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DRUMMING
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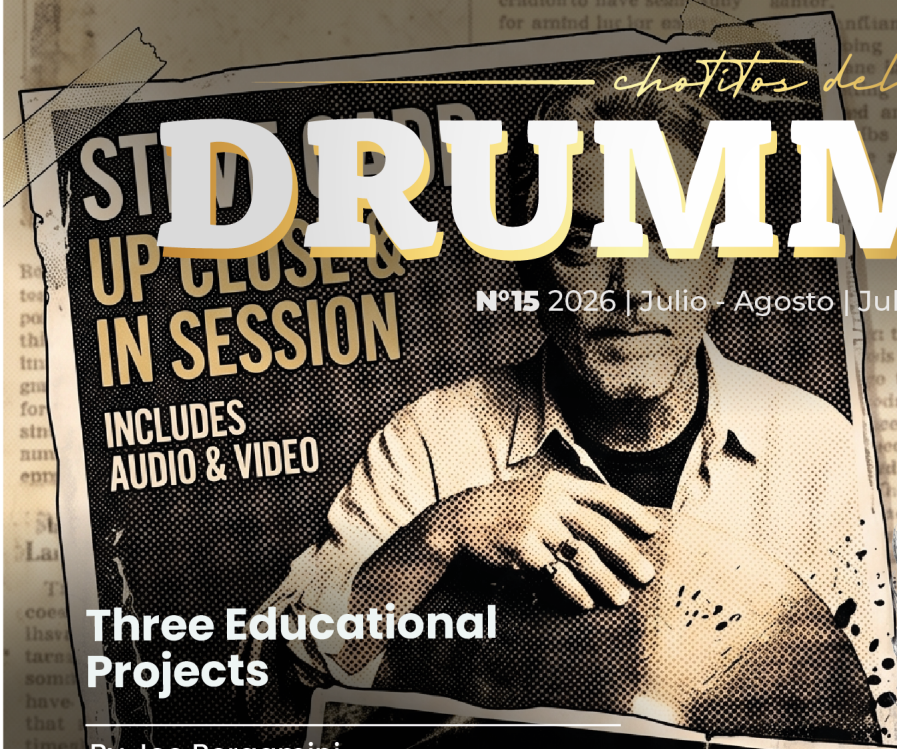

Three Educational Projects

By Joe Bergamini

STEVE GADD

Tres Proyectos Educativos

A Life in Time FREE PREVIEW

HUDSON MUSIC Nos regala un Extracto del Libro de Gadd y lo compartimos.

Por Hudson Music



Reseña del libro "El Tambor Rudimental" de Tomás Limeres

MOVARTE de Lucas Dario D'Ippolito

Por Sebastián Vitali

ZZ Industria y orgullo nacional

Por Cristian Torres y Lucas Lahetjuzán

chatitos del
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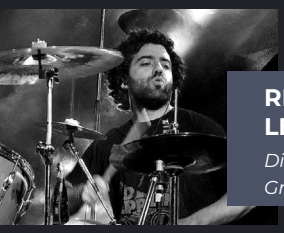
GUSTAVO MELI
CEO



SEBASTIÁN VITALI
Jefe de Edición
Editor/Publisher



RENSO LEONARDI
Diseñador Gráfico
Graphic Designer

COLUMNISTAS
Columnists

Bergamini, Joe.
Basanelli, Ezequiel.
Vitali, Sebastián.
Baum, Walter Ariel.
Alvarez, Leonardo.
Cáceres, Ariel.
Limeres, Tomás.
Lahetjuzan, Lucas.
Torres, Cristian.
Gilardi, Daniel.
Rocha, Erica.
Caballero, Andrés.

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The bands and artists highlighted in color, can be listened/visited by clicking on them

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A Life In Time FREE PREVIEW



Steve Gadd
y su Extraordinaria Carrera en DRUMMING MAGAZINE.

Casi ningún baterista latinoamericano habría imaginado jamás que aquellos que han guiado al Dios de la Batería **Steve Gadd** y al resto en el Olimpo del Drumming desde el Siglo pasado (***Colaiuta, Weckl, Steve Smith***, etc) podrían, alguna vez, colaborar con una publicación cooperativa, federal, diversa y humana como esta. Muchas publicaciones nos han precedido, acá y en todo Sudamérica, con un tinte *más comercial y orientado "a la canción" (sí, las de radio, y populares, no una de Dream Theater, Zappa, los Jaivas ni Crucis)* sin lograr semejante Hito o acercársele.

Algo parecido sucedió con el nativo de Godoy Cruz, nuestro querido CEO ***Gustavo Meli***, quien desde su amada Mendoza, y entre más de 4000 (!) Bateristas de 100 países del Mundo fue elegido de manera inimaginable e insuperable como el *Campeón Mundial en aquel Modern Drummer 2001*… Y no es casualidad; el nos imprime su ética de trabajo… Porque.. Si el jamás detuvo su estudio, compromiso y amor por el tAMbOR… *¿Quiénes somos nosotros para no intentar, desde nuestro lugar, hacer lo mismo?* ***Perseguir lo "Imposible" y hacer que suceda...*** *Alguna vez escuché a mi suegra, allá en Colombia, decirme "El Café, bien caliente; la Cerveza, muy fría… nada TIBIO puede ser bueno".*

Un artículo que detalla cuan magistralmente han logrado aúnar el acervo académico de una carrera tan impresionante como la de Gadd, sumando los míticos **Up Close, In Session** (con más partituras y versiones extendias que en el pasado) y el brillante **A Life in Time** que resultan ineludibles para los estudiosos y profesionales del instrumento.

Gratitud absoluta con los pioneros de la educación baterística mundial, (DCI, Hudson usic y muchos proyectos más) **Rob Wallis *(creador de los video tutoriales)*** y su editor en jefe, **Joe Bergamini**, por compartir generosamente con la comunidad Latinoamericana este contenido tan valioso tanto en lo histórico, como humano y artístico respecto de nuestra amada Batería.

Muchas gracias a cada uno/a de nuestros/as columnistas, dispersos en 22 (!) Provincias y 6 países, quienes JAMÁS abandonan es "manija", ese Fuego Sagrado que nace del saber que la BATERÍA SOLA ES DEMASIADO.

No duden en invertir en su formación y felicidad como bateristas. Sentarse a LEER, y a ESTUDIAR una hora superan semanas de Scroll o Slide si quieren encontrar su mejor versión. Abrazo de Clamp.

Sebastián Vitali **@sebasvitali** Editor en Jefe Drumming Magazine.



Steve Gadd
and His Extraordinary Career in DRUMMING MAGAZINE.

Hardly any Latin American drummer would ever have imagined that those who have led the Drum God **Steve Gadd** and the rest to the Olympus of Drumming since the last century (***Colaiuta, Weckl, Steve Smith, etc.***) could ever collaborate with a cooperative, federal, diverse, and human publication like this one. Many publications have come before us, here and throughout South America, with a more commercial, "song-oriented" slant (yes, the ones played on the radio and popular hits not songs by Dream Theater, Zappa, Los Jaivas, or Crucis) without achieving such a milestone or even coming close to it.

Something similar happened to our beloved CEO ***Gustavo Meli****, a native of Godoy Cruz, who from his beloved Mendoza, and among more than 4,000 (!) drummers from 100 countries around the world was chosen in an unimaginable and unparalleled way as the World Champion at that 2001 Modern Drummer competition… And it's no coincidence; he instills his work ethic in us… Because… If he never stopped studying, committing himself, and loving the DRUM… Who are we not to try, in our own way, to do the same?* ***To pursue the "impossible" and make it happen…*** *I once heard my mother-in-law, back in Colombia, telling me,* ***"Coffee, piping hot; beer, ice-cold… nothing LUKEWARM can be good."***

An article that details how masterfully they have managed to bring together the academic legacy of a career as impressive as Gadd's, including the legendary **Up Close** and **In Session** (with even more sheet music and extended versions than ever before) and the brilliant **"A Life in Time"**all of which are essential for scholars and professionals of the instrument.

We are deeply grateful to the pioneers of drum education worldwide (**DCI, Hudson Music**, and many other projects), **Rob Wallis** (worldwide creator of the video tutorials) and his editor-in-chief, **Joe Bergamini**, for generously sharing with the Latin American community this content which is so valuable from a historical, human, and artistic perspective regarding our beloved drums.

A huge thank you to each and every one of our columnists, scattered across 22 (!) provinces and 6 countries, who NEVER let go of that "passion" that Sacred Fire born from the knowledge that THE DRUMS ALONE ARE ENOUGH.

Don't hesitate to invest in your growth and happiness as drummers. Sitting down to READ and STUDY for just one hour is worth more than weeks of scrolling or sliding if you want to become the best version of yourself. A "Clamp" like hug.

Sebastián Vitali **@sebasvitali Editor-in-chief of Drumming magazine.**



Marcelo Azzali

Héroe De La Industria Nacional

Marcelo Azzali
Hero Of The National Drumset Industry

Por | By
Cristian Torres

kristian_torres_bateria

Por | By
Lucas Lahetjuzán

lucaslahetjuzan



Marcelo Azzali
Héroe De La
Industria Nacional

Dos Grandes Amigos y Artistas **ZZ FEDERALES** lo recuerdan:

Cristian Torres (Salta) y Lucas Lahetjuzán (Luis Beltrán, Río Negro).

El número pasado el querido **Alejo Álvarez Quiroga**, baterista federal que ha visitado nuestra inmensa Patria si los hay, realizó un sentido Homenaje al Eterno **Marcelo** (o MarZZelo) **Azzali** de Alma Máter de **ZZ Percusión.**

Hubo un sentido evento en el **Centro Cultural Kirchner** *(otrora Correo Central, totalmente recuperado entre **2009 y 2015**, y que ninguna pancarta que todo maquille y nada construya podrá soslayar)* en el que participaron muchos bateristas radicados en Buenos Aires, e incluso otros tantos que jamás habían amado el trabajo de MarZZelo y auspician otras marcas extranjeras.

Dado que somos una Revista que ensalza la **BATERÍA** como **ARTE EN SÍ MISMA**, ya que **LA BATERÍA SOLA ES DEMASIADO**, y que conocemos nuestro país teniendo presencia ya en 22 provincias de 24, decidimos contactar a dos talentosísimo colegas, amigos (reales) también de Marcelo para que nos cuenten sobre ésa Amistad y Amor Eternos por Marce y sus

Marcelo Azzali
Hero Of The National
Drumset Industry

Two great friends and artists from **ZZ** remember him:

Cristian Torres (Salta) y Lucas Lahetjuzán (Luis Beltrán, Río Negro) – 2000 km away from each other.

In the last issue, our dear **Alejo Álvarez Quiroga** a federal drummer who has traveled far and wide across our vast homeland paid a heartfelt tribute to the late **Marcelo (or MarZZelo) Azzali** of Alma Mater, late Ceo of **ZZ Percusión.**

A meaningful event took place at the **Kirchner Cultural Center** *(formerly the Central Post Office, fully restored between **2009 and 2015** a fact that no banner, no matter how much it glosses over reality and fails to build anything, can overlook),* featuring many drummers based in Buenos Aires, and many who had never been fans of MarZZelo's work that endorse other foreign brands, surprinsingly.

Since we're a magazine that celebrates **DRUMMING as AN ART IN ITSELF** because **DRUMSET ALONE IS ENOUGH** and since we know our country well, with a presence in 22 of its 24 provinces, we decided to reach out to two incredibly talented colleagues who are also (true) friends of Marcelo's to have them tell us about that Eternal Friendship and Love for Marce





Cristian Torres & Marcelo Azzalli.

ZZ… siempre buscaremos lo genuino, profundo como el océano… para charcos someros de influencia, hacer uso y abuso del dedo pulgar con el “scroll” o “slide” dopamínico en redes sociales…

Cristian Torres desde Ciudad de Salta y Lucas Lahetjuzan desde Río Negro, hermanados pese a sus casi 2000 kilómetros de distancia, nos hablan sobre su denominador común… el **RESPETO y ADMIRACIÓN EN VIDA POR MARCELO AZZALI.**

ZZ en SALTA: Cristian Torres

@kristian_torres_bateria de @clasesdebateriasalta

*¿Cómo conoci a **Marcelo** ?*

Corria año 2016, 2017 y en ese entonces vivía en CABA. Estaba muy interesado en tener una **Bateria Nacional**, conocía la marca **ZZ** por muchos comentarios y me llamaba la atención .

En ese entonces primero doy con una marca de Baterias Nacionales que en ése entonces no era tan conocida, hablo con su dueño y fabricante, contándole que yo estaba en búsqueda de una batería nacional. Llegamos a mediar un acuerdo, pero quedó en stand by, nunca llegué siquiera a la fábrica para ver los productos; todo fue telefónicamente ..

Al tiempo busco **ZZ Percusión** y llamo a la fabrica, me atiende **Marcelo** y le digo, estoy interesado en las Baterias; quiero ver los modelos, etc... Marcelo me invita a la vieja fábrica ubicada en la Paternal a conocer y

and his **ZZ**… We will always seek out what is genuine, as deep as the ocean… while shallow pools of influence make use and abuse of the thumb with that dopamine-fueled “scroll” or “slide” on social media…

Cristian Torres from Salta City and Lucas Lahetjuzan from Luis Beltrán in Río Negro (Patagonia), Though separated by nearly 2,000 kilometers, these sister cities tell us about what they have in common… **RESPECT AND ADMIRATION FOR MARCELO AZZALI WHILE HE WAS ALIVE.**

ZZ in SALTA: Cristian Torres

@kristian_torres_bateria de @clasesdebateriasalta

*How did I meet **Marcelo?***

It was 2016 and 2017, and at that time I was living in Buenos Aires. I was very interested in getting an Argentina’s made drum set; I had heard a lot about the **ZZ brand** from various comments, and it caught my attention.

Back then, I first came across a brand of national drumsets that wasn’t very well known at the time. I spoke with the owner and manufacturer, telling him that I was looking for a Argentina’s made drumset. We reached an agreement, but it was put on hold; I never even made it to the factory to see the products everything was done over the phone...

Sometime after, **ZZ Percusión** So I called the factory; **Marcelo** answered, and I told him, *“I’m interested in ZZ Drumsets; I want to see its models, etc.”* Marcelo invited me to the old factory in La Paternal to check it out and see the





Cristian Torres y su set ZZ
Cristian Torres and his ZZ drumset.

ver los productos . Al dia siguiente, llego y me presento; yo era un desconocido para él y, aún así, ¡fue muy amable! . Le digo: “Me interesan las baterías... ¿qué costo tienen? ¿Necesitas un artista? (jaja)

Me responde: *“Contame... ¿qué haces? ¿tocas con alguien?”* Yo en ese entonces estaba tocando con artistas en circuitos de Bares por CABA … y quedó ahí …

A los 2 o 3 dias me llama y me dice *“¡Cristian! Te vi en un programa de tele; ¿sos vos el que toca con esta artista de Folclore?”* Le respondí que sí, que era yo ... **Marcelo** no dudó y me dijo *“Venite mañana a la Paternal, que te espero con mate”.* Fue inolvidable, estaba muy contento porque me sentí valorado.

Cuando llego a mi segunda visita, hablamos más fino y en detalle sobre qué era lo que yo buscaba. Entonces le comenté que buscaba una Bateria de ciertas características, y se dió un intercambio fluido; ahí se empezó a forjar un vinculo .

En el siguiente llamado de Marcelo, me invita nuevamente a la fábrica y me ofrece un Pad para que yo hiciera contenidos,videos, etc … en ése momento muchos bateristas hacían (videos, drum cover, etc).

Al tiempo le cuento a Marcelo que volvía a Salta a instalarme en el 2018 y tenía mucha demanda de shows, giras y clases. Una vez instalado, tan sólo un mes después, me llega mi **Primera ZZ** que para mi fue un ¡boom!, antes y después, hice muchos shows, giras, clínicas de batería, drumfest y grabaciones

products. The next day, I arrived and introduced myself; I was a stranger to him, and even so, he was very friendly! I said to him, *“I’m interested in the drums… how much do they cost? Do you need an artist? (haha)”*

He replied, *“Tell me… what are you up to? Are you playing with anyone?”* At the time, I was playing with artists on the bar & pub circuit in Buenos Aires… and that was it…

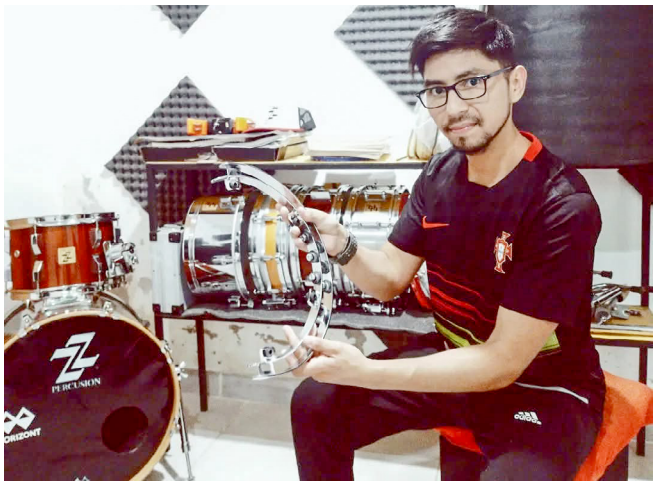
Two or three days later, he called me and said, *“Cristian! I saw you on a TV show; are you the one playing with that folk artist?”* I told him yes, it was me… **Marcelo** didn’t hesitate and said, *“Come by La Paternal tomorrow; I’ll be waiting for you with some mate (typical drink).”* It was unforgettable; I was so happy because I felt appreciated.

When I arrived for my second visit, we talked more specifically and in detail about what I was looking for. I then told him I was looking for a drumset with certain features, and we had a smooth conversation; that’s when a bond began to form.

On Marcelo’s next call, he invited me back to the factory and offered me a pad so I could create content, videos, etc. … At that time, many drummers were making videos, drum covers, and so on.

Later on, I told Marcelo that I was moving back to Salta in 2018 and was in high demand for shows, tours, and lessons. Once I’d settled in just a month later I received **my first ZZ**, which was a huge game-changer for me! It marked a turning point: before and after that, I did lots of shows, tours, drum clinics, drumfests, and recordings for a long





Torres en su Estudio.
Torres in his drum studio

por mucho tiempo. Sentía que la marca me había dado un empujón y que, a la vez, también le rendía a la marca como artista, lo que me abrió puertas para Bolivia, Chile donde trabajé bastante todo el 2018 y parte del 2019. Incluso tuve la invitación para ir a tocar a Colombia y Honduras (lo cual no se pudo porque al tiempo vino la pandemia)



Arranco entonces a levantar mi Aula de práctica, que al tiempo se convirtió en una sala de clases, y lógicamente con una sola batería me costaba dar clases y salir a tocar. Allí fue donde llego mi Segunda ZZ, una batería **Pocket ZZ** con la que también pude salir a tocar por muchos lugares. Como mi Alumnado era un grupo que cada vez crecía más, poco tiempo después logro armar un segundo ambiente y ahí es donde me dije: solo haré ésto y pararé con los shows. Allí también estuvo su apoyo…

Marcelo siempre me tuvo en cuenta como artista y me agradecía porque en el tiempo que yo estuve de gira me contó que levanté mucho a la marca (palabras relatadas por él mismo) al tiempo que sacaban un producto nuevo siempre tenia la amabilidad y buscaba la manera de hacerme llegar los productos; vinieron ***el Tambor aZZero, Timbal ZZ , aros die cast*** y además participe al grabar una serie de tutoriales en la

time. I felt that the brand had given me a boost and that, at the same time, I was also contributing to the brand as an artist, which opened doors for me in Bolivia and Chile, where I worked quite a bit throughout 2018 and part of 2019. I even received an invitation to go play in Colombia and Honduras (which didn't happen because the pandemic struck shortly after).

So I started setting up my practice space, which eventually became a classroom, and of course, with just one drum set, it was hard for me to both teach and go out and play. That's when I got my **second ZZ a Pocket ZZ drum set** which I was also able to take out and play with at many different venues. Since my student body was a group that kept growing, shortly afterward I managed to set up a second space, and that's when I told myself: *I'll just do this and stop doing shows*. Your support was there too…

Marcelo always recognized me as an artist and thanked me because, during the time I was on tour, he told me that I really boosted the brand (his own words); whenever they released a new product, he was always kind enough to find a way to send them to me; I received the ***aZZero drum, the ZZ timbal, and die-cast rings,*** and I also participated in recording a series of tutorials on the official website. I was also

Página Oficial y también era invitado a tocar en los eventos de ***Muestra Música*** pero por mi trabajo con las clases nunca podía asistir…

Siempre estuvimos comunicados y me comentaba sobre los productos nuevos a lanzar. Él estaba pendiente y al tanto de mi vida laboral, familiar, personal: su enfoque no era solamente comercial, ***siempre fue muy humano con todos.*** Me hablaba y me aconsejaba, porque en ese entonces yo estaba con depresión por problemas personales y siempre me daba aliento, ánimos y fuerzas para levantarme y continuar por mis hijos.

Nuestros últimos diálogos...

Año 2025. En enero estuve unos días en CABA donde no hemos podido coincidir para una visita.

Mes de junio, o julio... necesitaba una **Bateria muda ZZ** y le encargo a Marcelo, en Julio me iba de viaje y al regresar según los cálculos la batería llegaría antes a Salta; cuando yo llego me resultó raro porque no había llegado la batería. Entonces le mando un mensaje a **Marcelo** y no contestaba; al dia siguiente lo llamo y no atendía… me preocupó. Al día siguiente me envía un mensaje de voz y me cuenta *"Cristian, mil disculpas; tuve un pre infarto, casi no la cuento, tu batería está casi terminada".*

A la semana llega mi batería Muda y además me envía unos nuevos aros rims para que los use; siempre era muy gentil y amable... Pasó un tiempo y desgraciadamente me entero sobre su partida … lo sentí tan de cerca porque puedo decir que Artisticamente me brindo mucho, afectivamente me brindo su amistad , me abrió las puertas de su casa y total confianza …

¡Siempre te recordare eterno **Marcelo!** Agradezco mucho que hayas aparecido en mi vida y extraño tus palabras de ánimo y aliento.

Hoy **2026** me encuentro trabajando en mi espacio **Clases de bateria Salta** brindando clases particulares a personas de Salta Capital y del interior,

invited to play at ***Muestra Música*** events, but because of my teaching schedule, I was never able to attend…

We were always in touch, and he would tell me about new products that were about to be launched. He was attentive and kept up with my professional, family, and personal life: his approach wasn't just business-oriented; ***he was always very compassionate toward everyone.*** He would talk to me and give me advice, because at that time I was dealing with depression due to personal problems, and he always gave me encouragement, support, and the strength to pick myself up and keep going for my children.

Our most recent conversations...

2025. In January, I spent a few days in Buenos Aires, but we weren't able to meet up.

In June or July… I needed a ***ZZ mute/study drumset***, so I asked Marcelo to get it for me. I was going on a trip in July, and based on the estimates, the mute set was supposed to arrive in Salta before I did; when I got there, I thought it was strange because that Set hadn't arrived. So I sent **Marcelo** a message, but he didn't reply; the next day I called him, but he didn't answer… I got very worried. The day after that, he sent me a voice message and said, *"Cristian, I'm so sorry; I had a pre-heart attack—I barely made it. Your battery is almost finished."*

My mute drum set arrived that week, and he also sent me some new rims to use; he was always so kind and friendly... Some time passed, and unfortunately, I heard about his passing… I felt it so deeply because I can say that, artistically, he gave me so much; emotionally, he gave me his friendship; he opened the doors of his home to me and placed his complete trust in me…

I'll always remember you, **Marcelo**! I'm so grateful that you came into my life, and I miss your words of encouragement and support.

Today, in **2026,** I'm working at my studio, **Clases de bateria Salta**, giving private lessons to people in Salta City and the surrounding areas. I perform





Lucas Lahetjuzán - ZZ in Patagonia Argentina

shows con menos frecuencia y formo parte del staff de Musicos de **Jazz Club Jujuy** en dicha provincia.

Gracias **Drumming Magazine** por la invitación y el espacio, **Gustavo Meli, Sebastián Vitali, Renso Leonardi y todo el equipo.** Gran cariño... **Cristian Torres.**

ZZ en RÍO NEGRO, Patagonia, Lucas Lahetjuzán

@lucaslahetjuzan *(Luis Beltrán, Río Negro)*

ConoZZiendo al MAESTRO aZZali

Mi relación con **Marcelo** comenzó a través de un amigo que había comprado un set. Me había gustado porque tenía muy buen audio, muy buen volumen, mucho control de armónicos. Responde bien en lugares abiertos, con mucha definición, y en lugares cerrados tiene mucho power.

Tenía un montón de características que a mí en ese momento me servían. Entonces me contacté con **Marcelo** quien me atendió de manera muy generosa, me respondió muy bien, muy amable, un amor de persona. Me preguntó qué era lo que yo estaba buscando, y yo le comenté que yo estaba tratando de idear un set similar al de Mike Mangini, me gustaba sus características del set y quería ver si él me podía ayudar a hacerlo.

Así que de manera muy generosa estuvimos con un montón de mensajes, de llamadas, idas y vueltas, como para ir diseñándolo. Yo compré de esa batería un Tom de 8” y 10”, el bombo de 22”, chancha (tom de piso) de 16” y un redoblante, free floating, espectacular. Y el resto

less frequently now, and I’m part of the staff at the **Jazz Club Jujuy** in that province.

Thank you, Drumming Magazine, for the invitation and the opportunity**, Gustavo Meli, Sebastián Vitali, Renso Leonardi, and the whole team.** Much love**... Cristian Torres.**

ZZ in RÍO NEGRO, Patagonia Argentina: Lucas Lahetjuzán

@lucaslahetjuzan *(Luis Beltrán, Río Negro)*

Getting to Know Marcelo aZZali

My relationship with **Marcelo** began through a friend who had bought a set. I liked it because it had great sound, great volume, and excellent harmonic control. It performs well in open spaces, with great definition, and in enclosed spaces it has a lot of power.

It had a ton of features that suited my needs at the time. So I reached out to **Marcelo**, who was incredibly generous with his time he was very responsive, very kind, and just a wonderful person. He asked me what I was looking for, and I told him I was trying to put together a kit similar to *Mike Mangini’s*; I liked the characteristics of his kit and wanted to see if he could help me build one.

So, very generously, we exchanged a ton of messages and calls and went back and forth as we worked on the design. I bought an 8-inch and a 10-inch tom, a 22-inch bass drum, a 16-inch floor tom, and a spectacular free-floating snare drum from that set. And he set up the rest for me,





Mini Me - Versión chica
Partial Drum Set

me lo fue configurando él, aunque le fui pidiendo exactamente de manera minuciosa lo que quería.

Entonces le pedí medidas específicas, aunque él también me iba sugiriendo otras, me decía por ejemplo *"mirá, si pedís medidas cortas en los toms te vas a quedar sin profundidad".* Él actuaba así siempre, con devoluciones muy generosas. Me iba explicando las características de la madera, por qué te convenía esto, por qué te convenía aquello, por qué si vos querías tocar rock te convenían determinadas medidas, si querías tocar pop te servían otras. Entonces entre los dos fuimos pensando y él me dice *"Mirá, del set grande que vos querés hay muchas cosas que podés usar en grupos aparte como el de folclore"*, -yo tenía una banda donde girábamos mucho-.

Acto seguido, desde la misma batería yo podía usar un bombo de 18" y redoblante + tom chiquitos, chanchas (toms de piso) chiquitas siendo todo muy práctico, todo muy cómodo para configurar (ver fotos). Yo de mi batería **ZZ** puedo sacar cosas de ahí y armarme otra bata y todo muy configurable. Hay "batas" que yo he visto que por ahí se desafinan cuando las "rosqueás" *(afinarlas y/o percutirlas fuertemente)* mucho y la de Marcelo no, le pegás todo lo que quieras que la afinación siempre va a estar ahí.

RepreZZentado en Redes

Así empezó todo. **Construyendo juntos la Batería de mis sueños.** Después él me comentó que él estaba viendo si podía desarrollar algunos vídeos para manejar la marca en las redes, en todas las plataformas y que le gustaría, dada la

although I gave him very detailed instructions on exactly what I wanted.

So I asked for specific sizes, though he also suggested others; he'd say, for example, *"Look, if you go with short sizes on the toms, you'll lose depth."* He always acted that way, giving very generous feedback. He'd explain the characteristics of the wood to me why this was better for me, why that was better, why certain sizes were best if I wanted to play rock, and why others were better if I wanted to play pop. So we brainstormed together, and he said to me, *"Look, there are a lot of parts from the big set you want that you can use in other groups, like the folk group"* I had a band that toured a lot.

Right away, from that same drum set, I could use an 18" bass drum along with a snare drum and small toms, plus small floor toms all of which were very practical and easy to set up (see photos). I can take parts from my **ZZ** drum set to put together another kit, and it's all very customizable. I've seen some drum kits out there that go out of tune when you "screw them up" (tune them and/or hit them hard) too much, but Marcelo's doesn't you can hit it as hard as you want, and the tuning will always hold up.

***"RepreZZenting"* the brand in Social Media**

That's how it all started. **We built the drum set of my dreams together.** Later, he told me he was looking into creating some videos to promote the brand on social media across all platforms and that, given the unique nature of the set I





Lahetjuzán con su ZZ DRUM SET MASIVO
Lahetjuzán with his MASSIVE ZZ DRUM SET

particularidad que tenía el set que yo usaba, hacer algunos tutoriales. “Darle rosca” (difusión) a la marca. Así que obviamente accedí, feliz de la vida.

En aquellos viajes que hacía para filmar, él me decía *“bueno, Lucas, yo no te puedo pagar pero si te puedo ir ayudando a construir ese set que vos querés”.* Entonces siempre fue un tipo que entendía, entendía todo, comprendía cuál era la realidad, entendía cuál era la situación del músico. Un tipo muy generoso, muy generoso en todo sentido, no solamente con los instrumentos sino con su conocimiento, él sabía muchísimo, de herrajes, de maderas, de por qué las cosas las hacía de tal manera, porque él sabía que en prueba y error había descubierto que había cosas que no funcionaban, entonces él apostaba lo seguro y sabía lo que funcionaba.



Empezamos a tener una relación, yo viajé, filmé muchos tutoriales para **ZZ,** en un estudio llamado **La Garra. Pedro Guerri,** un muchacho muy amable, me ayudó en la parte técnica, me asistió, **Sergio Urtubey** obviamente, otra gran persona, formidable, con un corazón gigantesco y obviamente **Marcelo** ahí al pie del cañón. Y estuvimos filmando; él después estuvo estudiando como compartir nuestro trabajo, y bueno toda la parte digital, toda la parte de filmar la hizo **Gustavo Glusman,** con él trabajó y siempre tuvo una relación muy simbiótica en este tipo de cosas.

was using, he’d like to make some tutorials. To “spread the word” about the brand. So, of course, I agreed, over the moon.

On those trips I took to film, he’d say to me, *“Well, Lucas, I can’t pay you, but I can help you build that set you want.”* So he was always a guy who understood understood everything, grasped what reality was, and understood what it was like to be a musician. A very generous guy generous in every sense not just with instruments but with his knowledge as well. He knew a great deal about hardware, about wood, and about why he made things a certain way, because he knew that through trial and error he’d discovered what didn’t work, so he played it safe and knew what did work.

We started working together; I traveled and filmed **a lot of tutorials for ZZ** at a studio called **La Garra. Pedro Guerri**, a very kind guy, helped me with the technical side of things and assisted me; **Sergio Urtubey**, of course another great person, wonderful, with a huge heart and, of course, **Marcelo** was right there by my side. And we were filming; later, he was figuring out how to share our work, and well the entire digital side of things, the whole filming process, was handled by **Gustavo Glusman;** he worked with him and always had a very symbiotic relationship with him on this kind of thing.





Siempre ZZ
Always ZZ

Gustavo Guzmán también es un batero, que tocó con **Erika García** y se ocupaba de todo eso. He ido a la fábrica, cuando él la tenía otro lugar *(N. de E. La Paternal),* después la mudó, y también conocí ese lugar. Era el sueño del pibe poder estar en una fábrica de batería, me mostró las máquinas, me mostró cómo funcionaba todo, él orgulloso de su marca y un tipo como él **decía siempre que no paraba nunca**.

Era una persona entrañable que siempre te estaba llamando, preguntando *"¿Lucas en qué andas, qué estás haciendo?"*, Y uno le comentaba que estaba por armar gira, tocando, viajando, y el siempre respondía *"bueno, si necesitas algo avísame",* siempre atento a eso.

Reciprocidad

Era una relación que empujábamos de los dos lados, yo empujaba con la marca y él empujaba con lo que necesitábamos y entre todos nos íbamos apoyando. Él hizo lo mismo con mucha gente y apostó con la gente del interior.

El me manifestó que, la gente de nuestro inmenso país, del interior, era mucho menos prejuicios que la mayoría de Buenos Aires. Me dolía sentir que algunos "colegas" menospreciaban lo que él hacía y lo hacían renegar quizás con mala intención.

Genera molestia hoy en quienes lo quisimos en serio ver gente adepta a los "homenajes" en lugares célebres que se sumó (post mortem) y que en su momento no apoyó nunca a la marca… Incluso me decían "Ah! Siempre tocaste con una **ZZ**…" o les daba **vergüenza.**

Gustavo Glusman is also a drummer who played with **Erika García** and handled all that stuff. I've been to the factory it used to be in a different location *(Editor's note: La Paternal)* and then he moved it, and I visited that place, too. It was the kid's dream to be in a drum factory; he showed me the machines, showed me how everything worked he was proud of his brand, and a guy like him always said he never stopped.

He was a warm-hearted person who was always calling you, asking, *"Lucas, what are you up to, what are you doing?"* And when you'd tell him you were about to put together a tour, playing, traveling, he'd always reply, *"Well, if you need anything, let me know"* he was always there for you.

Reciprocity

It was a relationship we both nurtured I supported him with the brand, and he supported us with what we needed, and we all supported one another. He did the same with many people and took a chance on people from the provinces.

He told me that people from the interior of our vast country were much less prejudiced than most people in Buenos Aires. It hurt me to see that some "colleagues" dismissed what he was doing and made him regret it perhaps with bad intentions.

It's upsetting today for those of us who truly loved him to see people who are now jumping on the bandwagon of "tributes" at famous venues joining in (posthumously) when they never supported the band back in the day… They'd even say to me, *"Oh! You always played with a ZZ…"* when that's actually a source of **pride!**



Clinica ZZ por Lucas
ZZ Massive clinic by Lucas

En una de las últimas ***Muestra Música*** que existieron, que son una de las cosas que él convocó para formar, -no me acuerdo cuál era la organización, él se salió después por el pensamiento que tenían otros, ya que mientras muchos "fabricantes" casi que exclusivamente importaban, él apostaba a fabricar todo. Él fabricaba desde los tornillos hasta los aros y él se enojaba porque otras marcas, en algún momento, cambiaron para comprar todo chino y no apostaban a la industria nacional.

No era una industria nacional, era cosas chinas compradas y ensambladas acá, entonces él renegaba mucho eso. También recuerdo la última muestra de música en la que tocó **Carajo** y yo me acerqué a Villanova y él me dice, *"¡tenés la remera de **ZZ**!",* y continuó *"vos sabés que mi papá cuando empezó a tocar, tuvo un batero, no se acordaba cuál era y su primer batería que había tenido era una **ZZ**… ¡son un caño esas baterías, la verdad son espectaculares, qué bueno que estés con ellos!",* el chabón me tiró la mejor.

Hubo otros bateristas como **Edu Giardina** que han grabado videos para **ZZ (ver acá)**, aunque desconozco su opinión o relación con Marcelo y la marca.

Marcelo Eterno, siempre fuiste un tipo muy servicial, muy amable, pero sobre todo generoso, me indicaste el camino… que mi nicho era en nuestra amada Patagonia, que acá me expandiera, para que podamos empujar la

At one of the last **"Muestra Música"** *(a kinda Namm in ARG)* events which were among the initiatives he helped organize I don't remember the name of the organization, but he eventually left because of the mindset of the others; while many "manufacturers" relied almost exclusively on imports, **he was committed to making everything himself**. He manufactured everything from the screws to the rims, and he'd get angry because other brands, at some point, switched to buying everything from China and didn't support the domestic industry.

It wasn't National industry it was Chinese products bought and assembled here so he really railed against that. I also remember the last music festival where **Carajo (renown ARG metal band)** played, and I went up to **Villanova (drummer)**, and he said to me, *"You're wearing a ZZ T-shirt!"* and continued, *"You know, when my dad first started playing, he had a drummer he couldn't remember who it was and the first drum set he ever owned was a ZZ… Those drum sets are awesome they're really spectacular. It's great that you're with them!"* The guy really hit the nail on the head.

There were other drummers, such as **Edu Giardina,** who have recorded videos for **ZZ (ver acá)**, aunque desconozco su opinión o relación con **Marcelo** y la marca.

Marcelo Eterno, You were always a very helpful, very kind guy, but above all, generous. You showed me the way… that my place was in our beloved **Patagonia**, that I should grow here so we could also take the brand elsewhere, making



ZZ y LUCAS, un sueño.
ZZ and LUCAS, Dream.

marca también a otro lado, que sea más Federal. Obviamente hay un montón de bateristas en mi zona, está **Leo Álvarez**, está **Guillermo Ochonga**, hay varios, un montonazo, pero me dice, pero por ahí vos sos el que está abriendo esa puerta, entonces por ahí el nicho está allá.

El me armó un corralito especial para que yo pueda colgar todos mis tambores, porque en los corralitos estándar que él vendía no me entraba toda la bata, entonces yo sobre el corral apoyé los tres toms, básico, el 8 en el centro, el de 10 a la derecha y el de 12 a la izquierda, ese era el centro y después me quedaba en los otros dos brazos la chancha de 16 a la izquierda y la chancha de 14 a la derecha y después él me hizo una adaptación, pero nada todo con el herraje que ya él configuraba, sostener el bombo de 22 como chancha o como Tom de pie (Gong Drum / Subwoofer), que yo lo uso con parche abajo para que me suene más “apagadito”, por el lugar que tengo y que lo sostengo también lo agarro también de un soporte de pie y del otro lado un bombo también de 18 súper configurable

it more nationwide. Obviously, there are a ton of drummers in my area there’s **Leo Álvarez,** there’s **Guillermo Ochonga**, there are several, a whole bunch but he tells me, *“Maybe you’re the one opening that door, so maybe that’s where the niche lies.”*

He built me a special drum rack so I could hang all my drums, because my whole kit wouldn’t fit on the standard racks he was selling. So I placed the three toms on the rack the 8-inch in the center, the 10-inch on the right, and the 12-inch on the left that was the center, and then on the other two arms I had the 16-inch tom on the left and the 14-inch tom on the right.

Then he made an adjustment for me but all using the hardware he’d already set up to hold the 22-inch bass drum either as a tom or as a floor tom *(Gong Drum / Subwoofer)* which I use with the head lowered so it sounds a bit “muffled,” given the space I have and I also mount it on a floor stand. On the other side, there’s an 18-inch



ETERNO Marcelo Azzali
Marcelo Azzali ETERNAL

y también enganchado a otro soporte que acompaña como chancha…

En resumen, entonces tengo tom de 8 en el medio, tom de 10 a la derecha, tom de 12 a la izquierda, tom de 14 a la derecha, tom de piso 16 o chancha de 16 a la izquierda y después viene a la izquierda bombo de 22 y a la derecha bombo de 18, ese es el set, después obviamente yo uso hi-hat remoto con cables cruzados.

Les podría contar miles de cosas con Marcelo, pero una de las cosas que lo entristecía era el poco apoyo y reconocimiento que tenía sabiendo que él impulsaba una **industria nacional como la de ZZ** que fabricaba, ya te digo, desde la arandela a la torre, él me ha mostrado los moldes de las torres, que él mismo desarrollaba, las tube lugs que las armaba él también, me ha mostrado cómo doblaba la madera, cómo pintaba, dónde pintaba, cómo cortaba, cómo preparaba los cascos y toda la parte de herrería que le encantaba. ***También cómo iba desarrollando cosas en secreto porque lo consultaban de TODA la Industria, incluso competidores***, porque era un tipo que tenía muchísimo conocimiento, muchísimo, pero tenía mucho viento en contra, ya que no había tanto apoyo. Me alegra mucho compartir estas vivencias y rendirle tributo a un Héroe de la Industria Nacional y uno de los mejores humanos que haya conocido y que haya trabajado en la comunidad baterística. Federal, Real, Trabajador… jamás en pose.

bass drum that's highly customizable and also attached to another stand that serves as a tom…

In short, I have an 8-inch tom in the middle, a 10-inch tom on the right, a 12-inch tom on the left, a 14-inch tom on the right, a 16-inch floor tom or 16-inch snare on the left, followed by a 22-inch bass drum on the left and an 18-inch bass drum on the right that's the set. Then, of course, I use a remote hi-hat with crossed cables.

I could tell you thousands of things about **Marcelo**, but one of the things that saddened him was the lack of support and recognition he received, knowing that he was driving a ***national industry like ZZ's***, which manufactured as I said everything from washers to towers. He showed me the molds for the towers, which he developed himself, and the tube lugs that he assembled himself; he showed me how he bent the wood, how he painted, where he painted, how he cut, how he prepared the hulls, and all the metalwork that he loved. ***He also showed me how he'd develop things in secret because the ENTIRE industry even competitors would consult him,*** since he was a guy with an immense amount of knowledge truly immense but he faced a lot of headwinds, as there wasn't much support. I'm so happy to share these experiences and pay tribute to a hero of the national industry and one of the finest people I've ever known and who has ever worked in the drumming community. Authentic, genuine, hardworking… *never putting on airs.*



Muestra Música - Marcelo Azzali con el gran Sergo Urtubey.
Muestra Música - Marcelo Azzali with great Sergo Urtubey

Me quedan muchas cosas por hablar con Sergio Urtubey, querido colega del Colectivo Baterista, con colegas que también han recibido un apoyo real de ZZ y con su hermosa Familia.

Gracias a vos, Seba, a Gustavo Meli CEO de Drumming Magazine y a todo el equipo que jamás dejan de reivindicar nuetras raíces y nos dan voz en cada Provincia de nuestra amada Argentina.

¡Y una vez más, MIL GRACIAS MARCELO! Fuiste, sos y será Eterno!

There's still so much I want to talk about with **Sergio Urtubey,** my dear colleague from the **Colectivo Baterista**, with colleagues who have also received real support from **ZZ,** and with his wonderful family.

Thank you, **Seba, to Gustavo Meli, CEO of Drumming Magazine**, and to the entire team who never stop championing our roots and giving us a voice in every province of our beloved Argentina.

And once again, A THOUSAND THANKS, MARCELO! You were, are, and will always be eternal!



Técnicas de Pedal

Pedal Techniques



Por | By
Walter Ariel Baum
Formador de la catedra de batería
con titulo de validez nacional, E.M.B.A
Carlos Morel, Quilmes, Pcia. Bs. As.

walterarielbaum



Técnicas de Pedal

¿Muy buenas, como te va?, Hoy particularmente es un placer encontrarnos, ya que nos estamos expandiendo y eso es gracias al trabajo arduo de cada integrante de esta gran revista en la cual es un gran placer poder escribir y transmitir experiencias, pero también es gracias a vos que te tomas el trabajo de leer nota tras nota, mil gracias. En este caso mi articulo es del ***4to libro*** de mi autoría. (**Técnicas de Pedal 2013**), y aprovechando la oportunidad, le voy a dedicar esta nota al señor **Steve Gadd,** que lo conocí en video de muy pequeño por la década del 80' y me cautivó en su momento por su fenomenal técnica de **Pivoteo o Slide**...

Siempre comento que una técnica cual sea es una herramienta de uso común y como las que podemos utilizar para reparar algún artefacto, entendiendo que puede llevar tiempo incorporarla... pero es muy importante conocerla y aprender su debido funcionamiento y rol, con este comentario te pido que no te desesperes y eso te hará lograr tus objetivos, no hay nada mágico, sólo ¡trabajo, trabajo y mas trabajo!

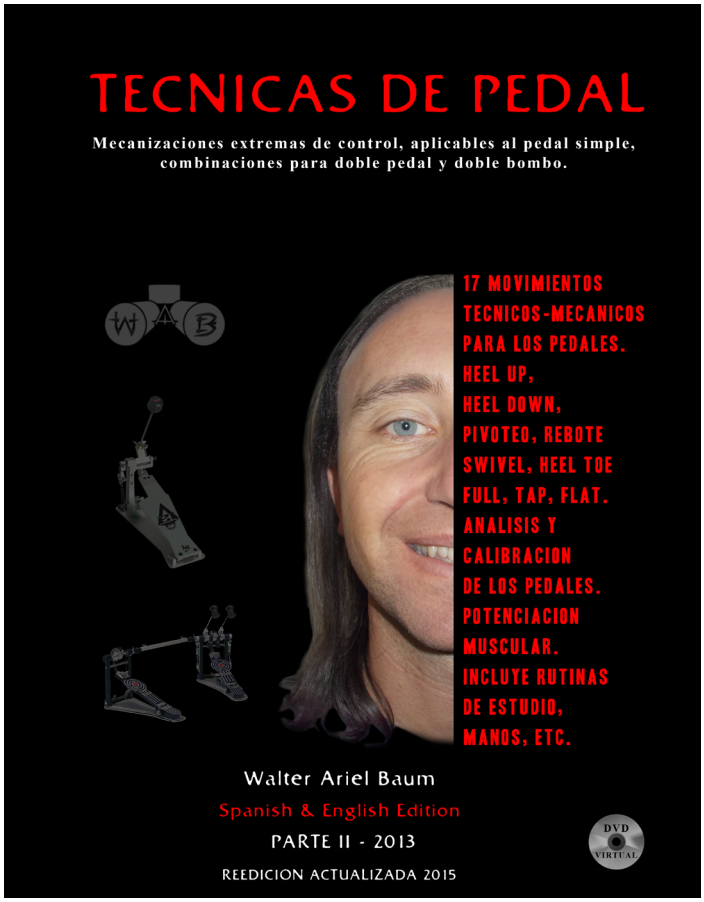
Lógicamente como cualquier otra técnica se debe estudiar, comprender, trabajar, se debe pensar como si fuese una mecánica de manos. No olvides investigar tus pedales con puestas a punto, como también conocer y trabajar tus músculos entrenándolos...

