

Mar. 20. 1975

Dear Tom -

I have been invited to a conference, as panelist, on Ethnopoetics at the University of Wisconsin in Milwaukee April 9-12 - I would miss only one day of class which would be covered by Heidi Von Gunden.

I am also scheduled to appear at Stephens College Columbia, Missouri.

Pennsylvania State and University of Maryland April 28 - May 2.

I would miss 2 days of class, again covered by Heidi Von Gunden.

My composition students will be privately scheduled during spring quarter.

Pauline Oliveros

OK : TN - don't have to request a pay or two.

OCTOBER 9, 1978
c/o GEN DEL
MENDOCINO, CA 95460

TO PAULINE OLIVEROS —

YOUR LETTER CAUGHT ME BY SURPRISE; I WAS COMPLETELY OFF GUARD. I HAD NOT EXPECTED ANY DIFFICULTIES WITH THE PETITION FOR LEAVE OF ABSENCE NOR COUNTED ON FINISHING THE THESIS BY DEC. 1. MY LAST CONVERSATION WITH THE DEPT. ADMIN ASSISTANT (SHERRIE) LED ME TO BELIEVE THAT I HAD 5 QUARTERS BEFORE MY STATUS WOULD LAPSE. IN ANY CASE I AM STAYING IN A STATE PARK CAMP GROUND (FOR LACK OF HOUSING IN THIS AREA), AND I HAVE A FULL TIME JOB (WORKING FOR THE STATE FORESTRY DEPT. — CUTTING TREES, ETC.). SO MUCH FOR EXCUSES, EXCUSES.

IN RE-CONSIDERING THE NEW MATERIALS YOU GAVE ME — ARTICLES ON SONIC MEDITATIONS & CROW II I HAVE REVISED THE THESIS OUTLINE THUS:

I, INTRODUCTION — BASICALLY THE SAME AS BEFORE

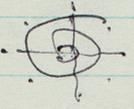
II. LULLABY — A BORDERLINE CASE BETWEEN
MEDITATIVE & NON-MEDITATIVE MUSIC
AN ANALYSIS & DISCUSSION OF THE PIECE

III. TEACH YOURSELF TO FLY — THE PARADIGM
OF MEDITATIVE MUSIC MAKING — ANALYSIS OF
THE INSTRUCTIONS PLUS DISCUSSION OF ITS FEATURES
WHICH MAKE ~~THE~~ ^E THE PIECE EFFICACIOUS — LEADING THE
PARTICIPANTS TO ~~THE~~ ^E A MEDITATIVE STATE:
CONTEXT, INTENTION, INSTRUCTIONAL FORMAT, CONSTANCY &
CONTINUITY / FOCUS, DURATION & SOMATIC AWARENESS.

IV VARIANTS OF THE MODEL: 3 pieces
WITH DIFFERING EMPHASES BUT ALL CONTAINING
THE ESSENTIAL FEATURES

A. ELEMENTALS - EMPHASIS ON DURATION, PLACE/SETTING, THE BEAT

B. 2⁵ - EMPHASIS ON BREATH CYCLE,
MANDALA SCORE & FINGER POSITIONS

C.  - EMPHASIS ON COMBINING
TASKS, NON-VERBAL PROCESSES, "DISRUPTIONS"

V SUMMARY & CONCLUSION

A. SUMMARIZES THE FEATURES FOUND IN
MEDITATIVE MUSIC-MAKING

B. DISCUSSES THE DISTINCTIONS BETWEEN
MEDITATIVE & NON-MEDITATIVE MUSIC-MAKING

IV APPENDIX (THE SAME AS PREVIOUS DRAFT)
SCORES, BIBLIOGRAPHY

THIS APPROACH ELIMINATES DISCUSSION ON MANTRAS,
TO MARILYN MONROE & VALERIE SOLANAS IN RECOGNITION
OF THEIR DESPERATION, C MAJOR CHORD, AND OTHER
SONIC MEDICATION PIECES, HOPEFULLY WITHOUT
SACRIFICING THE GENERALITY OF THE THESIS' ARGUMENT.
THIS MAY ALSO SHORTEN THE THESIS A BIT BUT MAY LEAD IT
MORE FOCUSED. PARTS OF THIS REVISED DRAFT SHOULD BE
COMING IN A WEEK. YOURS, SINCERELY
Jack Leming

