

LATIN

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KNOW

THE DRUM DOCTOR
UNIVERSE
BEYOND A
TUNING KEY

DRUMMERS
SCHOOL
SHEET MUSIC
READING

ALSO

CYMBALS
SHEET AND CAST

HOW TO SET UP A
CLUTCH

DOUBLE PEDAL
HISTORY

LATIN DRUMMERS

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EDITORIAL

Latin Drummers is the result of several months of great effort, meetings, dreams, and the tireless collaboration of many people. But ... what is it really? For that question, I have two answers. The formal one is that Latin Drummers is a digital magazine, totally **FREE** distributed. This means that anyone can download and read it on their cell phone, tablet, notebook, or any device that can open a PDF, at no cost. I repeat, **FREE**, without fine print.

But as I said before, there is a second answer, and it is an aspirational one: Latin Drummers is the dream of generating a collaborative and communicational space among those of us who love and live this instrument. A space where we can provide, share, or learn new knowledge.

I can proudly say that we inaugurate this space with LATIN DRUMMERS a dream team of professionals, who did not hesitate for a second to be active participants in this project and



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without whom nothing of what you are going to read next would have been possible.

I am especially grateful for the collaboration of **Alex Leys, Tano Cavalletti, Marcelo Gil, Juan Bardot, Fito Messina, Sofía Daly and Facundo Arena** who helped to materialize this dream and make the "second answer" less and less "aspirational" and each time more "REAL".

I must also thank Sebastián Vitali and Renso Leonardi for their relentless efforts, commitment and hard work in order to translate and edit this English version.

This magazine has born in a very special moment in the world, of fears, isolation, and of taking care of each other. I sincerely hope that these pages are a positive contribution to going through this moment that, without a doubt, we will know how to overcome.

Juan Manuel Arena



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ENDORSERS

THE RELATIONSHIP BETWEEN ARTISTS AND BRANDS



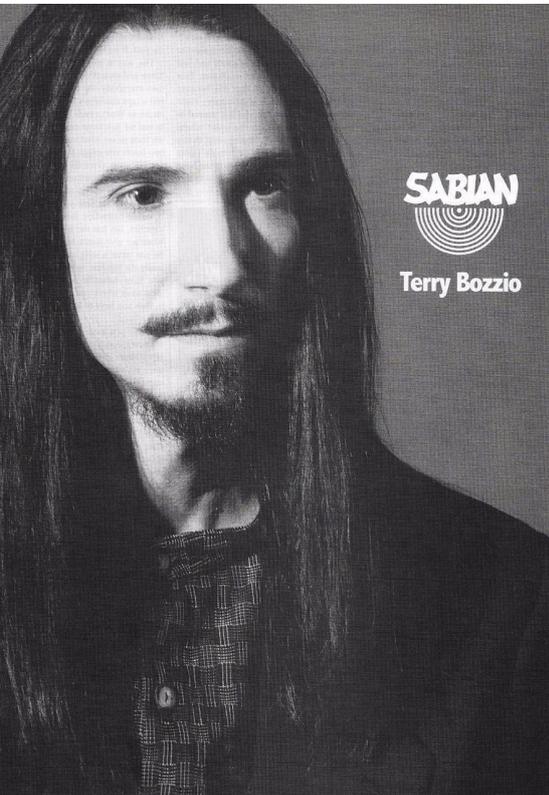
By Alex Leys
[@Leysdrum](#)

Often in clinics the questions arise: how did you go about signing with this or that company? How can I start to relate to a brand? In a few words I will try to shed some light on the subject based on my experience.

But first, let's clarify: who are you?

You are the professional musician, the artist, and potentially, the representative (endorser) of the brand, and not, the represented (endorsed), which is the most common mistake. You represent and are authorized to name, recommend, and officially show a brand that, in return, will provide you





with support in the form of necessary products, publicity of your career, campaigns and dissemination with your name, coverage of spare parts and financial support in some cases.

What is the brand?

The brand is the *sponsor*. Briefly, their business would focus on selling a series of products as its main goal, just as for musicians it is to develop their careers as a profession.

The company designs, builds, markets, and sells products that are intimately connected to the experience of composing and performing music.



You, representing a company, provide a service and assume a commitment to the brand in exchange for the support that they can offer you through their products and / or media.

Levels of endorsement (representation agreements)

The levels are 3.

Level C National: The brand, through a national distributor, offers you between 30 and 35% discount on its products.



