And life today means change. Styles of drumming have changed rapidly, as have the drums themselves. Changing kits at a whim is not a realistic option. Using a different snare drum is.

Today more drummers than ever are treating themselves to an array of snare drums to create the right sound for the right situation. The snare drum itself is an artist’s palette of paints. Each snare drum, and how it’s tuned andplayed, provides its own colors and textures. That’s why Tama recently expanded its offering of snare drums...to give drummers a much wider range of available colors.

The new Signature Palette Series of snare goes a step further: these are instruments designed with drummers specifically chosen for their understanding, skill and influence on the art of the snare drum.
Simon Phillips' playing came as somewhat of a revelation back in the mid-70s. Up until that time, no one had even approached the level of the 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 stage work. Well known in the US and Europe for his work with artists such as Peter Frampton and Little Richard's new band, Phil Manzanera's band, and in a string of hit 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 Toto, Toto was in support of the album LIVING IN THE EARTH. Since then, there's been no stopping him. In 1987 Simon was called upon by the Who to serve as the drummer for their ground-breaking reunion tour. Soon after that, he joined Toto as the permanent replacement for Jeff Porcaro. In between gigs, Simon has found the time to lead and write material for his own band. The two snare drums in this folio are bronze, five other maple, and Simon's current favorites for both live and studio work.

"From 1977 until 1997, I'd been using mostly plywood drums, usually 6 1/2" depth. But Tama 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 platings... but the combination of the 5 1/2" inch shell and the nickel plating worked in most every circumstance. And that's what I wanted in a snare 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, left and have them be very, very different, when the musician and the Gladiator were together. The reason for the snare drums are completely different, two snare drums and they're played live. One can really lend itself for a sound 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 those little subtleties you hear acoustically really disappear very quickly. Making records, I usually use both of those snare drums, even using the 6" as the main snare drum on some tracks. The 12" Paget is more like the 14" drums I had been using wood with die-cast hoops. And while triple flanged hoops have a nice ring on the metal drum, I found that I still prefer the die-cast and feel of die-cast hoops on a wooden snare. As well, the Gladiator, the Pageant is now part of my current set up. They complement one another perfectly."

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**SP125 "The Pageant"**

**SP1405 "The Gladiator"**
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 own ’70s outing, Bruford, and more recently, Blue, featuring Tony Levin, David Torn and Chris Boe. 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 Palette 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" BB1055 piccolo represents Bill’s latest concepts on expanding the scope of snare drum colors in the jazz genre.

“I need something lively when it comes to the snaresomething 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 am 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—a kind you get from a metal drum. But when you’re playing jazz, you want something that feels a little warmer, wooden, more friendly tone. For example, I used to use a metal snare might be a bit too heavy for jazz with a wormy snare would do very well. Ultimately, I want something that blends well with a soft, breathy or a horn, which is exactly what this drum does.

“The other feature of these drums is that they use triple flanged ‘brutal hoops’ as opposed to die-cast hoops. Die-cast hoops tend to control the sound a little more, which I didn’t like, so I switched to the hoops that are more controllable for toms and I was really pleased. But I needed something very lively when it comes to the snaresomething with a wide range of sounds that you can pick and choose from in different playing situations, from very soft to very loud. Now, that isn’t necessarily the easiest drum to control. They’re a little sold on that requires a certain degree of skill, but once you’ve got it, they’re marvelous.”

“Aside from that, my requirements are fairly normal—a simple, easy to use cross throw-off, a good level of craftsmanship and a general undisturbed appearance. Oh yes—and they had to be black—all over!”
An explosive live player, an exacting studio musician, and a 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 Dylan, John Fogerty, Melissa Etheridge, Smashing Pumpkins, Kasey Chapin, 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 13” 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.

“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 Vaccines 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 used to be a 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 range – great definition, but very warm. It works well at the high end above the guitars or brass 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 a very unique sounding, very special kind of drum. 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 snare.”

**SPECs**

| TRACKMASTER 4 x 15 | TRACKMASTER 4 x 13
|-------------------|-------------------
|                   |                   |
|                   |                   |
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 these materials.

While most composite metal snare drums typically feature 1 mm thick shells, we found that certain materials (just like Bell Brass) provide a livelier, more resonant tone when used in a thicker, 3mm shell construction. The aluminum shell PC255SH has a very clear, open sound with bright, crisp overtones and is capable of incredibly loud shots. The copper shell PC455SH 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.

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Hand Hammered snare drums provide a rich, resonant sound with clear, bright overtones. Available in two finishes: Natural and Copper. Both drums are equipped with 2-1/4" diameter rims and weight approximately 6.5 pounds.

PA255SH
PA455H