

May 22, 1974

To: Thomas Hull, Assistant to the Vice Chancellor for Academic Affairs

From: Peter Farrell, Professor of Music

Concerning: Proposal of a project directed to the improvement of curricula in music, and request for summer salary in support of the project

Dear Tom:

A basic skill in the development of musical cognition is the ability to discriminate pitch and temporal relationships and to relate these relationships with the symbols which represent them. It is the ability to transfer from sound image to musical notation, and conversely from musical notation to sound image. It is the stated intention of Music 2ABC to develop these skills as a prerequisite to upper division courses in music theory, 100ABC, 101ABC, and 102ABC, all required courses in the music curriculum. Part of the content of these upper division courses is the continued development of these skills.

The experience of the music department has been that students coming out of Music 20 are not adequate in these skills; many students who transfer from community colleges are not adequate in these skills; and some entering graduate students are deficient in these skills. The result has been that much of the class time in Music 101ABC has been preempted by drills in basic skills, taking the place of conceptual material proper to that course. Of course, this is not an acceptable solution. The department has decided to enforce barrier examinations for students entering upper division courses and for entering graduate students. However, this is hardly a satisfactory solution from the students' point of view. It says, in effect, "it is up to you to make up your deficiency," but it does not make available to him the means to do this. The student needs help, but the department does not have the staff time to drill large numbers of students deficient in basic skills.

Thomas Hull:

2.

The obvious solution is to have self-drill material available to the student. I have constant requests from undergraduate and graduate students for such materials. In the fall of 1972 the instructors of music theory courses met and examined commercially available recorded material. No one liked the available material, but the most likely was purchased and made available in the library. The reaction of students using this material is that it is not adequate to the need. I continuously receive requests from students to record the drills used in Music 101ABC. This is much too large a job to undertake while meeting normal university obligations.

I propose to systematically develop a series of dictation drills, record them on tape, and make them available to students, along with the corresponding notation in a workbook, for use in the music library.

John Silber, Chairman of the Music Department, has agreed to support the project with recording facilities, tape, and possibly a R. A.

Evaluation of the project will be simple: ask the students who use the material to evaluate its usefulness, and request suggestions for improvement.

The concomitant part of the project, to develop an electronic feedback system for self-drills in sight singing, is too complex for a summer project. I hope to develop such a system with the help of the Center for Music Experiment in the near future.

Sincerely,

Peter Farrell

2/12/75

To Dr. Paul Saltman

Vice-Chancellor / Academic Affairs

From Pauline Oliveira, Associate Professor of Music

Subject: Innovative Teaching Grant

Attached is a proposal for a project for the composition, investigation, ~~and~~ application and testing of some innovative teaching techniques. ~~The grant should~~

~~be~~ Appended are some exercises ~~written~~ composed and evaluated by my music & students from models and theory of my own. The evaluations ^{by the students} were written under

^(20 minutes) time pressure as a mid term exam. Also appended is my paper 'On Sonic Meditation' which gives my definition of attention and awareness as it ~~appears~~ ^{is}, used in my proposal.

The grant should provide funds for release time for Dr. Lane ^{of the music counciling service}, computer time for evaluation of data, ^{and recording} access to equipment for measuring reaction times, recording tape, zexxing and for part time typing. secretarial service.

(Basic Musician-ship) →

12 February 1975

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs
FROM: Pauline Oliveros, Associate Professor of Music

SUBJECT: Innovative Teaching Grant

Attached is a proposal for a project for the composition, investigation, application and testing of some innovative teaching techniques. Appended are some exercises composed and evaluated by my Music 2 (Basic Musicianship) students from models and theory of my own. The evaluations by the students were written under time pressure (20 minutes) as a mid-term exam. Also appended is my paper "On Sonic Meditation" which gives my definition of attention and awareness as it is used in my proposal.

The grant should provide funds for release time for Dr. R. Lane of the Muir Counseling Service, computer time for evaluation of data, access to equipment for measuring and recording reaction times, recording tape, xeroxing and for part time secretarial service.

PO:re1

Feb 12, 1975

Pell Saltzman

To, the vice chancellor of Academic Affairs
From Pauline Olivier, Associate Professor of Music

Subject - new experimental approaches to the organization
of the learning process.

The skill of a musician depends on the synthesis
of aural, visual and somatic attention and
awareness. Attention means focus and clarity
of detail, while awareness is ~~diffuse~~ and concerned
with ~~the~~ overall field and is diffuse.*

* See "On
Sonic Meditations"
1972. Appendix

Attention and awareness may be turned outward
toward the environment or inward to the
imagination and memory. Aural ^{and somatic} attention
can be turned outward while visual attention
is turned inward. ~~Any~~ ^{any} combination might
be in effect. An individual whose attention
and awareness is turned entirely inward might
be considered to be out of touch with reality.
An individual whose attention and awareness is
turned entirely outward might be considered
to be out of touch with him self. What
is necessary for growth and development
for the whole person is the ability to
focus attention ^{and awareness} in each area, inward or outward,
~~flexibly~~ flexibly, ^{or} at will.

