

**BIOGRAPHICAL SKETCH AND PROFESSIONAL ACTIVITIES
RENSELAER POLYTECHNIC INSTITUTE**

I. Name Pauline Oliveros

Department Arts Department

Current Rank Distinguished Research Professor of Music

School Humanities and Social Sciences

Date of Birth 5/30/1932

Educational Preparation

University of Maryland Baltimore County – DM (honorary)

San Francisco State College - BA Music Composition Cum Laude 1957

University of Houston undergraduate in Music 1949-1952

(2) Non-degree preparation

John H. Reagan High School Graduated 1949

II. Professional Experience

Pauline Oliveros Foundation Inc. - founder, president – 1985/2004

Composer-in-Residence, Darius Milhaud Professor - Mills College – 1996- 2003

Professor of Music, Summer MFA Program Bard College, Annendale-on-the-Hudson, NY 1999-2003

Deep Listening Retreat, August 1991-2003

Composer-in-Residence, Arts Institute, University of Wisconsin Madison, Spring 2001

Composer-in-Residence - Agnes Scott College - Spring 2000

Professor of Composition, Oberlin Conservatory of Music - Spring 1999

Composer-in-Residence - Alfred University - 1998

Composer -in-Residence - Northwestern University - 1996

Composer -in-Residence - Alfred University - 1996

Self employed composer/performer/consultant - 1981-96

Senior Researcher Institute for the Study of American Music (ISAM) -Brooklyn College -1986

Visiting Professor - Mills College -1985

Professor - Theater School for New Dance - Amsterdam -1985

Professor of Music - University of California at San Diego - 1967-81

Center for Music Experiment at UCSD - Director - 1976-79

Visiting Professor - Stanford University -1979

Inaugural Director - Mills College Tape Music Center (Center for Contemporary Music)-1966-67

Self employed composer/performer - 1952-66

III. Teaching

A. Courses

Deep Listening Arts 4969-01 Fall/Spring

Deep Listening Arts 4969-02 Spring

Deep Listening Arts 4971-02 Fall

Arts Practicum Arts 6966-02 Spring

Electronic Arts Practice 6962-02 Fall

Deep Listening Arts 4971-03 Spring

Seminar Collaborations INTERNET2 Arts 4964–03 Spring

Deep Listening Arts 4971-03 Fall

Deep Listening Advanced Arts 4975-03 Fall

Seminar New Instrumentation for Performance Arts 4976–03 Fall

Deep Listening Arts 4964-04 Spring
Deep Listening Advanced Arts 4974-04 Spring
Seminar Collaborations INTERNET2 Arts –4973-04 Spring

C. Course and Curriculum Development

Served on the Arts Department PhD. Committee 2002-03

Worked with curriculum committee to shape existing music courses for integration with Digital Arts curriculum 2001

Arts Practicum Arts 6966 Spring 2002: Engaged the students in a large scale production of The Library of Maps: An Opera in Many Parts. Each student created a part of this production. Twenty students from my Deep Listening class also took part in the production as the chorus. 65 students from Kathleen Ruiz's animation course collaborated on an installation for the Opera. There were performers from the RPI community as well. The production utilized all of West Hall Auditorium as an installation space around the hall as well as proscenium staging. With a wandering audience.

As an adjunct to the West Hall Auditorium production an INTERNET collaborative drawing project took place one week before. This project involved children from the Ark Charter School in Troy and the Mills Children's School in Oakland and their art teachers. A program devised by the Academy of Electronic Media at RPI was used for the children to draw collaboratively on the INTERNET. They prepared for the event for 6 weeks prior. Each location was shown to the other by web cam and communication was achieved by conference phone as well as the drawing program. These three modes of communication were totally utilized with delight by the children in both locations. Each of the two rooms were vibrant with excitement and all of the technology worked thanks to excellent coordination with both technical teams. (RPI and Mills College)

IV. Publications

A.

Recent Commissions

Morgan Thorsen Dance Company, Minneapolis MN - *Big Room* 2003
 VisionintoArt New York – *Vigil* for Piano 2002
 Musiques Nouvelles:Brussels Belgium – *Sound Geometries* for Chamber Orchestra and Expanded Instrument System (EIS) with 5.1 surround sound 2002
 Sarah Cahill for *Quintuplets Play Pen* – homage to Ruth Crawford Seeger for solo piano 2001
 Peggy Ben Kesar for *Sister Dreams* for solo percussionist 2001
 Arts Institute, University of Wisconsin Madison for *lo and Her and the Trouble with Him* 2001
 University of Wisconsin River Falls for *Sound Patterns and Tropes* 2001 for chorus and percussion 2001
 Lincoln Center for *Lunar Opera:Deep Listening For_Tunes* 2000
 Meet the Composer for *Antigone's Dream* with Choreographer Paula Josa Jones 1999
 Fromm Foundation for *Primordial/Lift* for ensemble 1998
 Frau Musika (Nova)for *Out of the Dark* for chamber orchestra 1998
 WDR Köln for *Ear Piece* - 1998
 SEM Ensemble for *Four Meditations for Orchestra* 1997
 WDR Köln for a *sound signum* 1997
 Rova Saxophone Quartet for *Saxual Orientation* 1997
 Vicky Funari for the film soundtrack *Paulina!* 1997
 Berkshire Music Festival for *Beyond the Mysterious Silence* 1996
 American Accordion Association for *Shape Shifting* 1995
 Lincoln Center for *Ghostdance* with Choreographer Paula Josa Jones 1996
 Tanz Ensemble Basle, Switzerland for *Hommage A Serafina* 1994
 Brooklyn Academy of Music/Walker Art Center/Yellow Springs Institute/NYSCA for *Njinga the Queen King* 1993
 New American Radio for *Time Piece* 1992 with funds from Meet the Composer
 Susan Marshall Dance Co. for *Walter's Finest Hours* 1992 with funds from Meet the Composer/Choreographer Program
 Habaragani for *Pebble Music* 1992
 Susan Marshall Dance Co. for *Contenders* 1991 with funds from Meet the Composer/Choreographer Program
 Paula Josa Jones Dance Works for *Skin* 1991
 Westdeuscherundfunk (WDR) for *A Poem of Change* 1990
 Westdeuscherundfunk (WDR) for *Dream Horse Spiel* 1989
 Westdeuscherundfunk (WDR) for *Dear. John: A Canon on the Name of Cage* 1986

Publications

BOOKS

Deep Listenng: A Composer's Sound Practice, Deep Listening Publications 2004

Acoustic and Virtual Space as a Dynamic Parameter of Music in Women in Music Technology , edited by Judy Malloy. MIT Press 2003

The Roots of the Moment: Collected Writings 1980-1996, Drogue Press 1998

Software For People: Collected Writings 1963-1980, Smith Publications1983

Includes articles on new music, women as composers, sonic meditation, attention and awareness, and technique. Smith Publications 1984.

Initiation Dream

A vivid dream of passage narrated by experimental composer Oliveros and realized through photographs by Becky Cohen. 1983 Astro Artz
Pauline's Proverbs collected by Linda Montano 1980, Printed Editions

SCORES
SMITH PUBLICATIONS

Sonic Meditations

25 meditations for musicians of all ages and skill levels, to help them learn how to focus on, listen to, and produce sound naturally.

Double Basses at Twenty Paces

For two basses, their seconds, referee and tape.

Trio for Flute, Piano and Page Turner (1961)

Variations for Sextet (1960)

For flute, clarinet, trumpet, horn, cello and piano.

Willowbrook Generations and Reflections

For winds, brass and chorus.

Tree/Peace

For violin, cello and piano.

(Spiral) Mandala

For Bass Drum (four players), four Clarinets, four Glass players and Vocalist

Bonn Feier (1977)

An intermedia piece for indeterminate numbers of performers.