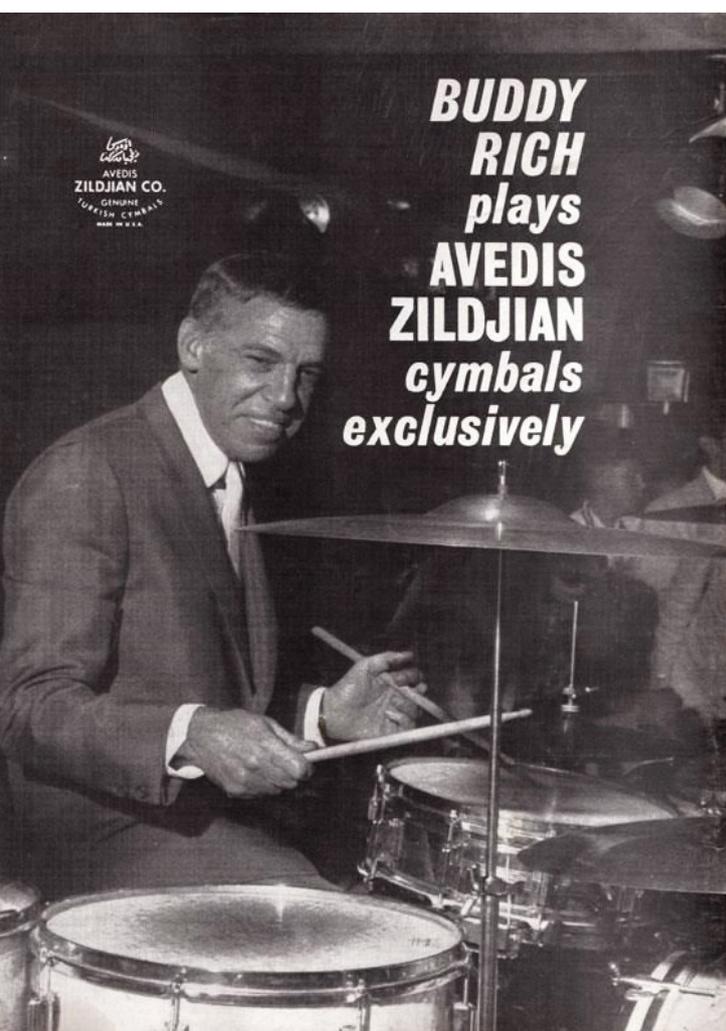
Level B Intermediate: Either because of seniority with the brand or because your career is improving, after a few years it usually changes to level B, where discounts increase to 50 or 70% and eventually some products are free of charge.

Level A International: At this level, the company provides the products free of charge to the artist. It is reserved for artists of high profile, exposure and influence, opinion-formers, of high prestige and reach.

Why do we need a company to sponsor us?

When your professional career begins to develop and the number of shows increases, it is normal that the use of the material also increases: cymbals or drumsticks that break, drumheads that wear out,

etc. Also if you start touring, it is necessary to have a quality instrument wherever you go and, as part of the agreement, the brand is committed to providing one where you need it. All this is gradual, takes time and varies depending on the type of *endorsement* you have or the size of the company you work with.



How does this relationship start?

As you may have noticed, the most repeated word in the text is "relationship". This is so because, effectively, between the artist and the brand a bilateral professional relationship must be generated in which both parties' benefit. What you must ask yourself is: what do I have to contribute to this relationship that benefits the company?

Endorsers are signed by the company because it believes that it will help them in some way in the sale of their products. Whether it's being famous

as a drummer, playing in a well-known band, doing something unique artistically and they want to have you with them, or being an educator with hundreds of students, these are all valid reasons.

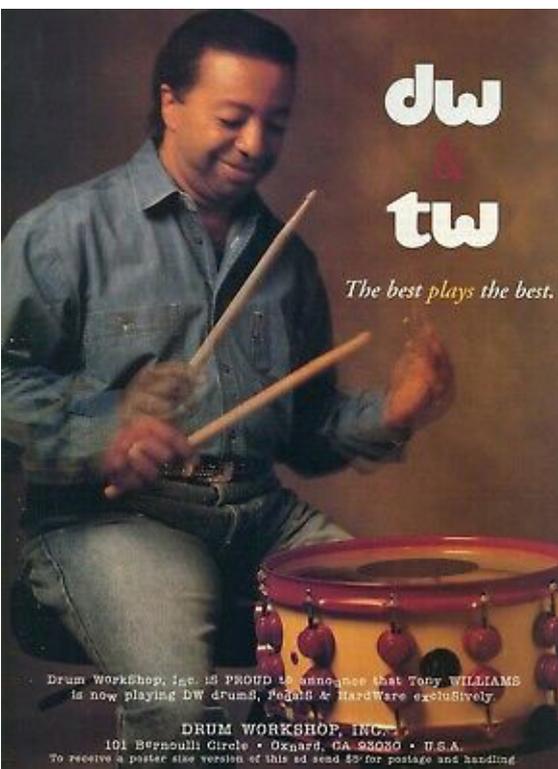
You must prepare a *Press Kit*, a package of high-quality photos, biography, videos, press articles or interviews where you appear, recorded discs, tours made, etc., all

presented in a printed format (90% of companies do not accept digital packages).

You must contact the *Artist Representative* or *Artist Relations Rep.* And fill out the Endorserment application and attach it to your Press Kit. Be friendly, respectful, and professional in contact.

"Between the artist and the brand, a bilateral professional relationship must be generated in which both parties' benefit."





Alex Leys is an International Artist of the following companies:

DW Drums, **Zildjian** cymbals, **Remo** heads and **Protection Racket** cases.

He also represents in Argentina the brands of **Brain Damage** drum mats and **Hecos** accessories.

