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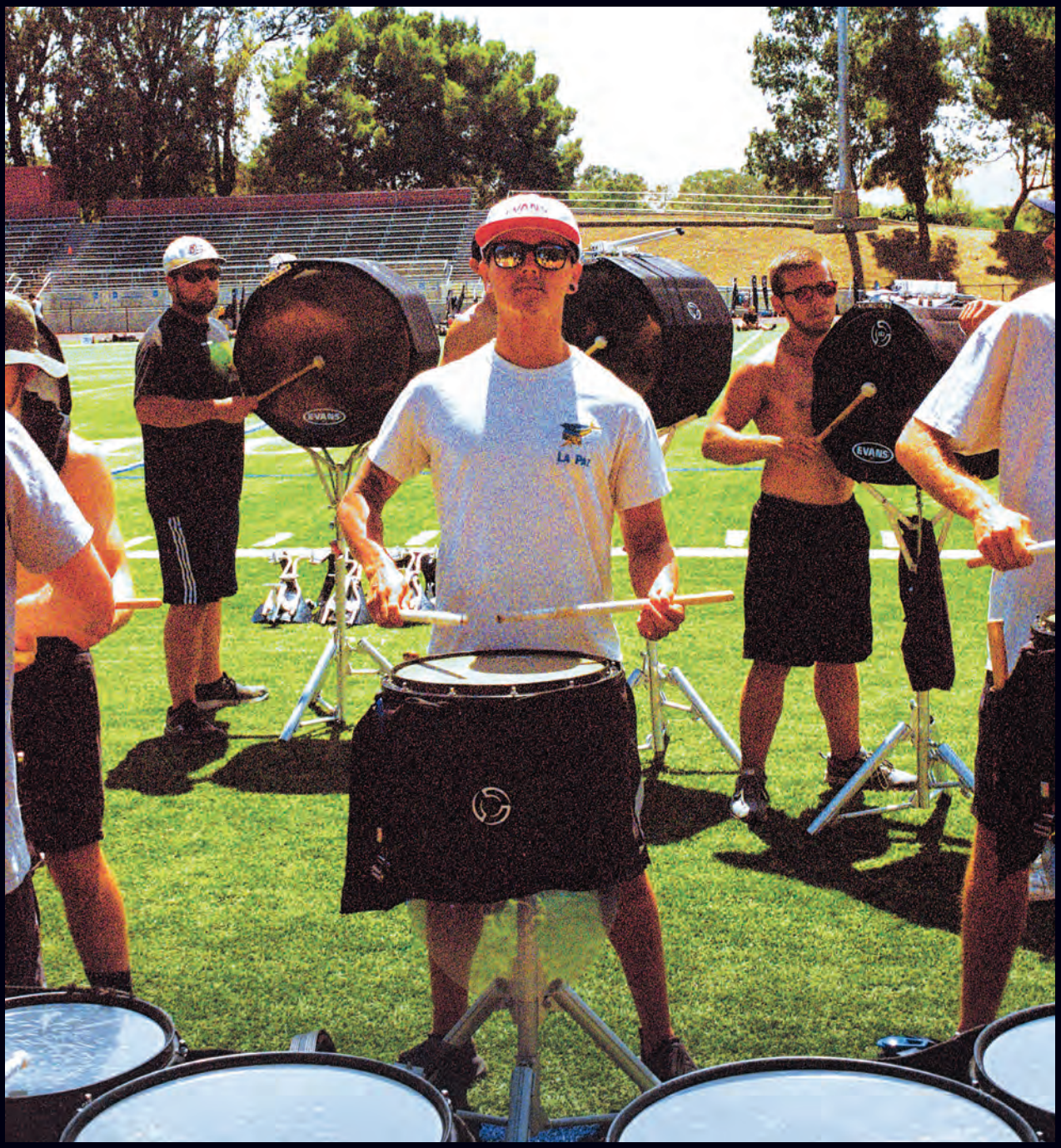
BUILT TO COMPETE
MAGAZINE

ISSUE:
01



VERONICA WICKS / TONY NUÑEZ / KEVIN SHAH / SCOTT JOHNSON
MIKE JACKSON / ANDREW MARKWORTH / MIKE MCINTOSH / GEAR GUIDES

EVANS × PROMARK

EVERY WEEKEND. FOR MONTHS. ON THE BUS. ON THE LOT. ON THE FIELD. SHOULDER TO SHOULDER, NECK AND NECK. CLOSE QUARTERS. CLOSER BONDS. WINS. LOSSES. SUNBURNS, SPRAINS, AND SACRIFICE. COUNTLESS MILES CLOCKED, AND THAT'S JUST ON FOOT. ALL IN THE COMPANY OF DOZENS OF YOUR CLOSEST FRIENDS AND RIVALS. EACH ONE ACHING TO ROLL UP TO THE SHOW AS ONE AND WIN. REST— THAT'S FOR SHEET MUSIC. THE DOGGED PASSION FOR COMPETITION NEVER CEASES, NEVER LETS UP, EVEN WHEN IT'S OVER. BECAUSE IT'S ONLY OVER UNTIL NEXT SEASON.

→ *D'Addario's Kyle Thomas and Yalda Zakeri*

Built to Compete exemplifies the approach we take to our products and the people who use them. We engineer the highest quality tools out there so you can compete at the highest level.

But if you're reading this, you know that Marching music is so much more than the competiton.

For the members, it becomes a culture, securing lifelong friends and memories, and teaching lessons that endure. For the designers and instructors, it becomes their artistic voice. An expression of music, art and meaning that lasts well beyond the season's final performance. This beautiful marriage of education, camaraderie, and artistic output is why you pour your heart and soul into this activity season after season, year after year.

This first issue of *Built to Compete* is dedicated to the passion behind the activity, highlighting the incredible progress and growth of the artform while featuring a few of the performers, instructors, and designers that make it all possible. Throughout, you'll also find Gear Guides, specifically curated to help you navigate the seemingly endless array of products available for you and your students.

Built to Compete is more than a tagline—it's a mantra that has inspired all of us at D'Addario. We hope, through this issue, you'll discover what being *Built to Compete* means to you.

-Kyle Thomas

D'Addario

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BUILT TO COMPETE

Editor-in-Chief
KYLE THOMAS

Creative Director
ANDREW KAY

Director of Strategy and Planning
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Design Director
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Associate Creative Director
YALDA ZAKERI

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SERGIO BONSIGNORE

Product Specialist, Promark
PAUL PEARL

Director of Education
JIM BAILEY

percussion.daddario.com

FOLLOW
BUILT TO COMPETE:
@daddariopercussion

FOLLOW
EVANS AND PROMARK:

D'Addario and Company Inc.
595 Smith Street
Farmingdale, NY
11735 USA

Contributors

• **SCOTT JOHNSON** is the Percussion Director for the Blue Devils, and is one of world's most in-demand Marching Percussion clinicians. He is a former arranger for RCC and Beatrix Drum Corp, among others, and is an inductee of the DCI and WGI Halls of Fame.

• **MIKE JACKSON** is a designer/composer for Broken City Percussion and the Blue Knights Drum & Bugle Corps. He previously taught and designed for Mission Viejo, RCC, and Santa Clara Vanguard, among others, and is an inductee of the WGI Hall of Fame.

• **ANDREW MARKWORTH** is the music director and front ensemble arranger for Rhythm X, the Music Ensemble Arranger and Music Coordinator for Crossmen Drum & Bugle Corps, and Music Coordinator for Centerville High School.

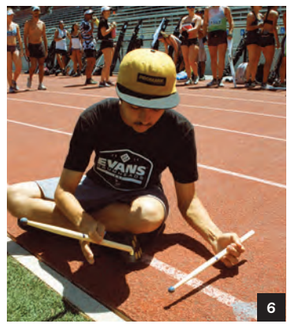
• **VERONICA WICKS** is the Percussion Caption Head and Staff Coordinator for the Blue Knights Drum & Bugle Corps. With an additional background in psychology and social work, she has taught and mentored many young adults at various schools throughout her career.

• **KEVIN SHAH** owns and operates projectRISEmusic.com, and is the Creative Director & Percussion Composer for the Blue Knights Drum & Bugle Corps as well as the music designer for Arcadia High School and Broken City Percussion.

• **MIKE MCINTOSH** is the Percussion Coordinator at the Music for All Summer Symposium as well as the Percussion Caption Manager, Music Coordinator and one of two Percussion Designers for The Cavaliers Drum and Bugle Corps.

• **TONY NUÑEZ** is a marching and sound design specialist in Southern California. He is currently the percussion arranger and visual designer at South Hills HS, Arcadia High School, and Riverside Community College Indoor Percussion.

C O N T E N T S



Photography by Emily Quirk

Illustrations by Martin Salazar

THE

BLUE

DETAILS

ARE INTO THE DETAILS

→ System Blue Tenor Head, p.68
→ System Blue Snare Head, p.66

BLUE DEVILS
Concord, CA

WHAT DOES it take to be an 18-time world DCI champion?

"Constant development," says Scott Chandler, the program coordinator for the Blue Devils. "We go through a rigorous process to really discover our characters."

It's a process the team calls 'Design by Discovery.' Throughout it, everyone involved—from the composers to performers—enters practice with an open mind and an ambition to experiment. What's on the page is only the beginning.

"We peel back layer after layer like an onion," says Chandler, "That's when you discover so many hidden gems in the story."

Uncovering these gems pays off big time. The Blue Devils are the most decorated corps in the history of DCI, finishing in the top five for over 40 years. In other words: there's no one like them.

To Chandler, though, winning isn't everything. The accolades are nice. The recognition is a good way to set the bar. But he thinks there's a bigger purpose to this whole activity. To him, there's something much, much deeper happening every time a team gets out on the field or the floor to finally show everyone what the marching arts are all about.

"A drum corps show is a living, breathing, and very heartfelt lifeforce."

-STEPHEN STENHOLT

THE DEVILS' ADVOCATE

SCOTT | | JOHNSON HAS BEEN WITH THE BLUE DEVILS FOR CLOSE TO 40 YEARS. AND HE WANTS TO STICK AROUND FOR 40 MORE.

→ System Blue Tenor Head, p.68
→ System Blue Snare Head, p.66
→ MX1 Black Bass Head, p.69

→ *Scott Johnson rehearses with the Blue Devils*

THE BLUE DEVILS are known for always pushing the envelope. How do you preserve the team heritage while continually innovating?
We keep trying to define ourselves every year. We don't want to get stale and do the same cookie cutter show like we've done in the past, so every year it's something different, something new, and I think that's why we keep doing this thing. I've been with the Blue Devils since 1976, I've been on staff for 39 years, and I don't plan on leaving soon, unless they kick me out.

So after 39 years as a Blue Devil, what do you think intrinsically makes someone part of the team?
It's been the same, I think, the 70s to today, as far as the performers becoming Blue Devils or making the Blue Devil auditions, making the Blue Devil Drumline, the percussion, the entire organization for that matter. Everybody that walks through that door has to have a good sound quality in order to be part of this organization. Definitely talent helps, but sound quality is extremely important.

Do you think the Blue Devils' creative process is different than other teams in the marching arts?
Definitely. There's a great term we use that Scott Chandler quoted years ago: we design by discovery. We literally design our show as we get on a field and say, "Okay, what can we do?" We kind of get an idea of what we wanted to do beforehand, but it keeps morphing into something different, depending on what the members can do. "Okay, guys, we want you, the performers, we need you guys to move over here in 12 counts, ready, one, two, ready go."

That sounds exhilarating, but also like it's a ton of pressure.
It can be. The DCI activity nowadays, you have to be a musical athlete to be successful and perform. The visual responsibilities put on the performers nowadays, it's off the charts. It's not like back when I marched, and we basically stood still on the 50-yard line, kind of marked time, moved our feet a little bit just to keep pulse, and stood there and played ten minutes of a show.

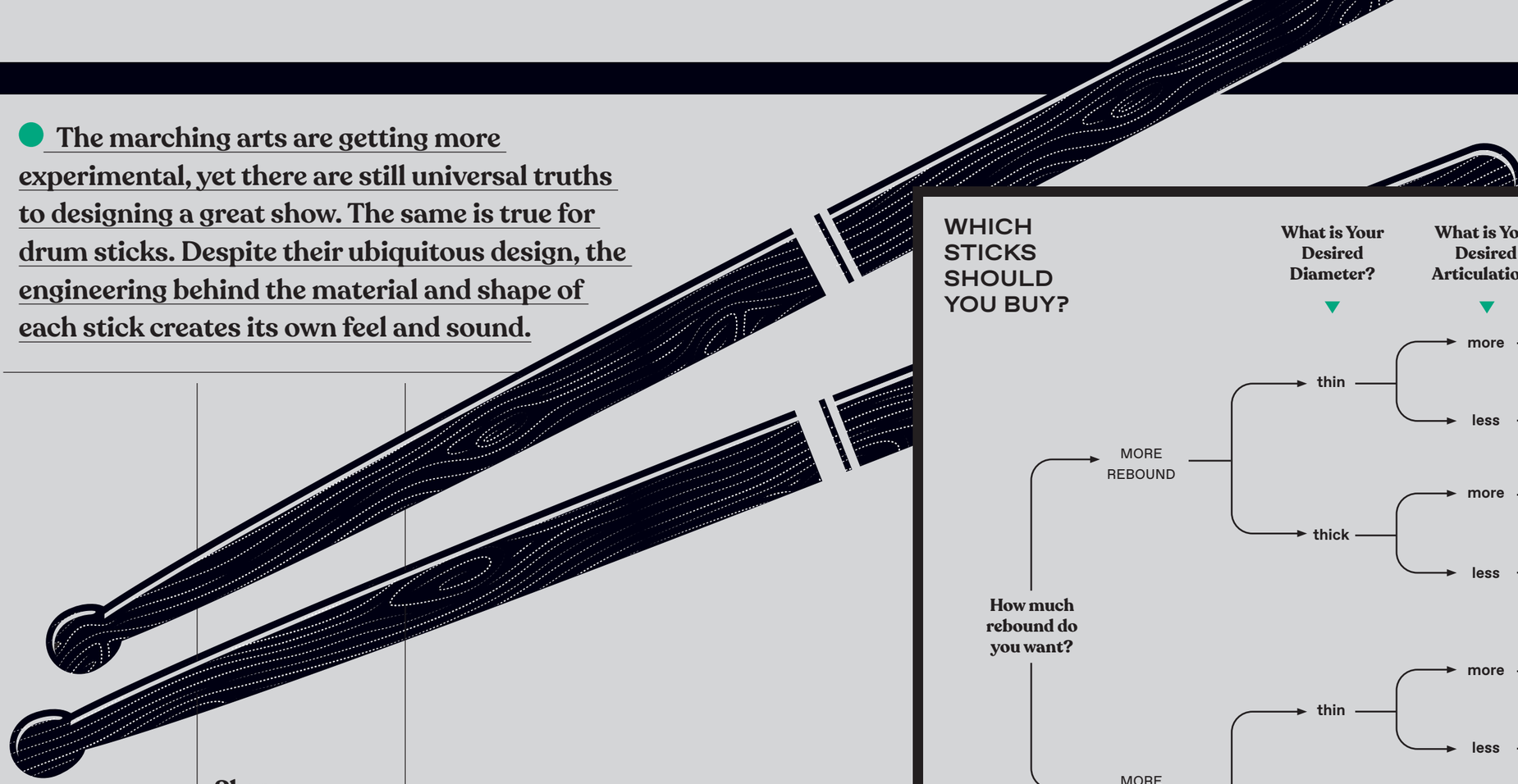
Does having Promark or Evans tools help at all?
The tools that Promark and Evans has given us to put in our tool box has definitely paid off in the success of the Blue Devils. It's been awesome working together to design the sticks and the drumheads, and improving the sound quality year after year after year.