SAN DIEGO: DEPARTMENT OF MUSIC (B-026)
LA JOLLA, CALIFORNIA 92093

January 4, 1979

TO THE FULL FACULTY:

Please reserve Tuesday, January 9, for a faculty meeting at 12:00 in room 127.

Following a general meeting for the full faculty, the tenured faculty will continue other business until 2:00.

Bernard Rands

when S was a faculty fellow at CMB,
Since 1972, A & S have conducted many experiments
concerning Musical Attention. S have now collected
a number of interviews from Musical colleagues
concerning Musical Attention, and S wish for time
to edit and write commentary which S intend
to publish.

S want time also to continue my compositions.
S intend to do a large scale dramatic work.

P. Olweiss

9 credits per quarter

To George Ritscher

2/6/79

From Pauline Oliveros

The performers and I hereby
grant permission for dubs of
my Sonic Meditations Program
of Feb 3, 1979

Lu Carroll
Deborah O'Grady
Ann Petrus
Greg Ketchum
Marc San Louis
John Hestand
Daniel Birba
Jan Jawlapp
Paul Buckley
Bob Hoold

February 7, 1979

Dear Dr. Cohen,

I am delighted to accept the teaching position in the Music Department at Stanford during the Fall quarter 1979. Your terms as stated in your letter are acceptable.

It should be an interesting change for me and a pleasure to be with my old friends!

I shall be in touch with Ieland about my assignment as you suggested.

Sincerely yours,

Pauline Oliveros

PO:doc

TO: John L. Stewart
Provost, Muir College

FROM: Pauline Oliveros

Dear John:

Thank you for your memo of February 1, concerning faculty house advisors.

The plan ~~esrdained~~, seems as good one. I think that social interaction is often blocked by the enormous amount of activities which engage a professor. At least for myself this is true.. There is precious little time available for such social interaction after all commitments are met. Nevertheless, I would be willing and interested to work with students in this way. I am honored to be asked unfortunately I could not begin this coming fall. I will be away fall and spring quarters. I would be glad to be considered in the future. I suggest that Moira Roth and Genette Foster be considered as prospective advisors. Both have a great deal of insight and character.

Good luck on this important proposal.

Sincerely,

Pauline Oliveros

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF DRAMA
UCSD THEATRE

LA JOLLA, CALIFORNIA 92093

April 9, 1979

Ms. Pauline Oliveros
MUSIC DEPARTMENT, B-026
UC San Diego
La Jolla, CA 92093

Dear Pauline:

Thank you very much for having made such a fascinating contribution to our Major Seminar this past term. Our students get so engrossed in their work within our department that they often lose sight of the fact that the theatre is richly diverse, and that the act of making theatre takes many forms under a wide variety of circumstances. Perhaps even more importantly, they need to be reminded that the creative impulse itself may come from a different source than those to which they are accustomed, and that the process itself may be different from anything which they have experienced.

You and others throughout the term brought them up against some fresh and potent realities. For this, our thanks.

Cordially,

A handwritten signature in blue ink that reads "Mike".

