

rhythm research-20250413_121945-Opname van vergadering

13 april 2025, 10:19a.m.

59m 1s

● **Nevejan, Caroline** heeft de transcriptie gestart

NC **Nevejan, Caroline** 0:03

That last time I like also. Oh.

S **Sirishkumar** 0:07

Oh, there it is. It is.

NC **Nevejan, Caroline** 0:08

OK, OK. Very nice. I didn't. I didn't get the one the transcription of the last time, but anyway it's OK now when it's here, maybe if it doesn't bother you, then I will just leave it going down inside.

S **Sirishkumar** 0:14

OK.

Hello there. She's green hair window or what is it?

NC **Nevejan, Caroline** 0:25

OK, so can I can I just can I just do the recap what we did?

S **Sirishkumar** 0:31

OK.

NC **Nevejan, Caroline** 0:33

So we are translating, you are translating the book of your father.

S **Sirishkumar** 0:37

Yes.

NC Nevejan, Caroline 0:38

And you can see that there are all these withdraws from many numbers.

S Sirishkumar 0:42

Yes.

NC Nevejan, Caroline 0:44

So then I asked the question what is the role of timing and with them and what is the colour of the sound?

S Sirishkumar 0:51

Yes.

NC Nevejan, Caroline 0:51

So then we made the comparison with the Haiku 557 that maybe a 17 beat or maybe not. You know there are a lot of rules in poetry that may resonate with rhythm.

And then timing happens, but it timing is what happens in the beat you say? So the mahatra is the beat and 40 my address is 14 beats.

So the Teka is 1 -, 4 in the middle is the whole thing, the Teka is the whole thing.

Mother's chase in different colours and 40 Taka has a different mother with different dimensions, 2-3 and fours. So the rules? Yeah. What's the rules you get of the silence and then?

S Sirishkumar 1:31

Yes.

NC Nevejan, Caroline 1:37

I said for example dagay. What is it? He said that means go away. What is your name? How are you encounter? Also not sleeping but love. Interesting. And that is all the time in the centre is always coming back.

Georgia is related like husband. Wife interdependence.

Tim is like a little child is by itself. The light is off innocence very sensitive.

Adira guitar is more together like a crowd.

Car is a space. Keep a space. Let everybody come in.

And tar is telling you watch out. Don't come near my daughter.

Netta is a tasty wine and then means I love you.

And gay is also means I love you in another way. Tahas. I'm coming. And now I'm here.

S **Sirishkumar** 2:34
Wow.

NC **Nevejan, Caroline** 2:34
This one, that's where we were.

S **Sirishkumar** 2:38
How clever you are.

NC **Nevejan, Caroline** 2:41
Well, it's your. It's your your words too.

S **Sirishkumar** 2:45
It's mental. It's crazy.

NC **Nevejan, Caroline** 2:49
So how are you doing? What did you do then?

S **Sirishkumar** 2:53
So I've been just putting as much as I can. That's what I've been doing. Like you've been writing as well. And I've been just been putting all this stuff.
As much as I can and I can sort of share screen with you anyway.

NC **Nevejan, Caroline** 3:08
Oh, nice. I'm just going to put more light on your skin. I can't do more light, OK?

S **Sirishkumar** 3:11
K What should I do here? Allow screen share? Or what is it like that? Yeah, isn't it?

NC Nevejan, Caroline 3:15

Yeah, you can just you can just do it. It's next to the where you live on the right top.

S Sirishkumar 3:20

It it it gives me two options, allows the share window or allows screen share.

NC Nevejan, Caroline 3:26

I will do screen. I always do screen. It's more handy so when you see on the screen I see what you see on the screen.

S Sirishkumar 3:29

In share, yeah.

Book a screen share. There you go. Makes sense.

NC Nevejan, Caroline 3:37

I don't see it yet.

S Sirishkumar 3:37

Enter screen enter screen, Sir. Here you go.

NC Nevejan, Caroline 3:41

There you are. Yeah. Oh, wow. This is nice. What a nice picture. Look at this. We go anywhere now.

S Sirishkumar 3:42

There you.

NC Nevejan, Caroline 3:52

Yeah.

S Sirishkumar 3:54

It's like it.

NC Nevejan, Caroline 3:57

I don't know how to make screensaver. Maybe I did this one, did this one no.

I do? Yeah. I say yes.

This one.

I didn't make a screenshot. This looks really cool.

S **Sirishkumar** 4:13

But the one my one in the back.

NC **Nevejan, Caroline** 4:16

It is, yeah, it's it is. OK, go on.

S **Sirishkumar** 4:17

You're a new one, so.

NC **Nevejan, Caroline** 4:19

I see you. I see me on your screen.

S **Sirishkumar** 4:22

Right. I do. I can you see my this this one.

NC **Nevejan, Caroline** 4:27

Yes, I see it. Yes. Can you make it bigger?

S **Sirishkumar** 4:29

OK, I'll make this bigger.

There you go.

Now I'll just be quick. Look, check this out.

And I'll bring it. I'll bring it back.

Look at it the way it's going.

NC **Nevejan, Caroline** 4:46

Very nice is this one. Is this one.

S **Sirishkumar** 4:47

Look, look, keep watching. Keep watching. Keep. Keep watching clock.

NC Nevejan, Caroline 4:55

Well, well.

S Sirishkumar 4:57

Right, it's it's it's going on still this is not the end here. It's still gonna go on because I got like, I think it's if I say it, I've got about.

NC Nevejan, Caroline 4:58

Yeah.

S Sirishkumar 5:10

What is it?

Good.

I would say I got like.

Oh said 2025 to 30 when I said 25 to 30. I mean that each page.

In that one page.

There are about.

1010 different rhythms, yeah.

NC Nevejan, Caroline 5:39

No.

S Sirishkumar 5:40

OK, so when I said 20 to 30, so just imagine 20 to 30 pages are left.

So in each page, yeah.

NC Nevejan, Caroline 5:48

Oh, so you have you have you have. Let's say you have 20 pages with 10 with them.

So you have 200.

S Sirishkumar 5:54

Yeah. Just imagine there's 20 pages and you have in that in one page you have like sometimes 8 or sometimes 10.

So yeah, so I'm left all with like probably I would say 20.
Yeah.

NC Nevejan, Caroline 6:12

Pages, pages of rhythms.

S Sirishkumar 6:15

No pages.

Yeah. So you can imagine 20 pages if it just just estimate if there is 10, let's say 8 in each page.

If you say 8 into 20, how many? How many are there? Oh my God.

NC Nevejan, Caroline 6:33

There's hundreds 100 sixty 160.

S Sirishkumar 6:36

So there you go. So I'm just estimating right now what we've done up to here.

So I'm doing much as I can so this week.

