TA-HT-1 FAMILY & MUSICAL BACKGROUND

H.T.

00:00:01 H.T. I find that quite funny; with most jazz musicians [...] so many jazz musicians feel they cannot repeat themselves. If they play something and it really worked out and it’s because of the circumstances and all that you know ... but still, if you find a way to solve something, and it works, and then so many people feel that the next time they have to do something completely different, because it’s ‘improvised’.

INTERVIEWER

00:00:41 B.B. That’s a real lore of jazz, that, isn’t it? (Isn’t it?) Repetition is endemic in all music, it’s totally fine [...] It’s not something I would feel absolutely essential to avoid, but I understand the improvisers ... [...] [...].

INTERVIEWER

00:01:32 B.B. Let’s start with something simple. [...] Why drums? That’s a good place to start ... why not another instrument? Why any musical instrument at all? Were your parents musical?

H.T.

00:01:59 H.T. No. (Okay). Far from it. Even though my mother claims it must be in the blood. Because I’m half German, my mother’s German, and my grandfather played the violin and accordion so he was a musician (from which she believes it’s in the blood!). Of course! I probably don’t remember it but I’ve heard this story so many times ... We were visiting my family in Germany, in Kiel, and we were passing a warehouse called Karlstadt, and they have a big stall with a window, and on the inside, was a drum, same as in the film [...] ‘The Tin Drum’, just the same drum, and I’ve never been very difficult as a child but I stopped my parents and I said “I want to have that drum”. I don’t think I had been talking about drums before. I didn’t get much attention and they just dragged me along, and I immediately started crying and said “I really want that drum”, and then of course, they said “No, why should he get a drum?” And I kept on talking, and I kept on talking the whole day, and I was being really difficult, and I feel I remember that feeling that I really have to insist in order to convince them that this is the right thing to do. (What age, about, are you?) I was five. (Five?!) Yeah. And at the end of the day my mother gave up, and she said “Okay, we go back. We buy the drum”. My parents told me that that evening I took my teddy bear out of the bed, and I put my drum in bed. And ever since, I wore the drum all the time, while I brushed my teeth (it was on a sling?) Yeah, I had it round my neck ... [laughs] [...] and I had problems when they were putting me in the shower or the bathtub [...] on the toilet it was as near as possible (oh, you were definitely crazy!) [laughs] so I brought it everywhere, and I played it all the time, and after a while I started building it bigger, you
know I had some saucepans from the kitchen, some pillows ... And I remember doing it all the time, when my friends came over and played with Lego and the cars and everything I started playing the drums and they found it a bit weird that I started beating the drums, because we were playing nicely. But then when I was about nine I started playing in the local marching band in school, and the thing was before you could enter the band you had to learn notes, just general notes, so we weren’t playing any instrument at all, and it was pretty serious. We met every week for one year, just to learn notes on the piano. At the end of this year we did a final test - now of course I was just asking all the time “When do I get to play drums?” And they said “Well, we haven’t decided yet because at the end of the year we see what kind of instrument fits you and what they need in the marching band, and then you get an instrument”. And I knew of course I was going to play the drums. The test didn’t go very well; I remember everyone got their test back - and I remember this very well, I was about nine - the teacher came to every desk, where every pupil was sitting, and handed over ... and then she went back, and she said “Thomas, can you come up here”. And so, the result was quite bad, and some of the guys started laughing a bit, and then she said “Even though the test didn’t go well for Thomas, he can still be something” which was quite interesting ... (still be something?) Be something: probably not musical, but something in life in general. It was quite funny ... on the same day we were given instruments and this woman said “We have no need for drums so you can play the clarinet” (heartbreak) yes, so this place was some 3 ½ km from where I lived, so immediately I went back to my desk and I picked up my bag and I put on my jacket and I left. I went home, and of course when I got home my mother was waiting on the stairs, because they called and said Thomas has run away and she was a bit worried because it was really turning dark and everything ... once I came home my mother was on the stairs and she said “It’s all right, they called, and you can play the drums”. (Wow. Your Mum had a word with the teacher...) Yes, probably. And then the next year I started the marching band, and I played in the marching band for three years, and then I met some other guys playing [...], so we decided to start a rock band. (Of course). We were 11 ...

INTERVIEWER

00:08:38 B.B. Had you heard any rock music by this point? (Not really). What music were you hearing, if any?

H.T.

00:08:44 H.T. At that time I was listening to Elvis. [...] That was ... I was collecting pictures of Elvis and everything and I was reading his biography actually, and I didn’t know much about rock.

INTERVIEWER

00:09:02 B.B. Was there anything on television [...] showing you what rock music was like?

H.T.

00:09:11 H.T. I don’t think so. I don’t think I had a clue; I was listening to the radio (right).

INTERVIEWER

00:09:18 B.B. But if you were born in ’72, this is now 1983 or 4, this is almost MTV era ... maybe your house didn’t have MTV for a while.
H.T. We just had one channel NRK, that was it. [...]

INTERVIEWER

B.B. What happened then with the rock group? Did you start to play for other people? Did you build up a repertoire?

H.T.

For some strange reason we were very proactive, so we started rehearsing two days a week ... We were given this space ... given a room just close to where I live, where I could have my drums and ... (you had a drum kit by now?) That summer we quit the marching band in May or something and that summer I took a job at a local farm, worked in the fields for as long as the school break was, which was eight weeks. So I was working on the farm for eight weeks. I earned £90 and I bought (lots!) yeah, it was lots, but I was working six days a week for eight weeks, and my drum teacher decided to sell his drum set to me for £90.

INTERVIEWER

B.B. That was very sweet ... and I've forgotten to ask you, you had a teacher by this point in the school?

H.T.

Kind of a teacher; he taught me a little bit. I don't think he was the greatest teacher but [...] he had a drum set, and he sold it to me with no cymbals ... I think my mother and father were a bit surprised that I worked so hard to get the drum set, so they decided to buy me a hi hat and a ride cymbal. (What delightful parents you have) Yes (very sweet). So that was the start. And we started rehearsing two days a week learning tunes by Kiss and Whitesnake and lots of other bands, just by ear, listening to it and trying to copy as far as possible.

INTERVIEWER

B.B. Did you understand your notation at this point? Did you understand (no) quarter notes 8th notes and 16th notes (not at all, not really). But you’d done it for a year (yes) had you not? (Yes, but it didn’t go ...) Didn’t go in? [Both laugh].

H.T.

