

1 **Interview 7: AU**

2 **Place: Skype to New York**

3 **Date: 18.06.2014**

4 **Transcription begins 00:01:19**

5 **Transcription ends 01:29:05**

6 **Recording ends 01:31:22**

7 **TA-AU-1 FAMILY & MUSICAL BACKGROUND**

8 **INTERVIEWER**

9

10 *00:01:19 B.B. How about the obvious question; why drums? Why not tuba? [...]*

11 **A.U.**

12

13 *00:01:28 A.U. It's interesting ... [...] looking back, it wasn't until I was maybe a few months in that I*  
14 *realised it was something I wanted to do. It started out as just something to do.*

15 **INTERVIEWER**

16

17 *00:01:44 B.B. What age was that?*

18 **A.U.**

19

20 *00:01:46 A.U. Fifteen. My parents were big on having something to do each season, so it was soccer,*  
21 *basketball, baseball, always you know staying active ... and when I stopped playing soccer we were*  
22 *looking for something else for the fall, just something else on my plate (*right*) to keep me going ... so*  
23 *they gifted a few months of drum lessons as a Christmas present, totally just kind of something to*  
24 *do.*

25 **INTERVIEWER**

26

27 *00:02:19 B.B. Were your parents musical? I mean was this ...*

28 **A.U.**

29

30 *00:02:21 A.U. No, no. My cousin had some drums ... he was a few years older than me so he was in*  
31 *the High School marching band and stuff like that; maybe that would be cool (*yeah*). So it was very*  
32 *coincidental in a way, and then it wasn't until I arrived in that world that it really felt like something I*  
33 *could take hold of.*

34 **INTERVIEWER**

35

36 00:02:55 B.B. *From lesson one? Were you on a drum set from lesson one or on pads and sticks?*

37 **A.U.**  
38

39 00:03:02 A.U. pads and sticks, and it was pretty step-wise, and I had a great first teacher really  
40 inspiring first teacher. You know this guy Joe Bergamini? [...] So he just happened to be the local  
41 teacher so it's not like I sought out a good guy or anything, he was the guy.

42 **INTERVIEWER**  
43

44 00:03:26 B.B. *I think this is what they call serendipity ... (yeah, exactly) extraordinary.*

45 **A.U.**  
46

47 00:03:31 A.U. So I got very lucky with him and then I was with him for my four years of high school  
48 basically, and he helped me build a strong foundation. And then ...

49 **INTERVIEWER**  
50

51 00:03:47 B.B. *Your parents were supportive of this? Because they'd only bought you a season's worth  
52 of drum lessons ...*

53 **A.U.**  
54

55 00:03:52 A.U. They were supportive once they saw ... they were just happy that it was something  
56 that I took a liking to ... and later on, a few years later, it's interesting because I'd go in the basement  
57 to practice or just to play, and they probably think I'm just making noise, and meanwhile I'm  
58 transcribing Roy Haynes solos *[laughs][...]*. It was actually cool because it was my own little secret  
59 world that I could escape to, and I didn't have any expectations ... No one else had expectations for  
60 me *(nice)* ... There wasn't this weight; no one asking me if I'd practised that day or this and that. I  
61 was just kind of in it ... it was like seemingly a hobby from the outside but on the inside I knew that it  
62 was something stronger.

63 **INTERVIEWER**  
64

65 00:04:57 B.B. *Do you have brothers and sisters?*

66 **A.U.**  
67

68 00:05:00 A.U. Two older brothers and they both played Division One baseball through college, so  
69 successful athletes ... *(so you were in a sports family...)* Totally. And you know in a way music was my  
70 ... I played sports growing up and I'm a huge sports fan now, but music was actually my ... I was  
71 always in their shadow, happily ... You know *(uh-huh)* they were in the newspaper every day for all-  
72 state this and that, so I was the younger [...] coming up ... so that's where my expectations were, in  
73 the sports world *(mmm)* so I guess looking back maybe I could say music was my escape from that. I

74 wasn't trying to run away from those expectations or anything, but it did happen naturally where I  
75 kind of found my own path.

76 **INTERVIEWER**

77

78 *00:06:03 B.B. So it wasn't a problem you going down to the basement to practice; you weren't*  
79 *thinking this wasn't an obligation, you're not thinking "Oh Lord I've got to get down there because I*  
80 *only did 10 minutes today and I should have done 30 minutes and Joe will kill me"....*

81 **A.U.**

82

83 *00:06:18 A.U. Never (nice), but also I wanted to. I also remember in John Riley's DVD he talks about*  
84 *'the gift' ... is someone just blessed with talent or this natural ability and all these things ... In his*  
85 *opinion the gift is ... and I'm going to butcher it, but he puts it in a really nice way ... the gift is the*  
86 *passion and the inspiration and the motivation to do the work. So there's no way around the work,*  
87 *but the guys who have the gift are the ones who attack the work and are inspired (interesting). So*  
88 *I'm not saying I have a gift or anything like that, but I did ... I was 16 and I actually wanted to go and*  
89 *practice flam accents. [...]*

90 **INTERVIEWER**

91

92 *00:07:17 B.B. have you come across the 10,000 hour rule? [...] It's the rough notion that you need to*  
93 *spend about 10,000 hours on almost anything and you'll achieve a high level of domain competence.*  
94 *But you won't really get anywhere much unless you do spend the 10,000 hours approximately. [...]*  
95 *It's roughly the 10 years kids put in between 15 and 25 ... [...]*

96 **A.U.**

97

98 *00:08:10 A.U. Maybe I've clocked that alone, maybe, but for me I wasn't always the most disciplined*  
99 *practiser but I felt like I was always at the drums, and always involved in ... I was always much more*  
100 *excited about being in musical situations (yeah, yeah) and I felt like I would always grow much more*  
101 *in those environments than I would just practising alone. So if those hours would count, then I*  
102 *certainly hit that number (you've gone past that) yeah, pretty quickly I think, or in a quick trajectory.*  
103 *Yeah, because even nowadays when I think about a day at home, it often will include ... it won't*  
104 *include practising, but maybe I'll have a rehearsal from 12 to 3, and then I'll go run and teach a*  
105 *lesson from 4 to 5, then I'll play two sets that night ... kind of a day in the life New York style ... So I*  
106 *have sticks in my hands for eight hours that day (yeah, that's a lot) and learning about myself I think*  
107 *in more thorough ways than I would just kind of cramming some work.*

108 **INTERVIEWER**

109

110 *00:09:38 B.B. That's really interesting. So who were you listening to around this time? Were you fired*  
111 *up by John Riley or others? [...]*

112 **A.U.**

113

114 00:09:50 A.U. In the very beginning it was, erm ... Nirvana and Red Hot Chilli Peppers and  
115 Soundgarden, so early to mid-90s ... It was the music I was listening to before I realised I wanted to  
116 play music ... That music stayed of course ... so, rock bands, and then through Joe I was introduced,  
117 you know, in those lessons it was like "okay, here are the different styles (*right, right*) and here's jazz  
118 and here's this ... So the jazz introduction was Buddy Rich actually which was perfect because I was  
119 young and I needed lots of drum shit ..." Okay show me some cool stuff". So if he'd played me Miles  
120 Davis '*Relaxin*' I might have gone mmm [indicates disinterest] but he fed me some Buddy you know  
121 and it's like "Wow, this guy is amazing ... and this is jazz? Oh, cool!" So he was my bridge and then  
122 that quickly sent me into the world of Tony and Elvin (*of course*) and Art Blakey and Max Roach and  
123 the list goes on ... and once I'd entered that room I was all-consumed ... (*you were irretrievable*)  
124 yeah, exactly [laughs] (*there was no going back!*)[Laughs] Exactly.

