What are a composer's needs?

Chas. Ives example

John Cage

A. Schoenberg

S. Stravinsky

R. Crawford Seeger

A. Copland

V. Thompson

R. Sessions

E. Carter

E. Varese

Influential American composers of our time

Income

Time

Community - Belonging

Transient + network

Why Compose?

For ASUC at Cincinnati April 9, 1981

Why pose the question why compose? Because never before have there been so many composers and so many students of composition. What are the consequences of such proliferation? Generally we don't deal with the reasons for creating anything (perhaps because we really don't know why we ourselves were created) (Maybe we can only have myths of creation, —) However we hold up models from "the old masters" analyze and discuss and sometimes listen to works — but all too often write something because it seems to be the thing to do it been done before — or we encourage our students to follow footsteps with out breaking new ground (what does 'breaking new ground' really mean? It's an agricultural image. Supplying ground that has not been spaded or

FACTS & FIGURES.

plowed before - What's wrong with the old soil? — maybe its used up or needs a rest - new ground has nutrients — or maybe more people have to be fed. — (there an answer more people have to be fed.) or more music needs be composed for the edification of more people — Breaking new ground means building new structures — it always implies expansion — How can we expand as composers?

where can I get facts and figures on how many composers in USA? How many teaching in Universities? Ask Garett Bowles -

If there is reason, necessity, edification etc for composing. then where are the composers located, how do they survive (separation of Art and state.) why such separation (Reagan expects corporate support) So the old patron relationship a good one? Who benefit? University? What benefit are there? exacting patron.

Healthy societal relationship is one of inter dependence and interaction. not dependency —

Are composers retreating into the University to do what they like or are they trying to interact with other environments and to help others through their interactions?
(MEET THE COMPOSER)

Form a strong lobby to effect change in awareness processes and goal orientation of the public.

Diversity is healthy and necessary talk about different directions

So there a kind of University style which serves the purposes of the University but not the larger public? ELITE PUBLIC

Why Compose? Each person has to answer for his or her own self but the following are considerations:

1 what are my long term goals as a composer?
2. How does the piece I am writing effect

my long term goals?

3. How do my long term goal effect my life?

4. How does my life effect my community?

5. How does my community effect society?

We live in technological society — Does our music reflect it?

One tone or Sound is worth more than 1000 words about it.

Why would more people cause change?
Breaking the boundaries of institutions.
Is conforming an institution?
Has the pace or tempo of change slackened?
Is there a plateau of stability? Where some of what has been viewed as speculative generally adopted? (yes - the current job description of a "new music" professor composition - NME and electronic studio plus theory -) contemporary common practice.

Abundance - Music abundance

" Creative person's primary concern is with materials & the formative act." RR

"Processes are beyond possession" RR

There is a fundamental contextual change in the art/viewer relationship to a do it yourself attitude.

" Institutions so basic to society as Education & business cannot function in true independence " RR

" the virtuoso who speaks to the entire cultural world is a remnant of a passing era " RR

" Should not take your position for granted " How do I feel at a rock concert or at other social functions when asked what I do.

what is the purpose of your University - its set of values - how does it apply to what you are doing?

In the business world products must relate to a need & demonstrate superior ability to cope with it. markets are defined. Sales can be measured. (customer can be charmed though & need not really exist.)

Should I do an aphoristic presentation?

"One sound is worth any number of words about it." [wait for sound - or impose one]

Why compose?
Aren't sounds or tone sufficient unto themselves?
Does composing, or the composed, fill a/ any need?

"... decomposing historically encrusted formations of sound." wolfe pg 277

The difference of composition

Attention to technique / craft
" " " " process
" " " " product

Process / Product

"The musical super market" Strawinsky pg 51

" not enlarged resources then, but men and what they believe" Shaw. pg 51

" Anyone who survives a sixty year span of creative activity in our century must sometimes feel a satisfaction merely in being able to metabolize new experience, 'to stay with it" --- no one can hold the center for more than 20 or 3 years" pg 52

" Recordings are the chief means of communication between the composer & his audience" -- pg 56

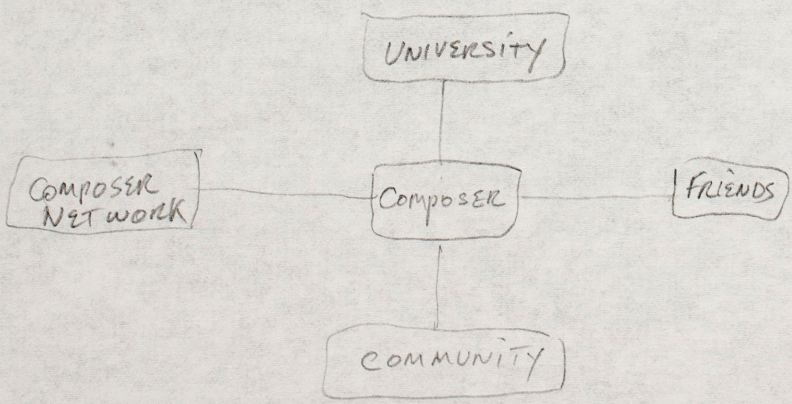
" Only that art can live which is an active manifestation of the life of the people" Block pg 42

" -- I would have been more suited for the life of a small Bach, living in anonymity & composing regularly for an established service & for God." pg 49
Shaw.

Look to the Community rather than the Govt. for support.

What is the Community?

SAME
BLAME
NAME
FAME
GAME



Why write
Who writing for Vinko Globokar

Boring Graphic Commonsense

Composition gives you information – process – as performer
Draw on the Heritage
How can you write music if you know what you are doing?
Relation of music to Basic Human need –
Pleasure – (leading to spirit) yes if it's working –
Discovering part of oneself – Self realization
Gaining the knowledge + skills necessary to compose –

Concerns
where is the support coming from – ?
What is a composer?
Educate others to your art –
conducting
teaching
Interaction
Survival is convincing others of the worth of composition
Art marketing –
1) Be independently wealthy
2) At least able to support oneself + your family.
Enrollments will be down about 25% by end of decade –
3) Have faith that love of music will carry you through life at all times.

Composing out loud in a communal environment like
SCARMA at Stanford
CCRMA
Center of Computer Research Music + Acoustics
what effect has it on
Compositional process + interaction

Pat S.
273-1332

the Structure of Musical Experience

002 0213 B-026
PAULINE OLIVEROS

B-026

February 25, 1981

The Locks Merch Newsletter 198
Park in the morning
Parking pass + unused business

IMPORTANT NOTICE!

MEMBERS, SAN DIEGO DIVISION OF THE ACADEMIC SENATE

The Committee on Educational Policy and Courses will hold an open forum on the general policy and implementation procedure for Incomplete grades on Monday, March 9, 1981, at 4:00 p.m. in 1402 Humanities-Library Building. We urge anyone in the University community who wishes to have input or participate in the discussion of this matter with CEP to come to this open forum.

Box 1176
Mendocino, Ca
95460
707-964-5569

Send for catalogue

Lu Jeu Sham

Lu Jeu Sham, Chairman
Committee on Educational Policy

cc: J. Alksne
F. Gilbert
President, ASUCSD
Chair, GSC
The Guardian
New Indicator
College Advisors

In NSUC

Review of the U. Review process

Critic review – Establishing standards for critics vis à vis review process

Who are the top critics in the USA

How much power do they have. What are their credentials. What constitutes an excellent review? Critics rating. NSUC could perform a useful service by establishing such a rating scale for critics.

Relationships with performers – If you don't have their enthusiasm the music won't sound right. – Same with audience.

Audience relationship – what is fun to do? Social event – Picnic style – mixed events – Art & music in a comfortable and accomodating social setting.

The changing role of the University (Composer)

Do they know how to judge what kind of music? Explorer type settler type?

Is the critic appropriate to the job?

If these archetypes are functioning appropriately in the integrated composer, his or her attentional strategies are no less important to the composer's process.

Attention may be focused or narrowly directed to a goal ~~or focused attention~~ or Attention may be global or open to all possibilities, ~~or global attention~~.

~~These archetypes~~ These attentional archetypes focal/narrow directed + open and global, operate at all levels of one's experience in cycles or patterns a millisecond to lifetimes forming the basic attentional strategies which aid or interfere with the work of the composer. If attention is directed narrowly to a goal then alternatives may be over looked. If attention is open to all possibilities then a sense of direction might be missing. Ideally these archetypes are also complementary and can function interdependently in the individual. Awareness of these archetypes can lead one in order to gain control or access to change one's attentional strategy as appropriate. At times one needs to contract attention to the goal at times one needs to expand around & beyond the goal.

What is goal orientation? ~~The composer~~ For the composer it may be as close as the next note or ~~the next performance~~ the definition of a body of work as far away as ~~the last performance~~ of a long lifetime. Goals are as numerous as electrons! It's the choices of goals though that count. One or a few long term goals help to motivate and guide the individual. The quality of those goals is determined by the awareness of the individual in relation to need purpose direction

Two complementary archetypes which operate in the composer's process are the explorer and the settler. focal global
But one sidedness has been fostered in University the focal settler —

Given that the composer has answered why compose, has integrated the archtypes explorer settler What are his her responsibilities to the field and how are the composers activities judged?

3/ the archtypes are awake — and
the role of archtypes in interplay The interp
The attentional strategy of the composer whose archetypes are awake and functioning is no less important to the composer's process
That is whether the individual is goal directed or open to possible

We must educate others to the creative process - but everybody in the world will continue to compose but those who have experienced the process will show greater support & encouragement to those who do - At least will have some basis for valuing those who do compose.

Medicine Law Engineering
have societies which lobby
and regulate in the interest of the profession

Rolling Stone — The 60's

Explorers & Settlers

Columbus thought he discovered new territory thus opening a land and its people to exploitation, cultural imposition and mass distruction.

