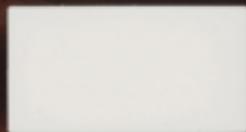
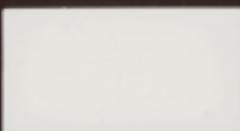




Volume One - Kenny Aronoff, Bill Bruford, Simon Phillips,
and Hand Hammered Snare Drums



Art reflects Life.



Drums (Gordon Major)

- 14" x 12" Snare drum
- 14" x 14" Bass drum
- 14" x 12" Tom
- 14" x 14" Floor Tom
- 16" x 14" Bass drum
- 14" x 12" Tom
- 16" x 14" Bass drum
- 14" x 12" Floor Tom
- 14" x 14" Bass drum
- 16" x 14" Bass drum
- 14" x 12" Tom
- 14" x 12" Snare drum
- 14" x 12" Floor Tom
- 16" x 14" Bass drum
- 16" x 14" Bass drum
- 16" x 14" Bass drum
- 14" x 12" Tom
- 14" x 14" Bass drum

Trained both as a classical percussionist and as a jazz player, Kenny has learned to play with a precision and clarity few can match. His drums set up shown at left is a reflection of the ability to juxtapose extremes within a single piece.

Drums (Mike Portnoy)

- 14" x 12" Snare
- 14" x 16" Bass drum
- 12" x 12" Tom
- 14" x 14" Floor Tom
- 14" x 14" Bass drum
- 16" x 16" Bass drum
- 16" x 14" Bass drum
- 14" x 14" Bass drum
- 14" x 12" Tom
- 16" x 16" Bass drum

As one of the icons of progressive rock drumming, Bill's main focus over the past years shifted to electric jazz and more recently into acoustic jazz. The set-up shown below is typical of Bill's current musical endeavors.



Drums (Peter Portnoy)

- 14" x 12" Snare drum
- 14" x 16" Bass drum
- 12" x 12" Tom
- 14" x 14" Bass drum
- 14" x 12" Tom
- 14" x 14" Bass drum
- 16" x 16" Bass drum
- 14" x 12" Tom
- 14" x 14" Bass drum
- 14" x 12" Snare drum
- 14" x 12" Tom
- 14" x 14" Bass drum
- 14" x 12" Tom
- 14" x 14" Bass drum

The question posed by some as to whether a mega kit in drumming has never been extended to Simon Phillips may well be open to debate. After all, the only man he is called on to play for is a variety of uses and his mastery of every ticket of this kit is total and unquestioned.

Drums (Peter Portnoy)

- 16" x 16" Bass drum
- Power Tension system utilizing various cymbal and tom head hardware attachments
- 2 tom heads with bridge (double) clutch points

Drums (Simon Phillips)

- None

Gordon Major instruments made in 12" Black Glass



kenny



bill



simon



simon
Phillips



SP125
"The Pageant"

SPEC'S
Size
Shell Material
Shell Finish
Head Material
Lugs
Drumset
Bolt Pattern
Tension Rods
Hoops
Snare
Head Material
Hoop Shape

SP125 "The Pageant"
8x12
8 Ply Solid Maple
Clear Lacquer
200
MUSICA 18 RODS
INCORAL
MUSICA 12 RODS
INCORAL
MUSICA 12 Hoop Cast
MUSICA 12 Hoop Cast
MUSICA 12
None Antimagnetic Coated
None Antimagnetic

SP1485 "The Gladiator"
8x12
8 Ply Solid Maple
Black Nickel
200
MUSICA 18 RODS
INCORAL
MUSICA 14 RODS
INCORAL
MUSICA 14 RODS
INCORAL
MUSICA 14 Hoop Cast
MUSICA 14 Hoop Cast
MUSICA 14
None Antimagnetic Coated
None Antimagnetic

Simon Phillips' playing came as somewhat of a revolution back in the mid-70's. Up until that time, no one had even approached the level of low dropping double bass work, muscular independence and sheer musicality Simon brought to rock music. Drawing upon jazz, big band and rock influences, Simon conjured up a playing style that continues to stand as a benchmark for players around the world. At the heart of it all is his incredible snare work. Well known in the UK and Europe for his work with artists such as Pete Townshend, Mike Oldfield, Roxy Music, Phil Manzanera's 801, and a long string of high visibility sessions, Simon's popularity didn't really take hold in the US until 1980.

"Something anyone could use in almost any situation."

when he began touring with Jeff Beck in support of the album THERE AND BACK. Since then, there's been no stopping him. In 1980 Simon was called upon by The Who to serve as the drummer for their record breaking reunion tour. Soon after, he joined Toto as the permanent replacement for Jeff Porcaro. In between these Simon has found the time to lead and write material for his own band. The two snare drums in this fold, one bronze, the other maple, are Simon's current favorites for both live and studio work.

