

1 **H.T. Interview**

2 **Place: Electric Theatre, Guildford**

3 **Date: 02.05.14**

4 **Length 01:48:08**

5 **TA-HT-1 FAMILY & MUSICAL BACKGROUND**

6 **H.T.**

7

8 00:00:01 H.T. I find that quite funny; with most jazz musicians [...] so many jazz musicians feel they
9 cannot repeat themselves. If they play something and it really worked out and it's because of the
10 circumstances and all that you know ... but still, if you find a way to solve something, and it works,
11 and then so many people feel that the next time they have to do something completely different,
12 because it's 'improvised'.

13 **INTERVIEWER**

14

15 00:00:41 B.B. *That's a real lore of jazz, that, isn't it? (Isn't it?) Repetition is endemic in all music, it's*
16 *totally fine [...] It's not something I would feel absolutely essential to avoid, but I understand the*
17 *improvisers ... [...] [...].*

18 **INTERVIEWER**

19

20 00:01:32 B.B. *Let's start with something simple. [...] Why drums? That's a good place to start ... why*
21 *not another instrument? Why any musical instrument at all? Were your parents musical?*

22 **H.T.**

23

24 00:01:59 H.T. No. (*Okay*). Far from it. Even though my mother claims it must be in the blood.
25 Because I'm half German, my mother's German, and my grandfather played the violin and accordion
26 so he was a musician (from which she believes it's in the blood!). Of course! I probably don't
27 remember it but I've heard this story so many times ... We were visiting my family in Germany, in
28 Kiel, and we were passing a warehouse called Karlstadt, and they have a big stall with a window, and
29 on the inside, was a drum, same as in the film [...] 'The Tin Drum', just the same drum, and I've never
30 been very difficult as a child but I stopped my parents and I said "I want to have that drum". I don't
31 think I had been talking about drums before. I didn't get much attention and they just dragged me
32 along, and I immediately started crying and said "I really want that drum", and then of course, they
33 said "No, why should he get a drum?" And I kept on talking, and I kept on talking the whole day, and
34 I was being really difficult, and I feel I remember that feeling that I really have to insist in order to
35 convince them that this is the right thing to do. (*What age, about, are you?*) I was five. (*Five?!*) Yeah.
36 And at the end of the day my mother gave up, and she said "Okay, we go back. We buy the drum".
37 My parents told me that that evening I took my teddy bear out of the bed, and I put my drum in bed.
38 And ever since, I wore the drum all the time, while I brushed my teeth (*it was on a sling?*) Yeah, I had
39 it round my neck ... [*laughs*] [...] and I had problems when they were putting me in the shower or the
40 bathtub [...] on the toilet it was as near as possible (*oh, you were definitely crazy!*) [*laughs*] so I
41 brought it everywhere, and I played it all the time, and after a while I started building it bigger, you

42 know I had some saucepans from the kitchen, some pillows ... And I remember doing it all the time,
43 when my friends came over and played with Lego and the cars and everything I started playing the
44 drums and they found it a bit weird that I started beating the drums, because we were playing
45 nicely. But then when I was about nine I started playing in the local marching band in school, and the
46 thing was before you could enter the band you had to learn notes, just general notes, so we weren't
47 playing any instrument at all, and it was pretty serious. We met every week for one year, just to
48 learn notes on the piano. At the end of this year we did a final test - now of course I was just asking
49 all the time "When do I get to play drums?" And they said "Well, we haven't decided yet because at
50 the end of the year we see what kind of instrument fits you and what they need in the marching
51 band, and then you get an instrument". And I knew of course I was going to play the drums. The test
52 didn't go very well; I remember everyone got their test back - and I remember this very well, I was
53 about nine - the teacher came to every desk, where every pupil was sitting, and handed over ... and
54 then she went back, and she said "Thomas, can you come up here". And so, the result was quite bad,
55 and some of the guys started laughing a bit, and then she said "Even though the test didn't go well
56 for Thomas, he can still be something" which was quite interesting ... (*still be something?*) Be
57 something; probably not musical, but something in life in general. It was quite funny ... on the same
58 day we were given instruments and this woman said "We have no need for drums so you can play
59 the clarinet" (*heartbreak*) yes, so this place was some 3 ½ km from where I lived, so immediately I
60 went back to my desk and I picked up my bag and I put on my jacket and I left. I went home, and of
61 course when I got home my mother was waiting on the stairs, because they called and said Thomas
62 has run away and she was a bit worried because it was really turning dark and everything ... once I
63 came home my mother was on the stairs and she said "It's all right, they called, and you can play the
64 drums". (*Wow. Your Mum had a word with the teacher...*) Yes, probably. And then the next year I
65 started the marching band, and I played in the marching band for three years, and then I met some
66 other guys playing [...], so we decided to start a rock band. (*Of course*). We were 11 ...

67 **INTERVIEWER**

68

69 *00:08:38 B.B. Had you heard any rock music by this point? (Not really). What music were you*
70 *hearing, if any?*

71 **H.T.**

72

73 *00:08:44 H.T. At that time I was listening to Elvis. [...] That was ... I was collecting pictures of Elvis and*
74 *everything and I was reading his biography actually, and I didn't know much about rock.*

75 **INTERVIEWER**

76

77 *00:09:02 B.B. Was there anything on television [...] showing you what rock music was like?*

78 **H.T.**

79

80 *00:09:11 H.T. I don't think so. I don't think I had a clue; I was listening to the radio (right).*

81 **INTERVIEWER**

82

83 *00:09:18 B.B. But if you were born in '72, this is now 1983 or 4, this is almost MTV era ... maybe your*
84 *house didn't have MTV for a while.*

85 H.T.
86

87 00:09:34 H.T. We just had one channel NRK, that was it. [...]

88 INTERVIEWER
89

90 00:09:45 B.B. *What happened then with the rock group? Did you start to play for other people? Did*
91 *you build up a repertoire?*

92 H.T.
93

94 00:09:51 H.T. For some strange reason we were very proactive, so we started rehearsing two days a
95 week ... We were given this space ... given a room just close to where I live, where I could have my
96 drums and ... (*you had a drum kit by now?*) That summer we quit the marching band in May or
97 something and that summer I took a job at a local farm, worked in the fields for as long as the school
98 break was, which was eight weeks. So I was working on the farm for eight weeks. I earned £90 and I
99 bought (*lots!*) yeah, it was lots, but I was working six days a week for eight weeks, and my drum
100 teacher decided to sell his drum set to me for £90.

101 INTERVIEWER
102

103 00:10:54 B.B. *That was very sweet ... and I've forgotten to ask you, you had a teacher by this point in*
104 *the school?*

105 H.T.
106

107 00:10:58 H.T. Kind of a teacher; he taught me a little bit. I don't think he was the greatest teacher
108 but [...] he had a drum set, and he sold it to me with no cymbals ... I think my mother and father
109 were a bit surprised that I worked so hard to get the drum set, so they decided to buy me a hi hat
110 and a ride cymbal. (*What delightful parents you have*) Yes (*very sweet*). So that was the start. And we
111 started rehearsing two days a week learning tunes by Kiss and Whitesnake and lots of other bands,
112 just by ear, listening to it and trying to copy as far as possible.