Explorers look for new pathways to old territory or new territory, new resources, or replenishment of old resources or new horizons — the explorer may represent a spectrum of attitudes from low to high risk. he or she may or may not know the direction, the path or the outcome He/She may have theory, hypothesis or not. Be goal directed or open to all possibilities Goal orientation could limit the explorer unless he or she is unattached to the goal or willing to give up the goal if a better alternative presents it self. An open attitude allows for movement → in any direction at any time but lack of any goal might prevent appropriate interaction when opportunities arise. So there must be a balance of goals both short term and long term with openness to alternatives and change or flexibility adaptation and mobility. A good explorer has the

ability to select a long term goal which allows for fluctuating short term goals and directions. He or she is open to alternatives.

Purpose, direction

What is goal orientation? Long term Short term — Short term goals may seemingly contradict or reinforce ones long term goals — Patterns will appear over time which show progress or interference with the long term goals — Examination necessary to determine if long term goal is constantly reinforced by short term goals are you really going where you want to go? So it adjusting enough? If long term goal is constantly interfered with have you really appropriately selected where you want to go? So it realistic enough?

What is openess? Are you aware of your surroundings? of all others in your surroundings? are you aware of your attitude and feeling? Are you willing to listen? Look? touch? taste? smell? Change?

A good explorer must encompass both goal orientation and openess — these are necessary

complementary processes — openers give goal orientation context — goal orientation gives openers focus. Armed with these processes the explorer (musical + artistic) is an essential social energy — both innovative and affirming of resources or tradition opening new territory for future conservatives.

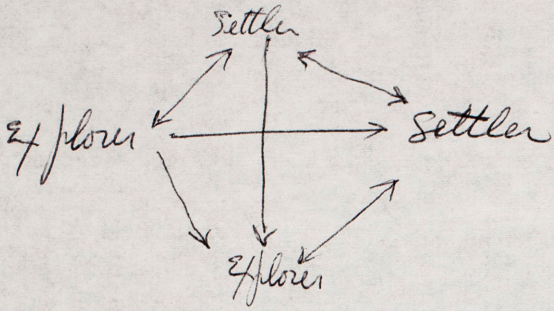
what about the settler? the settler may come to new territory or inherit old territory — Essentially he or she cultivates and maintains with the available resources. Settlers are essential for society to function as any kind of stable unit — they are conservation Settlers are dependent on explorers for renewal of resources — the danger for settlers is the using up of resources — While maintaining boundaries

What constitutes a good conservative?

First what is there to settle?

(what is your relationship to change? What is there to change your relationship?)

Explorer may change to settler depending on goal orientation. Settler may change to explorer of necessity for new resources.

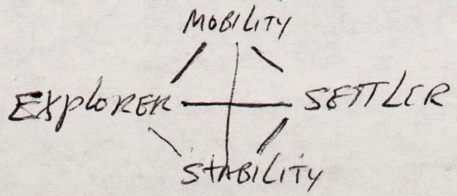


What is there to conserve? That which forbears have transmitted to him or her. Ways and means and resources.

what is there to change? Ways, or resources.

" " " " conserve? " " "

A good settler, or conservative is expert in a known method & or technique. He or she knows or has been trained in a tradition and can apply the tradition with in a known context. He or she knows resources or material and how to use them - thus carrying on — the danger of conservation is loss of identity or the inability to allow for renewal. Goals and directions are pre set — How do the archetypes of focus + openess work in the settler or conservative?



How do these complementary archetypal explorer or settler type composers function in the University environment?

"I like trees because they seem more resigned to ~~the~~ the way they have to live than other things do." Willa Cather.

the academic environment has generally favored the settler and on rare occasions opens to an explorer —

the new environment would respect the need for both — they would integrate. recognizing the process —

what about those who regard themselves as explorers but are really settlers + those who are really explorers disguised as settlers?

Should encourage — both — and encourage appropriate periods for either archetype to operate in any composer. All to anxious to categorize + reinforce a one sided development. Some students would benefit more from explorer approach first · some from settler approach.

Archetypes of Composers 1. Explorers + Settlers

Context Changes Future
2 University Environment
3 Proposals — judge critic
4 Predictions

music + social change

"The power of music lies in its simplicity not its complexity"

How do we judge each other in peer review (what constitutes a peer?) if needs are different?

Are you meeting your needs? What are your needs as a composer? Is the university providing the appropriate context to meet these needs? If not then what can be done about it? Net working.

What effect are my students (grads) having?

"the true leader fosters a paradigm shift for those who are ready." pg 202 Aquarian Conspiracy

"As soon as power is localized, as soon as attention centers on an individual, the coherency & energy in a movement is diminished"

"The answer is self organizing groups."

"This nation & industrialized society in general is experiencing profound transformation."

What is or can be the common purpose of NSUC? What as a composer are your deepest hopes and concerns? So it merely where am I going & get my next performance? or is it what is my next context? or a meaningful context for my performance?
what have been or are your fears, successes, despair disillusionment. what life blows have been blessings, which turned you toward a more rewarding path?

How does your work or could your work effect change in society?

Fear of the unknown is universal.
Have you avoided the old traps of power plays, desperate compromises, self aggrandizement.

Do you live by your principles?

Self organizing forms. allowing for both autonomy and human connection.

tools for social & musical change & the model for new social & musical organization.

I have been impressed with the extraordinary number of good young musicians who are not only well trained traditionally but who are wide open to the new – to improvisation & etc – they are ready & willing for change in the establishment organizations – Rather than Symphony, Opera, Band chorus St quartet Wind Quintet or in addition to it – Why not promote performance pools dedicated to new combinations and explorations? included could be 1) Instrumental new resources
2) Reading new works
3) Composer/performer workshops
4) Extended techniques
5) Personal/musical/instrumental transformation

Self terminating programs or groups – PG 212

what is meaningful adventurous musical work?

I want to train musicians who can change themselves therefore effecting change in the world – with joy, unity and mutuality of benefit. "Let the cynics know their grim world"

"A counter culture is living breathing theory; speculation about the society's next phase. At its worst it can seem lawless & strange, an experiment that fails to bridge the old & new. At its best it is a transforming leadership deepening the awareness of the dominant culture." pg 206 – Remember our country was founded by a counter culture.

We are each part of a whole music world – How do we connect?

Do you want attention to your music through the establishment performance groups through force and persuasion; or are you willing to seduce the performance establishment?

Are you willing to try alternatives to establishment orchs. bands etc?

"Meaningful change can only be implemented at the level of the person, the neighborhood, the small group. Change comes through events not institutions.

1960's "a rising demand for a voice in the decisions controlling our lives - will spread to every sphere." pg 209

Solutions - energy program emphasizing
1) renewable resources
2) Democratic restructuring of large corporations (musicians have a right to choose what they want to play)
3) Technology to centralize decision making & information

pg 213
Net work is a tool of transformation NSUC

(could be this) "net work is the antidote to alienation" an invisible dome. powerful means of altering the course of institutions. The net work is the institution of our time; an open system each member is the center of net work.

Net works are cooperative not competitive. Self generating self organizing sometimes self destructing. Represent a process, a journey, not a frozen structure.

Mutual support + enrichment

"Aim for a more humane + hospitable world."

A net work is both intimate + expansive
& the brain is more coalitional than hierarchical
in its structure!" pg 214

"Power is changing hands, from dying
hierarchies to living networks."

The heart of the net work is everywhere
there is no leader to be assassinated.
A bureaucracy is as weak as it weakest
link.

I think my pieces are net works. They
work on shared assumptions (the instructions)
"Essential intent of net work is redistribution
of power." pg 217

Composers self help net works.

What would be the shared assumptions?
How would any individual call for help?
what help could be given?
I think composition is a good activity.
What problems do we face?
what are the creative ways we can help each other?

New Music Alliance is example of effective net working —

NSVC example of reflecting existing structure.

"Change must occur in all parts of society at once." Pg 223

"Power of the whole A society NSVC that rewards the diversity & gifts of all its members will reap a richer harvest than a conformist society." Dolphin training for creativity & was most impressed with that.

What is the purpose of this group

To service the art — through principles anyone could agree on.

V has always harbored settlers because of fear of risk — "standards of excellence" etc.

who are top critics
Publishers
Ensembles
etc
} who affect composers.

Rate them — recognize them establish communication — show the community how to appreciate accomplishments

Show the workshop nature of rehearsals — as teaching

Expose the process + problems —

Titles

FIRE IN MY EAR

CRAZY WISDOM

EXPLORE — EX plus PLORARE FR TO CRY OUT
prob. fr. the outcry of hunters on sighting game.
1) to seek for or after 2 to search through or into
the possibilities of reaching an agreement b) to
examine minutely esp. for diagnostic purposes.
c) to penetrate into or range over for purposes
of geographical discovery. to make or conduct
a systematic search

EXPLORER ONE THAT EXPLORES esp. a person who
travels in search of geographical or scientific
info.

SETTLER one that settles (as a new region.)

Settle — to seat to come to rest TO place so
as to stay — To establish in residence b) to furnish
with inhabitants Colonize TO cause to pack
down b) to clarify by causing dregs or impurities
to sink c) to make quiet or orderly 5) a) to fix or
resolve conclusively <~ the question> b) to establish
or secure permanently <~ the order of royal succession>
6) to arrange in a desired position 7) to make or
arrange for final disposition — 1 to come to rest
to sink gradually or to the bottom b) to become
clear by the deposit of sediment or scum. —
To become fixed, resolved, or established

What is a University? — ~~A place~~ an institution of higher learning providing facilities for teaching and research and authorized to grant academic degrees ——

"Changes in art occur because societies & artists have new needs. Varese pg 200

What are the deepest concerns of composers?

"I dream of instruments obedient to my thought & which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."

Explorers — find new routes to old settlements
old " " " " "
new routes to new settlements
new routes to new ground
old routes to new ground
old route to new settlements

And the earth shall know no boundaries
All people will flow freely around its
grounds operating in mutual respect.

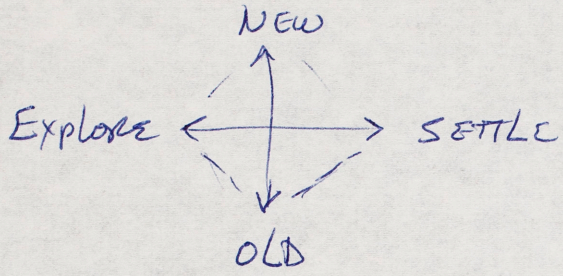
what is your path?