I have composed some exercises ~~which~~ based on the ~~above~~ theory for my music 2 (Basic musicianship) class. For example:

The group forms a circle (about 20) three people face each other in the center of the circle a fourth person is the critic-conductor. The critic-conductor begins to clap a tempo. The ^{large} group takes it up. In the center person A invents and claps a rhythm, person B must repeat it and ~~and~~ add his or her own rhythm, person C must repeat A's and B's then add his or her own rhythm. Then the center group must clap together A + B + C, then the whole group claps the whole rhythm. The critic-conductor must stop the exercise whenever he or she detects an error. ~~I~~ and explain exactly what was wrong. The group determines whether the critic is accurate. ~~As the group improves~~ then a new group comes into the center, no errors are allowed. As the group improves more people are added to the center group.

This exercise is extremely difficult due to the poor attention habits of most students. But is extremely effective at training attention and awareness. Psychologically, both group and

individual competition is present but is balanced by collaboration. (If the individual fails the whole group fails.) Visual attention ~~might be focused on the~~ in this exercise is free to scan for any visual cues which aid and reinforce the aural and somatic tasks.

For instance watching a group members hands in order to keep tempo or ^{help} pick up the rhythm. ~~And~~ Visual awareness is intended to take in the group as a whole, to reinforce the feeling of ensemble. Aural attention must be focused on the rhythm introduced by person A without losing awareness of the overall tempo (the whole group) ^{The whole and} the group must be able to tell when an error is made.

Somatic attention is focused in the movement of the hands, and an awareness ^{or sensing} ~~of the group~~ of the group is necessary to maintain tempo.

The rhythmic invention of the center group is spontaneous so that instruction is also necessary along with the training of memory.

This exercise and others that I have composed seem to be very effective in the context of music 2. Not only do they sharpen the necessary skills for ^{good} musicianship but they seem also to help students to communicate

more directly and peacefully with each other.
I believe that the theory of these exercises would
apply to other disciplines as well.
I should like to work systematically to
compose ~~and~~ ^{investigate} test a number of these
exercises with the help of Dr. Ron Lane of
the main counselling service. I will be teaching
music 2 during summer session for this
purpose and again next fall and winter.
I will ask for student evaluation as well as
the testing procedures offered by Dr. Lane.

Sincerely,

Pauline Oliveira

February 12, 1975

To: Dr. Paul Saltman
Vice Chancellor/ Academic Affairs

From: Pauline Oliveros, Associate Professor of Music

Subject: ~~New experimental approaches to the organization of the learning process.~~

MODES OF ATTENTION AND AWARENESS IN THE
TEACHING OF BASIC MUSICIANSHIP.

DOUBLE SPACE

The skill of a musician depends on the synthesis of aural, visual and somatic attention and awareness. * Attention means focus and clarity of detail, while awareness is concerned with the overall field and is diffuse. (See On Sonic Meditations. Appendix). Attention and awareness may be turned outward toward the environment or inward to the imagination and memory. Aural and somatic attention can be turned outward while visual attention is turned inward or any combination might be in effect. An individual whose attention and awareness is turned entirely inward might be considered to be out of touch with reality. An individual whose attention and awareness is turned entirely outward might be considered to be out of touch with himself. What is necessary for growth and development for the whole person is the ability to focus attention and find awareness in each area, inward or outward, flexibly, or at will.

* HE OR SHE MUST BE ABLE TO HEAR MENTALLY AS WELL AS PHYSICALLY SEE AND INTERPRET MUSICAL SYMBOLS AND CUES RESPOND CORRECTLY AS A SINGER, CONDUCTOR OR INSTRUMENTALIST

I have composed some exercises based on the above theory for my Music 2 (Basic Musicianship) class. For example:

→ The group forms a circle (about 20). Three people face each other in the center of the circle and a fourth person is the critic-conductor. The critic-conductor begins to clap a tempo. The large group takes it up. In the center, person A invents and claps a rhythm, person B must repeat it and add his or her own rhythm, person C must repeat A's and B's and then add his or her own rhythm. Then the center group must clap together (A + B + C), and then the whole group claps the whole rhythm. The critic-conductor must stop the exercise whenever he or she detects an error and explain exactly what was wrong. * The group determines whether the critic is accurate. Then a new group comes into the center. No errors are allowed. As the group improves, more people are added to the center group. This exercise is extremely difficult due to the poor attention habits of many students but it is extremely effective at training attention and awareness. * Psychologically, both group and individual competition is present but is balanced by collaboration. (If the individual fails, the whole group fails). Visual attention in this exercise is free to scan for any visual cues which aid and reinforce the aural and somatic tasks. For instance, watching a group member's hands in order to keep tempo, or help pick up the rhythm. Visual awareness is intended to take in the group as a whole, to reinforce the feeling of ensemble. Aural attention must be focused on the rhythm introduced by person A without losing awareness of the overall tempo (the whole group). The critic and the group must be able to tell when an error is made. Somatic attention is focused in the movement of the hands and an awareness or sensing of the group is necessary to maintain tempo. The rhythmic invention of the center group is spontaneous so that intuition is also necessary along with the training of memory.