Any signs of slowing down soon?
I'm going to be 60 years old this summer, and people keep asking me when I'm going to retire, and I keep telling them I'm still having too much fun. I've told my staff, my younger guys, that if I ever get out of control, and I get too old for this, you let me know. Because I'll just keep going. So let me know, and what they'll probably do is bring an orange jumpsuit and a wheelchair, and say, "Hey Scott, we want you to use this now." And that's when I know it's time. But I'm still having a blast, and as long as it's fun, I'm going to keep doing what I'm doing. And seeing the look on the members faces and what they accomplish by the end of the season, it's worth every second. ◎

→ Sean Vega Tenor Stick, p.73
→ Scott Johnson Snare Stick, p.72
→ Performer Series Bass Mallet, p.75

Sticks

The marching arts are getting more experimental, yet there are still universal truths to designing a great show. The same is true for drum sticks. Despite their ubiquitous design, the engineering behind the material and shape of each stick creates its own feel and sound.



Material

• Most sticks on the market are made of one of three types of wood (in order from most prevalent to least):
HICKORY
MAPLE
OAK

HICKORY, renowned for its versatility and durability, is the most common wood type, and is virtually the only wood type used in the marching market.

MAPLE is the second most common and is mostly used by players who want less weight with a larger diameter stick. It's the only wood type used in the pipe band market.

OAK is the least common wood type and is usually preferred by drummers who want their stick to feel heavier and denser.

Other than wood, tips are sometimes made of a synthetic material like nylon. Because of its durability and resistance to chipping, plus its mid-range voice, nylon is the preferred material for most tenor players.

Shape

• There are three main parts that can change in the anatomy of a drum stick profile:

DIAMETER
The diameter of a drum stick typically refers to the thickness of the stick in the handle (or where a player holds the stick). These can vary greatly, but are usually larger in marching percussion world (.630"-.730" in Promark's offering.)

TAPER
The taper of a stick usually refers to the angle that occurs in its shoulder. The length and amount of taper are the single largest contributors to how a stick feels in your hands. A stick with a short taper adjusts the balance point forward, making it feel more front heavy, and a stick with a longer taper adjusts the balance point rearward, making it feel more back heavy. The intensity of the taper also affects the feel.

TIP SHAPE
Tip Shape has most to do with how the drum stick sounds when played on a head or cymbal. (see right)

WHICH STICKS SHOULD YOU BUY?

FireGrain Sticks

FireGrain is an innovative heat-tempering process that transforms ordinary hickory drumsticks into tools with unprecedented durability. While keeping their original weight and attack, Promark FireGrain sticks allow you to hit harder and play longer, naturally.

The Problem

• In an effort to address the challenge of durability, many manufacturers have traditionally offered synthetic alternatives or denser woods such as oak. While these options are certainly stronger and last longer than hickory, both sacrifice playability and feel due to their increased weight and stiffness.

The Solution

ENGINEERING

• Top engineers at D'Addario worked alongside the product management and production teams to develop a wooden dowel sorting process to select the most premium, durable dowels from each tree at Promark's state-of-the-art sawmill in Elkton, Tennessee.

OPEN FLAME

• Some early findings pointed to other industries using flame-tempering techniques to harden their products, such as baseball bats, hammers, axe handles—even arrowheads.

In the course of our research, we uncovered a Japanese wood-hardening and preservation method dating back to the 1700s.

This method, known as Shou Sugi Ban, is still popular in the construction industry.

In addition to creating a unique aesthetic, the open flames crystallize trace amounts of tree sap resin remaining in each stick, which builds an exterior armor.

This delays denting, chipping and fraying, ultimately prolonging the life of each drumstick.

Double Tested

FIRST TESTING

• The first testing procedure employs a blunt force striker that simulates rim shots on a triple flange hoop, as well as cymbal bell and hi-hat wear.

SECOND TESTING

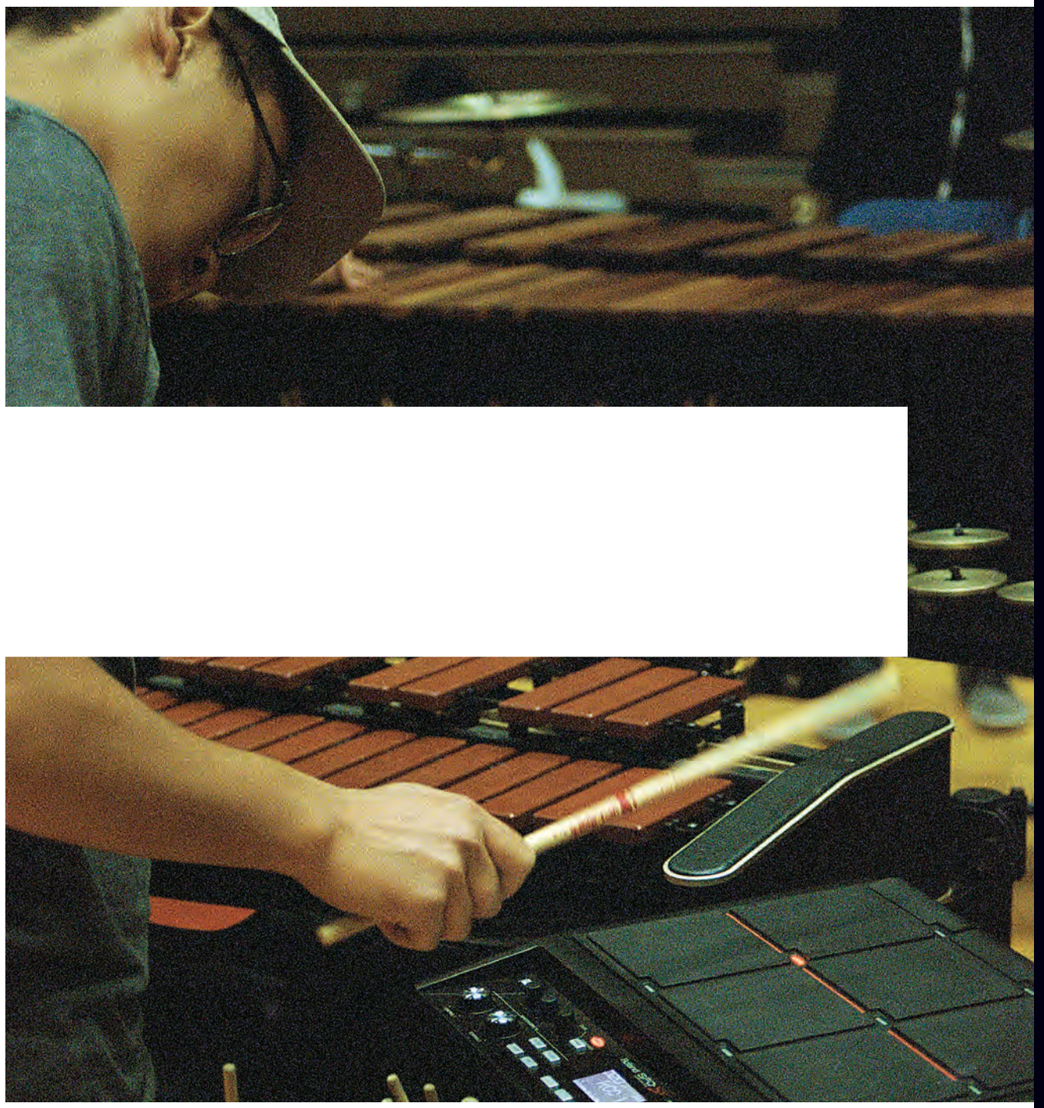
• The second testing procedure employs a device designed to break sticks, while measuring the force required to cause a catastrophic failure.

Durability

• FireGrain sticks are more durable than any previous Promark hickory stick, and each pair comes with the playability you expect from hickory and consistent pair-to-pair feel not found anywhere else.

→ *Tim Fairbanks Firegrain Marching Snare Stick, p.72*

THE ELECTRIC STRIDE



MIKE MCINTOSH REFLECTS ON THE PAST, PRESENT, AND FUTURE OF ELECTRONICS IN MARCHING.

IT'S THE YEAR 2004, and DCI has just created a rule allowing for the live amplification of brass instruments and vocals. While some DCI groups embraced the technology and used it to their advantage (The Cavaliers mixing "finger snaps" for example) most chose not to utilize the rule to their advantage when designing their shows. In 2010, DCI voted in favor of allowing electronics, giving drum corps designers the option of utilizing synthesizers and sampled sounds. This was a game changer and opened up new possibilities in the musical soundscape.

As sound design has progressed over the last eight years, the need for larger, more powerful setups has dictated the use of more speakers and larger mixing boards. Groups are also experimenting with setting speakers all over the field, allowing sound to be "moved" throughout the geographical setting via panning and having certain speakers sounding at any given time. Also, the use of wireless technology has become a large part of the modern drum corps setup.

Another byproduct of modern sound design has been the addition of more staff and in some cases, even an electrics team to handle the transportation, setup and mixing of the shows.

This has created opportunities for more students to get involved as sound design/setup/implementation, where mixing is a huge part of pageantry all over the country, and aren't limited to DCI. Winter Guard International or WGI is also a huge part of this movement.

For some, this explosion of technology has been seen as a negative, as it's taken the activity away from pure acoustic playing and performance. For others, me included, it has pushed us as designers to create new textures, new blends, and new music effects. The use of electronics in music is truly the language of the young, and it has inspired engagement with electronic music trends.◎

FROM AMPLIFICATION TO SOUND DESIGN, KEVIN SHAH BREAKS DOWN THE BEST WAYS TO USE ELECTRONICS IN YOUR FRONT ENSEMBLE.

PHILOSOPHY AND APPROACH

The front ensemble is at the forefront of evolution in the percussion voice, and a lot of that growth has come in the form of a higher level of musicianship and artistry for the players and the use of electronics and sound design.

The umbrella of "electronics" in the front ensemble include several sub-categories that are worth exploring as separate mediums—each with their own purposes and considerations: Sound Reinforcement, Synthesizers, and Sound Design. Each one of these topics is a universe unto its own in terms of craft, but we can explore some big picture ideas on each.

SOUND REINFORCEMENT

Sound Reinforcement refers to the use of microphones and other systems to amplify any member of your ensemble. Usually this includes most of the acoustic instruments in the front ensemble, as well as any soloists or ensembles for your winds—wired or wireless. The most important question to ask when amplifying any instrument is: why? The answer generally should be: to achieve a more favorable blend and balance for the audience/judges.

The reason most front ensembles choose to use microphones is that acoustically they cannot compete with a large wind section or battery and would require an approach to the instrument that could be damaging or un-musical. Amplification of the front allows players to approach the instrument with a much more musical and dynamic approach and allows for their sound to be properly blended into the full ensemble. Once you have your ensemble properly amplified, always be aware of their presence in relation to all the other elements.

When amplifying soloists, similar considerations apply. The goal should be to bring the solo to the front of the mix, but not to dominate the mix. Also, be mindful of the intent of any given section of music before adding effects to the solo. Does the moment require extra reverb? Outside, the answer might be yes, but in a gym or other indoor facility too much added reverb can muddy up your mix to the acoustic instruments.

SYNTHESIZERS

Pianos, string sounds, bass sounds, choirs, etc. These all fall into the category of synthesizer sounds. Usually played by one or more players in the front ensemble on a keyboard controller with either onboard sounds or sending MIDI data to another sound source like a laptop. The blend and balance considerations apply as well as some creative considerations. Ideally you have someone on your staff who is well versed in the available sounds and the ability to tweak or modify them so that you can create a distinctive presence for that voice. For example—any sounds that have a release trail that is longer than the sound of a wind cutoff will need attention so that it doesn't hang over when the winds release. Scrutiny is paramount when it comes to creating a synth texture that enhances your ensemble vs. a sound that distracts from the ensemble.

SOUND DESIGN

Sound Design refers to all of the sonic elements created that are beyond the playable pitched-based instruments found on synthesizers. This includes sound effects, ambient sounds, narration or voice-over, pre-recorded singing etc. This is the most subjective and creative facet of the three considerations. This is where you have the greatest power to create a unique identity for your musical score, as well as create powerful storytelling elements.

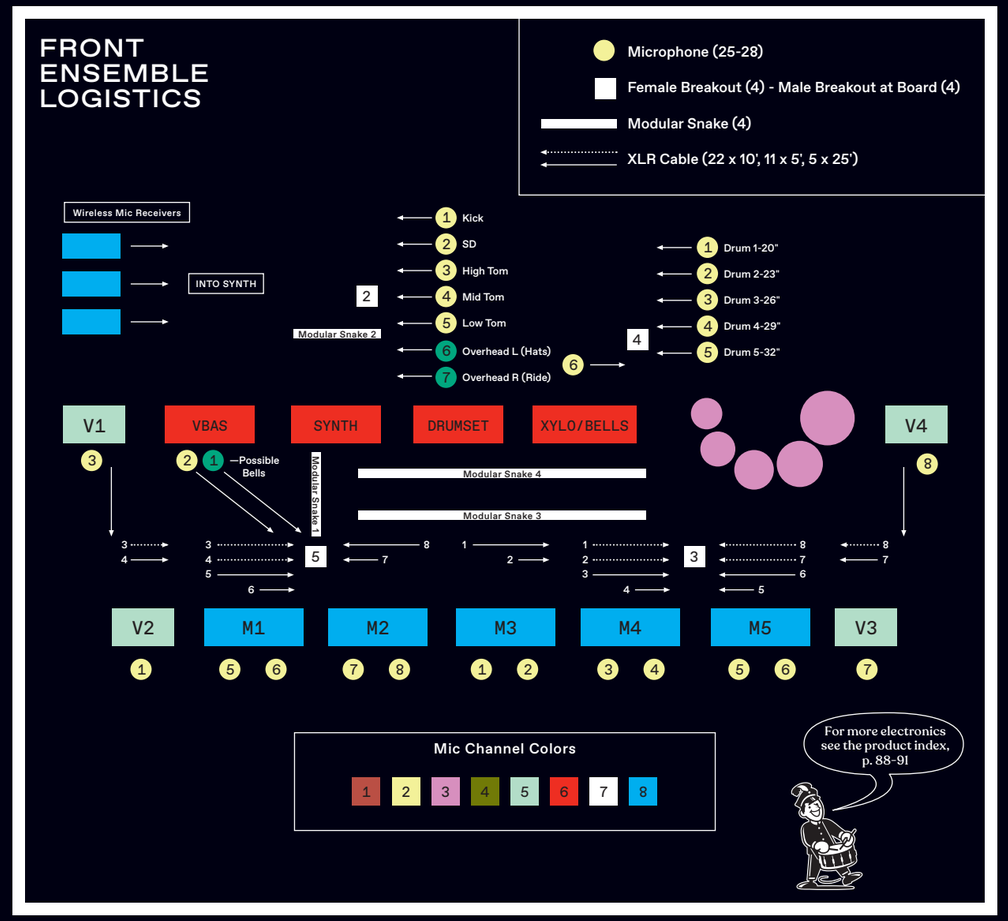
Since this element has a limitless potential, the greatest skill when programing your sound design is discretion. It's really easy to litter your soundtrack with the coolest, fanciest sounds from the most epic sample libraries and easily turn your sound track into a caricature. Think old-school websites covered in clip-art.

