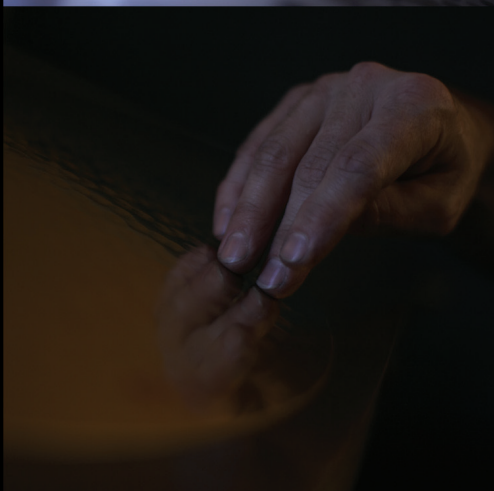


**FACTORY
TOUR**

**PRODUCT
SEMINAR**



2014



THE ORIGIN AND HISTORY OF THE CYMBAL

The history of the cymbal goes back to 3000-4000 b. Chr. and falls by that into the very early Bronze Age. The cymbal has its origin in Asia (China, Indonesia). During the 13th-19th Century, by the trade with the Ottoman empire "the cymbal" geographically moved to today's Turkey and experienced there over hundreds of years its own shape and form, which we call until today the "Turkish Style" cymbal. With the "Janissary-Music" (Janissary: elite military unit of the Turkish army organized in the 14th Century and abolished in 1826 after it revolted against the Sultan) the cymbals came in the course of the 16th Century to Central Europe, where it found its entrance into the European military music and later around the 18th-19th Century also into the symphony orchestras. The word "Cymbal" derives from the Latin and has its functional roots as a precursor of the piano, or in former times the Cembalo (ital.), since it is also struck by means of a keyboard (Klavicymbal). In Hungary the Dulcimer is called still today Czimbál.

THE EVOLUTION OF THE CYMBAL

As mentioned above, we are acquainted with the cymbal having its „western-form“ far later. Consequently one distinguishes up to today between the Western and Turkish Style Cymbal vs. the China Type Cymbal. The China Type Cymbal has a cylindrical or conic bell shape with an edge, that is hammered in the reverse direction to the main profile, which decreases the vibration and produces its typical sound. The traditional bell was originally a handle, in order to strike two cymbals together, as we do today with marching cymbals. The today's known form of the "western" cymbal began to be recognized and established at the beginning of the 19th Century. The form has principally not changed since then.

According to music history the cymbal first made its way first through marching music, then in the symphony orchestra, next in smaller bands - as dance music, and later in Jazz and Big Band music.

At the beginning, with marching music and the orchestras, the cymbals were predominantly used as a pair. Later the so-called suspended cymbals were a modernization in function, the cymbal was hung on a string, which was brought into swelling to accents with rather soft mallets. Such a cymbal was usually rather thin and large.

Later on within the dance music there were two types of cymbals: the Crash cymbal (used to set accents) and the Ride cymbal (used to accompany the music).

As the cymbal is a "in one piece" vibrating musical instrument, the result of a disk made of bronze which functions at the same time as resonating body as well as being hit on. Its resulting sound resonance is a mixture of multiple layers of frequencies. This frequency mix is particularly determined by the size, thickness and treatment of the metal. For this reason we do recommend to always make comparisons with closed eyes, in order to hear and feel the different cymbal types and their particular complex sound. We also think that comparisons with competition products are quite appropriate.

FOR MORE INFORMATION, PLEASE CONTACT:

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The Paiste Sound Story begins at the turn of the century.

Russia (1901-1916)

Michail Toomas Paiste, a composer and musician, whose father had come from Estonia to serve in the Tsarist Guard, founds a publishing business and music store in St. Petersburg. The operation, which also includes modest instrument manufacturing and repair facilities, flourishes for many years until the upheavals of the Russian Revolution force its closing.

Estonia (1917-1939)

Michail Toomas returns to his native country, and re-opens his business in the city of Tallinn. It is here that he begins to design and manufacture cymbals for concert and marching bands together with his son, Michail M. Paiste, who quickly becomes the driving force and eventually takes over the business. Seeking to meet the rapidly evolving demands of “modern music” and the emerging drum set, the son begins to develop his own special concept for Turkish style cymbals, which he prefers over the Chinese style as a starting point. It is during this time that he also develops the first gongs. The resulting instruments receive awards and international recognition as they begin to be exported to Europe, the USA and overseas.

Poland (1940-1944)

The events of World War II force Michail M. to leave Estonia for Poland, where he re-establishes the family business. The company struggles with a wartime shortage of raw materials and difficulty in maintaining international relations, but manages to survive.

Germany (1945-)

Towards the end of the war, Michail M. and his family escaped Poland as refugees, bringing him to Northern Germany where, for the third time, he begins to produce cymbals and gongs. The instruments’ superior reputation help revive business relationships and ensure development of a robust export business throughout the Fifties.



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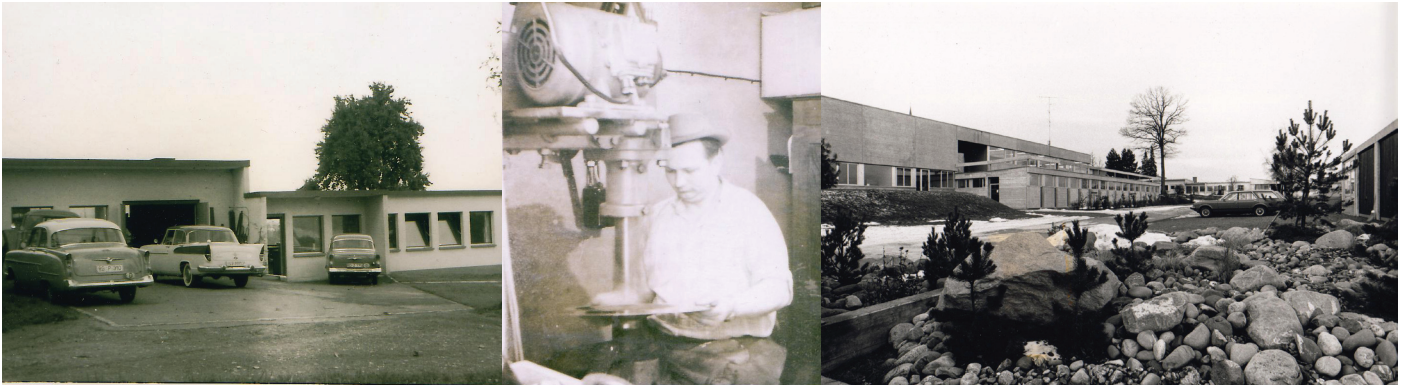
PAISTE CYMBALS / SOUNDS / GONGS

COMPANY HISTORY



Switzerland (1957-)

Michael M. establishes a manufacture in Switzerland, also bringing a third generation, sons Robert and Toomas, into what becomes the companies base for future development. A new era begins as Robert and Toomas make Paiste Switzerland the hub of its international business activities. Since 2003, the company is headed by Toomas' son, Erik.