Explore → settle

Settle → explore

CYCLE

AWARENESS
IMAGINATION (MEMORY)
CONCENTRATION (INTEGRATION)



you can be an explorer of old settlements (musicology)
" " " " settler of old explorers (composer I)
" " " " settler of old settlements
" " " " settler of new settlements
" " " " settler of new explorers
" " " " explorer of new settlements
" " " " explorer of new ground
explorer of new routes

A settlement is definite, bounded it can be fixed or intellectually

What are the old assumptions?

Break the cultural trance open to new choices

We must find ways to increasingly enhance the quality of life for the composer.
TO HAVE CHOICES

find room for risk — uncertainty is the necessary companion of all explorers (Berg) pg 107

Why should one move from a comfortable settlement? What motivates an explorer? The sense that there may be something worth discovering beyond the boundary. Exploratory music

Settlers may be trying to replicate one particularly rewarding or moving experience.

"We all go on the same Search, looking to solve the old mystery. We will not, of course, ever solve it. We will climb all over it. We will, finally, inhabit the mystery" Ray Bradbury.

1) Entry
2) Exploration
3) integration
4) Conspiracy

"If you have the power to change society in even some small way, you better pay attention." pg 94

A smart settler would provide entry & exit points for explorers.

If you are awake you know that the world locally and internationally is experiencing profound change.

Seek out the Brotherhood —

Personal example the most important tool for social change. — "no great radical idea can survive unless it is embodied in individuals whose lives are the message —" Brown —

How are you spending your life as a composer?
What matters to you as a composer?

Predictions

1) the newest most exciting developments are likely to come from Third World countries
2) no style will predominate
3) the consumerist stranglehold on music will be broken
4) Music making will become more widespread
5) Involvement in process rather than being played at
6) Music will be more valued in terms of process or involvement in it rather than as an object of contemplation.
7) Simplicity will be valued equally as complexity or virtuosity
8) Music will mediate the rebalancing of society as people wake up to the deep social meanings embedded in the ways

one interacts with others in musical situations

a) Less separation among all the art

c) the healing properties of sound & music will be recognized & utilized by the medical profession.

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MASON GROSS SCHOOL OF THE ARTS • THEATER ARTS DEPARTMENT
NEW BRUNSWICK • NEW JERSEY 08903 • 201/932-9816

AMENDMENTS TO POLICY WITH RESPECT TO ACADEMIC APPOINTMENTS AND PROMOTIONS - RUTGERS UNIVERSITY, THE STATE UNIVERSITY OF NEW JERSEY, TO BE APPLIED TO ALL FINE AND PERFORMING ARTS FACULTY AS APPROVED AND IMPLEMENTED BY UNIVERSITY SUMMIT COMMITTEE AS OF JUNE, 1978.

(All descriptions and weightings applied to faculty scholars, apply as well to scholars in the arts disciplines (musicologists, theater historians, etc.). The amendments address comparabilities particular to fine and performing artists on the University faculty. Presented below are the catagories and descriptions quoted directly from the University academic appointments and promotions document. Next, in caps, is the fine and performing arts amendment, after which is presented the rationale intended to serve as guideline in application.)

"1. TEACHING EFFECTIVENESS

'AS TEACHERS, MEMBERS OF THE FACULTY ARE RESPONSIBLE FOR EFFECTIVE INSTRUCTION, WHETHER AT THE UNDERGRADUATE, GRADUATE, OR CONTINUING EDUCATION LEVEL. THEY SHOULD HAVE BOTH A DEPTH AND BREADTH OF KNOWLEDGE IN THEIR CHOSEN FIELD AND BE ABLE TO COMMUNICATE THIS KNOWLEDGE TO THEIR STUDENTS. THEY SHOULD MAINTAIN AN ACTIVE INTEREST IN THE ADVANCES AND CURRENT THINKING IN THEIR SUBJECT AND BE ABLE TO RELATE SUCH INFORMATION TO THEIR TEACHING IN AN ORGANIZED MANNER. EFFECTIVE TEACHERS FEEL AND EXHIBIT ENTHUSIASM FOR THEIR SUBJECT AND CREATE AN ENVIRONMENT THAT STIMULATES IMAGINATIVE THINKING. THEY SHOULD HAVE A DEEP INTEREST IN THEIR STUDENTS' PROGRESS AND WELFARE. MOREOVER, THEY SHOULD MAINTAIN A CRITICAL ATTITUDE TOWARD THEIR TEACHING AND STRIVE CONTINUOUSLY TO IMPROVE IT.'"

Afford recognition to former students ask yourself what are your former students doing?

~~FINE AND PERFORMING ARTS AMENDMENT:~~ THE PARTICULAR SKILLS OF AN ARTS MASTER TEACHER SHALL BE RECOGNIZED, WHERE APPLICABLE.

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Rationale: The two modes of teaching in the arts can be described as follows:

A. Teaching

1. "Master" teacher: ability to attract gifted students, and ability to provide a close master-journeyman training.
2. General teaching: ability to reach many students and stimulate interest in the discipline; to serve the undergraduate needs of college.

~~B. Evaluation~~ How are these evaluated.

1. Student creative accomplishment and letters from former graduate students, if reputation now exists for them.
2. Standard departmental evaluation practises, as documented by the department.

The distinction between the two sorts of teachers is a necessary recognition in the arts. The "Master" teacher devotes his/her teaching hours to the student's development. In non-art discipline, the efforts of a Ph.D. candidate's chairman is akin to this, but the "Master" teacher in the Arts must carry out ALL his/her graduate teaching in this manner. While there may be some formal or procedural correlaries between his/her own work and the student's, they cannot and do not work on the same material. The good "Master" teacher may also acquire a greater public reputation, as teacher than as artist, e.g., George Pierce Baker at Yale who taught O'Neill, Howard, etc., or Boulanger who taught Aaron Copland and Roy Harris. The weighting for (A.) is more significant than (B.) and would be equal to Creative Contribution, if the students' reputations are significant enough.

The MASTER TEACHER

The GENERAL TEACHER

****

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"2. SCHOLARLY OR CREATIVE ACTIVITY

'SCHOLARLY OR CREATIVE ACTIVITY SHOULD CHARACTERIZE ACADEMICIANS. IF THEY FUNCTION AS SCHOLARS THEY ARE RESPONSIBLE TO THE UNIVERSITY AND TO SOCIETY TO KEEP INFORMED ABOUT ADVANCES IN KNOWLEDGE AND TO CONTRIBUTE TO THEM. TYPICALLY, SCHOLARS ENGAGE IN RESEARCH WORK AND PRODUCE PUBLICATIONS. HOWEVER, IMPORTANT AND VALUABLE SCHOLARLY ACTIVITY MAY BE CARRIED ON WITHOUT BEING DIRECTED TOWARD THE PRODUCTION OF RESEARCH RESULTS. SUCH SCHOLARSHIP MAY BE EXPRESSED IN A VARIETY OF WAYS INCLUDING TEACHING, ADVISING, PUBLIC LECTURING, ENRICHING COURSES, COMPILING OF INFORMATION, OR PARTICIPATING IN ORGANIZED PROFESSIONAL ACTIVITIES. THESE ACTIVITIES MAY BE MORE DIFFICULT TO EVALUATE THAN RESEARCH WORK AND PUBLICATIONS, BUT THEY ARE NO LESS IMPORTANT.

ALTHOUGH ARTIST FACULTY MEMBERS MAY BE SCHOLARS, THEY SHOULD HAVE THE UNQUALIFIED OPTION OF BEING PRODUCTIVE ARTISTS. CREATIVE WORK IN ANY FIELD, SUCH AS LITERATURE, MUSIC, ART, AND DRAMA, THROUGH ITS CONTRIBUTIONS TO OUR CULTURAL LIFE, RANKS EQUALLY WITH RESEARCH AND SCHOLARLY PUBLICATIONS. ARTIST FACULTY MEMBERS WHO WANT TO CONCENTRATE ON CREATIVE WORK APPROPRIATE TO THEIR FIELD SHOULD FEEL FREE TO DO SO.'"

~~FINE AND PERFORMING ARTS AMENDMENT: ALTER THE LAST TWO SENTENCES TO READ AS FOLLOWS:~~
"AS SUCH HE WILL CREATE NEW WORKS, EXPLORE NEW MEDIA, ~~AND~~ REDISCOVER AND REVIVE "LOST" TECHNIQUES AND PIECES AND SO MAKE SIGNIFICANT CONTRIBUTION TO HIS FIELD OF LITERATURE, MUSIC, ART, THEATER OR DANCE. THIS IS TO BE CONSIDERED CREATIVE ART IN PROGRESS, AND AS SUCH WILL BE COMPRISED OF WORK NOT YET BROUGHT TO PUBLIC ATTENTION: EITHER AS WORK COMPLETED BUT NOT PERFORMED, OR EXHIBITED, OR AS, BY ITS NATURE, ONGOING."

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Rationale: A parallel to the description of Scholarly Activity is intended by the above and it is assumed that evaluation will depend upon letters from reputed colleagues working in comparable areas.

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"3. CREATIVE RESEARCH ACCOMPLISHMENTS

'RESEARCH ACCOMPLISHMENT IS A RESULT OF SCHOLARLY ACTIVITY. IT IS MEASURED MOST COMMONLY BY PUBLICATIONS, WRITTEN BY FACULTY MEMBERS AND THEIR GRADUATE STUDENTS. HOWEVER, THIS SHOULD NOT IMPLY THAT ALL RESEARCH WORK NEED RESULT IN PUBLISHED MATERIAL.'"

~~FINE AND PERFORMING ARTS AMENDMENT:~~
"CREATIVE ACCOMPLISHMENTS IS THE RESULT OF CREATIVE ACTIVITY. IT IS MEASURED MOST COMMONLY BY EXHIBITS AND PERFORMANCES CREATED BY FACULTY MEMBERS AND THEIR GRADUATE STUDENTS."