Trio for Accordion, Trumpet and String Bass (1961)

The Wheel of Time for String Quartet and Tape (1984)

DEEP LISTENING PUBLICATIONS

Sound Geometries for Chamber Orchestra and Expanded Instrument System (2003)

Big Room for solo trombone and Expanded Instrument System (2003)

Spirit Light for solo accordion and Expanded Instrument System (2003)

Quantum Flirts and Fits for solo accordion (2003)

The Library of Maps: An Opera in Many Parts (2002)

Sound Patterns and Tropes for Mixed Chorus and Percussion (2001_

lo and Her and the Trouble with Him – an opera (2001)

Red Shifts for Trombone, oscillators and noise (2000)

Lunar Opera Deep Listening For_tunes – (2000)

Elemental Gallop for Flute, Piano Cello and Voice (2000)

The Space of Spirit for Vocalists, Organ and Carillon (1999)

The Heart of Tones for solo Trombone and electronics (1999)
The Heart of Tones for ensemble (1999)

Six for New Time for four Electric Guitars and two Percussion (1999)

Quintessential – for String Quartet (1999)

Out of the Dark for String Orchestra (1998)

Primordial/Lift for Accordion, Cello, Electric Cello, Harmonium, Violin, Sampler and Oscillator (1998)

SAXUAL ORIENTATION FOR SAXOPHONE QUARTET (1997)

FOUR MEDITATIONS FOR ORCHESTRA (1997)

Breaking Boundaries for piano solo or ensemble (1996)

Epigraphs in the Time of Aids for Accordion, Trombone, Keyboard, Long String Instrument and Expanded Instrument System (1994)

Ear Rings for any ensemble (1995)

mirrorrorrim for Saxophone and Piano (1994)

Njinga the Queen King: The Return of a Warrior – Music Theater (1993)

Illegal Harmony for two players (1992)

Pauline's Solo for Accordion (1992)

Pebble Music for mixed ensemble (1992)

Sound Fishes for solo or ensemble (1992)

Inside outside Space for Chamber Orchestra, Vocalist and Expanded Instrument System (1992)

The Lightning Box for Accordion, Voice, Keyboard, Marimba and EIS (1990)

Wind Horse for Chorus (1990)

Portraits (1988)
Unique score computer generated for each performer encouraging creative interaction with the material, for soloist or any ensemble.

Lion's Eye for Gamelan (1985)

Music for Stacked Deck for mixed Ensemble (1989)

The Witness (1980)
For soloist and an imaginary partner or ensemble of up to 100.

Traveling Companions (1980)
For 3 percussionists and 3 dancers.

Earth Ears: A Sonic Ritual (1982-85)
For any ensemble.

Deep Listening Pieces (1971-1990)
Fifteen pieces some including audience participation.

Thirteen Changes for Violin (1986)

Gathering Together
for one piano eight hands (1984)

The Wanderer (1983)
for twenty two accordions and percussion

Wings of Dove (1983)
for double wind quintet and two pianos

Beyond the Mysterious Silence: Approaches and Departures - Appearances and Disappearances - for an ensemble and singers. (1995)

Discography
<<http://www.deeplisting.org/dlc>>

Compact Discs

Selections:

Recording Field, H, Interface Curtis Bahn and Dan Trueman with Pauline Oliveros, Tomie Hahn. Deep Listening DVD (2003)

If Tigers Were Clouds, Zeitgeist includes *Sound Fishes* Innova (2003)

Music from the Once Group, Includes *Apple Box Double* (1965), New World Records (2003)

The Space Between with Matthew Sperry, with Philip Gelb, Dana Reason482 Records (2003)

The Space Between with Joelle Leandre, with Philip Gelb, Dana Reason482 Records (2003)

Timeless Pulse with George Marsh, David Wessel and Jennifer Wilsey (Deep Listening (2002)

Immersion: Sayonara Sirenade 2000/2001 DVD (Starkland (2001) Electronic music in 5.1 surround sound.

NO MO, Something Else & Bog Road (1966) – ((*Pogus 21023-2 - 2001*) *Electronic Music*

Live at the Meridian: The Circle Trio - (Sparkling Beatnik Records 2000) with India Cooke-violin & Karolyn Van Putten-voice/percussion- recorded at the Meridian Gallery in San Francisco

The Space Between with Barre Phillips – (481 Records) with Philip Gelb-shakahachi, Dana Reason-piano & guest artist Barre Phillips-bass. Recorded at CNMAT in Berkeley by David Wessel 2000.

Live in Atlanta: The Carrier Band – (*Deep Listening 2000*) Andrew Deutsch-electronics, Peer Bode-vocoder, Pauline Oliveros-accordion and guest artist Dick Robinson-electronics.

Between/Waves (Sparkling Beatnik Records 1999) with Philip Gelb-shakahachi, Jon Raskin-saxophones & Dana Reason-piano. Recorded at Bean Benders in Berkeley December 1999.

Carrier 1999 (Deep Listening) Recorded at Alfred University with Andrew Deutsch, Peer Bode and Pauline Oliveros

Non Stop Flight 1998 (Music and Arts CD1030) Deep Listening Band - Recorded at Mills College Fall 1996 with Abel, Steinberg, Winant Trio, The Hub and 12 soloists.

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Ghostdance - (Deep Listening 1998) Pauline Oliveros-Accordion, Julie Lyon Rose-Voice and David Gamper-Djembe/ Expanded Instrument System

In the Shadow of the Phoenix (Big Cat - London 1997) a duo with multi-instrumentalist Randy Raine-Reusch included in Drift Works a four CD boxed set with three other artists.

Pauline Oliveros: Beautiful Soop and Alien Bog (Pogus 1997) Vintage electronic music made with the Buchla 100 series synthesizer in 1967 at the Mills Tape Music Center (now the Center for Contemporary Music).

Pauline Oliveros: Electronic Works - *I of IV, Big Mother is Watching You and Bye Bye Butterfly* (Paradigm 1997)

Suspended Music (Periplum 1997). Includes *Epigraphs in the Time of Aids* with Deep Listening Band and Ellen Fullman's Long String Instrument. Recorded at the Candy Factory in Austin TX.

Tosca Salad 1995 (Deep Listening DL 3 CD 1995)

A sampler of rehearsals and performances 1992-95 of the Deep Listening Band in a variety of settings and using the Expanded Instrument System (EIS) EIS enables processing of acoustic sounds and the possibility of changing the apparent acoustics of the performance space.

Deep Listening Sanctuary 1995 (Mode 42 1995)

A fourth recording by the Deep Listening Band with Pauline Oliveros, David Gamper and Stuart Dempster. Recorded by Bob Bielecki in the acoustically beautiful sanctuary of the Trinity United Methodist Church

Pauline Oliveros and American Voices (Mode 40 1994)

Recorded in a stone chapel in Pomfret, CT in 1992. An acoustic performance with the American Music Theater Group - Neely Bruce - Director and solo accordion in just intonation.

The Ready Made Boomerang (New Albion NA044CD 1989)

A second release from the Deep Listening Band's foray into the Fort Warden Cistern in 1988. This release includes guests Thomasa Eckert, vocals and William O. Smith, clarinet. 1991

Crone Music 1989 (Lovely Music Ltd. LCD 1903)

Music created with accordion and Expanded Instrument System for the Mabou Mines production of *Lear* 1990

Troglodyte's Delight 1990 (¿What Next? WN0003)

The Deep Listening Band (Pauline Oliveros, Stuart Dempster, Panaiotis) with guests Fritz Hauser and Julie Lyon Balliette explore the sound properties of the Tarpaper Cave in Rosendale, NY in a special underground concert and recording. 1990

CDCM Computer Music Series, Vol. 7 (CRC 3047 Centaur)

Includes Oliveros' *Lion's Tale* 1990

Deep Listening 1989 (New Albion NA 022 CD)

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by the Deep Listening Band. Band members Pauline Oliveros, Stuart Dempster and Panaiotis have captured the fantastic acoustics of the Fort Worden Cistern, a cavernous underground watertank that possesses an amazing 45-second reverberation time producing pure, smooth reverberation, which overlaps the original sound. The recording employs composer Pauline

Oliveros' accordion and voice; Dempster's trombone, voice, didjeridu, conch shell and garden hose; and composer/designer Panaiotis' voice, whistling, pipes and metal pieces. 1989. "The sound is breathtaking: mysterious, pure, eerie wrap-around sound that sometimes imitates a heavenly chorus and sometimes a distant jet engine...a listening experience like no other." Melinda Bargreen, *The Seattle Times*

Fritz Hauser Zwei 1989 (HatArt CD6010)

Two duos with percussionist Fritz Hauser - *Deep-Sea Rendezvous* and *La Chambre Obscure* recorded in Switzerland

Kimus #2 1988 (HatArt CD 0901) A HatArt CD Sampler

The Roots of the Moment Short version

The Roots of the Moment 1988 (hatArt CD 6009)

Accordion in just intonation in an interactive electronic environment created by Peter Ward. 1988.

"...a typically engrossing Minimalist tapestry from Pauline Oliveros..." John Rockwell, *The New York Times*.

"*The Gentle*" and "*A Love Song*." *Vor der Flüt* (Eigelstein ES 2025/26CD

1985; two-record import. Recorded in a drained reservoir in Cologne, Germany; solo performance by Oliveros, and works performed by 14 other artists.

RECORDS

Solo Album:

Accordion and Voice (Lovely Music VR 1901), 1982. Includes "Horse Sings From cloud" and "Rattlesnake Mountain" in solo performance.

With Other Artists:

The Well and the Gentle (hat Art 2020), 1985; two-record import. Includes music recorded in a drained reservoir in Cologne, Germany, and the title works recorded in ensemble by Oliveros and Relâche, The Ensemble for Contemporary Music.

The Wanderer (Lovely Music VR 1902), 1984. Title work performed by Oliveros and the 22-piece Springfield Accordion Orchestra; also contains "Horse Sings From Cloud" performed in ensemble.

