

1 **Interview 3: AA2**

2 **Place:** The participant's recording studio, Rickmansworth, UK.

3 **Date:** 08.01.14

4 **Recording begins:** 00:00:00

5 **Interview transcription begins:** 00:02:04

6 **Interview transcription ends:** 01:28:12

7 **Recording stops:** 01:28:20

8

9 **TA-AA2-1 FAMILY & MUSICAL BACKGROUND**

10

11 **INTERVIEWER**

12

13 *00:02:04 B.B. How did you come to be a drummer? [...]*

14 **A.A.2**

15

16 00:02:10 AA2. I'd just been exposed to music with my parents taking me to gigs and I liked it. They
17 took me to some Dixieland Jazz gigs in London.

18 **INTERVIEWER**

19

20 *00:02:20 B.B. What year is this?*

21 **A.A.2**

22 00:02:21 AA2. This is probably when I was about 8, 9, 10, maybe 12, so [...] early 70s. [...]. They used
23 to take me to some things where kids were allowed to be taken for music, which they were more
24 *(sure)*.

25 **INTERVIEWER**

26

27 *00:02:41 B.B. So the early 70s. Remember where you went?*

28 **A.A.2**

29

30 00:02:43 AA2. There was a place in London called the Woolwich, the Tram Shed in Woolwich [...] It
31 was like a theatre in a way, and er it had a bar there; it was very informal [...]. My parents used to
32 take me to things like Acker Bilk, Monty Sunshine, Best of British...

33 **INTERVIEWER**

34

35 *00:03:20 B.B. At what point did you begin to notice the drummer?*

36 **A.A.2**
37

38 00:03:24 AA2. [...] ... I think I was ... just ... attracted to the drummer. I probably ... liked what the
39 drummer was doing. I looked at the drummer and thought this looks fun (*This looks fun?*) I think so. I
40 think so. As a kid it's hard to put your finger on what attracts you to an instrument, but I thought this
41 looks great.

42 **INTERVIEWER**
43

44 00:03:55 B.B. *When did you begin to get the feel you could maybe do that, or ask for a drum kit, or*
45 *have a go on a drum kit?*

46 **A.A.2**
47

48 00:04:03 AA2. When I was in at school, at primary school, I had a friend who played a little bit of
49 drums, and he had some drumsticks - I didn't have any - and I wanted to play some, but my parents
50 said you've got to study other things first before you do drums, very wisely.

51 **INTERVIEWER**
52

53 00:04:22 B.B. *This being at 13 or 14?*

54 **A.A.2**
55

56 00:04:23 AA2. No, this was about ... because I was playing the violin when I was five and I did that for
57 a couple of years ... not much ... and then I wanted to get to the drums probably when I was about ...
58 eight, and my parents said no I think you need to learn a proper instrument with music ...

59 **INTERVIEWER**
60

61 00:04:40 B.B. *See this is where it starts! (This is where it starts!) ... A proper instrument!*

62 **A.A.2**
63

64 00:04:43 AA2. Yeah, they weren't sort of denigrating the drums (*no, of course not; that's how people*
65 *thought about it*) that's how they perceive it. And so they said look, what you should do is ... they
66 probably thought they just wanted to not have a load of noise in the house ... so they said [...] learn
67 the piano for three years, which when you're eight is a long time (*three years?*) yeah, so I said okay
68 then and they said after that if you still want to play the drums, you can play them. So I just dutifully
69 trod water on the piano for three years - I liked it, but didn't have a great teacher or anything - and
70 then when I was 11 I said I've done it for three years now, can I have a drum teacher and they
71 couldn't say no! [laughs]

72 **INTERVIEWER**
73

74 00:05:21 B.B. *That was very ... farsighted of you. (yeah). Did they get you a drum teacher?*

75 **A.A.2**
76

77 00:05:26 AA2. Yeah, they did, they did (*wow*). Just got me a drum teacher when I was 12. He was a
78 guy in London, he's still around, his name's [...] He's a great ... (*great!*) ... He's a great old friend and...

79 **INTERVIEWER**

80

81 00:05:37 B.B. *They drove you to lessons?*

82 **A.A.2**

83

84 00:05:39 AA2. Yeah, they took me ... I used to go up by train. He used to run things at Goldsmiths
85 College [...] ... I don't know what he did there, but anyway he used to have access to a room there,
86 and he said, oh I'll give you some lessons at Goldsmiths. I think he ran a workshop (*terrific*) there and
87 I just went and got some lessons in a little practice room.

88 **INTERVIEWER**

89

90 00:05:56 B.B. *Practice pad? No drum kit at this point? (erm...) Practice pad and sticks?*

91 **A.A.2**

92

93 00:06:01 AA2. Practice pad and sticks and then I went on ... He did have drum kits there. So I went
94 on to drum kit quite early. One of the good things was he said to me very early, he said look -
95 because he was a classical player who got more into drums - and he said "you really need to do
96 classical music and (*classical percussion?*) and drums, and you know learn some tuned instruments
97 as well" (*Uh-huh*). I said okay and then he used to sit down and play *Lady Be Good* (*mmm*) ... get me
98 to jam along with him, which was fun.

99 **INTERVIEWER**

100

101 00:06:29 B.B. *And did you have a drum kit at home around this time?*

102 **A.A.2**

103

104 00:06:32 AA2 Yeah, my parents bought me ... I started off with a snare drum with a little cymbal arm
105 [*laughs*]... (*great! Total cost £10!*) [...]

106 **A.A.2**

107

108 00:06:41 AA2. I think about a year after I got into it, they bought me this little Maxwin by Pearl kit
109 which was really the cheapest drum set you could get [...]. Anyway so they got me one of those, so I
110 had a little set, with a mounted tom, a floor tom and a snare drum and it was just in my bedroom
111 (*yeah*).

112 **INTERVIEWER**

113

114 00:07:11 B.B. *Did you play along with records?*

115 **A.A.2**

116

117 00:07:12 AA2. Play along with records, exactly. I just loved it.

118 **INTERVIEWER**

119

120 00:07:14 B.B. *Did you work from a book?*

121 **A.A.2**

122

123 00:07:16 AA2. Yeah, I had books.

124 **INTERVIEWER**

125

126 00:07:17 B.B. *The Buddy Rich book was always terrifying...*

127 **A.A.2**

128

129 00:07:18 AA2 Yeah, I didn't have that. I didn't understand it. I didn't really understand, yet. But my
130 parents ... once I got into drumming my parents did take me ... they encouraged me and they took
131 me to see a lot of live music including Buddy Rich, and I saw him a few times with my parents [....]. I
132 used to go and see him and various other music, but my teacher also was into jazz. He encouraged
133 me to go and see stuff so when I was about 14 I went to the Capital Jazz Festival at Alexandra Palace,
134 I saw (*yeah*) Count Basie Band, I saw Sonny Stitt...

135 **INTERVIEWER**

136

137 00:08:24 B.B. *So you are being introduced to quite interesting musicians (yeah) and music by your*
138 *parents (yes) and your teacher (yes) and broadening your listening?*

139 **A.A.2**

140

141 00:08:32 AA2 Yeah, I was. I suppose I was listening to a little bit of chart stuff (*like you do*) yeah, I
142 don't know, I liked all the stuff that was in ... disco (*Top of the Pops?*) yeah, I liked all that. I wasn't
143 enamoured by it, but you know ... E.L.O. I used to love (*terrific*) all the stuff that was going on that
144 was good, you know, I liked it ... Embarrassingly, I bought Tubular Bells as my first album purchase
145 [laughs] [....]. Second album was Hotel California by the Eagles.

146 **INTERVIEWER**

147

148 00:09:03 B.B. *And you weren't discriminating in terms of genre at this point; you hadn't thought that*
149 *there was a thing called 'jazz' which means that you can't like 'rock', or that there's a thing called*
150 *'rock' which means you can't like 'jazz', or any of that?*

151 **A.A.2**

152

153 00:09:12 AA2. No, I wasn't and that's one of the things that's been central to my development.

154 **INTERVIEWER**

155

156 00:09:16 B.B. *I can tell. You've got 3 feet in four camps...*

157 **A.A.2**

158

159 00:09:19 AA2. Yeah, I love all music ... all of it. I love it all. I was taken to jazz gigs; I thought this is
160 good (*yeah*); I went to rock gigs and I thought this is good, I like it, I like all of it. Rock's just louder.
161 (*Slower*). Slower! [laughs]. (*Fewer notes!*) [*both laugh*][...]