Rationale: There is no direct analogue for the referred journal in the arts, because quality art disseminators are more numerous and more diverse than publishers. However the avenues to national and international reputation are comparable in practise. ~~The following catagories are offered as instance of a variety of creative accomplishment:~~

A. Creative Accomplishments	Examples
1. Work Brought to the Attention of the Public	(Dance, Play, Musical composition, Sculpture, painting, performance, etc.)
a. Premier of new work performed or exhibited or published	(New or recovered composition, a new play, new choreography, poetry, etc.)
i. Sponsoring Agency or person (s)	(Phoenix Quartet, N.J. Symphony, Off-Broadway production, Whitney Museum "special showing")

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iii. Location of event/ audience _____ (WQXR, Levin Theater, TODAY Show, "on tour", Lincoln Center, N.Y. Gallery, Carnegie Hall, Voorhees Chapel)

iv. Date (s) _____

b. Solo Work Performed or Exhibited or Published _____ (One man show in tour, solo concert, play subsequently produced in Europe or elsewhere.)

i. Sponsoring agency or persons _____

ii. Location of event/ audience _____

iii. Date (s) _____

C. Group Work Performed or Exhibited _____ (An actor or a dancer performing in a production, a group art show, a musician in a symphony or ensemble.)

i. Sponsoring agency or persons _____

ii. Location of event/ audience _____

iii. Date (s) _____

2. Evaluation Materials: Documentation (Programs, Photographs, slides, recordings, newspaper copy, reviews, articles, videotapes, reproductions, reprints, etc.)

Valuable service -

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4-5-81

Colleagues, when the opportunity to speak with you arose, I accepted it as an honor and a privilege — but also as an opportunity to discuss + explore with you our situation. ~~What are our chances for survival~~ How do we survive as composers? ~~during these times of profound social and economic change~~? What are our chances to effect the quality of our existence in the music world? What is the significance of the work we do? ~~We are living in a time of profound transformation at all levels of~~ What is our relationship to society? My discussion relating to these questions will be in four parts: first an examination of the question why compose? Second the relationship of two complementary composer archtypes the explorer and the settler, third how composers are judged in the the University environment. Fourth some suggestions to effect change in support of composers.

The responsibilities of the composer. The Path

Why compose? Why ask the question why compose? Indeed, it is a private matter which each person must answer individually. However there are some guidelines or further questions in order to answer the question "why compose?".

We live in a society which does not know how to value composers at least living composers. We value performers. Creation is a mysterious process some thing perceived unconsciously

We know that and though Music is a powerful force in society, it is always controlled by society — there is a reciprocal relationship, society changes as it, music changes. If one makes music then one participates in this power. It is important to pay attention to how one participates + the effect it has.

Must we are also part of a society which passes judgement on our choices

Classic judgement is silence upon acknowledgement.

We are called upon publically to defend our choices How so?

One may be pressured out of composing by
fear of insignificance
economic hard ship
lack of encouragement or motivation
failure to come to grips with purpose.

What encourages a composer? motivate
Performances
appreciation
sense of value
a community of peers -

We have to show that the composer processes (composition) are intrinsically valuable to individuals - groups - in order to gain social support.

The process of composition has intrinsic human value - It is this value which must be exposed to society and encouraged at an early age.

The power of music draws one to compose as well as the intrinsic human value of the process - response to the sensibilities is humanizing -

1) Love (of process of product integration)
2) Economic necessity
3) Social consciousness
4) Acceptance

Audience development
Performer enthusiasm
Critics Consult

} all begins with self examination
Discernment of one's own role
and taking action toward contact
with performers audience & critics

Why compose? Why ask this question "why compose?" Well for one thing – we live in a society which generally does not know how to value living composers, therefore the encouragement and rewards (both social + economic) which are afforded to other professions such as Dr. Lawyers Engineers etc: by our society are not usually present to influence our decision to compose. Furthermore, music as it is generally taught is for the education of performers and listeners, rather than awakening or reinforcing the creative impulses to play with sounds in a way that leads to composing. So how do composers happen to society under such circumstances? Probably because the brain's sensitivity to tone and tempo is simply irresistable for some people. In my own case I decided to be a composer when I was 16 years old. But how does one decide to surrender to these sensibilities? Sounds were presenting themselves involuntarily to my minds ear just as the play of images or dialogue. I survived the frustration of not knowing how to gain access to these sounds and eventually was able to put them together coherently. When I experienced the verification of my imagination for the first time, that is when I heard an instrumental piece played in class, I didn't want to do anything else but continue to compose. I spaced out. I stopped going to classes which were not relevant to this pursuit. I was in love. At this stage composing was its own reward. Being young and foolish I plunged blindly ahead without a care about the future. My passion continued unabated even though I ran head on into the problem of how to make a living.

Having been seduced by play + pleasure summonating from my own brain what good is it to others?

Colleagues, It is an honor and privilege to speak with you today. I speak to you as a survivor. You are all survivors by our presence here together.

Colleagues, to speak with you is an honor and a privilege.

It is an opportunity to examine our situation as composers in this society and our chances for survival during these times of profound change.

In this discussion of 4 parts. I will first pose the question why compose? secondly I will talk about two complementary composer archtypes and their relative positions today. Third a probe of the (how we are judged in the University Environment and its effect) and fourth a few suggestions which could be done by ASUC members to effect change in support of composers.

Why compose?

Why ask the question why compose? There are probably more active composers in our time than ever before. OK more people are doing it, but why?
For one thing it can be a sign of life.

How one achieves balance depends perhaps on whether one fell in love when the explorer archtype or Settler archtype was operating

explorer could be an arch conservative or radical
Settler could be an arch conservative or radical

or what approch his training used.
whether the composer was trained by explorer or settler or well integrated teacher.

Music, of course, is a powerful social force. Music and musicians are always controlled by every society, but the relationship is, or can be reciprocal. Society can be maintained and changed by its music. Composers then can at least change themselves through their own work and also have the possibility of demonstrating the intrinsic humanizing value of the process of composing.

Music, of course, is a powerful social force. Music and musicians are always controlled by every society. But the relationship of control is, or can be reciprocal. Society can be maintained ~~and~~ or changed by its music. ~~A composer may participate in this power of music by intuiting or analyzing the needs purposes and directions of the society to which he or she belongs~~

The question "Why Compose?" may be answered by the composers ability to intuit, or analyze the needs, purposes and directions of the society to which he or she belongs as well as his or her own needs, purposes and directions. At this point the composer may discern that they can participate in the power of music at least by changing oneself through the work. It is an opportunity to demonstrate the intrinsic humanizing value of the process of composing. Without this discernment the composer loses his or her chance to actively effect ~~society~~ others and may simply be carried along by the status quo.

II

What is a composer? A composer is one who organizes sounds in time to borrow Varese's definition. But what informs this organizing? What kinds of composers are there?

A Composer is what a composer does and, how he or she does it.

A composer may be an explorer or a

TO THE BENEFIT OF ALL SENTIENT BEINGS

4-5-81

TO THE AMERICAN SOCIETY OF UNIVERSITY COMPOSERS

Pauline Oliveros
CINCINNATI, OHIO

Colleagues, when the opportunity to speak with you arose, I accepted it as an honor and a privilege, but also as an important occasion to discuss and explore with you some questions which concern me deeply. How are we to survive as composers? What are our chances to effect the quality of our existence in the music world and what is that quality? What is the significance of the work we do? What is and can be our relation (or responsibility) to society? What, as composers, is our situation, and what can be done about it both from individual and collective perspectives and actions?

My discussion, which will probably raise more questions than answers, in relation to these issues, will be in four parts: First an examination of the question "why compose?" Second, the relationship of composers process in terms of two complementary composer archetypes, the explorer and the settler; + these attention to these archetypes the focal and global. Third the judging of composers in the University environment. Fourth some suggestions for effecting change in support of composers. After that I would welcome dialogue with you.

Why compose? Why ask the question "Why Compose?"? Indeed it may be considered a private matter which each person must answer individually according to his, or her own circumstance, needs and purposes, but we are also a part of a society which generally does not appear to know how to value living composers, therefore it may be effective to explore the question publicly as an attempt to educate others to the possible benefits of the composers process as well as the product.

The encouragement and rewards both social and economic which are afforded to other professions such as medicine, law, engineering etc. are usually not offered to influence our decision

to compose. Furthermore, music as it is generally taught is for the education of performers & listeners in relation to established practice rather than to awakening or reinforcing the creative impulses to play with sounds in a ways that leads to composing.

So how do composers happen to society under such circumstances? Probably because the brain's sensitivity to tone and tempo, imagination and the natural urge to play is simply irresistable and irrepressible - for some people. One surrenders to these possibilities. One simply falls in love. At this stage one composes for pleasure and hopefully learns some craft.

But the question "why compose?" refuses to stay answered when and if one awakens from this seduction. The romantic fire may burn low when social or internal pressure to survive economically hits, unless one is economically independent & with no strings attached, or is able to take the vow of poverty. At this crucial stage one may decide, or be pressured to put composing aside and attack the problem of right livelihood. For some of course this is the fatal double bar, others go on or reconnect but generally only a few manage to survive as composers without some other means of earning a living.

If one decides to devote themselves to composing, despite economic, or vocational hardships, the question "why compose?" may loom again, even if one's fires are burning high, if social consciousness is present or developing. At this stage there is desire for significant, effective interaction in society. Whether or not there is sufficient or insufficient interest from performers and audience in the composers work, then the composer with social consciousness may question, if not the value of his or her work, the value of his or her relationship to the music world and society.

Music of course is a powerful social force. Societies have always controlled music and musicians, but the relationship is, or can be reciprocal. Societies can be changed as well as maintained by their music.

The question "Why Compose?" may be answered by the composers ability to analyze or intuit the needs, purposes and direction of the community to which he or she belongs as well as his or her own needs, purposes and directions. At this point the composer may discern that they can participate in the power of music at least by changing oneself through the work. Without this discernment the composer loses the chance to actively effect others and may simply be carried along by others' choices. At this level, answering the question "Why Compose?" may help to demonstrate the intrinsic humanizing value that the process of composing can be. At the very least the question may cause one to WAKE UP!