125 **INTERVIEWER**

126

127 00:11:28 B.B. *And were you listening, or were you listening and watching? Your generation had the*  
128 *benefit of seeing how these guys did these things. A lot of video, DVD instruction? [...]*

129 **A.U.**

130

131 00:11:44 A.U. I saw those videos ... I guess that was like the D.C.I. era of instructional videos so it was  
132 more contemporary ... I guess there was lots of Buddy footage floating around. So I got to see Buddy,  
133 but not too much, obviously still pre-YouTube, so every now and then you'd get like a Miles VHS  
134 getting passed around, you'd get to see Tony ... but it was more the Dennis Chambers instructional  
135 videos, you know, with Scofield, Gary Grainger and those guys .... Steve Smith (*sure*), the Buddy Rich  
136 Memorial Concerts where it's like Vinnie Colaiuta playing with the big band and shredding it  
137 [laughs](*that's a great listening experience*). Yeah. It was right for that time for me, because it was  
138 drum-heavy of course and kept me excited, but really it was slowly pushing me more and more  
139 towards the actual sources ... just buying a bunch of records, and that coincided with eventually  
140 studying with John Riley, which put with Joe's pretty widespread subject matter with John got  
141 refined and focused [indecipherable].

142 **INTERVIEWER**

143

144 00:13:24 B.B. *And how were you with notation? What age were you okay with quarter notes and*  
145 *eighth notes and making these Roy Haynes transcriptions; what age were you able to do that kind of*  
146 *thing?*

147 **A.U.**

148

149 00:13:37 A.U. from the very beginning reading was heavily emphasised which was great. And then  
150 just being in the marching band and being involved in all ... all the school activities were always  
151 forcing me to read. So I felt comfortable with that right the way. I mean I didn't have the ear to grab  
152 the stuff until years later, but I had the technique of jotting it down together.

153 **INTERVIEWER**

154

155 00:14:03 B.B. *Yeah. That's a good education. So you went from Joe to John Riley pretty much?*

156 **A.U.**  
157

158 00:14:11 A.U. And high school ... It was just a regular public high school in the suburbs, with a pretty  
159 good band program but nothing ... maybe two people a year would go on to pursue music from that  
160 kind of program. It wasn't anything crazy.

161 **INTERVIEWER**  
162

163 00:14:27 B.B. *Were you in the school rock group?*

164 **A.U.**  
165

166 00:14:30 A.U. We didn't have a school rock group but I had one on the side with my friends (*great*)  
167 yeah, so I did that, then there was you know the full plate of marching band, big band, concert band,  
168 pit orchestra for the play, any time ... even if the choir needed a rhythm section for one song on their  
169 concert (*that's you*) I'm in, you know ... so I was very hungry.

170 **TA-AU-2 CHOICE AND CONTROL**  
171

172 **INTERVIEWER**  
173

174 00:14:59 B.B. *That's a very rich diet that I'm not even sure British colleges and schools offer. We have*  
175 *less of that for sure; much less training when I was growing up, so we just scratched around and kind*  
176 *of found it. [...] Moving on a little bit to creativity and this subject [...] creative music performance*  
177 *[...], how important would you say it is to your creativity to have some sense of choice and control*  
178 *over what you play?*

179 **A.U.**  
180

181 00:15:37 A.U. .... Well, my most rich musical experiences have happened when I've had large  
182 amounts of input (*right*) or when I was given the chance to be very expressive and creative. For me,  
183 of course that can happen in premeditated music, in part-based music where the creative aspect  
184 happens maybe at home, and that's presented ... it's still very creative, but for me my most exciting  
185 experiences have been in a heavily improvised situation (*yes*) and those are the moments that you  
186 know ... uber-creative and uber-open-minded moments have led to some of those pinnacle  
187 moments ... for me, tasting those moments, that's the drug, that's what keeps me coming back,  
188 tasting and experiencing those moments and, you know, being on the pursuit to live there as often  
189 as possible (*yeah*) and with the goal of finding those places more frequently. But still they may be -  
190 depending on how you define that moment - could be once a night, once a tour, once a year (*yeah, I*  
191 *remember the same feeling, kind of carrot and stick!*) [*Laughs*] *yeah [...] (I know it well).*

192 **INTERVIEWER**  
193

194 00:17:21 B.B. *Have you ever played under tight direction, you know, toothpaste commercials, tight*  
195 *rock sessions where there is some guy telling you exactly what he wants ... Have you worked through*  
196 *that at all or not much?*

197 **A.U.**  
198

199 00:17:36 A.U. I have, but not much (*right*) and I actually really ... maybe it's because I don't do it too  
200 much that I enjoy it as much as I do ... When I do find myself in that situation, I think because I know  
201 it's not really my role or I don't really get called for it too often, that I exploit it ... when I am in that  
202 situation and I enjoy it because I think it's a welcome challenge erm ... and it tests me, and I really  
203 like the discipline that is required to execute that kind of precision.

204 **INTERVIEWER**  
205

206 00:18:21 B.B. *Yeah, it's something ... I was never a great studio guy either, but these chameleon guys*  
207 *that can change and adapt in a second's notice from style to style, it's something. Very impressive.*

208 **A.U.**  
209

210 00:18:32 A.U. Yeah, I've gotten away with relying on my fundamentals and intuition to get me  
211 through certain stylistic situations. As much as I love Brazilian music, and I've checked out a good bit,  
212 I'm still ... I might not be able to deliver the exact sticking that would be the most appropriate for a  
213 certain pattern, but I'd like to believe that my being in the moment and my intuition and the way I'm  
214 listening to the guys, I could deliver an appropriate sound and feel. It's unfair to say I've duped  
215 people [laughs], that's not exactly the case ... or even for example you heard the gig with [...] (*yeah*).  
216 I'm not from West Africa, I'm from West New Jersey, but still ... we are meeting in a more  
217 fundamental place of just rhythm in general, rhythm from nowhere ... [indecipherable] I'm just trying  
218 to serve the music as much as possible and then hopefully we meet somewhere in the middle,  
219 somewhere right in the middle of the Atlantic (*yeah, yeah*) [...].