Michael Addison
Chairman

/mah

Office:

397 Gravatt Drive
Berkeley, CA 94705
Tel. (415) 848-8989



Program:

Fort Mason, Bldg. 312
Marina Blvd. and Laguna St.
San Francisco, CA 94123
Tel. (415) 775-7555

center for world music

April 17, 1979

Prof. Pauline Oliveros, Director
Center for Music Experiment
Music Department
University of California
La Jolla, CA 92037

Dear Pauline:

As you know, I have been appointed chairman of the Music Department at San Diego State, beginning in the fall. The Center for World Music will also be moving to San Diego, and for the time being will be located downtown in the Community Arts Center. I hope to raise sufficient funding to employ a small staff that will take over supervision of its activities. In San Francisco we have been running a weekly concert series, sponsoring several classes, and maintaining gamelan programs at San Francisco State and Stanford. This summer the Center will co-sponsor a very large World Arts Academy at San Francisco State, involving Asian and African music, dance, theater, language, and some anthropology and philosophy courses, as well as two weekly concert series. I hope to continue the liaison with institutions in the San Diego area this fall, and have discussed some possibilities for collaboration with UCSD with John Silber and Jean Charles.

At present I am planning to relocate the Balinese gamelan and dance program at San Diego State, and would be able to help you in sponsoring a Javanese gamelan program at UCSD if you are interested. I acquired a handsome set of instruments two years ago, and will have one of the leading young teachers of Javanese music in residence at San Francisco State this summer, so the two initial difficulties in launching such a program are already covered. The third difficulty--finding an adequate space--remains to be solved, but the Center for Music Experiment area might work very well with adequate safeguards for the instruments. Let me try and outline the various considerations which such a program would involve.

1. The teacher, I. M. Harjito, would be available on a full time basis. This means the possibility of scheduling more than one gamelan group, such as one for majors and another for non-majors, an intensive group and a more casual once-a-week group, an evening group for the community or as a continuing education course, etc. Individual instruction on kendang (drum), gender (metallophone), rebab (stringed instrument), gambang (xylophone), bonang (racked kettle gongs), and male and female singing could be arranged in addition to the main group meetings. Harjito taught for a year at Wesleyan University and developed a very devoted and enthusiastic student following. He also showed a greater interest in studying other styles of music than any of the visiting artists I have known, to the extent that he had an instrument maker construct a Javanese version of the Japanese koto after he returned to Indonesia, so that he could continue to practice. I think that you would find him a very likeable person with a lot of curiosity and enthusiasm for the musical



activities of the department. Later on, he hopes to bring his wife, who has had some dance training, and he would require a salary at the instructor or beginning assistant professor level, I would think.

2. The instruments comprise a full slendro-pelog set, with a double set of sarons. With singers, as many as twenty-five or thirty performers can participate, and as few as ten or twelve. The gamelan requires a floor space of perhaps fifteen by twenty feet or so, and sounds at its best in a large air space. The CME setting proved satisfactory when we set up the Javanese gamelan program in cooperation with Cal Arts a few years back. It would be extremely important that the gamelan be well protected, since the large gongs and other instruments can easily be damaged through misuse or striking them with the wrong kind of mallet. The theft of any individual instrument is disastrous, since they are made and tuned as a set and are all essential to the performance. However, there are now as many as thirty gamelans in use in universities around the country, and reasonable protection should be adequate. The gamelan needs to be covered by insurance in the amount of \$30,000, with special provisions for the replacement of instruments individually damaged or stolen. There are 60-75 instruments, depending on how one interprets the sets. I am still paying for them and therefore would like to receive some kind of a rental fee. San Francisco State has paid a rental of \$300 a month for this particular gamelan, but this can be discussed. The only other problem has to do with transporting the instruments here from the Bay Area. San Diego State does not provide moving expenses, and what we are talking about essentially is the cost of a one-way truck rental. We would need to find a few responsible people to unload the instruments once they arrived, which would be shortly after the end of the summer program at San Francisco State on July 28.
3. If UCSD is interested in developing a modest ongoing program in world music, the gamelan provides an ideal springboard. It could be counter-balanced from the very beginning, if you wish, with a lecture course to complement the performance experience. This could include, for instance, an introductory survey of world music (which could be set up in a variety of ways) and, perhaps in the second semester, an area course in the music of Indonesia. I am trying to create a position for an ethno-musicologist with a specialty in Indonesia and Africa at San Diego State. He could be available part-time, or perhaps I could teach one or the other of these courses myself. The Center also hopes to sponsor teachers in the areas of Indian, African, and possibly Japanese or Korean music and dance, and these could also be made available at various times according to your needs and interests. I can commit the Javanese gamelan until at least June of 1980. After that, it is possible that the Javanese program might continue, or perhaps it might alternate with other world music areas. As chairman at San Diego State I will be strongly in favor of active cooperation between our institutions and have already made this clear to the dean. As director of the Center for World Music, I can