What is a composer? A composer is an organizer of sounds in time (to borrow a definition). Further A composer is what one does as this organizer and how one does it.

~~A composer may be an explorer, or a settler, or may have achieved an integration of these two complementary archetypes.~~ Two complementary archetypes which operate in the composers process are the explorer and the settler.

Explore is Ex plus plorare from the French TO cry out (probably the out cry of hunters or fighting game.) Its meanings are 1) to seek for or after 2) to search through or into the possibilities of reaching an agreement b) to examine minutely, especially for diagnostic purposes. c) to penetrate into or range over for purposes of geographical discovery d) to make or conduct a systematic search. ~~An explorer~~ When the explorer archetype operates the composer is one who searches for new or alternative musical resources both in materials, and methods and directions. In first stage exploration new + alternative may be in reference to the experience of the individual

what is a composer? A composer is an organizer of sound in time, to borrow a definition. But further, a composer is what a composer does as this organizer and how one does it. Two complementary metaphorical archetypes which operate in the composer's process are the explorer and the settler.

Explore is ex plus PLORARE from the French TO CRY OUT (probably the outcry of hunters or fighting game.) It's meanings are 1) to seek for or after 2) to search through or into the possibilities of reaching an agreement b) to examine minutely especially for diagnostic purposes c) to penetrate into, or range over for purposes of geographical discovery d) to make or conduct a systematic search. When the explorer archetype operates the composer is one who searches for new or alternative musical resources in materials, methods and directions. In first stage exploration the words new and alternative may be in reference to the experience of the individual. In second stage exploration the words new or alternative may be in reference to the collective experience of the field of music.

Settle means to seat - to come to rest. To place so as to stay - to establish residence b) to furnish with inhabitants or colonize c) to cause to pack down d) to clarify by causing dregs or impurities to sink 4) to make quiet or orderly 5) to fix or resolve conclusively b) to establish or secure permanently 6) to arrange in a desired position 7) to make or arrange for final disposition. When the settler archetype operates the composer fixes, resolves or establishes musical resources including materials, methods and directions with reference to the field of music as it has been experienced individually and collectively.

The explorer archetype represents mobility, the settler archetype represents stability. Risk is the constant companion of the explorer, safety is the constant companion of the settler. A good explorer senses or feels the value of the new or unknown. He or she is not afraid to cross boundaries to new territory, to search for new materials, methods & directions without knowing the out come in advance thus

4-5-81

Colleagues, when the opportunity to speak with you arose, I accepted it as an honor, and a privilege, but also as an important occasion to discuss and explore with you some questions which concern me deeply. ~~our situation as composers.~~

How do we survive as composers? What are our chances to effect the quality of our existence in the music world? What is the significance of the work we do? What is our relationship to society? What, as composers, is our situation and what can be done about it both from individual and group perspective and action.

My discussion, which will probably raise more questions than answers, in relation to these issues, will be in four parts: First an examination of the question "Why compose?". Second the relationships of two complementary composer archetypes, the explorer & the settler, Third the judging of composers in the University environment, Fourth some suggestions to effect change in support of composers. After that I would welcome some dialogue with you.

Why compose? Why ask the question "Why Compose?"? Indeed it may be considered a private matter which each person must answer individually according to his or her own circumstances, needs and purposes but we also are part of a ~~community which passes judgement on our choices in a variety of ways.~~ society. Our society which generally does not appear or know how to value living composers, therefore the ~~encouragement and rewards both social and economic which are afforded to other professions such as medicine, law, Engineering etc. are not present to influence our decision to compose.~~ it may be effective to answer the question publically. Music is a powerful social force and though it is always controlled by society there can be a reciprocal relationship: Society changes as its music changes. If one composes then it is possible to participate in effecting change. or in preserving the status quo.

opening the way for innovation or replenishment of musical values. A good settler is or becomes expert in known materials, methods & directions. He or she has been well trained in a tradition and can apply the tradition in a known context within its boundaries thus preserving musical values. Both archetypes are essential for the health of music and the composer's process. Without the replenishment and innovation of the explorer the settler might use up the available resources. Without the settler the explorer might get lost without a lifeline to the settlement. The two archetypes are interdependent, (though one archetype might be functioning more dynamically in an individual than the other archetype), the ideal would be a balanced interaction of the two archetypes as appropriate to the needs, purposes and goals of the individual composer as well as the field of music.

If the explorer & settler archetypes are integrated and functioning appropriately in the composer, his or her attentional strategies are no less important to the composer's process:

Attention may be focused, or narrowly directed to a goal, or attention may be global, or open to all possibilities. These two attentional archetypes focal and global, directed and open, operate in all sensory modes at all levels of one's experience in patterns or cycles, with durations of milliseconds to lifetimes, forming the basic attentional strategies, which can aid or interfere with the work of the composer. If attention is directed narrowly to a goal, movement toward it may be clear but alternatives may be overlooked. If attention is open to all possibilities then the field expands but a sense of direction may be missing. Ideally the interplay of focal & global archetypes is complementary and they can function interdependently in the individual. Awareness of these archetypes and how they are functioning can help one to gain access or control of one's attentional strategy. At times it is as appropriate to drop or change one's goals as it is to hold on to them. At times one needs to contract attention to the goal, at times one needs to expand around and beyond the goal.

What is goal orientation? For the composer it may be choosing the next note in a piece, the next performance or a lifetime bodies of works. Goals are as numerous as

in second stage exploration new or alternative may be in reference to the collective experience of the field.

SETTLE means to seat - to come to rest. To place so as to stay - to establish in residence b) to furnish with inhabitants or colonize. c To cause to pack down d) to clarify by causing dregs or impurities to sink e) to make quiet or orderly 5) to fix or resolve conclusively the question 6) to establish or secure permanently in the order of royal succession 6) to arrange in a desired position 7) to make or arrange for final disposition.

When the archetype operates the Settler the Composer fixes, resolves or establishes musical resources both materials and methods + direction

first stage settling may be in reference to the field of music as experienced individually or collectively

Both archetypes are essential for the health of music and the composers process. there are advantage and pit falls in both functions. the settler may use up the resources without looking to the explorer for renewal. the explorer may get lost without a life line to the settlement. Therefore the settler composer serves as the settler represent stability the explorer mobility. The appropriate balanced interaction of the two archetypes can produce vital music. Risk is the constant companion of the explorer safety is the constant companion of the settler. Again, there is an appropriate balance of risk and safety both essential to healthful living. A good settler is or becomes expert in known materials and methods. He or she has been trained in a tradition and can apply the tradition within a known context and its boundaries. A good explorer senses or feels the values of the new or unknown. He or she is unafraid to expert in crossing the boundaries to look for new territory, new material and methods directions without knowing the out come in advance + thus speculating or opening the ways for innovation in musical values. Paradoxically the explorer may take new routes to old territory or the settler may work with newly discovered materials and resources. In any

case >

atoms. It's the choices of goals and their quality that counts. One, or a few long term goals, whether for a piece, or a career of pieces helps to motivate and guide the individual composer. Focus helps to maintain such goal choices, openess helps to test the choice of goal and change it if necessary or appropriate. Many short term goals are necessary to function. Short term goals may seemingly contradict or reinforce one's long term goals. Patterns will appear over time which show progress or interference with the long term goals. If through examination one's long term goals are constantly being reinforced by short term goals one could smile and say "I'm doing fine!", or one could ask "Am I really going where I want to go?". Is the long term goal idealistic enough? Is it too easy to achieve? On the other hand if the long term goal is constantly interfered with has one really selected an appropriate goal? Is it realistic enough in terms of one's limitations, circumstances and needs. Openess gives goal orientation context / goal orientation gives context focus. Armed with full control of the focal and global archetypes of attentional strategy, the full awakening of the explorer and settler archetypes, and their integration the composer is ready for action!

But how are these archetypes reinforced or discouraged in the composer's environment? How is the composer judged? Since the backbone of our artistic and economic support comes from the Universities for most of us here this part of the discussion will be in reference to the University environment and its judgements of composers. ~~Unfortunately throughout the United States educational system in the service of institutional goals in the United States the explorer archetype & the global~~

Unfortunately throughout the United States the educational system in the service of its institutional goals has misunderstood, discouraged or limited the explorer archtype and the global attentional archtype in many people either by over emphasis on the settler archtype and the focal attentional archtype or by minimizing the importance of any creative activity. How do individuals survive this kind of education? Well some do not, others come out of it very one sided either too narrowly focused as a settler, or too widely open as an explorer. Within those extremes all dynamic variations of the archtypes may appear including some rare balanced integrated individuals — the survivors! It will take more than one generation to change and balance educational procedures, but the revolution has begun. there are individuals and small groups who are forming self help networks throughout the country. the individuals in these increasingly powerful networks are awake and aware of their own processes, strategies, needs and goals in relation to their own situations and contexts. they HELP EACH OTHER. this awakening and awareness is the key to effecting change for composers to be discussed later in Part four.

One has the responsibility and the right to know how one is being judged. Following with respect to academic appointment & promotion are verbatim quotations from ~~a model~~ a University Review Criteria. It's definitions may diverge from various other Universities Criteria, but there are many clues here for effecting change in our circumstance.

The composer in the University Environment is judged in three categories. 1 Teaching effectiveness 2/ scholarship or creative activity 3. Research or creative accomplishments

Creative accomplishments is work brought to the attention of the Public through performances and publications properly documented as to time, place, sponsoring agency, and audience.

Creative accomplishments are evaluated through documentation in the form of programs, recordings newspaper copy, reviews, articles, video tapes etc.

x x x

What can be done to use these review criteria? How can one respond effectively? to actively influence one's situation. How can leverage be gained by meeting these criteria?

If one agrees that it is the responsibility of the composer to teach effectively, compose and make his or her work available publically, then the review criteria seem to allow for diversity and pluralism. To meet these criteria in one's own individual way could be challenging and motivating, especially in a supportive context where mutual respect prevails. But all too often composers have felt isolated when interest in their works has come slowly or not at all from near or far; performances have been poor, or non existent; criticism has been ignorant, unsympathetic, unconstructive or all together lacking; outlets for their works seem inaccessible. What can be done about such depressing feelings and or circumstances?

