

1 **S.I. Interview**

2 **Place:** The participant's home, London.

3 **Date:** 23.09.13

4 **Transcription begins:** 00:00:15

5

6 **Transcription ends:** 01:18:36

7 **Recording ends:** 01:18:40

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10 **TA-SI-1 FAMILY & MUSICAL BACKGROUND**

11 **INTERVIEWER**

12

13 *00:00:15 B.B. I just want to remind you that it's your personal experience we're after, you know, your*
14 *understanding about these things, erm, what sense you make of it...you know, and how it all fits*
15 *together from your point of view.*

16 **S.I.**

17

18 00:00:32 S.I. Yes, I understand.

19 **INTERVIEWER**

20

21 *00:00:34 B.B. So there's no right or wrong answers.*

22 **S.I.**

23

24 00:00:35 S.I. Yes.

25 **INTERVIEWER**

26

27 *00:00:36 B.B. So tell me, let's start with something fairly...just tell me a little bit about how you got*
28 *started as a drummer.*

29 **S.I.**

30

31 00:00:43 S.I. As a drummer? Well, I, I...*(how you came to be)*.The first instrument I really wanted to
32 play was the electric bass, I was really attracted to it *(uh-huh)* erm when I was about nine years old
33 or ten years old or so, that's what I wanted to play. But since I lived in Israel erm... being not such a
34 developed place at that time, in that sense, there weren't any bass players, electric bass players, in
35 my home town. In actual fact I think that at the time there were only two electric bass players in
36 Israel...and they were in Tel Aviv, they weren't in my town which was a bit further from Tel Aviv. So,
37 er, I went to this conservatory and er and this guy who ran the conservatory wanted a lot of students
38 so he said I need to study classical guitar for four years before I get my hands on a bass, hoping that
39 by that time he'll have a bass teacher [laughs] so it, er, it didn't really appeal to me, you know,

40 classical guitar...you know...four years (*uh-huh*) and all that, so the next best thing I wanted to do
41 was drums, and, er, it took me about a couple of years to convince my parents to buy me a drum kit,
42 because you know it's kind of a big thing, a lot of noise, erm...

43 **INTERVIEWER**

44

45 *00:02:12 B.B. What age would you have been about then?*

46 **S.I.**

47

48 *00:02:15 S.I. About ten, I was (ten?) I was ten and, no, when I started to want the drums I was ten,*
49 *and, then when I actually got the drums it was when I was twelve, so it took quite a persuading*
50 *[laughs] but my Dad bought me a cheap starting kit, you know like a student kit, and I was very*
51 *excited, starting to have lessons. The thing that really attracted me about the drums is the physical*
52 *aspect, (uh-hum) er, mainly the physical aspect and also, you know, just being on stage, and, you*
53 *know, being there, and, you know, giving something to other people, and [...] being in the spotlight*
54 *kind of thing.*

55 **INTERVIEWER**

56

57 *00:03:03 B.B. But you didn't know that of course (No) at the time (It was very...) when you started*
58 *drums.*

59 **S.I.**

60

61 *00:03:07 S.I. Yes, exactly.*

62 **INTERVIEWER**

63

64 *00:03:08 B.B. Had you, how did you, why did you pick drums? I mean I know why not bass, but...*

65 **S.I.**

66

67 *00:03:15 S.I. Yes, it was, it was the physical thing, and the kind of...being on stage that attracted me*
68 *very much, so it was there from a very early age. No, I couldn't, I wouldn't be able if you would ask*
69 *me then I wouldn't be able to express it in perfect...not in English [laughs], maybe not even in*
70 *Hebrew, but er...that was it for me, that was what attracted to me. And also er...again, I wasn't able*
71 *to formulate in words, but er, I, I felt that music had some er...er...held something for me that I could*
72 *express myself, er...in a way I couldn't express myself in words (uh-hum). That was a big, big thing for*
73 *me. It still is, yeah.*

74 **INTERVIEWER**

75

76 *00:04:10 B.B. I'd like to come back to that a little bit later on. Just tell me, what kind of practice*
77 *routine you had? Did you spend a lot of time, or...?*

78 **S.I.**

79

80 00:04:21 S.I. Well, when I started, I started to take lessons with the local...drum teacher, tutor, and I
81 just did whatever he told me to do (*mmm*) like a nice kid, and later on I started to...study with
82 somebody else like I'd say a better teacher (*mmm*) in a more...in the first and the only drum school
83 in Israel, and (*oh really, the only drum school in Israel?*) yes, yes (*that was some way from your*
84 *house?*) that was yeah in Tel Aviv so I had to drive, er go there by bus every week.

85 **INTERVIEWER**

86

87 00:05:03 B.B. *And this would be what age now?*

88 **S.I.**

89

90 00:05:05 S.I. About fourteen, fourteen, (*young age*) young age yeah, so I used to go there for
91 lessons and started my, you know, development. Er later on... if you're talking about routine, you
92 know your question about routines, so basically when I started erm really started to practice, like
93 you know, when you practice, when you have like a weekly lesson you practice what the teacher told
94 you to practice, but after a while when I got a bit older and more and more into drumming I started
95 to develop my own practices, so I used to practice a lot of rudiments (*mmm*) that was a big thing for
96 me, you know a lot of rudiments (*mmm*). Also because of you know ... noise problem, you know, I
97 couldn't really play the drums for more than an hour a day. But it wasn't enough... for me. So, er
98 (*rudiments on a pad?*) rudiments on a practice pad, a rubber pad. You know you used to get these
99 rubber pads that looked like a hat, the black ones (*yeah, I know*)... they can't really bounce very
100 much. Erm, so I used to play that, and later on I, er, in my house, you know in Israel you have
101 shelters in every house underneath (*oh yeah, defence shelters?*) defence shelters, so often musicians
102 would make those shelters like studios and stuff like this (*great*), and that's what I did, er, and then I
103 could practice a bit more of the drums, I would practice a lot.

104 **INTERVIEWER**

105

106 00:06:47 B.B. *Did you have...heroes (oh yes, absolutely) and peers (absolutely, absolutely) who you...*
107 *no YouTubes, so were you seeing anybody on TV?*

108 **S.I.**

109

110 00:06:57 S.I. Yes. I was really really into the Beatles...in the beginning. That was my first, er, you
111 know, main kind of passion for listening music. And then I really really got into the Police (*uh-hum*),
112 Stewart Copeland was a big big influence in the beginning (*mmm*) and then I went straight on to, er,
113 to listen to guys like you (*uh-huh*) [Laughs], and I was really into Prog rock. It was (*right*) quite a big
114 thing in Israel at that time.

115 **INTERVIEWER**

116

117 00:07:30 B.B. *What year are we at now?*

118 **S.I.**

119

120 00:07:32 S.I. I would say I was about thirteen, fourteen.

121 **INTERVIEWER**

122

123 00:07:36 B.B. *But, what year..? I don't know when you were born.*

124 **S.I.**
125

126 00:07:42 S.I. Yeah, I was born 1969 (*born 1969*), '69 so that would be '75? ('75?)...'75, I would start
127 and listen to all the Yes Album including (*wow*)...one of my favourite ones was 'Close to the
128 Edge' ...and er 'UK', you know, Genesis, and Gentle Giant, you know that kind of...