facilitate exchange, and plan to find ways of working with other institutions in the area and with the community at large. The proposed Javanese gamelan program might be, I would hope, only the first step in a new and fruitful relationship which would prove to be of evident value to all of the parties concerned. In short, I stand ready to cooperate in any experiments which the Center for Music Experiment might wish to make in the area of World Music!

I think that will sufficiently cover the specifics of the Javanese gamelan possibility for the time being. I expect to be coming back to San Diego in about a month, but can be reached in the meantime at the above address in Berkeley. I look forward to hearing your reactions to the ideas herein proposed.

Yours sincerely,

A handwritten signature in blue ink that reads "Bob Brown". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Robert E. Brown
Executive Director

cc: Ogden
Francois
Silber

June 21, 1979

Robert E. Brown
Executive Director
Center for World Music
397 Gravatt Drive
Berkeley, CA 94705

Dear Bob:

In answer to your letter of April 17:

As you know, my colleague, J.C. Francois, will assume the Directorship of CME in the Fall. As I understand it, he is exploring the possible ways to have the Javanese Gamelon at UCSD.

As I understand your letter, the following would be required:

1. An instructor's salary.
2. Floor space (15 to 20 feet)
3. \$30,000 insurance coverage for the instruments
4. \$300 a month rental fee
5. Transportation of instruments from SF State to UCSD

At present, the only thing we have to offer is the floor space. All the money for the items involving financial support would have to be raised, most likely, outside of the University. I suggest exploring the National Endowment for the Arts for the instructor. I would hope that support can be found.

I am greatly looking forward to your presence in San Diego.

Yours,

Pauline Oliveros
Director, CME

mgp.

September 6, 1979

TO: Pauline Oliveros
FROM: Roger Reynolds, Chair
SUBJECT: Music 203 Load for 1979-80

Cherie has pointed out that the incoming graduate group includes 20 (count 'em) composers, a situation which, as you know, is quite impossible. Will and I have decided that, to avoid disillusioning (and perhaps losing) any of our new students, we will have to run multiple 203's.

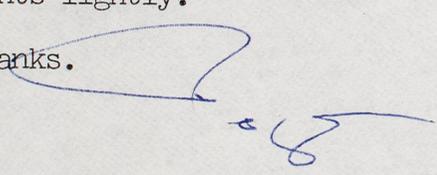
Our examination of the teaching loads, etc. leaves only one set of possibilities as far as we can see.

1. I will teach an extra course in the Fall Quarter (203 seminar).
2. We want you to exchange Music 206 for a 203 seminar in Winter.
3. John Silber will teach Music 20C in Spring to release Will to do an extra 203 in Spring.

Thus: Fall 203 Jean Charles Francois
Roger Reynolds
Winter 203 Bernard Rands
Pauline Oliveros
Spring 203 Roger Reynolds
Will Ogdon

We regret very much the disruption but feel that it is essential not to invite attrition this year when the growth in our graduate numbers may be an important saving point for the Department. I assure you that we have looked closely at everyone's load and are not asking you to change commitments lightly.

Thanks.



RR/cm

September 7, 1979

TO: Pauline Oliveros
FROM: Roger Reynolds
RE: Your letter of August 18, 1979

- Do not appreciate being berated for sins of past administrations. Please, no original sin.
- Will OK two visitors to Music 1B, Jocy d'Oliveira and Beatrice Manley @ \$75 each. (See Mariana) This is the standard (top) class visitor fee for out of towners. Re other visitors, you will be receiving a memo on that soon. We are being deluged with requests--from within, from without--and must work out a fair policy at the first faculty meeting.

