



*happy*  
**Eric's**  
**Recital**  
**Hearing**

## COMPOSER NOTES

I wrote the original version of this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved.

Seven years later I orchestrated the piece and let the melodies and harmonies lead the music to a wider range of emotion: the journey is now different.

—*Osvaldo Golijov*

## NOTAS DE LA MÚSICA

Compuse la versión original de esta pieza en memoria de mi amiga Mariel Stubrin. Intenté captar ese breve instante antes del dolor, en el que uno se entera de la muerte imprevista de un amigo lleno de vida: un sólo momento, congelado para siempre en la memoria de uno y que resuena durante la pieza, entre las olas y los ecos de la música brasileira que amaba Mariel.

Siete años después hice la orquestación y dejé que las melodías y las harmonías guiaran la música hacia una gama más amplia de emociones: ahora el viaje es distinto.

—*Osvaldo Golijov*

## ANMERKUNGEN DES KOMPONISTEN

Ich schrieb die ursprüngliche Fassung dieses Stückes in Erinnerung an meinen Freund Mariel Stubrin. Versuchend den kurzen Augenblick der Trauer festzuhalten, nach dem Erfahren des plötzlichen Tod eines Freundes, der voller Leben war - einen einzigen Moment für immer im Gedächtnis gehalten, der durch das ganze Stück wiederhallt zwischen Wellen und Echos brasilianischer Musik, die Mariel so liebte.

Sieben Jahre später habe ich das Stück orchestriert und liess die Melodien und Harmonien die Musik gestalten - hin zu einem breiteren Spektrum von Emotionen: Die Reise ist jetzt eine andere.

—*Osvaldo Golijov*

*En Memoria de Mariel Stubrin  
Escrita para Maya Beiser y Steve Schick*

# MARIEL

OSVALDO GOLIJOV

PLAY AS:

$J = 66$

like an asteroid

Marimba

5 continue always in  $\frac{3}{8}$

gradually accel.  
the  $\frac{3}{8}$  to trem.

Mar.

10  $J = 72-84$  poco rubato, floating, as in Orbit  
tremolo sempre

pp poch. cresc.      pp      pp poch. cresc.      pp

The melody delicately in the foreground

Mar.

17 TURN  $\frac{3}{8}$

sfz

fade in  
poco vibrato, a call from afar, haunting

22

Vc.

in  $\frac{3}{8}$  as in the beginning      colla parte always in  $\frac{3}{8}$

Mar.

*p*      *sfp*      *sfp*      *f*      *p*      *sfp*      *p*  
*p*      *pp*      *pp*      *sfp*      *p*

28

Vc.

accel. the  $\frac{3}{8}$  to trem.

Mar.

*sfp*      *p*      *sfp*      *p*      *pp*      *p*  
*p*      *sfp*      *pp*

A  $\text{♩} = 72-84$

33

Vc.

*pp* delicately      *pp*      *pp*

Mar.

*pp*

39

Vc.

*p*      *poco a poco cresc.*

Mar.

44

Vc. 

Mar. 

rit.

50

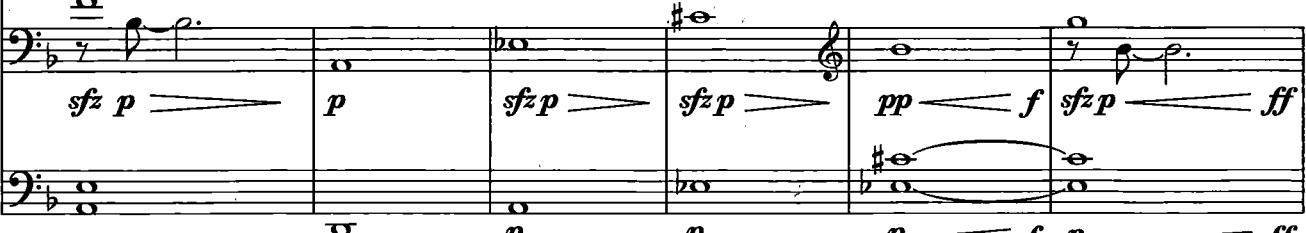
Vc. 

Mar. 

**B** Tempo primo  
in  $\frac{3}{8}$  as in the beginning

56

Vc. 

Mar. 

V.S.

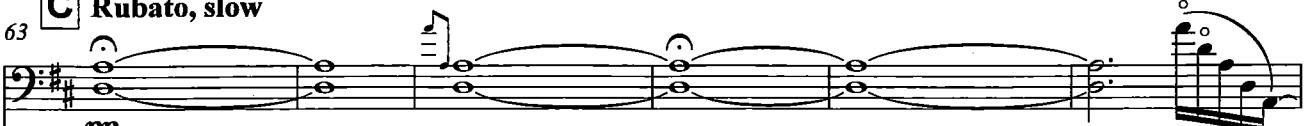
Dissolving; repeat ad lib. each cell (in the order they are written, no pauses between repeats or cells)

62

Vc. 

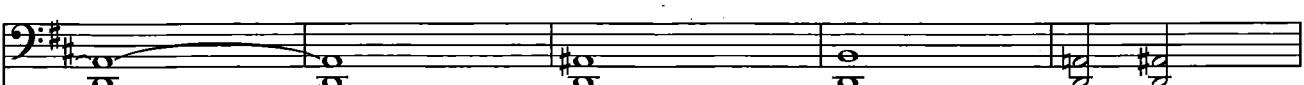
**C Rubato, slow**

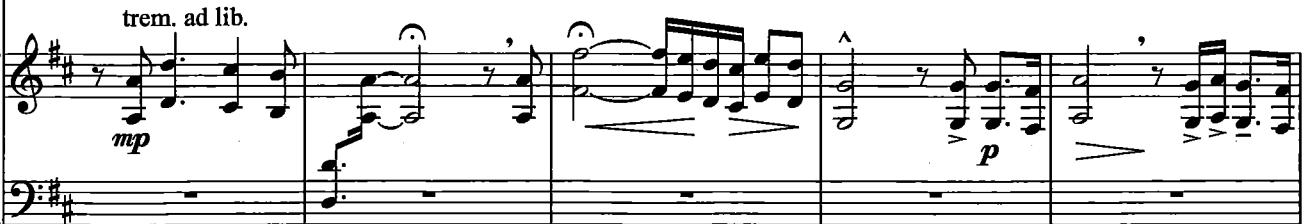
63

Vc. 