Within this week, we're going to.

Hear the rhythm because I'm gonna record them and I think within.

I would say within maybe this week by end of next week we will have almost all the rhythm I would say, yeah. So then we can decide.

NC Nevejan, Caroline 7:09

Amazing.

S Sirishkumar 7:15

Because you'll hear the rhythm itself as well. That's my the whole thing.

All the rhythms. I'm gonna record that you know.

NC Nevejan, Caroline 7:24

Mm hmm. Mm hmm mm hmm.

S Sirishkumar 7:26

And then I'm gonna share with you. So you're gonna hear the rhythm, and you're gonna look at the rhythm. And then my next stage is.

NC Nevejan, Caroline 7:29

Mm hmm mm hmm.

S Sirishkumar 7:38

The meaning of the rhythm of it, it's name of each name of the rhythm you know.

NC Nevejan, Caroline 7:41

Yeah.

Mm hmm.

S Sirishkumar 7:46

Yeah, it's absolutely mind blowing. I must say what my father is kind of got here. Oh my God.

It's just mine.

NC Nevejan, Caroline 7:56

Not that you are not saving this for eternity for humanity.

S Sirishkumar 8:00

It's just mental. Honestly, it's just. It's just, wow, it's like.

And the the structure is just crazy. Oh my God.

NC Nevejan, Caroline 8:12

That is why I love to. When it's finished, I would love to look at it so that I can see how I see structure in it.

S Sirishkumar 8:13

What?

Yes. Yeah. The whole thing is that when you see the whole thing finish and and when you hear the recording. Yeah, and the sounds and the whole thing coming together, I think and then obviously we we decided that we want like for instance if I say.

What is it?

Like Anka, you know? So what is the actual? This is all Sanskrit. So it's kind of bringing Sanskrit.

NC Nevejan, Caroline 8:45
Mm hmm mm hmm mm.

S Sirishkumar 8:52
Going back. Wow, that's crazy.

NC Nevejan, Caroline 8:56
This is this is a nine bit right?

S Sirishkumar 8:58
Yeah, this is a nine bit. You know there was a 24 bit here.

NC Nevejan, Caroline 9:02
So we could have so we could have, so we could also structure them. We put all the 9 bits together and we put all the 10 bits together.

S Sirishkumar 9:08
Yes. Yeah, yeah. Yeah, yeah, yeah. But it's quite amazing as I'm doing this. And I'm so much learning about it. Oh, my God, there's so much learning about this. Look at the 17 one here. You know, I got the 17 one here, but there's a 24 here, which is mental.

NC Nevejan, Caroline 9:22
Yeah.

S Sirishkumar 9:30
Like this is 60 we have sixteens but 15 there.

NC Nevejan, Caroline 9:33
OK.

S Sirishkumar 9:35

And.

There you go. Look at this 124. See that 24. So you got the 24 here.

NC Nevejan, Caroline 9:40

Oh.

S Sirishkumar 9:45

When you see this this here, this it says beta because it's the way this finger goes on the drum. Yeah. So it's just anybody looks at it and say, oh, OK, you know, so, Arun, my God, it's just this is all related to Sanskrit basically.

NC Nevejan, Caroline 9:49

Yeah.

OK.

Mm hmm.

S Sirishkumar 10:07

Free. You know, it's quite amazing.

NC Nevejan, Caroline 10:08

Beautiful.

S Sirishkumar 10:12

Like had that you saw that, what is it 24?

There was a 27. I did the 27 one.

NC Nevejan, Caroline 10:21

Mm hmm.

S Sirishkumar 10:22

Yeah. The 27 was Asia 2424 again, but it's a different completely. I I I'm just kind of thinking it's totally different.

Yeah. So you can see I am putting. Yeah, you can see, look, there's a 27. Yeah. Which I'm writing it. It's all coming. You see all the it's there. So I'm I'm putting all the yeah. I have to structure the names like since I have to just you can see I have to all these

and then I have to take all these and then put them into you know sequence and everything in timing and whatever.

NC Nevejan, Caroline 10:46

Well.

S Sirishkumar 10:59

But they all have the names there.

So I'm going bit by bit, but it's quite a mental when you, when you, when you, when you.

When you put the rhythm, you gotta make sure that it goes right way. Otherwise I if I can miss I could could I could miss 21 or I could be 27, you know? So so there is.

There is so much it's happening.

NC Nevejan, Caroline 11:21

Yeah.

Can I ask you how? How old were you when your father passed away?

S Sirishkumar 11:31

I was about, I would say.

Must have been about 2525.

NC Nevejan, Caroline 11:39

OK, so you played with him for like 15 years or so?

S Sirishkumar 11:43

Yeah, yeah, yeah. My God. I would spend every day with him, you know?

Yeah, you'll be every day. My time with him, you know.

NC Nevejan, Caroline 11:52

So where you now making the wisdom? Do you recognise? Do you hear him?

S Sirishkumar 11:57

Yeah. Oh my God. It's just absolutely mind blowing. I can't believe it. I just can't believe it. Yeah, I think it's very special. I think it's very, very special. Oh, my God.

NC Nevejan, Caroline 12:07

Yeah.

What is getting again there?

'S 110 #1010 the 10 they think here they didn't. They didn't gain here. They didn't gain there.

S Sirishkumar 12:15

This one, this one.

Yeah.

Are you talking about this part here?

NC Nevejan, Caroline 12:28

Yeah, all the way. The last number that worked. What is that word?

Can you say it?

S Sirishkumar 12:35

Gutly gath.

NC Nevejan, Caroline 12:39

Eden, Gina. Eden, Gina.

S Sirishkumar 12:40

God the God in God in Gina.

NC Nevejan, Caroline 12:43

I didn't gain. I didn't gain that getting it.

S Sirishkumar 12:47

Yeah.

Look this artist.

NC Nevejan, Caroline 12:54

Yes.

S Sirishkumar 12:55
And the pronunciation has to be right? Tita Carter. See Tita kata.

NC Nevejan, Caroline 13:00
And so this, like every, is it true every syllable?
Is this a?

S Sirishkumar 13:05
So you got you got 1234, so you got 4 syllables in one.

NC Nevejan, Caroline 13:07
Just that means.
Yeah, exactly. But I know that from.

S Sirishkumar 13:14
And then you go here 1/2 and you go 3 syllables in one.

NC Nevejan, Caroline 13:21
Four also.

S Sirishkumar 13:22
Yeah.
Girl didn't Gina. Yes, 1234.
You go folder, you go fold there.

NC Nevejan, Caroline 13:33
Yeah. Yeah. You also have that in in Western music. Yeah, in one one. Tell one beat
you can have 4:00 or 8:00 or 16 even.