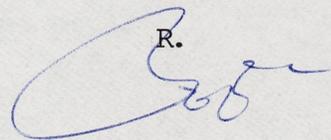
— if you want her for 1??

Also \$150 for film rental for Music 1B is approved. (See Mariana). This total (\$300) is it for one quarter and represents a major commitment for a single course.

- Re Gordon, there are several reasons for having him Winter Quarter, and we are exploring with him when and how long he can stay and with UC and how and what we can pay him.

Unless the Department budget eases and we are in a position to hire someone for the front office, there are rather heavy limitations on what "secretarial services" the Department can offer. Peggy does keep track of biographical information as part of her job, and can update and distribute this as a regular matter. Other duplication, mailing, letter typing, etc., on a first come, first served basis. Manuscripts over 100 pages by funding from the Academic Research Committee.

Maybe this covers your requests. My god, how good a vacation would be. Congratulations. Love it.

R.


2/15/80

Dear Roger,

In response to your memo of Feb 13 to the composition faculty, I strongly agree that the visibility of our graduate composers to the faculty and of the faculty to the students is extremely important. However, I do not believe that the so called jury system as it stands in its present haphazard form, at the ends of quarters, is the best way to accomplish such visibility, nor is it the best way to assure prospective students of their future contact with the faculty. The jury system is haphazard because of missing faculty members (for whatever reasons) during the juries, and because of the increased number of composers required to present their works under non-uniform, disadvantageous circumstances. Yes - such a jury/presentation

situation is anxiety producing and inconvenient.

I think you might agree that there is already enough anxiety and inconvenience in our situation without deliberately adding more with a faulty system.

If prospective students want to be reassured of their possibilities for knowing the faculty, or having appropriate contact with the faculty then I propose the following as a better way of promoting more comfortable and proper interactions among composers:

- 1.) Refine our admission screening of composers, so that little, or no doubt exists about the candidate's ability to participate in the composition program.
- 2.) Make a careful distinction between MA + PHD levels of composition. Have a clear notion of what constitutes an MA level and PHD level portfolio for the degree. (Consider having MA and PHD seminars separated.)

- 3) Let us understand that composers who are admitted to our program will be allowed to pursue the completion of a degree in composition unless unusually detrimental circumstances come about or the student decides to change direction.
- 4) Encourage all composers to seek and supervise performances of their works within our musical community with an awareness of our resources. Encourage all performers to participate in performances of new works.
- 5) Have our composition faculty members make formal presentations to the first year seminars in order to familiarize the students with faculty works, points of view and to entertain the student questions.
- 6) Hold open meetings called forums rather than juries, for all composition students, faculty and interested performers, 2 or 3 times a year for the purpose of feed back, exchange and review of works. These forums would not be intended to eliminate anyone from the program, or to alienate, or humiliate anyone but would reflect a friendly professional atmosphere.
- 7) Encourage faculty members to attend performances of student work and to comment or hold brief informal after concert meetings with the students.

In conclusion, I do not think that the best interests of my seminar students will be served by holding a quarter's end party in March. I have assured the students that this would not be the case this quarter. I intend to see them individually in order to assess their progress and to assign grades accordingly, with consultation if necessary.

P. Oliveira

February 27, 1980

TO: Composition Faculty
FROM: Roger Reynolds, Chair 
RE: Composition Seminar Policy

It seems important not to allow a significant set of questions to slide into oblivion without thoughtful discussion, not to allow policy by default. Pauline's thoughtful memo raises many issues. This isn't novel. Since the concept of a Composition Seminar for incoming graduate students was initiated, there have been disagreements not only about "forums" but even over whether there was to be a Spring Quarter seminar, students had to remain in it for three quarters, etc.

I ask that we all meet on March 13, 12:00 - 1:00 (prior to Harkins' colloquium), to discuss the seminar concept with regard not to instructional methods (which should always remain the instructor's prerogative), but rather mechanics, administration, grading, joint assessment, etc.