I was really bad. But I started writing music; I started playing the guitar (great) ... I was about maybe 12 when I wrote my first tune. I still know it actually, the lyrics are fantastic. It's a love song! [Both laugh]. We got to play at the local things happening ... there was like Farmers Market [...] and there were lots of different things happening in the local area and we were always given a chance to play.
INTERVIEWER

00:12:41 B.B. Do you remember the first time you were paid to play? I mean that’s always an amazing idea that somebody will give you some money to do this thing that you are going to do anyway.

H.T.

00:12:56 H.T. I remember my first concert ever. I remember the first tune stopped in the middle because we forgot how it was, and we got so terrified of all the people looking at us so we had to start all over again. It was a bit humiliating [Laughs]. […] And there was this guy who was hired in by the local society to instruct bands - like amateurs, young lads playing like we did - […] And this guy helped us to make a demo, and taught us about backing singing and stuff like that. Of course he could play all the instruments better than us. He played the drums better than me and the guitar better than the guitarist and everything.

INTERVIEWER

00:13:50 B.B. Did he have a recording studio?

H.T.

00:13:52 H.T. No, he just brought very basic equipment […] We made a demo (live in the room?) Yeah.

INTERVIEWER

00:14:12 B.B. And now you’re 15?

H.T.

00:14:14 H.T. No, no, […] I was 12 or 13 around that age. Maybe 13? And this guy was the leader of this was in […] which is where I’m from, is a very small place with about 2000 people living […] and this guy was from […], the closest town, and he was leading this mini big-band with about 13 people, all adults in their mid-20s or something, and their drummer was moving to Oslo to become a professional, so they needed a new drummer and he asked me if I wanted to step in and try it out.

INTERVIEWER

00:15:10 B.B. Were there any other alternatives? Was there another guy or two in your area who could have had that job, or were you really the only guy around…?

H.T.
H.T. There were a couple of other guys [...]. There was one guy at my age, er ... maybe he was more determined into rock music, and also another older guy who was a much better drummer but he was also like a very ‘metal’ kind of drummer. I don’t think I knew why I was ... I was just playing in that band because that was the band I had (yeah). I think that guy who came around probably thought he could shape me into something, and there was some kind of a potential that he could maybe, you know, use.

**INTERVIEWER**

00:16:02 B.B. Good. So you played with the big band a little bit?

H.T.

00:16:07 H.T. Well, not only a little bit; I’d say that that was my first education into music. I played there for six years (Wow, great) so that must have been before I was 13 because I quit when I was 18. I went to the military when I was 18. So I played there for six years, did fantastic projects, loads of concerts.

**INTERVIEWER**

00:16:32 B.B. Are you receiving any instruction during this time with the band?

H.T.

00:16:36 H.T. Not really. (Any drum teaching?) No, no drum teaching at all. (Did you have books? Did you have Jim Chapin, you know ...) Nothing. [...] (Okay). I didn’t use anything. (So did you know about the rudiments?) No, not at all. (What then were you practising, if none of that?)

H.T.

00:16:59 H.T. I wasn’t practising anything er ... systematic at all. I was just playing (you were just playing?) I was just playing. I knew very little, and one guy took me to this workshop with a Norwegian drummer - I was probably 14 or 15 and had been playing in this band, and also in the beginning I was still playing in the rock band; I started playing in a few other bands as well so I was playing a lot actually, loads of concerts, and er ... really bad technique, bad coordination ... I had a good touch, I had a good understanding and a good sense of form. But my capability of doing things was very limited. (Tempo?) Yeah, I had a sense of good tempo. I think I had an understanding of music, but not skills to you know (execute it) yeah ... I had loads of ideas but I couldn’t fulfil them. And I went to this workshop, and this drummer says “Can you play paradiddles?” (Mmm). He demonstrated really quickly, and I thought “oh, that’s just a two-stroke roll, that’s easy” ... I did a two- stroke roll, and he said “That’s not a paradiddle, that’s a two-stroke roll” and I got really insecure and I didn’t understand. I was there for a day and I just felt it was really difficult and I felt I knew very little (oh, dear). This went on, and I still didn’t have any teacher, and in High School I started to play more and more ... I tried to get into Musikkhøgskole but my father, who was in the Marines, wouldn’t let me. He said I have to have a proper education, so I was studying chemistry and physics and biology and mathematics (yeah), and in my spare time I was playing, and all weekends we were playing (right), being very fortunate to play loads of concerts. (So that side was really good). Really good. (Lots of public appearances, playing with other people, which is the great way to learn
I was always playing with older people, I was learning a lot. (Yeah) People from that mini big-band that I played in were much more established on the music scene. [...] I was given advice all the time.

INTERVIEWER

00:19:43 B.B. They were giving you advice ... you were learning about music from those guys (yes) not from a drum teacher.

H.T.

00:19:46 H.T. Not from a drum teacher (fine). These guys were giving me loads of records, and I would sit at home and listen, and they said “you know on this tune you can check this drummer out and see how he [indecipherable] that groove on that tune” (sure). I would listen to it, I would try to copy it ... and they also took me to concerts where I was too young and they smuggled me in through the back door, and I remember people sitting, smoking, drinking beer and wine and I was hidden in the corner listening to Jon Christensen or [indecipherable] and being like totally blown away (me too; I had a similar thing ...). [...].

INTERVIEWER

00:20:33 B.B. What happened between now and the military? [...] H.T.

00:20:35 H.T. I left the big band and did my military service [...] and I wanted to do civil service, but my father wouldn’t let me, so we agreed upon going into the King’s Guard, the marching band, so I played the drums there for a year (Great. Typical military side drum, playing orthodox grip?) yes, which I had never done until my audition. I was playing the matched grip at my audition and they said “No, no, no, you have to play traditional”.

INTERVIEWER

00:21:16 B.B. Were you able to do some of the flams and drags that are associated with military drumming? [...] H.T.

00:21:23 H.T. I managed to get through the audition and I really had to practice my left hand (yeah, of course) to get that up and running. I did that for a year. [...] I decided to move to Trondheim, because I knew that the music was really happening in Trondheim. [...]. I left home.

INTERVIEWER

00:23:21 B.B. Were your parents supportive of this idea, or..?
H.T.

00:23:26 H.T. They were actually cool about it [...]. (What year would that be?) This would be ‘92. [....][....].

INTERVIEWER

00:24:48 B.B. By this point, it sounds to me as though you haven’t done a huge amount of practice relative to other people (No). [....] There is an idea that almost anybody who applies himself to 10,000 hours or 10 years will become good enough - or you need to become good enough - to become a domain master; to be able to change anything at all creatively. So by this point, as I understand it, you hadn’t put in 10,000 hours. [....].

H.T.