Selections:

"*The Gentle*" and "*A Love Song*." *Vor der Flüt* (Eigelstein ES 2025/26), 1985; two-record import. Recorded in a drained reservoir in Cologne, Germany; solo performance by Oliveros, and works performed by 14 other artists.

"Lullaby for Daisy Pauline." *Sleepers* (Finnadar 90266-1), 1985. Performed by the Queens College Choral Society; lullabies by seven other artists.

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"*Bye Bye Butterfly*." *New Music for Electronic and Recorded Media* (1750 Arch s1765), 1977. Includes works by six other artists. Out of print.

"*Trio for Flute, Piano and Page Turner*." *New Music for Woodwinds*

(Advance FGR-9s), 1973. Includes works by three other artists. Out of print, available in cassette.

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

1969. Performed by Bertram Turetzky. Out of print.

"*Sound Patterns.*" *20th Century Choral Music* (Ars Nova AN-1005), 1969. Performed by the New Music Choral Ensemble, includes works by six other artists. Out of print.

"*Jar Piece.*" *Electronic Essays* (Marathon Music Inc. MS2111), 1968. Includes works by two other artists. Out of print.

"*I of IV.*" *New Sounds in Electronic Music* (Odyssey 32 16 0160), 1967. Includes works by two other artists. Out of print.

"*Sound Patterns.*" *Extended Voices: New Pieces for Chorus and for Voices Altered Electronically by Sound Synthesizers and Vocoder* (Odyssey 32 16 0156), 1967. Performed by the Brandeis University Chamber Chorus, includes works by five other artists. Out of print.

TAPES

Tara's Room 1988 (Deep Listening)

Two meditations on transition and change for accordion in just intonation and electronic processing.

"...Both pieces are intended to aid the listener in times of spiritual change, but are just fine for 'everyday' use as well. Highly recommended." Charles S. Russell, *Ear Magazine*. 1987.

With Other Artists:

Troglodyte's Delight

(see compact disc description above)

Deep Listening

With Pauline Oliveros, Stuart Dempster and Panaiotis. See description of CD, above. 1989.

Sounding Way (Pauline Oliveros Publications), 1986. With Guy Klucevsek, includes "Tuning Meditation"; cover designed and hand-colored by Linda Montano.

Selections:

"*The Receptive.*" *Blue Window* (zOar zcs-8), 1986. Performed by Guy Klucevsek.

"*Trio for Flute, Piano and Page Turner.*" *New Music for Woodwinds* (Advance FGR-9s), 1973. Out of print. Includes works by three other artists.

Selected Videos and Film

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West Coast Music: BBC-TV West Coast Music Project, to be aired 11/86 (G. Britain); performance in New York City

Sounding/Way Series: Pauline Oliveros Foundation, 1986; "Farther Along the Unbeaten Path," with Guy Klucevsek; "On and Off the Walls," with Malcolm Goldstein and Don Knaack; and "First Meeting," with Joe McPhee

The Well: Urban-15, 1985; live performance of collaborative work "The Well," with Deborah Hay

Vor de Flut: Eigelstein Musikproduktion (W. Germany), 1984; video of recording session for album of same name (see above); musicians and dancers

Pauline Oliveros: Linda Montano, 1979; biographical photo montage, with spoken biography and background music: "Rose Mountain Slow Runner"; 20 min.

Music with Roots in the Aether: Robert Ashley, 1976; includes "Unnatural Acts Between Consenting Adults" and "Horse Sings From Cloud;" 2 hrs.

Interview with Pauline Oliveros: U. Penn., 1975; aired on PBS

The Sensual Nature of Sound: Laurie Anderson, Tania Leon, Meridith Monk and Pauline Oliveros, A film by Michael Blackwood, 1992; Aired on PBS 1996

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B. Journal Articles

Harmonic Anatomy: Women in Improvisation, The Other Side of Nowhere: Jazz, Improvisation and Communities in Dialogue, Wesleyan Press (Forthcoming) Compilation edited by Ajay Heble

Tools of Change and Transformation: For the China Catalog: Alfred University July 2001

As Composers Where Are We Going? American Composers Forum Newsletter 2001

Quantum Listening: From Practice to Theory to Practice Practice, MusicWorks #75 Fall 2000 Plenum Address for Humanities in the New Millennium, Chinese University, Hong Kong 2000

Quantum Improvisation: The Cybernetic Presence: MusicWorks #76 Spring 2000 Keynote address for Improvisation Across Borders UCSD

David Behrman and his home grown Music: Woodstock Times September 26, 1999

Evangelism in Tappan Square: Oberlin College News Spring 1999

Deep Listening™ Bridge To Collaboration by Pauline Oliveros, Key note address:

ArtSci98>>>seeding collaboration, A public symposium April 4 1998 Cooper Union, NYC, IAWM Journal Fall 2/3 1999

The Expanded Instrument System: New Developments, Pauline Oliveros and David Gamper, *Computer Music Journal*, Spring 1998

Breaking the Silence, Commissioned by Frau Musika (nova) January 1998

A Former UCSD Professor Speaks Up: An Email Exchange IAWM Journal 1997
Tribute to David: MusicWorks 9/96

Acoustic and Virtual Space as a Dynamic Element of Music: Leonardo Music Journal #5 1995
Listening As Healing: Movement Research 8/7/1994

Expanded Instrument System (EIS)™ Authors: Oliveros, P. and Panaiotis:

Proceedings of the International Computer Music Association 1992

The Earth Worm Also Sings: A Response to I Hear Therefore I Am:

Listening In the Twenty First Century, a paper given by Joachim-Ernst Berendt at a theme session of the Glenn Gould Conference on Music and Technology September 24, 1992 in Toronto

Cultivating an Artist's Career: FYI, New York Foundation for the Arts, September 1991

Choreography Through Meditation : Oberlin Dance Collective in San Francisco - January 1981

C. Performances and Recitals

2003

1/23-24 Solo and ensemble concerts, Deep Listening workshop, lecture and class visit for the Distinguished Visitor's Program at the University of Michigan School of Art & Design.. Ann Arbor, MI

2/9-11 Composer-in-residence and quartet improvisation concert with Larry Polansky, Jody Diamond and Kui Dong at Dartmouth College, Hanover NH.

2/20-23 solo concert, and ensemble performance of The Greeting Meditation and panelist for the Colloquium on Attention and the Arts, Pomona College Department of English., Pomona College, Claremont, CA

3/7-17 Composer in residence and concert including Sound Piece, Four Meditations for Orchestra and premiere of Sound Geometries commissioned by Musiques Nouvelles in the Ars Musica Festival, Brussels, Belgium.

3/15 Q-02 Ensemble performance of From Unknown Silences in the Ars Musica Festival, Brussels, Belgium

3/24 Duo performance with percussionist Brian Wilson and lecture As It Is at Levenson Recital Hall, Brooklyn College Conservatory of Music, Brooklyn NY.

3/27 Department of Music, Women's Listening Room Event: Transforming Voices Electro-Acoustic Works by Women Composers around the Globe:

Julie Adler, Patricia Alessandrini, Elaine Barkin, Jane Brockman, Madelyn Bryne, Kristine Burns, Chia-Chun Chen, Chin-Chin Chen, Renee Coulombe, Chaya Czernowin, Sharon Farber, Ellen Fullman, Diamanda Galas, Brenda Hutchinson, Elizabeth Hinkle-Turner, Monique Jean, Katharina Klement, Amy Knoles, Joan La Barbara, Anne La Berge, Jennifer Logan, Pamela Madsen, Meredith Monk, Michelle Nagai, Olga Neuwirth, Ketty Nez, Pauline Oliveros, Hilda Paredes, Maggi Payne, Jane Rigler, Kaija Saariaho, Alex Shapiro, Alba Fernanda Triana, Lisa Whittlecroft, Anmari Wili, Julia Wolfe and Pamela Z
Performing Arts Building, California State University, Fullerton, CA

3/28 Ensemble concert at RailRoad Earth, Neil Fried director, with Atlanta musicians and performers Steve Everett, Dick Robinson, Ed Pias, Paul Jorgensen, Grady Cousins, Neil Fried, Regeana Morris and Peggy Benkeser in Emory Village, Decatur GA

3/29-30 Speaker and Deep Listening workshop - Symposium on the Transformative Power of the Arts at Emory University for the opening of the Donna and Marvin Schwartz Center for Performing Arts in Atlanta.

4/6-8 Deep Listening workshop and studio visits. Windsor Feminist Theater University of Windsor, Labelle building Windsor Ontario.

