

PAiSte

CYMBALS

SOUNDS GONGS

2013-14

THE OFFICIAL
PAISTE MAGAZINE

INTERVIEWS

VINNIE COLAIUTA

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TICO TORRES & JOE DOROSZ

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NICK MASON

NEW SOUNDS

FORMULA 602 MODERN ESSENTIALS

SIGNATURE PRECISION

**ADDITIONAL MODELS
2002, RUDE, FORMULA 602,
BLACK ALPHA HYPER**

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PAISTE ONLINE MAGAZINE

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www.paiste.com



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PAISTE ARTIST & CYMBAL NEWS



THE WORLD'S LARGEST

DRUMKIT

Paiste supports the Austrian drummers of Drumartic in realizing their dream to construct the world's largest Drumkit.

The world's largest drumset "THE BIG BOOM" was the highlight of last year's 1st of May festivities in Vienna's Prater. The gigantic drumkit measures 6.50m high and 8.00m wide (21x26 ft). The estimated 300'000 visitors on this day were certainly fascinated and impressed when they saw this mammoth drum kit.

Due to the massive specs of the drumkit, four drummers team up to play it which makes this project rather difficult. The drummer's challenge is to synchronize their rhythmic patterns with one another while jumping around in 6m height.



CYMBALS

Eighteen years after the grand opening ceremony of the Channel Tunnel, a 50.5km long undersea rail tunnel linking France and the United Kingdom, Paiste's Guinness-World-Record Cymbals reappear in the streets of Liverpool.

The cymbals, which measure 2.20m (86.6 inches) diameter with a weight of 115kg (253 lbs), required 1'200 working-hours to produce and are made of the same alloy as Paiste Gongs (Nickel Silver NS 12). They were attached to telephone poles of approximately 6m in height.



A MEMORABLE EVENT FIRST PAISTE DAYS IN BRAZIL

August 14th and 15th were groundbreaking days for drummers in Sao Paulo, Brazil. Paiste Artists Aquiles Priester (#Hangar), Dino Verdade (#TriOficial, Brisa Trio, The Truth), and Fernanda Terra (#Nervosa) participated in the company's first Paiste Days in Brazil at the Mix Music Hall, and put on an amazing show for the audience.

FERNANDA TERRA kicked things off in a big way with her band Nervosa. She played to playback tracks and with the band - beauty, ferocity and music dominated the stage! DINO VERDADE showcased his unique style by playing a blend of funk, rock and Brazilian music. On the first day, he played with his group Power Beat (Dney Bitencourt and Ronaldo Lobo), performing two of their own original compositions. Dino played with his new trio on the second day, with the same musicality and originality of course, but this time with Ney Neto on the bass.

AQUILES PRIESTER, well known for his technique, musicianship and for the complexity of his playing, performed songs from his band Hangar and from his project Freakeys, during which he was accompanied by bassist Nando Mello. His precision, intensity and amazing musicianship brought the house down!

All three drummers left an indelible impression on the audience and made the Paiste Days in Brazil a groundbreaking event!



Left to right: Dino Verdade, Fernanda Terra, Aquiles Priester



Aquiles Priester presents his Artist Inspiration Ride - «The Psychoctopus»

PAISTE'S FIRST FACEBOOK CONTEST THE EXPRESSION WALL OF FAME

Our first ever Facebook Photo Contest was a huge success among our dear fans who showed their love for our instruments!

Many creative photos were uploaded which made our NAMM 2013's Expression Wall of Fame look simply stunning.



View the Winners!



Nicko McBrain, Aquiles Priester, Bobby Blotzer, Eloy Casagrande, Mikkey Dee, Jeremy Spencer



Ian Paice, Gulli Briem, Craig Blundell, Curt Bisquera, Felix Bohnke



Dani Löble, Stefan Schwarzmann, Pauli «The PSM», Merlin Ettore, Jakob Sinn, Gulli Briem

ARTIST GET-TOGETHERS

Paiste Artists from around the globe spent some unforgettable days with the Paiste family and company staff at this year's NAMM and Musikmesse 2012.

Thanks to everybody for stopping by the booth, exploring new sounds and saying «hello»!



NAMM '13



MMF '12



Nigel Glockler, Dave Lombardo, Charlie Benante, Brian Tichy, Tim Shahady (Paiste)



Abe Laboriel Jr., Pauli «The PSM», Kelly Paiste, Vinnie Colaiuta, Josh Freese, Danny Carey

2013 PAISTE GRAMMY AWARD WINNERS

We proudly announce the list of Paiste artists that were nominated for and/or received a 2013 Grammy Award. We truly admire your devotion to music and your dedication to the Paiste sound. We are honored to have such world-class musicians as members of the Paiste family of artists.

Wally De Backer # Gotye

- *Record of the Year – «Somebody That I Used To Know»
- *Best Alternative Music Album – «Making Mirrors»
- *Best Duo/Pop Group Performance

Patrick Carney # The Black Keys

- *Best Rock Performance – «The Lonely Boy»
- *Best Rock Song – «The Lonely Boy»
- *Best Rock Album – «El Camino»
- *Record of the Year – «The Lonely Boy»
- *Album of the Year – «El Camino»



Derrick Wright # Adele

- *Best Solo Pop Performance – «Set Fire To The Rain» (Live)

Abe Laboriel, Jr. # Paul McCartney

- *Best Traditional Pop Vocal Album

Randy Ebright # Molotov

- *Best Rock Album (Latin Grammys)

ARTIST TOURING HIGHLIGHTS 2012

2012 was another year of long awaited world-wide concert tours from some of today's top bands. Our family of artists that performed R&B, Pop, Rock, or Metal shows with top bands were seen in every continent throughout the world.

Jeremy Spencer # 5FDP
 Daru Jones # Jack White
 Jason Sutter # Marilyn Manson
 Frank Beard # ZZ Top
 Jukka Nevalainen # Nightwish
 John Fay # The Tragically Hip
 Dave Witte # Municipal Waste
 JD Blair # Shania Twain
 Dean Butterworth # Good Charlotte
 Mario Calire # Ozomatli
 Eloy Casagrande # Sepultura
 Wally DeBacker # Gotye
 Josh Devine # One Direction
 Randy Ebright # Molotov
 Fred Eltringham # Sheryl Crow
 Shannon Forrest # Dukes of September
 Ron Tutt # Neil Diamond
 Butch Norton # Lucinda Williams
 George Receli # Bob Dylan
 Amadeus Thompson # Trey Songz
 Elohim Corona Robles # Moderatto
 Mikkey Dee # Motörhead

Vom Ritchie # Die Toten Hose (30th Anniversary)
 Matt Thomas # The Joy Formidable
 Sean Winchester # Everclear
 Donald Barrett # Colbie Caillat
 Billy Hawn # Colbie Caillat
 Pete Korpela # Josh Groban
 Dave McAfee # Toby Keith
 Abe Laboriel Jr. # Paul McCartney
 Patrick Carney # The Black Keys
 Vinnie Colaiuta # Sting
 Amy Wood # Fiona Apple
 Nicko McBrain # Iron Maiden
 Jason McGerr # Death Cab for Cutie
 Joey Peebles # Trombone Shorty
 John Robinson # Barbra Streisand
 Bill Hayes # Barbra Streisand
 Norm Freeman # Barbra Streisand
 Daniel Sadownick # Taylor Swift
 Alex Van Halen # Van Halen
 James Rouse # Ms. Lauryn Hill
 Maineo # Alicia Keys
 Scott Crago # Eagles
 Joey Jordison # Slipknot
 Ian Paice # Deep Purple
 Paul Walsham # Hurts
 Bela B # Die Ärzte
 Russell Gilbrook # Uriah Heep
 Ian Haugland # Europe
 Eric Slick # Dr. Dog
 Alex Gonzalez # MANA (pictured)



PAISTE SPONSORS EMERGENZA

More than 10'000 bands from 33 countries – Emergenza is the world's biggest band contest.

Paiste proudly supports the shows of tomorrow's top bands with professional backline equipment.

Young drummers experience the sound quality and live capability of the 2002 and Alpha series, when competing against each other in qualifiers and finals on international stages. The world wide live band festival and contest offers non-signed bands fully equipped stages, technical organization and promotion. In regional playoffs 6 to 10 bands perform a 25 minute set with the chance to end up performing in large venues.



Paiste sponsors the Emrgenza Music Festival in Germany, Austria and Switzerland. More information on www.emergenza.net



Sound Organic Matter at Emergenza Music Festival

Chuck Burgi



12-12-12 SANDY BENEFIT CONCERT

In late October 2012, the Eastern United States was ravaged by a massive hurricane that left millions without power from Delaware through New England. The hardest hit areas were the coastlines of New Jersey and New York. Thousands of homes were flooded and many lifted from their foundations and simply floated away.

In the wake of this natural disaster, some of the world's best musicians decided to do what they do best: help raise money to help those affected. The result was the 12-12-12 Concert that was broadcasted around the world.

Paiste Artists playing the event included: **Steve Jordan (Eric Clapton), Abe Laboriel, Jr. (Sir Paul McCartney), Tico Torres (Bon Jovi) and Chuck Burgi (Billy Joel)**. Paiste honors these great artists who donated their time and talent to help the people that were devastated by this storm.

INTERNATIONAL CLINIC HIGHLIGHTS

2012 was another great year to meet Paiste Artists at drum festivals, clinics and in-store seminars around the globe.



Danil Svetlov @ Paiste Day in St. Petersburg



Gergo Borlai @ Montreal Drum Fest



Brad Park (Big Wreck/Dynamo & Badnuts Beats) @ Montreal Drum Fest



Ian Paice @ Polish Drum Fest



Craig Blundell @ Sofia Clinic



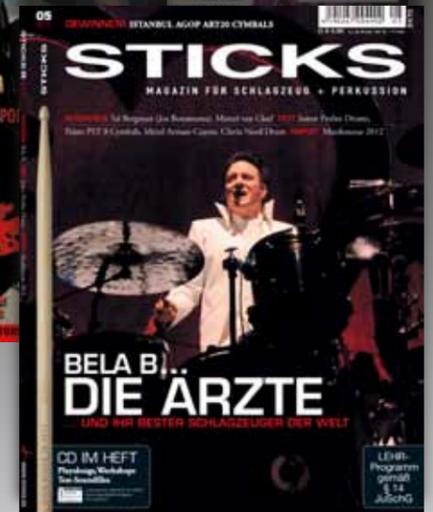
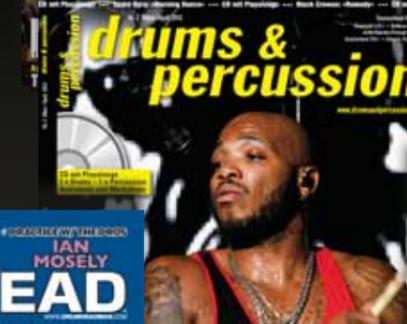
Drumbassadors @ Jazz Saulkrasti, Latvia



Loic Pontieux @ Bag Show Paris

PAiSTE ARTISTS GREETING FROM 2012 COVERS

From South America to Europe, 2012 was a huge success in press features of Paiste Artist cover stories throughout the world. To receive a copy of a particular issue, please contact the specific magazine publisher of your choice.



NEW ARTIST SIGNINGS

WELCOME TO THE PAISTE FAMILY



ANDERS ABERG (SE)
SPARZANZA



DANIEL ALLAIRE (US)
BRIAN JONESTOWN MASSACRE



ROBBAN BÄCK (SE)
W.E.T.



DARREN BECKETT (US)
BRANDON FLOWERS



RICKY MACHADO (BR)
GLORIA



MAX MALYSHEV (UA)
ANI LORAK



JAN INGE NILSEN (NO)
SIGVART DAGSLAND



IAN O'NEILL (US)
GAVIN DeGRAW



CHASE BRICKENDEN (US)
THROWN INTO EXILE



MASSIMO BUONANNO (CH)
SEVEN



SIMON DAWSON (UK)
STEVE HARRIS BRITISH LION



IVAN EDWARDS (US)
AIMEE MANN



JOEY PEEBLES (US)
TROMBONE SHORTY



ELLINGTON RADCLIFF (US)
R5



BRAM RAEYMAEKERS (BE)
HADISE



JUAN MANUEL ROURA (US)
LOS AMIGOS INVISIBLES



JOEL FARLAND (AU)
VAN SHE



BRIAN FERGUSON (US)
AARON WATSON



JORDI GEUENS (BE)
SELAH SUE



KRISTJAN HEIDARSSON (IS)
KONTINUUM



CARLOS SANDERS (CR)
SWING EN 4



NACHO SANTIAGO (ES)
MEDINA AZAHARA



GOLO SCHMIEDT (DE)
THE LOVE BÜLOW



CORY STIER (US)
CULTS



SCOTT HESSEL (US)
GIN BLOSSOMS



JACOB HYMAN (US)
FREELANCE WHALES



MATTI JOHANSSON (FI)
KORPIKLAANI



AKIRA KAWASAKI (JP)
MOUSE ON THE KEYS



MAL TAYLOR (UK)
THE CHEVIN



MARK TEIXEIRA (US)
DUKE ROBILLARD BAND



SONNY TREMBLEY (CA)
BURN HALO



MATTHÄUS WEBER (AT)
STEAMING SATELLITES



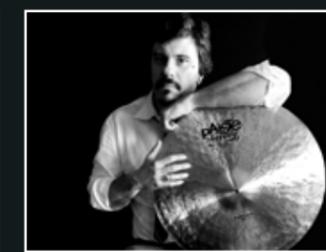
HAMZA KAZI (IN)
COSHISH



JON LARSEN (DK)
VOLBEAT



KEITH LARSEN (US)
OEDIPUS



FRANCESCO LOMAGISTRO (IT)
BERARDI JAZZ CONNECTION



RUSS WHITMAN (US)
CRAIG MORGAN



AMY WOOD (US)
FIONA APPLE



MICHAEL WRIGHT (ZA)
ZEBRA & GIRAFFE



LEJOE YOUNG (US)
TRAVIS TRITT



Photo/Video by Saul & Josh Films
Rob Rowland

PAULI «THE PSM» FACTORY GROOVES

My first visit to the Paiste Factory was in summer 2012, I managed to schedule the afternoon off before we played a Gorillaz Soundsystem headline show. After a thorough tour of the factory I was instantly mesmerized by the love and dedication of all the workers. The manufacturing process was like nothing I could have ever imagined. All the processes were meticulously carried out with the greatest attention to detail on all of the cymbals.

Following the whirlwind tour, Erik summoned me to his office where he initiated the idea of doing a Paiste Factory video. Still in a daze from the tour, I told him I would sleep on it and get back to him with some ideas.

I knew I wanted to make something unconventional and not something just for drummers whilst being an honest representation, celebrating the individuals who are often forgotten in the factory. 6 months later, I was back at the Factory, with a film crew and armed with my portable laptop based studio.

I had set myself the challenge to create an original soundtrack on the fly, only using the sounds recorded from the Swiss Factory. We had 2 days to shoot the whole piece and I had no idea what I was getting myself into, but I enthusiastically got on with the job at hand.

The first thing to do was to identify what made the best sounds. The pneumatic hammer instantly stood out as it had a consistent tempo at precisely 114.5444bpm. I decided that I'd record this sound first and use this as a metronome for the whole piece.

As I traversed the Factory with my microphones and laptop, the workers started to catch on to what I was doing, and that's when things got really engrossing because they set about trying to work out what new and interesting sounds they could make with their tools.

After two days of capturing these moments and recording all these amazing sounds, it was now the job of editing nearly 10GB of all the audio data together to create the groove - then ensuring all the sound synced with the visuals.



Scan to view the Paiste Factory Grooves video.



The final thing we recorded to solidify the whole piece was on the Paiste Custom Cast Bronze drum kit. It looked so great that I had to get a clip of me playing it. The drums really helped to glue the whole piece together at the end, but the true cohesion came from the workers. So many characters that were mega enthusiastic about what may have appeared to be my non compos mentis idea. I am mega thankful for them allowing me to invade their work environment.



For the whole time we filmed, I was trying to speak in Swiss German, but struggled to even count to 4. It was when someone turned round to me and spoke in perfect English I realized that the Factory was made up of a plethora of languages and nationalities, so my attempts at Swiss German were possibly in vain, as you may see in the case that the infamous Outtake film ever surfaces.

However it was the fact that all these amazing people were working together with the common function as skilled craftsmen to serve us, the musicians, that made this experience so special. From the Twenty's to the PSTs

they are all hand crafted, and I will never look at a cymbal in the same way again, and will certainly think twice before I kick my Swiss crashes off the stage again.



I was honored to be considered to represent the Paiste heritage with my film. And was also delighted to see the response from my peers at the premiere of the film at NAMM 2013 in California. It was a pleasure to serve and represent the craftsmen who make my job as a touring musician possible. @:-)



CYMBAL OVERVIEW

NEW SOUNDS



**FORMULA 602
MODERN ESSENTIALS**

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**SIGNATURE
«PRECISION»**

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ADDITIONAL MODELS

CYMBAL APPLICATION GUIDE

Our cymbal application guide is a classification system that serves as a guideline in selecting a particular Paiste cymbal for any specific style of music that drummers or percussionists play. Whether you play Hard Rock or Jazz, our guide will help you select the ideal Paiste cymbal for you.

- ① ACOUSTIC LOW VOLUME
- ② TRADITIONAL MEDIUM VOLUME
- ③ MODERN AMPLIFIED MEDIUM VOLUME
- ④ MODERN AMPLIFIED HIGHER VOLUME
- ⑤ MODERN AMPLIFIED EXTREME VOLUME
- ⑥ MODERN AMPLIFIED ELECTRONIC



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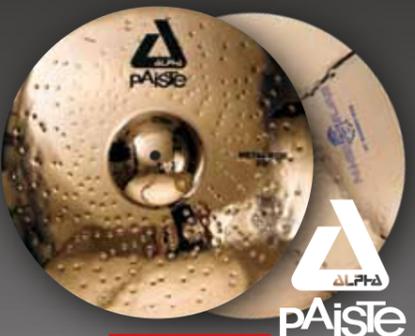
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FORMULA 602

MODERN ESSENTIALS

«At the last Sound Development meeting we went to the ride. I took my stick and hit the final ride cymbal once. The note that I heard come out was better than I could have imagined. They really exceeded my expectations at that moment.»



Vinnie Colaiuta's
Formula 602
Modern Essentials
demo video!



Vinnie Colaiuta

FORMULA 602

MODERN ESSENTIALS

After the very successful re-launch of the legendary Formula 602 series, Paiste developed a new sound dimension from 602 Bronze with the Formula 602 Modern Essentials, in collaboration with Vinnie Colaiuta, who is without a doubt one of today's most influential drummers.

Vinnie's idea was to create the missing link between really dark and bright, transparent cymbals. «I wanted to take some of that richness, warmth, darkness and a bit of complexity of the Signature Traditionals and combine that with the transparency and stick definition of the existing 602 sound. In retrospect, I think that Paiste Sound Development had a very similar idea. Their vision and my vision were completely in alignment.»

The Formula 602 Modern Essentials is not a set of cymbals designed exclusively for Vinnie Colaiuta. The application of the cymbals covers a vast range of musical styles.

«What I had in mind was something that most discerning drummers are looking for», Vinnie explains. «They are cymbals for many seasons. They can potentially cover just about anything I could think of. And it's not specialized. It doesn't control you, but you can control it.»

All Formula 602 Modern Essentials models have an enormous dynamic range and a rich, warm sound with much depth in common – «complete» is Vinnie's verdict at the final testing. Certainly, they have a different kind of strength than the classic 602. «One of the things that we discussed in Sound Development, was just how loud they would need to be», reports Vinnie. «We wanted to get a little more volume, but not too much. Because if cymbals are too loud, they can overpower the sound of the entire drum set. Volume has to have a quality and I think these cymbals have that.»

18" | 22" CHINA

Dark, warm, strong, exotic, sizzling, earthy. Wide range, slightly complex and dense mix. Fairly soft, responsive feel. Great for explosive, strong, dark accents. Complex, washy ride sound. A modern China cymbal with a wide spectrum for various musical applications.

16" | 18" | 20" CRASH

Full, warm, brilliantly shimmering, deep. Fairly wide range, complex mix. Quick response, fairly soft feel. Rich, strong crash sound with open low end and shimmering highs. A very versatile, responsive cymbal suited for many live and studio applications.

