

LOREN RUSH, 11/17/78

with
Pauline Oliveros

PO: Long time ago you said that a the reason you were a composer was because because if you didn't write music you didn't feel like you worth anything.

LR: What a silly thing... I said that?

PO: Yes you said that... about 20 years ago

LR: That's interesting

PO: It seemed to be the attitude toward your work at the time. What's your attitude toward your work now? Why do you do what you do?

LR: Well, nothing like that..... I've always thought that I've wrote music or was involved in music to keep myself entertained and I always find thats the more entertaining thing to do or the way I like to pass my time or the kind of activity I like to be involved in and when I'm not under a deadline thats the only time that I do it. When I find it entertaining.

PO: When your not under a deadline?

LR: Yeah. So I try to organize things so that I don't have deadline busts and I don't take commissions anymore and I don't schedule performances for pieces that aren't finished.

PO: That represents a change though in your attitude?

LR: Yes, since during a period of 1970-1975, I lived off entirely on commissions. And near the end of that time I began to feel that I was back in the mod of - Well, its hard. It had to do alot with

writing alot of orchestra music and the distance between the ideas and concepts and working it out and actually coming up with a finished score was so great then it becomes the last stages were becoming very, very mechanical of just transcribing my ideas down and because the textures were so complicated in the sense of how many notes took on a page to get them acrossed. Then it took lots and lots --- millions of notes coming down and also awful a lot of pressure and I found that not to be very entertaining at all. It was a real drudgery just to get the piece in some conidtion so it can be performed.

PO: Well, most composers seems to me are hoping for commissions?

LR: Yeah, So maybe this has something to do with my attitude?

Basically, I'm also not much interested any more in performances and a having certainly not alot of performances and there have been working to sort of control that to have fewer and more carefully selected and chances with performances where the musical values are the highest and trying also to be directly involved in these performances thats a problem. Because that means if I'm going to do that, I'm going to have to cut down more. I can't do that very much until I really have interest in a piece when it gets off the ground and gets working. And then I don't see much reason to do it again and I'm gaining a new appreciation for recording in that regard at least recording. Well, I've resisted having recordings until now. Recently I did two years ago a recording my string quartet that hadn't ever been performed. Completed in 61 and had a quite a good performance and a super beautiful recording. And I'd really don't want it to be performed anymore and thats it and its all taken care of. It has this good document which is this record.

PO: So your satisfied with that, you satisfied that by your expectation for that piece?

LR: Yeah. Its happy now its taken care of and I'm you know happy - your right. I don't need to say anymore just what you said.

PO: So, actually you mean there's a real change in your attitude today as compared to what I brought up - what I remembered you saying you probably forgot it a long time ago but...

LR: I never remember having said that or believing that - don't remember having that belief or had said...

PO: But a the attitude you hold today or seem to be forming today, is it, do you think its consistent or something new?

LR: Well I feel it must have always been there because I've been tending toward is a more absolute -- I'm coming to grips with this attitude I'm sure its been there and I've resisted in getting involved having lots of performances and doing lectures and lots of recordings and all that kind of music business a. And now I guess now in the last few years I've come to understand what that attitude is and like it better and more comfortable with it with that part I was thinking and becoming also less tolerant with the other.

PO: You seem to be swimming against the stream in a sense I mean generally I mean the composers attitudes are for full performances, for commissions, for the business and you got kind of opposite view showing through this attitude.

LR: Yes, and also I pretty much decided for example with the exception of a couple big projects that are kind of scheduled here and there that I'm involved in. I'm basically just writing music for my friends for performers who are close friends and we work on it together. And

thats really about my total interest and getting performances and making music.

PO: You'd know them well, yes That's important to you?