4/23 Panelist for New York Digital Salon's International Digital Art and Culture Symposium at the Museum of Modern Art's Gramercy Theater 6pm New York, NY

5/2 Ensemble concert of The Heart of Tones, Sound Fishes and Sound Piece with Steven Rush Quartet at Deep Listening Space, Kingston NY

5/3 Duo concert improvisation with Stephen Vitiello at Rose Art Museum, Brandeis University, Waltham, MA

5/17-18 - Solo concert with EIS, Angelica, Festival Internazionale, Bologna, Italy

5/22 Concert with Deep Listening Band, Music From the Soul of the Earth: In Memory of Greg Altman, Arts and Events at Winter Garden, World Financial Center, New York NY

5/28 Four Meditations for Orchestra, Austin New Music Co-Op/Pauline Oliveros Foundation Houston at Ceremony Hall in Austin Tx

5/30-31 Trio concert with Susie Ibarra, percussion and David Dove, trombone at Diverse Works, Houston, TX

6/1 Four Meditations for Orchestra Austin New Music Co-Op/Pauline Oliveros Foundation Houston at MECA in Houston TX

6/11 Deep Listening Workshop and performance with students at Summer Institute – The Kitchen, New York NY

7/1-11 Professor of Music– MFA Summer Program at Bard College Annendale on the Hudson, NY.

7/6 Duo concert with performance poet lone and EIS, The Saturnalia Festival at Birdland in Madison CT.

8/3 The Noh Project II with June Watanabe, Anshim Uchida, Leslie Scalapino, Phil Gelb, Toyoji, Tomita, and Shoko Hikage at the Headlands Center for the Arts, Sausalito CA

9/28/03 Post Paradise by Mia Zebelka ensemble concert at Wiener Konzerthaus, Vienna Austria

9/29.03 Trio concert of improvised music with Mia Zabelka and Alvin Curran at Porgy and Bess Club, Vienna Austria

10/4 Duo concert improvisation with Anthony Braxton opening the 8th Annual Dream Festival at Deep Listening Space in Kingston NY

10/8 Trio concert with Curtis Bahn and Tomie Hahn at St. Peters Church in Troy NY

10/16-19 Trombonist with EIS Monique Buzzarté performs Big Room by Oliveros/Buzzarté with Morgan Thursen Dance Company at the Southern Theater in Minneapolis MN.

11/2 Quartet concert with, Philip Gelb-shakuhachi, Fred Frith-guitar and Toyoji Tomita-trombone at the 21 Grand, Oakland CA

11/6 Lecture - Releasing Creative Potential Through Deep Listening in the Minds and Machines series for the First Year Studies at RPI

11/8 Six hour solo concert with EIS- Spirit Light - an auspicious moment to link with others in recognition of the harmonic concordance at 8:35pm. Diapason in New York City.

11/13-15 Ensemble concert with EIS with Curtis Bahn, Perry Cook, Tomie Hahn, Larry Polansky and Dan Trueman, panelist for Frontiers in Electro-acoustic Music, Keynote address – Cooking in the Quantum Kitchen: Nourishing the Body of Electro-Acoustic Music for Listening in the Sound Kitchen:

Festival of Electro-Acoustic Music, Princeton University Music Department, Princeton NJ

11/16 Trio concert with EIS– The Carrier Band with Peer Bode-vocoder and Andrew Deutsch – mixer at Deep Listening Space, Kingston NY

11/18 Ensemble concert, Synaspere at the Dome in the Junior Museum. Works-in- progress by students of Pauline Oliveros' New Instrumentation for Performance research seminar, Troy NY.

11/28 Sound Piece, ensemble coaching for DVD recording at MECA, Houston TX

12/15-19 Ensemble concert of compositions and Deep Listening workshop at HOCHSCHULE DER KÜNSTE, Bern Switzerland

2002

April 26 Concert w. Curtis Bahn, Tomie Hahn, Dan Trueman at Festival of Electronic Music at Bennington College, Bennington NY

April 27 Concert w. Curtis Bahn, Scott Smallwood, Stephan Moore at Mass Art, Boston MA

May 31-June 2 Sounding the Margins: 40 Year Retrospective at Lorraine Hansberry Theater – San Francisco CA 26 pieces performed.

June 6 Concert – Birthday tribute by the Locrian Players at Riverside Church New York NY

June 20 Concert w. Curtis Bahn, Tomie Hahn, Dan Trueman at Milagro's on the Thursday Night Special Tivoli NY

June 30-July 4 Composer-in-Residence with concert at Walden School Dublin NH.

July 5-14 Composer-in-Residence with Deep Listening Band at Sound Symposium, St John's Newfoundland

July 27-30 Deep Listening Workshop at Women of the Skies Retreat Boothbay Harbor ME

August 7-13 Deep Listening Retreat at Big Indian Retreat Center, Big Indian NY

August 22 Happen'n - Deep Listening Workshop, Elat Chayim, Accord NY

September 19-22 Under the Influence: A Festival Celebrating the Legacy of Black Mountain College.

Concert and Deep Listening Workshop in Asheville, Black Mountain, and Cullowhee, NC Asheville NC

September 23 8pm solo concert Slosberg Recital Hall, Music Building Brandeis U. Waltham MA

September 24 10am Deep Listening Workshop Music Building Brandeis U. Waltham MA

September 26-29 Deep Listening lecture/demo for Digital Dialogues: Technology and the Hand, Co-

sponsored by the MIT Media Lab and the Haystack Mountain School of Crafts , Haystack Mt. ME, <http://www.haystack-mtn.org/>

October 22 Mata benefit – Introduced and presented a lifetime achievement award to Merce Cunningham at the Galen Gallery Brooklyn NY.

October 29 Dance in the Digital Age; Collaboration over INTERNET2 with Choreographer June Watanabe at iCIT at CSUH and iEAR Space at RPI

Nov 2-3 Concert with The Space Between with Joelle Leandre at CNMAT in Berkeley

November 21 Concert with Timeless Pulse, Interpretations, Merkin Concert Hall, New York NY

December 5 Concert with The Space Between Impulse/Response at The Art Center, Troy NY

December 7 – Concert with The Space Between at Roulette, New York NY

December 9 Concert with The Space Between at Casa Del Popolo, Montreal, QC Contact: <mpezze@po-box.mcgill.ca>

December 10 Lecture on improvisation at McGill University

2001

3/11 Pioneer Theater, St. Paul MN, Zeitgeist , Selected works

3/15 University of Wisconsin River Falls, River Falls WI, Concert of works including the premiere of for chorus & percussion

3/17 Engine 27 New York City, Deep Listening Band

3/21 Music Hall U Wisconsin Madison, Madison WI, SAI performs concert of Oliveros works

4/13 Union Theater, Madison WI Premiere - *Io and Her and the Trouble with Him*: an opera directed by lone with music by Oliveros

4/30 University of Wisconsin Madison, UW Percussion Ensemble performing *All Fours for the Drum Bum, Rolling Meditation & Traveling Companions*.

5/23 Roulette TV, New York City, Solo concert & broadcast

6-29-4/2 Sound Art Festival, Mexico City – *Sound Piece & Deep Listening*

7/27 California Institute for the Arts – The Space Between

7/28 – Schindler House, Santa Monica, CA Duo concert with Philip Gelb

9/7 Meridian Gallery, San Francisco CA, Trio with Toyoji Tomita & Shoko Higage

10/8 Suzanne Lacy Studio, Oakland CA, Performance of the *Library of Maps: An Opera in Many Parts*, parts I-III directed by Moira Roth

10/19 Aki Festival, St. Paul's Cathedral, Cleveland, OH, Deep Listening Band

10/26 Ruth Crawford Centennial at Brooklyn College, Brooklyn NY, Sarah Cahill performs premiere of *Quintuplets Play Pen: Homage to Ruth Crawford Seeger* (2001)

11/10 Serralves Foundation, Porto, Portugal, Solo Concert –

12-11-14 University of Colorado, Colorado Springs, Solo Concert, Choral concert including *The Heart of Tones & Sonic Meditations*

2000

1/15 Rosendale Cafe , Rosendale NY Solo Concert

1/17 Knitting Factory, New York City, Concert with Straylight

1/18 Knitting Factory - New York City, Electronic Music Festival, Solo

2/25 Tonic, New York City, New Circle Quintet concert

3/5 Grace Cathedral - San Francisco CA - KITKA vocal group performs the premiere of *The Space of Spirit: Unfolding the NewBorn Lotus*

3/18 Agnes Scott College, Decatur GA, Thamyris performs concert of music of Pauline Oliveros -

3/26 First Existentialist Church, Decatur GA Solo Benefit Concert

4/14-15 Agnes Scott College, Decatur GA *Antigone's Dream* with Paula Josa Jones

4/16 Alanta College of Art & Design, Atlanta GA, Concert w/Bode/Deutsch/Robinson

4/18 - Birmingham Art Music Alliance in Birmingham AL Solo Concert

4/21 Warner Concert Hall, Oberlin Conservatory, Oberlin OH, **Elan Trio premiere's *Elemental Gallop***

5/30 RailRoadEarth Studio, Decatur GA, – Farewell & demo of *Sayonara Sirenade:20/21*