"From 1977 until 1997, I'd been using mostly wooden drums, usually 6 1/2" depth. But Toto came out with a bronze snare and I really dug that sound. Bronze has a bit of the wood side to it... slightly warmer. I also discovered I liked the sound of a 5 1/2" shell. We tried everything, different diameters, different materials, different plating... but the combination of the bronze 5 1/2" inch shell and the nickel plating worked in nearly every circumstance. And that's what I wanted: in a signature snare drum—something anyone could use in almost any situation. As it turns out, I'm using the Gladiator for pretty much everything."

"Then I thought, if we could have two different snare drums, let's have them be very different, which the Pageant and the Gladiator certainly are. The reason is this... snare drums are completely different, two snare drums on a track or mixed live can really end up sounding very similar. One can be tuned high or tuned low, but it might still be very hard to tell the difference between them when recorded or coming through a PA system... all these little subtleties you hear acoustically really disappear very quickly. Making records, I actually use both of these snare drums, even using the 12" as the main snare drum on some tracks. The 12" Pageant is more like the 14" drums I had been using: wood with die-cast hoops. And while triple flanged hoops have a nice ring off the metal drum, I found that I still prefer the dry sound and feel of die-cast hoops on a wood snare. As with the Gladiator, the Pageant is new part of my current set up. They complement one another perfectly."





"I need something lively when it comes to the snare... something with a wide range of sounds."

"As my musical focus has shifted over the past five years or so towards playing jazz; so, has my preference in terms of what kind of sound I'm looking for from my drums... especially the snare drum. It used to be that when I was playing with a noisy beast like King Crimson, there was a much greater need for a brighter, noisier kind of snare sound; the kind you get from a metal drum. But when you're playing jazz, you want something that has a warmer, woodier, more friendly tone. For instance, a rim shot on a metal snare might just be a bit too bright for jazz whereas a wooden snare would do very well. I need to have something that blends well with an upright bass or a horn, which is exactly what this drum does."

"The other feature of these drums is that they use triple flanged Mighty Hoops as opposed to die-cast hoops. Die-cast hoops tend to control the sound a little more. While a pressed hoop lets things go. The idea of a more corrugated thing is fine for toms, but I need something very lively when it comes to the snare. Something with a very wide range of sounds that you can pick and choose from in different playing situations, from very soft to very loud. Now, these aren't necessarily the easiest drums to control. They're a little wild up until you require a certain degree of skill, but once you've got it, they're marvelous."

"Addo" (Ryo) that, my requirements are fairly normal... a simple, easy to use snare throw-off, a good levered craftsmanship and a general uncluttered appearance. Oh yes... and they had to be black... all black!"



Perhaps one of the most distinctive, identifiable and influential players of the past three decades, Bill Bruford's signature rim shot has literally become the shot heard round the world. Bill has played with and led some of the most adventurous musical ensembles ever assembled. Aside from being a founding member of Yes, over the years Bill has lent his musical vision to the likes of UK, Genesis, National Health, Gong and most notably, King Crimson. As a leader, his credits include his late 70s outfit, Bruford and more recently, Blue, featuring Tony Levin, David Torn and Chris Botti. Bill's main focus over the past year

has been his acoustic jazz ventures with Earthworks as well as his work with Ralph Towner and Eddie Gomez. The Bill Bruford Signature Palomino BB146 is based on the snare drum Bill uses with his Earthworks jazz ensemble and the drum he used in the most current incarnation of King Crimson. The 5 1/2" x 10" BB1057 piccolo represents Bill's latest concepts on expanding the scope of snare drum colors in the jazz genre.

| SPICES | BB146 | BB1057 |
|----------------|-------------------------------------|-------------------------------------|
| Size | 5 1/2" | 5 1/2" x 10" |
| Shell Material | 3-ply Maple/2-ply Birch/2-ply Maple | 3-ply Maple/2-ply Birch/2-ply Maple |
| Shell Finish | Black Melamine Laminate | Black Melamine Laminate |
| Drumhead | HEAT-SET® 14" Snareskin | HEAT-SET® 14" Snareskin |
| Brass Hoop | HEAT-SET® 14" 1835 BRASS | HEAT-SET® 14" 1835 BRASS |
| Snare Wire | HEAT-SET® 14" 1835 BRASS | HEAT-SET® 14" 1835 BRASS |
| Design | BB146 | BB1057 |
| Hardware | Brilliant 6-Piece | Brilliant 6-Piece |
| Head Type | Rubber Coated Snare Heads | Rubber Coated Snare Heads |