Let us make the following three assumptions: 1) that the composer has undergone rigorous self-examination,

answering for him/herself the question "Why compose?" at many levels, in terms of one's own needs, purposes and goals in relation to the realities of one's context. 2) That the composer is aware of his/her own processes and strategies in terms of the explorer settler and focal global archtypes. 3) that the composer is actively aware of how he or she is being judged in his or her own community. The next step is to question how one cultivates performer audience relationships locally. If ~~you~~ one can gain the enthusiasm of at least one excellent performer for ~~your~~ one's work, then others will follow. If audiences attend anything at all in ~~your~~ one's community, ~~they~~ will listen to ~~your~~ one's work provided that the environment is comfortable and inviting. Seduce them with something helpful like food and child care. If ~~you~~ one gains the enthusiasm of at least one audience member others will follow.

There is no substitute for step by step caring cultivation at the local level. If the University has claimed ~~you~~ one as a composer then all of its resources should be able to be enlisted to aid in this kind of cultivation. With this process in motion, connection with an effective net work at the national level such as ASUC is essential for nourishment, recognition and support of such activities from out side of the local scene.

ASUC has already performed many valuable services for composers by its existence as a conference for inter action formal + informal among composers

, for performances of their works, discussion of current thinking and events in the field and publications. Following are eight suggestions for additional future projects which ASUC might consider. Hopefully these suggestions would help composers in meeting the University appointment and promotion criteria but also help to bring about reforms in the music world:

1) Identify the top music critics in the United States. Determine how much power and influence they have. Determine what percentage of their reviews are devoted to contemporary music. Find out what their credentials are as critics. Determine what constitutes an excellent or appropriate review of new work. Establish criteria for rating critics. Rate them and publish the results. This might be a way to raise the consciousness of critics and help to focus their attention constructively on composers. Universities could use such criteria and ratings for weighting the importance of reviews of composers' work. Local critics could be called into question. If local critics cannot or will not respond to local composers, then ASUC could help by sending a so called "reputed colleague" to review the composers work. Reviews of course are not only influential in appointments and promotions but they can also influence support in the community. Critics could play an important role in influencing establishment musical organizations to play more new music and in educating the public to accept the adventure of new music.

2) Hold workshops in performer cultivation. Such a workshop might identify and honor those master performers who are not only outstanding on their instruments but who are sympathetic to new music and play it extremely well. Ask them how, beside writing good music one generate enthusiasm among performers for new music. and how one promote excellent performances.

3) Hold workshops in audience cultivation. Identify the key elements in providing appropriate environments, or context for new music. Uncomfortable situations are not conducive to good listening. ~~or~~ acceptance of new work.

4) Identify what the Universities according to their own mandate to facilitate teaching, research or creative activity should be doing for composers in terms of funds, time, space, performance opportunities, community relations and any other appropriate support.

5) Scrutenize music department ^ practices in evaluation of composers for fairness.

6) Identify and rate the various outlets for new music. Sponsoring agencies, publishers etc.

7) Identify and analyze the qualities and processes of the so called master teacher.

8.) Last but by no means least, establish contact with the National Music Teachers Association for the purposes of encouraging children to compose as part of their early and continuing musical training and of including a more balanced diet of contemporary music in the repetoire that is taught by private music teachers. Offer help to their local chapters ~~in~~ such as workshops, seminars and other appropriate forms to facilitate the accomplishment of these objectives.

Let us hope that ASUC explores and settles the deepest concerns of all composers as an effective network in action which values all of its members equally and is for the benefit of all.

Pauline Oliveros
Cincinnati 4-8-81

Approx 3500 words

Why compose? Why ask the question "Why Compose?"? Indeed it may be considered a private matter which each person must answer individually according to his or her own circumstances, needs and purposes, but we are also part of a society which generally does not appear to know how to value living composers therefore it may be beneficial effective and educational to explore answer the question publically in order to show how society might benefit from knowing the composers process.

The encouragement and rewards both social and economic which are afforded to other professions such as Medicine, Law, Engineering etc. are usually not present to influence our decision to compose. Furthermore, music as it is generally taught is for the education of performers and listeners, in relation to ~~tradition~~ established practice rather than to awakening or reinforcing the creative impulses to play with sounds in a way that lead to composing. So how do composers happen to society under such circumstances? Probably because the brain's sensitivity to tone and tempo, imagination and the natural urge to play is simply irresistable and irrepressable for some people. ~~But how does~~ One surrenders to these sensibilities. One simply falls in love. ~~Having been seduced by one's own brain through play and pleasure what happens when the outer reality hits? What are the benefits for others? How has this play prepared one for social and economic survival? At this stage one compose for pleasure.~~ But the question refuses ~~to~~ stay answered ~~when~~ and if one awakens from this seduction. The fire may burn low when social pressure to survive economically hits. Unless ~~one~~ you are economically independent with no strings attached, ~~one must face the necessity of earning one's living~~

All of this may be overwhelming, distressing or depressing if one is an unknown composer struggling at the local level to even gain enough enthusiasm from performers to get a decent performance. What can be done to use this review process - to feed into it effectively - to actively influence one's situation?
what can be done at individual & collective level.

1) Self-examination Answering the question why Compose in terms of one's own need purpose and goals in relation to the realities of one's context.
2) Awareness of the composers process in terms of the explorer settler and focal global attentional architypes.
3) Awareness of one's community through active participation in it's judgement of one.
4)

Services ASUC could perform

ASUC already performs many service to composers but the following is intended to expand those services through some suggestions may overlap existing service or intention.

1) Continue to maintain an active interest the advances and current thinking in composition through performance, discussion and dissemination of information.
2) To identify & analyze & study the qualities & process of the master teacher.
3) To scrutenize departmental evaluation practices for farmers to the composer.
4) The University is primarily a facility for teaching & research. Since creative activity is equivalent to research then what constitutes a facility for creative activity? an institution intended to provide
5) Reputed colleagues - Identify and continually add to the diverse areas of composition so that appropriate support is solicited
6) ASUC has brought work to the attention of the public which is well & good. ASUC could identify rate and weight the various outlets for contemporary music according to their various purposes.

Help those composers who are isolated out of this isolation
Help to gain the enthusiasm of performers & performance organizations.

How many of you have ever taken a major conservational step toward establishment musical organizations?
Help an organization like the national music teacher association to encourage children to compose.

1. Rate critics at national level establish criteria for what constitutes a good review & criteria for how to educate a critic to pluralistic the various styles of our pluralistic concerns and output.
For composers who are isolated in areas where critics are hostile to new music ~~and~~ there is no critic send one to review that composer's music either "reputed colleague" or an established critic If not possible to send someone help that composer at least get a review of a tape.

2. Identify those performers who are practitioners of contemporary music — honor them.

3. Identify those ensembles and organizations who program ~~now~~ Contemporary music facilitate communication.

4. Help composers — in the organization, ~~and~~ substantiation, weighting and rating of their documentary material —

Local level — Study your context instead of getting depressed start by putting on a concert within an enjoyable context.
So you have a position than your un. is obligated to help you achieve — That could mean facilitating performances — by providing funds, time and space use your leverage to create this happening. A good ~~bad~~ performance may be more harmful than no performance if you establish contacts with local outlets for you to meet the public discuss & put on performances.

At this crucial point — ~~a crucial point~~ one may decide or be pressured to put composing aside and attack the problem of right livelihood. For some this is the final double bar, for others there is time to reconnect but generally only a few manage to survive as composers. If one decides to devote himself/herself to composing despite economic hardship or limited time without some other way to earn income the question still looms. Why compose, especially if there are no performances no audiences and no normal interaction? ~~Or one may be asking what is the significance of this work?~~ Either one is asking what kind of composer am I or what am I worth as a composer?

In this third stage one's social consciousness may be developing

the individual first must examine himself to correct the imbalance or wake up the archetypes, next he must seek support from others who are struggling with the same problems — A society such this membership represent could bring powerful support as a self help network to individuals throughout the country.

Self evident that teaching effectiveness depends on all archetypes go.

If one can accept the goals and purposes of the University as exemplified in this review criteria as the responsibility of the composer then there are some possibilities for effective action. One goal of the University is to gain power and status through the accomplishments and prestige of it faculty. This can be a challenging and motivating situation if one is operating in a net work of supportive colleagues.
The interests of the composer can be well served if he or she can meet the criteria of the review process. Certainly one wants to be productive and get good performances with good feed back from the public.

Without analyzing the criteria in this review process very deeply, it is obvious that the University values individual productivity and creativity. If one can except the criteria as concurrent with ones own interests as an artist then what can be done to meet the criteria?

misunderstood

attentional archetype has been discouraged or limited in all of us either by lack of encouragement, or over emphasis on the settler archetype and the focal attentional archetype. How do individuals survive this kind of education? Well some don't & others come out of it very one sided either too narrowly focused as a settler, or having bucked the system, too widely open as an explorer. Within those extreme all dynamic variations of the archetypes may appear, including some rare integrated, balanced individuals — the survivors. It will take more than one generation to change this and balance this situation. But the revolution has begun with individuals and small groups who are forming self help networks throughout the country. The individuals in these potentially powerful networks are awake and aware of their own processes, needs and goals in relation to their own situations and contexts. This awakening, and awareness, is the key to effecting change & be discussed in Part four later.

One has a right and a responsibility to know how one is judged. Following is a model University review with respect to academic appointment & promotion. criteria ~~process~~. ~~At the risk of being tedious~~ an examination of its details may not only reveal some lacks in your own University's criteria ~~process~~, but it may also give us some clues for effecting change in our circumstances: The composer in the University environment is judged in three categories 1) Teaching effectiveness 2) Scholarly or creative activity 3) Research & creative accomplishments.

What can be done to use this review process to feed into it effectively - to actively influence one's situation; What can be done at the individual & collective level?