00:25:54 H.T. I had one weird experience which probably destroyed quite a lot, and says something about my unmature-ness [immaturity] at that age. At the age of maybe 14 or 15 my friend who was the guitarist in the rock group came to me … he’d come further than me musically … and he said “I’ve just bought a record with the world’s best drummer”. I said “Wow, that’s incredible, I have to hear”. I’ve got piles of records from the guys I was playing with, and it was all European jazz music, some Weather Report, probably some King Crimson as well […], but it was all music with a very good taste. It was proper, nice music. […]. I went to this guy […], and he put on Dave Weckl (oh yeah). I decided I’m never going to sound like that. I thought if I practised a lot I would end up sounding like that (mmm). That was actually something I believed at that age at that stage (sure) … I really didn’t like it, and it’s very strange because all my friends at that time, they thought it was insane … they thought it was absolutely fantastic. And I hate the sound and the way he played and the whole concept; I really didn’t like it (interesting). [....] [....]. And then in Trondheim, in my first year, in two weeks I got a hell of a beating. First I went to one concert with Jarle Vespestad, Norwegian drummer […]. At that time he was a sensational, technically skilled drummer; extremely fast, extremely good touch, could play really softly and really fast […], and he had some sort of a bebop ensemble and was really shredding it; it was insane, my ears were bleeding. And then just a couple of days later, I heard Per Oddvar Johansen - who’s done loads of records on ECM - who also has a fantastic touch, really good beat and time, and actually a very good technique but he’d never used it. He played much more open and loose, but you could tell he could play everything. He just … didn’t; he held back instead.

INTERVIEWER

00:29:14 B.B. So that was your drum lesson there?

H.T.

00:29:16 H.T. That was where it started. (Yeah). At that time […] I decided to rent an apartment on my own instead of sharing which everyone else did, so I rented something far outside Trondheim. I had my drum set in the living room, I started rehearsing never less than six hours a day, seven days a week (wow), making a plan of what to rehearse …
INTERVIEWER

00:29:57 B.B. Okay. [...] What age were you when you started this practice regime?

H.T.

00:30:12 H.T. [...] It was probably when I was ... It was probably in ‘92 or ‘93, so I was 20.

INTERVIEWER

00:30:24 B.B. How long did this feeling, this period last for? This intense period of practising?

H.T.

00:30:31 H.T. Six years.

INTERVIEWER

00:30:32 B.B. Six years. Oh well, you do have your 10,000 hours [laughs]. [...] It’s a long time, 20 to 26 ... and you really worked hard at it?

H.T.

00:30:47 H.T. I really worked hard. At that time I took a couple of lessons with Jarle Vespestad, a couple of private lessons, and I went to University for three years and then I started at the Jazz Line at the Academy in Trondheim, and at that time I ... [...] decided to be at the Conservatory at seven in the morning every day. At 7 o’clock I started rehearsing ... (that’s some serious application) [...] 

TA-HT-2 CHOICE AND CONTROL

INTERVIEWER

00:31:51 B.B. [...] I’m going to have to stop you, although it’s gripping, I haven’t got time [laughs] to hear the whole thing which is incredible of course; I have to steer you back to creativity little bit. What I wanted to ask you is about choice and control. [...] How important is it to your creativity, and to your sense of any creativity, is it to have choice and control over what you play? There are some drummers who are instructed to do things by other people; I suspect that’s not you ...

H.T.

00:32:35 H.T. I’ve been not always very good at doing what I’ve been told (right) and [...] it’s not something I regret because it’s never lead to something bad. If I had been more polite, I think I probably would be playing more gigs that I really didn’t want to do.

INTERVIEWER
B.B. Right. So maybe there’s been a time, or has there been a time when you’ve declined gigs at which you’ve had to do what other people want you to do, in favour perhaps of more ‘arty’, jazz gigs, where you get paid a lot less, small audience and all that, but there is other work that you could have done ... but you’ve declined that in favour of retaining choice and control of what you play?

H.T.

00:33:29 H.T. [...] I decided when I started that if I’m going to live off music, I have to play the music I want to play (mmm) so I never played gigs I didn’t want to play, and I never played music I didn’t like. I never did theatre or things that I didn’t feel were the direction I wanted.

INTERVIEWER

00:33:59 B.B. Why is it important to you to have this kind of choice and control?

H.T.

00:34:08 H.T. I’m not sure it’s important to have ... I’m not even sure if it’s a choice, because I feel that er .... music is so important to me, and it’s such a big part of my life ... it’s like being married to the wrong woman. If you don’t love her, how can you wake up every morning with that woman? I think that music ... I think at one stage I was a bit obsessed with it because I was spending so much time at school, and I didn’t go to the parties ... I went to the concerts and I went back home to sleep, so I could get up early in the morning (and do it all over again) yeah, and some people thought, you know, that I was bit of a freak or a bit strange (bit of an outsider?) yeah, in a way, but still I was playing with all the guys I wanted to play with.

INTERVIEWER

00:35:10 B.B. Did you feel you were bit of an outsider to other drummers - to the drum community?

H.T.

00:35:16 H.T. I’m not sure. I’ve never thought of that actually (okay), but I didn’t feel I had to belong to something either. [...] I wasn’t connected with loads of friends at that time, even though I felt I was never alone; I was always ... whenever I went out I would meet great people. I think I was the one who didn’t know that people were smoking grass at the Jazz Academy because I’d already gone to bed! [Both laugh] [...]
Is it a yes or no? (No, no. There are no wrong answers) (....).

H.T. It’s strange, because when I started … as I said earlier I don’t wake up in the morning feeling creative or thinking “I’m a creative person”. It’s a bit like defining ‘culture’ … Like defining creativity. What is it? I know that from outside people look at me as creative. I must say that to me it gives me a bit of a strange flavour … of the word ‘creative’ … how should I express that? I mean I do something that is creative because I make something, so it is ‘creating’ something (yeah, sure … that’s a very straightforward approach to it), but then I think as a person I’m always looking for solutions, and er … I force myself to think outside the box. I like thinking outside the box. I like to say things to people, or do things, that make people react in a way. (That’s a key signifier of creativity - getting a reaction). [...] So I think it’s something that’s deeply in me. I’m very into literature, I like writing, I write some lyrics, I like doing things when it’s not forced. And if you ask […] on tour, he will know I always do something to him on tour, almost every day, that freaks him out in one way or the other. (Yeah … keeping people awake around you. You’re an agitator) in a way … and also in music, I feel that my responsibility in a band is, if we’ve been playing together […] I have to surprise you. You can’t take everything I do for granted. I can’t just do what you’ve heard before and what you expect; I have to lift you out somewhere so that you do something you wouldn’t have done.

INTERVIEWER

00:39:00 B.B. So do you see surprise as connected to creativity?

H.T.