113 INTERVIEWER
114

115 00:11:45 B.B. *Did you understand your notation at this point? Did you understand (no) quarter notes*
116 *8th notes and 16th notes (not at all, not really). But you'd done it for a year (yes) had you not? (Yes,*
117 *but it didn't go ...) Didn't go in? [Both laugh].*

118 H.T.
119

120 00:11:58 H.T. I was really bad. But I started writing music; I started playing the guitar (*great*) ... I was
121 about maybe 12 when I wrote my first tune. I still know it actually, the lyrics are fantastic. It's a love
122 song! [Both laugh]. We got to play at the local things happening ... there was like Farmers Market [...]
123 [...] and there were lots of different things happening in the local area and we were always given a
124 chance to play.

125 **INTERVIEWER**
126

127 *00:12:41 B.B. Do you remember the first time you were paid to play? I mean that's always an*
128 *amazing idea that somebody will give you some money to do this thing that you are going to do*
129 *anyway.*

130 **H.T.**
131

132 *00:12:56 H.T. I remember my first concert ever. I remember the first tune stopped in the middle*
133 *because we forgot how it was, and we got so terrified of all the people looking at us so we had to*
134 *start all over again. It was a bit humiliating [Laughs]. [...] And there was this guy who was hired in by*
135 *the local society to instruct bands - like amateurs, young lads playing like we did - [...] And this guy*
136 *helped us to make a demo, and taught us about backing singing and stuff like that. Of course he*
137 *could play all the instruments better than us. He played the drums better than me and the guitar*
138 *better than the guitarist and everything.*

139 **INTERVIEWER**
140

141 *00:13:50 B.B. Did he have a recording studio?*

142 **H.T.**
143

144 *00:13: 52 H.T. No, he just brought very basic equipment [...] [...] We made a demo (live in the*
145 *room?) Yeah.*

146 **INTERVIEWER**
147

148 *00:14:12 B.B. And now you're 15?*

149 **H.T.**
150

151 *00:14:14 H.T. No, no, [...] I was 12 or 13 around that age. Maybe 13? And this guy was the leader of...*
152 *this was in [...] which is where I'm from, is a very small place with about 2000 people living [...] and*
153 *this guy was from [...], the closest town, and he was leading this mini big-band with about 13 people,*
154 *all adults in their mid-20s or something, and their drummer was moving to Oslo to become a*
155 *professional, so they needed a new drummer and he asked me if I wanted to step in and try it out.*

156 **INTERVIEWER**
157

158 *00:15:10 B.B. Were there any other alternatives? Was there another guy or two in your area who*
159 *could have had that job, or were you really the only guy around..?*

160 **H.T.**
161

162 00:15:22 H.T. There were a couple of other guys [...]. There was one guy at my age, er ... maybe he
163 was more determined into rock music, and also another older guy who was a much better drummer
164 but he was also like a very 'metal' kind of drummer. I don't think I knew why I was ... I was just
165 playing in that band because that was the band I had (*yeah*). I think that guy who came around
166 probably thought he could shape me into something, and there was some kind of a potential that he
167 could maybe, you know, use.

168 **INTERVIEWER**
169

170 00:16:02 B.B. *Good. So you played with the big band a little bit?*

171 **H.T.**
172

173 00:16:07 H.T. Well, not only a little bit; I'd say that that was my first education into music. I played
174 there for six years (*Wow, great*) so that must have been before I was 13 because I quit when I was
175 18. I went to the military when I was 18. So I played there for six years, did fantastic projects, loads
176 of concerts.

177 **INTERVIEWER**
178

179 00:16:32 B.B. *Are you receiving any instruction during this time with the band?*

180 **H.T.**
181

182 00:16:36 H.T. Not really. (*Any drum teaching?*) No, no drum teaching at all. (*Did you have books? Did*
183 *you have Jim Chapin, you know ...*) Nothing. [...] (*Okay*). I didn't use anything. (*So did you know about*
184 *the rudiments?*) No, not at all. (*What then were you practising, if none of that?*)

185 **H.T.**
186

187 00:16:59 H.T. I wasn't practising anything er ... systematic at all. I was just playing (*you were just*
188 *playing?*) I was just playing. I knew very little, and one guy took me to this workshop with a
189 Norwegian drummer - I was probably 14 or 15 and had been playing in this band, and also in the
190 beginning I was still playing in the rock band; I started playing in a few other bands as well so I was
191 playing a lot actually, loads of concerts, and er ... really bad technique, bad coordination ... I had a
192 good touch, I had a good understanding and a good sense of form. But my capability of doing things
193 was very limited. (*Tempo?*) Yeah, I had a sense of good tempo. I think I had an understanding of
194 music, but not skills to you know (*execute it*) yeah ... I had loads of ideas but I couldn't fulfil them.
195 And I went to this workshop, and this drummer says "Can you play paradiddles?" (*Mmm*). He
196 demonstrated really quickly, and I thought "oh, that's just a two-stroke roll, that's easy" ... I did a
197 two-stroke roll, and he said "That's not a paradiddle, that's a two-stroke roll" and I got really
198 insecure and I didn't understand. I was there for a day and I just felt it was really difficult and I felt I
199 knew very little (*oh, dear*). This went on, and I still didn't have any teacher, and in High School I
200 started to play more and more ... I tried to get into Musikkhøgskole but my father, who was in the
201 Marines, wouldn't let me. He said I have to have a proper education, so I was studying chemistry and
202 physics and biology and mathematics (*yeah*), and in my spare time I was playing, and all weekends
203 we were playing (*right*), being very fortunate to play loads of concerts. (*So that side was really good*).
204 Really good. (*Lots of public appearances, playing with other people, which is the great way to learn*

205 ...). I was always playing with older people, I was learning a lot. *(Yeah)* People from that mini big-
206 band that I played in were much more established on the music scene. [...] [...] I was given advice all
207 the time.

208 **INTERVIEWER**

209

210 00:19:43 B.B. *They were giving you advice ... you were learning about music from those guys (yes)*
211 *not from a drum teacher.*

212 **H.T.**

213

214 00:19:46 H.T. Not from a drum teacher *(fine)*. These guys were giving me loads of records, and I
215 would sit at home and listen, and they said “you know on this tune you can check this drummer out
216 and see how he [indecipherable] that groove on that tune” *(sure)*. I would listen to it, I would try to
217 copy it ... and they also took me to concerts where I was too young and they smuggled me in through
218 the back door, and I remember people sitting, smoking, drinking beer and wine and I was hidden in
219 the corner listening to Jon Christensen or [indecipherable] and being like totally blown away *(me*
220 *too; I had a similar thing ...)*. [...].

221 **INTERVIEWER**

222

223 00:20:33 B.B. *What happened between now and the military? [...]*

224 **H.T.**

225

226 00:20:35 H.T. I left the big band and did my military service [...] and I wanted to do civil service, but
227 my father wouldn't let me, so we agreed upon going into the King's Guard, the marching band, so I
228 played the drums there for a year *(Great. Typical military side drum, playing orthodox grip?)* yes,
229 which I had never done until my audition. I was playing the matched grip at my audition and they
230 said “No, no, no, you have to play traditional”.

231 **INTERVIEWER**

232

233 00:21:16 B.B. *Were you able to do some of the flams and drags that are associated with military*
234 *drumming? [...]*

235 **H.T.**

236

237 00:21:23 H.T. I managed to get through the audition and I really had to practice my left hand *(yeah,*
238 *of course)* to get that up and running. I did that for a year. [...] I decided to move to Trondheim,
239 because I knew that the music was really happening in Trondheim. [...]. I left home.

240 **INTERVIEWER**

241

242 00:23:21 B.B. *Were your parents supportive of this idea, or..?*

243 H.T.
244

245 00:23:26 H.T. They were actually cool about it [...] (*What year would that be?*) This would be '92.
246 [...].[...].