Pedal Techniques

Hello there, how are you doing? It's a particular pleasure to connect with you today, since we're expanding and that's thanks to the hard work of every member of this great magazine, where it's a real pleasure to write and share experiences. But it's also thanks to you for taking the time to read article after article thank you so much. In this case, my article is from my fourth book, **"Pedal Techniques (2013)"**, and since I have the chance, I'd like to dedicate this post to **Mr. Steve Gadd,** whom I first saw in a video when I was very young back in the '80s and who captivated me at the time with his phenomenal **slide technique...**

I always say that any technique is just a common tool, like the ones we use to repair something, and I understand that it may take time to master it... but it's very important to understand it and learn how it works and what its role is. With that in mind, I urge you not to get discouraged that will help you achieve your goals. There's no magic involved just work, work, and more work!

Of course, just like any other technique, you have to study it, understand it, and practice it; you have to think of it as if it were a physical skill. Don't forget to experiment with your pedals by adjusting them, as well as to get to know and work on your muscles by training them...



Libro Técnicas de Pedal
Pedal Techniques Bilingual Book

Dentro las "Técnicas de Pedal"

En mi libro **"Técnicas de Pedal" (2013)**, hay variantes o maneras de estudiar el ***Pivoteo o Slide,*** pero siempre hablo de entrenar los músculos, como también tener en cuenta siempre la relajación que es el fuerte de la cuestión; Ese es un enorme detalle que realmente es altamente difícil y lleva muchos años de estudiar poder estar en ese estado del cual hago mención, al igual que los movimiento en tus pies deben ser un baile de "ballet" y no tocar a lo "bruto"; eso requiere una gran toma de conciencia y control de nuestro organismo. A diario en cada clase toco este tema además de la soltura, audio, ecualización con mis alumnos y alumnas tanto particulares como del conservatorio, y de a poco veo su evolución, con respecto a ese tema que es nuestra enemiga (tensión muscular).



Siempre los mejores palillos a mano
Always PROMARK at hand

Into the "Pedal Techniques" realm

In my book **"Pedal Techniques" (2013)**, there are different approaches to studying the **pivot or slide**, but I always emphasize training the muscles while also keeping in mind relaxation, which is the key to the matter; That is a crucial detail that is actually extremely difficult to master and requires many years of study to reach the state I'm referring to. Similarly, the movements of your feet should be like a "ballet" style dance and not "clumsy"; that requires a high degree of awareness and control over your body. Every day in every class, I address this topic along with fluidity, audio, and equalization with my students, both private and those at the conservatory, and little by little I see their progress regarding this issue, which is our enemy (muscle tension).

Voy a dejarte unas ideas posibles para que puedas **desarrollar esta técnica en ambos pies** y de esa manera comenzar a componer e interpretar composiciones **¡a otro nivel!.**

Técnica De Pies A Otro Nivel

A: Para comenzar de manera simple sigue las flechas hacia atrás y hacia adelante para ejecutar lentamente esta técnica, contando en voz alta las semicorcheas (1,2,3,4), hay otra variante que se hace con movimientos laterales por ejemplo, (pero hoy la vamos a ver como te conté).

B: El primer movimiento a muy baja velocidad consiste en patinar tu punta de pie o medio calzado hacia atrás del pedal, cerca de la talonera, y ejercer una pequeña presión (sonara el primer golpe), y sin levantar el pie o calzado del pedal, lo deslizas hacia adelante, cerca de la cadena para luego ejercer otra pequeña presión y conseguirás el segundo golpe... luego al acelerar los movimientos hacia atrás y hacia adelante serán muchísimos mas cortos y mas centrados en la plantilla del pedal…

C: Esta técnica mecánica te recomiendo estudiarla con ambos pies por separados, en todos tus pedales, tanto de bombo, como hi hat, etc.

D: Al trabajarla en el doble pedal o bombos, siempre es muy didáctico escucharse sonando parejos los pies, si no lo fuere hay que corregir primero eso, viendo de subir el volumen en uno o bajando el otro, analiza cual es el conveniente desarrollo, no olvidar además contar los pulsos o subdivisiones, las onomatopeyas, usar metrónomo y tocar estos ejemplos sobre discos a gusto, pero que sean sencillos, de tiempo lento o medio para comenzar y agarrar seguridad.

E: Concentrate en lograr un audio natural, musical y fluido, no consideres buscar velocidad, que aparecerá gradualmente con el trabajo fino cotidiano.

F: Grabarse o filmarse es una buena referencia de comparación constante, buscando los progresos.

I'm going to give you some ideas so you can **develop this technique with both feet** and, that way, start composing and performing at a **whole new level!**

Foot Technique Taken To The Next Level

A: To start off simply, follow the back-and-forth arrows to practice this technique slowly, counting the sixteenth notes aloud (1, 2, 3, 4). There's another variation that involves side-to-side movements, for example, (but today we're going to do it the way I told you).

B: The first movement, performed at a very slow speed, involves sliding the tip of your foot or the middle of your shoe heel on the pedal, near the heel cup, and applying a little pressure (this will produce the first strike). Without lifting your foot or shoe off the pedal, slide it forward, near the chain, and then apply another little bit of pressure to produce the second strike... Then, as you speed up the back-and-forth movements, they'll become much shorter and more centered on the pedal's footboard…

C: I recommend that you practice this mechanical technique with each foot separately, on all your pedals including the bass drum, hi-hat, etc.

D: When practicing double pedal or bass drum techniques, it's always very instructive to listen to your feet playing in unison; if they aren't, you should correct that first by either increasing the volume on one or lowering it on the other. Analyze which approach works best, and don't forget to count the beats or subdivisions, use onomatopoeia, play along with a metronome, and practice these examples on recordings at your own pace, but make sure they're simple, with a slow or medium tempo to start with and build confidence.

E: Focus on achieving natural, musical, and fluid audio; don't worry about speed, as it will come gradually through daily fine-tuning.

F: Recording or filming yourself is a good way to constantly compare your performance and track your progress.



PEARL
The Best Reason to Play Drums



Master Baum at GMDEx 22 - Gustavo Meli Drumming Experience

G: Luego de tocar los ejemplos como están escritos, invertí el orden de las manos, como así puede ser el de los bombos.

H: Toca solo la composición de bombos y chocá los palillos simulando un metrónomo.

I: Puedes tocar estos ejemplos en tu orden, ya que en esta entrega de ritmos hay escritos para un pedal y una pequeña entrega para doble bombo.

J: Comienza a componer tus propios ejercicios, tal vez mezclando estos entre si a tu gusto.

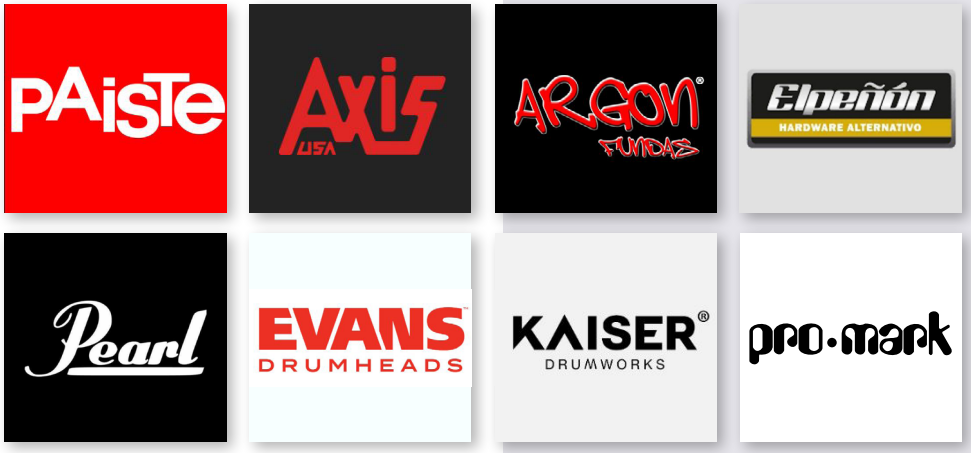
G: After playing the examples as written, I reversed the order of the hands, just as one might do with the bass drums.

H: Play only the bass drum pattern and tap the sticks together to simulate a metronome.

I: You can play these examples in any order you like, since this rhythm collection includes patterns for a single pedal and a small section for double bass drum.

J: Start creating your own exercises, perhaps combining these as you like.





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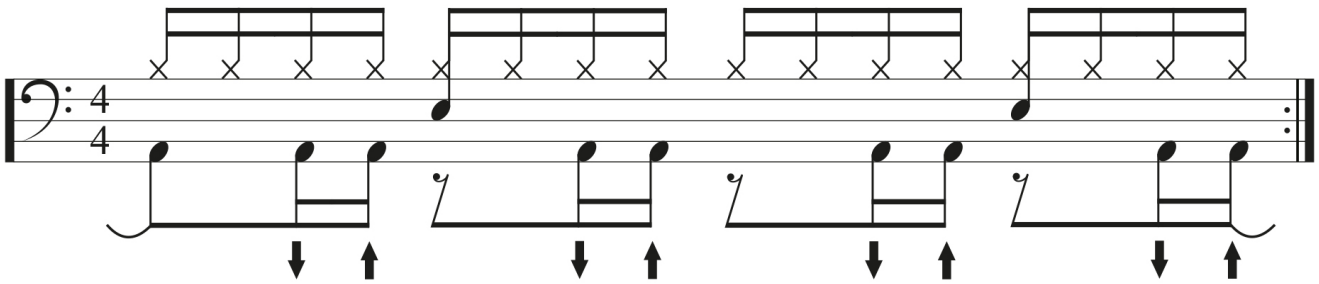

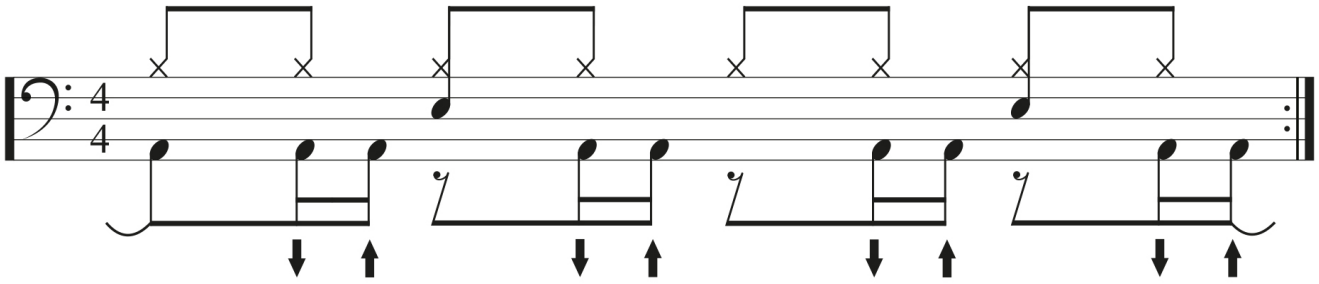

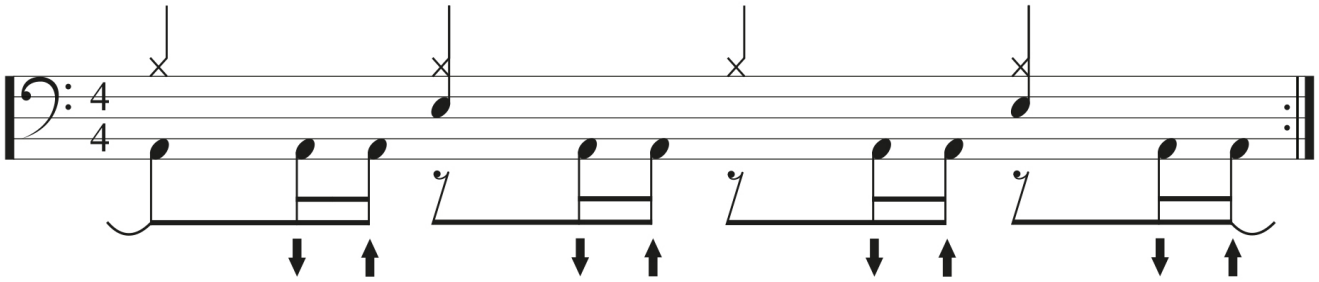

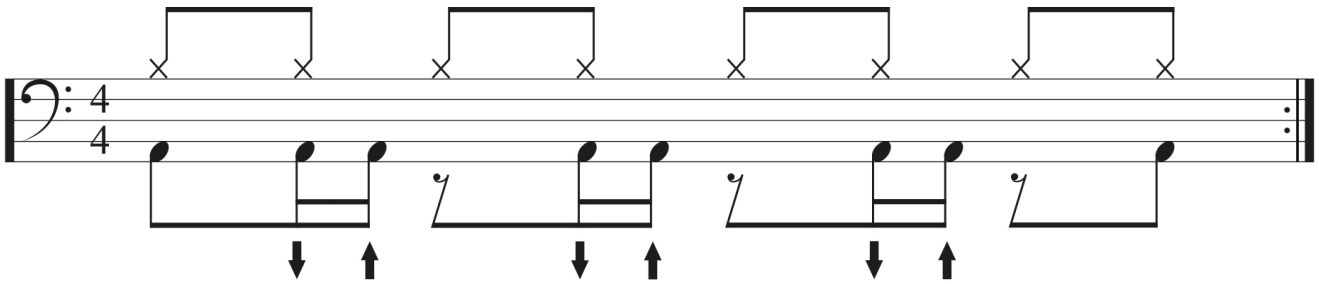

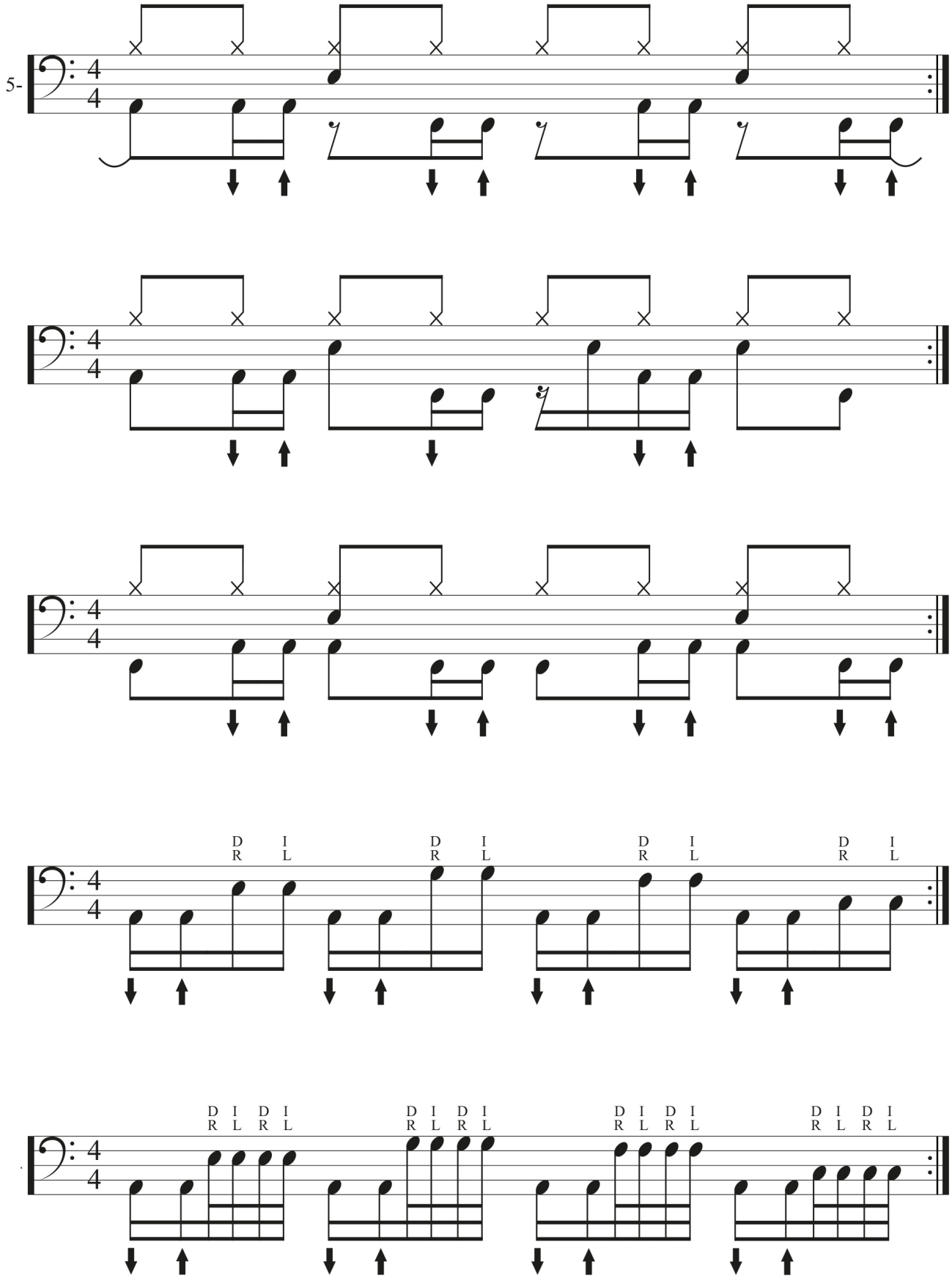
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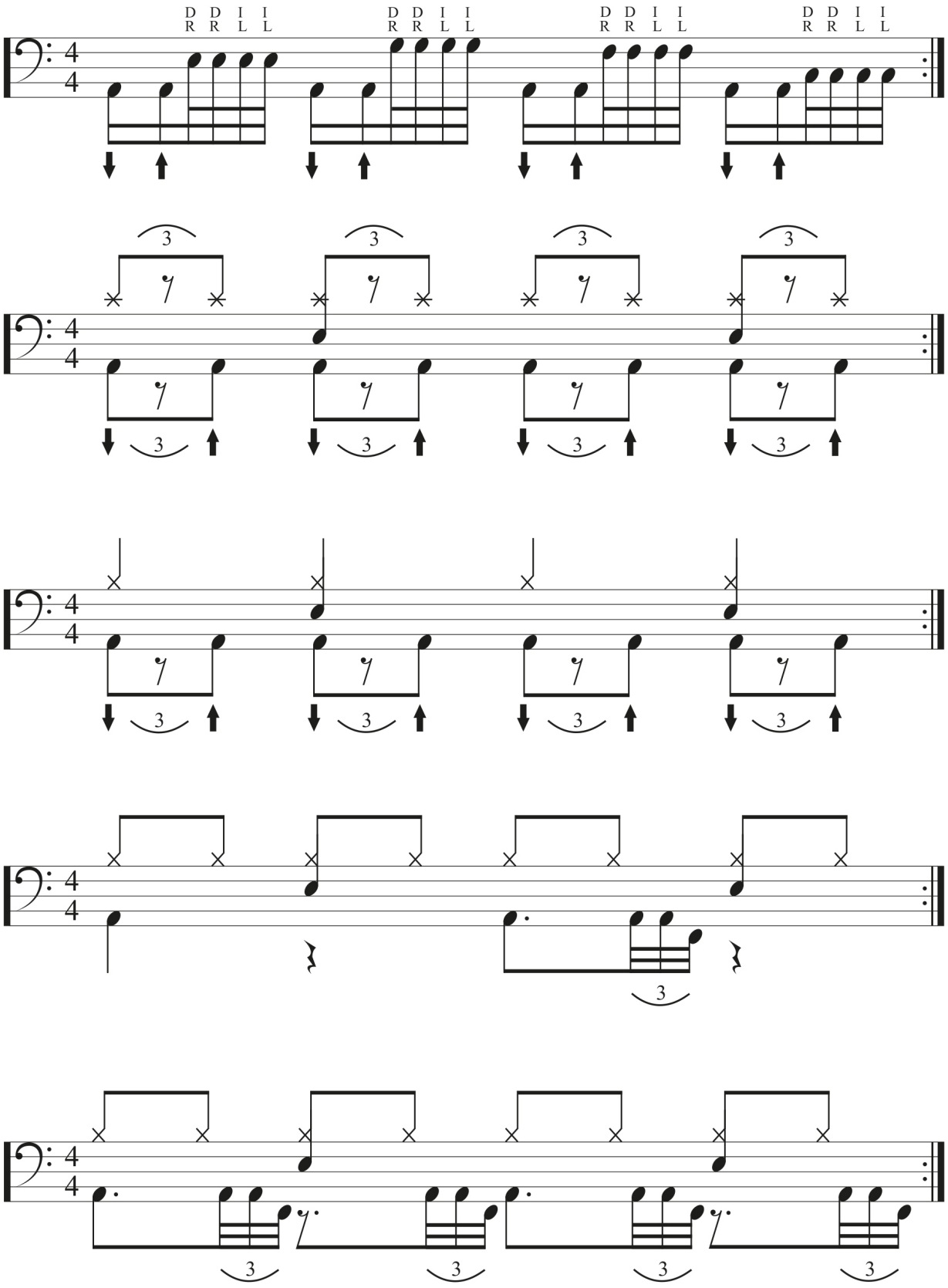
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"THE FUTURE AT YOUR FEET"

WALTER ARIEL BAUM
Argentinian drummer



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Samba Groove Con Escobillas Al Estilo Edu Ribeiro

Edu Ribeiro's Samba Groove With Brushes



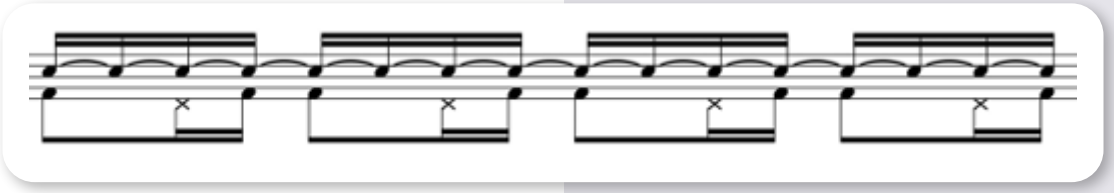
Por | By
Ariel Caceres

arogcaceres

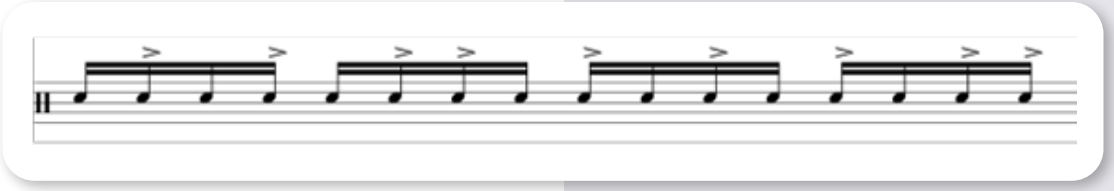


Samba Groove Con Escobillas Al Estilo Edu Ribeiro

En honor al maestro brasilero, trabajemos este hermoso groove. Los pies marcarán la base de samba y una de las manos (la izquierda para los diestros y la derecha para los zurdos) tocará semicorcheas en toque Brush.



La mano derecha tocará con golpes Tic (las notas de volumen bajo) y Tac (los acentos) el ritmo llamado Telecoteco: es un patrón rítmico usado en el tamborín, aunque también replicado en el pandeiro y en la guitarra.



Samba Groove With Brushes In The Style Of Edu Ribeiro

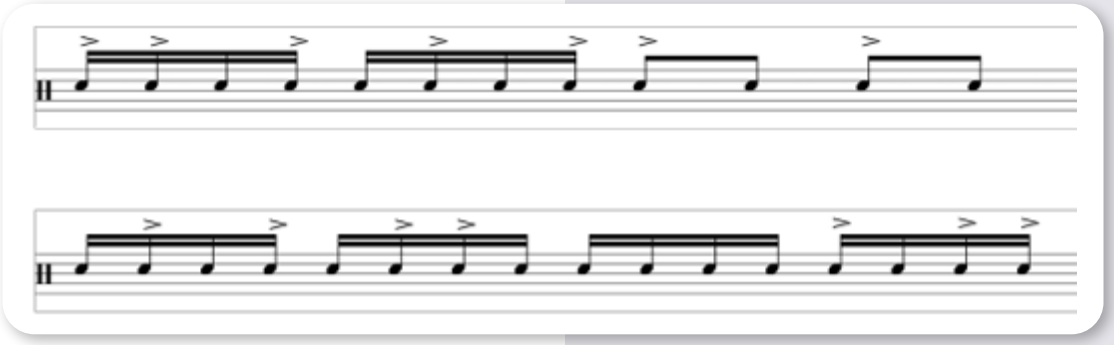
In honor of the Brazilian master, let's work on this beautiful groove. Your feet will keep the samba beat, and one of your hands (the left for right-handers and the right for left-handers) will play sixteenth notes using the brush stroke.

The right hand will play the rhythm known as "Telecoteco" using "Tic" beats (the soft notes) and "Tac" beats (the accents): this is a rhythmic pattern used on the tambourine, although it is also played on the pandeiro and the guitar.



Edu Ribeiro

Tenemos variantes para estos toques:



Recordá que podés conseguir mi libro ***Un mundo de escobillas*** por pedido a través de mi Instagram **@arogcaceres**.

Un saludo para todos y todas.
A.G.C.

We have variations on these patterns:

Remember that you can order my book "***A World of Brushes***" through my Instagram **@arogcaceres.**

Un saludo para todos y todas.
A.G.C.





Drumming A Las Brasas

Petar Jancic

Pocket Increíble

Drumming At The Embers
Petar Jancic Amazing Pocket



Por | By
Daniel Gilardi

Danielgilardimusic



Drumming A Las Brasas
Petar Jancic Pocket Increíble

Marzo fue un mes repleto de música en Buenos Aires, y entre los muchos artistas internacionales que visitaron la ciudad, ***Cory Wong*** *realmente se destacó. Wong, quien actualmente es uno de los guitarristas más reconocidos del mundo, saltó a la fama gracias a su trabajo con Vulfpeck. Llegó a la ciudad junto a su espectacular banda para presentar su nuevo álbum en* ***CC Art Media.*** *Por supuesto, no podíamos dejar pasar la oportunidad de platicar con* ***Petar Jancic,*** *el hombre encargado de mantener el Groove y cautivar a todo el público con su asombrosa precisión rítmica, su fenomenal trabajo en cada compás y su profunda musicalidad.*



Daniel Gilardi (DG): Cuéntanos sobre tus primeros pasos. ¿Por qué elegiste la batería para hacer música?

Petar Jancic (PJ): Bueno, esto es un poco cliché y bastante sencillo. La razón por la que elegí la batería y la música en general es porque mi papá es baterista.

Durante sus conciertos de verano, mi mamá andaba detrás de mi hermano y haciendo de todo, y mientras tanto me dejaba en el carrito

Drumming At The Embers
Petar Jancic Amazing Pocket

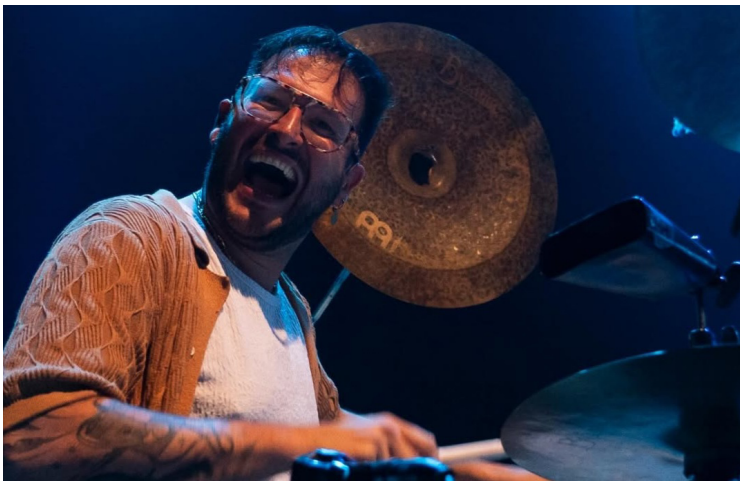
March was a music-filled month in ***Buenos Aires****, and among the many international artists who visited the city,* ***Cory Wong*** *truly stood out. Currently one of the most renowned guitarists in the world, Wong rose to fame through his work with Vulfpeck. He landed in the city alongside his spectacular band to showcase his new album at* ***CC Art Media****. Naturally, we couldn't miss the chance to speak with* ***Petar Jancic****—the man responsible for holding down the groove and locking the entire audience into a trance with his astonishing time-keeping, phenomenal pocket, and deep musicality.*

Daniel Gilardi (DG): Tell us about your first steps in music. Why do you choose drums for making music?

Petar Jancic (PJ): Well this is kinda cliché and somewhat easy. The reason I chose drums and music in general is because my dad is a drummer.

During his summer gigs my mom would chase my brother and what not and during that she would leave me in the stroller behind the stage





Siempre Groove.
Always Grooving

detrás del escenario, y yo me pasaba todo el tiempo mirando a mi papá y su batería.

DG: ¿Cómo y cuándo conseguiste tu primer trabajo profesional? ¿Te gustó?

PJ: Creo que la primera vez que me pagaron fue cuando tenía 10 años. Tocaba la percusión en la banda de bodas de mi papá, y en ese momento me sentía el más genial del mundo; fue un momento especial para mí y pude presumirlo en la escuela, jaja.

DG: ¿Qué te gusta más: grabar o tocar en vivo?

PJ: Me encantan las dos por igual, aunque son cosas completamente diferentes y tienen enfoques distintos. En los conciertos en vivo, la energía y toda esa adrenalina te llegan directamente del público; no importa si son 3000 o 30 personas, siempre hay alguien escuchándote.

En cambio, en el estudio tienes que mantener la compostura, estar tranquilo y entender perfectamente cómo manejar la dinámica de tu instrumento. Por ejemplo, siempre me recuerdo a mí mismo que debo tocar el hi-hat un 30 % más bajo. Porque es una parte muy ruidosa del instrumento, como todos los platillos, la verdad.

DG: ¿Cómo aprendes una canción?

PJ: El método de “escuchar, aprender y sincronizarme”. Dedico la mayor parte del tiempo simplemente a escuchar la canción, captando la estructura y la esencia de la misma. Después de escucharla varias veces, empiezo a analizar y marcar la forma de la canción. Siempre uso un altavoz para tocar y sincronizar con la grabación.

and I would just look at my dad and his drum set all the time.

DG: How and when did you get your first professional gig? Did you enjoy it?

PJ: I think the first time I got paid was when I was 10 years old. I played percussion with my dad’s wedding band, and I thought I was the coolest at the time, I made my some moment and could flash it in elementary school haha.

DG: What do you like the most: recording or playing live?

PJ: I love both the same, yet they are completely different things and different approaches. While live the energy and so much adrenaline come at you from the audience no matter if it’s 3000 or 30 there is always somebody listening to you.

While in the studio completely opposite you have to be composed calm, and completely understand how to adopt dynamics in your instrument. For instance, I always keep reminding myself that I need To play the hi hat 30% quiet. Because it’s such a loud part of the instrument like all the cymbals honestly.

DG: How do you learn a song?

PJ: Listen, Learn and lock method. I spend a good majority of the time just listening to the tune capturing the arch what the tune is. After a few listens I start dissecting and marking the form of the tune. And after I always have a speaker set up so I can play along and lock in with the recording.





Dani Gilardi

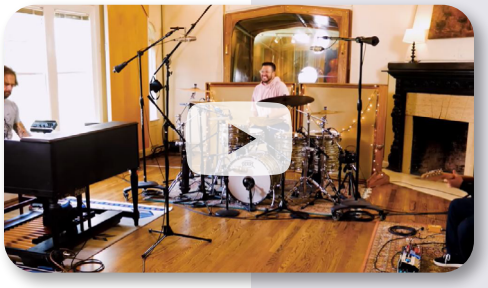
DG: ¿Es la primera vez que vienes a Buenos Aires? ¿Nos puedes contar cómo fue esa experiencia?

PJ: Es la primera vez que vengo y, de verdad, no veo la hora de volver. ¡Es absolutamente increíble! ¡La energía, el ambiente y la comida son magníficos!

DG: Como esta es una revista de batería, tengo que preguntarte por tu equipo actual. ¿Qué batería, platillos, parches y baquetas estás usando en este momento?

PJ: Pearl drums. Tanto una de la línea *Reference* como una de Maple Gum. **Meinl cymbals, Vic firth** drum sticks, **Dragon fly** kick beaters (mazos), roots EQ rings, and Tandem drums T-towels.

DG: Tienes un groove fenomenal. ¿Algún consejo para otros bateristas sobre cómo lograr esa sensación y ese estilo tan geniales?



PJ: La verdad es que escucho mucho y toco al ritmo de discos clásicos. Cada vez que practico, me aseguro de tener entre 30 y 40 minutos para tocar al ritmo de las canciones.

DG: ¿Hay algún género musical que no suelas interpretar pero que te gustaría hacerlo?

PJ: La verdad es que no, me gusta hacer de todo, y sinceramente, cualquier cosa que se me presente, si creo que puedo hacerlo, digo que sí.

DG: Is the first time you come to Buenos Aires? Can you tell us about that experience?

PJ: First time ever, and honestly can not wait to come back. It is absolutely incredible! The energy the vibe the food magnificent!

DG: As this is a drumming magazine, I have to ask you about your current set. Which drumset, cymbals, heads and sticks are you using right now?

PJ: Pearl drums. Either the *Reference* one or maple gum. **Meinl cymbals, Vic firth** drum sticks, **Dragon fly** kick beaters, roots EQ rings, and Tandem drums T-towels.

DG: You have a phenomenal groove. Any advice to others drummers on how to achieve such a great feeling and taste?

PJ: A lot of listening and playing along to old school records honestly. Every time I practice I made sure to have 30 40 min to play along with tunes.

DG: Is there a musical genre you don't usually perform but would like to?

PJ: Honestly not really, I like to play everything, and honestly whatever falls in my lap if I think I can do it I say yes. And if





Petar en vivo
Petar Live

Y si no, recomendaría a alguien que sé que lo haría de maravilla.

DG: ¿Proyectos actuales y futuros?

PJ: En este momento estoy terminando el segundo disco de mi banda, **Uncle Bronco**. Es un trío formado por Kevin Gastonguay en teclados y sintetizadores, Ty Billie en órgano y sintetizadores, y su servidor en batería. Estoy muy emocionado con esta banda y este proyecto; definitivamente deberías echarle un vistazo.

La trayectoria de Petar Jancic, desde aquel cochecito detrás de la batería de su papá hasta convertirse en el pilar de una de las secciones rítmicas más compactas del funk moderno, es un testimonio de auténtica pasión y de toda una vida dedicada al groove. Su visita a Buenos Aires dejó una marca en los fans, mostrando que, ya sea con miles o en estudio, su musicalidad es sólida y electrizante.

*Mientras vuelve a salir de gira con **Cory Wong** dejando tras de sí una estela de bateristas argentinos inspirados, la atención de Jancic se centra en el futuro. Con el segundo álbum de su trío, **Uncle Bronco**, a la vuelta de la esquina, queda claro que su ritmo seguirá rompiendo barreras. Para cualquiera que quiera entender el verdadero significado de "el pocket", no perder de vista y de oído a **Petar Jancic** ya no es opcional; es imprescindible.*

not I would recommend somebody who I know would crush it

DG: current and future projects?

PJ: Right now I am finishing the 2nd record of my Band ***Uncle Bronco***. It's a trio featuring Kevin Gastonguay on keyboards and synths Ty Billie on organ and synths and my self on drums. Pretty stoked about this band am project you should definitely check it out

***Petar Jancic's** journey from a stroller behind his father's drum kit to anchoring one of the tightest rhythm sections in modern funk is a testament to genuine passion and a lifetime dedicated to the groove. His visit to Buenos Aires left an indelible mark on local fans, proving that whether he is locking in with a crowd of thousands or meticulously balancing his dynamics in a recording studio, his musicality is as grounding as it is electrifying.*

*As he heads back on the road with **Cory Wong** leaving behind a trail of inspired Argentine drummers Jancic's focus shifts to the future. With the second album of his trio, Uncle Bronco, just on the horizon, it is clear that his rhythm will keep pushing boundaries. For anyone looking to understand the true meaning of "the pocket," keeping an eye and both ears on Petar Jancic is no longer optional; it's a must.*



El Arte De Escuchar El Tiempo

The Art Of Listening To Time



Por | By
Leonardo Alvarez

leonardo_alvarez_drums

www.leoalvarezoficial.wixsite.com



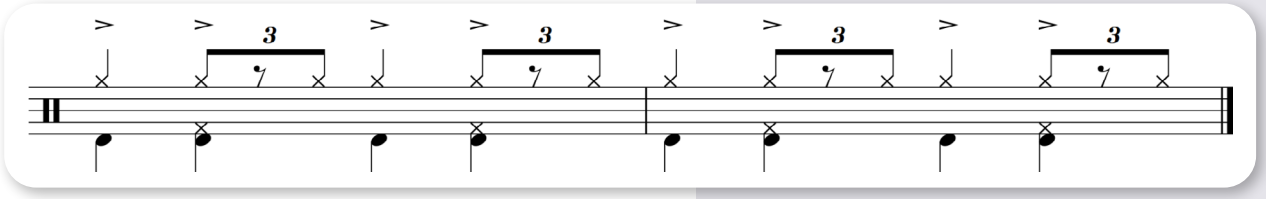
El Arte De Escuchar El Tiempo

Una clase, un estudiante y una puerta hacia la escucha

Hay clases que uno prepara.

Y hay clases que terminan revelando algo que nadie había planeado.

Ese día entré al aula de batería en **IUPA** como cualquier otro. Un estudiante — de unos veinte años — se sentó en el instrumento con buena predisposición y ganas de tocar. Empezamos a trabajar lectura y coordinación a partir de *Syncopation*, aplicada a un contexto de swing: ride constante, hi-hat en 2 y 4, bombo en negras y el tambor leyendo las figuras del clásico Syncopation. Nada de otro mundo, algo que muchos creemos conocer y saber.



Después de algunos minutos empecé a sentir algo incómodo. No en el estudiante, sino en la música. Todo sonaba como alguien hablando sin parar: mucha información, como cuando estás en la escuela y repetís la lección de historia de memoria. No había espacio, no había respiración. Las frases aparecían una detrás de otra sin tiempo para comprenderlas.

The Art Of Listening To Time

One class, one student and one door towards listening

Some classes are all set.

Others end up revealing something that nobody had planned.

That day I went into the drums classroom in **IUPA** like any other. A student – around twenty years old – sat down at the drumset with good predisposition and eager to play. We started working on reading and coordination from *Syncopation*, applied to a swing context: constant ride, hi-hat on the 2nd and 4th beat, quarter notes on the bass drum and the snare reading the classic Syncopation's figures. Nothing otherworldly, something that many of us believe we know and understand.

After some minutes I started to feel something uncomfortable. Not in the student, but in the music. Everything sounded like somebody speaking nonstop: a lot of information, like when you're at school and you repeat the history lesson by heart. There wasn't space, there wasn't breathing. The phrases appeared one after the other without time to understand them.

Pensé enseguida en cantantes, saxofonistas, trompetistas. Ellos tienen que respirar para poder decir algo.

Ahí entendí que el problema no era la lectura ni la coordinación.

Era la escucha.

El momento en que algo cambia

Le propuse entonces una consigna simple:

—"El groove no se detiene nunca. Pero la lectura… puede esperar."

El estudiante me miró confundido.

—"¿Cómo qué puede esperar?"

Siguió tocando el swing. El ride fluía. El hi-hat sostenía el pulso. El bombo latía apenas por debajo. Pero ahora la lectura en el tambor aparecía por momentos y desaparecía en otros.

El groove seguía intacto.

Y de repente todo empezó a respirar distinto.

No era silencio total

Es importante aclararlo: no estábamos trabajando en el silencio absoluto.

El silencio era parcial. Selectivo.

La banda —aunque imaginaria— nunca dejaba de tocar. El tiempo seguía vivo en todo momento. Lo único que desaparecía era la intervención del tambor leyendo *Syncopation*.

Y en ese pequeño gesto ocurrió algo interesante:

El estudiante dejó de preocuparse por "leer bien" y empezó a preguntarse qué estaba pasando alrededor de lo que tocaba.

¿Qué aparece cuando dejamos espacio?

¿Qué sostiene realmente el groove?

¿Qué pasa con el tempo cuando la melodía rítmica desaparece?

I instantly thought of singers, saxophone players, trumpet players. They have to breathe to be able to say something.

That's where I understood that the problem wasn't reading or coordination.

It was listening.

The moment something changes

I then proposed him a simple assignment:

"The groove never stops. But reading… can wait."

The student looked at me in confusion.

"What do you mean it can wait?"

He kept on playing the swing. The ride flowed. The hi-hat kept the tempo. The bass drum beat softly underneath. But now the reading in the snare appeared for a moment and disappeared for another.

The groove remained intact.

And suddenly everything started to breathe differently.

It wasn't total silence

It's important to clarify: we weren't working in silence at all.

The silence was partial. Selective.

The band – though imaginary – never stopped playing. The tempo remained alive at every moment. All that disappeared was the intervention of the snare reading *Syncopation*.

And in that small gesture, something interesting happened:

The student stopped worrying about "reading correctly" and started wondering what was happening around what he played.

What appears when we leave space?

What really holds the groove?

What happens to the tempo when the rhythmic melody disappears?

En ese espacio aparece el sentido, la escucha interna y atenta al contexto, el diálogo entre el sonido y el silencio.

Escuchar lo que siempre estuvo ahí

Tiempo después pensé mucho en una frase de Julia Cameron (2020) en *El arte de escuchar*:

"El primer paso del arte de escuchar es atender aquello de lo que tal vez estemos adquiriendo el hábito de desconectar: el mundo que nos rodea". (pág. 59.)

Eso fue exactamente lo que pasó en esa clase.

Cuando el tambor se calló por un momento, el groove quedó expuesto. El estudiante empezó a escuchar el ride de otra manera. El hi-hat adquirió profundidad. El tempo dejó de ser una referencia mecánica para transformarse en una sensación física y allá en lo profundo estaba el bombo sosteniendo con un manto de frecuencias graves.

Ya no estaba solamente leyendo.

Estaba habitando el tiempo.

La dificultad real

Lo más difícil no fue tocar.

Fue no tocar.

Porque el silencio expone todo.

Cuando la mano deja de intervenir, queda en evidencia si el tempo realmente está internalizado o si dependemos de tocar constantemente para sostenernos.

Muchos estudiantes, en ese momento, se desconectan. El pulso pierde peso. La energía cae. El groove se vuelve inseguro.

Pero cuando logran atravesar ese espacio, sucede algo distinto.

Empiezan a escuchar internamente.

Y ahí entendí algo que Cameron también señala con claridad: **escuchar no es pasivo.**

Es una práctica activa, consciente, que requiere presencia y atención.

In that space, sense, inner and attentive to context listening, and dialogue between sound and silence appear.

Listening to what has always been there

After some time I thought a lot about a Julia Cameron (2020) phrase on *"The Listening Path: The Creative Art of Attention"*:

"The first step on the listening path is to listen to what we may be in the habit of tuning out: the world around us". (Page 37)

That was exactly what happened in that class.

When the snare was silenced for a moment, the groove was left exposed. The student started to hear the ride differently. The hi-hat acquired depth. The tempo stopped being a mechanical reference to turn into a physical sensation, and deep in there was the bass drum holding with a mantle of deep frequencies.

He wasn't simply reading anymore.

He was inhabiting time.

The real difficulty

The hardest part wasn't playing.

It was not playing.

Because silence exposes everything.

When the hand stops intervening, it's evident whether the tempo is really internalized or if we depend on playing constantly to hold ourselves.

Many students, in that moment, disconnect. The pulse loses weight. The energy falls. The groove turns insecure.

But when they manage to get through that space, something different happens.

They start to listen internally.

And that's where I understood something that Cameron also points out clearly: **listening is not passive.**

It's an active practice, conscious, that requires presence and attention.

La música antes del golpe

Bob Moses habla de la “escucha interna” como la capacidad de oír la música antes y durante la ejecución, más allá del instrumento

Eso apareció claramente en el estudiante.

Sin que nadie se lo pidiera, empezó a cantar las figuras del *Syncopation* mientras dejaba respirar el tambor. La música ya no estaba únicamente en el papel ni en las manos.

Había pasado al cuerpo.

Cuando la clase deja de ser técnica

En algún punto, la clase cambió de naturaleza.

Ya no estábamos trabajando lectura y coordinación.

Estábamos trabajando percepción.

Presencia.

Decisión.

Porque el silencio no era ausencia. Era discurso. Era elegir no intervenir para dejar que el groove hablara.