5/12 MECA , Houston Tx, ! concert *Write Soon Tell All with Tom Bickeley, Susan Alcorn and David Dove*

5/20 *Woodland Pattern, Milwaukee WI Solo Concert*

6/13 Knitting Factory, New York City, Benefit Concert for Pauline Oliveros Foundation with Deep Listening Artists

6/26 Parochialkirche Berlin, Germany, Concert with Ensemble Zwischentöne – *Sound Piece*

6/29 Inventionen Festival, Berlin, Germany, *Red Shifts for trombone & Electronics* (Premiere), *Ear Rings* for mixed quartet

7/13 Ethical Cultural Society , Lincoln Center Festival , New York City, Riley – *In C* with an all electronic instrument ensemble

7/28 t Beyond Baroque, Los Angeles, CA Solo concert

8/5 Plan B, Santa Fe, NM Benefit concert with Deep Listening Artists

8/17 Lincoln Center , Lincoln Center Out-of-Doors Festival , premiere - Lunar Opera: Deep Listening For_

9/8-9 University of Colorado, Boulder, CO, The Space Between

10/6 Meridian Gallery, San Francisco, CA The Circle Trio

10/16 The Nicherin Buddhist Church, San Francisco CA, Sparkling Beatnik Concert with The Space Between

10/20 Seattle WA, Sparkling Beatnik Concert with The Space Between

1999:

1/24 De Ijsbreker – Amdsterdam, Pauline Oliveros & David Gamper, Breaki ng the EIS, Pauline's Solo, David's Solo, EIS Cream

2/20 Artemisia Gallery –Chicago, Oliveros & Friends Deep Listening

2/21 Chicago Cultural Center, Jack theDog/Oliveros, Horse Sings From Cloud

3/1 Making Music, Weil Recital Hall, Carnegie Hall-New York C,ity, Oliveros Retrospective Concert, Deep Listening, Sounds From Childhood, All Fours for the Drum Bum, The Well and The Gentle

3/14 Cat in the Cream, Oberlin Conservatory Deep Listening Band, *Deep Listening, Sound Fishes*

4/19 Columbia College, Chicago, Lecture/concert

4/23 University of Oklahoma, Norman OK, Solo concert

5/22-23 Open Ears Festival, Guelph, CA Ensemble concerts

6/12 Lorraine Kessler Gallery, Poughkeepsie NY , Concert with Joe McPhee & Julie Lyon Rose

6/16 The Knitting Factory, New York City, Deep Listening Band with Straylight

7/31 PlanB, Santa Fe, NM, Deep Listening Festival

9/4 Höfe-Fest, City of St. Pölten, Austria, *Echoes from the Moon*

9/18 Mills College Concert Hall, Oakland CA, *Vocal Variations: Rituals, Improvisations, Texts and Sounds - A Celebration of Women in Creative Music*

10/15 Clarion, San Francisco CA, *The Space Between*

10/16 Center for New Music & Audio Technology, Berkeley CA, *The Space Between*

10/30 Marseille, France, Concert with David Gamper and Ione.

11/13 Musikerinnen - Festival, Wie Es Ihr Gefällt , Berlin - Solo Concert

12/3 Meridian Gallery, San Francisco, CA , Solo Concert

12/10 Spruce St. Gallery San Diego CA *The Space Between*

1998:

Tour – Four Accordions of the Apocalypse: Alan Bern, Amy Denio, Guy Klusevsek and Pauline Oliveros – Oliveros repertoire::Horse Sings From Cloud ,Hegel's Dialogue, Play Thing, Apocalyptic Moments

4/15/98 Roxy -Ulm Germany

4/16/98 Tollhaus - Karlsruhe,

4/17/98 Theater- Salzburg Austria

4/18/98 KulturzentrumWels

4/19/98 Theater.-Ljubljana, Slovenia

4/21/98 Spielboden-Dornbirn, Austria

4/22/98 Rote Fabrik-Zurich, Switzerland

4/2/98 Stadt Theater- Russelsheim, Germany

4/24/98 Stadtgarten-Koln, Germany

4/25/98 Beursschouwbourg-Brussels, Belgium

5/22/98 Queen ELizabeth Hall-London, Solo concert -Pauline's Solo, Deep Listening

6/2/98 Harmony House- CT Pauline Oliveros Deep Listening

6/27/98 Mohawk Festival NY Oliveros/Buckner -The Heart of Tones

9/12/98 Mills College-Oakland CA The Circle Trio with India Cooke& KarolynVan Putten

9/14/98 Rova Festival, Mt. Tamalpais Amphitheater-. Tamalpais CA Pauline Solo - Pauline's Solo

9/18-19/98 Center for New Music and Audio Technology. -Berkeley CA The Space Between with Barre Phillips

9/19/98 Downtown Arts Fest NewYork/California/Massachusetts via INTERNET Maggi Payne, Brenda Hutchinson, Jessie Gilbert, Helen Thorington

12

9/24-26/98 Rotunda of the Low Library, Columbia University New York City - Deep Listening Band with Ellen Fullman and the Long String Instrument - Epigraphs in the Time of Aids

10/2/98 Mills College Concert Hall, Oakland CA, Rova Saxophone Quartet premiere of *Saxual Orientation*

10/3/98 Meridian Gallery -San Francisco CA Solo concert

10/19/98 Mills College-Oakland CA, *Njinga The Queen King* directed by IONE

10/30/98 Frau Musica Nova- WDR Cologne Germany, Duo with Abbie Conant – Deep Listening

11/1/98 Frau Musica Nova- Ensemble Resonanz - *Out of the Dark* for string orchestra (Premiere)

11/7/98 Yerba Buena Center -San Francisco Gelb /Reason/Oliveros Deep Listening

11/8/98 Bean Benders - Berkeley CA The Space Between with John Raksin

11/14/98 Plan B- Santa Fe NM, Solo concert -Deep Listening

11/15/98 The Out Post-Albuquerque NM, Solo concert - Deep Listening

11/16/98 Mills College -Oakland CA IONE/Oliveros/Ngo Njinga the Queen King

12/11/98 Mills College-Oakland CA, *Njinga The Queen King* directed by IONE

V. **Research Grants and Contracts**

A. **Proposals Approved and Funded**

Meditation Project – University of California San Diego: Project for Music Experiment 1973

B. Proposals Submitted and Not Funded with Current Status

“Collaborations for Co-Creation” Seed Funding Program RPI . Other sources to be sought.

C. Briefly Describe Your Current Research Interests

Collaboration, Communication and Co-creation:

In the last two and one half years at RPI, I have been immersed in the following research projects:

1. "Reality Exchange";
- 2." Library of Maps, an opera in many parts";
3. "The Expanded Instrument System (EIS)";
- 4 Deep Listening: A Composer's Sound Practice;
5. Performances
6. RPI research seminars.

1. **REALITY EXCHANGE**, an INTERNET2 tele-immersion venue for creative media arts collaborations and teaching based on the work of Jaron Lanier- Advanced Networks and Services, The National Tele-Immersion Initiative (including Brown University, University of North Carolina Chapel Hill and the University of Pennsylvania Philadelphia) and Jeremy Cooperstock of McGill University. The objective is to achieve high quality three-dimensional visual, and surround sound audio transmission interactively between distant locations so that users feel like they are actually looking, talking, meeting or performing with each other in the same room. This project is in its early stages.

"Tele-immersion presents the greatest technological challenge for Internet2".

Since arriving at RPI I have been investigating the INTERNET2 connection, here with the assistance of the Arts Department systems administrator Igor Broos and subsequently using it between iEAR Studios at RPI and the Interdisciplinary Center for Immersive Technology (ICIT) at California State University, Hayward – Scot Gresham-Lancaster, director. My intent was to facilitate research collaborations between RPI and Mills College students, colleagues .and myself. I have also used INTERNET connections and video chat between my Deep Listening classes at RPI and Mills College.

Since last year, I have collaborated on several performances concerning this research into the INTERNET2 potential to test the connection and performance possibilities in virtual space. I am deeply interested in studying virtual space and its future as a venue that will make it increasingly

possible to take ideas from an intimate setting into a larger public domain. I am interested in the architecture of virtual space and such questions as the design of imaginary space with performers interacting in improbable ways, embodiment in virtual space, and the mixing of multiple dimensions. Will the INTERNET be a concert hall?

Among the experiments I have conducted are

a) **Cultivating Communities: Dance in the Digital Age** (Fall 2002) a collaboration with choreographer June Watanabe of Mills College. She danced in the recital hall of at CSU Hayward, while I played the accordion in iEAR studio at RPI. My image was projected on screen on stage with Watanabe. At times Watanabe merged her image with mine by dancing behind the screen.
<http://matsone.csu Hayward.edu/internet2/>

b) In **Peerings** (Spring 2002) I collaborated with RPI Professor Brian Lonsway of the Architecture Department and his design students with my RPI, Arts students and Mills College students that included composers, singers and dancers, Lonsway's design students created sets with performative aspects; The designs were projected to Hayward as virtual spaces in which three Mills dancers—together with one at RPI—performed. The results were then composited and returned to RPI with all four dancers performing in the virtual space together. Two singers and two composers also performed together in this event, one on either coast.