00:39:02 H.T. I do; I think it’s important. I think it’s important you know, again, to be aware of what you do and how you do it, when you do it, why you do it. [...] Everything I’ve done when I’ve practised has been based on that. I’ve never used books at all when I’ve rehearsed I’ve always made my own sketches (and you’re solving problems?) Yes. And I’m thinking okay, I’m playing this thing, for example an ostinato in nine, and I’m thinking okay, the easiest way is to divide it into three [demonstrates by clapping and singing] and then how can you divide it differently [demonstrates by clapping and singing], then I have two different ways of playing that; one is the three, and one is every second beat. And then can you do it at the same time? [demonstrates by clapping and singing] … so that’s trying to not always do the most obvious thing. And play things on the hi hat that you would never play on the hi hat, but still force yourself to do it just because you never do it. And I’m thinking if I learn to place beats where I normally don’t place beats, then I’m sort of walking up a new road, you know, and making possibilities (for yourself and for others) yeah [indecipherable]. But to get back to your question, I guess I am … creative.

INTERVIEWER

00:40:59 B.B. In describing yourself in that sense, what motivates you to be creative? Is there something making you do this or …?
00:41:06 H.T. No I don’t think so. I don’t think I need motivation actually. When it has to do with music (it’s just what you do) it’s what I do. If I have a day off in my home, which is very seldom [....] then you have a choice of what to do. I could party all night - no one would ask any questions - I could run into the forest … I will compose music just whenever I want to, as long as I want to, and I will play the drums. That’s what I love to do. I might not talk to any people … I would just do that. [...]

INTERVIEWER

00:42:10 B.B. There is no motivation that you could put your finger on other than the pleasure of problem-solving, the pleasure of causing surprises, the pleasure of causing disruption, to a degree, in other people’s lives. These are pleasurable experiences for you so you don’t need motivation?

H.T.

00:42:29 H.T. No I don’t think I need any motivation; sometimes I need a reason (a reason to stop sometimes!) yeah, also. My life … I don’t have the possibility to deal with music all the time, because I have a family … My musical life starts at eight and ends at three and then I make dinner and do homework with the kids (very disciplined), take them to football and everything, and sometimes in the evening I finish of something I’ve started writing or something...

INTERVIEWER

00:43:09 B.B. Let me ask you also, how important to you is what other people think of you and your work? How important to you is it that other people consider you creative? At all, or perhaps you’re immune to what other people think?

H.T.

00:43:26 H.T. I’m not immune, but I am also not a collector of reviews. I read reviews when they are sent to me; I don’t sit searching on the net. I read them; if I get five out of five stars it doesn’t do anything to me. It’s like ‘okay’… (and it doesn’t bother you if you get none out of five stars?). No, it doesn’t really bother me...

INTERVIEWER

00:43:58 B.B. I mean I’m including other musicians here - your colleagues as well. It may be important that they consider you creative, or maybe not. It’s not a term really used amongst … we musicians don’t go around using that term.

H.T.

00:44:11 H.T. No, I had a [indecipherable] … [....]. That’s what I think with the musicians I play with. If they don’t really like what I do, what I write (absolutely), how I am (why would they…work with you) yeah. […] I can do concerts where I feel it’s not very likely to be honest. You know what it’s like, people are generous, I feel, at concerts … The problem is getting audience (mmmm). Once you have an
audience ... *(they love it)* yeah, and they understand that you are committed, that you are dedicated *(yes)*, that you're really digging deep to make good music *(yeah, sure)* and if I’m happy with the gig then it’s a good gig, and if I get one out of five stars the day after it doesn’t really bother me *(sure)* at all. So I think I make music for myself.

**INTERVIEWER**

00:45:48 B.B. Well, I was going to talk about your own individuality and ask you about your own *individual voice* [...]. How important is it to you to develop your own individual voice, or resist the voices of others, and become an identifiable H.T? Because you’ve done that very well, and it seems to me as an outsider that you’re very centred in on arriving at an H.T. place ... by a process of omission usually [...]  

H.T.

00:46:36 H.T. It’s ambivalent, erm … [...] For instance, I started, when I was studying music … I played the drumset with cymbals and I thought, I need something else to add some colours to my playing … It’s always been very obvious to me that in the music I’m not just a timekeeper. I want to add something else. I want to be part of the team that can change the musical direction; I want my playing to influence the other players, and er … I started adding some things to my drum set, some different colours and textures, and also the fact that I didn’t normally want to play short notes […] I wanted to make longer … *(long sounds; something with decay)* … yeah, and that’s also one of the reasons I started with some electronics. That enabled me to do different textural *(sure)* things. I lost where I started …

**INTERVIEWER**

00:48:03 B.B. We were talking about how important to you is it to develop this kind of H.T. place that you live in.

H.T.

00:48:10 H.T. I was rehearsing one day where I was studying music, and I had my rehearsal room, and I was sitting playing, […] After a couple of years or so, I had been thinking about it but I wasn’t kind of forcing it, I saw my musical life - or my head, or what have you - as one big glass bowl, and I thought okay, if I listen a bit to Tony Williams … to these guys, Art Blakey there, Paul Motion there, and Jon Christensen and Bill Bruford and you put it up there, and you take out – again, awareness - what you like about his playing … What is it you like about his or her playing? […] I like the beat of *[indecipherable]*, I like the touch of Jon Christensen, the freedom of Paul Motion, I like the looseness of Jack DeJohnette, I like the energy of Elvin Jones … you know, all these things; the polymetric of Ed Blackwell … and you take all that out and you work on it, and then you add some Ornette and some Don Cherry, free jazz, some West African tribal music [...] some Japanese music, and you know I thought if I am just very aware of where I am all the time, eventually something will come out. I didn’t know when but I thought some time it has to lead … I can’t make something totally new, it doesn’t work like that. But I can make a different mixture, you know *(exactly so)*. And one day the guy opened the door and he said “Hey, *[says name]*, do you want to come for a coffee?” And I thought “did you just open the door and decide you will have coffee with the drummer who was rehearsing?” “No, I heard it was you”. And I thought, that’s a compliment isn’t it? That must mean
(what a great story!) ... it’s the start of something. (You’re beginning to speak with your own way of...) yeah (very interesting). [...] I mean it was there. You don’t have to do what everyone else is doing, but it was also difficult when I was studying music, because there were no people working with free improvised music at my school. Loads of people were playing beat music, loads of people were playing bebop, and I was stirring around some free improvising things with electronics which no one did. And I was mostly playing with people outside the school after a while.

INTERVIEWER

00:51:11 B.B. Just tell me also ... around this time ... tell me a little bit about how and why you started composing music.

H.T.

