

Lhambilbilg: *From Nunggubuyu language (Numbulwar region, Southeast Arnhem Land). Word used for “didjeridu”, where “lham” stands for tongue and “bilgibilg” stands for clapsticks.*



I knew about didjeridu as a true musical instrument because of a band called Jamiroquai. I loved them and I loved the sound of Wallis Buchanan's didjeridu. Short after, in 1997, while spending a year in Australia, a cassette of Yothu Yindi, a band composed by members of two aboriginal families from Northeast Arnhem Land, was given to me. I still didn't play didjeridu at that time, in fact I never thought I would, but I deeply understood that sound was the source, the origin. And I understood that however being different in style, Jamiroquai's use of didjeridu didn't differ much from that original concept: it was one more element of an ensemble that played music for dancing, in which the rhythmic speech of the didjeridu seemed to come from the center of the earth, flowing solidly, just like lava. Very short after, somebody in a Sydney backyard put a didjeridu in my hands...

*S*ince then, I have used didjeridu as a main tool to express myself through music, never forgetting that it is just one more element in the musical ensemble and usually not the most important. I traveled many times to Arnhem Land to learn and work with indigenous people from different regions, social hierarchy and ages, from children to respected elders, to know more about their culture and to understand the role of the instrument in the original context. And at the same time I have always kept my feet on one same track: the track to make my own music, being inspired not only by the traditional origin of the instrument, but as well by all the other music I would listen to, mostly original to my context. I have indeed observed coincidences.

*E*xperience through my own learning has shown me that, from a musical point of view, there are many useful concepts in the original approach to didjeridu that can be applied in our context, the context of contemporary music-making. Starting from a basic synthesis of that concept, I would like to share some of the processes of interpretation that I have gone through, to learn myself, to teach others and to finally express through musical language. In this processes, other instruments as well as other parts of my body have interacted, changing roles and challenging body and mind to coordinate and cooperate to reach a common goal: a song. Through effort, it has been necessary to detach from ego-driven impulses to exhibit virtuosism on one single element, in my case didjeridu, in order to make the interaction between each different element possible. The constant transfer from the work on a single element to its fitting in the whole has offered me a perspective that I find very useful, if not necessary.

Marcos Andreu-Gasol



Using tradition.

From traditional didjeridu to Markusen.

This workshop proposes a very dynamic way to approach basic traditional didjeridu concepts and techniques and apply them in our contemporary context to build a solid musical base. Introducing the comprehension of rhythmic patterns and the simultaneous use of mouth, arms and legs that boosts our coordination, it aims to stretch boundaries by offering tools to develop each participant's personal language.

Starting from Marcos' interpretation of the traditional aboriginal way of learning, the workshop develops exercises that practice listening, understanding, articulating, breathing or counting in a group ensemble context, to follow on with the use of our whole body to generate new simultaneous sounds that lead us to the concept of a one-man-orchestra and contribute to develop body coordination and mental flexibility.

In this fun and totally practical session, the main contents to deal will be:

- Profiting the gaps: diaphragmatic circular breathing and variations.
- Working out the hammer: an introduction to the use of hard tongue playing.
- Mastering transitions: from the drone to that hard-but-soft toot, to the drone, to that hard but...etc.
- Left hemisphere-right hemisphere: coordinating mouth and body, the use of clapsticks, shaker, kick.
- How difficult do you want it?: simultaneous combinations of even and odd playing patterns.

The workshop is addressed to all levels, from beginners to advanced.

Duration of the session is 4 hours. The cost is 50€.

- 1- Please bring your didjeridu or a PVC pipe (30mm inner diameter, 100 cm long) to blow.
- 2- Please bring clapsticks, or a stone, or a cellphone: whatever you find. To beat.
- 3- Please bring a shaker or an empty can with rice inside, closed with tape. To shake
- 4- Please bring your feet. To stomp.
- 5- Please bring yourself. To enjoy.

Let us know if you don't have any of 1-4. In the last case (5), please refer to Mr. Sigmund Freud.





Photo by Will Thoren

Marcos Andreu-Gasol has been one of Spain's referential didjeridu players since the origin of the local scene in the late 90's. Most of his learning takes place in Australia, where he begins to play in 1997, returning yearly to the aboriginal reserve of Arnhem Land to deepen his knowledge of didjeridu and indigenous culture with reknown aboriginal representatives of the instrument and of traditional and contemporary music and culture, like Roy Muynarnbi Ashley (†), Mickey Dhugurun Hall (†), Djal Gurru-wiwi or Tom E. Lewis (†), with whom he participates in several sociocultural projects that aim to preserve traditional culture strong to interact with modern world life.

In Spain, Marcos invests his passion in developing an informative and educational activity on didjeridu and the culture from which it comes, aiming to bring them closer and to normalize the instrument in conventional music scenes, removing symbolisms given in western spheres -that have nothing to do with the original concept that captivates him- and reviewing that same concept through different musical and scenic proposals that have found expression in flamenco, jazz or dancemusic and performance or contemporary dance, among other ranges.

Marcos develops *Señor Marküsen / SoLo* since 2011, a musical performance in which, as a sort of one-man-orchestra, he simultaneously plays didjeridu and percussions to build acoustic beats that could be labeled as low-tech dance music. The show has toured extensively Europe and Asia, performing at festivals and venues of up to 23 different countries. At present and under the new moniker **Markusen**, Marcos works in a new show based on his new EP, *Enmore20*.