Mar. 

69

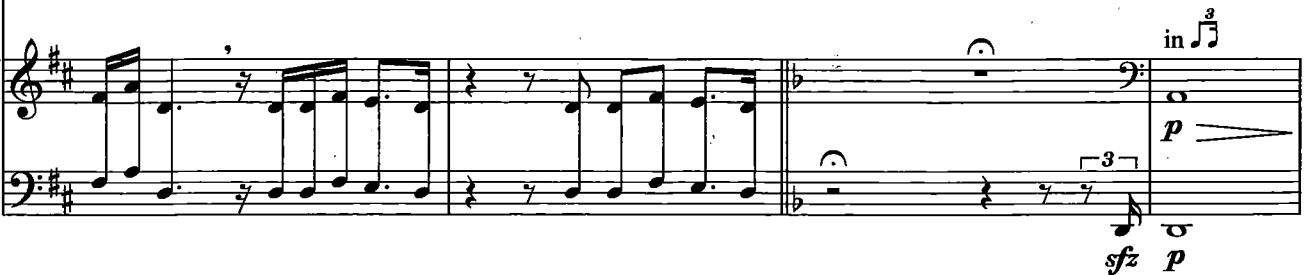
Vc. 

Mar. 

**D Tempo primo**

74 **ritard.**

Vc. 

Mar. 

78

Vc. *mf dolce*

Mar. *come prima* *sfp*  
*sfp* *p* *p* *sfp > p*  
*sfp* *p*

83

Vc.

Mar. *sfp* *p* *ff* *pp sub.*  
*accel. the* *to trem.*

89  $\text{J} = 72-84$

Vc. *pp cresc; espr, come prima*

Mar.

95

Vc.

Mar.

6

100 **E**

Vc. *poco a poco cresc.*

Mar.

106

Vc.

Mar.

*long***F** Slow, rubato

113

Vc. *long*

Mar.

119

Vc. *ord.*

Mar.

125

Vc. <> *p*

Mar.

132

fade out

Vc.

Mar.

EVAN WILLIAMS

**TEACH YOURSELF TO FLY FROM THIS PALE BLUE DOT**

for percussion (crotales and vibraphone), piano, and electronics



Evan Williams  
*Teach Yourself to Fly From This Pale Blue Dot*  
for percussion (crotales and vibraphone), piano, and electronics



## INSTRUMENTATION

Percussion: crotales (2 octaves) and vibraphone

Piano

Interactive or Fixed Electronics (2.1 stereo)

## DURATION

11' – 12'

## PROGRAM NOTES

On August 25, 2012, the Voyager 1 probe became the first human-made object to leave our solar system. Its twin, Voyager 2 followed it 6 years later on November 5, 2018. When they were launched in 1977, both probes contained a copy of the Golden Record, a compilation of images and sounds curated by Prof. Carl Sagan and others. Acting as both a time capsule and a message in a bottle, the sounds on these records include music from around the world and across several centuries, and greetings in a multitude of languages. Should the probe ever be encountered by extra-terrestrial intelligent life, these sounds and images would provide a snapshot of human society.

*Teach Yourself to Fly From This Pale Blue Dot* imagines the journey of these probes through interstellar space. As they travel alone far beyond our planet will their components degrade? Will they encounter dangerous spatial phenomenon? Will they encounter intelligent life? Or will they simply drift away never to been seen or heard from again?

*Teach Yourself to Fly From This Pale Blue Dot* was commissioned by Brianna Matzke and Chris Graham for The Response Project. The 2020 Response Project asked composers to respond to the sound mediations of Pauline Oliveros. As such, the work is heavily influenced by Oliveros's *Teach Yourself to Fly* and *Wind Horse*. Throughout the work, the performers respond to each other and randomized recordings from the Golden Record, creating a new and unique space for Deep Listening in each performance.

## SCORE NOTES

The electronics for *Teach Yourself to Fly From This Pale Blue Dot* contain public domain recordings from NASA and digitally transformed archival and commercial recordings utilized under the principles of Fair Use. Should any of the recordings pose a copyright concern to the performers or presenting venue, please contact the composer at [evanwilliamsmusic@gmail.com](mailto:evanwilliamsmusic@gmail.com).

The electronics for this work are available in both interactive and fixed formats. While the spirit of Deep Listening is best embodied in the interactive version, it is understood that technological restraints may not allow for the use of the interactive Max patch. When employing the fixed playback, try to capture the spirit of Deep Listening by keeping aleatoric elements of the work free and spontaneous.

## Aleatory

Throughout the work, there are senza misura measures where the players are granted limited freedom in their interpretation of the material. Senza misura measures are timed rather than metered. Figures in boxes should be repeated ad libitum over the course of the measure.

While repetition and frequency are left to the discretion of the performer, unless otherwise indicated, rhythm, tempo, and dynamics of each notated gesture should be maintained within these sections

## Using the interactive Max patch

Employing the interactive patch will allow for greater freedom for the performers when performing the work, and will add an extra element of aleatory, in the form of randomized playback in multiple sections throughout the work.

The patch requires no audio input, and can be run by one of the performers or by a separate engineer. The numbers enclosed in circles indicate cues for the electronics. Pressing the space bar or using a USB or MIDI pedal will advance the patch to the next numbered cue.

See the ELECTRONICS INSTRUCTIONS for more information and troubleshooting suggestions.

## Using the fixed playback

Timings are provided in the score for those employing the fixed track. There are very few moments that require exact timing with the electronics in the piece, therefore it is hoped that a click track is unnecessary, and that synching with the track can be accomplished with a cell phone timer or by ear.