220 **INTERVIEWER**  
221

222 00:20:06 B.B. *Assuming you're controlling the audio environment and you've more or less selected*  
223 *who you're going to play with and where you're playing, how do you decide what to play? [...] Where*  
224 *are you selecting your influences from? What are you opting not to do [...]? How do you decide what*  
225 *to play?*

226 **A.U.**  
227

228 00:20:28 A.U. That's an intimidating, er ... sometimes even just that way of looking at it scares me,  
229 you know. I think I've subconsciously created some tools or some tricks from myself to put myself in  
230 the best chance to play the most appropriate stuff for that moment, and one of those tricks is to say  
231 "okay, I'm not making any of the decisions ... the music is making all the decisions for me, and am I  
232 connected enough to the moment and am I prepared with the proper tools to be able ...?" I'm not  
233 making any decisions, I'm just trying to accommodate (*mmm*) the decisions the music is making  
234 (*nice*) and am I prepared to do so? Can I play with the appropriate dynamics, can I play in time, can I  
235 produce the proper sound for that situation and so on and so forth. So in some ways it's a little bit  
236 like taking the responsibility off of me, creatively, even though I end up producing the decisions of  
237 course (*yeah*), but I kind of trick myself into saying "no no, this isn't about me ..." (*That's a good*  
238 *trick. I wish I could've learnt that trick - that's good!*) Yeah! [laughs] ... And then of course there is a  
239 high demand on the fundamentals and the tools of, you know ... because if I relieve myself of making  
240 any decisions, I'd better be prepared and ready to accommodate the decisions that are coming at

241 me, because if I can't do that, then what? Then I'm not making the decisions and (*you can't respond,*  
242 *you can't accommodate them, absolutely*) yeah. And you know for example playing with (...) I felt  
243 like, erm ... of course, over time there was a strong rapport and we developed this relationship  
244 where a lot of decisions were based on intuition and experience, but even in the beginning I really  
245 tried to ... I tried to make it so the compositions were telling me what to play (*that's live in real time*  
246 *in real performance since you are improvising?*) Yeah, so in an improvising sense I kind of have my  
247 checklist, my subconscious checklist of my responsibilities at every moment (*right, right*) ... you  
248 know, time, or groove, dynamics (*form has got to be big*) yeah, form, dynamics, sound ... So long as  
249 I'm accommodating these responsibilities, then not only do I feel like I've earned the right to either  
250 inject my own personality (*mmm*) or inject new musical ideas into the moment, but I feel like I've  
251 also built my confidence to a place that will even allow me to make those kind of statements. If I'm  
252 in a situation where I feel like the time's a little funny, I feel incapable of really making creative  
253 decisions [*laughs*] until that settles.

254 **INTERVIEWER**  
255

256 *00:24:26 B.B. That's a kind of primary responsibility of all airline pilots, to get this thing from A to B*  
257 *somehow (yep). Drummers always come back to that; if the thing is shaky first of all you have to put*  
258 *it together somehow, and only after that can we get fancy.*

259 **A.U.**  
260

261 *00:24:43 A.U. Yep, but unfortunately there are plenty of examples where [...] sometimes that ratio is*  
262 *out of proportion (yeah, yeah) or the order of things ... it's kind of personality first, and then*  
263 *hopefully everything is in time and the sound is okay (yeah yeah, sure).*

264 **TA-AU-3 CREATIVITY AND SELF**  
265

266 **INTERVIEWER**  
267

268 *00:25:08 B.B. Turning a little bit to how you think of yourself, do you [...] conceive of yourself as*  
269 *creative? However you construe that term, and I'm not even inviting you to define creativity for me ...*  
270 *it's your sense of whatever that word means. Do you feel creative?*

271 **A.U.**  
272

273 *00:25:37 A.U. Yes.*

274 **INTERVIEWER**  
275

276 *00:25:38 B.B. Yeah. Very broadly (yeah). Some days more than other days, some situations more*  
277 *than other situations, or not?*

278 **A.U.**  
279

280 00:25:47 A.U. Yes ... some situations definitely more than other situations. Getting back to one of the  
281 first things you were saying is, erm ... how much does a given situation allow me to essentially truly  
282 make my own decisions. The more open the environment, the more creative I feel.

283 **INTERVIEWER**

284

285 00:25:12 B.B. *That has to be so in the duo with (...), right? I've played in duos too [...] and it's a*  
286 *wonderfully open situation for a drummer (mmm). You couldn't ask for a more conducive*  
287 *environment to creativity than just a duo ... the conversation is lovely, isn't it?*

288 **A.U.**

289

290 00:26:33 A.U. Totally, and even within the duo I always like to think about ... I guess it's an 'arranger-  
291 type' mentality ... but okay so it's only two of us but let's try to avoid just only playing two  
292 characters. Like, how many different ensembles do we have within even this limited ensemble?  
293 *(Interesting)* ... And the beauty of [...]s role is that he can be - and sometimes all at once and  
294 sometimes one at a time - he can be a bass player, he can be an accompanist [...], he can be the  
295 presenter of melody, and he can also be soloist, or none of the above ... so I'm trying to find those  
296 things on my end, too. The obvious ones would be timekeeper and soloist ... but I'm trying to think  
297 of even with the sound of the drums, you know I kind of limit myself orchestrationally to maybe  
298 more of a "okay, now I'm here, and I'm playing this character, and he's ...", trying to really extract or  
299 pull out as many different possibilities as we can within this seemingly limited world as you know  
300 *(yeah, yeah)* and I feel like that's where some of the creativity lies ... of course it's going to be inside  
301 the content as well - that's the obvious place where it will live - but for me I'm investing more in  
302 those other ways of thinking to try to exploit all of our possibilities ... and I think it takes a creative  
303 mind to a) find them, and b) to try to pull them off *(yeah, yeah; it does indeed)*.

304 **INTERVIEWER**

305

306 00:28:48 B.B. *How important to you would you say it is that other people consider you creative? [...]*  
307 *Does that interest you are all, or not really?*

308 **A.U.**

309

310 00:29:01 A.U. [...] The Buddha answer is "No, it doesn't matter" *[laughs]*, and I try to use that  
311 perspective just as a reference, but of course, yeah, it's nice when people do think that. And again,  
312 as a sports fan, all the time when these guys have a bad game and they get slammed in the media  
313 and they're like "No, I don't read that stuff; I don't care what you said" *[laughs]*. It's nice to say it,  
314 but I think it's very organic to be affected by those things, good and bad. You know, a tricky thing ...  
315 and I'd be curious to see if you come across this or you're going to address this ... sometimes I feel  
316 like, if I'm thinking about the reception of something *(uh-huh)* and I premeditate the reception, for  
317 example, I want to be seen as creative ... sometimes that could damage the art, and I could make  
318 decisions based on like "oh, okay, I want to be perceived as creative. I'm going to write this fucked  
319 up odd-metre song and I'm going to orchestrate it for saxophone quartet and tabla" ... and now here  
320 I am, I've just, you know, premeditated this creativity, like broad stroke of "hey I'm creative", and it's  
321 not really from my gut and all of a sudden I'm not really being myself, and these things, so ... I don't  
322 know if you've come across that ...