BB1057



BB146

Bill Bruford

Aronoff

kenny



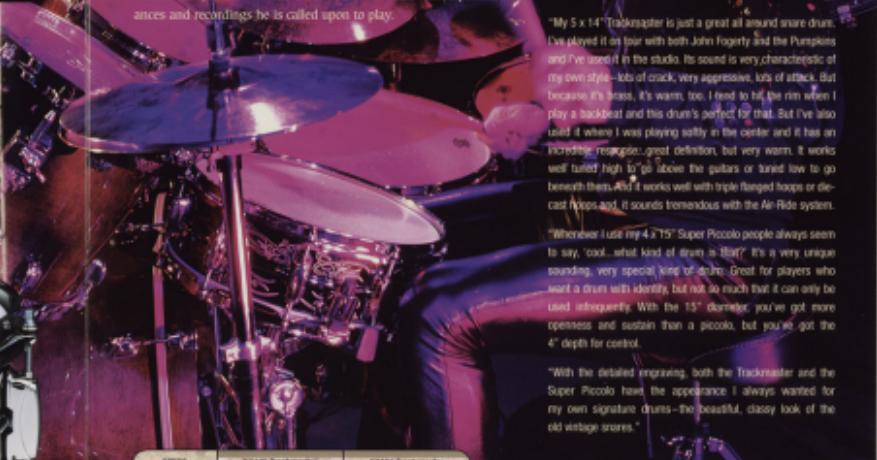
KA154
Trackmaster
"Super Piccolo"

KA145
Trackmaster

An explosive live player, an exacting studio musician, and respected drum educator, Kenny Aronoff stands as one of the most charismatic and in demand players of the 90s. Over the years, Kenny has refined a style of playing that has earned him the drummer's throne with artists such as John Mellencamp, Bob Seger, John Fogerty, Melissa Etheridge, Smashing Pumpkins, Big Papi, Bob Dylan and Elton John to name but a few. Kenny is famous for his extensive "library" of modern and vintage snare drums.

"Whenever I use my 4 x 15" Super Piccolo people always seem to say, 'cool...what kind of drum is that?'"

Most of all, he's respected for knowing which of those drums to choose and just how to use them on the vast and varied performances and recordings he is called upon to play.



KA145
Trackmaster
4x14
Steel
Steel Hoops
Gloss Mahogany Finish
Lugs
Strainer
Bell Hoops
Hardware
Hemp Snare
Gretsch
Head/Halter
Remeo Snare

KA154 Trackmaster
4x15
Steel Brass
Engaged Brass Black Nickel
Gloss Mahogany Finish
Lugs
Strainer
Bell Hoops
Hardware
Hemp Snare
Gretsch
Head/Halter
Remeo Snare

KA154 Trackmaster
4x15
Steel Brass
Engaged Brass Black Nickel
Gloss Mahogany Finish
Lugs
Strainer
Bell Hoops
Hardware
Hemp Snare
Gretsch
Head/Halter
Remeo Snare

"My 5 x 14" Trackmaster is just a great all around snare drum. I've played it on tour with both John Fogerty and the Pumpkins and I've used it in the studio. Its sound is very characteristic of my own style—lots of crack, very aggressive, lots of attack. But because it's brass, it's warm, too. I tend to hit the rim when I play a backbeat and this drum's perfect for that. But I've also used it where I was playing softly in the center and it has an incredible resonance; great definition, but very warm. It works well tucked high up above the guitars or fired low to go beneath them. And it works well with triple flanged hoops or die-cast hoops and it sounds tremendous with the Air-Ride system."

"Whenever I use my 4 x 15" Super Piccolo people always seem to say, 'cool...what kind of drum is that?' It's very unique sounding, very special kind of snare. Great for players who want a drum with identity, but not so much that it can only be used infrequently. With the 15" diameter, you've got more openness and sustain than a piccolo, but you've got the 4" depth for control."

"With the detailed engraving, both the Trackmaster and the Super Piccolo have the appearance I always wanted for my own signature drums—the beautiful, classy look of the old vintage snares."

