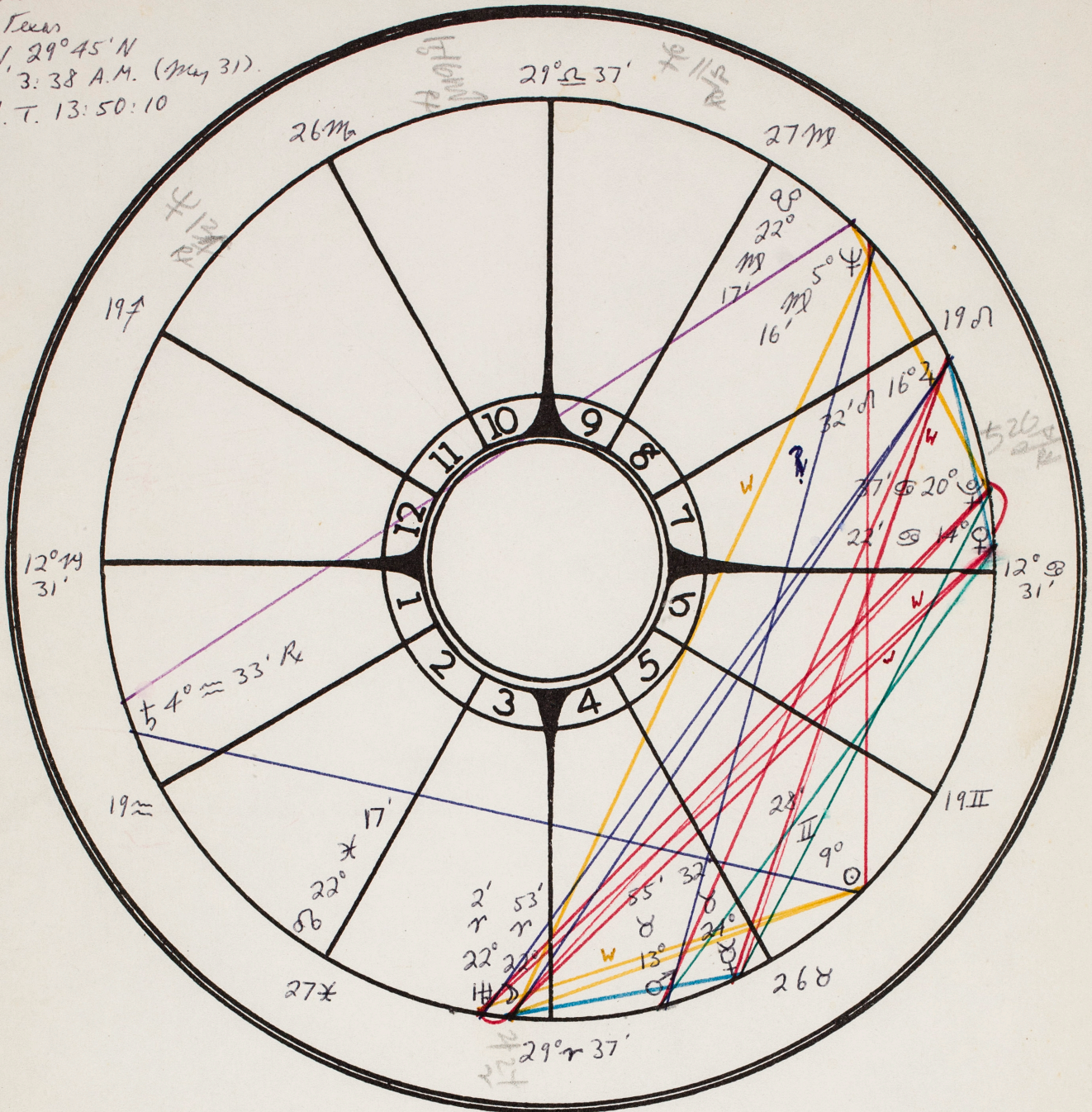
SONIC MEDITATIONS Workshop AND PERFORMANCE OF ROSEMOON - SUMMER
CHORAL INSTITUTE, CONNECTICUT WESLEYAN COLLEGE (JULY)

SONIC MEDITATIONS Workshop AND PERFORMANCE, FESTIVAL D'AUTONNE,
PARIS, FRANCE (OCTOBER)

SONIC MEDITATIONS Workshop AND PERFORMANCE OF SELECTED WORKS
STADT BONN, WEST GERMANY - (NOVEMBER)

May 30, 1932
 9:38 P.M. CST
 Houston, Texas
 95°23' W, 29°45' N
 G.M.T. 3:38 A.M. (May 31)
 Local Sid. T. 13:50:10

For Julie Winter
 3/17/76



RULING PLANET RULER'S HOUSE
 RISING PLANET POSITIVE
 Triplicities
 FIRE 3 NEGATIVE
 EARTH 3 EXALTED
 AIR 2 FALL
 WATER 2 DETRIMENT
 Qualities:—
 CARDINAL 4 CADENT 2
 FIXED 4 ANGULAR 6
 MUTABLE 2 SUCCEDENT 2

	☉	☽	♀	♁	♂	♃	♄	♅	♆	♇	♁	♂	♁	♂
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STATE OF CALIFORNIA
DEPARTMENT OF AGRICULTURE
DIVISION OF ANIMAL INDUSTRY
BUREAU OF DAIRY SERVICE

CERTIFICATE OF APPROVAL

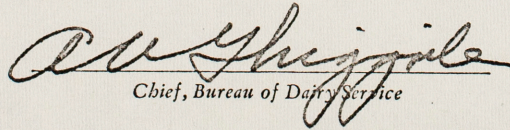
Be It Known by These Presents

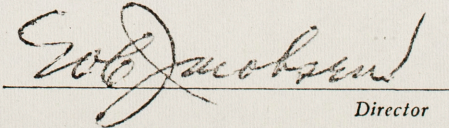
That PAULINE OLIVEROS

having demonstrated evidence of proficiency in dairy bacteriology and laboratory procedure relating to milk analysis is hereby this day approved by the State Department of Agriculture.

~ This certificate is revocable. ~

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the Department of Agriculture to be affixed at Sacramento, this 4th day of January 19 56


Chief, Bureau of Dairy Service


Director