It is particularly important that everyone be there to speak and hear, so please confirm with Cheryl.

Distribution:

R. Erickson
J. Francois
E. Harkins
R. Moore
W. Ogdon
✓ P. Oliveros
B. Rands
R. Reynolds

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SANTA BARBARA • SANTA CRUZ

CENTER FOR MUSIC EXPERIMENT
AND RELATED RESEARCH - Q-037

LA JOLLA, CALIFORNIA 92093

March 18, 1980

Pauline Oliveros
Music Dept.
B-026

Dear Pauline:

I would like to thank you wholeheartedly for your participation in the "What's Cooking? III" performance conference.

Having attended all the performances but the first two (I was trying to control the crowd outside!), I was impressed with the general high quality and wide variety of the works presented, which made the "marathon" more than palatable for me!, and very exciting, and this reinforced my conviction that general activity centered on performance, as viewed by different disciplines, should continue to be one of the essential "ingredients" of the Center for Music Experiment.

The organizing Committee of "What's Cooking? III" will meet in few weeks to plan further actions. Your suggestions will always be very welcome. Thank you very much again.

Yours Sincerely,

Jean-Charles Francois
Director
Center for Music Experiment

A handwritten signature in cursive script that reads "Jean Charles Francois".

JCF/mgp

DOCUMENTATION OF "WHAT'S COOKING? III"

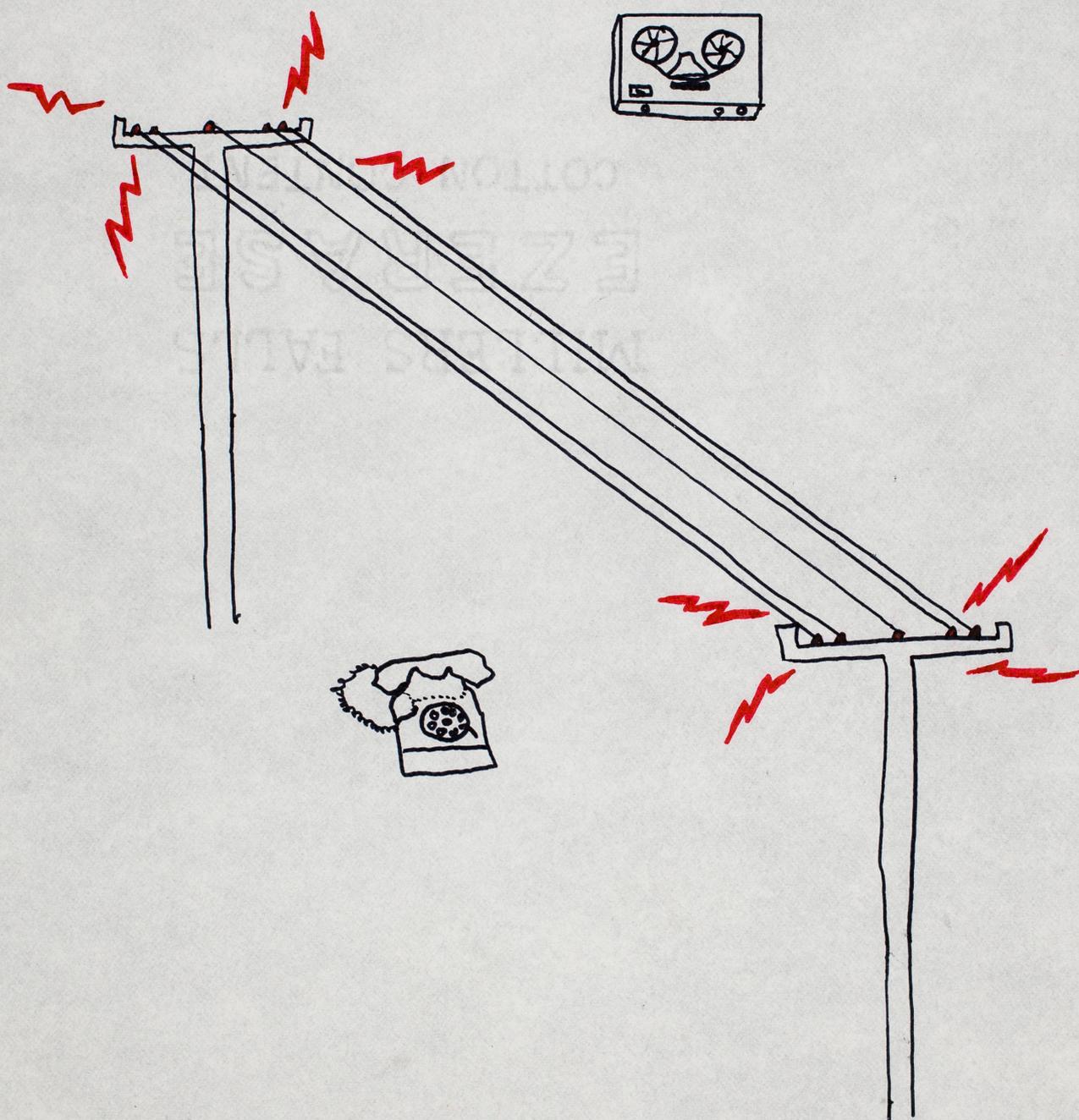
AUDIO TAPES: CME is willing to provide performers/creators with an audio cassette copy of their own performances upon request. Cost: \$4.00 per tape.