8" | 10" SPLASH

Warm, airy, snarling, silvery. Fairly wide range, complex mix. Soft feel with a very responsive, explosive splash sound. Low tuned effect cymbal for lively accents in moderate volume. Well suited for hand-playing.

The truth is in the sound
- Vinnie Colaiuta



20" | 22" RIDE

Full, rich, warm, strong, deep, silvery. Wide range, complex mix. Responsive and even feel. Warm sparkling stick sound over a wide, deep wash. Fairly quick, hefty crash sound. Extremely dynamic and lively Ride cymbal, suitable for many musical styles.

14" | 15" HI-HAT

Rich, warm, lush, deep. Wide range, complex mix. Giving and responsive feel. Broad, warm open sound. Compact, lush chick sound. Extremely versatile hi-hat, perfectly suited for dynamic, articulated playing in a wide range of styles.

FACTS

SINCE: 2013

ALLOY: CuSn20, also known as «Traditional Bronze»

APPLICATIONS: Low to medium loud settings • especially well-suited for recording, live • extremely versatile cymbals for a wide range of music styles such as Pop, Rock, Jazz, Fusion, Blues, R&B, Country, Folk, acoustic music

SOUND: Deep, full, rich, warm, lively, silvery, dynamic, controlled and precise • Cymbals that combine clarity, consistency with deepness and warmth, yet providing a modern versatile sound character with dynamic, potent, well balanced qualities and a responsive, soft feel.

RIDE
●●●●● Ride 20"/22"

CRASH
●●●●● Crash 16"/18"/20"

HI-HAT
●●●●● Hi-Hat 14"/15"

SPLASH
●●●●● Splash 8"/10"

CHINA
●●●●● China 18"/22"

Sound Development Team (left to right):
Stefan Odermatt
Freddy Studer
Vinnie Colaiuta
Kaspar Rast



Interview by Christian Wenzel

AND HOW WOULD YOU DESCRIBE ITS MAIN CHARACTERISTICS?

A translucent warmth with definition. And a really good controllable wash. For me I wanted those elements in the right proportions and so the characteristics that I heard, that we ended up with, was the ride cymbal had a beautiful note. There was just the right amount of wash and stick definition. The thing never got lost. And just the right of warmth. Just low enough, not too low. There's some complexity, but not enough to interfere with the transparency.

THE SAME QUESTION FOR THE HI-HAT ...

They seem to sit in a place, where they're just thick enough, just chunky enough, but not overpowering. They are a little more chocolaty than the classic 602s. There's some richness in there. They add this kind of dimension to it. I just think there's chocolate in there, Swiss chocolate. So I think it makes them kind of funky sounding. They are a little darker. But still not so much that they become specialized. They are just right in the middle. All the cymbals seem to integrate in a set really well. The Splashes are almost out of the way. They are really like kind of a subtle punctuation. They are not loud. They are sweet. They are these kind of punctuation marks in the background. Sometimes a smaller Crash can start sounding like a Splash cymbal, an oversized Splash cymbal, and these don't. They are nice and transparent. And as the cymbal gets bigger you really start hearing the warmth project a little more. They function really well as a set.

IN RETROSPECT WOULD YOU SAY, IT WAS EASY TO WORK WITH THE PAISTE SOUND DEVELOPMENT TEAM?

Absolutely. It was astonishing how well they understood what I was saying, and they were able to carry it out. Their vision and my vision were completely in alignment. Every step of the way they were able to perfectly execute the concept, that we had discussed together. The thing is, that we were all on the same page in terms of conceptual development and in terms of our ability in communicate and for them to carry it out. They weren't trying to convince me of anything, I wasn't trying to convince them of anything. If something had a particular characteristic, that I questioned, I would tell them. And sometimes I didn't have to tell them anything, they could just read it on my face. This happened over and over.

At the last meeting we went to the ride I took my stick and hit the final ride cymbal once, and the note that I heard come out of it was beyond belief. I thought this is better than I could have imagined. I said: «I can't believe you guys actually did that», and they just looked at me and were grinning. I think that they already knew, but they didn't expect that kind of a reaction out of me. They really exceeded my expectations at that moment!

Vinnie's all Formula 602 Modern Essentials Cymbal Set (left to right)

22" China | 8" Splash | 15" Hi-Hat | 20" Crash | 10" Splash | 22" Ride | 16" Crash | 18" Crash

VINNIE COLAIUTA

BRIDGING THE GAP

Listening to Vinnie Colaiuta is something every drummer should do at least once. His approach on the drum kit and seamless execution during any song is truly something to behold. When Vinnie joined our family of artists in March 2012, we wanted to create something new and very special with him, and the result is some of the most exciting sounds in cymbal history. In the following interview Mr. Colaiuta discusses his deep insights on his concept of sound and his memorable experience in collaborating with the Paiste Sound Development Team to make his ideal cymbal sound, the Formula 602 Modern Essentials.

WHAT SOUND CONCEPT DID YOU HAVE IN MIND, WHEN WE STARTED DEVELOPING THE CYMBALS?

My idea was to have a kind of a missing link between really dark sounding cymbals and bright, transparent cymbals, which had the elements of both. I think it's something that most discerning drummers are looking for. I wanted to take some of the elements of the 602 and put that with the richness of the sound of the Traditionals or vice versa conversely take some of that richness, warmth, darkness and a bit of complexity and transpose that to the existing 602 sound. So that would be kind of a mixture of both of those things. And in retrospect, I think that Paiste Sound Development had a similar idea.

YOU ARE A DRUMMER WHO IS AT HOME IN A VAST VARIETY OF MUSICAL STYLES. DO YOU THINK THIS NEW LINE CAN COVER, MORE OR LESS, ALL STYLES YOU ARE PLAYING?

I think so. I think it's potentially a cymbal for many seasons. And that's the beauty of them. One of the things that I was concerned about was an important parameter, that we discussed in Sound Development, was just how loud would they need to be. We wanted to get a little more volume as well, but not too much. I think that there's enough volume there. Because if cymbals are too loud, then they can overpower the sound of the entire drum set. At the same time they are loud enough to be used for anything. If you use microphones, the microphones will like them, and if you don't use microphones then they will create a balanced picture in the drum set. But they are powerful and they project. Volume has to have a quality. These cymbals have a quality of volume, just like all of the Paiste cymbals.

IS THERE A CERTAIN TYPE OF CYMBAL THAT MARKS THE CENTER OF YOUR SETUP?

Yeah. Let me say this: Part of my idea in developing this would be to have a definitive go-to Ride cymbal, that works for me all the time. Right now I gravitate mostly between a 24" 602, a 22" Signature Traditionals and a Giant Beat. So you could see why the development of this would be actually the answer to that question.



Erik Paiste & Vinnie Colaiuta presenting the new cymbals at NAMM 2013.

Paiste

THE NEW ALTERNATIVE FOR SIGNATURE PLAYERS

The new series is created using Paiste's proprietary Signature Alloy, and features the typical hallmarks of Paiste's original Signature sound - brightness, fullness, strong presence and projection, with brilliant musicality. A particular quality of the Signature «Precision» is its clean and focused character in combination with a very articulate, straight-ahead sound.

The finish of Signature «Precision» purposely follows the tradition established by the original Signature series. Fans of the original Signature sound, look and feel

will thus find these cymbals a compelling choice for their cymbal sets.

«The goal for the Signature 'Precision' was to create a more affordable Signature sound. We specifically researched and designed the manufacturing process to achieve that goal. Part of the success of this project is the incredible sound potency that already exists within the Signature Alloy.» - Erik Paiste

Here are some reactions to the new cymbals from veteran Signature players:

«The new Signature 'Precision' series of cymbals are just that: cymbals with a precise, focused tonal center. Explosive sound, combined with all the look, feel and quality of the world class Signature series.»

PAUL LEIM (US)
STUDIO GREAT

«Paiste's new Signature 'Precision' series is the more aggressive cousin in the Signature family. They are definitely Signature cymbals and although they are a bit more focused, the 'Precision' are every bit as refined as the renowned Signature.»

DAVE McAFEE (US)
TOBY KEITH

«I love these cymbals. I could throw all of them in my cymbal bag and easily use them on gigs. The 18" Thin Crash & Crash would be a great combination to use live or in the studio.»

DEAN BUTTERWORTH (US)
GOOD CHARLOTTE

«I'm totally surprised that these cymbals are at a lower price point than the Signature classic cymbals and that's important in today's times. I think these cymbals can go a long way. Any pro drummer can use these. I was particularly impressed with the 14" Sound Edge Hats.»

JOHN «JR» ROBINSON (US)
STUDIO GREAT

«These cymbals are going to bring more people, more drummers, and more ears into the Signature line. To my ears, I would have never known that they are different from the current Signature. My ears can't tell that they are different in price point or level of cymbal.»

SCOTT DEVOURS (US)
ROGER DALTRY

SIGNATURE «PRECISION»

«Signature 'Precision' have a perfect focus, great attack, and a beautiful, well rounded projection. These cymbals are giving you more than what they're priced at. It's a good investment for any drummer that likes many colors in their set up. I really liked the 18" Crash. Its body and nice round spread are most impressive. I am also a fan of the 18" China and the 14" Hi-Hat.»

FRANKLIN VANDERBILT (US)
LENNY KRAVITZ

«I feel that it's an entirely new line of cymbals. It harkens from the classic Signature sound and alloy but it's also a whole new sound palette. They have beautiful similarities to the classic models such as the clarity & articulation but there's a certain essence that is all their own. They're a great alternative for someone who wants to play Signature but can't meet the price point. They are also a great addition to the Signature family and other Paiste cymbal lines.»

JASON SUTTER (US) # MARILYN MANSON

SIGNATURE
«PRECISION»



16" | 17" | 18" CRASH

Bright, full, warm, brilliant. Wide range, clean mix. Balanced feel. Very versatile, all-purpose crash for clear, full accents.

10" SPLASH

Bright, clear, warm. Fairly narrow range, clean mix. Explosive response. Dynamic splash cymbal for fine to medium strong accents in various musical styles.

22" HEAVY RIDE

Bright, powerful, brilliant. Wide range, clean mix. Heavy feel. Defined, meaty ping with a clear, controllable wash. Piercing bell sound. Strong, heavy ride, well suited for playing at higher volume levels.

14" HI-HAT

Bright, warm, brilliant. Wide range, clean mix. Balanced feel. Lush, strong open sound with a defined, clear chick sound. Extremely versatile hi-hat for a wide range of musical styles and applications.

14" SOUND EDGE HI-HAT

Bright, cutting, brilliant with a warm touch. Wide range, clean mix. Quick, responsive feel. Sharp open sound, strong, cutting chick sound. Piercing hi-hat for articulate, precise playing.

18" CHINA

Medium bright, exotic, fairly trashy. Wide range, fairly complex mix. Explosive response, rather soft feel. Dynamic china for exotic colouring in a wide musical range.

16" | 18" THIN CRASH

Warm, full, brilliant. Wide range, clean mix. Responsive and soft feel. Clear, yet very warm sounding crash sound for medium loud musical situations.

20" RIDE

Bright, rich and warm. Wide range, clean mix. Giving feel. Defined ping with slightly silvery wash. All-purpose ride cymbal for various applications.

FACTS

SINCE: 2013
ALLOY: Proprietary Signature Bronze

APPLICATIONS: Medium low to loud settings • Live and recording • Wide range of music styles such as Pop, Rock, Alternative, Hard Rock, Funk, Country, Blues, Gospel and R&B

SOUND: Precise, bright, rich, warm, brilliant, full, transparent, colorful sound.

RIDE

●●●● Ride 20"
●●●●● Heavy Ride 22"

CRASH

●●●● Thin Crash 16"/18"
●●●●● Crash 16"/17"/18"

HI-HAT

●●●● Hi-Hat 14"
●●●●● Sound Edge Hi-Hat 14"

SPLASH

●●●● Splash 10"

CHINA

●●●●● China 18"

FORMULA 602

CLASSIC SOUNDS

MEDIUM FLATRIDE

Warm, mellow, crystal-like. Medium range, fairly clean mix. Very balanced and controlled feel. A pearly, woody stick sound paired with a silvery wash. A very sensitive cymbal perfectly suited for soft playing at lower volume level and studio application.



NEW 15"

MEDIUM HI-HATS

Rich, warm, full, silvery with a light touch. Soft feel, easy to control. Lively, responsive and warm open sound. Full, precise chick sound. Versatile hi-hat for medium loud settings, perfectly suited for studio applications.



NEW 24"

MEDIUM RIDE

Full, rich, fairly bright, solid. Controlled and even feel. Very nice and sparkling stick sound supported by a breathy layer of wash. Perfectly balanced. A dynamic all around cymbal for many musical styles played at moderate level.



Series Demo Video!

Paiste

FORMULA 602



SHANNON FORREST (US)
BOZ SCAGGS

«The 602's have become my new standard, whether for live or recording. They are the perfect blend of modern and vintage sounds.»



HENRIQUE DE ALMEIDA (US)
BERKLEE COLLEGE OF MUSIC

«The amount of playing possibilities, including crystal clear ride playing, bell patterns and rolls are just incredible! Paiste 602 cymbals are absolutely beautiful instruments. Playing them, brings back to the feeling I have listening to my heroes up close! As an Associate Professor at Berklee College of Music, I am asked to teach and perform what I do professionally. I can say with the utmost enthusiasm that each cymbal of the entire set of 602 surprisingly works for every situation, this is astonishing to me! The Jewel of the 602 line is of course the Medium Flatride with its crystal clear stick definition.»



JASON MCGERR (US)
DEATH CAB FOR CUTIE

«I haven't been without my 602's since Paiste sounded their very musical alarm. They really do work in every situation. I'm pretty critical when it comes to hi-hats because I need them to do everything. An audible stick tip on top, a chunky shoulder sound that could've come from any decade, and a thick foot chick that can replace the sound of a stick. Both my 14" and 15" Medium 602 hats do all these things exceptionally well.»

BACK TO THE ROOTS

Back in 1959 Paiste launched a series that was destined to become one of the world's most revered in the history of cymbal making – Formula 602. The warmth of the traditional CuSn20 bronze and the superior sound quality are legendary, and many attempts were made to copy them – to no avail. Now 602's back for enjoyment.



NEW 22"

SOUND EDGE HI-HAT

Rich, silvery, bright, somewhat mellow. Quick and responsive feel with a soft and warm touch. Very controllable. Full, round and energetic open sound, paired with a light and airy chick sound.

FACTS

SINCE: 1959 (reintroduced in 2011)
ALLOY: CuSn20, also known as «Traditional Bronze»

APPLICATIONS: Low to medium loud settings • especially well-suited for recording, live • Jazz, Fusion, Blues, moderate Pop and Rock, Country, Folk, acoustic music

SOUND: Warm, silvery, mellow, cool, light, fine, precise and controlled.

RIDE
●●●● Medium Ride 20"/24" **NEW**
●● Medium Flatride 20"

CRASH
●●● Thin Crash 16"/18"/20"/22" **NEW**
●●● Paperthin 16"/18"

HI-HAT
●●● Sound Edge Hi-Hat 14"
●●● Medium Hi-Hat 14"/15" **NEW**



CLOSE-UP

BIRTHDAY: May 27th, 1978
HOMETOWN: Barcelona, Spain
PLAYING SINCE: 1981
FIRST DRUMKIT: No name. 26" bass drum, 15" snare and I was 3 so...
FIRST PAISTE CYMBALS: 15" red label 2002 Medium Hi-Hat, 20" black label 2002 Ride
HEROES: Frank Zappa, Joe Zawinul, Bruce Lee
HOBBIES: Playstation, old V8 US cars
FAV MOVIE: Luis Buñuel - The Discreet Charm of the Bourgeoisie
FAV FOOD: Sea Food with Sea Food

GERGO BORLAI

IMPROVISATION IN PERFECTION

In his home country of Hungary, Gergo Borlai has appeared on more than 100 albums which span a wide range of musical styles, received two lifetime achievement awards and two "gold-record awards," as well as the Golden Drumstick Prize and the Artisjus Lifetime Achievement Award. It's not quite fair to call him a rising star but after his breathtaking solo performances at drum events such as the Montreal Drum Fest (Canada), the Bag Show (France), or the DrumChannel (US), Borlai finally received attention and recognition by the international drumming community. Gergo's affinity for and mastery of the instrument allows him to seamlessly transition from funky grooves into blazing displays of chops effortlessly and above all, musically.

GERGO, WHAT FASCINATES YOU ABOUT FUNK GROOVES?
Everything! When I started playing drums at the age of 3, I used to listen to two tunes all the time: «Take Five» and «Chameleon». The way Harvey Mason played drums on «Chameleon» was FUNK itself for me. By age 6-7 I was a huge Jimi Hendrix fan and I also got hooked on Buddy Miles. Till this day, I'm still playing a Buddy Miles lick. Then about 10 years later Dennis Chambers had a significant impact on my playing. The way he plays those 16th notes engaged me for a long time; I've learned a lot from him. These days when I play with Gary Willis, he fascinates me by playing killer funk grooves.

IF YOU HAD THE CHANCE TO LEAD YOUR OWN ALL-STAR BAND, WHO WOULD BE IN IT AND WHAT KIND OF MUSIC WOULD YOU PLAY?

I wouldn't want to be a band leader. I'd love to play behind the best musicians in the world. That is what would bring out the best of me. Fortunately, I've had the opportunity to play with some of my idols whose music I grew up with. So, my answer is: I'd like to play in a band that's loud and popular, but at the same time demanding and refined; one that tours a lot and has an amazing front man or singer, like Nickelback, Audioslave, or even Pink, but perhaps with my childhood dream, Sting.

WHEN DID YOU GET INTO SOLOING?

When I was 16. That's when they started inviting me to drum festivals.

HOW DO YOU FORM THE CONCEPTS OF YOUR SOLOS NOWADAYS?

I have no real concept, I pretty much improvise. I love that each of my solos is different and that people believe there was a concept. When I play along to tracks at clinics I don't have fixed patterns. I would get bored by myself. To me the most important thing in playing in a setting like this is to improve myself while I'm giving back to the audience in a way that is not autotelic, not just «art for art's sake».

LET'S FACE IT, YOUR TECHNICAL SKILLS ARE MIND BLOWING. IS THAT ONLY GOOD FOR THE SHOW, OR IS IT ALSO IMPORTANT FOR YOUR WORK AS A RECORDING DRUMMER?

Having good technical skills is a way of expressing myself. When I listened to Colaiuta, Cobham or Bozzio as a kid, I never thought for a minute that they would play the way they play for showmanship. It was an integral part of their music and it created a new step for modern drumming. I'm trying to play similar to those guys. I don't possess any spectacular tricks, I can't spin the sticks between my fingers; I am simply not interested in learning tricks. I am trying to feature my technical skills through music. It's the most exciting and challenging for me when I play as a sideman when reaction time really matters.

Certainly, this is useful in a recording studio as well. Having an arsenal of skills, I'm always trying not to be repetitive and boring, even with simpler music. Having exceptional technical skills is very important, but not the utmost. It gives you a safety net. However, it's important that a technically skilled drummer also has a good knowledge of music and compositional abilities with which he can fully utilize his technical skills. I love working in a recording studio and people love working with me, because I work fast and I easily adapt to any people, music or circumstance. I started working in recording studios at the

age of 15, so I've gained a lot of experience and know how to work the fastest and most effectively. These days, I record my drumming at home and I send it over the net. This, of course, is very convenient, but I do miss the sentiment of the good old days when you moved in to the studio for months.

WHEN AND HOW DID YOU START TO EXPLORE PAISTE CYMBALS?

Very early, when I got to know Frank Zappa's music. The first two albums I've listened to were «Joe's Garage» and «Them Or Us». I was about 9 or 10 years old and those albums had a huge influence on me. In the following years I was trying to get as much information about Chad Wackerman as I could, but it wasn't easy, since we didn't have Internet; not everyone had a VCR, but I managed to see the «Does Humor Belong in Music» video. He was using cymbals with a red 2002 logo. From this moment on, I was trying to hear what cymbals he might be using on every Zappa album he played drums on. I tried to get the same set up as Chad's. In the beginning my mom bought me a couple Paiste cymbals, and since I started playing concerts and making some money I was able to buy them myself. At the age of 16 I had a huge cymbal set up: 3 Chinas, 3 Hi-hats, etc. I wish I still had those cymbals! There were a couple of rare pieces among them, like an 18" Sound Creation Short Crash from the 80s, a 602 Cup Chime, an 18" 2002 China from the 70s and an 8" 602 Hi-Hat. I became a Paiste endorsee in 2012, what a huge honor! I will never forget going to the showroom at the factory and testing the cymbals I used years ago. I wanted to hear whether the same type of cymbals would sound the same. They sound the same now as they did back then! It was amazing!