USA (1981-)

The company gains a firm foothold in the world's largest musical instrument market with the establishment of Paiste America in the U.S.A..



Michail Toomas Paiste



Michail M. Paiste



Toomas Paiste



Robert Paiste



Erik Paiste

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PHILOSOPHY

The principle of our family business is to continually create new sound with cymbals, gongs, and bronze percussion instruments according to the creative needs of drummers and percussionists. The foundation of this search for musical sound is the successful combination of the musician's creative imagination and the inventive spirit of the musical instrument maker. The spark that continually invigorates this search is music itself, in all its beauty, complexity, and seemingly never-ending capacity for new ways of expression. The relationship between us as sound makers, and drummers and percussionists as musicians, is the very intimate manifestation of this deep principle. This is our true purpose.

The secrets in creating sounds are life-long experience, a deep knowledge about sound and sounding alloys, painstaking craftsmanship, and intensive experimentation. We never get accidental results. We meticulously research and we thoroughly execute our creations. We guarantee consistency in sound qualities and sound color in every cymbal, percussive sound and gong we offer. Through these virtues we can offer a full range of unique and specific sounds, which respond to the musician's personal wishes. We go on providing you with ever-new sound dimensions. We give you new possibilities to expand your sound spectrum and to creatively develop your individual musical expression. This helps you realize your musical dreams.

SOUND DEVELOPMENT

Sound Development is our R&D team, made up of members of the Paiste family, key production personnel, and experienced working drummers. Together these individuals from different backgrounds pool their knowledge and execute the search for new sounds. They review feedback and input from drummers and percussionists across the world, and so interpret and then formulate our understanding of their needs. The resulting sound idea is then translated into likely production parameters and prototypes are made. These are reviewed and revised over and over until they match our understanding of the original sound idea. Prototypes will then be reviewed with top Paiste artists who evaluate their usefulness and accuracy for the stated purpose. Further changes may be made until the final prototype is declared good and becomes the master cymbal, of which several will be made for later production purposes.

Sound Development also originates innovations through their own creative efforts. During their regular experimentation efforts, and through pure research, they invent or discover new alloys, new instrument shapes, and new production methods.

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PAISTE CYMBALS / SOUNDS / GONGS

OUR INNOVATIONS



Over the decades, a short list of such innovations includes:

1930's

First company to designate and plan specific models in production

1947

First company to produce more than one class of cymbal quality

1949

First use of Chinese style cymbals for drum-set

1963

First use of 8% Bronze (CuSn8)

First use of Turkish style bell on a china cymbal

1967/68

Invention of the wavy edge hi-hat bottom cymbal - Sound Edge

Invention of the bell-less flat ride cymbal

1980

Invention of un-lathed, hammered cymbals - RUDE

1983

Invention of downward turned edge on Chinese style cymbals - Novo China

1984

First use of color coated cymbals

1989

Invention of Signature Bronze alloy

1996

First to research and recreate historic cymbal sound - Traditionals

2001

Sonic Texture Formula, a radical new hand crafted surface treatment, which enhances cymbal sound - Innovations

2005

Thanks to modern digital technology, Paiste achieves a breakthrough which permits it a significant improvement in the transfer of Swiss know-how concerning cymbal shape, structure and sound to the German production facility - Paiste Sound Technology

2007

Authentic Turkish bronze and world class Swiss craftsmanship come together to create a sensation in the world of cymbals - Twenty Series

2013

A new sound dimension is developed by using the legendary 602 Bronze to create the missing link between really dark and bright, transparent cymbals - Formula 602 Modern Essentials

2013

Paiste specifically designed a manufacturing process to make Signature sound more affordable - Signature «Precision»



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OUR CYMBALS ARE STATE-OF-THE ART

Our cymbal program always reflects the current state of music. Music is incredibly diverse and changes constantly. Today's music mixes and matches styles; it borrows freely from historical periods; it is being enriched by ethnic and traditional genres; it continues to integrate worldwide music styles. Players no longer limit themselves within a certain style.

Experimentation, integration and revolution are the norm. The art of percussion has evolved to a point where technical and musical ability has reached unprecedented levels. Drummers and percussionists speak many musical languages and actively perform in several genres.

Our program is designed to keep up these trends. Our ability to do this has grown exponentially over the decades. As a result, our program covers more musical needs than ever before. We continually create new sounds. We create cymbals with more potential for variation and versatile application. We design more sound and function into individual models. We research and develop methods to bring more satisfying sound to lower priced ranges. In short - we work hard to make our cymbals do more to satisfy drummers and percussionists.

DRUM SET CYMBALS

SIGNATURE SERIES

«SIGNATURE», «DARK ENERGY», «TRADITIONALS», «REFLECTOR»

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. *(Alloy: Patented Signature Bronze)*

SIGNATURE «PRECISION»

SIGNATURE SOUND FOR MAINSTREAM ROCK & METAL

The goal for the Signature «Precision» was to create a more affordable Signature sound. 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. *(Alloy: Patented Signature Bronze)*

FORMULA 602 «CLASSIC SOUNDS»

PURE VINTAGE SOUND

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. *(Alloy: CuSn20 Bronze)*

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FORMULA 602 MODERN ESSENTIALS

DEEP MODERN SOUND

Forged from the legendary «602 Bronze» (CuSn20), offering a complete new wide and dynamic sound dimension, developed in close collaboration with Vinnie Colaiuta, handcrafted from start to finish by highly skilled Swiss craftsmen, conceived and executed according to Vinnie's uncompromising sound concepts for a wide all-round application. Formula 602 Modern Essentials cymbals combine the essence of the Formula 602 Classic Sounds models – transparency and stick definition – with the richness, warmth, darkness and a bit of complexity of the Signature Traditionals series besides providing slightly more pizzazz than its Classic Sounds siblings.

(Alloy: CuSn20 Bronze)

MASTERS

EVERY CYMBAL A MASTERPIECE

Masters started out as an assemblage of twelve rides - exquisite and laboriously hand-manufactured cymbals made of CuSn20 bronze to achieve superior sound ideals in various musical genres. In 2014, three crashes and two hats join the series to expand the unique Masters sound atmosphere to additional cymbal types. Masters integrate the experience of the decades long art of cymbal making with the inspirations of international top drummers.