If one agrees that it is the responsibility of the composer to teach effectively, compose and make his or her work available publically then the review criteria seem to allow for diversity and pluralism in individual approaches. To meet these criteria in one's own way could be challenging and motivating, especially in a supportive context with mutuality of interest & respect. But all too often the composer has felt isolated with little or no outside interest combining his/her work, few or no performances, ignorant, unsympathetic or unconstructive or no criticism and generally few or no outlets for making his work available. What can be done about such depressing circumstances?

ASUC has already provided ~~many services to composers~~ by its existence as a conference for performances and interaction among composers. It has potential as an even more supportive and powerful network.

Assuming that 1) the composer has undergone rigorous self examination, answering for him/her self the question "why Compose?" in terms of one's own needs, purposes and goals in relation to the realities of one's context; that 2) the composer is aware of his/her own process & strategies in terms of the explorer settler archetypes and focal global attentional strategies and 3) the composer is actively aware of how he or she is being judged in his or her own community. The next step is to question how one cultivates performer audience relationships. If you can gain the enthusiasm of one good performer for your work then others will follow. If audiences attend anything at all in your community, they will listen to your work provided that the context is comfortable with something familiar. (Provide food and child care.) If one person likes your work others will follow.

s/o a University has hired you then it should be called upon to facilitate your work.

There is no substitute for step by step cultivation at the local level. Sincere concerned mutual interest activity builds exponentially. s/o this process is in motion, connection with an effective net work at the national level such as ASUC is essential for nourishment and support of your activities from the outside.

ASUC has already performed many valuable services for composers by its existence as a conference for interaction among composers, performances of their works and publishing of proceedings. Following are some suggestions for additional future projects: which could not only help composers with their reviews in relation to the review criteria described above, but help to bring about reforms in the music world:

1) Hold workshops in performer cultivation.

Such a workshop might identify and honor those master performers who are not only outstanding on their instruments but who are sympathetic to contemporary music. Ask them how to generate enthusiasm in other performers for new music. And how to promote excellent performances. The composer as audience often suffers the most from poor performances.

2) Hold workshops in audience cultivation - what are the key elements in providing the right context for contemporary music. It is no fun to listen in uncomfortable situations. exhausting

3) Identify the top critics of contemporary music in the U.S.A. How much power do they have what are their credentials as critics Determine try to enlist their aid in determining what constitutes what constitutes an excellent review a good review an appropriate review of new work. How should a critic be prepared? Establish criteria for rating critics. Rate them and publish the ratings. This could be a way to raise the consciousness of critics and help to focus their attention constructively on composers. Universities, Music Depts could use this criteria for weighting the importance of reviews of composers work. Local critics could be called into question. If local critics can not be made to respond to local composers, then ASUC could help by sending a "so called reputed colleague

to review the work. Reviews are not only influential in appointments and promotions in universities but they can influence support in the community. Critics could influence establishment musical organizations to play more new music.

4) Identify what the Universities according to their own mandate to facilitate teaching and research or creative activity should be doing for composers in terms of funds, time, space, performance opportunities and community relations.

5) Scrutinize music department evaluation practices of composers for tenure. (use the power of the network to help individuals)

6) Identify and rate the various outlets for contemporary music.

7) Identify and analyze the qualities and processes of the so called master teacher.

8) Establish contact with the National Music Teachers Association for the purposes of encouraging children to compose as part of their early musical training and to include a more balanced diet of contemporary music in the repertoire that is taught by private teachers. Offer them help to local chapters for accomplishing these objectives.

~~In closing I hope that NSUC continue to recognize and support all musical interests of its members and will effectively represent the musical establishment~~

Let us hope that NSUC can be the kind of effective net work in action which values all of its members equally, and meets and supports the deepest concerns of composers. ~~to learn about musical support & enjoyment~~ by helping ~~to change~~ their circumstances ~~which~~ through cooperation and collaborative effort.

To the benefit of all
sentient beings.

Pauline Oliveros
Cincinnati, Ohio
April 5, 1981

TO THE AMERICAN SOCIETY OF UNIVERSITY COMPOSERS

Colleagues, when the opportunity to speak with you arose, I accepted it as an honor and a privilege, but also as an important occasion to discuss and explore with you some questions which concern me deeply. How are we to survive as composers? What are our chances to effect the quality of our existence in the music world and what is that quality? What is the significance of the work we do? What is and can be our relationship to society? What, as composers, is our situation, our responsibility, and what can be done about it both from individual and collective perspectives and actions?

My discussion, which will probably raise more questions than answers, in relation to these issues, will be in four parts: First, an examination of the question "why compose?" Second, the composers process in terms of two complementary composer archetypes, the explorer and the settler; and two attentional archetypes, the focal and global. Third, the judging of composers in the University environment. Fourth, some suggestions for effecting change in support of composers. After that I would welcome dialogue with you.

Why compose? why ask the question "Why compose?"? Indeed it may be considered a private matter which each person must answer individually according to his, or her own circumstances, needs and purposes, but we are also a part of a society which generally does not appear to know how to value living composers, therefore it may be effective to explore the question publically as an attempt to

educate others to the possible benefits of the composers process as well as the product.

The encouragement and rewards both social and economic which are afforded to other professions such as medicine, law, engineering, etc. are usually not offered to influence our decision to compose. Furthermore, music as it is generally taught is for the education of performers and listeners in relation to established practice rather than to awakening or reinforcing the creative impulses to play with sounds in ways that lead to composing. So how do composers happen to society under such circumstances? Probably because the brain's sensitivity to tone and tempo, imagination and the natural urge to play is simply irresistable and irrepressible for some people. One surrenders to these sensibilities. One simply falls in love. At this stage one composes for pleasure and hopefully learns some craft. But the question "why compose?" refuses to stay answered when and if one awakens from this seduction. The romantic fire may burn low when social or internal pressure to survive economically hits, unless one is economically independent and with no strings attached or is able to take the vow of poverty. At this crucial stage one may decide, or be pressured to put composing aside and attack the problem of right livelihood. For some of course, this is the final double bar, others go on or reconnect but generally only a few manage to survive as composers without some other means of earning a living.

If one decides to devote themselves to composing despite economic, or vocational hardship, the question "why compose?" may loom again,

even if one's fires are burning high, if social consciousness is present or developing. At this stage there is desire for significant, or effective interaction in society. Whether there is sufficient or insufficient interest from performers and audience in the composer's work, the composer with social consciousness may question, if not the value of his or her work, the value of his or her relationship to the music world and society.

Music of course is a powerful social force. Societies have always controlled music and musicians, but the relationship is, or can be reciprocal. Societies can be changed as well as maintained by their music. The question "Why compose?" may be answered by the composer's ability to analyze or intuit the needs, pusposes and directions of the community to which he or she belongs as well as his or her own needs, pusposes and directions. At this point the composer may discern that they can participate in the power of music at least by changing oneself through the work. Without this discernment the composer loses the chance to actively effect others and may simply be carried along by others' choices. At this level, answering the question "Why compose?" may help to demonstrate the intrinsic humanizing value that the process of composing can be. At the very least the question may cause one to WAKE UP!

What is a composer? A composer is an organizer of sound in time, to borrow a definition. But further, a composer <u>is</u> what a composer does as this organizer and how one does it. Two complementary metaphysical archtypes which operate in the composer's process are the explorer and the settler.

Explore is ex plus Plorare from the French TO CRY OUT (probably the outcry of hunters on sighting game). Its meanings are 1) to seek for or after 2) to search through or into the possibilities of reaching an agreement b) to examine minutely especially for diagnostic purposes c) to penetrate into, or range over for purposes of geographical discovery d) to make or conduct a systematic search. When the explorer archetype operates the composer is one who searches for new or alternative musical resources in materials, methods and directions. In first stage exploration the words new and alternative may be in reference to the experience of the individual. In second stage exploration the words new or alternative may be in reference to the collective experience of the field of music.

Settle means to seat-- to come to rest. To place so as to stay -- to establish residence b) to furnish with inhabitants or colonize c) to cause to pack down d) to clarify by causing dregs or impurities to sink 4) to make quiet or orderly 5) to fix or resolve conclusively b) to establish or rescue permanently 6) to arrange in a desired position 7) to make or arrange for final disposition. When the settler archetype operates the composer fixes, resolves or establishes musical resources including materials, methods and directions with reference to the field of music as it has been experienced individually and collectively. The explorer archetype represents mobility, the settler archetype represents stability. Risk is the constant companion of the explorer, safety is the constant companion of the settler. A good explorer senses or feels the value of the new or unknown. He or she is not afraid to cross boundaries to new territory, to search

for new materials, methods and directions without knowing the outcome in advance thus opening the way for innovation or replenishment of musical values. A good settler is or becomes expert in known materials, methods and directions. He or she has been well trained in a tradition and can apply the tradition in a known context within its boundaries thus preserving musical values. Both archetypes are essential for the health of music and the composer's process. Without the replenishment and innovation of the explorer the settler might use up the available resources. Without the settler the explorer might get lost without a lifeline to the settlement. The two archetypes are interdependent, (though one archetype might be functioning more dynamically in an individual than the other archetype), the ideal would be a balanced interaction of the two archetypes as appropriate to the needs, purposes and goals of the individual composer as well as the field of music.

If the explorer and settler archetypes are integrated and functioning appropriately in the composer, his or her attentional strategies are no less important to the composer's process.

Attention may be focused, or narrowly directed to a goal, or attention may be global, or open to all possibilities. These two attentional archetypes, focal and global, directed and open, operate in all sensory modes at all levels of one's experience in patterns or cycles with durations of milliseconds to life times, forming the basic attentional strategies, which can aid or interfere with the work of the composer. If attention is directed narrowly to a goal, movement toward it may be clear but alternatives may be overlooked.

If attention is open to all possibilities then the field expands but a sense of direction may be missing. Ideally the interplay of focal and global archetypes is complementary and they can function interdependently in the individual. Awareness of these archetypes and how they are functioning can help one to gain access or control of one's attentional strategy. At times it is as appropriate to drop or change one's goals as it is to hold on to them. At times one needs to contract attention to the goal, at times one needs to expand around and beyond the goal.