S Sirishkumar 13:39
Yeah, yeah.
Yeah, there was another one. Oh, my God. It's. I think you should see this one. It's
really nice. As I was doing it. Oh, my God. It was just brilliant.
Yeah, this one.

NC Nevejan, Caroline 13:59

The Ush Ushka Uska Ring, Usha Kirin, Usha Kiran.

S Sirishkumar 14:02

Yes, yes, we're killing us are killing.

Second, yeah, so it's a lovely one.

It's darker DIN truck din din doggy trucker din din target trucker din.

Doggie. Yeah, doggy. Now that trucker.

NC Nevejan, Caroline 14:25

Yeah. OK. No.

S Sirishkumar 14:27

It's beautiful, it's very loving. It's very loving though. It's been played.

The way he's been saying as well is very kind of very loving.

NC Nevejan, Caroline 14:38

Goodnight, so every syllable.

Read it.

'S a tap, there's a tap in the beat. Can I call the tap in the beat?

S Sirishkumar 14:52

Tap in a bit. Yes, you could say that. Tap in a bit.

NC Nevejan, Caroline 14:57

Tap in a bit and.

S Sirishkumar 14:58

Yes.

NC Nevejan, Caroline 15:04

If you if your father makes a notation of, let's say this 16 bit which is see here the Usha Kiran Shakiran.

S **Sirishkumar** 15:12

Yeah, this is, yeah.

NC **Nevejan, Caroline** 15:14

Yeah. If you're so, that would mean that he could do a whole night in 16 beat. Or would that be that you agree between the musicians the first hour we do the 16 beats and then we switch to A3 beat.

How does that work?

Because I know there's only one page and people play the whole night.

S **Sirishkumar** 15:32

Yeah, but if you look at it right, look, you got you got from 1:00 to 6:00 and then there's a division here.

NC **Nevejan, Caroline** 15:39

Yeah.

S **Sirishkumar** 15:41

If you look at the divider, so you go, then you go again 1234 there's a division between 1:00 to 4:00. Here. Look at it like that. And then you go again for division and then you go 2 here.

NC **Nevejan, Caroline** 15:56

Every time 123412.

S **Sirishkumar** 16:00

Yeah, yeah. But if you look at it, it's going 123456123412312.

NC **Nevejan, Caroline** 16:08

1234561234123412123456 yeah.

S **Sirishkumar** 16:09

See.

Yeah, it's quite.

NC Nevejan, Caroline 16:16

I understand, but I was wondering how does he use this? How did he use this notation your father?

S Sirishkumar 16:23

As in, as in Word notations.

NC Nevejan, Caroline 16:25

Well, you have this book here, so when he would go to a concert, would he play only one with him or would he play more?

S Sirishkumar 16:34

No, it depends on the actual composition. So then it would be.
He would just play this one rhythm, you know.

NC Nevejan, Caroline 16:44

So how long?

S Sirishkumar 16:46

That one did, it would last for like for one composition would last for like one hour, or maybe something like that, or maybe half an hour can look at it. Yeah. And then it would change if, if would. If it's decided on a composition, then on on a, on a musical composition. That rhythm, this rhythm is going with that composition. So and then it would say, OK, we have 16 here.
And then why don't we go to?
This 124.

NC Nevejan, Caroline 17:25

So in composition it says.
First period 16 bit, second period 24 bits. Is that how? What the composition says?

S Sirishkumar 17:35

Yeah, the composition says we we can, it's not. It's not like there's a restriction can you cannot change any rhythm you know. But if they have a composition saying, OK

this is in.
24 bit you know.

NC Nevejan, Caroline 17:50
Yeah.

S Sirishkumar 17:52
Then the composition will be on 24 bit and the rhythm will be played on that 24 bit, which is this kind of rhythm, yeah.

NC Nevejan, Caroline 18:00
Yeah.

S Sirishkumar 18:01
But it depends, because there might be another 24 bit different style, so it's all to do with.
Playing in the composition and it depends what composition it is anyway so, but the rhythm.
You can you can put a rhythm in in that composition, any different rhythm. If you wanted to, you know.

NC Nevejan, Caroline 18:26
Yeah.

S Sirishkumar 18:27
But it has to fit in, yes.

NC Nevejan, Caroline 18:30
So how would your father use his book?

S Sirishkumar 18:33
No, he would. He would not change it. He would not change. Yeah.

NC Nevejan, Caroline 18:36
We did what he uses his book, the book. He had the book with all of notes.

S Sirishkumar 18:42
Yeah. So what I'm saying.

NC Nevejan, Caroline 18:43
Did he? Did he take the book when he was playing, or did he just know it all?

S Sirishkumar 18:46
No, no, no, no, no. It's all in the head.

NC Nevejan, Caroline 18:50
So the book was just a slide.

S Sirishkumar 18:51
Yeah.
Yes, it's all in the head. Oh my God. Yeah.
It's all. It's all in your in your memory, the way it's been practised, yeah.
Oh, and that's what I'm gonna need.

NC Nevejan, Caroline 19:07
So do you remember now when you do this? Oh, my father told me that 8 bits. And now then he only told me the 12 bit. Do you remember this?

S Sirishkumar 19:10
Yes. So yeah.
Yes.

NC Nevejan, Caroline 19:19
OK, you describe to me how that went.

S Sirishkumar 19:25
Well, you need to practise there. I mean, talk. What? I'm. I'm saying that to remember all the rhythms and stuff. Obviously you practise and and then it's like a daily routine that he would sing or he would sing and then he would say, OK, this is the name of the rhythm. Let's play this rhythm, you know. So we'll just keep practising on those

rhythms.
You know.

NC Nevejan, Caroline 19:54

How many were you?

S Sirishkumar 19:56

How old?

NC Nevejan, Caroline 19:57

Just you, you and him or more people?

S Sirishkumar 20:00

Just me and him.

NC Nevejan, Caroline 20:03

Well.

S Sirishkumar 20:04

Oh yeah. No, no, no. And then if there's a because what it is, it's.

It's very.

These rhythms are being played.

As far as I know that it's on a certain time of the day.

You know.

NC Nevejan, Caroline 20:25

Mm hmm.

S Sirishkumar 20:26

It doesn't mean that you cannot play the rhythm anytime it's it's fine, but it's just that it's just the mood of the rhythm, you know, and the evening of the rhythm or the morning of the rhythm. It's like a raga. It's like melody, you know.

So it depends it related to all the ragas, all the melodies and sort of played on those.

But some of the rhythms.

That nobody.

Has been doing it.

All you hear is the four bit rhythm or all you hear is probably 7 bit rhythm or most probably 10 bit rhythm, and there'll be a 14 bit rhythm.

And the 16/1.

But you won't hear.

More than 20, more than 16 bit rhythm or you won't hear more than you know, so.