Y quizás ahí aparezca una de las enseñanzas más difíciles para cualquier baterista:

Entender que tocar menos no significa decir menos.

Una experiencia, no una explicación

Lo más interesante de todo es que esto no se puede explicar del todo.

Se tiene que vivir.

Como plantea Cameron en el capítulo dedicado al silencio, es en la quietud donde empezamos a percibir con mayor claridad y a conectar con una comprensión más profunda

Y eso es lo que pasó en esa clase.

No hubo una gran explicación.

Hubo una experiencia.

The music before the stroke

Bob Moses speaks of the “inner hearing” as the ability to hear the music before and during the playing, beyond the instrument.

That appeared clearly in the student.

Without anybody asking him to, he started singing the figures of *Syncopation* while he let the snare breathe. The music wasn’t only in the paper or the hands anymore.

It had gone to the body.

When the class stops being technical

At some point, the class changed its nature.

We weren’t working on reading and coordination.

We were working on perception.

Presence.

Decision.

Because the silence wasn’t absence. It was discourse. It was choosing not to intervene to let the groove speak.

And maybe there is where one of the hardest teachings for any drummer comes up:

Understanding that playing less doesn’t mean saying less.

An experience, not an explanation

The most interesting thing of all is that this cannot be fully explained.

It has to be lived.

As Cameron poses on the chapter dedicated to silence, it’s in the quiet where we start to perceive more clearly and to connect with a deeper comprehension.

And that’s what happened in that class.

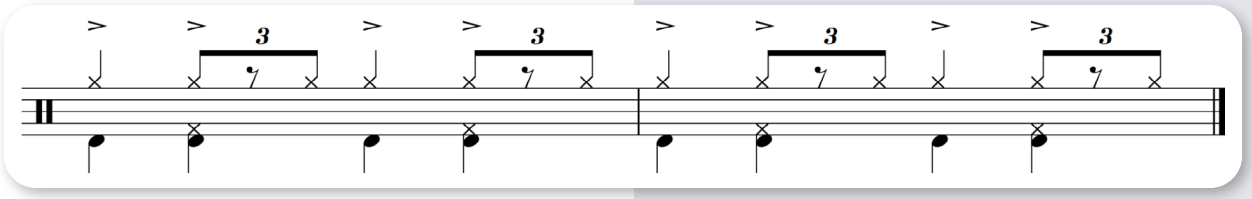
There wasn’t a great explanation.

There was an experience.

Para llevar al instrumento

Si querés experimentar esto en tu práctica:

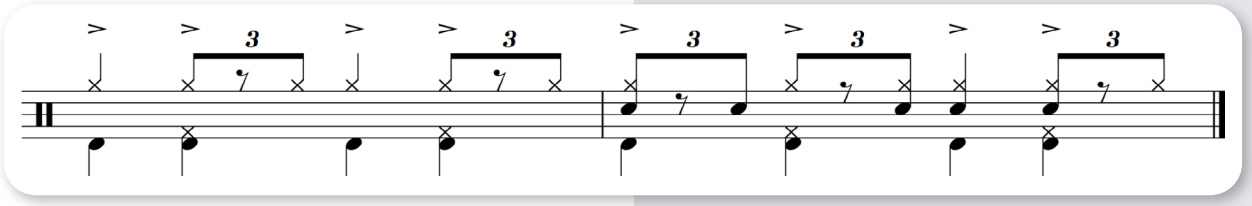
Tocá un swing constante (ride + hi-hat + bombo en negras)



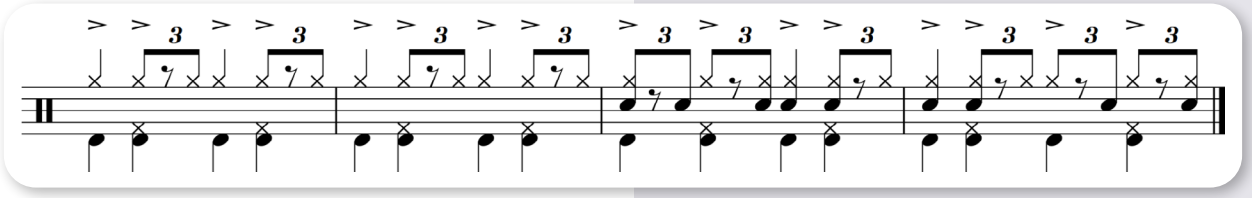
Leé *Syncopation* en el tambor.

Alterna:

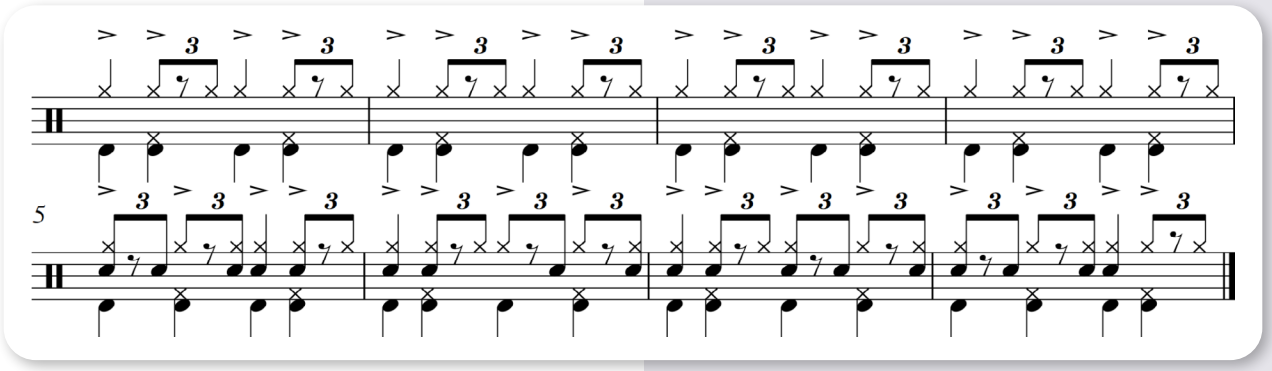
1 compás de silencio en el tambor/ 1 compás de lectura del syncopation.



2 compases de silencio / 2 compases de lectura



4 compases de silencio / 4 compases de lectura



Etc. En los compases de silencio, el groove continúa.

To take it to the instrument

If you want to experience this in your practice:

Play a constant swing (ride + hi-hat + quarter notes on the bass drum)

Read *Syncopation* on the snare drum

Alternate:

1 measure of silence in the snare / 1 measure of Syncopation reading

2 measures of silence / 2 measures of reading

4 measures of silence / 4 measures of reading

Etc. In the measures of silence, the groove continues.

El silencio se aplica únicamente a la lectura del tambor.

Y escuchá.

De verdad.

Nota: *Puedes aplicar esta metodología a cualquier género musical y aplicarlos a los libros que estés estudiando.*

Beneficios de esta práctica

- Desarrollo del tempo interno
- Mejora de la escucha activa
- Profundización del *time feel*
- Independencia musical real
- Mayor control del espacio y la dinámica
- Desarrollo de la anticipación rítmica
- Fortalecimiento de la memoria.
- Sentido de forma y espacio.
- Integración cuerpo–mente–sonido.
- Construcción de criterio musical.
- Trade: Preguntas y respuestas.

Cierre

Ese día no enseñé solamente un ejercicio.

Abrimos una puerta.

La puerta hacia algo que siempre estuvo ahí, pero que pocas veces entrenamos de manera consciente:

la escucha.

Porque al final, la batería puede ser muchas cosas.

Pero cuando realmente aparece la música…

no depende de cuánto tocamos,

sino de cuánto somos capaces de escuchar.

Dedicado a la memoria de María del Carmen Aguilar (1945–2025), pedagoga, musicóloga y creadora del "Método para leer y escribir música a partir de la percepción". *Edición de Autor, Buenos Aires 1978.*

The silence is applied only to the reading on the snare.

And listen.

Really.

Note: You may apply this methodology to any musical genre and apply it to the books you may be studying with.

Benefits of this practice

- Inner tempo development
- Improvement of active listening
- Deeper time feel
- Real musical independence
- Greater control of the space and dynamics
- Development of rhythmic anticipation
- Memory strengthening
- Sense of form and space
- Body-mind-sound integration
- Building of musical criteria
- Trade: Questions and answers

Closing

That day I not only taught an exercise.

We opened a door.

The door towards something that has always been there, but few times we consciously enter:

Hearing.

Because in the end, the drums can be many things.

But when the music really appears…

It doesn't depend on how much we play,

But on how much we are capable of listening.

Dedicated to the memory of María del Carmen Aguilar (1945-2025), pedagogue, musicologist and creator of the "Method for reading and writing music from perception". Author's Edition, Buenos Aires 1978.

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Ante La Perplejidad, Un Relato.

Facing Perplexity, a Story.



Por | By
Lic. Érica Raquel Rocha de Oliveira
www.tupsicologaonline.com



Ante La Perplejidad, Un Relato.

El intruso se introduce a la fuerza, por sorpresa o por engaño, en todo caso sin derecho y sin haber estado previamente admitido.

Jean Luc-Nancy

Introducción

Aira, en la primera parte de la novela *("El llanto", ver bibliografía)* pone el foco sobre la imposibilidad del protagonista-narrador de dar cuenta de las causas de su derrumbe. Describe un estado de insoportable dolor, ligado a la constatación de la precariedad *donde* se encuentra. Precariedad en buena medida relacionada al desanudamento del tiempo qué, habiéndose vuelto inconexo, retazado, sin historia, precipita la única certeza- y la premonición de que sobre nuestro protagonista pende la espada de Damócles que es la infinitización de un personaje atrapado en un único y absoluto tiempo : "Soy el autómata del presente". Y su tragedia consiste exactamente en estar atrapado en esa jaula sin pasado ni porvenir. Mi hipótesis entonces, sin más: **César Aira** saca el personaje de esa condición cuando lo pone a hurgar no en quien es, sino en quien que fue dentro de un marco anterior; y a partir de ahí, surge el segundo capitulo. De modo que es imprescindible para entender al primer capitulo, leer al segundo, y encontrar como **Aira** inventa ese puente.

Facing Perplexity, a Story.

An intruder enters by force, by surprise, or by deception in any case, without authorization and without having been previously admitted.

Jean Luc-Nancy

Introduction

Aira, In the first part of the novel *"El llanto",* the focus is on the protagonist-narrator's inability to account for the causes of his breakdown. He describes a state of unbearable pain, linked to the realization of the precariousness of his situation. This precariousness is largely related to the unraveling of time, which having become disjointed, fragmented, and devoid of history precipitates the only certainty and the premonition that the sword of Damocles hangs over our protagonist which is the infinite prolongation of a character trapped in a single, absolute moment in time: "I am the automaton of the present." And his tragedy consists precisely in being trapped in that cage with neither past nor future. My hypothesis, then, is simply this: **César Aira** takes the character out of that state by having him explore not who he is, but who he was within a previous framework; and from there, the second chapter emerges. So, to understand the first chapter, it is essential to read the second and see how **Aira** builds that bridge.



Érica - Psicoanalista y Música Profesional
Érica - Professional Psychoanalyst and Musician

Desarrollo

"Todos los caminos de la sombra llevan a la certeza atroz de que me ha sucedido lo que yo más temía. Y lo peor es no saber si es cierto, si ha pasado o le falta algo todavía, sus causas, sus efectos… Todo está suelto, flotante, inconexo." **El llanto, César Aira.**

Freud, en el artículo "Duelo y melancolía" remarcó la implacable lucidez del melancólico, que precedido por un estado de estupor, se sabe (¡y con toda razón!) extraviado de la condición de sujeto, sumergido así y atrapado entonces en las redes del objeto perdido de la libido que, sustraída de los objetos de la realidad, retorna sobre el yo; transformándolo en la sombra del objeto perdido. De ahí la nefasta certeza que el protagonista encuentra, y consecuentemente la propia eyección de toda trama posible : el yo se ha coronado como monarca y único súbdito de su castillo. Sólo, con las fronteras desdibujadas, sin recuerdos, deambula en un departamento donde no sabe decir si es de día o de noche, si cuando despierta sale de la pesadilla o entra en ella, si existe o si es nada.

En una posición más filosófica, **Jean Luc-Nancy** describe estos estados de melancolía como la intrusión de un "otro" en el sujeto, un otro extraño; donde el sujeto no puede más que rechazarlo, a la vez que esa intrusión solamente es posible como el resultado de un rechazo al yo anterior; como si el yo fuera un corazón trasplantado, en un cuerpo que no lo reconoce, y lo vuelve doblemente extraño,

Development

"All paths of shadow lead to the agonizing certainty that what I feared most has happened to me. And the worst part is not knowing if it's true, if it has happened or if something is still missing its causes, its effects… Everything is loose, floating, disjointed." **El llanto, César Aira.**

In his essay "Mourning and Melancholia," Freud highlighted the relentless lucidity of the melancholic, who following a state of stupor knows (and quite rightly so!) that he has strayed from the condition of the subject, thus becoming submerged and trapped in the webs of the lost object of the libido, which, having been withdrawn from the objects of reality, returns to the ego; transforming it into the shadow of the lost object. Hence the dire certainty that the protagonist encounters, and consequently the very ejection of any possible plot: the ego has crowned itself as monarch and sole subject of its castle. Alone, with blurred boundaries, without memories, it wanders through an apartment where it cannot tell whether it is day or night, whether upon waking it emerges from the nightmare or enters it, whether it exists or is nothing.

From a more philosophical perspective, **Jean-Luc Nancy** describes these states of melancholy as the intrusion of an "other" into the subject a strange other where the subject can do nothing but reject it, while at the same time that intrusion is only possible as the result of a rejection of the previous self; as if the self were a transplanted heart in a body that does not recognize it, making it doubly foreign, doubly intolerable; while the self



Jacques LACAN

doblemente intolerable; a la vez que combate y pone todas las defensas en guardia, y así la locura se presenta como la salida posible : " Soy la explicación" ; " el que ha llorado es otro".

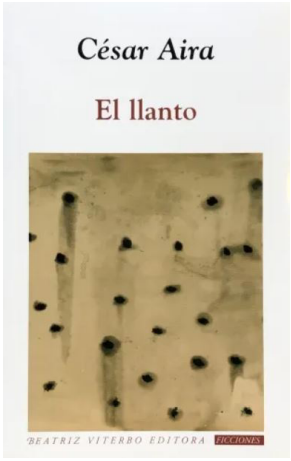
De todos modos, el protagonista sabe que no sabe lo que le pasa, verdaderamente. Pero saber siquiera es lo fundamental, ni lo más grave, ni lo consumado: ha perdido las coordinadas para decirse desde la vía del deseo, que es temporalidad pulsante entonces: " ...lo que falta, las causas, los efectos...". Y al no poder darse a sí mismo un fundamento, a sabiendas de que el pensamiento tampoco es la vía, sino todo lo contrario, edifica aun más la fortaleza que ha construido alrededor de sí: " el pensamiento no me ayuda, ¡todo lo contrario! Se acumula sobre mí como una torre, ondula, toma la forma de mi vida..." Por lo cual ese yo acumulado, replegado en pensamientos, se expande, se convierte en puro ojo y, testigo que se petrifica ante su misma mirada; como si en un buen-día hubiese dado de frente con Medusa y, al no reconocerse en nada, siquiera en esa mirada de piedra, la halla remetido a ella - y a sí mismo- a confines de una naturaleza de estatua. *Le haría falta un trasplante de corazón*, le habría prescripto **Jean Luc-Nancy.**

En los senderos de su " caminos de sombra" el protagonista no puede inventarse una ficción que contrastara y negara los pasos firme sobre la " la certeza atroz"; que la hiciera vacilar y admitir así otro tiempo posible. Sin embargo el primer y modesto instante de ruptura de esa certeza, aparece como consecuencia de algo inesperado: el llanto. Entonces de la

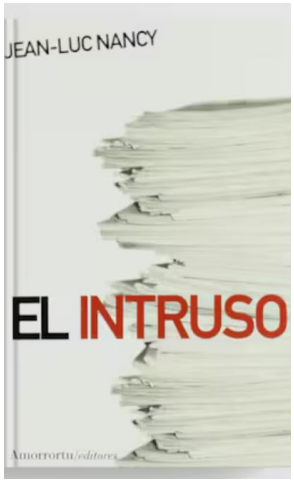
fights back and puts all its defenses on high alert, madness thus presents itself as the only possible way out: "I am the explanation"; "the one who has wept is another."

In any case, the protagonist knows that he doesn't truly know what is happening to him. But knowing this is not the fundamental issue, nor the most serious one, nor the final outcome: he has lost the bearings needed to define himself through the path of desire which is, at that moment, a pulsating temporality: "...what is missing, the causes, the effects...". And, unable to provide himself with a foundation knowing full well that thought is not the path either, but quite the opposite he further fortifies the wall he has built around himself: "Thought doesn't help me quite the opposite! It piles up on me like a tower, undulates, takes the shape of my life..." Thus, that accumulated self, withdrawn into thoughts, expands, becomes a pure eye, and a witness who petrifies before his own gaze; as if one fine day he had come face to face with Medusa and, failing to recognize himself in anything not even in that stony gaze had consigned her and himself to the confines of a statue-like existence. *He would need a heart transplant*; I would have prescribed it **Jean Luc-Nancy.**

On the paths of his "shadow paths," the protagonist cannot invent a fiction that would contrast with and deny the firm steps toward "atrocious certainty one that would make it waver and thus admit another possible time. However, the first and modest moment of rupture in that certainty arises as a consequence of something



César Aira
El Llanto



Jean Luc Nancy
El Intruso



Foster
El Retorno de lo Real



Victor Shklovski
El Arte como Artificio

certeza pasa al inexplicable, gota a gota, en las lágrimas, aparece la primera demarcación del tiempo: “Puedo ir y venir por todos los cuartos, y sigue siendo presente: me estoy paseando, estoy rebotando en el gris difuso que no se ilumina ni oscurece. No puedo hacer un relato todavía… Y de pronto (fue en la cocina, detenido, la cadera apoyada en el borde de la mesa) mi rostro se contrae, y lloro. Estoy llorando. Qué extraño. No me había pasado nunca, desde que era chico”.

“Desde que era chico” - acompaña entonces a la extrañeza del personaje que, como analizó **Shklovski** en el artículo “El arte como artificio”, es el camino hacia la obra de arte. Consecuentemente y de modo paulatino, se abre otra dimensión en la narración. Con la entrada del pasado en el presente, hasta entonces absoluto, emerge la primera fisura, y discretamente se abre otro tiempo. El protagonista-narrador puede empezar a reconocerse en lo que ha sido y así, poder inventarse una explicación que lo fundamente, y de a poco, ir relanzando al presente bajo otra condición . Entonces **Aira** va dando al protagonista los primeros bastones donde apoyarse: “ Mi domicilio está lleno de intrusos...” - aparecen los otros posibles en su imaginación, aun anónimos pero, hay más gente en el castillo... “aun solo, me estoy exhibiendo, en una voluptuosidad de llanto que es una marea de motivos” el llanto inicialmente inexplicable tiene su razón de ser siendo la huella de una causa ; ya con causa, origen y pasado: “ si se

unexpected: tears. Then, from certainty, he moves into the inexplicable; drop by drop, in the tears, the first demarcation of time appears: “I can come and go through all the rooms, and it remains the present: I am wandering, I am bouncing off the diffuse gray that neither brightens nor darkens. I can’t put it into words yet… And suddenly (it was in the kitchen, as I stood still, my hip resting on the edge of the table) my face tenses, and I cry. I’m crying. How strange. It had never happened to me before, not since I was a kid.”

“Ever since I was a kid this phrase then accompanies the character’s sense of strangeness, which, as **Shklovsky** analyzed in his essay “Art as Artifice,” is the path to the work of art. Consequently, and gradually, another dimension opens up in the narrative. With the past entering the present which until then had been absolute the first fissure emerges, and another time discreetly opens up. The protagonist-narrator can begin to recognize himself in what he has been and thus invent an explanation that grounds him, gradually reintroducing himself into the present under different circumstances. Aira then provides the protagonist with his first points of support: “My home is full of intruders...” other possibilities appear in his imagination, still anonymous, yet there are more people in the castle... ; “Even alone, I am exposing myself, in a voluptuousness of weeping that is a tide of motives” the initially inexplicable weeping has its reason for being, as the trace of a cause; now with a cause, an origin, and a past: “If it’s

trata de motivos, creo tenerlos"; " Eso viene un poco después, y también un poco antes " aparece el intento de dar precisión del cuando, ofrece resistencia al sinsentido del presente fuera de su triada .

Muy hábilmente, **Aira** nos intenta despistar de que el protagonista, ya con esa primera coordenada temporal establecida, puede empezar a armar una trama. Da vueltas con el relato, nos demora la entrada de la segunda escena, que va dar significado a la primera y, sacarnos a nosotros (¡sus lectores!) de la perdición, del sinsentido que el protagonista nos iba llevado en espiral y desde las narices… Nuestra brújula, (¡nuestro Virgilio, pues!) es la figura del niño como marcador de otro tiempo; **Aira** lo hace regresar al relato por segunda vez, pero unido al perro Rin-Tin-Tin, en una escena dentro de la escena, donde el protagonista los ve y viéndolos, encuentra por vía de la asociación, la pieza fundamental que da cuenta de su estado y permite la sucesión de otros pensamientos: " alguien está en peligro, seguramente ese niño soldado, el amigo inseparable de Rin-Tin-Tin".

El niño será el puente que reconstruye el pasado amenazado de extinción, el niño salva al protagonista del presente sin fin. Por un lado, es la primera evocación de la memoria - tiempo anterior al pasado de la historia del divorcio, que configura el primer atisbo de salida del presente absoluto- establece la conexión del llanto presente con ese otro tiempo: " desde que era chico..." ; a partir de la segunda aparición del niño, junto al perro, va reconectar con el pasado que sigue al de la infancia, con el de la juventud: "En mi juventud he visto muchos capítulos de Rin-Tin-Tin...", y posteriormente, la conexión va quedar establecida con el pasado más inmediato: Rin-Tin-Tin y a la escena del divorcio. Entonces ya con ese camino establecido, el protagonista va poder dar paso a al segundo momento del relato: "Qué ridículo. En vez de llorar, se podría hacer algo útil, por ejemplo arte".

a matter of motives, I think I have them"; "That comes a little later, and also a little earlier" an attempt to pinpoint the "when" emerges, offering resistance to the meaninglessness of the present outside of his triad.

Very skillfully, **Aira** tries to throw us off the trail so that we don't realize the protagonist now that this initial temporal reference point has been established can begin to weave a plot. He twists and turns the narrative, delaying the onset of the second scene the one that will give meaning to the first and rescue us (his readers!) from the doom, from the nonsense into which the protagonist was leading us in a downward spiral, right under our noses… Our compass (our Virgil, then!) is the figure of the child as a marker of another time; **Aira** brings him back into the story for a second time, but this time alongside the dog Rin-Tin-Tin, in a scene-within-a-scene, where the protagonist sees them and, in seeing them, discovers through association the key element that explains his state of mind and sets off a chain of further thoughts: "Someone is in danger surely that child soldier, Rin-Tin-Tin's inseparable friend."

The child will be the bridge that rebuilds the past threatened with extinction; the child saves the protagonist from the endless present. On the one hand, it is the first evocation of memory a time prior to the past of the divorce story, which offers the first glimmer of a way out of the absolute present and establishes the connection between the present weeping and that other time: "ever since I was a kid…"; Starting with the child's second appearance, alongside the dog, the protagonist reconnects with the past that follows childhood that of youth: "In my youth, I watched many episodes of Rin-Tin-Tin…," and later, the connection is established with the more immediate past: Rin-Tin-Tin and the scene of the divorce. Then, with that path now established, the protagonist is able to move on to the second moment of the story: "How ridiculous. Instead of crying, one could do something useful art, for example."

“Nadie puede vivir sin una historia.”

“Mi esposa me abandonó”. Aparece entonces la segunda parte de la novela. Donde presenciamos a un protagonista-narrador mucho más firme, que enlaza las situaciones, donde ya no es victima petrificada ante el absurdo. No porque el absurdo no suceda, sino porque el absurdo ha cambiado de locación: del mundo interior a los hechos. El protagonista ya no puede ser aspirado ante la nada, ya tiene una historia en su posesión. De modo que reconstituye punto por punto a las sucesiones de eventos, qué sin embargo no se explican mediante una causa, sino desde el azar. Y aquí podemos extraer el gran paradojo que **Aira** propone: la única posibilidad de soportar al azar y lo inexplicable es a partir de pensarlo desde la dimensión temporal, y sus tres tiempos narrativos: pasado-presente-futuro.

Juntando estos ingredientes, tenemos a un relato donde el azar, que no tiene precedentes, puede ligarse a la historización. Pero a la vez, la única posibilidad de lectura de lo inexplicable – lo fuera de la posibilidad de reconocimiento- es inventarle una explicación; siendo el pasado - ahora puedo revelar su naturaleza: otro mito, una ficción contra lo *Real* . **Foster,** en su lectura de obra de Warhol se hace una pregunta : “¿hay alguien en casa, dentro del autómata?”. Nuestro protagonista-narrador hace su primera descripción: “Soy el autómata del presente.” **Aira** muestra la faz obscena – fuera de la escena – del presente en tanto ese aparece como una abyección : “ lo abyecto afecta a la fragilidad de las fronteras, a la fragilidad de la distinción espacial entre las cosas en nuestro interior y en el exterior… espacial y temporalmente pues, la abyección es un estado en el que la subjetividad es problemática, en el que el significado se derrumba”.

Podemos pensar que hasta el momento de la entrada de la ficción del pasado en la construcción de la narración, **Aira** nos ofrece a través del estupor de su protagonista-narrador un precioso ejemplo de lo que seria “un paseo” por los bordes de lo Real. Teniendo en cuenta a la primera definición de lo Real de **Lacan,** la cual la toma **Foster** : lo real como lo imposible de decir. Y lo imposible no como una metáfora

“No one can live without a story.”

“My wife left me.” Then the second part of the novel begins. Here we encounter a much more resolute protagonist-narrator who weaves the events together, no longer a victim frozen in the face of absurdity. Not because absurdity no longer occurs, but because absurdity has shifted its location: from the inner world to external events. The protagonist can no longer be sucked into nothingness; he now possesses a story. Thus, he reconstructs the sequence of events step by step events that are not explained by cause, but rather by chance. And here we can discern the great paradox that Aira proposes: the only way to endure chance and the inexplicable is to conceive of them within the temporal dimension and its three narrative tenses: past, present, and future.

Bringing these ingredients together, we have a narrative in which chance which is unprecedented can be linked to historicization. But at the same time, the only way to make sense of the inexplicable that which lies beyond the realm of recognition is to invent an explanation for it; the past now I can reveal its nature: another myth, a fiction set against the Real. **Foster,** in his reading of Warhol’s work, asks himself a question: “Is anyone home, inside the automaton?” Our protagonist-narrator offers his first description: “I am the automaton of the present.” Aira reveals the obscene face – beyond the scene – of the present insofar as it appears as abjection: “The abject affects the fragility of boundaries, the fragility of the spatial distinction between things inside and outside us… Spatially and temporally, then, abjection is a state in which subjectivity is problematic, in which meaning collapses”.

We might think that, up until the moment when the fiction of the past enters the construction of the narrative, Aira offers us through the bewilderment of his protagonist-narrator a beautiful example of what “a stroll” along the edges of the Real would be like. Taking into account **Lacan**’s first definition of the Real, as cited by **Foster**: the Real as that which is impossible to say. And the impossible not as a

del silencio, ni de una deficiencia idiomática : sino lo imposible de como ello montar una historia. Y ese es claramente lo que sucede en el primer capítulo. En el capitulo siguiente, por más desfavorecido que nuestro protagonista siga siendo, por más sucesos infelices y inexplicables en tanto verosímiles (el amante japonés, que Claudia pudiese abandonar a Rin-Tin-Tin!) que atraviese, puede ya historizar los hechos, darles un orden de sucesión de acontecimientos. Sin dejar de fuera lo que hay por fuera de la palabra, pero dentro del lenguaje, entendiendo a este en tanto vehículo que arma y sostiene los pactos, o sea, los discursos (el entendimiento que establece con su perro, Claudia que no habla Japonés con un japonés que no habla castellano), en otras palabras, dentro de un marco de significación posible. **Lacan** en el Seminario 17 definió al discurso como " esencialmente sin palabras", pero dentro del lenguaje.



Bibliografia: Aira C., El llanto. | Lacan J. : seminarios 5, 7 y 17 | Nancy J.L: El intruso | Foster H., El retorno de lo realidad. | Sklovski, El arte como artificio.

Lic. Érica Raquel Rocha de Oliveira

*Psicoanalista adherente de **APOLA** y Miembro del grupo de investigación **AALA (Adherentes a Lacan)***

Perfil musical @erica_clarentena

Clarinetista profesional con desarrollo en diversas formaciones de Jazz.

metaphor for silence, nor for a linguistic deficiency, but rather the impossibility of constructing a story around it. And that is clearly what happens in the first chapter. In the following chapter, no matter how disadvantaged our protagonist remains, no matter how many unfortunate and inexplicable yet plausible events (the Japanese lover, Claudia's abandonment of Rin-Tin-Tin!) he experiences, he is now able to historicize the facts, giving them a sequence of events. Without leaving out what lies outside the word, but within language understanding language as a vehicle that constructs and sustains pacts, that is, discourses (the understanding he establishes with his dog, Claudia who doesn't speak Japanese with a Japanese man who doesn't speak Spanish) in other words, within a framework of possible signification. In Seminar 17, **Lacan** defined discourse as "essentially wordless," yet within language.

Bibliography: Aira C., El llanto. | Lacan J. : seminarios 5, 7 y 17 | Nancy J.L: El intruso | Foster H., El retorno de lo realidad. | Sklovski, El arte como artificio.

BPsych. Érica Raquel Rocha de Oliveira

*Psychoanalyst affiliated with **APOLA** and member of the **AALA (Adherents to Lacan) research group***

Músical Profile @erica_clarentena

Professional clarinetist with experience in various jazz ensembles.



STEVE GADD

Tres Proyectos Educativos

STEVE GADD

Three Educational Projects



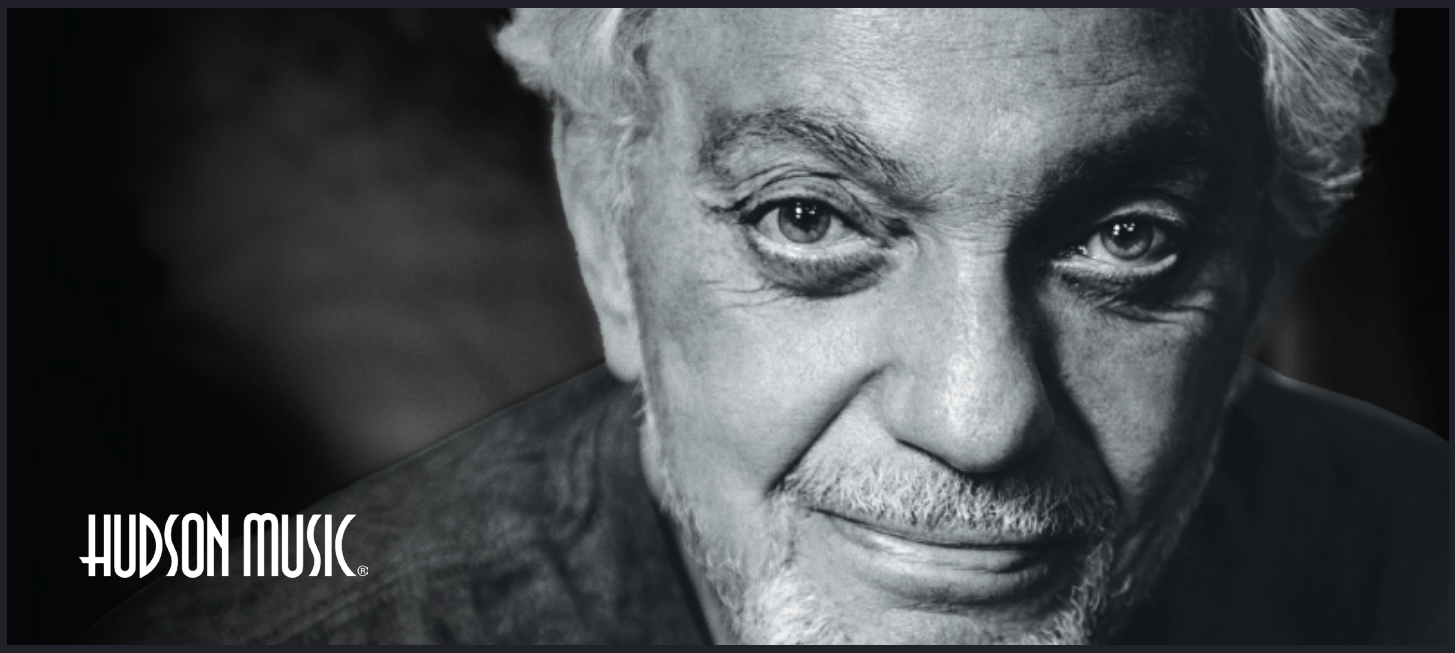
Por | By

Joe Bergamini

Editor Senior de Batería Hudson Music

joebergamini

www.hudsonmusic.com



STEVE GADD
Tres Proyectos Educativos

Durante mi etapa como editor principal de **Hudson Music**, he tenido la increíble oportunidad de trabajar con algunos de los bateristas más influyentes de la historia de la música. El fundador de Hudson, **Rob Wallis,** y yo hemos pasado momentos inolvidables con **Neil Peart, Steve Smith, Billy Cobham, Stewart Copeland** y muchos otros. Estos artistas en particular ya eran mis héroes de toda la vida en el mundo de la batería antes de que tuviera el privilegio de conocerlos y trabajar con ellos.

Steve Gadd, sin embargo, es único en su clase. Muchos bateristas de mi edad y un poco mayores descubrieron el concepto mismo de la enseñanza de la batería en video gracias a "Up Close", uno de los primeros videos de batería (publicado en cinta VHS en la década de 1980). Esto fue un hito importante para Rob, ya que Gadd era su héroe por excelencia en la batería. A través de ese proyecto, los dos desarrollaron una amistad de por vida que va mucho más allá de trabajar juntos en unos cuantos proyectos de batería. Gracias a su amistad, me incorporé al grupo y he podido conocer y trabajar también con Steve. Me gustaría compartir las historias de los proyectos que hemos realizado juntos en los últimos años, ya que son hitos para mí y para Rob personalmente, y sin duda alguna para Hudson Music y para la enseñanza de la batería en sí misma.

STEVE GADD
Three Educational Projects

During my time as Senior Editor for Hudson Music, I've had the incredible opportunity to work with some of the most influential drummers in music history. Hudson founder Rob Wallis and I have spent quality time with **Neil Peart, Steve Smith, Billy Cobham, Stewart Copeland,** and many others. These particular artists were lifelong drum heroes of mine before I had the privilege to know and work with them.

Steve Gadd, however, is in a class by himself. Many drummers who are my age and a little older were introduced to the very concept of drum education on video by *Up Close*, which was among the very first drum videos (published on VHS tape in the 1980s). This was a major milestone for Rob, because Gadd was *his* ultimate drum hero. Through that project, the two of them developed a lifelong friendship that goes far beyond working together on a few drum projects. Through their friendship, I was brought into the mix and have been able to get to know and work with Steve as well. I'd like to share the stories of the projects we have done together in the last few years, as they are milestones for me and Rob personally, and most certainly for Hudson Music and for drum set education itself.









Gadd de pequeño, sus inicios
Early Gadd, beginnings.

En 2012, **Rob Wallis** me presentó a Steve para trabajar en algunos materiales para **Drum Guru**, una app educativa que habíamos desarrollado. *(¡Ese contenido sigue disponible a través de Hudson Music y vale mucho la pena echarle un vistazo!)* Descubrí que Steve era un tipo amable y atento, muy dispuesto a sentarse conmigo y explicarme las ideas detrás de sus conceptos de batería. En esas sesiones le pregunté sobre un break de batería que tocó en **"Love for Sale"**, del álbum **Burning for Buddy**, y eso dio lugar a una lección completa sobre cómo tocar grupos de tres notas en compás de 4/4, que es el fraseo "Herta" por el que es famoso.

Durante la pandemia de COVID-19, Steve, como todos los demás, se vio obligado a quedarse en casa. Comenzó a inventar frases rudimentarias para mantener sus manos en forma, tocando sobre una mesa con sus baquetas *Vic Firth Chop Out* de punta de hule. Pronto había compuesto toda una serie de frases rudimentales interesantes que luego modificó para que comenzaran en diferentes



In 2012, **Rob** introduced me to **Steve** to work on some material for **Drum Guru**, which was an educational app we had developed. *(That content is still available through Hudson Music and well worth checking out!)* I found Steve to be a kind and thoughtful guy who was very willing to sit down and explain the ideas behind his drumming concepts. In those sessions I asked him about a drum break he played on **"Love for Sale"** on the *Burning for Buddy* album, and it led to a full lesson on playing three-note groupings in 4/4 time, which is the "herta" phrasing that he is famous for.

During the covid-19 pandemic, Steve, like everyone else, was stuck at home. He started coming up with rudimental phrases to keep his hands in shape, playing on a table with his rubber-tipped Vic Firth Chop Out sticks. Soon he had composed a whole series of interesting rudimental phrases that he then modified to







Gaddiments Merch

momentos del compás (en lugar de empezar siempre en el primer tiempo). Se puso en contacto con Rob, y poco después me incorporaron al proyecto para desarrollar un libro con Steve basado en estos conceptos.

Estas ideas se plasmaron en ***"Gaddiments"***, publicado en 2021. La visión musical de Steve está presente en todo este libro. El concepto central son los patrones rudimentarios que se resuelven en frases musicales mientras se permutan en el tiempo. De este modo, no solo mejoran tu técnica, sino que también te ayudan a trabajar el fraseo y a ampliar tu paleta rítmica al comprender cómo utilizar un ritmo de más formas que simplemente comenzándolo siempre en el mismo lugar y de la misma manera. Es brillante. Más allá del contenido, el libro en sí también fue diseñado minuciosamente por Steve. Quería que la notación fuera a mano, con tablas desplegables donde fuera necesario y con encuadernación en espiral para que se abriera completamente en un atril. Terminó el proyecto grabando videos de cada ejemplo. ¡Este libro debe estar en el atril de todo baterista, ya sea de batería, rudimental o clásico! (¡Y a juzgar por la respuesta, ya casi lo ha logrado!) Para mí, uno de los momentos más destacados del proyecto fue tener reuniones por Zoom con Steve, en las que él me mostraba una de las páginas y luego me pedía que se la tocara, para asegurarse de que otros bateristas «lo entendieran». ¡Sin presión!

Gaddiments tuvo un éxito enorme, y a Steve le gustó tanto que se mostró abierto a otros proyectos. Ya había escrito «biografías musicales» dedicadas a **Neil Peart** (Taking Center Stage) y a **Stewart Copeland** (Drumming in The

start on different places of the beat (rather than always starting on a downbeat). He got in touch with Rob, and soon I was brought into the picture to develop a book with Steve based around these concepts.

These ideas became ***Gaddiments***, released in 2021. Steve's musical vision is all over this book. The core concept is rudimental patterns that resolve in musical phrases while permutating in time. Thus, they not only improve your chops, but also work on phrasing and expanding your rhythmic palette by understanding how to use a rhythm in more ways than simply always starting it in the same place and in the same way. It's brilliant. Beyond the content, the book itself was also intensively designed by Steve. He wanted the notation done by hand, with fold-out charts where necessary, and with spiral binding to open flat on a music stand. He finished the project by recording videos of every example. This book belongs on the music stand of every drummer, whether drum set, rudimental, or classical! (And judging by the response, it's getting close!) For me, one of the highlights of the project was having Zoom meetings with Steve where he would demonstrate one of the pages and then ask me to play it back for him, to make sure that other drummers would "get it." No pressure!

Gaddiments was a huge hit, and Steve enjoyed it so much that he was open to more. I had previously written "musical biographies" of Neil Peart (*Taking Center Stage*) and

Police and Beyond), que combinaban la biografía tradicional, transcripciones de partes de batería, análisis pedagógicos, fotos poco comunes e ilustraciones, todo ello presentado en forma de un hermoso libro a todo color, al estilo de los libros de mesa de café. ¡Ya era hora de darle a **Gadd** el mismo trato! Me emocionó mucho poder contar la «historia musical» de Steve, trabajando directamente con él en más de esas reuniones por Zoom increíblemente inspiradoras, enriquecedoras y divertidas con él y Rob.

Nos pusimos a charlar con Steve para que nos contara historias y nos diera explicaciones sobre sus años de formación y sobre muchas de las sesiones y artistas importantes con los que ha trabajado. Aunque los libros de **Neil** y **Stewart** incluían transcripciones completas de las canciones, nos dimos cuenta de que la carrera de Steve, que abarca tantos miles de sesiones, requeriría un enfoque diferente. Hicimos una lista maestra con muchas grabaciones y le pedimos a nuestro mano derecha, **Terry Branam**, que transcribiera esos fragmentos. Al final, obtuvimos un conjunto de transcripciones que incluía de todo, desde **«Aja»** de **Steely Dan** *(¡la canción completa!)*, hasta su trabajo clásico de pop con **Paul Simon, James Taylor y Rickie Lee Jones**, importantes trabajos de jazz y fusión con Chick Corea, y mucho más, incluyendo a ***Stuff, Eric Clapton, Al DiMeola, Al Jarreau*** y las propias grabaciones de Steve con el ***Gadd Gang y la Steve Gadd Band.*** Las reflexiones de Steve aportaron mayor claridad al análisis educativo de su obra, por lo que, tanto si el lector quiere tocar las transcripciones como si simplemente quiere leerlas y estudiarlas, el libro funciona muy bien.

Armar una selección de canciones para un libro sobre Steve no es tarea fácil, ni tampoco lo fue abordar todos los aspectos importantes de su carrera. Para ayudarnos con esto, tuvimos la increíble oportunidad de entrevistar a algunos de los músicos de talla mundial con quienes Steve ha colaborado a lo largo de su carrera. Hablamos extensamente con **Eddie Gómez, Tony Levin y Gary Katz**, y sus aportaciones fueron adiciones increíbles al libro. ¡Rob incluso consiguió algunas aportaciones directas del reservado **Donald Fagen**! Las historias de Tony Levin fueron especialmente fascinantes, ya que Levin y Gadd estudiaron juntos en Eastman, y Levin se había abierto camino en el

Stewart Copeland (*Drumming in The Police and Beyond*), which were a combination of traditional biography, drum transcriptions, educational analysis, rare photos, and graphics all presented in a “coffee table” style full-color book. It was time to give Gadd the same treatment! I was thrilled to be able to tell Steve’s “musical life story,” working directly with him in more of those amazingly inspiring, enlightening, and *fun* Zoom meetings with him and Rob.

We set about talking with Steve and getting stories and explanations from him about his formative years and about many of the important sessions and artists he has worked with. While Neil and Stewart’s books featured full song transcriptions, we realized that Steve’s career, spanning so many thousands of sessions, would require a different approach. We made a master list of many recordings and had our right-hand man Terry Branam transcribe those excerpts. We wound up with a set of transcriptions that included everything from **Steely Dan’s “Aja”** (full song on *that* one!), to his classic pop work with **Paul Simon, James Taylor, and Rickie Lee Jones**, important jazz and fusion work with **Chick Corea**, and plenty more, including **Stuff, Eric Clapton, Al DiMeola, Al Jarreau**, and Steve’s own recordings with the **Gadd Gang** and the **Steve Gadd Band**. Steve’s insights gave additional clarity to the educational analysis of his work, so whether a reader wants to play the transcriptions, or simply read along and study, it works well.

Compiling a set of songs for a book about Steve is no easy task, nor was touching on all the important parts of his career. To help with this, we had the amazing opportunity to interview some of the world-class musicians with whom Steve has been associated in his career. We spoke at length with **Eddie Gomez, Tony Levin, Gary Katz,** and their insights were amazing additions to the book. Rob even got some direct input from the reclusive **Donald Fagen**! Tony Levin’s stories were especially fascinating, because Levin and Gadd went to school together at Eastman, and Levin had broken into the New York City



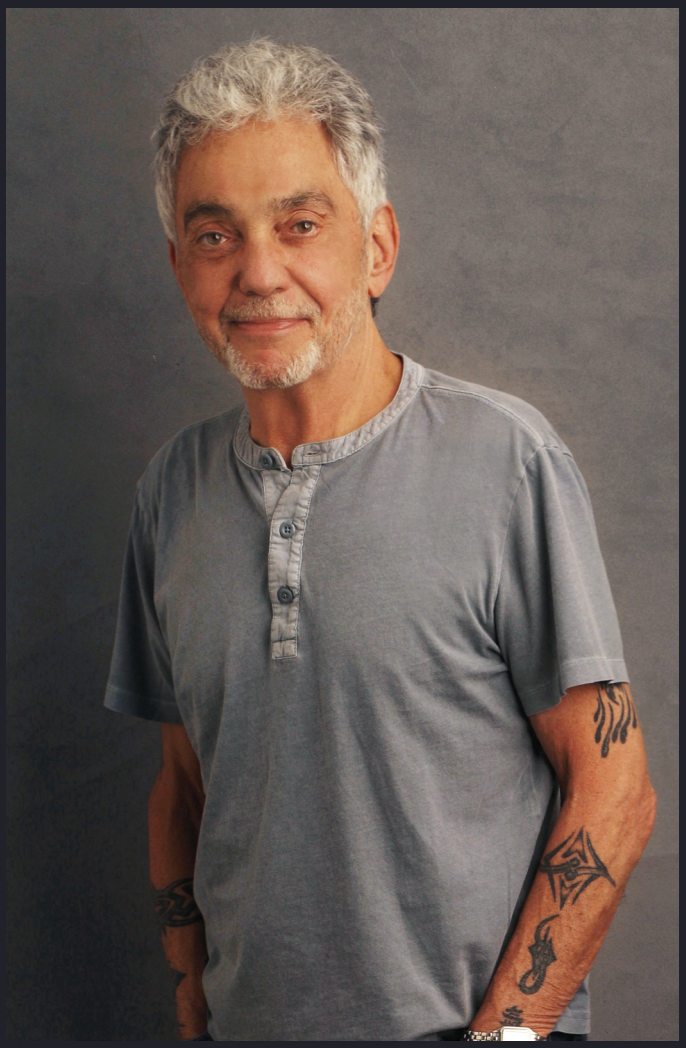
Steve Gadd

mundo de las sesiones de Nueva York antes que Steve. Por eso, pudo observar la evolución de Steve desde un músico de jazz puro hasta convertirse en un músico de sesión moderno y un intérprete de "pocket" groovero. Es fascinante y conmovedor leer sus palabras sobre su relación musical y personal.

