

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.

Removing the Demon or Getting Your Rocks Off.

Sit in a circle with persons facing in and out alternately. If the number in the group is odd, seat the left over person in the center. Each person except the center person has a pair of resonant rocks. Begin the meditation by establishing mentally a tempo as slow as possible. Each person begins independently to strike the rocks together full force maintaining the imagined tempo. When enough energy is present, shout a pre-meditated word. Once selected, the word remains the same. The shout is free of the established tempo, and may occur one or more times during the meditation. The center person is without rocks and selects a word, phrase or sentence to say or intone repeatedly either silently or audibly for the duration of the meditation.

- Variations:*
- a) *Persons without rocks may surround the circle and follow the same instructions as the center person, independently.*
 - b) *Persons may repeat mentally, or actually, one body movement as slowly as possible. One body movement may be simple or very complicated as long as it is continuous and can be repeated exactly as a cycle. Kinetic participants could include the shout or the repeated word, phrase or sentence.*
 - c) *Do this meditation in an outdoor environment. Move slowly away from the circle. Move anywhere in the environment but keep in audible contact with at least one other person. Gradually return to the beginning circle.*

Rock Piece

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Each participant chooses a pair of resonant rocks to use as percussive instruments. After listening for environmental pulses each participant establishes an independent pulse with the rocks. The pulse is to be maintained steadily without any rhythmic interpretation or accents. While listening to the overall sound, if the participant perceives that s/he is synchronizing exactly, or in a simple multiple or division by 2 or 3 of another participant's pulse, s/he stops in order to listen and begin a new pulse which is independent in rate from all other pulses.

To begin the participants may be dispersed throughout the performance area.

Each participant begins independently, or on some agreed upon cue. The participants move slowly and freely, sounding out the environment in all directions with their rock pulses listening for each other and for echoes.

Participants may end independently, or on cue by gradually converging into a tight circle for the ending. *Rock Piece* might begin and remain out-of-doors, or move indoors. Conversely, *Rock Piece* might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until the pulses can no longer be heard.

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The Flaming Indian
For Gerald Shapiro and Margot Blum

Tape record a selected environment alone or with a group. Place the microphone carefully in one location. Do the environmental dialogue mentally while you are recording. Reinforce everything you hear mentally. When the meditation is complete, make a translation of the environmental dialogue in the following way: Reinforce the pitches of the recorded sounds with vocal, instrumental, electronic or a combination of these sources. The resulting translation may exist in one or more channels as the translated sounds only or a combination of the translation and original dialogue. A new dialogue is then performed in the same or a different environment with the recorded translation and a soloist or a group, either vocal, instrumental or electronic or any combination. The live dialogue should include the sounds of the live environment as well as the recorded translation.

Environmental Dialogue

Each person finds a place to be, either near to or distant from the others, either indoors or out-of-doors. Begin the meditation by observing your own breathing. As you become aware of sounds from the environment, gradually begin to reinforce the pitch of the sound source. Reinforce either vocally, mentally or with an instrument. If you lose touch with the source, wait quietly for another. Reinforce means to strengthen or sustain. If the pitch of the sound source is out of your range, then reinforce it mentally.

--X--

Sit in a circle with your eyes closed. Begin by observing your own breathing. Gradually form a mental image of one person who is sitting in the circle. Sing a long tone to that person. Then sing the pitch that person is singing. Change your mental image to another person and repeat until you have contacted every person in the circle one or more times.

One Word

Choose one word. Dwell silently on this word. When you are ready, explore every sound in this word extremely slowly, repeatedly. Gradually, imperceptibly bring the word up to normal speed, then continue until you are repeating the word as fast as possible. Continue at top speed until "it stops."

One Word

Choose a word. Listen to it mentally. Slowly and gradually begin to voice this word by allowing each tiny part of it to sound extremely prolonged. Repeat for a long time.