129 **INTERVIEWER**
130

131 00:08:15 B.B. *When did jazz come into this at all, or how did you get from Gentle Giant to jazz?*

132 **S.I.**
133

134 00:08:17 S.I. I got, er, into jazz through erm...the first jazz thing I ever heard was Allan Holdsworth's
135 Road Games (*phew*) yes (*great*) and I was fourteen and I can't, just can't forget this. I was at a
136 friend's house and I listened to it and you know Chad Wackerman for me at the time the only
137 reference to how he was playing - because he was playing very intellectual very, er, advanced way,
138 definitely for the time...so for me it sounded a bit, er, a bit like Stewart Copeland, and there is some
139 similarities when you look at it, not so many, but you know that kind of very very precise er strong
140 beat (*mmm*) sound (*mmm*) you know. Later on I, er...by the way about Stewart Copeland, er, I still
141 love his playing and I later on... I realized that one of his first influences was Arabic rhythms, and a lot
142 of things really clicked because he grew up in the Lebanon (*that's right*) so a lot of things clicked how
143 he plays like that (*yeah, that's interesting*) with the beat in a certain way, puts (*very interesting*) the
144 bass drum on the three, and (*yeah*) that's a real Middle Eastern thing when rhythm is stronger like
145 that, so (*very interesting*) yeah, yeah, yeah, so it was really amazing to discover that.

146 **TA-SI-2 CHOICE AND CONTROL**

147 **INTERVIEWER**
148

149 00:09:49 B.B. *Now... these drummers like Wackerman, you know, they decide what they are going to*
150 *play; they are not told, generally, what to play, they decide. Um, how do you decide what to play?*
151 *You understand what I mean?*

152 **S.I.**
153

154 00:10:09 S.I. Yes, I understand what you mean.

155 **INTERVIEWER**
156

157 00:10:11 B.B. *You could play very simple, you could play very busy; where are you getting that*
158 *information from?*

159 **S.I.**
160

161 00:10:16 S.I. I'm getting...usually I'm getting my part information, so to speak, from the melody.
162 Okay? So I make sure that I study the melody in a way that the melody's internalised, sometimes
163 there's no melody but at least something that I can hang on to, if it's a riff, or if it's a...even a chord
164 sequence or an arpeggio or a rhythmic arpeggio in a certain way, but it's mainly the melody that I
165 always study first, and I make sure that, you know, ideally I would learn the melody by heart. And
166 then I just let my hands decide what they want to do.

167 **INTERVIEWER**

168

169 00:11:05 B.B. *Let your hands decide what they want to do? (Yes) Can you elaborate on that just a*
170 *little bit?*

171 **S.I.**

172

173 00:11:09 S.I. Yeah, I think...once I know the melody, once I know the melody by heart, and you know
174 I spend a lot of car journeys, *[laughs]* you know, on the way to gigs, learning the melodies by heart
175 so I don't need to use charts, I... just...internalise; so I don't need anything external to the music. If
176 that is properly internalised, which I would say 80% of the time, maybe 70-80% of the time when I'm
177 working I would do that with any music. *(That's pretty interesting)*. If I'm able to do that I'm able to
178 trust my hands to do the right thing, so, I just, I know the melody, I will just do... I will just play
179 whatever comes *(yeah)* in my mind *(and you trust your hands?)* and I trust my hands and it can be
180 something different every night and it can be different, it will obviously evolve the more I play the
181 tune *(mm, mm)* but er, that trust is very important for me so that I know...the trust that I know the
182 music first, and then it gives me the freedom of improvising a part in a way, improvising a part on
183 the spot.

184 **INTERVIEWER**

185

186 00:12:30 B.B. *You know there are lots of drummers who don't have...freedom of choice and control.*
187 *They are... playing parts originated or devised by other people under their... under some other*
188 *person's direction, (yes) which is fine (yes). How important to you is it to have choice and control over*
189 *what you play? Have you been the other kind of drummer, like a functional drummer? Have you ever*
190 *been that person, or have you always been...what we could call a 'compositional' drummer, if you*
191 *like, the guy who chooses and controls what he plays?*

192 **S.I.**

193

194 00:13:05 S.I. I've always been that. It has been something that naturally was appealing to me, and
195 somehow, er, somehow the people who are working with me understand that, and they don't ask
196 me to do so many specific things, unless there is something which I don't understand, yet, and I need
197 some direction myself, I will ask the, say, the composer/bandleader *(sure)*, I will ask, but usually 90%
198 of the time I will improvise my part, or 'write' my own part so to speak, and er...I think for me it's
199 just more fun doing it this way, because first of all you're being creative, you're being creative and
200 you...you're really giving something to the music which is hopefully genuine, out of your...Self, you
201 know, and, I think it's maybe one of the most important things for me, that, being able to do that,
202 you know... to have that freedom. *(Yes, yes)*.

203 **INTERVIEWER**

204

205 00:14:29 B.B. *If I understand you right, being the other kind of drummer just doesn't appeal to you*
206 *at all. (Not really). It's a different musician.*

207 **S.I.**

208

209 00:14:38 S.I. Yes. Unless...erm...I give you an example, yeah? I'm doing a rock-fusion tour at the
210 moment with a rock bass player named [...] who is the guy who plays with [...] *(I know the name)*
211 and he wants to play to you...we did his own album now and he wants to play some of the songs he

212 participated in and played on and stuff like that and some of those have very specific things you
213 know, so you know I...I just came to the first rehearsal and I played just like I always play, I just
214 listened to the song, heard the melody, erm you know in rock there is a lot of geography as well,
215 chorus and all that kind of thing, so I learned that stuff and started to play and he was not sure
216 because he wanted... he was not comfortable because he felt that...I was "improvising" too much
217 quote unquote (*mmm*) and it was not exactly like the album and he wanted things to be like the
218 album, you know, sounds like you know exactly what I'm talking about. But you know what, we did
219 another rehearsal yesterday a really long one, and I was playing... I was just doing what I'm doing as
220 usual and something started to happen you know, like different sections in songs started to open up,
221 maybe a little bit more solo, or we add something, or maybe in the last bit of rehearsal we spend 25
222 minutes just jamming, you know, and creating a song (*very good*) out of just jamming, so I think it is
223 really possible, and it might be that something in my being or my, er, I don't know my being as a
224 human being attracts this kind of thing, so I never really had a lot of problems with that, so, but I
225 must admit that whenever people insist on really giving me...like, very very strict directions about
226 where the bass drum should be, how the hi-hat should be, you know, how I should tune my snare
227 and so on and, and, all that kind of thing, I, I don't really feel comfortable and usually I would not
228 stay in that situation for very long, you know, I would always respect my commitments if it's a gig, if
229 it's a recording, but I would maybe discontinue that situation.