323 **INTERVIEWER**  
324

325 *00:30:59 B.B. We'll get to it a little bit more I think about the reception of your music, and how you*  
326 *work with the listener and audience - and it's really interesting – but I'll get to that in a little while.*  
327 *[...]. [...] You referred in a slightly disparaging way about [...] “a bag of tricks”; others might call it*  
328 *‘developing your own vocabulary’ (mmm). You are increasingly, it seems to me, honing away at some*  
329 *things that are particularly ‘you’ and leaving out some things that particularly aren’t ‘you’, shaping*  
330 *your identity and your vocabulary, which is fantastic to watch as an outsider. I admire and have*  
331 *observed this from afar, which is great ... and it's important, presumably, is it, to you, to develop the*  
332 *distinctive voice? [...]*

333 **A.U.**  
334

335 *00:31:56 A.U. For me it's more about the tools. I think much more about tools of manipulation*  
336 *versus stuff. It's less about the stuff and more about what I can do to it. [...] A little bit of humility ...*  
337 *I'm not saying my ideas are good ... okay I'll use the ideas of the moment, and I really believe in the*  
338 *ways I can manipulate those ideas. Another way to try to put myself in a good place to play from is I*  
339 *try to show up to the gig empty. I'm not bringing any of my own ideas, but I have all my tools with*  
340 *me. So I show up empty and therefore I have all this room for new ideas, to take them in, and then*  
341 *it's what I do to them in that moment that becomes its own vocabulary. So I think ... it doesn't mean*  
342 *I can't play anything premeditated, because technically there is a small chance that a premeditated*  
343 *idea is the most appropriate thing for that moment. It doesn't happen too often, but it could, you*  
344 *know, in an improvising situation of course. If I'm working on playing things in time, just kind of*  
345 *floating in space in a vacuum – okay, I just want to be able to go from triplets to 16<sup>th</sup> notes well - and*  
346 *then I get into the moment and maybe there's something happening in the music that demands me*  
347 *to make a decision like that, and I'm prepared to do it (sure, sure).*

348 **INTERVIEWER**  
349

350 *00:34:08 B.B. Interesting turning up to the gig empty, or intellectually trying to be empty and ready*  
351 *for anything ... Can you at the gig forget you are A.U.? Because baggage will increase (oh, man...).*  
352 *[...] You're getting pretty well known [...] [Both laugh] and this stuff gets worse because of course*  
353 *people start to demand things and expect things, and then there are expectations. Next thing you*  
354 *know you are performing to expectations and then you're getting pissed with yourself [...]. It's*  
355 *difficult that, isn't it?*

356 **A.U.**  
357

358 *00:34:49: A.U. It is, it is. I've been trying to ... you know what I recently did is, erm ... my musical path*  
359 *has been taking me down a more electronic music inspired path (yeah, sure) ... the sound of my*  
360 *drums has been going that way and my vocabulary has been leaning that way, and I felt like my*  
361 *touch was suffering a little bit due to the way the drums are tuned ... they are very low, so I need to*  
362 *hit them mezzo-forte and up to achieve a certain sound ... you know, the floor tom is wrinkly and it*  
363 *just won't speak at a quiet volume (right) so I kind of was remembering when I was younger - I was*  
364 *probably practising more - but I was missing a touch that I used to ... that I remembered. So I got my*  
365 *hands on a bebop kit and cranked it way up, and left them wide open and I would go to my rehearsal*  
366 *space and just play along to Art Blakey records. It was the most fun I had in a long time, actually, at*  
367 *the drums [...] and it was bringing out new ideas, and I was able to play more fluently and more*

368 quietly (*yeah*) and it was almost like I thought to myself “okay, I’ve spent the last 10 or 12 years  
369 trying to convince people that I’m not a jazz drummer”, you know? (*yeah, sure ... almost had me*  
370 *fooled!*) Yeah, exactly! [Both laugh] ... And now it’s like “oh, by the way, I still like to do this”, and  
371 then in a short period of time, maybe over the course of a couple of months, I wrote kind of an  
372 acoustic repertoire. I set some parameters for myself and said “okay, I want to write lead-sheet  
373 songs. They have to fit on one page and it has to be a melody with chord symbols. I kind of pumped  
374 out eight of those (*great*) and played a gig of that music with the bebop tuning and the nice cymbals,  
375 and it was so rewarding. For the first time in a while I didn’t feel those expectations because I was  
376 just doing a 180, and the reaction was “Whoa, I’ve never heard you play the ride cymbal before”, so  
377 ... cool! Okay! [Laughs]

378 **INTERVIEWER**  
379

380 *00:38:00 B.B. But you had been following, quite correctly, where the music had been taking you and*  
381 *to a degree submitting your technical capacity to do that, quite rightly; so in a way you were having*  
382 *fun and in a way you had to get back to your day job, your real job, which was mixing, hybridising,*  
383 *melding and smashing together which is what we love you for and what you’re so good at. So it was*  
384 *an interesting detour to remember yourself presumably - the eight tunes and the bebop set...*

385 **A.U.**  
386

387 *00:38:36 A.U. [...] Another thing was the music I’ve been making lately is heavily reliant on gear ...*  
388 *Ideally for the [...] set to come across well, we’re reliant on a nice room, maybe a dead room, with a*  
389 *big P.A. (*yeah*) with ‘subs’ and the whole thing, so, it’s amazing how in that context the environment*  
390 *can really affect the content. Because the content could be the same ... for example, in London [...]*   
391 *we played at the Village Underground [...], it’s maybe 800 standing, is kind of like rock ... DJs play*  
392 *there ... it was loud ... loud, and people standing the whole time (*right*) and it was really inspiring, it*  
393 *really felt good (*great*). And then last November we were at the Barbican for the jazz festival (*yeah,**  
394 *concert hall ... different thing) beautiful room and it’s an honour, but man ... (*cold*) yeah ... (*cold*) ...*  
395 *The sound is just everywhere, flying around ... the snare drum is at the back of the room. It was cool,*  
396 *we did it, but a very different experience. So this acoustic repertoire and ensemble ... you know,*  
397 *saxophone, piano, bass, drums, that was the template I was using ... and I feel like we can set up in a*  
398 *park outdoors and just play (*yeah, of course you can*); we can be in the corner of a library and play;*  
399 *we can be in the Barbican, we can be at Ronnie Scott’s, we can be in a subway station and deliver*  
400 *this and express ourselves (*it’s very organic and it’s very easy to stage and it’s all the acoustic**  
401 *domain, which helps. The minute you go electronic, isn’t it tricky? [...][...].*

402 **INTERVIEWER**  
403

404 *00:41:23 B.B. Tell me, just about writing in composing. I understand what you were saying about the*  
405 *bebop thing, but why did you start to write and compose ... can you remember? [...]*

406 **A.U.**  
407

408 *00:41:47 A.U. I did a little bit in college which I guess doesn’t really count, because it was school and*  
409 *maybe it was an assignment or this and that. After college when I started playing with [...], that*  
410 *situation was very dense and time-consuming and I was gone a lot so I thought “oh, while I’m home,*  
411 *I want to play with my friends. What better way than to just create my own situation? So in the*