One of the factors most observed by companies is previous loyalty: that the potential *endorser* already uses products of the desired brand; This shows that you really like their products and believe in them. Just using their products is not reason enough to *endorse*. This is very important, but it is not enough, it would be like contacting the brand of soda you drink and asking for free bottles because you always drink it.

Remember that the world of music is getting smaller and smaller, there is only one artist representative per brand and, obviously, they know each other. If, for example, you send the same email contacting three cymbal companies, this will be known and will damage your credibility.

As I said before, the development of your career and the relationship with the brands should be natural and gradually growing. It is not recommended that you look for this as an end, but rather, that it occurs because of what you do in your art.

Good luck!

Alex Leys



THE UNIVERSE DRUM DOCTOR

BEYOND A TUNING KEY



By Tano Cavalletti

[@sebastiantanocavalletti](https://www.instagram.com/sebastiantanocavalletti)





*Drum Doctor.
Ion Studio.
March 2020.
Sebastián Cavalletti
Marilina Bertoldi
Gabriel Pedernera
Balta - Lucas
Gómez*

What is a Drum Doctor?

A *Drum Doctor* is to drumset what an artistic producer is to a record: a curator of the drum audio who works alongside the artist and / or producer to ensure the desired audio quality in a timely manner.

Not only he or she provide instruments and tune them accordingly to each project or requirements of the producer, artist or engineer, but also makes the drummer's life much

happier when recording, so that they achieve a great performance by generating a fertile environment and liberating the drummer from any liability beyond his performance.

The *drum doctor* is also the provider of what I consider to be the most important variable: mature and refined judgment cultivated through years of experience. While the engineer / producer is focused on the big picture, he relegates all his confidence in a *Drum Doctor* to focus specifically on everything concerning the drumset.





Do you need a Drum Doctor?

Without *Drum Doctor* the drum audio will be fine but with *Drum Doctor* it will be better! A great engineer makes a record sound marvelously, just as a great Drum Doctor does with drums. He has accumulated many more hours of recording than any average drummer and that undoubtedly makes his criteria more polished, sharp. In short, producers / artists get better results in less time if they have a *Drum Doctor* in session.

Did you know that "Drum Doctors" is a brand?

More than 35 years ago, in Los Angeles, California, *Ross Garfield* created a very original service: his company would provide tuning and drumming services for recording studios, drummers, producers, or whoever needed some type of percussion instrument.

*Ross Garfield
and Tano Cavaletti*



While there were already companies that rented drums, they didn't really know how to tune them and get great studio sounds.

Ross named his company *Drum Doctors* and participated in iconic albums such as *Nevermind* (Nirvana), *Blood Sugar Sex Magik* (Red Hot Chili Peppers),



"We have adopted this brand name as a synonym for a service, making a subtle modification, naming it in singular: **Drum Doctor** instead of Drum Doctors."

Bad (Michael Jackson) and The Black Album (Metallica), just to mention a few.

In the 80's and 90's, Argentine artists who recorded in Los Angeles and hired the services of the *Drum Doctors* company were bringing information about its benefits (without realizing the repercussion that novelty would take years later in Argentina).

If you are under 30 years old, it is very important to remember that the Internet did not even exist at a popular level, forget about social networks, and information or news (such as the *Drum Doctor* service) had to be sought in an artisanal way.

"A Drum Doctor is to drums what an artistic producer is to a record."

In Argentina

In Argentina Slowly, drummers with some quality equipment, recording studio experience and refined criteria for tuning drums, were encouraged by technicians and producers to offer their service to others without so much experience, to achieve a higher level of audio in their productions. This is how *Marcelo Belén, Alejandro Pensa* and *Bolsa González* began to write the first pages in the history of the *Drum Doctor* in Argentina.



Generally we use the term **DRUM TECH** or **DRUM TECHNICIAN** for those who do the tuning, setting, assistance and maintenance of the instrument live for a drummer. The term **DRUM DOCTOR** is generally associated with work in a recording studio.

Genesis

In general, a *Drum Doctor* is a drummer, a musician who is passionate about audio on all fronts, not only in regards to the drumset itself, but also to studio equipment, audio processes, artistic production, composition, etc.

Pre-production

It is very important that the *Drum Doctor* can interpret the requests of the artist or producer. This is an art, such as decoding a "blue" or "elephant" sound, or a \$%!*&*!?.

Before recording, the *Drum Doctor* must be clear about what sound he is looking for, to bring the right instruments. He does this by listening to demos, record references, talks with the producer, and have conversations with the drummer. This is the best way to arrive well prepared for the recording day.

The Indian or the arrow

Is the drummer the owner of the sound? It all starts with a great instrument, well tuned, well miked and well played. It is important that the Drum Doctor knows how to play the drummer's play and tune for it. Teamwork is essential. When



the Drummer, Engineer, Drum Doctor trilogy is aligned ... the result is wonderful.

Tuning?

The term "tune" is generally associated with a certain note. While each drum can be tuned to a specific note, a fairer word would be to "align" the sound concept of the drums to its context. A drum kit can be out of tune or in tune depending on its musical and / or acoustic context. For this reason, the criteria for knowing how to pair the sound of the drums and its context is refined over time. The goal is to get the right sound for each project.

