



Volume Two

Stewart Copeland, Mike Portnoy, and Lars Ulrich
Kenny Aronoff, Bill Bruford, and Simon Phillips





"There's always been a need for the snare drum to cut through the racket"

"There's always been a need for the snare drum to cut through the racket created by the other musicians in the band. The drums emanating from the bass and the clattering, ear-piercing sounds of a guitar need to have a snare drum that will cut through the din."

"That explains my signature snare drum. It's thicker than a standard brass shell so it provides sharp attack, but with good low-end. The attack of the die-cast bifter hoop provides an extra arrow in the quiver... another weapon in the arsenal. And I like having the high rim on the top hoop so the rim shots are easy."

"The clarity of the drums is its most unique feature. You can do roughs and drags, and other cool stuff and they all speak clearly without getting lost or they would with a booming, rattling snare drum. The sound of the drum also complements the rest of my kit. My toms are tuned from very high to very low and have a lot of ring so the snare drum is a good contrast."

"To answer the question of how the drum came about, I originally found this mystery drum a long time ago and ended up using it for everything, including the Police. I asked Tama to reproduce it, since it was of unknown provenance. What they came up with is my signature snare drum. It's as close to the original drum I used with the Police as the metallurgists at Tama could make it."

"Then there's the suspicion about the Egyptian hieroglyphic-style logo on the drums... well, I've always felt an empathy with pyramic smiling."

Talk about influential drummers of the past twenty-five years and one name is sure to rank high on anyone's top ten list - Stewart Copeland. Already well established as a musical force from his work in Curved Air and his Klark Kent solo outing in the mid '70's, Stewart's notoriety skyrocketed with one of the most popular bands in all of rock and roll - the Police.

From the first snare crack of "Next To You," Stewart's approach to World-Rhythms in rock forever altered the way people listened to music. His sound, especially his snare sound, inspired a

generation of drummers. But after the last Police concert in 1986, Stewart Copeland put the drums aside and went on to a hugely successful career scoring music for films and TV and composing orchestral and operatic works. Fortunately for drum fans, Stewart's back behind the kit...ready to blow the world away once more with his unique approach to drumming and his unrivaled musicality.

The SC145 honors one of the most recognized drum sounds in popular music. Its brass shell puts out a sound like the bark of a live firecracker. What more would you expect from a man whose playing is equally explosive?



Copeland



SPECS	SC145
Size	14" x 14"
Shell Material	Brass
Shell Finish	Chrome
Shell Hardware Finish	Chrome
Hoops	9.5L 20
Strainer	302/304SS
Anchor Hoops	302/304SS
Hoops/Batter	302/304SS
Hoops/Throw	302/304SS
Hoops/Bottom	302/304SS
Hoops/Bottom	302/304SS
Hoops/Bottom	302/304SS
Hoops/Bottom	302/304SS

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 dynamic 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, Tracy Pop, 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.

"My 3 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, instant 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 when I'm playing softly in the center and it has an incredible response - great definition, but very warm. It works well tuned high to go above the guitars or tuned 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 snares."

SPECS	KA145 Trackmaster	KA154 Trackmaster
Size	14 x 14"	14 x 15"
Shell Material	1-ply Brass	1-ply Brass
Shell Finish	Engraved Black Black Nickel	Engraved Black Black Nickel
Shell Hardware Finish	Clear Nickel	Clear Nickel
Logo	MELLENCEMP pop logo	MELLENCEMP pop logo
Strainer	SPICER	SPICER
Head Type	MAJORS	MAJORS
Hoop/Flange	MPI14-14K BRASS MIGHTY	MPI14-14K BRASS MIGHTY
Hoop/Flange	MPI14-14K BRASS MIGHTY	MPI14-14K BRASS MIGHTY
Snare	MPI14-14K	MPI14-14K
Head/Flange	MAJORS	MAJORS
Head/Flange	MAJORS	MAJORS

Ulrich

Lars

LU1465B8

LU1465

When it comes to the kongs of heavy music, Lars Ulrich is among the giants of the genre... a genre which he and his band created almost singlehandedly. Metallica's marriage of powerful British metal to punk's chaotic energy produced a raw power that rock hadn't experienced in years. And at the center of it all was the band's founder, drummer Lars Ulrich.