It is surprising that how it's it's come up, you know.

That when these rhythms have been played.

Then you have to have somebody.

Who can be on that level to play? It's like going to, you know, when you do your.

How do you you. Because when you become a professor, you become. Then you're going really deeper into your study and really whatever. And you're building up your own, you know.

And understanding the structure, you know, but you need somebody who can understand you. So what happened is that if I played the 24 bit rhythm and I said to someone I said, OK, look, I'm playing this 24 bit, yeah.

NC

Nevejan, Caroline 22:04

Mm hmm.

S

Sirishkumar 22:18

For, for for secondary things like. Oh, hold on one second.

I got no idea of this 24 bit rhythm.

Because they never studied, they never.

They never. It was very, very.

Only some people could you know.

In going back, you know.

NC

Nevejan, Caroline 22:40

And it's to do it and to be able to hear it.

S

Sirishkumar 22:44

Yes, you know.

NC

Nevejan, Caroline 22:45

I have I have. I have not trained here at all.

S

Sirishkumar 22:50

No.

NC

Nevejan, Caroline 22:50

And I don't hear it, you know.

S

Sirishkumar 22:52

Yeah.

NC

Nevejan, Caroline 22:54

Because I didn't study it.

S

Sirishkumar 22:56

Yes.

Need to see you. Why can't I see your face while I'm talking to?

NC

Nevejan, Caroline 23:01

I'm outside. I'm outside. They have to stop sharing. You see my face. But I like how much? Look at it.

See my face on the side, right?

S

Sirishkumar 23:12

OK, now I can see you.

No, what I'm trying to put it in a simple way is that these rhythms.

Are very ancient.

NC

Nevejan, Caroline 23:24

Yeah.

S

Sirishkumar 23:25

And.

It's a very it's a wonderful thing.

When it's going to come out, I think it's going to be quite impressive.

Things going to be very touching.

NC Nevejan, Caroline 23:40

It will be a beautiful book.

S Sirishkumar 23:41

It's it's a beautiful thing. Beautiful thing, you know.

But you write a rhythm, but you need to play the rhythm in the right as well in the right sounds.

NC Nevejan, Caroline 23:53

Is it? Yeah.

S Sirishkumar 23:56

Those bit silly, isn't it? If you don't build the rhythm like you write the rhythm, you know, but you can't play that sound because I can hear all that sound how my father put it together. I can feel that. So when I, the drum obviously needs to be studied and the drum, the sound coming out. You know that, right? So the actual sound of the TAE and the tune and the car and all.

NC Nevejan, Caroline 24:02

Mm hmm mm hmm mm.

Yeah, that has to be it. Yeah, that has to be really clear.

S Sirishkumar 24:23

These.

Yeah. So when you hear the rhythm and it say yes, right, I can feel that now that rhythm actually coming. And I think within this two weeks time you're going to hear this rhythm, all these rhythms and then you say, OK, right.

NC Nevejan, Caroline 24:31

Yeah.

Mm hmm.

- S** **Sirishkumar** 24:45
And then we need to get the stories for these rhythms. You know what? Yeah.
- NC** **Nevejan, Caroline** 24:48
Yeah. We gotta make those. Yeah.
So this story that you're not telling is already very important. So how do you know these reasons are ancient? Because your father, who taught your father.
- S** **Sirishkumar** 25:01
It's going. It's if my father was taught by you. Studied India for seven years, you know.
That's why it says on on my thing it says when you don't gonna talk, actually, you know.
- NC** **Nevejan, Caroline** 25:16
Are you know? With me? You're very with who?
- S** **Sirishkumar** 25:19
It was a classical singer, you know.
- NC** **Nevejan, Caroline** 25:21
He write down his name in the chat.
OK, OK.
- S** **Sirishkumar** 25:27
Yeah.
- NC** **Nevejan, Caroline** 25:29
Slowly.
- S** **Sirishkumar** 25:29
Like how can I write?
I can. I can send you. Do you want it now?

NC Nevejan, Caroline 25:32

Just.

It is not that I'd like to know it.

S Sirishkumar 25:38

OK, it's on the.

Please open this.

NC Nevejan, Caroline 25:42

You say very slowly it will do it. If you say the name slowly, the transcription will say it. Say it very slowly. What is the name?

S Sirishkumar 25:47

Oh really?

Pandit.

Omkarnath.

Thakor.

NC Nevejan, Caroline 25:58

OK, I'll need to open up. And when did he live?

S Sirishkumar 26:03

It was a classical singer.

He was a classical singer. We're talking about 19.

I can't, I I can't exactly date it, you know.

NC Nevejan, Caroline 26:16

But your father is. I mean, you were at 60.

S Sirishkumar 26:18

My father was studying from him, but he was a classical singer but.

Reason wise.

He hasn't, sort of. It's my grandfather was.

My grandfather was a who played tabla.

Yes. So obviously it must have been given through.
Through the grandfather obviously coming from there.

NC Nevejan, Caroline 26:47

So it's sort of generations.

S Sirishkumar 26:49

Yeah. Yeah. So you're looking at third.

NC Nevejan, Caroline 26:51

The way you're maybe your great grandfather also played with.

S Sirishkumar 26:55

I, as far as I think, yeah, because my father was very musical.
Age of seven, he was absolutely people crazy about him.

NC Nevejan, Caroline 27:08

Mm hmm.

S Sirishkumar 27:09

He he was obviously a singer, you know.
And he played violin. He played all the instruments, he played everything, you know.
So yeah, lovely, you know.

NC Nevejan, Caroline 27:19

Nice.

S Sirishkumar 27:23

So he did everything like that, just amazingly.
But he knew a lot of different artists and all that kind of really, really use in India for
more than seven years, you know.
Staying on my grandfather positive age of 31 in malaria.

NC Nevejan, Caroline 27:42

Then we want to know.

He passed away 31.

S **Sirishkumar** 27:49

Do you want in malaria? Right? And always my grandmother, you know.
Then my father was only about seven years old.

NC **Nevejan, Caroline** 27:57

Yes.

S **Sirishkumar** 28:02

Yeah. So then my father went to India, my uncle came and took him to India. And you know.

NC **Nevejan, Caroline** 28:10

So the family was already in in Uganda then?

S **Sirishkumar** 28:16

Then after coming back, the family was already because my mother, my father, went to India.

Obviously grew up in India and doing.

Poor. He was offered. He was offered for the Bollywood industry.

NC **Nevejan, Caroline** 28:29

The.

Hey, in which? Uh, which area in India?

S **Sirishkumar** 28:36

Gujarat.

Yeah.

Yeah. So invent my mother. My father got married, and my mother and father, they came to to visit Dar Islam.

In Tanzania.

My other brother sisters were. They were born there.