"A great engineer makes a record sound marvelously, just as a great Drum Doctor does with drums."

Times are changing...

Before, a good amount of energy was put into the audio, but a lot of energy was destined to the perfect execution of the instrument and the importance of arriving at the studio hyper-prepared and rehearsed. Harmonics were more popular, and if you put tape over a head, it was almost synonymous with not knowing how to tune your instrument.





In the age of digital recording, musicians feel a little less pressure when recording because they know they record a lot of takes per track, and then pick and edit.

This slowly meant that, when recording, we put a lot of energy into the audio and left some artistic decisions for later.

We're not used these days to make a final decision when *tracking* a Drumset. Many drummers in the past, did not believe that it was important to hire a Drum Doctor. It was understandable. The important things were the songs, the music, and not so much the audio. Not better, not worse. Different.

The new generations are full of information, multitasking, they are more unprejudiced and very efficient on various fronts (they play various instruments, handle various audio programs, edit, film, etc.) and choose to have a Drum Doctor to guarantee their desired audio.

A new job opportunity



How to distinguish a professional Drum Doctor from one who does an eventual gig?

- 1 Quantity, quality, and variety** of your equipment.
- 2 Number of discs recorded:** the younger, the less experience, although not less talent.
- 3 Ability to quickly interpret** what is requested.
- 4 Cheap is expensive:** Drum Doctor + sound replacer in post-production = bad investment).

for drummers

Before, a drummer had the option of teaching as a source of income. Now, if he has a decent instrument, he also adds the possibility of offering his services as a *Drum Doctor*.

And this is how, armed without much experience or criteria, but with a decent drumset and eager to "live from music" (instead of living "for" music), a new *Drum Doctor* launches into the world almost giving away his work as long as you are in a Studio. As the saying goes, "no one is born knowing".

We started a new path that seems super fun, full of enthusiasm, and we slowly incorporate experiences that make us evolve and confirm that we are in the profession we love ... or not.

Welcome to the Drum Doctor universe!

Sebastián Tano Cavalletti. Musician. Professional drummer. Drum Doctor for 15 years and more than 2000 songs recorded. Teacher for more than 20 years. Author and composer. Author of the book "Cocina para Bateristas" (Drummers' Kitchen). International Drum Doctor Seminar. Drum Doctor Laboratory. #tanotips. The CLICK CLASS and CREATIVE MECHANISMS. Artist Pearl, Zildjian, Evans, Promark. Product Specialist and Trainer for Zildjian, Evans, Promark and Puresound. Creator of the @ringnomore brand.



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SCHOOL

UNDERSTANDING FIGURES & READING PARTS



By Juan Bardot
[@juanobardot](#)

For those who are just starting out in this beautiful instrument that is the drumset, and for those of us who have been playing for some time, in this section we are going to learn and review some basic and fundamental concepts for us Drummers.

On this occasion and taking advantage of the launch of Latin Drummers, we are going to talk about the value in the figures and what their location on the staff represents, to begin to understand how to read and / or write a sheet music for drums.



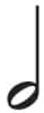
THE FIGURES

There are 7 figures: *whole*, *half note*, *quarter note*, *eighth note*, *sixteenth note*, *thirty-second note* and *sixty-fourth note*. Just as the notes give us the **tonality**, the figures give us the **duration**.

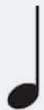
To determine their duration, it is recommended to use a metronome as a reference. That is, the *click* of the metronome.



The whole note lasts 4 beats (or clicks of the metronome). This means that if I hit a click, I must let 3 more clicks sound that are being occupied by the figure.



Half note lasts two times (2 clicks).



Quarter note lasts a time (1 click).



The eighth note lasts half time (two hits included in one click).



The sixteenth note lasts for 1/4 time (4 hits go into one click).



The thirty-second note lasts 1/8 of the time (8 hits enter one click).



The sixty-fourth note lasts 1/16 of the time (16 hits go into one click).



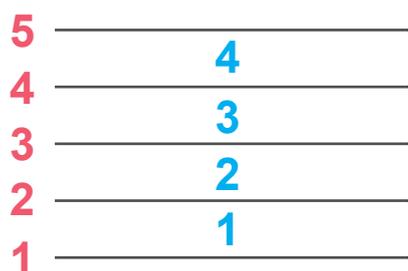
Each of these figures has a silence with the same name and duration.

For example, the silence of the **quarter note** lasts **1 beat**, which means that for 1 beat or click, I'm not going to play anything. Therefore, there are also seven homonymous silences. In the table below, we can see five of them.

	Whole	Half note	Quarter note	Eighth note	Sixteenth note
Note					
Silences					

Where do we place these figures?