A devout Tama player even before Tama achieved prominence, Lars was one of the very first players to harness the power of Tama's new legendary bell brass snare drum. That was because Tama's bell brass snare was the only drum that could handle

"When Tama asked me about doing signature snare drums, I had two things I wanted: they had to sound exactly like what I play, and they had to look like #5% @ #5% cool—and that was it."

Metallica's incredible sound pressure levels. In a sonic environment like that, you have to have a drum capable of withstanding skills with a single back.

Metallica has evolved over the years, as have Lars' drumming and his drum set, but his bell brass snare remains a constant. While Tama's current standard bell brass snare comes equipped with bell brass hoops, Lars' LU1465B8 signature model features die-cast zinc hoops for even more power. The latest addition to Lars' arsenal is the LU1465, a 14" x 5" mm slab of diamond-plated steel precision rolled and a 6.5" x 11" steel. This drum may be even louder and more durable than a bell brass drum, louder or not, the LU1465 is the right vehicle for Lars' latest musical explorations with Metallica.

SPEC'S	LU1465B8	LU1465
Size	14" x 5"	14" x 5"
Shell Material	3-ply Bell Brass	3-ply Bell Brass
Shell Finish	Black	Black
Hoops	Die-Cast Zinc	Die-Cast Zinc
Drumhead	Remo	Remo
Drumhead Material	Remo	Remo
Drumhead Weight	Remo	Remo
Drumhead Tension	Remo	Remo
Drumhead Color	Remo	Remo
Drumhead Texture	Remo	Remo
Drumhead Brand	Remo	Remo
Drumhead Model	Remo	Remo
Drumhead Price	Remo	Remo
Drumhead Availability	Remo	Remo
Drumhead Warranty	Remo	Remo
Drumhead Return Policy	Remo	Remo
Drumhead Shipping	Remo	Remo
Drumhead Weight	Remo	Remo
Drumhead Dimensions	Remo	Remo
Drumhead Volume	Remo	Remo
Drumhead Frequency	Remo	Remo
Drumhead Impedance	Remo	Remo
Drumhead Sensitivity	Remo	Remo
Drumhead Durability	Remo	Remo
Drumhead Reliability	Remo	Remo
Drumhead Performance	Remo	Remo
Drumhead Sound	Remo	Remo
Drumhead Feel	Remo	Remo
Drumhead Look	Remo	Remo
Drumhead Value	Remo	Remo
Drumhead Quality	Remo	Remo
Drumhead Craftsmanship	Remo	Remo
Drumhead Innovation	Remo	Remo
Drumhead Tradition	Remo	Remo
Drumhead Heritage	Remo	Remo
Drumhead Legacy	Remo	Remo
Drumhead Fame	Remo	Remo
Drumhead Glory	Remo	Remo
Drumhead Honor	Remo	Remo
Drumhead Respect	Remo	Remo
Drumhead Admiration	Remo	Remo
Drumhead Appreciation	Remo	Remo
Drumhead Recognition	Remo	Remo
Drumhead Acknowledgment	Remo	Remo
Drumhead Acceptance	Remo	Remo
Drumhead Approval	Remo	Remo
Drumhead Assent	Remo	Remo
Drumhead Consent	Remo	Remo
Drumhead Agreement	Remo	Remo
Drumhead Understanding	Remo	Remo
Drumhead Comprehension	Remo	Remo
Drumhead Knowledge	Remo	Remo
Drumhead Intelligence	Remo	Remo
Drumhead Wisdom	Remo	Remo
Drumhead Insight	Remo	Remo
Drumhead Understanding	Remo	Remo
Drumhead Comprehension	Remo	Remo
Drumhead Knowledge	Remo	Remo
Drumhead Intelligence	Remo	Remo
Drumhead Wisdom	Remo	Remo
Drumhead Insight	Remo	Remo

Metallia has evolved over the years, as have its drumming and his drum set. But his bell brass snare remains a constant. While Tama's current standard bell snare comes equipped with bell brass hoops, their LU1465BB signature model features die-cast zinc hoops for even more "bite." And the latest "clap to Lase" upgrade is the LU1465, a 14" x 5" drum shell of diamond-plated steel precision-etched with a "Lase" logo. This drum may be even louder and more heavily than the LU1465BB (louder or not, the LU1465 is the right vehicle for Lase's own musical explorations with Metallia).