LR: Yes, because I'm not writing for Jim. I'm writing a piece for Stuart Dempster about his musicality. His musical intellect and pieces about those at least it involves that is one very important character of the piece aspects of the piece thats what I find in creative performers and in performance. Thats really entertaining the worthwhile thing to do rather than as opposed to thinking abstractly and its also because if I didn't know Stuart Dempster, I'd have know concept. I wouldn't have a concept of writing for trompone other than its an instrument that sits in the orchestra and I do know how to write for orchestra but I wouldn't.

PO: But his special presence in what he brings to it- Yeah - is essential. Your attitude seems to be tending towards a philosphy - have you thought about I'm that you have had a philosophical position?

LR: I don't think so - I don't think in philosophical terms. I don't think things out mostly what I do is observe what I'm doing thats probably what I'm doing and then somebody asks me and I'll try to describe what I'm doing. Then one might decide its an attitude a thought out position.

PO: So your position is not particularly public?

LR: Whats what do you mean?

PO: It doesn't surface so much unless you start to describe it I mean you make these descriptions publicly or do you just keep them private?

LR: Well, I talk about it anytime I'm asked its nothing personal or I don't for example give a lecture and explain about my attitude is about music but thats probably because I don't give lectures.

PO: Why don't you I mean your asked often?

LR: That, I do have a policy about that I just don't do that. That's part of my attitude and well, I don't like that part of music I don't really like that part of music. I don't really like that part of music which is talking about music sort of in the abstract or I don't find it of interest to talk about sociology and the composer's role in society or all of these kinds of issues. So what I'm more interested in making music and talking about it is sometimes when its helpful to explore with other people things that go into making of music. Get some help, discussions thinking about that can be sometimes technical or it could be philosophical or new ways of thinking about perception, or interactions or other kind of things that. So, okay I find that very valuable but thats not but all the kine of things I'm really interested in are also I don't know enough about to talk about in public.

PO: Well lets get down to something. I think what you just said was very important, if its public or not but - just the control over your perfromances you have...

LR: I basically decided that there's almost maybe there isn't I really don't believe you just have a performance write music on paper and someone that you never talk to can to the piece I think that's impossible and I've been thinking about ways of getting around that there

some cases where I've managed with very siddle means for example the piano piece that I wrote for Roy Pletzer "Oh, Suzanna" which is published and available but nobody plays it because its deceiving and it looks very simple and sounds very simple but nobody can handle except Dwight Peltzer. So if worse comes to worse it will be one other pianist someplace someday or something else and if they do then since Dwight's recorded maybe they'll get and idea from that but there are other pieces also that even now I restrict distribution of and so I've fortunately had sense enough - I've published get a hold of them and they only get performed in the performance that I'm interested in participating in someway which means not very many. There's something like that there's this real idea that its a Even most of my music is very straight forward, traditional, notated and even with that I think that you can't

PO: You can't trust - you need to transmit that piece personally.

LR: Yup, something like that there's something in the performance, there's something in the music that just ... the more important part of the music not that you can't just get a nice performance there's something going on entirely that gets missed which is the main thing that the music is about its the essence of the music doesn't get through thats what the problem is its not that this composer with a little better notation or something.

PO: What do you think are the major skills that you have that are important and central to your work and obviously this one transmission of the score to the performance I mean there's some kind of skill involved there I mean if you have to be present do you know what it is? How you do it?

LR: Well not very well. It tends to take often a very technical side I mean when I get involved in it talk about specifics of a performance down to great detail and not about the shape never discuss what the music is supposed to be about and I find that also to the performer that's of really no interest either somehow it's about whatever it's about and these performers that are worthwhile working with know this and so there's this matter of communicating that which I think perhaps does come through talking about performers in specific so when I do that I suspect if you were in a rehearsal session that it would be almost you would think this rhythm here this level balances one to another. Listen for this how it maybe be helpful to the performer, how to clarify their own way of hearing it so I'm into something like that and that's about all.

PO: So it's an interaction process that goes on at the rehearsal?

LR: Yeah

PO: And it's essential just as essential as notes on the page?