As far as sound effects go, you're asking the audience to suspend disbelief that what they're hearing is something that is physically being generated in real time on the field. Now that doesn't mean I've never added a whoosh or a pad or swell or a hit in my scores. But it is important to realize that as the score continues to evolve, those sounds are there to create a mood or texture that is important to the program or visual design.

Another thing to consider is saturation. If one section of the show is very dense with sound design, your ear will get used to that element, and if another portion has little to none, it might create a feeling that something is missing. This is a trap I've certainly fallen into before. Design is just as much making a call on what to include as well as making a call on what to exclude.

Regarding narration and singing: treat the human voice that is conveying text as the main melody. Any narration or lyrics that you want the audience to understand must always be forward in the orchestration. The easiest way to achieve this level of focus is isolation. Isolate the desired words as much as you can for maximum clarity. Also, make sure the vocals are treated in a way that they will cut and project for the environment you are performing in.

The best tactic when it comes to sound design is to create it at the same time you're creating the rest of the score, so that it serves a musical purpose and doesn't feel like an alien wallpaper over the top of the music. Make sure everything has a purpose, give human voice the lead, and exercise discretion.



THE
COMPETITIVE
SPIRIT
OF

CENTER

→ *MX1 Black Bass Head, p.69*
→ *Performer Series Bass Mallet, p.75*

CENTERVILLE H.S.
•
Centerville, OH

CENTERVILLE is a small town in southern Ohio known for being cheerful and welcoming. With its laid-back charm, it's hard to find an atmosphere with fierce competition. Unless you join the Centerville Jazz Band.

"Honestly, sometimes the best thing you can do is cut people," says Tim Fairbanks, Centerville's drill designer. "Every kid still gets to be a part of it, but you can't join the snare line just because."

This might sound like he's running a program that's a bit too severe. Maybe even a little cold-hearted. But once you're on the team, the fun begins.

"Drumline has gotten a little too serious, so we try and take a light-hearted approach."

Last year, for example, Tim's group dressed like vampires and played a grand finale of "It's the End of the World as We Know It" by R.E.M—not exactly a regimented, rule-following show.

"We try to nail the intellectual and emotional, but also have fun. That's as much of a win as anything."

So what's in store this year for one of marching's most fierce yet fun groups?

"We've tasked our players with finding a bunch of vintage costumes," says Tim. We'll find out what that looks and sounds like in April.
-S.S.

→ *System Blue Jim Wunderlich Series Mallet, p.77*

→ *MX1 Black Bass Head, p.69*
→ *Performer Series Bass Mallet, p.75*

"Every kid gets to be a part of it, but you can't join the snare line just because."

-Tim Fairbanks, Drill Designer

→ *Tim Fairbanks Snare Stick, p.72*
→ *System Blue Snare Head, p.66*
→ *MX5 Snare Side Head, p.67*

SNARE BATTER OPTIONS

DARK — BRIGHT

HYBRID-S
■ Designed with younger players and band programs in mind, the Hybrid-S has "give" while providing a broader response across the frequency spectrum, making small drum lines sound larger.

HYBRID WHITE
■ Utilizes two unique high-tensile fibers, one chosen for flexibility and the other for durability. Compared to aramid fiber heads, the Hybrid marching snare batter achieves greater sensitivity, and a broader dynamic range while enhancing projection and durability.

HYBRID GREY
■ Achieves greater sensitivity, and a broader dynamic range while enhancing projection and durability.

SYSTEM BLUE
■ Features a softer feel yet maintains the tonal clarity and projection necessary for a championship winning drum corps. Snare lines will benefit from reduced fatigue during extended play when using these drumheads.

PIPE BAND SNARE BATTER
■ PB-SB1A is designed to fit oversized Pipe Band snare drums (Premier) and PB-SB1B is designed to fit standard 14" Pipe Band snare drums (Andante, Pearl etc.)

SNARE SIDE OPTIONS

DARK — BRIGHT

MX5
■ Contains an aramid fiber/polyester laminate for maximum snare response. A thin overtone control ring reinforces the edge durability and helps to eliminate unwanted overtones, further enhancing articulation.

HYBRID SERIES
■ Features high-tensile fibers in an open weave pattern embedded between two ultra-thin layers of clear film to produce the sound and sensitivity of a polyester bottom head with the resistance to stretch that is closer to aramid fiber.

MS3 POLYESTER
■ Offers the traditional film sound with extreme durability. The overtone control ring helps to suppress some of the unwanted higher frequencies.

snares

What was once a communication tool in the military is now a not-so-secret weapon in your whole ensemble. Instead of winning battles and wars, the snare head now wins over audiences and judges.

Construction

• In today's drumline, the snare is shallower, contributing its soprano voicing to the ensemble. Modern snares require an extremely high tension on each head, which makes it necessary to use durable materials like aramid fiber in the construction. This allows you to tune to a much higher pitch without breaking the drumhead.

Almost all drumheads today are versatile and durable thanks to a combination of aramid fiber, often called Kevlar, and a polyester film laminate.

Snare side heads are mostly made of the above combination as well, but are also available in standard polyester film in various thickness and construction. These standard polyester film heads are often sonically brighter but usually have a smaller tuning range.

Sonically speaking, marching snare heads vary based on the type and thickness of the materials and on the construction of the head itself. Using these unique combinations, each head is designed to help you find the sonic properties you're looking for.

TURNING OLD IDIOMS INTO NEW IDEAS

ANDREW MARKWORTH ON EVOLVING THE SOUNDS AND COLORS OF MARCHING PERCUSSION TO DESIGN SHOWS THAT SURPRISE JUDGES AND EXPAND MINDS.

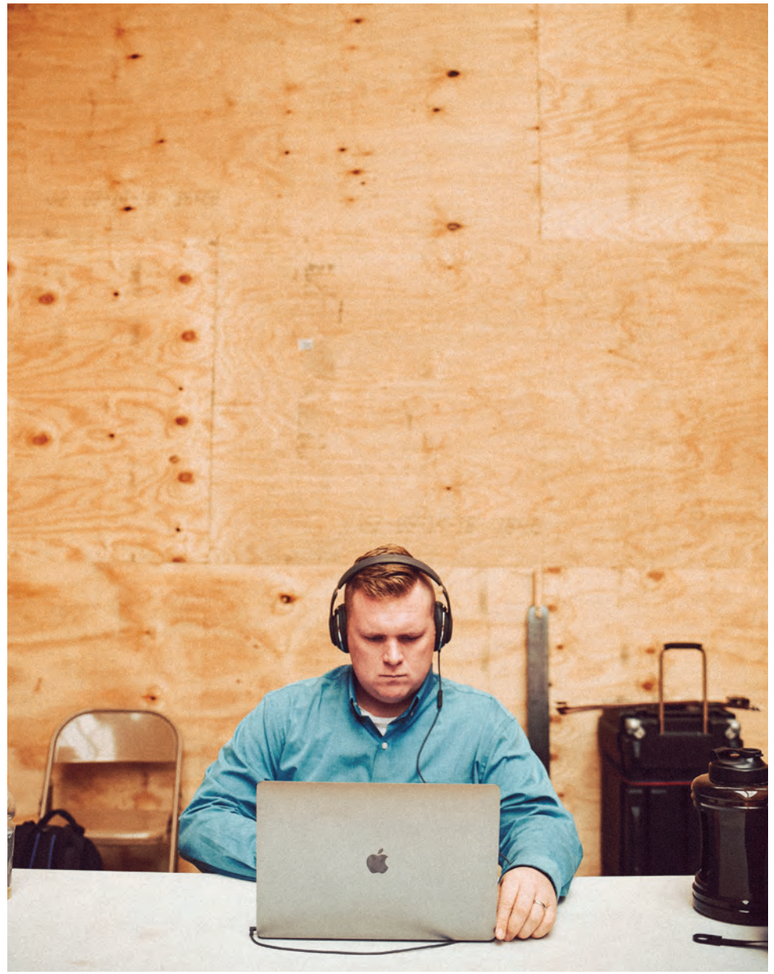
WHEN SOMEONE is tasked with creating "new sounds" it can be a little overwhelming. You may think "Hasn't every sound been heard by the human ear?" Sometimes the daunting expectation of creativity can seem impossible, especially if you are trying to make every aspect of your composition completely original and unique. And if you do have some great ideas, how far do you stray from the concepts and techniques that are sure to work and have been a staple of the idiom for years? Do you always need to reinvent the wheel every time you are trying to create? I think the real answer in achieving creativity and excitement for the listener lies in the element of surprise. Achieving that often happens by placing a creative element within a well-known frame.

A lot of creativity can happen through experimentation and discovery, but it always helps to have a guiding thought or principle. For me that principle is usually the emotional character of the music. What are you trying to make the audience feel with the composition? Are you trying to create a serene soundscape that makes someone feel like they are in the clouds? Are you portraying a story that involves a plot that coincides with different events? Are you wanting the listener to feel uneasy? The questions are endless if you don't have a general direction to guide the process.

There are two major components of creating sounds with acoustic percussion instruments: what you are hitting and what you are hitting it with. Typically, we see people experiment with the latter more than the former. There are traditional groups of instruments that go along with certain genres and people stray away from the norms by trying different implements: brushes, mallets, rubber tipped sticks, etc. The implements certainly add a nice departure from the normal colors and are often well received. Artists are much less likely to use uncommon instruments, which I attribute to the divisions that are often drawn between sub-genres. Even within the percussion community there are different connotations about the legitimacy of different types of ensembles (concert percussion, steel band, marching percussion, African ensembles, Gamelan, etc.). I find that my most successful endeavors involve the removal of those divisions. Accept all the tools at your disposal to create the emotion and effect you desire. I like to focus on the most attractive elements of each genre and see if you can recreate them with different tools. A marching bass drum section, for example, is often known for exciting split parts that challenge the players. Can this same skill be brought to other colors and sounds to create a unique moment? Of course it can.

The world of electronic music offers a world of endless possibilities. Electronic sound can never completely replace the vibrancy of sounds that are created live, but they can open up new worlds of possibilities that can give your music a whole new life. I spend many hours of my life searching for the right electronic sounds to be integrated into my compositions and arrangements. Understanding synthesis and creating your own sounds with digital synthesizers can truly give your music a unique voice. Try not to rely too much on synth presets (although many are adequate and could save you time). One thing I like to do is find a preset that I like and then play around with the parameters within the synthesizer. This will help you understand the different elements that make up the sound you like and will expand your vocabulary and skill set.

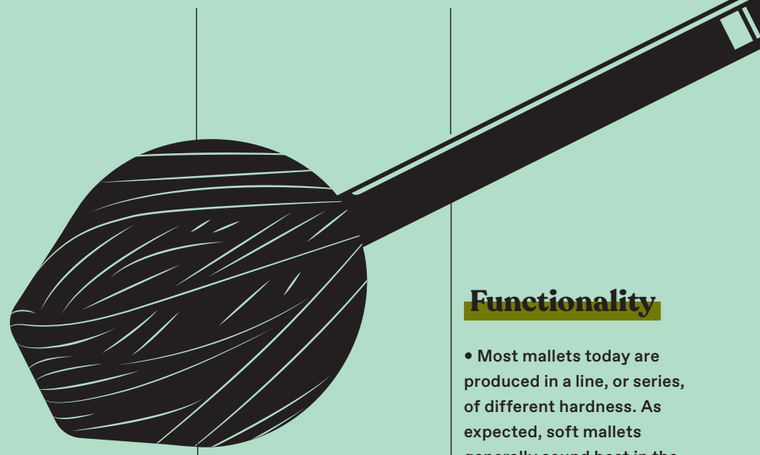
You will create new sounds and colors when you have a goal in mind and you remove limitations on how to achieve it. Search for the desirable aspects of music that you enjoy and figure out how to place them into a context that helps to create your vision. Sometimes you discover an even better vision along the way. ◎



Photograph by Jesse Fox

They're colorful, vibrant, and versatile. Keyboard mallets have an unmatched combination of core, wrap and shaft material that can accompany any type of music you compose. They're used on four main instruments: the marimba, vibraphone, xylophone, and glockenspiel/bells.

Mallets



Core Variables

• Typically, there are four core shapes available:

Each shape has a wide variety of sizes and types of material that contribute to the overall sound of the mallet. Synthetic rubber is the most common core material for marimba and vibraphone mallets. Hard plastic with a latex covering is also popular.

Construction

• Keyboard mallets are traditionally assembled the same across the industry, beginning with the assembly of a core made from various sizes, shapes and materials, then to a shaft made of rattan or birch. This assembly is either wrapped or unwrapped, depending on the intended instrument.

Promark has a reimagined and redesigned mallet assembly featuring a patented insert that seamlessly bonds the shaft to the core, contributing to the strongest, most versatile mallets we've ever produced.

Functionality

• Most mallets today are produced in a line, or series, of different hardness. As expected, soft mallets generally sound best in the lower range of the instrument and do not speak well in the upper register. Naturally, the opposite is true for harder mallets. We always recommend beginners start with a hard mallet, and then move up to a medium-hard, followed by a medium-soft. Try to avoid extremes, like very soft or two-toned, until you're equipped with a comfortable selection of medium, general-purpose mallets.

Shaft Variables

• There are basically only three different shaft materials within the assembly of keyboard mallets:

BIRCH
> The most rigid natural shaft material

RATTAN
> A natural material with a bit more flexibility than birch

FIBERGLASS
> A synthetic shaft material with the least rigidity

Generally, we separate the wrap options for mallets by yarn, which is often found on marimba and speak best on wood keys, and cord, which are often found on vibraphone mallets and speak best on metal keys.

By adjusting the tension, wrap layers, and wrap angles of your mallet, there are infinite opportunities to nuance your sound.

WHICH MALLETS SHOULD YOU BUY?