(Alloy: CuSn20 Bronze)

2002

LEGENDARY SOUND FOR ROCK & BEYOND

The legendary series that defined the sound of generations of drummers since 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. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

RUDE

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. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

GIANT BEAT

VINTAGE ROCK SOUND

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

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

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ALPHA & ALPHA BOOMER

THE SMART CHOICE FOR SERIOUS SOUND

Manufactured using top-notch hi-tech processes and enhanced by traditional hand hammering, and hand polished to a mirror perfect finish for unsurpassed quality, first class sound and musicality, yet as dependable and fairly priced as ever. The Alpha Boomer Edition honors Nicko McBrain's long standing loyalty and dedication. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

PST 8 REFLECTOR

PURE PAISTE

PST8 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 PST8 cymbals pure Paiste instruments, yet they are as attractively priced as the other successful Paiste Sound Technology series. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

PST 7

REAL DIFFERENT

PST7 adds an affordable line for drummers who like a traditional sound, look and feel. PST7's base is CuSn8 bronze which stems from the legendary 2002 series. The cymbals are lathed by our Swiss hand craftsmen to achieve their distinctive traditional look and finish. The result of Paiste's precise Swiss manufacturing is a warm and clear overall sound and by offering three weight classes, light/thin, medium and heavy, PST7 covers a wide range of different music styles. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

PST 5

BEST IN CLASS

PST5 is the entry to Paiste's world of bronze cymbals and since its introduction in 2005, it continues to be a best seller. Considering recent musical trends, the PST5 was newly designed by our Swiss Sound Development Team. Visually the PST5 were consciously altered only in detail but their fundamental sonic value changed considerably. The cymbals are lighter resulting in a deeper, warmer sound while preserving its bright basic character. They have increased flexibility resulting in a more appealing feel. Overall the new PST5 is significantly more musical. *(Alloy: CuSn8 Bronze, also known as «2002 Bronze»)*

PST 3

THE SMART BEGINNING

Paiste Sound Technology – the fusion of Paiste's Swiss cymbal sound know-how with German hi-technology manufacture. PST3 cymbals represent a breakthrough combination of quality and value, and convince with superior sound and appearance. *(Alloy: MS63 Brass)*

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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

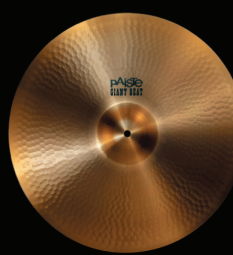
Volume Level: loud to very loud
Instrumentation: dominated by electric guitars, prominent vocals, includes keyboards & synthesizers
Rhythmic Articulation: powerful, energetic rhythms and accents
Music Styles: Hard Rock, Metal, Punk, Grunge, Heavy Rock, Metalcore, Crossover, Prog-Rock

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



NEW



NEW



CYMBAL APPLICATION GUIDE

2014-15

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



SIGNATURE
«TRADITIONALS»

RIDE
1 2 3 Light Ride 20"/22"

CRASH
1 2 3 Thin Crash 16"/18"

HI-HAT
1 2 3 Medium Light Hi-Hat 14"



FORMULA 602
«MODERN ESSENTIALS»

RIDE
1 2 3 4 Ride 20"/22"

CRASH
1 2 3 4 Crash 16"/18"/20"

HI-HAT
1 2 3 4 Hi-Hat 14"/15"

SPLASH
1 2 3 4 Splash 8"/10"

CHINA
1 2 3 4 China 18"/22"



MASTERS

RIDE
1 2 3 4 Medium Ride 20"/21"
1 2 3 4 Crisp Ride 22"
1 2 3 Dark Ride 20"/22"
1 2 3 Dark Crash Ride 20"
1 2 3 Dark Crisp Ride 20"/22"
1 2 3 Dark Dry Ride 20"/21"
1 2 3 4 5 Deep Ride 24"

CRASH
1 2 3 Dark Crash 16"/18"/20" NEW

HI-HAT
1 2 3 Dark Hi-Hat 14"/15" NEW



SIGNATURE
«DARK ENERGY»

RIDE
1 2 3 4 Dark Energy Ride MK I
20"/21"/22"
1 2 3 4 Dark Energy Ride MK II
20"/21"/22"

CRASH
1 2 3 4 Dark Energy Crash MK I
16"/17"/18"/19"

HI-HAT
1 2 3 4 Dark Energy Hats MK I 14"

SPLASH
1 2 3 4 Dark Energy Splash MK I
8"/10"



FORMULA 602
«CLASSIC SOUNDS»

RIDE
1 2 3 4 Medium Ride 20"/24"
1 2 Medium Flatride 20"

CRASH
1 2 3 Thin Crash 16"/18"/20"/22"
1 2 3 Paperthin 16"/18"

HI-HAT
1 2 3 Sound Edge Hi-Hat 14"
1 2 3 Medium Hi-Hat 14"/15"



SIGNATURE «REFLECTOR»

RIDE
3 4 5 Refl. Bell Ride 22"

CRASH
2 3 4 5 Refl. Full Crash 16"/18"
3 4 5 Refl. Heavy Full Crash
18"/19"/20"

HI-HAT
2 3 4 5 Refl. Heavy Full Hi-Hat 14"

SPLASH
1 2 3 4 5 Refl. Splash 10"



SIGNATURE

RIDE

- 1 2 3 4 Full Ride 20"
- 3 4 5 6 Blue Bell Ride 22"

CRASH

- 1 2 3 4 Mellow Crash 16"/18"
- 1 2 3 4 Fast Crash 14"/15"/16"/17"/18"
- 1 2 3 4 5 Full Crash 14"/16"/17"/18"/19"/20"
- 3 4 5 6 Power Crash 16"/17"/18"

HI-HAT

- 1 2 3 4 Medium Hi-Hat 14"
- 1 2 3 4 Dark Crisp Hi-Hat 13"/14"
- 2 3 4 5 6 Sound Edge Hi-Hat 14"

SPLASH

- 1 2 3 4 5 Splash 6"/8"/10"/12"

CHINA

- 1 2 3 4 5 Thin China 16"/18"
- 3 4 5 6 Heavy China 18"

SPECIAL SOUNDS

- 3 4 5 6 Flanger Bell 12"
- 3 4 5 6 Mega Cup Chime 13"



SIGNATURE «PRECISION»

RIDE

- 1 2 3 4 Ride 20"
- 3 4 5 6 Heavy Ride 20" NEW/22"

CRASH

- 1 2 3 4 Thin Crash 16"/18"
- 1 2 3 4 5 Crash 16"/17"/18"
- 3 4 5 6 Heavy Crash 16"/18"/20" NEW

HI-HAT

- 2 3 4 Hi-Hat 14"
- 2 3 4 5 6 Sound Edge Hi-Hat 14"
- 3 4 5 6 Heavy Hi-Hat 14" NEW

SPLASH

- 2 3 4 5 Splash 10"

CHINA

- 2 3 4 5 China 18"



2002

RIDE

- 2 3 4 5 Ride 20"/22"/24"
- 3 4 5 6 Heavy Ride 20"/22"
- 4 5 Power Ride 20"/22"
- 4 5 Big Ride 24"
- 4 5 6 Giga Bell Ride 18"