LR: Yea. Talking about as a composer what have you have to do in order

PO: Talking about as a composer what do you have to do in order to compose? What's important to you and how did you acquire the skill that you have?

LR: I think there are hard questions and three different questions.

PO: Right you have to take them and analyze them.

LR: Well, I find that making music I find it constantly mysterious and I've always found it that way and I often have a feeling that when I'm going to make some music that I don't know how one goes about doing it and so it makes it hard to answer that question and generally all I really know about making music is how I am making doing the

LR: piece I'm working on and I've tended more and more recently of one piece at a time I used to work on two or three simultaneously so at least how to make three different kinds of music then and also that's saying that I consider each the creative process is specific to want one thing one task or on composition and it has to part of the composition is the finding out what the process is plus it doesn't apply to anything else before or after that again so it turns out to be very useful having learned what one learns sometimes doing the piece. Then you have another idea and you have to work out a whole new process and there's almost no relationship to the way I work the way I go about the way it's notated what kinds of, when I'm thinking of musical structure a nice handy techniques that I've worked out in the piece to do something you know which all these things used to be called that people referred to as a craft. And for example the whole approach to a that people went through for awhile that the serial technique. Well that's like was one technique that the probably made two pieces then it turns out one who's making the piece. There's techniques or crafts that have to be developed far more complex and demanding and such simple minded thing as that one technique and basically be more useful for people. Think of all the people who could use that technique who would like to spread them around and teach people. Always these techniques and I know this is it's not unique to me. I believe that this can be observed with lots of composers I know that unique pieces is part of the definition of them and there's no reason to teach this any of these things because they only apply to that one piece. So if there is no more use to the composer after it's done then there certainly not going to be any use to the composers students. And unfortunately,

LR: And fortunately we both come from a background of studying with Robert Erickson who taught that way from the beginning and maybe where I came to narrowed I came to narrowed it down a bit but that maybe where it came from in the first place.

PO: Let me ask you another question even though we may not be finished with others. - there's Are you aware of your attention states when your working? What is that like what kind of attention states occur?

LR: Yeah. I don't know how well I guess most of the work I've done in the past turns out there's about some very small amount of real creative thought concentration and then that usually those periods are sometimes intense concentration. And other times periods are sort of conversations to myself that are fairly casual going on when I'm driving down the road there's another place your sorta of working things out asking questions of concentration in the case like that so its not terribly high that most of the time when working with music computers is mostly working on the detail. And its not clear that it takes any more concentration then but if you have to work fast then there's this kind of concentration I know there's a feeling in that kind of detail. This when I talk about working on the surface which is kind of mechanical kind of a decision making goes on that is really hard to imagine in any other experience for example occasionally there's some misinformed people that you teach machines to think so well that they could assimilate what a composer does and get them to write compositions. And a usually what I do explain why I think this is a very silly idea is point out the complexity of decision making that goes on in some

LR: cases and the speed happens keeping track ability to keep track of masses of information of one type remembering what happened here or there, what's been going on and to influence that interaction too. In my case I do a lot of writing notes in most of my pieces so that for example its going to come down to that all that interaction coming into just getting this notated, getting these ideas out, why is that next note there whats it doing and what does it mean. Its kind of in a way that there's levels of functional logic I mean there for example composers who like to be very logical and be able to explain every note in the piece and I think they have and there's something to that there's excepted if you could do that, then a computer could do that. What I claim is that the levels are so complex and happen so fast with so little of with almost no conscious logic I mean there's to slowly and plus we don't have the information really decided to do all those things. So whenever so I nnever find myself in a position where if get that worked out I usually consider it not a very good idea. What I'm doing, even if it has anything to do with detail and so I think that most of what goes on and I really have to try to draw. I end up in drawing distinctions between surface I tend to work a lot on the surface is this craftsmanly like thing working out the details and making them details fit in exactly the thing do exactly the right thing and sound the exactly the way it sounds in this piece and has to do with things with computer in every little detail and tune up and watch the overall tuning of what's happening, every little tiny detail and that its on that level on the surface where I'm spending all my time and where it seems to be no creative thought going on this other kine of thought holding all the other details together, you know.

