

VIC FIRTH®

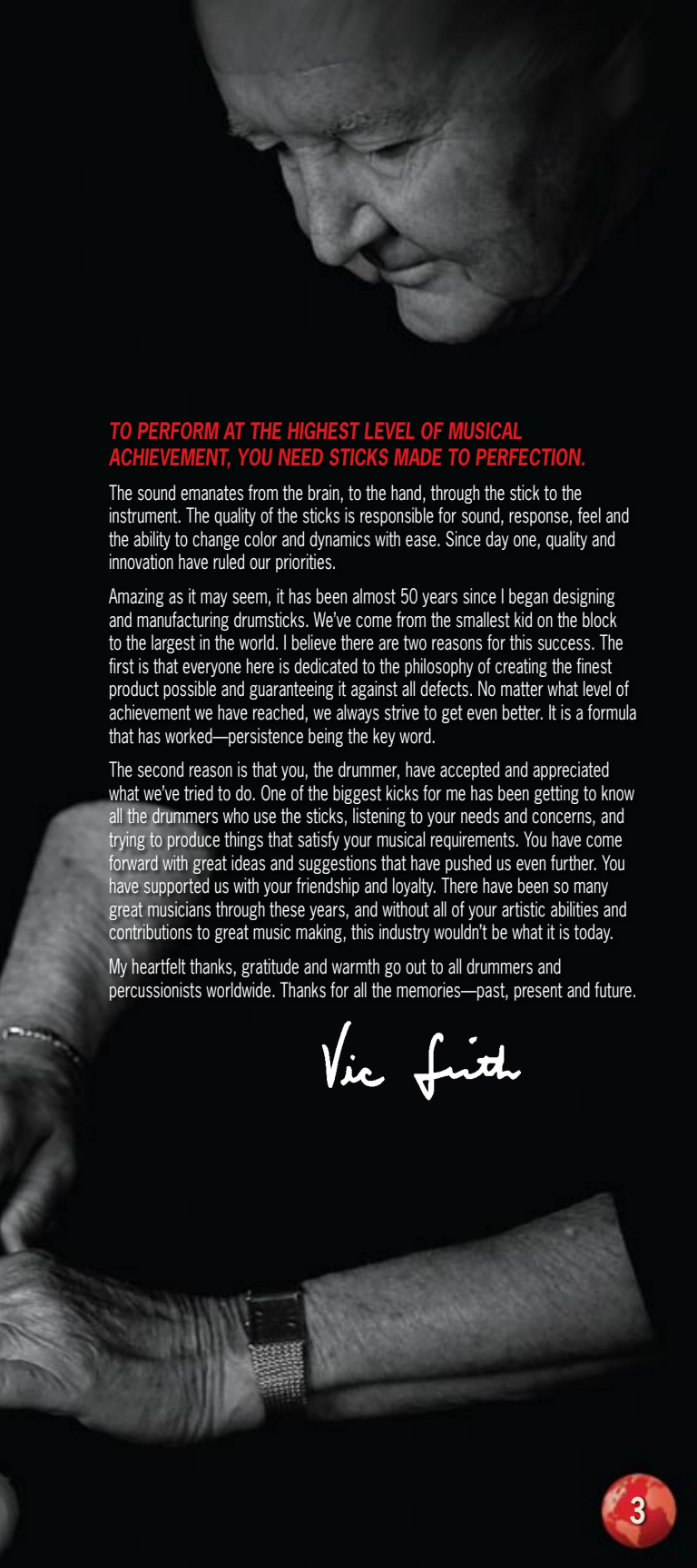
2011



INDEX

- 4 Vic Firth Quality Challenge
- 8 American Classic® — Hickory
- 10 American Classic® — Hickory
- 12 American Sound® — Hickory
- 13 American Classic® — Vic Grip
- 14 American Jazz® — Hickory
- 18 Signature Series
- 32 World Classic®
- 34 Recreational Music Products
- 36 Rute and Talawands
- 38 Brushes
- 42 American Heritage® — Maple
- 43 American Custom® — Maple
- 44 American Custom® Timpani Mallets
- 46 Soundpower® & Cymbal Mallets
- 48 Symphonic Signature Series — Tom Gauger
- 50 Symphonic Signature Series — Tim Genis
- 51 Symphonic Signature Series Concert Snare Sticks
- 54 Ney Rosauro Signature Keyboard Mallets
- 56 Robert Van Sice Signature Marimba Mallets
- 57 Gifford Howarth Signature Marimba Mallets
- 58 Virtuoso Series Keyboard Mallets
- 59 Pesante Series Keyboard Mallets
- 60 Ensemble Series Keyboard Mallets
- 61 Orchestral Series Keyboard Mallets
- 62 Signature Keyboard Mallets
- 63 American Custom® Keyboard Mallets
- 66 Corpsmaster® Marching Snare Sticks
- 68 Corpsmaster® Multi-Tenor Mallets & Sticks
- 70 Corpsmaster® Marching Bass Mallets
- 71 Corpsmaster® Marching Timpani Mallets
- 72 Corpsmaster® Groove Series
- 74 Andrew Markworth Signature Keyboard Mallets
- 76 Corpsmaster® Multi-Application Keyboard Mallets
- 77 Corpsmaster® Marching Keyboard Mallets
- 78 Corpsmaster® Indoor Marching
- 79 Education Packs
- 80 Practice Pads & Mutes
- 81 Heavy Hitter Pads
- 82 Lite Stix
- 83 Isolation Headphones
- 84 Bags & Accessories
- 86 Website
- 88 Vic Firth Artists





TO PERFORM AT THE HIGHEST LEVEL OF MUSICAL ACHIEVEMENT, YOU NEED STICKS MADE TO PERFECTION.

The sound emanates from the brain, to the hand, through the stick to the instrument. The quality of the sticks is responsible for sound, response, feel and the ability to change color and dynamics with ease. Since day one, quality and innovation have ruled our priorities.

Amazing as it may seem, it has been almost 50 years since I began designing and manufacturing drumsticks. We've come from the smallest kid on the block to the largest in the world. I believe there are two reasons for this success. The first is that everyone here is dedicated to the philosophy of creating the finest product possible and guaranteeing it against all defects. No matter what level of achievement we have reached, we always strive to get even better. It is a formula that has worked—persistence being the key word.

The second reason is that you, the drummer, have accepted and appreciated what we've tried to do. One of the biggest kicks for me has been getting to know all the drummers who use the sticks, listening to your needs and concerns, and trying to produce things that satisfy your musical requirements. You have come forward with great ideas and suggestions that have pushed us even further. You have supported us with your friendship and loyalty. There have been so many great musicians through these years, and without all of your artistic abilities and contributions to great music making, this industry wouldn't be what it is today.

My heartfelt thanks, gratitude and warmth go out to all drummers and percussionists worldwide. Thanks for all the memories—past, present and future.

Vic Firth

For almost 50 years, Vic Firth has made it his priority in design and manufacturing to elevate and then continue to improve the status quo for drummers' tools. Throughout the years as he has raised the bar, other brands have improved as well. This gives the drummer many options from which to choose, but also creates confusion with so many claims and opposing opinions on how to manufacture the best drumstick.

At Vic Firth the company, we are all committed to upholding the values that have made us the #1 stick and mallet company in the world. And we are so proud of what we do that we want to prove how good our sticks are by asking you to take the Vic Firth challenge.

So what is this challenge? It's quite simple, really. Instead of just reading about what makes Vic Firth #1, we want your hands and your eyes and your ears to do the quality comparison between ours and the other sticks on the market.

Next time you're in your favorite drum shop, HERE'S WHAT YOU DO:

ROLL 'EM! Find a place on the counter and roll our sticks. Roll some thicker models and roll some thin ones, too. Then do the same with the other brands. You may be startled by what you see wobbling across the counter...as well as be amazed at how straight the Vic Firth sticks are. Remember—bananas belong in a fruit basket, not your stick bag. Straight sticks play and feel better!

TAP TAP TAP the sticks that make up a pair one at a time on the counter. You will hear that the two sticks within the Vic Firth pairs have the same pitch. Again, test some thin sticks and some thick sticks. What you'll find is that we pitch pair all of our sticks—no matter the size—to the strictest of tolerances. So even if you hit the hardest, we will still gently tap every pair of your sticks before they leave our factory.

Then...play a few LICKS, preferably on a pad and please not on one of the store's drum sets. Pay attention to how they feel in your hands. You will find that the Vic Firth sticks that were so nicely matched for pitch will also be matched for weight. Repeat with the other brands and ask yourself this—are the other pairs matched as closely for weight and for pitch? We think you'll find that Vic Firth offers pairs that are weight sorted and pitch paired to the closest tolerances. And when your sticks feel this good, your groove will feel good too!

Remember—bananas belong in a fruit basket, not your stick bag.

One final note on FEEL. All the quality control in the world won't make a poorly designed stick feel good. A great-feeling stick must combine the obvious variables of length and diameter, but also more subtle things like the location of the shoulder, the taper, the thickness of the neck, to perfection. Vic Firth designs have become industry standards in all genres of music because they FEEL good. It's not an easy thing to put into words...but a pair of 5A says it all.

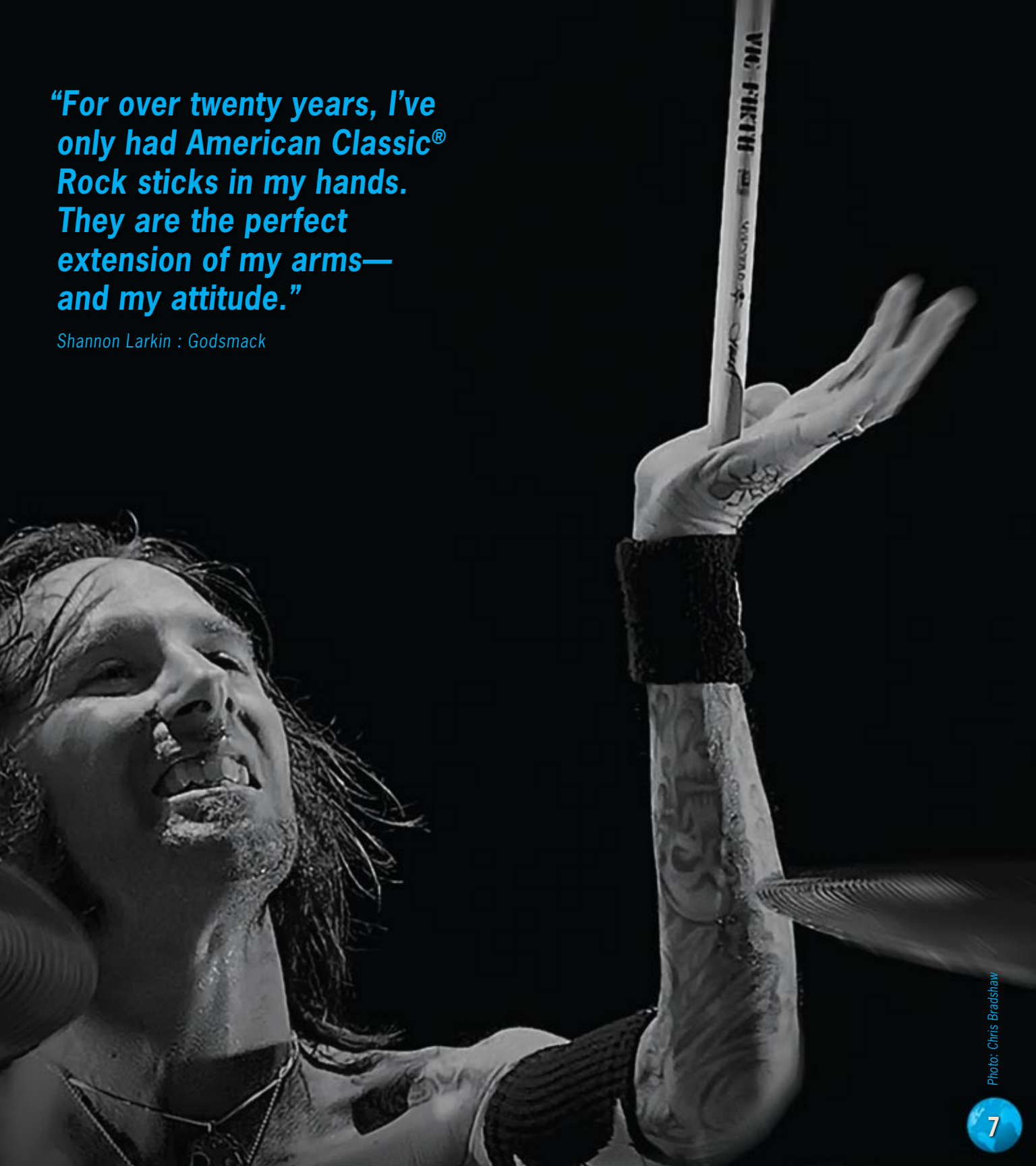
You'll have to try the NYLON TIPS test on your own kit, and what you will find is no matter how hard you hit, your tips will stay put—no chipping, breaking or flying off—because we injection mold them right onto the wood. After all...it's your sound, not your tips, that should project into the crowd!

Finally, after you're done testing our sticks, take www.vicfirth.com for a test drive too. But be prepared to stay for a while and plan to revisit often because like our sticks, what we offer on our website is the best as well. While you're there, take a moment to email us your thoughts. And if at any time you are not satisfied by the quality or workmanship of Vic Firth products, please send them back to us for replacement—because bottom line, the Perfect Pair™ is also 100% guaranteed.



“For over twenty years, I’ve only had American Classic® Rock sticks in my hands. They are the perfect extension of my arms—and my attitude.”

Shannon Larkin : Godsmack





KIDSTICKS (KIDS)

Engineered to make playing easy for the very young drum set player—ages 3 to 8. Produces a quality sound.
L = 13", Dia. = .520"

KIDSTICKS PINK (KIDSPINK)

The KIDSTICK with a fun pink finish.
L = 13", Dia. = .520"

HD4

Vic's original SD4 design, but in hickory. For a light touch and great feel around the drums. L = 15 7/8", Dia. = .530"

7A

Tear drop tip. Perfect for light jazz and combo. L = 15 1/2", Dia. = .540"

8D

Like the 7A, with a bit more reach.
L = 16", Dia. = .540"

85A

Combines the dimensions of an 8D and 5A. A great jazz stick.
L = 16", Dia. = .550"

5A

Tear drop tip for rich cymbal sounds. The #1 stick in the world—great for every style of music! L = 16", Dia. = .565"

5A BLACK (5AB)

The 5A, with a distinctive black finish.
L = 16", Dia. = .565"

5A PINK (5AP)

The 5A, with a fun pink finish.
L = 16", Dia. = .565"

X5A

55A

5B

5BB

X5B

F1

3A

1A

HD9

2B

ROCK

CM

ESTICK

The American Classic® line combines tradition and Vic Firth style. With bold designs, the Classics are turned from select hickory—a dense wood with little flex for a more pronounced sound. Hickory is also capable of withstanding a great deal of shock, making it highly durable. The tips are deeply back-cut for intensified cymbal response.

EXTREME 5A (X5A)

Like the 5A, with more power and reach.
L = 16 1/2", Dia. = .565"

55A

Combines the dimensions of a 5A and 5B. A great choice when a 5B is just a little more stick than required.
L = 16", Dia. = .580"

5B

Tear drop tip. Ideal for rock, band and practice. L = 16", Dia. = .595"

5B BLACK (5BB)

The 5B, with a distinctive black finish.
L = 16", Dia. = .595"

EXTREME 5B (X5B)

Like the 5B, with more power and reach.
L = 16 1/2", Dia. = .595"

F1

Medium round tip with a short tapered neck. Great for fusion or electric jazz.
L = 16 3/16", Dia. = .580"

3A

Barrel tip produces bright, articulate cymbal sounds. Great for light rock and fusion. L = 16 3/16", Dia. = .580"

1A

Extra long with a "Taj Mahal" tip. Powerful, fast and responsive.
L = 16 13/16", Dia. = .580"

HD9

The SD9, in hickory. A favorite of players who love the 5B but want a little more weight and length.
L = 16 1/4", Dia. = .610"

2B

Tear drop tip. Ideal for heavy rock, band and practice. L = 16 1/4", Dia. = .630"

ROCK

Oval tip for a full sound. Great for rock and band. L = 16 5/8", Dia. = .630"

METAL (CM)

Oval tip. Offers extra reach and power.
L = 17", Dia. = .635"

ESTICK

A one of a kind design specifically for today's electronic drums. Long taper also provides a great touch and sound on acoustic drums and cymbals.
L = 16 1/2", Dia. = .563"

For over 30 years, the American Classics® have been the popular choice of countless drummers worldwide. Wood tips were the originals, followed by nylon for a more durable and brighter sounding option. Vic Firth was the first manufacturer to offer nylon tips designed to mirror their wood tip counterparts, allowing drummers to switch from the richness of a wood tip to the brilliance of nylon without sacrificing feel and balance. And with our injection molding process, they won't chip or fly off—guaranteed!