MAKE WIDER MARGIN FOR THE EXERCISE ABOUT 1 1/2 INCHES SINGLE SPACE

* SOME POSSIBLE ERRORS:
PERSON A, B, OR C DOES NOT REPEAT EXACTLY.
PERSON A, B OR C LEADS OR LAGS THE TEMPO
GROUP IS TOO LOUD OR GOES OUT OF TEMPO
CRITIC/CONDUCTOR DOES NOT PERCEIVE ERROR.
ETC.

→ RETURN TO NORMAL MARGINS, DOUBLE SPACE

February 12, 1974

~~New experimental approaches to the organization of the learning process~~
Pauline Oliveros, Associate Professor of Music

This exercise and others that I have composed seem to be very effective in the context of Music 2. Not only do they sharpen the necessary skills for good musicianship but they seem also to help students to communicate more directly and peacefully with each other.

HP
I believe that the theory of these exercises would apply to other disciplines as well. * I should like to work systematically to compose and test a number of these exercises with the help of Dr. Ron Lane of the Muir Counseling service. I will be teaching Music 2 during the summer session for this purpose and again next fall and winter. I will ask for student evaluation as well as the testing procedures offered by Dr. Lane.

Evaluative

* For example, any discipline which requires spontaneity as well as precision in the use of language, such as mathematics, mathematical exercises, arithmetic or equations, could be devised with a game approach to learning. Instead of ^{one} individual writing math problems always in isolation, it could be possible for each member of a group to be responsible for a particular function, ^{in an equation} and practice orally with the group responses forming "an individual".

* or represent a analog of the problem,

12 February 1975

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs
FROM: Pauline Oliveros, Associate Professor of Music

SUBJECT: Modes of attention and awareness in the teaching of
Basic Musicianship

The skill of a musician depends on the synthesis of aural, visual, and somatic attention and awareness. He or she must be able to hear mentally as well as physically, see and interpret musical symbols and cues, respond correctly as a singer, conductor or instrumentalist. Attention means focus and clarity of detail, while awareness is concerned with the overall field and is diffuse. (See On Sonic Meditations. Appendix). Attention and awareness may be turned outward toward the environment or inward to the imagination and memory. Aural and somatic attention can be turned outward while visual attention is turned inward or any combination of these modes of attention and awareness might be in effect. An individual whose attention and awareness is turned entirely inward might be considered to be out of touch with reality. An individual whose attention and awareness is turned entirely outward might be considered to be out of touch with himself. What is necessary for growth and development for the whole person is the ability to focus attention and find awareness in each area, inward or outward, flexibly, or at will in any combination of the modes. The separation of attention and awareness is a useful theoretical concept.

I have comp^osed some exercises based on the above theory for my Music 2 (Basic Musicianship) class. For example:

The group forms a circle (about 20). Three people face each other in the center of the circle and a fourth person is the critic-conductor. The critic-conductor begins to clap a tempo. The large group takes it up. In the center, person A invents and claps a rhythm, with respect to the tempo person B must repeat it and add his or her own rhythm, person C must repeat A's and B's and then add his or her own rhythm. Then the center group must clap together (A + B + C), and then the whole group claps the whole rhythm. The critic-conductor must stop the exercise whenever he or she detects an error and explain exactly what was wrong. Some possible errors: Person A, B, or C does not repeat exactly; Person A, B or C lags the tempo; group is too loud or goes out of tempo; critic-conductor does not perceive error; etc. The group determines whether the critic is accurate. Then a new group comes into the center. No errors are allowed. As the group improves, more people are added to the center group.

This exercise is extremely difficult due to the poor attention habits of many students but it is extremely effective at training attention and awareness, intuitive responses and memory. Psychologically, both group and individual competition is present but is balanced by collaboration. (If the individual fails, the whole group fails). Visual attention in this exercise is free to scan for any visual cues which aid and reinforce the aural and somatic tasks. For instance, watching a group member's hands in order to keep tempo, or help pick up the rhythm. Visual awareness is intended to take in the group as a whole, to reinforce the feeling of ensemble. Aural attention must be focused on the rhythm introduced by person A without losing awareness of the overall tempo (the whole group). The critic and the group must be able to tell when an error is made. Somatic attention is focused in the movement of the hands and an awareness or sensing of the group is necessary to maintain tempo. The rhythmic invention of the center group is spontaneous so that intuition is also necessary along with the training of memory.

This exercise and others that I have composed seem to be very effective

in the context of Music 2. Not only do they sharpen the necessary skills for good musicianship but they seem also to help students to communicate more directly and peacefully with each other.

I believe that the theory of these exercises would apply to other disciplines as well. For example, any discipline which requires spontaneity as well as precision in the use of language, such as mathematics. Mathematical exercises could be devised with a game approach to learning arithmetic or equations. Instead of one individual writing math problems always in isolation, it could be possible for each member of a group to be responsible for a particular function in an equation, or represent an analog of the problem, and practice orally in a circle formation with the group responses forming "an individual".