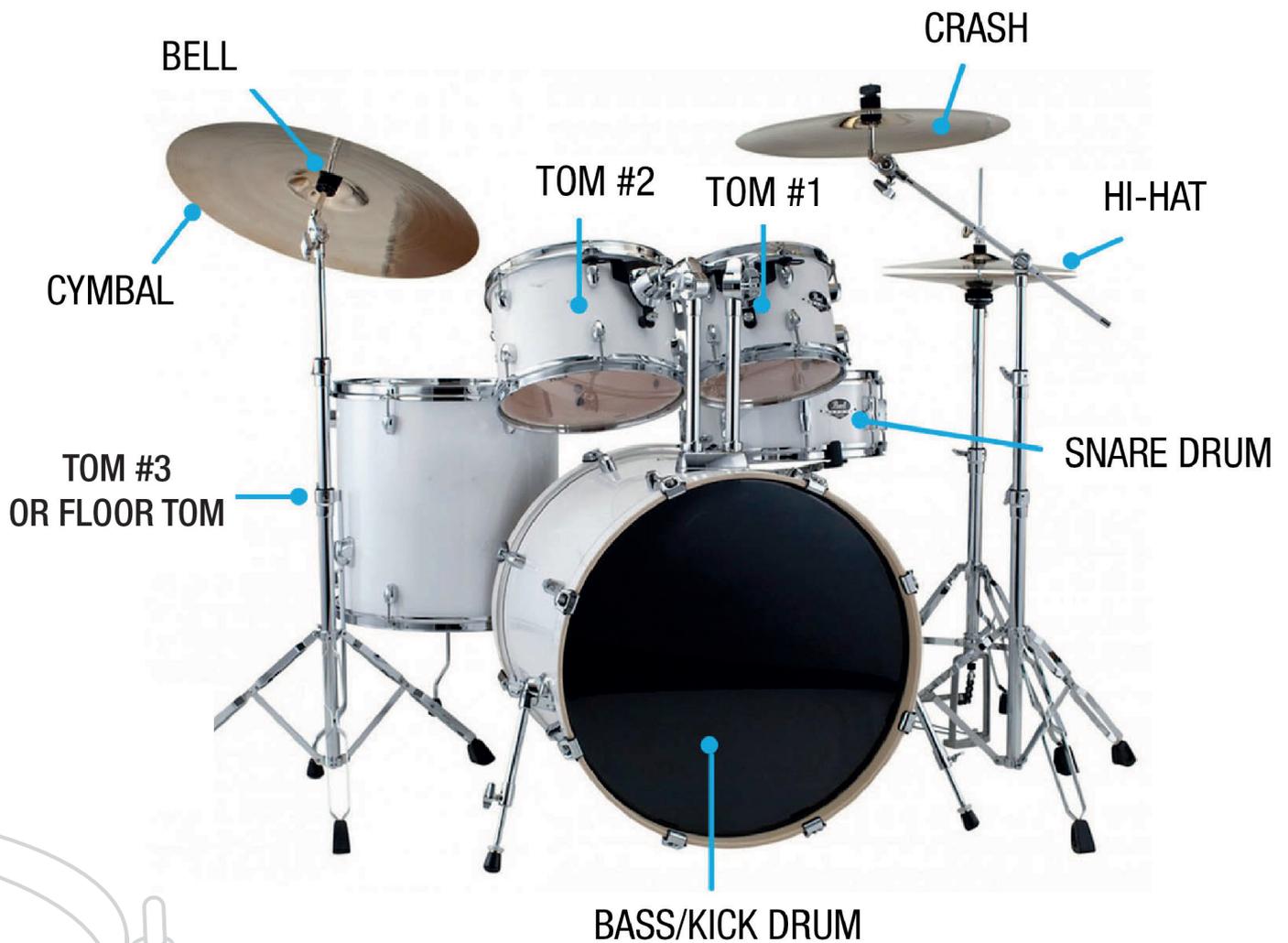
As in all musical writing, the place where these figures are placed is **the staff**. This time, we are going to focus on five of the seven figures, and how they are located.



Remember that a staff is made up of 5 lines and 4 spaces. Lines and spaces are counted from bottom to top.



Let's see where on the staff each figure is located according to which **element of the drumset corresponds to:**



Every time we find or write a figure in the 1st space (1), we are going to hit (step on) the **kick drum**.

In the 2nd space (2) the hits are located on tom 3 (standing tom or floor tom).

In the 3rd space (3) we place the snare drum.

Tom 1 is in the 4th space (4).

In the 5th line (5), with an "X" we place the hi-hat.



The image displays two musical staves with drum notation. The top staff is divided into six sections: BASS DRUM (solid circle), FLOOR TOM (solid circle), SNARE (solid circle), RIM (OF THE SNARE) (X), TOM #1 (solid circle), and COWBELL (solid diamond). The bottom staff is divided into six sections: SECONDARY BASS DRUM (solid circle), TOM #2 (solid circle), HI-HAT (W/FOOT) (X), RIDE (X), BELL (X), and CRASH (solid diamond). Each symbol is placed on a specific line of the five-line staff to indicate pitch and timing.

All this has to do with the "mathematical" part of the music. We will understand it as we internalize the subject. But we must never forget why we make music. We are not machines. We feel, things happen to us, we suffer, we rejoice. Our moods change.

"Let's never forget what led us to sit down in our instrument for the first time".