What is Your Desired Articulation? ▼	What is Your Instrument? MARIMBA	VIBRAPHONE	BELLS/ XYLOPHONE
SOFT	AM1 JW1 DV1 SU1R	AM5R JW6R DV5R	
MEDIUM SOFT	AM2 JW2 DV2 SM2 SM3 SU2R	JW7R DV6R SV1R	SU3R
MEDIUM	n/a	SV2R	n/a
MEDIUM HARD	AM3 JW3 DV3 SM5	AM6R JW8R DV7R SV3R	SU4R SU5R SU6R SU7R
HARD	AM4 JW4 DV4	AM7 AM7R JW9R DV8R SV4R	SU8R SU9R SU10R
EXTREMELY HARD	JW5 SM6	n/a	SU11R SU12R SU13R SU14R

→ System Blue Jim Wunderlich Series Mallet, p.77

AT

ARCADIA

THE KIDS
STAY IN
THE PICTURE

→ *MX1 White Bass Drum Head, p.69*
→ *Performer Series Bass Mallet, p.75*
→ *SD5 Light Multi-Percussion Stick, p.75*
→ *Tri-Center Bongo p.67*
→ *G2 Tom Head p.64*

ARCADIA
•
Arcadia, CA

MOST MARCHING performances are written solely by composers, designers, and coordinators. But the creative process behind Arcadia's powerhouse shows is different than most.

"We want the students' input all the time," says Tony Nuñez, a 19-year veteran of Arcadia and its percussion arranger plus visual designer. "We want them to own it."

And the approach works. Since winning the 2011 WGI World Championship with a groundbreaking and experimental show, they've set the standard for what can be explored in the marching arts. What's more: Tony and his fellow designer Kevin Shah strive to make 100% of their compositions completely original each year—an uncommon feat in a field that often borrows from other artists.

This relentless creativity and unexpected approach has also encouraged more students to pick up an instrument.

"33% of the students at Arcadia High School participate in music programs," says Nuñez, "It's honestly sometimes hard to keep up with them. But there's nothing better than watching these students find their own voice."

-S.S.

RECHARGING THE BATTERY

TONY NUÑEZ EXPLAINS HOW HE EXPLORES SONIC UNIVERSES TO IMPLEMENT NEW IDEAS INTO THE BATTERY.

CHOOSING IMPLEMENTS for the battery section is and always has been a very natural and fun process. It usually starts with a simple physical motion in my hands, arms, torso and quickly shifts into feel, sound projection and proportion. In short, how do I feel while I'm making the sound I imagine and how does it translate idiomatically?

I've always written music with the sonic identity of the show at the forefront. There's a lot of time spent upfront experimenting and creating the sonic world of every production. Once the sonic identity is established, I start thinking about all of the instrumental voices in a three-dimensional space. I first ask myself, "Where should the sound come from, where is it located and where is it going next?" These questions need to be answered at the onset of every project. Once I've decided how to start the project, the next consideration is the first entrance of the battery, and the projection and density of those voices.

"How forward or present should their sound be relative to the sonic identity of the front ensemble?" Again, I spend a lot of time asking myself questions before committing to a single instrument or note. I never know what instrument in the battery (or front ensemble) will sound first. Every production and ensemble has its own unique parameters, objectives and stories to tell. I take these parameters into consideration at every step of the design process and subsequently create design rules for each show.

Once I've answered my own (long) list of questions, it's time to start implementing the initial physical motion and projection ideas into the big picture by sculpting phrases and musical destinations. This is when a deliberate experimentation phase begins. The sticks start playing their first crucial role in feel, voicing and texture. I honestly pick-up whatever sticks are closest in proximity and start playing/writing with more focus and intention. Three to four hours later and out pops a musical idea that fits within the rules of the sonic universe, the maturity of the players (who have to play the music), and a pretty clear idea about how those players will move in space on the floor/field. Insert some positive self-talk and don't spend too much time with the playback button. Take a break for as long as you need and move on to the next idea.

Honestly, there isn't too much mystery with the battery instruments and what they might sound like. And, there aren't too many problems we're trying to solve these days with the instruments themselves. What I'm focused and excited about is how the sonic universe and visual ideas influence the way I think about the battery voices and their proportion through time musically and physically.

The second and most crucial part of implement selection for the battery is when the music is passed out and it's time to share with the members why and how the music was crafted for them. I like to spend time sharing with the group what I was thinking while writing each phrase, the goals of the big musical picture and any information that speaks to their visual performance. This has always been a special time to get a pair of fresh (high and heavy) sticks out and demonstrate small phrases in detail with the members and staff. I enjoy sharing my physical, emotional and musical approach to the music which includes touch, technique, manipulation of the stick, color of the sound, projection of the sound, and the shades and arcs of intensity that a dynamic marking don't always capture. The most beautiful part of the process is witnessing the members and staff bring their unique perspectives and lives to the music over time. What once was a small musical or physical idea has over time transformed into a unique visual and musical experience that now belongs to the performers and audiences alike.

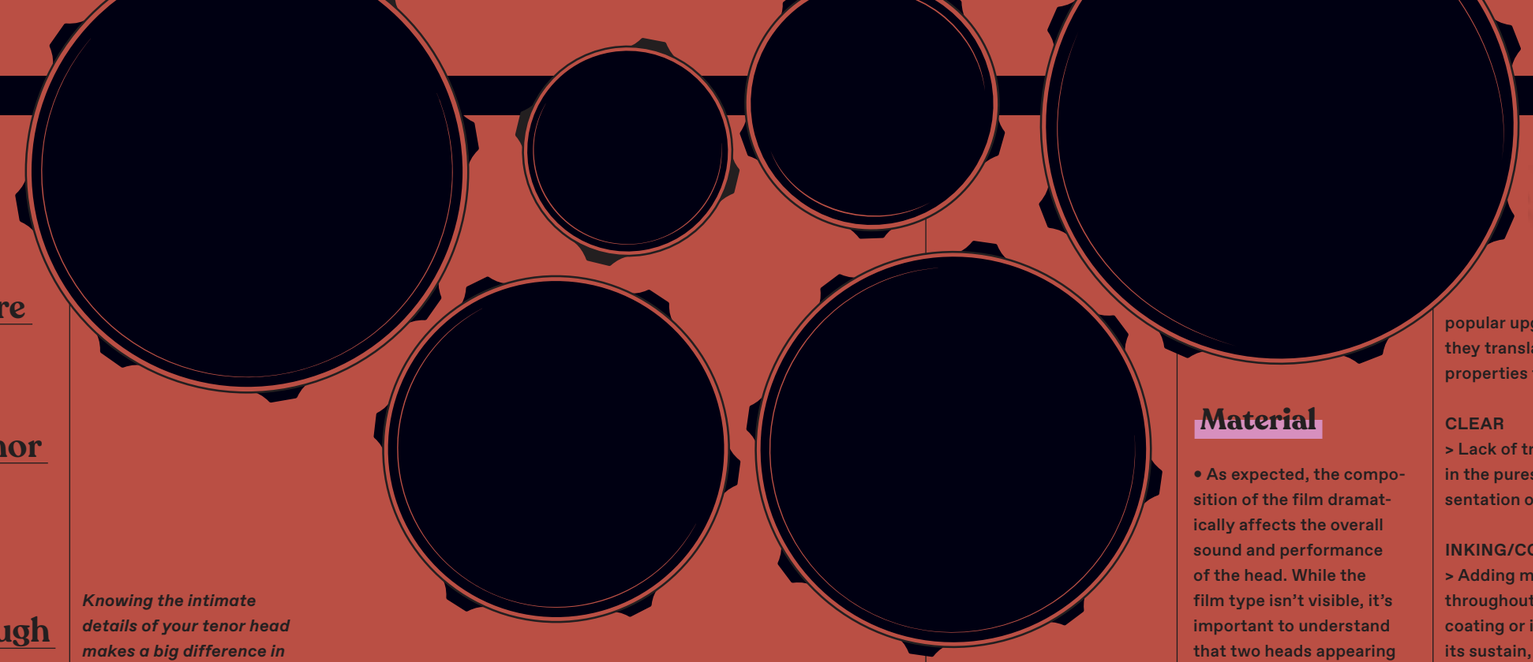
PRO TIP: Get to know your manufacturers products. Spend time playing and experimenting and encourage your team to do the same. It's a group effort and input from your staff and members on which implements feel best in their hands should always be considered. ◎

→ *MX1 White Bass Head, p.69*

Tenor drums are an historic instrument that can add a little tenderness or tenacity to any composition. They have the daunting task of filling the sonic void between the snare and the bass drums, all while working both as an individual and complementary voice within your ensemble. Choosing the right tenor head is extremely important.

Thankfully, you can choose from many options to play in various musical styles and applications—from baroque to the blues. Though all heads are made of polyester film, there are other factors that help you find the right one, so it helps to understand how their construction and composition affect their sound.

Tenors



Knowing the intimate details of your tenor head makes a big difference in finding the sound you're looking for.

Plies

• A majority of tenor heads are two ply, which means each head is made of two individual layers of combined polyester film. This creates several performance attributes such as increased durability, pitch stability, projection, articulation, and a significantly larger tuning range.

Material Thickness

• Though you might see slightly thinner or thicker heads, most tenor heads average 14 mi (14-one thousandths of an inch). To find a head that's right for you, consider:

THINNER HEADS
> These are going to be more resonant, with a longer sustain and being less pitch-stable. Thinner heads also tend to be tonally brighter.

THICKER HEADS
> These are going to be less resonant, with a shorter sustain while also highlighting the articulation. They'll also be more pitch-stable while providing a darker tonal color.

Material

• As expected, the composition of the film dramatically affects the overall sound and performance of the head. While the film type isn't visible, it's important to understand that two heads appearing similar could be extremely different in performance and properties. Simply put: when it comes to drumheads, let your ears make the decisions.

Treatments

• Using a variety of new techniques, processes and technology, sonic properties in tenor heads are now fine-tuned more easily. Here are a few of the most popular upgrades, and how they translate into sonic properties for you:

CLEAR
> Lack of treatment results in the purest sonic representation of the film.

INKING/COATING
> Adding mass to the head throughout the process of coating or inking affects its sustain, projection, and overall tonal color.

OVERTONE CONTROL RINGS
> Sometimes, you might see an inked or painted ring around the outside of the head. The specific purpose of this is to target higher frequencies produced by the head, which means that heads with Edge Control rings have attenuated upper frequencies, giving more clarity and brilliance to the head.

For more tenor heads see the product index, p. 68

TENOR OPTIONS

DARK ——— BRIGHT

MX WHITE
■ Designed with an advanced hoop concept that prevents pull-out and made using two plies of 7.5mil white film that yield an exceptionally warm and focused tone.

MX BLACK
■ Designed with an advanced hoop concept that prevents pull-out. Made using two plies of 7.5mil black film that yield a very warm and focused tone.

MX FROST
■ Utilizes a 2-ply film combination with a unique translucent frost coating that provides a contemporary look and warm resonance that projects extremely well.

SYSTEM BLUE
■ Featuring a unique film combination and sound control technology, the System Blue™ series offers enhanced attack, tonal clarity and projection with increased durability and tuning stability.

MARCHING EC2
■ Features two matching plies of 7mil film for greater strength and durability. Sound Shaping Technology (SST™) controls overtones for focused sound. The hoop profile is specially designed to with standard higher tensions and offer durability.

CORPS CLEAR
■ CORPS CLEAR features a top ply of 6.5mil and a bottom ply of 10 mil that make it more durable than thinner heads. This added durability both prolongs the life of the head and keeps it in tune longer.

TCX
■ With the combination of two identical plies of 7mil clear film, TCX tenor heads offer a full, rich tonal spectrum at any tuning range with increased projection and clear articulation. The TCX series delivers maximum resonance and sustain at any tension.

DIRECTOR

HOW DO YOU BUILD A MEANINGFUL PERFORMANCE? MIKE JACKSON THINKS IT ALL STARTS WITH THE RELATIONSHIP BETWEEN THE:

BAND DIRECTORS, tech staff, caption heads, arrangers, composers, drill writers, choreographers... We're all part of the same ecosystem. However, we couldn't be more different. For the purposes of this bite-sized article, let us look at just two of these unique species: Directors and Composers.

I have often wondered what makes the directors I have worked for tick. How did they choose their profession? When did they make this decision? And what is it that fulfills them? The answers to these surely vary from human to human, but there must also be similarities, given the specific nature of the tasks involved in maintaining a music program. I am also certain that plenty of directors have wondered what I'm doing with my life and why disconnection seems to be the default relationship between most independent contractors and directors. If we can all understand each other (our histories, motivations, and passions), we can reduce resistance, increase efficiency, and most importantly, have a good time doing it! The older I get, the more I'm motivated by daily fulfillment. That is, I am not willing to be miserable for months just to create a successful end result. I don't think happiness and success are mutually exclusive. The question is, how can we achieve both?

Share who you are, and why you do what you do. If your director has not initiated this discussion, reach out. Make the time to sit and just talk. I highly recommend doing this away from the office/workplace. Going to coffee or lunch will increase the likelihood that you both will see the other as a human being with complex goals and motivations. This one conversation can change the relationship and make for a highly fulfilling season creating something together for the benefit of your students and each other.

This should be something we do at every level: Director to Design Team to Caption Heads to Techs, etc. But starting at the top is the best way to ensure unity, and more importantly, understanding. If the team is truly pushing the envelope of what's possible, there will be times where the unity breaks down. How we handle that conflict is pivotal to the future of the relationship. We should fall back to that philosophical conversation and remember what drives each individual on the team may differ from our own motivations.

So what does all this look like in context? Perhaps we should do frequent reviews of ourselves in the figurative mirror: is our interaction with team members isolated to schedules, due dates, and the urgency of the day? How often are we talking big, life concepts? How often are we asking "why"? If your director is engaging in these macro and holistic discussions, you'll start to feel a connection that transcends the triplet on beat two of bar twenty-seven in movement II that is always slow from the woodwinds. If you are the director reading this, imagine your drill writer, percussion composer, and wind arranger being omni-aware of your purpose. Everyone involved will have a much more enriching and fulfilling experience.

There is an unattractive reality to this. By sharing our philosophies, we may realize that this is not the place for us. And that is okay. This discovery needs to happen as soon as possible so everyone involved can move on. No one can afford to lose time. Separating under these circumstances can actually create strong bonds of respect. We can view each other, and our opposing viewpoints, from afar, from unique paths, and celebrate this incredible art form. That is, after all, what we all have in common. ◎

PITCH-PERFECT PERCUSSION

HOW DIFFERENT IS INDOOR VS. OUTDOOR TUNING? VERONICA WICKS EXPLAINS THE ARTFORM OF TUNING YOUR DRUMS IN DIFFERENT ENVIRONMENTS, AND HOW GETTING TECHNICAL BRINGS OUT THE EMOTIONAL.

TUNING AND instrument preparation for battery percussion is a delicate and time-consuming process. It can take hours to implement properly and days to dial in the sound preferable to the individual and environment. As daunting as this sounds, I actually find the art of tuning to be gratifying and about as personal to the artist as the music and performance elements are. It's one of the most important components to a distinguishable battery percussion sound.

A variety of general factors contribute to the presentation of battery percussion sounds in a performance setting, *ie:* indoor acoustics, outdoor environment, stick implements, age of drum heads, weather, and the player. Given all these factors, I choose a few different methods depending on the environmental scenarios between outdoor vs. indoor.

One of the things I like to consider when tuning in both indoor and outdoor settings is the natural make-up of the instrument. I find the sounds I like the most to be congruent with the drum's built-in functionality. Personally, it feels as if the natural state of the drum is an integral part of creating authentic sounds. Given that, I usually don't alter or add too much layering to what the drum and head already bring.