7AN

Tear drop tip. Perfect for light jazz and combo. L = 15 1/2", Dia. = .540"

8DN

Like the 7AN, with a bit more reach. L = 16", Dia. = .540"

5AN

Tear drop tip. Light and fast—great for every style of music! L = 16", Dia. = .565"

EXTREME 5AN (X5AN)

For the 5AN player who wants more power and reach. L = 16 1/2", Dia. = .565"

5BN

Tear drop tip. Ideal for rock, band and practice. L = 16", Dia. = .595"

EXTREME 5BN (X5BN)

Like the 5BN, with more power and reach. L = 16 1/2", Dia. = .595"

3AN

Barrel tip produces bright, articulate cymbal sounds. Great for light rock and fusion. L = 16 3/16", Dia. = .580"

2BN

Tear drop tip. Ideal for heavy rock, band and practice. L = 16 1/4", Dia. = .630"

ROCK N

Oval tip. Great for rock and band. L = 16 5/8", Dia. = .630"

METAL N (CMN)

Oval tip. Offers extra reach and power. L = 17", Dia. = .635"



As part of our commitment to offering drummers ever expanding possibilities with their playing, Vic Firth has added these revolutionary options for practice and sound production.

SILVER BULLET

The aluminum tipped Silver Bullet models provide the brightest option yet, producing cymbal sounds that cut and carry with amazing brilliance and clarity. Using our "tip-locking" process, we guarantee the tips will remain attached. Available in 5A (5ASB) and 5B (5BSB).

SOFT TOUCH

The Soft Touch models feature a dense felt head for a moderately articulate sound that is on the warmer side of a conventional wood tip. New musical possibilities emerge when exploring the colors these Soft Touch sticks can produce! Available in 5A (5AST) and 5B (5BST).

KINETIC FORCE (5AKF & 5BKF)

Kinetic energy is a function of mass and speed. By adding a more dense material to the butt end, these sticks can be played longer and harder with less fatigue. They can also help you play faster! Available in 5A (5AKF) and 5B (5BKF)

5B "CHOP-OUT" PRACTICE STICK (5BCO)

Rubber tip with an elongated taper to simulate the balance of the 5B. L = 16 1/4", Dia. = .595"

5A DUAL-TONE (5ADT)

5A wood tip with a durable synthetic felt mallet head attached to the butt end. L = 16 1/8", Dia. = .565"



AMERICAN CLASSIC
Hickory



Vic Grip is an anti-slip drumstick coating made from an eco-friendly, water based urethane. It provides a comfortable and slip resistant grip to our top selling American Classic® models. This specially formulated material is extremely durable and an ideal choice for players who prefer an enhanced grip on their sticks. Look for the red coating and put a stop to slippage!

The American Sound® drumsticks are a take off on our most popular American Classic® models, featuring the shaft and neck specifications of the 7A, 8D, 5A and 5B, but with a full round tip. This tip change creates a completely different sound for each model, bringing increased focus and clarity to the drums and cymbals. This line furthers our effort to offer drummers the ability to change their sound and color without sacrificing feel and balance.

AS7A
Perfect for light jazz and combo.
L = 15 1/2", Dia. = .540"

AS8D
Like the 7A, with a bit more reach.
L = 16", Dia. = .540"

AS5A
Light and fast—great for every style of music! L = 16", Dia. = .565"

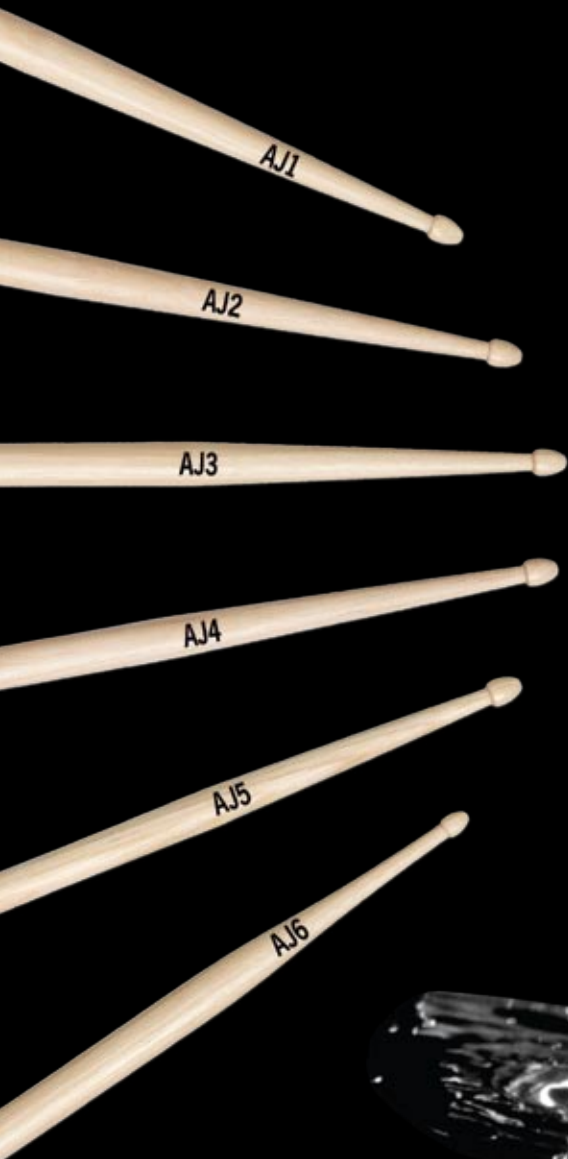
AS5B
Ideal for rock, band and practice.
L = 16 3/16", Dia. = .595"



“During the pressure of a live show, Vic Grip gives me the confidence to use my Tomahawk Chop style without hesitation!”

BUD GAUGH
Sublime with Rome
5ANVG





Developed for the player who is looking for ultimate rebound on the drum and ride cymbal, the American Jazz® line is comprised of six models which feature a long taper in the shaft for that great feel! The neck specifications are sizeable enough to create dark cymbal sounds, and the small tear drop tip keeps everything in focus.

AJ1

A 5B shaft that feels full-sized yet plays "lightning fast". L = 16", Dia. = .595"

AJ2

A 5A shaft for a light touch. L = 16", Dia. = .565"

AJ3

An 8D shaft that feels like it plays itself. L = 16", Dia. = .545"

AJ4

A thin stick that still produces great cymbal sound. L = 16", Dia. = .520"

AJ5

The thinnest stick in the entire catalog! Built with great balance in mind, making it light and easy to play. L = 16", Dia. = .490"


AJ6

A 7A-like shaft coupled with a very small neck and tip for the sweetest cymbal sounds. No fear of "overplaying" with this model! L = 15½", Dia. = .550"

"My hands have never felt so comfortable—freedom in the groove! That's why I play Vic Firth!"

*DERICO WATSON
Victor Wooten
AJ1*





“I’ve been playing Vic’s sticks since my days in school. Now they’re just a part of me.”

Steve Gadd : Signature Artist

Each Vic Firth Signature Series model was conceived through extensive research with the finest drummers from a variety of musical styles. The designs reflect their musical requirements in terms of balance, feel, sound projection and cymbal color. All colored sticks feature a clear, natural tip. All sticks are hickory unless otherwise noted.



SCA

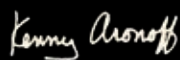


CARMINE APPICE (SCA)

A tip like a 5A at one end, a large heavy tip at the butt end. Provides great back beat power. L = 15 ⁵/₁₆", Dia. = .595"



PP



KENNY ARONOFF (PP)

An Extreme 5B shaft with the neck and tip of a Rock. Plenty of weight for heavy hitting, yet thin enough to play with finesse. L = 16 ¹/₂", Dia. = .595"



SGB



GREGG BISSONETTE (SGB)

A beefed-up 2B featuring a heavy shoulder and neck. L = 16 ¹/₂", Dia. = .620"



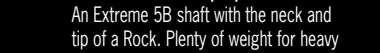
CINDY BLACKMAN (SCB)

Designed with a 5A shaft, enlarged neck and full taper. A rounded arrow shaped tip creates a phat sound on drums and is full and clear on cymbals. L = 16", Dia. = .565"



SCB

NEW



STB1



TERRY BOZZIO "PHASE 1" (STB1)

Long and thin for speed and response. Helmet shaped tip provides boldness on toms, brilliance on cymbals. L = 16 ¹/₄", Dia. = .550"



SBEN

NEW



CHARLIE BENANTE (SBEN)

A Rock shaft and tip with a special taper for great feel and durability. With Vic Grip for a slip resistant grip. L = 16 ⁵/₈", Dia. = .625"



SMC



MATT CAMERON (SMC)

A 5B style shaft with an elongated taper. Barrel tip produces a full and satisfying cymbal sound. L = 16 ³/₁₆", Dia. = .585"

Vic Firth
SIGNATURE SERIES



SDC



SDCN



DANNY CAREY (SDC, SDCN)

A truly unique stick! Features a cut-in design at the gripping area for comfort and a tapered butt end for improved balance. In wood or nylon tip. L = 16 1/2", Dia. = .695" at butt, .630" at shaft



SBC



BILLY COBHAM (SBC)

Full round tip for excellent rebound. Unique finger groove for gripping and control. L = 16 1/4", Dia. = .605"



SJD



SJDN



JACK DEJOHNETTE (SJD, SJDN)

A stretch 5A for extra reach. Great for jazz and fusion. In wood or nylon tip. L = 16 5/16", Dia. = .565"



JOHN DOLMAYAN (SDOL)

A 55A shaft with a barrel tip for a beefy stick that's easy to play. Designed for comfort, balance, durability and speed. L = 16", Dia. = .585"



SDOL



JM



SPE



SPE2



SPE3

NEW
Peter Erskine

PETER ERSKINE ORIGINAL (SPE)

Light and fast with a piccolo tip for pinpoint articulation on cymbals. L = 16", Dia. = .525"

PETER ERSKINE "RIDE STICK" (SPE2)

An extra long taper and tear drop tip for enhanced cymbal response. Beefed up shaft for extra power. L = 16", Dia. = .575"

PETER ERSKINE "BIG BAND" (SPE3)

Combines the shaft dimensions of a 5A and 5B with a long taper for effortless rebound. L = 16", Dia. = .585"



SSG



SSGN

Steve Gadd

STEVE GADD (SSG, SSGN)

Barrel tip for a great recording sound. In wood or nylon tip. L = 15 3/4", Dia. = .550"

SIGNATURE SERIES
Vic Firth

David Garibaldi
Jazz Master

DAVID GARIBALDI (JM)

Barrel tip and extra long taper for great cymbal and rim shot response. L = 16 7/16", Dia. = .560"

SIGNATURE SERIES

Vic Firth



SAG

Alex González
MANÁ

ALEX GONZÁLEZ (SAG)

Features a barrel shaped nylon tip on a 5B shaft. Powerful and articulate. L = 16 1/2", Dia. = .600"



SGH



Gerald Heyward

GERALD HEYWARD (SGH)

Features a barrel tip and plenty of length with a short taper for really laying into a groove. L = 16 3/8", Dia. = .570"



SHAA

Tomas Haake

TOMAS HAAKE (SHAA)

Olive tip produces clearly defined drum and cymbal sounds. A compact, yet powerful stick. L = 16 7/16", Dia. = .645"



Tommy Igoe

TOMMY IGOE "GROOVE ESSENTIALS" (STI)

The length and extended taper add leverage for great feel and power. "Taj Mahal" tip is ideal for sensitive cymbal work. L = 16 1/8", Dia. = .555"



SOH

Omar Hakim

OMAR HAKIM (SOH)

Round nylon tip for a brilliant cymbal sound. In honey hickory. L = 16", Dia. = .585"



Steve Jordan

STEVE JORDAN (SJOR)

Light and long for great touch and sound around the drums and cymbals. L = 16 1/2", Dia. = .525"



SJH

Joey Heredia

JOEY HEREDIA (SJH)

Unique extended tip can achieve both bright and dark cymbal sounds. In maple. L = 16 3/16", Dia. = .580"



Akira Jimbo
神保 彰

AKIRA JIMBO (SAJ)

Tear drop tip for cymbal definition and tapered butt for unique balance. L = 16", Dia. = .565"

SIGNATURE SERIES

Vic Firth

SAL

ABE LABORIEL JR. (SAL)

Long and thick for plenty of power. Gradual taper delivers great rebound and overall feel. L = 17", Dia. = .630"



SJM



JOJO MAYER (SJM)

Designed to offer a big sound and feel without a lot of weight. L = 15 2/8", Dia. = .577"

STL

THOMAS LANG (STL)

A large shaft and oversized tear drop tip speak loudly and clearly. Designed to produce a thunderous sound! L = 16 1/8", Dia. = .650"



NICKO "BOOMER" MCBRAIN

NICKO MCBRAIN (SNM)

A 5B shaft with a beefed up neck and tip. A medium sized stick that produces a big sound. L = 16", Dia. = .595"

SNM

SPL

PAUL LEIM (SPL)

An 8DN with a slightly beefed up neck and oval nylon tip. A thin stick with a full sound and a clear attack. L = 16", Dia. = .545"



SMIL

RUSS MILLER "HI-DEF" (SMIL)

Special "half acorn" tip for incredible cymbal clarity. Logo at the nodal point for perfect cross-stick tone, every time! L = 16", Dia. = .535"

SHM

HARVEY MASON (SHM)

A versatile stick that covers a wide dynamic range. Round tip produces clean, crisp cymbal sounds. L = 15 7/8", Dia. = .605"



SSM

STANTON MOORE (SSM)

A slightly elongated tear drop tip creates a great cymbal sound. A versatile stick that is excellent for jazz and funk. L = 16 1/4", Dia. = .550"

SRM

*Rod Morgenstein***ROD MORGENSTEIN (SRM)**

Combines a 5B and a 2B. Full shoulder for endurance. L = 16 1/8", Dia. = .610"



SBR

SBRN

*Buddy Rich***BUDDY RICH (SBR, SBRN)**

A modified 5A with a larger tip, neck and shoulder. In wood or nylon tip. L = 16 7/16", Dia. = .590"

SVP

*Vinnie Paul***VINNIE PAUL (SVP)**

A full sized shaft and enlarged tear drop tip provide plenty of power. L = 16 7/8", Dia. = .630"



STR

*Tony Royster Jr.***TONY ROYSTER JR. (STR)**

Barrel tip for sensitive drum and cymbal sounds. A great choice for jazz, rock, latin and funk. L = 16 1/8", Dia. = .547"

JPH5A

DIAMOND TIP
by JOE PORCARO

JOE PORCARO (JPH5A)

Exclusive diamond shaped tip provides increased articulation and a clean, bright sound in any playing situation. L = 16", Dia. = .565"



SCS

NEW
C. Schneider
SCHNEIDER

CHRISTOPH SCHNEIDER (SCS)

A thick stick with a short taper and a tear drop tip. Packs plenty of punch! L = 16 1/4", Dia. = .645"

SMR

NEW*Marky Ramone***MARKY RAMONE (SMR)**

A medium-thick stick with a short taper and a barrel tip. Has plenty of reach and "plays big" without being too much to handle. L = 16 3/8", Dia. = .580"



SSS

*Steve Smith***STEVE SMITH (SSS)**

Elongated tip with a long shoulder and short taper. Provides the feel of a 5A with the beef of a 5B. L = 16", Dia. = .555"

SIGNATURE SERIES

Vic Firth



SAS

Aaron Spears **NEW**

AARON SPEARS (SAS)

Features a unique taper that blends smoothly into the neck and then to the tip. Very well balanced, with great leverage. L = 16 1/2", Dia. = .580"



SMT

Mike Terrana

MIKE TERRANA (SMT)

Produces a big sound, even at breathtaking speed. With a barrel tip for clear and concise cymbal sound. L = 16 1/4", Dia. = .560"



SAT

Ahmir uestlove Thompson **NEW**

AHMIR uestlove THOMPSON (SAT)

A very long and thin stick for the perfect lightweight feel. With 17" of length and an extended taper, this stick can really crack! Vic Grip provides an anti-slip finish. L = 17", Dia. = .520"



SCW

Charlie Watts

CHARLIE WATTS (SCW)

Elongated oval tip for dark cymbal sounds. Creates a big sound without a lot of weight. L = 16", Dia. = .585"