Music will always be the place where we can express what happens to us, both receptively (listening to it) and actively (executing it). Let's never forget what led us to sit down in our instrument for the first time. And, above all, let's not forget that music is not only a means, a channel, but is an end in itself. Make music for the pleasure of living it.



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CYMBALS

SHEET AND CAST



By Fito Messina
[@fitomessina](#)

The manufacturing process of a cymbal is decisive. There are many factors involved that are critical to the final result. Today we will see the difference between Sheet and Cast cymbals.

Sheet

We call "Sheet" cymbals (in any language) the cymbals that are made from a sheet. They are made in series, so that, coming from a uniform sheet, the result is that they all sound practically the same. Usually up to B8s alloy are made this way.





The process begins with the casting of a large sheet of metal, which is then rolled up and from which the cymbals are finally removed. Given the manufacturing characteristics, these cymbals tend to be rather inexpensive.

Cast

When we talk about *Cast*, we refer to a manufacturing process in which one starts from a piece or block that is then melted and goes through a series of treatments that give, as a final result, cymbals that can sound very different from one of the other. They usually have a higher price.

Therefore, if we take two or more cymbals of the same brand and model, it is very likely that they all sound different. And this is not necessarily wrong, but it helps to get a more personal sound.

My advice, when you go to buy a cymbal, just go to the store (in *Drumsonline* they can do it) with the set you have, and go adding and testing the cymbal you are looking for, in order to find the right "color" / sound.

Pouring the liquid metal into the cymbal molds. Istanbul.



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HOW TO SET UP A CLUTCH?

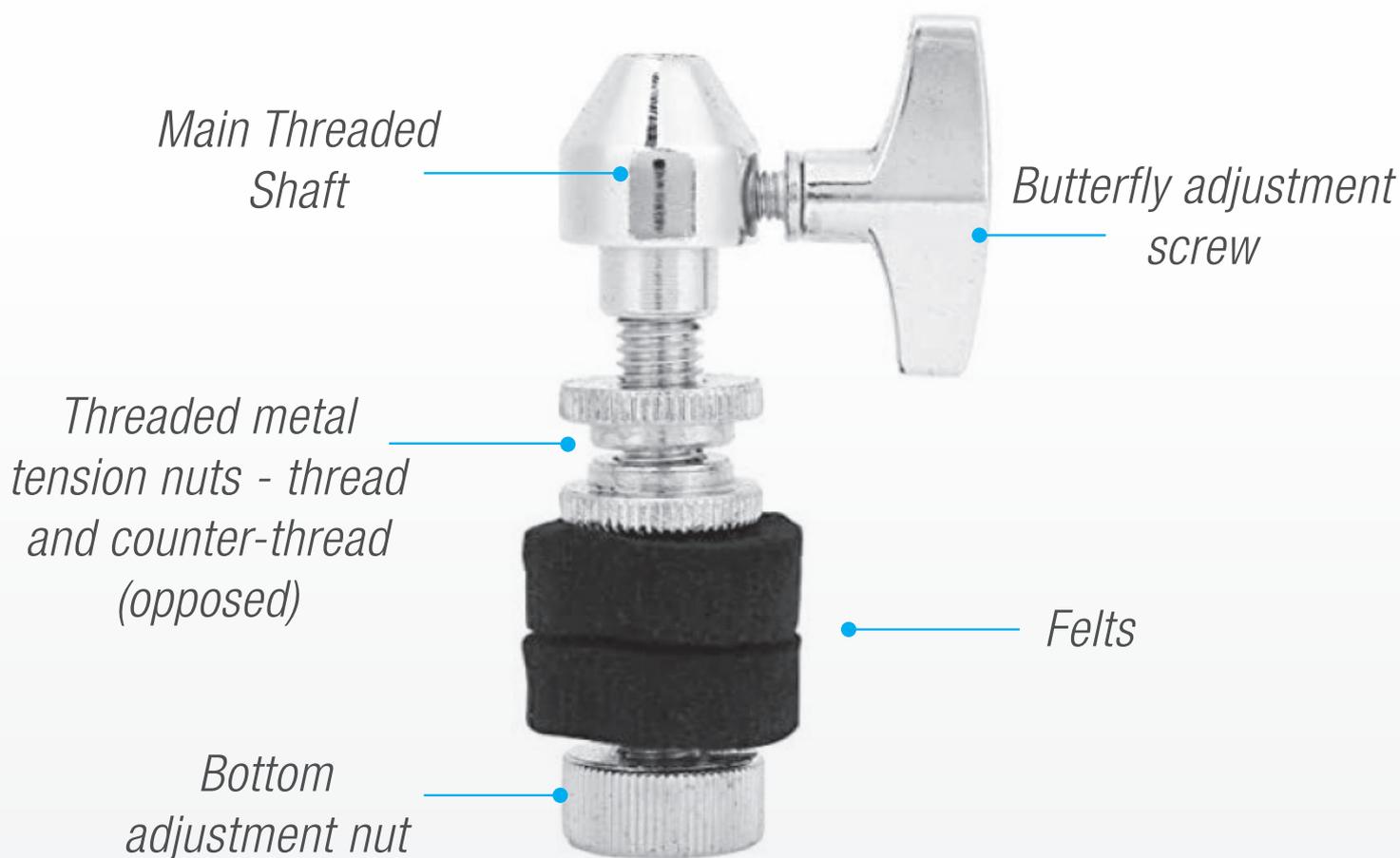
It is very common to find a clutch (or “tilter”) badly assembled. Next we will see step by step what is the correct way to assemble this element.