247 INTERVIEWER
248

249 00:24:48 B.B. *By this point, it sounds to me as though you haven't done a huge amount of practice*
250 *relative to other people (No). [...] There is an idea that almost anybody who applies himself to*
251 *10,000 hours or 10 years will become good enough - or you need to become good enough - to*
252 *become a domain master; to be able to change anything at all creatively. So by this point, as I*
253 *understand it, you hadn't put in 10,000 hours. [...].*

254 H.T.
255

256 00:25:54 H.T. I had one weird experience which probably destroyed quite a lot, and says something
257 about my unmatu-ness [immaturity] at that age. At the age of maybe 14 or 15 my friend who was
258 the guitarist in the rock group came to me ... he'd come further than me musically ... and he said
259 "I've just bought a record with the world's best drummer". I said "Wow, that's incredible, I have to
260 hear". I've got piles of records from the guys I was playing with, and it was all European jazz music,
261 some Weather Report, probably some King Crimson as well [...], but it was all music with a very good
262 taste. It was proper, nice music. [...]. I went to this guy [...], and he put on Dave Weckl (*oh yeah*). I
263 decided I'm never going to sound like that. I thought if I practised a lot I would end up sounding like
264 that (*mmm*). That was actually something I believed at that age at that stage (*sure*) ... I really didn't
265 like it, and it's very strange because all my friends at that time, they thought it was insane ... they
266 thought it was absolutely fantastic. And I hate the sound and the way he played and the whole
267 concept; I really didn't like it (*interesting*). [...] [...]. And then in Trondheim, in my first year, in two
268 weeks I got a hell of a beating. First I went to one concert with Jarle Vespestad, Norwegian drummer
269 [...]. At that time he was a sensational, technically skilled drummer; extremely fast, extremely good
270 touch, could play really softly and really fast [...], and he had some sort of a bebop ensemble and
271 was really shredding it; it was insane, my ears were bleeding. And then just a couple of days later, I
272 heard Per Oddvar Johansen - who's done loads of records on ECM - who also has a fantastic touch,
273 really good beat and time, and actually a very good technique but he'd never used it. He played
274 much more open and loose, but you could tell he could play everything. He just ... didn't; he held
275 back instead.

276 INTERVIEWER
277

278 00:29:14 B.B. *So that was your drum lesson there?*

279 H.T.
280

281 00:29:16 H.T. That was where it started. (*Yeah*). At that time [...] I decided to rent an apartment on
282 my own instead of sharing which everyone else did, so I rented something far outside Trondheim. I
283 had my drum set in the living room, I started rehearsing never less than six hours a day, seven days a
284 week (*wow*), making a plan of what to rehearse ...

285 **INTERVIEWER**

286

287 00:29:57 B.B. *Okay. [...] What age were you when you started this practice regime?*

288 **H.T.**

289

290 00:30:12 H.T. [...] It was probably when I was ... It was probably in '92 or '93, so I was 20.

291 **INTERVIEWER**

292

293 00:30:24 B.B. *How long did this feeling, this period last for? This intense period of practising?*

294 **H.T.**

295

296 00:30:31 H.T. Six years.

297 **INTERVIEWER**

298

299 00:30:32 B.B. *Six years. Oh well, you do have your 10,000 hours [laughs]. [...] It's a long time, 20 to*
300 *26 ... and you really worked hard at it?*

301 **H.T.**

302

303 00:30:47 H.T. I really worked hard. At that time I took a couple of lessons with Jarle Vespestad, a
304 couple of private lessons, and I went to University for three years and then I started at the Jazz Line
305 at the Academy in Trondheim, and at that time I ... [...] decided to be at the Conservatory at seven in
306 the morning every day. At 7 o'clock I started rehearsing ... *(that's some serious application)* [...]

307 **TA-HT-2 CHOICE AND CONTROL**

308 **INTERVIEWER**

309

310 00:31:51 B.B. [...] *I'm going to have to stop you, although it's gripping, I haven't got time [laughs] to*
311 *hear the whole thing which is incredible of course; I have to steer you back to creativity little bit.*
312 *What I wanted to ask you is about choice and control. [...] How important is it to your creativity, and*
313 *to your sense of any creativity, is it to have choice and control over what you play? There are some*
314 *drummers who are instructed to do things by other people; I suspect that's not you ...*

315 **H.T.**

316

317 00:32:35 H.T. I've been not always very good at doing what I've been told (*right*) and [...] it's not
318 something I regret because it's never lead to something bad. If I had been more polite, I think I
319 probably would be playing more gigs that I really didn't want to do.

320 **INTERVIEWER**

321

322 00:33:02 B.B. Right. So maybe there's been a time, or has there been a time when you've declined
323 gigs at which you've had to do what other people want you to do, in favour perhaps of more 'arty',
324 jazz gigs, where you get paid a lot less, small audience and all that, but there is other work that you
325 could have done ... but you've declined that in favour of retaining choice and control of what you
326 play?

327 H.T.
328

329 00:33:29 H.T. [...] I decided when I started that if I'm going to live off music, I have to play the music I
330 want to play (*mmm*) so I never played gigs I didn't want to play, and I never played music I didn't
331 like. I never did theatre or things that I didn't feel were the direction I wanted.

332 INTERVIEWER
333

334 00:33:59 B.B. Why is it important to you to have this kind of choice and control?

335 H.T.
336

337 00:34:08 H.T. I'm not sure it's important to have ... I'm not even sure if it's a choice, because I feel
338 that er music is so important to me, and it's such a big part of my life ... it's like being married to
339 the wrong woman. If you don't love her, how can you wake up every morning with that woman? I
340 think that music ... I think at one stage I was a bit obsessed with it because I was spending so much
341 time at school, and I didn't go to the parties ... I went to the concerts and I went back home to sleep,
342 so I could get up early in the morning (*and do it all over again*) yeah, and some people thought, you
343 know, that I was bit of a freak or a bit strange (*bit of an outsider?*) yeah, in a way, but still I was
344 playing with all the guys I wanted to play with.

345 INTERVIEWER
346

347 00:35:10 B.B. Did you feel you were bit of an outsider to other drummers - to the drum community?

348 H.T.
349

350 00:35:16 H.T. I'm not sure. I've never thought of that actually (*okay*), but I didn't feel I had to belong
351 to something either. [...] I wasn't connected with loads of friends at that time, even though I felt I
352 was never alone; I was always ... whenever I went out I would meet great people. I think I was the
353 one who didn't know that people were smoking grass at the Jazz Academy because I'd already gone
354 to bed! [Both laugh] [...]

355 TA-HT-3 CREATIVITY AND SELF

356 INTERVIEWER
357

358 00:35:54 B.B. Just asking you something about yourself, and how you think about yourself [...], do
359 you consider yourself creative, however you construe that term? I'm not asking you to define
360 'creativity' or 'creative', but by talking around it we will come to find out your understanding of
361 creativity. Do you consider yourself creative?

362 H.T.
363

364 00:36:22 H.T. Is it a yes or no? (*No, no, no. There are no wrong answers*) (...).