Score

Commissioned by Brianna Matzke and Chris Graham for *The Response Project*

# TEACH YOURSELF TO FLY FROM THIS PALE BLUE DOT

Evan Williams

c.a. 90''\*\*

Moderately slow, meditative  $\text{♩} = 72$

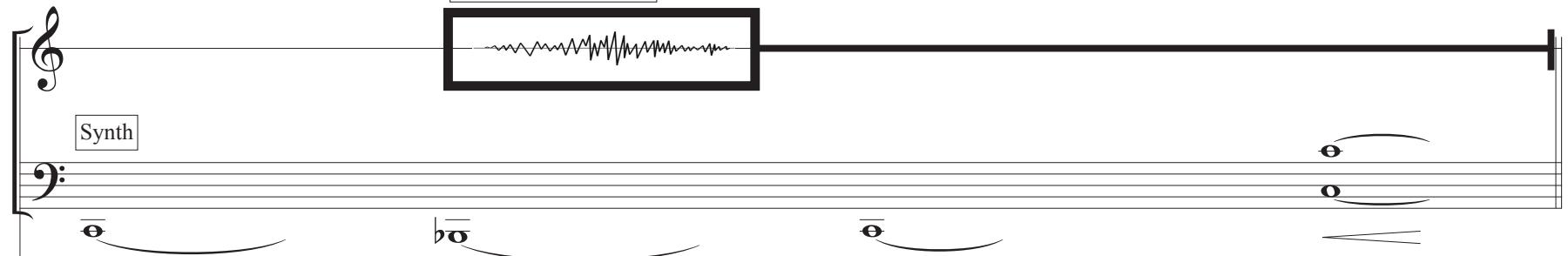
(1) *Senza misura*

0:30\*

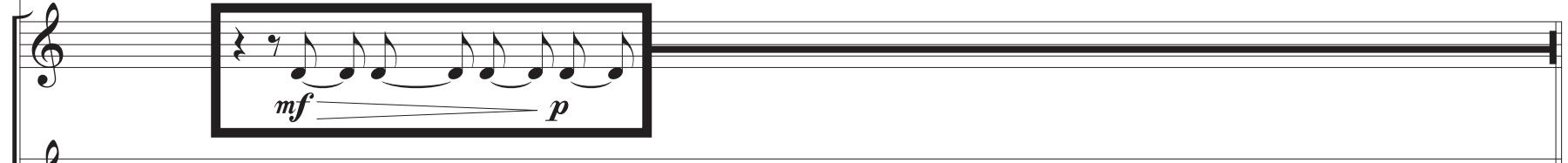
1:00

Growing audio signal

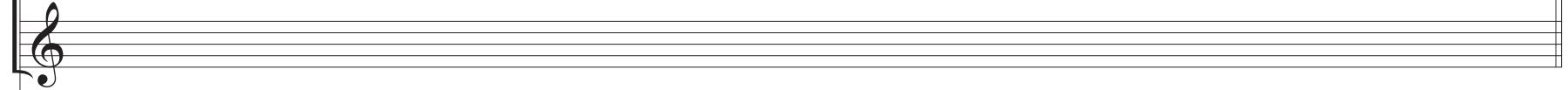
Electronics



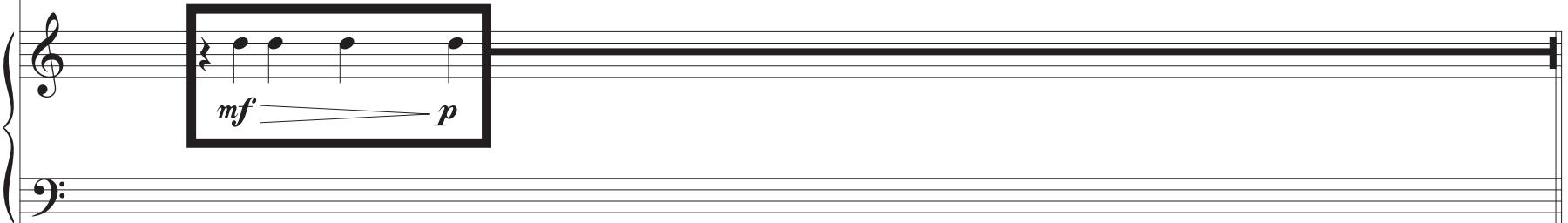
Crotales



Vibraphone



Piano



\*These time markings are only for those who are employing the fixed track

\*\*These time markings are only for those who are employing the interactive patch (see Performance Notes for details)

A  
2

c.a. 20"

1:30 Randomized audio files Strict time 2:00

Elec. Synth Echoing synth arco arco

Crt.

Vib.

Pno. pluck f p 8vb

3

Musical score page 7, measures 7-10. The score includes parts for Electric Bass (Elec.), Cello (Crt.), Vibraphone (Vib.), and Piano (Pno.).

- Elec. (Top Staff):** Playing eighth-note patterns primarily in common time (indicated by a '4'). Measure 7 starts in common time (indicated by a '2'). Measures 8-10 start in common time (indicated by a '4'). Measure 10 ends in common time (indicated by a '4').
- Crt. (Second Staff):** Playing eighth-note patterns primarily in common time (indicated by a '4'). Measure 7 starts in common time (indicated by a '2'). Measures 8-10 start in common time (indicated by a '4'). Measure 10 ends in common time (indicated by a '4').
- Vib. (Third Staff):** Playing eighth-note patterns primarily in common time (indicated by a '4'). Measure 7 starts in common time (indicated by a '2'). Measures 8-10 start in common time (indicated by a '4'). Measure 10 ends in common time (indicated by a '4').
- Pno. (Bottom Staff):** Playing sixteenth-note patterns primarily in common time (indicated by a '4'). Measure 7 starts in common time (indicated by a '2'). Measures 8-10 start in common time (indicated by a '4'). Measure 10 ends in common time (indicated by a '4').

Measure 8 contains a dynamic *f*. Measure 9 contains dynamics *mf* and *arco*. Measure 10 contains dynamics *f* and *loco*.

**B** Bright, with a sense of hope

(5) 2:33

"Hello, from the children of Planet Earth."

14

Elec.

Synth

Crt.

Vib.

Pno.

*p*

The musical score consists of four staves. The top staff is for 'Elec.' (Electric), featuring a treble clef, a 3/4 time signature, and a single note followed by a sustained note labeled 'Synth'. The second staff is for 'Crt.' (Cello), showing a treble clef and a dotted half note. The third staff is for 'Vib.' (Vibraphone), also with a treble clef. The bottom staff is for 'Pno.' (Piano), with a treble clef and a bass clef, indicated by a brace. A dynamic marking 'p' is placed above the piano staff. The score is numbered '14' at the beginning of each staff. A box contains the text "Hello, from the children of Planet Earth." and a circled '5' indicates the measure number. The word 'continues...' with an arrow points to the end of the score.