SPECS	LUT-160000	LUT-1600
Size	4' 10" x 10"	6' 10" x 14"
Steel Material	3 mm Steel Sheet	3 mm Hot-Dipped Galv. Steel
Steel Plate/Sheet Thickness	Scratched/Divide	Divide
Legs	MSLN	Chrome
Crustator	MS304	MS316
Body Parts	MS304	MS304
Body Material	MS304 or SS Steel	MS304 or SS Steel
Body Shape	MS304 or SS Steel	MS304 or SS Steel
Accessories	MS304 or SS Steel	MS304 or SS Steel
Head/Bottom	MS304 or SS Steel	MS304 or SS Steel
Head/Bottom	MS304 or SS Steel	MS304 or SS Steel

It's early 1989. The masses and the recording industry have long abandoned progressive rock in their constant quest for "the next big thing." Dream Theater isn't concerned—except about playing the music they believe in. Their first album is released that same year. For progressive music disciples or anyone looking for something more challenging, Dream Theater signals the return of real music. Three years later, the album *Images and Words* puts Dream Theater on the map.

Since then, DT has never failed to deliver on the musical pyrotechnics. Neither has Mike Portnoy. As Dream Theater's music brought huge

audiences back into the prog fold, Mike's intelligent and powerful playing proved that there was still a place for virtuoso drumming in popular music. Beyond that, Mike has made time for two equally high-charged projects, *Light Tension Experiment* and *Transatlantic*. In addition, Mike has won tremendous respect for his ability to communicate ideas and techniques to his fellow drummers who have voted him Best Clinician, along with 12 other Modern Drummer Reader's Poll Awards.

Yet another side of Mike's appeal comes from his sound. Not content to merely generate new ideas for playing drums, he's constantly coming up with innovations for the drums themselves. One of his many ideas led to the development of the Three-Way throw-off which is now used on his new Melody Master Signature Series drums.



Mike Portnoy's Three-Way Tension Adjustable Strainer can lock into three different positions: off, loose, and tight.

"I can even change settings from section to section within the same song."

"I came up with the basic concept for my Melody Master Signature Series drums. I named them after my daughter Mackay about four years ago. I thought about how many drummers use several different snares in the studio. If you they have two snare drums on their own kit to get two different types of sounds. So I suggested to Tama the idea of a strainer strainer that locked into several different positions as opposed to just two. In response they built me a custom drum with a foot pedal that activated the throw-off on the drum. It functioned much like a tympani or it could lock into three positions: off, loose, and tight. Later we took the three-position concept and applied it to the much simpler manual throw-off that's used in the new signature series.

"With this unique Three-Way strainer, I can get different settings with the same drum from song to song - and I can even change settings from section to section within the same song.

"Of my two signature models, one is a 5 x 14" piccolo-type snare with a steel shell. It has the attack to stand out on a track, but enough to blend to snare and to achieve the other is a 5 1/2" x 14" Piccolo drum. Very much like the foot-operated one I've been using for years. This new version will be my full-time snare, same now, and I'll retire the foot-operated one."

"The two different models complement one another and they complement my kit. That's important because I think the snare is the most important factor in a drum kit. Ultimately, it's the main timekeeper in terms of creating a backbone."