SDW



SDWN



SDW2



SDW2N

Dave Weckl

DAVE WECKL ORIGINAL (SDW, SDWN)

Barrel tip for broad cymbal sound. Fast, with great leverage. In wood or nylon tip. L = 16 1/4", Dia. = .560"

DAVE WECKL "EVOLUTION" (SDW2, SDW2N)

A short tear drop tip on a 5A shaft. Provides superior cymbal definition with excellent rebound. In wood or nylon tip. L = 16", Dia. = .563"



SLW

Lenny White

LENNY WHITE (SLW)

A combination of the 5A and 5B with an oval tip for a great feel and full ride cymbal sound. L = 16", Dia. = .580"



SSW

Steve White **NEW**

STEVE WHITE (SSW)

A medium sized stick with a short taper makes it ideal to ride and accent with the shoulder. The balance provides excellent control, and a short rounded tear drop tip creates a compact sound. L = 16 1/4", Dia. = .585"

SIGNATURE SERIES
Vic Firth



ZORO

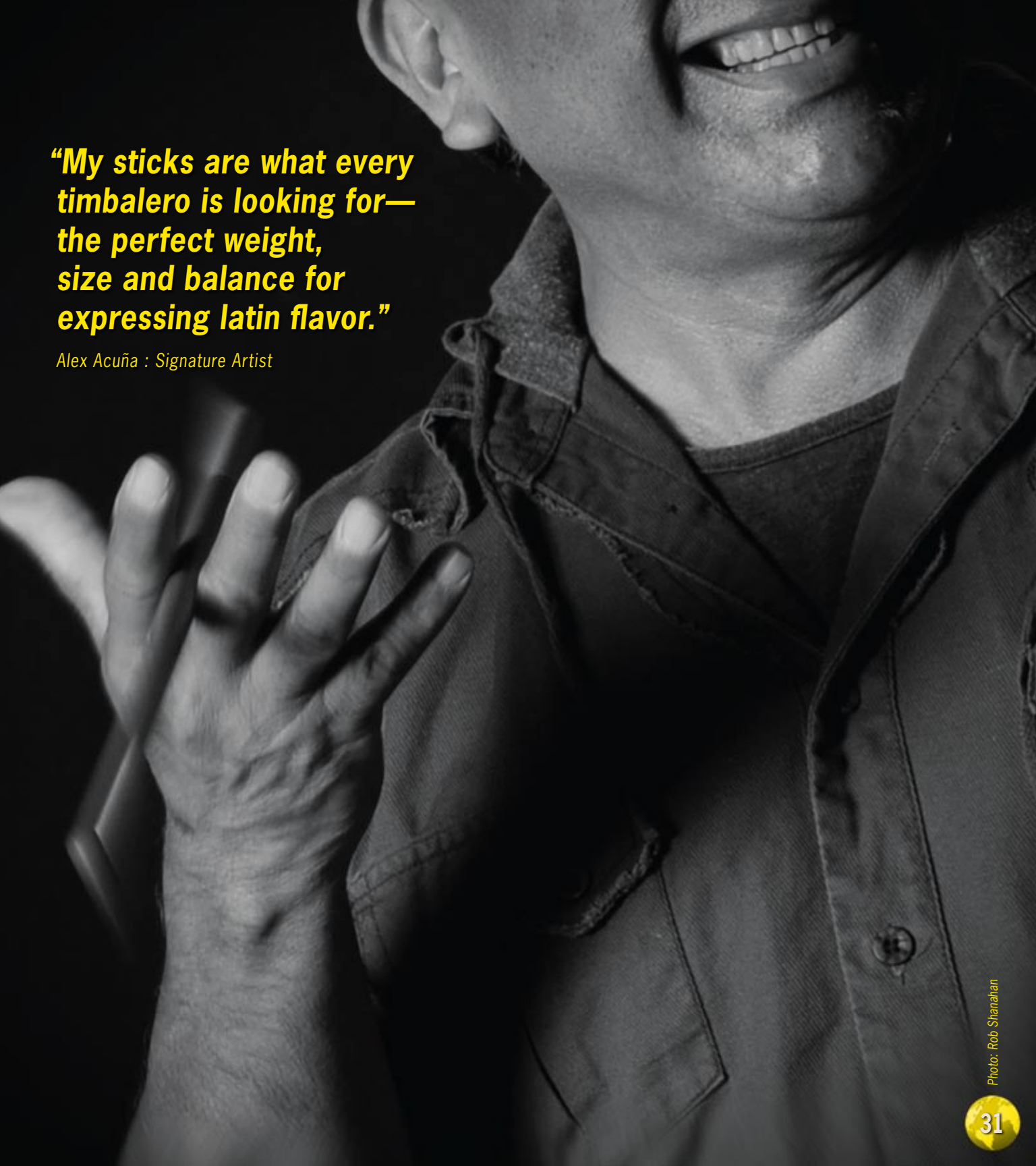
ZORO (SZ)

An enlarged SD4 with a barrel tip for great tone while grooving on the cymbals and hi-hat. In honey hickory. L = 16 3/8", Dia. = .555"



ZS





“My sticks are what every timbalero is looking for—the perfect weight, size and balance for expressing latin flavor.”

Alex Acuña : Signature Artist



Vic Firth offers a selection of world music percussion products under the World Classic® banner. This line combines Vic Firth's attention to quality with the expertise of two legendary artists.

TMB1

Our biggest and boldest timbale stick. Designed for the player looking for extra reach and power. L = 17", Dia. = .500"

TMB2

A unique option for the player looking for slightly more than the standard sized timbale stick. L = 16 1/2", Dia. = .470"

Alex Acuña

Alex Acuña's timbale sticks are designed to provide optimum response on timbales and cymbals. In hickory.

CONQUISTADOR (SAA)

L = 16", Dia. = .440"

CLEAR CONQUISTADOR (SAAC)

L = 16", Dia. = .440"

EL PALO (SAA2)

L = 16 1/2", Dia. = .500"

Airto

Designed by Airto for use on Surdos, the Brazilian Street Beat 1 and 2 feature tapered ash shafts and foam cores covered with synthetic felt. Light and easy to hold, they produce a clear and solid sound.

BRAZILIAN STREET BEAT 1 (ABS1)

For small Surdos. Light in weight with great balance. L = 14 3/4", Head size = 2 1/4" x 1 3/4"

BRAZILIAN STREET BEAT 2 (ABS2)

For large Surdos. Produces a big sound without being overbearing! L = 14 3/4", Head size = 2 1/4" x 2 5/8"





KDC2

CIRCLE STICKS (KDC2)

Produce an excellent sound on small hand held percussion instruments including woodblock, cowbell, tone block, frame drum and more. Easy to control. Packs of 12 include 3 each of red, blue, green and yellow sticks. In hickory. L = 9", Dia. = .500"



KDC3

HAND DRUMMING GLOVES (KDC3)

Provide hand protection while producing a musically pleasing result. Exposed finger tips produce crisp slap tones while padded palms produce open bass tones. Perfect for all types of hand drums. Available in S, M, L, XL.

KALANI'S DRUM CIRCLE SERIES

Kalani is well known throughout the world as a keynote speaker, clinician, performer, author and educator. His company, Kalani Music, is an approved continuing education provider for music educators, music therapists and health care professionals and offers training in Drum Circle Music™ facilitation.

Each product in Kalani's Drum Circle Series reflects years of experience working with players, students and educators. The line provides teachers and facilitators with high quality products developed for playing the instruments most often used in recreational music. Designed to stand up to the demands of the activity, Kalani's Drum Circle Series is affordable for larger group settings.

DUNDUN STICK (KDC4)

An authentic stick for full dynamic range without added weight. For dundun, taiko drums and any other large double-headed bass drums with cowhide or similar heads. In ash. Sold singly. L = 16", Dia. = .938"

CIRCLE Mallet 1 (KDC5)

Soft rubber mallet that is perfect for 8 - 12" frame drums. With maple shaft. Sold singly. L = 11 5/8", Head = 1 5/64"

CIRCLE Mallet 2 (KDC6)

Soft rubber mallet for frame drums that are 12" or larger. With maple shaft. Sold singly. L = 12", Head = 1 11/32"

CIRCLE Mallet 3 (KDC7)

Rubber mallet covered with fleece that is perfect for soft playing on 8 - 12" frame drums. With maple shaft. Sold singly. L = 11 5/8", Head = 1 9/32"

CIRCLE Mallet 4 (KDC8)

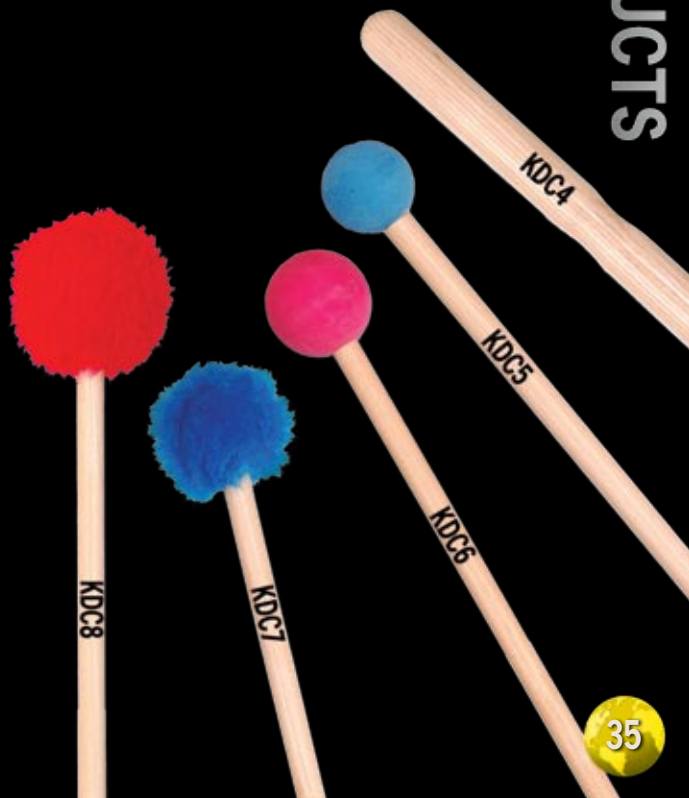
Rubber mallet covered with fleece for soft playing on frame drums that are 12" or larger. With maple shaft. Sold singly. L = 12", Head = 1 9/16"

"These sticks and mallets allow me to connect with the instrument and go straight to the music."

KALANI



Kalani



Vic Firth offers a complete line of Rute, designed to provide the player with alternative sounds and feels across a variety of musical settings. Unless otherwise indicated, each Rute model features premium birch dowels secured in a birch drumstick handle. The handle provides a natural feel and can also be used for back beats, cross rim work and intricate patterns on the cymbal bell. A moveable band adjusts the effect from crisp to splashy.

RUTE

Our original. Designed for all-around rock, jazz and combo playing. With 16 dowels (.125"). L = 16 3/8", Handle thickness = .750"

RUTE 202

Perfect for the player who wants to really dig in while still retaining the classic Rute sound. Seven dowels (.188") surround a thicker center dowel (.250") and are wrapped in a thin grip. L = 16 3/8", Handle thickness = .665"

RUTE 303

Designed for playing with a light touch while retaining the classic Rute sound. Great for medium and small group playing. With seven dowels (.156"). L = 16 3/8", Handle thickness = .630"

RUTE 505

This model is a cross between our Rock Rake and the original Rute. A great choice for light jazz and combo playing. With thirty-one plastic bristles (.094") secured in a vinyl handle. L = 15", Handle thickness = .690"

RUTE 606

For the Rute player who prefers a rubber handle and fixed position band. Designed for all-around playing. With 19 dowels (.125"). L = 16 1/8", Handle thickness = .590"

STEVE SMITH TALA WANDS

These unique models were conceived when Steve began playing with drummers from India and needed a way to blend with their sounds and be sensitive to lower volume levels. Both with foam centers, they feel great and naturally help to play softer.

STEVE SMITH TALA WAND BAMBOO (TW11)

A foam center is surrounded with eleven bamboo dowels. Great balance and rebound, while naturally producing a lower volume. L = 15 13/16", Dia. = .585"

STEVE SMITH TALA WAND BIRCH (TW12)

A foam center is surrounded with twelve birch dowels. Outstanding rebound and sound. While the shaft is thicker than the TW11, the weight of the birch dowels actually helps create a lighter touch and lower volume. L = 16 1/8", Dia. = .625"



Foam centers of the Steve Smith Tala Wands

"I reach for my Vic Firth Rutes to convey my percussive expression and define the sound and texture that makes the music speak."

CHARLEY DRAYTON
Paul Simon



Vic Firth offers a variety of “brushes” designed to deliver a traditional sound or create bold new colors. Each model makes its own musical statement and provides the opportunity for an extensive range of effects.

JAZZ BRUSH (WB)

A retractable wire brush with an infinitely adjustable brush spread, capable of maintaining any playing position. Medium gauge wire provides excellent coverage and sound. Dia. = .575"; Spread = 4 3/4"

HERITAGE BRUSH (HB)

A retractable wire brush featuring light gauge wire and a smooth rubber handle. Fast and easy to play. Dia. = .530"; Spread = 3 1/2"

STEVE GADD WIRE BRUSH (SGWB)

Steve and Vic have solved the age-old problem of wire brushes snagging on new coated drumheads by slightly angling the wires in the playing end. The light gauge wires glide across the head, allowing a smoother sweep and a velvet swish sound. Dia. = .530"; Spread = 3 1/2"

ROCK RAKE (BRR)

A retractable plastic brush with stiff thick bristles for greater projection. Dia. = .605"; Spread = 3 3/4"

JAZZ RAKE (BJR)

A retractable plastic brush that features thin flexible bristles for fusion and jazz. Dia. = .605"; Spread = 4"

FLORIAN ALEXANDRU-ZORN Heritage Brush

DREADLOCKS (DLKS)

Braided heavy gauge stainless-steel wires produce bold percussive sounds. Strike, scrape or let your imagination create a variety of effects. With hickory handles. L = 14", Dia. = .575"; Spread = 5 1/2"

LEGACY BRUSH (LB)

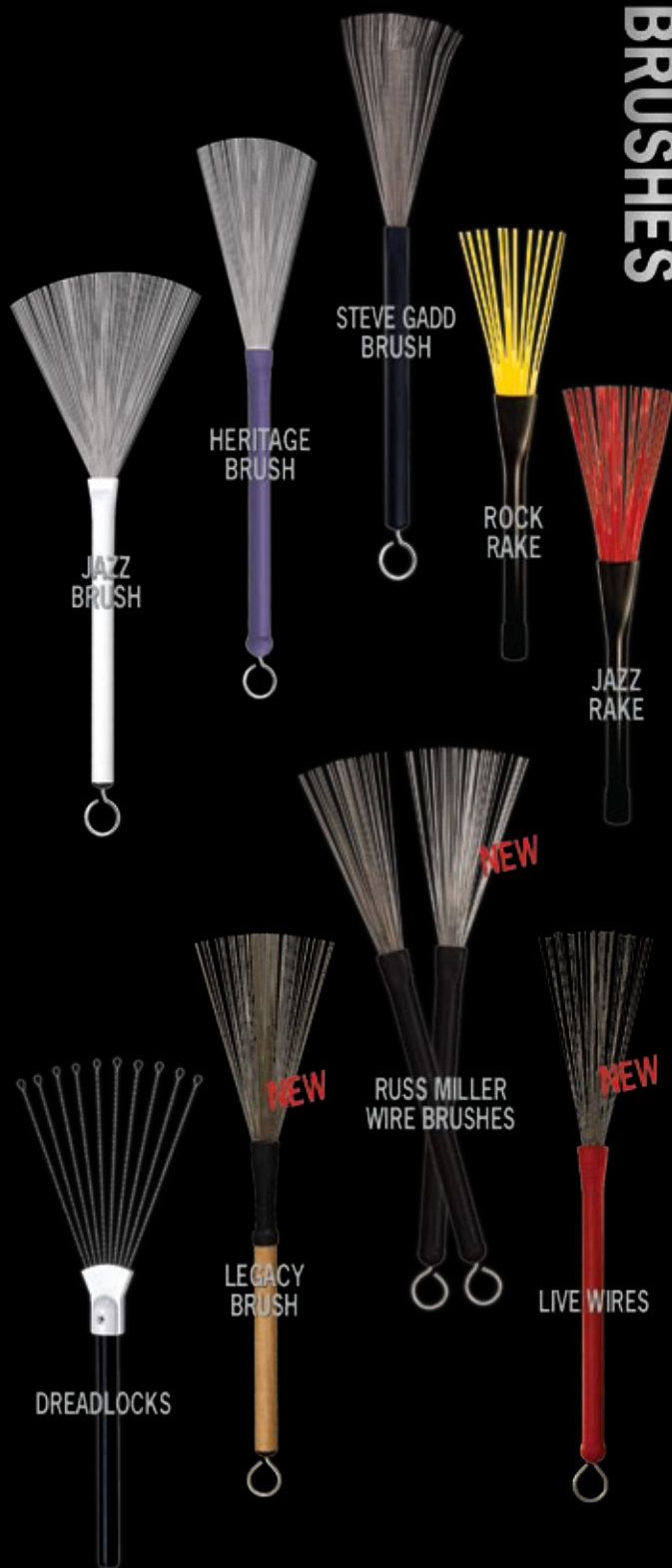
A retractable wire brush with a wood handle provides a natural feel in the hand. With medium gauge wire and an infinitely adjustable brush spread capable of maintaining any playing position. Dia. = .530"; Spread = 3 1/2"