Todo esto se materializó en la publicación en 2023 de **"A Life in Time"**, la monografía completa de la legendaria carrera de Gadd. Se publicó en formato de tapa dura y a todo color, y es algo de lo que me siento inmensamente orgulloso. Para mí fue un trabajo hecho con amor, y un honor poder hacer justicia a la importancia de Steve. Las transcripciones de Terry por sí solas ya valen el precio del libro; es el sueño de cualquier baterista poder sentarse y analizar estas partes de batería icónicas e importantes con más detalle que nunca. De hecho, como el libro completo de tapa dura no es ideal para la sala de ensayo, incluimos un libro complementario con encuadernación en espiral que contiene solo la notación, para que los bateristas puedan llevar fácilmente el material a la sala de ensayo. Al igual que con nuestras otras biografías musicales, a Rob y a mí nos encanta el proceso de seleccionar fotos, y **A Life in Time** está repleto de imágenes hermosas e interesantes de toda la carrera de Gadd. Muchas de estas fotos nunca se han publicado antes. Steve también ha tenido una enorme influencia en el equipo musical, *ya que fue el primer baterista en popularizar el tom de 10 pulgadas*, el sonido seco (pero no apagado) de la batería y el sonido vintage de los platillos "old K" en la música pop. Por eso incluimos una extensa discusión (acompañada de fotos) sobre

session scene ahead of Steve. Thus, he was able to watch Steve's development from a pure jazz musician into a modern session and "pocket" player. It's fascinating and touching to read his words about their musical and personal relationship.

All of this came together in the 2023 publication of ***A Life in Time***, the complete monograph of Gadd's storied career. It was published in a hardcover, full color format and is something I am immensely proud of. For me it was a labor of love, and one of honor to be able to do justice to Steve's importance. Terry's transcriptions alone are worth the price of admission; it's a drummer's dream to be able to sit and analyze these iconic and important drum parts in greater detail than ever before. In fact, because the full hard-cover book isn't ideal for the practice room, we included a supplemental spiral-bound book of only the notation, so drummers can easily get into the shed with the material. As with our other musical bios, Rob and I thoroughly enjoy the process of curating photos, and ***A Life in Time*** is replete with beautiful and interesting shots from throughout Gadd's career. Many of the shots have never been published before. Steve has also had a massive influence on gear, being the first player to popularize the 10-inch tom, dry (yet not dead) drum sound, and vintage "old K" cymbal sound in pop music. Thus we have a lengthy discussion (with accompanying photos) of Steve's sound and gear, with added insights from industry giants **John DeChristopher and Joe Testa** (the former and current worldwide Artist Relations directors for Zildjian, respectively, both of whom are close with Steve).



DRUM GOD STEVE GADD

el sonido y el equipo de Steve, con comentarios adicionales de los gigantes de la industria **John DeChristopher y Joe Testa** (el ex y actual directores mundiales de Relaciones con Artistas de Zildjian, respectivamente, ambos muy cercanos a Steve).

Con motivo del 40.º aniversario del innovador video ***Up Close*** (y su sucesor, ***In Session)***, Steve y Rob querían hacer algo especial. Rob había producido originalmente el video con su empresa DCI Music Video, y esa empresa se había vendido junto con los derechos de su contenido. Sin embargo, Rob y Steve lograron recuperar los derechos, lo que nos dio la oportunidad de actualizar y replantear el proyecto. En su momento, cuando se lanzó, había un libro complementario que fue el primer libro educativo de batería de Steve. Básicamente, era una transcripción musical y oral del video. Aprovechamos la oportunidad para revisar minuciosamente el texto original y las transcripciones de *Bobby Cleall* (realizando algunas mejoras menores) y luego le pedimos al siempre confiable Terry Branam que transcribiera también fragmentos clave de **In Session**. Al hacerlo, ampliamos y actualizamos el libro hasta casi duplicar su extensión original.



A libro abierto
Open Book

For the 40-year anniversary of the groundbreaking ***Up Close*** video (and its successor, *In Session*), Steve and Rob wanted to do something special. Rob had originally produced the video with his company DCI Music Video, and that company had been sold along with the rights to its content. However, Rob and Steve were able to get the rights back, and that gave us an opportunity to update and rethink the project. Back when it was released, there was a companion book that was Steve's first true educational drum book. It was basically a musical and oral transcription of the video. We took the opportunity to double check the original text and Bobby Cleall transcriptions (making some slight improvements) and then had the ever-reliable Terry Branam transcribe key excerpts from ***In Session*** as well. In doing this, we expanded and updated the book to almost double its original length.



Gadd en vivo.
Gadd LIVE



Richard Tee - Steve Gadd - Will Lee

El nuevo paquete de libro y video se llama **"Up Close and In Session",** e incluye todas las nuevas transcripciones y textos, además del video completo de ambas sesiones originales. Mientras que **"A Life in Time"** es el recurso ideal para estudiar el trabajo discográfico de Steve, **"Up Close and In Session"** es un complemento perfecto que explora sus ideas y ofrece ejercicios y ejemplos del estilo de Steve en un contexto conceptual y educativo. Esto incluye el vocabulario clásico de rudimentos y solos de Steve, además de su enfoque de estudio para diversos estilos, entre ellos el R&B, los shuffles, el reggae, el bebop, la samba y la música afrocubana.

Con el lanzamiento en 2026 de ***"Up Close"*** e ***"In Session"***, nos emociona haber podido ofrecer ahora una documentación completa de la vida musical de **Steve Gadd**, uno de los artistas más importantes que ha tocado nuestro instrumento. Conociendo a Steve como persona, no podría estar más orgulloso del trabajo que ***Hudson Music*** ha realizado en estos libros, y vuelvo a agradecer a ***Rob Wallis*** por haberme permitido entablar una amistad con uno de los verdaderos titanes de la batería. ¡Espero que aproveches la oportunidad para disfrutar de estos tres maravillosos proyectos y sientas la pasión e inspiración de Steve Gadd en tu propio viaje musical!

PARA MÁS INFORMACIÓN SOBRE ESTOS LIBROS:

www.hudsonmusic.com | Gadd a Life in Time

www.hudsonmusic.com | Gaddiments

www.hudsonmusic.com | Up Close in Session

www.hudsonmusic.com | Steve Gada Mega Bundle

The new book/video package is called ***Up Close and In Session***, and it includes all the new transcriptions and text, plus the complete video from both original sessions. Where *A Life in Time* is the ideal vehicle for studying Steve's recorded work, *Up Close and In Session* is a perfect complement that explores his ideas and provides exercises and examples of Steve's style in a conceptual, educational context. This includes Steve's classic rudimental and solo vocabulary, plus his studio approach to various styles including R&B, shuffles, reggae, bebop, samba, and Afro-Cuban playing.

With the 2026 release of ***Up Close and In Session***, we are thrilled to have now provided complete documentation of the musical life of Steve Gadd, one of the most important artists to play our instrument. Knowing Steve as a person, I could be prouder of the work Hudson Music has done on these books, and I am again thankful to Rob Wallis for bringing me into a friendship with one of the true titans of the drums. I hope you'll take the opportunity to enjoy these three wonderful projects and feel the passion and inspiration of Steve Gadd in your own musical journey!

FOR MORE INFORMATION ABOUT THESE BOOKS:

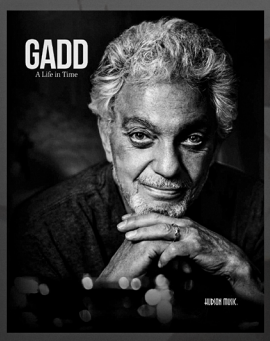
www.hudsonmusic.com | Gadd a Life in Time

www.hudsonmusic.com | Gaddiments

www.hudsonmusic.com | Up Close in Session

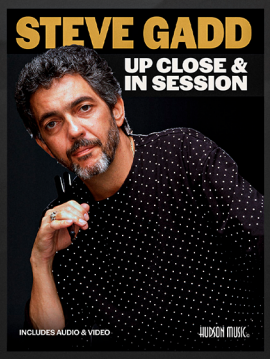
www.hudsonmusic.com | Steve Gada Mega Bundle

GADD



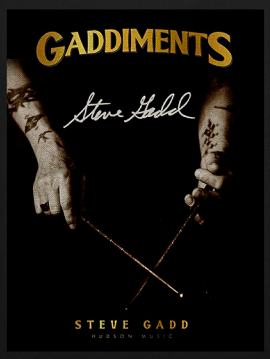
GADD: A LIFE IN TIME

A comprehensive biographical, pictorial, and musical retrospective on the career of Steve Gadd.



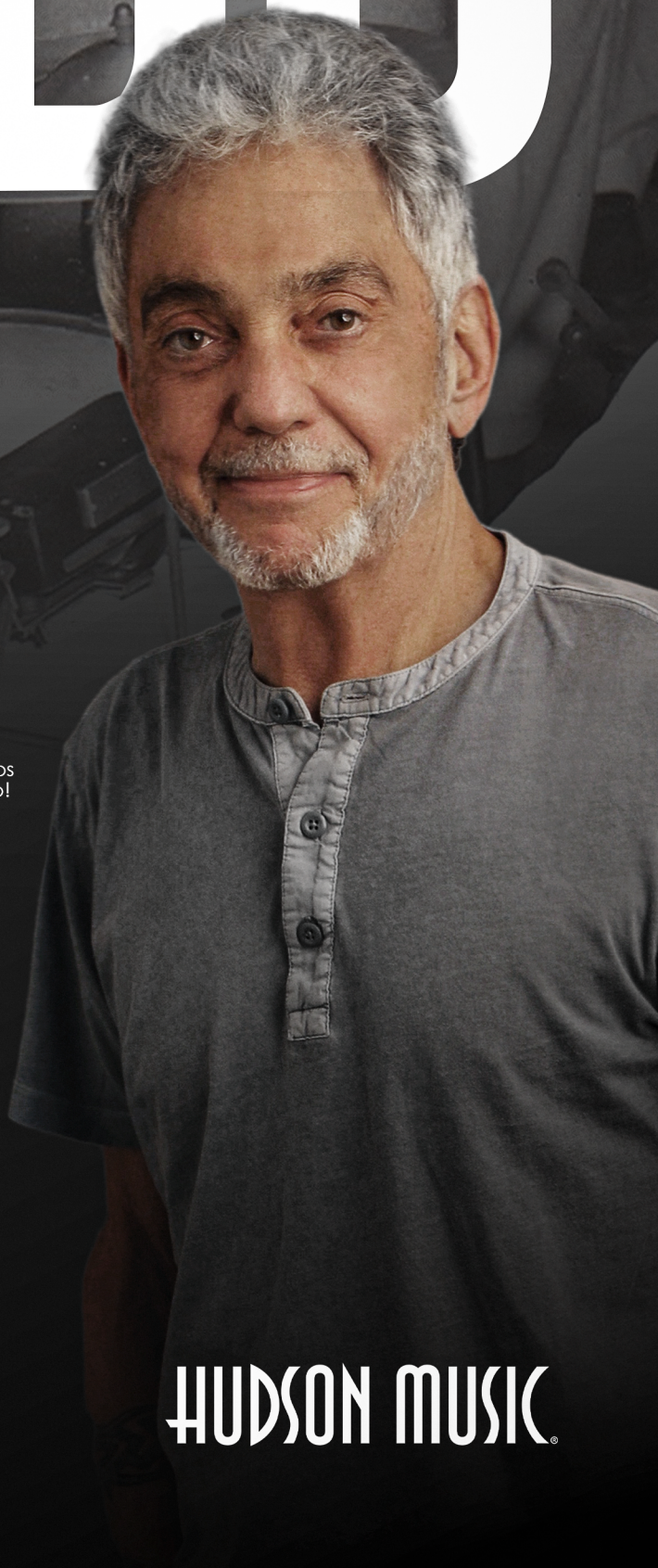
UP CLOSE & IN SESSION

The new, revised and updated version of material from the classic DCI music videos that put video drum education on the map!



GADDIMENTS

Steve Gadd presents a series of rudimental passages inspired by his time in drum corps and love of the rudiments. map!



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HUDSON MUSIC®



Origen y Génesis de Los Rudimentos

Las marchas como botín de guerra.

Origin And Genesis Of The Rudiments

Marches as War Booty



Por | By
Tomás Limeres
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CABA, Argentina, 2023.

tomaslimeres



Origen y génesis de los Rudimentos

Las marchas como botín de guerra.

Para aquellos lectores que han estado siguiendo nuestra querida revista desde sus inicios sabrán que a lo largo de las diferentes ediciones he desarrollado la historia de los rudimentos y vimos como ellos comienzan a gestarse en los campos de batalla de las civilizaciones de la antigüedad hasta llegar a la planilla de la **Percussive Arts Society.**

Si sos primerizo o te pediste algunos números, te invito a descargar de nuestro sitio **web** las ediciones anteriores así te ponés al día con ésta maravillosa historia del tambor rudimental.

En ésta ocasión veamos entonces como la práctica del llamado “botín de guerra” influyó, quizá no tanto en el desarrollo, sino más bien en el movimiento y uso del tambor rudimental en diferentes civilizaciones. A lo largo de la historia del tambor de guerra hemos encontrado paralelismos en el uso del mismo en diferentes culturas, aún cuando éstas se encontraban a distancias tan grandes que sería imposible el fenómeno de “contagio”. Pero éste efecto si se pudo dar entre aquellas que han batallado al menos una vez.

Un caso emblemático es el uso del tambor **Taiko** en **Japón** que llega como casi toda su cultura a través de los incontables enfrentamientos que han tenido

Origin and Genesis of the Rudiments

Marches as war Booty.

Readers who have been following our beloved magazine since its inception will know that, throughout its various issues, I have explored the history of rudiments, tracing their origins from the battlefields of ancient civilizations all the way to the **Percussive Arts Society’s** worksheet.

If you’re new here or missed a few issues, I invite you to download past issues from our website so you can catch up on this wonderful history of rudimental drumming.

On this occasion, then, let’s examine how the practice of so-called “war booty” influenced or, perhaps not so much the development, but rather the spread and use of the rudimental drum in different civilizations. Throughout the history of the war sanre drum, we have found parallels in its use across different cultures, even when these cultures were so far apart that “contagion” would have been impossible. However, this effect could indeed have occurred among those cultures that have fought each other at least once.

A prime example is the use of the **taiko drum in Japan**, which like much of its culture stems from the countless conflicts the country has had with

con sus vecinos de China. Así y todo relacionamos inmediatamente al Taiko con la cultura japonesa. Ésto se debe principalmente a la apertura cultural que hizo Japón luego de la II Guerra Mundial, y a la fusión que realizó el baterista **Daihachi Oguchi** en el año 1951, combinando elementos del jazz a las composiciones tradicionales del Taiko.

Para nuestra historia de los rudimentos el hecho más relevante sucedió en la **Batalla de Acre** del año **1291** durante las Cruzadas, donde el ejército suizo se vio abatido por el uso estratégico del tambor en los ejércitos del Sultanato mameluco que gobernaba por esos tiempos los bastiones de Tierra Santa.

El tambor como botín de guerra fue uno de los elementos más distintivos junto con las banderas y los sables de rendición al momento de efectuarse la apropiación de bienes y reliquias del enemigo vencido en batalla. Da cuenta de ello los numerosos tambores exhibidos en los museos militares de toda Europa.

Es así que los tambores militares como trofeos de guerra han viajado por todo el mundo, llevando su uso a diversas culturas que lo han desarrollado para lograr sus estilos particulares. Es aquí donde quiero destacar que el tambor como objeto fue llevado de un lado a otro, pero… ¿Qué sucedió con la música que en ellos se interpretaba?…

La **música marcial** es tan representativa de un ejército como sus distintivos y banderas. Es así que los toques de ellas están reglamentadas bajo estricta vigilancia y deben interpretarse como fueron escritas. No obstante la creatividad tiene lugar en todos lados, aún en terrenos belicosos donde los músicos militares han desarrollado sus técnicas, toques, ejercicios y diversas cuestiones de los instrumentos a lo largo de la historia. Dichas modificaciones fuera de reglamento se debió a los cambios en las estratégicas que se fueron dando, así también como a la influencia de la música de cada lugar que los ejércitos visitaban en sus largas marchas hacia la batalla. Y si bien cada ejército tiene repertorio propio, una práctica común era la de “robar” el repertorio del enemigo durante la misma batalla haciendo notar la calidad de sus músicos que en plena balacera y al sonar de los

its neighbor, China. Even so, we immediately associate the taiko with Japanese culture. This is mainly due to Japan’s cultural opening after World War II and the fusion pioneered by drummer **Daihachi Oguchi** in 1951, who combined elements of jazz with traditional Taiko compositions.

In our history of the basics, the most significant event took place at the **Battle of Acre in 1291** during the Crusades, where the Swiss army was routed by the strategic use of the drum by the armies of the Mamluk Sultanate, which at that time ruled the strongholds of the Holy Land.

The snare drum as spoils of war, was one of the most distinctive items along with flags and swords of surrender when seizing the property and relics of the enemy defeated in battle. This is evidenced by the numerous drums on display in military museums throughout Europe.

Thus, military drums as war trophies have traveled around the world, introducing their use to diverse cultures that have adapted them to develop their own distinctive styles. It is here that I want to emphasize that while the drum as an object was carried from one place to another, what happened to the music that was played on them?…

Military music is as representative of an army as its insignia and flags. As such, the pieces are regulated under strict supervision and must be performed exactly as written. Nevertheless, creativity flourishes everywhere, even on the battlefield, where military musicians have developed their techniques, pieces, exercises, and various aspects of instrument playing throughout history. These modifications outside the regulations were due to evolving strategic changes, as well as the influence of the local music in the places the armies visited on their long marches to battle. And while each army has its own repertoire, a common practice was to “steal” the enemy’s repertoire during the battle itself, highlighting the skill of their musicians, who amidst the gunfire and the roar of cannons

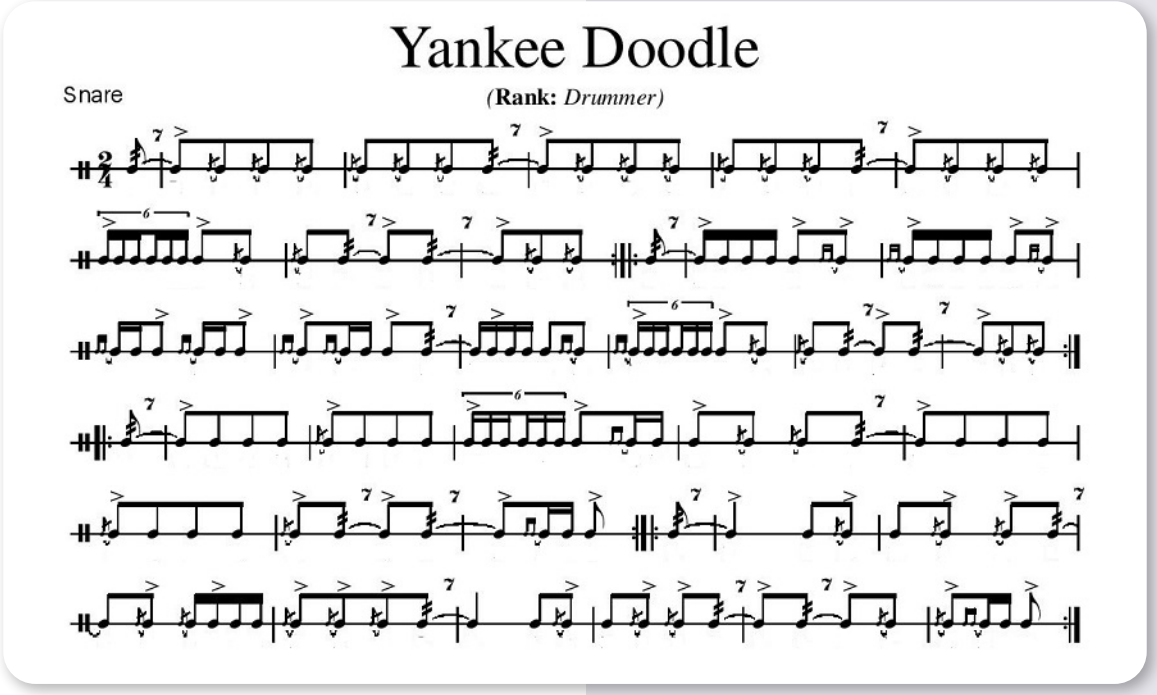
cañones se disponían a orejear y aprenderse la música del ejército que enfrentaban.

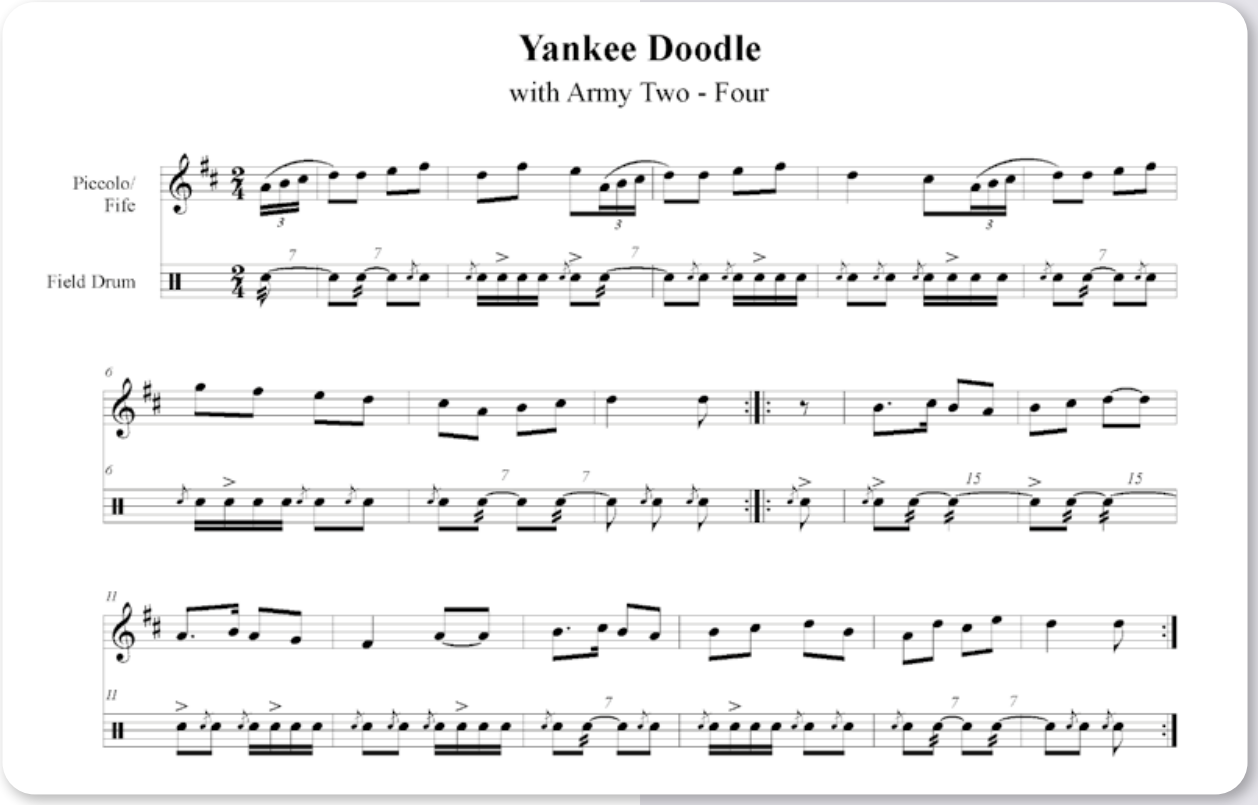
Hechos así se dieron con la marcha **Yankee Doodle** que fuese compuesta y utilizada por el ejercito inglés para burlarse de los colonos norteamericanos y su falta de cultura durante las guerras por la independencia de los Estados Unidos. Lejos de sentirlo como una ofensa, los estadounidenses logran apropiarse de esta marcha, la tocan durante la rendición del ejército inglés y es adoptada por el Estado de Connecticut como su canción oficial, reivindicando al hombre norteamericano como alguien simple que no necesitaba toda la cultura, moda, y "avances" tecnológicos de la Europa moderna. Si bien la melodía de la misma puede reconocerse fácilmente en todo el mundo como una de las canciones patrióticas más destacadas de los Estados Unidos, la parte de acompañamiento del tambor era originalmente un *"quick beat"* genérico en 2/4 utilizado para acompañar todo tipo de melodías en esa métrica y tempo sugerido (aprox. 120 Bpm). Ésta parte de tambor se puede encontrar en el manual de Bruce & Emmett del año 1962 bajo el título ***Biddy Oats,*** *y en otros manuales simplemente como* ***The Army two four.*** Existen diferentes versiones, arreglos y adaptaciones de la marcha Yankee Doodle. Las siguientes partes corresponden a la versión que utiliza el grupo civil-militar inglés Yorkshire Corps of Drums, muy difundidas entre bandas de todo el mundo.



would listen intently and learn the music of the opposing army by ear.

This is what happened with the **"Yankee Doodle"** march, which was composed and used by the British army to mock the American colonists and their lack of culture during the American Revolutionary War. Far from taking it as an offense, Americans managed to make the march their own; they played it during the British army's surrender, and it was adopted by the state of Connecticut as its official song, celebrating the American man as a simple person who did not need all the culture, fashion, and technological "advances" of modern Europe. Although its melody is easily recognized around the world as one of the United States' most famous patriotic songs, the drum accompaniment was originally a generic *"quick beat"* in 2/4 time used to accompany all kinds of melodies in that time signature and at the suggested tempo (approx. 120 BPM). This drum part can be found in the 1962 *Bruce & Emmett* manual under the title ***Biddy Oats,*** and in other manuals simply as **"The Army Two Four."** There are various versions, arrangements, and adaptations of the "Yankee Doodle" march. The following parts correspond to the version used by the British civil-military group Yorkshire Corps of Drums, which is widely played by bands around the world.





Otro ejemplo de ésta práctica de apropiación cultural sucedió durante la guerra con el país hermano de Brasil. La historia cuenta que para la **Batalla de Ituzaingó** el entonces Emperador de Brasil, Pedro Iº, había compuesto una marcha para ser tocada por su ejército al finalizar la misma. Por el contrario al resultar vencidos por el ejército argentino, en su retirada olvidan cofres y pertenencias entre las cuales se encontraba un pergamino con la composición de la marcha. La misma fue adoptada por el ejercito Argentino, nombrada Ituzaingó en conmemoración la batalla ocurrida en el año 1827 y designada como la marcha presidencial de la República Argentina. Cabe destacar que dicha marcha debe ser tocada por toda comitiva militar que reciba al Presidente de la Nación como rendición de honores.

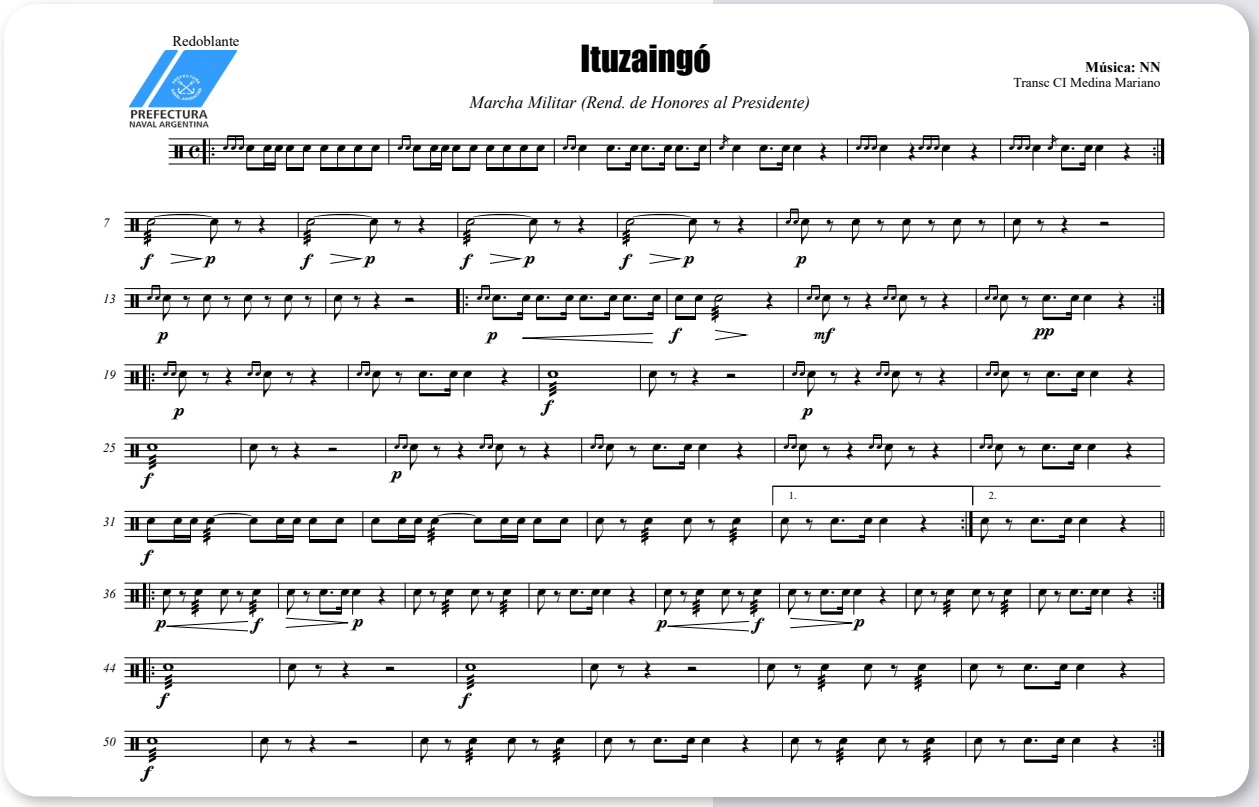
Existen otras sonatas de la guerra que han viajado a través del tiempo y las culturas sin existir un registro de apropiación como botín de guerra y es el caso de la tan conocida **The Downfall of Paris.**

The Downfall of Paris es una marcha militar que se conoce popularmente compuesta para

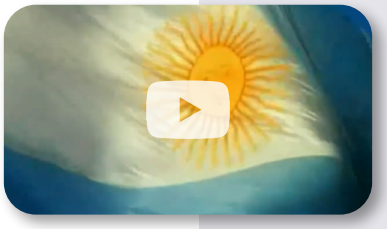
Another example of this practice of cultural appropriation occurred during the war with our brother country, Brazil. The story goes that for the **Battle of Ituzaingó**, the then-Emperor of Brazil, Pedro I, had composed a march to be played by his army at the end of the battle. However, after being defeated by the Argentine army, they left behind chests and belongings during their retreat, among which was a parchment containing the score of the march. The march was adopted by the Argentine army, named “Ituzaingó” in commemoration of the battle that took place in 1827, and designated as the presidential march of the Argentine Republic. It is worth noting that this march must be played by any military procession that receives the President of the Nation as a mark of honor.

There are other “war sonatas” that have traveled through time and across cultures without any record of having been seized as war booty, and this is the case with the well-known **The Downfall of Paris.**

“The Downfall of Paris” is a well-known military march composed for fife and drums,



fife&drums cuyo origen se asocia a la Guerra Civil de los Estados Unidos al aparecer escrita en el manual de tambor militar de Bruce & Emmett del año 1862. Si bien ésta es la versión que al día de hoy se sigue tocando, su origen es mucho más profundo y me dedicaré a desarrollarlo en el próximo número de ésta nutritiva revista.



Nota: Si todavía no leíste los números anteriores, te invito a descargarlos para darle comienzo y continuidad a esta apasionante historia de los rudimentos. Si estás interesado en profundizar y ampliar todos estos conceptos no dudes en escribirme, y seguirme en las redes dónde iré compartiendo material.

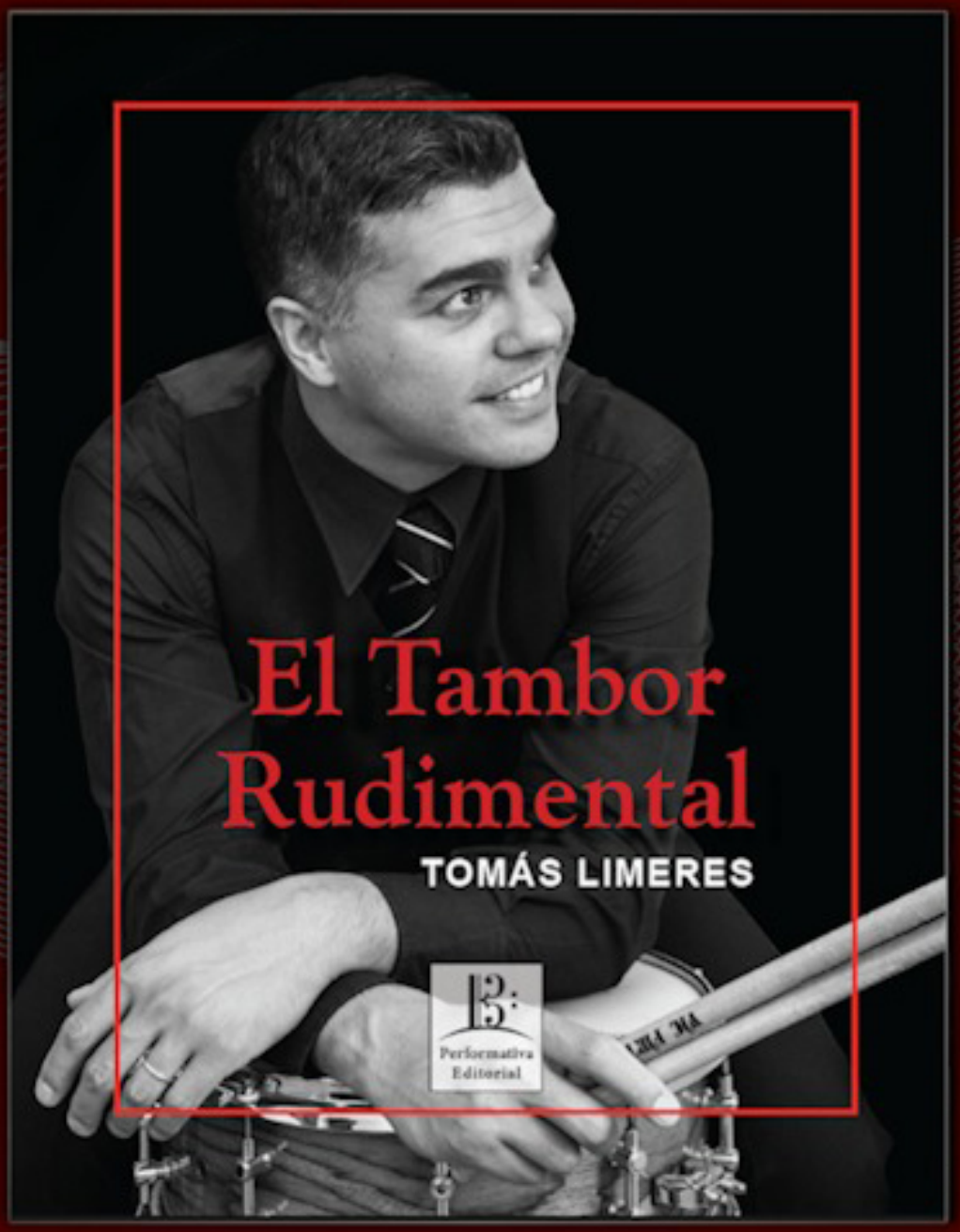
Nota 2: Tengo el agrado de anunciarles con bombos y platillos que todo ésto y mucho más se encuentra plasmado en mi tan esperado libro sobre la historia del tambor rudimental y su desarrollo. ***El Tambor Rudimental: Historia y desarrollo de los rudimentos*** ya está disponible!! Gracias por su apoyo. Espero poder seguir compartiendo algunos extractos de la investigación que realice para el mismo y quizás algunas buenas nuevas.

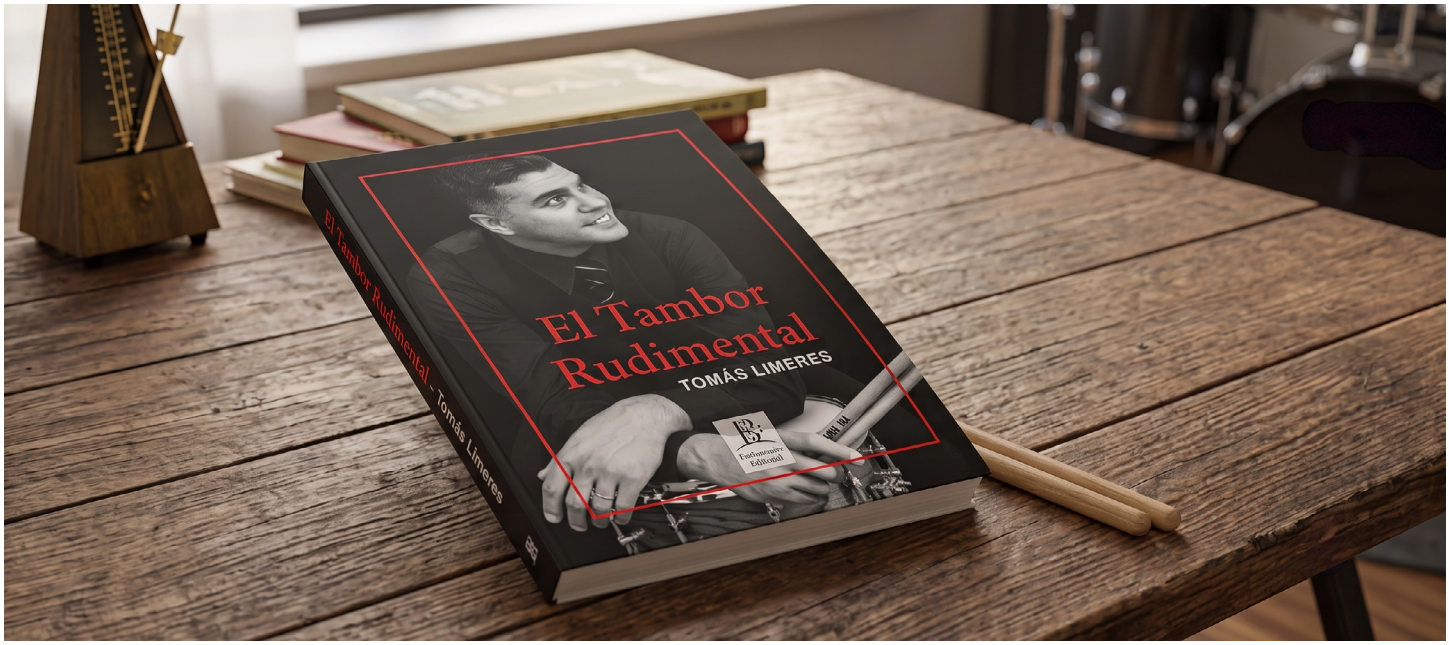
whose origins are associated with the American Civil War, as it appears in the 1862 military drum manual by Bruce & Emmett. Although this is the version that is still played today, its origins run much deeper, and I will explore this topic in greater detail in the next issue of this informative magazine.

Nota: If you haven't read the previous issues yet, I invite you to download them so you can get started and follow along with this exciting story about the basics. If you're interested in delving deeper into and expanding on all these concepts, feel free to write to me and follow me on social media, where I'll be sharing more material.

Nota 2: I am pleased to announce with great fanfare that all of this and much more is covered in my long-awaited book on the history of rudimental drumming and its development. **El Tambor Rudimental: *Historia y desarrollo de los rudimentos*** It's now available!! Thank you for your support. I hope to continue sharing some excerpts from the research I conducted for it, and perhaps some good news.

Novedad Editorial





Reseña Literaria El Tambor Rudimental

del Lic. **Tomás Limeres**

Un Libro Necesario. De temática inédita, recorre los albores del tambor como instrumento marcial y de celebraciones, recordando que el Planeta es inmenso y, por ende, contándonos su historia en los 7 mares y 5 continentes.

“El final es de donde partí…” ya que el libro concluye con una increíble y única reseña del desarrollo rudimental en Argentina, las Familias Académicas y los grandes exponentes, delineados en dos troncales complementarios, repletos de exponentes para disfrutar de la creciente comunidad Rudimental Argentina, inspirarse y seguir indagando.

Volviendo al inicio, releyéndolo, Tomás nos va conduciendo con lenguaje tan profesional como ameno, desde la concepción del redoblante (nuestro amado tambor con bordonas) a nivel mundial hasta su institucionalización, incluso fuera del ámbito militar, abordando por ejemplo el Tambor Sinfónico y las obras que han sido pioneras en su inclusión; el enfoque que utilizaban, y como luego de varios siglos diversas tradiciones fueron delineando un sistema de comunicación, sin caer exclusivamente en la hegemonía de la tradición norteamericana, que hoy prevalece.

Book Review of “Rudimental Drum”

del Lic. **Tomás Limeres**

This Book is a MUST.. Covering a previously unexplored topic, it traces the origins of the drum as an instrument used in military contexts and celebrations, reminding us that the planet is vast and, as such, its story should be told across the seven seas and five continents.

“The end is where I began…” since the book concludes with an incredible and unique overview of the development of rudimental drumming in Argentina, the *“Academic Families,”* and the great masters, outlined along two complementary main lines, brimming with examples for the growing Argentine rudimental community to enjoy, draw inspiration from, and continue exploring.

Returning to the beginning and rereading it, Tomás guides us in language that is as professional as it is engaging from the conception of the snare drum (our beloved drum with snare wires) on a global scale to its institutionalization, even outside the military sphere, addressing, for example, the symphonic drum and the works that have pioneered its inclusion; the approach they used, and how, over several centuries, various traditions gradually shaped a system of communication without falling exclusively under the hegemony of the American tradition, which prevails today.



El nacimiento de los rudimentos, de las primeras Marchas que eran a veces “botines de guerra”, e incluso sistemas de notación del siglo XVII; los rudimentos sinfónicos, como se integran las artes rudimentales a la Universidad y se desarrolla de manera vertiginosa la comunidad e industria de las Drum Corps en Estados Unidos, también detallando sus vertientes.

Repleto de referencias y bibliografía que van desde hace aproximadamente un milenio a nuestros días, incluye también aquellos primeros libros de Batería en los que el límite con lo estrictamente rudimental era confuso y se nutrían; así también como cita a alumnos de Chapin como Hessler quien ha indagado al igual que **Limeres**, históricamente, aunque de manera exclusiva en las tradiciones anglosajonas, francesa y suiza.

Más de 200 páginas de un libro de consulta para cualquier percusionista profesional o estudiante serio, ya que desentraña decenas de siglo que dieron forma no sólo a nuestro amado Tambor y su heterogéneo uso, sino también a las frases que acompañan incluso nuestros redobles más “básicos” los rudimentos, siempre en Contexto, Social, Cultural y Económico. Una verdadera Gema.

Sebastián Vitali.

The origins of the rudiments, the earliest marches which were sometimes *“spoils of war* and even 17th-century notation systems; symphonic rudiments; how the rudimental arts are integrated into universities; and the rapid development of the drum corps community and industry in the United States, including a detailed look at its various aspects.

Filled with references and a bibliography spanning roughly a millennium to the present day, it also includes those early books on drumming in which the line between drumming and strictly rudimental techniques was blurred and the two drew on each other; it also cites students of Chapin such as Hessler, who, like **Limeres**, has conducted historical research though exclusively within the Anglo-Saxon, French, and Swiss traditions.

With over 200 pages, this reference book is a must-have for any professional percussionist or serious student, as it unpacks the decades that shaped not only our beloved snare drum and its diverse uses, beyond rudimental, but also the phrases that accompany even our most “basic” rolls the rudiments always within their social, cultural, and economic contexts. A true gem.

Sebastián Vitali.



Tocar como Músico Profesional, Punto Crucial.

Playing as a Professional Musician, Crucial Point.



Por | By
Ezequil Basanelli
Docente titular del Centro Integral
del Baterista (CIB)

cib drumschool



Tocar como Músico Profesional, Punto Crucial.

Como llegarlo a aprender, entender y dominar.