20

Vib.

Pno. *mp*

20

*f*

arco

20

*mp*

20

*f*

arco

3:00

25

Vib.

Pno.

25

25

*mp*

25

*f*

C

29

Vib.

Pno.

mf

This musical score consists of two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). The score is in common time (indicated by '4'). Measure 29 begins with a rest followed by a single note. This is followed by a series of eighth-note pairs with sixteenth-note grace notes, each pair connected by a curved line. The measure ends with a fermata over the last note. Measure 30 starts with a rest, followed by a series of eighth-note pairs with sixteenth-note grace notes, each pair connected by a curved line. The measure ends with a fermata over the last note. The piano part includes dynamic markings 'mf' and 'mf'.

33

Vib.

Pno.

This musical score consists of two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). The score is in common time (indicated by '4'). Measure 33 begins with a rest followed by a single note. This is followed by a series of eighth-note pairs with sixteenth-note grace notes, each pair connected by a curved line. The measure ends with a fermata over the last note. The piano part includes a sustained note at the beginning of the measure.

36

Vib.

Pno.

This musical score consists of two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). The time signature is common time (4/4). Measure 36 begins with a rest followed by a sixteenth-note pattern. Measure 37 starts with a rest, followed by a sixteenth-note pattern, and ends with a repeat sign. The piano part includes a dynamic marking 'p.' (pianissimo) and a fermata over the last note of the measure.

3:30

38

Vib.

Pno.

This musical score consists of two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). The time signature changes to common time (4/4) at the beginning of measure 38, indicated by a '4' above the staff. Measure 38 features a sixteenth-note pattern. Measure 39 begins with a rest, followed by a sixteenth-note pattern, and ends with a repeat sign. The piano part includes a dynamic marking '3' (three eighth notes) under the first note of the measure.

D

with hard felt mallets

Vib.

4

f

Pno.

Musical score for the first section of the piece, starting at measure 40. The score consists of two staves. The top staff is for the treble clef instrument, and the bottom staff is for the bass clef instrument. Both staves are in common time (indicated by '4'). The treble clef staff has a dynamic marking 'f' (fortissimo) above it. The bass clef staff has a dynamic marking 'ff' (fortississimo) above it. The music features eighth-note patterns and sustained notes. Measures 40-47 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs. Measures 48-55 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs. Measures 56-63 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs. Measures 64-71 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs. Measures 72-79 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs. Measures 80-87 show the treble clef instrument playing eighth-note pairs followed by a sustained note, while the bass clef instrument plays eighth-note pairs.

Vib.

42

1

Pno.

42

1

44

Vib.

This section shows two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). Both staves are in common time (44). The Vibraphone part consists of eighth-note patterns with grace notes, primarily using the 5th and 3rd harmonics. The Piano part also features eighth-note patterns with grace notes, primarily using the 6th harmonic. Measure numbers 1 through 8 are indicated below each measure.

Pno.

4:00

46

Vib.

This section shows two staves. The top staff is for the Vibraphone (Vib.) and the bottom staff is for the Piano (Pno.). Both staves are in common time (46), indicated by a box labeled "4:00". The Vibraphone part continues its eighth-note patterns with grace notes, primarily using the 5th harmonic. The Piano part continues its eighth-note patterns with grace notes, primarily using the 6th harmonic. Measure numbers 1 through 8 are indicated below each measure. The key signature changes to 3/4 at the end of the piano staff.

Pno.

## **E** Growing in intensity

Vib.

Pno.

48

6 6 6 6 6 6

Musical score for Vibraphone and Piano, page 10, measures 50-54.

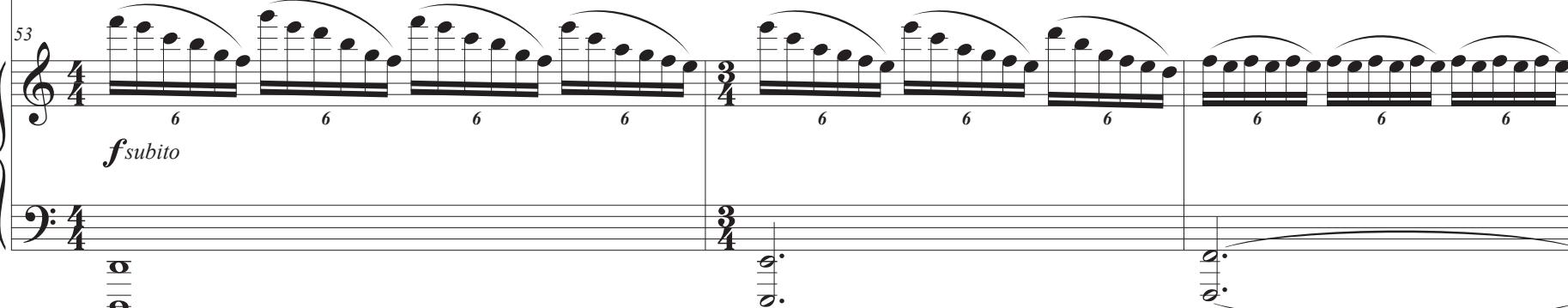
**Vib.** The vibraphone part consists of two staves. The top staff starts with a dynamic of  $\text{f} \cdot$ , followed by a sustained note with a dynamic of  $\text{g} \cdot$ . The bottom staff begins with a dynamic of  $\text{a} \cdot$ , followed by a sustained note with a dynamic of  $\text{a} \cdot$ . The measure ends with a dynamic of  $\text{ff}$ .

**Pno.** The piano part is grouped under a brace. It features sixteenth-note patterns in the treble clef staff, with dynamics of  $6$  and  $6$ . The bass clef staff shows sustained notes with dynamics of  $\text{a} \cdot$ . The measure ends with a dynamic of  $\text{ff}$ .