162 **INTERVIEWER**
163

164 00:09:48 B.B. So were you a good student in the sense that you put in hours ... Were you a good
165 practiser?

166 **A.A.2**
167

168 00:09:54 AA2. Not really. I was lazy (*sorry to hear this ...*) Yeah, I was lazy. I practised, but I was more
169 sort of a play-along-er. I did the stuff, [...], but I wasn't like [...] who started playing when he was 14
170 and then got the [...] gig when he was 19. I wasn't one of those. I just did the stuff, I wasn't really a
171 super-hard worker because I was more into ... "yeah, I can play a few grooves now and I'm liking this
172 and it's working for me" (*right*), and then my teacher had a band, he had a jazz big band, rehearsal
173 band. (*And you were the drummer for that?*) And I was the drummer for that. I was playing in that
174 from when I was about 14, which was great. Glenn Miller charts, Count Basie...

175 **INTERVIEWER**
176

177 00:10:35 B.B. It sounds like you might be a remarkably balanced person ... you may be doing other
178 things aside from drumming ... It doesn't sound like you're the kind of *intensely* obsessive practiser of
179 the sort of American (no) style of [...] that you're talking about (that's right). You're more a guy
180 finding your way through it (yeah, that's right).

181 **A.A.2**
182

183 00:10:53 AA2. I think, you know, the super technical talents of the world, [...]s one of them, you
184 know [...], [...], [...], the 'Super Techs', there has to be a certain level of intensity (*there really does*) to
185 achieve that.

186 **INTERVIEWER**
187

188 00:11:12 B.B. And there is and there was in almost all cases [...]. The guys who want to climb to the
189 top of the mountain faster and get there ... they are incredible guys.

190 **A.A.2**
191

192 00:11:21 AA2. They are incredible; I don't necessarily think they make the best musicians.

193 **INTERVIEWER**
194

195 00:11:24 B.B. No, not necessarily, but ... They might not work the most either.

196 **A.A.2**
197

198 00:11:27 AA2. That's right. But then again when you've got the combination of a great musician and
199 a great technician then you get [...] or [...]; he's got both ... But no, I wasn't really ... I was just into the
200 music.

201 **INTERVIEWER**

202

203 *00:11:40 B.B. Family support at this point is good? (It is good). Have you said "I wanna be a*
204 *musician?" (no!) [...] What were you planning to do when you were, say, 17, 18?*

205 **A.A.2**

206

207 *00:11:52 AA2. By that stage I'd realised, because my teacher when I was 16 had said to me "You*
208 *know what, you're good at this. You could become a drummer... professional". And I said "Really?"*
209 *("How does that work then?!") [Both laugh] (and get paid for it?!) [Both laugh] I wasn't thinking [...]*
210 *Thinking about the chronology maybe when I was 15 he maybe said that, because by the time I was*
211 *16 I actually got my first professional gig, and that really was a turning point in my life (yeah) ... I got*
212 *it quite young (uh-huh) and it really took me to another level.*

213 **INTERVIEWER**

214

215 *00:12:27 B.B. Somebody paid you?!*

216 **A.A.2**

217

218 *00:12:28 AA2. Somebody paid me to play in their band ... amazing.*

219 **INTERVIEWER**

220

221 *00:12:31 B.B. And your parents are still watching this? Are they getting nervous yet, that you might ...*

222 **A.A.2**

223

224 *00:12:36 AA2. No, my parents are really ... (Easy-going?) Yeah, I've got plenty of arty relatives (oh*
225 *okay) and they weren't like, "You've got to be a doctor". They were just like "Oh, he's having a great*
226 *time, good on you, keep going, that's fantastic".*

227 **INTERVIEWER**

228

229 *00:12:49 B.B. That's a very liberal arts background ... (it is) very helpful (very helpful). Some people*
230 *become drummers in opposition to parental guidance [...]*

231 **A.A.2**

232

233 *00:13:01 AA2. Some people do medicine and they go "You know what, I really don't like it. I want to*
234 *play the guitar".*

235 **INTERVIEWER**

236

237 *00:13:07 B.B. This is perfectly true. And was there a period where you really knuckled down, as some*
238 *people do, from say 17 to 25 where you get pretty focused on getting enough technical ability (yeah),*
239 *sight reading or whatever; you become pretty focused at that point. Did you sense a step up in your*
240 *attention (yes) level of practising (yeah) which tends to drop off after 25 (yeah) ... why? ... because*
241 *you've started working, typically.*

242 **A.A.2**
243

244 00:13:31 AA2. This is what I tell students. That's the magic number.

245 **INTERVIEWER**
246

247 *00:13:34 B.B. There is a time (there is) isn't there, when you're selfish, you're self-centred, you have*
248 *no work (you have to be), and that's the time... (exactly).*

249 **A.A.2**
250

251 00:13:42 AA2. Funny you should say that ... That's exactly what I say to students (*yeah*). You've got
252 between you know ... if I meet them when they're 16 I say you've got till your 25; when I get them at
253 18 I say well you've got till you're 25 and that's it (*mmm*). [...] So I really got into it when I was 16. I
254 was into [...] I was absolutely enamoured with Steve Gadd. I loved his playing. I heard him, loved it
255 and I wanted it, and all the other drummers I was hearing Sonny Payne I was getting into the jazz
256 drummers [...]. I wanted all of that stuff, so immediately got into transcribing [...]. There were hardly
257 any books out; I remember when the first video came out, Garibaldi ... When I first heard Tower of
258 Power I thought how's he doing all these..? (*yeah, I know*). Have they over-dubbed the snare drum?
259 [...] So I started transcribing that - Gadd - I was into lots of jazz as well ... I got the Jim Chapin book, I
260 just started hitting that hard ... I was into lots of bebop as well which I loved (*interesting*). I wasn't so
261 much listening to that much rock 'n' roll but if I came into any I liked it.

262 **INTERVIEWER**
263

264 *00:14:52 B.B. Are you ... Well, you're still a student in the sense that you have to prepare, (oh yeah)*
265 *that you have to woodshed [...] 's stuff; you're still a student in that sense (yeah) because you know*
266 *there is a theory - you may not have come across it - but the 10,000 hour rule (oh yeah, yeah,*
267 *expert...) You would imagine, would you not, that you've put in your 10,000 hours (I think so), which*
268 *is roughly 10 years (yeah) ... 10 years 10,000 hours that people talk about; that's the 15 to 25-year-*
269 *old period (that's right) where typically doing two or three hours a day you rack up your 10,000*
270 *hours. So you would put yourself in that category?*

271 **A.A.2**
272

273 00:15:23 AA2. I would because I hit it very hard; I was very motivated from 16 onwards ... Went to
274 college to study classical percussion but it was just a side line on what I really wanted to do which
275 was drums, and I wanted somewhere in London to study, so I just used to do all my classical stuff
276 and then get the drums out and play them - a lot - until I was about 22. And it worked.

277 **TA-AA2-2 CHOICE AND CONTROL**
278

279 **INTERVIEWER**
280

281 *00:15:46 B.B. Actually what you play at the drum set ... how do you decide that? [...] Most of the time*
282 *somebody is asking, instructing or giving you a part. Is that correct? Or do you mostly invent your*
283 *own parts?*

284 **A.A.2**
285

286

287 00:16:02 AA2. I mostly invent my own parts I would say now. *(Even though it's in somebody else's*
288 *context?)* Yeah. This is something that I've come into *(that's interesting)* later on in my life ...
289 whereas before I would think about executing a part, now I think about creating a part.

290 **INTERVIEWER**

291

292 00:16:24 B.B. *That's an interesting, slightly unusual thing to hear a drummer say, because an*
293 *outsider might think it's becoming more and more um dictated from outside; what you do is what I'll*
294 *say you'll do, (yeah, yeah) even via automation or by chance, whereas you're saying actually in a way*
295 *– I don't want to put words into your mouth (no) – but that producers are beginning to hire you for*
296 *what you can bring (that's right) to the session. Great (that's right). It's encouraging.*

297 **A.A.2**

298

299 00:16:54 AA2. It's very encouraging because ... it's much more creative. I think the product that you
300 get at the end, the musical product, is much better, er and I even do that ... I have been doing that
301 for years but I only just realised it probably about 10 years ago, that people give me pieces of music
302 ... I just completely disregard them. I just don't ... *(and they don't even know you've disregarded*
303 *them! [both laugh]. You play what's appropriate).* You play what's appropriate, and that I think is
304 one of the central tenets of what a drummer does creatively, is to understand, listen to the music
305 and then ... almost create some alchemy whereby you work out the glue that will glue the music
306 together, by creating parts that work. So if, for instance, a band is maybe in danger of falling apart,
307 the first thing a drummer will do is pull it together *(yeah)* because it needs to be done *(yeah)*. If it's
308 not, if everybody's really got their act together and the time is good, then we can be free and we can
309 do whatever we like because we know the band is not going to fall apart. It can be on as simple a
310 level as that.