In many of the groups I work with, we've experimented with different approaches to tuning depending on the environment. Beginning with snare drum in an outdoor setting, we tune the bottom head to a C# and usually the top head is tuned to "feel" but slightly lower than the bottom head so it can flex and push air down the column of the shell. If you're an instructor, I find this part of tuning a snare to be educational for the student. It helps to give them a pitch for the bottom head so they have something to shoot for. Additionally, I would also teach them not only to listen for pitch while tuning but also balance each lug to its opposite. Tuning lugs to their "opposite" helps create even stretching and tension across the whole drum in opposition. I usually share with students that the gut insert lugs on a snare drum will typically be lower than the other lugs so it's ok to give them a little extra tension. From there, it's all just a slow process of bringing the head up to pitch after you've balanced and matched all of the lugs. I would also suggest taking your time to get the bottom head all the way up to pitch. Give it a few days to stretch and maybe start at a lower pitch, then as the days progress and the head begins to stretch - reach the final pitch of C#. Sometimes, we've found that we want the snares to be a little higher and often take them up to a D; this is especially relevant in indoor settings, sometimes the crispy, higher D pitched sound is more desired so we usually stay within the range of C#-D for both outdoor and indoor. Something we also do in a more detailed fashion and wouldn't typically have a student do is leveling and tuning the guts because that is an integral part of the snare voice. I could go into lengthy detail about that process but to sum it up—we don't remove any of the guts and tune each strand to match.

Tenor tuning is definitely one of the areas I find the opinions fluctuate on whether tuning to notes or tuning to general pitch references is more common. For outdoor I think one of the most difficult things about tenors is that typically they are one of the smallest sections on the field, so projection is typically an issue. Trying to get anywhere from 3 to 5 tenor players to cut through on a field can be difficult. I've experimented with using pitch references but have found the most consistency by tuning to the same notes for each drum. This helps me have a reference and then I can adjust that note higher or lower depending on how they are projecting. For outdoor I usually start with these notes as a foundation: A-14", C-13", D-12", and F#-10". Often times in the summer it's easier to go in this lower range because we aren't worried about acoustics and you can get away with a little extra resonance. Sometimes I find this range a little low and often take all the drums up a half step. I even experimented this year with going up a full step: B-D-E-G#, with spike and spock usually more "feel" based for textures. I think what I found to cut the most is anywhere within the range of A-C-D-F# to B-D-E-G#. It takes some messing around with, especially in a drum corps or outdoor setting, to get the projection right, but that's the range I usually stick to. For indoor, we always go with B-D-E-G# because I have found that too much overtone and resonance don't work well in that type of acoustic environment. I think the higher pitches help cut a bit more and dry up some of the twang that tenors can sometimes have. In teaching students to tune, notes give them a clear reference point and consistent sound to aim for. Additionally, I would stress the importance of balancing the lugs in opposition on tenors, just like we do for snares. Sometimes just rebalancing and clearing out all of the lugs can make an old head sound better again.

Bass drum tuning fits into many of the same regards as tenor and snare. As mentioned earlier, we like to keep some of the natural resonance but do opt for some muffling on bass drums. All credits for bass knowledge and sound go to Matt Gonzalez and Steven Herman for the muffling and note pitches we select to use at nearly all of my groups. We don't use any pre-manufactured bass muffling, but rather use a local foam shop where we customize the sizes ourselves and use adhesive spray to attach the foam to the shell closest to the outer edges of the drum. We muffle to remove some of the overtones that bass drum can have and help to get more tone out of the drum. The same muffling methods are used for both indoor and outdoor.

Some of the differences though for outdoor vs. indoor with bass drum are the pitches and sizes. For outdoor, the sizing is 18", 22", 24", 26" and 30" tuned to DADGB starting from bottom bass to top bass. For indoor, the sizing is: 16", 20", 22", 24," and 28" - tuned a half step higher, so D#-A#-D#-G#-B#. I think the difference in size helps with volume during the summer and getting that low end, where in the indoor seasons it's not as necessary to have as much low-end resonance. As we dive into specifics and professional standards, I believe each individual customizes the notes and sizing to their liking. This is what we have found to work well within our tonal sounds between tenors and bass drums but many times I find myself with tenors, and Matt with bass drums, altering and experimenting with pitches each year to get it completely dialed in.

All in all, there are so many variables when it comes to tuning. Most of my preferences on tuning have come from experimentation and trying to find that distinguishable sound that matches my identity and character of how I play as an individual and how I would like my lines to play. When it's in that perfect sweet spot, I like to back up about 20 to 30 feet and listen to the full battery ensemble. When all battery percussive elements are working together tuning and pitch-wise, combined with the composition and players—then we can make drums sound like something emotional—something beautiful that resonates not only with us as a staff, but with the listener as well. ◎

Bass

It's big. It's bold. And it's beautiful. The bass drum is one of the most crucial instruments in your ensemble, giving it tonal, rhythmic, and melodic support. Adequately tuning it and choosing the right head is key so that you don't detract from your overall sound. What's more: the individual drums in the bass section should have an intervallic relationship, so that each drum resonates within the characteristics of its shell. Understanding all this and more will elevate your ensemble's sound.

Types of Bass Drum Heads

SINGLE PLY HEADS

> Single Ply Heads provide the most natural balance between tonal resonance and articulation. Because its film can resonate freely, the single ply heads offer you the most natural sound available.

WITH INTERNAL DAMPING SYSTEMS

> With Internal Damping systems (Evans MX Series) includes an easy, intuitive tone damping system that allows you to apply individual felt arcs so you can fine-tune and customize your articulation and focus on lower frequencies.

TWO PLY HEADS

> Two Ply Heads provide a focused sound with more controlled resonance and increased articulation. They also offer more pitch stability and durability—essential attributes for any modern ensemble.

WITHOUT INTERNAL DAMPING SYSTEMS

> Without internal damping systems, Evans MS Series employs damping techniques that allow you to customize your sound, even if you're looking for a more natural sound.

Consider Your Venue

• Venues have a major impact on how a bass drum section sounds and functions within an ensemble. Resonant spaces like gymnasiums, auditoriums and other indoor spaces give the bass drum a "boomy," sound, while less resonant venues like outdoor stadiums give it more articulation. Consider these factors when tuning or selecting a head.

The Evans MX1 and MX2 series of heads have a system of adjustable damping. Using a series of damping arcs, you can better control the balance between tone and articulation. For more information and recommendations on configurations, visit www.evansdrumheads.com.

TIPS FOR OUTDOOR VENUES

–

PRODUCT SUGGESTIONS

> MX1 (White or Black), MS1. Single ply heads will achieve a more open sound.

PITCH

> Pitch drums in mid-range tuned melodically to achieve a warm, resonant sound.

DAMPING

> Open to moderate damping to achieve a balance between attack and resonance.

TIP

> Consider your venue! 'Boomy' venues like large stadiums may require additional damping.

TIPS FOR INDOOR VENUES

–

PRODUCT SUGGESTIONS

> MX2 (White or Black). Two ply heads provide a more focused articulation.

PITCH

> Pitch drums mid to high in range tuned to maximize projection and articulation.

DAMPING

> Moderate to heavy damping to emphasize attack and decrease excess resonance.

TIP

> Smaller is better! When available, use smaller drums indoors to avoid overbalancing.

BASS OPTIONS

DARK → BRIGHT

MS1 WHITE
■ Projects warm, musical tones both indoors and outdoors and are durable, yet priced for the budget conscious.

MX1 WHITE (1-PLY)

MX1 BLACK (1-PLY)

MX2 WHITE (2-PLY)

MX2 BLACK (2-PLY)

THE MX SERIES TONE DAMPING SYSTEM

All of the MX series feature a unique tone damping system that can be manipulated with individual felt arcs to enhance articulation and focus low-end for both indoor and outdoor marching.

RC

THE 2018 WGI CHAMPS WANT TO INSPIRE PROGRESS THROUGH PERCUSSION

→ *System Blue Tenor Head, p.68*
→ *MX1 White Bass Drum Head, p.69*
→ *System Blue Jim Wunderlich Series Mallet, p.77*

C

"Silence can be a good reaction. It means people are wrapped up in the suspense and affected emotionally. It's different than just getting people to clap in appreciation."

-Sean Vega, program coordinator and battery composer

RCC
•
Riverside, CA

“I DON’T WANT to do what I know works,” says Sean Vega, program coordinator and battery composer for RCC Indoor. “I want RCC to be on the forefront of trying new things.”

Since the mid-1980s, the Riverside City College group has been pushing the envelope in all things marching, tackling subjects like race and addiction. And it looks like they won’t be playing it safe anytime soon—no matter what the audience or judges think.

“Silence can be a good reaction,” says Vega, “It means people are wrapped up in the suspense and affected emotionally. It’s different than just getting people to clap in appreciation.”

Taking risks like this in marching sounds exhilarating yet daunting. How does everyone involved stay level-headed and motivated?

“The tenure and talent of our staff is amazing. Plus, we have the most talented performers every year putting it all out on the floor.”

Vega wants the students to become more than just players, but performers, so that they can continue launching the activity to more unexpected and, at times, uncomfortable territories.

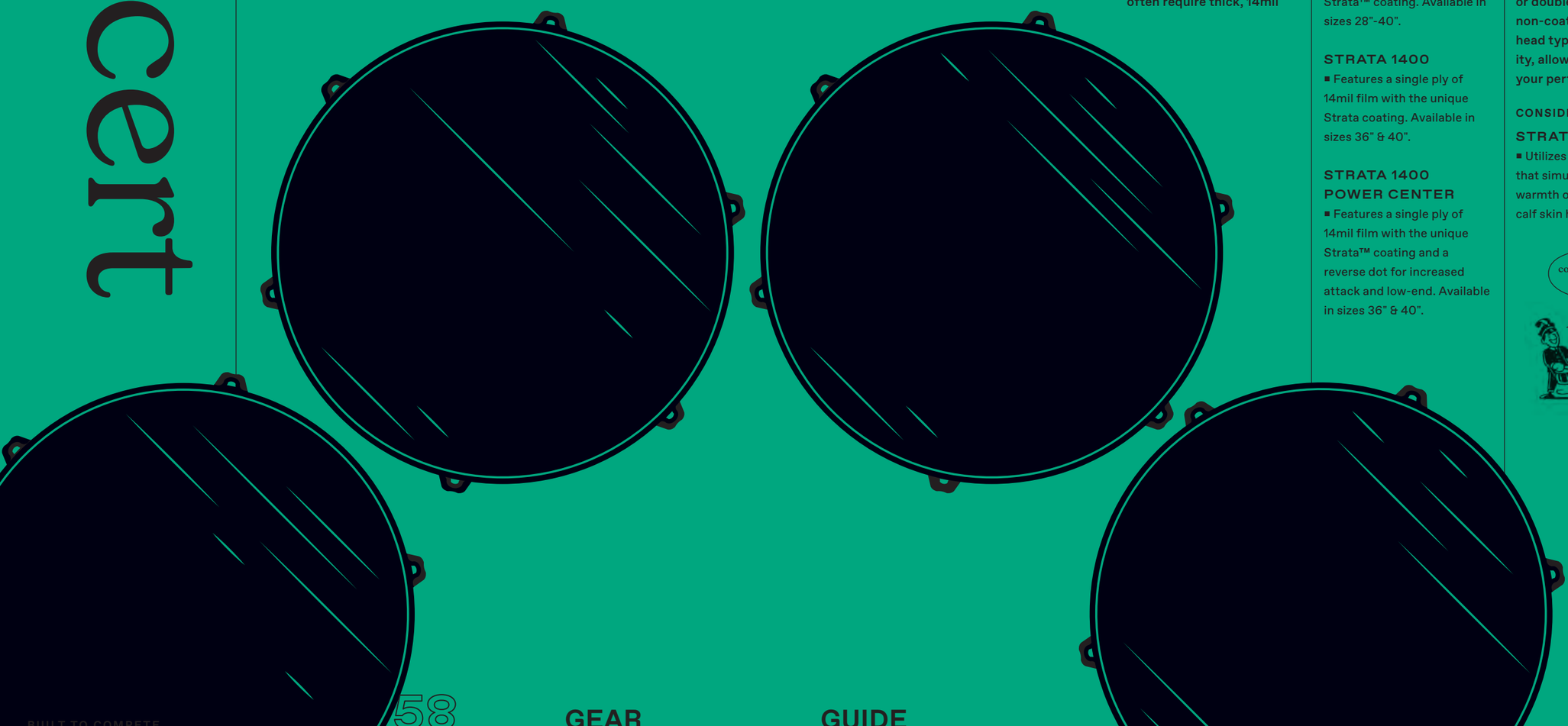
“We want to push this activity forward. We’re going to make progress with or without you.”

-S.S.

Concert

The drums in the front ensemble, or the pit, are some of the most eclectic and essential units in the group. Each one has the power to add more style and substance to your show. After all, if you're front and center, you better look and sound the part.

The most common drums (or membranophones) in the front ensemble are the Concert Bass Drum, Concert Toms, Timpani, and the drum set.



Concert Bass Drum

• This is often the largest drum in the ensemble, ranging in size from 32" to 40" in diameter. It's also the lowest acoustic pitch available in the front ensemble, and is often used for large impact moments in the composition. Because of its size, these drums often require thick, 14mil heads. Sometimes, there's an additional patch in the player area near the center, adding extra thickness and durability to the head.

CONSIDER:

STRATA 1000
▪ Features a single ply of 10mil film with the unique Strata™ coating. Available in sizes 28"-40".

STRATA 1400
▪ Features a single ply of 14mil film with the unique Strata coating. Available in sizes 36" & 40".

STRATA 1400 POWER CENTER
▪ Features a single ply of 14mil film with the unique Strata™ coating and a reverse dot for increased attack and low-end. Available in sizes 36" & 40".

Concert Toms

• Concert toms typically come in various sizes (usually ranging from 6" to 18" diameter). While they don't have a discernible pitch, they do allow you to have playing range—from low pitch to high pitch. These heads vary greatly—construction can be in a single or double ply, and coated or non-coated. The variety of head types give you flexibility, allowing you to achieve your perfect sound.

CONSIDER:

STRATA 1000
▪ Utilizes a unique coating that simulates the feel and warmth of sound found with calf skin heads.