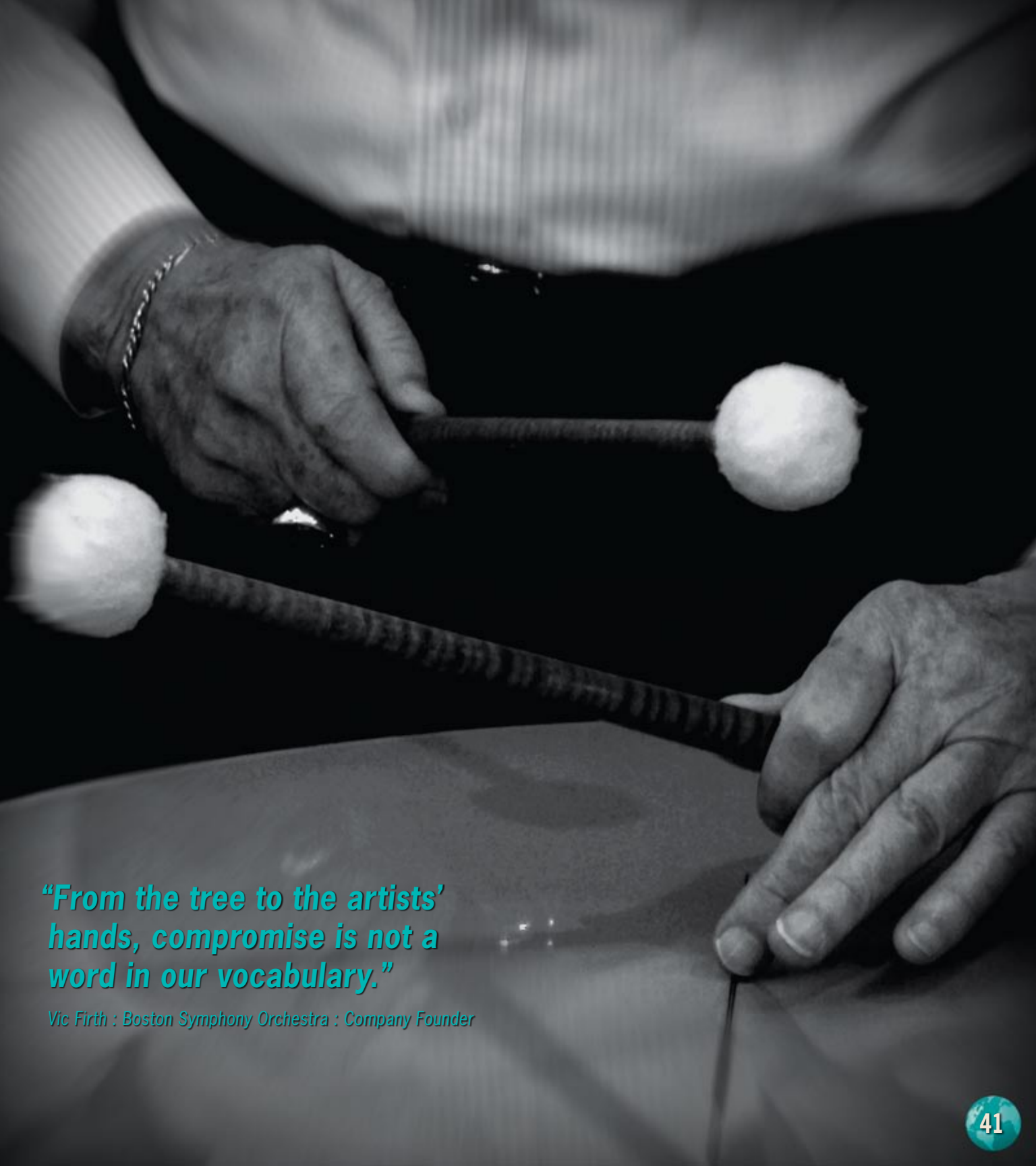
RUSS MILLER WIRE BRUSHES (RMWB)

A brush dedicated to each hand! Features a “sweep” brush with medium gauge wire for smooth sound, and a “ride” brush with a tight spread and heavy gauge wire for clear projection with incredible rebound. Dia. = .580"; “Sweep” Spread = 3 1/8" “Ride” Spread = 2 3/4"

LIVE WIRES (LW)

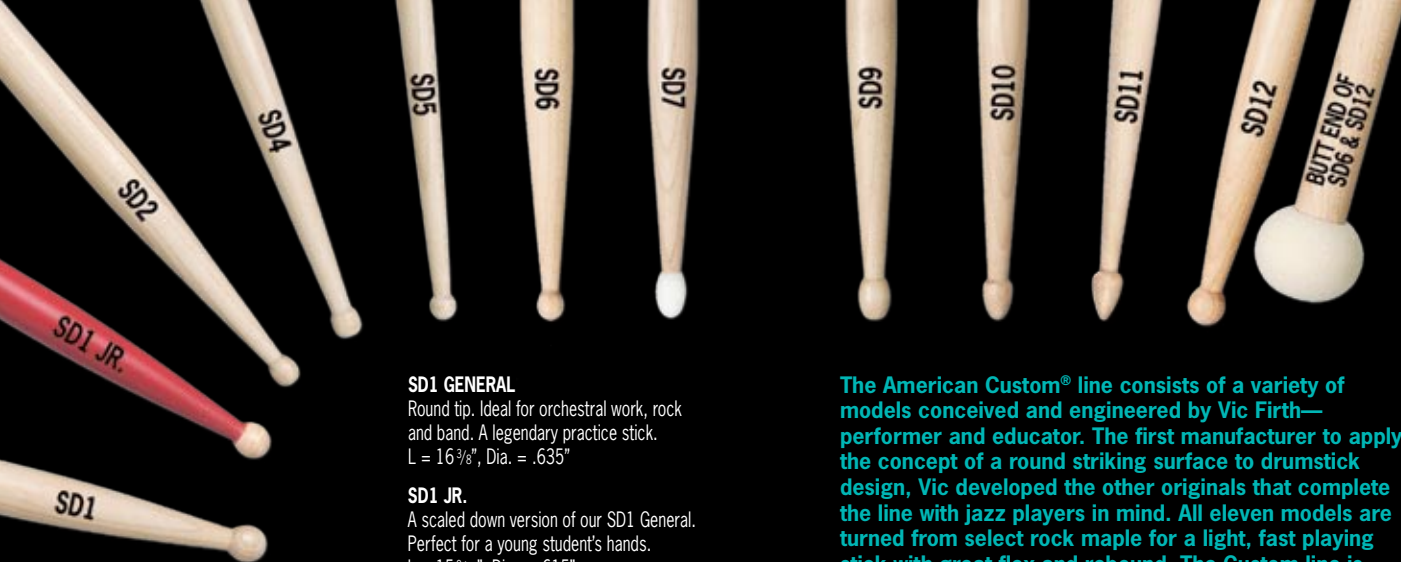
A retractable wire brush featuring heavy gauge wire with a small, round bead on the tip of each strand. For an added sharp snap on cymbals and drums. Dia. = .530"; Spread = 3"





“From the tree to the artists’ hands, compromise is not a word in our vocabulary.”

Vic Firth : Boston Symphony Orchestra : Company Founder



SD1 GENERAL

Round tip. Ideal for orchestral work, rock and band. A legendary practice stick. L = 16 3/8", Dia. = .635"

SD1 JR.

A scaled down version of our SD1 General. Perfect for a young student's hands. L = 15 9/16", Dia. = .615"

SD2 BOLERO

Round tip. Ideal for light orchestral and pit playing. L = 15 3/4", Dia. = .635"

SD4 COMBO

Barrel tip. Light and fast for jazz quartet or chamber music. L = 15 7/8", Dia. = .545"

SD5 ECHO

Round tip. Extra long taper for control. L = 15 3/4", Dia. = .670"

The American Custom® line consists of a variety of models conceived and engineered by Vic Firth—performer and educator. The first manufacturer to apply the concept of a round striking surface to drumstick design, Vic developed the other originals that complete the line with jazz players in mind. All eleven models are turned from select rock maple for a light, fast playing stick with great flex and rebound. The Custom line is perfect for the artist who is playing lighter types of music, or prefers a beefier stick without a lot of weight.

SD6 SWIZZLE B

An SD2 Bolero with a hard, spun felt ball attached to the butt end. Ideal for fast changes on cymbals. L = 16 1/4", Dia. = .635", Felt ball = 1 1/4" x 1"

SD7 WHACKER

For jazz and small group. Nylon tip for great cutting power on the cymbals. L = 16", Dia. = .590"

SD9 DRIVER

Oval tip. A favorite for jazz. L = 16 1/4", Dia. = .610"

SD10 SWINGER

Oval tip. Slightly lighter and faster than the SD9. L = 16 1/8", Dia. = .610"

SD11 SLAMMER

Arrowhead tip cuts with minimum effort. L = 16 1/4", Dia. = .610"

SD12 SWIZZLE G

An SD1 General with a hard, spun felt ball attached to the butt end. Ideal for fast changes on cymbals. L = 16 3/8", Dia. = .635", Felt ball = 1 1/4" x 1"

American Heritage® drumsticks feature the dimensional specifications of our most popular American Classic® models, but are crafted in maple rather than hickory for greater rebound and flex. This series allows drummers to have the feel of their favorite American Classic® model but with a lighter and more "airy" sound, especially on cymbals. This approach is another extension of our effort to offer drummers the ability to change their sound and color without changing feel and balance.

AH7A

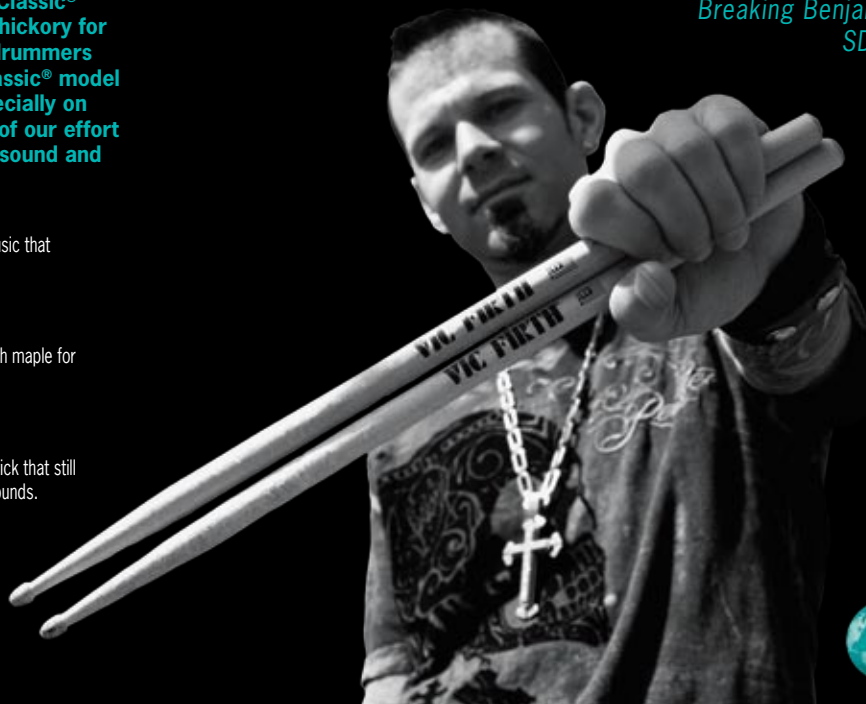
Tear drop tip. Great for music that requires a light touch. L = 15 1/2", Dia. = .540"

AH5A

Tear drop tip combines with maple for rich cymbal sounds. L = 16", Dia. = .565"

AH5B

Tear drop tip. A medium stick that still produces sweet cymbal sounds. L = 16", Dia. = .595"



CHAD SZELIGA
Breaking Benjamin
SD10

These six models reflect Vic's fifty years of experience as Solo Timpanist with the Boston Symphony Orchestra. Each mallet is turned from a single piece of rock maple, which eliminates a core that could rattle and the need for a screw-on washer to secure the head. Coupled with round seamless heads, they produce bigger and brighter sounds.

T1 GENERAL

For all-around playing. Produces rich sound yet is capable of rhythmic clarity. Head = 1 1/2", L = 14 1/2"

T2 CARTWHEEL

Very soft. Ideal for soft rolls, legato strokes and the richest sounds. Head = 1 3/4", L = 14 1/2"

T3 STACCATO

Medium hard for rhythmic articulation. Head = 1 1/4", L = 14 1/2"

T4 ULTRA STACCATO

Hard. Produces the clearest rhythmic projection of the felt models. Head = 1 3/8", L = 14 1/2"

T5 WOOD

Very hard. A special effects mallet. Head = 1 1/4", L = 14 1/2"

T6 CUSTOM GENERAL

Larger and heavier than a T1. Produces an enormous sound. Head = 1 3/4", L = 14 3/4"



“Open up your mind, your ears and your imagination. The rewards musically and personally will take you to new heights.”

Vic Firth





Vic Firth's bass drum mallets combine seamless, round felt heads with tapered maple handles for deep, dark sound without excessive weight. The exception is the BD8 with its extraordinary weight and contoured shaft. The gong mallets feature turned maple handles and are offered with fleece covered (GB1-2) or yarn wound (GB3-4) heads. The chime hammer is designed for durability, with a high impact head and a maple handle.

GB1

For large gong, tam tam and nipple gongs. Head = 4 1/4", L = 21 1/4"

GB2

For small gong, gamelon and tuned gongs. Head = 4 1/4" x 2 1/8", L = 17"

GB3

For a full sound at all dynamic levels. Perfect for large gongs and tam-tams. Head = 3 1/2", L = 17"

GB4

Medium heavy for all around playing. Head = 3 11/32", L = 17 1/4"

BD1 GENERAL

Perfect for all-purpose playing. Head = 3 1/4", L = 17"

BD2 LEGATO

A soft mallet for dark sounds. Head = 3 3/4", L = 17 1/2"

BD3 STACCATO

Harder, for rhythmic clarity. Head = 2 3/4", L = 16 1/2"

BD7 ROLLING MALLETS

Same hardness as BD1, for two-fisted rolls. Sold in pairs. Head = 2 3/4", L = 16"

BD8 GRANDIOSO

Specially designed for increased weight. Creates a round, warm sound at lower dynamics and the ultimate, full bodied fortissimo when needed! Head = 3 3/8"; L = 17"

CHIME HAMMER (CH)

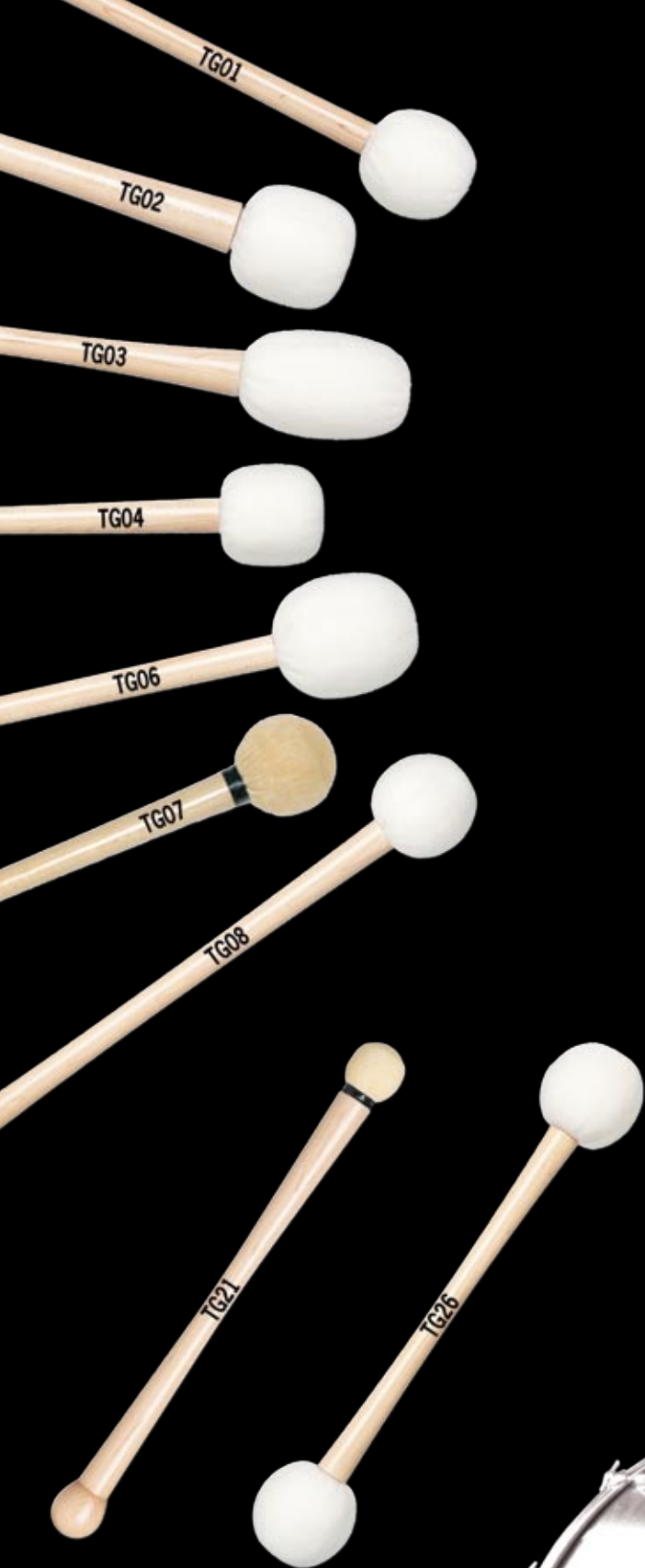
For brilliant chime sounds. Head = 1 5/8"

BECKEN CYMBAL MALLETS

Named after the German word for "cymbal", these mallets are uniquely designed for playing suspended cymbals. Crafted in maple.