00:51:20 H.T. It was a strange thing; because when I played in a rock band I wrote music, and then I started ... (you wrote rock songs?) yeah, and then I joined this mini big-band and I got very inspired by the music that was written in that band, and then I played in another band, er ... which was more sort of pop-oriented ... playing beats ... and I wrote almost all the tunes for that band and also lyrics. (So you’ve always done this?) Yes, but then when I started at the Jazz Academy I felt that it got so theoretical and academic. We had to learn ‘ii – v – 1’, and all the different steps and traditions and all that and I thought I didn’t know the rules well enough to write music (mmm), so I stopped ... when I started studying music I stopped writing music. And then what turned everything around was when we started with [...], which I started during my second year. And we had a first rehearsal which went absolutely awful, totally rubbish. And (...) would come in with long heavy scores, and [...] wasn’t really interested in reading music [laughs] and (...) was only playing free, and I was like a free bird (yeah, yeah) so I think it was very difficult for [...] [...] ... It wasn’t even close to what he wanted. [...] And [...] said “I also brought a score” and [...] said “Good. Bring it on. Yeah, sure”. [...] And he took out a piece of paper with three bars [laughs], and that was it. And we started playing, and that piece ended on the record, the first [...] record, and it lasted for 10 minutes! (That’s such a lesson isn’t? Getting 10 minutes out of three bars of music). And then I thought, I can do that (brilliant). I had long talks with [...] about it, where he said “you know, you can write something that if there’s a groove and you really want to play that, and we don’t play it in the band, use that groove, and then you write a small little theme, and then we see what happens (sure). So that freed my mind to start writing more and more, and then I started combining some of the theories from the school - I sort of studied one year of composition after this - but I don’t look at myself as skilled at all.

INTERVIEWER

00:54:18 B.B. Is it something about the way the drum kit is inherently insufficient for you that means that you need to broaden out? I mean you’ve already talked about adding extra sounds; the basic drum set, I’m beginning to feel, is insufficient ... you need a broader palette of sounds and you need some way of controlling and changing the music through composition. Is that fair to say? Is that part of the motivation for writing?

H.T.

00:54:47 H.T. I think so, yeah. I never thought about that, so it’s interesting. It’s like going back to my childhood ...
00:54:55 B.B. I think if there was a Government edict tomorrow saying “You, [...] can only play the basic five piece drum set”, you would feel diminished?

00:55:05 H.T. I would. Having said that ... (it would be a challenge; it would be a problem that you would solve ...) [Laughs] ... and I’m doing it tomorrow. [...] And that’s about creating your voice and everything. The last year or two, I’ve seen so many drummers with loads of bells and gongs (yeah) and everything, and it made me think that ... it’s nice, and I’ve done it for so many years, so I decided ... tomorrow it’s a BBC recording and I thought I’m not going to do that. I’m just going to play a basic ... I have three nice ride cymbals, four-piece drum kit and one big ‘grand caisse’ concert bass drum. So that’ll be it. And then with this music which is very melodic, very colourful, I’m thinking all the texture can lie in the strings and in the piano ... some pieces with tempered piano ... and they can do that, and I can do less.

TA-HT-4 CREATIVITY AND COLLABORATION

00:56:22 B.B. That’s so nice, so nice. Can you tell me something about collaborating with others, and how, if at all, that might shape your understanding of creativity? Is creativity something that [...] is it more with you; is it more something that I attribute to you; or is it something that happens when you do something with somebody else?

00:56:51 H.T. I think I would say the last. The thing is, as I said, I don’t feel creative as a person because I am the one ... and I know all my skills, good and bad, and I know what I’m capable of and so it’s very hard for me to surprise myself (mmm) and it’s hard to look at myself as creative just because I do things er ... when it comes to my mind, and I do it ... I don’t think about it being ‘outside the box’ or ‘different’ or not within the ‘normal parameters’ (sure). So what happens is that when I’m playing with others they might in a way lead me into something that I wouldn’t have done, and I think ... and some musicians you play with, you know, they make you a better musician. Some musicians do something to you that takes you to a different level, and it can make you focus, like ... if I play with [...] I’ll be very aware of the beat and time because he’s got such a good beat and he’s so distinguished and it does something to me. While if I play with [...] for example, on the piano, I feel like I can be very loose and open and wide; I feel I can stretch time; I can really work around his playing. So it definitely has to do with others, and sometimes it’s enough with yourself - you can do a solo concert and it really works - but the biggest pleasure is playing with others, I think.

TA-HT-5 CONSIDERATION OF CREATIVITY IN OWN WORK

00:58:38 B.B. You sent me through some selections of your own work, which I imagine you think there is creativity involved somehow with that. [...] Do you make your developments and your
creative steps one after another in a chronology? You know, on Wednesday I’m doing something because of what I did on Tuesday which in turn is because of what I did on Monday, like that; or do you snake back, go forward ... is there a sense of forward development [I think so] in what you’re doing?

H.T.

00:59:21 H.T. I have an example. Back in 2004, I did a solo percussion and electronics record, just with bells and gongs and electronics, sitting on the floor. Everything was real-time sampling, and I made melodies and bass ostinatos and grooves. And I worked for a few months on this record, and I did a tour in Japan playing solo. Actually before the tour I went to the studio for three days and I ended up trashing everything, like hours and hours of recorded material, just threw everything away. Then I went on tour in Japan, and I went back in the studio and did the whole record in one day. The pieces fell together (very good) ... the day after I did that record, that I realised I’d done it, [...] I started writing string music - music for string quartet - and I’d never ever written for strings at all in my life. I just woke up and I thought “I’m going to write a string quartet”. And I had to start reading; where does it start, (what’s possible), where does it sound good (absolutely), check out examples, this is a loose string, it sounds like that ... [...]. So I started reading about it, but I started writing the first day ... I was in Sibelius writing music. Then I felt I was ... I released the record with solo electronics and percussion and I didn’t really want to do solo concerts.

INTERVIEWER

01:01:15 B.B. When you sent me the music through, you didn’t imply you felt some was more creative than another. In a way what I wanted to force you to do was select [...] the best thing you feel you’ve done, but that’s probably not possible (okay). Do any of those examples that you’ve sent me represent a higher peak for you than any other?

H.T.

01:01:41 H.T. Okay; I thought about it differently ... I thought what was more challenging for you (for me?) No, for me, in terms of creativity...

INTERVIEWER

01:01:51 B.B. It is that; what challenged you, and what challenges did you survive? [...] Which of these did you feel the most creative?

H.T.

01:02:06 H.T. [...] I have a few records I could send you. My first record on [...] 2004, with [...] was one of the records I feel has a total whole, was one that really ... it may be one of the best records I’ve done (uh-huh) [...]