The transmission between RPI and California was supported by ICIT of Hayward, Scot Gresham-Lnncaster, director. .The event was performed live on both coasts for audiences a and streamed onto the INTERNET. <http://www.o-art.org/peerings> .

These attempts at collaborating in virtual space have produced good results in networking, collaborations, teaching and creative work. The technical results are, however, still understandably crude, Packet drop out due to traffic on the backbone caused considerable trouble with audio transmission much to my distress although I anticipate with more research that this will definitely be improved in the future. Compatible infrastructures between institutions are necessary and not yet available. In house transmissions between West Hall and Green will allow research to continue without the disruption of INTERNET2 traffic on the backbone.

Future research will be conducted from a new teleport to be established in DCC iEAR Space in 2004 by the Arts Department. A performance involving high end eight channel audio with low resolution video is planned between iEAR Space and SAT in Montreal for the spring of 2004.

2. THE LIBRARY OF MAPS: AN OPERA IN MANY PARTS.

Since 2001, I have been working in collaboration with Moira Roth, Trefethen Professor of Art History and head of the Art Department at Mills College, on an “opera in many parts.” This is a collaborative multi-media work, which makes use of multiple technologies, including audio visual installations, multi-channel sound, computer controlled lighting, INTERNET, video the use of DVD for production elements and for documentation. (Note: DVD software and hardware became a resource in RPI studios at my request in 2002.)

Roth has now written a series of forty texts about a fictional library and its inhabitants. The narrative’s time frame range from a single night to a span of many centuries, and they are set in many different spaces in addition to the library’s. e.g., the *Village of Handmaps*, the *Library of Alexandria*, the *Land of the Star Dwellers*, and the *Observatory*. There are many characters in the texts, including an Astronomer, and a Chief Librarian. These texts have lent themselves to a variety of treatments involving acoustic and electronic sound, live traditional staging, video and INTERNET presentations. We have involved a wide range of diverse artists, musicians and program-designers to participate in creating scenic elements and animations – intended for future productions.

So far, we have produced three “parts” of this ongoing opera, “*The Library of Maps*” in Oakland, California, and in Troy, New York, and have proposed a fourth “part,” to be performed on a ferry between Sweden, Estonia and Finland, in the context of the International Symposium of Electronic Arts (ISEA) in the summer of 2004.

In June 2001, as a prelude to our collaboration, I created a five-minute composition “Klangspiegel/Sound Mirror,” which was played at the Amerika Haus, Berlin, to accompany Roth reading her texts.

In October of 2001, we did the first production of the opera in an Oakland artist’s studio. It began with my playing this Berlin “Klangspiegel/Sound Mirror” on a CD player, followed by three theatrical presentations of the *Library of Maps* texts, accompanied by live music--accordion, koto and trombone--and performers in a setting of mirrored boxes, roses and objects.

In April of 2002, the Ark Community Charter School in Troy worked with graduate students and staff from RPI; and in Oakland, technologists, faculty members and kids from the Mills College Children’s School worked with members of Mills College. In this “*Library of Maps: Experience Of Art & Technology*,” we designed and produced a live cyber exchange, which took place in both spaces, using webcams, electronic drawing tablets, and software designed by the Academy of Electronic media at RPI. Research involved the creation of a drawing program for collaborative use on the

INTERNET enabling the children of the two schools (who had already been corresponding through email and web site) to produce a collaborative drawing—a map.

The next stage of this project was a production of the *Library of Maps* at RPI itself, which took place also in April of 2002. The performance, staged in the 750-seat West Hall Auditorium on the Rensselaer Polytechnic Institute campus, was a culmination of my spring 2002 graduate course "Arts Practicum," and undergraduate "Deep Listening" class in collaboration with many other RPI participants, including Diana Slattery and Myriam Hamman, and sixty-five students of Kathleen Ruiz and Seth Cluett, plus Laura Biagi (New York City) and Angelique Van Berlo (Toronto).

Moira Roth has written the following description of her impressions of this event:

"For about an hour or so, the space is transformed by costumed performers and projections, lights, sounds (live and electronically produced), movements, singing, clapping, and chanting, all combining to create a mesmerizing atmosphere, sometimes dramatic and sometimes meditative. At the beginning, a number of performers are positioned on the stage, including Doug Van Nort, Rachelle Menshikova, Myriam Hammani, and Angelique Van Berlo. Just below the stage in the center stands a motionless figure in black holding a bell (Laura Biagi). In the middle of the auditorium Pauline Oliveros (who intermittently plays a conch shell) and Bryan Spinelli (Mix Operator) are stationed. In the back is the installation of the Hermit (Andrew Lynn), who is visited by the Chief Librarian (Diana Slattery).

Emitting long sustained notes and moving in slow motion along the aisles and through the seats are twelve members of the Deep Listening class. The audience (numbering some fifty people) stand in front of Anuar Ayob's video installation of readings of Library of Maps texts by performers in various languages. They seek out, hidden under one of the chairs, a visual reflection on the Maps of Death by a lizard-like figure (Ann Marie Lanese), and they view the interactive digital Satellite Tapestry Project, a shifting kaleidoscope-like series of maps.

For the most part, the audience members wander around rather than seating themselves. And I, too wander around, enchanted by the transformation of stories that I had once written in solitude, but which are now so collaboratively interpreted not only by the performers but also by the audience."

Moira Roth

3. THE EXPANDED INSTRUMENT SYSTEM (EIS)

The EIS is a series of computer generated delays with variable times and modulation types that process acoustic instrument and vocal sounds. Sounds may be layered and routed to spatialized geometric patterns with variable radius and orbit times in a quadraphonic or octaphonic surround system that envelops the audience. The current interface patch written in MAX/MSP also contains algorithms (performer extensions) that activate inaccessible parameters for improvisation with the performer. (It is physically not (yet) possible to control all performance parameters directly). The EIS has been under continual development since 1965 through numerous compositions, solo and ensemble performances. EIS was changed from an analog/digital hybrid to an all digital version in 1998.

Each new composition requires new programming and configuration of EIS and will continue to evolve as technology evolves..

Commissioned instrumental works for EIS:

Sound Geometries (2003) for chamber orchestra and EIS commissioned Novelles Musiques with a premiere performance in Brussels Belgium March 15, 2003 followed by a recording for future release.

Big Room (2003) for solo trombone and EIS commissioned by the Morgan Thursen Dance Company with a premiere performance by Monique Buzzarté with the company at the Southern Theater in Minneapolis October 16-19, 2003.

Spirit Light (2003) for accordion solo and EIS. Performed by Pauline Oliveros November 8, 2003 at Diapason in New York. (A six hour performance)

4. *Deep Listening: A Composer's Sound Practice* – This is the first draft of an exposition of *Deep Listening* practices and it includes descriptions, instructions and explanations. The book was written as a text for my Deep Listening courses at RPI. Release by Deep Listening Publications is planned for 2004.

5. Solo and group performances are listed in my bio sketch. A few highlights are included below:

1/23-24 Solo and ensemble concerts, *Deep Listening* workshop, lecture and class visit for the **Distinguished Visitor's Program** at the University of Michigan School of Art & Design.. Ann Arbor, MI

2/20-23 solo concert, and ensemble performance of *The Greeting Meditation* and panelist for the **Colloquium on Attention and the Arts**, Pomona College Department of English., Pomona College, Claremont, CA

3/7-17 Composer in residence and concert including *Sound Piece*, *Four Meditations for Orchestra* and premiere of *Sound Geometries* commissioned by Musiques Nouvelles in the Ars Musica Festival, Brussels, Belgium.

3/29-30 Speaker and Deep Listening workshop - Symposium on the **Transformative Power of the Arts** at Emory University for the opening of the Donna and Marvin Schwartz Center for Performing Arts in Atlanta.

5/17-18 - Solo concert with EIS, Angelica, Festival Internazionale, Bologna Italy

5/22 Concert with Deep Listening Band, *Music From the Soul of the Earth: In Memory of Greg Altman*, Arts and Events at Winter Garden, World Financial Center, New York

6. Teaching at RPI – Deep Listening and new seminars.

Spring 2001 Arts Practicum *The Library of Maps: An Opera in Many Parts* resulted in a large scale performance consisting installations, singing, music and theatrical actions in West Hall Auditorium involving more than one hundred students.