LR: So that this one decision to do whatever you do is the right decision but basically I've already thought out exactly what I want to do before its all thought out the piece is formed for especially for - I tend to work with a piece formed before I start even making sketches and often if I do a sketch or start writing down ideas a that's usually because I'm having trouble forming it. I've got this sort of whole picture this empty place. I don't know what that means and so one has to work it out so I'll sketch for that reason or I'll do a sketch to find out if I can do something. I mean sometimes what I want to do is so difficult to do that I don't know if I'm capable of doing so I'll do something like that see if I can get close one kind of an attempt and often those again come into how I deal with the surface.

PO: Do those decisions when your really flowing that way on the surface do those decisions seem spontaneous?

LR: No. No, I think not it seems like kind of methodical I'll put this, I write this down now or, I change this now. There's certain things that you need, you know an orchestra score that's an easy example to use because you have to if you are doing in such a way where you have say standard notation which I tend to use for orchestras. Then you really sort of have to fill up all those spaces in the score and so you have to go through this conscious effort if you commit yourself to an instrument play in this measure you have to write in the rest around where this person isn't playing and then now not only that then you often you have to write the rest until

the end of the line. And then everything that's going has to be prescribed in a very methodical way and almost that for example of putting in the rest I mean that's almost an example of how much the detail is. I mean it's all that clear right the rests go here, the notes go here, you know the pitches go like this, that's because it has - they have to be incorporated in that model image of what it's supposed to sound like or what it's supposed to feel like and all I'm doing. When I'm doing a notated piece is doing one version of what I think it sounds like and if I lost it for some reason you know if one has you know if I had a score a piece that I'm working on then lost it all and then I would have to start out again and do another version of what it sounded like and I'm ... It won't come out sounding like exactly the same piece seen from a slightly different angle you know any different experience.

PO: This process you describe are you able to apply the same process to other mediums to other forms. I mean in your life?

LR: I don't think so.

PO: Is it exclusive to your compositions theme?

LR: Yes, you certainly don't write prose that way. I don't think that way, I don't do computer programming that way. Computer programming is nice straight forward clear process you can't verbalize everything not the ideas going into them and not some clever structures that I'm not too good at anyway those mostly those clever strategies for programming. I learn from others by imitation and I do find a few things that work and I use those but I find it entirely

different level of concentration and in a way its kind of its relaxation or a relief from that kind of concentration making music.

Because it is so clear you can stop it and go back and look at what you read is what you put, is all there is. Then you don't have to hold it so much in ones head at a time I do find that a problem in keeping it all together in my head, in my understanding or just maintaining a grip on the model of the piece.

PO: When did you become aware of this process - this process you describe?

LR: About a period of ten years ago maybe in the late 60's I think my music making up before that time was more exploratory or something in a way that a piece sort of explore something domain rather than creating this model of what its suppose to be. There was some point which is around there which is where I guess I finally got the idea to compose a piece is ... Think it out whatever that means and get it all formed in my mind and then basically I'm finished, of course its only there and I'll forget it. Plus you can't hear it I mean I can hear it but there's still nothing like the reality of hearing of sounds. I mean I don't get the pleasure of listening in my head that I get from listening to real sounds. And also, I don't get any pleasure out of score reading and its not the way I like to listen Beethoven. You know ther's people who like to read the quartets. I find that not at all satisfying - So therefore, there's that need to get that down so I can enjoy tha music that I thought up which I thought would be fun to hear. Say it would be nice to hear something, feel or experience that kind of thing and thats probably why I like to make a piece. I'm getting back to that question and so there was a certain point where I was able to form it that

completely. Before that I was sort of exploring these various parts what I wanted to do or it would be good. Or you know working on pieces that would for example a problem or structural moment you know where you would have to work out what's it doing now. And then it just at one point I got off of that and it cleared up and there wasn't anymore of those compositional problems. The compositional problems disappeared and it becomes the matter how you transcribe that stuff its going on and thats very mechanical. And also thats the surface I was talking about you have to get down to the surface because....