By Marcelo Gil
[@marcelogil](#)



CLUTCH ANATOMY



The clutch or tilter of the drumset is to our left (if we are right-handed) or right (being left-handed), holding the upper plate or “top” of the hi-hat.

- ▶ At the top we will notice that it has exactly the **same nuts (2)**, the only difference that exists is that they will be facing each other.
- ▶ We also find **two felts or rubbers** that prevent metal-to-metal contact.
- ▶ And lastly, another **bigger nut** underneath.





IMPORTANT

It is always advisable not to overtighten the threaded tension nuts, as they can damage them in the short term.

The order of these factors does alter the product.

- 1 The first thing we must do is screw the two nuts that we mentioned before facing each other. Those two will be threaded and counter-threaded at the end of the process.
- 2 Next, we are going to place a felt or rubber as a separator between the cymbal and the nuts; We place the top cymbal of the *hi-hat* and after that the other felt.
- 3 Finally, we place the largest "BOTTOM" nut, turning it until the end of its travel, where it will stop and stop.

We finally have the system set. It would only be necessary to choose how loose or tighten our *top hi-hat* cymbal is going to be. For that we will adjust or loosen the upper system (thread and counter thread) until we find the right point where it is more comfortable or better sounds.

I hope this advice is useful to you since it is very common to find this drumset component poorly assembled. It's probably because most of us have or started playing with a low-quality clutch. These are usually very simple, they are loosened, disassembled and their re-assembly is much more basic .



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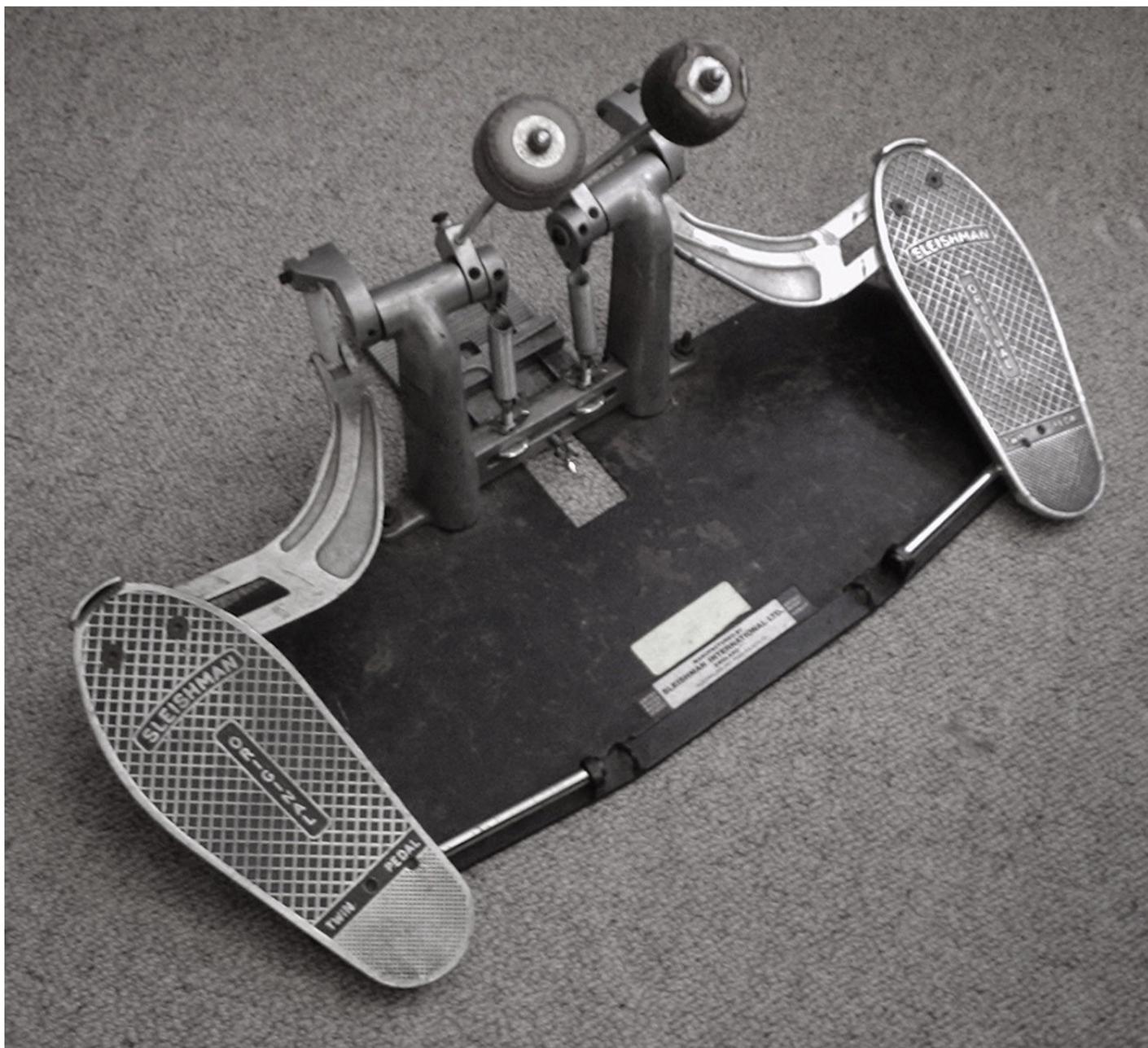