INTERVIEWER
01:02:35 B.B. And then of course, why select that? When you said one of the best records you’ve ever done, what are you telling me? Where are you getting that sense of best-ness from? What made you say that, as opposed to any of the other wonderful records that you’ve done? [...] Is there something in the music that you learnt a lot from while you were doing it?

H.T.

01:03:03 H.T. I think what happened was, my idea of what we were going to do in that studio ... I had an idea where I wanted to go ... and immediately entering the studio we came - not physically but mentally - we came into this room where everything was possible. And I remember being very unsecure [sic]. I was afraid to fail; I was afraid that, you know, this is at such a level I was afraid that I would lose it. So I was really concentrating to be able to ... you know, be in the music and deliver as good ... (you survived) I survived (you delivered and you were surprised at yourself?) yeah, and I listened to it and I thought this is probably as good as it can get (yeah) at my ...

INTERVIEWER

01:04:02 B.B. So the H.T. at the end of the record was not quite the same as the H.T. at the beginning of the record. (No) ... because you’d done something by the end ... you’d made something (yeah) you didn’t know you could make (yeah) [...].

INTERVIEWER

01:04:29 B.B. How old were you when you did that?

H.T.

01:04:32 H.T. I was ... 31, 32. That was something that was very challenging.

INTERVIEWER

01:04:44 B.B. And you learnt something about yourself through the process?

H.T.

01:04:46 H.T. Yeah. One of the things I sent you was ... I’d been in a competition - music - once in my life. There was a concert house being built in Kristiansand [...] (You sent me the music, beautiful, all gongs and bells ...) yes, and everything is played live ...

INTERVIEWER

01:05:15 B.B. [...] They are all playable performances? They are all live played? (Yes) There is no tracking going on? (Nothing, everything is done) amazing (live) beautiful...
H.T. This was a competition ... and someone sent me a message (I was in my rehearsing space); they sent me a link and said this is something for you. They asked for composers to send in work (yeah) and each track should represent one of the concert rooms in the concert house [...]. It was really a prestigious thing. 30 something composers send in material, and they pick out three. Of the two others, one is the most used film composer of Norway; the other was a woman who ... catches all the prizes for contemporary music, electronics and acoustic and installations; and me! [Laughs] [...] It was a very serious event where we were taken into [indecipherable], talking to them ... We were asked to make music that could tell something about that house [...]

INTERVIEWER

01:07.01 [Discussion on length of interview and train times ensues]

B.B. When people like that select your work it's a great honour. It's terrifically confirming, don't you think? [...] We say we don't care whether other people judge us as being creative or not, but when some people do, it can be enormously encouraging, confirming.

H.T.

01:08:24 H.T. The strange thing was during the opening of the hall, where I was like ... a guest, [...], the other composers approached me and said stuff like “So, who are you? What have you done before? What’s your background? Have you studied composition? (Exactly! You haven’t been through the Conservatoire for three years!) They kept on talking about their work, and how they worked ... It was very surprising (yeah) [...]

INTERVIEWER

01:09:36 B.B. [...] What makes you describe these examples that we’ve discussed as having creativity as opposed to any of the other? What makes them more creative than the other things?

H.T.

01:09:48 H.T. Some tunes are just a tune. You can write something and it works. And it can be by luck, or just you had a day, and it works. What I like about the concert hall is that it had elements that ... I didn’t force it but I wanted to connect with something bigger; like one of the tunes, I could play it for you if you [...]. [A pause occurs for water and a search for music].

INTERVIEWER

01:12:39 H.T. They wanted to show that Kristiansand is connected to the East, with shipping and such, and also with Africa, Northern Africa, both music and some industry, things like that, so ...
01:13:01 B.B. What are you searching for? When you are looking for your music, what are you searching for in this, to illustrate what you’ve just said?

H.T.

01:13:11 H.T. Talking to them; it’s just ideas you get. Once we were sitting in a meeting they were telling us something they were after, and I was just hearing sounds in my head, thinking ... you know it has to come from me. I can’t just sample something and then let that be, you know, China or somewhere (yeah) ... it has to be organic, coming from my vocabulary. I just heard some sounds, okay. I played a glockenspiel at the beginning, really fast, and with an effect on it; and some sampling of a koto, having played with a Japanese koto player in Tokyo; and from the last concert with [...] I had a sample of [...] playing something that sounded like a horn from a ship (yeah); and also I had an mbira - thumb-piano, kalimba - so I felt that’s like a ship going out, it’s hitting various ports around the world.

INTERVIEWER

01:14:29 B.B. You’d be a terrific film composer [...] I’m always surprised TV producers know so little about people like you, and they ought to know more, because the music is so evocative.

H.T.

01:14:51 H.T. I’ll play something just so you can hear an example. [Plays music example] [...] INTERVIEWER

01:16:37 B.B. So that work is finished now? (Yeah) And accepted by them and the customer is happy?

H.T.

01:16:42 H.T. Yes. We made a 35 year contract (Are you serious?) Yes. It will be played in the concert hall for 35 years. It started last year [both laugh] (That’s terrific; congratulations, very good) [...].