WHY DID YOU SELECT THE FORMULA 602 SERIES AS THE BASE OF YOUR CYMBAL SETUP?

I can use the Formula 602 series for everything. They have a very clear and characteristic sound. They have a fast reaction time and their sound cuts through everything. In recent years I've been using larger and larger crash cymbals. Years ago, the 18" crash was the largest one on my kit but today it's the smallest one. The large crashes have a wider dynamic range and are more sensitive. Thus the 20" 602 Thin and 20" Paperthins are perfect for me. They're thin, but they're big. They're very delicate and therefore they can be used both for quiet music as well as rock concerts. The «soul» of my set up is a 24" Medium Ride. I've never used a 24" Ride before. In this cymbal I found everything I need to express myself musically through a cymbal. Whenever I do a recording and I try to pick which Ride would be the most suitable, I always end up choosing the 24".



TWENTY MASTERS COLLECTION

MEDIUM RIDE
 Bright, rich, open, full. Even, responsive feel and very controllable. Pronounced, bright and meaty stick sound supported by a solid wash. All-purpose cymbal for a wide range of musical applications.



DARK RIDE
 Dark, warm, smoky, breathy. Soft feel with a quick response. Very well crashable. Controllable, peppery stick sound over a dark layered oriental, smoky wash. A ride cymbal that can easily be used in a small jazz club setting and flourish in other styles such as blues or country music.

DARK DRY RIDE
 Dry, rich, silky, strong. Very controllable and fairly dry feel. Silvery ping over rather short sustained and dusty wash. Ideally suited for articulated and precise playing in most musical styles such as R&B, Funk, Pop and Country.



DONALD BARRETT (US)
 # COLBIE CAILLAT



WIM DE VRIES & RENÉ CREEMERS (NL)
 # DRUMBASSADORS



OLIVER CHARLES (US)
 # GOGOL BORDELLO



PAT MASTELOTTO (US)
 # KING CRIMSON, THE REMBRANDTS



MAINEO (US)
 # ALICIA KEYS

EVERY CYMBAL A MASTERPIECE

EXPERIENCE THEM TO FIND YOUR OWN

The Twenty Masters Collection is an assemblage of exquisite and laboriously hand-manufactured cymbals made of CuSn20 bronze to achieve superior sound ideals in various musical genres. The twelve ride models integrate the experience of the decades long art of cymbal making with the inspirations of international top drummers.



DARK CRASH RIDE
 Dark, trashy, papery, low. Soft and buttery feel with a very wobbly and vibrant response. Fairly defined stick sound over a dark and cloudy wash. Very user-friendly for percussive use and classical mallet application.



DARK CRISP RIDE
 Dark, crisp, warm, rich, open. Very responsive feel, quick attack. A nice and crispy stick sound supported by a strong, open and dark shimmering wash. Perfect control. Well suited for all styles of music that require great dynamics and full-bodied ride sound.

FACTS

SINCE: 2011
ALLOY: CuSn20, also known as «Traditional Bronze»

APPLICATIONS: Low to loud settings • Live and recording • Jazz, Blues, R&B, Funk, Pop and Country

SOUND: Warm, full, rich, deep, broad. A wide variety of sound concepts from dark to bright, dry to sustaining, pronounced to washy, smooth to strong. Each cymbal has its very own sound character that has to be experienced.

RIDE

- Medium Ride 20"/21"
- Crisp Ride 22"
- Dark Ride 20"/22"
- Dark Crash Ride 20"
- Dark Crisp Ride 20"/22"
- Dark Dry Ride 20"/21"
- Sweet Ride 20"
- Deep Ride 24"

TWENTY CUSTOM COLLECTION



METAL HATS

Full, lush, brilliant, forceful. Heavy feel, yet responsive with astonishing controllability. Forceful when closed, aggressive and rumbling when opened. Fat and penetrating stick sound. Powerful hi-hat for medium to extremely loud musical settings.

FULL CRASH
Rich, open, brilliant, warm. Giving feel, very responsive with a strong low-frequency. Extremely dynamic, full sounding crash cymbal for application in a vast range of musical settings.



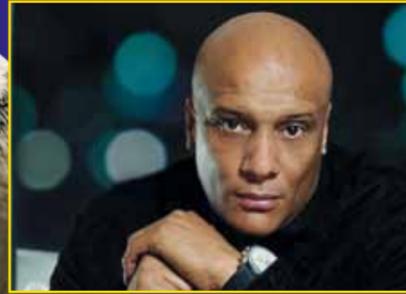
METAL SPLASH
Explosive, lively, bright, warm, clear. Soft feel with an explosive attack. Very responsive and quick decay. Clear splash character for bright harsh accents in many styles of music.



FULL RIDE
Full, rich, strong. Very even, giving feel with a comfortable rebound. Clear, firm, sparkling stick sound over a full, deep and lively wash. Perfect balance. A very versatile ride cymbal suited for all modern music styles from R&B to Alternative Rock.



Series Demo Video!



MEL GAYNOR (UK)
SIMPLE MINDS, ROBERT PALMER



DERRICK WRIGHT (US)
ADELE



TOBIAS RALPH (US)
ADRIAN BELEW



TOM ROSLAK (US)
CRASH KINGS



ALICIA WARRINGTON (US)
CHRIS RENE



THIN CHINA

Explosive, mystique, dark, trashy. Soft feel, quick attack, fast fade. Characteristically modern Chinese sound with a grungy touch. Well suited for quick exotic accents in almost all styles of music.

NEW VIBRANT VOICES CUSTOMIZED FOR YOUR SOUND

The Twenty Custom Collection is hand crafted for a vast variety of modern musical settings. The warm and rich «Full» models are developed for a wide range of musical applications – from R&B rooted music to Rock/Indie oriented genres the «Full» cymbals cover it all. Designed for higher volume spectrum, the forceful brilliant «Metal» division provides you with ultimate projection and power embedded in a warm overall sound. This series is customized for the sound of the future.

FACTS

SINCE: 2011
ALLOY: CuSn20, also known as «Traditional Bronze»

APPLICATIONS: Soft to extremely loud settings • Live and recording • Soul, R'n'B, Pop, Indie-Pop, Country, Latin, Rock, Alternative, Hard Rock and Metal

SOUND: Rich, warm, full, deep, bright and extremely forceful. Cymbals with a complex combination of modern and vintage character, yet with the projection, balance and consistent function and quality that is essential for almost all styles of music.

RIDE
●●●● Full Ride 20"/22"
●●●● Metal Ride 20"/22"

CRASH
●●●● Full Crash 16"/18"/20"
●●●● Metal Crash 18"/19"/20"

HI-HAT
●●●● Full Hats 14"
●●●● Metal Hats 14"/15"

SPLASH
●●●● Thin Splash 10"
●●●● Metal Splash 10"

CHINA
●●●● Thin China 18"
●●●● Metal China 18"

THE RUFF PACK

Interview by Andrew Shreve
Photos by Jo McCaughey/Third Man Records

JACK WHITE



CLOSE-UP

BIRTHDAY: August 12th
FIRST DRUMKIT: Yamaha Tour Series
FIRST PAISTE CYMBALS: Paiste Signature Full Crash
HEROES: God, Mom & Dad, Grandmother & Grandfather, Vinnie Colaiuta, DJ Premier and J Dilla
HOBBIES: Composing/Producing, Going to the movies, Shopping
FAV MOVIE: Brown Sugar, Juice, The Last Dragon, Big Trouble in Little China, Matrix
FAV FOOD: Thai Food

DARU JONES

DIVERSITY & GROOVE THE PASSION FOR CYMBAL SOUND

It all started for Daru at the very young age of four. Mom and Dad were both musical directors at their church each having over 30 years of organ and keyboard experience but they weren't the only talented musicians in the Jones' blood-line. Many of Daru's other family members also played instruments; most notably the drums. This is where it all began for Daru, being inspired and watching relatives play worship music. Once he got a taste of what music can do for the soul, Daru picked up a pair of drumsticks and he never looked back.

Through years of hustle, long days of wood-shedding and persistence, Daru has emerged as one of today's hippest drummers. Although his

initial acclaim came about through working in the Soul and Hip-Hop scenes, Daru is an avid fan of many styles of music and he's rapidly becoming a highly respected drummer across many genres. His strong understanding of how an acoustic and/or programmed beat helps a song groove while staying true to the authenticity of the music has won admiration from his collaborators, peers and music fans alike.

Take a few minutes to review some of the projects Daru has worked on and you'll appreciate why he is the go-to-drummer for Hip-Hop artists Black Milk, Talib Kweli and future Rock 'n Roll hall of famer Jack White.

DARU, YOU ARE CURRENTLY BOUNCING BETWEEN THREE DIFFERENT PROJECTS THAT ARE QUITE DIFFERENT FROM ONE ANOTHER. HOW DO YOU ADJUST YOUR PLAYING AND/OR TECHNIQUE FOR EACH GIG WITH JACK WHITE, THE RUFF PACK, AND TALIB KWELI?

There's no special technique for each gig or situation but the music dictates or tells me what I should bring to the table along with my style and interpretation. When I play with Talib, we play to DJ tracks with a band which is a bit easier. We are pocket driven with loops but I'll embellish a bit more on the groove to give it a fatter "live" sound. When I hit it with The Ruff Pack, Stephan, Matthias, and I are more organic with a mix of a Fusion, Hip Hop, Rock, and Jazz feel. I'm more active with those guys and I occasionally let loose with a drum solo but I always stay within the parameters of the music to maintain a solid groove for people to dance. And with Jack, it's everything. He allows me to do a mixture of all that stuff, Soul, Rock, etc... When we play White Stripes tunes I slip a few of my tricks into the music to give it my own personality but I won't step on what beats Meg played because the White Stripes laid down such a good musical foundation. I don't want to disrespect their original recordings. Jack's current music is more high energy with a wider range of dynamics. Sometimes you'll play ultra quiet and sometimes I'll try to knock the cymbals off their stands.

THERE'S A LOT OF DIVERSITY BETWEEN THE THREE BANDS. HOW DID YOU CHOOSE YOUR PAISTE CYMBAL SOUND WITH EACH BAND? I ASSUME THEY'RE DIFFERENT?

There's two set ups I'll switch back and forth on. **With Jack I use all Twenty Custom Collections. The 22" Full Ride, 18" Full Crash, and 15" Metal Hats.** Jack's guitar sounds are bright and the cymbals sit just under his register. These are pretty dark and a little bit on the dirty side. When I dig into these cymbals, the sustain isn't too long and excessive. They're cool also because they have the necessary definition I need. **For The Ruff Pack, Talib Kweli and others I use 13" Signature Dark Crisp Hi-Hats, an 18" Signature Mellow Crash, and the 21" Twenty Masters Collection Dark Dry Ride and man, that Dark Dry Ride is a cymbal!** My 21" Masters is dry, ultra precise, and with The Ruff Pack I can really swing on that cymbal too. For the music with Talib and TRP, my hi-hat sound needs to be crispier and tighter sounding than with Jack and the Dark Crisps are perfect. The Mellow Crash is really clean and it sits just right in the mid-frequency range. This combination of cymbals has a perfect blend of high & low frequencies.

WHAT'S IT LIKE PLAYING WITH JACK WHITE, WHO IS CONSIDERED ONE OF TODAY'S MOST HIGHLY REGARDED MUSICIANS? ARE THERE ANY PERFORMANCE HIGHLIGHTS THAT YOU AND HE WERE PARTICULARLY FOND OF?

It's an honor and awesome new experience every time I perform with Jack. Two of my favorite performances with Jack White were on the

Jools Holland TV show & Lollapalooza. Another was the London show on «Seven Nation Army». At the end of the song, Jack took his guitar and pounded it on the Hi-Hat stand to end the song «Rock 'n Roll style» but his guitar went right through the top of the hi-hat Stem! Oh man, that was great!

BACKSTAGE AFTER YOUR PERFORMANCE AT THE WILTERN IN LA, I SPECIFICALLY REMEMBER JACK SAYING, «HERE'S THE MAN, RIGHT THERE» WHILE POINTING DIRECTLY AT YOU WITH THE UPMOST RESPECT. WHAT A COMPLIMENT COMING FROM JACK, WHO IS A SERIOUS DRUMMER HIMSELF. WHAT DO YOU THINK HE LIKES MOST ABOUT YOU'RE PLAYING?

He really said that? Wow Drew, that's cool... (chuckles). I think with Jack, he feels relaxed and he can focus on doing his thing and he knows that I have his back. What I really love about playing with Jack is we're always feeding off each other throughout the show and if he changes course musically real quick, I'm with him. We have some of the same tastes musically and occasionally that will transpire on the stage, especially when we improvise during the performance. We get out there sometimes, but Jack knows I'm right there with him.

YOU DESCRIBE YOUR PERSONAL VOICE BEHIND THE KIT AS «SOUL-HOP». CAN YOU ELABORATE A BIT ON THIS STYLE OF PLAYING THAT YOU'RE SO PASSIONATE ABOUT?

Soul-Hop is a combination of Soul Music meets Hip-Hop. The music or vibrations come right from the heart or soul with some hard core Hip-Hop aggressions on the beats and rhythms. With Hip-Hop grooves, the beat is pretty tight but in your face, hard-core. With Soul, the groove is more sensitive to the melody & structure of the tune. If you combine the two in a complimentary fashion you have Soul-Hop.

YOU ALSO PRODUCE & MIX OTHER MUSIC WHEN YOU'RE HOME IN BROOKLYN. WHAT ARE A COUPLE OF MEMORABLE PROJECTS YOU CONDUCTED?

Yes, I work through my company RUSIC RECORDS [www.rusicrecords.com]. Back in 2010, I produced a record called «Loopers» which is a beat instrumental project with driving drum loops and live instrumentation mixed with samples & programming. Last year I completed Daru & Rena's «Excursions A&B-Sides» on-line mix tape which was a project with my sister Rena. This particular element of music takes you on a musical journey from our catalog to share Spiritual & Soulful Hip-Hop sound. It was like kindred spirit working with her on this.

ANY LAST THOUGHTS OR IMPRESSIONS YOU HAVE ON PAISTE CYMBALS AND THE COMPANY?

I'm grateful and excited to be a part of this family and I look forward to continuing it for many years to come. Paiste has a very down to earth and awesome team of admin who really care about the artist's needs.



TWENTY CUSTOM COLLECTION ARTISTS



SERGEY BALALAEV (UA)
SUNSAY



MAURICIO CLAVERIA (MX)
INDEPENDENT



SCOTT CRAGO (US)
EAGLES



IRA ELLIOT (US)
NADA SURF



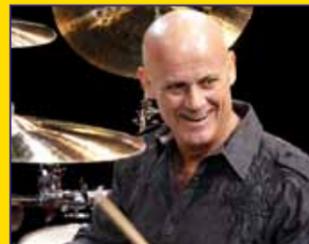
THOMAS GÖTZ (DE)
BEATSTEAKS



JONATHAN HAMILTON (UK)
JESSIE J



PATRIK HEIKINPIETI (SE)
MANDO DIAO



TRIS IMBODEN (US)
CHICAGO



BOBBY JARZOMBEK (US)
SEBASTIAN BACH



CHAD LEE (US)
THE SILENT COMEDY



BORIS LIFSHITS (RU)
B2



AARON McVEIGH (US)
FOXY SHAZAM



LOIC PONTIEUX (FR)
VÉRONIQUE SANSON



TOMMY RAUTIAINEN (FI)
INDEPENDENT



KALLAS REINER (DE)
POHLMANN



AMADEUS THOMPSON (US)
TREY SONGZ



SCOTT TRAVIS (US)
JUDAS PRIEST



DINO VERDADE (BR)
TRIOFFICIAL



MARK WALKER (US)
BERKLEE COLLEGE



CHARLIE ZELENY (US)
DRUMAGEDDON

PAUL WALSHAM (UK) # HURTS



When Paul Walsham gave our Drummer Service Department information about his new gig with Hurts in 2010, nobody expected that Paul was joining what would become the most successful new artist duet of the present day. Hurts' first album «Happiness» went through the roof, achieving Platinum sales awards in several countries, followed by sold-out tours around the globe.

While Hurts were taking a break from the road to focus on writing their new album «Exile» (released in March), Paul worked on various projects in the studio. «I've started performing more percussion gigs which are really great to work alongside a drummer and see how and where you sit in with a band», he says. «Fortunately I was asked to record on a few new tracks for the 2nd album, which was a great honor and lots of fun. It was a little unexpected, as the first album was very much programmed. But I think with the vast amount of touring we did, the experiences that have been shared with everyone had influenced the way the new album was written. The live sound of the band was incorporated into the 2nd album giving it more of an organic feel yet still in keeping with the traditional Hurts flavor.»

Whereas Paul uses a full Twenty Custom Collection setup on stage, he tried various sounds from the Paiste assortment for the recordings. «The actual recording took place in London at Air Studios», reports Paul. «I took as many snare drums as I had space for and all my cymbals sets, for each tune I would listen to general vibe of the track and pick cymbals accordingly. The cymbals mostly used which seated well with a lot of the tunes consisted of 2002. For the hi-hats I stayed with the 14" Dark Energy; they sat perfectly on each track. My part was purely acoustic drums but there were sounds and samples added after I recorded which is true in the Hurts style. What gives the live show a lift is that we have all the electronic side covered with Triggers and the SPD-SX, but the energy and acoustic addition to the live show really brings it to life.»

Paul's live setup features all Twenty Custom Collection models: 14" Full Hats, 10" Thin Splash, 18" and 20" Metal Crashes, 20" Full Ride and 18" Thin China.

JAMES ROUSE (US) # Ms. LAURYN HILL

On any given day James Rouse can be seen deep in the trenches of the New York music scene working with a wide array of serious musicians. If you catch him working as a band leader... or producer... or musical director... or hired gun in a studio, you'll immediately understand why he doesn't have much time to do anything that is not musically related. James played a key role in a number of memorable concerts and musical events in the city such as «A Night of Motown» and «Harlem Week» with Ray Chew and the Crew and «Amateur Night at the Apollo». He also kept his producing chops up while producing «The Prelude EP» for Charisa the Violin Diva. That's one side of Mr. Rouse.

And then there's the other side of James Rouse; the side that keeps him away from home thanks to Ms. Lauryn Hill. Throughout 2012, Ms. Lauryn Hill kept James close by her side while she toured throughout Europe, North America, South Africa, and New Zealand. If you've had the chance to see her perform live, you'll see that the band is rather large and there are a lot of musicians on the stage at any given time. James' knack to focus on so many key musical details throughout each performance while keeping the groove very comfortable for everyone on stage is a true gift.

Throughout 2013 James will be working on a wide array of musical projects but two of them stand out to him the most. «Ms. Lauryn Hill is definitely going to keep me busy this year. We have more shows scheduled for 2013 but before we hit the road we're wrapping up the writing and recording of her new record, which I've been involved in as one of her band members, helping in the production process. I'm also in the process of finishing my second album and I also plan to schedule some tour dates to support my new release.»

«I have a wide range of incredible sounding Paiste cymbals to choose from, but the cymbals I've been passionate about are my Twenty Custom Collections. I love the tone of these cymbals. They cut through the many layers of Ms. Lauryn Hill's music and yet they are very musical; both on stage and in the studio. Their brilliant finish looks great under the lights on stage and they are very durable for touring. Whether it's at a studio, New York club, arena, or at my church, my Twenty Customs are always with me.»



SIGNATURE «TRADITIONALS» & «DARK ENERGY»

Paiste

SUPREME SOUND FOR MUSICAL EXCELLENCE

Forged from a proprietary bronze developed specifically for cymbals, handcrafted from start to finish by highly skilled Swiss craftsmen, conceived and executed according to uncompromising sound concepts, Signature Cymbals are instruments of unsurpassed quality for the discerning drummer's quest for personal creativity and musical excellence.