365 H.T.
366

367 00:36:31 H.T. It's strange, because when I started ... as I said earlier I don't wake up in the morning
368 feeling creative or thinking "I'm a creative person". It's a bit like defining 'culture' ... Like defining
369 creativity. What is it? I know that from outside people look at me as creative. I must say that to me it
370 gives me a bit of a strange flavour ... of the word 'creative' ... how should I express that? I mean I do
371 something that is creative because I make something, so it is 'creating' something (*yeah, sure ...*
372 *that's a very straightforward approach to it*), but then I think as a person I'm always looking for
373 solutions, and er ... I force myself to think outside the box. I like thinking outside the box. I like to say
374 things to people, or do things, that make people react in a way. (*That's a key signifier of creativity -*
375 *getting a reaction*).[...] So I think it's something that's deeply in me. I'm very into literature, I like
376 writing, I write some lyrics, I like doing things when it's not forced. And if you ask [...] on tour, he will
377 know I always do something to him on tour, almost every day, that freaks him out in one way or the
378 other. (*Yeah ... keeping people awake around you. You're an agitator*) in a way ... and also in music, I
379 feel that my responsibility in a band is, if we've been playing together [...] I have to surprise you. You
380 can't take everything I do for granted. I can't just do what you've heard before and what you expect;
381 I have to lift you out somewhere so that you do something you wouldn't have done.

382 INTERVIEWER
383

384 00:39:00 B.B. So do you see surprise as connected to creativity?

385 H.T.
386

387 00:39:02 H.T. I do; I think it's important. I think it's important you know, again, to be aware of what
388 you do and how you do it, when you do it, why you do it. [...] Everything I've done when I've
389 practised has been based on that. I've never used books at all when I've rehearsed I've always made
390 my own sketches (*and you're solving problems?*) Yes. And I'm thinking okay, I'm playing this thing,
391 for example an ostinato in nine, and I'm thinking okay, the easiest way is to divide it into three
392 [demonstrates by clapping and singing] and then how can you divide it differently [demonstrates by
393 clapping and singing], then I have two different ways of playing that; one is the three, and one is
394 every second beat. And then can you do it at the same time? [demonstrates by clapping and singing]
395 ... so that's trying to not always do the most obvious thing. And play things on the hi hat that you
396 would never play on the hi hat, but still force yourself to do it just because you never do it. And I'm
397 thinking if I learn to place beats where I normally don't place beats, then I'm sort of walking up a
398 new road, you know, and making possibilities (*for yourself and for others*) yeah [indecipherable]. But
399 to get back to your question, I guess I am ... creative.

400 INTERVIEWER
401

402 00:40:59 B.B. In describing yourself in that sense, what motivates you to be creative? Is there
403 something making you do this or ...?

404 H.T.
405

406 00:41:06 H.T. No I don't think so. I don't think I need motivation actually. When it has to do with
407 music (*it's just what you do*) it's what I do. If I have a day off in my home, which is very seldom [...]
408 then you have a choice of what to do. I could party all night - no one would ask any questions - I
409 could run into the forest ... I will compose music just whenever I want to, as long as I want to, and I
410 will play the drums. That's what I love to do. I might not talk to any people ... I would just do that.
411 [...]

412 INTERVIEWER

413 00:42:10 B.B. *There is no motivation that you could put your finger on other than the pleasure of*
414 *problem-solving, the pleasure of causing surprises, the pleasure of causing disruption, to a degree, in*
415 *other people's lives. These are pleasurable experiences for you so you don't need motivation?*

416 H.T.
417

418 00:42:29 H.T. No I don't think I need any motivation; sometimes I need a reason (*a reason to stop*
419 *sometimes!*) yeah, also. My life ... I don't have the possibility to deal with music all the time, because
420 I have a family ... My musical life starts at eight and ends at three and then I make dinner and do
421 homework with the kids (*very disciplined*), take them to football and everything, and sometimes in
422 the evening I finish of something I've started writing or something...

423 INTERVIEWER

424

425 00:43:09 B.B. *Let me ask you also, how important to you is what other people think of you and your*
426 *work? How important to you is it that other people consider you creative? At all, or perhaps you're*
427 *immune to what other people think?*

428 H.T.
429

430 00:43:26 H.T. I'm not immune, but I am also not a collector of reviews. I read reviews when they are
431 sent to me; I don't sit searching on the net. I read them; if I get five out of five stars it doesn't do
432 anything to me. It's like 'okay'... (*and it doesn't bother you if you get none out of five stars?*). No, it
433 doesn't really bother me...

434 INTERVIEWER

435

436 00:43:58 B.B. *I mean I'm including other musicians here - your colleagues as well. It may be*
437 *important that they consider you creative, or maybe not. It's not a term really used amongst ... we*
438 *musicians don't go around using that term.*

439 H.T.
440

441 00:44:11 H.T. No, I had a [indecipherable] ... [...]. That's what I think with the musicians I play with. If
442 they don't really like what I do, what I write (*absolutely*), how I am (*why would they...work with you*)
443 yeah. [...] I can do concerts where I feel it's not very likely to be honest. You know what it's like,
444 people are generous, I feel, at concerts ... The problem is getting audience (*mmm*). Once you have an

445 audience ... *(they love it)* yeah, and they understand that you are committed, that you are dedicated
446 *(yes)*, that you're really digging deep to make good music *(yeah, sure)* and if I'm happy with the gig
447 then it's a good gig, and if I get one out of five stars the day after it doesn't really bother me *(sure)* at
448 all. So I think I make music for myself.

449 **INTERVIEWER**

450

451 *00:45:48 B.B. Well, I was going to talk about your own individuality and ask you about your own*
452 *individual voice [...]. How important is it to you to develop your own individual voice, or resist the*
453 *voices of others, and become an identifiable H.T? Because you've done that very well, and it seems to*
454 *me as an outsider that you're very centred in on arriving at an H.T. place ... by a process of omission*
455 *usually [...]*

456 **H.T.**

457

458 *00:46:36 H.T. It's ambivalent, erm ... [...]* For instance, I started, when I was studying music ... I played
459 the drumset with cymbals and I thought, I need something else to add some colours to my playing ...
460 It's always been very obvious to me that in the music I'm not just a timekeeper. I want to add
461 something else. I want to be part of the team that can change the musical direction; I want my
462 playing to influence the other players, and er ... I started adding some things to my drum set, some
463 different colours and textures, and also the fact that I didn't normally want to play short notes [...] I
464 wanted to make longer ... *(long sounds; something with decay)* ... yeah, and that's also one of the
465 reasons I started with some electronics. That enabled me to do different textural *(sure)* things. I lost
466 where I started ...

467 **INTERVIEWER**

468

469 *00:48:03 B.B. We were talking about how important to you is it to develop this kind of H.T. place that*
470 *you live in.*

471 **H.T.**

472

473 *00:48:10 H.T. I was rehearsing one day where I was studying music, and I had my rehearsal room,*
474 *and I was sitting playing, [...]* After a couple of years or so, I had been thinking about it but I wasn't
475 kind of forcing it, I saw my musical life - or my head, or what have you - as one big glass bowl, and I
476 thought okay, if I listen a bit to Tony Williams ... to these guys, Art Blakey there, Paul Motion there,
477 and Jon Christensen and Bill Bruford and you put it up there, and you take out - again, awareness -
478 what you like about his playing ... What is it you like about his or her playing? [...] I like the beat of
479 [indecipherable], I like the touch of Jon Christensen, the freedom of Paul Motion, I like the looseness
480 of Jack DeJohnette, I like the energy of Elvin Jones ... you know, all these things; the polymetric of Ed
481 Blackwell ... and you take all that out and you work on it, and then you add some Ornette and some
482 Don Cherry, free jazz, some West African tribal music [...] some Japanese music, and you know I
483 thought if I am just very aware of where I am all the time, eventually something will come out. I
484 didn't know when but I thought some time it has to lead ... I can't make something totally new, it
485 doesn't work like that. But I can make a different mixture, you know *(exactly so)*. And one day the
486 guy opened the door and he said "Hey, [says name], do you want to come for a coffee?" And I
487 thought "did you just open the door and decide you will have coffee with the drummer who was
488 rehearsing?" "No, I heard it was you". And I thought, that's a compliment isn't it? That must mean

489 *(what a great story!)* ... it's the start of something. *(You're beginning to speak with your own way*
490 *of...)* yeah *(very interesting)*. [...] I mean it was there. You don't have to do what everyone else is
491 doing, but it was also difficult when I was studying music, because there were no people working
492 with free improvised music at my school. Loads of people were playing beat music, loads of people
493 were playing bebop, and I was stirring around some free improvising things with electronics which
494 no one did. And I was mostly playing with people outside the school after a while.