412 beginning it was less about the compositions and more about just a vehicle to play with the guys I  
413 want to play with. *(Yeah, I think the way I started was you make some phone calls and then you're so*  
414 *embarrassed you've asked people to come over that you've got to have something for them to play!*  
415 *Because they're going to say "what do you want me to play?")* Exactly. And that was [...] [...] And  
416 even that, every step of the way, there was no intention of a record or no intention of this or that; it  
417 was just "oh wait, some people are coming to the gigs ..." and "it's really satisfying emotionally so we  
418 might as well document it" *(yeah)* ... which I wish I could create from that place again, but often  
419 times I'm consumed with the next steps, you know ... Actually I had a professor in school, a teacher,  
420 he played the vibraphone and drum set and [...] and he was a side man as well and led his own  
421 groups and he said "I haven't been in a situation where I needed to play 6/8 you know 12/8 feel and  
422 I missed it so I wrote a song in this world that I was missing, and now I'm in a situation where I have  
423 to play it, and I'm working on it and it's like "oh, that makes perfect sense" *(yeah, that's a very good*  
424 *reason)* ... Just create the situation yourself, you know. So instead being bummed that I'm not  
425 getting calls for an acoustic jazz quartet I'll just create the situation myself. *(Yup, it makes a lot of*  
426 *sense).*

## 427 **TA-AU-4 CREATIVITY AND COLLABORATION**

428

### 429 **INTERVIEWER**

430

431 *00:44:35 B.B. Collaboration is really important in this creativity thing. Some people think their*  
432 *creativity resides within them as an individual ... a more modern idea sees creativity as residing*  
433 *within the collaboration between people; music is something that happens between people rather*  
434 *than just within you. Could you say something about collaborating with others and how, if at all, that*  
435 *might determine your understanding of creativity?*

436 **A.U.**

437

438 *00:45:06 A.U. .... I think I rely heavily on collaboration, for sure. I even feel uncomfortable in a drum*  
439 *clinic situation or something ... "Okay , I'm going to open up with this solo" and it's like I don't want*  
440 *to be on stage alone, you know? (yeah, absolutely). Sometimes I just start playing and you know try*  
441 *to trick myself into thinking ... you know ... reacting to myself or thinking about listening to what I'm*  
442 *playing as if someone else is playing it and therefore manipulating those things, you know ... (yeah,*  
443 *yeah, I do) because you can't show up to an unaccompanied drum solo empty! [Laughs] (...). So*  
444 *sometimes I just kind of like spit some stuff out, and then okay that's what came out, now we have*  
445 *the stuff to ... [...]. I feel like just even just discussing with you and with good questions and good*  
446 *follow-up questions and a back and forth, I'm able to tap into some of these things that I do think*  
447 *about but more subconsciously. Whereas if I tried to document these thoughts on my own, I'd be*  
448 *stuck. I'd get one sentence out and say, yeah ... [laughs]. I think in a very similar way musically I rely*  
449 *on the back and forth to a) either confirm a thought, or to amend it later as it's coming out [...] or if*  
450 *you do get stuck, you get into a little rut, relying on your collaborator to maybe inject and*  
451 *[indecipherable] something new and then "oh, right, okay" and you return to that path ... You know*  
452 *interestingly though, I haven't had much success compositionally as a collaborator. Success is the*  
453 *wrong word but I've found it to be less intuitive in that format ... but in the live situation, in an*  
454 *improvising situation, of course it's so dependent on that.*

455 **INTERVIEWER**

456

457 00:47:50 B.B. *Originating music is something you tend to do on your own (I think so) but performing*  
458 *it you need collaboration?*

459 **A.U.**  
460

461 00:48:00 A.U. Yeah. Even if it's a two bar bass line with two chords (*right*). Sometimes I've found just  
462 saying "hey, let's play this" and that could be 18 minutes of music (*yeah*), and it could end up in a  
463 completely new place, but having allowed it to become that, maybe just kind of having a bit of  
464 ignorance and saying "this is the bass line"... even though I'm handing it to a virtuosic bass player  
465 who of course would come up with something better or cooler or whatever ... Just say "here, this is  
466 it" knowing that in a moment it will become something different, but yeah ...

467 **INTERVIEWER**  
468

469 00:48:51 B.B. [...] *That's interesting; what I couldn't quite understand with [...] is who you were*  
470 *collaborating with there. When you sent me the Los Angeles improvisations I'm not sure I could tell*  
471 *with whom you were improvising ... or was it a beatbox or a machine or who were you playing with?*  
472 [...]

473 **A.U.**  
474

475 00:49:16 A.U. It was four guys (*is it really?*) Yeah, yeah. [...]

476 **INTERVIEWER**  
477

478 00:51:50 B.B. *It was very exciting to listen to.*

479 **A.U.**  
480

481 00:51:53 A.U. Thanks, yeah. For me this is one of those examples of the kind of euphoric ... I'm not  
482 saying that we really grabbed the carrot but at least we got, at the least, very close at times. The  
483 only direction I gave was, again, this idea of exploring all the different combinations of the four of us.  
484 So the only thing I went into the session with was a checklist of what are all the possible duos, and  
485 make sure we do a three or four minute improvisation with each duo. And then what are the  
486 different trios? And then of course let's do something with no time ... and of course the main chunk  
487 of it was the four of us playing together. I wanted to make sure we had all the combinations (*yeah*).  
488 Other than that it was truly improvised [...]. So we left the studio with three hours of recorded  
489 material. And then I took it home and found my favourite hour or so ... and of course there are  
490 moments in there where it sucks (*yeah, I understand*) ... maybe it could retain interest, but as I'm  
491 going through the three hours it's like okay nobody really took the lead here, we're wandering,  
492 we're kind of [indecipherable] okay we won't use that. Fine ... (*fair enough*) ... great, but it took those  
493 valleys to create what I thought were the peaks.

494 **INTERVIEWER**  
495

496 00:53:42 B.B. *Did you learn anything from this process about your own creativity?*

497 **A.U.**  
498

499 00:53:48 A.U. Definitely, I think ... for me, because of the sonic palette that we were employing, I  
500 think the most successful moments were, given that we were improvising the whole time, but when  
501 we were expressing a large amount of discipline within the improvising. At every moment we're  
502 making these micro-decisions as to what to do, but erm ... maybe I'm choosing to play the same  
503 thing for two minutes (*yup*) and it's not this blanket decision to just play the same thing, it's at every  
504 moment I'm deciding to continue to do so ... (*there's a new decision*) exactly, exactly ... "Oh, wait ...  
505 Tim is kind of staying on this thing. I'm going to [...] feed off his discipline and stay with him" and  
506 "Oh, it feels like Jeff just kind of wants to go off; that will work if Tim and I stay. Okay, now I'm going  
507 express that discipline to try to make that relationship work [...] so it's kind of ... the playing is the  
508 playing and like I said of course I take that for granted, all the hours of work, but erm it's much more  
509 of the 'producer' mentality in the moment; thinking about the big picture and the ensemble sound  
510 and just trying to accommodate that.