En mis mas de 25 años de carrera como docente, he tenido la fortuna de poder darle clases a todo tipo de alumnos, desde personas que arrancan de cero, con la responsabilidad de introducirlos en el hermoso y vasto mundo de la música, primero del instrumento; así como niveles intermedios que quieren mejorar, hasta profesionales que necesitan pulir ciertos aspectos de su performance.

Si bien la mayoría de las clases que se dan son para los primeros 2 ejemplos, darle clase a una persona de nivel alto, es difícil muchas veces es identificar con claridad lo que necesita y poder ayudar a desarrollar las herramientas para llevarlo a cabo.

Una de las cualidades principales, es entender que quien quiere convertirse en un músico de nivel superior, tiene que mentalizarse en que la única manera es tener una filosofía de constante crecimiento y de cuestionar constantemente las habilidades adquiridas para siempre estar en movimiento continuo y aprendizaje. Cuestionar constantemente lo sabido es una forma de estar en constante movimiento hacia adelante, solo se esta en un “alto nivel” si se está en evolución permanente.

Playing as a Professional Musician, Crucial Point.

How to learn, understand, and master it.

In my over than 25-year career as a teacher, I have been fortunate enough to teach all kinds of students from those starting from scratch, whom I’ve had the responsibility of introducing to the beautiful and vast world of music, beginning with the instrument itself; to intermediate students looking to improve; and even professionals who need to refine certain aspects of their performance.

Although most classes are designed for the first two kind of students, teaching a high-level one is often difficult because it’s hard to clearly identify what they need and help them develop the necessary tools to achieve it.

One of the key qualities is, in my opinion, understanding that anyone who wants to become a top-level musician must realize that the only way to do so is to adopt a philosophy of *constant growth*, and to continually question the skills they have acquired, so as to always be in a state of continuous progress and learning. Constantly questioning what you already know is a way to keep moving forward; you can only reach a “high level” if you are constantly evolving.

Hay un aspecto crucial que tenemos que tener en cuenta que es el que me gusta llamar "**Punto Crucial**", que es ese Momento de la practica en donde estamos trabajando, en aquello en lo que queremos mejorar o aprender. Primero es tener en muy en claro que es lo que se quiere ejercitar, claramente uno puede saberlo a estos niveles, pero siempre recomiendo la guía de un DOCENTE capacitado para guiarnos y ver cosas que uno no puede ver. El **PUNTO CRUCIAL**, es ese lugar en donde uno puede tocar algo con esa sensación de que todavía no está del todo asimilado, el secreto está en identificar claramente ese lugar y desafiarlo con la capacidad suficiente, con el tiempo necesario como para superarlo, sin la intensidad necesaria que lleve a bloquearse y/o desconectarse del ejercicio.

Los músicos "Amateurs" suelen cometer algunos errores típicos a la hora de practicar (o tocar), Uno muy común es solo practicar situaciones que están dentro de la "**Zona de confort**" siempre, sin ponerse en situaciones nuevas y desafiantes en donde lleve a una mejoría real. El otro error, es tratar de conseguir resultados inmediatos estudiando mucho en muy poco tiempo con mucha intensidad obteniendo solamente un "**Burn Out**" es decir, un agotamiento mental y/o físico que lleva a un bloqueo de lo que se esté estudiando.

Los músicos profesionales, (así como los deportistas de alto rendimiento) tienen un conocimiento real de cuanto es la capacidad que tienen de progresar. Estudiar no es uno contra el ejercicio, para poder tener un desempeño optimo es como primera cualidad entenderse, saber cuáles son los límites que uno tiene, cuanto tiempo de concentración, tiempo físico donde uno está realmente "**en el momento**" mejorando, trabajando de una manera mucho más eficiente en **EL PUNTO CRUCIAL**, sabiendo cual es el momento en dónde uno está avanzando, cuando soltar y poder reposar de eso para volver a encararlo para seguir adelante.

Acá puedo dar una pequeña guía de algunos pasos para poder tener esa capacidad de mejorar a pasos de "A**lto Nivel**" en cualquier destreza musical que uno quiera:

There's a crucial aspect we need to keep in mind what I like to call the "**Crucial Point**" which is that moment in practice when we're working on what we want to improve or learn. First, we need to be very clear about what we want to practice; of course, we can figure this out on our own at these education levels, but I always recommend seeking guidance from a trained INSTRUCTOR who can guide us and spot things we might miss. The **CRUCIAL POINT** is that place where you can play upon something with the sense that it hasn't quite been internalized yet. The secret lies in clearly identifying that point and challenging it with sufficient skill and the time needed to overcome it without applying so much intensity that it causes you to freeze up and/or disconnect from the exercise.

"Amateur" musicians often make some typical mistakes when practicing (or playing). A very common one is always practicing only within their "comfort zone," without putting themselves in new and challenging situations that lead to real improvement. Another mistake is trying to achieve immediate results by studying intensely for a very short period of time, which only leads to "burnout" that is, mental and/or physical exhaustion that causes a mental block regarding whatever is being studied.

Professional musicians (as well as high-performance athletes) have a real understanding of their capacity for progress. Studying isn't the opposite of practice; to perform at your best, the first step is to understand yourself to know your limits, how long you can concentrate, and the physical moments when you're truly "**in the zone**," improving and working much more efficiently at **THE CRUCIAL POINT** knowing when you're making progress, when to let go and take a break from it so you can face it again and keep moving forward.

Here's a brief guide to a few steps you can take to develop the ability to make "high-level" improvements in any musical skill you choose:



Punto Crucial
Crucial Point.

Más y mejor consistencia

En este punto uno debe intentar tener una mayor cantidad de tiempo cada vez que uno estudia, pero esta mejora debe ser en de poco tiempo pero constante. Es decir, cada sesión de práctica o estudio, debería durar un poco más que la anterior, de esta manera no solo se obtienen mejores resultados, sino también en un tiempo mucho menor al que uno esperaba.

Lo que claramente NO hay que hacer es pasar de estudiar o practicar media hora a inmediatamente 3 horas en un periodo corto. (Recomiendo leer para este paso mí nota anterior de **KAIZEN** en nuestro número 10).

Ser Bueno en estar enfocado

Este punto está relacionado con el anterior, si bien una sesión de práctica, puede tener varias etapas, por ejemplo:

1. Calentamiento muscular y motriz o ejercicios preparatorios.

2. Asimilación de Conceptos teóricos.

3. Estudio y ejercitación propiamente dichos de la temática.

4. Ejercitación complementaria y/o utilización práctica.

Algunas más que otras, o a veces simplemente una, tienen un momento donde se necesita nuestra máxima concentración para avanzar y asimilar el contenido, lo ideal es tratar de cronometrar estos momentos y hacer pequeños aumentos de tiempo de esta etapa en cada sesión

More and Better Consistency

At this point, you should try to set aside more time each time you study, but this increase should be gradual yet consistent. In other words, each practice or study session should last a little longer than the previous one; this way, you'll not only achieve better results but also do so in much less time than you expected.

What you definitely should NOT do is go from studying or practicing for half an hour to suddenly doing it for 3 hours over a short period of time. (For this step, I recommend reading my previous note on **KAIZEN** in our #10 Issue.)

Being Good at Staying Focused

This point is related to the previous one; however, a practice session can consist of several stages, for example:

1. Muscle and motor warm-up or preparatory exercises.

2. Assimilation of theoretical concepts.

3. Study and practice of the subject matter itself.

4. Supplementary practice and/or practical application.

Some more than others or sometimes just one have a moment when we need our full concentration to move forward and absorb the material; ideally, we should try to time these moments and gradually increase the duration

de estudio. Nuevamente, es absolutamente contraproducente tratar de tener un enfoque alto por mucho tiempo. Siempre es necesario trabajar en cosas que mantengan nuestra atención cada vez que intentamos aprender alguna destreza nueva, enfocarse en constancia y JAMÁS en obtener resultados rápidos en poco tiempo que consumen la atención y energía en poco tiempo.

Estar en una constante posición de aprendizaje, poder manejar la mayor concentración y destreza en el **PUNTO CRUCIAL** sin agotarse es una de las claves para avanzar más consistentemente en el estudio mejorando de una manera más efectiva.

Como Aprender algo Nuevo

La clave cuando uno está en el proceso de aprendizaje o de incorporar conceptos nuevos, es trabajar sobre ejercicios que consuman nuestra atención de una manera productiva, que sirva para empujar los limites hacia adelante, entendiendo donde está el punto de agotamiento mental y/o físico, entender esto es vital para que el camino de aprendizaje y estudio sea beneficioso.

Adoptar estas "*habilidades desafiantes de estudio*" sumado al correcto entendimiento del "*Punto Crucial*" son llaves para una mejora mucho más eficiente en tiempos menores.

Ser extremadamente consciente y eficiente en la práctica de un instrumento (o cualquier disciplina) es la clave para obtener mejoras que uno hasta creía imposible de alcanzar.

Recuerden siempre, esta regla que se aplica 100% de las veces crea uno o no en ella:

UNO TOCA COMO PRACTICA (o estudia).

Gracias a todos los que me dan el privilegio de leer estas líneas, espero poder siempre dar un enfoque distinto para poder ayudar a mejorar.

Prof. Ezequiel Bassanelli

of this stage in each study session. Again, it's absolutely counterproductive to try to maintain a high level of focus for too long. Whenever we're trying to learn a new skill, we always need to work on things that hold our attention—focusing on consistency and NEVER on achieving quick results in a short time, which drain our attention and energy too quickly.

Being in a constant state of learning, and being able to maintain the highest level of concentration and skill at the CRUCIAL MOMENT without becoming exhausted, is one of the keys to making more consistent progress in your studies and improving more effectively.

How to Learn Something New

The key when you're in the process of learning or incorporating new concepts is to work on exercises that engage your attention in a productive way ones that help you push your limits further while understanding where your mental and/or physical exhaustion lies. Understanding this is vital for ensuring that your learning and study journey is beneficial.

Adopting these *"challenging study skills,"* combined with a proper understanding of the *"Crucial Point,"* are the keys to much more efficient improvement in less time

Being extremely mindful and efficient when practicing an instrument (or any discipline) is the key to achieving improvements you once thought impossible.

Always remember, this rule applies 100% of the time, whether you believe in it or not:

EVERYONE PLAYS THE SAME WAY AS THEY PRACTICE (or study).

Thank you to everyone who gives me the privilege of reading these lines; I hope I can always offer a different perspective to help bring about improvement.

Prof. Ezequiel Bassanelli

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Profesor (EMBA) **Ezequiel Basanelli**

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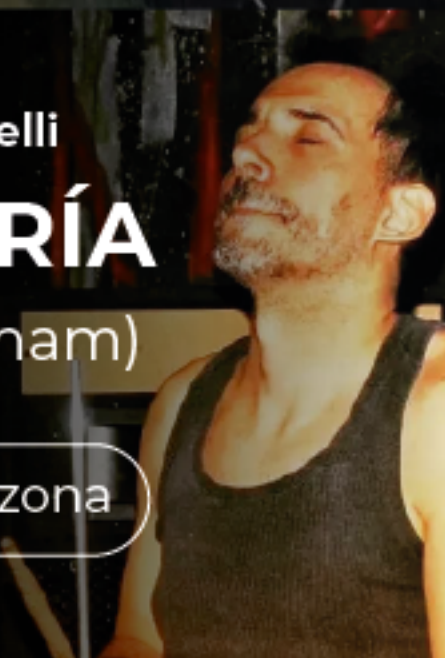

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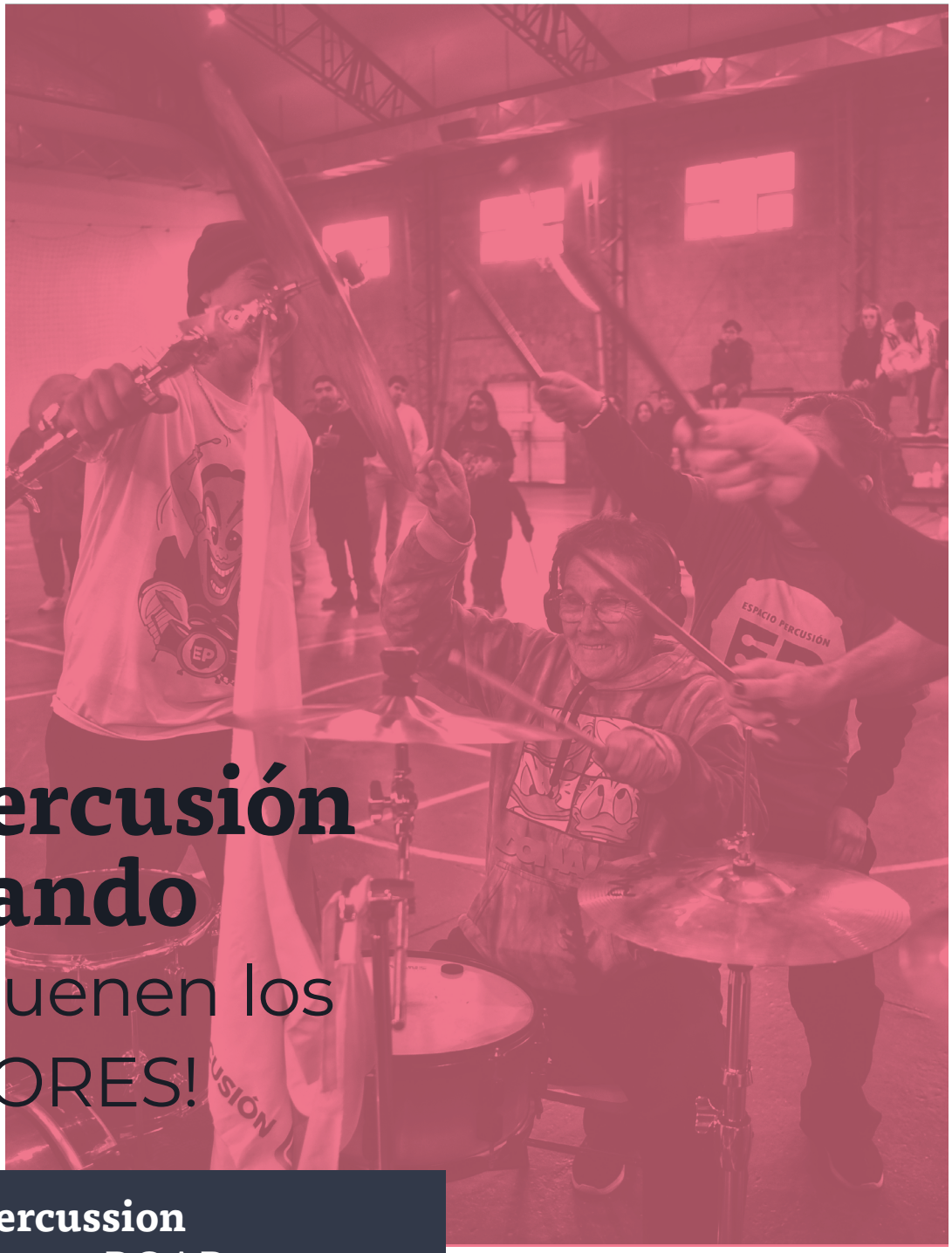


La Percusión Andando

¡Que suenen los TAMBORES!

Walking Percussion
Let the Drums ROAR



Por | By
Cristian Caballero

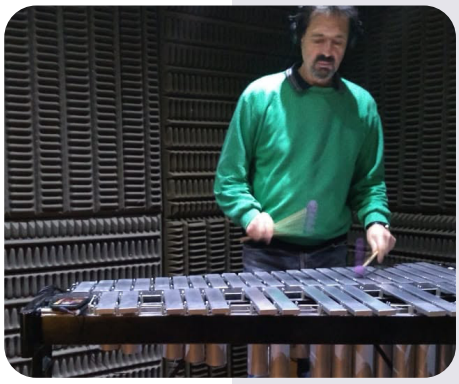
cac_viedma



La Percusión Andando
¡Que suenen los TAMBORES!

La Percusión Andando reafirma cada año la importancia que tiene mantenerse activa como el único proyecto que se mantiene desde el año **2008** llevando a cabo las organizaciones de clínicas y Drum Fest con los más grandes referentes del país y el mundo construyendo lazos entre alumnos, docentes y la élite educativa mundial, siendo el gran objetivo y fundamental para persistir en el tiempo

Fue una realidad poder concretar el 3er drumfest y el 1ro internacional donde se pudo englobar el reconocimiento al baterista local a cargo del baterista y docente **CLAUDE AVILA,** donde se deja en evidencia la clara identidad que tiene Carmen de Patagones (Prov. de Buenos Aires) y la ciudad de Viedma (Prov. de Río Negro).



La disciplina de tambor rudimental nunca estuvo presente con anterioridad ni había un acercamiento a los grandes saberes y es ahì donde nuevamente se pensò que hacer el esfuerzo para gestionar la **1er clinica internacional a cargo de CARLOS BOTELLO** *(@carlosbotellocarlos) DALLAS, TEXAS,*

La Percusión Andando
Walking Percussion, Let the Drums ROAR!

Every year, **La Percusión Andando** (*Walking Percussion or Percussion in Progress*) reaffirms the importance of staying active as the only project that has been running since 2008, organizing workshops and Drum Fests with the country's and the world's leading figures, building bonds between students, teachers, and the global educational elite which is the project's primary and fundamental goal for its long-term sustainability.

It was a reality to be able to hold the 3rd Drumfest and the first international one which included a tribute to local drummers organized by drummer and teacher **CLAUDE AVILA,** highlighting the distinct identities of Carmen de Patagones (Province of Buenos Aires) and the city of Viedma (Province of Río Negro).

The discipline of rudimental drumming had never been practiced here before, nor had there been any exposure to its rich body of knowledge, and that is why it was decided once again to make the effort to organize the **first international clinic led by CARLOS BOTELLO** *(@carlosbotellocarlos) DALLAS,*



Raúl Rocha

EE.UU) fuese más que un sueño y que no se conformaría con la gran clase magistral si no que para el cierre de la grandísima jornada se pudo tener en accion a **IGNACIO "NACHO" PILNIK** que nos visitó desde Ituzaingó, Buenos Aires, de esta forma se pudo concluir de gran manera un evento más educativo y gratuito pudiendo llegar a toda la gran comunidad de Carmen de Patagones y alrededores.



Siempre se apuesta a innovar, se mantiene presente el compromiso en tomar nota de varias inquietudes de bateristas colegas en transmitir la idea de tener en cuenta en la medida de que se pudiese ofrecer un evento recreativo bateristico local y regional, a lo cual se tomó acción desde **LA PERCUSIÓN ANDANDO** para poder realizar los permisos pertinentes ya que se involucra al bienestar de la ciudad de carmen de patagones quien tuvo a disposición desde el área de la dirección de cultura a cargo de **Natalia Gorosito Labat**, la dirección de deportes a cargo de **Luciano Sepúlveda**, la secretaria de producción y desarrollo económico **Raul Rosemberg**, la intendencia de **Ricardo Marino** y todo el concejo deliberante con la aprobación por unanimidad para declararlo de interés cultural , sumando el apoyo nacional de **INAMU (INSTITUTO NACIONAL DE LA MÚSICA)** y hizo efectiva presencia **GUSTAVO FERRAIUOLO** representante en el área patagónica.

TEXAS, EE.UU) It was more than just a dream, and we weren't content with just the fantastic master class; to cap off this truly remarkable day, we were able to feature Master **IGNACIO "NACHO" PILNIK**, who visited us from Ituzaingó, Buenos Aires. This brought another educational and free event to a spectacular close, reaching the entire community of Carmen de Patagones and the surrounding areas.

We are always committed to innovation, and we remain dedicated to addressing the various concerns raised by fellow drummers in order to explore the possibility of organizing a local and regional recreational drumming event, **LA PERCUSIÓN ANDANDO** took action to secure the necessary permits, as this initiative involves the well-being of the city of **Carmen de Patagones.** The city provided support through the Department of Culture, headed by **Natalia Gorosito Labat;** the Department of Sports, headed by **Luciano Sepúlveda;** and the Secretary of Production and Economic Development, **Raúl Rosemberg;** the administration of **Ricardo Marino**, and the entire City Council, which unanimously approved declaring the event of cultural interest. This was complemented by national support from **INAMU (NATIONAL INSTITUTE OF MUSIC)**, and **GUSTAVO FERRAIUOLO**, the representative for the Patagonian region, was present.





TODA la COMUNIDAD AMANDO los TAMBORES!
The WHOLE COMMUNITY LOVING the DRUMS!

El encuentro lleva el nombre de **"SUENAN LOS TAMBORES"** para no solo tener en cuenta la batería como único instrumento percusivo, sino también invitar a todos los demás instrumentos, contra todo pronóstico fue un éxito total contando con la presencia de bateristas de distintas localidades como Villalonga (Patagones), Viedma, el Cóndor, San Antonio oeste y General Roca (Prov. de Río Negro).

Se armó en conjunto con los distintos profesores una lista de temas para que niños/as, adolescentes y adultos pudiesen tocar todo el repertorio a todo esto se le sumó un grupo de bombos legüeros que lleva por nombre ***"LEGUEROS DEL ESCAMPE¨*** dirigido por la profesora **ROSA GONZALEZ** manifestando nuestras raíces, más de 30 bateristas,15 baterías acústicas, un público local que no solo acompañó desde las gradas sino que tuvo su momento en el que se los hizo partícipe de una manera de reconocimiento del instrumento guiados por el baterista a cargo, pudiendo explorar los distintos timbre y mecánicas que hacen la ejecución y para finalizar se le dio una breve clase para acompañar un tema de popular como lo es *"YENDO DE LA CAMA AL LIVING"* del Magistral ícono **CHARLY GARCÍA.**

Esta gran jornada bateristica, acompañado por los bombos legüeros y el público en general hizo que como todo entusiasta sumado al acompañamiento de todos los presentes nos invite a redoblar la apuesta y poder organizar un 2do encuentro bateristico recreativo en la localidad de ***VILLALONGA*** *dentro del partido de* ***Carmen de Patagones*** en el mes de JULIO dentro de

The event is called **"SUENAN LOS TAMBORES"** (Let The Drums Roar!) not only to recognize the drum set as the sole percussion instrument, but also to invite all other instruments to participate. Against all odds, it was a complete success, drawing drummers from various towns such as Villalonga (Patagones), Viedma, El Cóndor, San Antonio Oeste, and General Roca (Río Negro Province).

Together with many teachers, we put together a list of songs so that children, teenagers, and adults could play the entire repertoire. Added to all this was a group of "legüeros" typical argentine drum players called ***"LEGUEROS DEL ESCAMPE,"*** led by teacher **ROSA GONZALEZ,** showcasing our roots, with more than 30 drummers, 15 acoustic drum sets, and a local audience that not only watched from the stands but also had a moment to participate in an introduction to the instrument, guided by the lead drummer, allowing them to explore the different timbres and techniques involved in playing the drums. To wrap things up, they were given a brief lesson on how to accompany a popular song like **"YENDO DE LA CAMA AL LIVING"** by the masterful icon **CHARLY GARCÍA.**

This great drumming event, accompanied by the legüero bass drums and the general public, inspired us as enthusiasts, along with the support of everyone present to step up our efforts and organize a second recreational drumming gathering in the town of **VILLALONGA**, within the district of **Carmen de Patagones**, in JULY during winter





TODA la COMUNIDAD AMANDO los TAMBORES!
The WHOLE COMMUNITY LOVING the DRUMS!

las vacaciones de invierno acompañados por las distintas áreas del municipio como también lo fundamental LOS BATERISTAS, locales y de las distintas regiones como Viedma, balneario el Cóndor, San Antonio oeste, San Blas, Carmen de Patagones entre otras.

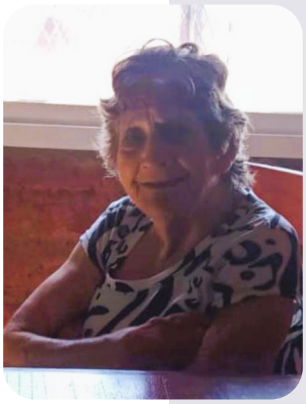
Un encuentro más, una misma ciudad, un mismo propósito, compartir una jornada llena de recreación junto al instrumento que nos moviliza LA BATERÍA como medio de vida.

break. We'll be joined by various municipal departments, as well as most importantly DRUMMERS, both local and from different regions such as Viedma, Balneario el Cóndor, San Antonio Oeste, San Blas, and Carmen de Patagones, among others.

Another gathering, the same city, the same goal: to share a day full of fun with the instrument that drives us THE DRUM SET as our way of life.

In Memoriam – María Inés Pouso Eterna

Nada de esto habría sido posible, ni mi Vida misma, sin el Amor, apoyo, confianza e inspiración que me dió desde el día 1 (literal) mi amada madre, María Inés Pouso . ***¡Hasta el último de mis días y después, siempre agradecido y con el calor de tu sonrisa en mi corazón!***



In Memoriam – María Inés Pouso, Eternal

None of this would have been possible not even my very life without the love, support, trust, and inspiration that my beloved mother, **María Inés Pouso**, gave me from day one (literally). ***Until the very end of my days and beyond, I will always be grateful and carry the warmth of your smile in my heart!***

¡Gracias a todos por su apoyo!



Agustín Guagliardo

Obrero del tAMbOR, Orgullo Patagónico

Agustín Guagliardo
A World class working drummer, Patagonia's Pride.



Por | By
Sebastián Vitali

sebasvitali



Agustín Guagliardo
Obrero del tAMbOR,
Orgullo Patagónico
surcando los 7 mares.

Como siempre lo hicimos y haremos, le seguimos dando voz y justa difusión a los queridos y talentosos/as colegas de todo el país e Iberoamérica que forman parte de nuestra comunidad, a la que están más que bienvenidos a sumArte.

En esta oportunidad, desde **Chos Malal, Neuquén**, **Agustín Guagliardo**, un baterazo que abraza fuerteMente el estudio de la Batería, el Arte del Drumming, del Groove, de la composición, con raíces Patagónicas hermanadas a otro amigo de todos en la publicación, **Gustavo "Gusteca" Soto**, alma mater de **Gusteca Drums**, donde juntos hiciéramos los primeros días a tres bateristas en oportunidad de la celebración de **tAMbOR** *(cada 21/5 conmemorando la gesta de Gustavo Meli en el Modern Drummer mundial)* y el primer Festival de nuestra Revista con tres jornadas y una quincena de Artistas de 5 provincias y tres países (!). *"La Drummineta".*

Su reciente incorporación a un Crucero (*Celebrity*) es motivo de orgullo para quienes lo conocemos, y nos contará los desafíos que representa semejante laburo y cómo llegó a esta instancia, a continuación.

Agustín Guagliardo
A World class working drummer,
Patagonia's Pride, sailing
the seven seas.

As we have always done and will continue to do, we continue to give a voice and fair exposure to our dear and talented colleagues from across the country and throughout Ibero-America who are part of our community and you are more than welcome to join us.

On this occasion, from **Chos Malal, Neuquén**, **Agustín Guagliardo**, a Drummer that wholeheartedly embraces the study of the drums, the art of Drumming, groove, and composition, with Patagonian roots linked to another friend of ours here at the publication, **Gustavo "Gusteca" Soto**, the driving force behind **Gusteca Drums**, where we spent the first few days together with three drummers during the **tAMbOR** celebration *(held every May 21 to commemorate Gustavo Meli's achievement in *Modern Drummer* magazine)* and our magazine's first festival, which lasted three days and featured about fifteen artists from five provinces and three countries (!).

His recent hiring on a cruise ship (Celebrity) is a source of pride for those of us who know him, and he'll tell us about the challenges of such a job and how he got to this point below.



Su Apoyo incondicional
His unconditional Love and Support

Sus Comienzos

Sebastián Vitali (AG): ¿Cómo andás Agus? ¿Qué contás?

Agustín Guagliardo (AG): ¡Muy bien! Es un honor para mí poder formar parte de este gran contenido. Así que bueno, en principio gracias por eso, por difundir a los diferentes bateristas que hay a lo largo y a lo ancho del país, tan Federal.

SV: ¿Cómo te iniciaste con la batería?

AG: Bueno, te voy a ir contando un poquito cómo es la cosa con la batería, en mi caso.

Resulta que yo vengo de una familia donde tuvimos la suerte de que mi viejo sea un apasionado de la música. Mi viejo y mi vieja fueron maestros rurales cuando nacimos junto a mi hermano, digamos. Era maestro rural en una comunidad mapuche.

A ambos, por ser rubios, nos pusieron **"Antu lonco"**, a los dos, *"Cabezas del Sol",* cuando nacimos ahí. Vivimos, y nacimos en Bahía Blanca, porque era un parto de riesgo. Mi viejo es de Bahía Blanca, pero en ese momento vivíamos en **Colipilli**, que es una comunidad ahí en nuestra querida provincia de **Neuquén.**

Entonces ahí llegamos, a los 20 días de haber nacido, **Colipilli** *(N. del E. 60 km al sur de Chos Malal, Comunidad Mapuche Huayquillán)*, en el norte neuquino. Y mi vieja, bueno, nos criaron ahí los primeros tres años de vida y nos llamaron *Antu lonco*. Mi viejo, toda su vida, desde chiquito tocó la guitarra y cantó, viste. Entonces en cada fiesta, en cada cumpleaños, en cada asado, a la

His Early Years

Sebastián Vitali (AG): How are you doing, Agus? What's up?

Agustín Guagliardo (AG): Great! It's an honor for me to be part of this fantastic content. So, first of all, thank you for that for showcasing the different drummers from all across the country. That's so "Federal."

SV: How did you get started playing the drums?

AG: Well, I'm going to tell you a little bit about how things are with the drums, in my case.

It turns out I come from a family where we were lucky enough to have a dad who's passionate about music. My dad and mom were rural teachers when my brother and I were born, so to speak. He was a rural teacher in a *Mapuche* community.

Since we were both blond, they named us ***"Antu lonco"*** both of us *"Sun heads in Mapuche "Mapuzungun" language"* when we were born there. We were born and raised in Bahía Blanca because it was a high-risk birth. My dad is from Bahía Blanca, but at the time we were living in **Colipilli,** which is a community there in our beloved province of **Neuquén.**

So that's where we ended up 20 days after I was born in **Colipilli** *(Editor's note: 60 km south of Chos Malal, Huayquillán Mapuche Community),* in northern Neuquén. And my mom well, they raised us there for the first three years of our lives and called us *Antu lonco*. My dad played the guitar and sang his whole life, ever since he was a kid, you know. So at every party, every



Guagliardo en el escenario.
Guagliardo On Stage

tarde, a la noche, en mi casa con mis hermanos escuchábamos a mi viejo que cantaba y tocaba *la viola.* Pero a los ocho años, más o menos, comenzamos con mi hermano a intentar tocar los instrumentos.

SV: Qué hermosa coyuntura Músical familiar… ¿Compartías mucho con tu mellizo en primaria?

AG: Sin dudas, y mi hermano mellizo comenzó a tocar guitarra y bueno, yo en la escuela tocaba el bombo legüero. Y de pronto, un día, con mis hermanos teníamos un juego, que era invitar a los amigos de mi viejo y nosotros tocar de arriba de los discos de **Queen**. A mi viejo le gustaba Queen, entonces teníamos un disco de Queen, de **Léon Gieco**, discos históricos, digamos. **Sui Géneris, Serú Girán**, cosas así. Con mis hermanos jugábamos. Andrés, Emanuel y yo jugábamos a que *"éramos los músicos".*

Entonces poníamos sillas y así armábamos una batería en el living de casa. Y bueno, empezábamos a tocar sobre esos discos con un equipo marca Aiwa que había comprado mi viejo si recuerdo bien. Empezaba como un juego, ¿no? Y de pronto la ilusión de tocar en la batería empezó a crecer en mí porque bueno, se me hacía más fácil. Como que el ritmo se me da un poco más. La guitarra, por lo contrario, era más compleja para mí. Me costaba un poquito. Teníamos 7 años, ya a los 11 años tenía claro que tenía quería tener una batería y mi hermano quería tocar una guitarra eléctrica; empezamos a escuchar música nacional, rock nacional, muy influenciados por mi hermano mayor... Somos 7 hermanos, con mi mellizo somos los del medio. El

birthday, every barbecue—in the afternoon, at night—at home with my brothers, we'd listen to my dad sing and play the guitar. But when I was about eight years old, my brother and I started trying to play instruments.

SV: What a wonderful family musical environment… Did you spend a lot of time with your twin in elementary school?

AG: No doubt about it—my twin brother started playing guitar, and well, I played the bombo legüero at school. And then one day, my brothers and I came up with a game: we'd invite my dad's friends over, and we'd play along to **Queen** albums. My dad liked Queen, so we had a Queen album, a **Léon Gieco** album—classic albums, you might say. **Sui Géneris, Serú Girán**, stuff like that. My brothers and I used to play. Andrés, Emanuel, and I *would pretend we were "musicians."*

So we'd set up chairs and put together a drum set in our living room. And well, we'd start playing along with those records using an Aiwa stereo that my dad had bought—if I remember correctly. It started out as a game, right? And suddenly, the dream of playing the drums started to grow inside me because, well, it came more easily to me. It's like I have a bit more of a knack for rhythm. The guitar, on the other hand, was more complicated for me. It was a little hard for me at first. We were 7 years old, and by the time I was 11, I knew for sure that I wanted a drum set, and my brother wanted to play an electric guitar; we started listening to local music, local rock, heavily influenced by my older brother... There are seven of us



Agustin dándolo todo
Agustin on drums.

más grande de todos tenía una colección increíble de cassettes que él mismo desgrababa y grababa, de ésa colección estaba repleta su cuarto, escuchábamos Rock nacional, internacional, lo que se te ocurriera. Lo que él tenía era como una biblioteca en el pueblo, ya que compartíamos e incluso escribía los títulos de los álbumes a mano y las letras de los títulos de las canciones también a mano en dichos cassettes, llegando a tener una colección de música increíble, a la cual nosotros con mis hermanos empezamos a acceder, a escuchar pop, blues, escuchar **Divididos con Gil Solá,** escuchar **Patricio Rey**, escuchar **Molotov,** mucho RnR internacional y diferentes estilos, como el Heavy Nacional de **Hermética,** internacional de **Metallica**, ya que se vivía como una atmósfera muy rockera.

SV: Era hora de reemplazar la silla por unos tambores ¿no?

AG: Así es. Decidimos con mi hermano que ya necesitábamos tener una guitarra eléctrica y una batería para empezar a reproducir esa música, y en el pueblo había varios grupos que tocaban así rock and roll y heavy metal, por lo que a nosotros también nos gustaba mucho tocar eso. Para nuestros 11 años nos regalan nuestros soñados instrumentos... a mí me regalaron una batería, a mi hermano le regalaron una guitarra. Con ellos empezamos a tocar mucho rock nacional, y así transcurrió nuestra adolescencia en el pueblo, tocando de manera autodidacta.

siblings, and my twin and I are the middle ones. The oldest of us all had an incredible collection of cassettes that he copied and recorded himself; his room was packed with them. We listened to Argentine rock, international rock whatever came to mind. His collection was like a library for the town, since we shared them, and he even wrote the album titles and song titles by hand on those cassettes, We ended up with an incredible music collection, which my brothers and I began to explore listening to pop, blues, **Divididos with Gil Solá, Patricio Rey, Molotov**, lots of international rock 'n' roll, and different styles, like **Hermética**'s Argentine heavy metal and **Metallica's** international heavy metal, since there was such a strong rock atmosphere back then.

SV: It was time to swap out the chair for some drums, wasn't it?

AG: That's right. My brother and I decided we needed an electric guitar and a drum set to start playing that kind of music, and there were several bands in town that played rock and roll and heavy metal, so we really liked playing that stuff, too. For our 11th birthdays, we were given the instruments we'd always dreamed of… I got a drum set, and my brother got a guitar. With those, we started playing a lot of Argentine rock, and that's how we spent our teenage years in town, teaching ourselves to play.

SV: En Neuquén, seguramente hubo referentes e inspiración en la comunidad.

AG: ¡Sí! Hay un baterista que se llama **Daniel "Ruso" Vanni** *(N. de E. uno de los fundadores de toda nuestra comunidad iberoamericana),* que tocaba con un músico llamado **Nico Villagra.** Solían hacerlo ahí en el pueblo y tenían un grupo que se llama **Cuando Elvis conoció a Purrán (cacique mapuche muy valiente)**, entonces nosotros éramos chiquititos y lo íbamos a escuchar, y de vez en cuando ellos nos invitaban a tocar y eso también funcionaba de motivación para que nosotros estudiemos, y para que aprendamos nuevas canciones y toquemos en vivo. Hay una anécdota que es que a los 12 años cuando regresamos de nuestra escuela primaria, hicimos una fecha en un boliche para adultos, para recaudar plata para nuestro viaje de egresados; esa fue la primera vez que armamos una fecha en vivo y tocamos en vivo, teníamos 12 años y tocamos en un boliche que se llamaba **Maná,** y ahí empezamos a tocar con mi hermano, con un grupo que se llamaba Menos Uno, porque teníamos un grupo ahí con amigos, un bajista y un guitarrista, otro más, era un cuarteto, *Luis Fichiape, Eric Barchesi, Andrés Guagliardo y yo,* ese grupo funcionó ahí en nuestros primeros tiempos, y después con mi hermano fuimos haciendo diferentes grupos para aprender, porque él aprendió de mi viejo, de este guitarrista **Nicolás Villagra,** de diferentes influencias que había en el pueblo… Por mi parte pude tomar alguna clase con el **Ruso Vanni** y escucharlo tocar, aunque no tomé clases formales durante mi adolescencia. Era todo Rock and Roll y absorber influencias.

SV: Eran literalmente esponjas con tus hermanos… ¿Alguna influencia más allá del Rock apareció?

AG: En algún momento me topé con un disco de **Arrabal Eléctrico, de la Giusti Funk Corporation,** y ahí yo escuché por primera vez algo diferente, que me voló la cabeza escucharlo a **Pipi Piazzolla**, sin saber que era él. Escuchaba ese disco todos los días y me parecía increíble, y lo compartíamos con

SV: In Neuquén, there were surely role models and sources of inspiration within the community.

AG: ¡Yes! There's a drummer named **Daniel "Ruso" Vanni** (Editor's note: one of the founders of our entire Ibero-American community), who used to play with a musician named **Nico Villagra**. They used to play there in town and had a band called **Cuando Elvis conoció a Purrán (cacique mapuche muy valiente)**, Back then we were just little kids and we'd go listen to them, and every now and then they'd invite us to play and that also motivated us to practice, learn new songs, and perform live. There's a story about when we were 12 and came back from elementary school we played a gig at a nightclub for adults to raise money for our graduation trip; That was the first time we organized a live show and played live; we were 12 years old and played at a club called Maná, and that's where we started playing with my brother, in a band called Menos Uno, because we had a band there with friends a bassist, a guitarist, and one other guy; it was a quartet, *Luis Fichiape, Eric Barchesi, Andrés Guagliardo y yo,* That band played there back when we were just starting out, and later my brother and I formed different bands to learn, because he learned from my **Dad**, from this guitarist **Nicolás Villagra,** and from various influences in town… As for me, I was able to take a few lessons with **Ruso Vanni** and listen to him play, although I didn't take any formal lessons during my teenage years. It was all about rock and roll and soaking up influences.

SV: You were literally like sponges when it came to your bros'… Were there any influences beyond rock music?

AG: At some point, I came across an album by **Arrabal Eléctrico, de la Giusti Funk Corporation,** That's when I heard something different for the first time hearing **Pipi Piazzolla** blew my mind, even though I didn't know it was him. I listened to that album every day and thought it was incredible; we'd share it



Guagliardo: Música en Familia
Guagliardo Family Jam!

nuestros amigos y era una música que me parecía imposible tocar también… Otro amigo que trabajaba en una radio un día me compartió un disco de jazz, que era un compilado, así diferentes cosas que no sé qué eran, y de pronto empezó a aparecer el Jazz y a aparecer otra música, y la necesidad de empezar a estudiar y de indagar un poco más sobre la música... transcurrió la adolescencia, tuvimos un montón de grupos, sacando un montón de música original, algo que nos gustaba mucho con mis hermanos.

Ser Músico Profesional, una convicción

SV: ¿En aquel entonces nació el sueño y la convicción de vivir de lo que amás?

AG: Y… Llegamos a la universidad a estudiar Derecho, los tres. El más grande estudió Derecho, se recibió de Abogado, nosotros, los mellizos, **nos decidimos por la música,** y fue una decisión muy difícil pero que la pudimos conseguir, para estudiar música, en Neuquén, en General Roca, Rio Negro, donde había una gran zona de Jazz, y ahí empezamos a escuchar jazz, a interiorizarnos un poco más sobre esa música.

SV: Al abordar el Jazz, ¿iniciaste clases formales?

AG: Sí, ahí tomé clases con **Mauricio Constanzo** que es un baterista de la zona, con **Guillermo Ochonga** *(N. de E. otro baluARTE de nuestra comunidad, hoy en el reconocido IUPA, alumno dilecto de Gustavo Meli)*, que también es de allí, hacía algunas

with our friends, and it was music that I thought would be impossible for me to play, too… Another friend who worked at a radio station shared a jazz album with me one day—it was a compilation, a mix of different things I didn't really recognize—and suddenly jazz started to emerge, along with other kinds of music, and I felt the need to start studying and exploring music a little more… My teenage years went by, and we were in a bunch of bands, putting out a lot of original music, something my brothers and I really enjoyed.

Being a Professional Musician: A Conviction

SV: Was that when your dream and conviction to make a living doing what you love were born?

AG: And… All three of us went to college to study law. Our oldest brother studied law and became a lawyer; we, the twins, decided to pursue music—it was a very difficult decision, but we managed to make it work—and we studied music in Neuquén, in **General Roca, Río Negro**, where there was a thriving jazz scene, and that's where we started listening to jazz and delving a little deeper into that music.

SV: When you started playing jazz, did you take formal lessons?

AG: Yes, I took classes there with **Mauricio Constanzo**, who is a drummer from the area, and with **Guillermo Ochonga** *(Editor's note: another great colleague from our community, now at the renowned **IUPA**, a renowned student of **Gustavo Meli**)*, who is also from there; I took





Siempre desarrollando su Arte en Comunidad
Always developing his craft in his Community

clases, “sueltas” tomaba, con Mauricio hicimos un taller de jazz en el **IUPA**, que es una escuela de música que se llamaba INSA le llamaban, hoy IUPA.

Considero que dicho instituto terciario es genial, muy interesante para indagar, ya que ahora hay música popular pero en aquel momento cuando nosotros fuimos, no estaba el plan de estudiar instrumentos populares como la batería o ese tipo de cosas, o jazz *(N. de E. en casi todas las ediciones, el alma mater de éste área, Leo Álvarez, nos regaló su aporte con muchísimos artículos valiosísimos, como también su performance en el Conservatorio Piazzolla).*

SV: Increíble la conexión; con el querido “Ruso” Vanni, Guille Ochonga, y la cátedra que lidera otro querido y admirado amigo como Leonardo Álvarez… Dios bendiga la Patagonia, SIEMPRE Argentina… ¿Como continuó tu camino allí?

AG: Tomábamos cuestiones así, talleres de cuando en cuando, General Roca o **Fiske Menuco** es adonde fuimos a estudiar con mis hermanos. Estuvimos ahí por varios años y en ese momento vivimos con **Gustavo Soto**, por ejemplo, que es también un músico de la ciudad de Chos Malal, pero que él venía de la cumbia y de otro tipo de música.

Nos encontramos ahí con él y ahí yo empecé a tocar un poco más de Latín, nos fuimos juntando entre varios músicos; imagínate cuando alguien llega a una ciudad más grande, se conoce con otros músicos, con otras influencias, compartir

a few “one-off” lessons with him. With Mauricio, we did a jazz workshop at the **IUPA,** which is a music school that used to be called INSA now known as IUPA.

I think that college is great it’s a really interesting place to explore. While there’s popular music there now, back when we were there, there wasn’t a program for studying popular instruments like drums or that sort of thing, or jazz. *(Editor’s Note: In almost every issue, the driving force behind this section,* ***Leo Álvarez,*** *contributed numerous invaluable articles, as well as his performance at the Piazzolla Conservatory.).*

SV: The connection was incredible with our dear “Ruso” Vanni, Guille Ochonga, and the master class led by another dear and admired friend, Leonardo Álvarez… God bless Patagonia, ALWAYS Argentine… How did your journey continue there?

AG: We’d take classes like that workshops every now and then in General Roca or *Fiske Menuco*, where my brothers and I went to study. We were there for several years, and at that time we lived with **Gustavo Soto**, for example, who is also a musician from the city of Chos Malal, but he came from a background in cumbia and other types of music.

We met him there, and that’s when I started playing a little more Latin music; a group of us musicians started getting together. Imagine when someone arrives in a bigger city, meets other musicians with different influences, and shares



Guagliardo y su imponente Oficina
Celebrity BEYOND - His office



Agus Guagliardo
Gusteca Drums Live Session

música, experiencias, la verdad que haber estado esos años ahí en General Roca fue muy lindo, porque había una atmósfera de jazz muy linda en el ambiente, los músicos que estaban tocando estaba la orquesta de jazz del IUPA, Luis Cides, Chato Cides, nosotros lo íbamos a escuchar mucho, y a diferentes músicos de la zona que fueron gran influencia para nosotros y para encarar el jazz, digamos.

SV: ¿En algún momento habías ido de Patagonia a Buenos Aires, puede ser?