BCS1

Soft, large yarn wound heads for rolls and long crescendi. For big cymbals where dark, low partials are desired. L = 15 1/2"



Tom Gauger developed his line of mallets during his 35+ year career with the Boston Symphony and Boston Pops Orchestras and as an educator at Boston University and the Boston University Tanglewood Institute. Each product was developed on the job and for the job, designed to solve a technical problem or achieve a desired sound.

TG01 GENERAL

Perfect for all purpose playing. Articulate, but not too hard. Head = 2 3/4", L = 16 3/16"

TG02 LEGATO

Special felt core produces subtle, dark sounds with good articulation. Head = 3", L = 16 3/16"

TG03 MOLTO

Unique oval design provides weight for fullness of sound at all dynamic levels. Head = 2 3/4", L = 16 1/2"

TG04 ROLLERS

Rolling mallets with felt cores offer plenty of weight for a full sound. Sold in pairs. Head = 2 1/2", L = 15 3/4"

TG06 FORTISSIMO

Designed for the Verdi Requiem, an ideal mallet for maximum volume. Head = 2 13/16", L = 16 3/8"

TG07 ULTRA STACCATO

With a wood core and chamois cover for maximum clarity. Head = 2 11/32", L = 16 1/8"

TG08 STACCATO

Medium head for a full but articulate sound. Head = 2 3/4", L = 16 3/16"

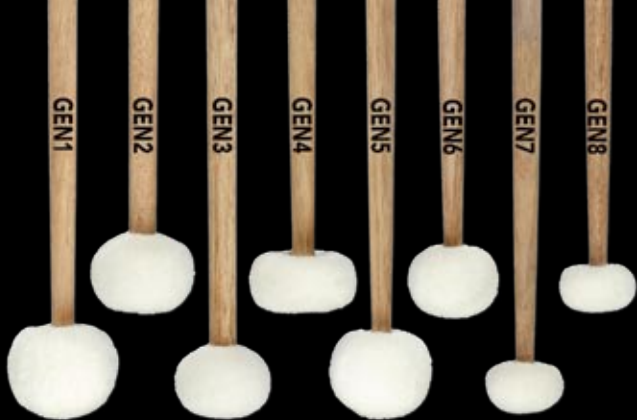
TG21 CHAMOIS/WOOD

This chamois/wood mallet is a must for *The Rite of Spring*. Sold in pairs. Head = 1 1/2" and 1 3/8", L = 15 1/4"

TG26 DOUBLE END

Designed for one handed rolls. Head = 2 3/4", L = 15 1/2"





Tim Genis Series

Tim Genis, Principal Timpanist of the Boston Symphony Orchestra, designed this versatile line of timpani mallets to be tonal in character and to create different colors and qualities of articulation. Persimmon shafts provide a darker sound. The balance and weight of each model make articulation effortless.

ROLLER (GEN1)

Produces a beautiful roll quality without attack in the stroke. Felt core. L = 14 1/2", Head = 1 3/4"

BEETHOVEN – SOFT (GEN2)

Tonal, with enough up front attack for clarity. Felt core. L = 14 3/4", Head = 1 5/8"

BEETHOVEN – HARD (GEN3)

Full bodied sound with excellent clarity. Felt core. L = 14 3/8", Head = 1 1/2"

DOLCE ARTICULATE (GEN4)

Outstanding clarity in softer passages. Felt core. L = 14 7/16", Head = 1 3/4"

TONAL (GEN5)

An excellent all-purpose mallet. Wood core. L = 14 1/2", Head = 1 11/16"

HARD TONAL (GEN6)

Retains a dark quality while achieving excellent articulation. Wood core. L = 14 5/16", Head = 1 1/2"

ARTICULATE (GEN7)

Produces immediate attack at loud and soft dynamic levels. Wood core. L = 14 5/16", Head = 1 5/16"

MOLTO ARTICULATE (GEN8)

Designed to produce the most immediate attack while retaining a dark quality of sound. Wood core. L = 14 1/4", Head = 1 1/4"



Concert Snare Sticks

TIM GENIS GENERAL (STG)

Designed with great balance to cover all aspects of concert snare drumming. In persimmon to produce a dark, full-bodied sound. L = 16 7/8", Dia. = .650"

TIM GENIS LEGGIERO (STG2)

For playing fast musical passages softly. The added weight and density of persimmon help produce clean double strokes and clear articulation. L = 16 7/8", Dia. = .650"

TED ATKATZ (SATK)

Long taper for great control and clarity at all dynamic levels. Persimmon provides the ideal density and weight for a concert stick. L = 17", Dia. = .660"

NEY ROSAURO (SNR)

An elongated tip with increased surface area for enhanced sound quality. Long taper provides excellent rebound, while a slight taper towards the butt enhances the balance. In hickory. L = 16 1/2", Dia. = .600"

TOM GAUGER (TG15)

A general snare stick with a round tip. L = 16 9/16", Dia. = .625"

TOM GAUGER SNARE/TIMPANI (TG25)

A TG15 stick with a felt timpani mallet head attached to the butt end. For general playing. Head = 1 1/8", L = 16 3/4", Dia. = .625"



**“Hands down, mallets up!
The new standard has
arrived.”**

Stefon Harris : Signature Artist



NEY ROSAURO SIGNATURE KEYBOARD MALLETS

Internationally renowned composer and percussionist, Ney Rosauro, designed this special series of marimba and vibraphone mallets to reflect the sound he desires for his award winning compositions.

All of the models feature rattan shafts and rubber cores coupled with special yarn and cord choices. This assures the player a pure and natural sound that projects the full capabilities of the instrument. Unique to this series are 2 "hybrid" models designed to cross-over between marimba, vibraphone and xylophone.

MARIMBA

M221

Soft. For rich bass and well defined fundamental in the lower register. L = 16 3/4"

M222

Medium soft. Produces a warm and round sound while maintaining clear articulation. L = 16 3/4"

M223

Medium hard. A versatile and general mallet that produces full and natural sound throughout the entire keyboard. L = 16 3/4"

M224

Hard. Cuts well, but still maintains a pure fundamental sound. L = 16 3/4"

VIBRAPHONE

M225

Soft. Designed specifically for the low register of the extended range vibraphone. L = 15 3/4"

M226

Medium. For full and extremely rich sound throughout the keyboard. L = 15 3/4"

M227

Hard. A heavier mallet that provides more articulation and is ideal for large halls. L = 15 3/4"

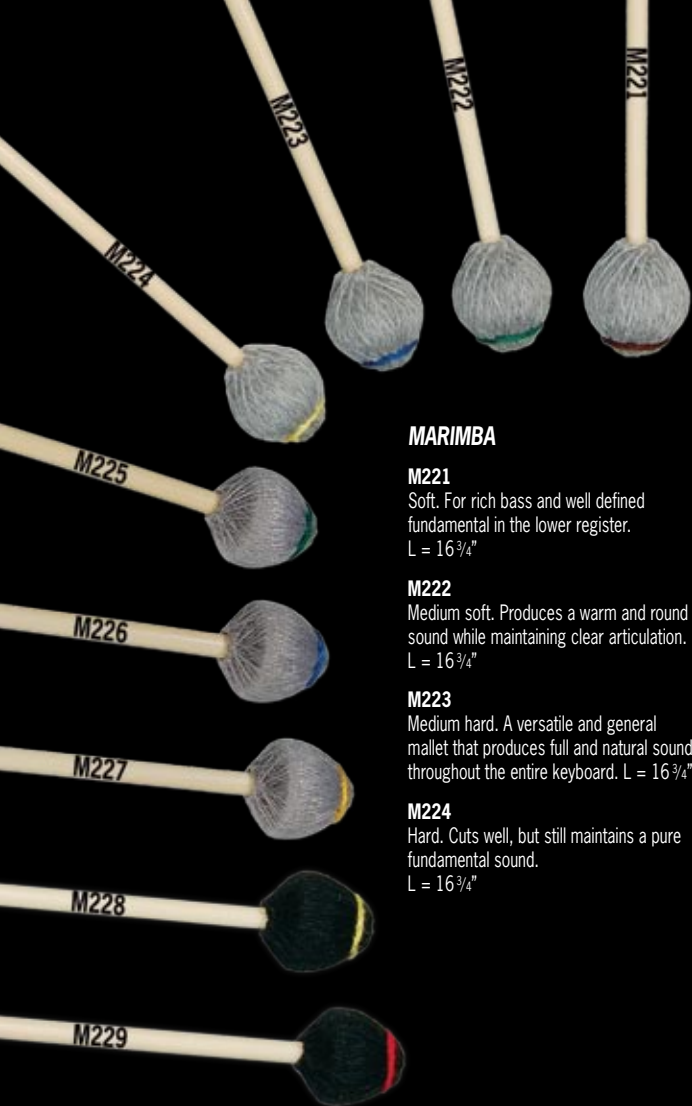
HYBRID

M228

General. An all purpose mallet for rich, full sound on any keyboard. L = 16 1/4"

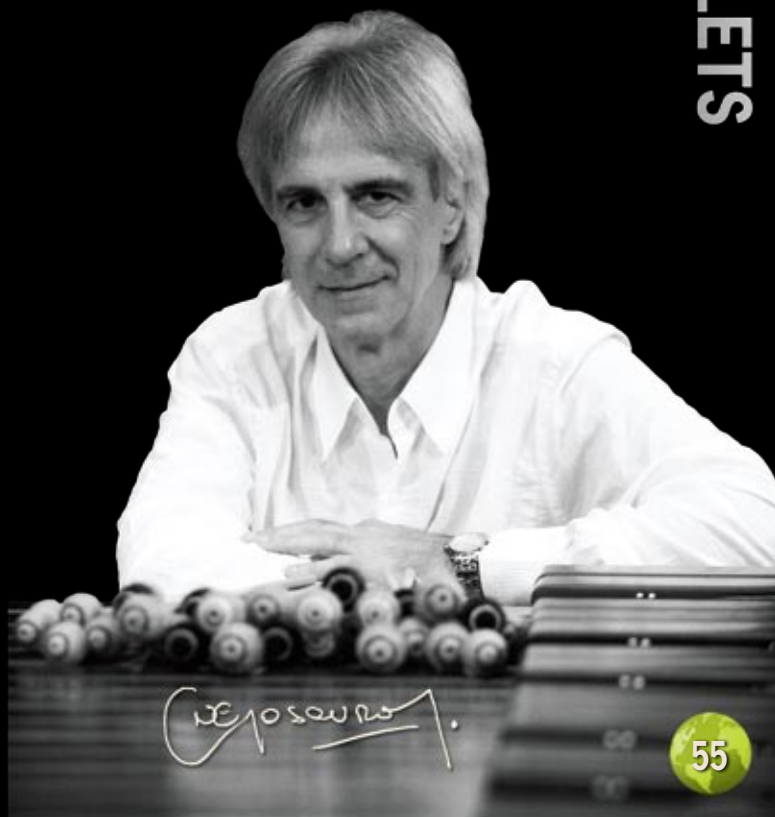
M229

Very hard. A very articulate and extremely powerful mallet. L = 16 1/4"



"My mallet series is a dream come true!"

NEY ROSAURO





Robert Van Sice Series

Respected internationally as a soloist, teacher and masterclass instructor, Robert Van Sice designed this series of yarn wound marimba mallets with an exclusive hand-wrapping technique that virtually eliminates the sound of bar contact. A special interlocking stitch pattern maintains the integrity of the head. With 17" extra long maple handles for reach and leverage.

M111

Very soft. For a warm, round sound that is perfect for low register chorales.

M112

Soft. Produces a broad sound with tremendous projection that is dark, but not muffled.

M113

Medium soft. A general mallet that covers the lower four octaves of the marimba.

M114

Medium. The most popular model in the series, this mallet covers the entire range of the marimba and produces a singing sound that is full of life.

M115

Medium hard. Bright, but not to the point of "xylophone-like" brilliance.

M116

Hard. When extreme cutting power and a sharp edge are required.



Gifford Howarth Series

An active recitalist and educator, Gifford Howarth designed this line of marimba mallets to create the highest quality of sound for the recital hall or within an ensemble. Each model allows the specific characteristics of each range of the instrument to shine through—a deep full bass, a full sounding mid-range and a cutting high end. With long lasting yarn for durability and clear, unfinished birch shafts for a natural feel.

M160

Very soft. Huge sounding low-end mallets. For a full, overtone-rich bass sound. L = 17⁵/₈"

M161

Soft. Deep open bass sound in the lower two-thirds of the instrument while still speaking through the mid-range. L = 17¹/₂"

M162

Medium. For a lush quality in the lower range with the attack needed through most of the upper range. L = 17³/₈"

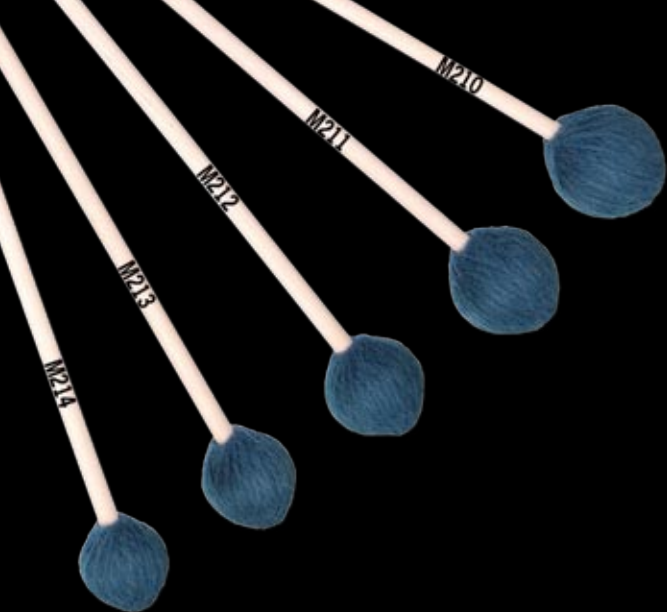
M163

Medium hard. For general playing on the entire instrument, with excellent clarity in the upper range and rich tones in the lower and mid-ranges. L = 17¹/₄"

M164

"Multi-tone". Hard to medium. Provides sharp clarity in the highest range of the instrument without a harsh "core attack" sound in the lower range. L = 17¹/₄"





Virtuoso Series

Designed for the solo marimba performer, the Virtuoso Series features a rubber core wrapped with a wool blend yarn for an especially warm and full-bodied sound. The 17" handles are made of birch with a unique "slip-resistant" finish for excellent feel and enhanced control. A fine choice in ensemble settings, as well.

M210
Soft. Creates a beautiful singing sound in the low register.

M211
Medium soft. Produces a full-bodied sound that still affords a degree of clarity.