PO: That's a skill your talking about then - what you call mechanical maybe you thought it was trivial?

LR: Oh I know its not. There's some pieces - - the piece, well for example the most recently completed orchestra piece I did "Song and Dance". I could not have written the piece even two years earlier or one year earlier. I didn't have the skill that went into doing that piece. So there's a tremendous amount of skill and often I have to develop skills I mean I have to stop from going - - Also where there have been times when I've done pieces for example my piano music tends to be for these developmental pieces where I need to try something out or learn how to do something.

PO: And this is one of the ways you do that?

LR: One of the ways I do this is write a piano piece. For example, the piece "Oh Susannah" was written almost directly like as a composition exercise for myself to resolve, to learn how to do the kind of interaction between my memories of Mozart and how it could change in strange and how the overlaps of work and that was for a piece called "I'll See You in My Dreams" which I was thinking about. But at that time I had no concept how I could even get that in any kind of concrete form. And so I didn't so every piece like that of my last orchestras piece or something I could say that about every one whereas I think before that the a certain time it wasn't true. And if you work it out develop the skills as you go along so but for these pieces especially well the piece "I'll See You in My Dreams" I mean it was such a the craft was so difficult, the skill doing that what they call the transcription the ideas working out the ideas working out the ideas, making out the surface and I did have to do this piano piece. Just one thing as to convince myself I could do it, you know something gets some kind of realization of these ideas see if I could make them work. Trying to see if I could balance a gramatic phrases the same way Mozart balanced his phrases, you know this kind of very delicate balance of the almost uniquely - Mozart had of being able to just hold things in balance on every smallest detail up to a larger form and to do this piece I had to be able to do that. And an equivalent kind of thing and get in be able to relate to Mozart from his medium. And so and I had never done anything on exactly on that level. I'd use references in a time which I had not done things which you could take the material and molded it and really reshaped it to great deal so I guess that sort of answers that.

PO: Well the relationship to the piano, as a means of working these ideas out which had some relationship to your, well, you played the piano and so there was some familiar ground in another sense to you.

LR: Its familiar not now that the piano was the last instrument I quit using. To write music for. I mean when I was a student and for a few years after I mean I used the piano a lot to compose with and then I stopped with everything except for piano music I still had to use the piano to compose piano music because I really couldn't well also its very hard to hear its a hard instrument to hear and balance. I find that its actually easier to do orchestration to balance an orchestra an to set up a voicing you know I could sit here write it on paper and know its going to work and put out there and even now with piano I will have to go and even I don't write for the piano anymore I want to go check it because I don't have that confidence in my ability to hear the kinds of balances that this is the complexes balances that go on in piano. And that's why I find piano and that's why there's so much bad piano music. People don't realize that its difficult instrument to write for, but it is familiar and in a way to get directly into sound. Faster especially I mean you can't do it - I don't want to work up something and have people go to rehearsals and have people try it and do all that kind of thing and so..

PO: Ans so there there seems to be a kind of evolution in the awareness on your part as far as your attention in the way you directed your attention if you were looking ahead a bit and if you wanted to increase your powers, skills, or whatever you want to call it - what would you want to be able to do and how would you want to expand your processes.