311 **INTERVIEWER**

312

313 00:18:12 B.B. *So, how important to you is it to have this choice and control?*

314 **A.A.2**

315

316 00:18:19 AA2. It's not important in every musical situation, and I am in some musical situations
317 where I'm told exactly what to do.

318 **INTERVIEWER**

319

320 00:18:30 B.B. *How do you feel about that?*

321 **A.A.2**

322

323 00:18:31 AA2. I like it, I like it. Erm...

324 **INTERVIEWER**

325

326 00:18:34 B.B. *It removes a level of responsibility from you ... bit like a day off! [laughs].*

327 **A.A.2**
328

329 00:18:39 AA2. It does remove a level of responsibility from me erm and I don't mind it so long as the
330 person telling me what to do knows what they're doing yeah you know. Now there have been many
331 producers I've done sessions for; they put something on a demo then they get me in and they just
332 get me ... You know what it's like, you just – (*awful*) - chase the demo, and it never works (*and in the*
333 *end they end up throwing the demo away anyway*) ... They do! [...] Whereas if you're working with
334 people erm who are ... in full possession of what they need to know to make the music work, then
335 it's a different thing. For instance, right now, I'm working with someone who tells me what to play
336 almost on everything which is [...] from the [...]. He says "I want this" and I give it to him and he loves
337 it because he knows what he wants and he knows it's going to work. Even to the specifics of saying I
338 really like where you place your snare drum within the time; on this tune - (which is slightly behind
339 the beat, slightly) - on this tune the record was programmed, and I don't necessarily want to
340 recreate it exactly but the feel needs to be more immediate and I want you to put your snare drum
341 right in the middle of the beat (*this is unusually detailed*) it is, and I do that and he says "Yep, that's
342 it, that's what I wanted" (*oh, wonderful*). And if I forget to do that after about half a dozen gigs he'll
343 say "It's sounding a little bit saggy; I really want in the middle". "Oh yeah, okay [...]" Another thing he
344 said to me, he said here is a bass drum pattern (sings three note pattern) ... We're playing a simple
345 rock groove [...]. And he said to me "I noticed on this tune that you are playing the first beat and the
346 third beat at about the same dynamic, and the middle note is slightly quieter" [both sing and laugh]
347 and I said "yeah, that's right, that's what I'm doing" and he said "I don't want that. I want all three
348 the same". (*It's quite hard that*). So I said - it is quite hard - so I said [sings three identical notes] and
349 he said "yeah, that's exactly what I want". [...] Now he tells me exactly what he wants.

350 **INTERVIEWER**
351

352 00:21:03 B.B. Let me ask you how that works if you went to him and said "Well, I think that would
353 work but there is another idea here that I've got, which is that it should really go [sings alternative
354 variation]. Would he accept your idea?"

355 **A.A.2**
356

357 00:21:16 AA2. He would if he liked it, which is a really nice way of working because if I've got
358 something ... he's the songwriter and he's got a good idea, but always obviously you don't go and
359 see a doctor and then tell them what's wrong with you (*sure, sure*) ... that's the other thing with a
360 drummer (*yeah*) ... if you let the drummer contribute to the music, if their ideas are good, and
361 hopefully our ideas are good, (*yeah*) then, erm, it's worth having.

362 **INTERVIEWER**
363

364 00:21:40 B.B. So this idea of creativity doesn't really ... raise its ugly head in terms of genre, in terms
365 of rock or jazz; you don't feel it is more or less possible for you to be creative in any one genre or
366 another, it's about people for you. Is that right? The musical situation...

367 **A.A.2**
368

369 00:21:59 AA2. Yes, I think that's right. I've never really thought of it like that, but it is. Yeah. It's
370 about the personalities who are making the music.

371 **TA-AA2-3A CREATIVITY AND SELF**
372

373 **INTERVIEWER**

374

375 00:22:08 B.B. *There are times during your professional career when you felt more creative than other*
376 *times (yes). You're with a creative bunch of guys (yes) some way, like clearly [...], (yeah) ... you're*
377 *happy with him (yeah) and you've then got [...] as well. [...] Have you gone on a sort of increasingly*
378 *creative curve?*

379 **A.A.2**

380

381 00:22:26 AA2 *I have! (Great!) I have (Great).*

382 **INTERVIEWER**

383

384 00:22:29 B.B. *So you would feel more creative now than you did when you were 25?*

385 **A.A.2**

386

387 00:22:32 AA2. *Way more. Way more (that's really good, isn't it?) It's very good, and it makes me*
388 *happy [...]. It's fantastic, because I'm nearly 50 and I'm thinking, you know, I couldn't really go back*
389 *to the gigs that I was doing back when I was in my 20s, which in a way was still I think a learning*
390 *process for me. I don't go into gigs so much – not that I'm closed-minded – it's just that because I've*
391 *got more experience, just like you would go into a gig and someone would say "Well, what do you*
392 *think?" and I would say "Well, I think I'd like to play this", and that's welcomed. Back then I was*
393 *doing lesser gigs (mmm)...they didn't warrant creativity... I played in a lot of West End shows, played*
394 *in a lot of bands that played very (right) simple ... well, parts that needed repeating; like if you were*
395 *in a pop gig you've just got to repeat the part (absolutely). If you go off that part then people*
396 *complain sort of thing.*

397 **INTERVIEWER**

398

399 00:23:36 B.B. *So you had in the back of your brain some sense of ... that you'd be better off in a*
400 *creative musical environment than an uncreative one, and at some point or another you started to*
401 *decline less good work, shall we say – we have to leave money out of it for a minute – but less good*
402 *work, less creative (yes) areas (entirely) to accept and encourage more creative areas? (100%; that's*
403 *exactly right). So you've rather skilfully done that; you've leveraged [...] yourself into ... Why am I*
404 *talking so much?!... (No, it's good; because you're putting the ideas into ... this is right). But for the*
405 *(this is good!) purposes of the tape I'm not leading you on here; I'm trying to ...*

406 **A.A.2**

407

408 00:24:18 AA2. *Anyway I would say I agree with that entirely. I did get to the point when I felt*
409 *creatively ... pretty much burnt out with the music that I was doing. I was really successful...*

410 **INTERVIEWER**

411

412 00:24:32 B.B. *What age would that be?*

413 **A.A.2**

414

415 00:24:34 AA2. I would say roundabout... [...] the late 90s, [...] in my 30s to 40 roughly, and I was
416 beginning to realise...

417 **INTERVIEWER**

418

419 00:24:57 B.B. You used the phrase 'creatively burnt out'. Could you tell me a bit more about that?

420 **A.A.2**

421

422 00:25:01 AA2. Well I was just doing so much music that required regurgitation of parts (*uh-huh*) and
423 it wasn't feeding my soul and it wasn't feeding my creativity (*mmm*). I didn't really mind that
424 because I was earning lots of money, so I thought "this is good". But (*that anaesthetises things a bit!*)
425 It does [*laughs*] but as we all know (*it only does for so long!*) ... exactly, it only does for so long and
426 then you come to the point and you think ... when you start getting up in the morning and you think,
427 you know what? I really don't feel like playing music, I don't want to play the drums (*sure*) which I
428 definitely have been at that point, I'm sure everyone has [*laughs*] then you think well, yeah, I'm sort
429 of creatively burnt out [*laughs*].

430 **INTERVIEWER**

431

432 00:25:44 B.B. I think we'll get to the items that you're sort it foregrounding as containing creative
433 performance in a minute, but what is it that would make you describe these items as more creative
434 than other items?