NC Nevejan, Caroline 29:01

Oh.

S Sirishkumar 29:02

What I mean so obviously my thing, my three sisters were born in Dar Islam. And my other brother was born in. I think that I'm in my. Then my other because.

NC Nevejan, Caroline 29:17

The Dar Salaam, isn't it? Dar Salam. Is that not in England?

S Sirishkumar 29:19

It's in Tanzania. In Tanzania, the capital of Tanzania.

NC Nevejan, Caroline 29:22

OK, OK.

OK. OK. Yeah, so.

S Sirishkumar 29:27

And then we came from Uganda. Then we went to from Dar es Salaam. We know little village. Whatever. We kept on moving all the time. And then then we finally settled down in Uganda, Kampala. So what happened? My father had a you become so famous in the TV station, you know, and East Africa, you know, in Kampala he's running a TV station becomes so well known.

NC Nevejan, Caroline 29:29

Yeah.

Yeah.

S Sirishkumar 29:53

And.

NC Nevejan, Caroline 29:53

So I'm really curious how the African drums then influence your fathers rhythm sense.

Because Africa is known for its drums, I don't know about Tanzania. I know the drums of West Africa, which are really intense.

S **Sirishkumar** 30:09
Yes.

NC **Nevejan, Caroline** 30:11
But did you think the African music tradition influenced the father?

S **Sirishkumar** 30:19
No, the Africans, they got influenced by father. It was the other way around.
Yeah, because my father was already in in music world, you see? So he was already doing so good in that side, you know.

NC **Nevejan, Caroline** 30:30
Cool.
He was not influenced by them. That's right.

S **Sirishkumar** 30:37
Yeah, you would listen to it, but it's it's it would be more.
It would take you're OK if the African are doing this or the African are doing this drumming, you know?
Like if I hear the African drama, I would say. Here you go. I'll give you. Just give you Jamba or give me a drum. Look, I'm gonna give you a rhythm. Right.

NC **Nevejan, Caroline** 31:00
Yeah, yeah.

S **Sirishkumar** 31:01
They'll be quite impressive. Oh, my God, that's quite amazing.

NC **Nevejan, Caroline** 31:07
Yeah.

S **Sirishkumar** 31:07

Because they have a they were fixed.

Yeah, that's it. Yes, like this.

NC Nevejan, Caroline 31:21

Like the westerns, but so now I'm really curious. So if I look at Bach for example.

And every time the piece ends like do, do, do, do, do, do, do, do. I could say do, do, do, do, do, do, do.

Does it take?

So my question is.

Yeah, that's different because it stays. No, let me ask it differently.

If you have a very simple 3 bit 123123 in the 123123, you can tap more. Yeah I can do 123123456123456123456, yeah.

But 123456 can still be A3 beat. Or is it? The moment I do 123456 becomes a tasty beat.

123, or 123456123456.

Is that a different beat or is it just?

It is a different rhythm or play it.

S Sirishkumar 32:40

It's just the timing.

It's just the timing, isn't it?

NC Nevejan, Caroline 32:46

Because if you do.

You have 4 taps in the in the beats. When you when you play A4 beat you can put 8 taps in a four bit.

S Sirishkumar 32:53

Yeah.

Yes, you can put. You can put, yeah.

NC Nevejan, Caroline 33:01

So what's the difference between the 8?

The difference between the four types in a bit.

And when you play for touch in a beat, when it's only A4 beat, you see what I mean.

S **Sirishkumar** 33:16

Yeah. So when you when you when you you can put you can cross anything if you want you can move you can say OK I can make the three, three I can make 33 into. I can put.
10 bits in a in a three.

NC **Nevejan, Caroline** 33:34

I know. I just I you misunderstand my question. My question is when do you call it's? When do you call something a rhythm?
So let's say you have.

S **Sirishkumar** 33:45

33 You go 123123123.

NC **Nevejan, Caroline** 33:51

13456123456 I go with that and you want to see? Yeah.

S **Sirishkumar** 33:52

Bye.
Hi.

NC **Nevejan, Caroline** 33:57

So this is the 123456. Is it a different rhythm from the 123 or not?

S **Sirishkumar** 34:04

It is different because it only goes to three.

NC **Nevejan, Caroline** 34:14

Can you tell can you have? But can you tap tonnes you know?

S **Sirishkumar** 34:14

Did you get it? Look, look, look, I'll decide is look, look.
One to look 1234 like 1231231234561234561234, so it's different. What are you going is you got distributes here 1231. What is it doing is that it's coming back to

three. It's coming back to one after three and the other one is coming back to it's going back to six and it's coming back to one.

NC Nevejan, Caroline 34:44

Yes.

OK, let's and then you do want to see. I like I like to see he he this is not a three-week or is it when I'm saying a six week.

S Sirishkumar 34:54

Yeah.

It sounds like a forbid not the, not the.
1234123412341234 see.

NC Nevejan, Caroline 35:07

I don't get that. Yeah, we we I really try to understand. Yeah, try again.

S Sirishkumar 35:11

You you're doing a 4/4.

NC Nevejan, Caroline 35:13

Can you do? If you do 123-123-1231.

S Sirishkumar 35:16

2/3.
223123.

NC Nevejan, Caroline 35:23

Yeah, you keep doing this, yeah.

S Sirishkumar 35:25

231231231.

NC Nevejan, Caroline 35:36

K Do I play a three-week or six weeks?

S **Sirishkumar** 35:37
You're bring you're bring 2212121212121212.

NC **Nevejan, Caroline** 35:44
OK, so every tip is part of the beat. You don't tap without it being part of the beat.

S **Sirishkumar** 35:52
Because you didn't want to. Yeah.

NC **Nevejan, Caroline** 35:55
So now that's a very big difference in Western notation systems, you can have one beat with four taps, and it's still one beat.
Well, you say if you tap four times, it actually changes the rhythm.

S **Sirishkumar** 36:09
No, it does because you're going 1234, see 1-234-123-4123.

NC **Nevejan, Caroline** 36:13
It is. It is different. Oh, I can show you. Right. I'll show you like I have the I have here.

S **Sirishkumar** 36:17
Yeah, yeah, yeah, yeah.

NC **Nevejan, Caroline** 36:20
I'm music. I've I've also been elected piano 'cause. I love to just hear the sound and it's such a bad sound. It's really a pity.
I got a very bad sound, so let's just take any page.
What is it, a 30 here? It's a 3. It's a 3 leads. No. Wait, let me just stop this thingy.

S **Sirishkumar** 36:42
It's picking up you.

NC **Nevejan, Caroline** 36:42

Here.

It's OK. Thanks. It's still nothing, so it's OK.

S **Sirishkumar** 36:49

I can see I can see that. There you go.