511 **INTERVIEWER**  
512

513 00:55:32 B.B. *That's a key idea isn't it, thinking about the big picture, and it's the one that the*  
514 *drummer must have I think because - or maybe you don't agree - but does he not have the greatest*  
515 *weight and ability to change than almost all the other players. [...] You have the greatest strength to*  
516 *direct the music; (I think so) maybe therefore the greatest responsibility too. If you lay out completely*  
517 *it all changes, doesn't it. It's a very powerful instrument.*

518 **A.U.**  
519

520 00:56:02 A.U. And I found that, erm ... and this is a tool that the immersion of [sic] electronic music  
521 helped me understand ... is just the idea of muting and un-muting elements, and thinking about if  
522 you have a ProTools session or a Garage Band session and you have four minutes of essentially  
523 looping material, you know ... you can mute the bass channel, but it's still there; you can see it and  
524 the cursor is still moving and at any moment you can un-mute it and bring it back in and return.  
525 Those kinds of simple arrangement concepts in the moment - and I found that sometimes laying out  
526 it's the perfect example - if my intention is to be the only thing to leave in the moment it's so rarely  
527 happens that way, because if I lay out then the bass player stops as well or somebody else does ...  
528 (*interesting. So laying out live is not the same thing as muting a track*) exactly (*it absolutely is not ...*  
529 *isn't that interesting?*) Sometimes when we improvise you know we just kind of shout commands:  
530 "oh, I got it" which would mean everything else gets muted. I'm not about to solo, my intention is  
531 "I'm going to continue playing this same thing and then when we re-enter just go back to where we  
532 were" or I'll say to the bass player before I plan on laying out, I'll try to get his attention and then  
533 give him: "keep going, keep going" so that when I lay out they know to not be affected (*very*  
534 *interesting*). Yeah.

535 **INTERVIEWER**  
536

537 00:58:08 B.B. [...] *The more people, the more choices, the more options, the more complicated it gets*  
538 *for sure.*

539 **A.U.**  
540

541 00:58:35 A.U. Yes.

542 **TA-AU-5 CONSIDERATION OF CREATIVITY IN OWN WORK**

543

544 **INTERVIEWER**

545

546 *00:58:37 B.B. You sent me these three ideas, these three contexts in which you play [...]. Why those*  
547 *three areas? Do you see one as more creative than another or all different sides of the same coin?*

548 **A.U.**

549

550 00:59:06 A.U. I guess erm ... at risk of choosing a most creative environment it implies that the  
551 others ... I don't mean to imply the others aren't creative (*yeah*). So I'd say by definition the [names  
552 own group] template is the most creative because it's mine. It's a template that I created (*uh-huh*)  
553 therefore I can make any decision I want at any moment and it's right because it's mine which  
554 sounds very ignorant [laughs] (*I understand*) and it's completely improvised. And I selected the  
555 ensemble (*right*), and have a hand in the way it sounds mostly by selecting that personnel but also  
556 (*selecting the music through editing ...*) selecting the music through editing, and very casually Tim  
557 would say "Hey, what should I bring?" ... "Make sure you have this pedal, that pedal..." ... (*yeah,*  
558 *that's the producer function right there*) *yeah* ... I guess producing and creating the environment.  
559 Once we're in the environment it is absolutely a democracy, but of course through musical decisions  
560 you can flex your power as well. So I'd say that is technically the most creative because it's my  
561 conception and therefore I feel I have the most confidence in the decisions I'm making (*uh-huh*)  
562 because I can do no wrong, basically ... there are no consequences (*yeah*). And then it would  
563 probably be the situation with [...] because it is so wide open and that started from an improvising  
564 place, and since then we've almost kind of honed a repertoire (*it's inevitable; it almost is impossible*  
565 *to avoid that ... even if you want to avoid it and many don't. I've done it many times in groups*  
566 *[laughs] ... you start with this clear idea but pretty soon by the third night of the tour you've got some*  
567 *great tunes [totally, totally] ... which you then have to avoid!*) Right, right. I think as a drummer it's  
568 much easier to erm ... maybe stay 'tune-less' or something, [...] and especially ... the biggest thing  
569 with [...] and I, when it came to the technology, especially so ... his setup is a Rhodes which is a  
570 Rhodes which is pretty much that classic sound, and then he has a polyphonic synthesiser which  
571 functions more as the harmonic function, and then he has a monophonic Moog which usually serves  
572 as the bass. So for him ... you just spin the knob and the sounds are just infinite or seemingly infinite,  
573 so (*right*) his homework was ... he spent time finding combinations that he liked between those two  
574 ... so with this bass sound I really like this pad sound or this lead sound. So our first set lists were just  
575 those sonic combinations (*mmm*) and it's like "okay, we just kind of completed an idea ... maybe we  
576 stopped and people clapped, okay now let's start a new idea, so okay I'll go to this bass sound and  
577 this accompanying sound and now we're in a new place. So the world of presets and being able to  
578 recall sounds helped shape where we would go at each moment. And actually I like that for chunks  
579 of time throughout the set we're in a box of these sounds (...) and in a healthy way, because if he  
580 was just spinning that knob every 30 seconds and going to new sounds ... "Whoa, where are we,  
581 where are we going?" It's kind of nice that even if we're improvising it's kind of a song right now  
582 with this template, you know.

583 **INTERVIEWER**

584

585 01:03:50 B.B. *That's how form and structure exist in art; we all need some kind of a boundary, some*  
586 *kind of a fence, some kind of a sense ... and that's what's so lovely just playing acoustic piano and*  
587 *acoustic drum set is because it is what it is. We all know what an acoustic piano is; it can't be*  
588 *anything else. It's a very relaxing sense of structure in just those two timbres, which is lovely. [...]*

589 **A.U.**  
590

591 01:04:21 A.U. Just to complete the three ... with [...] I'm very proud of my participation, but it's a  
592 much more traditional role or model of drummer-sideman playing someone else's music (*finding the*  
593 *best thing for it, to make it work...*) Yeah, exactly. (...)[...].