495 **INTERVIEWER**

496

497 *00:51:11 B.B. Just tell me also ... around this time ... tell me a little bit about how and why you started*
498 *composing music.*

499 **H.T.**

500

501 *00:51:20 H.T. It was a strange thing; because when I played in a rock band I wrote music, and then I*
502 *started ... (you wrote rock songs?)* yeah, and then I joined this mini big-band and I got very inspired
503 by the music that was written in that band, and then I played in another band, er ... which was more
504 sort of pop-oriented ... playing beats ... and I wrote almost all the tunes for that band and also lyrics.
505 *(So you've always done this?)* Yes, but then when I started at the Jazz Academy I felt that it got so
506 theoretical and academic. We had to learn 'ii – v – 1', and all the different steps and traditions and
507 all that and I thought I didn't know the rules well enough to write music *(mmm)*, so I stopped ...
508 when I started studying music I stopped writing music. And then what turned everything around was
509 when we started with [...], which I started during my second year. And we had a first rehearsal which
510 went absolutely awful, totally rubbish. And (...) would come in with long heavy scores, and [...]
511 wasn't really interested in reading music *[laughs]* and (...) was only playing free, and I was like a free
512 bird *(yeah, yeah)* so I think it was very difficult for [...] [...] ... It wasn't even close to what he wanted.
513 [...]. And [...] said "I also brought a score" and [...] said "Good. Bring it on. Yeah, sure". [...] And he
514 took out a piece of paper with three bars *[laughs]*, and that was it. And we started playing, and that
515 piece ended on the record, the first [...] record, and it lasted for 10 minutes! *(That's such a lesson*
516 *isn't? Getting 10 minutes out of three bars of music)*. And then I thought, I can do that *(brilliant)*. I
517 had long talks with [...] about it, where he said "you know, you can write something that if there's a
518 groove and you really want to play that, and we don't play it in the band, use that groove, and then
519 you write a small little theme, and then we see what happens *(sure)*. So that freed my mind to start
520 writing more and more, and then I started combining some of the theories from the school - I sort of
521 studied one year of composition after this - but I don't look at myself as skilled at all.

522 **INTERVIEWER**

523

524 *00:54:18 B.B. Is it something about the way the drum kit is inherently insufficient for you that means*
525 *that you need to broaden out? I mean you've already talked about adding extra sounds; the basic*
526 *drum set, I'm beginning to feel, is insufficient ... you need a broader palette of sounds and you need*
527 *some way of controlling and changing the music through composition. Is that fair to say? Is that part*
528 *of the motivation for writing?*

529 **H.T.**

530

531 *00:54:47 H.T. I think so, yeah. I never thought about that, so it's interesting. It's like going back to*
532 *my childhood ...*

533 **INTERVIEWER**

534

535 *00:54:55 B.B. I think if there was a Government edict tomorrow saying "You, [...], can only play the*
536 *basic five piece drum set", you would feel diminished?*

537 **H.T.**

538

539 *00:55:05 H.T. I would. Having said that ... (it would be a challenge; it would be a problem that you*
540 *would solve ...) [Laughs] ... and I'm doing it tomorrow. [...] And that's about creating your voice and*
541 *everything. The last year or two, I've seen so many drummers with loads of bells and gongs (yeah)*
542 *and everything, and it made me think that ... it's nice, and I've done it for so many years, so I decided*
543 *... tomorrow it's a BBC recording and I thought I'm not going to do that. I'm just going to play a basic*
544 *... I have three nice ride cymbals, four-piece drum kit and one big 'grand caisse' concert bass drum.*
545 *So that'll be it. And then with this music which is very melodic, very colourful, I'm thinking all the*
546 *texture can lie in the strings and in the piano ... some pieces with tempered piano ... and they can do*
547 *that, and I can do less.*

548 **TA-HT-4 CREATIVITY AND COLLABORATION**

549 **INTERVIEWER**

550

551 *00:56:22 B.B. That's so nice, so nice. Can you tell me something about collaborating with others, and*
552 *how, if at all, that might shape your understanding of creativity? Is creativity something that [...] is it*
553 *more with you; is it more something that I attribute to you; or is it something that happens when you*
554 *do something with somebody else?*

555 **H.T.**

556

557 *00:56:51 H.T. I think I would say the last. The thing is, as I said, I don't feel creative as a person*
558 *because I am the one ... and I know all my skills, good and bad, and I know what I'm capable of and*
559 *so it's very hard for me to surprise myself (mmm) and it's hard to look at myself as creative just*
560 *because I do things er ... when it comes to my mind, and I do it ... I don't think about it being 'outside*
561 *the box' or 'different' or not within the 'normal parameters' (sure). So what happens is that when*
562 *I'm playing with others they might in a way lead me into something that I wouldn't have done, and I*
563 *think ... and some musicians you play with, you know, they make you a better musician. Some*
564 *musicians do something to you that takes you to a different level, and it can make you focus, like ... if*
565 *I play with [...] I'll be very aware of the beat and time because he's got such a good beat and he's so*
566 *distinguished and it does something to me. While if I play with [...], for example, on the piano, I feel*
567 *like I can be very loose and open and wide; I feel I can stretch time; I can really work around his*
568 *playing. So it definitely has to do with others, and sometimes it's enough with yourself - you can do a*
569 *solo concert and it really works - but the biggest pleasure is playing with others, I think.*

570 **TA-HT-5 CONSIDERATION OF CREATIVITY IN OWN WORK**

571 **INTERVIEWER**

572

573 *00:58:38 B.B. You sent me through some selections of your own work, which I imagine you think*
574 *there is creativity involved somehow with that. [...] Do you make your developments and your*

575 *creative steps one after another in a chronology? You know, on Wednesday I'm doing something*
576 *because of what I did on Tuesday which in turn is because of what I did on Monday, like that; or do*
577 *you snake back, go forward ... is there a sense of forward development [I think so] in what you're*
578 *doing?*

579 **H.T.**
580

581 00:59:21 H.T. I have an example. Back in 2004, I did a solo percussion and electronics record, just
582 with bells and gongs and electronics, sitting on the floor. Everything was real-time sampling, and I
583 made melodies and bass ostinatos and grooves. And I worked for a few months on this record, and I
584 did a tour in Japan playing solo. Actually before the tour I went to the studio for three days and I
585 ended up trashing everything, like hours and hours of recorded material, just threw everything
586 away. Then I went on tour in Japan, and I went back in the studio and did the whole record in one
587 day. The pieces fell together (*very good*) ... the day after I did that record, that I realised I'd done it,
588 [...] I started writing string music - music for string quartet - and I'd never ever written for strings at
589 all in my life. I just woke up and I thought "I'm going to write a string quartet". And I had to start
590 reading; where does it start, (*what's possible*), where does it sound good (*absolutely*), check out
591 examples, this is a loose string, it sounds like that ... [...]. So I started reading about it, but I started
592 writing the first day ... I was in Sibelius writing music. Then I felt I was ... I released the record with
593 solo electronics and percussion and I didn't really want to do solo concerts.