435 **A.A.2**

436

437 00:26:02 AA2. Well, I suppose it's the creative process involved in putting the right parts to the
438 music. That's more what it's about to me ... I would say I'm an improviser, but I improvise within
439 boundaries, the required musical boundaries of each musical situation. (*Sure*). So if something
440 requires me to play ... in a certain style, as most of my gigs do, then I'm happy to do that and I don't
441 feel it's stepping on my creativity, whereas there are other drummers who might say "look, erm, I
442 don't really want to play time on this" and then the band leader will say "well, this needs time" and
443 then he'll say "well I don't really..." And then that's probably why they're not doing the gig because
444 they have one level of ... It's just the way they work, you know. If you get Jack DeJohnette into
445 playing on the track [...] you just don't know what he's going to come up with, because he is a pure
446 improviser (*he is*) ... that's what I'm saying (*he is*), whereas with me I'm playing within certain stylistic
447 boundaries and if I don't do that it's not going to work. But I don't feel that that's stepping on my
448 creativity, I just think, yeah, if this requires me to play in the style of [...] or I want to play like the
449 great rock 'n' roll drummers then I'm just going to do it, and I feel good about that. (*That's really*
450 *interesting*). [*Laughs*]. The boundaries can be... quite limited. (*Sure*).

451 **INTERVIEWER**

452

453 00:27:48 B.B. From an outsider's point of view it often seems, I think, with studio musicians - shall we
454 call you that for now? It's a very bad phrase ... (no it is, yeah, yeah, no, no, it's a good term) - your
455 job is to be in a way chameleon-like (it is) and adopt all kinds of skills and styles around you, rather
456 than develop a distinct kind of [...] voice. (That is correct). How do you feel about that?

457 **A.A.2**

458

459 00:28:14 AA2. Umm ... that's such a great question [both laugh]. I love that question! (*not that*
460 *there's anything ... you can feel good, bad or indifferent*). Funnily enough, I've thought about it a lot
461 over the years and I've thought to myself "how do you develop your own sound?"... erm ... and ... I
462 think ... there are a lot of drummers who are session drummers such as Gadd and Vinnie being two
463 of them that spring to mind ... they are session drummers that play on everyone's music and they
464 still have an incredibly defined sound (*they do*) ... yeah or Jim Keltner, another guy. It's always fickle
465 isn't it?

466 **INTERVIEWER**

467

468 00:28:57 B.B. *It is very hard to separate ... or is it the way they do it? Where they place the beat (it is)*
469 *... their choice of things to do (well it is) ... That's a [...]ish type of thing to do, you know. [...]. People*
470 *like [...] however tend to work in circumstances of their own devising exactly in which they can be so*
471 *they can be [...]. So you've eschewed or sort of avoided the world of creating your own musical*
472 *environment (yeah) have you not (I have) in favour of playing in other people's worlds, generally*
473 *speaking (yeah) which is the path that you went down, that's fine, and that's how that works (yeah).*

474 **A.A.2**

475

476 00:29:43 AA2. It's not because I particularly wanted to, it's just that I was busy doing it (*yeah*). I was
477 making a living, bringing up a family, and I thought "no, this is working and actually I'm enjoying
478 myself" so I just got on with it. But I have done lots of creative projects where ... I had a few little
479 projects of my own where ... you know ... and still am working on things where the music is central ...
480 it's got no commercial desire, we're just making the music for the sake of it, and I can do anything.

481 **INTERVIEWER**

482

483 00:30:07 B.B. *And for the record, have you made whole albums or records that have been released*
484 *for commercial...*

485 **A.A.2**

486

487 00:30:13 AA2. No, not in my own name [...]. Probably will be, in fact (*oh, you might do?*) ... I am
488 working ... I will be doing that for sure in the next few years.

489 **INTERVIEWER**

490

491 00:30:25 B.B. *Well, of course, what would be so fascinating to hear on that record is the choice of*
492 *what you play (yeah). [...] Because of all the things you can play it's what people choose (yeah) to do*
493 *that's so interesting and so indicative of their creativity (yeah).*

494 **A.A.2**

495

496 00:30:37 AA2. I probably [...] it'll be difficult [...] ... I probably will make a jazz album of sorts, but it
497 wouldn't be in any one shoulder, it would probably be collaborative in the sense that there are a few
498 musicians like to collaborate with such as (sure)[...] is one guy I'd like to collaborate with, he's a
499 friend [...]. It would be about the sensibilities that I enjoy from my favourite recordings and artists
500 whatever they may be [...] all under the same umbrella.

501 **INTERVIEWER**

502

503 00:31:55 B.B. [...] Turning to yourself a bit, how important do you think it is for you to be able to
504 think of yourself as creative?

505 **A.A.2**

506

507 00:32:07 AA2. I think it's important, because I think you have to allow your creative side to come
508 out, and it has to be given credence (*yeah*) even if you come up with an idea and it's wrong and it
509 doesn't work such as, I always say, Keith Jarrett. He does things, he's a genius, some of it isn't that
510 good (*yeah*) that's okay because the rest of it's incredible. So if you come up with ideas I think you
511 do have to give yourself credit for it; you do have to allow things to come out. You think "I fancy
512 playing that" and if it doesn't work, that's okay (*mmm*). But I do support my own creative urges and I
513 try to be as creative as I can.

514 **INTERVIEWER**

515

516 00:32:46 B.B. How important is it to you that other people think you're creative?

517 **A.A.2**

518

519 00:32:51 AA2. Erm ... it is important because otherwise they're not going to let me be creative (*that's*
520 *true...*) you know. I think it's about trust and it's about permission, and you know, like, a lot of the
521 great musicians, probably [...] being the number one in my opinion, is a guy who booked musicians
522 and he didn't tell them what to do, in general [...] He booked guys for the way they played and then
523 he let them do that, and it was a bit like ... get all these guys in a room, now what comes out? Mmm,
524 that's interesting...

525 **INTERVIEWER**

526

527 00:33:32 B.B. That was very much the King Crimson process too; (same...) [...] you put the five
528 strangest guys you can think of in a room together and throw away the key, turn on the tape
529 recorder: they're going to make some kind of album together if they don't kill each other (*yeah*). They
530 might kill each other first ... [Laughs] (same concept) but the theory is you might get something
531 interesting out of it, but it's a fairly brutal way to do it.

532 **A.A.2**

533

534 00:33:52 AA2. Probably, but what came out was amazing and probably the first time that that had
535 happened in a genuinely improvisational way in the rock idiom (*mmm, absolutely*). Which is why,
536 you know, the band are who they are.

537 **TA-AA2-4 CREATIVITY AND COLLABORATION**

538

539 **INTERVIEWER**

540

541 00:34:09 B.B. People often ... in the academic world, they construe creativity often as being either
542 individual or collaborative (*yeah*), and I'm beginning to think from talking to you that you're perhaps
543 on the collaborative side. (Definitely). Would you say a bit more about that?

544 **A.A.2**
545

546 00:34:25 AA2 Well I feed off the collaboration with fellow musicians so ... because the drummer is...
547 The drum set is a stylistic instrument that does not have conventional tonality [...]. On a standard
548 drum set, erm, it's more to do about sonics, groove and style than actual melody (*mmm*) whereas on
549 any other instrument you can play a melody and it comes out straight. Therefore you're more ...
550 Your job description in my opinion is one that collaborates to build, you know, something that the
551 sum of which is greater than the sum of the parts [...]. It is completely about collaboration, unless
552 you're playing solo of course in which case you've got to do something on your own, but I don't
553 really do that.

554 **INTERVIEWER**
555

556 00:35:27 B.B. So your individual creativity surfaces in the collaboration (it does, it does) ... *that's*
557 *where it appears (yeah). It doesn't appear with you doing a drum solo on your own in your lovely*
558 *recording studio.*

559 **A.A.2**
560

561 00:35:40 AA2. Not really ... it would do if I was doing that. I'd have to be creative and I look on
562 inspiration in order to think something up. Put me on that drum set now and say play a solo, I will do
563 something just like you would or anyone else would (*sure*), but that's not what I'd call the centre of
564 my working creativity in my musical life.

565 **INTERVIEWER**
566

567 00:36:03 B.B. When you are playing in a style for other people, do you see yourself as composing a
568 drum part for that occasion, or are you playing a shuffle, you know, a thing taken down off the shelf
569 - a shuffle, a 3/4 for rock (yeah), a kind of reggae - do you take them down off the shelf or do you
570 sometimes or on occasion or even think in terms of composing a fresh one-off kind of ... (I try to think
571 like that) *Yeah ... do you sometimes do that?*

572 **A.A.2**
573

574 00:36:35 AA2. I sometimes do that. (*mmm*) But, most things have already been done. (*Haven't they*
575 *just*) [both laugh]. (*Isn't it hard to find something fresh, a fresh slant?*) It's extremely hard to find
576 something fresh. [...].