## 594 **TA-AU-6 CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**

595

### 596 **INTERVIEWER**

597

598 01:05:29 B.B. *I also wanted, having talked to you a little bit about your own creativity, to ask you a*  
599 *little bit about creativity in other people, and see if I could 'force' you (...) to select three drummers,*  
600 *perhaps, who you think have been [...] creative in the past, living or dead ... three guys? There might*  
601 *be commonality between all the guys I'm speaking to about where you see creativity embodied [...].*

602 **A.U.**  
603

604 01:06:22 A.U. I think just for conversation's sake I would lean towards contemporary guys that I got  
605 to see right in front of me, the beauty of New York and all that stuff ... The first guy that comes to  
606 mind is Jim Black. (...). He's maybe mid -40s, he's kind of the generation above me ... he's heavily  
607 active on the avant-garde underground New York scene. He is probably single-handedly my biggest  
608 contemporary influence (*how interesting*) so maybe when you check him out you'll think "oh, that's  
609 where he got all that shit!" [Both laugh] (*okay!*) I'm eliminating some of my mystery now (*laughs*) ...  
610 he's incredible (...) he leads his own band called 'Alasnoaxis' which is a vehicle for his compositions  
611 (...). [...]. He's very busy with the likes of John Zorn or Dave Douglas or Tim Berne and all these guys.  
612 He was one of the first guys I saw in the flesh truly blurring the lines of ... he gave me the confidence  
613 to start thinking like ... everything is fair game (*great*), really breaking down the walls of genres and  
614 ... You know I heard some Dave Grohl in his playing and I heard some Elvin Jones and I heard some  
615 Jeff 'Tain' Watts and so on and so forth, so that was really encouraging ... and some electronic  
616 influences; he has lots of 'toys' for lack of a better word (*yeah*) around, things to place on the drums  
617 ... he tunes his drums in a very unique way, he has very dark cymbals, very small high hats. It's  
618 almost like a contemporary percussion setup in a way ... and a virtuosic technique but it never feels  
619 like he's playing from the place of virtuosity (*yeah*) ... it's just serving the music and at times it  
620 demands virtuosity (*splendid*) so he really helped me ... [...] it was very shocking to go from Red Hot  
621 Chilli Peppers to Max Roach and in order to really make that jump I had to kind of disown all of those  
622 influences, you know, and say they don't exist. I'm going to sell my double kick pedal now and I'm  
623 going to play traditional grip and I'm going to have two cymbals that you know really like (*yeah*) have  
624 [indistinguishable] character, and it wasn't until Jim that it was like "oh, wait, I can use all that stuff  
625 ... I should cherish it and allow it to coexist (*how fascinating. Have you met him and discussed this*  
626 *with him or not even ...?*) Yeah [...] Not too technically but definitely, you know ... I would just go to  
627 every gig, every ... I'd be that guy in the front row. I've probably seen him play 200 times. (*Wow,*  
628 *that's great*). So he is a big hero and highly creative, highly creative. [...] You know there's something  
629 kind of cool about ... stealing these influences from the underground or from less highlighted places,

630 because if I try to steal your stuff it'll be like [disinterested voice] "oh yes, there's Bill ..." (*laughs*) but  
631 I'd if I take some Jim influence and I go back to college and I play with my buddies it's like "Dude, oh  
632 that's great man, that's sweet" (*yeah, interesting*) you know its things that people hadn't heard and  
633 it's kind of like "shh, don't tell anybody", you know.

634 **INTERVIEWER**

635

636 *01:11:39 B.B. Can you think of a second name? [...] You don't have to name anybody else particularly*  
637 *...*

638 **A.U.**

639

640 *01:11:50 A.U. One guy in a more ... He's not as obviously creative in a unique sense, but for me a guy*  
641 *like Jeff Ballard is another that I got to see a lot, and ... a more traditional drummer in the sense of*  
642 *timekeeper supportive guy, but the things that he was bringing in to the music were coming from a*  
643 *much more earthy, organic ... it's almost like he's a percussion ensemble in an African sense, as*  
644 *opposed to Jim who might be a percussion ensemble in a contemporary sense (...). Yeah he is a guy*  
645 *who it felt like somehow he achieved this ... the drum set I feel like I rarely have to go to this place or*  
646 *achieve that really earthy organic sound - I often find myself trying to create almost the opposite,*  
647 *you know the electronic-inspired more digital presentation but - the drum set I think is difficult*  
648 *sometimes to find that earthy thing, and it sounds ironic - it's the drums, you know - (*you'd imagine**  
649 *so wouldn't you?)) but you know you put those nice new heads on and you get your shiny hardware*  
650 *(yeah) and even just sometimes emotionally you're already in a very distant place from that. And I*  
651 *feel like Jeff so many times achieved that really earthy, wobbly, in-the-cracks thing even on a*  
652 *contemporary instrument.*

653 **INTERVIEWER**

654

655 *01:14:15 B.B. A third? (...)*

656 **A.U.**

657

658 *01:14:18 A.U. Let's see ... I'm trying to think ... because those guys are like musicians, I'm trying to*  
659 *think if there are any really really drum 'drummy' drummers. Not at this exact moment. (*Let's leave**  
660 *it). Okay. I'll let you know if ... (*Yeah, sure*).*

661 **TA-AU-8 PERFORMING IN PUBLIC**

662 **INTERVIEWER**

663

664 *01:14:46 B.B. We've talked a fair bit about creativity, which is great. How if at all does the audience*  
665 *come into this, the listener? How are we with communicating this creative stuff ... is it important to*  
666 *you to get feedback from an audience? Are they a help, a hindrance in any of this?*

667 **A.U.**

668



669 01:15:12 A.U. Both! [Both laugh] They're a help, especially in an improvising context if ... it's almost  
670 like they are as involved as you, depending on how participatory they choose to be. So again that's  
671 another thing Village Underground versus Barbican (*yeah*). How dare you participate as an audience  
672 member at the Barbican? But Village Underground they're resting their beers on the stage, yelling  
673 and moving and ... "oh, we must be onto something, they're moving!" you know ... [*laughs*] (*that's*  
674 *great*). I've gotten better about trying not to freak myself out if there isn't any reciprocation from  
675 the crowd in the moment, aside from clapping in the obvious places ... if there isn't any of that, to  
676 not get it in my own head that it's not coming across ... (*Yeah, you are experienced now; you know*  
677 *that's for other reasons*) right, right (*very little to do actually with the notes that are coming off the*  
678 *stage...*) yep, yep. But, on the flipside, if there is stuff coming back then I just use it to my advantage  
679 and to either push to get more, you know, the back and forth ... or just as a little "okay, this is cool"  
680 and not get too high with the highs, you know, the classic thing (*mmm*) and not say "oh they love it,  
681 now I'm going to play it faster! [*Laughs*] (*sure*). I don't want the good to really take me off course the  
682 same way as I don't want the bad to take me of course, just kind of "okay, wow, they're very  
683 reserved. I'm going to keep emoting ..." or "oh, they love it. Okay I'm going to keep emoting ..."

684 **INTERVIEWER**

685

686 01:17:28 B.B. *But if there was a government edict tomorrow which said that you and [...] are no*  
687 *longer allowed to play - or you particularly - are no longer allowed to play in public; you are no longer*  
688 *allowed to present your music to an audience, would you nevertheless continue to play your music?*

689 **A.U.**

690

691 01:17:52 A.U. I'd sure like to continue. For me that's about as satisfying a musical situation that I've  
692 been a part of. As you said, because the template itself allows for lots of freedom and creativity, but  
693 also in my opinion he's one of the best musicians in the world.