AG: Sí, aunque breve. con mi hermano decidimos ir a estudiar a **Avellaneda**, en el conurbano Sur de la Provincia de Buenos Aires. Fue un intento fallido, que pudimos hacerlo durante unos meses nada más. Estudié ahí con Marcelo Frezia durante tres meses. Después de eso volvimos otra vez a General Roca, y ahí como que fue una inmersión en la montaña, porque después de eso nos fuimos a estudiar en la **Escuela de Música de Chos Malal**, que habían abierto, y a trabajar en el campo, en las escuelas rurales.

Trabajamos en escuelas rurales desde el 2014/15, hasta el 2017 más o menos, unos cinco años que estuvimos trabajando ahí entre la ruralidad, y sí, entre la ruralidad, escuelas rurales y el pueblo, digamos, de Chos Malal, zona de **Loncopué**, zona de montañas, yo vivía en **Los Ricos Valles** en ese momento, que es un lugar muy lindo, viví un tiempo ahí, y ahí compartimos mucho con un músico muy particular que se llama **Pablo Rosa**, un músico de folclore de la Ciudad General Roca, y con él compartimos mucha música folclórica, fue una gran entrada al folclore para nosotros compartir con él esos años, porque

music and experiences honestly, spending those years there in General Roca was really wonderful, because there was a great jazz atmosphere in the air. Among the musicians playing were the **IUPA jazz** orchestra, Luis Cides, Chato Cides we used to go listen to them a lot and various other local musicians who were a huge influence on us and helped us get into jazz, so to speak.

SV: Have you ever traveled from Patagonia to live in Buenos Aires, by any chance?

AG: Yes, although it was brief. My brother and I decided to go study in Avellaneda, in the southern suburbs of the Province of Buenos Aires. It was a failed attempt; we were only able to do it for a few months. I studied there with Marcelo Frezia for three months. After that, we went back to General Roca, and it was kind of like immersing ourselves in the mountains, because after that we went to study at the **Chos Malal School of Music**, which had just opened, and to work in the countryside, at rural schools.

We worked in rural schools from 2014–15 until around 2017 we spent about five years working there in the countryside, and yes, in the countryside, at rural schools and in the town of Chos Malal, in the ***Loncopué*** area, a mountainous region. I was living in **Los Ricos Valles** at the time it's a really beautiful place and I lived there for a while, and there we spent a lot of time with a very unique musician named **Pablo Rosa**, a folk musician from General Roca, and we shared a lot of folk music with him. Spending those years with him was a great introduction to folk music for us, because we learned a lot about

aprendimos mucho sobre la música nacional, tocamos con él zambas, chacareras, cuecas, tonadas, estilos, chamamé, bueno, música nacional y latinoamericana, música peruana…



SV: Siempre se han topado con geniales músicos amigos que les abrían las puertas a un nuevo estilo, hermosa causalidad…

AG: Un locura; Y bueno, ahí nos adentramos como mucho en esa parte de la música folclórica nacional y latinoamericana, y hacíamos música así que tenía que ver con ese tipo de repertorios y con ese tipo de influencias. Y después de recibirnos junto a mi hermano en Chos Malal, empezamos a dar clases también en esa escuela de música. Yo daba clases de batería y de percusión en la escuela de música de Chos Malal.

El Drumming es necesario.

SV: Estabas en tu "salsa"; enseñando lo que amás en la región que también amarás… ¿cómo venías con tu propio estudio del Arte de la Batería?

AG: Estaba la necesidad de seguir estudiando, de seguir aprendiendo, de entender qué era lo que sucedía con la improvisación, con los recursos, con el lenguaje, seguía ahí viva, uno necesitaba seguir indagando, me acuerdo que leía casi todos los días el libro de **Pipi Piazzolla**, de batería contemporánea, me miraba videos del **Negro Hernández**, cosas así, tenía el libro de clave de él, me encantaba todo ese lenguaje, pero era un material muy difícil y había muchas cosas que yo necesitaba todavía explorar y sentía que no lo había hecho con un profesor de batería, porque yo estudié música, y estudié piano, canto, guitarra, pero no había estudiado batería todavía, hasta ese momento, con alguien, con algún profesor, con alguna guía, que a mí me diga, es por acá. Por ejemplo, viste, "acá están los rudimentos", y no sé qué cosa. Tenía 27 años y estaba en eso, había tocado toda la vida, pero siempre de oreja y en ese sentido, estudiando solo, digamos. Entonces en ese momento me decidí a viajar a Buenos Aires,

Argentine music; we played zambas, chacareras, cuecas, tonadas, chamamé, and other styles with him Argentine and Latin American music, Peruvian music…

SV: You've always run into wonderful musician friends who've opened the door to a new style for them what a beautiful coincidence…

AG: It was crazy; well, that's when we really delved into Argentine and Latin American folk music, and we were making music that was connected to that kind of repertoire and those kinds of influences. And after my brother and I graduated in Chos Malal, we started teaching at that music school as well. I taught drum and percussion classes at the music school in Chos Malal.

Drumming is necessary.

SV: You were in your element teaching what you love in a region you'll also come to love… How were you progressing with your own study of the art of drumming?

AG: There was a need to keep studying, to keep learning, to understand what was going on with improvisation, with musical resources, with musical language it was still very much alive, and I needed to keep exploring. I remember reading **Pipi Piazzolla's** book on contemporary drumming almost every day, watching videos of **Negro Hernández**, things like that. I had his book on the clave, I loved all that language, but it was very difficult material, and there were many things I still needed to explore. I felt I hadn't done that with a drum teacher, because I'd studied music I'd studied piano, singing, and guitar but I hadn't studied drums yet, up to that point, with anyone, with a teacher, with any kind of guidance that would tell me, *"This is the way."* For example, you know, "here are the rudiments," and so on. I was 27 years old and in that situation I'd been playing my whole life, but always by ear and, in that sense, studying on my own, so to speak. So at that point I decided to travel to Buenos Aires to



Guagliardo en el escenario del Crucero.
Guagliardo On Cruise's Stage.

a estudiar, y dije, bueno, yo me quiero ir a vivir a Buenos Aires, dar clases allá y estudiar.

SV: ¿Y qué o quién te hizo tomar la decisión de irte a Buenos Aires?

AG: Un día nos encontramos con **Juan Falú**, estábamos en un grupo con mi hermano en Chos Malal, y tocamos con él. Hicimos un show que teníamos nosotros con un grupo que se llamaba **La Guitarreada**, que era todo sobre música nacional. En ese momento teníamos en Chos Malal funcionando una Jam que hacíamos todos los jueves de jazz, y tocábamos con la Guitarreada, haciendo música de folklore de todo el país. Con Juan Falú compartimos una charla, un asado, un chivito, como es de costumbre cuando uno recibe a los músicos allá, y de pronto, hablando con él, nos comentó de una escuela, la **UNSAM**, de música popular en San Martín (Provincia de Buenos Aires), y decidimos al año siguiente irnos a estudiar a esa universidad.

SV: ¿Cómo les fue en la UNSAM?

AG: Ahí ingresamos en 2018, pero no nos quedamos estudiando ahí. Hice un camino solo, agarré y me fui a estudiar con **Pipi Piazzolla**, y dije, no, yo quiero estudiar batería, ya habíamos tocado mucha música nacional entre los dos, y **yo decidí agarrar y estudiar Jazz y la batería particularmente.** Y bueno, ahí estudié tres años con Pipi Piazzolla, yendo a su casa cada quince días, durante los primeros dos años, lo cual me costó bastante, pero lo pude hacer. Vendí un piano, me acuerdo, y dije, esta plata

study, and I said, *"Well, I want to move to Buenos Aires, teach there, and study."*

SV: And what or who made you decide to move to Buenos Aires?

AG: One day we came across **Juan Falú**, eMy brother and I were in a band in Chos Malal, and we played with him. We put on a show with a group called La Guitarreada, which focused entirely on Argentine folk music. At that time, we were running a jazz jam session in Chos Malal every Thursday, and we played with La Guitarreada, performing folk music from all over the country. We shared a chat, a barbecue, and a "chivito" (young goat) with Juan Falú as is customary when you host musicians there and suddenly, while talking with him, he told us about a school, la **UNSAM**, of popular music in San Martín (Province of Buenos Aires), and the following year we decided to go there to study at that university.

SV: How did it go for you at UNSAM?

AG: We enrolled there in 2018, but we didn't stay to study there. I went my own way; I decided to go study with Pipi Piazzolla, and I said, *"No, I want to study drums."* We'd already played a lot of Argentine music together, and I decided to focus on studying jazz and drums in particular. Well, I studied there for three years with **Pipi Piazzolla**, going to his house every two weeks for the first two years which was quite a struggle for me, but I managed to do it. I sold a piano, I remember, and said, *"This money is going toward*





Ensambles de tambores
Drum assemblies

va a ser para tomar clases con Pipi, y me puse ahí a estudiar, el primer año, el segundo año, el tercer año ya fue pandemia, y lo hice online con él, y estudié también un curso que se llama **La Batería en el Tango**, que lo editaron a través de la Universidad del IUPA, *(N. del E lo editó **Leonardo Álvarez,** previamente citado, de autoría del **Pipi,** quien desglosa TODAS sus influencias y recomendaciones locales e internacionales en Tango y Jazz en su entrevista de Tapa).*

SV: ¡Te jugaste por el drumming, por la formación en el Arte de la Batería, una movida muy valiente y genuina! ¿Cómo siguieron en su formación con tu hermano?

AG: Y bueno, a esa altura, antes de eso, digamos, o transcurrió eso, con mi hermano Mellizo tuvimos un grupo que se llama **Mestizaje**, del cual tenemos dos discos, uno se llama **Saliendo**, que forma parte de un montón de canciones que nosotros veníamos recopilando, y otro que se llama **Mundo Binario**,

lessons with Pipi," and I got down to studying the first year, the second year, and by the third year the pandemic had hit, so I took the course online with him, and I also took a course called ***"La Batería en el Tango" (Drums in Tango),*** which was published through IUPA University *(Editor's note: it was edited by Leonardo Álvarez, mentioned earlier, and authored by Pipi, who breaks down ALL his local and international influences and recommendations in tango and jazz in his cover interview).*

SV: You took a chance on drumming on training in the art of drumming a very brave and genuine move! How did you and your brother continue your training?

AG: Well, at that point or rather, before that, let's say or after that happened my twin brother and I had a band called Mestizaje, and we released two albums: one called ***"Saliendo",*** which is part of a collection of songs we'd been putting together, and another called ***"Mundo Binario",***





Agustín siempre creando con su gemelo y amigos.
Agus always creating along his twin brother and friends.

que tiene que ver con la relación de campo-ciudad, digamos, porque, bueno, la llegada a Buenos Aires, la nueva información, las nuevas cosas que hay ahí, el ritmo de vida, como todo eso nos afectó y nos "pegó", y bueno, un poquito el sonido que aparece con la fusión de llegar a la ciudad.



Esto más o menos fue en 2019/2020, este disco que te digo que se llama **Mundo Binario**, que estaría bueno mencionarlo, que está en Spotify, y es de Mestizaje Grupo, ahí grabó **Jorgito Soto** en las teclas, que es hermano de **Gusteca** Soto, quien grabó las percusiones para algunas canciones, **Andrés Guagliardo**, mi hermano, en guitarra y en alguna canción la voz, **Gabriel Monsalve** en el bajo y un servidor en batería. Eso es como un resumen de lo que sucedió en toda esa época.



which explores the relationship between the countryside and the city, so to speak, because, well, arriving in Buenos Aires, the new information, the new things there, the pace of life how all that affected us and "hit" us and, well, a little bit of the sound that emerges from the fusion of arriving in the city.

This was around 2019/2020. The album I'm talking about is called "Mundo Binario" it's worth mentioning that it's on Spotify and it's by Mestizaje Grupo. Jorgito Soto played keyboards on it he's the brother of *Gusteca Soto*, who played percussion on some songs Andrés Guagliardo, my brother, played guitar and sang on some tracks, Gabriel Monsalve played bass, and yours truly played drums. That's kind of a summary of what happened during that whole period.

La década del 2020' como Docente y Baterista en ascenso

SV: ¿Cómo llegamos a los Cruceros, desde que perspectiva laboral?

AG: Y después, bueno, la idea de uno es siempre estar trabajando, tocando. Yo trabajaba en Buenos Aires dando clases de música, digamos, en escuelas primarias, básicamente, siempre mi

The 2020s: As a Teacher and Coming Drummer

SV: How did we get into the Cruise industry, from a career perspective?

AG: And then, well, the idea is to always be working, playing. I worked in Buenos Aires teaching music let's say in elementary schools, basically. My job in Buenos Aires was always

trabajo en Buenos Aires fue dar clases en una escuela que se llama **504 en Munro** (conurbano Norte), que es una escuela especial, donde la comunidad es hermosa, y bueno, ahí siempre trabajé, mi trabajo estaba ahí, eran 12 horas, eran 3 mañanas que iba. Y después daba clases de batería en mi casa, y laburábamos con distintos artistas, acompañándolos tocando la batería y la percusión, yo había un bombo legüero en algunas situaciones, tuve la posibilidad de grabar un disco muy lindo con un grupo que se llama **La Yerra Maldita, de Luciana Oyhanarte**, un disco hermoso de folclore.



También tuve la posibilidad de tocar con **Laura Molina** y grabar con ella alguna canción de Carnota, El Grito Santiagueño, que también está disponible para escuchar, también toqué y produje algunas cosas para **Agustina Banegas**, que es una cantante de folclore, eso también está disponible para escuchar en Spotify, y hay algunos videos hermosos así, de unas lindas producciones de folclore, y tocamos en en **Jesús María**, fuimos a **Cosquín** también con ella, después con otra cantante de folclore que también toqué y que es lindo mencionar, es **Ailén Sandoval,** que es una cantante increíble, de Ituzaingó, con ella también grabamos algunas cosas.



Después tuve la posibilidad también de grabar un material hermoso con **Caco Abeldaño,** bajo la producción de **Leo Tegli**, también es un hermoso material, esto fue hace poquito también, el año pasado más o menos.

SV: Estamos en el post pandemia y ¡Cómo te recibió Buenos Aires!

AG: Buenos Aires me recibe tocando jazz y folclore, en el 2022, después de pandemia, yo decido meterme a la **Escuela de Música de Manuel Falla**, la Escuela de Jazz, y dije bueno, yo necesito meterme acá, explorar el jazz a fondo, aprovechar esta oportunidad, ya había estudiado con **Pipi Piazzolla**, ya había estado

teaching at a school called **504 in Munro** (in the northern suburbs), which is a special education school with a wonderful community. Well, that's where I always worked; that's where my job was. It was a 12-hour shift, and I went there three mornings a week. And then I taught drum lessons at my house, and we worked with different artists, accompanying them on drums and percussion; I played the bombo legüero in some situations. I had the chance to record a really nice album with a group called ***La Yerra Maldita*, led by Luciana Oyhanarte** a beautiful folk album.

I also had the chance to play with ***Laura Molina*** and record a song with her called *"Carnota, El Grito Santiagueño,"* which is also available to listen to. I also played on and produced some tracks for **Agustina Banegas**, who is a folk singer; those are also available to listen to on Spotify, and there are some beautiful videos like that, of lovely folk productions. We played in **Jesús María**, and we went to Cosquín with her as well. Later, I played with another folk singer who's worth mentioning: ***Ailén Sandoval***, an incredible singer from Ituzaingó. We recorded some tracks with her, too.

Later, I also had the chance to record some beautiful music with **Caco Abeldaño,** produced by **Leo Tegli** it's also a beautiful piece of work. That was just a little while ago, too last year or so.

SV: We're in the post-pandemic era, and what a welcome Buenos Aires gave you!

AG: Buenos Aires welcomed me with jazz and folk music. In 2022, after the pandemic, I decided to enroll at the **Manuel Falla** School of Music the Jazz School and I said to myself, *"Well, I need to get in here, explore jazz in depth, and take advantage of this opportunity."* I had already studied with **Pipi Piazzolla** and had already



2024 Manuel Falla Graduation



Hermanos Guagliardo con Gustavo Gusteca Soto
Guagliardo brothers with Gustavo Gusteca Soto

ahí en esas clases, me sentía más preparado, con más información, entonces hice la audición para el Falla, pasé la audición, e ingresé, y haciendo esa carrera que me parece una maravilla, de **la escuela pública, un tesoro que tenemos en nuestro país, una escuela que es referencia en toda Latinoamérica**, y van a estudiar chicos de muchos lugares de la Patria Grande. Tanta apertura, reciprocidad, toda esta mezcla, digamos, me hizo conocer que los barcos eran una posibilidad de laburo con la batería.

El Barco de su Pasión llega a buen Puerto

SV: Y así llegamos a la actualidad en los cruceros, sin dudas.

AG: Y sí. Lamentablemente en Argentina es muy difícil trabajar solamente de tocar la batería, entonces siempre pensando que yo estaba tocando la batería, y estudiándola, y haciendo un montón de horas con eso, de pronto dije, bueno, voy a probar de qué se trata esto, de los barcos, y un amigo tenía un contacto con una agencia que se llama *Blackburn,* así que hice la audición con ellos, la audición estuvo bien, y me ofrecieron este contrato para **Celebrity.**

Aquí estoy ahora, como realizando el trabajo de tocar música internacional, ya directamente, tocando mucha música de **Whitney Houston**, de **Aretha Franklin**, de **Elton John**, de rock and roll, del Motown, de jazz, de muchos arreglos de jazz, cuestiones así que tienen que ver con Músicales, producciones así junto al Cast, junto a los guest entertainers.

taken those classes there, I felt more prepared, with more knowledge, so I auditioned for the Falla, passed the audition, and was accepted. Now I'm pursuing this degree program, which I think is wonderful ***at a public school, a treasure we have in our country, a school that's a benchmark throughout Latin America, and students come to study there from many parts of Latin America***. All that openness, that give and take that whole mix, so to speak made me realize that playing on ships was a viable career path for a drummer.

The Ship of His Passion Reaches a Safe Harbor

SV: And that brings us to the current state of cruise ships, without a doubt.

AG: And yes. Unfortunately, in Argentina it's very difficult to make a living just by playing the drums, so even though I was always playing the drums, studying them, and putting in a lot of hours at it, I suddenly said, *"Well, I'm going to try this out this whole cruise ship thing."* A friend of mine had a contact at an agency called Blackburn, so I auditioned with them. The audition went well, and they offered me this contract with Celebrity.

Here I am now, essentially doing the work of performing international music directly, in fact playing a lot of music by ***Whitney Houston, Aretha Franklin, and Elton John***, as well as rock and roll, Motown, jazz, and many jazz arrangements things like that related to musicals and productions alongside the cast and guest entertainers.

SV: Debe ser interesante y hasta apabullante en todo sentido semejante Industria.

AG: Me parece que es una industria que es muy interesante, muy sacrificado, porque uno tiene que irse de su casa, yo no había estado tan lejos y tanto tiempo tan lejos de mi casa, digamos de mis amigos, de mis afectos, de las cosas que uno va construyendo, aunque si ya me había pegado un salto, digamos desde Chos Malal, que es mi ciudad natal, hasta Buenos Aires, que es bastante lejos.

Pero bueno, una cosa muy diferente es vivir adentro de un barco, y estar en un contexto donde no te conoce nadie, donde llegas y sos vos, y lo que traes, y bueno, y trabajar solo, tocar la batería, y así que, en principio, para mí esto es un comienzo, en este momento, porque llevo cinco meses, y el trabajo es muy desafiante, es realmente tocar leyendo a primera vista, los Guests (Artistas invitados) llegan, ponen sus partituras, que nos entregan en el ensayo, y nosotros agarramos, ponemos la parte de los atriles, empieza el ensayo, leemos el repertorio a primera vista, se dan algunos errores… y aquel o aquella que cometió algún error, debe saber que, la próxima vez, tiene que leerlo bien, y ya está. Se pasa el repertorio completo, y se tocan dos shows, a las 7 y a las 9.

Al tocar, si alguno tiene duda, puede repasar ahí en el medio, alguna cosita.

SV: ¡Cuánta presión! ¿Cómo lidiaste con ella al comienzo?

AG: al principio, los primeros shows, me pasaba que los tenía que revisar un poco, porque no venía tan entrenado, de leer así a primera vista, aunque tenía buena lectura, porque siempre había estudiado. No obstante, leer repertorios así enteros, de una, es un laburo muy desafiante, y uno tiene que tener muchas cosas en cuenta, muchas cosas resueltas, como para hacer una lectura así, de primera vista rápida, con toda la orquesta sonando.

Además el rol del baterista, que es ser la voz del director,porque uno marca tempo, marca intensidad, que es lo que el director quiere, el director necesita un tempo seguro, necesita forma, necesita manejar intensidades, y uno es el que materializa eso. La responsabilidad

SV: Such an industry must be interesting and even overwhelming in every sense.

AG: I think it's a very interesting industry, but it requires a lot of sacrifice, because you have to leave home. I'd never been so far away or stayed away from home for so long from my friends, my loved ones, and the things you build in your life, although I had already taken a big leap before, from Chos Malal, my hometown, to Buenos Aires, which is quite far away.

But anyway, it's a whole different thing to live on a boat, to be in a setting where nobody knows you, where you arrive and you're just yourself and what you bring with you, and, well, to work alone, playing the drums so, for me, this is a new beginning right now, because I've been here for five months, and the work is very challenging; it really involves sight-reading, the guests (featured artists) arrive, bring their sheet music which they hand out to us during rehearsal and we grab it, place it on the music stands, rehearsal begins, we sight-read the set list, a few mistakes happen… and whoever made a mistake has to know that next time, they have to read it correctly, and that's it. We go through the entire repertoire, and we play two shows, at 7 and 9.

While playing, if anyone has a question, they can go over a little something right there in the middle.

SV: So much pressure! How did you deal with it at first?

AG: At first, during my early performances, I had to go over the pieces a bit because I wasn't very practiced at sight-reading, even though I was a good reader I'd always studied. However, reading entire repertoires like that, all at once, is a very challenging task, and you have to keep many things in mind and have many things figured out in order to do a quick sight-reading like that, with the whole orchestra playing.

In addition, the drummer's role is to be the conductor's voice, because you set the tempo and the intensity which is what the conductor wants. The conductor needs a steady tempo, needs structure, and needs to manage the intensity, and you're the one who brings that



Ph: Rojae Wright @hotsnaps.rojae



Ph: Rojae Wright @hotsnaps.rojae

del baterista es muy grande en la orquesta, y bueno, hay que estar preparado para eso, no hay que castigarse frente a los errores,trabajar en eso, ¡Uff!.



SV: Gracias por tu honestidad y humildad, comentando tus inicios y también, cuán difícil es comenzar el laburo en los cruceros.

Gratitud al tAMbOR

AG: Gracias a vos. Y siempre agradecido con Gustavo (**Gusteca**), en todo este proceso, en todos estos años, ya que hemos compartido mucho, realmente, vos lo sabés, pero si hay alguien con quien uno ha compartido, también junto a mis hermanos, es con Gusteca y sus hermanos, nos conocemos entre todos, venimos de tocar juntos, desde nuestro pueblo, entonces, esta cosa de la música y de compartir, siempre lo hemos vivido juntos, es algo que es parte, digamos, de nuestra vida, de nosotros, entonces, a medida que fue creciendo con su negocio (***Gusteca Drums***), con su espacio, siempre nos fuimos acompañando, siempre nos fuimos ayudando, incluso grabamos una **Live Session** hermosa con un Loop que compusimos juntos y en las que asistieron magistralmente ***Mariano Cabral, Emma Alva e Ignacio Sickinger:***



to life. The drummer has a huge responsibility in the orchestra, and well, you have to be prepared for that you can't beat yourself up over mistakes; you just have to work on them. Phew!

SV: Thank you for your honesty and humility in talking about your early days and also about how difficult it is to start working on cruise ships..

Drumming Gratitude

AG: Thank you. And I'm always grateful to Gustavo (Gusteca) for everything throughout this whole process, over all these years, since we've shared so much really, you know that but if there's anyone I've shared things with, along with my brothers, it's Gusteca and his brothers. We all know each other; we've been playing together since we were kids in our hometown. So this whole thing about music and sharing we've always experienced it together; it's something that's part of, Let's say, about our lives, about us so, as he grew with his business (***Gusteca Drums***), With his space, we always supported each other, we always helped each other we even recorded a beautiful **Live Session** with a loop we composed together, and they performed masterfully in it ***Mariano Cabral, Emma Alva e Ignacio Sickinger:***

SV: ¿Algún sponsor te ha ayudado en este camino en constante evolución?

AG: ¿Sponsors? Permitime Seba remarcar una vez más que he crecido en un ámbito que me ha enseñado mucho. Reitero la Gratitud para mí mis hermanos, Emanuel Guagliardo y Andrés, han sido como mis maestros, viste.

Vivir la música, hacer música, es un ritual que siempre he compartido con ellos, viste. Así, muy intensamente.

Mi mayor sponsor, apoyo incondicional para que viaje, para que pueda hacer esto de los barcos también, es mi vieja. Siempre me apoyó e invirtió en mí y en nuestros sueños. Para que yo tenga mi instrumento, para que tome clases,ella me ayudó un montón más allá de todo mi esfuerzo, ¿viste?. Porque uno es parte, digamos, de un todo, uno lo hace solo de esto, lo hace con ayuda de la familia, con ayuda de los amigos, así que bueno, es como que hay muchas personas a las que agradecer.

SV: Nadie se salva solvo, querido amigo.

AG: Tal cual. Yo digo, los sponsors... mis viejos, la lucha, la escuela pública, los hermanos, los amigos, así que bueno, ¿viste? Uno anda incluso hoy por el mundo, estoy aquí a bordo haciendo esto gracias a un montón de gente.

Gracias Seba porque porque hablar por ahí de estas cosas justo en este momento me emociona un poco.

Me vienen a la cabeza y no puedo dejar de mencionarlos, en mi querida Neuquén, **Pablo Venegas.** Ya en CABA, a **Sergio Verdinelli, Eloy Michellini**, que fueron mis maestros ahí en la Escuela de Música de Manuel Falla, que la verdad aprendí mucho de ellos, sobre todo para tocar jazz, digamos, **Facundo Guevara** también, ha sido un baterista con el que he tomado clases de percusión en algún momento, el **Tiki Cantero**, con él también tomé clases de percusión, batería, hicimos un curso con mi hermano, con él y con **Ernesto Schnager**, cuando llegamos a Buenos Aires, **Santiago Vázquez** también, con él tomé curso de percusión, ritmo con señas, mucha gente con la que he estudiado por largo

SV: Has any sponsor helped you along this ever-evolving journey?

AG: Sponsors? Let me just point out once again, Seba, that I grew up in an environment that taught me a lot. I want to reiterate my gratitude my brothers, Emanuel Guagliardo and Andrés, have been like teachers to me, you know.

Living music, making music it's a ritual I've always shared with them, you know. Like that, very intensely.

My biggest sponsor the one who gives me unconditional support so I can travel and do this sailing thing, too is my mom. She's always supported me and invested in me and our dreams. So I could have my instrument, so I could take lessons she helped me a lot, beyond all my own efforts, you know? Because you're part of, let's say, a whole you do this on your own, but you do it with the help of family, with the help of friends so, well, there are just so many people to thank.

SV: No one saves him or herself alone, my dear friend.

AG: Exactly. I mean, my sponsors... my parents, wrestling, public school, my siblings, my friends so, you know? Even today, I'm out there in the world, and I'm here on board doing this thanks to a whole lot of people.

Thanks, Seba, because talking about these things right now gets me a little emotional.

They come to mind, and I can't help but mention them: in my beloved Neuquén, **Pablo Venegas.** Back in Buenos Aires, **Sergio Verdinelli** and **Eloy Michellini** who were my teachers at the *Manuel Falla School of Music* from whom I truly learned a lot, especially about playing jazz, so to speak. **Facundo Guevara**, too he's a drummer from whom I took percussion lessons at one point and Tiki Cantero, from whom I also took percussion and drum lessons. my brother and I took a course with him and **Ernesto Schnager** when we arrived in Buenos Aires; **Santiago Vázquez** as well I took a percussion course with him, learning rhythm through hand signals and many others with whom I've studied for

tiempo en la Ciudad de Buenos Aires. Sin dejar de mencionar el invaluable aporte de **Diego Alejandro** en sus clases para mejorar mi lectura a primera vista.

Su PorVenir

SV: Impresionante, Agus. ¿Y cómo sigue la agenda?

AG: Pensando hacia adelante, la verdad que en este momento no sé si tengo posibilidades de seguir trabajando en los barcos, aunque me ofrecieron un nuevo contrato de octubre, también en **Celebrity.** Quizás eso sea de señal de que las cosas están bien. Es muy probable que lo haga. Ahora estoy un poquito cansado y con la necesidad de estar en Capital; por momentos pienso en que me voy a quedar un tiempo más, o incluso que no lo voy a hacer. Lo más probable es que lo acepte al próximo contrato.

Durante este año ha sido eso, trabajar en los barcos y el año que viene, la verdad que no sé qué voy a hacer. Me gustaría, como muchos músicos, poder estar en la Ciudad de Buenos Aires, junto a las personas que uno quiere, junto a los proyectos que uno tiene, tocar en el circuito de allá y poder trabajar con esto, con la batería, en nuestro país. Deseo también continuar con la música original, digamos, con proyectos de jazz y folclore, más que nada en el mundo.



SV: Gracias por compARTirnos tu enfoque y pARTE de tu Vida, Agus, sin dudas lo vas a lograr.

Talento Federal insoslayable, incluso necesario. Gracias, Agustín.

Títulos oficiales de Agustín Guagliardo la Escuela Pública :

- Profesor de música Escuela de Música de Neuquén 2016.
- Técnico en batería jazz, Manuel de Falla, 2025.

a long time in the City of Buenos Aires. Not to mention **Diego Alejandro**'s invaluable contribution in his classes to improving my sight-reading skills.

His unbeaten path, yet...

SV: That's amazing, Agus. So what's next on the agenda?

AG: Looking ahead, to be honest, right now I don't know if I'll be able to keep working on the ships, even though they offered me a new contract starting in October also with **Celebrity.** Maybe that's a sign that things are going well. It's very likely I'll take it. Right now I'm a little tired and need to be in the capital; sometimes I think I'll stay a little longer, or even that I won't do it at all. Most likely, I'll accept the next contract.

This year has been all about that working on the boats and next year, to be honest, I don't know what I'm going to do. Like many musicians, I'd like to be in Buenos Aires, surrounded by the people I love and the projects I'm working on, playing on the local music scene there and being able to make a living doing this playing the drums in our country. I also want to keep doing original music let's say, jazz and folk projects more than anything else in the world.

SV: Thank you for sharing your perspective and a part of your life with us, Agus. You're definitely going to make it.

An undeniable even essential talent on the national stage. Thank you, once again.

Agustín Guagliardo's Official Qualifications from the Public School System:

- Music Teacher, Neuquén School of Music, 2016.
- Jazz Drums Technician, Manuel de Falla, 2025.



Movarte
En El Oeste Esta El Agite

Movarte
BA West is where the excitement is



Por | By
Sebastián Vitali

sebasvitali



En El Oeste Está El Agite - movARTE

Lucas Dario D'Ippolito -
Director @movartemusic

En el Rock Argentino ha habido una máxima incuestionable, y es aquella que intitula este Artículo. *"En el Oeste, está el Agite".* Como Revista Federal, liderada por un colega admirado mundialmente como **Gustavo Meli**, nativo del Oeste Nacional (Región de Cuyo, Mendoza), debemos aclarar que, en este caso, hablamos del Oeste pero del Conurbano Bonaerense… ¿Por qué? Porque en épocas también difíciles de nuestro País, el Rock nació y se desarrolló fuertemente como canal de protesta ante la sangrientas dictaduras que nos sometían y aquella zona fue una de las pocas donde los genocidas estaban incómodos por el Pueblo combativo que caracteriza el área.

"Pueden RobARTE el Corazón, cagARTE a tiros en Morón" cantaba "Tanguito"; inexpugnable bastión patriota del conurbano, Morón cuenta con varias localidades (e incluso sumaba a Hurlingham e Ituzaingó, actuales municipios independientes, hasta 1995) como Haedo, Villa Sarmiento, Morón Centro y Sur, El Palomar, Merlo Gómez y… Castelar.

Acompáñennos a visitar a este héroe moderno del Rock y mucho más allá, estudioso del

BA West is where the excitement is - movARTE

Lucas Dario D'Ippolito -
Director @movartemusic

In Argentine rock, there has been one unquestionable maxim, and it is the one that serves as the title of this article: "In the West, is where THE excitement is." As an Argentine Federal magazine (beyond our capital city lights) led by a colleague admired worldwide **Gustavo Meli,** a native of the *National West* (Cuyo Region, **Mendoza**) we must clarify that, in this case, when we say "the West," *we're referring to the Greater Buenos Aires area*… Why? Because during difficult times in our country's history, rock music was born and flourished as a channel of protest against the bloody dictatorships that subjugated us, and that area was one of the few where the perpetrators of genocide felt uneasy due to the combative spirit of the people that characterizes the region.

"They can steal your heart, shoot you to pieces in Morón," sang *"Tanguito"*; an impregnable patriotic stronghold in the suburbs, **Morón** comprises several neighborhoods *(and even included Hurlingham and Ituzaingó now independent municipalities until 1995),* such as Haedo, Villa Sarmiento, Morón Centro and Sur, El Palomar, Merlo Gómez, and… Castelar.

Join us as we meet this modern hero of rock and so much more a master of drumming who is



MovARTE Está Ready!
MovARTE is ON!

Drumming, quien apuesta al desarrollo Cultural, Músical y Profesional en su Patria Chica, la que conoce muy bien, y en épocas donde todo cuesta el triple. Un Titán llamado **Lucas D'Ippolito.**

committed to cultural, musical, and professional development in his hometown, a place he knows very well, especially in times when everything costs three times as much. A titan named **Lucas D'Ippolito.**

ARTífice de movARTE

Sebastián Vitali (SV):¿En qué momento te decidiste a dedicarte a la batería?

Lucas D'Ippolito (LD): A los 8 años descubrí que la batería era el instrumento que realmente me apasionaba. Si bien me gustaba muchísimo la guitarra, sentía que el ritmo tenía una fuerza especial y terminé inclinándome por la batería.

Antes de tener mi primer instrumento, convertía las ollas, las tapas y cualquier objeto de la cocina en mi primera batería. Pasaba horas haciendo ritmos y explorando sonidos, mientras mi mamá tenía que soportar a ese pequeño baterista que encontraba percusión en cualquier cosa (risas).

A los 14 años pude tener mi primera batería y, desde ese momento, supe que quería dedicar gran parte de mi vida a la música.

SV: Te conocí en aquella Masterclass de nuestro GOAT… Che, ¿Cómo llegaste a Gustavo Meli?

LD: Conocí a **Gustavo Meli** a través de las redes sociales. Comenzamos a intercambiar mensajes y, desde el primer momento, siempre fue una persona muy amable, humilde y generosa.

Además de ser un músico de enorme trayectoria, fue una influencia muy importante para mí como baterista y productor. Poder compartir ideas

ART-maker of movARTE

Sebastián Vitali (SV): When did you decide to become a drummer?

Lucas D'Ippolito (LD): When I was 8, I discovered that the drums were the instrument I was truly passionate about. Although I really liked the guitar, I felt that rhythm had a special power, and I ended up choosing the drums.

Before I had my first instrument, I turned pots, lids, and any other kitchen items into my first drum set. I spent hours creating rhythms and exploring sounds, while my mom had to put up with that little drummer who found percussion in just about anything (laughs).

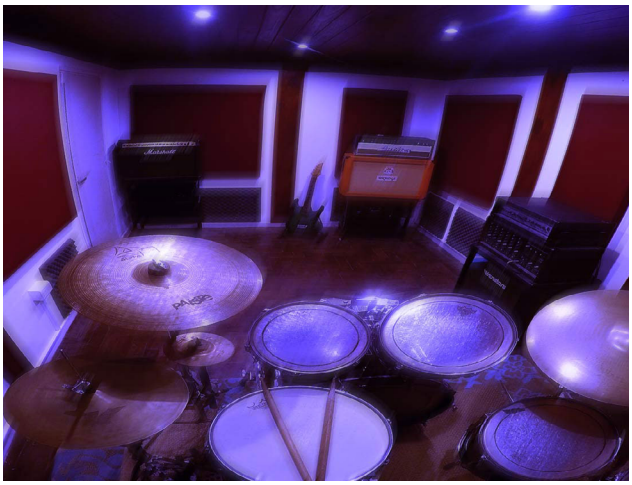
When I was 14, I got my first drum set, and from that moment on, I knew I wanted to devote a large part of my life to music.

SV: I met you at that masterclass by our GOAT… Hey, how did you end up at Gustavo Meli?

LD: I met **Gustavo Meli** through social media. We started exchanging messages, and from the very beginning, he was always a very kind, humble, and generous person.

In addition to being a musician with an impressive career, he was a very important influence on me as a drummer and producer.





DRUMS DRUMS DRUMS at movARTE.

y experiencias con alguien a quien admirás siempre es muy enriquecedor.

SV: ¿Qué opinás de la Movida Federal, incluyente y diversa que él lidera?

LD: Creo que toda iniciativa que impulse el crecimiento de la comunidad de bateristas y músicos es sumamente valiosa. La Movida Federal del Drumming genera espacios de encuentro, aprendizaje e intercambio de experiencias entre músicos de distintas provincias, fortaleciendo la escena nacional y creando nuevas oportunidades para seguir creciendo.

La música siempre nos une, y este tipo de proyectos ayudan a que ese espíritu siga expandiéndose.

MovARTE, ayer sueño, hoy Realidad

SV: ¿Cómo y cuándo decidiste abrir tu hermoso estudio?

LD: Todo comenzó en el garage de la casa de mis padres. Ahí pasaba horas practicando batería, aunque no era fácil porque el sonido retumbaba por toda la casa y volvía loca a mi mamá (risas).

Con el tiempo pudimos construir una habitación sobre el garage, en un primer piso. Allí empecé dando clases de batería y fue también donde nació la idea de grabar mis propias producciones, experimentar con la composición y comenzar a producir música.

Ése pequeño espacio fue creciendo junto conmigo. Lo que comenzó como un lugar para

Being able to share ideas and experiences with someone you admire is always very enriching.

SV: What do you think of the inclusive and diverse Federal community / movement that he leads?

LD: I believe that any initiative that fosters the growth of the community of drummers and musicians is extremely valuable. This Federal Drumming community creates spaces for musicians from different provinces to meet, learn, and share experiences, strengthening the national scene and creating new opportunities for continued growth.

Music always brings us together, and projects like this help that spirit continue to grow.

MovARTE, was yesterday's dream, today a Reality

SV: How and when did you decide to open your beautiful studio?

LD: It all started in the garage at my parents' house. I'd spend hours there practicing the drums, though it wasn't easy because the sound echoed throughout the house and drove my mom crazy (laughs).

Over time, we were able to build a room above the garage, on the first floor. That's where I started giving drum lessons, and it was also where the idea was born to record my own tracks, experiment with songwriting, and start producing music.

That small space grew along with me. What began as a place to practice drums, teach





Amigos más que clientes
Friends rather than clients

practicar batería, dar clases y grabar mis primeras producciones terminó convirtiéndose, con el paso de los años, en Movarte, un estudio de producción musical y sello discográfico independiente dedicado al desarrollo integral de artistas."

SV: Vamos directo al grano, hablando profesionalmente; ¿Qué es Movarte y que servicios ofrece?

LD: Movarte comenzó como estudio de grabación y producción musical, luego se transformó en un sello independiente.

Con el tiempo entendí que producir música no consiste solamente en obtener un buen sonido. También significa acompañar a las personas, potenciar sus ideas y ayudarlas a expresar quiénes son como artistas.

Ver crecer un proyecto desde una simple maqueta hasta convertirse en una obra publicada es una de las mayores satisfacciones que me dio esta profesión.

Nuestra propuesta va mucho más allá de grabar canciones. Buscamos acompañar al artista en todo el proceso creativo y profesional, ayudándolo a transformar una idea en una obra musical y llevarla hasta su lanzamiento.

Actualmente acompañamos a artistas durante todo el proceso creativo: desde la composición y producción musical hasta la grabación, mezcla, mastering, producción audiovisual, distribución digital y desarrollo artístico. Pero, por sobre todo, nuestro objetivo es que cada artista encuentre una identidad propia y pueda construir una carrera sólida, con una visión a largo plazo.

lessons, and record my first tracks ended up becoming, over the years, Movarte a music production studio and independent record label dedicated to the holistic development of artists.

SV: Let's get right to the point, speaking professionally: What is Movarte, and what services does it offer?

LD: Movarte started out as a recording and music production studio and, over the years, evolved into an independent record label.

Over time, I came to understand that producing music isn't just about getting a good sound. It also means supporting people, bringing out the best in their ideas, and helping them express who they are as artists.

Watching a project grow from a simple model into a published work is one of the greatest sources of satisfaction this profession has given me.

Our approach goes far beyond simply recording songs. We aim to support artists throughout the entire creative and professional process, helping them transform an idea into a musical work and see it through to its release.

We currently support artists throughout the entire creative process: from songwriting and music production to recording, mixing, mastering, audiovisual production, digital distribution, and artistic development. But above all, our goal is for each artist to find their own identity and build a solid career with a long-term vision.





MovARTE MUSIC

Después de más de 16 años de trayectoria, seguimos apostando por la música independiente y por el desarrollo de nuevos talentos, entendiendo que detrás de cada canción hay una historia que merece ser escuchada.

Sus Influencias e Inspiración

SV: ¿Te gustaría describirnos algunas de tus Influencias?

LD: Como productor, compositor y baterista, mis influencias son muy variadas. Siempre intenté aprender de distintos estilos musicales, porque creo que cada artista aporta una forma diferente de entender la música.

Bandas y artistas… ***Guns N' Roses, Van Halen, Queen, Freddie Mercury, U2, Elton John, George Michael, Phil Collins, Michael Jackson, Stevie Wonder, Tina Turner, Eric Clapton, Greg Howe, Brian Eno, Prince, Patricio Rey y sus Redonditos de Ricota, Soda Stereo, Yes y Slipknot.***

Productores… **Quincy Jones, Humberto Gatica, Mike Clink, Rick Rubin.**

Bateristas… **Dave Weckl, Vinnie Colaiuta, Simon Phillips, Mike Mangini, Stewart Copeland, Dennis Chambers, Manu Katché, Steve Gadd, Jeff Porcaro, Tony Williams, entre otros.**

El PorVenir

SV: ¿Planes a futuro?

LD: Mi objetivo es seguir creciendo junto a **Movarte** como estudio de producción musical

After more than 16 years in the business, we remain committed to independent music and the development of new talent, understanding that behind every song there is a story that deserves to be heard.

His Influences & Inspiration

SV: Would you like to tell us about some of your influences?

LD: As a producer, composer, and drummer, my influences are very diverse. I've always tried to learn from different musical styles, because I believe that every artist brings a different way of understanding music.

Bands and artists… ***Guns N' Roses, Van Halen, Queen, Freddie Mercury, U2, Elton John, George Michael, Phil Collins, Michael Jackson, Stevie Wonder, Tina Turner, Eric Clapton, Greg Howe, Brian Eno, Prince, Patricio Rey y sus Redonditos de Ricota, Soda Stereo, Yes y Slipknot.***

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Drummers… **Dave Weckl, Vinnie Colaiuta, Simon Phillips, Mike Mangini, Stewart Copeland, Dennis Chambers, Manu Katché, Steve Gadd, JoePorcaro, Tony Williams, entre otros.**

The Future

SV: ¿Plans ahead?

LD: My goal is to continue growing alongside Movarte as a music production studio and



Movartemusic

y sello discográfico, continuar produciendo bandas y artistas, desarrollar nuevos proyectos musicales, seguir componiendo y conectar con la música todos los días.

También quiero continuar apostando al talento independiente, ayudando a que cada artista encuentre su identidad y pueda desarrollar una carrera sólida y profesional.

Creo que la música está en constante evolución. Mi desafío es seguir aprendiendo, creando y acompañando a nuevos talentos durante muchos años más. Y, por sobre todas las cosas, espero no perder nunca el ritmo, porque es el motor que me acompaña desde los ocho años y el que sigue marcando el camino de mi vida.

SV: Realmente Muy Humano, diverso y profesional tu enfoque. ¿Quisieras agradecer a alguien en particular por este logro?

LD: Quiero agradecer principalmente a mis padres, que desde el primer día apoyaron cada uno de mis sueños y proyectos.

También a mi tío Hugo, a mi esposa Natalia y a toda mi familia por el apoyo incondicional de siempre.

Un agradecimiento muy especial para **Gustavo Meli** y a ***Sebastián Vitali*** por la invitación y por brindarme este espacio para compartir parte de mi historia.

record label, to keep producing bands and artists, to develop new musical projects, to keep composing, and to connect with music every day.

I also want to continue supporting independent talent, helping each artist find their identity and build a solid, professional career.

I believe that music is constantly evolving. My challenge is to keep learning, creating, and supporting new talent for many years to come. And, above all, I hope I never lose my rhythm, because it's the driving force that has been with me since I was eight years old and continues to guide my life's path.

SV: Your approach is truly very human, diverse, and professional. Would you like to thank anyone in particular for this achievement?