577 **INTERVIEWER**
578

579 00:37:11 B.B. So those guys use that stuff (*displacement, metric modulation*) often as compositional
580 methodology, that's where their compositional 'stuff' comes from. (Yeah). Do you have any such
581 approach as that?

582 **A.A.2**
583

584 00:37:22 AA2. Yes, I do ... I have got building blocks that I use; I've got techniques that I use. I use a
585 little bit of metric modulation, not much (*yeah*) I don't really go too heavily for it, but I use it, yeah,
586 I've got building blocks that I use.

587 **INTERVIEWER**
588

589 *00:37:36 B.B. If you were going to do your own album and it said at the top [...] you know, [...] there*
590 *would be composing of some sort going on on the album; in other words the music has to be got*
591 *from somewhere. Would you compose that on a piano or a drum set or in collaboration with others*
592 *at the same time in a room?*

593 **A.A.2**
594

595 *00:37:54 AA2. I have written stuff in collaboration with other people. I think I prefer ... when there is*
596 *a purity of composition from one source (uh-huh), so I probably in general would come up with the*
597 *concept at the piano.*

598 **INTERVIEWER**
599

600 *00:38:09 B.B. You do that? You play enough piano to do that?*

601 **A.A.2**
602

603 *00:38:11 AA2. Just (yeah, like me). But my piano's terrible (like me) [...] I'll sit down and I can bring*
604 *up some chords and come up with a concept, but it'll take me much longer than a skilled pianist to*
605 *do it, but I'll certainly just know the concept. If I say "oh, this'll be a modal thing... it'll be a 12/8*
606 *modal thing ..."*

607 **INTERVIEWER**
608

609 *00:38:36 B.B. Yeah, and I think if it's to be your own record it probably should have that*
610 *homogeneity, that sense of (I think so), of it being about something.*

611 **A.A.2**
612

613 *00:38:43 AA2. It is really; otherwise it's about something else. I mean I am doing a project at the*
614 *moment where we are composing together - three of us – and, erm, it's a different thing (mmm) ...*
615 *it's also lovely. It's more collaborative, but I think the purity of the composition when it comes from*
616 *one person or two people, maybe, it's conceptually better (yeah) [...]. It does come from the source.*
617 *If you took James Taylor and you said "Oh yeah, I love James Taylor's songs, they just come straight*
618 *out of James Taylor, they don't come from anywhere else. (No!) It's just ... Boom! And that's what*
619 *we love about it actually. He's just a great composer, he writes these tunes and then it doesn't really*
620 *matter whether Carlos Vega or Steve Gadd play on those tunes, they are as much James Taylor's*
621 *tunes without a band.*

622 **TA-AA2-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO**
623 **ENACT CREATIVITY**
624

625 **INTERVIEWER**
626

627 *00:39:40 B.B. Since you started there have been a lot of changes on the drum scene (yes); typically*
628 *the arrival of automation, click tracks and so forth (yeah). Since you started, has any of this made*

629 *creativity more or less ... easy to come by? Is life getting harder or easier? That's rather a simplistic*
630 *way of putting it but...*

631 **A.A.2**

632

633 00:40:02 AA2. Yeah I know what you mean; I know what you mean, yeah.

634 **INTERVIEWER**

635

636 00:40:06 B.B. *Some might feel automation is a straitjacket (yeah). I don't (yeah). I don't suspect you*
637 *do. (No)*

638 **A.A.2**

639

640 00:40:15 AA2. It depends what your original opinion about music creativity is [...]. Some people don't
641 want to play with a click track and they don't want to play in a grid. If you don't like doing it, don't do
642 it. I wouldn't choose to play 'jazz' jazz to a click. I can play jazz to a click; it doesn't bother me. I think
643 it gets in the way of playing jazz, because the time is great if it moves (*mmm*). A long way. That's
644 okay. Other things I like the feeling of the time being metronomic, and I think that has a great feel.
645 So when I listen to some of my favourite session drummers like Steve Gadd, I'll say to students
646 "what's so good about him?" The main thing that's that good about him is he's got incredibly
647 metronomic time; everything he plays is in time, and it's very very satisfying when you hear a great
648 groove (*isn't it?*) and the timing (*beautiful*). It's beautiful. It's the repetitiveness and the consistency
649 of the groove is satisfying. It's what I call rhythmic consonance and dissonance. It's like harmonic
650 dissonance and consonance; same with rhythmic. When I sometimes do clinics, I play with a click
651 track and then I say "okay, now everyone is feeling good; I'm right in with that click track. Now I'm
652 going to push the beat forward. How does that feel?" And a room of people go "wow; that feels so
653 uncomfortable!" [*laughs*]. Now I'm going to drop it back, "oh that feels better" ... (*mmm*) interesting.
654 (*Very good*). So there are two answers to that depending on what your viewpoint is.

655 **INTERVIEWER**

656

657 00:40:47 B.B. *Yes. And another aspect I suppose of it is that your employers - if I can use that term -*
658 *your collaborators also have a changed view now of what drums are or were in the 60s (they do) or*
659 *70s (yeah). For example, it was quite possible to be pretty flexible with the time (yeah) on a pop*
660 *record (yeah). Nobody much cared. Now of course it's changed; they have a different view of what*
661 *drummers are capable of doing or what is possible (yes), permissible, what they can do ... Do you find*
662 *that more or less encouraging as time goes on? Encouraging to creativity? [...]*

663 **A.A.2**

664

665 00:41:26 AA2. On the one hand I love listening to old records where there's no click track and there's
666 no technology involved, [...] and I've got to say to primarily answer the question, I don't think those
667 can be beaten (*mmm*) for sheer musicality (*mmm*). Having said that, in the real world nowadays, in
668 music many people are seeking to play on a grid with click tracks and automation and
669 mechanisation, and they like the feeling of it because they know it creates a good feeling (*yeah*) and
670 it's commercial. So if you want to sell a product then I think in many ways, that's good. If you want
671 to make something that is creative, probably my bottom line answer would be: you don't really need
672 it. But, if you're making a record and you want to do three or four takes as we know, and you might
673 want to take the third out chorus because it's a magic moment, if you're playing to a click track you
674 can just do that (*yeah*). If you're playing without a click track it's very difficult to do that. Having said

675 that, you go back to Blue Note recordings and they do edit Art Blakey, very badly, and Miles *[laughs]*
676 and you can hear the edits and they do it even back then! So, in general that's my answer.

677 **TA-AA2-8 PERFORMING IN PUBLIC**

678

679 **INTERVIEWER**

680

681 *00:43:43 B.B. So far we've talked mostly about you being in a studio or making a recording of some*
682 *sort; there is this other thing called 'live' (yeah). [...] How do you see the audience or the listener in*
683 *respect of your creativity? Are they a help or a hindrance? Do you interface with audiences, or (yeah)*
684 *or ... when you're playing with [...], say?*

685 **A.A.2**

686

687 *00:44:10 AA2. They're a definite help, and especially we've just done a six-week tour, we've played*
688 *similar songs every night (yeah, yeah), and we get a different reaction from the audience each night.*
689 *It's fascinating to see the effect that has on the musicians. It's enormous (how interesting). It's*
690 *absolutely enormous (how interesting). It is very interesting. But I think, like in a studio, if you've got*
691 *an audience who are not getting it, or they might not like the venue, it might be raining outside,*
692 *they're pissed off, the gig may be late due to technical problems; there could be all sorts of factors*
693 *the audience aren't getting it, like in a studio, you still have to put out a performance that is ... great*
694 *(yeah) to the best of your ability. But if you've got a great audience and they're on board with you,*
695 *as we all know it can transform a good performance into a great performance. Definitely. It makes a*
696 *lot of difference to me, but it won't faze me. If I'm not really getting stuff from the crowd I look*
697 *inside, and then I try and make great music (mmm) even if the audience don't like it. I still come off a*
698 *gig, even if the crowd haven't got it, and I'll say "well, I think that was a great gig" (yeah). They may*
699 *not have got it but...*

700 **INTERVIEWER**

701

702 *00:45:27 B.B. Interesting ... and when, and I hope you do, you make an album with [...] at the top,*
703 *there will be another way the audience will give its message to you (yeah) ... It will receive that record*
704 *with either open arms (yeah) or [indecipherable] or indifference (yeah), whatever (yeah), but the*
705 *audience feedback will come to you that way.*