I should like to work systematically to compose and test a number of these exercises with the help of Dr. Ron Lane of the Muir Counseling service. I will be teaching Music 2 during the summer session for this purpose and again next fall and winter. I will ask for student evaluation as well as the evaluative testing procedures offered by Dr. Lane.

PO:rel

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs

FROM: Heidi Von Gunden, Graduate Teaching Assistant, Music
Department

SUBJECT: Pauline Oliveros' Proposed Project in Innovative
Education

I consider myself fortunate to be a graduate teaching assistant for Pauline Oliveros' Music 2 (basic musicianship class). My function is to participate in the class exercises which develop modes of attention and awareness and to conduct laboratory drill sessions in sight singing and dictation. Having previously been a T.A. for Music 100 (creative musicianship, the course which follows Music 2) I am in the position to compare the skills of previous students to the level of this year's class. It is my opinion that the training in modes of attention and awareness that the current students are receiving is showing a marked improvement in their acquisition of musicianship skills. During the lab period their critical perception of pitch, rhythm, and ensemble techniques is far in advance of the students I have worked with in Music 100. I attribute this to Pauline Oliveros' teaching techniques. In particular I have noticed a positive group spirit in the sight singing lab which reinforces solo performance. It seems that the group's concentration diminishes tension and nervousness and tends to generate a self-confidence during individual sight singing. In addition, the group's training for constructive criticism is instant feed back for the individual and a learning situation for the group as well.

My own teaching techniques have improved since doing the ensemble exercises. I am discovering more effective means of centering class attention, pacing drill work, and how to constructively coordinate differing levels of achievement in a class situation.

Hence, I am strongly in favor of Pauline Oliveros' proposal. Furthermore, the innovative teaching grant would produce unknown data. It is possible that this data could form a model for new and more effective teaching techniques in basic musicianship as well as other skill courses.

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs

FROM: Heidi Von Gunden, Graduate Teaching Assistant, Music
Department

SUBJECT: Pauline Oliveros' Proposed Project in Innovative
Education

I consider myself fortunate to be a graduate teaching assistant for Pauline Oliveros' Music 2 (basic musicianship class). My function is to participate in the class exercises which develop modes of attention and awareness and to conduct laboratory drill sessions in sight singing and dictation. Having previously been a T.A. for Music 100 (creative musicianship, the course which follows Music 2) I am in the position to compare the skills of previous students to the level of this year's class. It is my opinion that the training in modes of attention and awareness that the current students are receiving is showing a marked improvement in their acquisition of musicianship skills. During the lab period their critical perception of pitch, rhythm, and ensemble techniques is far in advance of the students I have worked with in Music 100. I attribute this to Pauline Oliveros' teaching techniques. In particular I have noticed a positive group spirit in the sight singing lab which reinforces solo performance. It seems that the group's concentration diminishes tension and nervousness and tends to generate a self-confidence during individual sight singing. In addition, the group's training for constructive criticism is instant feed back for the individual and a learning situation for the group as well.

My own teaching techniques have improved since doing the ensemble exercises. I am discovering more effective means of centering class attention, pacing drill work, and how to constructively coordinate differing levels of achievement in a class situation.

Hence, I am strongly in favor of Pauline Oliveros' proposal. Futhermore, the innovative teaching grant would produce unknown data. It is possible that this data could form a model for new and more effective teaching techniques in basic musicianship as well as other skill courses.

x 3575

~~grant~~ } 3/4 annual salary - is this okay
 3 or 6 mo. - ask him
 Summer, fall, wtr. 100% / 50% / 50%
 .50 of 1/2 mo. P. Oliveros
 part-time sec'y services
 .50 structural Sec'y II
 over →

To: ~~Dr.~~ Dr. Paul Saltman
 Vice Chancellor / Academic Affairs

Lane
 Sem: Dr. Rauld Jones, Counseling & Psychological Services
 Subject: 'Dr. Pauline Oliveros' ~~pro~~ proposed project in
 innovative education

This is a brief statement of my enthusiastic support of Pauline Oliveros' innovative approach to education in music, ^{as well as an} ~~and~~ ~~is~~ outline of my proposed role in this project. Pauline and I have developed our research and educational interests along similar lines over the past three years. We both share an interest in the use of meditative techniques for the development of nonlinear or intuitionial thinking. My ~~work~~ research ~~begins~~ in this area began with ~~my~~ my teaching extension courses in the development of imagery and dreams. ^{Subsequently,} ~~later~~ I began investigating the effects of different forms of meditation on cognitive functioning, and served as Pauline's research consultant for her PINE ~~pro~~ ~~pro~~ project in the music department. My recent interest in teaching student intuitionial skills for the development of creativity, has dovetailed with Pauline's

Supplies - paper, envelopes 200-
Xeroxing, etc. 100-
15/hr. consultant 500-
Travel (in-state
2 trips SF Bay Area) 150-

Computer (B. Kelly)
time
Lgiz provided - ~~sum~~ 6,000-
~~dept.~~ dept.

