MUS 133
Monday, March 10, 2008 ~ 8pm
Mandeville Recital Hall

PROGRAM

*Sonic Meditation inspired by Pauline Oliveros*  
Mark Dresser

*Plus Minus*  
Karlheinz Stockhausen

*intermission*

*Soundpainting*  
Mark Dresser, conductor

Allison Boles - tenor sax
Andrew Carroll - piano
Tracy Chan - piano
James Cuadra - keyboard
David Drimmer - guitar
Burleigh Drummond - drums
Thomas Ferguson - bass
Phillip Gomez - voice/piano
Nicholas Hornbuckle - percussion
Xin Huang - piano
Christopher Kim - guitar
Scott Trimble - guitar
Derek Urmston - trumpet
Beverly Wang - piano
Matthew Wilson - guitar
Ting Wei Yuan - qin

Mark Dresser Instructor, conductor
Greg Stuart & Paul Bowman TA's/Collaborators

please turn off all cellphones
UCSD Department of Music
**Program Notes**

**Sonic Meditation inspired by Pauline Oliveros (2008) by Mark Dresser**
Sonic Meditations are a set of instructional text compositions by performer, improviser, and Distinguished Professor at Rensselaer Polytechnic Institute and former Professor at UCSD, Pauline Oliveros. The first Sonic Meditation composed in 1971 is the predecessor to Oliveros’ Deep Listening practice, a philosophy, discipline and art that distinguishes between hearing and substantive listening.

This quarter MUS 133 integrated concepts from Oliveros, “Deep Listening, A Composers Sound Practice,” (published by iUniverse, 2005) into the weekly routine including a select set of Chi Kung exercises, listening attention studies, and a set of various group vocal and movement improvisation pieces intended to explore intuitive envelopes of harmonic coincidence, integration of pitch and noise, and multiple layers of rhythm.

**Plus Minus (1963) Karlheinz Stockhausen**
“In his own remarks on PLUS-MINUS (1963) Stockhausen said that he had intended the score to be a highly concentrated, symbolically expressed compendium of the structural foundations and originating formal principles of his own works up to that point. It would be expressed in such a way as to make it possible for others, composers and performers alike, to employ them in order to realize a multiplicity of versions.

The score of PLUS-MINUS consists of a set of formal instructions in a symbolic notation of a varying degree of ambiguity and set of pages that serve as a reservoir of ‘sound material’ to be employed in the realization of a version. The underlying process is one of growth and decay. It makes room for occasional interruptions by ‘foreign’ material, accompaniment by ‘negative’ material and the intrusion of unforeseeable or ‘contemporary’ sideline events of lesser importance. Stockhausen used the first sketches for PLUS-MINUS as the project work in a composition course he taught in Cologne in 1963. Afterwards, on the basis of the experience gathered from the efforts of 15 students at formulating a version he made revisions and alterations that were included in the final published ‘score’. Rolf Gehlhaar

**Soundpainting**
Soundpainting is the composing sign language developed by composer Walter Thompson for musicians, dancer, actors, and visual artists working in the medium of structured improvisation. Soundpainting’s strength lies in its versatility, allowing the fluid integration of composed “palettes,” including the notated score, and any combination of verbal and metaphoric descriptors.

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