TA-HT-6 CONSIDERATION OF CREATIVITY IN WORK OF OTHERS

INTERVIEWER

01:17:13 B.B. I want to ask you to say something about other people’s work, not just your own ... and could you tell me three drummers that you would consider creative? [...]
H.T. I would say Jon Christensen (yeah) [...] (and why particularly?) I think there are a few different reasons. One is his ability to hit the right thing at the right point (the very definition of... yeah) yeah, I mean he's never played too much, but he's got something in my world that can be translated into Japanese, that is he's hitting the right thing... he had a fantastic touch, it's not the same any more. But also he's provoking; he's not playing what you expect all the time, he's adding a different colour, he's not being just behind. Sometimes it can be a very loud cymbal hit, which you think is too loud but then in the hall sounds just right. And it's also creative in terms of not having the best ability, not having the best technique or coordination, [but] still he gets around the drum set and makes you miss nothing... you don't sit there and wish for something else. I'm talking about Jon at his best because there's like... (there are several sides to him) yeah. When he really played at his best I think he was sensational, fantastic touch, and he had a very strange beat... he was very stretchy... he could move the whole ensemble around and people, you know, they would just be around him. But he wasn't dominant... (no). [...] INTERVIEWER 01:21:10 B.B. A second person? H.T. 01:21:14 H.T. I think I would say Tony Oxley; just because hearing him after having heard all the other fifty drummers and I heard him and I thought this is something else (laughs) even though I was never a fan... like I've heard a lot of Jon, probably heard everything he's done, I've really loved his playing since I was little... and with Tony Oxley it was different and sometimes I... actually very often I think he overdid it, you know, he was playing too much. I wish he'd say it with half his equipment [...] I remember a concert at [...] where he had 200 bells and gongs around his drum kit, which was loads of different-size drums and tambourines and stuff [...] and then he just starts playing and after 30 seconds he's played the whole drum set [...] and after 20 minutes I left. It was a solo concert, and after 20 minutes I left because it was still good. But I knew that he started repeating, looping, and this is what I want to take with me... it's still great, and I went. (How interesting). And now it's still alive inside me, because it was only good, what I heard, and I heard [that] people who stayed said "yeah, it was bit of the same, you know" and I thought well it wasn't as long as I was there. INTERVIEWER 01:23:28 B.B. Could you tell me a little bit more about that? It's a lovely idea that his concert is still alive inside you [...]. One musician's creativity lives on in another guy, usually a younger one... H.T. 01:23:46 H.T. I think it's quite... I feel music that has a big impact on me, I feel it is quite materialised. I feel there are still concerts and feelings, receptions of sound, that I can still feel the flavour or taste of that experience, of how the cymbal sounded or, you know... (I think I can too, and some of the most pivotal ones... you know when I was very young, usually).[....][....]
01:24:56 H.T. As the last drummer, I’m going to say Elvin Jones (yeah) ... It’s just based on personal experiences. There are many of them but [...] just because his playing, especially his playing in the 60s where most people were playing, you know, anything from bebop to modal jazz and a bit of free improv, I feel he was adding another energy to the drum playing (loud ...) it was loud, and it was a lot. It was ‘anti-Japanese aesthetics’ [Laughs] ... It was just floating, but still he also did something with the way he was going round the set. He was changing sort of the perception of the drummer being (stretching the bar line) stretching the bars and also making the sound so big, you know. Instead of ... you know, Tony Williams was very articulated and very clean, and technically skilled; heavy playing and pushing it ... I feel like that was just like beats there, while Elvin (Elvin was like a whole wave) ... Elvin was here, you know ... But then I heard him the year before he died and er ... (and it was not good? Good?) It was incredible. The band was really shit, it was really bad (oh, bad?) yeah, the band, and his playing was very limited, he was not in good shape, but when he touched his old K cymbal, it made my tears come (wow). And I was sitting together with my wife, and I think if you don’t know jazz history it wouldn’t have meant so much (no, no, of course), but I have records with him (and you’ve heard that cymbal your whole life) I’ve heard that cymbal so many times, I can just hear ... it was a slow blues he was playing. He had his foot on the ground beside the pedals, you know, just to sit steady (yeah) and he was playing like that, and the band was making jokes about him, being funny and stuff, and the touch of his hand and the power of ... [sings to demonstrate] and I thought if I could only have that way of playing swing, I would er ... honestly, I got tears in my eyes just hearing it (and that just by a guy playing four four, a slow swing rhythm in four four...) with no hi-hat or bass drum and just once in a while he was hitting the snare which was also excellent (yeah). And my wife was sitting there, and she’s not an expert, she’s not into drums or the music I’m into [....] and she said “hasn’t he got a remarkable way of playing the ride cymbal?” And I said “How can you hear that?” [and she said] “Well, it just sounds incredible!” [Laughs] [...]

TA-HT-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO ENACT CREATIVITY

INTERVIEWER

01:29:10 B.B. What I want to ask you briefly is about ... there’s been a lot of change in the drum scene (yeah) since I started, since Elvin started, even since you started [...]. Have any of these changes made creativity more or less possible?

H.T.

01:29:32 H.T. I think, er ... it has. I think it’s opening up in a way. I mean, in one way you can say that everything’s been done [...]. ... I think just that the approach to drumming as ... whereas it was time-keeper in the beginning, even with Gene Krupa in an advanced way, still it was a lot of time-keeping into the late 60s as far as I know and history tells us ... I think one thing is that the drummer has a freer role today; people don’t get surprised if the drummer is a leader, if he’s playing out of time while the band’s playing time or vice-versa ...

INTERVIEWER

01:30:53 B.B. Well, I disagree slightly in that you occupy and inhabit a highly creative corner of the drum spectrum which is huge, you know, and in the bit that you don’t occupy there is arguably a considerable homogenisation of tempo, meter ... everything is being fit into a box like this
[demonstrates] and highly processed. On the one hand there has to be appears to be this convergence, homogenisation of all drummers doing the same thing – ‘stadium-ready’ rock; now I’m asking you to think into Coldplay […] - all the way through to what you do. The vast body of drummers are doing rock, simple rock beat, and almost everybody playing the same thing. But at the same time there is also, where you live, an extraordinary development of hybrid acousto-electric semi-melodic, pitched, you know, fantastic area of percussion you live in, which you’ve built yourself, so the extreme end is becoming even more unimaginably great than is possible (mmm) but the vast bulk (absolutely) is going the opposite way (I totally agree). Interesting, isn’t it? Because you’ve so cleverly carved yourself your place, you’re rewarded because you don’t have to deal with this other thing (no, I don’t) [laughs] which is really good, which is really good. (I don’t use energy on it, or think of it …) No, you don’t; many do, and other people I’m speaking to will either inhabit that world, and maybe not know anything at all about your world, which is interesting isn’t it? Because there is now a very big spectrum. If I say ‘Western kit drummer’ it can include H.T. at one end - and part of my study is to use as wide a range as possible - through to some guy who plays with Coldplay at the other end; and they will all have their ideas of what creativity is or is not. [...]. There are two movements going on here.

H.T.

01:33:17 H.T. In one way I tend to be slightly naïve, in order to keep my perception of music alive (very good) and I … (to protect it a bit?) yeah, and it’s not that I don’t listen to it, but I try not to think of all the shit music that comes out and how it’s being made and not think of the drummer in Coldplay as poor in musicianship (right) but think that, okay, he’s doing his thing and he’s decided that he’s just going to do that, and he’s doing that out of interest in that tradition, in that music, and that’s why he’s keeping the time, and he’s got his sound of his cymbals and drums, that fits just into that tradition and he’s fulfilling that piece of musicianship instead of thinking “I could have done that” (yeah yeah) because the thing is, I couldn’t have done it, because (you’re a different person …) no, I couldn’t physically have played the whole concert like that, because I’m not like that, and I [would have] fucked it up, and at the end I would end up getting fired not because I’m not skilled enough to play it, but I haven’t got the force to do (yeah, yeah) that music […]

INTERVIEWER

01:34:56 B.B.  I think behind the question is the idea of the arrival of automation and computers. You’ve interfaced really nicely with automation, and … I don’t quite mean automation, I mean everything electronic, everything digital, everything sampled … and the creative use of sampling has been fantastic, hasn’t it, in modern percussion?