Hi speed oscilloscope 1050 value
- Michael Physion 200-
High persistence oscilloscope

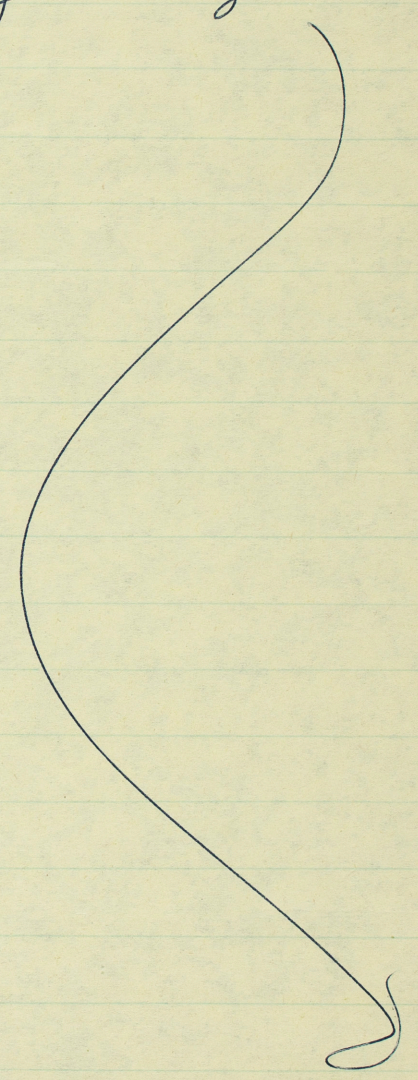
Camera to photop. trace
(OLR)

innovative techniques in music education. We both see exciting possibilities for the development, investigation, and evaluation of these techniques and their effects on the learning and performance of music.

In ~~general~~ ^{cognitive functions,} our educational system is devoted primarily to the development of verbal / analytic skills which ~~is~~ largely represent linear modes of thinking. Considerably less importance is placed on the education of nonlinear or intuitional forms of cognition, expressed ~~is~~ ~~imagination~~ ~~and~~ ~~expressed~~, for example, in imagination, creativity and artistic performance. My ~~approach to education~~ in this area holds that ^{I believe} we need to educate students not only in nonlinear ~~form~~ thinking, but to learn ways to develop the interaction of ~~these~~ this process with the ~~the~~ verbal / analytic ~~process~~ mode. By teaching students techniques which will enhance the controlled interaction of these ~~two~~ ~~modes~~ cognitive modes, I believe ~~creativity~~ creative performance can be enhanced in both the scientific and artistic disciplines.

Hard data is needed to determine whether effective education in nonlinear processes is possible, and, if so, what techniques

are most effective for the cognitive functioning and performance in different disciplines. Because of its heavy reliance on nonlinear cognition, music is an appropriate discipline ~~to~~ with which to begin. I have already gathered some initial ~~data~~ ~~research~~ data in the evaluation of Barlines' BME project two years ago.



This was a project which involved an intensive effort to ~~develop~~ educate music students in ~~non-linear~~ nonlinear or intentional forms of cognition, ^{over an ~~academic~~ academic quarter.} The results from this pilot study were very encouraging. The learning and ~~practice~~ daily practice of ~~the~~ various meditational techniques seemed to increase the vividness as well as the control of the imaginal process, while less controlled forms of mental activity, such as mind wandering, were significantly reduced. This was accompanied by some exciting ~~biophysical~~ biophysical data in which the amplitude of alpha-wave production ~~appeared more~~ from the right and left hemispheres of the brain appeared more balanced for these students ~~after the~~ at the end of the nine-week project.*

Pauline's methods for developing skills in the deployment and regulation of attention and awareness represents a unique educational

* A more complete description of these results ~~can be~~ described in, ~~my article~~. The Use of Dream-work and Imagery Process Training in Higher Education presented at the International Conference for Humanistic Psychology, (1969)

Paris, France, Sept. 1973.

approach. To my knowledge, this has never been attempted in a way that lends itself to objective evaluation, particularly in the field of education. My role in the ~~project~~ proposed project will focus on the investigation and ~~the~~ evaluation of ~~these~~ ~~the~~ ~~techniques~~ ~~effectiveness~~ of these techniques, particularly from the standpoint of their effects on the learning and performance of music. I also ~~will~~ ^{plan to} investigate ~~whether~~ the extent to which increasing the controlled interaction of nonlinear and linear cognition ~~can~~ can influence creativity, as well as general cognitive functioning and well being.

The ~~necessary~~ instruments of measurement for this study will include Singer and Antrobus' Imaginal Process Inventory, as well as actual performance tests of aural, visual and somatic ~~and~~ awareness, creativity, and expressive skills.

The results of this ~~new~~ innovative approach to education can have important implications for the ^{education and} development of creativity ~~express~~ in other artistic, as well as scientific disciplines.