CRASH

- 1 2 3 4 Thin Crash 16"/17"/18"/19"
- 1 2 3 4 5 Crash 14"/15"/16"/17"/18"/19"/20"/22"
- 2 3 4 5 Medium 16"/18"/20"
- 3 4 5 6 Power Crash 16"/17"/18"/19"/20"
- 4 5 6 Wild Crash 18"/20"

HI-HAT

- 1 2 3 4 Medium Hi-Hat 14"
- 2 3 4 5 Heavy Hi-Hat 14"
- 1 2 3 4 5 6 Sound Edge Hi-Hat 13"/14"/15"

SPLASH

- 1 2 3 4 5 Splash 8"/10"/12"

CHINA

- 2 3 4 5 6 China Type 16"/18"/20"
- 3 4 5 6 Novo China Type 18"/20"
- 3 4 5 6 Wild China 19"

SPECIAL SOUNDS

- 1 2 3 4 Accent Cymbal 4"/6"/8"
- 1 2 3 4 Cup Chime 5"/5.5"/6"/6.5"/7"/7.5"/8"



GIANT BEAT

CRASH

- 1 2 3 Thin 18"/20"

MULTI

- 1 2 3 4 Giant Beat 18"/20"/24"

HI-HAT

- 1 2 3 4 Hi-Hat 14"/15"



RUDE

RIDE

- 3 4 5 6 Ride/Crash 20"
- 4 5 6 Power Ride 20"
- 4 5 6 Mega Power Ride 24"

CRASH

- 3 4 5 Thin Crash 16"/17"/18"/19"/20"
- 2 3 4 5 6 Crash/Ride 16"/17"/18"/19"
- 3 4 5 6 Wild Crash 17"/18"/19"
- 3 4 5 6 Basher 18"/20" NEW

HI-HAT

- 3 4 5 6 Hi-Hat 14"
- 3 4 5 6 Sound Edge Hi-Hat 14"

SPLASH

- 3 4 5 6 Splash 10"

CHINA

- 3 4 5 6 China 18"
- 3 4 5 6 Novo China 18"/20"
- 3 4 5 6 Wild China 16"/18"/20"
- 3 4 5 6 Blast China 14" NEW

SPECIAL SOUNDS

- 3 4 5 6 Shred Bell 12"/14" NEW



ALPHA «BOOMER»

RIDE

- 3 4 5 Boomer Ride 22"

CRASH

- 4 5 Boomer Crash 16"/17"/18"/19"/20"

HI-HAT

- 3 4 5 Boomer Hats 14"

SPLASH

- 3 4 5 Boomer Splash 12"

CHINA

- 4 5 Boomer China 18"

SETS

- Boomer Set (14/18/22 + FREE 12" SPLASH)



ALPHA «BRILLIANT»

RIDE

- ②③④ Full Ride 20"
- ③④⑤ Rock Ride 20"/22"
- ④⑤⑥ Metal Ride 20"

CRASH

- ①②③④ Thin Crash 16"/18"
- ②③④⑤ Medium Crash 16"/18"
- ③④⑤ Rock Crash 16"/17"/18"/20"
- ④⑤⑥ Metal Crash 17"/18"/20"

HI-HAT

- ①②③④ Medium Hats 14"
- ③④⑤ Rock Hats 14"
- ③④⑤ Sound Edge Hi-Hat 14"
- ④⑤⑥ Metal Edge Hats 14"

SPLASH

- ①②③④ Thin Splash 8"/10"
- ③④⑤⑥ Metal Splash 10"/12"

CHINA

- ②③④⑤ China 16"
- ④⑤ Rock China 18"



NEW

PST 7

RIDE

- ①②③ Light Ride 20"
- ②③④ Ride 20"
- ③④⑤ Heavy Ride 20"

CRASH

- ①②③ Thin Crash 14"/16"/18"
- ②③④ Crash 16"/18"
- ③④⑤ Heavy Crash 16"/18"

HI-HAT

- ①②③ Light Hi-Hat 14"
- ②③④ Hi-Hat 14"
- ③④⑤ Heavy Hi-Hat 14"

SPLASH

- ①②③④⑤ Splash 10"

CHINA

- ②③④⑤ China 14"/18"



PST 8 «REFLECTOR»

RIDE

- ①②③ Medium Ride 20"
- ③④⑤ Rock Ride 20"/22"

CRASH

- ③④⑤ Medium Crash 16"/18"
- ④⑤ Rock Crash 16"/17"/18"

HI-HAT

- ②③④ Medium Hats 14"
- ④⑤ Rock Hats 14"
- ④⑤ Sound Edge Hi-Hat 14"

SPLASH

- ①②③④ Thin Splash 10"
- ③④⑤ Rock Splash 10"

CHINA

- ③④⑤ China 16"
- ④⑤ Rock China 18"

CAJON

- ①②③ Cajon Hats 12"
- ①② Cajon Crash 16"

SETS

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



NEW

«NEW» PST 5

RIDE

- ①②③ Medium Ride 20"
- ③④⑤ Rock Ride 20"
- ③④⑤ Ride/Crash 18"

CRASH

- ②③④ Medium Crash 14"/16"/18"
- ④⑤ Rock Crash 16"/18"

HI-HAT

- ②③④ Medium Hats 14"
- ③④⑤ Sound Edge Hats 14"

SPLASH

- ①②③④⑤ Splash 8"/10"

CHINA

- ③④⑤ China 18"

SETS

- Universal or Rock Set (14/16/20)
- Essential Set (14/18)
- Effects Pack (10/18)



PST 3

RIDE

- ②③④ Ride 20"

CRASH

- ②③④ Crash 14"/16"
- ②③④ Crash/Ride 18"

HI-HAT

- ②③④ Hi-Hat 13"/14"

SPLASH

- ②③④ Splash 10"

CHINA

- ②③④ China 18"

SETS

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

SIGNATURE HAND CYMBALS

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.

Signature cymbals are entirely made by hand in Switzerland using traditional methods that have remained unchanged in over half a century.

ALPHA & PST HAND CYMBALS

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.



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Paiste is in the western music world still a pioneer within this choice of the music instrument production. Embedded into a deep-rooted conviction that humans, their feeling and handcraft, are the only genuine form in the production of this special instrument. Seeing that, also today in our German company, the gongs are manufactured exclusively by traditional handcraft art.

SYMPHONIC GONGS

Symphonic Gongs are flat gongs (surface) with a harmonious, universal sound structure. They find their classical application in the symphony orchestra. Further more these gongs are used in music therapy, experimental music, in the esoteric field as well as in private use and occasionally they are to be admired also behind a drum set. 20" to 38" are also available in hand polished brilliant finish.

PLANET GONGS

The sound characteristic of Planet Gongs is comparable to that of Symphonic Gongs in diameters 20" through 38". Planet Gongs are tuned in conformity with the natural harmonic series based in the orbital properties of the Earth, the Moon, the Sun, and the Planets according to calculations of Hans Cousto. Thus they resonate in harmony with the cycles of the celestial bodies and communicate a distinct aspect of the "music of the spheres" so amply quoted since the Antique.