LR: I guess what I would like to do is to be able to hold and sort of think about just using the this thing about creating a piece and sort of like the mind is an immense blackboard and it gets all this stuff on it, right, but you can take a one snapshot that you can see it right there, right its all there and I would like to be able to have more freedom in my ability to hold more complex information like that and together at one time. Because the problem is in this mode of creation you tend to focus in on one thing and kind of draw out of it and kind of loose where's its going, and so, so often the pieces that I do now tend to have the image of the piece has been - narrower in someway its on some level which is manageable in these terms you know and what I would like to be able to handle more complex situations in my mind --

for Xmas

I would like to get for Xmas I would like to be able to handle more complex situations in my mind

typical for Xmas

I guess that's in all this discussion *a sort of kind of tended to* I somehow describe away the way *which I think*

I think I work apparently / and one thing that I've observed is that

whenever I can verbalize anything I do in this way that tells me *when*

~~what~~ I'm not doing it anymore I realize that some of course that

not all of this stuff is not true *laughing* *po* that was going to be my last question)

(Laughing) it has nothing to do with what I'm working on now or

the way I'm thinking now or anything else / and indeed what I want for

Xmas is to be able to handle the piece I'm working on now which I'm

working on it and I don't have it all clear and I've gotten massive

black holes in the middle of this thing *a* and I had my *sort of my* compositional *sort of*

life pretty well straightened out there where I had a nice clear idea *of*

what I was doing each time and as difficult it is to work it out *then*

when describes *that kind of* process now I'm working on the piece that I've been

working on writing on and off writing or making and it also involves

computer new processing and *a lot of* the different *inter* action with the computer and I've

been doing this since 1968 on this piece / and there's several problems

with that one is keeping track of everything I was thinking about

this experience *at* all this time and the fact it's constantly changing

what I think of this experience and what this piece should be and its

different every week / that I've had very much of my *work is* to develop *working with the computer*

the technique and get the facility but not just my own facility but the

computer facility developed enough so that I can make this piece /

and as I do that, it changes the way I think about that piece and what

is going on but nothing is clear about what it's what it's suppose to *be*

mean I don't have this mental image at all of how this whole thing

sounds I'm working on these details which is on the surface I don't

have the slightest idea of you know I've had moments like 7 minutes
that I know something ^{I know} how everything is supposed to sound and I can
work on the detail but at the same time I'm working on other things
that are really unclear and it's almost in a way back to the way I was
making music when I was a student where I'm just exploring trying to
find out how this thing going I have better direction because
I've learned sort how and I know what I want the piece to do
and I know exactly how I want it to feel and I can write the story
you know I can write the script for you or explain to you as you go
① through ⁱⁿ time ^{or} what happens here and there from the beginning to the
end and how it ends but it's a very very fussy ^{22 image that I have of} and this ^{is} because
~~that~~ there's something about the music the next pieces I ^{want} ~~am~~ going
to work ^{on} ~~are~~ all the musical ideas ^{that} I'm more interested in so on
are getting more structural ^{far} more and more complex then they were
there getting ^{hard} to handle and I'm still finding ways of getting
hold of that getting a I don't no if that response
No that's good what ^{you said that} interested me a lot about is ^{wanting} trying to hold big
chunks in your mind and then being able to focus in and get the
details without the big picture going away - yeah and the big
picture ^{usually} isn't very clear in its detail you do have to focus - yeah
but as you focus in the bigger picture ^{does} seems to disappear and that's
one of the problems yeah

LR within there limits i mean there ^{more} ~~computer~~ ^{purely} individual but there is
sometimes ^{when} it can be done very nicely and I guess what I'm pointing
to is the getting involved in situations where where I can't even
get the picture whole without ^{worrying about the detail yet}
some don't have all this

PO but there is this process of going back and forth
I think so

po focusing and spend do you ever feel point where thats in balance
i guess you did say something you said something about a middle level