February 14, 1975

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs

FROM: Dr. Ronald Lane
Counseling & Psychological Services

SUBJECT: Dr. Pauline Oliveros' Proposed Project in Innovative Education

This is a brief statement of my enthusiastic support of Pauline Oliveros' innovative approach to education in music, as well as an outline of my proposed role in this project. Pauline and I have developed our research and educational interests along similar lines over the past three years. We both share our interest in the use of meditative techniques for the development of nonlinear or intuitional thinking. My research in this area began with my teaching extension courses in the development of imagery and dreams. Subsequently, I began investigating the effects of different forms of meditation on cognitive functioning, and served as Pauline's research consultant for her PME project in the Music Department. My recent interest in teaching students intuitional skills for the development of creativity, has dovetailed with Pauline's innovative techniques in music education. We both see exciting possibilities for the development, investigation, and evaluation of these techniques and their effects on the learning and performance of music.

In cognitive functioning, our educational system is devoted primarily to the development of verbal/analytic skills which largely represent linear modes of thinking. Considerably less importance is placed on the education of nonlinear or intuitional forms of cognition, expressed, for example, in imagination, creativity and artistic performance. I believe we need to educate students not only in nonlinear thinking, but to learn ways to develop the interaction of this process with the verbal/analytic mode. By teaching students techniques which will enhance the controlled interaction of these two cognitive modes. I believe creative performance can be enhanced in both the scientific and artistic disciplines.

Hard data is needed to determine whether effective education in nonlinear processes is possible, and if so, what techniques are most effective for the cognitive functioning and performance in different disciplines. Because of its heavy reliance on nonlinear cognition, music is an appropriate discipline with which to begin. I have already gathered some initial data in the evaluation of Pauline's PME project two years ago. This was a project which involved an intensive effort to educate music students in nonlinear or intuitional forms of cognition over an academic quarter. The results from this pilot study were very encouraging. The learning and daily practice of various meditational techniques seemed to increase the vividness as well as the

control of the imaginal process, while less controlled forms of mental activity, such as mind wandering, were significantly reduced. This was accompanied by some exciting biorhythmic data in which the amplitude of alpha-wave production from the right and left hemispheres of the brain appeared more balanced for these students at the end of the nine-week project.*

Pauline's methods for developing skills in the deployment and regulation of attention and awareness represents a unique educational approach. To my knowledge, this has never been attempted in a way that lends itself to objective evaluation, particularly in the field of education. My role in the proposed project will focus on the investigation and evaluation of these techniques, particularly from the standpoint of their effects on the learning and performance of music. I also plan to investigate the extent to which increasing the controlled interaction of nonlinear and linear cognition can influence creativity, as well as general cognitive functioning and well-being.

The instruments of measurement for this study will include Singer and Antrober's Imaginal Process Inventory, as well as actual performance tests of aural, visual and somatic awareness, creativity, and experience skills.

The results of this innovative approach to education can have important implications for the education and development of creativity in other artistic, as well as scientific disciplines.

* A more complete description of these results are described in The Use of Dream-work and Imagery Process Training in Higher Education, presented at the International Conference for Humanistic Psychology, Paris, France, Sept. 1973.

Dr. Ronald Lane

RL:gp

February 14, 1975

TO: Dr. Paul Saltman
Vice Chancellor/Academic Affairs

FROM: Heidi Von Gunden, Graduate Teaching Assistant, Music
Department

SUBJECT: Pauline Oliveros' Proposed Project in Innovative
Education

I consider myself fortunate to be a graduate teaching assistant for Pauline Oliveros' Music 2 (basic musicianship class). My function is to participate in the class exercises which develop modes of attention and awareness and to conduct laboratory drill sessions in sight singing and dictation. Having previously been a T.A. for Music 100 (creative musicianship, the course which follows Music 2) I am in the position to compare the skills of previous students to the level of this year's class. It is my opinion that the training in modes of attention and awareness that the current students are receiving is showing a marked improvement in their acquisition of musicianship skills. During the lab period their critical perception of pitch, rhythm, and ensemble techniques is far in advance of the students I have worked with in Music 100. I attribute this to Pauline Oliveros' teaching techniques. In particular I have noticed a positive group spirit in the sight singing lab which reinforces solo performance. It seems that the group's concentration diminishes tension and nervousness and tends to generate a self-confidence during individual sight singing. In addition, the group's training for constructive criticism is instant feed back for the individual and a learning situation for the group as well.

My own teaching techniques have improved since doing the ensemble exercises. I am discovering more effective means of centering class attention, pacing drill work, and how to constructively coordinate differing levels of achievement in a class situation.

Hence, I am strongly in favor of Pauline Oliveros' proposal. Furthermore, the innovative teaching grant would produce unknown data. It is possible that this data could form a model for new and more effective teaching techniques in basic musicianship as well as other skill courses.

May 5, 1975

MISS PAULINE OLIVEROS
Music Department

SUBJECT: Instructional Improvement Projects

Dear Miss Oliveros:

The Chancellor's Advisory Committee on Instructional Improvement Projects has carefully reviewed your proposal for "Modes of Attention and Awareness in the Teaching of Basic Musicianship" and has recommended that it not be funded. As is frequently the case, the requests exceed the funds available; and, the Committee had to make some judgments as to which proposals merited approval. I regret that yours was not among those selected.

