

Jean Gabriel van Wyngaardt

Introduction

I have been lucky enough to experience the music industry in its many variations, from busking with original bands to playing with world class professionals. I take pride in being a team player, tailoring my playing to suit the situation – simplicity, creativity, dynamics etc. No matter how big or small the gig, my approach is always 100% professional.

Personal details

Date of Birth: 07 December 1984
Address: 225B Garrett Lane, London, SW18 4DT
Mobile: 07599 428068
Email: jean@iwannadrum.com
Nationality: South African
Work Permit: Ancestry/Spousal



Education

2001 - 2002

School: National School of the Arts
Subjects: Drums, English, Afrikaans, Theory of Music, History of Music, Aural, Keyboard Technique, Improvisation, Ensemble and IT. (NCOR, NIC, NSC, 12 Certificates, 1 Award, 2 Trophies)

2003

Course: Groove Class full time drum course
Subjects: Sight Reading, Jazz, Latin, Stick Control, Studio Drumming, Independence, Technique, Musicianship, Metric Modulation, Charts, Odd Times etc

Experience - Teaching

Feb 2003 – Mar 2004: Christian Academy Primary School
Description: Drum kit instructor

Oct 2004 – Dec 2005: Grayston Primary School
Description: Drum kit instructor

Oct 2004 – May 2008: SLT Studios
Description: Private Drum kit instructor

Jan 2007 – Nov 2007: Groove Class Full Time Course
Description: Drum kit instructor

Experience - Performing

Jan 2003 – Mar 2004: Sounds Like Thunder Band
Description: Corporate Band performing all over South Africa

Apr 2004 – Sep 2004: Spent 6 months travelling the UK

Oct 2004 – Mar 2005: Spirit of Woodstock Theatre Show
Description: Performed in the Seychelles Islands and New Melville theatre

Apr 2005 – Dec 2005: BluDotCom Corporate Band
Description: Blues/Jazz corporate cover band

Dec 2005 – March 2006: Voodoo Child Band
Description: Original funk band

Mar 2006 – Nov 2006: We Will Rock You Theatre Production (Shoglo Management)
Description: Drummer on tours Johannesburg, Cape Town and Durban

Dec 2006 – Feb 2007: Menopause the Musical (Theatre on the Bay/Shoglo Management)
Description: Drummer for Johannesburg production

Mar 2007 – Oct 2007: Rent The Musical (Shoglo Management)
Description: Drummer for the Johannesburg and Cape Town production

Jan 2008 – Feb 2008: Chess The Musical (Theatre on the Bay)
Description: Drummer for the South African Recorded Production of Chess

March 2008 – May 2008: Chicago The Musical (Shoglo Management)
Description: Drummer and percussionist for the Cape Town and Johannesburg Production of Chicago

June 2008 – Feb 2010: Moved to UK permanently and set up iwannadrum.com studio. Running ukdrummer.com and setting up the UK branch of iGrooves drum ensemble

References

Grayston Prep School

Contact: Nirosha Lachanna
Phone: +27(0)118841234
+27(0)832333613
Email: niroshal@graystonprep.co.za

Shoglo Management

Contact: Hazel Feldman (Producer)
Phone: +27(0)828922675
Contact: Jill Somers (Company Manager)
Phone: +27(0)824741269
Email: karenh@glocapital.com

iGrooves

Contact: Travis Marc
Phone: +44 (0) 7762 252036
Email: Travis@igroovesdrumming.com

Groove Class Full Time Course

Contact: Andre Luke Van Der Heever
Phone: +27(0)114173401
+27(0)825621253
Email: aluke@midimusic.co.za

Theatre On The Bay Productions

Contact: Willem Oelofsen
Phone: +27(0)214383301
+27(0)214383302
Email: willem@theatreonthebay.co.za

Phat Planet Studios

Contact: Dino Costaras
Phone: +27 (0) 83 953 8081
Email: Dino@phatplanetstudios.co.za