SOUND CREATION GONGS

Each Sound Creation Gong has an extraordinary and particular sound character. Their impressive sound charisma provides emotionally influencing sensations. Due to their varied sound colors and voices they offer interesting, diversified and individual forms of expression.

ACCENT GONGS

Accent Gongs are special gongs with an aggressive, spraying and lively sound character. A variety of sounds can be achieved with different playing techniques. Their application is predominantly in the percussion field.

DECO GONGS

Deco Gongs are hammered, like all Paiste gongs, by hand and impress by their exotic bright sound. In principle a Deco Gong is a miniature form of a Symphonic Gong. Their use is mostly in the private home and here to a certain extent for decoration purposes.



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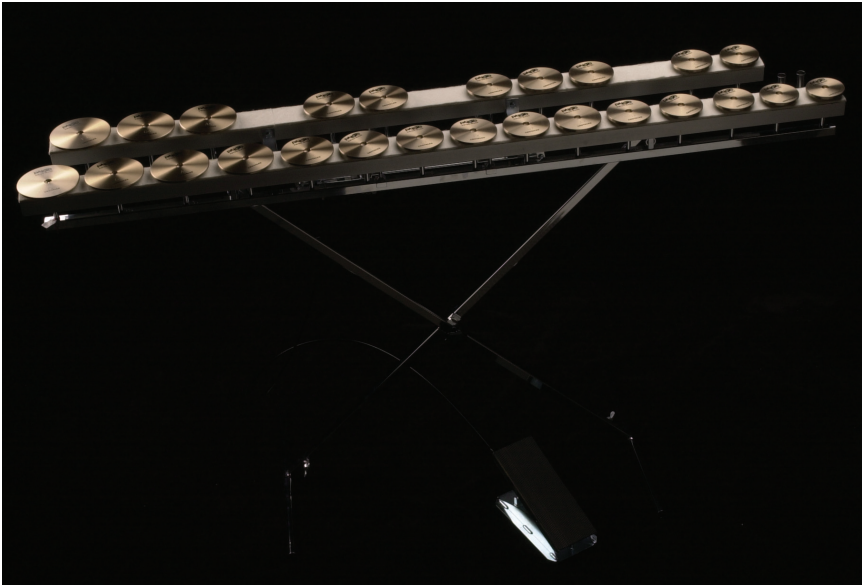
PAISTE CYMBALS / SOUNDS / GONGS

OUR SOUNDS PROGRAM

paiste

CROTALES

Crotales are round, bell-sounding disks which are tuned, ranging up to 2 ½ octaves, usually horizontally arranged on a stand. They are generally played with hard mallets. The Crotales are also available individually and be added to a regular drum set. They find also application in film music and with percussionists.



We highly recommend you to visit www.paiste.com where you can effortlessly browse through all our products - get detailed information about each model, listen to its sound, compare sounds in the Soundroom, zoom in to view the texture of each cymbal and print your own personalized Paiste catalog. Paiste.com is an endless source of online information for consumers and retailers who are eager to learn more about the company's philosophy, history and artists.

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CYMBAL PRODUCTION

Up to today, except minor details and/or most modern production manufacturing, nothing has actually changed in the classical form and building method. In former times the cymbal was made out of one piece of bronze alloy, the cymbal was cast individually and then brought into the desired form by hand hammering. At Paiste, starting with rolled bronze sheets (sheet bronze), the rounds are first cut out. These raw discs are then hammered into the desired form with the same principle way like it always used to be. This applies to all hand-made cymbals of Paiste.

In principle the cymbal goes through 4 major production steps:

1) heating (preparation of the metal)

2) pressing of the bell followed by hammering (giving form and tension into the material)

3) lathing (determining the thickness)

4) finish (printing, coating to prevent oxidation and testing). These steps are more exactly described later on in various production documentations.

ALLOYS

In principle the modern high standard cymbals are manufactured with three different alloys. In the case of Paiste we use the so-called **2002 Bronze**, the **Signature Bronze** and the ancient turkish **CuSn20 (B20)** alloy. In all cases the bronze metal is an alloy of a copper and tin combination. The 2002 Bronze is a CuSn8 (B8) bronze, while the Signature is a patented proprietary alloy. The alloy contributes a significant part to the overall sound, however there are many other factors that play a very important role in the production, therefore we are generally reserved in the discussion about the contents of the bronze, to not overemphasize this one parameter. In the conclusion, all work determines together the final product, the resulting sound, which is not determined under any circumstances by the alloy only. For the budget cymbals we use a brass alloy (copper & zinc) (MS 63).

PAISTE QUALITY AND CONSISTENCY

These two characteristics build the base for the Paiste image on the market for over 100 years. Not necessarily “trendy” and “hip” for whatever it takes, but reliable quality and consistency. It is our intention that a drummer in Tokyo or Nassau should get the same cymbal like a drummer in London. It shall be exactly the same! This consistency in quality is also important and honored by the distributor or the dealer, because the cymbal can be simply ordered, without extra selection or testing needed. This is our work delivering a sound product. All cymbals are tested and compared to the Master Cymbals. This is done with human hands and ears, since no machine can replace this important last quality control.

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PAISTE CYMBALS / SOUNDS / GONGS

OUR CYMBAL PRODUCTION

PAiSte



center heating



cymbal hole pressing & bell pressing



pneumatic hammering



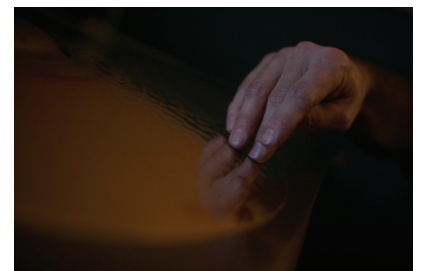
hand hammering



parameter control



hammering



parameter control



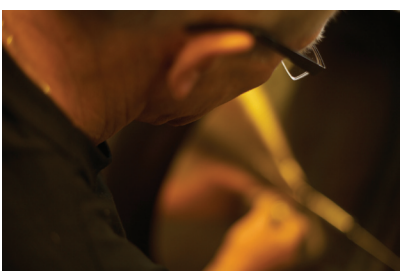
cymbal relaxing



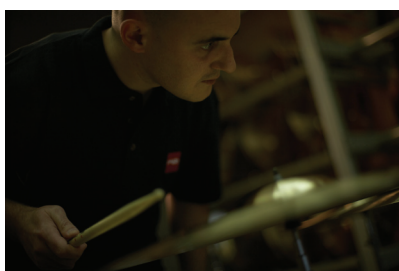
cymbal lathing



parameter control



cymbal finishing



testing against master cymbal



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PAISTE CYMBALS / SOUNDS / GONGS