230 **TA-HT-3 CREATIVITY AND SELF**

231 **INTERVIEWER**

232

233 *00:17:23 B.B. I'd just like to explore this...creativity thing a minute and do you think of some... notable*
234 *times in your professional life when you felt particularly creative (mmm, er), [exhales], or, or, when*
235 *you've experienced creativity, or is creativity just a daily occurrence?*

236 **S.I.**

237

238 *00:17:46 S.I. It's a daily thing for me. It's part of my life. It's part of my life. There were times in my*
239 *life when...where, I was....under....I would say under mental pressure, yeah, so, you know, we all*
240 *experience these kind of things when we have stress, you know, family issues, or relationship issues,*
241 *or, or you know. Like I had some years ago staying in England visa issues and all these kind of things,*
242 *where I would...erm...my creativity would be hindered by that. Erm, I think it comes down when, you*
243 *know...the bottom line is I think creativity is, it can be invited...when you're relaxed and when you're*
244 *ready for it, you know, when everything...when you are at peace.*

245 **INTERVIEWER**

246

247 *00:18:40 B.B. Invited...invited by whom?*

248 **S.I.**

249

250 *00:18:43 S.I. By yourself.*

251 **INTERVIEWER**

252

253 *00:18:44 B.B. Invited in by yourself?*

254 **S.I.**

255

256 *00:18:45 S.I. Yeah, yeah, or...maybe you can say 'invite' or...erm, 'allow', this is an even better word,*
257 *('allow') 'allow'. You have to allow [laughs], you can allow, you're able to allow; when, when you're*
258 *relaxed in your mind you can allow creativity, musical creativity. Obviously...I think that creativity has*
259 *no address, you know (that's a nice line) and it's not really dependent on...it's not a commodity, you*

260 know, so if you talk a lot about cultivating creativity, I wouldn't feel very good with that (*mmm*) I will
261 feel better with 'allowing', or...'allow' sounds better for me because you know there is no effort
262 involved, you know. I mean of course we have...we put effort as drummers and musicians in our
263 skills and stuff, but creativity is something else, OK? (*Yeah*)....Philosophically speaking, I think that
264 creativity....has no, I said no address, but if you want to maybe put it in a more precise word, it is not
265 dependent by time or place. OK? It's er something that comes from quote unquote 'nowhere',
266 basically, OK? You can invite it, you can allow it, but I don't think you can actually cultivate it, and
267 accumulate it. It's not a commodity.

268 **TA-SI-5 CONSIDERATION OF CREATIVITY IN OWN WORK**

269

270 **INTERVIEWER**

271

272 *00:20:41 B.B. Can you think of some of the...um, most notable times (uh-huh) in your career where*
273 *you felt the most creative, or was it on [unintelligible] the average day (yeah) or a special day (yeah)*
274 *with someone on some occasion?*

275 **S.I.**

276

277 *00:20:55 S.I. I feel now that I'm...being very creative now and doing a lot of things, and daring more*
278 *and doing more things, and I feel more stable as a human being to be able to have the calmness and*
279 *you know...and the peace of mind to be able, to be able to be more creative (*that's interesting*) now*
280 *more than ever. There were a few times in my life where circumstances (*yeah*) were so that I felt*
281 *very free, and er, and...(therefore creative?) sorry? and therefore more creative and there was an*
282 *explosion of things that were waiting to...*

283 **INTERVIEWER**

284

285 *00:21:41 B.B. what times in your life would that be, could you say? Or couple of times?*

286 **S.I.**

287

288 *00:21:46 S.I. I would say 2006 was a good, very good year for me in that sense.*

289 **INTERVIEWER**

290

291 *00:21:51 B.B. What happened in that year?*

292 **S.I.**

293

294 *00:21:53 S.I. Er, you will laugh, but I er my marriage broke (OK) but [*laughs*] [*laughs*]. I hope not*
295 *many women will read this thing, but er my marriage broke, but I felt that er my marriage was er*
296 *because I was touring all the time my wife didn't really...was not into it at all and I wasn't at home*
297 *and it was creating a lot of stress for some years and...stress accumulates and I felt, you know, it's*
298 *not....you know, I'm not able to write music, I wasn't able to, you know... expressively create, and*
299 *create expressively and so on, and when that was off, obviously that is not a nice thing to happen to*
300 *anybody and I would not wish it to anyone, but it was a sudden release, sudden explosion of things*

301 that really wanted to come out for a long time, and everything just 'BAM'; in one year I made two
302 albums you know.

303 **INTERVIEWER**

304

305 *00:22:58 B.B. It has, if I understand you right, something to do with generating lots of work, that a*
306 *floodgate opened?*

307 **S.I.**

308

309 *00:23:07 S.I. Yes, exactly. Yeah. Something opened and...off it went, you know. Tunes started to*
310 *come in and I started to felt better about my playing, and when you feel better about your playing*
311 *you affect the people in the band that's playing with you so everybody's, you know, feeling better,*
312 *playing better, being more creative and...*

313 **INTERVIEWER**

314

315 *00:23:32 B.B. It's a very interesting process that researchers want to understand that particular*
316 *process, it's really interesting.*

317 **S.I.**

318

319 *00:23:40 S.I. Yeah. I would say that would be one time in my life and er....that's definitely a notable*
320 *time and the second time I think would be now, now as we speak.*

321 **INTERVIEWER**

322

323 *00:23:56 B.B. Congratulations! (Thanks!) That's great! [Both laugh] That's terrific. (Yeah).Would you*
324 *direct me to some audible evidence for this, in other words your current album or...?*

325 **S.I.**

326

327 *00:24:07 S.I. My current album for me represents a lot of that.*

328 **INTERVIEWER**

329

330 *00:24:10 B.B. Great. Just give me the name of the current album?*

331 **S.I.**

332

333 *00:24:13 S.I. No, I will actually give you the album as well [both laugh]. It's called [...]*

334 **INTERVIEWER**

335

336 *00:24:21 B.B. I've seen it reviewed very well. Can't remember where. That's...a lovely position to be in*
337 *when you feel that your latest work (yeah), correct me if I'm putting words into your mouth and I*
338 *don't mean to, but if your latest work is your most creative work.*

339 **S.I.**
340

341 00:24:38 S.I. Absolutely, yeah. And the other one is the third [...]

342 **INTERVIEWER**
343

344 00:24:51 B.B. Well tell me a little bit about how these ideas about creativity might influence your
345 musical approach, your drumming. Does your drumming change when you feel more creative?

346 **S.I.**
347

348 00:25:05 S.I. Yes. My drumming changes because in a way that....I, when you play you don't play
349 what you practiced anymore, when you are creative. You are putting it...you are taking your skill,
350 taking it to the next level, basically. Where it's not the actual thing what you do is important, but the
351 music; you know, what you want to express is more important than the actual means of doing that.
352 (mmm) OK? It's simply that for me. It's when everything connects together. All what you have, all
353 what you learn (mmm) is coming together and...and you're using in that particular moment when
354 you're creative only the things that you really need for your creative process, and er...

355 **INTERVIEWER**
356

357 00:26:08 B.B. How does that feel to you from your point of view? How does that feel?

358 **S.I.**
359

360 00:26:14 S.I. Er, well, it gives me a lot of satisfaction when that happens (mmm). When real
361 improvisation happens; when it's not just...variations on what you practice, you know? (mmm)
362 When things just come out and when you say "Oh. This is a good idea. Maybe I should use this
363 more". Or maybe, you know, new things, you know, (yeah) because creativity...when you're creative
364 you always do something new you never expected, and I, my feeling is the reason for that is
365 creativity - especially if you talk about jazz playing - is about being in the moment, and no moment is
366 like any other moment and you're a different person in every moment.

367 **INTERVIEWER**
368

369 00:27:03 B.B. You hear that phrase used a bit, about 'being in the moment', rather than presumably
370 in the past playing off old...(or the future), or future. Fascinating (yeah).