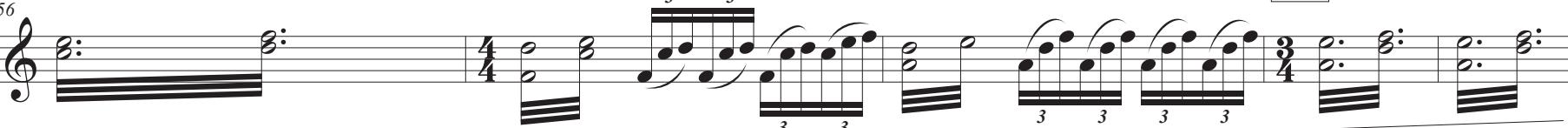
53

Vib.   
*f subito*

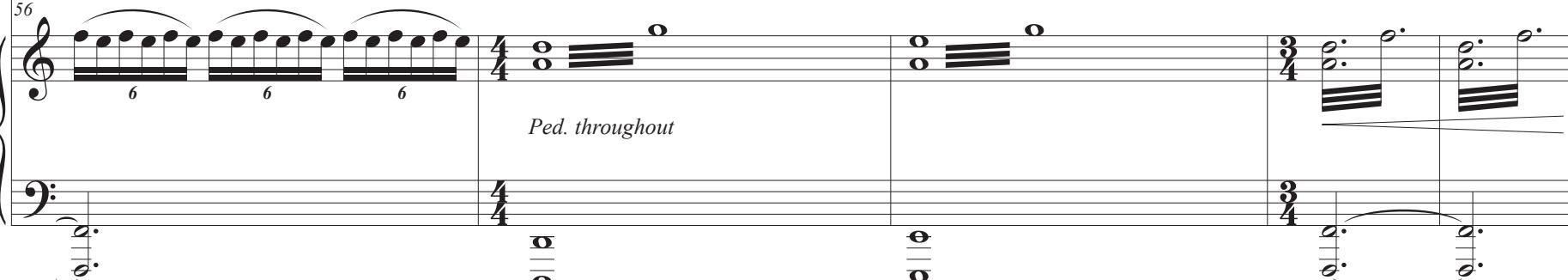
53

Pno.   
*f subito*

56

Vib.   
4:30

56

Pno.   
*Ped. throughout*

⑥ Synth  
4:50

61

Elec.

Vib.

Pno.

l.v.

l.v.

61

c.a. 30" (each time)

c.a. 20"

F Meditative, somewhat mysterious  
*Senza misura*

5:41

Elec.

Vib.

Pno.

66

***mf*** ————— ***n***

***mf*** ————— ***p***

***p*** *Ped. ad lib.*

**G** Much faster,  $\text{♩} = 132$

*Strict time*

5:54

(7)

Randomized garbled greetings

Musical score for four instruments: Electric, Synth, Vibraphone, and Piano.

**Electric:** Treble clef, 4/4 time. Starts with a short burst of noise (boxed) followed by a sustained note. Measure numbers 3 and 4 are shown above the staff.

**Synth:** Treble clef, 4/4 time. Starts with a short burst of noise (boxed) followed by a sustained note. Measure numbers 3 and 4 are shown above the staff.

**Vib.** Treble clef, 4/4 time. Measures 1-2: Rest. Measures 3-4:  $mf$ , eighth-note pairs. Measures 5-6:  $n$ , eighth-note pairs. Measures 7-8:  $mf$ , eighth-note pairs. Measures 9-10:  $p$ , eighth-note pairs.

**Pno.** Treble clef, 4/4 time. Measures 1-2: Rest. Measures 3-4:  $mf$ , eighth-note pairs. Measures 5-6:  $p$ , eighth-note pairs. Measures 7-8: Rest. Measures 9-10:  $mf$ , eighth-note pairs. Measures 11-12: Rest. Measures 13-14:  $mf$ , eighth-note pairs. Measures 15-16:  $p$ , eighth-note pairs.

Measure 68: Treble clef, 4/4 time. Measures 1-2: Rest. Measures 3-4:  $mf$ , eighth-note pairs. Measures 5-6:  $p$ , eighth-note pairs. Measures 7-8: Rest. Measures 9-10:  $mf$ , eighth-note pairs. Measures 11-12: Rest. Measures 13-14:  $mf$ , eighth-note pairs. Measures 15-16:  $p$ , eighth-note pairs.

(8)

74

Elec.

74

Crt.

Vib.

74

Pno.

mf

*n*

*p*

c.a. 1 - 2'

**H**  
9  
6:17  
Randomized samples of music

**Elec.** Senza misura

**Crt.** \*  
80  
OR OR OR ECHO  
(use either instrument)

**Vib.** \*  
80  
OR OR OR ECHO

**Pno.** \*  
80  
OR OR OR ECHO  
(use one or both hands, or pluck strings)

**10**  
Audio Clip:  
Bach, Brandenburg 2

The musical score consists of four staves: Elec., Crt., Vib., and Pno. The Elec. staff begins with a waveform icon and the instruction "Senza misura". The Crt. and Vib. staves feature a box containing "OR" and "ECHO" followed by the instruction "(use either instrument)". The Pno. staff features a box containing "OR" and "ECHO" followed by the instruction "(use one or both hands, or pluck strings)". Measure numbers 9 and 10 are marked with asterisks (\*). The score concludes with an instruction to respond to the electronics or other players using the specified gestures, echoing what is heard, and alternating responders throughout the section.

\*Throughout this section, respond to either the electronics or the other player with one of the notated gestures, or by echoing what you hear. Echo with either your instrument(s) or voice. Alternate to whom you respond and how you respond throughout the section.

I Somewhat relaxed,  $\text{♩} = 92$

7:33

Strict time

Musical score for piano, vibraphone, and synthesizer. The score consists of three staves. The top staff is for the Synth, the middle for the Vib., and the bottom for the Pno. The Synth staff begins with a sixteenth-note pattern followed by rests. The Vib. staff starts with a rest, then plays a continuous eighth-note pattern labeled "hard felt mallets". The Pno. staff starts with a rest and continues the eighth-note pattern from the Vib. staff. The score is marked "Somewhat relaxed" and "♩ = 92". The section ends at 7:33 with a "continues..." arrow.

Elec.  
Synth

Vib.  
hard felt mallets  
*p somewhat dry*

Pno.  
93

continues...

98

Vib.

98

Pno.

**p** somewhat dry

102

Vib.

8:00

J

102

Pno.

loco

102

Pno.

**p**

**p**

106

Vib.

*mf*

106

Pno.

*p*

*mf*

110

Vib.

*f*

*Ped. throughout*

110

Pno.

*f*

8:30

Vib.

114 > > > > > > > > >

Pno.

114 > > > > > > > > >

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3



Vib.