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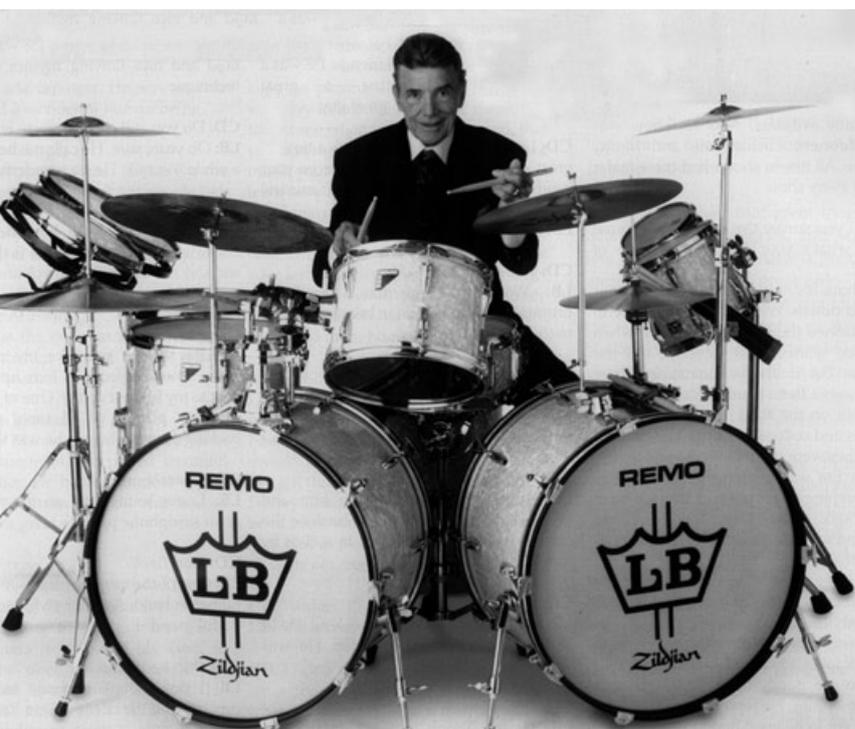
THE HISTORY OF DOUBLE PEDAL



The first double kick pedal was devised and developed in 1968 by Don Sleishman, owner of The Sleishman Drum Company, based in Australia.



Don's idea of creating a double pedal came after noticing that a friend had a great ability to play intricate rhythms with both legs. Since carrying two bass drums was an impediment for him, Don thought then that the solution would be to have two pedals on a single drum.

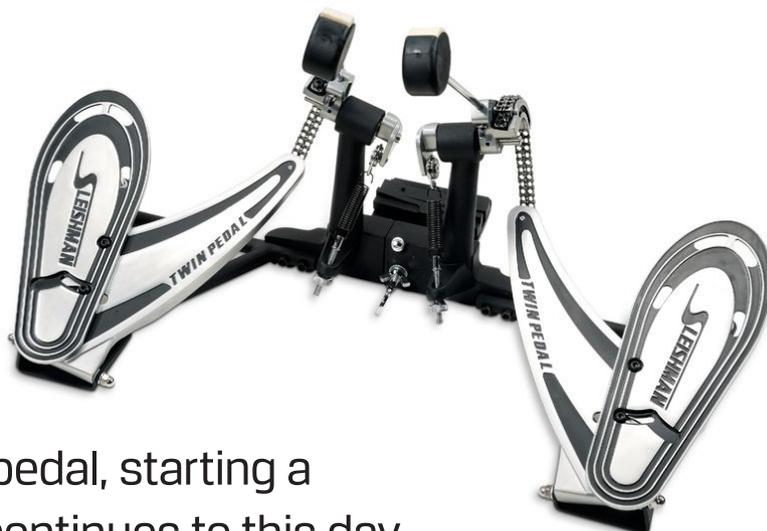


Louie Bellson and his Double Bass drumset.

In this way, he solved several problems simultaneously, since he also reduced the size of the drumset, which could take up less space.

But he did it in an unusual way and different from what we know today: he was inspired by *Louie Bellson*, a legend of the *Big Band*, who used double bass in a more "symmetrical" configuration, placing himself at the center of both.

In this way, in 1971 he patented, manufactured, and began the commercialization of the *Sleishman Twin* pedal, starting a long trajectory that continues to this day.



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