Timpani

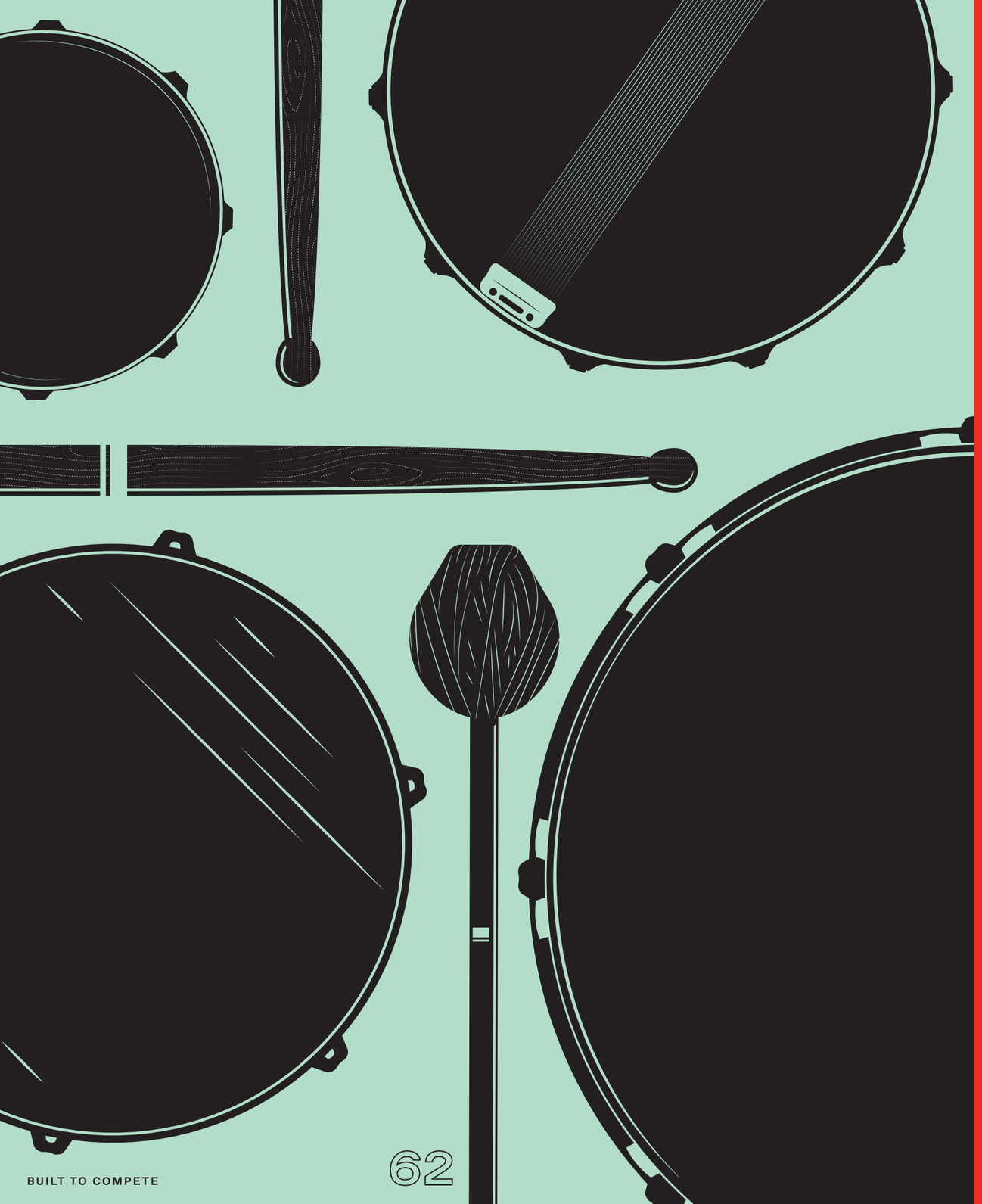
• Timpani are the only instrument in the membranophone family designed to have a discernible pitch that matches others in the ensemble. This is achieved by a head that's able to stretch across the bowl of the drum, altering it by adding and releasing tension via a pedal. There are two types of synthetic heads used on these drums: a non-coated variety (which sounds sonically brighter) and a coated variety (which adds mass to the head, creating a darker sound).

CONSIDER:

TIMPANI ORCHESTRAL SERIES
▪ Pre-tensioned for tuning consistency and with a black, powder-coated steel insert ring that delivers the desired effect when pedaled and affords additional support once the head is under tension. Available in incremental sizes 20"-36".

TIMPANI STRATA SERIES
▪ Strata's warm tone, clarity of pitch and articulation blend naturally with any ensemble. All Strata timpani heads are pre-tensioned with a black powder-coated insert ring for tuning consistency and additional hoop support. Available in incremental sizes 20"-36".

→2018 Closing Ceremony. *WGI. Dayton, OH*



PRODUCT INDEX

TOM HEADS

UV1

The UV1 series is designed for the widest range of sonic possibilities while remaining the most durable single-ply drumhead available. The patented UV-cured coating provides unmatched durability and consistency of texture, while the unique 10mil film delivers exceptional strength and versatility for a full range of musical applications. These drumheads are the number one solution for drummers who are tired of flaked, chipped, and worn out coatings. They also feature increased surface texture, making them extremely responsive for brush playing. Combined with Level 360 Technology™, the UV1 series is the most versatile and durable 10mil drumhead drummers have ever laid their hands on.

Diameters Available: 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”

Calftone

Calftone drumheads are a synthetic alternative to traditional calfskin. These heads embody the calfskin look and sound but with the consistency, fit, and tuning range made standard with Level 360 Technology™. Made with a 7mil film base and blended with unique materials, these heads are thinner than our bass heads to help optimize the sound for smaller drums, higher tunings, and greater tonal response. They bring out the best of a vintage kit and evoke a classic appearance and sound from modern drums.

Diameters Available: 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”

G1™

The single-ply industry standard G1s blend warmth, sustain, and articulation. The high-performance 10mil film ensures that the G1s are both durable and expressive. Excellent option for tom resonant heads and is available in clear and coated.

Diameters Available: 6”, 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”, 20”

Strata™ 1000 Concert Tom

As the mid-range voice within the Strata family, a calfskin-colored coating provides the 10mil Strata 1000 Concert Tom heads with a warm, round tone and a darker fundamental. **Diameters Available: 6”, 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”**

TOM HEADS

G2™

A two-ply head featuring consistency and durability, the G2 offers the perfect blend of depth, sustain, and attack. It makes small toms sing and floor toms growl and is available in clear and coated.

Diameters Available: 6”, 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”

Black Chrome™

Black Chrome batter heads feature a two-ply construction with a top ply of 7mil optically clear film over a 7.5mil black film to create a black mirror-like aesthetic. The opposing film combination provides a robust tone with accentuated mid-to-low frequency response. Black Chromes are ideal for progressive rock and metal drummers looking for a deep sound with an articulate attack and reliable durability.

Diameters Available: 6”, 8”, 10”, 12”, 13”, 14”, 15”, 16”, 18”, 20”

INKED BY EVANS

Custom Bass Heads & Custom Marching Bass Heads

Inked by Evans Custom Bass Drumheads are made using a high-resolution printing system, resulting in photo-quality images. Instead of printing and applying a laminate like many other custom bass heads, the image is printed directly onto the drumhead, resulting in an uncompromised sound.

- Easy-to-use online interface
- Customizable printing technology
- Multi-graphic options
- 2-week turnaround time
- Available worldwide

Visit inkedbyevans.com to view:

- Licensed designs by well-known music artists and graphic designers
- Interesting textures, nature scenes, abstract photography, and clever graphics
- Or upload your own art!

Custom Bass Heads

Available in sizes 18-26”

Custom Marching Bass Heads

Available MX or MS in sizes 14-32”

PIPE BAND HEADS

Pipe Band Snare Batter

Designed in collaboration with Stephen Creighton, the Evans Pipe Band Snare Head was designed to meet the rigorous demands of the modern snare drummer while also catering to the traditionalists. Previously, pipe band drummers had to choose between a head that offered a bright and articulate sound for solo performances and a heavier head for more projection in outdoor settings. The Evans Pipe Band Snare batter offers the best of both worlds which drummers can appreciate on and off the green.
Diameters Available: 14" (Standard and Oversize Collar Available)

Snare Side 300

3mil snare side head for a bright and articulate tone. The snare side head of choice for Stephen Creighton and the St. Laurence O'Toole Pipe Band.
Diameters Available: 12", 13", 14"

MARCHING SNARE BATTER

System Blue Marching Snare

The Evans System Blue snare head was designed in collaboration with Scott Johnson of the world-renowned Blue Devils Drum and Bugle Corps. It features a softer feel yet maintains the tonal clarity and projection necessary for a championship-winning drum corps. Snare lines will benefit from reduced fatigue during extended rehearsals when using these drumheads.
Diameters Available: 13", 14"

Hybrid Series Snare Batter

By utilizing two unique high-tensile fibers for flexibility and durability, the Hybrid marching snare batter achieves a much softer feel, greater sensitivity, and a broader dynamic range while enhancing projection and durability. Comes in gray and white batter options.
Diameters Available: 13", 14"

Hybrid-S Soft Series Snare Batter

Inspired by the design of the award-winning Hybrid batter series, the Hybrid-S batter features two unique fibers that, when blended together, deliver a soft and sensitive feel with a warm, full, and tonally rich sound with superior snare response desired by the world's top marching ensembles. Without sacrificing durability, the Hybrid-S achieves a softer feel perfect for younger hands, and wider response that makes smaller lines sound big.
Diameters Available: 13", 14"

MARCHING SNARE SIDES

Hybrid Series Snare Side

By embedding high-tensile fibers in an open weave pattern between two ultra-thin layers of clear film, the Hybrid marching snare side head produces the sound and sensitivity of a polyester bottom with a resistance to stretch that is closer to Kevlar™.
Diameters Available: 13", 14"

MX5™ Snare Side

The 5mil, thin aramid fiber/polyester laminate gives the MX5 maximum snare response, while a thin polyester overtone control ring reinforces the edge durability and eliminates unwanted overtones, further enhancing articulation. **Diameters Available: 13", 14"**

MS3™ Polyester Snare Side

Clear MS3 Polyester snare side heads deliver a dark, rich sound. A 2mil flap helps suppress unwanted overtones while providing reinforcement at the collar to increase longevity.
Diameters Available: 13", 14"

AFRO CUBAN & CONGA HEADS

Tri-Center™ Bongo

The Tri-Center Bongo heads deliver a bright, penetrating slap with a full, round bottom end, and feature a natural-feeling coating which simulates the touch and response of a natural head. A new tooth-grip extruded hoop, combined with laser cuts around the collar, ensures a clean look, precision tuning, and flawless performances at high tension, while the Tri-Center dot removes unwanted overtones and enhances the fundamental.
Diameters available: 7-1/4", 8-5/8"

Tri-Center™ Conga

Evans conga heads provide superior tone, reliable durability, and unsurpassed resistance to climatic and temperature changes. A tapered hoop provides better fit on out–of-spec drums, and "v"-shaped laser cut radial slits help seat the head. The Tri-Center dot removes unwanted overtones and adds weight to the center, thus dropping the fundamental frequency and producing more low-end.
Diameters Available: 9-3/4", 11", 11-3/4", 12-1/2"
Diameters Available with Extended Collar: 11", 11-3/4", 12-1/2"

MARCHING TENOR HEADS

System Blue™

Designed in cooperation with the Blue Devils percussion staff, the System Blue tenor head is a two-ply design with 7mil top-ply and 7.5mil bottom. This combination delivers tonal clarity and projection while also increasing durability and pitch stability, reducing the need for frequent tuning. The series also utilizes Evans' unique Sound Shaping Technology™, a damping technique that targets unwanted overtones and provides the control needed to enhance attack, projection, and note definition. The damping pattern on each head also provides a visual reference for the optimal 'playing zone' for each drum, offering a target for less experienced lines. **Diameters Available: 6", 8", 10", 12", 13", 14"**

TCX™

TCX tenor heads are a new alternative from Evans for all marching tenor applications. They are designed with band directors and percussion instructors in mind who seek enhanced volume and tonal clarity of their tenor line. With the combination of two identical plies of 7mil clear film, TCX tenor heads offer a full, rich tonal spectrum at any tuning range with increased projection and clear articulation. Combined with Level 360 Technology and Evans' proprietary two-ply alignment, each head delivers maximum resonance and sustain at any tension.
Diameters Available: 6", 8", 10", 12", 13", 14"

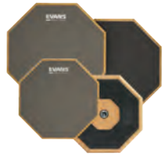
MEC2S™ Tenor

The Marching EC2S features two matching plies of 7mil film for greater strength and durability. Sound Shaping Technology™ controls overtones for focused sound. The hoop profile is specially designed to withstand higher tensions and offer greater durability.
Diameters Available: 6", 8", 10", 12", 13", 14"

MX™ Tenor

MX Tenor Heads are designed with an advanced hoop concept that prevents pull-out. The MX Frost are made using two 7mil plies of tonally rich and durable film with a unique frosted coating that produces a warm but resonant tone. It's available in frosted, black, and white. **Diameters Available: 6", 8", 10", 12", 13", 14"**

PRACTICE PADS



RealFeel™ Practice Pads

RealFeel Practice Pads are the most popular practice option available. Featuring a natural gum rubber playing surface with a dark gray fabric finish which resists wear and tear, RealFeel practice pads provide the best practice substitute to an acoustic drum. A variety of models are available to suit individual practice requirements. **Available in: 6", 7", 12"**

Apprentice Pad Stand

The Apprentice Pad Stand is a compact, lightweight, and single-braced stand with an 8mm threaded post and pivoting platform for attaching the 7" Apprentice Pad and the 6" RealFeel Mountable Speed Pad. The height is adjustable, and the post can be tilted to any angle to suit the player's preference.

MARCHING BASS HEADS

MX™ White Bass

The 10mil single-ply MX1 Marching Bass head is equipped with a unique tone-damping system that enhances articulation and focuses low-end. A series of felt damping arcs can be manipulated for indoor or outdoor marching. The MX2 utilizes the same tone-damping system as the MX1, but features two plies of 7.5mil white film for enhanced durability, attack, focus, and projection, ideal for indoor use.
Diameters Available: 14", 16", 18", 20", 22", 24", 26", 28" 30", 32"
14" Available for MX1 Only.

MX™ Black Bass

The MX Black Bass Heads produce a bright tone and are equipped with the same tone-damping system as the MX White, which enhances articulation and focuses low-end. A series of felt damping arcs can be manipulated for indoor or outdoor marching.
Diameters available: 14", 16", 18", 20", 22", 24", 26", 28" 30", 32"
14" Available for MX1 Only.