Media Clippings and Links

<http://www.sadrummer.co.za/sadrummers/jeangabriel.html>

<http://www.tonight.co.za/index.php?fArticleId=3241151&fSectionId=360&fSetId=251>

<http://montecasino.tsogosun.co.za/live/chicago/press.html>

<http://www.voodoochild.co.za/>

http://www.goingplacessa.co.za/article_detail.asp?Article_ID=990

<http://www.phatplanetstudios.co.za/>

<http://www.sadrummer.com/articles/drumclub.html>



Article – Randburg Sun

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ON A DRUM ROLL: Last month, the Sun showcased the Drum Club, a monthly networking forum for drummers. Jean Gabriel and Matthew Marinus, founders of the club, have expressed excitement at the extent to which the club has grown since the story appeared. The drummers meet at the Liberty Church in Randburg. Details: Phone Jean at 072-049-4057.

Slow progress made

Cir Ralf Bittkau writes:
It's been a while since the last newsletter.

During this time, I've been busy and have had to spend time nagging the powers that be to get the service approach to fighting crime by having a monthly meeting involving the police, JMPD, City Parks, JRA, City Power and all municipal and provincial stakeholders.

Grass-cutting and the litter that suddenly becomes visible continues to be a problem.

Gautrans and JRA have given instructions to only cut three metres

on either side of the roads that they maintain. I am taking them to task on this. This matter was also part of a motion that I tabled in council a while ago.

In this motion, I called for a combined approach to fighting crime by having a monthly meeting involving the police, JMPD, City Parks, JRA, City Power and all municipal and provincial stakeholders.

We have met with City Parks and

Environmental Affairs regarding the Little Jukskei River and they are keen to help us establish a safe environment along this river, with a view to turning it into a hiking trail.

It will be linked with the river system from the Brightwater Commons to the Pampein Spruit and down the Little Jukskei to Witkoppen Road. We eventually want to turn the section between Jacaranda and Mangan roads into a nature reserve.

Article - SA Drummer Magazine

DRUMMERS IN THEATRE

It's SHOW TIME!

by Georg Voros

How many drummers have taken in what is now a South African institution: a Barnyard Theatre show, or attended an international stage show at a top theatre, or watched an ongoing intimate musical Revue and thought: "man, I'd sure like to do that...but how? Where do I even start to get into something like this and what do I need to do?"

On the sunny Sunday morning Georg Voros (whose questions appear in the different font to make reading easier!) brewed his legendary coffee and sat down with five of South Africa's top show and theatre drummers. In this candid interview, they tell it like it is in revealing how they entered this area of drumming and what is required of them to keep on doing this demanding line of work.

- Drummers interviewed and their Credits (in order of above photo)
- Brian Fraser** - Shows include Elvis, Born to Run, 60's Revolution, Dory Days...
 - Jean Gabriel** - "We Will Rock You" show. Stand-in dep for Spirit of Woodstock and Jukebox Heroes.
 - Dio Santos** - Shows include Janis Joplin, Harvest Moon, La Vista, Boogie Nights...
 - Brett Collings** - Shows include Little Shop of Horrors, Aladdin, Goldilocks, The Young Ones, Chef Rattle and Roll...
 - Colin Heaney** - Shows include Jukebox Heroes, Fab Four (Beatles show), Roll Over Beethoven, Rock around the Clock, Tonight's the Night...

Fratty, thanks for finding the time to do this



interview as I realise that you guys have a busy schedule. The first question is to ask how you started in this area of the business and what was the attraction?

Joe: Well in my situation and I guess like everyone else, I just got booked by someone asking if I was available for some dates, and I said "yes, sure".

Brett: I got the call because Dio couldn't make it (huge laughs all round). No seriously, I guess one of the key things about theatre work is the stability... while you're doing the gig anyway. It's a wonderfully stable moment. So I guess a couple of the main factors in me wanting to seek out this line of work was the financial stability for the length of the run and the fact that you don't have to hump gear.