118 > > > > > > > > >

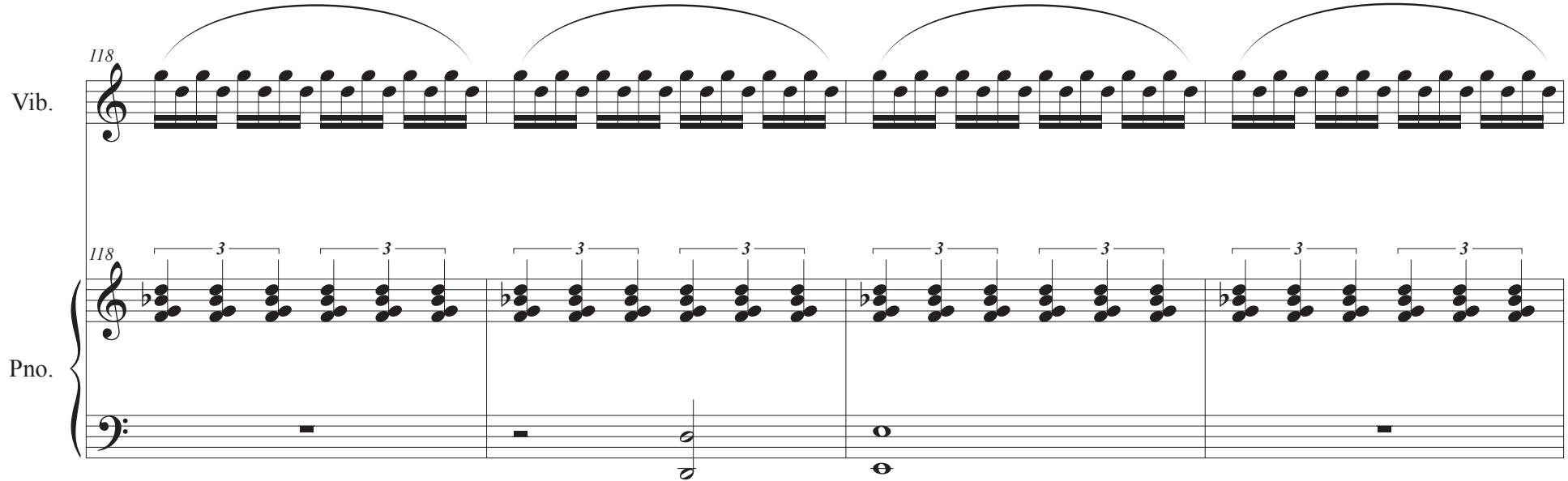
Pno.

118 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3



K

Vib.

Ped. throughout

This measure shows a vibraphone part consisting of six sustained chords, each consisting of two notes. The notes are grouped by vertical brackets under the first, third, and fifth notes of each pair. The instruction "Ped. throughout" is written below the staff.

Pno.

122

This measure shows a piano part. The treble staff consists of eighth-note pairs grouped by vertical brackets under the first note of each pair, with a '3' above each bracket indicating a three-note chord. The bass staff consists of sustained notes with horizontal beams connecting them, separated by vertical dots. The tempo is marked as 122 BPM.

9:00

Vib.

125

This measure shows a vibraphone part identical to the one in the previous measure, consisting of six sustained chords of two notes each, grouped by vertical brackets under the first note of each pair.

Pno.

125

This measure shows a piano part. The treble staff consists of eighth-note pairs grouped by vertical brackets under the first note of each pair, with a '3' above each bracket. The bass staff starts with a rest, followed by sustained notes with horizontal beams and vertical dots. The tempo is marked as 125 BPM.

128

Vib.

A staff for the Vibraphone (Vib.) in treble clef. It consists of ten groups of four notes each, all connected by vertical stems. Each group is enclosed in a bracket labeled '5' below it, indicating a five-note cluster. The entire section is repeated three times.

128

Pno.

A staff for the Piano (Pno.) in treble clef. It features a series of eighth-note patterns. A brace groups the treble and bass staves. A 'Ped. throughout' instruction is centered above the piano staff. The bass staff shows a continuous eighth-note pattern. The piano part ends with a final eighth-note pattern followed by a repeat sign.

131

Vib.

A staff for the Vibraphone (Vib.) in treble clef. It consists of ten groups of four notes each, all connected by vertical stems. Each group is enclosed in a bracket labeled '5' below it, indicating a five-note cluster. The entire section is repeated three times.

131

Pno.

A staff for the Piano (Pno.) in treble clef. It features a series of eighth-note patterns. A brace groups the treble and bass staves. A curved line starts from the end of the previous piano staff and extends to the beginning of this staff. The bass staff shows a continuous eighth-note pattern. The piano part ends with a final eighth-note pattern followed by a repeat sign.

L 9:15

11 Voices



 continues...

Elec.

Vib.

Pno.

continues...

137

Vib.

6 6 6 6 5 5

p

137

Pno.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9:40

141

Crt.

Vib.

141

Pno.

p Ped. ad lib.

p

M 10:07

Voices

Elec.

Crt. 152

Vib.

Pno. 152 8va

*pp* very delicate

*Ped. ad lib.*

*pp* very delicate

10:35

⑫ Beeping

161

Elec.

Crt.

Vib.

Pno.

(no decresc.)

161

ppp

ppp

Musical score for four instruments:

- Elec.**: Treble clef, 170 BPM. Notes: Open circle, Open circle.
- Crt.**: Treble clef, 170 BPM. Notes: Closed square, Closed square, Closed square, Closed square, Closed square, Closed square, Closed square.
- Vib.**: Treble clef, 170 BPM. Notes: Closed square, Closed square, Closed square, Closed square, Closed square, Closed square, Closed square.
- Pno.**: Treble clef, 170 BPM. Notes: Closed square, Closed square, Closed square, Closed square, Closed square, Closed square, Closed square.

A horizontal line connects the Crt. and Vib. staves, and another line connects the Vib. and Pno. staves. The measure ends with a fermata over the Crt. staff and a dynamic marking **n**.