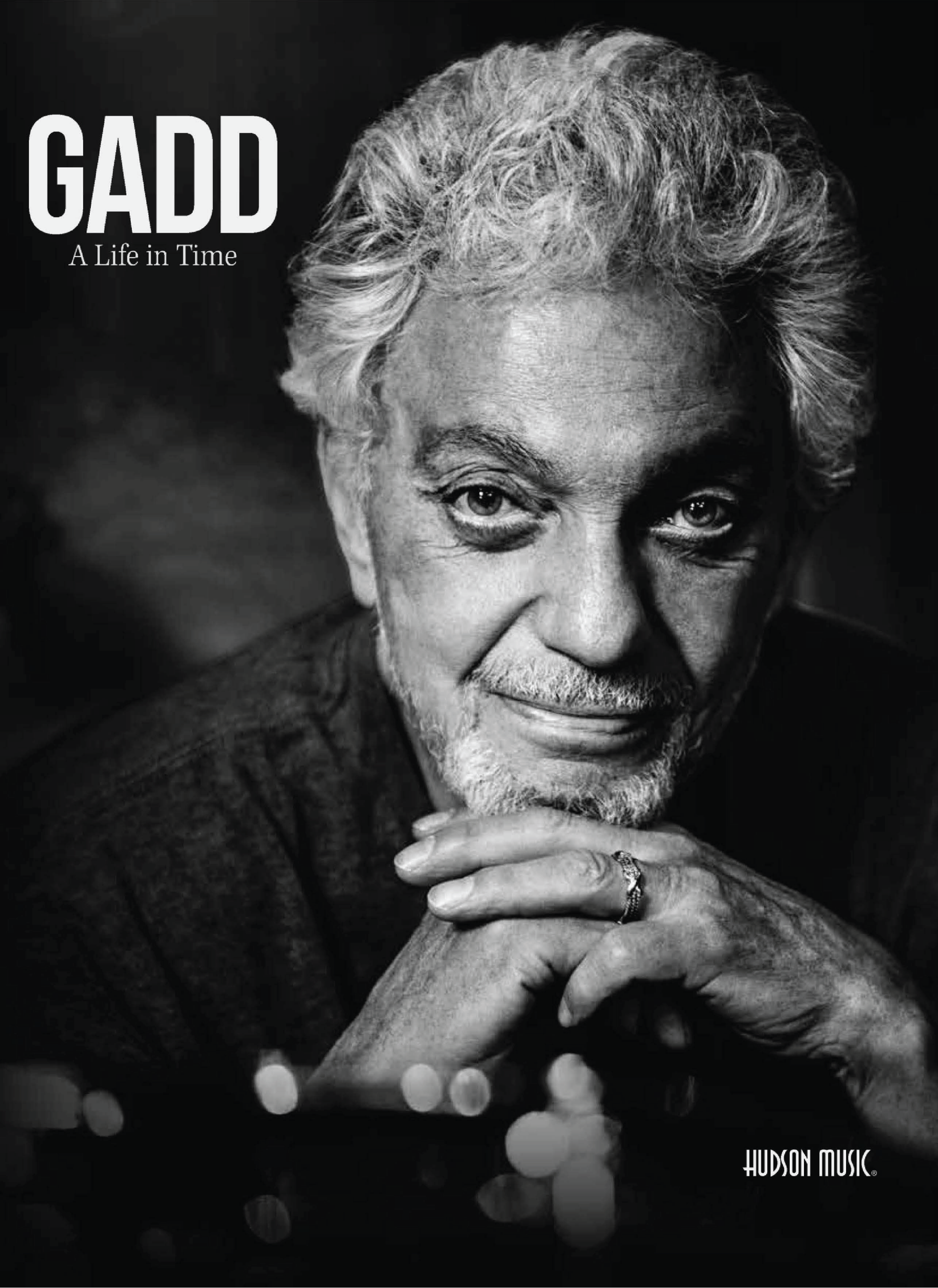
LD: I want to thank, first and foremost, my parents, who have supported each of my dreams and projects from day one.

I'd also like to thank my uncle Hugo, my wife Natalia, and my entire family for their unwavering support.

A very special thank you to **Gustavo Meli** and ***Sebastián Vitali*** for the invitation and for giving me this opportunity to share part of my story.

GADD

A Life in Time



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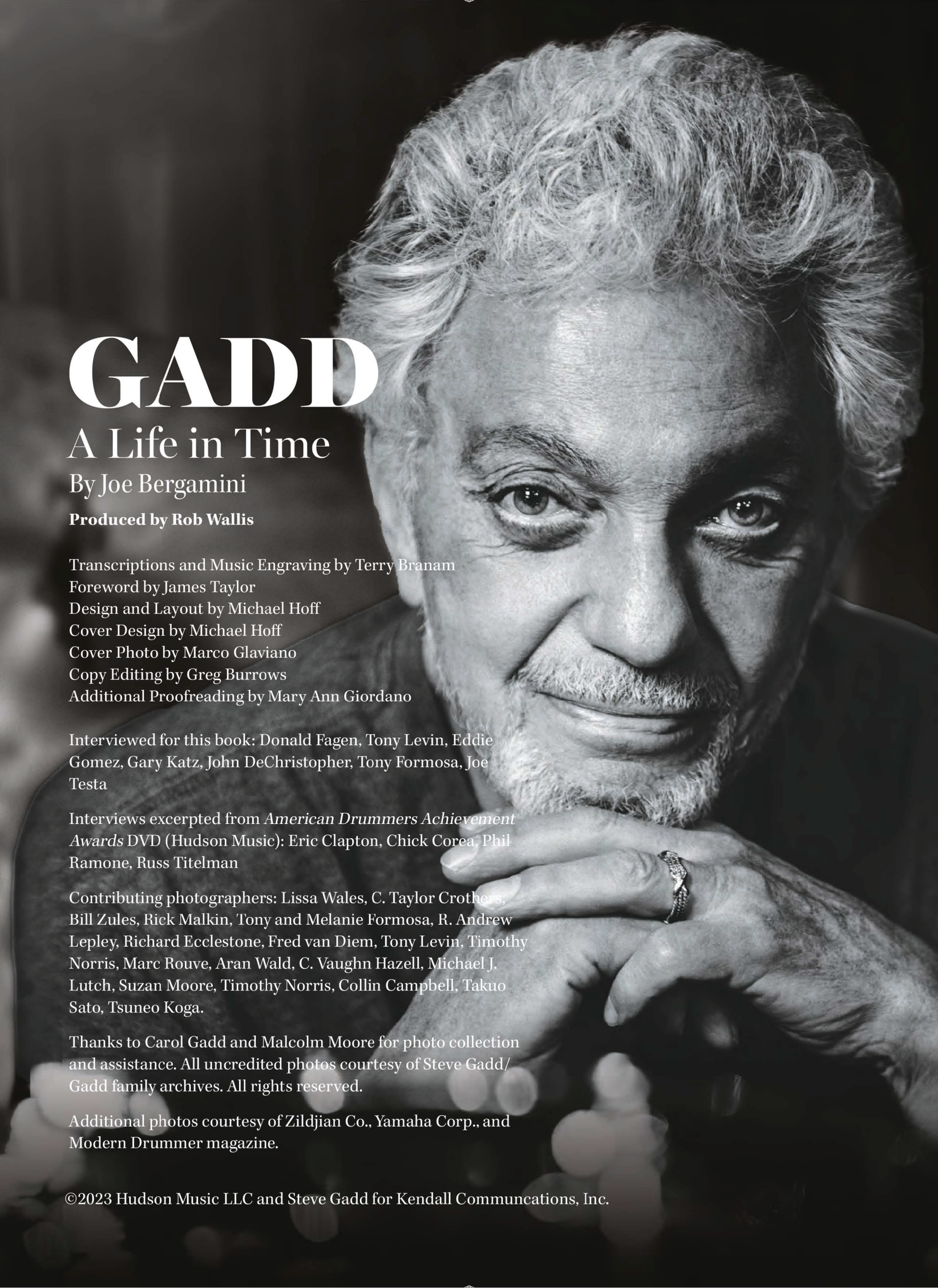

GADD

A Life in Time

By Joe Bergamini

Produced by Rob Wallis

Transcriptions and Music Engraving by Terry Branam
Foreword by James Taylor
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• **Steve Gadd**

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• **Rob Wallis and Joe Bergamini**

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Websites: www.drstevegadd.com, wikipedia.com, discogs.com

For additional photos, media, and update go to HudsonMusic.com/stevegadd



Recording session at Sphere Studios, Los Angeles, 2017 (Photo by Bill Zules).

Song List

1. “Legend of the One-Eyed Sailor” – Chuck Mangione (*Alive!*) 1972

2. “The Hustle” – Van McCoy and the Soul City Symphony (*Disco Baby*) 1975

3. “Have a Good Time” – Paul Simon (*Still Crazy After All These Years*) 1975

4. “50 Ways to Leave Your Lover” – Paul Simon (*Still Crazy After All These Years*) 1975

5. “Foots” – Stuff (*Stuff*) 1976

6. “Lenore” – Chick Corea (*The Leprechaun*) 1976

7. “Nite Sprite”* – Chick Corea (*The Leprechaun*) 1976

8. “You Make Me Feel like Dancing” – Leo Sayer (*Endless Flight*) 1976

9. “Aja”* – Steely Dan (*Aja*) 1977

10. “Humpty Dumpty” – Chick Corea (*The Mad Hatter*) 1978

11. “Samba Song” – Chick Corea (*Friends*) 1978

12. “Senor Mouse” – Al Di Meola (*Casino*) 1978

13. “Seven Steps to Heaven” – Ben Sidran (*The Cat and the Hat*) 1979

14. “Late in the Evening” – Paul Simon (*One-Trick Pony*) 1980

15. “Chuck E.’s in Love” – Rickie Lee Jones (R*ickie Lee Jones*) 1979

16. “Spain” – Al Jarreau (*This Time*) 1980

17. “Not Ethiopia” – Steps (*Smokin’ in the Pit*) 1980

18. “Quartet No. 2, Part 2”* – Chick Corea (*Three Quartets*) 1981

19. “We Belong Together” – Rickie Lee Jones (*Pirates*) 1981

20. “My Little Brother” – Steve Gadd (*Gaddabout*) 1984

21. “Things Ain’t What They Used to Be” – The Gadd Gang (*Here and Now*) 1988

22. “Jeff’s Strut” – David Garfield (*Tribute to Jeff*) 1992

23. “Love for Sale” – Buddy Rich Big Band (*Burning for Buddy*) 1994

24. “Signed, Sealed, Delivered (I’m Yours)” – The Gadd Gang (*Live at the Bottom Line*) 1994

25. “Key to the Highway” – Eric Clapton & B.B. King (*Riding with the King*) 2000

26. “Bell Bottom Blues” – Eric Clapton (*One More Car, One More Rider* [Live]) 2002

27. “She Knows” – Eric Clapton (*One More Car, One More Rider* [Live]) 2002

28. “Layla” – Eric Clapton (*One More Car, One More Rider* [Live]) 2002

29. “October Road” – James Taylor (from *ADAA* DVD) 2004

30. “Belfast to Boston” – James Taylor (*October Road*) 2002

31. “Cavaliero” – Steve Gadd Band (*Gadditude*) 2013

32. “Who Knows Blues” – Steve Gadd Band (*Gadditude*) 2013

33. “One Point Five“– Steve Gadd Band (*Steve Gadd Band*) 2018

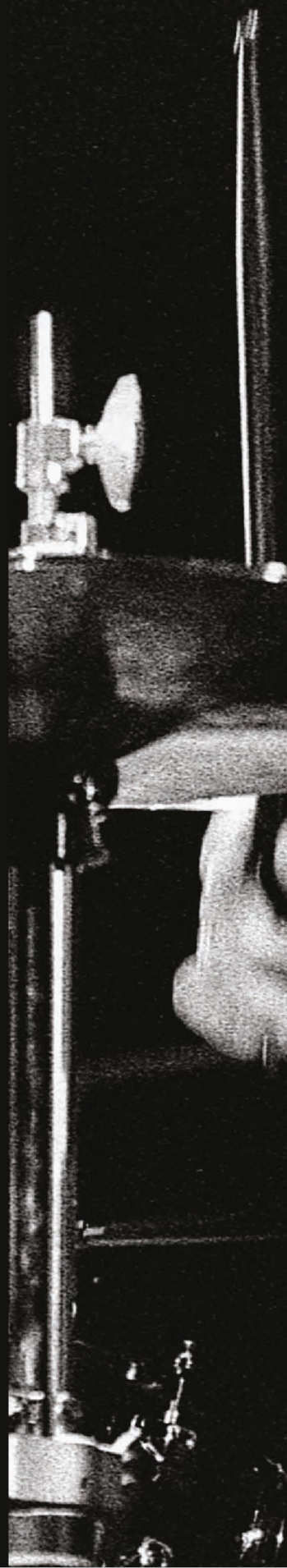
34. “Timpanogos” – Steve Gadd Band (*Steve Gadd Band*) 2018

35. “Hidden Drive” – Steve Gadd Band (*At Blue Note Tokyo* [Live]) 2019

36. “Way Back Home” – Steve Gadd Band *(At Blue Note Tokyo* [Live]) 2019

* = full song transcription

Steely Dan's "Aja"



Steve performing at PASIC 1995, Phoenix, Arizona (Photo by Lissa Wales).



"Aja"
Steely Dan: *Aja* (1977)

Musicians: Donald Fagen (vocals, keyboards), Steve Gadd (drums), Chuck Rainey (bass), Larry Carlton, Walter Becker, Denny Dias (guitars), Joe Sample (Fender Rhodes), Michael Omartian (piano), Victor Feldman (percussion), Wayne Shorter (tenor saxophone), Timothy B. Schmit (backing vocals)

Steely Dan's 1977 masterpiece *Aja* is routinely included on lists of the greatest albums of all time. The album won a Grammy® for Best Engineered Recording and was nominated for two others, and became Steely Dan's best-selling album, peaking at No. 3 on the U.S. charts. Nearly forty other musicians appear alongside Steely Dan leaders Donald Fagen and Walter Becker on the record. The album cemented their place as the leading jazz/rock group of the era and set new standards for technical recording quality.

The title song, "Aja," contains one of the classic drum tracks of all time, recorded by Steve on a busy 1977 trip to Los Angeles on which he did numerous other sessions. Of course, he had no way of knowing at the time that the song would achieve such legendary status, and his memory of the session isn't very clear. "I was in L.A. doing other work, and a lot of times people would hear I was there and would book me for studio work, because they wouldn't have to pay for airfare and hotels, and that's how I got the 'Aja' thing," says Gadd. "There were so many great musicians on the session, guys that were my heroes, and I was so nervous that I didn't want to hang and mingle until we got the thing done. I was in my own head, just trying to get through the music. Some of the people and other things going on were scary, so I was just zeroing in on the music and what I had to do. I had never met Fagen, Becker, or Gary Katz, so it was all new to me."

"Aja" was the only song scheduled to be recorded at the session, according to Steve (although they finished so quickly that another track was recorded; see interview with Gary Katz). The drums and chart were already up, and other studio drummers had recorded takes of the song, but the famously picky Steely Dan leaders were not satisfied. "I was pretty scared in those days; I was shy, and I was probably high," says Steve. "This was at the time in my life where everything was falling apart except music. I was in the zone of playing the music, but not in the zone of socializing and feeling comfortable. I mean, Larry Carlton, Chuck Rainey, the horn players—all the A players in L.A. were there. That part of it was more important to me (than it being Steely Dan); I was in awe of the other musicians. I had never heard of



Fagen or Becker."

What is fascinating about Steve's memories of this iconic session is that it was more or less another day's work for him, except for that fact that these other musical heroes of his were on the session. He just wanted to get the track down and get out of there. He knew nothing about Fagen and Becker's reputation of making musicians do dozens of takes. "Unless I was high," Steve confesses about these high-pressure sessions, "these types of situations were very uncomfortable for me." When asked about being able to play so well while high, Steve responds, "I played so long high that when I got straight it was uncomfortable." When Steve heard the finished song on the radio, he loved it. At the time he recorded it, he says, "It wasn't like I was thinking about (the 'Aja' session any differently) because I was going from one session to another, and a lot of them were really challenging and fun. For example, I can remember some Lee Ritenour sessions from around that time that were really challenging musically, even though they weren't as (well-known) as 'Aja.' So, when I heard it, it was great, but it wasn't like I was waiting for it (to come out)."

Steve does not remember hearing a scratch track, or

any of the previous drummers' takes, before playing the song. "I just remember going in and playing it," he says. "The band had done it with other people, so they knew it." Wayne Shorter's famous sax solo was overdubbed later, so Steve had to imagine the saxophone soloing without hearing it. "The hardest part to understand was the ending part that went crazy; I think they had a hard time communicating (what they wanted) to the other drummers who had tried playing it," says Steve. "Back in the '70s it was about the groove for pop stuff, so for (the track) to be established and then suddenly go crazy (made it difficult). I was at their disposal, and I tried to do something that was completely different from what was happening in the beginning of the song. I think it was hard for (other drummers who had tried it) to get the musical inspiration to go that crazy at the end; Wayne Shorter's playing wasn't there, and it was hard to connect it to the first part of the song. So that's when you just put yourself at the mercy of the person you're working for, and take their idea and, as uncomfortable as it is, try to make something out of it musically until it becomes something you can understand. So that's what happened; I just had to take that first step and trust them." Playing without the sax solo, Steve worked around the ensemble figures of the chart and brought the energy higher with his exciting solos and grooves. He says that because it wasn't a straight-ahead jazz style, he didn't have to worry about responding to the sax solo that would ultimately be laid down, but instead focused on getting the energy to the level Fagen and Becker wanted.

> "I think Walter and I first heard Steve when he was in a band with Warren Bernhardt and Mike Manieri. It was one of a few bands in the early '70s made up of young session players who were comfortable with both jazz and R&B grooves. The thing is, they were really creating a new style which eventually was called fusion, or at least one sort of fusion. There was some precedent in what they called soul-jazz: Ray Charles, Ramsey Lewis, Ray Bryant, and The Crusaders had been on that track for quite a while. I liked the precision and a lot of the writing on some of the fusion things. I wasn't so crazy about some of the grooves, which sometimes seemed too metronomic, even rushy.
>
> Nevertheless, we started writing the *Aja* album in a somewhat different style, the idea being that we'd experiment with different combinations of the new players. The live tracks were recorded at Producer's Workshop in L.A. with engineer Bill Schnee. Steve was there for a couple sessions along with Larry Carlton, Joe Sample, Michael Omartian, and Chuck Rainey. The band was smokin', so it didn't take long. We did two takes of the title track, both great. I think Steve also played on a track called 'Third World Man' which ended up on the *Gaucho* album.
>
> Steve was super professional, but really seemed into it. The whole band was. They made us look good."
>
> - Donald Fagen

There is an interesting similarity between the groove Steve plays at the end of "Aja" and the samba ideas on Chick Corea's *Friends*. Steve agrees that the vocabulary he developed on some of the jazz and fusion gigs and recordings helped him when he got into situations like the one on "Aja." "I tried to put what I learned about the groove from pop music into Chick's stuff too," says Steve. His ideas flowed freely from one style of music to the other, and this is perhaps part of why Steve uses similar vocabulary in jazz, fusion, rock, pop and Latin environments, and always sounds like himself—and always serves the music. "I always tried to find a feel that would support where Chick wanted to go without having to go completely there with him," he says. Steve says he always tries to think with a compositional approach to his parts, even when improvising, and believes this is one of the things that Chick and other musicians like about playing with him.

In bars 142-143 of the transcription, Steve plays some "linear" ideas (where no two limbs play together), of which he has a large vocabulary. He does not recall emulating any specific drummer that played in a linear funk style but cites his drum corps experience and exposure to samba and other ideas (for example, being inspired by Airto) as inspirations for this type of playing. Steve loved the funk that was being recorded during the 1970s. "I loved Tower of Power and David Garibaldi. I can't quote him exactly, but if I have to play something funky, one of the first people I think of is Garibaldi, and then subconsciously I'm trying to play what he would have played, and that's a good place to start. If I hear a certain feel that reminds me of Elvin, I have my way of emulating Elvin. I haven't copied things verbatim, but I've listened to him enough that his feel is embedded in me, so I can refer to that. It's like Latin grooves. I refer to the Latin music I've heard, but I don't know the whole history of the clave." Steve doesn't mean any of this to diminish his love for his favorite musicians, or to say he didn't try to emulate them; he just didn't learn their licks note-for-note.

The only other Steely Dan track Gadd plays on is "Third World Man," from *Gaucho*. The drum part for this song was captured at the same recording session as "Aja." "Third World Man" is an exercise in control and restraint, at a very slow tempo. Gadd plays simply but totally in the pocket. Even on a song like this, without busy drum parts, Steve's signature cross-stick and open snare sound stand out and identify him to those who listen carefully. Steve thinks this track may have been pieced together from different edits and takes, and he doesn't remember a lot of the details. As a side note, Gadd is also credited on "Glamour Profession" and "My Rival" on *Gaucho*. Gary Katz and Elliot Scheiner confirmed that these tracks are actually "Wendell," the drum computer that the Steely Dan team invented and experimented with at that time. Samples of Gadd's drums were used for these songs, which is why he is credited, but they are not his actual performances.

Of this time period, Steve says, "I was ready for anything. I was hungry, I was in pain, and the only thing that gave me any kind of feeling of worth was music. In everything else, I felt like I was failing, but with music I could still add some positive energy. Music helped me get through some of the stuff I was going through, or at least distracted me from some of what I was dealing with."

Gary Katz on Recording "Aja"

Interviewed by Hudson Music's Rob Wallis, August 2022.

"When we would do tracks, we would sit around—Donald, Walter, and I—and discuss who was going to play on them. We had a small group of people, like Jeffrey (Porcaro), Bernard (Purdie), (Rick) Marotta, and all the guys we loved and used. When we got to 'Aja,' we had never worked with Steve. With all the years and all our mutual friends, we had never met. After we talked about it, we thought the only person (who could do it)—I mean, Jeffrey isn't going to play that solo, and Bernard isn't going play it—so let's try Gadd.

"We were living in L.A., and we did it at Producer's Workshop. It was Chuck Rainey on bass, Victor Feldman on piano, Joe Sample on Rhodes and Larry Carlton on guitar. Donald was always in the corner singing a scratch track. Steve came in, and he knows all those guys, they are his buddies. Rainey is one of my closest buddies to this day, so he introduced us. We talked for a couple minutes. We didn't have a demo (of the song); we never did. We had (charts), but there were too many (pages), so we built a semicircle around the drum kit and put these fourteen to sixteen pages of music up. We talked about it for a minute and Steve said, 'Victor, Chuck, guys, why don't you run it down with me, I just want to mark off the chart.' So, they did, and I went in the control room with Donald and Walter." (Note the observation that Gary says the other musicians were Steve's buddies; Steve's feelings were that these were guys he looked up to that made him a little nervous.)

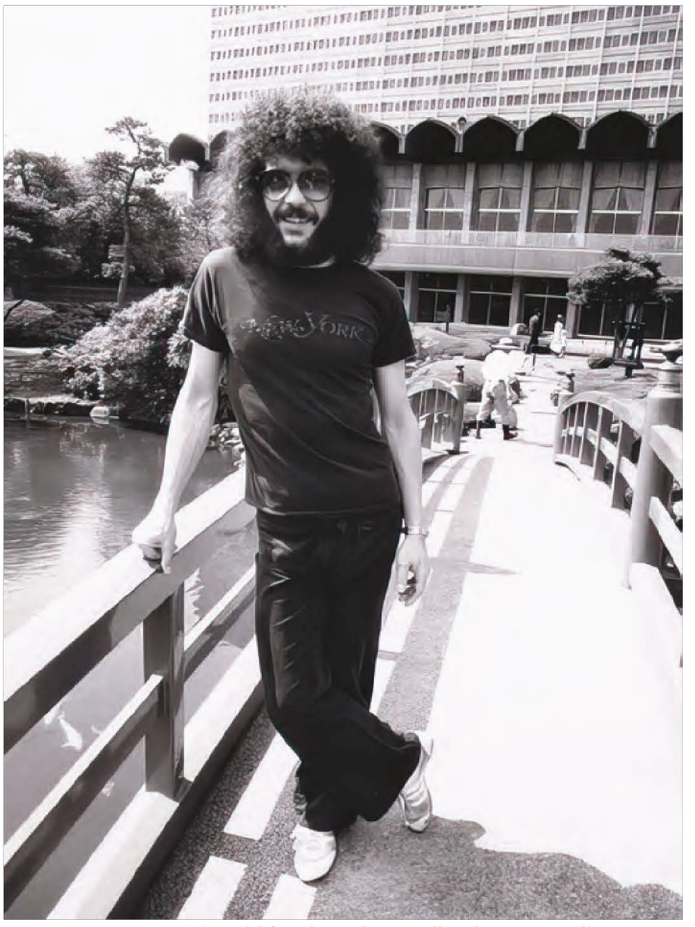
"They ran it down with Steve, he marked the chart, and then he said, 'O.K., I'm ready. Let's do one.' So they played it. It was the only time they played it. One time. Walter and I were sitting next to each other in the tiny control room, and after Steve finished, Walter turned to me and said, 'Maybe we've made a mistake not hiring this guy before.' It was remarkable. It was the only time he played it. The only time. I didn't have the nerve, like I usually did, to say 'let's do one more.' There was nothing to say. It happened in fifteen minutes. I was standing there like, 'What am I gonna do now, it's only 1:30!' I said to Fagen, 'We're done, I'm not going to ask him to do it again.' Fagen said, 'I've got (another)

song.' So I said, 'Let's do a track, I mean, we're here, we've got all the guys we like.' Donald took out a track, he sat at the piano and played it for the guys. It was really easy for them, I mean, it wasn't 'Aja.' They did this other track, we said thanks, and we left.

"A few months later we were back in New York mixing with Elliot Scheiner; we were at A&R in New York, and we were just about finished with the track. Somebody walked into the room and said, 'You know, Gadd's down the hall!' I walked down the hall and went into the control room, and they were playing. When (Steve) finished, I said, 'Hey, you know, Donald, Walter and I are (here) mixing. When you're finished playing, come on down.' Fifteen minutes later he came in, and we were finished, and it was just remarkable sounding in (studio) A1. Steve said hello, and I said, 'I want to play you something.' Steve took one of the swivel chairs and put it right in front of the two 604-E cabinets. There were five of us in the room: Donald, Walter, Roger (Nichols), Elliot (Scheiner), and me; we were spread out, it was a big control room. When the song was over, Steve swiveled around in the chair, 'Wow, that's incredible. Who's playing drums?' We all looked at each other, and we could tell Steve wasn't kidding. I looked at him and said, 'You are!' And he said, 'Hmm. I'm a *motherfucker*.'

"We finished the mix and went home; we all took a copy. About two in the afternoon Elliot called and said, 'Where are Donald and Walter?' I said, 'With me.' He said, 'Put me on speaker.' He asked how we liked the mix, and we told him we loved it. He said, 'Really? So you guys are the ones they call geniuses? There's no bass!' When he finished the mix, he had accidentally muted the bass. We were obviously more concerned about the drums than the bass.

"The only other thing you might want to know is that this is the only (Steely Dan) track that we did with



In Japan, circa 1977 (Gadd family archives, all rights reserved).

one take. By the way, the other track, when we got to recording *Gaucho*, Walter had an accident and whatever, and we were a track short. Donald said, 'Hey, remember that track we did with Gadd?' So Steve played on what turned out to be 'Third World Man.' It was recorded about a half hour after 'Aja,' and Steve had certainly played his 'piece' for the day. We didn't use it for (the *Aja* album), and (Donald) took it out and rewrote it. It used to be 'Were You Blind That Day?' and he rewrote it to 'Third World Man.' I just love that track. 'Aja' was the only project I ever worked on with Steve, and I honestly can't tell you why. I'll turn on the T.V. and hear him with Clapton and Nathan East, or whoever, and it's just *perfect*."

"Aja" Transcription Discussion

The entire drum performance on "Aja" is transcribed here for study. Starting right from the top, check out how Steve uses the cymbals and splashed foot hi-hat to create the mood with a "floating" kind of time feeling. He uses this combination of sounds throughout the song; it's a creative way to establish light time and is done with deft dynamics and orchestration on the kit. Starting at bar 9, for the verse and chorus Steve employs a fairly straight time feel. These parts comprise the first section of the song, using essentially the same themes up until the instrumental section at bar 67. The instrumental section is quite long, featuring Steve playing backbeats on a tom while using the cymbals to outline other accents in the phrasing. He navigates the arrangement this way, playing fills in most of the 2/4 measures. Watch for the other subtle but tricky time signature changes, like the bars of 2/4, 4/4, 3/4 and 6/4 that appear in bars 128-135.

The first drum break occurs at 141, with Steve soloing under Wayne Shorter's sax solo. Keep in mind that Shorter had not yet recorded the saxophone when Steve did the drum track, so Steve is playing with just space where the sax is on the final recording and using his imagination to create a part. What he plays in this break is vintage Gadd vocabulary. Bars 142, 143 and 144 are based around a linear lick with mixed sticking and a foot hi-hat note inserted in the middle for a combination of textures. In 145 and 146, Steve plays fills around the kit, and then in 147 employs his classic full-kit "bucket of fish" blushda. All of these drum fills are played around the ensemble figures, which Steve catches on the cymbals. One of the most famous elements of this solo is the stick click that is prominently heard in bar 148. On several occasions, Steve has said the click was played intentionally. One may never truly know if that is the case, but no matter, it has become an essential thing to quote for drummers playing the song. Both Keith Carlock and Dennis Chambers have played the click in the same spot, for example, in live Steely Dan concerts.



A second drum solo against the same rhythmic accents occurs at bar 158, with Steve using a framework of the same concepts as the first drum break, but with more density. Bar 158 has a paradiddle sticking, and then 159 uses the same linear pattern as the first solo as a basis. In 160, Steve plays around the kit and down the toms with an orchestration that is based on the ratamacue. In 161, he plays fast sixteenth triplets between his limbs. Listen to him phrase around and catch the band hits through the next two bars, and then re-deploy the full-kit blushda in 164. This short solo condenses classic Steve Gadd vocabulary into a very short snippet that can be looped and studied.

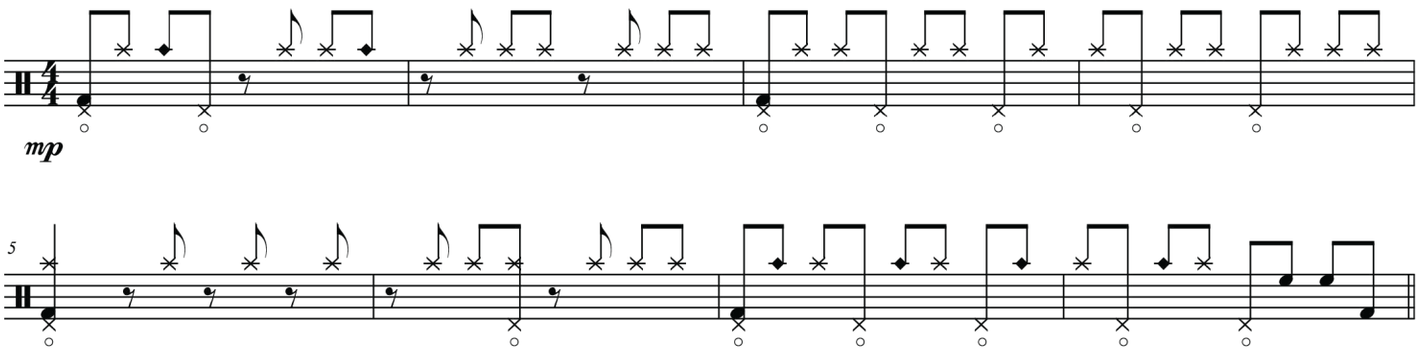
After another intro, verse, and chorus (bars 175-208), Steve plays a drum solo over the band starting at bar 209. This solo uses more creative patterns around the whole kit. When studying this section, pay close attention to ensemble figures. Try to imagine the blank slate that Steve was presented with: A section of music with syncopated accents that had to be caught, while being asked to solo in between those figures to create a cohesive piece of music. Steve's ability to read this chart and improvise what he did is astounding. It would have been astounding on a twentieth take; the fact that it is a first take is simply staggering.

For the outro, starting at bar 225, Steve plays a combination groove/solo over a samba-like bass drum/foot hi-hat pattern. The hands, on ride and snare, play a pattern that essentially repeats, with slight variations, but Steve "interrupts" the groove to continue catching some of the ensemble figures. Throughout the song and certainly here in the outro, Steve's use of the left foot splashing on the hi-hat pedal adds to the effect of what he is playing. This extra layer of sound creates the impression of two drummers playing. Also listen for the way Steve phrases accents on the ride cymbal and snare. Finally, and perhaps most importantly, when studying his parts, always be aware of Steve's unwavering time. Part of the magic of his playing is that regardless of how dense his parts are in terms of notes or licks, his time stays completely rock solid. Remember also that many of his recordings up until this time were done *without* a click. What you are hearing is perhaps the greatest sense of time and groove in drum set history.

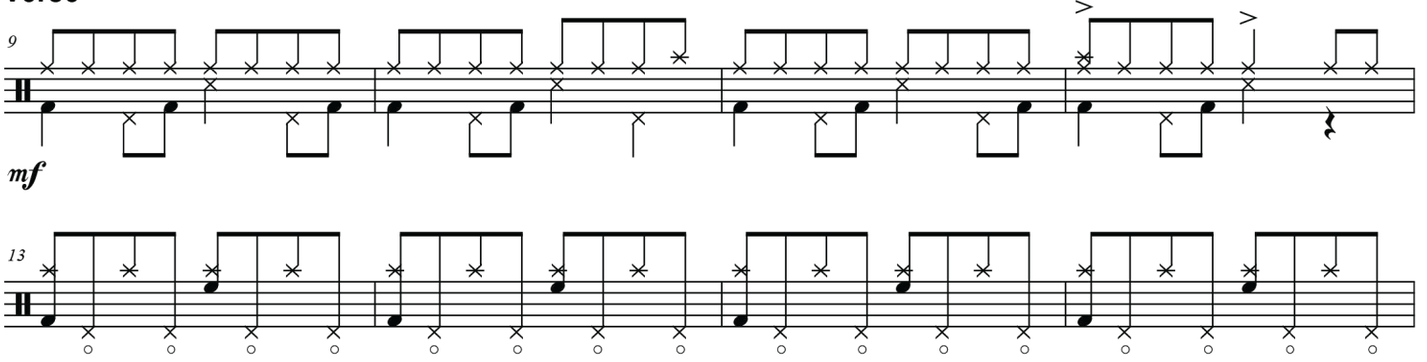
Aja

♩ = 115

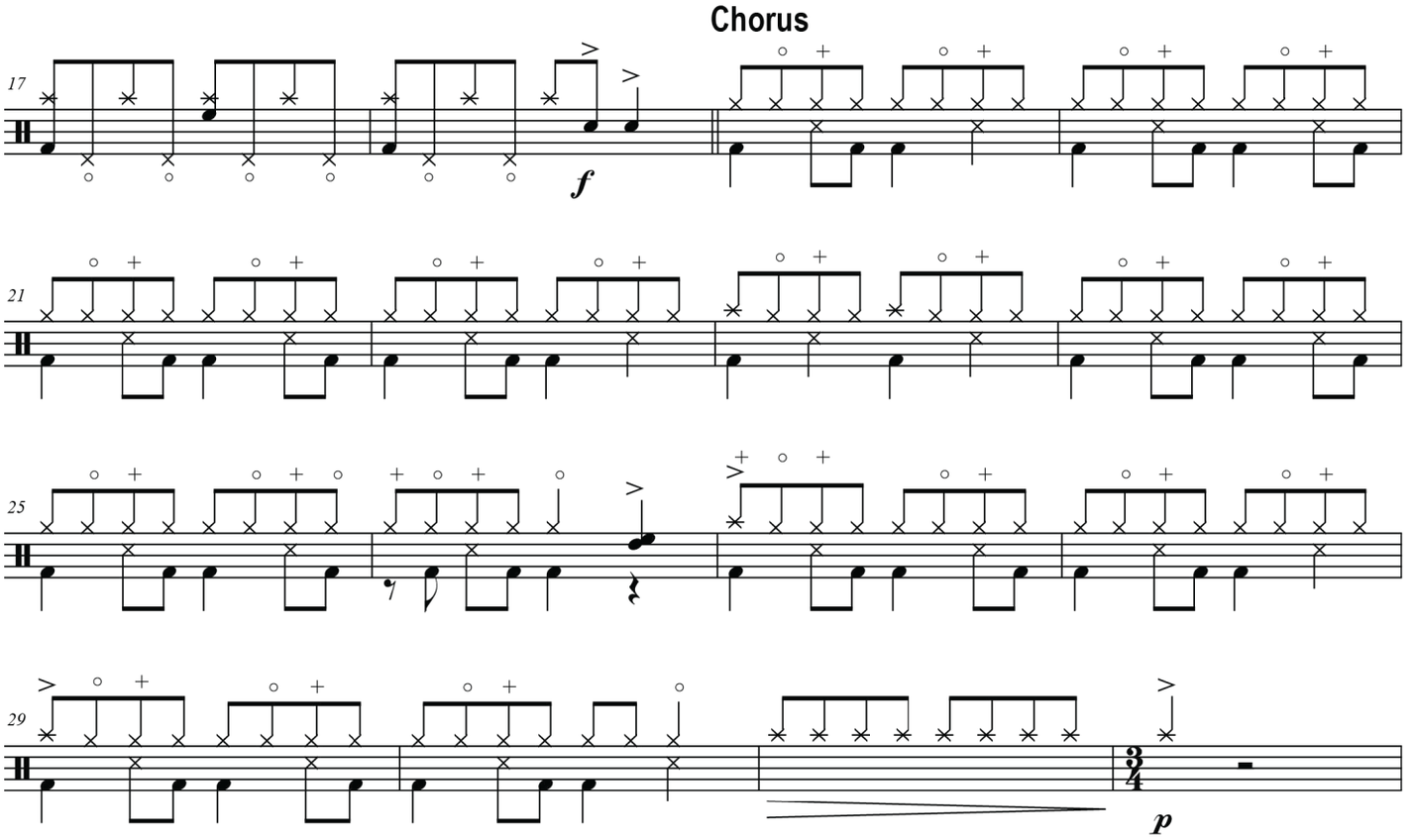
Intro



Verse



Chorus



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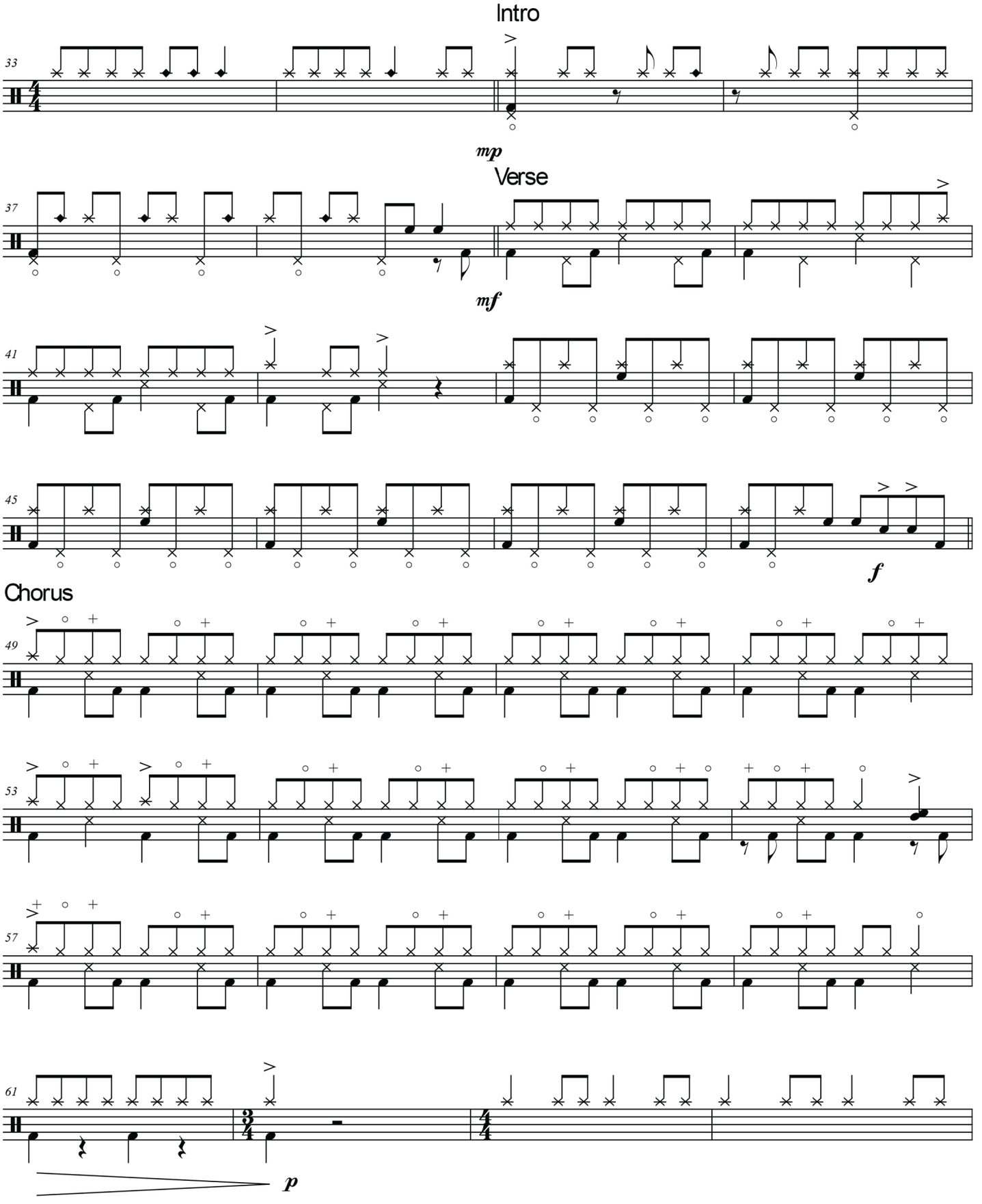

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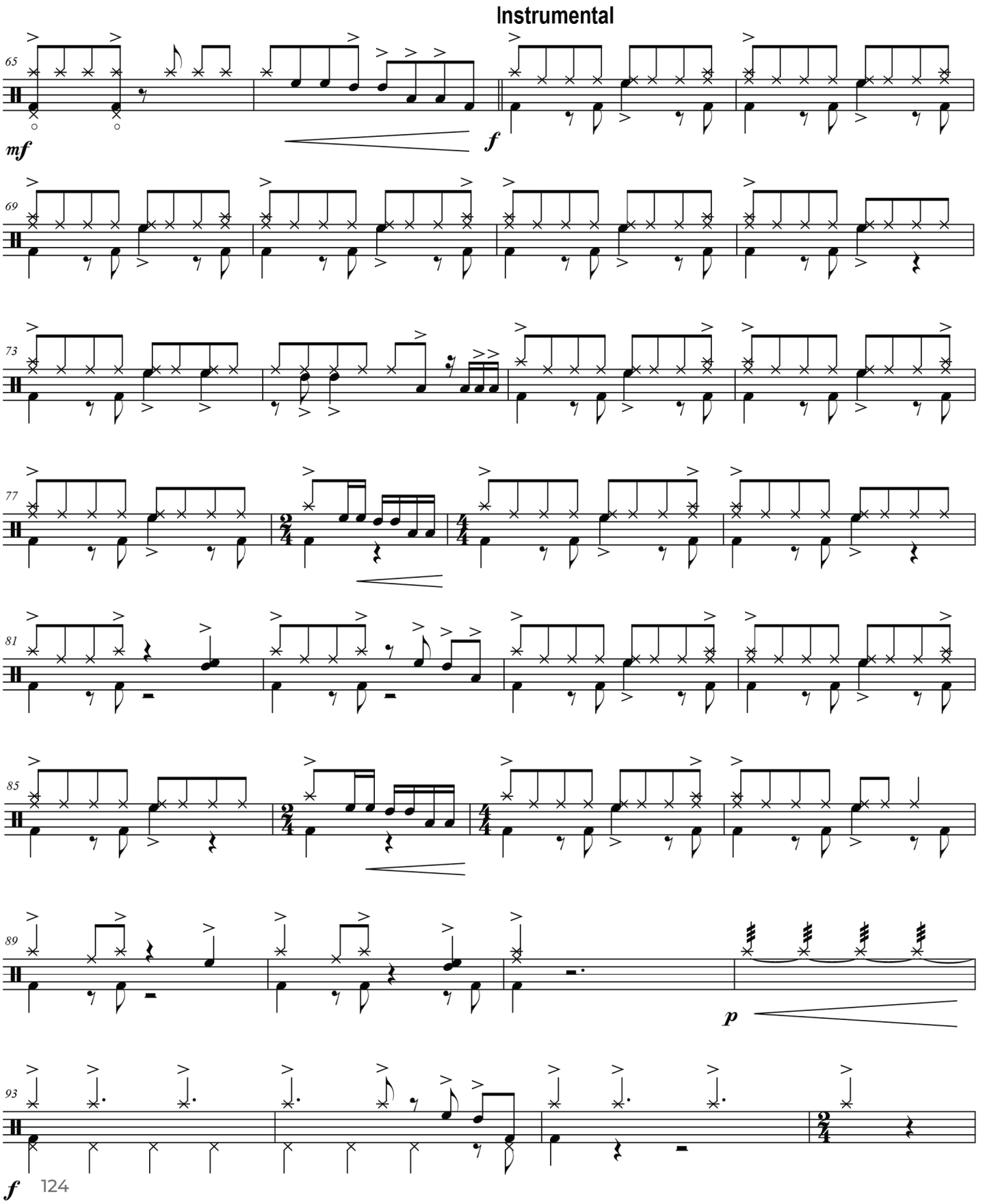