594 **INTERVIEWER**
595

596 01:01:15 B.B. *When you sent me the music through, you didn't imply you felt some was more*
597 *creative than another. In a way what I wanted to force you to do was select [...] the best thing you*
598 *feel you've done, but that's probably not possible (okay). Do any of those examples that you've sent*
599 *me represent a higher peak for you than any other?*

600 **H.T.**
601

602 01:01:41 H.T. Okay; I thought about it differently ... I thought what was more challenging for you (*for*
603 *me?*) No, for me, in terms of creativity...

604 **INTERVIEWER**
605

606 01:01:51 B.B. *It is that; what challenged you, and what challenges did you survive? [...] Which of*
607 *these did you feel the most creative?*

608 **H.T.**
609

610 01:02:06 H.T. [...] I have a few records I could send you. My first record on [...], 2004, with [...] was
611 one of the records I feel has a total whole, was one that really ... it may be one of the best records
612 I've done (*uh-huh*) [...]

613 **INTERVIEWER**
614

615 01:02:35 B.B. *And then of course, why select that? When you said one of the best records you've ever*
616 *done, what are you telling me? Where are you getting that sense of best-ness from? What made you*
617 *say that, as opposed to any of the other wonderful records that you've done? [...]* *Is there something*
618 *in the music that you learnt a lot from while you were doing it?*

619 **H.T.**
620

621 01:03:03 H.T. I think what happened was, my idea of what we were going to do in that studio ... I had
622 an idea where I wanted to go ... and immediately entering the studio we came - not physically but
623 mentally - we came into this room where everything was possible. And I remember being very un-
624 secure [*sic*]. I was afraid to fail; I was afraid that, you know, this is at such a level I was afraid that I
625 would lose it. So I was really concentrating to be able to ... you know, be in the music and deliver as
626 good ... (*you survived*) I survived (*you delivered and you were surprised at yourself?*) yeah, and I
627 listened to it and I thought this is probably as good as it can get (*yeah*) at my ...

628

629 **INTERVIEWER**
630

631 01:04:02 B.B. *So the H.T. at the end of the record was not quite the same as the H.T. at the beginning*
632 *of the record. (No) ... because you'd done something by the end ... you'd made something (yeah) you*
633 *didn't know you could make (yeah) [...].*

634 **INTERVIEWER**
635

636 01:04:29 B.B. *How old were you when you did that?*

637 **H.T.**
638

639 01:04:32 H.T. I was ... 31, 32. That was something that was very challenging.

640 **INTERVIEWER**
641

642 01:04:44 B.B. *And you learnt something about yourself through the process?*

643 **H.T.**
644

645 01:04:46 H.T. Yeah. One of the things I sent you was ... I'd been in a competition - music - once in my
646 life. There was a concert house being built in Kristiansand [...] (*You sent me the music, beautiful, all*
647 *gongs and bells ...*) yes, and everything is played live ...

648 **INTERVIEWER**
649

650 01:05:15 B.B. [...] *They are all playable performances? They are all live played? (Yes) There is no*
651 *tracking going on? (Nothing, everything is done) amazing (live) beautiful...*

652 H.T.
653

654 01:05:28 H.T. This was a competition ... and someone sent me a message (I was in my rehearsing
655 space); they sent me a link and said this is something for you. They asked for composers to send in
656 work (*yeah*) and each track should represent one of the concert rooms in the concert house [....]. It
657 was really a prestigious thing. 30 something composers send in material, and they pick out three. Of
658 the two others, one is the most used film composer of Norway; the other was a woman who ...
659 catches all the prizes for contemporary music, electronics and acoustic and installations; and me!
660 [*Laughs*][...] It was a very serious event where we were taken into [indecipherable], talking to them
661 ... We were asked to make music that could tell something about that house [....]

662 01:07:01 [Discussion on length of interview and train times ensues]

663 INTERVIEWER
664

665 01:07:52 B.B. *When people like that select your work it's a great honour. It's terrifically confirming,*
666 *don't you think? [...]* *We say we don't care whether other people judge us as being creative or not,*
667 *but when some people do, it can be enormously encouraging, confirming.*

668 H.T.
669

670 01:08:24 H.T. The strange thing was during the opening of the hall, where I was like ... a guest, [...],
671 the other composers approached me and said stuff like "So, who are you? What have you done
672 before? What's your background? Have you studied composition? (*Exactly! You haven't been*
673 *through the Conservatoire for three years!*) They kept on talking about their work, and how they
674 worked ... It was very surprising (*yeah*) [....]

675 INTERVIEWER
676

677 01:09:36 B.B. [...] *What makes you describe these examples that we've discussed as having creativity*
678 *as opposed to any of the other? What makes them more creative than the other things?*

679 H.T.
680

681 01:09:48 H.T. Some tunes are just a tune. You can write something and it works. And it can be by
682 luck, or just you had a day, and it works. What I like about the concert hall is that it had elements
683 that ... I didn't force it but I wanted to connect with something bigger; like one of the tunes, I could
684 play it for you if you [....] [A pause occurs for water and a search for music].

685 H.T.
686

687 01:12:39 H.T. They wanted to show that Kristiansand is connected to the East, with shipping and
688 such, and also with Africa, Northern Africa, both music and some industry, things like that, so ...

689 INTERVIEWER
690

691 01:13:01 B.B. *What are you searching for? When you are looking for your music, what are you*
692 *searching for in this, to illustrate what you've just said?*

693 **H.T.**
694

695 01:13:11 H.T. Talking to them; it's just ideas you get. Once we were sitting in a meeting they were
696 telling us something they were after, and I was just hearing sounds in my head, thinking ... you know
697 it has to come from me. I can't just sample something and then let that be, you know, China or
698 somewhere (*yeah*) ... it has to be organic, coming from my vocabulary. I just heard some sounds,
699 okay. I played a glockenspiel at the beginning, really fast, and with an effect on it; and some
700 sampling of a koto, having played with a Japanese koto player in Tokyo; and from the last concert
701 with [...] I had a sample of [...] playing something that sounded like a horn from a ship (*yeah*); and
702 also I had an mbira - thumb-piano, kalimba - so I felt that's like a ship going out, it's hitting various
703 ports around the world.

704 **INTERVIEWER**
705

706 01:14:29 B.B. *You'd be a terrific film composer [...]. I'm always surprised TV producers know so little*
707 *about people like you, and they ought to know more, because the music is so evocative.*

708 **H.T.**
709

710 01:14:51 H.T. I'll play something just so you can hear an example. [Plays music example] [...]

711 **INTERVIEWER**
712

713 01:16:37 B.B. *So that work is finished now? (Yeah) And accepted by them and the customer is*
714 *happy?*

715 **H.T.**
716

717 01:16:42 H.T. Yes. We made a 35 year contract (*Are you serious?*) Yes. It will be played in the concert
718 hall for 35 years. It started last year [both laugh] (*That's terrific; congratulations, very good*) [...].