- Variations:*
- 1. As above, but increase the speed of each repetition as imperceptibly as possible. Continue beyond the normal pronunciation of the word until the repetitions are as fast as possible. Continue.*
 - 2. As variation one but when the top speed has been reached and maintained, reverse the process by slowing down again as imperceptibly as possible until the original utterance returns.*

Energy Changes

(For Elaine Summers' movement meditation, Energy Changes)

Listen to the environment as a drone. Establish contact mentally with all of the continuous external sounds and include all of your own continuous internal sounds, such as blood pressure, heart beat and nervous system. When you feel prepared, or when you are triggered by a random or intermittent sound from the external or internal environment, make any sound you like in one breath, or a cycle of like sounds. When a sound or a cycle of sounds, is completed re-establish mental connection with the drone, which you first established before making another sound or cycle of like sounds.

--XIV--

Tumbling Song

Make any vocal sound, but always go downward in pitch from the initial attack. The initial attack may begin at any pitch level. Go downward in a glissando or in discrete steps continuously. Go any distance in range, at any speed, dynamic or quality, but the breath determines the maximum time length of any downward gesture.

Zina's Circle

Stand together in a circle, with eyes closed facing the center. One person is designated, the transmitter. After observing the breathing cycle, individually, gradually join hands. Then slowly move back so that all arms are stretched out and the size of the circle increased. Next stretch the arms towards center and move in slowly. Finally move back to the normal sized circle, with hands still joined, standing so that arms are relaxed at sides. Return attention to breathing. When the time seems right, the transmitter starts a pulse that travels around the circle, by using the right hand to squeeze the left hand of the person next to her. The squeeze should be quickly and sharply made, to resemble a light jolt of electricity. The squeeze must be passed from left hand to right hand and on to the next person as quickly as possible. The action should become so quick that it happens as a reflex, before the person has time to consciously direct the squeeze. Simultaneously with the squeeze, each person must shout hah. This shout must come up from the center of the body (somewhere a little below the navel) before passing through the throat. There must be complete abdominal support for the voice. When the first cycle is complete, the transmitter waits for a long time to begin the next cycle. When the reaction time around the circle has become extremely short, the transmitter makes the cycles begin closer and closer together until a new transmission coincides with the end of a cycle, then continue trying to speed up the reaction time. If attention and awareness are maintained, the circle depending on its size, should be shouting almost simultaneously.

- Variations:
1. *Reverse the direction of the pulse using the left hand to transmit and the right hand to receive.*
 2. *Reverse the direction of each cycle.*
 3. *Each person chooses which direction to send the pulse. The transmitter continues to control the beginning and ending of a cycle.*

—XVI—

Begin simultaneously with the others. Sing any pitch. The maximum length of the pitch is determined by the breath. Listen to the group. Locate the center of the group sound spectrum. Sing your pitch again and make a tiny adjustment upward or downward, but tuning toward the center of the sound spectrum. Continue to tune slowly, in tiny increments toward the center of the spectrum. Each time sing a long tone with a complete breath until the whole group is singing the same pitch. Continue to drone on that central pitch for about the same length of time it took to reach the unison. Then begin adjusting or tuning away from the center pitch as the original beginning pitch was.

Variation: Follow the same instructions but return to the original beginning pitch.

The Tuning Meditation

Inhale deeply;

exhale on the note of your choice;

listen to the sounds around you, and match your next note to one of them;

on your next breath make a note no one else is making;

repeat.

(Call it listening out loud.)

—XVIII—

Re Cognition

Listen to a sound until you no longer recognize it.

—XIX—

Lie flat on your back or sit comfortably. Open your eyes widely, then let your eyelids close extremely slowly. Become aware of how your eyelids are closing. When your eyelids are closed, turn your eyes slowly from left to right, around, up and down. Let your eyes rest comfortably in their sockets. Try to be aware of the muscles behind the eyes and of the distance from these muscles to the back of the head. Cover your eyes with your palms and shut out all the light. Become aware of all the sounds in the environment. When you think you have established contact with all of the sounds in the external environment, very gradually, introduce your fingers into your ears or cover them with your palms. Try to shut out all external sound. Listen carefully to the internal sounds of your own body working. After a long time gradually open your ears and include the sounds of the external environment.

Pure Noise

Sing the purest tone possible, that is, with the fewest partials, in a comfortable register. Gradually change the quality of this tone to include more and more partials until it approaches or becomes a noise band. Continue as long as possible, going from pure tone to noise band with each breath.

Variation: Reverse the above process.

—XXIV—

Focus your attention on an external source of constant sound. Imagine alternate sounds while remaining aware of the external source.