

drums etc workshop
technique (control in relaxation)

&

timing

by

robbert van hulzen

(drummer & composer from amsterdam, netherlands)

sunday 8 january, 3 – 6 pm

friday 13 january, 5 – 8 pm

independent workshops, but depending on the number of people returning, the second one could be a follow-up

registration fee per day rs 500

bodhi muzzik, raag durbar 2c

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register at

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control & relaxation

Wait a minute. Control and relaxation, shouldn't that be control *or* relaxation?

No, it shouldn't. The minute you squeeze your sticks, pull up your shoulders, lock your elbows, tense your back, or any of the other things that we so easily do when things get hard or exciting, you lose control, resulting in physical discomfort and, far more importantly, loss of sound quality musicality in your playing.

Because it all begins with how you hold your sticks, we'll check out the moeller stroke, and the difference between upstroke, downstroke, and tap, and why they are important. Using accent studies and rudiments, we'll work on freeing up the shoulders, arms, wrists, and fingers, so we feel physically comfortable while playing and create the possibility to play freely, without being blocked by bodily discomforts. That way, we can truly let our musicality flow.

accuracy

Timing accuracy is of course essential for a drummer. While this starts with physical relaxation, we also need to know how to turn on & use our "inner metronomes", which will enable us to move between different grooves, patterns, even subdivisions without getting lost or confused. We'll work on our pulse awareness in a number of ways – some of it borrowed from the South Indian systems, other bits originate from the teachings of various western drummers. We'll learn to confidently play in time, and choose whether to play on top of the beat, ahead, or laid-back; not following the click track but using it as a reference to confirm that you are exactly in the right spot.



Robbert van Hulzen is a drummer from the Netherlands. While his music has taken him many places (Indonesia, the US, Palestine, Canada, Italy, Slovakia, Slovenia, Spain and many others), he has a special relationship with India, which he frequently visited for the past fifteen years, learning about South Indian music and playing with various groups.

At the moment, he is preparing *Elephant Songs*, a 20,000 kilometre musical motorcycle ride: he'll ride a vintage Enfield Bullet from Nepal to South India and on to Europe, performing and recording with musicians on the way, varying from South Indian

temple musicians and an Iranian female punk singer to Armenian jazzers and Slovakian DJs.

The Madras based chamber jazz trio oto.3, led by Maarten Visser, is one group that keeps him busy during his visits to the subcontinent; next to that he works with musicians from the fusion scene and the classical world, including players like bassist Misko M'ba, veena player Manjula Nagesh, and percussionist Anoor Anantha Krishna Sharma.

In Amsterdam, he works with mathpunk band Lola Montez, dancer Michael Jahoda, contemporary gamelan ensemble Gending, and many others, writes and produces music for film and theatre, and teaches drums as well as organising and leading musical projects in schools and community centres.

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