706 **A.A.2**

707

708 *00:45:48 AA2. I don't mind if people don't like stuff actually, you know, I mean you've been a leader*
709 *for a long time and you've put stuff out ... I think you do have to have a point where you say "You*
710 *know what; I'm putting this out to the world, if you don't like it that's okay". I might not get many*
711 *gigs, but I genuinely believe this is my best offering (I absolutely think that's the only way) ... the only*
712 *way. Exactly. I think that. [...] You've got to do it for artistic reasons (yeah). If the audience get on*
713 *board with it, it's fantastic as well.*

714 **INTERVIEWER**

715

716 *00:46:20 B.B. Is there anything you dislike about performing in public? (erm...) Likes and dislikes*
717 *about performing in public?*

718 **A.A.2**
719

720 00:46:30 AA2. Not really, but it's a different beast to the studio. The studio is much more
721 introverted; you have to think about the ... Making a recording is like making a sculpture or a
722 painting (*mmm*). You have to chip away at things, you have to improve, you're making something of
723 lasting value that's going to be listened to more than once and I think that's a heavy responsibility.
724 In the live performance it can be more fun, flippant, off-the-cuff, spontaneous. You can start and
725 stop...

726 **INTERVIEWER**
727

728 00:47:03 B.B. [...] *Do you ascribe any more or less creativity to either of those two domains?*

729 **A.A.2**
730

731 00:47:06 AA2. No, not more or less. I think it's just, there's more freedom ... there's more freedom
732 because you're not having to make necessarily such an artistic statement but, being footloose and
733 fancy free on a stage can make creativity like, the 1964 My Funny Valentine Miles gig where Tony
734 keeps stopping, and everyone says "Oh, that's amazing; that so creative". Well he only kept stopping
735 because he was pissed off with Miles [both laugh] ... Because Miles said they weren't going to get
736 paid! And everyone is saying that's so creative when Miles starts his solo and then Tony drops out ...
737 "I'm not playing for you, you motherfucker, because you're not paying us!" [Both laugh] (*A great*
738 *drummer story*) misinterpreted! [...]

739 **TA-AA2-6 CONSIDERATION OF CREATIVITY IN WORK OF OTHERS**
740

741 **INTERVIEWER**
742

743 00:48:02 B.B. *Who do you hold up as being creative drummers, living or dead ... are there four, for*
744 *example, four drummers or so ... (Loads) ... [...] But specifically focus on the word 'creative'. Not the*
745 *best seller.... (Oh, there are so many). The ones who've change things perhaps (yeah) ... Again I*
746 *haven't asked you to define creative, and you and I might be thinking of the term differently, but let's*
747 *say for now, people who've changed the way we other guys do things (think) ... and think. (Living or*
748 *just ever?) Living or dead.*

749 **A.A.2**
750

751 00:48:41 AA2. If I go through the chronology, probably I'd have to start with ... [...] the old favourites,
752 the guys who originally started it all off, put it together: Baby Dodds put a lot of things together,
753 therefore he was instrumental in putting stuff together at a very early stage. [...]. And then coming
754 on through the jazz era, the Duke Ellington drummers, then coming to Sonny Payne, the Basie
755 drummers, Jo Jones in Ellington, Sam Woodyard in Ellington [...]. These guys sort of changed the
756 landscape in a way, and sort of rewrote the book [...]. Well, then we've got all the bop drummers;
757 every single one of them were giants, I think ... the Philly Joes, the Jimmy Cobbs, Max Roach, and
758 then you're coming through into Tony who just rewrote the book again in the 60s, with just taking all
759 of that stuff and ripping it to shreds, he's massive. And then we're into Jack once again who sort of
760 created another language ... took the need to even keep time out of it, necessarily; that's a concept
761 that's a big, big concept, that not many other people have ever succeeded in achieving but, he's
762 done it, people can do it ... he was massive. After that in jazz there are greats, but really I don't think

763 people are of the stature of ... even Bill Stewart, probably, who is a great drummer; people like Ari
764 Hoenig, and people like erm Brian Blade, these are all greats, but in my opinion they're still not of
765 the stature of Philly Jo which is where it all came from.

766 **INTERVIEWER**
767

768 *00:50:57 B.B. You're very much on jazz, [...] from which I infer that you think most creativity tends to*
769 *take place in jazz. You haven't named any (no) rock guys yet (no).*

770 **A.A.2**
771

772 *00:51:07 AA2. I'm doing two streaks (okay) because I don't think they cross over so much, and then*
773 *we go sort of back into rock and groove music; sort of rock, soul, funk, R&B, and then we've got the*
774 *greats on that side of the equation [...] Once we start going back to the fusion of jazz when rock 'n'*
775 *roll was born, and the guys couldn't really play a straight eighth groove, they were swinging ... the*
776 *beginning of that, and then were going into the sort of Hal Blaines, Earl Palmer, then we get into the*
777 *James Brown drummers, all of them, [...] Then we're coming on to all of the sort of funk and groove*
778 *tradition, and we're talking about the rockers, that's another branch, and all of those major guys,*
779 *they're are all ... (It's big isn't it?) it's huge, and they all turned it around every single one of them,*
780 *probably Bonham may have had more of an effect that many in the sense that he ... I don't know*
781 *what he had, he had something; he had some jazz (he also had some enormous exposure through*
782 *record sales) ... yes, that's true.*

783 **INTERVIEWER**
784

785 *00:52:21 B.B. I mean it may be that if you'd played on 'Houses of the Holy' or whatever that album is,*
786 *then you'd be the Bonham of the day.*

787 **A.A.2**
788

789 *00:52:28 AA2. That would be nice [....]. So those ... they're all giants. I'd probably have to say about*
790 *maybe 25, but you know in the sense of on tenor saxophone Michael Brecker redefined modern*
791 *tenor playing, if you come back to modern drumming post 1970s, it's probably the last guy that did it*
792 *was Steve Gadd. He came up with something and he redefined it. After then ...*

793 **TA-AA2-5 CONSIDERATION OF CREATIVITY IN OWN WORK**
794

795 **INTERVIEWER**
796

797 *00:53:12 B.B. This would be a good moment, if you wanted just to play me three or four tracks [....].*

798 *00:53:22 REST BREAK: TAPE PAUSED*

799 **INTERVIEWER**
800

801 *00:53:39 B.B. Just tell me what the title is?*

802 **A.A.2**
803

804 00:53:41 AA2. This is [...]. This is one of his songs called the [...] [...] . Okay, so this just in a way sums
805 up my whole period when I played with [...], [...]. I just learnt a lot from him as a musician, and it
806 taught me a lot about creativity ... Some of the things he said about ... not playing what's on the
807 album, I want your stuff on this. (*Interesting*). Yeah.

808 **INTERVIEWER**

809

810 *00:54:27 B.B. And you felt you generated 'your stuff' on this tune?*

811 **A.A.2**

812

813 00:54:30 AA2 I did, yeah.

814 **INTERVIEWER**

815

816 *00:54:31 B.B. Something about your playing (it just ... it just sums up) ...*

817 **A.A.2**

818

819 00:54:37 AA2. Yeah, it's one of the tunes I did with him that sums it up. [Both listen to the
820 recording].

821 **INTERVIEWER**

822

823 *00:55:02 B.B. By all means talk through it, and tell me what you're thinking.*

824 **A.A.2**

825

826 00:55:09 AA2. It's all to do with the period of playing with a songwriter, who is what I would call a
827 great songwriter, and erm ... his thought process in the music creation, and I've watched him and
828 worked with him for a period of years and saw the way he works, and it was a learning experience
829 for me to see the way he thinks about a song. Like this particular song I know we recorded several
830 versions of it with completely different concepts. One of them was almost like the Keith Jarrett Trio;
831 it was very beautiful, but this one ended up like a big soul band ... he kind of ... he sort of ... worked
832 on it and chipped away at it until he got a version he was happy with. So, this is a live version of it
833 but we did record it as well [...]. He just showed me about playing creatively for the song, not being
834 tied down to parts, going with the moment whatever that may be, and that included even making a
835 record. He would go with the moment, teach the band a song verbally without rehearsing it, and
836 then record it once, and that'd be it and he'd put out as a record, which is very... [...].