May 16, 2020  
Memphis, TN

190  
P  
1510  
1973  
26

**PAULINE OLIVEROS**

# **SONIC MEDITATIONS**

Dedicated to the ♀ Ensemble and Amelia Earhart

March - November 1971

# SONIC MEDITATIONS

## INTRODUCTION I

Sonic Meditations are intended for group work over a long period of time with regular meetings. No special skills are necessary. Any persons who are willing to commit themselves can participate. The ♀ Ensemble to whom these meditations are dedicated has found that non-verbal meetings intensify the results of these meditations and help provide an atmosphere which is conducive to such activity. With continuous work some of the following becomes possible with Sonic Meditations: Heightened states of awareness or expanded consciousness, changes in physiology and psychology from known and unknown tensions to relaxations which gradually become permanent. These changes may represent a tuning of mind and body. The group may develop positive energy which can influence others who are less experienced. Members of the Group may achieve greater awareness and sensitivity to each other. Music is a welcome by-product of this activity.

## INTRODUCTION II

Pauline Oliveros has abandoned composition/performance practice as it is usually established today for Sonic Explorations which include everyone who wants to participate. She attempts to erase the subject/object or performer/audience relationship by returning to ancient forms which preclude spectators. She is interested in communication among all forms of life, through Sonic Energy. She is especially interested in the healing power of Sonic Energy and its transmission within groups.

All societies admit the power of music or sound. Attempts to control what is heard in the community are universal. For instance, music in the church has always been limited to particular forms and styles in accordance with the decrees of the Church Fathers. Music in the courts has been controlled through the tastes of patrons. Today Muzak is used to increase or stimulate consumption in merchandising establishments.

Sonic Meditations are an attempt to return the control of sound to the individual alone, and within groups especially for humanitarian purposes; specifically healing.

- Each Sonic Meditation is a special procedure for the following:
1. Actually making sounds
  2. Actively imagining sounds
  3. Listening to present sounds
  4. Remembering sounds

Because of the special procedures involved, most all of the meditations are available to anyone who wishes to participate regardless, or in spite, of musical training. All that is required is a willing commitment to the given conditions.

Sound making during the meditations is primarily vocal, sometimes hand clapping or other body sounds, sometimes using sound producing objects and instruments.

Sound imagining is encouraged through the use of various questions designed to trigger auditory fantasy. Individuals are then asked to share what was heard inwardly, with members of the group using any means to describe the experience. Conditions given for listening to present sounds are intended to expand awareness of the auditory environment, both within and without of the individual.

Auditory memory is also encouraged by trigger questions with subsequent sharing of these memories in the group. Some of the meditations involve body movement as well. The term meditation is used simply to mean dwelling with or upon an idea, an object, or lack of object without distraction, or divided attention.

Healing can occur in relation to the above activities when 1) individuals feel the common bond with others through a shared experience. 2) when one's inner experience is made manifest and accepted by others. 3) when one is aware of and in tune with one's surroundings. 4) when one's memories, or values, are integrated with the present and understood by others.

In process a kind of music occurs naturally. Its beauty is not through intention, but is intrinsically the effectiveness of its healing power. This may be felt by the group, and the music relates to the people who make it through participation and sharing, as a stream or river whose waters offer refreshment and cleansing to those who find it.

-I-

### Teach Yourself to Fly

Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity to increase very slowly. Continue as long as possible naturally, and until all others are quiet, always observing your own breath cycle.

Variation: Translate voice to an instrument.

-II-

Search for a natural or artificial canyon, forest or deserted municipal quad. Perform Teach Yourself to Fly in this space.

-III-

### Pacific Tell

Find your place in a darkened indoor space or a deserted out-of-doors area. Mentally form a sound image. Assume that the magnitude of your concentration on, or the vividness of this sound image will cause one or more of the group to receive this sound image by telepathic transmission. Visualize the person to whom you are sending. Rest after your attempted telepathic transmission by becoming mentally blank. When or if a sound image different from your own forms in your mind, assume that you are receiving from some one else, then make that sound image audible. Rest again by becoming mentally blank or return to your own mental sound image. Continue as long as possible or until all others are quiet.

### Telepathic Improvisation

To the musicians with varied or like instruments:

Tuning — each musician in turn sits or stands in front of the audience for a few minutes. The audience is asked to observe the musician carefully and try to imagine the sound of his or her instrument. The audience is instructed to close eyes and attempt to visualize the musician, then send a sound to the musician by hearing it mentally. The musician waits until he or she receives an impression of a sound mentally, then he or she produces the sound. Members of the audience who have successfully "hit the target" raise their hands as feedback to the musician.

After the tuning exercise the musicians distribute themselves throughout the space among the audience members and utilize the following instructions:

Play only long sustained tones

Play only when you are actually hearing a pitch, or pitches, mentally

Assume you are either sending or receiving

If you are sending, try to visualize the person to whom you are sending. If you are receiving, listen for the sound and visualize the sender. The quality and dynamics of the tones you play may be influenced by your feelings, emotional or body sensations, or even impressions of colors, which might come from the audience members. Continue until it seems "time" to stop.

To the observers: Try mentally to influence the musicians by wishing for one or more of the following elements: (the musicians are instructed to play only long sustained tones)

- A. Focus mentally on a specific pitch. If you are sending, visualize the musician to whom you are sending. If you are receiving, listen for the sound which matches yours. Also visualize the musician.
- B. Focus mentally on stopping or starting a sound at a particular time.
- C. Focus mentally on loudness or softness of tone production.
- D. Focus mentally on the quality of the tone.
- E. Focus mentally on an emotional character for the tone.

This meditation is best done in very low illumination, or with eyes closed.

-IV-

Divide into two or more groups. Each group must have a tape recorder and be sound isolated from the other groups. The distance might be small or great, i.e., thousands of miles or light years. Each group then performs Pacific Tell or Telepathic Improvisation, attempting inter group or interstellar telepathic transmission. A specific time period may be pre-arranged. Each group tape records its own sounds during the telepathic transmission period for later comparison.

Variation: Instead of working in groups each participant works as an isolated soloist.

-V-

### Native

Take a walk at night. Walk so silently that the bottoms of your feet become ears.