In keeping with my philosophy of learning by doing, seminar students were asked to read the texts of *The Library of Maps* by Moira Roth and select one part for a creative response. The responses ranged from installations to theatrical performance. The seminar consisted of five graduate students. In addition to their creative participation the students were assigned production support roles for the performance i.e. production manager, stage manager, pr, technical support, lighting and documentation and so forth. The performance of *The Library of Maps: An Opera in Many Parts* was a co-creation with the composer Pauline Oliveros and the author Moira Roth and was directed by lone. Many students from outside the seminar and from other universities were involved. The performance took place in West Hall Auditorium April 18, 2001.

Fall 2002 Electronic Arts Practice: (limited to MFA students in electronic arts). Development and completion of individual creative projects in electronic arts with discussions and critiques of student work in a seminar format. Projects may use any of the studios and combinations of media available in the iEAR Studios. All projects will be presented or performed in public concerts, exhibitions, and installations.

Spring 2002 Collaborations – Internet2 = resulted in a distance performance involving students from RPI Arts and Architecture and Mills College Music and Dance in Oakland. This seminar involved the

use of INTERNET 2 as a performance venue through high bandwidth transmission of audio and video.

The students explored collaboration through distance using INTERNET2, INTERNET, SquidCam, and email for communication and discussion of their creative work. Each seminar meeting involved experimentation with the medium. Design students discovered that they could manipulate their designs in real time to create sets that morphed during performance. Composers designed an interactive system that could accept input from INTERNET and live audience members. Two vocalists designed an intimate performance based on an Inuit performance practice of close proximity singing. Dancers performed together in the virtual environment.

Fall 2003 Arts 4971 New Instrumentation for Performance is an exploration of a central problem in human and computer interaction (HCI). As an artist how to effectively perform with computers is an ongoing problem. What is an effective interface between the human body and a computer? How is it possible to physically control multiple parameters in live performance in a way that is satisfying to both performer and audience?

The seminar resulted in a performance of the semester projects in the Dome at the Junior Museum in Troy. Students created software interfaces in MAX/MSP for image processing in Jitter, built a special projector with a fish-eye lens to project fully and effectively on the dome, created software interface for a turntable and for a toy guitar performance and collaborated in duo performances involving sound and projected imagery.

Fall 2001-Spring 2004 Arts 4964 Deep Listening

Deep Listening is a practice and on going research project created by the instructor to enhance and expand listening abilities and to encourage creative work through altered states of consciousness. To this end the class explores different forms of listening including stillness and extreme slow movement as well as instantaneous reaction time. Students engage in experiential exercises that include a rhythm circle, performance of sound pieces by the instructor, other Deep Listening practitioners and students, field recording projects, composition, improvisation and discussion.

The instructor gives the historical background and overview for Deep Listening and related subjects.

Approximately half of the class time is spent in doing exercises together. Experience accumulates through the doing. Sharing the experiences in partner and collective discussion with the other class members helps to increase understanding and deepen one's experience of the material. This is why class attendance and participation is required. Deep Listening practice must be understood through experiencing and sharing the results.

Journal and paper writing is essential for articulating understanding of the practice and helps to integrate and synthesize the experiences.

Course objectives are to:

- * Learn the history and gain understanding, and experience of the practice of Deep Listening
 - * Integrate the practice with individual and collaborative creative work
 - * Complete and present two collaborative environmental field-recording projects
- A) Engage in and present creative work based on the experiences of Deep Listening in weekly assignments
 - B) Articulate in writing your understanding and experience of Deep Listening through journal and scholarly writing

WORK AND RESEARCH, 1960s TO THE PRESENT 2003

All this current work is based on my concept of **Deep Listening** which I began in 1973, while teaching at the University of California, San Diego,

There I received a research grant from the Research Board at UCSD for **The Meditation Project** which was carried out in a residency at the Project for Music Experiment. Later renamed the Center for Music Experiment (which I directed from 1976 to 1979). This facility became noted world-wide for new work and instrumentation in new music, performance and media arts.

Just before this project, I had been working intensely with a group of students, developing **Sonic Meditations** (see attached texts, published by Smith Publications 1972). Sonic Meditations are instructions for directing attention to listening and sounding in a variety of ways. In the Meditation Project, these Sonic Meditations were tested with twenty people meeting for four hours a day for nine weeks. Experts in mind and body practices gave input to the project by instructing the group. Measurements by a clinical psychologist were made at the beginning and ending of the project to test for the effect of the experience. Brainwaves were also measured, by a technologist and it was noted that measurements showed an equalization of brain waves on both hemispheres—a desirable effect, indicating directions for further research.

Public workshops and performances were developed out of this research experiment, including a major event, staged for the opening of UCSD's Mandeville Center in 1974: - **Crow Two: A Ceremonial Opera**, performed by thirty musicians, actors and dancers using the concepts and effects of Sonic Meditations.

It is important to me that this work be understood as the basis for my engagement with research into technology.

To continue tracing the evolution of this practice of Deep Listening, I should explain that there was a parallel direction in my experiments which had occurred earlier at **the San Francisco Tape Music Center** (1960-1965), of which I was a founding member, and then Mills College's **Tape Music Center**, (Renamed the Center for Contemporary Music) which I directed in 1966-1967. Here I inaugurated the beginning of the **Expanded Instrument System (EIS)**. I wanted to challenge myself as a performer by applying tape delay techniques to my playing, and electronic music. I thought of EIS as a time machine. I would play in the present, knowing that what I played would come back in the future, and when it came back in the future, I would be dealing with the past—and also dealing with the present and the new future simultaneously. Thus, expressing the simultaneity of time and a commitment to live electro-acoustic music. (See attached CDs and my articles on EIS.)

Using my EIS research, I created numerous performances and a catalogue of electronic music compositions from 1960 to the present. (See lists in CV).

In 1967, I was appointed **Lecturer at the University of California San Diego**, having been brought there to establish the electronic music program for the graduate students. This was a great opportunity for me to bring my experience and research from the field into an academic institution. (My first student was Allan Strange, who wrote **Electronic Music: Systems, Techniques, and Controls (1972)** a book that became a classic text for electronic music, based on what he had learned from my seminars and teaching.)

During the fourteen years that I was at UCSD, I directed **the Center for Music Experiment and Related Research**, and advanced to full professor, step III. During my tenure as a director of the CME, I facilitated software development for electronic music, created and produced **What's Cooking? What's Cooking?** was an annual gathering, highly successful, of performance artists from music, literature, visual arts and theater, and established a network that has continued to this day for many of us involved in those three years.

When I left UCSD in 1981, it was to establish my own non-profit organization to become a platform for my research and to facilitate creative work in the community of artists in my network. In 1985, I created **Pauline Oliveros Foundation**, which now operates in its own facility - Deep Listening Space - in Kingston, New York. The facilities include a gallery used for exhibitions and performances, a state-of-the-art studio for recording and editing, apartments for artists-in-residence, offices and a projected media arts studio. Our programs include publications of all media and distribution by mail order.

Four years after the establishment of the Pauline Oliveros Foundation, I named my work and research **Deep Listening**.

This name Deep Listening was inspired by a recording made by a band which I organized (later named the **Deep Listening Band**) in the cistern at Fort Worden in Washington State in 1988. The recording was released on the New Albion Records (see attached) and called *Deep Listening*. Our Deep Listening Band continues to this day, performing and recording and experimenting with unusual acoustic spaces, and simulating spaces with **EIS**.

In 1990, I began to use **Distance Technology** for projects. The first was an interview with Morton Subotnik and David Rosenboom querying me over video-telephone from the Electronic Café in Santa Monica while I was in the Verbum Gallery in San Diego. A simultaneous six-city celebration

was held on November 23, 1991: “**Pauline Oliveros Celebrates 40 Years of Composing and Community.**” (see <http://www.library.nwu.edu/iesca/newsletter/leonardi.html>).

In 1994 **Njinga Interactive** took place at RPI as a PIP project, involving satellite uplink, Picture–Tel over ISDN line, radio broadcast with call-in, RCS chat, and live studio performance. (See attached video).

In 1996 Deep Listening band performed in collaboration with a group from Paris and then a group from Toronto playing together in virtual space at The Kitchen in New York City, using Picture-Tel. In 1997 DLB performed together using Picture-Tel to create three phantom trios with Stuart Dempster in Seattle, Pauline Oliveros in Evanston IL and David Gamper in New York at the Kitchen. Each live band member had the images of the other two performers on screen life size at each venue. (See attached video.)

In 1999 I began a series of INTERNET improvisations with the Rocking Horse Trio with Brenda Hutchinson-long tube and Maggi Payne-flute at the Mills College Center for Contemporary Music with musicians based in New York and Boston. These collaborations have continued and are the basis for my current project at RPI - **Reality Exchange**.

Because my performances, improvisations, collaborations involve Deep Listening, technology and a large network of colleagues, peers and students I see the interlocking of what I have named "Collaboration, Communication and Co-creation" as my research. Focused projects come from this core.