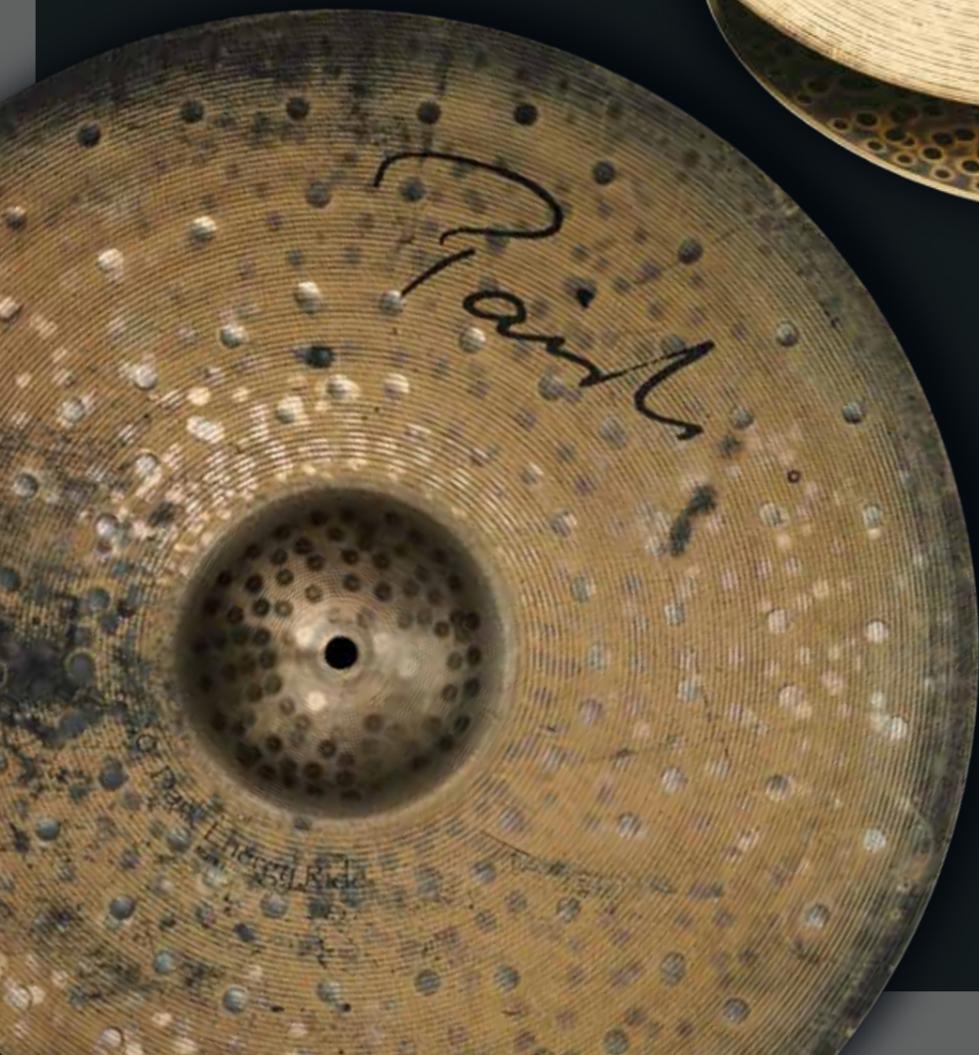


«TRADITIONALS» LIGHT RIDE

Dark, low, slightly trashy, sparkling. Loose frequency range, complex mix. Soft, buttery feel, very responsive and controllable. Great for supporting ride patterns with quick crash accents.

«TRADITIONALS» THIN CRASH

Dark, transparent, warm. Loose frequency range, very complex mix. Very sensitive, soft response and feel. Suitable for light ride playing in larger sizes.



«DARK ENERGY» HATS MK I

Full, rich, energetic with a definite dark side. Crunchy, with a meaty bite. Extremely balanced, very responsive feel. Full dark, rich, shimmering, biting open/closed sound. Beautiful, fat, meaty, crisp, cutting chick sound. Fast, responsive, articulate with excellent feel and playability. An immensely versatile hi-hat that combines finesse and articulation with raw energy and cutting power.

«DARK ENERGY» RIDE MK I

A fusion of darkness, energy, projection and brilliance. Responsive feel, extremely controllable. Woody, silvery, spanky ping over crunchy, thriving wash. Extremely versatile, flexible ride for wide ranging application in modern blended music styles.



STEVE JORDAN
ERIC CLAPTON, THE VERBS



JOHN DAVIS (US)
JESSICA ELBERT QUINTET



LEE LEVIN (US)
BARRY GIBB



DAVID PALMER (US)
ROD STEWART



GEORGE RECELI (US)
BOB DYLAN

FACTS

SIGNATURE «TRADITIONALS»

VINTAGE SOUND FOR JAZZ, FUSION & BEYOND

SINCE: 1996

ALLOY: Proprietary Signature Bronze

APPLICATIONS: Soft to medium loud settings • Live and recording • Classic to modern Jazz, Blues, Swing, Big Band, Country, Funk, Reggae, R&B and Soul as well as Pop and moderate Rock • Also excellently suited for acoustic and vocal-oriented music and Percussive playing with sticks, mallets, or hands • Very well suited for classical applications and swelling accents

SOUND: Dark, broad, complex, warm, smoky, oriental and sparkling with special emphasis on volume control, dynamics and stick feel.

RIDE

Light Ride 20"/22"

CRASH

Thin Crash 16"/18"

HI-HAT

Medium Light Hi-Hat 14"

SIGNATURE «DARK ENERGY»

MODERN SOUND FOR JAZZ, FUSION & BEYOND

SINCE: 2004

ALLOY: Proprietary Signature Bronze

APPLICATIONS: Soft to medium loud settings • Live and recording • Jazz, Swing, Blues, Latin, R&B, Pop, Country, moderate Rock • Also excellently suitable for acoustic music and classical settings and mallet rolls

SOUND: Dark, multi-layered, warm, crisp and rich with special emphasis on control, projection, balance and comfort for supreme playing feel.

RIDE

Dark Energy Ride MK I 20"/21"/22"
Dark Energy Ride MK II 20"/21"/22"

CRASH

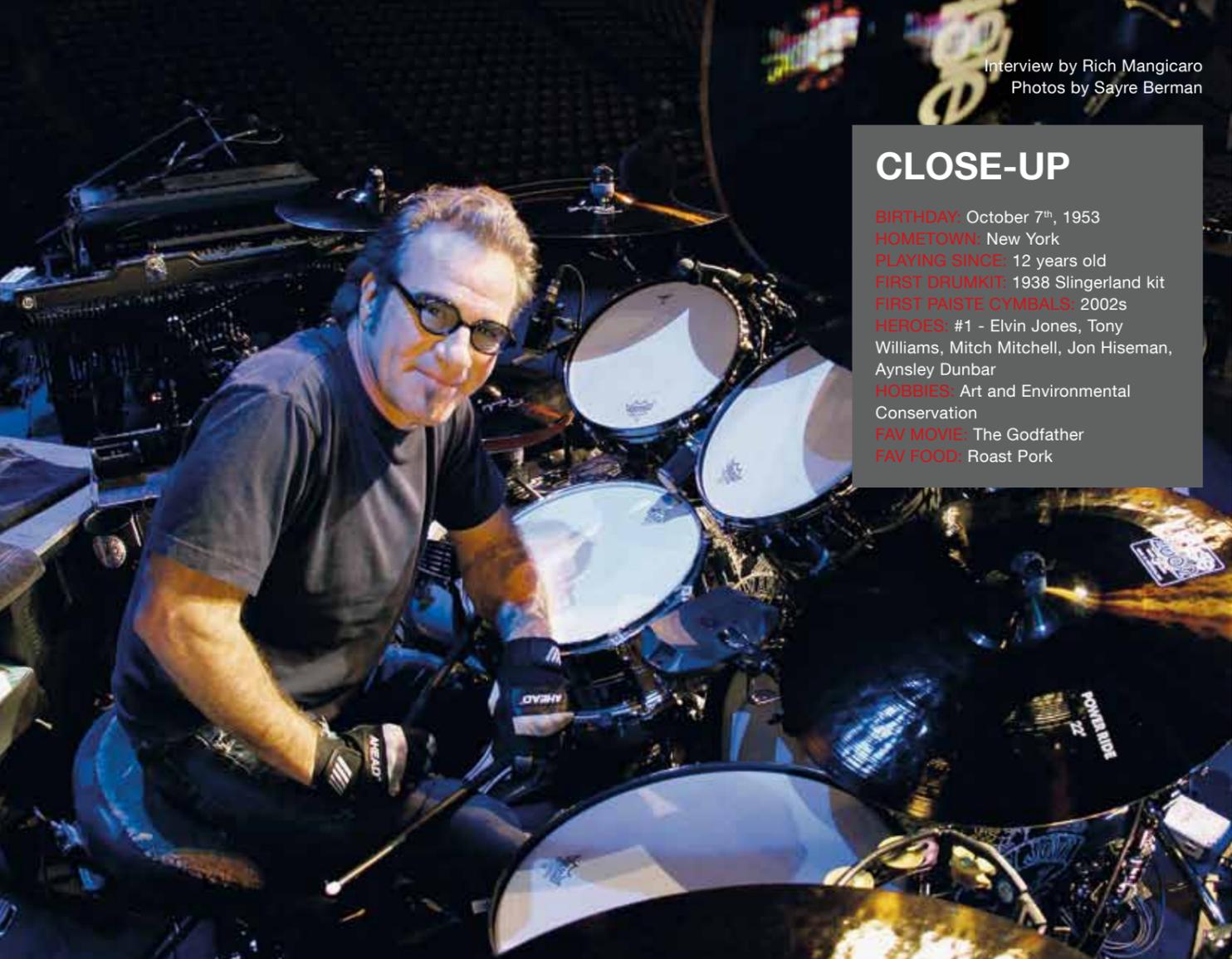
Dark Energy Crash MK I 16"/17"/18"/19"

HI-HAT

Dark Energy Hats MK I 14"

SPLASH

Dark Energy Splash MK I 8"/10"



Interview by Rich Mangicaro
Photos by Sayre Berman

CLOSE-UP

BIRTHDAY: October 7th, 1953
HOMETOWN: New York
PLAYING SINCE: 12 years old
FIRST DRUMKIT: 1938 Slingerland kit
FIRST PAISTE CYMBALS: 2002s
HEROES: #1 - Elvin Jones, Tony Williams, Mitch Mitchell, Jon Hiseman, Aynsley Dunbar
HOBBIES: Art and Environmental Conservation
FAV MOVIE: The Godfather
FAV FOOD: Roast Pork

YOUR DRUM TECH IS JOE DOROSZ. HOW LONG HAVE YOU BEEN WORKING TOGETHER NOW AND HOW DID YOU FIND HIM?
About 8 years. It's hard to find a guy who is your 'right hand' – basically an extension of you. When Joe came into my life, it was awesome. It was an immediate bond... like a caddy for a golfer. When something goes wrong – he's on it and can fix it right away. It was a word of mouth thing to find him and he was available, which was great considering his past credits, including work with Fleetwood Mac, Whitney Houston & Earth, Wind and Fire. Says Joe: «Funny enough, when Bon Jovi was first starting out, they were the opening act for a band I was working with called 38 Special. So, we became acquainted back then. But jump ahead over 20 years later, the production manager for Bon Jovi informed a buddy of mine about the drum tech gig but he was unavailable, so I was offered the job. It's been great ever since.»

I REMEMBER WHEN JOE WORKED WITH MICK FLEETWOOD. TICO, TALK ABOUT YOUR ENDORSEMENT RELATIONSHIP WITH PAISTE?
Paiste is a lifesaver, 'cause of their consistency. Years ago, I went to their factory and saw how they were made – just how meticulous they are. I loved that I could just order them and didn't even have to listen to them after hearing them once, which made it so easy. You always know what you are getting.

AND YOUR TECH IS YOUR MAIN LIAISON TO ALL YOUR COMPANIES THAT YOU ENDORSE, CORRECT?
Yes – he's great with people and has long-term relationships with all the A&R managers at each vendor. Joe is a natural when it comes to organization, preparation and having back-ups of everything. It's like a parts manager in an auto shop. He not only knows the products but if something goes wrong, he knows how to fix it. Often, we're traveling in pretty obscure places and if something goes wrong out there, he makes sure he has backups in case we get in a bind.

WHEN YOU FIRST BEGAN WORKING TOGETHER, DID YOU GUYS SIT DOWN AND REVIEW THE SETUP IN DETAIL? DID HE THEN MAKE HIS OWN NOTES AND MAP THINGS OUT, PER YOUR SPECS?
Absolutely. And each tour as well, 'cause things change yearly. The first thing he got down though was my tuning, which is probably the

most important aspect of any tech. He tunes great and understands what I strive for. I give him a check-list for each show. I used to be a pilot, so I think like that and it assures that everything is show-ready before I get up there... even down to the simple things like snare's on before the 1st song. But we both think alike, so it's easy.

BEFORE YOU HEAD OUT ON TOUR, DOES THE BAND HAVE A CERTAIN REHEARSAL ROUTINE THAT THEY FOLLOW?
Not really – it depends on where we're going. Most times, we'll arrive at the venue of our first show and spend a week rehearsing before opening night. That includes music, production and lighting – all of it. And usually, it's only 3 days. We're not much of a rehearsal band and everyone does their homework beforehand.

THAT'S REALLY A QUICK TURNAROUND! CAN YOU RECALL A PAST SITUATION WHERE SOMETHING WENT WRONG AND IT INTERRUPTED THE SHOW?
Not really – cymbals will break, bass drum pedals – stuff like that and I'll just move over and Joe fixes it quickly. The key is being in sync during the show, which Joe is great at. Joe: «It's my job to make it as seamless and comfortable as possible. Like Tico said, the most important thing is tuning and I make sure everything is right. And Jon doesn't talk much between songs, so they'll do 5 or 6 songs back-to-back, so it's full throttle, right outta the gate. For Tico, it's like runnin' a marathon!»

JOE, WHAT ARE THE IMPORTANT SPARE PARTS YOU HAVE ON-THE-READY, FOR A SHOW?
I have a spare hi-hat stand, an extra set of cymbals, bass drum pedal, snare heads, sticks and miscellaneous spare hardware parts. If you do the proper upkeep on the kit beforehand, you can pretty much avoid any serious issues during the show. Tico: «I couldn't be happier with Joe... he's a great guy and been in my corner for a long time. He's the Ying in the Yang!»

For more on Tico and his various projects, you can visit www.rockstarbaby.com, www.walnutst.com, Amazon Conservation Team - www.amazonteam.org and of course, www.bonjovi.com.



CYMBAL SET (LEFT TO RIGHT)
feat. Paiste's Colour Sound Coating in ebony
16" Signature Power Crash, 10" Signature Splash, 14" Signature Heavy Hi-Hat, 18" Signature Power Crash, 16" Signature Power Ride, 20" Signature Power Crash, 22" Signature Power Ride, 20" 2002 China, 18" Signature Power Crash



Video - behind Tico's kit with Joe Dorosz

TICO TORRES & JOE DOROSZ

BON JOVI

DRUMMER AND DRUM TECH – A CREATIVE COLLABORATION

By all accounts, powerhouse Paiste artist Tico Torres has a lot going on – both on and off stage. Since 1983, he's been known as the drummer for Bon Jovi, one of America's most successful Rock bands. As a young player, Tico was a Blues and Jazz fan and used to go see Elvin Jones at New York's Village Vanguard - he recalls memories of lighting Elvin's cigarettes for him. It is also the place where he first met Buddy Rich and was offered a couple of cymbals that Buddy no longer needed! He studied with Joe Morello and listened to all kinds of music, including the Latin grooves from his Cuban heritage. All of this seeped in and helped develop his versatility, as well as his interest in different forms of artistic expression. Aside from his mega-success as a world-

known drummer, Torres is also a prolific fine artist and has mastered many mediums including painting, works in bronze, ceramics and glass. His paintings have been said to be reminiscent of the German Expressionist painters of the 30's, as well as ranging from classical to abstract. As a father, Tico found himself constantly in search of hip clothing for his son, finding plenty to choose from in multi-colors and pastels, but not much in the way of black, grey and white. Hence – he created a children's clothing line called Rock Star Baby. As he puts it: «traditional values with a Rock 'n Roll edge». Drumming, fine art, a clothing design company and one can see why Tico is a very busy guy.

When it comes to his drums and all that goes with that part of his life, Tico Torres highly values the relationship and importance of choosing the right drum tech. With a schedule like his, he relies not only on his drums to be prepared, setup and tuned right every time he walks out on stage, but also appreciates his drum tech for his friendship, support and understanding of such a busy life. We talked to him about this and how it all works.

SIGNATURE & SIGNATURE «REFLECTOR»

Paiste

SUPREME SOUND FOR MUSICAL EXCELLENCE



«REFLECTOR» HEAVY FULL CRASH
Bright, explosive, full, sparkling, warm. Even, giving feel with a powerful attack, sharp response and a nice sparkling fade. A strong, full, durable and cutting crash with radiant sound.



SIGNATURE POWER CRASH
Very bright, full, high pitched. Responsive, swelling attack with long fade, extremely cutting. Very well suited wherever strong, cutting, powerful crashes are needed.



SIGNATURE DARK CRISP HI-HAT
Fairly dark, full, crisp. Wide range, complex mix. Very responsive feel. Full, slightly dirty open sound. Crisp, strong chick sound. A very articulate and versatile hi-hat.



SIGNATURE FULL RIDE
Medium bright, full, rich. Wide range, balanced mix. Even response with clear, silvery stick sound supported by full wash. Very musical, general purpose ride with big sound.



Series Demo Video!



JD BLAIR (US)
SHANIA TWAIN
«My joyful noise is generated thru the use of the Paiste Signature series. Whether in the studio, on the road, or at The Colosseum in Las Vegas, my cymbals always provide me with the sound schemes that allow me to regulate the groove.»



VOM RITCHIE (DE)
DIE TOTEN HOSEN
«The Signature series is the best sounding line that I've ever used. The clarity and tone really cut through both live and in the studio. After using these for the last ten years I couldn't go back to playing anything else.»



RON TUTT (US)
NEIL DIAMOND, ELVIS PRESLEY
«The Signature line is consistently the line that I go for to cover all my playing situation needs. The 18" Signature Fast Crash is a particular favorite of mine.»

FACTS

SINCE: 1989 & 2004
ALLOY: Proprietary Signature Bronze

APPLICATIONS: Most volume settings • Live and recording • Wide range of music styles such as Pop, Rock, Hard Rock, Heavy Metal, Funk, R&B, Classic, Avant-garde, Big Band, Country, Blues and Gospel

SOUND: Musical, transparent, beautiful, rich, colorful, full, clear, expressive sound. The range of models features everything from particularly delicate, well balanced and sensitive to expressive, potent and powerful and projective qualities.

SIGNATURE

RIDE
●●●● Full Ride 20"
●●●● Blue Bell Ride 22"

CRASH
●●●● Mellow Crash 16"/18"
●●●● Fast Crash 14"/15"/16"/17"/18"
●●●● Full Crash 14"/16"/17"/18"/19"/20"
●●●● Power Crash 16"/17"/18"/19"/20"

HI-HAT
●●●● Medium Hi-Hat 14"
●●●● Dark Crisp Hi-Hat 13"/14"
●●●● Heavy Hi-Hat 14"
●●●● Sound Edge Hi-Hat 14"

SPLASH
●●●● Splash 6"/8"/10"/12"

CHINA
●●●● Thin China 16"/18"
●●●● Heavy China 18"

SPECIAL SOUNDS
●●●● Flanger Bell 12"
●●●● Mega Cup Chime 13"
●●●● Cool Bell 8"

SIGNATURE «REFLECTOR»

RIDE
●●●● Reflector Bell Ride 22"

CRASH
●●●● Reflector Full Crash 16"/18"
●●●● Reflector Heavy Full Crash 16"/17"/18"/19"/20"

HI-HAT
●●●● Reflector Heavy Full Hi-Hat 14"

SPLASH
●●●● Reflector Splash 10"

SIGNATURE SERIES ARTISTS

Paiste



ANDREW ATKINSON (US)
GREGORY PORTER



BELA B (DE)
DIE ÄRZTE



SZILARD BANAI (HU)
DJABE



PEDRO BARCELO (ES)
INDEPENDENT



DONNY GRUENDLER (US)
RHETT FRAZIER INC.