837 **INTERVIEWER**

838

839 *00:57:38 B.B. Was that little peak there arranged, then?*

840 **A.A.2**

841

842 00:57:40 AA2 yeah [...]

843 **INTERVIEWER**

844

845 00:57:45 B.B. *Nothing like a sudden drop in dynamics to reach an audience.*

846 **A.A.2**
847

848 00:57:46 AA2. There isn't, and [...]s always doing that (*yeah yeah*) he's very big on dynamics and
849 those hand signals ... he's got this whole series of hand signals; down, up, breakdowns ... we had to
850 learn them, well he doesn't tell you them, you just suss it out pretty quickly. And he will run his gig
851 like a jazz band, so he would change any of his tunes in any way like a jazz band would do, even
852 though they're songs. It's a quite interesting concept. He's one of the few guys [...] in the world that
853 does that [...]. One other big thing that he taught me is about what I call the 'first take syndrome',
854 which is a lot about creativity in my opinion. When you play a first take, or you play a piece of music
855 for the first time, usually in a period of a day, maybe a week, a month, you are going through a fresh
856 creative process. When you play that piece of music a second time, back to back, that creative
857 process has changed completely. (*It's changed into a re-creative process*). Correct, and that is
858 radically different, and [...] doesn't like a second iteration of the tune in the studio or live even on
859 the same day. So he doesn't like to play any of his songs even in a sound check. He likes to go on, or
860 walk in the studio, and play them. Once. (*That's called Jazz*) It is! It is! And that's basically sort of the
861 crux of what I got from [...], more than anything ... is to allow that creative process to happen. (*That's*
862 *very succinctly put, too*). Yeah. So if you've got complicated music, rehearse it, get it right, learn it,
863 leave that, then play it from the heart, play it subconsciously (*yeah*), and create (*he's right*). Because
864 otherwise you're thinking about ... It's like students say "what about where I'm doing this..." and I
865 say "Look, I'm not thinking about anything to do with the drums when I'm playing music, at all". I'm
866 just playing.

867 **INTERVIEWER**
868

869 00:59:56 B.B. [...], *move me to your second choice [...]*.

870 **A.A.2**
871

872 01:00:06 AA2. So, second one is ... this is [...]. Erm ... I put it on I think just because ... I've done a lot
873 of playing in big bands ... for some people it can be bit of a millstone round one's neck, but I like it.
874 It's got certain boundaries, but it does allow you a lot of freedom. (*Are those stylistic boundaries?*)
875 They are stylistic boundaries mainly, and the most creative I've felt in a band apart from just
876 swinging a straight big band like the Count Basie band, have been playing in this band [...] which is a
877 very creative orchestra. It contains a lot of jazz and whatever he writes and whatever I play ... I don't
878 really play what he writes, I play what I want.

879 **INTERVIEWER**
880

881 01:01:00 B.B. *So whatever your understanding of creativity is, it is not therefore constrained by the*
882 *number of people on stage?* (No. It's not). *In other words it may occur with one person or it may*
883 *occur with 50 people (that's right) ... it's irrespective of the number of people on stage.*

884 **A.A.2**
885

886 01:01:16 AA2. Yeah, that's right, and I think that comes down to the centre of what drummers are
887 doing. It's that alchemy to try and make a musical ensemble work (*right*), and it's more that when
888 you have got more people, they have to be a bit more organised. It's like, you know, marching a
889 legion somewhere, you've got a lot of people; you've got to deal with it. [...] If there's an M.D. or a
890 conductor we are like the outrider for the conductor (*uh-huh*) ... we have to flag up that there is a

891 bend coming up, or there are Indians over that hill. We're them; because other people are looking at
892 the music or doing other things. We are the guy who keeps it all together. So that's very much what
893 we're at. So when you're in a big band you're doing that.

894 **INTERVIEWER**
895

896 *01:02:00 B.B. Let's have a listen. [...] [Both listen to music]. Was that a written stop or your choice?*

897 **A.A.2**
898

899 *01:04:03 AA2. Yeah, that was written. [Both continue to listen].*

900 **INTERVIEWER**
901

902 *01:06:59 B.B. Anything else you want to tell me about that? [...] I understand exactly what you find*
903 *creative about that. [...] When you are on the edge technically, of your technical facility (yup), do you*
904 *find that a creative place to be, or an uncreative place to be?*

905 **A.A.2**
906

907 *01:07:23. AA2. I find it an uncreative place to be (yeah, me too I think, nobody really wants to feel*
908 *that uncomfortable) No. (That you're hanging on...) No. It gets in the way.*

909 **INTERVIEWER**
910

911 *01:07:35 B.B. Where were you on your technical capacity there; I mean there was a lot of reading...*
912 *[...]*

913 **A.A.2**
914

915 *01:07:41 AA2. Reading's okay for me; notes are okay to me. [...] I'm never happy if I'm struggling*
916 *with any musical bits, I'm just not. If I find something I can't play, I just work at it until I'm*
917 *comfortable.*

918 **INTERVIEWER**
919

920 *01:07:56 B.B. Yeah. First reaction is usually to try and play less, isn't it. [...]. The key ingredient I tell a*
921 *student is to play less; find the essence of this thing ... take out everything until you can find where*
922 *the beat is!*

923 **A.A.2**
924

925 *01:08:09 AA2. Exactly! That's exactly it. And I suppose the creative process, relative to what you're*
926 *asking me, in a big band is interesting because you have to ... you have to be the decision maker*
927 *about what you're going to play, and I think the biggest challenge is finding the right musical choice*
928 *on the drum set for the music and the ensemble. And that's a big thing in a big band; that's why a lot*
929 *of people (absolutely) struggle with it (yeah). [...]*

930 **INTERVIEWER**
931

932 01:08:48 B.B. *Shall we try the next one? [...] It focuses the conversation if you describe, when you're*
933 *playing a piece of music, what it is about it ... [...]*

934 **A.A.2**

935

936 01:09:24 AA2. This is Ray Russell's album. This is one of the tracks off it. [Both listen to recording].

937 **A.A.2**

938

939 01:11:10 AA2. Compositionally it contains jazz, it contains rock, it's got melody, it's dense, it's got
940 groove to it. I like a track that contains a lot of different things and that keeps me stimulated
941 compositionally, musically; it's fun, lots to do.

942 **INTERVIEWER**

943

944 01:12:29 B.B. *Did you come to understand something about the music that you hadn't understood*
945 *before? (After playing it?) Yes, yes. Is there something that you learnt during the course of the music*
946 *(yes, there is) ... about your playing, your style, or something that emerged from the music that was*
947 *new in your approach [...] or that you learned something that would have helped you be more*
948 *creative or original in future performances? [...]*

949 **A.A.2**

950

951 01:13:20 AA2. Definitely, but not just of those one single performances. Probably, in terms of
952 playing with [...], that emerged over a period of years (*of course*) and same with most of these. They
953 were a process of being in a group and making music on a regular basis and then learning to work
954 creatively and realising from that creativity ...

955 **INTERVIEWER**

956

957 01:13:44 B.B. *Take it right down to a micro level. In any of the tunes you've played so far, is there*
958 *something that you've done that you've thought "I've never done that before, and that's really*
959 *interesting and I've added that to my creative armoury. [...] I can, for example, point to something I*
960 *did with Allan Holdsworth; a five second, eight second thing ... He'd said something, I'd said*
961 *something, I did something, he did something ... (That's great!) that's unbelievable. I don't know how*
962 *we did that, and I've never done it before, and I will now do that a fair bit! [Both laugh]. Not because*
963 *it's a lick (no) but because it was a way the music was working.*

964 **A.A.2**

965

966 01:14:18 AA2. I think there were in all of these things ... that did happen. [...]. The main thing is
967 creativity is happening ... it's free ... I think if you try and nail it down, then it can limit you much
968 more. If somebody says "go and play this really simple part on a pop track" I'm being creative, but
969 much less so (*yeah*). If somebody gives me one of these pieces of music or these musical situations,
970 I'm being very creative in what I do. They're not telling me what to play necessarily (*mmm*). But as
971 we've said before when I'm playing in the [...], [...] in general tells me what to play [...]. But I'm being
972 creative and I'm learning from it, so I agree with all of those things.