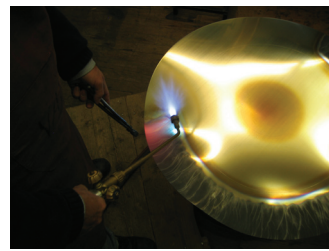
OUR GONG PRODUCTION



visual aid mark



heating/glowing



heating/glowing



cooling off



edge hammering



edge hammering



shape controlling



edge controlling



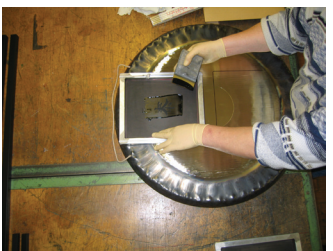
hammering tuning rounds



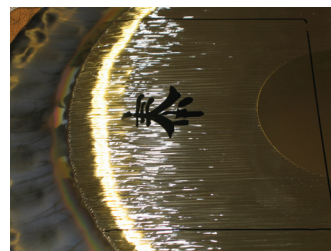
surface scraping



surface scraping



silk screen printing



"TAO LOI" sign



stamping trademark



tuning control



wax applying



master gongs



2m Symphonic Gong



tools

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PHYSICAL PRINCIPLES / VISUAL ANALYSIS

Basically there are four parameters that can be objectively distinguished and that help to familiarize one with evaluating a Cymbal! Those are characteristics, which one can recognize already at the first sight:

1) APPEARANCE:

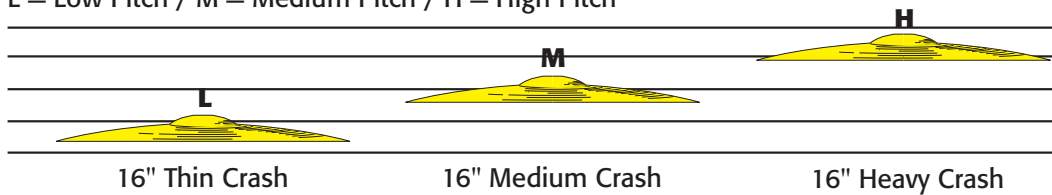
- A) Hammering: Rhythmically arranged hammering = even sound
- B) Hammering: Wild, arrhythmic arranged hammering = rather wild, rough sound
- C) Lathing Pattern: Wide groove = open spread sound
- D) Lathing Pattern: Narrow groove = regular, focused sound

2) WEIGHT:

- A) Light = fine, hissing sound - L like "Low Pitch"
- B) Medium = balanced sound between hissing and defined core sound - M like "Medium Pitch"
- C) Heavy = gong-like sound, core sound with much less hissing part - heavy, thus H like "High Pitch"

Rule: The heavier the cymbal the higher the pitch (same size).

L = Low Pitch / M = Medium Pitch / H = High Pitch



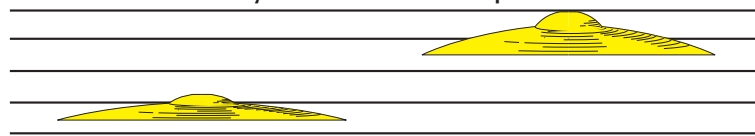
thin cymbal = slow vibration / low frequencies (bass)

thick cymbal = fast vibration / high frequencies (high)

3) FORM:

- A) Flat: slow vibration, thus deep pitch/tone
- B) Round: fast vibration, more rigidness due to form, thus high pitch/tone

Rule: The flatter the cymbal the lower the pitch. The rounder the cymbal the higher the pitch.



flat cymbal = slow vibration / low frequencies (bass)

round cymbal = fast vibration / high frequencies (high)

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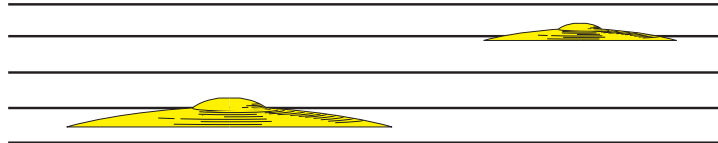
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4) SIZE:

- A) Small: high pitch/tone
- B) Large: deep pitch/tone

Rule: The smaller the cymbal the higher the pitch.



Reminder:

What happens with:

Hammering = material brought into the desired form and set under tension

Lathing = final weight and thickness is determined

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AN EYE AND FEEL FOR THE CYMBAL

If one always considers the four parameters (appearance, weight, form, size), a cymbal can be objectively evaluated, as well as intuitively felt and its sound behaviour predicted. This is an important component of cymbal knowledge, or cymbal feeling. Without being misled by advertisement, these objectives help to judge the cymbal as an individual and determine its functional use. That is a factor, which can be very helpful in the sales, but is unfortunately often gone forgotten. In addition the individual model name on each cymbal, gives also a clear description about its sound and functional use.

Examples With Explanation-Steps - on the basis of: A) Size, B) Series Name, C) Model Name

15" Signature Fast Crash

A) 15" = 1" smaller than the standard size. Relatively small cymbal. Thus only for moderate Crash accents suitably. No Crash/Ride playing!

B) Signature = Signature bronze. Richness in the sound. High price segment, thus professional standard.

C) Fast = Extremely responsive and fast fading. A rather fine Crash with dark shimmer and multi-layered mix.

Result: A Crash, in the best way suitably for Pop, Studio, Funk or Blues (no Rock or Metal)

18" 2002 Wild Crash

A) 18" = 2" larger than standard size, thus more sound and force potential. Rather suited for harder playing.

B) 2002 = Brilliance & Focus. Lower high price segment, thus professional standard.

C) Wild = A clear name for the sound. The cymbal produces more mid frequencies and can be heard in louder contexts.

Result: A Crash suited for Rock, Metal and occasional crash/riding

16" PST 7 Thin Crash

A) 16" = Standard size. Conclusively it delivers a medium sound potential.

B) PST 7 = 2002 bronze. Lower price segment. Upper entry-level standard.

C) Thin = Thin! Thus, deep pitch/tone, paired with fine sizzle.

Result: Best Crash for moderate play in relatively light to medium Pop music.

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SUMMARIZED ONE CAN RETRIEVE A LOT OF INFORMATION ABOUT A CYMBAL FROM THE **6 USEFUL PARAMETERS**.

Each one listed once again:

- 1) **Appearance (hammering, lathing pattern)**
- 2) **Weight (light, medium, heavy)**
- 3) **Form (flat / flexible or round / rigid)**
- 4) **Size (small, medium, large)**
- 5) **Series (2002, Signature, PST etc.)**
- 6) **Individual name of the Cymbals (model name)**

These reference points (check list) can be used for each Paiste cymbal and be simply assigned to a particular music style.