HENA HABEGGER (CH)
GOTTHARD



TIM IVANOV (RU)
INDEPENDENT



HARRY JAMES (UK)
MAGNUM



JOAO BARONE (BR)
PARALAMAS



JASON BOWLD (UK)
PITCHSHIFTER



DEAN BUTTERWORTH (US)
GOOD CHARLOTTE



MARIO CALIRE (US)
OZOMATLI



FERNANDO JARAMILLO (US)
BETOS CUEVES



ABRAHAM JUAREZ (US)
GRACIELA BELTRAN



CHRIS KIMMERER (US)
TRAVIS RHETT



PAUL LEIM (US)
STUDIO GREAT



DANNY CAREY (US)
TOOL



DOUG CLIFFORD (US)
CCR



EDU COMINATO (BR)
REMOVE SILENCE



JOHNNY DEE (DE)
DORO



ALEXANDER MANYAKIN (RU)
KIPELOV



LARRY MULLEN JR. (IE)
U2



CARL PALMER (UK)
ASIA



TOSS PANOS (US)
ROBI DRAKO ROSA



MIKKEY DEE (SE)
MOTÖRHEAD



JOSH DEVINE (UK)
ONE DIRECTION



ERNIE DURAWA (US)
TEXAS TORNADOS



LES FALCONER (US)
ROBERT CRAY



DAVIDE RAGAZZONI (IT)
ANGELO BRANDUARDI



MARSHALL RICHARDSON (US)
JOE DEE MESSINA



STEFAN SCHWARZMANN (DE)
ACCEPT



HARVEY SORGEN (US)
FONDA/STEVENS GROUP



JARED FALK (CA)
DRUMEO.COM



JOSH FREESE (US)
WEEZER



IAN FROMAN (US)
METALWOOD



STEVE GOOLD (US)
OWL CITY



NATHANIEL TOWNSLEY (US)
ALEJANDRO SANZ



CHAD WACKERMAN (US)
JAMES TAYLOR



FRED ELTRINGHAM (US)
SHERYL CROW



DANNY YAMAMOTO (US)
HIROSHIMA

Interview by Rich Mangicaro
Photos by Rob Shanahan



STEWART COPELAND

THE POLICE

TRENDSETTING RHYTHMATIST - DISTINGUISHED COMPOSER

In the history of the art of drumming, few names have not only influenced hundreds of thousands of other musicians but also, have actually paved new ways of playing. In a very elite class that includes names like Bonham, Rich, Moon, Williams and Roach, the name Stewart Copeland absolutely belongs. Stewart's groundbreaking approach to rock music, infusing various world-beat rhythms into standard rock grooves, changed the way we all play, permanently.

Born in America, but leaving by age two, Copeland grew up in Beirut, Lebanon until his teenage years and then moved to London. As he began playing drums, he craved for anything from Western culture, while being surrounded by local Middle Eastern sounds. Little did he know then how much world music and rhythms would find their way into his playing later in life. In Stewart's words, "It definitely seeped in and, much like the Reggae rhythms that I later incorporated into The Police songs, Arabic music often lands on three and leaves a void where one should be." Stewart's interest in pushing-the-envelope of creativity continues with every project he involves himself with. For over twenty years, his cymbals have been the Paiste Signature Series. Interesting that he would choose the trail-blazing series, created from an entirely new, never-before-used alloy.

YOUR CHOICE FOR CYMBALS FOR MANY YEARS HAS MAINLY BEEN CENTERED AROUND THE SIGNATURE SERIES. WHY THAT SERIES?

You know, it is a choice. Over the years, they've sent me literally everything they make and they all have interesting applications. But my ears keep coming back to the Signatures.

WHAT ABOUT THAT SERIES' SOUND ATTRACTS YOU?

There's a crispness and a bite to them. It just works for my ears and the way I play. Also, they made me a pair of 12" prototype hi-hats that I really love and do everything I feel a hi-hat should do. For me, with a smaller diameter hi-hat, you have the means for a larger vocabulary then with a larger diameter hat and, more control. Every little thing you do on them speaks. I have drummers over here all the time, from Neil Peart to Thomas Lang and those hats blow them all away!

THAT'S SAYING SOMETHING COMING FROM SOMEONE WHO'S KNOWN FOR SUCH INNOVATIVE HI-HAT PLAYING. WHAT ABOUT THE LOGO DESIGN ON YOUR PAISTE BLUE BELL RIDE? DOES THAT ORIGINATE FROM THE FAMED RHYTHMATIST GREEN FLAG THAT FOUND IT'S WAY AROUND THE WORLD - ANOTHER INTERESTING STORY, BY THE WAY!

Ah yes. Maybe for another article, but yes - they come from the same place. I combined a shot of my favorite polo pony and of me on a donkey as the Rhythmatist. Made for a cool logo.

SPEAKING OF OTHER DRUMMERS PAYING VISITS TO YOUR STUDIO, TALK A BIT ABOUT SACRED GROVE.

That's my studio's name. What people might not know about me is that I'm a total gear-head... I'm really a roadie at heart. I spend my free time in my studio, wiring it up, so every square foot is close-miked, routed, line-checked and ready to arm. I just open up my session and all the channels are there... the whole room is ready to record. And I have six cameras mounted as well, but it's all very discreet and non-intimidating... that's the hobby part for me. So, I'll have my buddies come by, like Neil Peart, Danny Carey, Thomas Lang, Snoop Lion (formally Snoop Dogg), Taylor Hawkins, Primus & Stanley Clarke, to name a few. We have a jam, the cameras are rolling and we all have a good time. It's 100 percent raw, live and completely improve. Later, I cut up these jams into little movies and in that process, I edit the music and film and that's when the pieces take on a more composed path. Then during the playback, I'll put more instruments in their hands to overdub and it takes yet another musical turn. And again, because of the way I've locked off the cameras, I can then edit it later to have the same musician in different locations in the studio in the final cut. It's a really fun way to create a film. These can be viewed on my YouTube channel, which is called stewartcopeland.net.

WHAT A FANTASTIC IDEA AND GREAT WAY TO SEE YOU AND OTHER AMAZING PLAYERS CREATE SPONTANEOUS MUSIC! WHAT'S COMING UP FOR YOU, DRUMMING WISE?

I'm actually learning music to perform with an orchestra over in Norway, with a band called Athana. So I'm learning their charts right now.

CAN YOU TALK A BIT ABOUT YOUR PERCUSSION ENSEMBLE YOU'VE RECENTLY WRITTEN, SOON TO PREMIERE IN LONDON?

Ah yes. My old boarding school in Summerset, England commissioned me to write a piece, which I called «Jumping The Rhynes» (pronounced Reens). The Rhynes are these irrigation ditches which were constructed in the times of King Arthur and while at my horseback riding school in the winter, as sort of a rite of passage, they would drag us down there to jump over them... it was terrifying! But we all learned to face our demons.

ARE YOU GOING TO PERFORM AS WELL?

Unfortunately, I'm not even going to be there for the premiere - the timing just didn't work out, but it'll go on my repertoire and my publishers will then flag it. I also recently acquired the rights to adapt the 1925 silent film production of Ben Hur. It's the most unbelievably huge spectacle with thousands of background actors and no CGI back then, so they actually had to build the ships and props - just an enormous scale. The film was originally 2 hours and 40 minutes long, which I have cut down to 90 minutes and I'll use the music that I wrote for a Ben Hur area production. I will perform this one on drums, with an orchestra in the pit and the movie playing. This is slated for 2014, as they book these things way ahead of time.

INCREDIBLE! I'D LOVE TO SEE THAT. YOU'VE ALSO RECENTLY COMPOSED THE MUSIC FOR AN OPERA BASED ON THE WRITINGS OF EDGAR ALLAN POE CALLED "TELL TALE HEART", WHICH WILL PREMIERE IN LONG BEACH CALIFORNIA IN MAY. MANY KNOW YOU FOR YOUR FILM COMPOSITIONS - TALK ABOUT THE DIFFERENCES BETWEEN WRITING FOR FILM AND OPERA? OPERA IS WALL-TO-WALL MUSIC, RIGHT?

Yes it is. It's the ultimate experience for a composer. Film is the director's medium. Television is all about the writer. With opera, it's the composer, which of course is very attractive. The drawback is that nobody wants to hear it. The good news is that you get to be Lord of the universe... the bad news is that it's a very tiny universe. One way to end a conversation is to say, «Hey, I'm writing an opera!»

YEAH BUT COMING FROM YOU, I'M SURE THIS OPERA WILL HAVE SOME VERY INTERESTING MUSIC AND WILL ATTRACT MORE THAN JUST THE TYPICAL OPERA FAN!

For more info on Stewart's many upcoming projects and creations, please check out

www.stewartcopeland.net



CLOSE-UP

BIRTHDAY: July 16th, 2003

HOMETOWN: Los Angeles

PLAYING SINCE: OK, 1959

FIRST DRUMKIT: Premier Baby Blue

FIRST PAISTE CYMBALS: hmmm...

HEROES: Mitch Mitchell, Ginger Baker, Buddy Rich, Max Roach, Joe Morello, John Bonham

HOBBIES: Old instruments, studio craft

FAV MOVIE: Life Of Brian

FAV FOOD: Puppies

CYMBAL SET (LEFT TO RIGHT)

14" 2002 Flanger Splash, 12" Twenty Prototype Hi-Hat, 8" Signature Bell, 18" Signature Fast Crash, 8" Signature Splash, 10" Signature Splash, 16" Signature Full Crash, 17" Signature Fast Crash, 22" Signature Blue Bell Ride, 18" 2002 Flatride, 18" Signature Full Crash

2002 SERIES



HEAVY RIDE
Bright, full, warm, energetic. Fairly heavy feel. Strong, defined ping over, full, warm, slightly dark wash. Well suited for louder playing.

THIN CRASH
Medium bright, full, silvery, breathy. Soft, giving, very responsive feel. A sturdy thin crash with a rich, cutting character. Perfect for patterned playing and filling sound spaces in minimal instrumentation.



WILD HATS
Wild, metallic, icy, dark, full and piercing. Very responsive, giving feel. Very wild, roaring open sound. Sharp, dark and cutting stick sound. A very strong and powerful, yet sensitive hi-hat that is well suited for today's Rock and Metal genres.



RIDE
Warm, full, lively, brilliant. Wide range, clean mix. Even, balanced feel. Clear defined ping over full, clear wash. Versatile general purpose ride. Extremely classic rock ride sound.



Series Demo Video!

LEGENDARY SOUND FOR ROCK & BEYOND

The legendary cymbals that defined the sound of generations of drummers since the early days of Rock. The present 2002 is built on the foundation of the original classic cymbals and is expanded by modern sounds for today's progressive popular music.



JERRY GASKILL (US)
KINGS X



MICHAEL MILEY (US)
RIVAL SONS



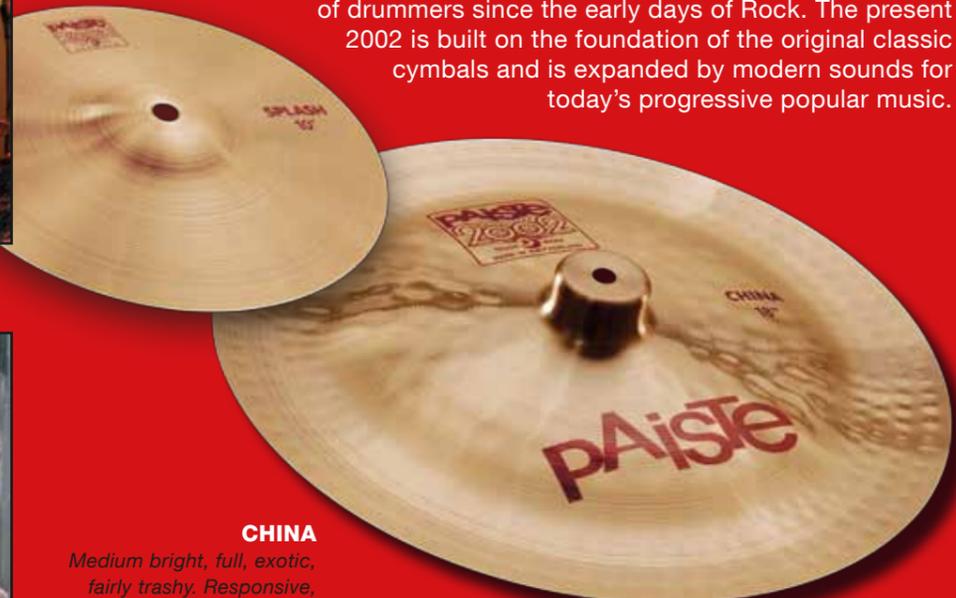
IAN PAICE (UK)
DEEP PURPLE



MATT THOMAS (UK)
THE JOY FORMIDABLE



CHRIS THOMPSON (US)
ELI YOUNG BAND



CHINA
Medium bright, full, exotic, fairly trashy. Responsive, full sounding crash, complex, trashy ride. The definitive classic rock china sound.

FACTS

SINCE: 1971
ALLOY: CuSn8 Bronze, also known as «2002 Bronze»

APPLICATIONS: Medium soft to very loud settings • Live and recording • Classic Rock, Blues, Punk, Hard Rock, Heavy Metal & most Modern Metal styles, Crossover, Country Rock, Ska, Rockabilly, Funk, R&B, Soul, Gospel and modern hybrids rooted in those styles

SOUND: Brilliant, clear, warm, strong, musical and very precise with high energy levels and powerfully reliable projection.

- RIDE**
- Ride 20"/22"/24"
 - Heavy Ride 20"/22"
 - Power Ride 20"/22"
 - Big Ride 24"
 - Giga Bell Ride 18"

- CRASH**
- Thin Crash 16"/17"/18"/19"
 - Crash 14"/15"/16"/17"/18"/19"/20"/22"/24"
 - Medium 16"/18"/20"
 - Power Crash 16"/17"/18"/19"/20"
 - Wild Crash 17"/18"/19"/20"

- HI-HAT**
- Medium Hi-Hat 14"
 - Heavy Hi-Hat 14"
 - Wild Hats 14"
 - Sound Edge Hi-Hat 13"/14"/15"

- SPLASH**
- Splash 8"/10"/12"
 - Wild Splash 10"

- CHINA**
- China Type 16"/18"/20"
 - Novo China Type 18"/20"
 - Wild China 19"

- SPECIAL SOUNDS**
- Accent Cymbal 4"/6"/8"
 - Cup Chime 5"/5.5"/6"/6.5"/7"/7.5"/8"
 - Bell Chime 6"

PATRICK CARNEY



TAKING PAISTE'S VINTAGE SOUNDS TO THE GRAMMYS – AND BEYOND

The 2013 Grammy Awards were all about a phenomenon from Akron, Ohio - an American Rock band called The Black Keys. Emerging over 10 years ago from humble beginnings and extreme focus, founding members Dan Auerbach and Paiste drummer Patrick Carney started like many do, recording their own records, touring and building a loyal underground following. Now, seven records later, their latest release «El Camino» took home a whopping three Grammys including Best Rock Performance, Best Rock Song and the big one – Best Rock

Album. Quite an accomplishment for two guys from a small town who traveled in different circles and, if not for the encouragement from a mutual friend, may have never even met. These two entirely different personalities have combined to create some of today's freshest sounds, all while managing to remain true to their Blues-Rock roots. From his early influences came Carney's love for the vintage sounds found in Paiste's Giant Beat and 2002 series... the same cymbals used by his favorite drummers who first inspired him to play.

CLOSE-UP

BIRTHDAY: April 15th, 1980
HOMETOWN: Akron, Ohio
PLAYING SINCE: Since age 15
FIRST DRUMKIT: 60s Red Sparkle Pearl
FIRST PAISTE CYMBALS: 2002s
HEROES: John Bonham, John Drumbo French (Captain Beefheart), Bill Ward
HOBBIES: Cooking
FAV MOVIE: Dr. Strangelove
FAV FOOD: Baked Chicken

FIRST OF ALL, HUGE CONGRATULATIONS ON WINNING THREE GRAMMYS THIS YEAR!

Oh thanks. Performing on the Grammys was probably the scariest thing I've ever had to do. It was a really long day... we arrived at 9am and didn't leave there until 8pm. But, yes – we're very thankful.

PATRICK, YOUR CHOICE OF CYMBALS REFLECTS YOUR MAIN INFLUENCE AS A DRUMMER – JOHN BONHAM. TALK ABOUT THAT A BIT.

For me, the two companies were always Paiste and Ludwig – which is what Bonham played. I've always said that Led Zeppelin's drum sound is something that everyone should strive for. I favor their 1st two albums. What I like about the Paiste sound is that it has less mid-range and stays out of the way of the drums. I like to record with the Giant Beats and then switch to the 2002s for live use. For me, I get the results I need for recording and for live with these two series and they compliment our music in both situations. The 2002s are louder but never harsh and I can play harder with them. The Giant Beats are thinner and have a dark brilliance to them which I think record really well. They're like a Rock 'n Roll version of a 50s «K»... they have a classy sound to them.

THAT'S A GREAT DESCRIPTION. AND BONHAM USED THE GIANT BEATS ON THEIR CLASSIC FIRST ALBUM.

I love the 24" Giant Beat Ride and 20" crashes. On our last two records, after I laid down my drum tracks, I'd overdub the crashes – which allowed us to really focus on the quality and characteristics of the crash's sound range. How I did that was I tracked my drum parts without the cymbals on the stands and then, overdub just the crashes on another pass. And we only use 3 mics when we track drums – kick, snare and overhead. It took us a while to figure out that less is more with miking and this seems to work really well, not only for our recordings, but for other projects I play on. I think the key to getting a good drum sound is the overhead and not to place the mic too high. If you look at photos of old Beatles recordings, you'll see the overhead basically right in front of Ringo's face – which is what I do. Also, all of our drum tracks for the past 2 albums are recorded completely mono.

REALLY? THAT'S VERY INTERESTING AND I'M SURE WILL PROMPT OUR READERS TO TAKE ANOTHER LISTEN TO THE RECORDS WITH THAT IN MIND. PATRICK, YOU HAVE AN UNCLE WHO PLAYED WITH TOM WAITS. WAS HE A MUCH OF AN INFLUENCE ON YOU WHEN YOU WERE YOUNG?

Yes - my Uncle Ralph... he's an amazing horn player and worked for Tom Waits for about 10 years. If it weren't for my uncle, I'm sure I wouldn't be playing music today. When I was young, I asked my dad about him and would go over to my grandparent's house... I'd sneak into my uncle's bedroom and listen to Pharoah Sanders and all kinds of crazy stuff. He was one of the coolest people I've ever met and really set me on a path to becoming obsessed with music.

SO WHAT'S COMING UP FOR YOU GUYS NOW, AFTER ALL THE GRAMMY EXCITEMENT?

We're in the studio right now working on another record and have some shows mixed in here and there. There are some festivals in South America and a tour in May, which includes Jazz Fest in New Orleans. After all that, we're off until the fall.

WELL, THANK YOU PATRICK FOR YOUR TIME TODAY – I KNOW PAISTE IS VERY HAPPY TO HAVE YOU IN THEIR ARTIST FAMILY.

Thank you. You know, Paiste has been with me ever since the band started becoming successful... so maybe it's all in the cymbals!

For more information on Patrick and The Black Keys, please visit www.theblackkeys.com

CYMBAL SET (LEFT TO RIGHT)
14" Giant Beat Hi-Hat, 18" Giant Beat Multi,
22" 2002 Ride, 18" 2002 Crash

2002 SERIES ARTISTS



FRANK BEARD (US)
ZZ TOP



RAFAEL DOLINSKI (BR)
QUEBRA-CABECA



ROGER EARL (US)
FOGHAT



SEAN FULLER (US)
FLORIDA GEORGIA LINE



NIGEL GLOCKLER (UK)
SAXON



ALEX GONZALEZ (MX)
MANA



IAN HAUGLAND (SE)
EUROPE



BERND HERMANN (DE)
SÖHNE MANNHEIMS



DAVID LAUSER (US)
SAMMY HAGAR



GAS LIPSTICK (SE)
HIM



ANDRE MARCIO (BR)
EMINENCE



SERGIO MASCIOTRA (AR)
LA CARGO



JUKKA NEVALAINEN (FI)
NIGHTWISH



IAN PAICE (UK)
DEEP PURPLE



JEFFREY PERKINS (US)
PAUL THORN BAND



PHIL RUDD (NZ)
AC/DC



STEVE SINATRA (US)
HUNTER HAYES



CHRIS TYRRELL (US)
LADY ANTEBELLUM



FRANKLIN VANDERBILT (US)
LENNY KRAVITZ



FLO WEBER (DE)
SPORTFREUNDE STILLER

2002 - THE CYMBAL SERIES THAT DEFINED THE SOUND OF ROCK MUSIC



JOHN BONHAM # LED ZEPPELIN

Born on May 31, 1948, at Redditch Court, Worcestershire, England.
Bonham first played drums with "Terry Webb and the Spiders". He met lead singer Robert Plant in a group called "Crawling King Snakes". He was also in "Band of Joy" with Plant, but it was his spectacular drum solos with Tim Rose that brought him to the attention of Jimmy Page, when the guitarist formed "LED ZEPPELIN" in 1968.
Within months of its formation, ZEPPELIN became a "supergroup". The band began a series of tours that have made them rock giants all over Europe, Japan, the USA, Australia. With 5 "platinum" albums, which have sold more than 15 million copies worldwide, ZEPPELIN's popularity and musical influence are unparalleled.
Bonham's drumming contributes a vital element to the unique LED ZEPPELIN SOUND. Many critics refer to him as the best drummer in rock.
"I began using PAISTE CYMBALS in 1970, after smashing my way through most other makes. I like the SOUND of them when I CRASH into and out of a solo. Quality-wise they don't crack or split."
"Bonzo" lives in the English countryside, on a working farm, which has boasted prize cattle. He collects

cars, hot-rods, and motorcycles. He's particularly proud of his son Jason, who is following in his dad's footsteps as a drummer.