NC **Nevejan, Caroline** 36:51

So using this right? Yeah. So this is a bit. Yeah. But you see in the three beats here, there are six, six notes, 6 notes in the three beats. You see that?

S **Sirishkumar** 36:53

Yes.

Yeah.

NC **Nevejan, Caroline** 37:03

6 notes in the sweet. So you would say this is a six beats, but a bit more down. It's only two notes in the 6B in the three beats you see here, it's only two notes.

S **Sirishkumar** 37:13

No, no, no, you can. No, I understand this here. What you're what you're doing is that you're putting.

This is what's happening. So if you have, let's say you have 3 bits.

NC **Nevejan, Caroline** 37:26

Yeah.

S **Sirishkumar** 37:27

In three bits you can put 4 nodes in. You can put in each bit, or you can put one after the. Yeah, just a simple thing. It's not like saying, oh, you know that it is. That's it.

That's a tree bit. Why is it tree bit like this, you know? But the the the cycle of the of the rhythm.

NC **Nevejan, Caroline** 37:32

Yeah.

S **Sirishkumar** 37:46

Is.

Owner if you could. Yeah. It's a cycle of the tree. There you go. So if you say, OK, my cycle is 6. Yeah, but then if you create a structure and say, OK, I'm going to go three, I'm going to make 3/2.

NC **Nevejan, Caroline** 37:48

3.

S **Sirishkumar** 38:05

I'm gonna make 324.

And a six.

But if you join all of them, then what does it come to see?

If you would 123. Yeah, 123. Yeah, 123. Here you go. 123-1234. There you go 1231234123456.

NC **Nevejan, Caroline** 38:19

No, you don't see the.

S **Sirishkumar** 38:40

So 123. So you got 12 here 123456789101112.

NC **Nevejan, Caroline** 38:45

And.

S **Sirishkumar** 38:51

13.

NC **Nevejan, Caroline** 38:54

OK.

S **Sirishkumar** 38:55

The cycle become 13.

But if you wanted to put back into six, like, say, OK, I will, I have to bring whatever I

do in between and I cut it and I make it into two or three or 2 1/2. That's better. But look, you say, oh, I need to bring the structure coming back to six all the time of the whole.

NC Nevejan, Caroline 39:17

So it's all about the it's all, it's all about. The first piece. Is that what you're saying?

S Sirishkumar 39:21

It's all about that first speed. How you coming back?
Yeah.

NC Nevejan, Caroline 39:27

Very nice.
So I have another question.

S Sirishkumar 39:32

I love that question. Very interesting question. I like that.

NC Nevejan, Caroline 39:40

You said a bit earlier.
That certain rhythms.
Play at certain times.
And this is a really nice relation that I look for because in the city you have certain sounds at certain times.
Or in the process of an organisation of certain things that happen at certain times.
So what do you know about the certain times?

S Sirishkumar 40:10

Morning.

NC Nevejan, Caroline 40:17

Mm hmm.

S Sirishkumar 40:20

Where you can see the clock changes every hour, doesn't it? If you look at it like that.

NC Nevejan, Caroline 40:24

That's artificial, it said. It's send you the send it send, send the sunrise.

S Sirishkumar 40:26

Yeah, yeah. But if if you go by the actual.
Feeling of the actual nature outside.

NC Nevejan, Caroline 40:37

Mm hmm.

S Sirishkumar 40:38

And if you go say, OK, I'm in the big park.
Not to field.
And I'm there in the morning.

NC Nevejan, Caroline 40:49

Yeah.

S Sirishkumar 40:50

Right. If I said OK in the morning.
Like 6:00 in the morning.
Yeah, it'll be very.
Killed.

NC Nevejan, Caroline 41:06

Yeah.

S Sirishkumar 41:06

Very chilled, very chilled. Come lovely, easy going.

NC Nevejan, Caroline 41:13

All the birds. Let's see.

S Sirishkumar 41:14

Now, yeah. And if you look at it.

Some of the rhythms will choose those because they are like that when you play them.

NC Nevejan, Caroline 41:26

Louis, I mean, the name is a source for you that you can translate the name. You understand what you can find out what the name is. So you have to. So we have the name of the the name of the video. That's the source.

S Sirishkumar 41:33

Yeah. So the name.

I'm good enough about once I've done everything, then I'll I'll then go and when I play this rhythms.

And I'll then I'll feel that and say yes, this will, you know.

NC Nevejan, Caroline 41:50

Then we have the feeling of the rhythm, but that can be very difficult for different people.

S Sirishkumar 41:52

They'll be feeling very feeling of the rhythm.

NC Nevejan, Caroline 41:55

It cannot be different for different people.

S Sirishkumar 41:58

And be different, different. It's a different feeling. Yes, it's a different feeling. You know.

NC Nevejan, Caroline 42:03

No, I mean something else so.

The name will say morning. Yeah. Or it says, you know, bird's waking up. Let's say the the name means bird's waking up.

Then you start to play it and then you say it because you know the name already.

You say, oh, this is really fragile, early morning feeling.

I come, you know, out of the fight.

I am very upset.

S **Sirishkumar** 42:30

Yes.

NC **Nevejan, Caroline** 42:30

Like last time I spoke to you, I was very upset and you played this for me and I think **** it, it's really nothing. It's just.

This is boring.

End of the morning sound.

You know what I mean? I have different feeling because I have different emotions.

S **Sirishkumar** 42:47

Yeah. Yeah, but.

NC **Nevejan, Caroline** 42:49

Or is it? Or is it not a discussion? Is it you as a musician because you have played sixty years?

S **Sirishkumar** 42:55

Yeah.

NC **Nevejan, Caroline** 42:56

Or maybe 70 years. We never know, maybe 80 years you have played.

Probably 20. Only 20 maybe.

So as a musician, you have an authority in in defining the feeling of the music or not.

S **Sirishkumar** 43:15

You have the authority you have. You can define. You can do what you want, but it's just that it's just that if you're, if you're if you're angry, and if you are very.

In anger.

Yeah, obviously you need to calm down or take a shower and then say.

And then come to me and then come and sit there and then say OK, ah yes.

NC Nevejan, Caroline 43:42

Yeah.

S Sirishkumar 43:45

You know, leave everything behind and then listen to the rhythm. But my rhythm doesn't change towards you and saying, OK, oh, that person is very angry and that people now play another rhythm, you know, you know, or trying to match with your frequency.

NC Nevejan, Caroline 44:04

OK, so so I'm just gonna.

S Sirishkumar 44:05

So we're not looking at that, yeah.

NC Nevejan, Caroline 44:06

I hear you. So which is? I lost my nice transcription. Do you still see the transcription?

S Sirishkumar 44:13

I don't know. I can't see anything.