At last one more little physical excursion:

Another form of the cymbal evaluation and differentiation is by touching it! One can discern a cymbals own basic sound body. One takes the cymbal and holds it with both hands to the body and taps on it with the finger or soft mallet. By holding the cymbal, one stops the sizzle and only hears its “coresound”, thus its “timbre”. One could call it also the Flageolet tone. With singers it is similar, they distinguish each other not only from their vocal cords, but also from their physical “core-sound” (nose, head & chest), which works just about like a resonating body around the sound producers (vocal cords). This analogy works exactly the same with cymbals where the “timbre” (self-sound/resonance) mixes with the sizzle as the final whole sound is noticeably blend by both. This information can be helpful for a certain “pre-evaluation” and classification. Similar to the above-mentioned four physical principles each cymbal has a core-sound (so-called “timbre”), which can be felt and heard. One does not need to hit the cymbal only with the stick, but ONLY to “tip on it” with the fingers or a soft mallet. If one chooses for example two equally large cymbals (16" Traditional Thin Crash and a 16" RUDE Crash/Ride), one will be able to hear an obvious difference. And this WITHOUT playing the cymbal with the stick! Evidently one will have an immediate idea what pitch the cymbal has, which is helpful to assess the cymbal and into which “sound-grouping” it can be categorized.

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PAISTE CYMBALS / SOUNDS / GONGS

BELL-FORM/SHAPE IN RELATION TO THE SIZE

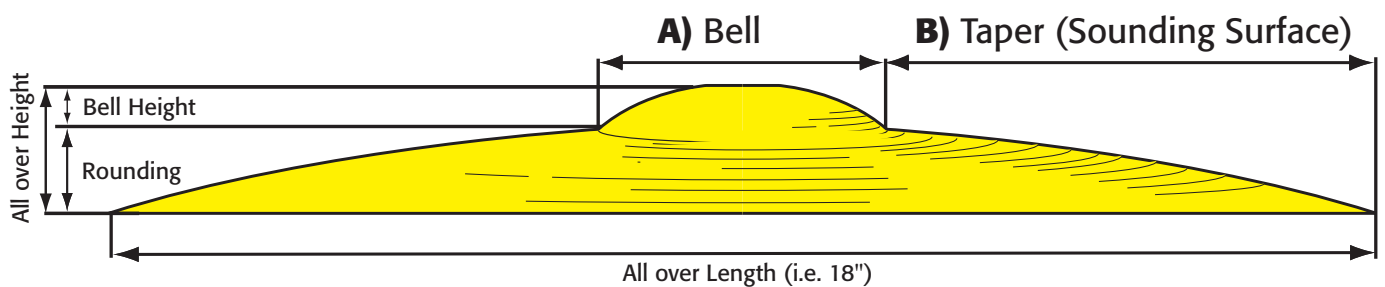
PAISTE

1. A) large bell = B) small taper (sounding surface)

- more core tone, less wash
- higher pitch

2. A) small bell = B) large taper (sounding surface)

- less core tone, more wash
- lower pitch



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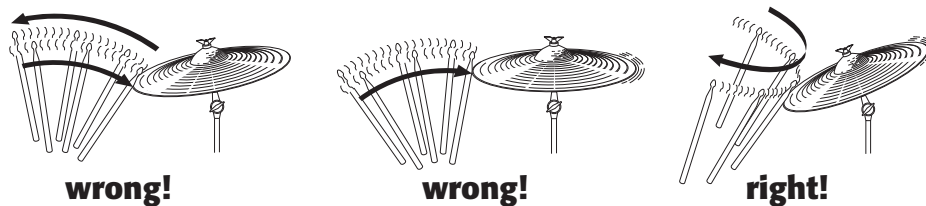
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CYMBAL CARE & WARRANTY

These are two very important points in the cymbal world, since a cymbal gets “hit”, it is exposed to enormous stress. Similarly as with sticks, drumheads and strings, cymbals actually belong into the section commodity article, which usually needs to be replaced quite frequently (however this depends also on the drummer and his/her musical playing-style). The reason is simple, the cymbal does not consist of various components that can be easily replaced, but it is from one piece only. This is different with a drum set or a guitar, as these instruments do generally hold up for a very long time, and mostly often survive a human life. As one knows this fact from old violins surviving many generations, given special care. Old vintage cymbals that are still functioning, are the full proof.

In order to extend the life span of a cymbal for as long as possible, careful concern and care is necessary. The one who treats a cymbal well, will be able to enjoy it for a very long time. There are two kinds of Cymbal Care, one during playing and the other thereafter. During playing the drummer feels exactly how the cymbal responds under the stick. If it is struck incorrectly, and this repeatedly, the cymbal is exposed to enormous stress and will eventually break. A logical consequence! Here we show and recommend, letting the cymbal “breathe” after each stroke impact, then it can recover and is ready for the next “hit impact”.

Rule: Do not hit the cymbal straight and/or hang it up too straight/flat on the stand.



The second type of Cymbal Care begins after the concert. The cymbal is to be treated carefully and maybe even softly cleaned. The felt and rubber sleeves on the cymbal stand must be controlled regularly and replaced if necessary. A padded bag obviously helps to protect the cymbal during transport against damage. Likewise, a cymbal should not be placed on the edge as it could get little bumps (often not visible at first) on a concrete floor. There are many drummers, who do not care much about their gear and this shows evidently on the cymbal afterwards.

Obviously when we see a cymbal being returned for warranty with a tear, it can be judged easily how the cymbal was treated overall. Consequently the visual appearance is an important measure, which helps also to distinguish whether it is a case of warranty or not. Paiste undoubtedly guarantees exchanging a cymbal, if it exhibits a clear material defect within two years after the purchase. Statistics show however that most cases are simply the result of “overplaying”. Or simply ‘usual’ wear & tear, as a result of playing.

Examples:

A) Warranty: The cymbal looks new, no whipping traces (stick-shoulder-traces) or dents. Fine hair cracks in the centre or at the edge. Within the warranty time frame, with valid purchase receipt.

B) No warranty: Fragment tear at the edge, missing parts, dents, dirty, stick-shoulder-traces, no purchase receipt, warranty time expired.

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THE “RIGHT” CYMBAL

The pain of choice!

Below a simple check list with questions. It shall help evaluate the customers needs and wishes, and give appropriate recommendations:

- A) What kind of cymbal type is the customer looking for? (Crash, Ride, Hi-Hat, Splash, China, Bell or possibly something special)
- B) What is the customer’s budget?
- C) Is the customer a beginner, intermediate or a professional drummer?
- D) Does the new cymbal need to fit within an already existing set or will it be combined with another specific product?
- E) Does the customer have a conception/idea of the sound which he/she desires?
- F) Does the customer have a conception/idea, which series, model, size?
- G) For what music style/s will the cymbal be used?
- H) Does the cymbal have to fulfil one or more functions?
- I) How hard does the customer play? (light, medium, hard)
- J) What stick size does the drummer play? (7a/5a/5b/2b)

Summarized, all these questions will lead up to two important core words:

- SOUND!!

- FUNCTION!!