BIOGRAPHY:

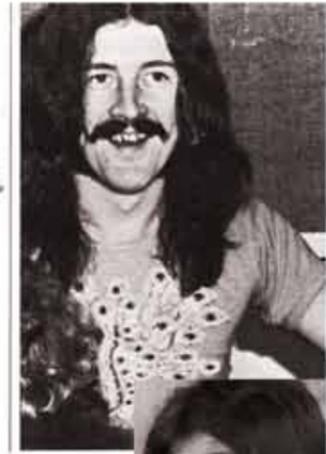
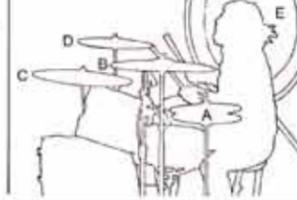
- LED ZEPPELIN (Atlantic)
- LED ZEPPELIN II (Atlantic)
- LED ZEPPELIN III (Atlantic)
- LED ZEPPELIN IV (Atlantic)
- HOUSE OF THE HOLY Led Zepplin (Atlantic)
- PHYSICAL GRAFFITI Led Zepplin (Atlantic)
- LIVE ON BLUEBERRY HILL Led Zepplin (Atlantic)

CYMBALS:

- A 15" Sound Edge M-H, 2002
- B 16" Medium, 2002
- C 26" Ride, 2002
- D 18" Ride, 2002
- E 38" Symphony Gong

EXTRAS:

- 18" Medium, 2002
- 20" Medium Ride, PD 602



IAN PAICE
DEEP PURPLE



JON HISEMAN
COLOSSEUM

NICK MASON # PINK FLOYD



Born Birmingham, England on January 27th, 1944 and lived in London since the age of 3.
Started playing drums at 13 with local bands and continued on and off (mainly off) until meeting Roger and Richard at a London architectural school. Over the next few years "PINK FLOYD" gradually evolved. I have played PAISTE CYMBALS since 1970; they were selected not only for their wide SOUND range and bright tone, but also for their ability to reproduce these qualities when recorded or amplified. The other feature that I like in their strength - some of my PAISTE CYMBALS have ever split or cracked.
We also use a 36" PAISTE 6090. This in particular represents an astonishing triumph of strength and endurance, since it has been subjected to dry ice, fire, explosives, laser beams and regular assault by sledgehammers.
At present, I am using a Gretsch kit for recording and I have been using a set of 8 tunable Rototoms and a pair of small electric drums.

BIOGRAPHY:

- THE PIPER AT THE GATES OF DAM (Columbia)
- A SAUCERFUL OF SECRETS Pink Floyd (Columbia)
- UNDISCOVERED Pink Floyd (EMI-Parlophone)
- ATOM HEART MOTHER Pink Floyd (EMI-Parlophone)
- WALL Pink Floyd (Starline)
- WHEELS Pink Floyd (EMI-Parlophone)
- DARK SIDE OF THE MOON Pink Floyd (EMI-Parlophone)
- OBSCURED BY CLOUDS Pink Floyd (EMI-Parlophone)
- WERE Soundtrack Pink Floyd (Fatch)
- DARRINER POINT Soundtrack Pink Floyd (GEM)

CYMBALS (LIVE):

- A 15" Heavy M-H, PD 602
- B 18" Crash, 2002
- C 8" Seven Sound Set No. 1 PD 602
- D 18" Medium, 2002
- E 20" Ride, 2002
- F 36" Symphony Gong

CYMBALS (STUDIO):

- 15" Sound Edge M-H, PD 602
- 16" Crash, 2002
- 18" Ride, 2002
- 18" Ride, 2002
- 18" Ride, 2002

EXTRAS:

- 18" Ride, 2002



CARL PALMER
EMERSON, LAKE & PALMER



BILL BRUFORD
YES



DON HENLEY
EAGLES



SIMON KIRKE
BAD COMPANY



COZY POWELL
RAINBOW



STEWART COPELAND
THE POLICE

EXCERPT - PAISTE VINTAGE PROFILE BOOKS

GIANT BEAT SERIES



THIN

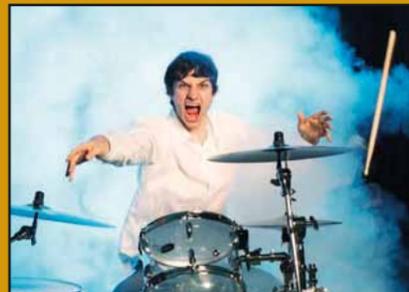
Fairly dark, warm, breathy. Soft feel; very responsive. A dynamic, full and velvety crash cymbal for a wide range of musical styles. Also well-suited for mallet applications.



MULTI

Mellow, yet cutting and powerful. Fairly wide range, slightly complex mix. A distinctive silvery breath over a big, soft layered wash. Very responsive and giving feel. A classic thin crash, perfectly suited for today's new beat/pop/rock music.

PAISTE GIANT BEAT



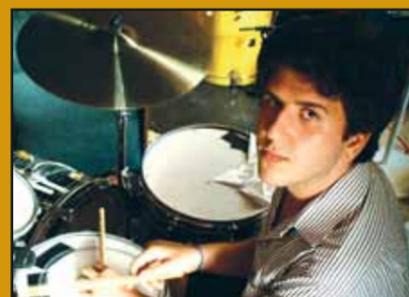
WALLY DE BACKER (AU)
GOTYE

«I like the fact that the Giant Beats are all multi-cymbals. You can get a good bell sound, ping precisely but also wash on them really nicely.»



LEA SHAPIRO (US)
BLACK REBEL MOTORCYCLE CLUB

«I used the 18" and 20" Giant Beat Multi and the 24" Ride on the new BRMC record. They all record great and sound amazing live. The 24" ride is my favorite cymbal. It adds the perfect vibe to any song from our darker bluesy stuff to the more spacey psychedelic songs.»



ERIC SLICK (US)
DR. DOG

«I love everything in the Giant Beat family but if I had to pick a desert island cymbal, I'd have to go with the 24" Ride. It's loud, dark, and rich - but never too abrasive. It sits perfectly in the mix and engineers tell me it's the best ride cymbal they've ever heard.»

VINTAGE ROCK SOUND

These venerable cymbals – developed during the 1960's rapid expansion of popular music – were faithfully recreated and re-launched by Paiste in 2005. Giant Beat cymbals offer the big, warm, brilliant vintage sound that takes you straight back to the roots of Rock.



HI-HAT

Mellow, warm, yet brilliant with a hissing shimmer. Medium range and fairly clean mix. Warm, light and woody open sound, paired with a well defined, soft chick-sound. A very classic hi-hat for multi-purpose application in different musical genres.

FACTS

SINCE: 1967 (reintroduced in 2005)
ALLOY: CuSn8 Bronze, also known as «2002 Bronze»

APPLICATIONS: Soft to loud settings • Live and recording • Blues, Rock 'n' Roll, Beat Music, Rock, Country

SOUND: Bright and warm with a multilayered, full, dark, glassy splendid presence and a wonderfully loose, lively and big feel.

CRASH
●●● Thin 18"/20"

MULTI
●●●● Giant Beat 18"/20"/24"

HI-HAT
●●●● Hi-Hat 14"/15"

RUDE SERIES

WILD CRASH

Very energetic and powerful, metallic, hissing. Very responsive, giving feel. Very well suited for crash/ride patterns. Strong, sturdy, loud crash for aggressive playing styles in loud and extreme musical genres.



HI-HAT

Medium bright, raw, full, energetic. Heavy, full feel. Raw, full, loud open sound. Tight, full, cutting chick sound. Versatile, all-round hi-hat for loud playing.

POWER RIDE

Fairly bright, metallic, raw, full, energetic, cutting. Fairly narrow range, complex mix. Heavy feel, strong, loud ping over controlled, raw, full wash, piercing, loud bell. For extreme ride playing.



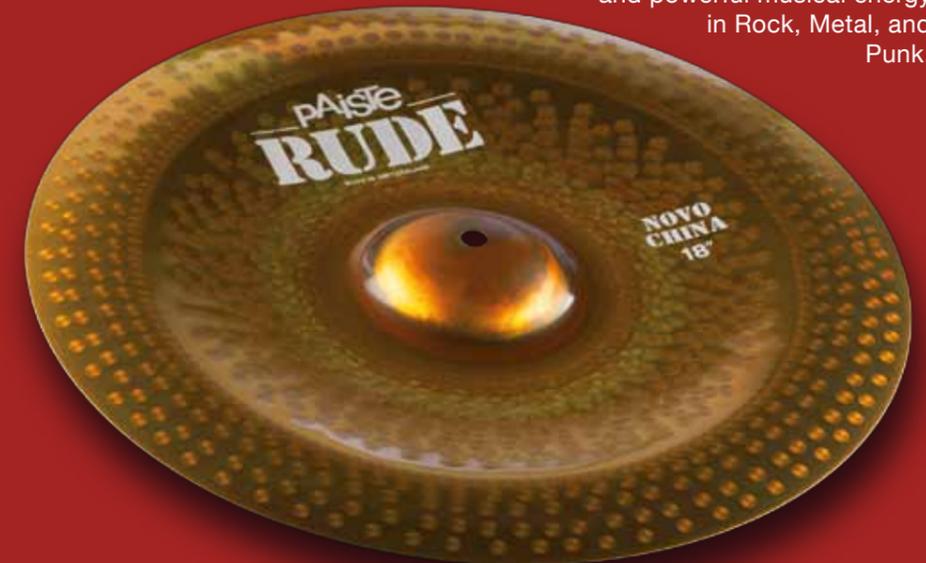
THE ORIGINAL PUNK & METAL SOUND

These definitely different cymbals were inspired by the revolution of punk and metal during the late 1970s. RUDE continues to be the leading choice of sound for raw, merciless and powerful musical energy in Rock, Metal, and Punk.



JORDAN BURNS (US)
STRUNG OUT

«I can always count on my RUDE cymbals to cut through with precision sound. They are the perfect cymbal for loud punk rock music whether playing live or in the studio.»



NOVO CHINA

Bright, silky, metallic, full, slightly trashy and very powerful. Comfortable, responsive and somewhat soft feel. Exotic type of china that also offers the sound and function of a crash cymbal. Its unique shape makes both the bell and downward turned china edge accessible at once. Provides a strong, sizzling and deep layered china sound that is perfectly suited for any styles of Rock music and for other unique applications and percussive settings.



TOMMY ALDRIDGE (US)
WHITESNAKE

«Paiste's RUDE cymbals have always been one of my favorites. The 19" Thin is a viscous piece of armament. It's dry but fast and with more cut/attack that any drummer could want. Treat yourself and add a couple to the arsenal.»



NICK PIERCE (US)
UNEARTH

«The RUDEs never fail to cut through the mix, their massive amount of presence delivers on every hit. The 20" RUDE Power Ride is my staple ride. It's got that dirty and organic bell tone I love while maintaining that consistent ping you'd expect from a metal ride.»

FACTS

SINCE: 1980

Alloy: CuSn8 Bronze, also known as «2002 Bronze»

APPLICATIONS: Medium loud to extremely loud • Live and recording • Punk, Heavy Metal, Hard Rock, Rock/Metal Crossover Styles & Derivatives, and contemporary styles rooted in/or similar to those styles

SOUND: Raw, metallic, powerful, lively, sparkling, bright, icy and energetic with heavy mid-range harmonics and powerful, cutting characteristics.

RIDE

- Ride/Crash 20"
- Power Ride 20"
- Mega Power Ride 24"

CRASH

- Thin Crash 16"/17"/18"/19"/20"
- Crash/Ride 16"/17"/18"/19"
- Wild Crash 17"/18"/19"/20"

HI-HAT

- Hi-Hat 14"
- Wild Hats 14"
- Sound Edge Hi-Hat 14"

SPLASH

- Splash 10"

CHINA

- China 18"/20"
- Novo China 18"/20"
- Wild China 16"/18"/20"

RUDE WILD CHINA



RAW ENERGY

RUDE is the synonym for powerful, cutting and energetic sounds. Once developed for Punk and Heavy Metal, the RUDE series was the first cymbal purposely not lathed generating maximum volume. Their ever increasing popularity continues today, hence Paiste expands the program with three new models which were developed in close collaboration with Metal drumming-icon Joey Jordison.

The 16", 18" and 20" RUDE Wild Chinas cut with an extremely aggressive attack thru the loudest environments. The sound character is raw, metallic and wild. Compared to the classic RUDE Chinas, the roaring crash sound of the Wild models is dryer and even more untamed. RUDE Wild Chinas reach higher dynamic levels and offer an added essential sound color for loud drummers.

NEW



RUDE SERIES ARTISTS



ERIC ARCE (US)
THE MISFITS



MARKO ATSO (EE)
METSATÖLL



CHARLIE BENANTE (US)
ANTHRAX



FELIX BOHNKE (DE)
EDGUY



ELOY CASAGRANDE (BR)
SEPULTURA



DANTE (UK)
VENOM



JON DETTE (US)
INDEPENDENT



MICHAEL EHRÉ (DE)
ULI JON ROTH



GORDAN HECKAMAN (US)
POWERMAN 5000



HORGH (NO)
IMMORTAL



INFERNO (PL)
BEHEMOTH



PIOTR KOZIERADZKI (PL)
RIVERSIDE



DAVE LOMBARDO (US)
SLAYER



NORMAN LONHARD (DE)
TRIPTYKON



ZAC MAYFIELD (US)
OH' SLEEPER



KYLE PROFETA (US)
COMEBACK KIDS



MARKY RAMONE (US)
THE RAMONES



CARLOS REGALADO (US)
BONDED BY BLOOD



EDO SALA (IT)
FOLKSTONE



MATT THOMPSON (US)
KING DIAMOND

ARTIST INSPIRATION CYMBALS



AQUILES PRIESTER (BR)
HANGAR

Very bright, glassy, slightly dry, cutting, metallic. Somewhat heavy, but controllable feel. Clear, glassy ping over bell-like wash. Extremely cutting, loud bell with dark undertone. Extraordinary ride, suited particularly for defined playing on the bell in various musical styles.



«The Psychoctopus»
2002 18" Giga Bell Ride



«The Reverend Al's»
2002 24" Big Ride



ALEX VAN HALEN (US)
VAN HALEN

Full, silky, powerful, deep. Responsive, soft feel with powerful attributes. Somewhat papery stick sound with a glassy undertone over fairly dark and cloudy wash. Very versatile ride cymbal with good crash-ability for classic rock music applications.



«The Rhythmatist»
Signature 22" Blue Bell Ride



STEWART COPELAND (US)
THE POLICE

Dry, slightly dark, raw, melodic. Heavy yet controllable feel. A clear, glassy ping over a dry and slightly dark, harmonic layer of wash. Very distinctive, tight and deep bell. Well suited for all types of musical styles that require clear stick work and a strong bell.



ANDRÉ «DÉDÉ» CECCARELLI (FR)
JAZZ LEGEND

Soft, warm, papery, airy. Very light feel. Silky, sweet stick sound over smooth airy wash with a touch of brilliance. A perfect ride for jazz and any jazz related styles of music.



«The BlueBird»
Twenty Masters Collection 20" Sweet Ride



NICKO McBRAIN (UK)
IRON MAIDEN

Fairly dark, full, controlled, glassy, shimmering. Very comfortable feel with a clear, full ping over a large, deep harmonic wash. This ride cymbal is extremely well suited for intricate stick work that calls for a strong bell in all types of Rock based music.



«The Powerslave»
Signature 22" Reflector Bell Ride



«The Signature Groove»
Twenty Masters Collection 24" Deep Ride



JOHN «JR» ROBINSON (US)
SESSION GREAT

Full, rich, powerful, energetic. Very controllable and responsive feel. A clean, glassy stick over a big, deep layered wash with a touch of darkness. This is a big cymbal for big beats.



«The Eclipse»
RUDE 24" Mega Power Ride



JOHN DOLMAYAN (US)
SYSTEM OF A DOWN

Bright, full, warm, deep, somewhat dry, powerful. Heavy response, very balanced feel. Clear, cutting stick sound over big, full wash. Extremely loud, cutting ride with an enormous, big, loud and deep sounding bell.



NDUGU CHANCLER (US)
SESSION GREAT

Fairly bright, rich, open, warm. Even, controllable feel with quick response. Crisp, clear stick sound over a rich, warm wash. All-purpose ride cymbal suitable for a broad range of musical styles.



«Rosie»
Twenty Masters Collection 22" Crisp Ride

ALPHA SERIES



THE SMART CHOICE FOR SERIOUS SOUND

Modern high energy cymbals manufactured using top-notch hi-tech processes, enhanced by traditional hand hammering, and hand polished to a mirror perfect finish for unsurpassed quality, first class sound and musicality.



ROCK CRASH
Very bright, full, glassy, and shimmering. Fairly giving feel. Very strong, cutting, and sturdy crash cymbal for louder playing in the heavier music genres. Standard rock type crash cymbal.



ROCK HATS
Fairly bright with a dark touch, full, warm and clear. Heavy, giving feel. Explosive, clear and open sound with a meaty and cutting chick. Very forceful, rich hi-hat for wide application in many musical genres.



THIN SPLASH
Bright, silvery, short, full. Fast attack followed by a quickly fading and sizzling decay. Very responsive feel. A very dynamic, universal splash cymbal for multi-purpose application in most styles.



MEDIUM SWISS CRASH
Aggressive, bright, energetic, trashy. Medium range, complex mix. Responsive feel, explosive attack. Powerful, cutting effect cymbal for exotic accents. Also a good cymbal for noisy crash riding at higher volume level.



Series Demo Video!



MATT BYRNE (US)
HATEBREED
«My Alpha Metal Ride is the perfect ride cymbal to accompany the RUDE crashes in my set up. It's a heavy cymbal... perfect for playing heavy metal!! It has the strong, loud ping that I prefer to cut through the already strong personalities of my other cymbals.»