371 **S.I.**
372

373 00:27:19 S.I. And...you know when you are in the moment, you can only play differently. There is no
374 other choice, because, er, again, every day is different, every second is different, no one second is
375 like...you know I really like to make this analogy with the human body, you know. They say,
376 researchers say now that your cells, the cells in your body every few months renew themselves, so
377 basically you're a new person every few months. (Wow). Yeah. (Really?) Basically, completely new.
378 The only thing...and you change all the time. The only thing is, you know, it holds the clue I think why
379 we're not creative all the time, 100% of the time, is because our conditioning, the way we
380 conditioned ourselves, we change, but we change to the same thing, most of the time (mmm). Or
381 the change is a bit behind [laughs] (mmm) in that sense. It takes us a long [undecipherable] time for
382 change to happen. But in actual fact, if you look at the natural world, at the nature, the way nature

383 is, every moment is change. It is the only thing that is constant, basically. And when you are creative,
384 when are you are improvising and playing in the moment, er, you can only surprise yourself, nothing
385 but surprise yourself. Anything, everything.

386 **INTERVIEWER**
387

388 *00:28:53 B.B. Is surprise a key component of creativity? (Er) surprise either for you or for the listener,*
389 *or (yes it is) it's a key...*

390 **S.I.**
391

392 *00:29:02 S.I. It's a key thing, it's er, I would say it's a by-product, maybe not a key, it's a by-product*
393 *of creativity. OK?*

394 **INTERVIEWER**
395

396 *00:29:10 B.B. One way of recognising it? (Yeah, exactly). One way of recognising creativity is if you*
397 *surprise yourself?*

398 **S.I.**
399

400 *00:29:15 S.I. Exactly, yes, I think so (mmm). I think so.*

401 **INTERVIEWER**
402

403 *00:29:19 B.B. And the idea of developing, um, you know, your own distinctive voice; the way you*
404 *speak to me now is clearly you. You have a voice and a way of speaking (uh-hum) and in music that's*
405 *important too. How do you work with that idea or resist the influence of others? Is it important to*
406 *you to develop...*

407 **S.I.**
408

409 *00:29:38 S.I. It is extremely important. Yes, it is extremely important, and er... I would say that in a*
410 *way I'm a little bit obsessed about that [laughs] being, being different, you know what I mean?*
411 *(mmm) Being a little bit str...not strange, but a bit different, I have this thing when I see a lot of*
412 *people going in one direction I have to go the other way [laughs], you know? (I do, I know very well).*
413 *It's like er...it's like a...some kind of a reflex that I inherited from somewhere, I don't know where,*
414 *but er yes, it's a very important thing for me. But I also know, this is just...you can call it obsession,*
415 *but I also know that the real, the most...the best way of being yourself developing your own sound,*
416 *your own style of playing, your own way of expressing yourself, is just by being genuine, just by*
417 *being who you are, basically. OK? So...(interesting, very interesting) and it's again it's coming back to*
418 *the same simple, very simple idea like every moment is different, every person is also different,*
419 *because every person has...these millions of different experienced moments that he...this is shaping*
420 *his personality, you know, so you know, so for instance I grew up in [...] so I listened to a lot of*
421 *Balkan music, a lot of Middle-Eastern music, a lot of classical music, a lot of rock music; I heard a lot*
422 *of Yemenite music when I was a kid, so you know, all these things I mean...no one has the same*
423 *influences, you know, no one will have the same influences and you know it's important for me that*
424 *when I come to play the drums, especially when it's to do with my own music, I'm really being*
425 *genuine and honest about where I come from and...being at peace with that, with where I come*
426 *from and my influences (very interesting) and...for me, I think this is really the only way of really*
427 *erm...being unique or being special or developing your own sound.*

428 **INTERVIEWER**
429

430 *00:32:20 B.B. From this, I think we can assume that to you it is extremely important to be able to*
431 *think of yourself as creative. That's very important to you (yes, yes)...from what you're saying we*
432 *could summarise (yes) that's an extremely important side of your personality (yes), your character*
433 *(yes). [...] Given that, how important to you is it that others outside you identify you as creative?*

434 **S.I.**
435

436 *00:32:48 S.I. It's also very important because all these things, er, all these er thoughts, all these er*
437 *things are really...again, they are just another thing that will invite, encourage, allow more creativity*
438 *(yeah) to come. If I think of myself as, you know, if I have a very low self-esteem and I don't think I'm*
439 *very creative or someone else says that I'm not, or you know, it creates a certain er...resistance*
440 *within you and then it's harder, you know. So, you know, I try to surround myself with people I like,*
441 *their playing, and they like my playing as well and er hope that you know this thing will attract more*
442 *of itself to it, you know. And er, yeah I think it is very important.*

443

444 **TA-SI-4 CREATIVITY AND COLLABORATION**

445 **INTERVIEWER**
446

447 *00:33:54 B.B. That's interesting because you just touched on collaboration (mmm) with others*
448 *and...does your understanding of creativity change when you consider yourself as an individual, or*
449 *you consider yourself collaborating with others? Does that collaboration change your understanding*
450 *of creativity?*

451 **S.I.**
452

453 *00:34:16 S.I. Yes there is a change [...] When you say collaborating, do you mean any collaboration or*
454 *when I play my music or with other people's music?*

455 **INTERVIEWER**
456

457 *00:34:29 B.B. I think either or both.*

458 **S.I.**
459

460 *00:34:30 S.I. Either or both. OK. Maybe we should make a distinction, because when I play with*
461 *other people who write music, band leaders and so on (yeah), I play the music and I try to give the*
462 *best I can, the most genuine-self drum part I can give to the music they are writing (right) with the*
463 *hope that they will like it as well...*

464 **INTERVIEWER**
465

466 *00:35:00 B.B. And when you compose the music?*

467 **S.I.**
468

469 00:35:02 S.I. It's...a lot of things come together for me. OK? So, when I play with other people I try to
470 be as creative as I can as a drummer, but music, writing music for me is very important, because I
471 always feel, I always felt, that... again, it's coming back to the same thing of why I started to play
472 drums and music is that erm...I feel that in music I can express things that are not expressible
473 otherwise; that are not, that I'm not able to express in words, that are beyond concepts, beyond
474 words, you know, the words, the words, often say...the words, they hold signs, and the sign says
475 "look at me", you know, "look at me; I'm the word, look at me". What I'm trying to say is...I want to
476 reach the point where people are listening and the words are saying "look beyond me, look beyond
477 the concept", you know (*very interesting*). When I'm playing my music there is a big circle that is
478 closed there for me, so I'm being creative as a drummer and I'm also completing the picture with my
479 compositions, and I've always been very er almost religious about writing music in a way - maybe
480 religious is not the right word - but I always try to keep it quote unquote "clean" from any
481 conditioning, so er with my drumming you know I took lessons, I did the whole thing, I didn't go to
482 college, but I studied with a private tutor for a long time, and er still practice the rudiments, and you
483 know I do all the books and this stuff, but with my composition I really try to keep it as pure as
484 possible. I don't know anything about er, theory or harmony. I haven't taken any...course or
485 (*compositional instruction?*) composition instruction.

486 **INTERVIEWER**

487

488 00:37:38 B.B. *That's surprising, because your music is full of rich harmonic changes (thank you), so I*
489 *don't know where you got them from. From your ear?*

490 **S.I.**

491

492 00:37:45 S.I. I transcribe (*you transcribe?*) a few things, you know, like classical composers and stuff
493 like this.