719

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

721 **INTERVIEWER**
722

723 01:17:13 B.B. *I want to ask you to say something about other people's work, not just your own ... and*
724 *could you tell me three drummers that you would consider creative? [...]*

725 **H.T.**
726

727 01:18:13 H.T. I would say Jon Christensen (*yeah*) [...] (*and why particularly?*) I think there are a few
728 different reasons. One is his ability to hit the right thing at the right point (*the very definition of ...*
729 *yeah*) yeah, I mean he's never played too much, but he's got something in my world that can be
730 translated into Japanese, that is he's hitting the right thing ... he had a fantastic touch, it's not the
731 same any more. But also he's provoking; he's not playing what you expect all the time, he's adding a
732 different colour, he's not being just behind. Sometimes it can be a very loud cymbal hit, which you
733 think is too loud but then in the hall sounds just right. And it's also creative in terms of not having
734 the best ability, not having the best technique or coordination, [but] still he gets around the drum
735 set and makes you miss nothing ... you don't sit there and wish for something else. I'm talking about
736 Jon at his best because there's like ... (*there are several sides to him*) yeah. When he really played at
737 his best I think he was sensational, fantastic touch, and he had a very strange beat ... he was very
738 stretchy ... he could move the whole ensemble around and people, you know, they would just be
739 around him. But he wasn't dominant ... (*no*). [...]

740 **INTERVIEWER**

741

742 01:21:10 B.B. A second person?

743 **H.T.**

744

745 01:21:14 H.T. I think I would say Tony Oxley; just because hearing him after having heard all the
746 other fifty drummers and I heard him and I thought this is something else (*laughs*) even though I was
747 never a fan ... like I've heard a lot of Jon, probably heard everything he's done, I've really loved his
748 playing since I was little ... and with Tony Oxley it was different and sometimes I ... actually very often
749 I think he overdid it, you know, he was playing too much. I wish he'd say it with half his equipment
750 [...] I remember a concert at [...] where he had 200 bells and gongs around his drum kit, which was
751 loads of different-size drums and tambourines and stuff [...] and then he just starts playing and after
752 30 seconds he's played the whole drum set [...] and after 20 minutes I left. It was a solo concert, and
753 after 20 minutes I left because it was still good. But I knew that he started repeating, looping, and
754 this is what I want to take with me ... it's still great, and I went. (*How interesting*). And now it's still
755 alive inside me, because it was only good, what I heard, and I heard [that] people who stayed said
756 "yeah, it was bit of the same, you know" and I thought well it wasn't as long as I was there.

757 **INTERVIEWER**

758

759 01:23:28 B.B. Could you tell me a little bit more about that? It's a lovely idea that his concert is still
760 alive inside you [...]. One musician's creativity lives on in another guy, usually a younger one ...

761 **H.T.**

762

763 01:23:46 H.T. I think it's quite ... I feel music that has a big impact on me, I feel it is quite
764 materialised. I feel there are still concerts and feelings, receptions of sound, that I can still feel the
765 flavour or taste of that experience, of how the cymbal sounded or, you know ... (*I think I can too, and*
766 *some of the most pivotal ones ... you know when I was very young, usually*).[...] [...]

767 **H.T.**

768

769 01:24:56 H.T. As the last drummer, I'm going to say Elvin Jones (*yeah*) ... It's just based on personal
770 experiences. There are many of them but ... [...] just because his playing, especially his playing in the
771 60s where most people were playing, you know, anything from bebop to modal jazz and a bit of free
772 improv, I feel he was adding another energy to the drum playing (*loud ...*) it was loud, and it was a
773 lot. It was 'anti-Japanese aesthetics' [Laughs] ... It was just floating, but still he also did something
774 with the way he was going round the set. He was changing sort of the perception of the drummer
775 being (*stretching the bar line*) stretching the bars and also making the sound so big, you know.
776 Instead of ... you know, Tony Williams was very articulated and very clean, and technically skilled;
777 heavy playing and pushing it ... I feel like that was just like beats there, while Elvin (*Elvin was like a*
778 *whole wave*)... Elvin was here, you know ... But then I heard him the year before he died and er ...
779 (*and it was not good? Good?*) It was incredible. The band was really shit, it was really bad (*oh, bad?*)
780 yeah, the band, and his playing was very limited, he was not in good shape, but when he touched his
781 old K cymbal, it made my tears come (*wow*). And I was sitting together with my wife, and I think if
782 you don't know jazz history it wouldn't have meant so much (*no, no, of course*), but I have records
783 with him (*and you've heard that cymbal your whole life*) I've heard that cymbal so many times, I can
784 just hear ... it was a slow blues he was playing. He had his foot on the ground beside the pedals, you
785 know, just to sit steady (*yeah*) and he was playing like that, and the band was making jokes about
786 him, being funny and stuff, and the touch of his hand and the power of ... [sings to demonstrate] and
787 I thought if I could only have that way of playing swing, I would er ... honestly, I got tears in my eyes
788 just hearing it (*and that just by a guy playing four four, a slow swing rhythm in four four...*) with no
789 hi-hat or bass drum and just once in a while he was hitting the snare which was also excellent (*yeah*).
790 And my wife was sitting there, and she's not an expert, she's not into drums or the music I'm into
791 [...] and she said "hasn't he got a remarkable way of playing the ride cymbal?" And I said "How can
792 you hear that?" [and she said] "Well, it just sounds incredible!" [Laughs] [...]

793 **TA-HT-7 REFLECTION ON THE CHANGING ENVIRONMENT IN WHICH TO**
794 **ENACT CREATIVITY**
795

796 **INTERVIEWER**
797

798 01:29:10 B.B. What I want to ask you briefly is about ... there's been a lot of change in the drum
799 scene (*yeah*) since I started, since Elvin started, even since you started [...]. Have any of these changes
800 made creativity more or less possible?

801 **H.T.**
802

803 01:29:32 H.T. I think, er ... it has. I think it's opening up in a way. I mean, in one way you can say that
804 everything's been done [...] ... I think just that the approach to drumming as ... whereas it was time-
805 keeper in the beginning, even with Gene Krupa in an advanced way, still it was a lot of time-keeping
806 into the late 60s as far as I know and history tells us ... I think one thing is that the drummer has a
807 freer role today; people don't get surprised if the drummer is a leader, if he's playing out of time
808 while the band's playing time or vice-versa ...

809 **INTERVIEWER**
810

811 01:30:53 B.B. Well, I disagree slightly in that you occupy and inhabit a highly creative corner of the
812 drum spectrum which is huge, you know, and in the bit that you don't occupy there is arguably a
813 considerable homogenisation of tempo, meter ... everything is being fit into a box like this

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

830 **H.T.**
831

832 01:33:17 H.T. In one way I tend to be slightly naïve, in order to keep my perception of music alive
833 *(very good)* and I ... *(to protect it a bit?)* yeah, and it’s not that I don’t listen to it, but I try not to think
834 of all the shit music that comes out and how it’s being made and not think of the drummer in
835 Coldplay as poor in musicianship *(right)* but think that, okay, he’s doing his thing and he’s decided
836 that he’s just going to do that, and he’s doing that out of interest in that tradition, in that music, and
837 that’s why he’s keeping the time, and he’s got his sound of his cymbals and drums, that fits just into
838 that tradition and he’s fulfilling that piece of musicianship instead of thinking “I could have done
839 that” *(yeah yeah)* because the thing is, I couldn’t have done it, because *(you’re a different person ...)*
840 no, I couldn’t physically have played the whole concert like that, because I’m not like that, and I
841 [would have] fucked it up, and at the end I would end up getting fired not because I’m not skilled
842 enough to play it, but I haven’t got the force to do *(yeah, yeah)* that music [...]