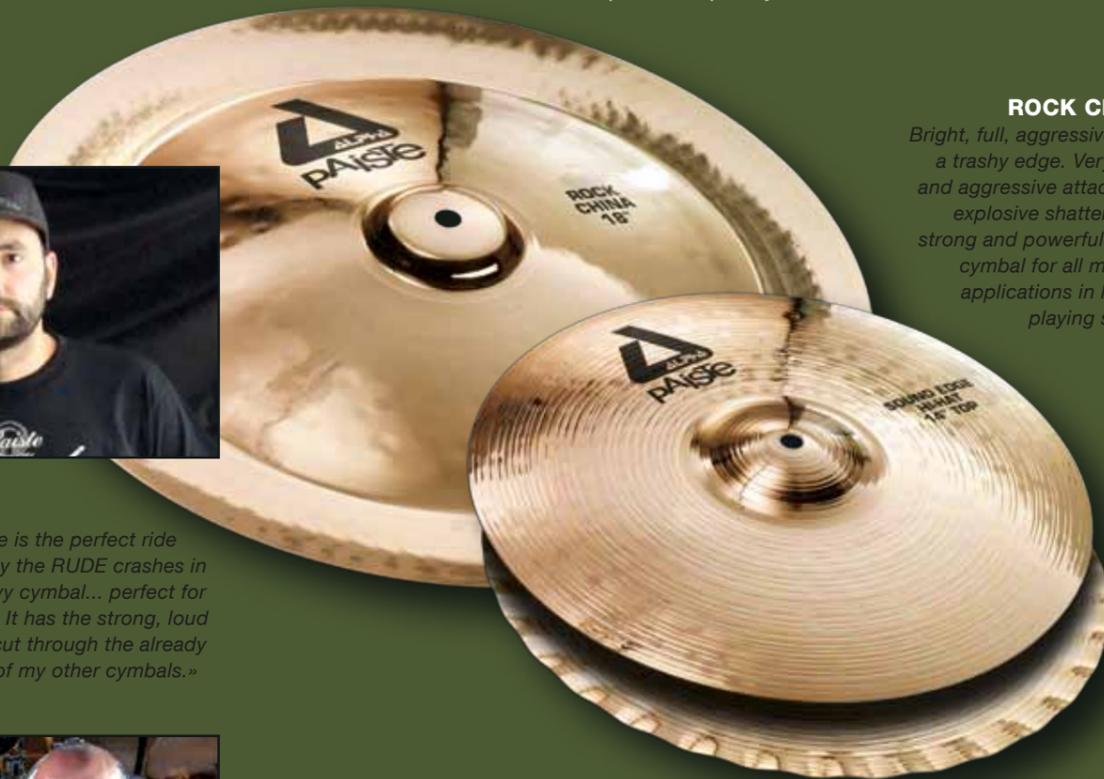


RUSS GILBROOK (UK)
URIAH HEEP
«I play the Alpha series cymbals, because they are the Formula 1 of Rock 'n Roll!»



COADY WILLIS & DALE CROVER (US)
THE MELVINS
Coady Willis: «I love my Alpha Rock Hi Hats! They project over full blast bass and guitar distortion with ease and have a full, warm sound.»

Dale Crover: «I love my Alpha cymbals! I've been using them for live gigs on the road, as well as in the recording studio. They've been versatile in both situations. I've added the Swiss Crash to my set up and really like the cutting sound I get from it.»



ROCK CHINA
Bright, full, aggressive with a trashy edge. Very loud and aggressive attack and explosive shatter. Very strong and powerful china cymbal for all musical applications in louder playing styles.

FACTS

SINCE: 1991 (completely revamped in 2006 & 2010)
ALLOY: CuSn8 Bronze, also known as «2002 Bronze»

APPLICATIONS: All volume settings • Live and recording
• Rock, Metal, Pop, Country, Latin, R&B and general use in a variety of music styles

SOUND: Bright, crisp, energetic, powerful, and cutting with clarity, warmth, and tonal definition.

- RIDE**
- Full Ride 20"
 - Rock Ride 20"/22"
 - Metal Ride 20"
- CRASH**
- Thin Crash 16"/18"
 - Medium Crash 16"/18"
 - Rock Crash 16"/17"/18"/20"
 - Metal Crash 17"/18"/20"
 - Thin Swiss Crash 18"
 - Medium Swiss Crash 18"

- HI-HAT**
- Medium Hats 14"
 - Rock Hats 14"
 - Sound Edge Hi-Hat 14"
 - Metal Edge Hats 14"

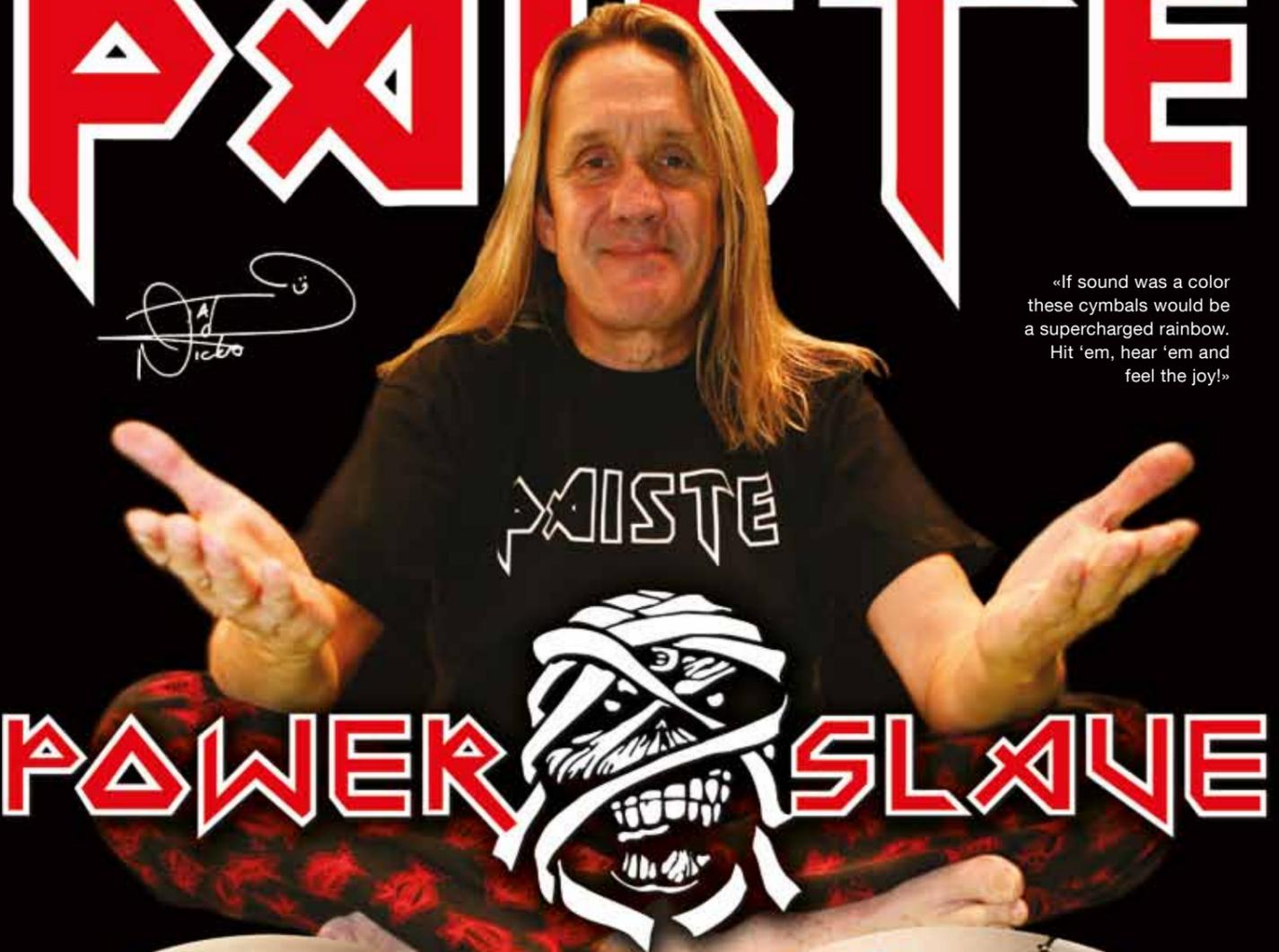
- SPLASH**
- Thin Splash 8"/10"
 - Metal Splash 10"/12"

- CHINA**
- China 16"
 - Rock China 18"

PAISTE

Nicko

«If sound was a color these cymbals would be a supercharged rainbow. Hit 'em, hear 'em and feel the joy!»



POWER SLAVE



Since Nicko McBrain joined the British top metal band Iron Maiden almost 30 years ago, he has been respected worldwide as one of most celebrated and influential rock drummers. His long standing loyalty and dedication moved Paiste to honor Nicko with a special «Boomer» edition of the successful Alpha series, which will satisfy not only die-hard Nicko fans. The Boomer cymbals sound concept is clearly defined: Rock, Hard Rock and classic Heavy Metal.

- AVAILABLE MODELS**
- 14" BOOMER HATS
 - 16" | 17" | 18" | 19" | 20" BOOMER CRASH
 - 22" BOOMER RIDE
 - 18" BOOMER CHINA
 - 12" BOOMER SPLASH

NICKO McBRAIN BOOMER CYMBALS



BOOMER SET
14" BOOMER HATS
18" BOOMER CRASH
22" BOOMER RIDE
INCLUDES FREE 12" BOOMER SPLASH



BLACK ALPHA JOEY JORDISON «HYPER» SET

14" HYPER HATS / 16" HYPER CRASH / 20" HYPER RIDE

INCLUDES FREE 10" HYPER SPLASH

AVAILABLE MODELS

- 14" BLACK ALPHA JJ HYPER HATS
- 16" | 17" | 18" BLACK ALPHA JJ HYPER CRASH
- 20" BLACK ALPHA JJ HYPER RIDE
- 18" BLACK ALPHA JJ HYPER CHINA
- 10" BLACK ALPHA JJ HYPER SPLASH

Joey Jordison entered the hearts and minds of the world-wide head banger community as drummer and co-songwriter of Slipknot and thanks to his ultra fast grooves and thunderous fills, Joey is one of the most popular and distinctive personalities in today's modern Metal scene. Paiste honors Joey's passion for eccentric and unique cymbal designs with a special edition in its Alpha series which are both a visually and sonically close fit to Joey's current Slipknot touring set. Made of Paiste's 2002 Bronze (CuSn8), the bright sounding and rather heavy Black Alphas cut through the loudest Metal music.

ALPHA SERIES ARTISTS



ELIAS MALLIN (US)
KESHA



STEVE ASHEIM (US)
DEICIDE



ADAM KRONSHAGAN (US)
ICON FOR HIRE



PAN DE LONG (CN)
NICKRIS BROTHERS



MIKE LUCE (US)
DROWNING POOL



lux (US)
NEKROMANTIX



OLIVER BECK (DE)
MOTORJESUS



RICKY MACHADO (BR)
GLORIA



SIMON MCKAY (CA)
THE AGONIST



IVANN MICHEL (US)
PASTILLA



ORFEAS (GR)
SUICIDAL ANGELS



RONNIE BERGERSTAL (SE)
GRAVE



ANGELO PARENTE (US)
MOTIONLESS IN WHITE



JANNE PARVIAINEN (FI)
ENSIFERUM



TOMMY PORTIMO (FI)
SONATA ARCTICA



EMEDIN RIVERA (US)
INDEPENDENT



DAN BOURKE (US)
STRAY FROM THE PATH



JOHN CLARDY (US)
TERA MELOS



CHRIS DALLEY (US)
THE IMPLANTS



ED DUTTON (UK)
ROLO TOMASSI



BRAD ROBERTS (US)
GWAR



JOHN SHERMAN (US)
RED FANG



JEREMY SPENCER (US)
5FDP



DANIL SVETLOV (RU)
AMATORY



MARLIN ETTORE (DE)
[TRAP.]



BLAKE FERRIS (US)
STEALING AXION



JOB (FR)
TAGADA JONES



PETER KNAUSZ (HU)
THORNWILL



FERNANDA TERRA (BR)
NERVOSA



SCOTT THOMAS (US)
PARMALEE



SONNY TREMBLEY (CA)
BURN HALO



DAVE WITTE (US)
MUNICIPAL WASTE

PST 8 REFLECTOR SERIES



ROCK CRASH
Bright, energetic, powerful. Fairly giving feel with explosive attack. Sturdy, massive crash for loud music genres.



MEDIUM HATS
Refined and warm with a deep touch. Balanced feel. Rich, controllable open sound with a defined, solid chick sound. Versatile hi-hat for all-around playing in a wide range of musical applications.



MEDIUM RIDE
Bright, full and warm. Balanced feel. Clear ping with clean, shimmering wash. A versatile ride cymbal for a wide musical range.



Series Demo Video!



CAJON CRASH
Medium bright, warm, mellow. Soft feel, extremely responsive, fast fading. A low, quick crash cymbal matched to the dry, woody sound of cajons. Well suited for playing with hands, brushes, rods, mallets or light drum sticks.

Cajon Cymbals Demo Video!



PURE PAISTE

REFLECTOR FINISH - 2002 BRONZE ALLOY
REFINED THROUGH SWISS CRAFTSMANSHIP

PST 8 cymbals are crafted from the legendary 2002 bronze, refined through traditional hand hammering and perfected with the unique handmade Reflector finish. These hallmarks of Swiss workmanship make the PST 8 cymbals pure Paiste instruments, yet they are as attractively priced as the other successful Paiste Sound Technology series.



FACTS

SINCE: 2012
ALLOY: CuSn8 Bronze, also known as «2002 Bronze»
APPLICATIONS: All volume settings • Live and casual recording • Entire range of music styles
SOUND: Bright, clean, full, focused, cutting and energetic with clarity, warmth, and tonal definition.

- RIDE**
●●● Medium Ride 20"
●●● Rock Ride 20"/22"
- CRASH**
●●● Medium Crash 16"/18"
●●● Rock Crash 16"/17"/18"
- HI-HAT**
●●● Medium Hats 14"
●●● Rock Hats 14"
●●● Sound Edge Hi-Hat 14"
- SPLASH**
●●● Thin Splash 10"
●●● Rock Splash 10"
- CHINA**
●●● China 16"
●●● Rock China 18"
- CAJON**
●●● Cajon Hats 12"
●●● Cajon Crash 18"

- SETS**
Rock Effects Pack (10/18)
Rock Set (14/16/20)
Universal Set (14/16/20)
Cajon Set (12/16)

THE ULTIMATE AFFORDABLE PAISTE CYMBALS

QUALITY CRAFTED CYMBALS
MADE IN SWITZERLAND



SOUND FUSION OF QUALITY AND VALUE

The fusion of Swiss cymbal sound know-how with German hi-tech expertise. PST cymbals represent a breakthrough combination of quality and value, and convince with superior sound and appearance.

RIDE

Warm, full, clear. Soft, balanced feel. Sizzling ping over a full wash. Controllable ride for multi-purpose application.

FACTS

PST 5

SINCE: 2005

ALLOY: CuSn8 Bronze

APPLICATIONS: All volume settings • Live playing • Entire range of music styles

SOUND: Bright, clean, full, focused, cutting and energetic with full functional and musical characteristics.

RIDE

●●● Medium Ride 20"
●●● Rock Ride 20"

CRASH

●●● Thin Crash 14"/16"/18"
●●● Medium Crash 16"/17"/18"
●●● Rock Crash 16"/18"
●●● Crash/Ride 18"

HI-HAT

●●● Medium Hats 14"
●●● Rock Hats 14"

SPLASH

●●● Splash 8"/10"

CHINA

●●● Mini China 14"
●●● China 16"/18"

SETS

Essential Set (13/18) & (14/18)
Effects Pack (10/18)
Rock Set (14/16/20)
Universal Set (14/16/20)

PST 3

SINCE: 2005

ALLOY: MS63 Brass

APPLICATIONS: All volume settings • Live playing • Entire range of music styles

SOUND: Bright, clean, powerful with fundamental functional and musical characteristics.

RIDE

●●● Ride 20"

CRASH

●●● Crash 14"/16"
●●● Crash/Ride 18"

HI-HAT

●●● Hi-Hat 13"/14"

SPLASH

●●● Splash 10"

CHINA

●●● China 18"

SETS

Essential Set (13/18) & (14/18)
Effects Pack (10/18)
Universal Set (14/16/20)

PST 5 & PST 3 SERIES



MEDIUM CRASH

Full, energetic and powerful. Even, responsive feel. Very versatile and musical crash for multi-purpose playing

ROCK CRASH

Bright, full, energetic. Heavy, explosive feel. Massive crash with cutting power and projection. Well suited for higher volume musical settings. Well suited for crash/ride type playing patterns.



MEDIUM HATS

Very energetic, cutting and defined with good overall responsive feel. Fairly wide range, clean mix with a nice layer of warmth. A very solid hi-hat for all-purpose Rock settings.



PST 5 MEDIUM RIDE

Bright, full, warm. Even, balanced feel. Clear ping over controlled, clean wash. Versatile ride for a wide range of musical application.



HI-HAT

Medium bright, clean, full. Even, balanced feel. Bright, full, controlled open sound. Mellow, defined chick sound with a slight hiss. All-purpose hi-hat with a good controllable overall feel.



CHINA

Exotic, direct, full. Fairly dark and trashy with a slightly raw edge for short accents in many musical settings.

HAND CYMBALS

SIGNATURE FAMILY SERIES

SINCE: 1994

Signature Hand Cymbals are the result of years of painstaking research into classical percussion and diverse contemporary hand cymbal performance environments.

SIGNATURE «SYMPHONIC» models were created for classical symphonic music, using critical input from top international symphonic percussionists.

SIGNATURE «CONCERT/MARCHING» models offer wider versatility for contemporary applications with a more traditional sound.



SYMPHONIC

18" LIGHT

Medium bright, silvery, warm, with a light, airy crash. Light attack, very responsive, with a beautiful, dark, shimmering fade.

20" MEDIUM LIGHT

Medium bright, full, warm, with a broad, sparkling crash. Big attack, swelling response, with a long, flowing sustain.

18" MEDIUM

Bright, full, warm, brilliant, with a robust, fiery crash. Solid attack and response, with a medium bright, full and sparkling sustain.

CONCERT/MARCHING

18" MEDIUM HEAVY

Bright, full, brilliant, with robust, fiery crash. Silvery attack, with a full spectrum of overtones from high to low, and a medium long sustain.



BILL LANHAM (US)
EVITA BROADWAY MUSICAL

«In searching for a pair of hand cymbals, I wanted something with the following characteristics: warmth, brilliance, consistency, vibrancy. My needs were met with the Symphonic Medium Hand Cymbals. These beautiful instruments are a joy to play and they always give me the sound I am looking for no matter the dynamic level of the musical setting.»



JON BERGER (US)
BROADWAY SHOWS

«When it comes time for my instruments to speak, I need them to function in any musical setting. Studio or live, from a whisper to a roar, nothing compares to that unmistakable Paiste sound. Clarity and sublime musicality.»

ALPHA & PST SERIES

SINCE: 2008

ALPHA «CONCERT/MARCHING» models were designed for universal application, ranging from indoor Ensemble and Concert to outdoor Marching and Drum Corps. Made entirely by hand in Switzerland, they deliver warmth, brilliance and richness in sound, and professional quality for a comparatively modest investment.

PST 5 and **PST 3 «BAND»** are designed for universal contemporary concert, band and marching applications. They feature Paiste quality and consistency with proper sound and function, yet are affordable enough to fit any budget.

PST or **PAISTE SOUND TECHNOLOGY** cymbals are crafted utilizing the transfer of extensive Swiss-based know-how and the essence of hand manufacturing principles into our modern, hi-tech production.



ALPHA

16" | 18" CONCERT/MARCHING

Full-bodied, sparkling attack, with a silvery shimmering response, rounded off by a wide and rich sparkling bouquet. Well balanced spectrum from high to low, with a strong, meaty mid-range. Medium long sustain. Smaller sizes work well in outdoor marching situations, while larger sizes are recommended for indoor concert applications.



PST 5

14" | 16" BAND

Silvery attack, sensitive response. Well-rounded and clean mix of overtones, resulting in a full-bodied bouquet with warm brilliance and sparkle. Universally applicable indoors and outdoors, with sufficient quality and function for more subtle ensemble and concert applications.



PST 3

14" | 16" BAND

Clear, defined attack. Well balanced mix of overtones. Medium sustain. Easy to handle and very responsive.

JAMES MUSTO (US) # NEW JERSEY SYMPHONY

«Paiste hand cymbals give me the clarity and projection I need to fill a hall like the New Jersey Performing Arts Center with close to 2800 seats. I love the immediate response and the attack. Conductors hear the point of the sound right away and I can put a nice shimmer on the sound with Paiste. I also use Signature & Signature Dark Energy models for suspended cymbals. My colleagues often comment on the beautiful effect and color of the sounds. I purchased several different sets and varieties of hand cymbals for Kean University and the students love the sound and ease of performance.»



TUNED PERCUSSION

PERCUSSIVE SOUNDS

CROTALES

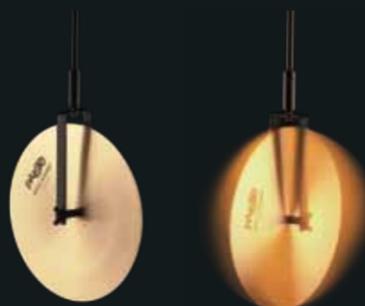
Crotales are offered individually or in 1, 2 or the world's only 2½ octave sets tuned chromatically to 442Hz (other tunings are available by custom order). Paiste's tuning system insures these instruments with perfect pitch. We offer 1, 2 or 2½ octave stands for these instruments. To facilitate playing chromatically tuned sets, we have developed a unique damper system for all our crotales set stands.