H.T.

01:35:16 H.T. Yes, but I have very strict rules about how I use it and what I like about it. Things I wouldn’t do for example, which is not creative, is to go on stage having made a groove and go on stage and press play [sings to demonstrate] and then find my brushes [sings to demonstrate] (and play along). That’s highly non- creative, to me. So first of all there are a number of criteria that have to be fulfilled. First, I play; I start. So that means the sounds come from me, to the machine; not from the machine to the audience (yeah, yeah) but from me to the machine. The beat is mine, so it means I’m sampling my beats and my sounds I’m feeding (lovely). And after I’ve fed the machine with my sounds, I can program it, but if I program it with anything it has to be done live. And I protect that, because I don’t like the feeling of it not being, er … a part of the music … it not being
generated by the music. \textit{(Inorganic, yeah)} Yeah. (...) But a good thing about computers, to turn it
around, is that you know I can sit and listen to Squarepusher [...] for example, and learn the grooves
that he thought only [a] machine could play. That’s when it gets interesting. I try for example to play
a backbeat where the bass drum is pushy while the snare is too far behind, so you get a beat that is
not metric any more, it’s like [sings to demonstrate] so you can start adjusting the time within the
different physical parameters that you have \textit{(yeah. It’s all interesting; it’s all good grist to your mill.}
It’s all stuff that you can use). That’s the way I like to think of it. I was going through my youngest
son’s playlist on Spotify yesterday. I was playing my drums in the living room and I thought I’m going
to check out what he’s listening to. He’s a dancer, and he’s into hip-hop dancing and such \textit{(right)} and
I played keyboard beats for about two hours on my ears, and it was really challenging \textit{(yeah)}. It was
all programmed \textit{(yeah, yeah)} and easy in one way, but I tried adjusting to the beats and everything
and it was a good exercise \textit{(a really good exercise)}. (...) 

TA-HT-8 PERFORMING IN PUBLIC

INTERVIEWER

01:38:14 B.B. Let me ask you a little bit about other people, too, and particularly audiences. How do
you see the audience or the listener in respect of your creativity? Are they essential? Are they
necessary? How do they impact upon your playing? Do you in some wa\textit{y co-construct creativity with
them?}

H.T.

01:38:40 H.T. It can be both, because sometimes if you feel that the audience is very appreciative, it
can make you feel very secure \textit{(yes)} which can open up doors \textit{(I’ve known that; yes)}; you relax, lower
your shoulders and just do things \textit{(everything sounds good)} yeah. [...] The other thing is, if you do
something particular, for example, doing something really fast and that goes together with
something else just by accident, and then people respond, a lot \textit{(mmm)}. In all the feeling I get afraid
of doing that again. Did they respond just because it was fast? Were they impressed? And if people
are impressed by things, in that term, it turns more negative to me.

INTERVIEWER

01:39:39 B.B. If they’re impressed it turns negative? [...] Can you tell me a little bit more about that?

H.T.

01:39:43 H.T. It’s more about skills than great music, you know. It’s not necessarily something that’s
er ...

INTERVIEWER

01:39:52 B.B. Is it part of your obligation as an artist to conceal the art? Conceal the skills, so that it’s
not overt?

H.T.
H.T. I don’t like it being … I mean, even though I sometimes play fast and do something that is technically skilled (yeah); I don’t like it being done for the wrong reasons. I don’t like it being the focus that it’s fast … it rather makes me unsecure because I do it most of the time without thinking of it (mmm) because it is there and it’s a tool. It’s more about getting the ideas out, and I like the sum of it (the sum total, yeah) yeah. I think I get a bit uncomfortable if people tell me to, you know, ‘shred’ something or … [laughs] (oh dear, yes, that’s terrible).

INTERVIEWER

B.B. Is there anything you dislike about performing in public, or do you like performing in public? (I like it). You like it?

H.T.

I like it a lot, and er … I’m never uncomfortable. I’ve had times when I’ve been nervous walking across the stage, but when I’m behind the drum sticks everything is fine (great, lovely). I love it.

INTERVIEWER

B.B. So if that Government edict again came down and said Mr. (…), we are not going to let you perform in public ever again (that would be a disaster) that would be a disaster (absolutely). Would you continue to be a drummer? You know, can you imagine yourself just being in your sitting room listening to your son’s hip-hop and practising to it without communicating with other people with your music?

H.T.

Well in that case I’d have to get [indecipherable] in compositions and record it, but it’d be very hard not being able to play live … I’m not very good at rehearsing with bands, for example, (yes). I don’t get 100% focus because I know it’s just a shell in a way (sort of going through motions, isn’t it?) yeah (just to make the noise roughly in the right place) yeah. That’s right. But with the audience there it does something with er …

INTERVIEWER

B.B. It does, even in rock, it’s the same in rock actually (yeah, I think so). Rock groups can sound [...] terrible in rehearsal rooms, but put that scrap of an idea in front of a happening crowd and it becomes invested with a huge amount of energy. This is not the same band that rehearsed this yesterday when it was shit! [Laughs] (yeah) (...) An audience can make or break a public performance from a rock point of view. [...]
01:43:32 B.B. Given everything you’ve said so far about creativity - and we’ve talked a lot [...] - is there anything else on the subject you think we haven’t covered? Is there anything else about creativity that you’re thinking “When is Bill going to ask me that obvious question which is (what is creativity?)” [Both laugh].

H.T.

01:43:57 H.T. No. The only thing I was thinking about yesterday, [...] just the word creativity ... maybe I feel it’s more a state of mind than what you actually do. And the case can even be that you are being creative even though the outcome isn’t very creative. (Oh, that’s an interesting idea. Creative thinking?) It can be creative thinking, and it’s not always [that] you’re capable of bringing your ideas out in the right way. You were talking about rehearsing and I think that’s one of the reasons you have to practice and that’s why we have to be capable, you know, (yeah), why we have to do the things in your rehearsal room so that your creativity is being believed (yes) on the stage. (Yeah, I think you’re right).

TA-HT-10 PARTICIPATION IN THE INTERVIEW

INTERVIEWER

01:45:02 B.B. It’s such a hard concept ... [...] .... Any other reflections on it? Or on this interview? [...] About the interview itself, have you felt there have been any positives or negatives about this particular interview? [...] H.T.

01:46:03 H.T. No ... I think it’s fantastic that you’re doing this. And second I’m very pleased and honoured that you asked me.

INTERVIEWER

01:46:16 B.B. You’re very kind.

01:49:27 Recording ends