# Philomela

Eric Whitmer  
Brian Ellis

For Percussion Soloist // 7 person ensemble // And 8 channel audio suit

## Soloist:

- 0:00 - start stop watch
- 0:05 - start electronics
- 0:10 - begin playing, Low, Quiet
- 1:00 - Bombastic, harsh
- 2:00 - Quiet high
- 3:00 - Low, Quiet
- 4:00 - Sparse (gestures die with space) (Crescendo through till 5:00)
- 5:00 - Alternating oblique motion figure in middle octave
- 6:00 - Grow in intensity / complexity
- 7:00 - Completely free
- 8:00 - Low, Quiet
- 9:00 - Fade Out

## Ensemble:

- 0:00 - start stop watch
- 0:05 - start electronics
- 0:10 - wait, listen
- 0:35 - Ensemble 1 Enters, QUIET
- 1:00 - CLEAN
- 1:45 - Ensemble 2 Enters, CLEAN
- 2:00 - Noisy (Aluminum foil)
- 2:45 - Noisy (paper)
- 3:30 - Ensemble 3 + 4 Enters, Pitched (instruments)
- 4:30 - Loud
- 5:00 - Mute
- 5:30 - Ensemble 5, 6, + 7 Enters, Clean
- 6:00 - Noisy (Paper)
- 7:00 - Free
- 8:30 - Mute
- 9:20 - Begin Aluminum foil

# Khan Variations

$\text{♩} = 138 - 144$  always strictly *a tempo*

Alejandro Viñao

Theme

Marimba

*mf*

Variation I

bouncing (like an echo)

7

13

Variation II

(the bass always a steady pulse of equal duration)

20

*sforzando*

3

25

## Variation III

25

Variation III

*mp* *f* *mp*

*p*

*mf*

*3* *4* *3* *4*

30

30

*mf* *(mf)* *f* *mp*

*mf* *p* *mf* *mf* *mf* *mf* *mf* *mf*

*3* *4* *9* *16*

35

35

*f* *mf* *f* *mf* *mf* *mf* *p* *f*

*3* *4* *5* *15* *16*

39

39

*ff* *mf* *p* *mf* *mf*

*3* *4* *2*

43

47

53

the 2 hands bouncing like separate echoes

58

**ff**  
**Variation IV**  
**ff ff**  
**mp**  
**mp** (the bass a steady pulse of equal duration)

**mf**      **mp**      **f subito**      **mf**

**as if slowing down against the steady pulse on the right hand**

**4 3 2**  
**1**  
**mp**  
**mf**



99

104

108

Variation V – of speed changes

113

poco rit.

$\bullet = 70$  calm

$mf\ pp$

the theme (tenuto) with a deep weight

$mp$

the bottom notes tolling like a bell

118

123

127

131

A musical score for piano, page 134. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp. The tempo is indicated as 134. The music consists of several measures. Measure 1 starts with a dynamic of *p*, followed by a measure of *p* with a *mf* dynamic. Measure 2 starts with a dynamic of *p*, followed by a measure of *mf*. Measures 3-4 start with a dynamic of *mp*. Measures 5-6 start with a dynamic of *f*. Measures 7-8 start with a dynamic of *p*. Measures 9-10 start with a dynamic of *mp*, followed by a measure of *f*. Various performance markings are present, including slurs, grace notes, and dynamic changes. Measure 1 has a 5-measure bar line above it. Measures 2-3 have a 5-measure bar line above them. Measures 4-5 have a 5-measure bar line above them. Measures 6-7 have a 5-measure bar line above them. Measures 8-9 have a 3-measure bar line above them. Measures 10-11 have a 3-measure bar line above them.

A musical score for piano, page 141. The top staff is in treble clef and 3/4 time, starting with dynamic pp and transitioning to f. The bottom staff is in bass clef and 3/4 time, starting with dynamic f. Both staves feature six measures of music with various dynamics (pp, f, mf, ff) and performance instructions (e.g., >, <, 3, 2, 1, 6). Measure 1: pp, f. Measure 2: f, pp, <, f. Measure 3: pp, f. Measure 4: pp, f. Measure 5: f. Measure 6: (f).

145

gentle

149

153

157

160

*mf pp*

*sempre pp*

**p**

**Variation VI**

164

*pp*

*mf*

(♩ = 104)

169

174

179

184

189

194

198

203 bouncing (like an echo)

poco ral - - len - - tan - - do - -

*f > p mf > p*  
*mf p f*  
*> pp f*

*p*  
*f*  
*p*  
*f*

**Variation VII – of canonic echoes**

209

$\text{♩} = 96$  (the repeated notes in both hands which are not accented must be played like a bouncing fading echo)

213

217

from this point on the 2 voices are written as a resulting rhythm

221

from this point on the 2 voices are written as a resulting rhythm

224

from this point on the 2 voices are written as a resulting rhythm

228

from this point on the 2 voices are written as a resulting rhythm

232

from this point on the 2 voices are written as a resulting rhythm

**= 126 – 130** the tempo change must feel like a sudden change of speed  
always bouncing the repeated notes like the decay of an echo

always sounding the repeated notes like the decay of an echo

The sheet music consists of five staves of musical notation for marimba. The first staff starts at measure 236 with a treble clef, a key signature of one sharp, and a dynamic of *mf*. It features sixteenth-note patterns with grace marks and a measure ending in 3/8. The second staff begins at measure 240 with a bass clef, a key signature of two sharps, and dynamics *mp* followed by *mf*. It includes measures in 5/8, 3/4, and 16/16. The third staff starts at measure 244 with a bass clef, a key signature of one sharp, and a dynamic of *ff*. It contains measures in 2/4, 3/8, 16/16, 3/4, and 3/8. The fourth staff begins at measure 249 with a treble clef, a key signature of one sharp, and dynamics *ff* followed by *f*. It features measures in 4/4, 3/4, 3/8, 8/8, and 6/16. The fifth staff starts at measure 253 with a treble clef, a key signature of one sharp, and a dynamic of *mp*. It includes measures in 6/16, 12/16, 16/16, 9/16, 3/4, 3/8, 8/8, and 3/8.

258

258

*f*

260

263

263

271

271

*p*

*mf*

*p*

*mf*

275

275

280 like 2 echoes bouncing out of sync.

like 3 echoes bouncing out of sync.

280

*mf*

*mf*

*mp*

*f*

285

*p*

*mp*

*mp*

*mp*

290

*mf*

*1*

*mp*

(polyrhythm written as a resulting rhythm)

295

*f*

*mf*

301

*sempre f*

307

312

intense - marcato

318

323

329

like an ethnic dance

334

338

344

(polyrhythm written as a resulting rhythm)

*mf*

350

354

1