Crotales (C6-F8) are traditional Cymbal Antiques utilized by composers since the 19th century. Made from CuSn20 bronze, they produce a clear, pure, even traditional sound.



ROTOSOUND

Round disks of CuSn8 bronze with a slight taper toward the edge. Their sound is long, lively, warm and bright with bell character. Our special Rotosound Holder allows the disk to be spun for an interesting vibrato effect.



SOUND PLATE

Thick, rectangular plates of CuSn8 bronze, these instruments have a strong, warm bell-like sound with a very long sustain. They can be played with various mallets or sticks to produce a wide range of beautiful harmonics. Sound Plates may be hung individually from our Multi-Sound Holder or played as a set of four mounted on our Sound Plate Stand.



SOUND DISKS

Small round flat disks of CuSn8 bronze, these instruments produce a long, lively sound that is warm and bright with a tiny bell character. The sound is similar to Crotales but Sound Disks are not tuned to a definite pitch. Sound Disks are best heard when they are strung up and played with sticks or mallets.



The Sounds collection is a very interesting family of unique percussion instruments. Our concept for this collection is deliberately broad, allowing us to add innovative sounds without limitations. In creating these instruments, Paiste has utilized a wide variety of alloys in order to achieve the best possible sound realization.

The collection includes traditional instruments, our own interpretations of those sounds, as well as our own unique creations in sound and function in order to expand the instrumental repertoire of drummers and percussionists. Some of Paiste's percussive sounds are designed specifically for traditional percussion scores, while others offer interesting alternatives to instruments that are traditionally called for but are difficult to procure. Contemporary percussionists will find all of our percussive sounds interesting and valuable.

Many of our percussive sounds are easily integrated into a traditional drum set and offer unusual sound colors for wider musical creativity.

PERCUSSIONISTS



MONGO AALTONEN (FI)
INDEPENDENT



ANDREA ALVAREZ (AR)
INDEPENDENT



JESSE CARABALLO (US)
MARK ANTHONY



LENNY CASTRO (US)
L.A. STUDIOS



ERIC DARKEN (US)
NASHVILLE STUDIOS



NORM FREEMAN (US)
BARBRA STREISAND



CHRIGEL BOSSHARD (CH)
LUNIK



MUNYUNGO JACKSON (US)
STEVIE WONDER



MIKA KALLIO (FI)
INDEPENDENT



PETE KORPELA (US)
JOSH GROBIN



BIRGIT LÖKKE LARSEN (DK)
INDEPENDENT



MARILYN MAZUR (DK)
JAN GARBAREK



ORPHEO McCORD (US)
EDWARD SHARPE & THE MAGNETIC



MATTHIAS PHILIPZEN (DE)
GADU GADU



YAMIL RESC (MX)
ZOE



DANIEL SADOWNICK (US)
TAYLOR SWIFT



CHRISTINA TORRES (US)
INDEPENDENT



ERIC VELEZ (US)
MARK ANTHONY



MARTIN VERDONK (NL)
INDEPENDENT



BOB ZIMMITTI (US)
L.A. STUDIOS

PAISTE GONGS

SYMPHONIC GONGS

Symphonic Gongs feature a harmonic and universal sound structure. The fundamental note of the gong is balanced with the instrument's complex overtones. A good starting point for a gong collection, the Symphonic contains even proportions of various gong characteristics, which can be brought forth using different mallets and striking points.

Available in: 20" | 22" | 24" | 26" | 28" | 30" | 32" | 34" | 36" | 38" | 40" | 50" | 60" | 60" Mikrophonie | 80"

The Symphonic Brilliant Gongs are principally identical in construction to the Symphonic Gongs but are laboriously hand polished to achieve their distinctive mirror-like look. The sound of the brilliant models differs only marginal from the conventional Symphonic Gongs. They build up their overtone structure slightly faster.

Available in BRILLIANT FINISH: 20" | 22" | 24" | 26" | 28" | 30" | 32" | 34" | 36" | 38"



PLANET GONGS

Planet Gongs resemble Symphonic Gongs in character, but feature a strong fundamental note tuned to represent a natural harmonic series based on the orbital properties of the Sun, the Earth, the Moon and the other planets. Planet Gongs resonate harmonically with the cycles of the solar system, communicating to us what has been known since antiquity as the «music of the spheres».

Available as: 38" C#2 Earth | 38" B1 Sun | 36" C2# Pluto | 32" C#2 Mercury | 32" D2 Mars | 32" D2 Saturn | 30" F2 Platonic Year | 28" F#2 Jupiter | 28" G2 Sidereal Day | 24" A2 Venus | 24" G#2 Uranus | 24" G#2 Neptune | 24" G#2 Synodic Year | 24" A#2 Sidereal Moon | 32" D#2 Chiron | 32" E2 Nibiru | 38" C2 Sedna



ACCENT GONGS

Accent Gongs are special gongs with an aggressive, foaming, and lively sound character. A multitude of sounds may be achieved with various playing techniques.

Available in: 7" | 10" | 13" | 22"



DECO GONGS

Essentially, the Deco is a miniature Symphonic Gong. The instrument produces a fascinating and wonderfully exotic sound. True gongs with complex harmonics, they make a unique and decorative addition to your personal or musical environment.

Available in: 7" | 10" | 13" (also as Set incl. Wall Hanger or Floor Stand)



SOUND CREATION GONGS

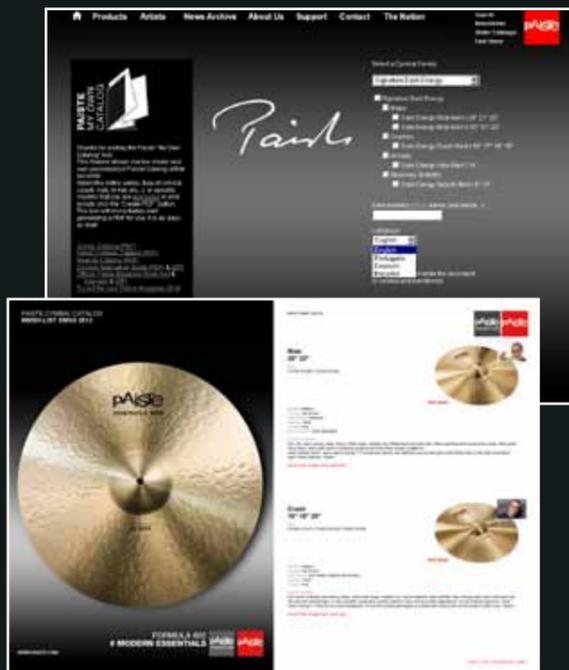
Each Sound Creation Gong has its own extraordinary and particular sound character. Their impressive, charismatic sound embodies a wealth of exemplary emotional sensations and feelings. Due to their varied sound colors and voices, these instruments also offer a wide range of harmonics and frequencies.

Available as: 26" No.3 Earth | 32" No.3A Earth | 38" No.3B Earth | 60" No.3C Earth | 11" No.8 Chakra Head | 14" No.9 Chakra Chest | 16" No.10 Chakra Abdomen

ON-LINE RESOURCES

GET ALL LATEST NEWS ABOUT CYMBALS, ARTISTS AND MORE

MY OWN CATALOG
CREATE YOUR OWN PERSONALIZED
PDF-CATALOG ON **PAISTE.COM**



GET THE LATEST PAISTE FASHION IN OUR
LOGO GEAR ONLINE STORE



Visit **www.paiste.com** or connect with other Paiste fans and artists on our official social media platforms - join **The Paiste Nation**.

- Latest Product & Artist News
- Detailed Product Information (Soundfiles, Texture Zoom, Descriptions)
- Compare Cymbal Sounds in the «Soundroom»
- Generate and print your own Paiste Brochure in «My Own Catalog»
- Check out the Paiste Artist Family (Photos, Set-ups, Bios, Videos)
- Subscribe to the Paiste Newsletter
- and more ...

ALL PRODUCT DESCRIPTIONS IN

5 LANGUAGES

ESPAÑOL, DEUTSCH,
PORTUGUÊS, ENGLISH & FRANÇAIS



MY OWN CATALOG

PAISTE iPhone APP

NOW OPTIMIZED FOR iPhone 5



- Read the latest Product & Artist News
- Check out featured Artist Cymbal Sets
- Listen to all Cymbals
- Read all Cymbal Sound Descriptions
- Find a Retail-Store close to you
- Watch the latest Paiste Videos



JOIN
THE NATION



ON TRACK «ARTIST PLAYLISTS»

PAISTE ARTISTS NAME THEIR THREE FAV TRACKS RECORDED BY OTHER PAISTE ARTISTS



CRAIG BLUNDELL (UK) # FROST

Nicko McBrain # Iron Maiden – «Where Eagles Dare»

«I remember listening to this as a child and thinking about those amazing double kick parts to later found out he only used one foot, I was totally amazed and always will be. Good mate, GREAT player.»

Stewart Copeland # The Police – «Synchronicity»

«Quite possibly one of the most organic pieces of music I've ever heard, it has everything, SC's ride patterns are just magical.»

Bill Bruford # King Crimson – «Starless»

«King Crimson have been one of my biggest influences over the years (I play with a few ex members, Cross/Wetton) and BB has always been one of my favourite drummers, he raised the bar out of sight in the 70s and 80s.»

JIM KELTNER (US) # STUDIO GREAT

Doug Clifford # Creedence Clearwater Revival

«Doug's entire body of work with CCR is some of the finest rock drumming ever done. He was so meticulous with his drum & cymbal sound and the fact that he used Paiste throughout his entire career told me that Paiste must have been the premier rock cymbal.»

Billy Higgins # Jazz Legend

«As a testament of how versatile the range of Paiste is, another one of my biggest heroes is Billy Higgins, an artist whose career was dedicated to the world of Jazz. Get your hands on Lee Morgan's «Sidewinder» and listen to the way Billy plays that ride cymbal. I always wanted my feel to be like that.»

Alex Van Halen # Van Halen

«Alex is one of my very favorite drummers. Being a dedicated Paiste player all his career, he's always made the sound of the 2002's his very own.»



DANI LÖBLE (DE) # HELLOWEEN

Alex Van Halen # Van Halen – «Why Can't This Be Love»

«An amazing Song, cool drum arrangement, very inspiring.»

Tommy Aldridge # Whitesnake – «Burn» on «Live In the Shadows of the Night»

«What a drummer! Power, energy, precision, timing and groove. This interpretation of Deep Purple's "Burn" is unbelievable. Brute!»

Dave Lombardo # Slayer – «Raining Blood»

«Who is not influenced by Mr. Double Kick? A bundle of energy!»

SEAN WINCHESTER (US) # EVERCLEAR

Vinnie Colaiuta # Sting – «Seven Days»

«Vinnie is one of my top 3 drummers simply for the reason that he views drumming as an intellectual pursuit, as well as an emotional and creative outlet, just like I do. This song is a wonderful representation of that.»

Abe Laboriel Jr. # Vanessa Carlton – «A Thousand Miles»

«You can give me crap all you want for listening to this song. Then you listen to Abe's drumming and you realize why his touch, and feel are undeniably amazing. He brings any song to life.»

Steve Jordan # John Mayer Trio – «Vultures»

«No matter what tempo I am feeling at any given moment... on any given day... putting this song on forces me to chill out and feel really good. For a drum groove to be used as an escape is truly an accomplishment.»



ERIC DARKEN (US) # NASHVILLE STUDIOS

Tom Roady # Nashville Studio Great

«Tom passed away in late 2011. I have always appreciated his soulful playing on so many great records including his conga work on Suzy Boggus's «Outbound Train» and percussion work on Kenny Chesney, Trisha Yearwood and Vince Gill.»

Lenny Castro # LA Studio Great

«I've been a fan of his for years. Of course his work on the Toto records stands out as well as his great percussion parts on various Joe Sample and Boney James records. The list goes on but I love his energy.»

Russ Kunkel # Lyle Lovett

«I've had the pleasure of working with Russ in the studio as well as hearing his work over the years with so many great artists. I love his drum parts and how he approaches a song. I recently had the chance to hear him «live» with Lyle Lovett and was again blown away.»

JEREMY SPENCER (US) # 5FDP

Dave Lombardo # Slayer – «Criminally Insane»

«I love the ride cymbal intro to this song. To me, it's one of the most iconic metal drum intros ever!»

Stewart Copeland # The Police – «Every Little Thing She Does Is Magic»

«What I like about his playing is that he always plays the coolest hi-hat patterns but the «delay» effect in the hi-hat pattern of this tune is so cool! His overall cymbal work in this one rules!»

Tommy Aldridge # Whitesnake

«Every time I see him perform live, his drum solos always blow me away. And his ride work is some of the nastiest I've ever heard!»



GULLI BRIEM (IS) # MEZZOFORTE

Jeff Porcaro # Steely Dan – «Gaucho»

«One of Jeff's finest performances. Complex, dynamic and elegant cymbal and drum work. One of my all time favorites of Porcaro's.»

Steve Jordan # Donald Fagen – «Walk Between The Raindrops»

«Love this track and how Steve nails it from the beginning to the end, with a nice buzz roll going into the organ solo. I hear a 602 Flatride in there.»

Ian Paice # Deep Purple – «Burn»

«Paicy is tearing the place up with this "big fills" performance with a kind of a "Buddy Rich approach", soloing over the verses, which only he would get away with. 2002s all over the place - huge inspiration and a lovely guy.»

FERNANDO SANCHEZ (US) # L.P.

Larry Mullen Jr. # U2 – «Bullet The Blue Sky»

«There's nothing like a signature drum beat at the top of a tune that lets you identify a song without any of the other instruments even in yet! The bass and drums are like this chugging, hypnotic train that stops only every so often for passengers.»

Stewart Copeland # The Police – «Driven To Tears»

«Not one of their most popular songs, but it has always been one of my favorites. I love Stewart's playing on this and the way he articulates on the ride cymbal. The 4 on the floor sections are so on top, yet the choruses feel relaxed, slightly behind the beat.»

Sam Fogarino # Interpol – «PDA»

«Their song arrangements aren't very conventional and Sam is such a creative drummer. His playing on this track is so angular and rigid, but it wouldn't work if it wasn't. He seamlessly flows back and forth from hi-hat, to the ride, to the floor tom groove and he never stops propelling the band.»



CHRISTIAN BORNEO (AR) # PETRA

Jeff Porcaro # Toto – «How Many Times»

«His pocket is awesome as any of his tunes are. The thick Hi-Hat sound and the clarity of the cymbals on this track are amazing.»

Abe Laboriel Jr. # Abe Laboriel Sr. – «Wassup»

«I love the laid back feel that he gets of this tune... plus the huge sounding kit.»

Dan Needham # Rebecca St. James – «God»

«Dan creates such a FAT groove and the «grooving» Ideas and fills on this tune are great.»

NICK MASON

Nick Mason is without a doubt one of the most popular but also loyal Paiste Artists. His musical credits and commercial success with Pink Floyd are exceptional and although Nick lives a rather low key life within the music business, the interest on his drumming and his persona are still tremendously big. Being a warm-hearted and friendly gentleman, Nick enjoys the appreciation and the sympathy of everyone who meets him. For over 40 years, Nick Mason has trusted the sound and quality of Paiste cymbals and Gongs. While

Nick is always open to exploring new sounds - it goes without saying that he still adores the classics from his vintage collection of Formula 602 and 2002 - he's equally excited about the rides in the Twenty Masters Collection.

While visiting our Paiste UK office, Nick had the chance to explore our new cymbals and to record his thoughts about Paiste. Nick also took part in a Q & A that came in via our Facebook-Fanspage.

WHAT RIDE CYMBAL IS ON 'US AND THEM'. (MATT DEIBERT)

The ride cymbal used was a 2002 20" Ride and this model is still my «go to» ride today.

WHAT'S YOUR FAVOURITE LINE OF PAISTE CYMBALS? (JOSE LUIS AYALA JR)

My favourite range would be the 2002 and Signature, but I'm now also trying the new Twenty Masters and Custom ranges as well.

WHAT'S THE MOST CHALLENGING PINK FLOYD SONG TO PLAY LIVE?

Money! It integrates a 7 beat rhythm track on tape, that has no clearly defined downbeat and a «not very percussive sound» - We tend to go for an early fade out of the loop when playing live!

WHAT'S YOUR FAVOURITE PINK FLOYD SONG?

Set The Controls For The Heart Of The Sun. It's still an interesting piece for a drummer, it's played with mallets and has lots of dynamics and phrasing.

WHAT WOULD YOUR ADVICE BE TO A MATURE BEGINNER? (FENTON PARSONS)

Learn to play the ukulele quickly and save your back! Or, find a good teacher who plays the music you like... I've never had a drum lesson and regret that.

WHY DO YOU CHOOSE PAISTE AS YOUR BRAND OF CYMBALS? (OLIVER KARLSSON)

I was approached by the Paiste rep at Montreaux in 1971 and he asked if I'd like to play Paiste cymbals... I've never looked back since.

HOW LONG HAVE YOU BEEN PLAYING DRUMS?

I've been playing professionally since 1967 (I remember we did about 6 gigs in 1966, then got signed and did more than 200 in 1967!) but personally it's been more than 50 years. We started a band as teenagers and I didn't want to be the bass player so we actually formed a band before we'd decided who would play what instrument. And long before we'd worked out how to play them!

WHAT WAS THE FIRST RECORD YOU BOUGHT?

The first single was Bill Hayley, Rock Around The Clock... and it was a 78... the first LP was the first Elvis album.

WHAT'S YOUR FAVOURITE CAR?

The Ferrari 250 GTO as you can do anything in it (except get a drumkit in it). But you CAN get a kit in the new Ferrari FF! I actually drive an Audi RS6 which takes the kit (admittedly a smallish one) and all the fittings.



Watch the interview with Nick Mason and learn more about his history with Paiste!



CYMBAL APPLICATION GUIDE

2013-14

Our cymbal application guide is a classification system that serves as a guideline in selecting a particular Paiste cymbal for any specific style of music that drummers or percussionists play. Whether you play Hard Rock or Jazz, our guide will help you select the ideal Paiste cymbal for you. This system serves as a guide to advise you on selecting cymbals based on your preference of music and it should not be considered a hard rule for your cymbal selection process.



1 ACOUSTIC LOW VOLUME

Volume Level: soft to medium low
Instrumentation: traditional acoustic instruments
Rhythmic Articulation: subtle, sparse, limited to general accents
Music Styles: Folk, Traditional Blues, Early Jazz, Ethnic & Native Cultural Styles



2 TRADITIONAL MEDIUM VOLUME

Volume Level: soft to medium
Instrumentation: mostly acoustic instruments, prominent wind & brass instrumentation
Rhythmic Articulation: refined articulation, advanced syncopated rhythms
Music Styles: Big Band, Swing, Bebop, Blues, Traditional Latin Styles



3 MODERN AMPLIFIED MEDIUM VOLUME

Volume Level: soft to medium loud
Instrumentation: coexisting acoustic and electric instruments, prominent wind & brass instrumentation, expanded vocals
Rhythmic Articulation: expressive articulation, entire range from simple to complex rhythms
Music Styles: Early Rock&Roll, Fusion, Jazz-Rock, Soul, R&B, Traditional Country, Modern Latin, Reggae, Pop



4 MODERN AMPLIFIED HIGHER VOLUME

Volume Level: medium to loud
Instrumentation: mostly electric instruments, wind & brass instruments, prominent vocals
Rhythmic Articulation: expressive articulation, entire range from simple to complex rhythms
Music Styles: Rock, Funk, Modern Country, Alternative, Latin-oriented Rock Styles, Pop-Rock, Wave, Gothic

5 MODERN AMPLIFIED EXTREME VOLUME

Volume Level: loud to very loud
Instrumentation: dominated by electric guitars, prominent vocals, includes keyboards & synthesizers
Rhythmic Articulation: powerful, energetic rhythms and accents
Music Styles: Hard Rock, Metal, Punk, Grunge, Heavy Rock, Metalcore, Crossover, Prog-Rock

6 MODERN AMPLIFIED ELECTRONIC

Volume Level: medium to very loud
Instrumentation: dominated by synthesizers and sampling, electronic percussion
Rhythmic Articulation: repetitive rhythms, complex, layered figures
Music Styles: Drum&Bass, Techno, Trance, House, Dance

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