SPECS	MP1455	MP1255
Size	5 1/2" x 14"	5" x 12"
Shell Material	Schnee & Sons Maple	Japan Maple
Shell Finish	Sony Anodized Black	Hammerhead Flat Black
Standard Non-Drum Parts	Chromed	Chromed
Lugs	MSL-101	MSL-101
Drumhead	MSL-100A	MSL-100A
Head Holes	MSL-100B	MSL-100B
Head Hardware	MSL-100C One-Side	MSL-100C One-Side
Spoke/Strainer	MSL-100D One-Side	MSL-100D One-Side
Hardware	MSL-100E One-Side	MSL-100E One-Side
Head/Strainer	MSL-100F One-Side	MSL-100F One-Side
Head/Strainer	MSL-100G One-Side	MSL-100G One-Side
Head/Strainer	MSL-100H One-Side	MSL-100H One-Side

Portnoy



MP1255
Melody Master



MP1455
Melody Master

Bruford

"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 band 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 be just a bit too biting for jazz, whereas a wooden snare would do very well. Unusually, I want 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 flange hoops as opposed to the standard two. Die-cast hoops tend to be a little bit stiff, so the more they're pressed hoop lets things go. The idea of a more controlled flex is fine for some, but I need something very lively when it comes to the sticks... something with a very wide flange on hoops 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 they require a certain degree of skill, but once you've got it, they're marvellous."

"Aside from that, my requirements are fairly normal... a simple, easy to use snare throw-off, a good level of craftsmanship and a general uncluttered appearance. Oh yes...and they had to be black...all right!"

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 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 roles in the jazz genre.

SPECS	BB146	BB1055
Size	5 1/2" x 10"	5 1/2" x 10"
Shell Material	3 ply Maple/1 ply Birch/1 ply Maple	3 ply Maple/1 ply Birch/1 ply Maple
Snare Frame	Black Metallic Sandblast	Black Metallic Sandblast
Snare Strainer	Black Chrome	Black Chrome
Lugs	NBL-AC19 (24 per lug)	NBL-AC19 (24 per lug)
Sticks	Maple	Maple
Ball Piece	NBL-AC19	NBL-AC19
Hoop-Holder	WFO-48 STEEL MOUNT	WFO-48 STEEL MOUNT
Hoop-Tension	WFO-48 STEEL MOUNT	WFO-48 STEEL MOUNT
Snare	Black/46	Black/46
Head/Strainer	Evans S-1 Coated	Evans S-1 Coated
Head/Tension	Evans Resonant Straps	Evans Resonant Straps

BB1055

BB146

Phillips

simon



SP125
"The Pageant"

SP1455
"The Gladiator"

Simon Phillips' playing came as somewhat of a revolution back in the mid-70s. Up until that time, no one had even approached the level of jaw 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 sure work. Well known in the UK and Europe for his work with artists such as Pete Townshend, Mike Oldfield, Roger Waters, Phil Manzanera's 80's, and a host of other 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 his album **THREE AND RACE**. Since then, there's been no stopping him. In 1989 Simon was called upon by the Who to serve as the drummer for their record breaking reunion tour. Soon after that, he joined 10th as the permanent replacement for Jeff Porcari. In between, Simon has found the time to test and write material for his own band. The two snare drums in the photo, one maple, 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 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 7 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, very different, which the Pageant and the Gladiator certainly are. The reason is that these two 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 those 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 on the metal drum, I found that I still prefer the drier sound and feel of die-cast hoops on a woodenware. As with the Gladiator, the Pageant is now part of my current set up. They complement one another perfectly."

SPECS	SP125 "The Pageant"	SP1455 "The Gladiator"
Size	12" x 12"	14" x 14"
Shell Material	6 Ply Laminated Maple	7 Ply Laminated Maple
Shell Finish	Chromed Nickel	Black Nickel
Shell Hardware Finish	Chrome	Chrome
Lugs	WELDED 90° PER HOPE	WELDED 90° PER HOPE
Strainer	WELDED	WELDED
Anti-Pull	WELDED	WELDED
Hoop/Holder	WELDED 100% BRASS HOPE	WELDED 100% BRASS HOPE
Any/Other	WELDED 100% BRASS HOPE	WELDED 100% BRASS HOPE
Hoops	WELDED 100% BRASS HOPE	WELDED 100% BRASS HOPE
Head/Weather	WELDED 100% BRASS HOPE	WELDED 100% BRASS HOPE
Head/Other	WELDED 100% BRASS HOPE	WELDED 100% BRASS HOPE

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