MS1™ White Bass (10mil)

This traditional-sounding, smooth white, 10mil single-ply head gives discerning drummers the option to customize their sound with the damping system of their choice. With durability equal to the MX bass head series, these heads will project warm, musical tones indoors and outdoors. No muffling included. **Diameters Available: 14", 16", 18", 20", 24", 26", 28" 30", 32"**

CONCERT SNARE HEADS

Strata™ Concert Snare

The Strata Concert Snare Heads have a natural sustain with midrange overtones that yield a darker timbre with a warm, calfskin-like response. The 700 series is designed for sensitivity and expression, whereas the 1000 series is designed for more robust playing. Strata Staccato comes with a 2mil overtone control ring for increased articulation in either thickness. Available in 7.5mil, 7.5mil with ring, 10mil, and 10mil with ring.
Diameters Available: 14"

Orchestral Snare

The Orchestral Snare is a thin, 7.5mil head designed for symphonic playing with a warm, open sound and sensitive snare response. The Orchestral Staccato Snare comes with an internal overtone control ring to increase articulation for delicate passages. Available in 2mil, 3mil, 7.5mil, and 7.5 mil with ring. **Diameters Available: 13", 14"**

CONCERT BASS HEADS

Strata™ Concert Bass

The Strata Concert Bass Head is a synthetic head with the appearance, warmth, and full-bodied tone of calfskin. It features mid-range attack with rich depth of sustain and projection. Available with or without a Power Center Dot, which deepens the fundamental. **Diameters Available: 28”, 30”, 32”, 36”*, 40” *14mil Heads Available in 36” Only.**

TIMPANI HEADS

Orchestral Timpani Heads

Our Orchestral Timpani heads are pre-tensioned for tuning consistency and have a black, powder-coated steel insert ring that delivers desired effect when pedaled, and affords additional support once the head is under tension. It will perform magnificently at ppp with soft mallets, yet will not break up or sound harsh at fff. Through all this, it retains definite pitch. **Diameters Available: 20”— 35”**

Strata™ Timpani Heads

Strata Timpani heads feature a lightly-textured, calfskin-colored coating to provide warm tone, clarity of pitch, and articulation that blends naturally with the ensemble. Strata Timpani heads are pre-tensioned with a black, powder-coated insert ring for tuning consistency and additional hoop support. **Diameters Available: 20”— 35”**

TIMPANI HEAD REFERENCE CHART

When choosing Evans Timpani Heads, substitute a prefix within the blank space to denote the model:
‘ET’ - Evans Orchestral Timpani Head (opaque) **‘EST’** - Evans Strata™ Timpani Head (calfskin-colored)

Manufacturer	Bowl inches	Size cm	Evans Item #
Adams (Philharmonic, Philharmonic Dresden Classic*)	20*	50.8	_23
	23*	58.4	_2550
	25	63.5	_2750
	26*	66.0	_2850
	28	71.1	_3050
	29*	73.7	_32
	30	76.2	_33
	32*	81.3	_3475
Adams (Symphonic, Professional, & Universal)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_34
Aehnelt (Munich & Dresden)	21.5	54.7	_24
	22	55.9	_25
	23	58.4	_26
	25	63.5	_2775
*Dresden Only	26	66.0	_28
	26.5*	67.3	_2850
	28	71.1	_31
	29	73.7	_32
	31	78.7	_3350
	32	81.3	_3450
American Drum (Continental & Dresden)	19	48.2	_22
	20	50.8	_23
	21.5	54.7	_24
	22	55.9	_25
*Dresden Only	23	58.4	_26
	24	60.9	_27
	25	63.5	_28
	26	66.0	_29
	27	68.6	_30
	28	71.1	_31
	29	73.7	_32
	29*	73.7	_3150
	30	76.2	_33
	31	78.7	_34
	31*	78.7	_33
	32	81.3	_35
	33	83.8	_36
Dynasty (Grand Professional)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_34
Goodman (Chain)	18	45.7	_20
	20	50.8	_22
	22	55.9	_24
	23	58.4	_25
	24	60.9	_26
	25	63.5	_27
	26	66.0	_28
	27	68.6	_29
	28	71.1	_30
	29	73.7	_31
	30	76.2	_32
	31	78.7	_33
Goodman (Dresden)	23	58.4	_2550
	23*	58.4	_25
*Early Dresden Models	25	63.5	_2775
	25*	63.5	_28
	27*	68.6	_3050
	28	71.1	_31
GP Percussion (Standard & Baroque) *Baroque	20	50.8	_23
	22*	55.9	_2350
	24*	60.0	_2650
	24	60.9	_2550
	26	66.0	_2850
	29	73.7	_3150
	32	81.3	_35

Manufacturer	Bowl inches	Size cm	Evans Item #
Hinger (Dresden or Cable)	20	50.8	_23
	22	55.9	_25
	23	58.4	_26
	25	63.5	_28
	28	71.1	_31
	31	78.7	_34
	32	81.3	_3475
Jenco (Dresden or Rotary)	23	58.4	_2650
	25	63.5	_2750
	26	66.0	_2750
	29	73.7	_3050
	30	76.2	_33
Kolberg	22	55.9	_2350
	24	60.9	_26
	26	66.0	_28
	29	73.7	_31
	31	78.7	_33
Lefima (Dresden)	22	55.9	_25
	23	58.4	_26
	25	63.5	_27
	26	66.0	_28
	26	66.0	_2850
	28	71.1	_31
	30	76.2	_33
Lefima (Voyager I & II)	22	55.9	_2425
	25	63.5	_2650
	26	66.0	_2775
	28	71.1	_30
	31	78.7	_30
Lefima (Light)	21.5	54.6	_23
	23	58.4	_25
	24	60.9	_26
	26	66.0	_2775
	28	71.1	_30
Lefima (Baroque)	22	55.9	_2425
	25	63.5	_2650
Walter Light (After 1986)	16	40.6	_19
	18	45.7	_21
	20	50.8	_23
	21.5	54.7	_24
	23	58.4	_26
	24	60.9	_27
	25	63.5	_28
	26	66.0	2850
	28	71.1	_31
	29	73.7	_3150
	31	78.7	_34
	32	81.3	_35
	33	83.8	_36
	34	86.3	_37
Ludwig & Ludwig Leedy & Ludwig W.F.L. Ludwig Slingerland *Pre 1978 sizes	20	50.8	_20625
	23	58.4	_2425
	24*	60.9	_25
	25*	63.5	_26
	26	66.0	_27
	27*	68.6	_28
	28*	71.1	_29
	29	73.7	_30
	30*	76.2	_31
Ludwig Ringer/ Rogers (Double Suspension Bowl) (Grand Symphonic, Professional, Standard, Universal)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_34

Manufacturer	Bowl inches	Size cm	Evans Item #
Majestic (Symphony Grand, Symphonic, Harmonic Series)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_231
	32	81.3	_34
New Yorker (Dresden & Chain) *Formerly Goodman	20	50.8	_23
	22	55.9	_25
	23	58.4	_26
	24	60.9	_27
	25	63.5	_28
	26	66.0	_29
	27	68.6	_30
	28	71.1	_31
	29	73.7	_32
	30	76.2	_33
	31	78.7	_34
Ohio Timpani *Formerly Clevelander	20	50.8	_23
	24	60.9	_26
	26	66.0	_2850
	29	73.7	_3150
	31	78.7	_33
Premier (Pro Symphonic Concert Copper)	22.5	55.9	_2350
	25	63.5	_26
	28	71.1	_29
	30	76.2	_31
	32	81.3	_33
Premier (Elite)	22.5	55.9	_2550
	25	63.5	_28
	28	71.1	_31
	30	76.2	_33
	32	81.3	_35
Gunter Ringer (German Model, Berlin)	20	50.8	_2250
	23	58.5	_25
	25	63.5	_2750
	28	71.1	_3050
	30	76.2	_32
Stotz (Cable)	20	50.8	_23
	22	55.9	_25
	23	58.4	_26
	24	60.9	_27
	25	63.5	_28
	26	66.0	_29
	27	68.6	_30
	28	71.1	_31
	29	73.7	_32
	30	76.2	_33
	31	78.7	_34
	32	81.3	_35
Yamaha (3000, 4100 & 4200)	23	58.4	25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_34
Yamaha (6100, 6200)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_34
Yamaha (7100, 7200*)	20	50.8	_22
	23*	58.4	_25
	24	60.9	_26
	26*	66.0	_28
	27	68.6	_29
	29*	73.7	_31
	32*	81.3	_34
Yamaha (9000)	20	50.8	_22
	23	58.4	_25
	26	66.0	_28
	29	73.7	_31
	32	81.3	_3

PIPE BAND DRUMSTICKS

Stephen Creighton Signature Pipe Band Sticks

Designed with Stephen Creighton, world-renowned drum sergeant of the St. Laurence O'Toole Pipe Band, these drumsticks are made of high quality maple and feature a gradual taper to create the rebound, feel and consistency demanded when performing on a high-tension pipe snare. The series is available in three finish options – standard lacquer for a classic feel, ActiveGrip for unprecedented control, and painted white for high visibility on the playing field. **Large Oval Tip, 15-15/16" Length, .755" Diameter**

MARCHING DRUMSTICKS

American Hickory Mike McIntosh Signature MM1
17" Length, .710" Diameter

BYOS Harvey Thompson and Ralph Nader Marching Hybrid Signature **17" Length, .700" Diameter**

System Blue Scott Johnson Signature DC17 Light Indoor
16-5/8" Length, .650" Diameter

American Hickory Jeff Ausdemore Signature DC18i
16-13/16" Length, .680" Diameter

American Hickory System Blue DC51
16-3/4" Length, .680" Diameter

System Blue Scott Johnson Signature DC27 "Scooter"
16-3/4" Length, .685" Diameter

Scott Johnson Signature Rubber-Tipped Stick XB3
17" Length, .700" Diameter

American Hickory Scott Johnson Signature DC17
17" Length, .700" Diameter

American Hickory System Blue DC50
16-7/8" Length, .720" Diameter

American Hickory Jeff Ausdemore Signature DC8
17" Length, .730" Diameter

Tim Fairbanks Signature FireGrain Marching Snare Stick
17" Length, .683"—.755" Diameter

MARCHING TENOR MALLETS

Marching Tenor Mallets

From aluminum handles to wood shafts with various head shapes and materials, the Promark line of tenor mallets allows band directors and percussion teachers various tonal options for their tenor line.

ATA1
Aluminum Shaft with Nylon Cookie Head

ATA2
Aluminum Shaft with Felt Head

ATA2S
Aluminum Shaft with Puffy Head

ATA3
Aluminum Shaft with Acrylic Head

ATA4
Aluminum Shaft with Rubber Head

TS8
Sean Vega Signature Tenor Mallets

ATH2S
Hickory Shaft with Puffy Head

ATH2
Hickory Shaft with Felt Head

ATH1
Hickory Shaft with Nylon Cookie Head

ATA20i
Aluminum Shaft with Nylon Head

TS7
Hickory with Nylon Head

Tim Jackson Signature Drumsticks

Tim Jackson Nylon Tip Tenor Firegrain Drumsticks
16 1/2" Length, .700" Diameter

MARCHING BASS DRUM & TENOR MALLETS

Optima Series Marching Bass Drum Mallets

The Optima Marching Bass Drum Mallets feature a uniquely contoured American Hickory handle with a special weight ring at the base of the felt head. The weight ring helps provide improved balance, increased head velocity, and enhanced sound projection. Hard felt elliptical-shaped heads produce a focused bass tone without denting the head.

OBD1
1-3/8” Head - Best for 14-18” drums

OBD2
1-1/2” Head - Best for 18-22” drums

OBD3
1-3/4” Head - Best for 22-26” drums

OBD4
2” Head - Best for 26-28” drums

OBD5
2-1/4” Head - Best for 28-30” drums

Traditional Series

High-quality, affordable marching mallets for tenor and bass drums. Solid heads epoxied to lightweight, black satin aluminum shafts for long-lasting mallets that feature soft, non-slip grips.

M330T
Felt Tenor Mallet

M331T
Acrylic Tenor Mallet

M332T
Rubber Tenor Mallet

M320S
Small Felt Bass Drum Mallet

M321M
Medium Felt Bass Drum Mallet

M322L
Large Felt Bass Drum Mallet

ALTERNATIVE IMPLEMENTS

SD5 Light Multi-Percussion Stick - Hickory

Wood Tip, Felt Butt End 16-1/4” Length, .551” Diameter

SD6 Light Multi-Percussion Stick - Maple

Wood Tip, Felt Butt End, 16” Length, .610” Diameter

MT3 Multipurpose Felt Mallet

The MT3 features a medium-hard felt head and is excellent for cymbal swells or general mallet work. **14-1/4” Length, .600 Diameter**

MARCHING BASS DRUM MALLETS

Performer Series “Puffy” Marching Bass Drum Mallets

Performer Series “Puffy” Marching Bass Drum Mallets are made with select grade American Hickory handles, and a special fleece covering that softens articulation and controls overall volume. The perfect choice for light or softer sounding passages, Performer Series “Puffy” mallets feature a “Comfort Flare” that improves grip while an upward taper at the head provides exceptional balance and tone.

PSMB1S Best for 14-18” drums

PSMB2S Best for 18-22” drums

PSMB3S Best for 22-26” drums

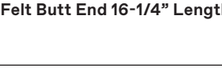
PSMB4S Best for 26-28” drums

PSMB5S Best for 28-32” drums

Performer Series Marching Bass Drum Mallets

Performer Series Marching Bass Drum Mallets are made with select grade American Hickory handles and a special extra-dense felt head. A practical choice for any bass line, whether beginners, college players, or competitive drum corps, the “Comfort Flare” grip makes them easy to hold on to while the upward taper at the head means exceptional balance and sound projection. The series is available in five sizes and is also available in a soft, “puffy” version.

PSMB1
1-3/8” Head - Best for 14-18” drums



PSMB2
1-1/2” Head - Best for 18-22” drums

PSMB3
1-3/4” Head - Best for 22-26” drums

PSMB4
2” Head - Best for 26-28” drums

PSMB5
2-1/4” Head - Best for 28-30” drums

CONCERT SNARE DRUMSTICKS

Matthew Strauss Signature General Snare Drumsticks

The Matthew Strauss General are designed with a long taper to harness the energy generated from the rebound. This persimmon stick also allows for a smoother and more consistent roll resulting from an elongated tip which provides a greater surface contact between the stick and head. **Arrow Tip, 17" Length, .670" Diameter, 5-1/2" Taper**

Matthew Strauss Signature Staccato Snare Drumsticks

Inspired by a prominent characteristic from the drum set stick arena, the Matthew Strauss Staccato sticks are designed with a nylon tip to further enhance clarity with a brighter color. The disc-shaped tip promotes a high level of consistency for double strokes. This persimmon stick is a dream come true for the serious snare drummer. **Nylon Disc Tip, 15 -7/8" Length, .630" Diameter, 3" Taper**

Concert One Snare Drumstick

The Concert One Snare Drumstick was designed as an intermediate level drumstick with styling and function suitable for professional players—an excellent option for the player seeking to push the boundaries of performance that a traditional SD1 simply cannot achieve due to its limiting design characteristics. The diameter, long taper and large oval tip promotes proper playing technique as well as proper balance and consistency throughout a wide range of playing styles. The immediate feedback the stick provides promotes more rapid development in up-and-coming players while assisting with challenging passages to help sustain motivation during the learning process. **Large Oval Tip, 16 7/8" Length, .645" Diameter, 4-1/2" Taper**

Concert Two Snare Drumstick

The Concert Two Snare Drumstick is the next product in the Promark concert series designed for students and professionals alike. Keeping in mind the challenges students encounter, the Concert Two builds on the fundamentals catered to by the Concert One. As students advance and begin to encounter more difficult repertoire with more intricate passages, they need a tool to help facilitate playing at that level. The Concert Two features a smaller round bead that provides ideal articulation at a wide dynamic range. The rear taper pushes the balance of the stick slightly forward, helping to achieve a balanced feel and better response from the drumhead. At .630" in diameter, a relaxed technique can be achieved at all times, thus the C2 is an essential tool for the developing percussionist's collection. **Round Tip, 16-7/8" Length, .630" Diameter, 4" Taper**

Concert Drumsticks

Classic SD1
Large Round Tip, 16-3/8" Length, .630" Diamter, 3-5/8" Taper

Classic Maple SD1
Large Round Tip, 16-3/8" Length, .630" Diamter, 3-3/8" Taper

Dame Evelyn Glennie 740
Barrel Tip, 16-1/8" Length, .630" Diamter, 4" Taper

BAND & ORCHESTRAL

Performer Series Concert Bass

PSBDR
Rollers Concert Bass Drum Beater

PSBD3
General Bass Drum Beater

PSBD5
Legato/Soft Bass Drum Beater

Performer Series Gong

PSGB1
Large Gong Beater

PSGB2
Small Gong Beater

KEYBOARD MALLETS

System Blue™ Jim Wunderlich Series

The Jim Wunderlich Series marimba mallets feature a rubber-like synthetic core wrapped tightly with durable synthetic yarn on a lacquered birch shaft for a smooth finish with maximum strength. The vibe mallets feature a rubber-like synthetic core wrapped tightly with cord on a rattan shaft. While they have durable components for outdoor environments, the lush tone of these mallets is an appropriate and tasteful choice for indoor concert or marching settings.