PHOTOGRAPHS: An excellent selection of black and white photographs of most of the performances are available through Jennifer Kotter, 7317 La Jolla Blvd., La Jolla, CA 92037, Telephone 454-7706. If you cannot reach her at that number, please leave a message for her at CME at 452-4383. Contact sheets of the photographs can be viewed here at CME.

KOSMIK TELEFONANRUFUNG

Find a choice saying, poem, Psalm, or essay and record it in different languages, each with a different emotion, i.e. the Lord's Prayer in sleazy French, analytical German, angry Russian, hysterical Latin, etc.

After recording, take any number in the phone directory, or a friend's, dial it, listen for the answer, play one of the voices on the tape, and hang up.



Pam Sawyer

Telephone piece is "monodic" (no?) a modification of
of usual form of telephone conversation. Dialogue
is prevented. Hidden order is psychologically
evocative. It is a dependent form, in the
sense that frame of reference is necessary i.e. or-
dinary use of telephone. Dialogue. Foreign language
with emotional stresses. Performer chooses.
Listener receives strange sound then hang up. And
that is its power. (Technically scored very clearly.)

* Analysis of Fluxus G. Brecht Kostelanetz -
Read Structure of Music - discuss and illustrate chapter
each week.
Composition

THE PALACE
3301 FRONTIER
SAN DIEGO, CALIF. 92110

June 3

Dear Pauline,

Here is the score to the tape piece I was talking about in class today. Now I am soliciting feedback from you. If you don't want to or do not have the time to throw a few comments in my direction, growl three times, rolling your eyes in the time between the growls, and then raise your arm and say "Harumphumphumphumphumph".

Pppppam

S

assignments for V. Voors

1. What is your concept of yourself as a musician in relation to UCSD program as stated in the catalogue? To the world?

2. Have you read Erickson's Book. Go through and discuss each chapter.

3. Helmholtz.

A Analysis of Fontana mix 3 versions + your own version. Relationship of S Ching. Relationship of Astronomy. "It should imitate nature in its manner of operation"

Study of the hidden order.

Study of the artificial order

(Stockhausen) Kontakte

what is the range of indeterminacy?

Hidden order
apparent order
integration
disintegration

Distinguish between procedure, form and idiom. According to RE pg 138 fugue is a procedure.

5 notation by ear of chant Tibetan or Voors.
analysis.
notation of Wolves singing.