M212
Medium. The most versatile mallet of the series. An all-purpose marimba mallet.

M213
Medium hard. Provides excellent clarity throughout the full range of the marimba.

M214
Hard. Designed for repertoire that requires superb articulation.



Pesante Series

The musical term "Pesante" means to "play with weight and emphasis". With these extraordinary marimba/vibraphone mallets, this is just what you can achieve!

The Pesante Series is designed to produce a dark and bold sound that projects with a beautiful sonority! M200-M204 feature a thick yarn which minimizes attack and produces a very lush quality. M205-M208 are wrapped in a high density cord for enhanced articulation with a dark and pleasing sound. Rattan shafts provide ideal feel with these weighted mallets.

Designed for the keyboard choir, these mallets are also an outstanding choice for marimba and vibraphone in every conceivable ensemble!

M200
Bass marimba. Produces a huge low-end sound with virtually no attack. L = 15 3/8"

M201
Soft. Little attack, yet capable of projecting low register voicing. L = 16 3/8"

M202
Medium soft. Great for all around playing in the lower two-thirds of the instrument. L = 16 3/8"

M203
Medium hard. A great choice for all around playing in the upper two-thirds of the instrument. L = 16 3/8"

M204
Hard. Designed for articulate playing. Clarity with a full-bodied tone. L = 16 3/8"

M205
Soft. Big low-end sound with articulation to help bring out the written line in the low register. L = 16 3/16"

M206
Medium soft. A very versatile mallet throughout the entire range of the instrument. L = 16 3/8"

M207
Medium hard. Projects a very clear, broad presence within the ensemble. L = 16 1/8"

M208
Hard. The most articulate mallet of the series. A bold sound, indeed! L = 16 1/8"



Orchestral Series

For the discriminating orchestral and symphonic band performer, the Orchestral Series offers an extraordinary range of sound color possibilities for xylophone and bells. With rattan shafts, these mallets are also an outstanding choice for marching band, drum corps, indoor marching, percussion ensemble and solo playing.

M130

Soft plastic for a warm sound on xylophone. Also great on marimba. Head = $1\frac{1}{4}$ ", L = $14\frac{3}{8}$ "

M131

Medium soft rubber. Full sound on xylophone. Head = $1\frac{1}{4}$ ", L = $14\frac{3}{8}$ "

M132

Medium rubber. Dark sound with clarity on xylophone. Head = $1\frac{1}{8}$ ", L = $14\frac{1}{4}$ "

M133

Medium poly. Light and clear for xylophone and bells. A great choice for "rags". Head = $1\frac{1}{8}$ ", L = $14\frac{1}{4}$ "

M134

Medium hard urethane. Dark and bold for xylophone and bells. Head = $1\frac{1}{4}$ ", L = $14\frac{3}{8}$ "

M135

Hard PVC. Bright and cutting for xylophone and bells. Head = $1\frac{1}{8}$ ", L = $14\frac{1}{4}$ "

M136

Hard acetal produces a very full and lyrical sound on bells and xylophone. Head = $1\frac{1}{4}$ ", L = $14\frac{1}{4}$ "

M137

Medium hard Teflon® produces a bold and dark sound. A very unique choice for xylophone and bells. Head = $1\frac{1}{4}$ ", L = $14\frac{1}{4}$ "

M138

Medium poly with an added brass weight creates a warm, dark sound on bells and xylophone. Head = $1\frac{1}{8}$ ", L = $14\frac{1}{4}$ "

M139

Hard Lexan® with an added brass weight creates a full, pure and clear tone on bells and xylophone. Head = $1\frac{1}{4}$ ", L = $14\frac{1}{4}$ "

M140

Medium nylon makes this a full sounding, general mallet on xylophone and bells. Head = $1\frac{1}{8}$ ", L = $14\frac{1}{4}$ "

M141

Medium hard nylon for a focused sound on xylophone and bells. Head = 1", L = $14\frac{3}{16}$ "

M142

Very hard phenolic. Small head for brilliant and pointed sounds on bells. Head = $\frac{7}{8}$ ", L = $14\frac{1}{4}$ "

M143

Hard acetal. Very small head for very thin texture on bells. Head = $\frac{3}{4}$ ", L = $14\frac{1}{8}$ "

M144

Round brass head creates a bright sound on bells. Head = $\frac{5}{8}$ ", L = $14\frac{1}{8}$ "

M145

Large oval brass head for a very big, bright and bold sound on bells. Head = $\frac{7}{8}$ ", L = $14\frac{3}{16}$ "

M146

Small oval aluminum head creates a very light and transparent sound on bells. Head = $\frac{11}{16}$ ", L = $14\frac{3}{16}$ "

Ensemble Series

The Ensemble Series mallets are crafted with a $1\frac{1}{4}$ " rubber core and a latex covering. This combination of components generates a full-bodied sound and a rich fundamental. Each model has its own latex recipe for a true graduation of timbre and tone production, and rattan shafts enhance rebound—making them very easy to play.

M150

For bass marimba. Added weight creates great projection of the low-end voice and is ideal for bass line parts. Latex thickness = $\frac{3}{16}$ ", L = $15\frac{3}{4}$ "

M151

Soft. Excellent for use in the lower third of the instrument. Produces a fine low-end sound. Latex thickness = $\frac{3}{16}$ ", L = $15\frac{3}{4}$ "

M152

Medium soft. Produces a warm, full-bodied sound with excellent clarity for the lower two-thirds register. Latex thickness = $\frac{1}{8}$ ", L = $15\frac{3}{4}$ "

M153

Medium. Great for the middle register. A very versatile mallet. Latex thickness = $\frac{1}{16}$ ", L = $15\frac{3}{4}$ "

M154

Medium hard. A fine choice for the top third register. Also a fine choice for legato "lead line" playing. No latex cover. L = $15\frac{3}{4}$ "

M155

Hard. Designed for articulate "lead line" playing within the top third of the instrument. With a thermal plastic core for plenty of clarity with this mallet! No latex cover. L = $15\frac{3}{4}$ "



Signature Keyboard Mallets

Each Vic Firth Signature Keyboard model was conceived through extensive discussion and research with the finest keyboard percussionists from a variety of musical styles. The designs are a reflection of their musical requirements in terms of balance, feel, hardness and tone color.

M25

GARY BURTON (M25)

Yarn wound heads and rattan handles accommodate Gary's requirements on vibraphone. L = 15 1/2"

M31

M32

M33

TERRY GIBBS (M31, M32, M33)

This line offers a rattan handled mallet for every dynamic range on vibraphone or marimba. Cord wound heads. L = 15 1/4"

M23

VICTOR MENDOZA (M23)

Medium hard cord wound mushroom heads produce a brilliant sound on vibraphone. With rattan handles. L = 15 1/2"

M36

NEW

STEFON HARRIS (M36)

Redesigned with a reduced head size and increased overall length for improved playability. Produces a full fundamental and a beautiful, lyrical sound. Articulate and full sounding in all registers of the vibraphone and marimba. With rattan handles. L = 14 1/4"

M38

ED SAINDON (M38)

A weighted core and tightly wrapped thin cord create a full sound with exceptional clarity at all dynamic levels. Versatile on vibraphone and marimba. With rattan handles. L = 16 1/4"



American Custom® Keyboard Mallets

The American Custom® Keyboard Mallets are designed to address a range of instruments and all dynamic levels. The yarn models feature a 3-ply nylon yarn that is virtually indestructible yet provides excellent cushioning for a softer sound. The cord model is wrapped with a harder finished material which produces a stronger percussive effect. The unwound models deliver maximum sound. With birch shafts for rigidity and consistency, they are favored by players who prefer extra reach without the added flexibility of rattan. All Custom mallets are 16" long.

YARN WOUND (VIBRAPHONE AND MARIMBA)

M1
Soft round head for soft playing.

M2
Medium hard round head for all-around playing.

M3
Medium mushroom head for all-around playing.

M4
Super-soft large round head where pianissimo is required.

UNWOUND

M5
Medium rubber. For practice on marimba, xylophone and vibes.

M6
Hard phenolic 1" ball. For all-around playing on bells and xylophone.

M7
Hard phenolic 1 1/8" ball. For aggressive playing on bells and xylophone.

CORD WOUND (VIBRAPHONE AND MARIMBA)

M10
Very hard round head for aggressive playing.

SPECIALTY

M11
Brass-headed for bells and bell tree.

M14
Soft poly 1 1/8" ball for xylophone.



**“My parents used to ask
when I was going to get a
‘real’ job. I play Vic Firth
so I don’t have to.”**

Jeff Queen : Signature Artist





TOM AUNGST

LEE BEDDIS

TOM FLOAT

MURRAY GUSSECK



STA

TOM AUNGST (STA)

A long, "reverse tear drop" tip and moderately long taper. Rebounds with ease and bold sound. L = 17", Dia. = .697"



SLB

LEE BEDDIS (SLB)

Medium tear drop tip and short taper for clarity and projection. L = 17", Dia. = .700"



STF

TOM FLOAT (STF)

A full tear drop tip and medium taper combine for durability and speed. L = 16 7/8", Dia. = .695"



SMG

MURRAY GUSSECK (SMG)

With a thick shaft and medium long taper for great balance from front to back. Slightly elongated tip provides quick rebound with a bright sound. L = 17", Dia. = .715"



STH

THOM HANNUM ORIGINAL (STH)

A round tip with a very long taper and thick neck for great control and response, especially at low dynamic levels. L = 16 3/8", Dia. = .690"



STH3

THOM HANNUM PICCOLO (STH3)

A full sized marching shaft with an exceptionally short taper and a very small tip. For clearly defined highs and unique timbre possibilities. L = 16 3/8", Dia. = .690"



SRH

RALPH HARDIMON (SRH/SRHN)

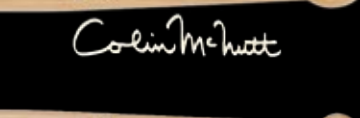
With a unique barrel tip and long taper for quick rebound and added control. In wood or nylon tip. L = 17", Dia. = .710"



SRHN

RALPH HARDIMON "HAMMER" (SRH2)

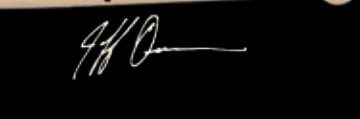
A scaled down Hardimon, made in Sta-Pac® for added weight and sound production. L = 16 7/8", Dia. = .695"



SRH2

RALPH HARDIMON "CHOP-OUT" PRACTICE STICK (SRH2CO)

The Hardimon "Hammer" with a rubber tip. The ultimate workout stick! L = 16 7/8", Dia. = .695"



SRH2CO

COLIN MCNUTT (SCM)

Oval tip with a medium-long taper provides great balance with quick response at all dynamic levels. L = 17", Dia. = .690"



SCM

JEFF QUEEN SOLO STICK (SJQ)

Full round tip for consistent sound quality. Long taper and reduced neck size for excellent speed. Slight taper toward the butt improves back-sticking control. L = 17", Dia. = .725" at butt, .675" at shaft



SJQ



THOM HANNUM

RALPH HARDIMON

COLIN MCNUTT

JEFF QUEEN

Field tested and field proven, the superior designs of the Corpsmaster® line reflect years of collaboration with the world's finest drum and bugle corps. The Signature sticks meet the musical requirements of each artist in terms of balance, feel and projection.

Unless otherwise indicated, all the snare models are turned in hickory for strength and power.

MS1

Full oval tip and short taper bring out the dark sounds on drums and cymbals. L = 16 1/2", Dia. = .695"

MS6 "CHOP OUT" (MS6CO)

Combines a rubber tip design and a special taper to simulate the authentic feel of the MS5. Great for practice or for special effects on snares and tenors. L = 17 1/8", Dia. = .705"

MS2

Like the MS1, but with extra length for more leverage and power.

HIGHLANDER SNARE (HS1)

In maple, with a full oval tip for perfect balance, control and high pitch definition on a pipe band snare. L = 15 7/8", Dia. = .780"

MS3

Very long taper for quick rebound and smooth action. Tip produces a full, yet crisp snare sound. L = 17", Dia. = .715"

MS4 MAGNUM

In Sta-Pac® for maximum strength and density. Plays "through" Kevlar® heads for maximum snare and batter head response. L = 16 1/4", Dia. = .685"

MS5

A medium taper and full round tip enhance the colors that are possible on Kevlar® heads. L = 17", Dia. = .705"



CORPSMASTER® MARCHING SNARE



MALLETS

The Corpسمaster® multi-tenor mallets are available with heavy gauge aluminum for excellent speed, response and durability. Textured “anti-buzz” rubber handles eliminate vibration and enhance gripping.

MT1A

A nylon head with a curved playing surface for ultra-staccato sounds. Head = 1¼" x ½", L = 14½"

MT1A-S

Extra-heavy gauge aluminum for increased power and durability. Head is the same as the MT1. Head = 1¼" x ½", L = 14½"

MT2A

A super hard, round felt head for excellent rebound and articulation. Head = 1½" x 1", L = 14½"

MT3A

A soft felt core covered with fleece for lush sounds. Head = 1¾", L = 14¾"

MT4A

A tapered nylon cartwheel style head provides a comfortable playing angle and warm tones. Head = 1¹⁹/₃₂" x ¼", L = 14¼"

MTT

Tapered hickory shafts offer excellent balance and control. Head = 1¼" x ½", L = 14⁵/₈"



STICKS

The Corpسمaster® multi-tenor sticks produce a bold, articulate sound with plenty of projection. Swizzle versions feature a hard, spun felt ball attached to the butt end. In hickory.

MTS1

Unique nylon tip helps pull more sound from the drum. L = 16¼", Dia. = .680"

RALPH HARDIMON TENOR STICK (SRHTS)

Full sized shaft with exceptionally large barrel tip for a big sound with clarity. L = 15¹⁵/₁₆", Dia. = .690"

THOM HANNUM “QUADBALÉ” TENOR STICK (STHTS)

Full sized gripping area with smaller shaft, neck and tip emphasize a high pitch and timbre for imitating timbale style parts. L = 16½", Dia. = .690" at butt, .640" at shaft

BILL BACHMAN “BILLY CLUB” (SBBTS)

Creates a very focused and pronounced sound. The short length makes it easier to move in and out of crosses all around the drums. In Sta-Pac® for maximum density. L = 15⁵/₈", Dia. = .685" at butt, .635" at shaft

RALPH HARDIMON TENOR SWIZZLE (SRHTSW)

Ideal for fast changes between wood and felt sounds. L = 16¹/₁₆", Dia. = .690", Felt ball = 1¼" x 1"

MTS1 SWIZZLE (MTS1SW)

Ideal for fast changes between nylon and felt sounds. L = 16⁵/₈", Dia. = .680", Felt ball = 1¼" x 1"

HYBRIDS

The Corpسمaster® Tom Aungst Tenor Hybrid models combine the sound and feel of a traditional tenor mallet and a snare stick. With a “step-down” handle for grip comfort and ideal weight, the hybrid models also feature a pronounced taper for excellent rebound. In hickory.

TOM AUNGST TENOR HYBRID (STATH)

The original. Blends the feel of a traditional tenor mallet with the sound of a snare stick. Great for both indoor and outdoor applications. Nylon head. L = 15³/₄", Dia. = .700" at butt, .650" at shaft

TOM AUNGST TENOR HYBRID FELT (STATHF)

Combines the sound of a traditional felt tenor mallet with the feel of a snare stick. Round felt ball head. L = 15²⁹/₃₂"; Dia. = .700" at butt, .650" at shaft



BILL BACHMAN
“Billy Club”

Bill Bachman

Bass Mallets

The Corpsmaster® marching bass mallets feature tapered hickory shafts, which shift the weight of the stick towards the hand for improved balance and control. Spherical heads provide a consistent striking surface. With super hard felt heads (H) or with soft felt cores covered with fleece (S). L = 14 1/2"

MB0H

For 14"–18" bass drums.
Head size = 1 1/4" x 1"

MB1 (H+S)

For 18"–22" bass drums.
Head size = 1 1/2" x 1 3/16"

MB2 (H+S)

For 22"–26" bass drums.
Head size = 1 3/4" x 1 3/16"

MB3 (H+S)

For 26"–28" bass drums.
Head size = 2" x 1 1/2"

MB4 (H+S)

For 28"–30" bass drums.
Head size = 2 1/4" x 1 3/4"

MB5H

For 30"–32" bass drums.
Head size = 2 1/2"



Timpani Mallets

Specifically designed to withstand the rigors of outdoor application, Corpsmaster® Timpani Mallets are also a great choice for indoor marching and concert playing as well—especially for the program looking for extended durability from their timpani mallets! With maple shafts, the series provides a quality sound with ease.