Sincerely,

Thomas Hull

Thomas Hull
Secretary, Chancellor's Advisory
Committee on Instructional
Improvement Programs

APPROVED:

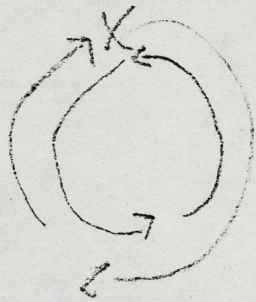
W D McElroy
W. D. McElroy
Chancellor

20 May 75

Feb 11

Karon Hayth
23

circle exercise - use some form of circle - send pulse around but when it gets back to where it started - the person reverses the direction of pulse



change direction of flow
person must remain more open to stimulus (more flexible)

purpose

be able to reverse idea of flow
must be more open, more flexible

- but in flow direction -

what is exercise used for: used to increase flexibility of those involved - must be more aware of body as sending, receiving as opposed to being part of a circuit

this is accomplished by the change of direction of flow that person does with the work

the exercise of pulses, the level
and awareness of outer stimulus; also accelerates
the movement of the will.

It would be a good idea if every two turns of
the exercise another person (the person next to
the last initiator) started it so that everyone
would have a chance at being the pivot.
To accomplish this without breaks in the pulses:
When the pulse is going back to the person
who set it off and reflected it, it does not
return to that person but the person next
to him (at the moment of receiving it) reflects
in the opposite direction thus starting his
own cycle. This same pattern is rotated until
it completes the circle. These ideas are
only amplifications of the basic idea exposed
which I think is a good one.

The exercises done in class so far are good
in themselves but the whole class could concentrate
more on doing them more efficiently.

Intention exercise cont. (for) Eduardo Larin

Baron Hugh
2B

The exercise would seem to develop a more accurate intonation. The problem of having exercise not always done in the same activities would add challenge. Also the exercise could start by having a player guess the beginning pitch and then could be checked before starting. This would give the students practice in pitch finding. One question I would ask is how long would the note be maintained? If held too long would have breathing problems. This exercise could be varied by doing triads

or given rhythms. This would be much more complicated and would require mastering the original exercise first. Lots of possible applications of this exercise. The basic idea is very good and allows for flexibility and possible variations if desired.

3 - concentration exercise

I am not quite sure I understand how this exercise works. It seems as though you have two exercises that accomplish the same thing. Wouldn't trying to imagine L, O's, etc. cause you to lose track of exercises? Being aware of body sensations seems to be an alternative method to solving the problem. (If you feel there is a difference please explain.) I do not understand the reason with achieving detachment. Would you want to be detached from your thoughts? These are only thoughts some interests? I am not sure I understand why you want

you are doing I am sure you (Eduard) could explain it better
through discussion. Some of your concepts are not clear to me.
It seems though each step would improve concentration. How
does this improve memory?

The object of this circle activity is to develop a real relationship between motion and sound.

Example 1: (By lowering the ~~pace~~ loudness of the tone (sung) the participant slows down his motion. However, with him, the rest of the class must follow his lead.) Keep in mind that both the pitch and the motion is left up to the leader. Also the duration of his or her turn may vary according to each individual's discretion.

Example 2: Individual claps loudly at a ^{approx.} 72 while singing a G. If the leader begins singing louder then possibly the motion might switch to a stomping or leg slapping movement.

Sounds like a good idea the way you explained it to me, but it isn't very clear from the way you wrote it. I would think that if some one increased their rate of motion while singing a tone, the pitch would have a tendency to go up - but you don't mention this. I do not see, in the second example, why the type of motion would have to change. You do not suggest what it is that we might discover in the relationship between motion and sound - you do suggest though, that we might want to change the type of motion we make without change in sound intensity. I do not see this happening (at least with me).

You might have suggested singing with different
tone colors to see the way people reacted to that
sort of change.

Ben Wheatle

Circle exercise

Purpose: strengthen response attention
& conducting
following circle preparation of hand-
exhaled squeeze of hands to shoulder
breathing exercise

Then

standing in circle
leader in center
points to person shouts cueing
person to clap
next person to right must stamp
& the next person must ha!
& so on around circle.

Leader then may direct by
cueing any person with hand
accompanied by directions of
accelerate, or retard or
simple shouting which cues a
change in tempo left
to the discretion of the person
pointed & shouted to

Further, conductor may change
structure of clap, stamp, he
by pointing to a new person &
shouting either cue, or which
cue, said person must respond
with successive sound, eg.
conductor: point "ha!"
person must clap,

What happens if a mistake is made? Do the leaders alternate

I think maybe a good idea would be to divide the large group into 4's or 5's. This way it would be easier to concentrate on faster responses. It's not very clear how the conducting fits in. Does the leader do the conducting or individuals in the circle? It's a good idea to be incorporating the "clap", "ha" & "stamp" with tempo. It seems to be an advancement of our previous exercise of immediate response. I would think also that this exercise could involve some rhythmic responses in addition to the strengthening of simple responses, by having the individual (in the circle) who sets the tempo to also make a rhythm pattern. This would add a little variety to the exercise without creating a distraction from the main purpose. When you speak of the leader shouting, what kind of tone? "HA" or what? You need to be more precise on the means of cuing by the leader. Possibilities → 1. pointing 2. visual (eye contact). Just be more explicit in the cuing instructions. Also in addition to just having the leader instruct an acceleration or a retard, possibly designate the change till it reaches a specific speed. Example → if the tempo is approximately 72 then the instructions would be to accelerate to 100 and then maintain at that tempo. This would aid the class in being familiar with standard metronome markings. Overall this exercise seems to be a good one for purposes of strengthening a quick response and adjusting to new tempo markings.