843 **INTERVIEWER**
844

845 01:34:56 B.B. *I think behind the question is the idea of the arrival of automation and computers.*
846 *You’ve interfaced really nicely with automation, and ... I don’t quite mean automation, I mean*
847 *everything electronic, everything digital, everything sampled ... and the creative use of sampling has*
848 *been fantastic, hasn’t it, in modern percussion?*

849 **H.T.**
850

851 01:35:16 H.T. Yes, but I have very strict rules about how I use it and what I like about it. Things I
852 wouldn’t do for example, which is not creative, is to go on stage having made a groove and go on
853 stage and press play [sings to demonstrate] and then find my brushes [sings to demonstrate] *(and*
854 *play along)*. That’s highly non- creative, to me. So first of all there are a number of criteria that have
855 to be fulfilled. First, I play; I start. So that means the sounds come from me, to the machine; not
856 from the machine to the audience *(yeah, yeah)* but from me to the machine. The beat is mine, so it
857 means I’m sampling my beats and my sounds I’m feeding *(lovely)*. And after I’ve fed the machine
858 with my sounds, I can program it, but if I program it with anything it has to be done live. And I
859 protect that, because I don’t like the feeling of it not being, er a part of the music ... it not being

860 generated by the music. (*Inorganic, yeah*) Yeah. (...) But a good thing about computers, to turn it
861 around, is that you know I can sit and listen to Squarepusher [...] for example, and learn the grooves
862 that he thought only [a] machine could play. That's when it gets interesting. I try for example to play
863 a backbeat where the bass drum is pushy while the snare is too far behind, so you get a beat that is
864 not metric any more, it's like [sings to demonstrate] so you can start adjusting the time within the
865 different physical parameters that you have (*yeah. It's all interesting; it's all good grist to your mill.*
866 *It's all stuff that you can use*). That's the way I like to think of it. I was going through my youngest
867 son's playlist on Spotify yesterday. I was playing my drums in the living room and I thought I'm going
868 to check out what he's listening to. He's a dancer, and he's into hip-hop dancing and such (*right*) and
869 I played keyboard beats for about two hours on my ears, and it was really challenging (*yeah*). It was
870 all programmed (*yeah, yeah*) and easy in one way, but I tried adjusting to the beats and everything
871 and it was a good exercise (*a really good exercise*). (...)

872 TA-HT-8 PERFORMING IN PUBLIC

873 INTERVIEWER

874

875 *01:38:14 B.B. Let me ask you a little bit about other people, too, and particularly audiences. How do*
876 *you see the audience or the listener in respect of your creativity? Are they essential? Are they*
877 *necessary? How do they impact upon your playing? Do you in some way co-construct creativity with*
878 *them?*

879 H.T.

880

881 *01:38:40 H.T. It can be both, because sometimes if you feel that the audience is very appreciative, it*
882 *can make you feel very secure (*yes*) which can open up doors (*I've known that; yes*); you relax, lower*
883 *your shoulders and just do things (*everything sounds good*) yeah. [...] The other thing is, if you do*
884 *something particular, for example, doing something really fast and that goes together with*
885 *something else just by accident, and then people respond, a lot (*mmm*). In all the feeling I get afraid*
886 *of doing that again. Did they respond just because it was fast? Were they impressed? And if people*
887 *are impressed by things, in that term, it turns more negative to me.*

888 INTERVIEWER

889

890 *01:39:39 B.B. If they're impressed it turns negative? [...] Can you tell me a little bit more about that?*

891 H.T.

892

893 *01:39:43 H.T. It's more about skills than great music, you know. It's not necessarily something that's*
894 *er ...*

895 INTERVIEWER

896

897 *01:39:52 B.B. Is it part of your obligation as an artist to conceal the art? Conceal the skills, so that it's*
898 *not overt?*

899 H.T.

900

901 01:40:05 H.T. I don't like it being ... I mean, even though I sometimes play fast and do something that
902 is technically skilled (*yeah*); I don't like it being done for the wrong reasons. I don't like it being the
903 focus that it's fast ... it rather makes me unsecure because I do it most of the time without thinking
904 of it (*mmm*) because it is there and it's a tool. It's more about getting the ideas out, and I like the
905 sum of it (*the sum total, yeah*) yeah. I think I get a bit uncomfortable if people tell me to, you know,
906 'shred' something or ... [laughs] (*oh dear, yes, that's terrible*).

907 **INTERVIEWER**
908

909 01:40:58 B.B. *Is there anything you dislike about performing in public, or do you like performing in*
910 *public? (I like it). You like it?*

911 **H.T.**
912

913 01:41:06 H.T. I like it a lot, and er ... I'm never uncomfortable. I've had times when I've been nervous
914 walking across the stage, but when I'm behind the drum sticks everything is fine (*great, lovely*). I love
915 it.

916 **INTERVIEWER**
917

918 01:41:25 B.B. *So if that Government edict again came down and said Mr. (...), we are not going to let*
919 *you perform in public ever again (that would be a disaster) that would be a disaster (absolutely).*
920 *Would you continue to be a drummer? You know, can you imagine yourself just being in your sitting*
921 *room listening to your son's hip-hop and practising to it without communicating with other people*
922 *with your music?*

923 **H.T.**
924

925 01:41:52 H.T. Well in that case I'd have to get [indecipherable] in compositions and record it, but it'd
926 be very hard not being able to play live ... I'm not very good at rehearsing with bands, for example,
927 (*yes*). I don't get 100% focus because I know it's just a shell in a way (*sort of going through motions,*
928 *isn't it?*) yeah (*just to make the noise roughly in the right place*) yeah. That's right. But with the
929 audience there it does something with er ...

930 **INTERVIEWER**
931

932 01:42:23 B.B. *It does, even in rock, it's the same in rock actually (yeah, I think so). Rock groups can*
933 *sound [...] terrible in rehearsal rooms, but put that scrap of an idea in front of a happening crowd and*
934 *it becomes invested with a huge amount of energy. This is not the same band that rehearsed this*
935 *yesterday when it was shit! [Laughs] (yeah) (...) An audience can make or break a public performance*
936 *from a rock point of view. [...][...]*

937 **TA-HT-9 REFLECTION ON MEANING AND CHANCE TO ADD**

938 **INTERVIEWER**
939

940 01:43:32 B.B. *Given everything you've said so far about creativity - and we've talked a lot [...] - is*
941 *there anything else on the subject you think we haven't covered? Is there anything else about*
942 *creativity that you're thinking "When is Bill going to ask me that obvious question which is (what is*
943 *creativity?)" [Both laugh].*

944 **H.T.**
945

946 01:43:57 H.T. No. The only thing I was thinking about yesterday, [...] just the word creativity ...
947 maybe I feel it's more a state of mind than what you actually do. And the case can even be that you
948 are being creative even though the outcome isn't very creative. *(Oh, that's an interesting idea.*
949 *Creative thinking?)* It can be creative thinking, and it's not always [that] you're capable of bringing
950 your ideas out in the right way. You were talking about rehearsing and I think that's one of the
951 reasons you have to practice and that's why we have to be capable, you know, *(yeah)*, why we have
952 to do the things in your rehearsal room so that your creativity is being believed *(yes)* on the stage.
953 *(Yeah, I think you're right).*

954 **TA-HT-10 PARTICIPATION IN THE INTERVIEW**

955 **INTERVIEWER**
956

957 01:45:02 B.B. *It's such a hard concept ... [...] Any other reflections on it? Or on this interview? [...]*
958 *About the interview itself, have you felt there have been any positives or negatives about this*
959 *particular interview? [...]*

960 **H.T.**
961

962 01:46:03 H.T. No ... I think it's fantastic that you're doing this. And second I'm very pleased and
963 honoured that you asked me.

964 **INTERVIEWER**
965

966 01:46:16 B.B. *You're very kind.*

967 01:49:27 Recording ends

968