NC Nevejan, Caroline 44:17

Yeah, yeah. It's still there. Yeah. Still go. It's very good. No, my question is different. So.

S Sirishkumar 44:19

That was that was it.

NC Nevejan, Caroline 44:28

The feeling of rhythm or the the context in which the rhythm should be played. Is the environment in the world. It's not a personal feeling. Is that correct?

S **Sirishkumar** 44:43

So say it again.

NC **Nevejan, Caroline** 44:44

So.

The the reason why you play a specific rhythm.

Is because of the situation in the world.

And not because I feel enough or angry or bored.

S **Sirishkumar** 45:01

Alright.

NC **Nevejan, Caroline** 45:02

So it's related to the world not related to the psychology of the person.

S **Sirishkumar** 45:07

This is really to the whole universe. Basically when you're playing, but when you're playing from your heart, it's just you're not thinking, OK, you're just saying, you know.

NC **Nevejan, Caroline** 45:11

Yeah.

S **Sirishkumar** 45:18

First, obviously I need to love the rhythm. I I love those rhythms anywhere. So.

Which I love all the rhythms, you know. And it doesn't bore me or anything. So it's just that it's just I'll be in so much that I want to play and all. I'm just trying to do is that I'm just trying to connect with the universe.

Basically and play that rhythm, you know? Yeah. These are the sounds. These are the coming sounds. And this is the structure of the rhythm kind of happening, you know.

NC **Nevejan, Caroline** 45:51

Mm hmm mm.

So it's not your psychology.

S **Sirishkumar** 45:57
It's not my if it if I put yeah.

NC **Nevejan, Caroline** 45:57
You are like that. You meditate. He's like, it's like if you meditate to become blank, open to everything, and then you.

S **Sirishkumar** 46:03
You know, but that that's no, but that was my psychology, because that's what I'm saying, that I'm playing for the universe and I'm playing for, you know.
But I'm not looking at saying, oh, OK, you know.
That, like you said, oh, the person is angry or whatever, you know, all I'm just saying. I'm connected with my rhythm. Me.
With my connection with, my rhythm is to the universe connection. Since the universe connection, which is obviously the whole world anywhere, it's giving and playing the rhythm, you know.
Yeah.

NC **Nevejan, Caroline** 46:41
But is that because you are spiritual guy or is it for all the blood players the same?
And you say I'm the only type of player in the universe.

S **Sirishkumar** 46:52
I could say that.

NC **Nevejan, Caroline** 46:56
I know you could say this.

S **Sirishkumar** 46:57
No, I could say that.

NC **Nevejan, Caroline** 46:59
I heard you say it before you said it.

S **Sirishkumar** 47:01

Because I say it, I say I explain you why.

If you don't have.

In the plane.

Of the sound in yourself.

Your connection in your drumming. Yeah. So if you say to me can look.

There's a artificial tree and there is a a normal tree. Yeah. And it says go and stand there, you know, and hug the tree. Yeah. If I hug the artificial tree. Yeah, but if I can't recognise the artificial tree. Yeah, that that is the artificial tree. And I think, oh.

NC **Nevejan, Caroline** 47:38

Mm hmm.

S **Sirishkumar** 47:50

Artificial tree is really, I feel very comfortable.

You know, but if I hug, if I hug the actual original one right, and if I can't recognise that. Yeah. So what? I'm just trying to put.

NC **Nevejan, Caroline** 47:55

Mm hmm.

What's the difference? So that's interesting. There's a difference between recognising and hugging.

S **Sirishkumar** 48:07

Yes. Yeah.

NC **Nevejan, Caroline** 48:08

So my mother has a plastic Christmas tree and she's very happy with it because it gives her the Christmas feeling and she doesn't have to deal with all the needles in the tree in the house.

S **Sirishkumar** 48:12

Yeah.

NC Nevejan, Caroline 48:18

So she recognises it as the Christmas tree, but she really doesn't want to hug it.
So it is really about touching the world, is it? That's really about touching the world.

S Sirishkumar 48:26

No.

Yeah, but how do you trust that? Because when you said, oh, are you the one only on the universe? So I'm just saying I'm not all the one on the universe. There are millions of them, you know. And they're super and super, you know. But I'm trying to make it just a simple, very simple line is that when you.

Study the drumming, yeah.

NC Nevejan, Caroline 48:52

Mm hmm.

S Sirishkumar 48:53

When you start using the actual drum.

On a drum.

This is what this is what for my father. OK, this is how he explained to me. Look, this is a drum. Yeah. These are two drums here. Yeah, these are the sounds. OK.

NC Nevejan, Caroline 49:04

Mm hmm mm hmm.

S Sirishkumar 49:13

Yeah. Now if I say ta, I play ta. OK, but how do I play the TA?

NC Nevejan, Caroline 49:13

Mm hmm. Mm hmm mm hmm.

Mm hmm.

S Sirishkumar 49:23

Am I with it or am I not with it? So what I'm trying to put it is that if you're not self yet in yourself, yeah.

NC Nevejan, Caroline 49:29

Yeah, yeah.

Mm hmm mm.

S Sirishkumar 49:35

That you're not connected, you know.

Then how would you?

Make it sing the drum and the sound actually coming. Feeling of the drum, you know, with your own feeling bringing it out, you know.

NC Nevejan, Caroline 49:48

Mm hmm.

Mm hmm. Mm hmm. Mm hmm. Yeah.

S Sirishkumar 49:54

Before you reach anything.

NC Nevejan, Caroline 49:57

Who?

S Sirishkumar 49:58

So it's it's a, it's a deep subject because it's very deep because you you you study so you know you know that feeling but there's so many professors anywhere.

You know, we went to camp with what happened.

NC Nevejan, Caroline 50:13

I don't what you mean. Well, you know, it starts not giggling. What do you mean?

S Sirishkumar 50:15

The one I'm just trying to be a simple thing. It's like everybody talks but OK, but some of them even talk, but it doesn't catch you. So The thing is that, yeah. So I'm just think it's just the way you study and the way you build up all of your life, of the drumming and understanding.

NC Nevejan, Caroline 50:33

It's it's. It's really about mindfulness. On the one hand, the communication on the other.

S Sirishkumar 50:37

Yes, it's a communication and.

Before communication, anything before you do any communication, you have to study your own internally and connect with your drum. You know, and then you know when you're obviously your guru, you. That was my father, my teacher, you know, and says.

NC Nevejan, Caroline 51:00

Mm hmm.

S Sirishkumar 51:02

No, it doesn't even have to say anything because you can actually feel it, you know? So that's the whole thing that to make sure that the drum sounds right. But if the drum doesn't sound right, but if I say like this, if I were like.

NC Nevejan, Caroline 51:07

Mm hmm.

None.