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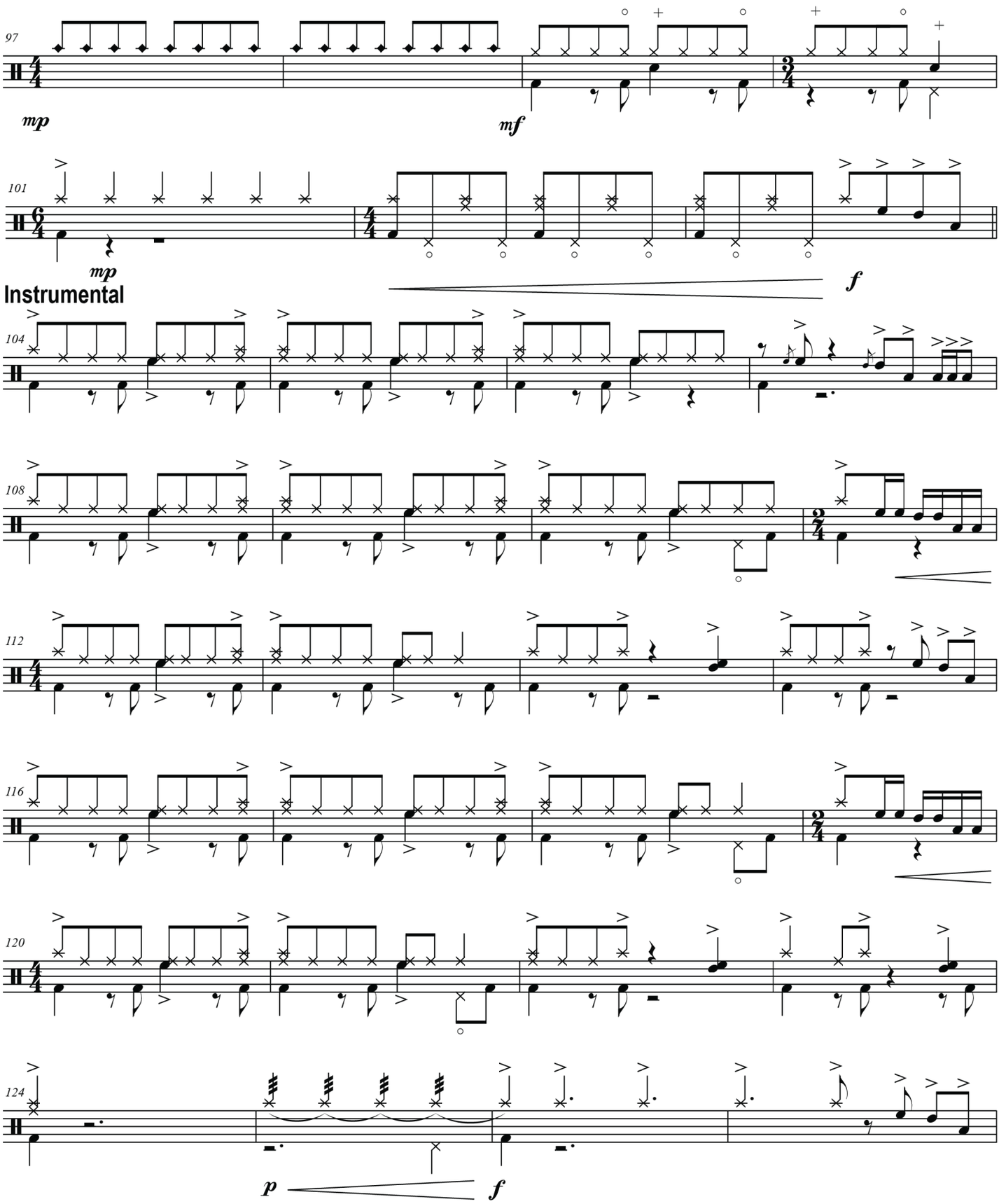

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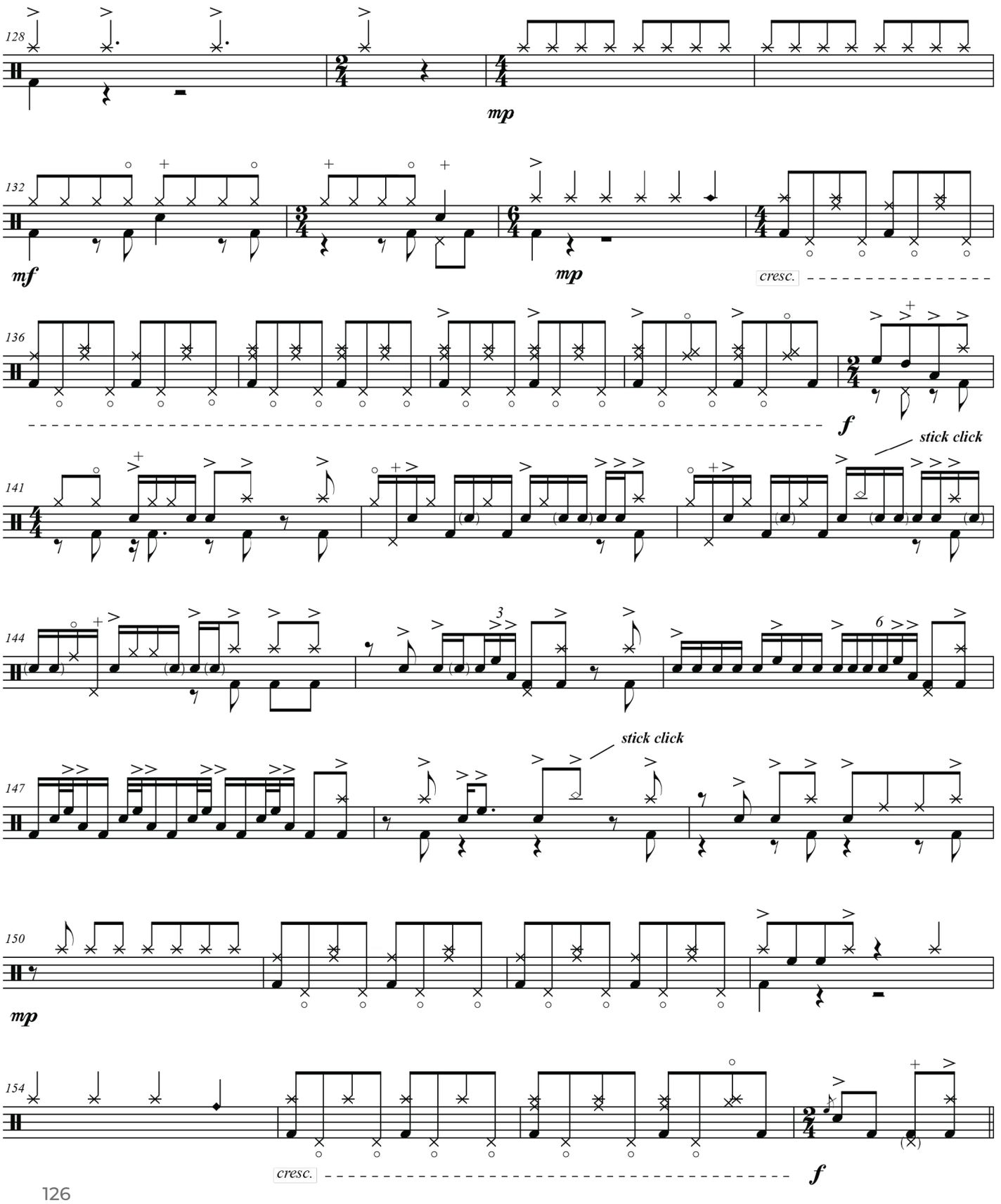
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Steve with Ralph McDonald (left) and Tom Scott (Gadd family archives, all rights reserved).



Duke Gadd, Anna Considine, Carol, Carlo Gadd, Steve, Mary Beth Gadd, Meaghan Faxon (Gadd family archives, all rights reserved).



Steve with wife Carol (Gadd family archives, all rights reserved).



Steve with Lennie DiMuzio (center) and Rob Wallis, NAMM, Anaheim, California, 1988 (Photo by Lissa Wales).



L to R: Joe Porcaro, Steve, Jim Keltner (seated) and Gregg Bissonette (Gadd family archives, all rights reserved).



Bret Gum, Carol, Mary Beth Gadd, Nat Faxon, Steve, Otis Faxon, Bea Faxon, Meaghan Faxon & Ruthie Faxon (Gadd family archives, all rights reserved).

Various Sessions



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From the time he established himself in New York City in the mid-1970s, Steve Gadd has remained one of the most in-demand session musicians in the world. His catalog of recorded work is staggering. The time period from about 1975-1988 contained an incredible amount of session work for Gadd, often with periods of multiple sessions every day. Gadd is one of the most recorded drummers in history, and this period of time accounted for many entries in his gigantic discography. In this section we include just a small sampling of recordings Steve has made as a sideman.

"You Make Me Feel Like Dancing"
Leo Sayer: *Endless Flight* (1976)

Musicians: Leo Sayer (vocals), John Barnes (clavinet), Larry Carlton, Ray Parker Jr. (guitars), Steve Gadd (drums), Chuck Rainey (bass), Clydie King, Becky Louis, Sherlie Matthews (background vocals), Gene Page (string arrangements)

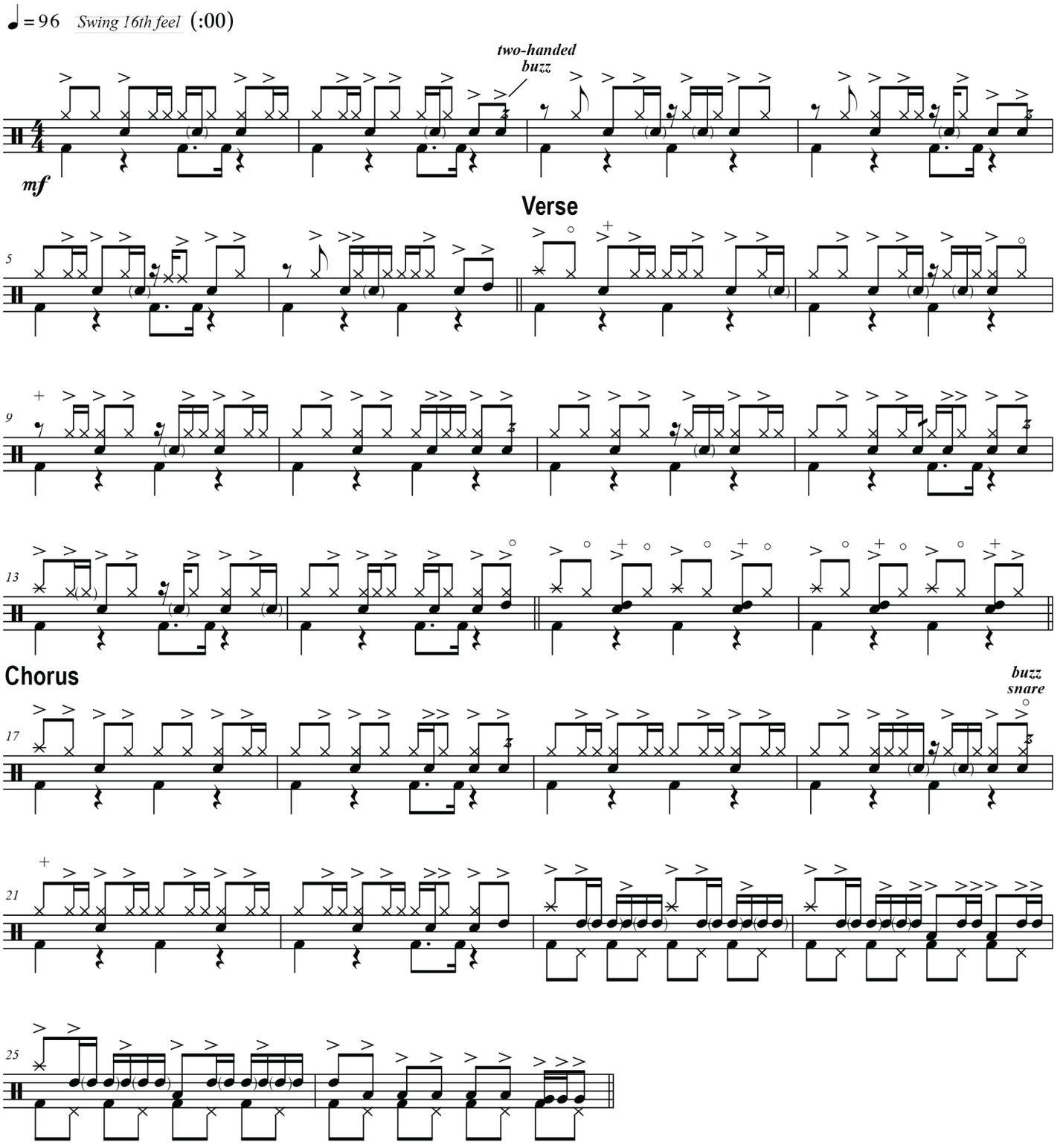
This 1976 Leo Sayer release was a No. 1 hit in the United States and No. 2 in the U.K. It won a Grammy® in 1978 for Best R&B Song; the songwriting credit is given to Leo Sayer and Vini Poncia, but guitarist Ray Parker Jr. (who is on the track) claims he wrote the song. Whatever the truth, Gadd's contribution undoubtedly played a role in its success; his drum part is infectious and original. This was one of those sessions that Steve remembers doing when he was out in L.A. doing something else. "I got a call from (producer) Richard Perry, and it was this track," says Steve. "I went in, and James Gadson had already played the track, but (Perry) said he needed something else to make it pop. The only thing I thought could be done was to change the groove in that one part and go into the four-on-the-floor with the Gene Krupa stuff." Here Steve refers to bars 23-26 on the transcription (see discussion below). Steve speculates that Richard Perry may have manipulated the track and looped certain sections, but he isn't sure.



Starting right from the top of the chart, check out Gadd's funky, swinging feel and the internal dynamics between the louder kick and snare accents and the rest of what he is playing. He varies the groove with ghost notes and swung hi-hat 16th-note partials in an improvisational way. A Gadd signature that he uses to great effect is the snare buzz, placed here on the last eighth note of the measure in several places. The groove is tasteful and swinging, but when looked at under the microscope of transcription, it's also rather technical. As he often does, Steve makes it sound simple.

Gadd's uncanny creative ability to compose parts for each section of the song is also on display here. Check out measures 15-16, where he uses a disco-type beat for just two bars to match the pre-chorus. For the chorus (bar 17) he returns to the swinging funk feel of the verse, but then at the end of the chorus (starting in bar 23) he plays motifs on the toms. This idea, reminiscent of Gene Krupa on "Sing, Sing, Sing," was something that Gadd came up with to add excitement to the track, at the request of the producer looking for something different. It's a fun and exciting musical choice that is steeped in knowledge of the history of the drum set. The genius of Gadd is that the average listener probably neither knows nor cares about this; they just can't resist how great it feels. Steve plays in a way that connects with drummers, other instrumentalists and casual listeners—all for different reasons. Finally, it's important to point out that on many sessions, Steve would be asked to add excitement or "pop" to a track or a section of a song, without the producer or artist knowing exactly what they wanted. Steve's imagination and musicality allowed him to come up with perfect solutions in these situations.

You Make Me Feel Like Dancing



"Jeff's Strut"

David Garfield: *Tribute to Jeff* (1997)

Musicians: David Garfield (keyboards), Greg Mathieson (organ), Steve Gadd (drums), Tom Scott (saxophones), Jerry Hey (trumpet), Abraham Laboriel (bass), Larry Carlton (guitar), Luis Conte (percussion)



Los Angeles-based keyboardist and composer David Garfield put an album together to honor the life of his close friend Jeff Porcaro. Various musicians were invited to play on the record, among them drummers Bernard Purdie, Gregg Bissonette, Carlos Vega and others that Jeff admired. On that short list, of course, was Steve Gadd. The track on which Steve appears is "Jeff's Strut," which was written by Joe Porcaro and arranged by Garfield for the record.

Right from the top of the track (bar 1 of the excerpt), Steve's behind-the-beat vibe is on full display. His feel comes across as almost lazy, as if his playing has more air in between the notes than any other drummer could allow. The track starts with a half-time feel and sixteenth-note figures on the hi-hat. Listen for how tastefully Steve supports the band while catching the key figures (for example, measures 13-16). The fat ride groove at measure 29 feels like a million bucks; you can feel the air between the ride notes as Steve allows space for Abe Laboriel to fill on the bass.

When Steve is asked to guest on a recording or concert, some amount of drum wizardry is expected from him, and this track does not disappoint. Measures 35-36 contain a 3/4 ensemble figure that Steve supports with a classic three-note tom/bass drum motif, with snare accents added in. The accents of Steve's lick line up with the band figure, while filling in the spaces between the horn notes. This is followed in bars 38-39 by a signature melodic solo break from Steve that sets up the groove of the next section perfectly.

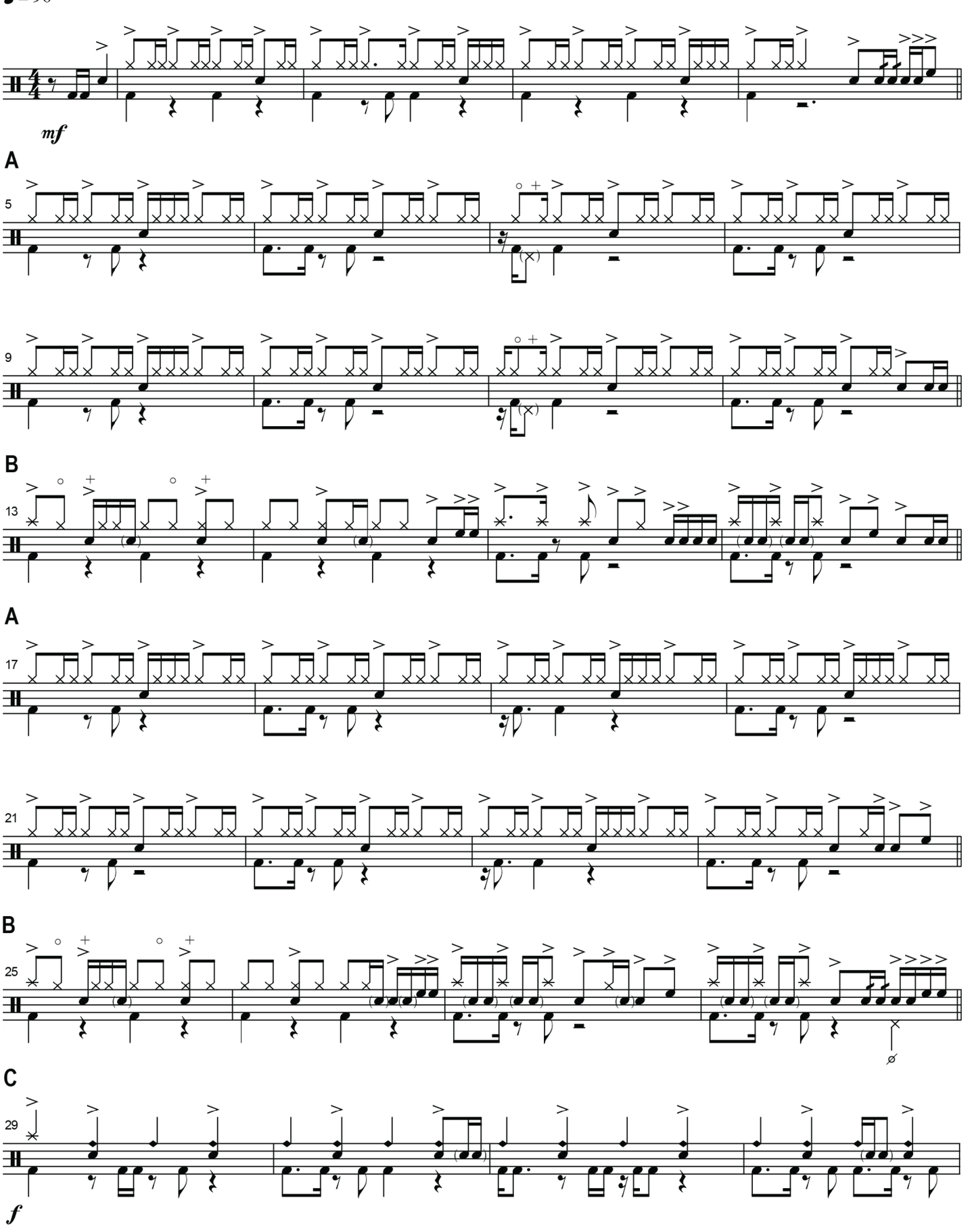
The drum break at 4:22 is twelve bars of vintage Gadd. It displays melody, syncopation, creativity, space, taste and chops—in short, everything a pro drummer is expected to master, dished out here in spades. The way Steve phrases slightly over the bar lines of measures 4, 5 and 6 adds just the right amount of tension. The space in bars 9 and 10 heightens the tension, and the resolving bars 11-12 kick the band to another level.



American Drummers Achievement Awards, Berklee Performance Center, Boston, MA, 1998. Armand Zildjian (seated), Peter Erskine (standing, left), Steve, and Elvin Jones (Gadd family archives, all rights reserved).

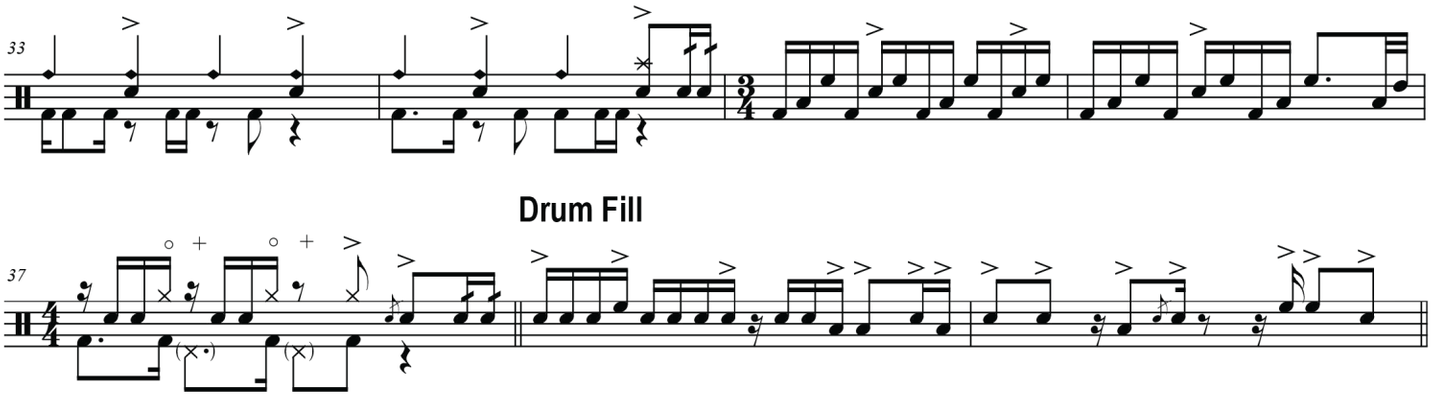
Jeff's Strut

Example 1 (:00)

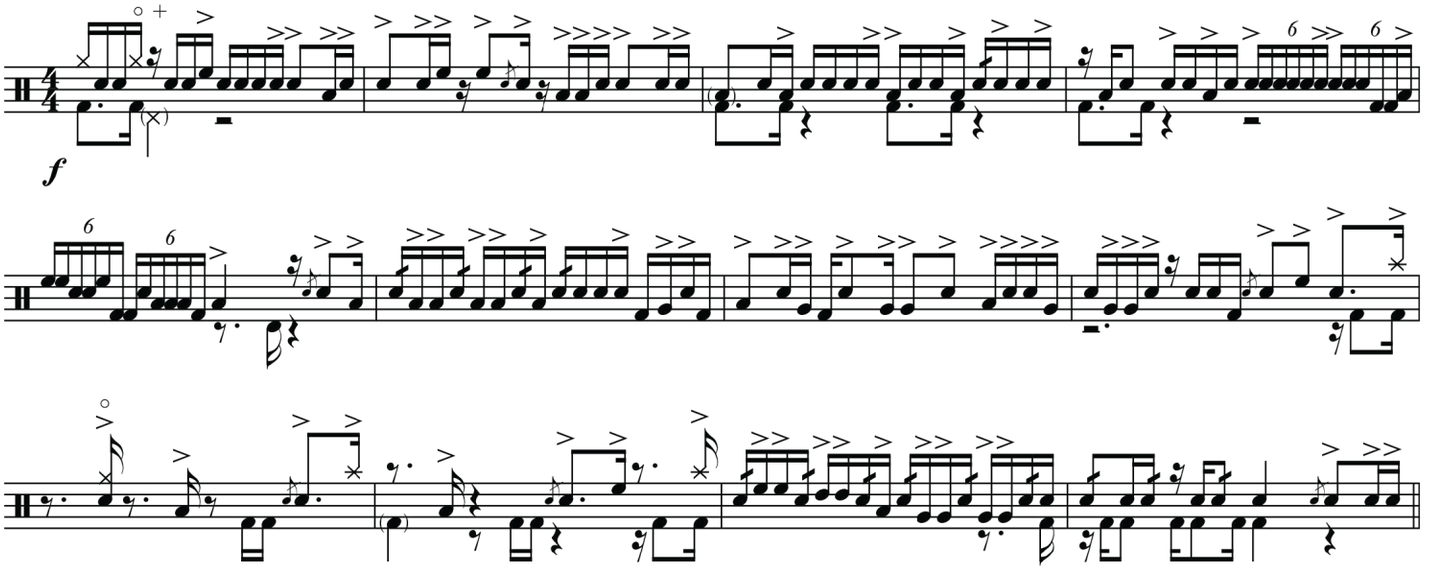


Jeff's Strut (cont.)

Example 1 (cont.)



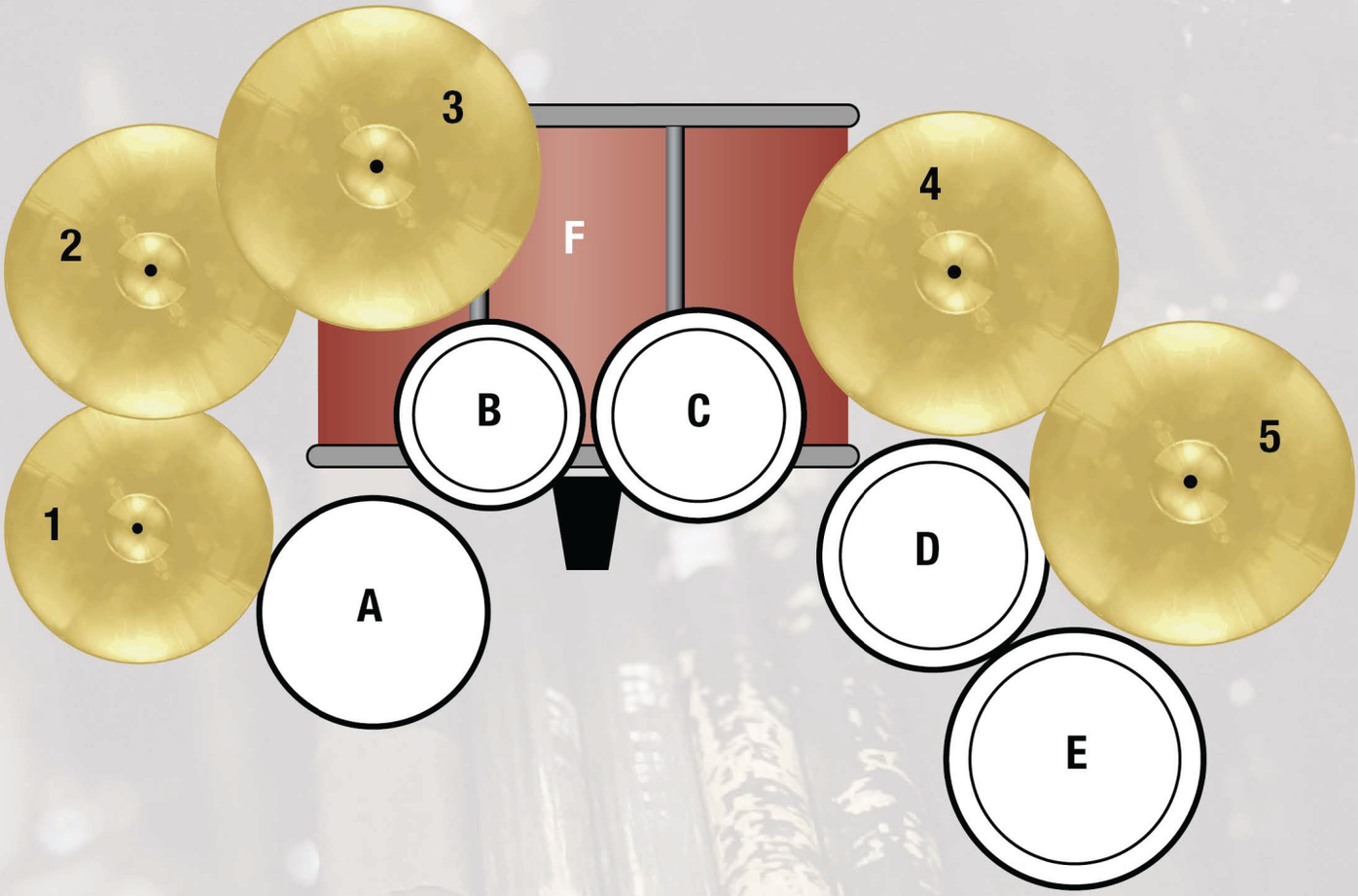
Example 2 (4:22)





Steve's Sound:
Equipment and Approach

Photo by C. Taylor Crothers.



Drum diagram courtesy of *Drumscene* magazine/Frank Corniola

Yamaha Drums

Limited edition Steve Gadd 30th Anniversary Series

A. 14" x 5.5" Steve Gadd Signature Snare drum
B. 10" x 7.5" Tom (birch)
C. 12" x 8" Tom (birch)
D. 14" x 12" Tom (birch)
E. 16" x 14" Tom (birch)
F. 22" x 14" Bass Drum (maple)

Yamaha Hardware and Pedals

Cymbal Stands - CS755 or CS-745
Snare Drum Stand - SS-950
Hi-Hat Stand - HS1200D or HS-1000 (2-leg)
Double Pedal - DFP9500C or DFP-9310
Drum Throne- DS-840
Double Tom Holder - WS-904

Zildjian Cymbals

1. 14" K Custom Session Hi-Hats
2. 16" K Custom Session Crash
3. 18" K Dark Thin Crash
4. 18" K Custom Session Ride
5. 18" K Custom Session Crash

LP Percussion

Latin Percussion SG or Mambo Cowbell

Remo Drumheads

Snare Drum: Coated Power Stroke 3
Toms: Coated Ambassadors or Pinstripes (top), clear Ambassadors (bottom)
Bass Drum: Pinstripe or Power Stroke 3

Vic Firth Drumsticks and Brushes

Steve Gadd Signature Series Drumsticks
Steve Gadd Signature Series Brushes

Drums

In a 2010 *Jazzwise* interview quoted on Steve's website, he has this to say about his early gear: "My uncle bought me a Gretsch drum kit when I was 12 that I still have. When I got out of the Army, I bought another set of Gretsch drums with a small bass drum and small toms. A couple of years after that I built a set of drums, putting different combinations of things together when I started doing some recording in New York and I needed a more all-around sound."

Steve eventually settled on a sound that worked for him in all the various musical situations he began to get called for in New York. "I don't remember (changing my sound/tuning for different artists). I had a kit I put together that worked for a lot of different situations. It was a 20" Gretsch bass drum with fiberglass Pearl toms: 10" and 12" with 13" and 14" on the floor, with bottom heads on them." The Pearl toms came as concert toms, and in the 1970s, the dead sound of single-headed drums was all the rage. But Steve wanted a different, fuller sound, so he had Frank Ippolito's drum shop in New York customize the kit, adding bottom heads to the drums. The kit also included a classic Ludwig 400 snare drum. "I used that kit for *The Leprechaun*, 'Fifty Ways,' and 'Late in the Evening,'" says Steve. "I liked that kit because with very little effort you get that little tom to sound big by loosening it, or you could get it to respond like a small drum. There was a lot of tuning range there. I used the same drums and tried to tweak them. What I could have done for *Friends* was get an 18" bass drum, but it was better to have a kit that worked for a lot of situations. You get a drum to sound like a drum, and then tune it to fit the music, instead of always switching drums."

One of Steve's innovations was to popularize the use of the 10" tom, making his two front rack toms 10" and 12" instead of the then-popular 12" and 13". This smaller tom, with bottom head added, became part of Steve's signature sound. "The Gretsch set I bought had 12", 13", 14" and 16" toms, but I didn't like the way they sounded for recording. It was kind of a jazz sound. Finding that smaller drum (10") gave me a lot more range in tuning. The 8" x 12" and 9" x 13" also were easy to tune; you could mess with the bottom head and get a different sound." Head selection plays an important part in the sound, of course, and Steve often used Evans Hydraulic heads in the early studio days. These heads have a dark sound and are not very resonant, but Steve had a way of tuning and playing them that gave his drums a dark, full ring. His kit for the *Up Close* educational video, filmed in 1983, has Hydraulics on the toms.



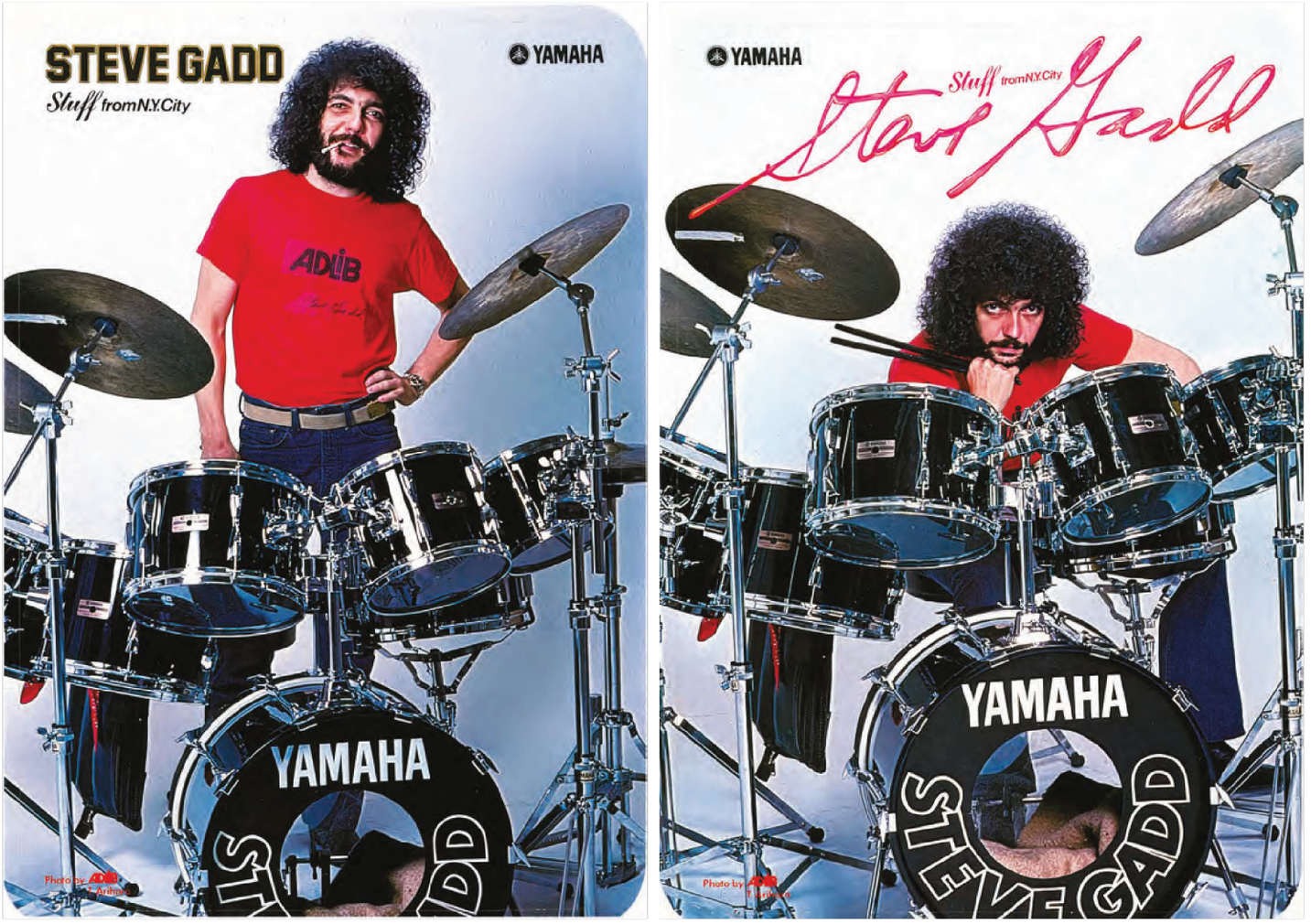
Photo by Melanie Formosa.

Later he switched to coated Remo Ambassadors on the tom batters but will sometimes use clear Pinstripes in certain situations. His snare batter head of choice remains the coated Ambassador. Steve has been endorsing Remo drumheads for many years.

Steve began endorsing Yamaha drums in 1976, using a black Recording Custom kit. As Steve's popularity among drummers grew, he became strongly linked with these drums and generated sales of thousands of similar drums to aspiring players looking for that Gadd sound. Part of the Recording Custom sound is due to the birch shell construction, which gives a slightly darker sound than maple. Eventually, Steve used other models from Yamaha and then had signature drums made; the biggest change of his original setup was switching to a maple bass drum.

Joe Testa, currently Vice President of Artist Relations for the Avedis Zildjian Company, was International Artist Relations Manager at Yamaha from 1997 to 2009, and Director of Artist Relations at Vic Firth from 2010-2018, so he has worked with Steve over the years at the companies that make his drums, cymbals, and sticks. According to Testa, when he started with Yamaha, Steve was using a 16" x 22" Maple Custom bass drum with a 10-ply maple shell. The toms were all birch, with 10", 12", 14" and 16" sizes. The two large toms were hanging (as opposed to floor toms). At the time Steve was using the steel version of his signature Yamaha snare drum. All the drums were piano black finish with Maple Custom chrome lugs; the publicly available Maple Custom drums at the time had gold lugs. Steve didn't want these, so his drums were custom-made with chrome fittings instead. "This was his foundational kit," says Testa. "He'll sometimes supplement; if he plays with Eric Clapton, he might go with bigger toms. He loves the maple bass drum because it has a lower fundamental, which is great for the recording he does."

Eventually Yamaha worked on a signature drum set for Steve, which Testa had pitched to the company



Series of promotional stickers featuring Steve, late 1970s (Courtesy of Yamaha Corp.).

decision-makers in Japan. "We made a hundred kits, and each one had to be numbered, which added value to the drums. We sold them out quickly." When the Steve Gadd signature kit came out, it allowed the general public to get the actual configuration of birch toms with maple bass drum that Steve used; prior to this, it was a custom item that only Steve had access to. The specific woods used in the kit, according to Testa, had a large impact on the sound. "The Japanese birch is very different sounding; nobody else uses that birch that Yamaha uses," said Testa. "They sound different because there are different species of birch. The original Recording Custom birch and everything that Sakae made for Yamaha was a specific birch coming out of Japan, and it sounded awesome. So we took what Steve was actually using and made 100 available to the public." (Note: Sakae manufactured Yamaha's top-end drums for 40 years starting in the 1960s, before splitting off into an independent drum manufacturer.)

There have been various models of Steve Gadd signature snare drums from Yamaha, made of different shell materials and with different lugs. The most recent one was a 2016 special edition drum of which only 200 were made available to the public. According to Yamaha's web site, it had a 1.2 mm steel shell, aluminum die cast hoops, a 5.5" x 14" shell and, interestingly, 10-strand snare wires. The snare wires came about in a funny way. "Steve doesn't change anything until it is ready to break," says Testa. "He drives his tech nuts, because his bass drumhead will have a big dent in it, but he'll say, 'I think I can get one more show out of it.' So the tech is freaking out all night, because if the bass drum goes down, the show stops while (the drum) gets fixed. But Steve knows how long things will last. He would hit his snare drum and the snare wires would break, and Steve would just clip them off. After a while he got used to that sound, and he liked it." Yamaha, therefore, set about designing snare wires that had strands missing to emulate the sound of Steve's old, worn wires. Steve was happy with his signature drums; Testa always found them in use when he would go out to see Steve play.

Yamaha also stored kits for Steve in strategic cities where he worked often, instead of having to ship drums frequently. "In the key places he would go, like Nashville, New York, L.A. and London, if he would be there a lot, we'd put a kit there. I had a backup (kit) in my office in L.A. The top guys like Steve come through these towns so often that the expense of keeping a kit (locally) was better than scrambling for gear every time."

Cymbals

Gadd's cymbal sound, like his drum sound, is definitive: dry and crisp. He prefers cymbals with high stick definition and controlled spread (or ring). Steve describes his tastes this way: "I like crashes that respond quickly, and that respond when you hit them softly, but (that can also be played harder). It's nice to have dynamics on the cymbals; you don't want to just hit it and have that be it. You want it to have a good sound soft, loud, in the middle, on the edge, on the bell; you want to be able to play the whole thing, and play it dynamically, because that gets a different sound. I like the cymbals to be warm and not really high-pitched. I want them to fill up some space but not be overbearing."

Steve has always played Zildjian, with a caveat: His early recording setup consisted of old Turkish-made Ks. While K is a trademark of Zildjian now, it was not the case when Steve bought his first professional cymbals in the 1960s and '70s. John DeChristopher was Vice President of Artist Relations and Event Marketing Worldwide at Zildjian from 1989-2013, and



Former Zildjian Vice President of Artist Relations John DeChristopher with good friend Steve (Courtesy of John DeChristopher).

John recalls that when he started at Zildjian, Steve was still using some old Ks from Turkey. "These were the classic, legendary Ks that he used in the '70s, with splits and cracks," recalls DeChristopher. "I think he was still holding onto his (old) hi-hats, but one by one he'd look to have (the old cymbals) replaced. I remember we cloned a K ride for him in the mid-1990s, and that became almost a prototype of his Session Ride (that came out later)."

Old Ks were made in Istanbul and were historically a different company from Zildjian. Zildjian did not begin making Ks in North America until 1975, at which time they obtained the trademark to the K. Prior to that time, A and K Zildjian were competing companies. North American K manufacturing began at the Canadian Azco factory (currently the Sabian factory), and then moved to the Zildjian company headquarters in Norwell, Massachusetts in 1982. Thus, Ks that were available in drum shops in New York City prior to 1975 all came from Turkey (and, of course, Turkish-made Ks continued to be available after that and acquired a legendary status among drummers). In the early '70s, Frank's Drum Shop or the Gretsch factory in Brooklyn were the two places in New York City to get Ks. "Gretsch imported them," says DeChristopher. "A lot of the Gretsch drummers in those days, like Elvin,



Zildjian advertisement, 1981 (Courtesy of Zildjian Co.).

would go right to Gretsch and get them there. This was in the '50s, '60s, and even the early '70s."

Steve confirmed in our interviews for this book that his original pro cymbals were old Ks. "I bought one at Frank's Drum Shop, and one was given to me by Art Blakey. In the 1970s, I (also) got a couple of rides out of Armand Zildjian's office. They weren't Ks, but they were dry cymbals that I liked. The one K that I loved, which I bought at Frank Ippolito's, kept cracking, and had a big chunk taken out of it. I used it for as long as I could, and then I found these prototype Earth Rides in Armand's office. They were hammered, and they had a clarity about them. I loved them and played them until they wore out." (Note: These were prototype Zildjian Earth Rides which were much lighter than the eventual model that made it to market.) Later on, Steve made an interesting discovery for a model that he sometimes uses as a ride. "I use A Orchestral crash cymbals as rides. At one point they were working on these crashes, and they were beautiful. I think Elvin was using one; that's where I first saw one used that way." Steve uses the A Orchestral model as a ride for louder situations where he wants a slightly brighter sound.

DeChristopher believes that Steve's original ride (heard on his recordings probably to at least around 1985) was a 20" K that was later cut down to an 18" because of a crack. Steve also remembers Zildjian modifying a couple of his old ride cymbals to try to make them last longer after cracking. Gadd's original K ride cymbal was very dry, and Steve remained attached to the same dry sound for his ride. "Eventually those old cymbals would crack; when they're that thin and hammered, and you're playing them at every session, every gig, like Steve was, there's a good chance that they would (crack) eventually." Steve signed with Zildjian, according to DeChristopher, in 1980, and began a long and rich relationship with the company.

Steve loved shopping at Frank Ippolito's and the Gretsch factory for cymbals back in the day, both in term of the experience and the cymbals themselves. DeChristopher emphasizes that in those days, cymbals weren't labeled by weight (e.g., thin, medium, heavy) or as a "ride" or "crash." "You just went, and if you wanted a heavier cymbal, you dug through (the bins) until you found a heavier cymbal," said DeChristopher. "If you wanted something that crashed well, you looked for something more medium. They didn't make specialized cymbals; you found a cymbal that could do all these things and found a way to make it work. I used to love