Jean: Because I'm only 21 years old I think it's a "foot in the door" situation where you have to go out and meet different people. Also the people that you've studied with sometimes phone up and say, "there's this gig which I can't do and since you're there, want this type of drummer, are you interested and can you do it? So you go to the auditions, take whatever you can and get paid. So at my age... it's get your foot in the door and once you're there, then there you go - I guess that's business?"

Brian: For me it's the demands of the music, in where you get to play all sorts. It's quite a broad spectrum of sounds that you have to get your head around.

Colin: Yeah, I think I can relate certainly to Brett... and Brian as well. It's the stability, the ease in not humping a lot of gear anymore, waking into the job and waking out of the job; it's pretty much structured. So it's not like pub gigs where you get drunk, have a fight, throw up and have all the groupies - actually, there aren't that many groupies in theatre work... damn. (laughs all round again) No seriously, I love my wife and I love my kids, but I think that's pretty much it. Someone phoned me up and I stood in for Franco Delmai (ex Rallyhoos drummer) and ended up doing this instead of cover bands and schlepping gear around.

Bearing in mind that there may be some drummers reading this who have no idea, generally, in how this line of work operates. Can you give an indication of how you usually prepare for a show?

Joe: Okay, in a lot of situations we don't really get any charts. We get a bad recording of the music that we're going to have to play and at the best of times, get the CD maybe three or four days before we have to start playing. So basically my preparation is that I will listen to the material and because it's usually such short notice, I'll write out charts for myself. These charts will not detail all in writing out note for note, but basic in that I will make a note of all the tempos, the structures as in how many bars an intro is, or how long a guitar solo lasts and so on. The other thing is that a lot of the time I get to play songs that I have

played in previous shows. In cases like this it's then just a matter of adapting different arrangements. But the pre-show rehearsals really allow for the first week of the run to come together.

Brett: Okay, I haven't played Barnyard shows and that sounds pretty much like the Barnyard vibe in where you get virtually nothing. In what I do, I'll normally get lead sheets. And at least in having a lead sheet, I don't have to count bars. Then I'll also have to listen to the CD and sketch in some basic groove ideas. But I don't get too neurotic about that because as Dio said, it does all pull together in rehearsals. Though really, the bulk of the shows that we do in this town are essentially glorified cover bands - you're a cover band that doesn't have to hump gear. Okay, the "We Will Rock You" show that Jean is doing is a little different, but preparing for the average kind of supper theatre show, is not a whole different in how you prepare for any general cover gig, by and large.

Jean: I think in what Brett and Dio are saying is valid concerning most South African productions. But when you get international shows like Chicago that come out here on the rare occasion and you have people supplying you charts that have been scored in the UK, then every single fill is written out, the chart tells you when to push hi hats, or push or lay back tempos. But luckily when the guys leave and go back to the UK, then you've got your typical South African thing in that, "okay, you guys can loosen up now and do a bit of your own thing, so put in your own fill and so on. The thing is that from the South African side, they want you to be a bit more open; they want you to play the way you play, because otherwise you may as well put on a CD. I don't do exactly the same thing six nights a week, there's no growth that way.

Brian: In an ideal situation you'll get charts. When I worked at the Showcase theatre we were given some charts and lead sheets. But still, I made notes of the structures and tempos because there might not always enough time for rehearsal between them building the stage and lights going on and off. So for me it's about making notes and getting your basic skills down, making sure that you've got your drumming together so that you basically just make it happen.

Jean: You've got to be able to improvise. That's what makes you a good theatre drummer.

Colin: Yeah. I don't know if you guys agree, but it usually takes about a three-week period for a show to really settle in and come together, especially at the Barnyards because we're changing musicians all the time with different deps coming in. So you may get a new dep bass player who can't fit into your groove, or can't get into the song because he hasn't listened to