494 **INTERVIEWER**

495

496 00:37:49 B.B. *Why did you start to write music?*

497 **S.I.**

498

499 00:37:52 S.I. Again, it's the same thing. I really felt I wanted to express even more. The drums were
500 great (*but they were limited were they?*) they were limited, yeah (*or limiting in some way?*) they
501 were limiting in some way...I felt (*interesting*) I can express a bigger picture with the music and the
502 way I play, and er that's why it's so er great for me to be able to play with my band, to be able to
503 form a band to play my music, you know.

504 **INTERVIEWER**

505

506 00:38:24 B.B. *If I understand you correctly it's something about controlling the audio environment in*
507 *which your (exactly, yeah) drumming is heard (exactly, yeah) so you can...if you can control the*
508 *drums why then would you not want to control (yeah) the entire audio environment?*

509 **S.I.**

510

511 00:38:38 S.I. Exactly. And I always felt that, and I've played with some amazing musicians, and I still
512 do and I'm very grateful for that, to be able to do that, you know, people like [...] and [...] and all
513 sorts of great musicians that I've played over the years with, but er the music, the music erm...with

514 the music I always felt erm....I really want to be at home. Again, it's this thing about being genuine,
515 you know, being more genuine (*mmm*). When you're at home, you're yourself, you know. You make
516 your cup of tea; you're just (*sure*)...you know. It's (*it's easy*), it's you, it's easy, it's you and that's
517 where I wanted er...Now, about collaborating, just about collaborating with other people (*mmm*)
518 now let's maybe speak about in general collaborating with other people because I'm collaborating
519 when I play with my band as well (*of course, of course you are*) yeah?

520 **INTERVIEWER**

521

522 *00:39:43 B.B. Perhaps I mean originating original music with other people (yeah); collective*
523 *improvisation or collective composition. (Collective composition? Well...) Or maybe you very seldom*
524 *do that. (I don't do that so much). Yeah, in jazz it's quite typical (yes)...most people bring in a tune,*
525 *most people play it, say "oh, that's nice; let's play another one". (Saves a lot of time). Saves a lot of*
526 *time! It's interesting isn't it? That's the financial aspect that comes into the way jazz is created.*

527 **S.I.**

528

529 *00:40:12 S.I. It is yeah. From the start it was like this I guess. But also...the connection just in general,*
530 *I think it's a very important er subject, maybe not for this particular question, but the connection*
531 *you have with the musician you're playing with is also extremely important; again it's coming back to*
532 *another thing that will allow you to create more...er to create more intensely, you know (*mmm*). It's*
533 *when you feel firstly that you like the people who are playing...you like their playing, you like their*
534 *sense of musicality, and their musical sensitivity and they like yours, and erm...also... erm...when*
535 *you're playing you're communicating rather than just doing your own thing, you know. It's a big big*
536 *thing, it can (*mmm*)...I find, I tell you something, it's very funny but I find that sometimes when we*
537 *all play and it's like heads down and it's complicated and everybody's trying to do his best, and*
538 *trying [*laughs*] to play well and all this kind of thing, and then you know I just lift my head, and look*
539 *at one of the guys and smile at him, just because he did something I like; that's just enough...that*
540 *little moment to, er...millions of different ideas to come out and the wonderful, joyous (*yeah*)*
541 *creative thing you know (*sure*) so, you know, it's really important I think that a connection is really*
542 *important whether you're playing your music or another music, it can be a change from one to ten,*
543 *it can turn over a whole gig from being just an intense 'muso' kind of a thing, where everybody tries*
544 *to impress other people and hope that, you know, it doesn't lose a beat, and then... just a really*
545 *joyous process with, you know, people just communicating and playing together.*

546 **INTERVIEWER**

547

548 *00:42:36 B.B. That comes back to your understanding of going up a level (*mmm*)...to me it's gone up*
549 *a level (exactly) from that level of correctness, industrial correctness, (exactly yeah) up to something*
550 *where communication is on a higher level (yes, yes). Interesting. (Yes).*

551 **S.I.**

552

553 *00:42:55 S.I. And it's a big subject because it also has to do with the idea of sharing music.*

554

555 **INTERVIEWER**

556

557 *00:43:01 B.B. Sharing? (Sharing music). Tell me a little bit more about sharing.*

558 00:43:04 S.I. Yeah, because you know we are... you know, everything...all these drums here that you
559 see, all these things that you see...I'm playing music! I'm a professional musician. But why am I doing
560 it? Why am I standing on the stage? It's not just me on the stage. I'm firstly sharing the music...and
561 my life experience and my creativity and my soul and my genuine self, hopefully, with the people
562 who are with me on stage and then with the people who come to listen; they are really important
563 you know; if you play to a very reserved audience, it will be... it will be more difficult for you to let
564 go.

565 **TA-SI-8 PERFORMING IN PUBLIC**

566

567 **INTERVIEWER**

568

569 *00:43:58 B.B. I was going to come to that about how you see the audience or the listener in respect*
570 *of your creativity. Are they a help? A hindrance? Do they...does it matter?*

571 **S.I.**

572

573 00:44:10 S.I. They can be a help or they can be a hindrance. They can be both. Again it's coming back
574 to the sharing thing because [...] When I started music because I wanted to express something but
575 you cannot just express it for yourself. You really do need an audience [laughs] (*sure*) you really need
576 to be, I would say, to be seen. To be seen is a very important thing (*mmm*). You want to be yourself
577 and you want other people to say "Yes, I see you. I can see you. I hear you".

578 **INTERVIEWER**

579

580 *00:44:53 B.B. And, if...if you're playing amazing drums in the middle of the Great North Woods and*
581 *nobody in the world hears it, that still can be creative though? (Absolutely it can be creative). So the*
582 *audience...a listener is not essential to the construction of creativity?*

583 **S.I.**

584

585 00:45:12 S.I. Well, er, it can help. It can help, (*It can help*) but it can hinder as well, okay? Er, again,
586 you can be creative...

587 **INTERVIEWER**

588

589 *00:45:22 B.B. As an individual with your own instrument, it's perfectly possible?*

590 **S.I.**

591

592 00:45:27 S.I. Yes. It's possible... it's possible to be creative in any situation, in any situation, okay,
593 whether you are playing as you said in the middle of the woods, where nobody is listening or you're
594 playing to an audience, erm, you will have an experience of creativity, yes, definitely. But there is
595 also, er....I would say, erm, an amplification when you are seen, when you express yourself (*mmm*)
596 and you are creative and you are seen by other people. So there's a high amplitude, so to speak!
597 (*okay!*) There's more energy when you are creative and being seen as creative.

598 **INTERVIEWER**

599

600 00:46:18 B.B. *And does the audience change how you play?*

601 **S.I.**
602

603 00:46:20 S.I. They do, yes. Everything changes how I play. The room, the audience, the musicians,
604 the musicians' mood that same day, you know. A lot of things are a factor, you know. Definitely.

605 **INTERVIEWER**
606

607 00:46:35 B.B. *Staying with the audience for a minute, I mean, you may have well covered this already*
608 *but I was going to ask what you like and or dislike about playing in front of audiences. But I think you*
609 *may have answered that in the sense that it is an essential part of the music.*

610 **S.I.**
611

612 00:46:50 S.I. Yes, it's a part of the music. When you're playing a piece of music even if you play a
613 classical piece of music, erm live, where all the notes are written like in classical music, you will
614 always play it differently every night, and er that is down to a lot of factors. One of the main ones I
615 think is the audience who's come to listen to you, one of the main ones (*interesting isn't it?*). Yes. I
616 mean it can be the room; it can be the time of day; it can be the time of year; it can be the weather;
617 it can be the humidity [*laughs*]; it can be the sound; it can be...you know, many things; the
618 instrument you're playing of course, how much you've practised, and er, you know, a lot of things.