From all this I hope that you may get a sense of how I work, and of my deep interest in the artistic use of technology linked with community.

VI. **Editorship of Journals, Reviews of Manuscripts, Books, and Research Proposals, Curating, and Jurying of Exhibitions**

(Give organization or journals, significant items reviewed, dates.)

Editorial Board, Perspectives of New Music

VII. **Service**

A. **Service to University**

1. **University, School, and Departmental Committees and Dates for Each**

Search Committee for the Director of EMPAC – Fall 2001
PhD Committee Fall 2002

2. **Other Service and Administration Activities**

Advisor to the curriculum committee – Arts Fall 2001

A. **Service to University, continued**

3. **Undergraduate Student Advising and Counseling** (number and year)

Dan Moore – The Culminating Experience 2003
Matthew Shanely – Capstone 2004
Aaron Taylor – Capstone 2004

4. **Graduate Student Advising and Counseling** (number and year)

Anne marie Lanese 2003
Kyra Garrigue 2003
Carrie Dashow 2003
Penny Lane 2003
Jesse Stiles 2003
Doug Van Nort 2002-03
Stephan Moore 2002-03
Mimi Hammani 2001-02
Alan Rosenblith 2002
Joe Riensel 2001-2
Seth Cluett 2001-2
Dina Williams 2001

B. Professional Societies

(Give memberships, positions held, dates.)

ArtsWire - Executive Committee since 1992
ASCAP - Member since 1981
Composer's Recordings Inc. (CRI) Editorial Board 1991-98
Exploratorium - International Arts Advisory Council 1993-95
Good Sound Foundation - Board of Directors 1985-94
Composer's Forum - Board of Directors since 1982
Mayor Gallo's Internet Task Force - City of Kingston 1996
Ulster Arts Alliance - Member 1990-2001
Ulster Arts Alliance - Board of Directors 1995-96
American Music Center - Board of Directors 1982-88
New York Foundation for the Arts - Board of Governors 1987-89
National Young Composer's Competition - Board of Advisors 1996-97

C. Community and Public Service

(Give national, state, and local organizations; positions held; and dates.)

VIII. **Professional and Public Lectures**

(List invited and contributed papers and lectures, giving title, organization, and dates.)

2003

Deep Listening lecture and class visit for the Distinguished Visitor's Program at the University of Michigan School of Art & Design.. Ann Arbor, MI January 23-24.

Panelist for the Colloquium on Attention and the Arts, Pomona College Department of English., Pomona College, Claremont, CA , February 20.

As It Is a lecture, Levenson Recital Hall, Brooklyn College Conservatory of Music, Brooklyn NY, March 24.

Speaker and Panelist, Symposium on the *Transformative Power of the Arts* at Emory University for the opening of the Donna and Marvin Schwartz Center for Performing Arts in Atlanta GA, March 29-30.

Panelist for New York Digital Salon's *International Digital Art and Culture Symposium* at the Museum of Modern Art's Gramercy Theater New York, NY, April 23.

Releasing Creative Potential Through Deep Listening in the Minds and Machines series for the First Year Studies at RPI, November 6.

Keynote address – *Cooking in the Quantum Kitchen: Nourishing the Body of Electro-Acoustic Music for Listening in the Sound Kitchen*: Festival of Electro-Acoustic Music, Princeton University Music Department, Princeton NJ, November 15.

2002

Music of Pauline Oliveros -Lecture Brown University April 23

Music of Pauline Oliveros -Lecture at Bowdoin College Brunswick ME April 29

Deep Listening Lecture for Digital Dialogues: Technology and the Hand, Co-sponsored by the MIT Media Lab and the Haystack Mountain School of Crafts , Haystack Mt. ME, <http://www.haystack-mtn.org/> September 26-29

Mata benefit – Introduced and presented Merce Cunningham with a Lifetime Achievement Award - Brooklyn NY October 22

2001

Panelist – Ruth Crawford Seeger Centennial Conference, ISAM, Brooklyn College,

Panelist - Composer Fellowships – Massachusetts Council for the Arts, Boston

Judge – Gaudeamus New Music Interpreters Competition 2001, Rotterdam Conservatory, NL

Keynote Address – Sound Practice, World Forum on Acoustic Ecology, Dartington Conference Center, UK

Panelist – Teaching 20th Century Music, Gamut, Agnes Scott College, Decatur GA

2000

Plenary Speaker - *Quantum Listening: From Practice to Theory (To Practice Practice)* Congress on Culture, Humanities and Humanity - The Chinese University in Hong Kong

Lecture – Quantum Listening: From Practice to Theory, Humanities Conference, Drew University

Panelist - The Georgia Association of Music Theorists (GAMUT) annual

conference at Agnes Scott . Panel on the teaching of 20th century music

Speaker – American Composer's Forum, Agnes Scott College

Panelist – Women & Identity, Deep Listening Space, POF, Kingston NY

Key Note Address, ICAD at Georgia Tech, Atlanta, GA

1999

Key Note Address Improvisation Across Borders Conference at UCSD, Quantum Improvisation: The Cybernetic Presence –

1998

Keynote address - *Deep Listening: Bridge to Collaboration* - Art/Sci
Conference at Cooper Union

1997

Herb Alpert Awards – Los Angeles

1996

Panelist - Meet the Composer - Commissions New York City

1994

Panelist - New York Foundation for the Arts - Composer's Fellowships

1990

Panelist - Pew Charitable Trusts - Composer's Fellowships

1988

Panelist - Bush Foundation - Composer's Fellowships

Panelist - New York State Council on the Arts - Composer's Fellowships

1974-79

National Endowment for the Arts - Composer's Panel -

Deep Listening Retreats:

Deep Listening Retreat 1991-2001, Rose Mt. Retreat Center, Las Vegas, NM, Hotel Regina, Muerren,
Switzerland, Haliburton Wild Life Preserve, Big Indian Retreat Center, Big Indian, NY

Deep Listening Workshops:

2001

4/28-29 Benedictine Center ,Middleton WI

5/6-15 Egypt – process journey

6-29-4/2 Sound Art Festival – Manuel Rocha - Mexico City

7/20-23 Yoga Center, Vancouver BC

7/23- Seminar for Young Composers CSSS at Cal Arts

8/23-24 Happen'n DL Workshop

12-11-14 Composer Residency – University of Colorado Colorado Springs, CO

2000

2/5 Agnes Scott College, Decatur GA

3/29 First E. Church ,Decatur GA

4/6 Shambala Center, Decatur GA

5/19 Politics of Meaning Conference – Open Center at Riverside Church

7/4-10 Who Wants to be a <u>Woman</u> Tomorrow? Female Configurations in the Performing Arts of Today
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A meeting of women artists from different cultures, organized by the 2nd Sommerakademie in Braunschweig from July 1-6, 2000 in collaboration with the German Center of the ITI, the CIDC, and DTC during the Festival Theaterformen 2000

8/24-27 Happen'n Accord NY

1999

2/16 Baldwin-Wallace Conservatory Cleveland OH

2/19 Cincinnati Conservatory, Cincinnati OH

2/20 Artemisia Gallery Chicago, IL

2/20 Concert 8pm Artemisia Gallery Chicago

4/23 Oklahoma University, Norman OK

5/22/23 Open Ears Festival, Guelph, CA

6/25 Alexander Practitioners Conference, Smith College, Amherst MA

8/20/21 Happen'n Accord NY

IX. Honors and Awards

Goldie Award for Life Time Achievement, Bay Guardian for contributions to culture in the Bay Area, San Francisco 2001
 SEAMUS Award for Life Time Achievement for pioneering work in electro acoustic music, 1999
 Foundation for Contemporary Performance - Performance Award 1994
 ASCAP Standard Award 1982-2001
 Bessie Award for Music Composition, Dance Theater Workshop for *Contenders* 1991
 Letter of Distinction - American Music Center 1991
 NEA Composer's Fellowship 1990
 City of Philadelphia Citation 1989
 NEA Composer's Fellowship 1988
 Honorary Doctor of Music - University of Maryland Baltimore County 1986
 City of Houston - Pauline Oliveros Day March 3. 1984
 NEA Composer's Fellowship 1984
 Beethoven Prize - City of Bonn for *Bonn Feier* 1977
 Guggenheim Fellowship for composition 1973
 Gaudeamus Prize - Best Foreign Work - *Sound Patterns* 1962
 Pacifica Foundation Prize for *Variations for Sextet* 1960

X. Sabbatical Leaves, Off-Campus Study Programs, Foreign Professional Travel
 (Give dates and topics.)

- XI. **Other Activities**
(List other relevant activities such as consulting (include name of company and days per year), expert witness, or significant activities not included in previous categories)

- XII. In addition to the above information include, if pertinent, concrete evidence of teaching ability and any unusual contributions to university affairs, such as curriculum advising or development, continuing education participation, etc.

Signature *Pauline Oliveros* Date December 1, 2003