973 **INTERVIEWER**

974

975 01:15:31 B.B. *Play me your fourth and last one [...]*

976 **A.A.2**
977

978 01:15:56 AA2 I don't know really about this, I just got this out and I quite like the track in a way [...].
979 This project was The whole album was very interesting; he co-wrote a tune with [...] on it and had
980 lots of other guests on it and it was really really good. [Both listen to track]. [...] It's a different style -
981 it's drum'n'bass which I don't really do (*right*) ... [...] This is about as near as I get to it. He'd heard
982 me play some drum'n'bass, he said "oh, I really liked that", I said to him, he said "will you come and
983 play on my record?", I said well I'm not a drum'n'bass drummer. He said "I don't care". (*Yeah?*
984 *Great*) [...]

985 **INTERVIEWER**
986

987 01:16:58 B.B. *Are you performing on your own? Are there other live musicians with you?*

988 **A.A.2**
989

990 01:17:02 AA2 Yeah, but not at the same time. I did drums on their own. (*So it's sequentially*
991 *recorded?*) Yeah. So he had like a demo track, I put the drums on and then he built a lot on that
992 (*yeah, yeah*). He had a pretty specific idea of what he wanted [...]. Drum'n'bass in three. (*Lovely*)
993 [...].

994 **INTERVIEWER**
995

996 01:18:17 B.B. *It's a nice line any way ... The drum part's nice, but it's his drum part effectively as*
997 *composer? Or not really?*

998 **A.A.2**
999

1000 01:18:24 AA2 He just said "put some drum'n'bass to that" (*okay, lovely*). Well, he just said play to
1001 that, it's kind of drum'n'bass, and I just, you know, played to it. [...]. This is more just a track that I
1002 like really. It's about making a part ... [Turns off music]. That's what it's about really.

1003 **INTERVIEWER**
1004

1005 01:20:29 B.B. *Were you encouraged with your performance and thought "oh, I can do this. I wasn't*
1006 *sure I could do this until the session, but now I can really say I can play that?" Does it work like that*
1007 *for you, or not really?*

1008 **A.A.2**
1009

1010 01:20:39 AA2. Yeah, it does; sometimes I did get surprised (*you surprised yourself?*) yeah, because I
1011 think I don't know if I can do that. I don't really do that much drum'n'bass so that was something I'm
1012 not familiar with, so sometimes if I'm out of my comfort zone ... there are drummers who do that all
1013 the time... it can be more challenging, sure.

1014 **INTERVIEWER**
1015

1016 01:20:59 B.B. *Surprise is often cited as a key element in creativity. (Yeah, I think it is). Surprise to the*
1017 *guy doing the creative act as much as to the person observing or consuming the creative act. [...]*

1018 **A.A.2**

1019

1020 01:21:16 AA2. This is one of the things I think that as I get older and more experienced I like ... *(you*
1021 *want to feel that?) I want to feel that, yeah. Definitely.*

1022 **INTERVIEWER**

1023

1024 01:21:26 B.B. *And it's nice getting a bit older because you're not quite so desperate to have to make*
1025 *a mark, (no), because you've made it, because you erm don't worry quite so much about what other*
1026 *people think about you (correct) and therefore a surprise can go wrong or go right, but anyway*
1027 *anything for a bit of interest.*

1028 **A.A.2**

1029

1030 01:21:42 AA2. That's right, it's okay. It's also ... allowing yourself to get things wrong is fine and
1031 people go along with you, you know ... [...]

1032 **TA-AA2-3B CREATIVITY AND SELF**

1033 **INTERVIEWER**

1034

1035 01:22:26 B.B. *So, are there any other things that motivate you to be creative? Where is this*
1036 *motivation coming from, to be creative?*

1037 **A.A.2**

1038

1039 01:22:37 AA2. I think it's what I'd call sort of... artistic hunger. It's not making a living, because at the
1040 end of the day we don't do this for money. Money is just there in order for us to survive. So at that
1041 point then... That this is the crux of what we do what we do is we want to make music in a creative
1042 fashion a higher, ... that's why we did it in the first place, because when you were a kid and you want
1043 to become a musician, you're not thinking about commerciality or, fame...

1044 **INTERVIEWER**

1045

1046 01:23:15 B.B. *Is there perhaps, for you, an element of 'testing to destruction' in the sense of ... how*
1047 *creative can I be? What can I leave behind here that shows some [...] about me; you know I've asked*
1048 *you to put your finger on three or four tracks which I think is a great exercise (mmm) and I'd hope*
1049 *you might say those will be the three tracks that I'll play at my funeral ... that I'd like people to*
1050 *remember [...], because I felt - I [...] - was reasonably creative on that (yeah) [...].*

1051 **A.A.2**

1052

1053 01:23:47 AA2. I like to put my mark on it, but it's always with respect to the music. As I always say, if
1054 egos come in and ... there is no place for egos in the music creative process, and we've all worked
1055 with stars and we know what some of them can be like *(yes)* and some of them are genius musicians
1056 too *(yes)*, but the real stars will leave their egos behind and they will respect the music. Soon as an

1057 ego gets in the way it's gone (*yeah*). I think. (*Perfectly reasonable*). But it's still perfectly good to put
1058 your own thing into the music; that's fine; I try and do that, (*sure*).

1059 **INTERVIEWER**

1060

1061 *01:24:25 B.B. So that's what it means to you? That's what creativity means to you?*

1062 **A.A.2**

1063

1064 *01:24:30 AA2 It doesn't mean ... I wouldn't say putting my own stamp or personality or creativity*
1065 *into the music. I think creativity means what you said before, the interaction of musicians*
1066 *together, creating something, for me is probably what the definition of what creativity as a drummer*
1067 *is to me, yeah. That is the crux of it really.*

1068

1069 **TA-AA2-9 REFLECTION ON MEANING AND CHANCE TO ADD**

1070

1071 **INTERVIEWER**

1072

1073 *01:25:01 B.B. Yeah, that's a very succinct way of looking at it, and erm I wonder whether you*
1074 *would have said that two hours ago? [...]. Sometimes with these long conversations about a focused*
1075 *subject you sometimes end up at the end of the conversation thinking, actually, that it is, I think -*
1076 *now - I think that is what creativity is. I keep changing my mind as I talk to people as well, you know;*
1077 *you see people construe it in different ways (yeah) ... construct it in different ways all the time. Is*
1078 *there any aspect of this we haven't covered do you think? [...]. Is there anything else you'd want to*
1079 *say about creativity that we haven't said?*

1080 **A.A.2**

1081

1082 *01:25:47 AA2. We've covered it, we've covered it I think. It's, just, like you said at the beginning;*
1083 *what does the drummer actually do? (yeah). That's what I'm interested in. What is it that makes a*
1084 *drummer... what exactly are we doing? That, to me, is what I'm interested in as a musician, now. I try*
1085 *and focus in on that. [...]. We don't have to wave our own flags ... we've got a job as much as*
1086 *anything. It's not just being in charge of the time; everyone's responsible for the time, we know that,*
1087 *a lot of other people don't.*

1088 **INTERVIEWER**

1089

1090 *01:26:37 B.B. We just have some very heavy artillery (yeah) to influence dynamics (we do) and*
1091 *timbre; a hugely powerful instrument...*

1092 **A.A.2**

1093

1094 *01:26:45 AA2. We're loud, therefore we can do it, but if people say to me "Oh, by the way, that's*
1095 *speeding up", I say "Yeah, it is actually, yeah. And?" [laughs] [...].*

1096 **TA-AA2-10 PARTICIPATION IN THE INTERVIEW**

1097

1098 **INTERVIEWER**

1099

1100 *01:27:10 B.B. Just about the interview itself, and how it felt; have there been any positives or*
1101 *negatives to taking part in any of this?*

1102 **A.A.2**

1103

1104 *01:27:16 AA2. No, the positives are discussing this subject, which I love. [...]. I love talking about this*
1105 *and especially talking about it with you, because you are an artist that I admire and respect and so*
1106 *we're talking about the same thing.*

1107 **INTERVIEWER**

1108

1109 *01:27:50 B.B. Yeah, and the only advantage - as they'll tell you back at the University - to having*
1110 *people like me do this kind of thing is that I can speak your language. So when you say flamacue, I*
1111 *kind of know what you're talking about! [...] (That's right) [...]*

1112 **A.A.2**

1113

1114 *01:28:07 AA2. No; it's all positive. Loved it, loved it.*

1115 **INTERVIEWER**

1116

1117 *01:28:10 B.B. Well, let's leave it at that. Thank you very much. [...].*

1118

1119

1120

1121