619 **TA-SI-6A CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**
620

621 **INTERVIEWER**
622

623 00:47:49 B.B. *Could you...could you name some or any drummers, living or dead, who you think...who*
624 *you consider creative, and why you think they are or were creative? Is it something that many people*
625 *have, or few?*

626 **S.I.**
627

628 00:48:10 S.I. I think it's something that everyone has. It's just that, er...there are some things that
629 I'm looking for. Everyone is creative, you know, like er, you know [...] you can say there is a really
630 creative dance choreograph, but I don't really like dance, I don't go to see a lot of dance, so I've not
631 really been exposed to that because it's not really an area of interest of mine, okay, so... I think you
632 can find in any area, if it's a rock drummer, or if it's a jazz drummer, or a free jazz drummer or a
633 whatever drummer, or a folk drummer, you will always find creative people. I'm just...after a certain
634 thing you know? Basically I'm looking for... when I look and hear a drummer and say "Yes I love that;
635 I love what he is doing" basically it represents for me is something that I would like to express as
636 well, I would like to achieve as well, you know, so people like Jack DeJohnette were a big influence
637 for me especially in my early jazz training, because Jack is so natural and so genuine about
638 everything he does, it just connects everything he's doing, you know and... I'm listening to a lot of
639 Indian percussion players now and just er, there are a few guys that are just unbelievable in the way
640 they understand the concept of time and of course the concept of rhythm, and that's really (*It's*

641 *quite a movement in drumming, isn't it? For the westerners to tackle the Indian material...)* Yes, I
642 think so.

643 **TA-SI-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO**
644 **ENACT CREATIVITY**

645

646 **INTERVIEWER**

647

648 *00:50:21 B.B. Just going back to the changes over time (yes), since you started, you know, there's*
649 *been a drum scene. Has anything made creativity more or less possible? Are things getting easier to*
650 *be creative or harder to be creative?*

651 **S.I.**

652

653 00:50:40 S.I. Erm...you mean in the music scene today?

654 **INTERVIEWER**

655

656 *00:50:43 B.B. Yeah, I think in the music scene today. Was it easier back when you started; is it easier*
657 *now? And of course a key part of this is automation (yes) and computer-based music and so forth...*
658 *How your view as a drummer... (yes, okay).*

659 **S.I.**

660

661 00:50:58 S.I. Well, again, I can only say from my experience this is kind of a very big topic which I
662 must admit I don't really... I can't really... I don't really know the answer to that, in general, but I
663 definitely know that for me it's easier and easier to be creative, so it's better and better for me
664 basically (*great*), you know, (*that's really good*). And, in many senses, so like, let's talk about ja...
665 When I came to London, for instance, I came to London in ninety-nine. All the jazz clubs were run by
666 committees, and the committees had funding. The committees wanted to hear a particular type of
667 music which is basically mainstream jazz, mostly, okay. So I came along and I did an album called [...] which is [...]. People heard me before that playing jazz with people like [...]; oriental jazz or whatever
668 you call it. And they were taking this CD from me and they were expecting some Middle-Eastern
669 belly dancing [both laugh] and then they got this kind of huge wall of sound with a lot of church
670 organ (*yeah*). It was very difficult for me to book that band, it was almost impossible. I would sit on
671 the phone for a year and get four gigs basically, and er...

673 **INTERVIEWER**

674

675 *00:52:49 B.B. So localised within the jazz community your life is getting easier in the sense (exactly*
676 *yeah) of getting gigs, (yeah) and getting gigs in which to be creative (yeah, exactly).*

677 **S.I.**

678

679 00:52:57 S.I. Now, because there's less money in the jazz world, it's not as easy to make a living as a
680 jazz musician, but the committees are almost gone, the funding is almost gone, and the people who

681 are running clubs now, the new clubs, are musicians, and the people who are playing in the clubs
682 now are younger musicians (*mmm*), and the younger musicians don't care much about the tradition
683 so much like the old committee guys, so they come and they do their music, so in a sense what is
684 happening in the UK at the moment is something that I'm very happy about. We are creating a
685 healthier music scene; everyone does something original of his own, and er...tries to be who he is.
686 Basically, writing music, creating a band and performing that music...it's quite a big change I think
687 from what it was 10 years ago (*sure*). I'm very happy about that.

688 **TA-SI-6B CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**
689

690 **INTERVIEWER**
691

692 *00:54:15 B.B. Just going back to the names, again, for a second; you mentioned Jack DeJohnette*
693 *(yes), um, any other names you'd like to add, or not really?*

694 **S.I.**
695

696 *00:54:20 S.I. Yeah, I mean [laughs] (or too many names?) this might be embarrassing to you but I*
697 *was very influenced by your stuff. (That's not embarrassing at all!) Good [...] But especially the stuff*
698 *you've done earlier on with er (with Allan?) with Allan; 'Feels good To Me' and 'One of a Kind', and*
699 *also the stuff that followed that I really liked.*

700 **INTERVIEWER**
701

702 *00:54:53 B.B. Current players?*

703 **S.I.**
704

705 *00:54:55 S.I. Current players...there's a lot; a lot of people I really like*

706 **INTERVIEWER**
707

708 *00:55:07 B.B. There are so many good guys around.*

709 **S.I.**
710

711 *00:55:10 S.I. Huge amount, huge amount.*

712 **INTERVIEWER**
713

714 *00:55:11 B.B. It's not important that you find anybody actually.*

715 **S.I.**
716

717 00:55:13 S.I. Yeah, I mean, also Gary Husband has been very important (*he's terrific, isn't he?*) What I
718 love about Gary is his sense of focus; the way he absorbs himself inside the music, and he's
719 expressing...his expression is so energetic and so electrifying, you know. I really love his playing,
720 yeah.

721 **INTERVIEWER**
722

723 *00:55:38 B.B. Could we explore a little bit this idea of expression, and where you think it comes from*
724 *and how you make it come from a drum kit? How do you express yourself on a drum kit?*

725 **S.I.**
726

727 00:55:53 S.I. So maybe let's look first at where it comes from; I think it's a very important thing.
728 Again, for me, just personally, it came from a feeling of lack of expression, okay? Erm... When you
729 are growing up - I mean obviously everyone's got a different experience - but when I grew up I felt
730 erm, when you go to school you get people telling you what to do, when to do, how to do and all
731 this kind of thing, and so your inner being is shrinking and shrinking; it's still there, but it's shrinking
732 it's shrinking it's shrinking and in the end you...you just...get used to ignoring it, basically, that's what
733 a lot of the conditioning of education is about, really, to be perfectly...that's my experience with it,
734 you know. You get used to thinking I should be doing this, you know, I should be doing that, I haven't
735 done that, you know, and then...there is something inside of you which always says to you I want
736 to do that I want to do this, you know you want to express where you want to go. You want to learn
737 the stuff you want to learn, you want to play the way you want to play, you want to practice the
738 exercises you wanted to practice (*mmm*), and I felt that er...that life challenged me in that way
739 quite a lot, and I felt that music would be er almost like an escape route in a way, of me being able
740 to say, okay, I can now forget about all this conditioning; all that rubbish about what I should do and
741 now I can just be myself and not owe anything to anyone, you know, without introductions, without
742 conditions, without resistance, so that's really the main reason for me.