What is goal orientation? For the composer it may be choosing the next note in a piece, the next performance or a lifetime body of works. Goals are as numerous as atoms. It is the choices of goals and their quality that counts. One, or a few long-term goals, whether for a piece, or a career of pieces help to motivate and guide the individual composer. Focus helps to maintain such goal choices, openness helps to test the choice of goal and change it if necessary or appropriate. Many short-term goals are necessary to function. Short term goals may seemingly contradict or reinforce one's long-term goals. Patterns will appear over time which show progress or interference with the long-term goals. If through examination one's long-term goals are constantly being reinforced by short-term goals one could smile and say "I'm doing fine!", or one could ask "Am I really going where I want to go?". Is the long-term goal idealistic enough? If it's so easy to achieve? On the other hand, if the long-term goal is constantly interfered with has one really selected an appropriate goal? Is it realistic enough in terms of one's limitations, circumstances and needs. Openness gives goal orientation context, goal

orientation gives context focus. Armed with full control of the focal and global archetypes of attentional strategy, the full awakening of the explorer and settler archetypes, and their integration the composer is ready for action!

But how are these archetypes reinforced or discouraged in the composer's environment? How is the composer judged?

Since the backbone of our artistic and economic support comes from the universities for most of us here this part of the discussion will be in reference to the university environment and its judgements of composers. Unfortunately throughout the United States the educational system in the service of its institutional goals has misunderstood, discouraged or limited the explorer archetype and the global attentional archetype in many people either by overemphasis on the settler archetype and the focal attentional archetype or by minimizing the importance of any creative activity. How do individuals survive this kind of education? Well some do not, others come out of it very one-sided, either too narrowly focused as a settler, or too widely open as an explorer. Within those extremes all dynamic variations of the archetypes may appear, including some rare balanced, integrated individuals -- the SURVIVORS! It will take more than one generation to change and balance educational procedures, but the revolution has begun. There are individuals and small groups who are forming self-help networks throughout the country. The individuals in these increasingly powerful networks are awake and aware of their own processes, strategies, needs and goals in relation to their own situations and contexts. They HELP EACH OTHER. This awakening and awareness is the key to effecting change for composers to be discussed

later in Part 4.

One has the responsibility and the right to know how one is being judged. Following with respect to academic apointment and promotions are verbatim quotations from a University Review Criteria. Its definitions may diverge from various other universities' criteria, but there are many clues here for effecting change in our circumstances. The composer in the university environment is judged in three categories, 1. teaching effectiveness,2. scholarly or creative activity, 3. research or creative accomplishments.

"1. TEACHING EFFECTIVENESS

'As teachers, members of the faculty are responsible for effective instruction, whether at the undergraduate, graduate, or continuing education level. They should have both a depth and breadth of knowledge in their chosen field and be able to communicate this knowledge to their students. They should maintain an active interest in the advances and current thinking in their subject and be able to relate such information to their teaching in an organized manner. Effective teachers feel and exhibit enthusiasm for their subject and create an environment that stimulates imaginative thinking. They should have a deep interest in their students' progress and welfare. Moreover, they should maintain a critical attitude toward their teaching and strive continuously to improve it.' "

The particular skills of an arts master teacher shall be recognized, where applicable.

Rationale: The two modes of teaching in the arts can be described as follows:

A. Teaching

1. "Master" teacher: ability to attract gifted students, and ability to provide a close master-journeyman training.
2. General teaching: ability to reach many students and stimulate interest in the discipline; to serve the undergraduate needs of college.

B. How are these evaluated.

1. Student creative accomplishment and letters from former graduate students, if reputation now exists

for them.

2. Standard departmental evaluation practices, as documented by the department.

The distinction between the two sorts of teachers is a necessary recognition in the arts. The "Master" teacher devotes his/her teaching hours to the student's development. In non-art discipline, the efforts of a Ph.D. candidate's chairman is akin to this, but the "Master" teacher in the Arts must carry out ALL his/her graduate teaching in this manner. While there may be some formal or procedural correlaries between his/her own work and the student's, they cannot and do not work on the same material. The good "Master" teacher may also acquire a greater public reputation, as teacher than as artist, e.g., George Pierce Baker at Yale who taught O'Neill, Howard, etc., or Boulanger who taught Aaron Copland and Roy Harris. The weighting for A, the Master teacher is more significant than for B, the General teacher, and would be equal to Creative Contribution, if the students' reputations are significant enough.

"2. SCHOLARLY OR CREATIVE ACTIVITY

'Scholarly or creative activity should characterize academicians. If they function as scholars they are responsible to the university and to society to keep informed about advances in knowledge and to contribute to them. Typically, scholars engage in research work and produce publications. However, important and valuable scholarly activity may be carried on without being directed toward the production of research results. Such scholarship may be expressed in a variety of ways including teaching, advising, public lecturing, enriching courses, compiling of information, or participating in organized professional activities. These activities may be more difficult to evaluate than research work and publications, but they are no less important.

Although artist faculty members may be scholars, they should have the unqualified option of being productive artists. Creative work in any field, such as literature, music, art, and drama, through its contributions to our cultural life, ranks equally with research and scholarly publications. Artist faculty members who want to concentrate on creative work appropriate to their field should feel free to do so.' "

"As such he or she will create new works, explore new media, rediscover and revive "lost" techniques and pieces and so make significant contribution to his or her field of literature, music, art, theater or dance. This is to be considered creative art in progress, and as such will be comprised of work not yet brought to public attention: either as work completed but not performed, or exhibited, or as, by its nature, ongoing."

Rationale: A parallel to the description of Scholarly Activity is intended by the above and it is assumed that evaluation will depend upon letters from reputed colleagues working in comparable areas.

3. CREATIVE RESEARCH ACCOMPLISHMENTS

"Creative accomplishments is the result of creative activity. It is measured most commonly by exhibits and performances created by faculty members and their graduate students."

Rationale: There is no direct analogue for the referred journal in the arts, as in the sciences, because quality art disseminators are more numerous and more diverse than publishers. However the avenues to national and international reputation are comparable in practice.

Creative accomplishments is work brought to the attention of the public through performances and publications properly documented as to time, place, sponsoring agency, and audience.

Creative accomplishments are evaluated through documentation in the form of programs, recordings, newspaper copy, reviews, articles, video tapes, etc.

What can be done to use these review criteria? How can one respond effectively? To actively influence one's situation. How can leverage be gained by meeting these criteria? If one agrees that it is the responsibility of the composer to teach effectively, compose and make his, or her work available publically, then the review criteria seem to allow for diversity and pluralism. To meet these criteria in one's own individual way could be challenging and

motivating, especially in a supportive context where mutual respect prevails. But all too often composers have felt isolated when interest in their works has come slowly or not at all from near or far; performances have been poor, or non-existent; criticism has been ignorant, unsympathetic, unconstructive or altogether lacking; outlets for their works seem inaccessible. What can be done about such depressing feelings or circumstances?

Let us make the following three assumptions: 1) that the composer has undergone rigorous self-examination, answering for him/herself the question "Why compose?" at many levels, in terms of one's own needs, purposes and goals in relation to the realities of one's context; 2) that the composer is aware of his/her own processes and strategies in terms of the explorer/settler and focal/global archetypes; 3) that the composer is actively aware of how he or she is being judged in his or her own community. The next step is to question how one cultivates performer-audience relationships locally. If one can gain the enthusiasm of at least one excellent performer for one's work, then others will follow. If audiences attend anything at all in one's community, they will listen to one's work provided that the environment is comfortable and inviting. Seduce them with something helpful like food and child care. If one gains the enthusiasm of at least one audience member others will follow.

There is no substitute for step-by-step caring cultivation at

the local level. If the university has hired one as a composer then all of its resources should be able to be enlisted to aid in this kind of cultivation. With this process in motion, connection with an effective network at the National level such as ASUC is essential for nourishment, recognition and support of such activities from outside of the local scene.

ASUC has already performed many valuable services for composers by its existence as a conference for interaction, formal and informal, among composers for performances of their works, discussion of current thinking and events in the field and publications. Following are eight suggestions for additional future projects which ASUC might consider-- hopefully these suggestions would help composers in meeting the university appointment and promotion criteria but also help to bring about reforms in the music world.

1. Identify the top music critics in the United States. Determine how much power and influence they have. Determine what percentage of their reviews are devoted to contemporary music. Find out what their credentials are as critics. Determine what constitutes an excellent or appropriate review of new work. Establish criteria for rating critics. Rate them and publish the results. This might be a way to raise the consciousness of critics and help to focus their attention constructively on composers. Universities could use such criteria and ratings for weighting the importance of reviews

of composers' work. Local critics could be called into question. If local critics cannot or will not respond to local composers, then ASUC could help by sending a so-called "reputed colleague" to review the composer's work. Reviews, of course, are not only influential in appointments and promotions but they can also influence support in the community. Critics could play an important role in influencing establishment musical organizations to play more new music and in educating the public to accept the adventure of new music.

2. Hold workshops in performer cultivation. Such a workshop might identify and honor those master performers who are not only outstanding on their instruments but who are sympathetic to new music and play it extremely well. Ask them how, besides writing good music one generates enthusiasm among performers for new music and how one promotes excellent performances.

3. Hold workshops in audience cultivation. Identify the key elements in providing appropriate environments, or context for new music. Uncomfortable situations are not conducive to good listening or acceptance of new work.

4. Identify what the universities according to their own mandates to facilitate teaching, research or creative activity should be doing for composers in terms of funds, time, space, performance opportunities, community relations and any other appropriate support.

5. Scrutenize music department practices in evaluation of composers for fairness.
6. Identify and rate the various outlets for new music. Sponsoring agencies, publishers, etc.
7. Identify and analyze the qualities and processes of the so-called "master" teacher.
8. Last, but by no means least, establish contact with the National Music Teachers Association for the purposes of encouraging children to compose as part of their early and continuing musical training and of including a more balanced diet of contemporary music in the repertoire that is taught by private music teachers. Offer help to their local chapters such as workshops, seminars and other appropriate forms to facilitate the accomplishment of these objectives.

Let us hope that ASUC explores and settles the deepest concerns of all composers as an effective network in action which values all of its members equally and is for the benefit of all.

Pauline Oliveros
Cincinnati, April 8, 1981