694 **INTERVIEWER**

695

696 01:18:19 B.B. *Just going back to [...] The Los Angeles improvisations, were they improvised live in*  
697 *front of other people or were they just improvised in a rehearsal room? (They were just in the small*  
698 *live room...). The government edict has descended, so you guys aren't allowed to play in public any*  
699 *more ... would there be more Los Angeles improvisations with those guys? Because the feeling is self-*  
700 *contained and the audience is no longer needed to co-construct creative meaning for you ...*

701 **A.U.**

702

703 01:18:50 A.U. Again, I'd love to believe so. Unfortunately if there was also the edict that money  
704 didn't exist either (*this is very hypothetical, leave that out for now [laughs]*) [...] (*money's not an*  
705 *object*) Emotionally? Absolutely. I feel those situations are satisfying, more than enough fulfilling on  
706 they're own. (*Okay; without an audience ... that's interesting*) The audience is ... I wouldn't choose  
707 that option if it was one or the other, but it would still be a fulfilling experience without an audience.

708 **INTERVIEWER**

709

710 01:19:51 B.B. *Are there any things that you particularly like or dislike about performing in public?*

711 **A.U.**  
712

713 01:19:59 A.U. Yeah, usually it implies not being home ... you wrote a great book that dealt with that  
714 a lot. [...] Often times there are just traditional constraints of ... Okay the show starts at this time  
715 (*yeah*), there's lots of premeditated form which again is cool ... but you can't just start when you  
716 want, the people have to know when get there and the crew has to be there and all those things  
717 (*yeah, you've agreed to do it on Thursday night at 8 o'clock and it's got to be done*) exactly ... You  
718 need to be off the stage by x and you need to pack up ... So in a perfect world it's like ... I think it's  
719 impossible, but it does lack a little bit of spontaneity in the format, and that's just how it is. Of  
720 course you also rely on that form to construct ... to make plans, period ... to construct a tour, to  
721 know where you need to get to, when and where ... I think the thing mostly is a blessing and a curse.  
722 The beauty of life performance is that it is this unique experience that, even if it gets captured on  
723 YouTube or even if it gets recorded, it still is this experience that disappears ... that true personal  
724 experience ... you have to be there to experience it. I can't expect everyone to come to me, so I can  
725 stay home, so you do go out and there is a certain thing about, you know, just being expressive in  
726 front of a wide variety of people and that's (*yeah*) ... The music grows from that, yeah.

727 **INTERVIEWER**  
728

729 01:22:15 B.B. *And your creative experiences occur on stage, do they not? Maybe they do occur in a*  
730 *recording studio as well [sometimes] - creative music performance can, I believe, occur in either place*  
731 *- but I think most drummers [...] feel it's on stage mostly that something happens ...*

732 **A.U.**  
733

734 01:22:34 A.U. Totally, totally.

735

736 **TA-AU-9 REFLECTION ON MEANING AND CHANCE TO ADD**  
737

738 **INTERVIEWER**  
739

740 01:22:37 B.B. *You've talked a lot about creativity [...] and I really want to wrap this up in five minutes,*  
741 *but is there anything else you'd like to add about creativity ... that we've not covered, now that*  
742 *you've reflected on it a bit? [...]*

743 **A.U.**  
744

745 01:23:03 A.U. It's interesting ... one thing that I've been - and I think for more and more people this  
746 is becoming a more common topic and I'm sure you're addressing it - the idea of technology (*yes,*  
747 *yes; a big subject that I didn't really get on to ...*)[...] It's such a slippery slope but just the idea of...  
748 okay, if I take a drum machine, and I compose a beat, okay that's my creativity, then what if I hit  
749 random, and it's like oh, wait, so now it's the box and it's really cool. Whoa, I would never have  
750 thought of that. Now this box is feeding you this brand-new idea, but it's yours ...?

751 **INTERVIEWER**  
752

753 *01:24:01 B.B. Do you have answers to those questions you just asked?*

754 **A.U.**  
755

756 *01:24:05 A.U. [Laughs]. No, it's more like morality, moral conversations in my mind. Do I own this*  
757 *thing that kind of happened by accident? (Right, and increasingly you and I and other guys I've*  
758 *spoken to operate in this [...] twilight world of machine and man have to figure out at what point*  
759 *your creativity is enacted, the software designer's creativity is enacted, and how much do you care?*  
760 *[...]*

761 **A.U.**  
762

763 *01:25:15 A.U. I think about it the same way as ... hey, if I steal this Tony Williams phrase, you know,*  
764 *and it inspires me to ... if I'm technically taking someone else's source material or creative seed, and*  
765 *it inspires me to do X, Y or Z then it's more about where it goes than where it comes from [...] (It*  
766 *doesn't matter where you take it from, it's where you take it to that counts) Right [...]*

767 **A.U.**  
768

769 *01:26:14 A.U. One thing that I've used to help me cope with some of this when dealing with*  
770 *technology is ... I usually challenge myself to at least manipulate ... even just the slightest touch of*  
771 *manipulation to an existing thing, because just knowing that anyone else who spends \$300 on this*  
772 *piece of gear has access to this thing that I just discovered that the machine did on its own someone*  
773 *else could have access to that exact same thing (uh-huh, interesting) so, okay, alright ... to just kind*  
774 *of randomise this pattern and it's really cool, I'm going to send it through an amp with a delay pedal*  
775 *and I'm going mic that and now it's getting closer to being a little bit of my own, still using other*  
776 *stuff, preconceived tools, I'm trying to create at least a unique combination of these existing things*  
777 *things (yeah, put some A.U. in it) yeah (you've made it yours). Or challenge myself to learn it on the*  
778 *instrument and now say "wow, now it doesn't sound like the decisions an acoustic drummer would*  
779 *make" (yeah I understand, yeah). Between you and I that's been a pretty [laughs] successful formula*  
780 *for me; oh, just take some of that programmed stuff and try to pull it off and it's like "wow, I haven't*  
781 *really heard that before" (You mean pull it off humanly on the human set?) Yeah, because especially*  
782 *if you're really shooting for the stars with some Squarepusher or something like that, there's no way*  
783 *I'm going to achieve that, so wherever I fall or wherever I land (yeah) is technically maybe some*  
784 *unclaimed territory. (That's really interesting, really interesting).*

785 **TA-AU-10 PARTICIPATION IN THE INTERVIEW**  
786

787 **INTERVIEWER**  
788

789 *01:28:11 B.B. [...] Just two things quickly before you go ... I have to ask them because they're*  
790 *academic questions about the interview itself. Have you felt any positives or negatives or you don't*  
791 *care either way?*

792 **A.U.**  
793

794 01:28:31 A.U. It felt great and like I said I feel like ... *(it got your grey brain cells working a little bit?)*  
795 Exactly, and I feel like, again, the conversational aspect was much more conducive to getting these  
796 ideas to the surface rather than just trying to conjure them myself *(yeah)* for sure. [...] [...].

797 **INTERVIEWER**  
798

799 01:29:03 B.B. *I do appreciate your time with this.*

800 01:29:05 [Transcription ends]

801 01:31:22 [Recording ends]

802