CT1 GENERAL

For all around playing.
Synthetic felt head = 1 1/2", L = 15"

CT3 STACCATO

Medium hard for rhythmic articulation.
Synthetic felt head = 1 3/8", L = 15"

CT4 ULTRA STACCATO

Produces exceptional rhythmic clarity.
Hard spun felt head = 1 3/8", L = 15"





The Corpsmaster® Groove Series is a line of sticks and mallets designed specifically for the musical style reflected by the Historically Black Colleges and Universities (HBCU) marching band activity. Developed with some of the top HBCU bands, this series features sticks and mallets for marching snare, single tenor, Scotch bass and large tonal bass.

JOHNNY LEE LANE SIGNATURE STICK (SJLL)

A snare stick with a large shaft and a medium long taper. The tip is designed with an increased surface area for excellent sound quality. Creates a great carrying sound for outdoor playing yet has an excellent feel. In hickory. L = 17", Dia. = .715"

TENOR GROOVE (GSTE)

For the single tenor, this mallet is made with heavy gauge aluminum for excellent speed, response and durability. A small spherical felt ball provides a full, articulate sound. Textured rubber handles enhance the grip and feature a cord that can be attached to the wrist. Head = 1½" x 1⅜", L = 12¼"

SCOTCH GROOVE (GSSC)

For the Scotch bass drum, this mallet is made with heavy gauge aluminum for excellent speed, response and durability. A medium spherical felt ball provides a full, articulate sound. Textured rubber handles enhance the grip and feature a cord that can be attached to the wrist. Head = 2" x 1½", L = 12¼"

THUNDER GROOVE (GSTH)

For large tonal bass drums. Made with extra heavy gauge aluminum for serious impact and durability. A very large spherical felt ball provides a thunderous and articulate sound. Textured rubber handles enhance the grip. Head = 2½" x 1¾", L = 14¾"

"It has long been a dream of mine to create something unique and special for this marching tradition."

JOHNNY LEE LANE





The new **Corpsmaster® Andrew Markworth Signature Series** features six models—three for marimba and three for vibraphone. The marimba mallets feature large birch shafts ($1\frac{1}{32}$ " diameter) for increased articulation and sound projection, while the vibe mallets are offered with thick rattan shafts. All the Markworth mallets are wrapped with 100% synthetic yarn with double-stitching for maximum durability and weather resistance.

MARIMBA

M230

Soft. Produces many overtones from the low register. Great combination of warmth and clarity. L = $16\frac{3}{4}$ "

M231

Medium. Warm sound with clarity in all registers. L = $16\frac{3}{4}$ "

M232

Hard. Articulate and bold with great tone. L = $16\frac{3}{4}$ "

VIBRAPHONE

M233

Soft. Clear response with lots of projection and vibrant sound in the low register. L = 16"

M234

Medium. Full and clear sound in all ranges of the instrument. L = 16"

M235

Hard. Huge sound! Very clear articulation without glassy sound. L = 16"

"These mallets create a big, natural sound from the front ensemble that will carry all the way to the press box!"

ANDREW MARKWORTH



Multi-Application Series

Multi-Application Series says it all—a versatile line of mallets that offers excellent choices for virtually any musical situation. Developed with some of the very best DCI corps, these mallets are great for drum corps, marching band, indoor marching, concert and solo playing. This series features 100% synthetic yarn and cord for maximum durability and weather resistance.



M170

Soft yarn marimba mallet with very little attack. Designed to provide a full-bodied tone in the low register. Rubber core; birch shafts. L = 17"

M171

Medium yarn marimba mallet that is ideal across the full range of the instrument. Rubber core; birch shafts. L = 17"

M172

Very hard yarn marimba mallet that provides excellent clarity in the middle to top register. Rubber core; birch shafts. L = 17"

M180

Soft yarn marimba mallet that provides a warm sound while still offering some articulation in the low register. Synthetic core; birch shafts. L = 17"

M181

Medium soft yarn marimba mallet that projects well in the lower half of the instrument. Synthetic core; birch shafts. L = 17"

M182

Medium yarn marimba mallet that is ideal in the lower two-thirds of the instrument. Synthetic core; birch shafts. L = 17"

M183

Medium hard yarn marimba mallet with full tone and excellent clarity throughout the entire range of the instrument. Synthetic core; birch shafts. L = 17"

M184

Hard yarn marimba mallet with medium weight. An ideal choice for the middle to top register. Rubber core; birch shafts. L = 17"

M185

Soft yarn vibrate mallet with a full, lush sound. Virtually no attack. Weighted rubber core; rattan shafts. L = 16"

M186

Medium cord vibrate mallet provides full tone without a lot of attack. Weighted rubber core; rattan shafts. L = 16"

M187

Medium hard cord vibrate mallet that is big in sound without being overbearing. Weighted rubber core; rattan shafts. L = 16"

M188

Hard cord vibrate mallet provides maximum projection and clarity. Weighted rubber core; rattan shafts. L = 16"

M189

Very hard cord vibrate mallet that provides the utmost in articulation. Weighted rubber core; rattan shafts. L = 16"

Marching Keyboard Series

Corpsmaster® keyboard mallets are specifically designed to withstand the demanding playing and environmental requirements of outdoor performance applications.

XYLOPHONE AND BELLS

M61

Hard. 1 1/8" Lexan® ball offers excellent projection for all around use. Two-step design features rugged plastic handles for gripping and control, and fiberglass shafts for maximum rebound, response and durability. L = 15"

M63

Medium. 1 1/2" poly ball on rattan shafts produces a warm sound on xylophone that blends nicely within a keyboard ensemble. L = 14 1/4"

MARIMBA AND VIBES

With medium-heavy heads for great sound quality and projection, these cord wound models are specifically designed to withstand the demanding playing and environmental requirements of outdoor performance applications.

M70

Medium marimba—grey cord. L = 16 1/2"

M71

Hard marimba—black cord. L = 16 1/4"

M75

Medium vibrate—grey cord. L = 15 3/4"

M76

Hard vibrate—black cord. L = 15 3/4"



The Corpsmaster® Indoor Marching Series features drumsticks designed specifically for indoor applications. Each model is engineered to produce a clear attack and a pure sound without unwanted and excessive overtones. In hickory, for strength and durability.



TOM AUNGST INDOOR (STA2)

A reduced version of Tom Aungst's Signature model. Modified to create great sounds for indoor snare. L = 16 5/8", Dia. = .675"



RALPH HARDIMON INDOOR (SRHI)

Quick taper and barrel tip provide great sounds and articulation. L = 16 3/4", Dia. = .675"

RALPHIE JR. (SRHJR)

Scaled down version of the SRH. Perfect for indoor marching and smaller hands of young percussionists. L = 16 1/2", Dia. = .635"

STA2

SRHI

SRHJR

Designed to include the correct tools for producing quality sound at the student level, Education Packs were developed with a "step up" approach. As the student advances from beginner to intermediate, he or she will acquire the essentials for band and orchestra literature.

LAUNCH PAD (LPAD)

A starter kit that includes an SD1 Jr., a 6" practice pad and Vic Firth's Snare Drum Method—Book 1.

EP1

A Vic Firth stick bag equipped with an SD1, M5 and M14.

EP2

A Vic Firth stick bag equipped with an SD1, SD2, M3, M6 and T3.

FRESH APPROACH STARTER PACK (FASP)

Includes an SD1, a 6" practice pad, a Vic Firth Rudiment Poster and A Fresh Approach to the Snare Drum by Mark Wessels. Included with the book are 2 audio accompaniment CD's and an instructional DVD.



LPAD



EP2



EP1



FASP

Practice Pads

Available with soft rubber for quiet practice and with hard rubber for intensifying the workout and hearing each stroke. Single sided pads feature a non-skid rubber base. All feature dense wooden bases for an authentic feel.

PAD6 & PAD12

In single sided with soft rubber (6" and 12")

PAD6D & PAD12D

In double sided with soft and hard rubber (6" and 12")

PAD12H

In single sided with a double surface (12" only)

Drum and Cymbal Mutes

Made of non-slip pure rubber for real action, these mutes make quiet practicing an option on the drum set. Available individually or as a prepack in the following sizes:

INDIVIDUAL

drums: 8", 10", 12", 13", 14", 16", 22"
cymbals: 16-18" and 20-22"
hi-hats

PREPACKS

MUTEPP3

Includes 12", 13", 14", 16", 22", hi-hat and cymbal (2)

MUTEPP4

Includes 10", 12", 14"(2), 22", hi-hat and cymbal (2)



BASSPAD



EXACTOPAD



QUADROPAD-SMALL



SLIMPAD



QUADROPAD-LARGE



STOCKPAD

The Heavy Hitter practice pads were designed to provide the most authentic feel possible. And with features that help the player maximize practice time and avoid developing bad drumming habits, the Heavy Hitter pads are a perfect choice for players of all levels and musical styles!

QUADROPADS

For practicing quads. Spacing is to scale with $\frac{1}{4}$ " rim to rim drums, and pads are laid out accurately for all playing areas—both standard and scrape. Includes two spock pads made of thinner rubber for an authentic feel.

QUADROPAD-SMALL (HHPQS)

For quads with an 8" #1 drum.

QUADROPAD-LARGE (HHPQL)

For quads with a 10" #1 drum.

BASSPAD (HHPBASS)

Original steel "barbell" design mounts on any cymbal stand for vertical and quiet practice of the marching bass drum. The player can see stick angles, stick heights and "side-to-side line up" while practicing on a 14" wide set-up. $\frac{1}{4}$ " thick gum rubber pads for a realistic feel.

STOCKPAD (HHPST)

Wooden base provides the support of a full sized pad, but without the added size and weight. Perfect to carry in a backpack.

SLIMPAD (HHPSL)

Very thin rubber mounted on a sturdy wooden base gives the feel of a contemporary marching snare drum.

KENNY ARONOFF
with Stockpad

EXACTOPAD (HHPPE)

A center playing area helps perfect tip placement, while adjustable guide zones train the player to pull straight back for rim shots and insure symmetrical stick angles. Can sit on a 14" drum.

LAMINATES

Heavy duty mylar laminates are now included with Quadropads and are also available separately to simulate the response and feel of an actual drum.



PAD12 & PAD6

PAD12D & PAD6D
DOUBLE SIDED

PAD12H



DRUM MUTES

ISOLATION HEADPHONES



LITE STIX (LITE)

For the player who is looking for the ultimate in showmanship! Made from select hickory in the design of the American Classic® Rock, Lite Stix maximize the drummer's visual effect without sacrificing the balance and feel of a standard stick. These sticks feature an LED light in the tip for 7 color settings including green, blue, red, violet, aqua, yellow and ice blue, as well as slow, medium and fast strobe effects.

Each pair comes with a charger that plugs into any computer USB port, and a full charge provides a minimum of 4 hours of use. From your garage to the arenas, Lite Stix bring a full spectrum of excitement to your performance! L = 16 5/8", Dia. = .630"

*lighted tip and
butt end with USB plug*



KIDPHONES



DB22

SIH1

ISOLATION HEADPHONES

Developed with Rod Morgenstein, these isolation headphones were designed to protect musicians from the high sound levels associated with their instruments. Prolonged exposure to these excessive levels of noise can have traumatic and lasting effects, including hearing fatigue, tinnitus and permanent hearing loss. These specialty headphones drastically reduce levels of external sound reaching a musician's ears, offering valuable protection from potential damage.

ISOLATION HEADPHONES (DB22)

Non-electronic headphones which reduce overall noise levels by 25 decibels. Ideal for practice.

STEREO ISOLATION HEADPHONES (SIH1)

High quality stereo headphones which reduce overall noise levels by 24 decibels. For live situations or playing along with recorded music at safe sound levels.

KIDPHONES (KIDP)

From the start, caring for kids' hearing is important! These non-electric headphones are specially sized for children and reduce overall noise levels by 22 decibels.



DAVE WECKL with SIH1



With a stick or mallet for every musical situation, it's only natural that Vic Firth offers a line of accessories to solve certain challenges and make every drummer's experience more complete.

VICTAPE

Ultra-thin and absorbent, Victape reduces slippage and provides a comfortable feel. So durable it's reusable.

DRUM KEY (VICKEY)

Stylish, wearable tool of the trade.

STICK CADDY (CADDY)

Easy access to your sticks when you need them. Clamps to any stand or hardware.

BASIC STICK BAG (BSB)

Holds 12 pairs of sticks and a few small accessories...perfect for students! In water resistant nylon. H = 18 1/2", Open width = 17 1/2"

MARCHING SNARE BAG (MSBAG)

Attaches to marching snare drums and holds a spare pair of sticks. Provides easy access during quick stick changes. Water resistant nylon. L = 15 1/4"

DOUBLE MARCHING SNARE BAG (MSBAG2)

Attaches to marching snare drums or multi-tenors and holds two pairs of sticks, brushes or mallets. Provides easy access during quick stick changes. Water resistant nylon. L = 17"

VICPACK

For drummers with more to carry than sticks...a backpack with a detachable stick bag! The backpack features two full-zip padded compartments, one with a removable laptop insert. The stick bag holds 12 pairs of sticks. In a water resistant nylon with heavy duty zippers. L = 21"; Width = 13 1/2"

STICK BAG (SBAG2)

Holds 24 pairs of sticks and mallets, small accessories and sheet music. Features a detachable, backpack-style double strap. Elastic fasteners and retractable clips attach to the floor tom. In water resistant leather-like vinyl. Available in black, camo and skulls. H = 19", Open width = 23"

CONCERT KEYBOARD BAG (CKBAG)

Suspend this bag from the bar post of any keyboard instrument for easy access to mallets and sticks from top or bottom. Additional pockets hold music, accessories and pencils. A corduroy lining and a flap protect mallet heads. In water resistant leather-like vinyl for durability and good looks. L = 25", Open width = 36 1/2", Closed width = 18 1/4"

KEYBOARD BAG (KBAG)

Hangs from the bar post of any keyboard instrument and holds a full complement of mallets and sticks. Designed to facilitate fast mallet changes. Features pockets for music, pencils and accessories. In water resistant nylon. L = 24", W = 27"



BASIC STICK BAG

MARCHING SNARE BAG



DOUBLE MARCHING SNARE BAG



VICPACK

DANNY CAREY
with VICPACK

VICTAPE



VICKEY



STICK CADDY



NEW SKULLS STICK BAG

NEW CAMO STICK BAG



STICK BAG



CONCERT KEYBOARD BAG



KEYBOARD BAG

VICFIRTH.COM

No one gets you closer.