JW1
Birch, Soft, Marimba

JW2
Birch, Medium-Soft, Marimba

JW3
Birch, Medium, Marimba

JW4
Birch, Medium-Hard, Marimba

JW5
Birch, Hard, Marimba

JW6R
Rattan, Soft, Vibe

JW7R
Rattan, Medium, Vibe

JW8R
Rattan, Medium-Hard, Vibe

JW9R
Rattan, Hard, Vibe

KEYBOARD MALLETS

System Blue™ Diversity Series

As the name implies, this series has been designed by The Blue Devils percussion staff to be a diverse line of mallets for indoor and outdoor percussion. The eight mallets in this line cater to a variety of players and educators by featuring four graduated vibraphone mallets and four graduated marimba mallets designed for use with natural or synthetic bars. These mallets hold up to any musical demand while still achieving a true, fundamental tone from the keyboard, and are perfect for ensembles seeking clarity and articulation.

DV1
Birch, Soft, Marimba

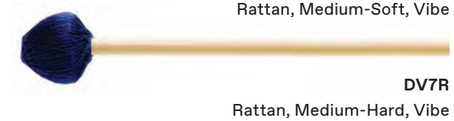
DV2
Birch, Medium-Soft, Marimba

DV3
Birch, Medium-Hard, Marimba

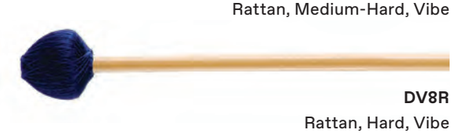
DV4
Birch, Hard, Marimba

DV5R
Rattan, Soft, Vibe

DV6R
Rattan, Medium-Soft, Vibe



DV7R
Rattan, Medium-Hard, Vibe



DV8R
Rattan, Hard, Vibe

Andrew Markworth Signature Mallet Line

In collaboration with renowned composer Andrew Markworth, Promark is pleased to announce the launch of a new series of signature mallets. These mallets will be the newest in the portfolio to feature Promark's updated mallet technology. The Andrew Markworth signature mallet line consists of eight mallets for marimba and vibraphone. Each mallet in the series has been designed with the needs of the performer in mind and features the perfect blend of tone, projection, durability, and feel.

AM1R
Rattan, Soft, Marimba

AM2
Birch, Medium, Marimba

AM3
Birch, Medium-Hard, Marimba

AM4
Birch, Hard, Marimba

AM5R
Rattan, Soft, Vibe

AM6R
Rattan, Medium-Hard, Vibe

AM7
Birch, Hard, Vibe

AM7R
Rattan, Hard, Vibe

KEYBOARD MALLETS

SPYR

SPYR is a collaboration with world-renowned percussionists, designers and educators Kevin Shah and Tony Nunez. Designed with the educator in mind, the SPYR series features a full suite of mallets that cover the complete spectrum of sounds required on keyboard instruments for the variety of ensembles and performances that educators lead. No more need for multiple mallet lines to outfit your different ensembles. With SPYR, we've got you covered.

SM2
Medium Soft, Marimba

SM3
Medium Soft, Marimba

SM4
Medium Hard, Marimba

SM5
Hard, Marimba

SM6
Extremely Hard, Marimba

SV1R
Medium Soft, Vibraphone

SV2R
Medium, Vibraphone

SV3R
Medium Hard, Vibraphone

SV4R
Hard, Vibraphone

SU1R
Soft, Marimba

SU2R
Medium Soft, Marimba

SU3R
Medium Soft, Xylophone

SU4R
Medium Hard, Xylophone

SU5R
Medium Hard, Xylophone

SU6R
Medium Hard, Xylophone

SU7R
Medium Hard/Hard, Bells

SU8R
Hard, Xylophone

SU9R
Hard, Xylophone

SU10R
Hard, Xylophone

SU11R
Extremely Hard, Bells

SU12R
Extremely Hard, Bells

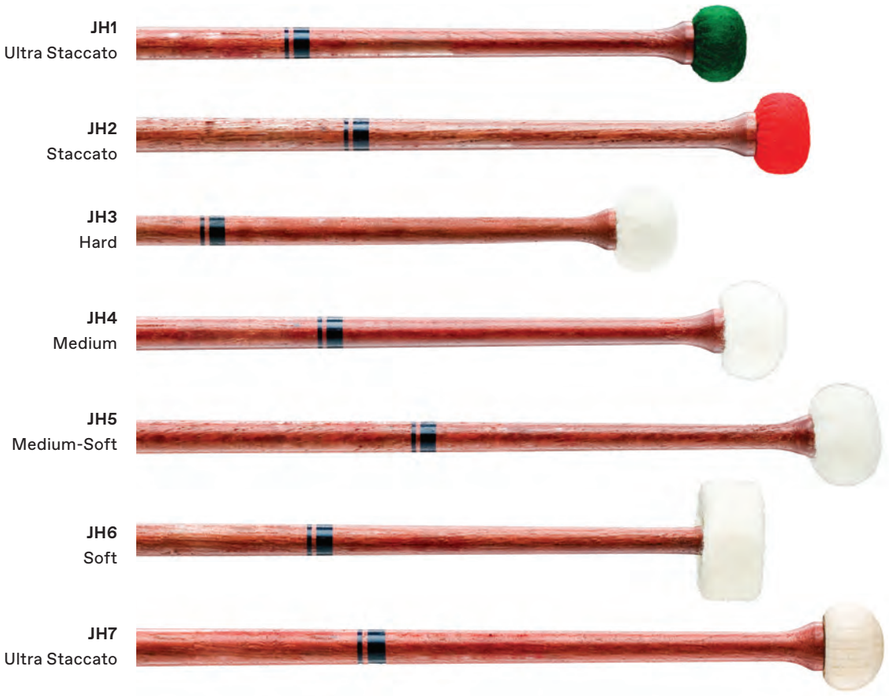
SU13R
Extremely Hard, Bells

SU14R
Extremely Hard, Bells

TIMPANI MALLETS

Jonathan Haas Artist Series

The Jonathan Haas Artist Series timpani mallets are constructed with oak handles. The series is composed of eight different models ranging from the softest JH6 used for smooth rolls to the JH7 which have a wooden head for ultra staccato play.



Performer Series Timpani Mallets

The Performer Series Timpani Mallets are an excellent choice for any percussionist from beginner to professional. All five models are crafted with tapered maple shafts which offer excellent feel and response. All heads are wrapped with professional-quality felt and feature a seamless parachute-style wrap which offers a consistent playing area around the entire surface of the mallet head.

BAND & ORCHESTRA ACCESSORIES

Hanging Mallet Bag

This new-and-improved, fully redesigned mallet bag is engineered to open 180 degrees across and hang securely on marimbas, vibraphones and xylophones. Features enough space to accommodate a full mallet collection for virtually any size performance, with a large zipper pocket on the back for sheet music and accessories. Sized appropriately to hang two bags across any 4.3 octave marimba, full-size vibes and xylophones. This bag is made of rugged ballistic nylon with wide pockets that allow for quick mallet changes, even with mallet heads facing downward, and features on-the-fly rain guard flaps for quick cover from the elements.

Marching Drumstick Bags

New and improved single and two-pair bags are designed to fit securely on marching snare drums, tenors and more. Features enough space for one pair or two pairs of sticks and made of rugged ballistic nylon. Engineered to allow for quick stick changes with slick interior denier material.

White Stick Tape

1” wide tape in 108ft. rolls for the ultimate marching stick tape.

Keiko Abe Mallet Wrap

Promark Keiko Abe mallet wrap was designed specifically for use with marimba and vibraphone mallets. The mallet wrap provides extra grip, which can be quite beneficial when using four-mallet techniques. Available in black and blue.

MODULAR SNAKE SYSTEM

Modular Snake System

The D'Addario Modular Snake System makes it easy to customize a cable configuration to your specific needs. The snakes feature interchangeable breakouts for easy and flexible wiring options, utilizing industry standard analog pinouts. It's as easy as choosing the core cable length and the proper breakouts for the situation. D'Addario snakes are made with our proprietary multi-pair snake cable, featuring oxygen-free copper conductors and 100% shielding in a low-noise, low-signal loss construction. Additionally, the snakes feature Amphenol gold-plated connectors for optimal signal transference, corrosion resistance and strain relief.

Core Cables

Available in 5ft., 10ft., 25ft., 50ft., and DB25 Female Coupler.

Breakout Cables

Available in TRS Breakout, XLR Male Breakout, XLR Female Breakout, 4 XLR Male/4 XLR Female Breakout, and Connector-Free Breakout.

AUDIO CABLES

Custom Series 1/8" to Dual 1/4" and XLR Audio Cables

The D'Addario Custom Series line of audio cables now features a way to connect your mobile device to your sound system in stereo with ease. Available in two varieties, simply plug the 1/8" plug into the headphone jack of your mobile device and insert the two plugs (L/R XLR or 1/4" plugs) into the desired channel in your sound system. Available in 1/8" Straight to dual XLR Male - 6ft, and 1/8" Straight to dual 1/4" straight - 6ft.

- Connects your mobile device to your sound system
- 2-channel stereo output
- Available in dual 1/4" and XLR plugs

ADAPTORS

Coupler Adaptors

1/4" Male Mono (Offset)

1/4" Male Mono (inline)

1/8" Male Stereo to Dual RCA Female

XLR Female

SpeakOn® Female to 1/4" Female Mono

XLR Male to 1/4" Female Balanced

XLR Male

1/4" Female Stereo

XLR Female to 1/4" Female Balanced

1/4" Male Stereo to 1/8" Female Stereo

1/4" Male Balanced to XLR Female

Headphone Extension Cables
(Available in 10ft. and 20 ft.)

Dual RCA to Stereo Mini Cable, 5ft

1/8" to 1/8" Stereo Cable, 3 ft.

1/4" Male Mono (1/8" Male Stereo to Dual 1/8" Female Stereo)

CABLE SYSTEMS

American Stage™ Cables

American Stage Instrument Cables all add up to tone: the best materials, a customized design, and USA precision manufacturing combine to deliver a truly unique, professional performance cable.

Our custom USA-made wire reproduces full lows and rich highs to accurately transfer your true tone with clarity and noise-free operation. Our in-line HelioFused solder process utilizes modern micro-flame technology and specially formulated RoHS compliant solder to create a permanent bond between the wire and connector for unsurpassed strain relief and durability. And speaking of connectors, ours are exclusively designed to exacting specifications and built with confidence by Neutrik® in their state-of-the-art facility in Lichtenstein.

And finally, our patented GeoTip™ provides a seamless and secure connection between your guitar and amp. Built from the ground up, American Stage Instrument Cables ensure that nothing comes between you and your tone.

Classic Series Instrument Cables

D'Addario Classic Series Instrument Cables utilize ultra-pure, oxygen-free copper conductors for low capacitance and pure tone. A single-molded strain relief plug provides durability and worry-free reliability, and the 90% spiral shielding eliminates virtually all handling noise.

- Special coaxial cable design provides extra-clean signal and low capacitance
- Molded connectors provide extra protection over ordinary plugs
- Patch cables have low capacitance cable design with dense copper shield and are perfect for use with effects pedals

Custom Series Instrument Cables

D'Addario Custom Series Instrument Cables utilize ultra-pure, oxygen-free copper conductors for low capacitance and pure tone. Encapsulated and impenetrable soldering points with double-molded strain relief provide maximum durability and worry-free reliability. Two layers of shielding provide 100% overage for superior insulation and noise rejection, making this the ultimate high-performance cable.

- Gold-plated plugs ensure reliable, corrosion-resistant contact
- Exclusive D'Addario overmolded connectors provide extra protection with unmatched strain relief
- Special double-insulated, double-shielded cable design provides the cleanest signal available while eliminating hum and triboelectric noise

DIY Solderless Instrument Cable Kit

- Based on our best-selling Pedalboard Cable Kit
- Allows custom cable lengths from instrument to pedals to amplifier
- Includes 40ft. of cable, 6 right-angled 1/4" plugs, and 4 straight 1/4" plugs
- 24k gold-plated plugs and a solderless connection design for easy construction
- Cable features a 24-gauge OFC conductor in a low capacitance design with two layers of impenetrable shielding
- Includes mini cable cutter and screwdriver

CABLE SYSTEMS

Custom Series Speaker Cables

D'Addario Custom Series Speaker Cables utilize ultra-fine, stranded, premium-quality 14AWG copper conductors for maximum signal transfer and flexibility. Encapsulated and impenetrable soldering points with double-molded strain relief provide maximum durability and worry-free reliability. Our exclusive D'Addario overmolded connectors provide extra protection with unmatched strain relief.

1/4" Speaker Cables
Available in 3ft., 5ft., 10ft., 25ft lengths.

Twist Connector Speaker Cables

- Ultra-fine stranded premium-quality copper 14 AWG conductor offers maximum signal transfer and flexibility
- Twist connectors ensure positive connection into speaker terminals
- **Available in 3ft., 5ft., 10ft., and 25ft lengths**

DIY Solderless Cables

D'Addario Solderless Cable Kits are the ultimate solution for custom wiring pedalboards, rack gear, and your entire layout from guitar to amp. Say goodbye to messy, unreliable wiring, and custom-cut cable lengths to best suit your needs. D'Addario plugs and cables are specially designed to provide the most accurate and reliable sound reproduction, from guitar to amp and all points in-between.

Right Angle 1/4" Unswitched Patch Plug

DIY 1/4" Rt Angle Plug w/ latching circuit breaker switch

Right Angle 1/4" Circuit Breaker Plug

Straight 1/4" Unswitched Patch Plug

Straight 1/4" Circuit Breaker Plug

Straight 1/4" Unswitched Plug - Large

DIY Straight plug w/ latching circuit breaker switch

Bulk 25' and 50' coil of instrument cable w/ mini cable cutter

Cable Cutter & Tester

Mini Cable Cutter

Thank you for reading the first issue of Built to Compete Magazine. We started this as a way to connect with, inform, and inspire all who inspire us. Everyone in the marching arts—from the fans to the front ensemble, the coaches to the composers—push us to build the highest quality gear out there. With BTC Magazine, we hope to leave you well-equipped, well-versed in gear. And well on your way to winning.

EVANS × PROMARK
BUILT TO COMPETE