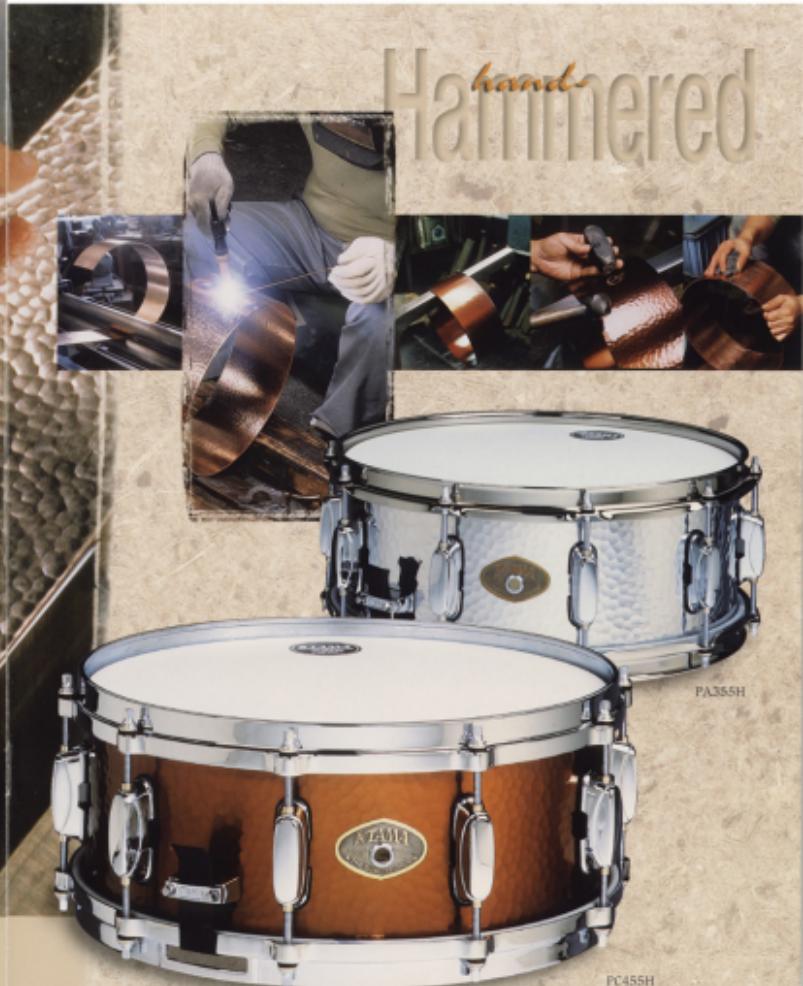
One of the most coveted drums of the past two decades is Tama's Bell Brass snare. Renowned for its unique, bell-like tone, incredible attack and piercing volume, it's long been the "brass ring" for an entire generation of drummers. Our Bell Brass snare is also the inspiration for an impressive new range of drums unique both in sound and appearance. Tama's Hand Hammered snare drums.

"...careful hand hammering provides an appearance as unique and rich as the sound of the drums themselves."

When we first came up with the idea of an extended family of "tonemetal" snare drums, the first and most obvious question was: Which metals would produce the best sounding drums? We experimented with a number of potential materials and shell thicknesses. After road testing early prototypes with working drummers, we came to the conclusion that aluminum and copper were two outstanding choices in shell materials. We then settled on the best thickness for those materials.

While most composite metal snare drums typically feature 1mm thick shells, we found that certain materials (not unlike Bell Brass) provide a livelier, more resonant tone when used in a thicker, 3mm shell construction. The aluminum shell PA355H has a very clear, open sound with bright, crisp overtones and is capable of incredibly loud rimshots. The copper shell PC455H offers quite a different shade of sound, warmer and slightly more controlled, yet still extremely loud. Both drums provide a full range of tonal expression previously found only in Tama's Bell Brass snare. The crowning touch comes from careful hand hammering, which provides an appearance as unique and rich as the sound of the drums themselves.

| SPECS | PC455H | PA355H |
|------------------------|------------------------|------------------------|
| Size | 5.5x14" | 5.5x14" |
| Weight (approx.) | 10 lbs | 10 lbs |
| Shell Material | Copper | Aluminum |
| Shell Thickness | 3mm | 3mm |
| Top Edge | Smooth | Smooth |
| Bottom Edge | Smooth | Smooth |
| Drumhead | Clear | Clear |
| Mounting System | Standard | Standard |
| Color | Chrome | Chrome |
| MUSI-C-TEK® (per side) | MUSI-C-TEK® (per side) | MUSI-C-TEK® (per side) |
| Bottom Hoop | Black | Black |
| Bottom Hoop Color | Black | Black |
| Bottom Hoop Material | Steel | Steel |
| Bottom Hoop Thickness | 1.5mm | 1.5mm |
| Bottom Hoop Weight | 1.5 lbs | 1.5 lbs |
| Bottom Hoop Mounting | Standard | Standard |
| Bottom Hoop Color | Black | Black |
| Bottom Hoop Material | Steel | Steel |
| Bottom Hoop Thickness | 1.5mm | 1.5mm |
| Bottom Hoop Weight | 1.5 lbs | 1.5 lbs |
| Drumhead Material | Exotic Resonant Snare | Exotic Resonant Snare |
| Drumhead Color | White | White |
| Drumhead Thickness | 0.014" | 0.014" |
| Drumhead Weight | 0.5 lbs | 0.5 lbs |
| Drumhead Mounting | Standard | Standard |



PC455H

PA355H

Volume One



Kenny Aronoff



Bill Bruford



Simon Phillips



© Copyright 1999 PDP/PDSI Printed in Japan