For over a decade, vicfirth.com has brought you unparalleled access to the world's best performances, hottest artists, and most talked about events. Now, we're bringing you closer than ever before. Artist interviews, podcasts, clinics, lessons and more. All shot in HD and all FREE. Don't forget to follow us on Twitter and Facebook to get the latest buzz about new products, new web features, HD downloads, contests, and anything else happening in the world of Vic!



facebook.com/vicfirth.inc



twitter.com/vic_firth

LITERALLY.

actual screen images from our online video collection



1. GUSTAVO AGATIELLO : Berklee College of Music : USA
2. MORGAN AGREN : Mats & Morgan : SWEDEN : ROCK
3. BOBBY ALLENDE : Marc Anthony : USA : CUSTOM
4. RUBÉN ALVAREZ : Latin-Jazz Artist & Clinician : USA
5. THAD ANDERSON : University of Central Florida : USA
6. NICK ANGELIS : Madison Scouts & University of Cincinnati : USA
7. SEVEN ANTONOPOULOS : Opiate for the Masses : USA : ROCK
8. VINNY APPICE : Heaven & Hell : USA : 5B
9. CYRIL ATEF : Matthieu CHEDID ("M") & BUMCELLO : FRANCE : 5A
10. ATTACCA PERCUSSION GROUP : Marc Dinitz, Adam Green & Scott Pollard : USA
11. LEE BARRATT : Gallows : USA : X5A
12. WILLIAM BEATHEA : Norfolk State University : USA
13. SERGIO BELLOTTI : Berklee College of Music : USA
14. LONNY BENOIT : McNeese State University : USA
15. PAUL BERNS : Indianapolis Symphony Orchestra : USA
16. IGNACIO BERROA : Gonzalo Rubalcaba Trio : USA : ASB2
17. LI BIAO Solo Percussionist : CHINA
18. ROGER BIWANDU : I Muvrini/Tribal Jam : FRANCE : 5B
19. MICHAEL BLAND : Paul Westerberg : USA : 5A

20. JAMES BLOODGOOD : Sara Evans : USA : 5ANVG
21. JOHN BOECKLIN : DevilDriver : USA : CMN
22. MIKE BORDIN : Faith No More : USA : ROCK
23. WAYNE BOVENSCHEN : Oklahoma State University : USA
24. BOGIE BOWLES : Joe Bonamassa : USA : CUSTOM
25. SIMON BOYAR : NYU : USA
26. JIMMY BRANLY : Doc Severinsen/Carol Welsman : USA : 5A
27. KARL BRAZIL : James Blunt, Session : ENGLAND : 2B
28. GULLI BRIEM : Mezzo Forte : ICELAND : 55A
29. JEREMY BRYAN : Alesana : USA : 5B
30. BRENDAN BUCKLEY : Shakira : USA : 5AB
31. RICKY BURKHEAD : University of Mississippi : USA
32. BILL CAHN : Nexus : USA
33. WILL CALHOUN : Living Colour : USA : CUSTOM
34. JEFF CALISSI : Eastern Connecticut State University : USA
35. ROEL CALLISTER : Independent : NETHERLANDS : TMB2, TW11, TW12
36. EMMANUELLE CAPLETTE : IMA, Annie Brocoli : CANADA : SJM
37. OMAR CARMENATES : Furman University : USA
38. BRUNO CASTELLUCCI : Independent : BELGIUM : 5A
39. JOEY CASTILLO : Queens of a Stone Age : USA : X5B



40. EGUIE CASTRILLO : Berklee College of Music : USA
 41. LENNY CASTRO : Independent : USA : SAAC
 42. JIMMY CHAMBERLIN : SKYSAW : USA : 5B
 43. NDUGU CHANCLER : University of Southern California : USA
 44. MARCIE CHAPA : Beyonce : USA : SAA
 45. KIT CHATHAM : Cirque du Soleil : USA
 46. PIUS CHEUNG : Solo Marimbist : USA
 47. MINO CINELU : Independent : USA : 5A, SPD
 48. MIKE CLARK : Independent : USA : 5A
 49. CHRIS COLEMAN : New Kids On The Block : USA : 3A
 50. GRANT COLLINS : Independent : AUSTRALIA : CUSTOM
 51. KIRK COVINGTON : Cpt. Kirk/Scott Kinsey Group : USA : AJ3, 5B
 52. JON CRABIEL : Butler University : USA
 53. SCOTT CRAGO : Eagles : USA : SD1
 54. CHAD CROMWELL : Neil Young : USA : 85A
 55. GLEN CROSBY : Arizona Academy : USA
 56. PAULINHO DACOSTA : Independent : USA : SPD
 57. ZACH DANZIGER : Mister Barrington/Domingo Dimanche : USA : 5A
 58. JEFF DAVIS : Independent : USA : SDAV
 59. NATHAN DAUGHTREY : Percussionist & Composer : USA

60. HENRIQUE DE ALMEIDA : Author & Clinician : USA
 61. JUAN DE LA OLIVA : Independent : SPAIN : 5B
 62. JAMES DEITZ : Solo & Chamber Percussionist : USA
 63. BRAHAM DEMBAR : Indianapolis Symphony Orchestra : USA
 64. KENWOOD DENNARD : Berklee College of Music : USA
 65. DAVID DERGE : Musicians Institute (PIT) : USA
 66. MARKO DJORDJEVIC : Sveti/Clarence Spady : USA : AAJ1
 67. JEAN DOLABELLA : Sepultura : BRAZIL : 2B
 68. MIKE DOLBEAR : Author & clinician : USA
 69. JOHN DORSEY : Eastern Michigan University : USA
 70. SHAWN DROVER : Megadeth : USA : 1A
 71. MATTHEW DUVALL : eighth blackbird : USA
 72. RANDY EBRIGHT : Molotov : MEXICO : 5BN
 73. DAVE ELITCH : The Mars Volta : USA : 5B
 74. ADRIAN ERLANDSSON : Paradise Lost : SWEDEN : X5B
 75. SULLY ERNA : Godsmack : USA : ROCK
 76. ANTHONY FALCONE : University of Nebraska : USA
 77. DOM FAMULARO : Drumming's Global Ambassador : USA
 78. ANTON FIG : Late Night with David Letterman : USA : CUSTOM
 79. VERA LUCIA FIGUEIREDO : Independent : BRAZIL : CUSTOM



80. LARRY FINN : Berklee College of Music : USA
 81. COTE FONCEA : Lucy Bell : CHILE : 1A, 5B
 82. SAMUEL FORMELL : Los Van Van : CUBA : 5A, SAA2
 83. JON FOX : Singapore Symphony & Yong Siew Toh Conservatory of Music : USA
 84. ANGEL FRETTE : Instituto Universitario, Patagónico de las Artes : ARGENTINA
 85. IAN FROMAN : Berklee College of Music : USA
 86. CHRIS FRYAR : Zac Brown Band : USA : 5B
 87. KURT GARTNER : Kansas State University : USA
 88. GREG GIANNASCOLI : Solo Marimbist Juilliard Pre-College : USA
 89. DANIEL GLASS : Author & Clinician : USA
 90. GORDON GOTTLIEB : Percussionist & Clinician : USA
 91. JOSEPH GRAMLEY : University of Michigan : USA
 92. TREY GRAY : Brooks & Dunn : USA : SGB
 93. MATT GREINER : August Burns Red : USA : 3A
 94. DONNY GRUENDLER : Musicians Institute (PIT) : USA
 95. MARK GUILIANA : BEAT MUSIC, Meshell Ndegeocello : USA : SSM
 96. RALF GUSTKE : Independent : GERMANY : CUSTOM
 97. JAMEY HADDAD : Berklee College of Music : USA
 98. SKIP HADDEN : Berklee College of Music : USA
 99. WOLFGANG HAFFNER : Independent : GERMANY : 5A

100. REX HARDY : Mary J. Blidge : USA : X5B
 101. JASON HARNELL : Musicians Institute (PIT) : USA
 102. ED HARRISON : Lyric Opera of Chicago & Roosevelt University : USA
 103. GAVIN HARRISON : Porcupine Tree : ENGLAND : ROCKVG
 104. ROYAL HARTIGAN : UMASS Dartmouth : USA
 105. STEVE HASS : Manhattan Transfer, Ravi Coltrane : USA : CUSTOM
 106. STEVE HEMPHILL : Northern Arizona University : USA
 107. MATT HENLEY : Michigan State University : USA
 108. JON HENSON : Western Carolina University : USA
 109. CLAUS HESSLER : Independent : GERMANY : JM
 110. CRAIG HETRICK : Indianapolis Symphony Orchestra : USA
 111. GRAHAM HOPKINS : Independent : IRELAND : X5B
 112. STEVE HOUGHTON : Indiana University, Author & Performer : USA
 113. WILL HUDGINS : Boston Symphony Orchestra : USA
 114. RALPH HUMPHREY : Babaganoush : USA : SAJ
 115. MICHELLE HUMPHREYS : Shepherd University & Morgan State University : USA
 116. ANDY HURLEY : Fallout Boy : USA : CUSTOM
 117. SUSIE IBARRA : Electric Kulintang, Mephista : USA : 5A, SD4
 118. TRIS IMBODEN : Chicago : USA : X5A
 119. RALPH IRIZARRY : Ruben Blades : USA : TMB1



120. MIKE JACKSON : Mission Viejo HS : USA
 121. SHAYLOR JAMES : Florida A&M University : USA
 122. BOBBY JARZOMBEK : Halford : USA : HD9
 123. PAUL W. JOHN JR. : Alicia Keys : USA : AS5B
 124. JEFF JONES : University of Bridgeport : USA
 125. LARRY JONES : Prairie View A&M University : USA
 126. TIMOTHY JONES : University of Nevada, Las Vegas : USA
 127. JI HYE JUNG : University of Kansas : USA
 128. AYANO KATAOKA : University of Massachusetts, Amherst : USA
 129. MIKA KARPPINEN : HIM : FINLAND : CIM
 130. KARI KLIER : Texas State University : USA
 131. GEORGE KOLLIAS : Nile : GREECE : 55A
 132. KUNIHICO KOMORI : Solo Marimbist : JAPAN
 133. JASON KOONTZ : Eastern Kentucky University : USA
 134. DAVE LANGGUTH : Nelly Furtado : CANADA : 5B
 135. EDUARDO LEANDRO : Stony Brook University : USA
 136. JENNIFER LEDGER : Skillet : USA : 3A
 137. JEFF LEE : Mason Entertainment Group : USA
 138. TERRY LONGSHORE : Southern Oregon University : USA
 139. SHANNON LUCAS : Black Dahlia Murder : USA : X5AN

140. JOHN MACALUSO : ARK, Independent : USA : SOH
 141. DAVE MACKINTOSH : Dragonforce : ENGLAND : 7AN
 142. PETE MAGADINI : University of the Pacific and Author : USA
 143. MARASSA DUO : Jim Armstrong & Nicholas Papador : USA
 144. MIKE MARSH : Dashboard Confessional : USA : X5B
 145. BRIAN S. MASON : Morehead State University : USA
 146. ADAM MASON : University of Lethbridge : USA
 147. ROY MAYORGA : Stone Sour : USA : ROCK
 148. CORT MCCLAREN : C. Alan Publications : USA
 149. DAVE MCAFEE : Toby Keith/Studio : USA : 5BN
 150. JASON MCGERR : Death Cab For Cutie : USA : 5A
 151. MARVIN MCQUITTY : Israel Houghton : USA : X5A
 152. MEEHAN/PERKINS : Todd Meehan & Doug Perkins : USA
 153. GABRIELE (LELE) MELOTTI : Ramazzotti : ITALY : 5A
 154. RAPHAEL MERCIER : Mass Hysteria : FRANCE : CUSTOM
 155. JOSEPH "ZIGABOO" MODELISTE : The Meters : USA : 5A
 156. FLO MOUNIER : Cryptopsy : CANADA : X5B
 157. IAIN MOYER : The Cadets & University of Northern Alabama : USA
 158. CRIZ MOZZATI : Lacuna Coil : ITALY : 5A
 159. VALERIE NARANJO : SNL, The Lion King : USA : SAA2



160. ALBERTO NETTO : Berklee College of Music : USA
 161. TOM NEVILL : The University of Texas at Brownsville : USA
 162. JOST NICKEL : Marc Sway, Ayak : GERMANY : 5B
 163. FRANK ODDIS : Morehead State University : USA
 164. PEDRO OREY : Bethune-Cookman University : USA
 165. SEAN PADDOCK : Kenny Chesney : USA : X5B
 166. JOHN PARIS : Earth, Wind & Fire : USA : 8D
 167. RALPH PETERSON : Berklee College of Music : USA
 168. JULIUS PETRUS : Independent : SLOVAK REPUBLIC : 85A, 8D
 169. SCOTT PHILLIPS : Creed : USA : X5B
 170. DAFNIS PRIETO : Si O Si Quartet : USA : SD4
 171. STEPHEN PRIMATIC : Armstrong Atlantic State University : USA
 172. ZBIGNIEW (INFERNO) PROMINSKI : Behemoth : POLAND : X5B
 173. DAVIDE RAGAZZONI : Angelo Branduardi : ITALY : 5A
 174. BILL RICE : James Madison University : USA
 175. BLAKE RICHARDSON : Between The Buried And Me : USA : 3A
 176. MARK RICHARDSON : Feeder : ENGLAND : 2B
 177. HERLIN RILEY JR. : Independent : USA : 5A
 178. TOMM ROLAND : University of Nebraska, Omaha : USA
 179. CHRIS ROMANOWSKI : Heavy Hitter Pads Co-Designer : USA

180. DOUG ROSENER : Auburn University : USA
 181. SHERRY RUBINS : University of Texas at San Antonio : USA
 182. FELIX SABAL LECCO : Independent : FRANCE : CUSTOM
 183. DAVID SALINAS : Musicians Institute (PIT) : USA
 184. BOBBY SANABRIA : Independent : USA : X5A
 185. NEIL SANDERSON : Three Days Grace : CANADA : SDC
 186. JACKIE SANTOS : Berklee College of Music : USA
 187. MICHAEL SCHACK : Independent : BELGIUM : 5B
 188. CASEY SCHEUERELL : Berklee College of Music : USA
 189. GERALD SCHOLL : Wichita State University, Wichita Symphony Orchestra : USA
 190. MARK SCHULMAN : Pink : USA : X5B
 191. GEORGE SCHWINDT : Flogging Molly : USA : SD1
 192. BEN SESAR : Brad Paisley : USA : HD9
 193. ALEX SHELNUTT : A Day to Remember : USA : X5B
 194. CHUCK SILVERMAN : Musicians Institute (PIT) : USA
 195. TONY "THUNDER" SMITH : Berklee College of Music : USA
 196. NEAL SMITH : Berklee College of Music : USA
 197. SŌ PERCUSSION : Adam Sliwinski, Jason Treuting, Josh Quillen, & Eric Beach : USA
 198. SAMUEL Z. SOLOMON : Boston Conservatory & Boston University : USA



199. **ROD THOMAS SQUANCE** : University of Calgary : **CANADA**
 200. **JOHN "JABO" STARKS** : Funkmasters : **USA : AJ6**
 201. **DAVID STEINQUEST** : Austin Peay State University : **USA**
 202. **OLIVER STIEDLE** : Independent : **GERMANY : 5A**
 203. **SVET STOYANOV** : University of Miami : **USA**
 204. **ANDY STRACHAN** : The Living End : **AUSTRALIA : 1A**
 205. **CLYDE STUBBLEFIELD** : Funkmasters : **USA : 5ASB**
 206. **JASON SUTTER** : Foreigner/Chris Cornell : **USA : 5B**
 207. **DANIIL SVETLOV** : [AMATORY] : **RUSSIA : X5A**
 208. **BOB TAMAGNI** : Berklee College of Music : **USA**
 209. **JOEL TAYLOR** : Musicians Institute (PIT) : **USA**
 210. **THOMAS TAYLOR** : North Carolina Central University : **USA**
 211. **TOM TEASLEY** : Levine School of Music : **USA**
 212. **JOHN TEMPESTA** : The Cult : **USA : 5B**
 213. **THIRD COAST PERCUSSION** :
 David Skidmore, Robert Dillon, Owen Clayton Condon, Peter Martin : **USA**
 214. **IAN "IANTO" THOMAS** : Eric Clapton : **ENGLAND : SJD**
 215. **GWEN BURGETT THRASHER** : Michigan State University : **USA**
 216. **ANTONIO TRAPANOTTO** : Soledad Pastoruti : **ARGENTINA : AS8D**
 217. **SCOTT TRAVIS** : Judas Priest : **USA : CMN**

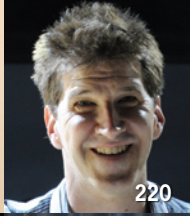
For a complete list of Vic Firth Artists, go to VICFIRTH.COM



218



219



220



221



222



223



224



225



226



227



228



229



230



231



232



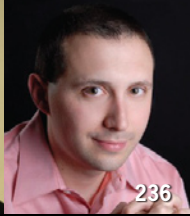
233



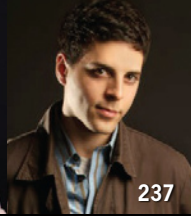
234



235



236



237

218. MICHAEL VARNER : University of Texas at Arlington : USA

219. JONATHAN WACKER : East Carolina University : USA

220. CHAD WACKERMAN : Independent : USA : 5BB

221. JOHN WACKERMAN : Independent : USA : X5A

222. MICHAEL WALDROP : Eastern Washington University : USA

223. MARK WALKER : Berklee College of Music : USA

224. JEFF "TAIN" WATTS : Independent : USA : 5AVG

225. JON WEBER : Michigan State University : USA

226. NORM WEINBERG : University of Arizona : USA

227. CHRISTOPHER WILLIAMS : Baltimore Symphony Orchestra : USA

228. DANIEL WILLIAMS : The Devil Wears Prada : USA : 5B

229. COLIN WOOLWAY : Drumsense : USA

230. JOHN WOOTON : University of Southern Mississippi : USA

231. WUV : P.O.D. : USA : CUSTOM

232. JOHN WYSOCKI : Staind : USA : X5B

233. JIM YAKAS : University of Texas at Arlington : USA

234. TIM YEUNG : Morbid Angel : USA : X5AN

235. YOSUKE YOKOYAMA : Musicians Institute (PIT) : JAPAN

236. PETER ZAMBITO : Lincoln University : USA

237. MICHAEL ZELL : Annapolis Symphony Orchestra : USA

VIC FIRTH ARTISTS

99



WWW.VICFIRTH.COM

65 Sprague Street
Boston, MA 02136
P 617 364 6869
F 617 364 2571

Manufactured using 10% Post
Consumer Waste Recycled Paper.
Please recycle this catalog.
Made in the USA

VIC FIRTH 
LEADING THE WORLD
ONE PAIR AT A TIME