743 **INTERVIEWER**
744

745 *00:58:18 B.B. Sounds like music was something of an escape route (it was) for you.*

746 **S.I.**
747

748 00:58:21 S.I. It was an escape route for me, er not only in the philosophical you know idea kind of
749 thing, but also...like in Israel you have to do the Army (*yeah*) for three years, so on the basis of that I
750 was ...being able to not fight in a combat unit and you know... music has helped me a lot... And also,
751 coming out of Israel as music being my alibi was also important for me as well, it was also an escape
752 route in a way because... If I would stay in Israel I would not be as happy as I am now because... Art
753 and music are not such a big priority there, you know. There are amazing artists coming out, creative
754 and everything but I wouldn't feel that my mission in life just to get by and do just, you know, a few
755 gigs, as many as I can, and practice a few minutes every day while doing my day job or something
756 like that, so it was also an escape route in that way.

757 **INTERVIEWER**
758

759 00:59:40 B.B. *I understand everything you're saying and it's very helpful; it ties into another question*
760 *I was going to ask about your motivation to be creative (mmm), but I think you've sort of answered*
761 *that.*

762 **S.I.**
763

764 00:59:50 S.I. It comes from... it's one and the same.

765 **INTERVIEWER**
766

767 00:59:52 B.B. *One and the same thing (yes, yes). But coming back to expression for a minute (yes),*
768 *that has a lot to do with touch on the drum kit, doesn't it? Could you say a little bit about your touch*
769 *on the kit and how that enables your expression - your expressivity - on the kit to come through?*

770 **S.I.**
771

772 01:00:10 S.I. It's a good question. It's a very good question.

773 **INTERVIEWER**
774

775 01:00:12 B.B. *Everybody strikes a drum differently. Extraordinary...like everybody has a different*
776 *heartbeat. Everybody measures two beats differently (yeah, yeah) which is again, totally weird. It's*
777 *something about your touch that makes you very (respondents's name) (mmm) and your ability to*
778 *vary that, so within dynamics I guess we are able to express ourselves, within timbral changes I guess*
779 *you know, so that's where... So is that how you see expressing yourself on a drum kit? The musical*
780 *side of it?*

781 **S.I.**
782

783 01:00:43 S.I. Yeah, I would see the touch thing as ...er... part of....who I am at a particular moment so
784 like for instance if I play... If I accompany a bass solo for instance, I will have to, you know, play softer
785 and be sensitive to what... so the bass can be heard over... when I'm playing with a rock band I will
786 have to, you know, give it a good bash, you know. It was always important for me to create in my
787 playing and especially in my music a big dynamic range, a big dynamic range, so I would play as soft
788 as...really soft with brushes, even without the hi-hat, just the swishing, and to really heavy metal
789 kind of double bass drum and cymbals. *(Oh, you have that already. I can tell you, you have that*
790 *already)* [both laugh] *(you have plenty of dynamic range!)* And it's important because I think when
791 you... It makes music more er... dramatic, and it makes music express more vividly things. And it
792 makes the listener, erm...have the illusion that you are in a very big room, okay, because you have a
793 lot of room; you have that dynamic range and it can be that soft and that loud. It gives a sensation of
794 volume, okay, a sensation of space; more a sensation of space than anything else. And er...that has
795 always been important in terms of dynamics. Now in terms of the touch of the drums; the technical
796 side of it is obviously there too. I mean I use a lot of fingers when I play and I think that has
797 conditioned the way I play a lot so I can play softer maybe better than I can play louder, you know I
798 like doing both but when I play softer I can use my fingers so it's more applicable to that dynamic
799 level so that's something, you know, I care about, that I learned earlier on and I'm still studying it...
800 it's something that controls my sense of touch or sense of erm....technical sense of dynamics and so
801 on. The other thing that really is important to me also, in terms of dynamic, is the balance of the

802 group. Very important to me, so like say if there's a soloist, it is really important for me that firstly
803 the soloist is heard, yeah, especially if it is a bass solo for instance which is maybe less audible than
804 when you play with a guitar or saxophone; firstly that, and also that the energy of the soloist is
805 backed up by the drums, like say, if (*interesting*), if I play with [...] and [...] is shredding along I'm
806 going to shred along with him (*mmm*)...not specifically the same notes but with that type of energy.
807 It is very important. Like when I played with saxophonist [...] that was one of my er...most important
808 challenges, because [...] is just a bomb of energy (*ah*), he's just a bomb of energy (*extraordinary*) and
809 it was almost as if when I was playing behind him there was never enough, you know, there was
810 never enough. I play harder and louder and faster [*laughs*] and it was never enough! Actually it was
811 important to me to the point where I actually bought a different drum kit and changed my cymbals
812 to be able to back up that energy so, so erm... I want to be up there with the musicians, with the
813 soloists, and I want them to be heard and to be complemented by the drums and I think that's a
814 major factor of dynamic and touch too, you know...

815 **TA-SI-9 REFLECTION ON MEANING AND CHANCE TO ADD**

816

817 **INTERVIEWER**

818

819 *01:05:40 B.B. I've a feeling I've probably taken enough of your time. Let me...just another couple of*
820 *things (sure, sure). Just to kind of summarise really; I mean you've said a lot about creativity, which is*
821 *great. It's obviously a key component, from what you've told me, in your music-making. Is there a*
822 *sense in which...what is the meaning of this creativity for you? How do you make sense of the*
823 *meaning of creativity?*

824 **S.I.**

825

826 *01:06:08 S.I. Why is it, er, for? It's a very very good question; I don't know the answer but my*
827 *personal feeling that the more I live my life as a human being I understand that creativity...I give you*
828 *a dictionary ... [*laughs*] (*yes*)...creativity is the expression of human worthiness. That's what I think.*

829 **INTERVIEWER**

830

831 *01:06:34 B.B. Did you...is that your phrase? [*indecipherable*]That's your... (That's my feeling at the*
832 *moment). That's a lovely definition.*

833 **S.I.**

834

835 *01:06:42 S.I. It's an expression of our human worthiness or divinity or whatever you call it, because I*
836 *really think, and I'm not religious or anything, but I really think that creativity er... does not come*
837 *from this life. It's not a commodity; it's not something you can hold on to and keep in your bank.*
838 *Obviously you've done your albums, you have been creative (*yeah*) but it's not a recipe for you to be*
839 *creative now, okay? I really think that it is not something that is in this world, it is something that is*
840 *out of us. It's out beyond life, day to day life, and I think it comes from that, and when we touch*
841 *upon that, when we are there it also expresses our 'beyondness' as human beings. You understand?*
842 *(I do) That's my feeling about it. And when I say worthiness and, you know... and all these big words I*
843 *just mean that basically... I think we are here to joyously create, and when we do that we er...In all*
844 *walks of life, not only drums and music or anything else; you know it can be in writing (*mmm*) and*

845 could be in anything else. We are really - how do you say it - fulfilling what we are here to do, you
846 know so, you know... It's a very different life than, say, I have a list of 'to-do', a 'to-do' list, and I tick
847 the things I do, you know, that's a very different approach to life, you know; I need to finish, finish,
848 finish, finish this and that and you tick all the boxes and you finish everything else but, you always...
849 When I do a to-do list - I'm talking about this because I did one today *[both laugh]* - when you do all
850 those things you have on your to-do list, you feel, okay I've done everything but there is some
851 emptiness there that is not... you cannot really... explain. When you are creative it's not about the
852 list, it's being... joyously being, you know, joyously being here and joyously er... creating, and joyously
853 being what you're supposed to do. I think that's what we're supposed to do.