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CYMBAL SOUND WITHIN THE CONTEXT OF MUSIC

Since the cymbal sound is a mix of frequencies and needs to coexist and harmonize with the other instruments, there are three scenarios, which can look as follows:

- 1) One hears the cymbal hardly, its volume vanishes! Reason: the cymbal is probably too small, too light, or too thin for this style. The drummer has the feeling he/she strikes into emptiness. Wrong model choice!
- 2) One hears the cymbal perfectly. Sound seems balanced. Reason: perfect choice. Ideal size and suitable model. The drummer has a good playing feel and always receives an “answer” from the cymbal, musically and physically (response).
- 3) The cymbal is too loud, too dominant and sizzling (Crash), (in the case of a Ride the ‘ping’ is too dominant and covers everything) it doesn’t mix itself beautifully with the music. It is too thick, too heavy, and too large for this context. The drummer has the feeling he/she strikes on a table edge. One cannot “dive in” with the stick. No dynamics.

Best Solutions:

- A) Testing of the cymbals in the context (if possible)!
- B) While testing the cymbal letting a friend stand a few meters away (5-10) and giving feedback (or vice versa). The volume and sound quality the friend hears is more likely how the audience in a concert might hear the cymbals.
- C) If there is no possibility to test the cymbal within the context, then one must try to imagine the music and other instruments to the cymbal sound.
- D) Do not be misled or tempted by advertising. What the drummer «A» plays, does not necessarily apply to the customer «B».
- E) While testing trying to listen well, and to feel what is happening under the stick!
- F) The drummer should have the feeling, he/she can dive into the cymbal and it does respond...if “nothing” happens, it is the wrong one!
- G) Always include the fact that cymbals are generally louder and more dominant than judged from the proximity of the player close to it. The cymbal sound carries far. (Projection = Transmission of Frequencies) Consider: Projection is not equal to volume.
- H) Do not test for a too long time! The ear gets accustomed to the volume and one can sometimes not discriminate the differences objectively.

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CYMBAL SOUND WITHIN THE CONTEXT OF MUSIC



l) Decide for the correct size of cymbal first. The «correct» size affects the sound and its sound potential, the play feeling, the function and durability.

Accordingly, if for example a 14" 2002 Crash does not bring the desired sound (sizzle to core relationship), or breaks too fast, then a thicker cymbal does not do the purpose. The solution would be here to choose a larger cymbal (15"/16") of the same model. The one inch does not take up much space, does however, physically supply more sound potential AND one can have a better feeling to emulate with the larger cymbal rather well the sound of the smaller 14" cymbal; this does not work in reverse. (Extreme case as an example: with a 20" Power Ride one can reproduce the sound of a small 8" Bell, however not the other way around!).

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PAISTE CYMBALS / SOUNDS / GONGS

PAISTE ARTISTS



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DIE ÄRZTE



PEDRO BARCELO (ES)
INDEPENDENT



FRANK BEARD (US)
ZZ TOP



CRAIG BLUNDELL (UK)
EDUCATOR & CLINICIAN



DANNY CAREY (US)
TOOL



ANDRÉ CECCARELLI (FR)
JAZZ GREAT



NDUGU CHANCLER (US)
GEORGE DUKE, SANTANA



STEWART COPELAND (US)
THE POLICE



MIKEY DEE (SE)
MOTÖRHEAD



JOHN DOLMAYAN (US)
SYSTEM OF A DOWN



**RENE CREEMERS &
WIM DE VRIES (NL) #
DRUMBASSDORS**



SAM FOGARINO (US)
INTERPOL



JOSH FREESE (US)
DEVO, WEEZER



ALEX GONZALEZ (MX)
MANA



HENA HABEGGER (CH)
GOTTHARD



INFERNO (PL)
BEHEMOTH

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TIM IVANOV (RU)
INDEPENDENT



PEETER JOGIOJA (EE)
INDEPENDET



STEVE JORDAN (US)
THE VERBS, JOHN MAYER



HIDEO YAMAKI (JP)
YOSUI INOUE



JOEY JORDISON (US)
SLIPKNOT



DANI LÖBLE (DE)
HELLOWEEN



DAVE LOMBARDO (US)
SLAYER



NICKO McBRAIN (UK)
IRON MAIDEN



PAUL STANLEY McKENZIE (UK)
GORILLAZ SOUND SYSTEM



LARRY MULLEN JR. (IE)
U2



JUKKA NEVALAINEN (FI)
NIGHTWISH



IAN PAICE (UK)
DEEP PURPLE



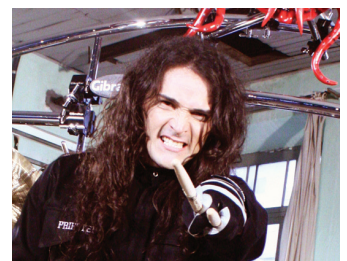
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CARL PALMER BAND, ELP



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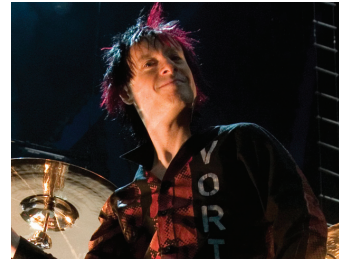
DAVIDE RAGAZZONI (IT)
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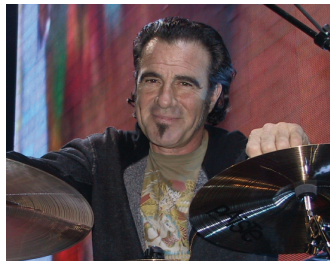
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STUDIO GREAT



VOM RITCHIE (DE)
DIE TOTEN HOSEN



PHIL RUDD (NZ)
AC/DC



TICO TORRES (US)
BON JOVI



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VAN HALEN



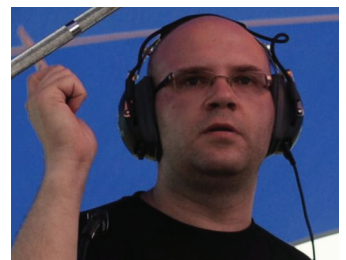
FRANKLIN VANDERBILT (US)
LENNY KRAVITZ



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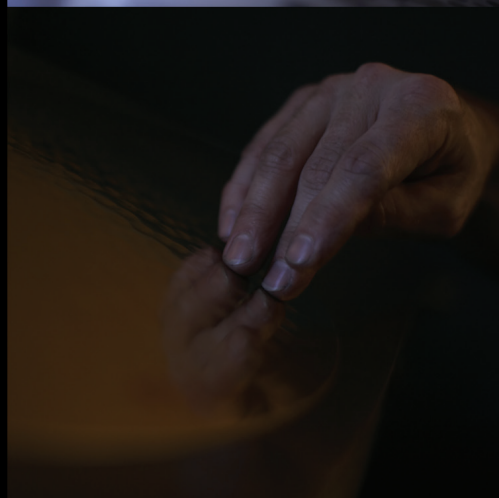
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