S Sirishkumar 51:20

And he said, OK, wow, quite impressive. Can you play that?

NC Nevejan, Caroline 51:25

Mm hmm.

S Sirishkumar 51:25

And I can't. So the practicality you know is not there, you know.

NC Nevejan, Caroline 51:30

Yeah.

S Sirishkumar 51:31
It's more about so much saying it, but less of.

NC Nevejan, Caroline 51:36
So that's what acknowledge. Yeah, and what acknowledge?

S Sirishkumar 51:39
Yeah, absolutely.

NC Nevejan, Caroline 51:40
So that's what Satya is really specialised in.

S Sirishkumar 51:44
What do I mean?

NC Nevejan, Caroline 51:47
Yeah.
Very beautiful. So you keep on doing this work.
Maybe end of next week you are ready with that or do send it. Yes, send it next Sunday, yeah.

S Sirishkumar 51:59
Sunday I'm going to see you again. We should. We should keep every Sunday. You were right. I like that.

NC Nevejan, Caroline 52:06
Very honey. It's very good. It's very good. Yeah.
And then.

S Sirishkumar 52:10
And and you send me the the. What is it this?
Microsoft team? Yeah, just send me that one. The link how you did it. I think it's better.

NC Nevejan, Caroline 52:24

I mean I I put it on the on the other research, the only thing I know how to do, you don't like to see it there. You don't have to see it.

S Sirishkumar 52:29

No, no, no, no, no, the, the, the.

NC Nevejan, Caroline 52:34

Just good.

S Sirishkumar 52:35

The link the link you're sending me on Sunday as well.

NC Nevejan, Caroline 52:38

Yeah, yeah, yeah. No, I said it to you. Yeah. Yeah. I said it to you. I said it to you. I sent it to you. I sent it to you.

S Sirishkumar 52:40

To send me? Yeah. Good. Yeah, it it makes sense. Yeah.
Yeah, long as we keep it, keep it private is nice. I like that, yeah.
That's for us. It's fits this guy like that really nice.

NC Nevejan, Caroline 52:53

The members of my team, but I don't go there, but there's a super admin you know from with any computer that can always see everything. So but this how it is.
You know, but I think it's very nice. It's just our project space. They're not allowed in.

S Sirishkumar 53:10

But they can't. Nobody can get in.

NC Nevejan, Caroline 53:13

Well, like any systems administrator to everything on your computer, there's always systems. Administrators can enter your work always.

S Sirishkumar 53:23
What? What kind of thing is that?

NC Nevejan, Caroline 53:24
Also with you, yeah.

S Sirishkumar 53:29
Supposed to be pirate?

NC Nevejan, Caroline 53:29
Well, that doesn't exist anymore in this world.

S Sirishkumar 53:35
That's the whole thing.

NC Nevejan, Caroline 53:37
Yeah, it's terrible. It's terrible.

S Sirishkumar 53:40
So can't we make it really privately? It's not doesn't happen.

NC Nevejan, Caroline 53:44
If you put it on the Dropbox, the Americans can see it, yeah.

S Sirishkumar 53:48
Oh, I see. But right now nobody can see it.

NC Nevejan, Caroline 53:50
No, it's just it's on our old server. I know where it's the server. I know the people on the servers or if anything does anything wrong. The Dropbox. You don't know what they do. I know who is doing the maintenance on the server. So I think it's better that I know that and it's more private than sending it to Dropbox, you know.

S **Sirishkumar** 54:10

Good.

NC **Nevejan, Caroline** 54:11

You agree? Yeah.

But this is what because we work online now it's it's OK. I'm fine to do it like this, if that's OK with you. And then maybe we'll we'll see.

S **Sirishkumar** 54:20

No, no. I'm gonna. I'm gonna come to you anyway at some point.

NC **Nevejan, Caroline** 54:24

I don't know when you have any idea. No, you don't know how slow.

S **Sirishkumar** 54:26

Oh, you'll do in advance. And I'm gonna tell you in advance, 'cause. Look, this is what's happening. I'm coming.

NC **Nevejan, Caroline** 54:31

How is your sister doing? How is it going?

S **Sirishkumar** 54:33

Oh, it was very painful. Very painful.

NC **Nevejan, Caroline** 54:36

Oh, I'm so sorry.

S **Sirishkumar** 54:37

Yeah, pretty painful.

Because she's suffering. It's a very it's a very there's no cure for it. It's it's a very strange type of thing, you know.

NC **Nevejan, Caroline** 54:42

You know.

S **Sirishkumar** 54:50

And but at the same time, she's trying to be busy, which is nice, you know.

NC **Nevejan, Caroline** 54:57

Yeah.

S **Sirishkumar** 54:58

I was. I was there with the other sister. Then I went. The other sister. I pick her up, you know she wanted to. Yeah. So there. I've got three sisters. They're all elder sisters, you know.

NC **Nevejan, Caroline** 55:03

Yeah.

S **Sirishkumar** 55:09

So I took them, you know, they wanted to go. She wanted to buy some shopping, you know? So I'm always there, you know, that kind of thing, you know. But the other sister, you know, she's really nice. She's really helping me as well on this thing, you know.

NC **Nevejan, Caroline** 55:24

The the sister who's I'll is helping you.

S **Sirishkumar** 55:27

The sisters, you. She's helping me. Can you believe it?

NC **Nevejan, Caroline** 55:30

That's very good, because it distracts her from the pain. That's very good. It helps her.

S **Sirishkumar** 55:33

Yeah. So it's yeah, it's yeah. You wouldn't believe Karen, you wouldn't. You know, sometimes we go to bed like three 4:00 in the morning, you know? Yeah, she's she's.

NC Nevejan, Caroline 55:42

Oh really?

You live in the same house you live in the same house.

S Sirishkumar 55:47

No, she's in the other house, you know. But she does like a WhatsApp thing. Then I sort of. And then I say, you know, can you please tell me?

NC Nevejan, Caroline 55:55

Wait, wait. I have to pick up the phone. One moment. One moment.

Hey. Hello.

What is?

Serious. I just I need 5 minutes. Yeah. Or 10 minutes? Yeah.

S Sirishkumar 56:15

Ali.

NC Nevejan, Caroline 58:34

So in this he's very ill, but he says he's not. He sounds really bad.

S Sirishkumar 58:37

Oh.

Cool.

NC Nevejan, Caroline 58:41

Right. We're still we are still recording. I think we stopped working. Yeah, I stopped the recording. Do you agree?

S Sirishkumar 58:47

Yeah. Yes.

NC Nevejan, Caroline 58:49

Let me just check for the phone. Let me just stop it.

No.



Sirishkumar 58:57

It's a it's red button.



Nevejan, Caroline heeft de transcriptie gestopt