854 **INTERVIEWER**
855

856 *01:09:36 B.B. I think so too, I would agree with you, although my opinion is not important in this*
857 *conversation but I would agree with you that's pretty much exactly how I saw it to.*

858 **S.I.**
859

860 *01:09:46 S.I. We're here to... firstly enjoy the process of being here which is a creative process, and er*
861 *you have to be creative; you have to be creative. You cannot live without. (There are plenty... oh, I*
862 *see) you cannot live without... (There are plenty of people who avoid being creative). Yes, I know,*
863 *okay (sometimes squash it) okay... the thing is... day to day life... I can explain it as friction, you know,*
864 *we all have friction with reality. All the time, you know... there's always challenges, and the*
865 *challenges always make you think in another way, so you have to be creative (mmm). You cannot*
866 *survive without. Okay, so you're not inventing the wheel again, but you've found another way of*
867 *doing something in a moment where all the old ways of doing it do not work for you okay? So you*
868 *can be frustrated, and you can say "Okay this doesn't work, oh, I had to do this again, to learn this*
869 *music software again, and I had to go to this office again, and I had to do that trip again", you know*
870 *(to the Embassy...!) exactly... but in a way, you are basically forced to be creative, so you can either*
871 *accept it and allow it, or you can be very bitter about it or you can be very angry about it or very*
872 *frustrated about it [...] but I think creativity is essential to life; I think everybody's life on some level*
873 *is... on some level... (I would agree with you). Okay, so... It's like oxygen; it's like oxygen; it's just one of*
874 *these things we always have. We always drink water, we always breathe and we always have to be*
875 *creative, otherwise we cannot survive, you know. All these things that humankind has created, a lot*
876 *of them are created out of necessity (mmm) you know. I remember in one of your interviews you*
877 *said about your particular snare stroke, yeah, that everybody kind of yeah said oh this is Bill's stroke*
878 *(mmm) and you spoke about the necessity of having to be heard while the other guys were so loud*
879 *(no mics!) exactly so you know all these things are er... very important, you know, necessity will give*
880 *you a lot of opportunity, challenge will give you a lot of opportunity, that friction always will er... pull*
881 *us screaming (yeah), kicking (uh-huh) towards creativity, okay? the question is you can scream and*
882 *kick or you can just go there and say "Okay I take this as a challenge and let's see what new things I*
883 *can come up with". That's a day to day life thing you know; you have also the creativity in music*
884 *writing and art which... to some extent it's similar you know... erm... like...*

885 **INTERVIEWER**
886

887 *01:13:24 B.B. Many people don't distinguish, you know, between art-creativity and life-creativity; to*
888 *them it's all the same. It seems to me that with you (yes) your life, your music, your art, your (yes)*
889 *creativity, it's all the same thing (yeah, it's all the same thing) it's all the same thing. It's all*
890 *(respondent's name) at the centre of it.*

891 **S.I.**
892

893 01:13:39 S.I. Yeah, I mean but we tend to say “okay I am a musician, I am a jazz musician, I work in
894 that area, in that field”, but I’ll give you another example, like, when I started to play with [...] and
895 [...] one of the things that I found challenging is their concept of time, which was...obviously I’m a
896 drummer obviously, but like for instance with [...] he had, he still, you know, he has such beautiful
897 time playing and perception of time that overlaps the bar line and goes to really like odd time
898 signatures and they doing a lot of stuff between them and stuff, and I felt that if I’m not going to do
899 something about it I’m just going to just...sit there and be embarrassed, you know, because, you
900 know, I was not much up to that level so that’s when I started to take home the Indian rhythms, so...

901 **INTERVIEWER**
902

903 01:14:42 B.B. *Is there a sense there that [...] was pushing you to bring something equally strong to*
904 *the table?*

905 **S.I.**
906

907 01:14:50 S.I. Exactly. Absolutely, and [...] as well. *(So they are creative drivers...)* Absolutely, yeah.
908 *(And they make you dig deeper, work harder...)* Exactly, exactly, *(sure)* exactly.

909 **INTERVIEWER**
910

911 01:15:02 B.B. *They did the same to me, but I’m too old! [laughs] Too tired! I can’t keep up with this;*
912 *it’s great you know, it’s really good (yeah it’s amazing)... it’s funny because we both know the same*
913 *feeling (exactly, exactly).*

914 **S.I.**
915

916 01:15:17 S.I. And so, I took the challenge and, again, you know, instead of trying to do what [...] is
917 exactly doing or what [...] is exactly doing, I say “Okay, this is a great time to think what can I bring
918 for me, for my Self, hopefully, that will get me to that level”. Indian rhythm was *(mmm)* exactly the
919 thing I was looking for. Because I was looking for something that has erm... a lot of earth in it, you
920 know, I always look for *(comes from somewhere)* comes from somewhere, you know, Indian
921 tradition is 5000 years and [...] it’s essentially classical folk music in a way, but the reason that in that
922 particular culture it is developed to such a high level, which I haven’t seen in other cultures, on that
923 particular subject of phrasing in rhythm, you know, and so I’ve studied it and I’m enjoying it every
924 day more and more, and developing my own playing, and you know, and then my own writing and
925 playing has changed because of that. And I’m really happy about that, and I’m also starting at the
926 moment, slowly a little bit, you know I’ve been studying it for some years now, to teach that as well
927 and to give it to other people who might have problems with rhythm and might experience
928 something that I’ve experienced before *(yeah)* like this kind of “What’s happening? How can I
929 understand these complex rhythms?” So I’m trying also to give other people the tools to be able to
930 do that as well, it’s a very satisfying thing *(that’s that sharing thing)* yeah. But it all came from this
931 feeling of “Oh my God! What am I going to do?” You know?

932 **INTERVIEWER**
933

934 01:17:20 B.B. *I just want to say - I think that's about all the questions I've got. Is there anything you*
935 *think we haven't covered about creativity?*

936 **S.I.**
937

938 01:17:27 S.I. No. Unless there is anything else you want to ask, I think we're covered.

939 **TA-SI-10 PARTICIPATION IN THE INTERVIEW**

940

941 **INTERVIEWER**

942

943 01:17:33 B.B. *Well, just about the interview itself, and how it felt (mmm -very interesting). It's not*
944 *every day that we, or you...it's not like a press interview - where you focus quite so intensely on a*
945 *single aspect of being a musician, you know, this creative aspect. Have there been any positives or*
946 *negatives about this interview that...?*

947 **S.I.**
948

949 01:17:57 S.I. Very positive. [both laugh].

950 **INTERVIEWER**

951

952 01:17:58 B.B. [...] *Do you think taking part in it has made you consider the subject more than you*
953 *usually would? (Yes. I think so, yes). For an hour and a half you have been pretty sustained on this*
954 *one idea. Do you think it might even change your drumming? Probably not as far as that...*

955 **S.I.**
956

957 01:18:20 S.I. I wouldn't say it would change my drumming, but I'll probably think about it for another
958 three or four hours today (*yeah, and then say "darn I wish I'd said that!"*) [Laughs].

959 **INTERVIEWER**

960

961 01:18:32 B.B. *Well, that's really good; I do appreciate it. Thank you very much for putting up with it.*

962 01:18:36 Transcription ends.

963 01:18:40 Recording ends

964