Lori Luens

Circle Exercise

All of the class joins hands and slowly begins to slow down the breathing process. Individuals must be aware of the breathing of both themselves and their neighbors. After everyone is relaxed and warmed-up, a leader is selected. This leader will emit a low atonal breathing sound, making it as quiet and long-breathed as possible. As soon as the leader's breath has been deflated, the person to his or her right begins another low-energy breathing sound. This may continue around the circle until someone feels it is time to slowly stop and return.

The purpose of this exercise is to make the relaxation and breathing of the individual equal to the relaxation and breathing of the group, which will then become an individual. The ^{purpose} ~~goal~~ of this exercise is ~~to~~ ^{accomplished by} creating a non-stop flow of breathing sound and energy between the participants.

How can you make a low atonal sound; I'm not sure I can?

I like the fact that it would really slow down and relax the class —

Seem's low there are so many long, long tones that will be sounded — that would seem to stretch everyone's breathing out longer and longer.

But there's not much sense of continuity; when somebody runs out of breath, they usually slowly "peter-out". How do you determine when exactly the person next to you has stopped? It doesn't seem to be a very strong cue.

The exercise will tend to make everyone very quiet, due to the quietness of the tones sounded, and that is good and helpful to slowing people down, but there will be long periods of time

When members of the group will not be participating in the exercise. This will allow people's minds to wander. When that happens, the overall concentration of the group will dissipate, which is not conducive^(?) to any group exercise or ensemble.

How will you become aware of your neighbor's breathing? If one makes rushing of air noises, a low-energy breathing noise will be about the same thing. How will that pass from person to person when everyone is doing it already.

NOTE: I had a difficult time figuring out an exercise that was very different from the exercises we already do in class. The only thing that I felt was lacking in some of the exercises was a real necessity for total concentration. In my exercise I tried to do something that would cover that area. I also felt that we hadn't done enough work in an ensemble either, and those exercises can be the most rewarding and sometimes the most beneficial to the feeling of the class as a group. Too many times musicians get separated by a competitive atmosphere. I tried to give the group a real feeling of ensemble in my exercise.

Chan Stokes

CIRCLE EXERCISE

Chan Stokes

Point: to bring participants into the atmosphere and thinking environment of the class as quickly as possible, first thing in the morning - and to give the group a feeling of ensemble (as well as increase reaction time)

Exercise: while standing in a circle, all holding hands, one person will start a long tone (w/ definite pitch, timbre, and attack) - as soon as the person next to him hears the tone, he must match the tone exactly (pitch, timbre, attack).

This procedure will continue around the circle with each additional person matching the tone of the person preceding him and with the ever-growing ensemble trying to say something like one tone.

Then the first person whenever he feels will cut-off the tone (whether the entire circle has started the long tone or not) - and each person in sequence will cut-off the tone as quickly as he can after the person next to him.

It's not totally clear that the exercise will be successful when everyone in the circle is singing the same tone at the same time. ^{time} To clarify this you should put this goal down as part of your object or purpose. You might also mention this goal at the end of the second paragraph (third if you include object).

Also, it would improve the exercise if there were a means to measure any inclinations (sharpening or flattening) occurring after the ensemble has performed. This may be achieved by the leader having a pitch pipe and he picking out a definite pitch before the exercise. He would do this outside the room. This would also be good for the participants' ears, as the question "What pitch did we perform?" would be improved after the completion of the exercise. After the pitch is announced, it would be played on a pitch pipe or piano to test the ability of the group to hold a true

circle has started for any one person - and each person in sequence will cut-off the rest as quickly as he can after the person next to him.

It's not totally clear that the exercise will be successful when everyone in the circle is singing the same tone at the same time. If clarify this you should put this goal down as part of your object or purpose. You might also mention this goal at the end of the second paragraph (third if you include object).

Also, it would improve the exercise if there were a means to measure any inclinations (sharpening or flattening) occurring after the ensemble has performed. This may be achieved by the leader having a pitch pipe and he picking out a definite pitch before the exercise. He would do this outside the room. This would also be good for the participants' ears, as the question "What pitch did we perform?" would be improved after the completion of the exercise. After the pitch is announced, it would be played on a pitch pipe or piano to test the ability of the group to hold a true pitch.

This exercise is very true to its object, as it would really help increase the reaction time. You should add to the object that it will help the group's ability to hold a stable tone, and it will help everyone's concentration and ability to "hear" well.

This exercise would fit in well with our morning exercises, as it generally does what they tend to do - warm-up the ensemble, increase the feeling of the ensemble being the individual (and vice-versa), increase reaction time, cause great concentration, and get everyone's vocal chords vibrating healthily.

- Brad DeGner