LR I don't know what I was referring to in that I don't ^{really} have much more
of a concept than that than sorta of talking about terms ^{words} its hard to
find out words we were talking about this image this sound image you
know words

which could be a whole composition or be a all the music you ever heard
or something or this kind of thing / so we have this sound image which
may eventually become this composition or is that gets from which we
get a one view or capture it at one time that image / and so my focusing
in on that is i know that it comes in at stages whereas I focus in on
the details as it exists as a sound image / then when I find I got this
pretty well worked out then its a matter of bringing it into to reality
at some points and then i'm focusing ^{entirely} in on the reality detail for the
moment see I' have to live for these tiny moment to moment things to
get put all you know into an orchestra put all those dots on the page
you know I have to focus in some really fine ~~xxxxxxxxxx~~ little moment
of what that is and I'm not really saying everything ^{is} all formed
the relationship between the detail is on one level and then making
an ~~a~~ version of that its a real translation process and you take it
I mean a creative translation when you have this image which for me
never comes crystal clear and the image you know I never get to the
point that I hear when I want to have 60 part texture going on that I
hear anymore what this texture is to do and sound and function and so
on you know / the only way to get into a greater focus is to actually
create it or make it put on paper or make it if its computer make
the computer make those sounds listen to see if there right and check
well and then of course it gets all blurred because now you have the

concrete realization and as you get into more and more into that
you have the
that sort of erases in terms of the other image you know in terms
of the detail and you just have this it goes back to this I guess
because you don't have to hold it any more also detail/you got it
so its there so you have the feeling and so when I go to a rehearsal
I guess I can explain what the grounds are to and how I'm holding
that I know even a score is a rehearsal ~~you~~ even though most
everything is so ^{very} precisely notated a because what I'm listening
for is what I can grasp ^{that} gets back to what we were talking about what
the rehearsal was I can grasp what I was trying to capture and I'm
saying this happens in a rehearsal okay if it sounds like that - terrific
if its not quite then I'll know and then I'll know what details to
suggest to make it come closer to what I had in mind before and thats
also probably why those ~~don't~~ notes ~~xxxxx~~ ^{don't} have all that much meaning
you know theres this just one temporary ~~xxxxxxx~~ version why also that
the one level make a huge oneness thats very important that everything
be played very precisely you could get the same thing coming at it
from another side and doing it and repeating doing another process
similar to that and theres more the one way to make a certain sound
kind of texture or sound or make a certain thing function or feel somewhat
and so a so clearly not so much a middle ground so I guess as there
is the sound image and there ideas about the details, understanding the
detail which are not very concrete sometimes there feelings I mean that
it should ^{get you to} feel like this at this time or first place the whole thing
feels a certain way you know its not like you touch it and feels like
this and how it feels is how you feel when you listen to the music
or when you capture that or I'll think how I'll feel I assume theres

some relationship to other people who listen to music

you mean there emotional state ?

Yeah so that I'm because I do in a sense write for audiences
and I think ^{of the music} in terms of audiences but its not really true what I do
I'm the audience but you know because I don't have any other way
slightest idea how somebody else is going to respond to the thing
and that does cause me to write however for ^{an} audience ^{which} who is capable
of listening to something repeatedly where I tend not to rely upon
things that will sort of only work one time because that won't fool
I won't fall for that so tend to want to ^{do} things that I can listen to
many times or will when I have been creative have heard it many times
right so I use that as a yard stick slightly different when writing
for audiences thats almost a digression but tht has —

po I think the idea you want to hear it repeadedly you there must be
your going to get something more each time you hear it

Oh yeah ^{but that's -} I guess your getting something more although you know theres
a piece of Bob Ericksons recently "Night Music" that it just feels good
but I don't know why ^{it} has these funny bubbly rythms, these ornaments,
that don't make a bit of sense to me, you know, and but just its just
really nice to have that really going on I think thats a great
acomplishment

po the repeatedibility

to make a piece

po you want to hear it yeah over again

I'm not so sure that was an example of not talking oh there going to
be content or you know I don't ^{because} it sounds to much like thats what I'm
saying or there should be ^{things that should be there} a I don't know if anything I don't know what
^{things} should be there a I don't ^{i know} there's not much there — airy

airy

and its not minimal astart or anything like that or something —
and but it doesn't have much more there then ^amany ^{minimal}..... works
there might be similar to that stuff that works and feels
right mostly feels good

70 So you just continue

LR So that piece is like that - I'm ready to punch out