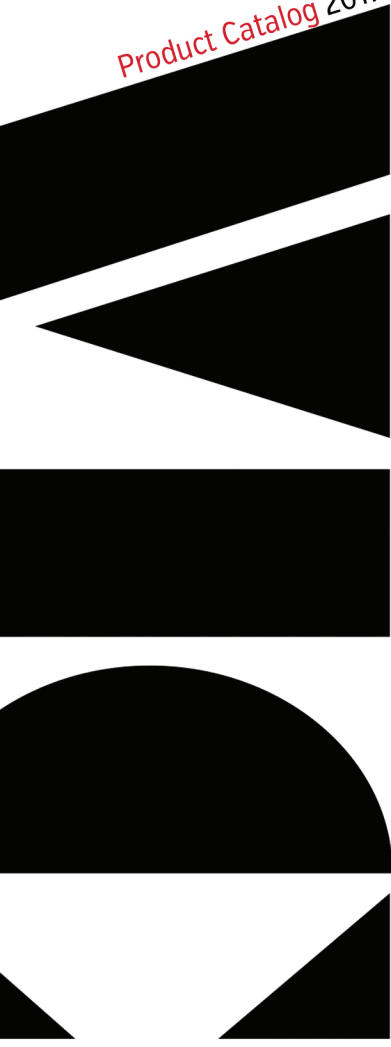


Product Catalog 2017



# Superior DESIGN. Superior FEEL. Superior SOUND.

## THE VIC FIRTH DIFFERENCE

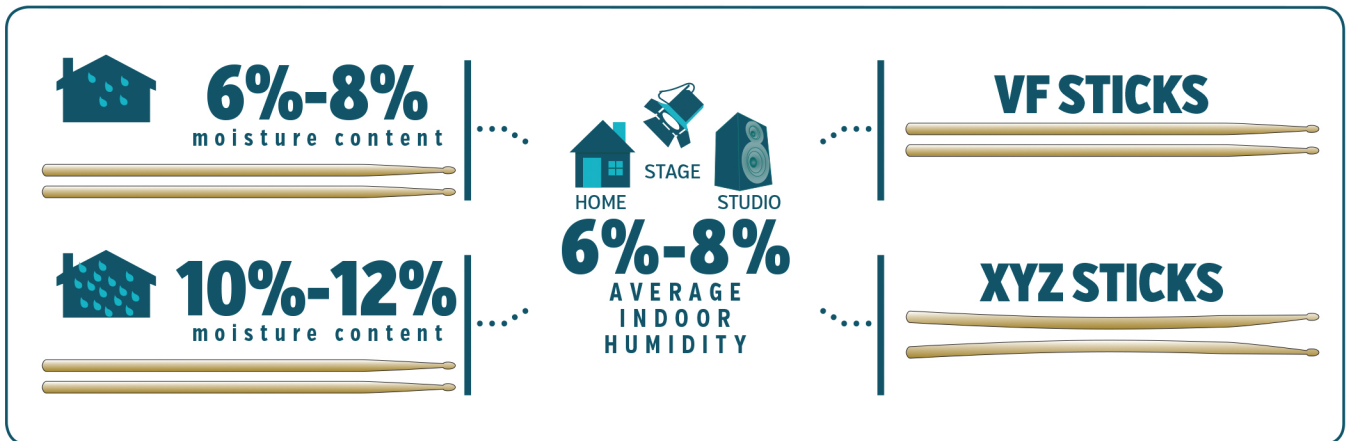
### STRAIGHTNESS IS EVERYTHING.

CONTROLLING MOISTURE CONTENT & WARPAGE IS KEY IN OUR PROCESS.



### WHY DO STICKS WARP?

Sticks warp when they lose moisture. Sticks manufactured with 6%-8% moisture content come out of the factory with very little moisture to lose. On the other hand, sticks that are manufactured to 10%-12% moisture content have a fair amount of evaporating to do before they reach average indoor humidity, which is 6%-8%. It is this post-manufacturing water loss that warps a drumstick.

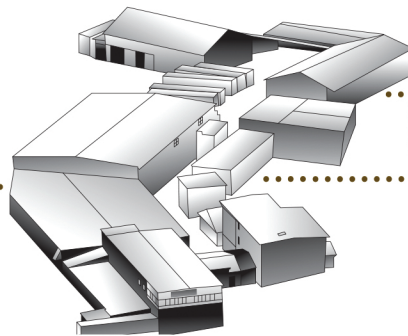


### OUR ANTI-WARP PROCESS

Wood is inspected for straightness throughout the manufacturing process, not just at the end. Any wood that does not meet our stress and warpage standards goes to our boiler to heat the kilns.

**3.** Dowels are **gradually reduced in size and shape** to minimize stress until they are sanded and straight, and ready for the grinder.

This is how pool cue manufacturers produce a 5-foot long piece of wood that is straight!



**1.** Boards and squares are **sawn on-site** and sent to the kiln.

**2.** Sticks are dried for **10 days** in our **on-site kiln**.





Sustainably sourced  
**2.45 : 1**

2.45 new Appalachian Hardwood trees grow naturally for every one that is harvested or dies.\*

Net annual growth has been increasing for more than fifty years.

Responsible sourcing ensures hickory and other Appalachian hardwoods will be around for generations to come.

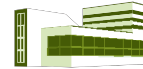
*\*USDA data*

**90%** of our sticks are made from hickory



**We strive to use every scrap of wood.**

Our state of the art dust collection system increases our supply of wood-based fuel and decreases our dependence on fossil fuels.



Scrap and sawdust are sent to wood-fired boiler



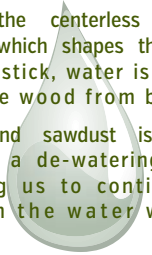
Steam heats our buildings and fires our kilns

Boiler generates steam

**96%** of the water we use is reclaimed

During the centerless grinding process which shapes the profile of each stick, water is used to keep the wood from burning.

Water and sawdust is filtered through a de-watering press, allowing us to continuously reclaim the water we use.



**WE ARE PROUD SUPPORTERS OF SUSTAINABLE FORESTRY:**



**WE CARE ABOUT OUR PLANET.**

**AND HAVE BEEN COMMITTED TO DOING OUR PART FOR DECADES.**

**IT'S PART OF OUR DNA.**

Since **1992**



We were the first company to package paired sticks together in paper sleeves which are now the industry standard—eliminating millions of plastic bags from landfills every year.

The **clear finish** on our sticks is free of materials listed by EPA as hazardous air pollutants.



Our stick sleeves and catalogs are printed by our **FSC certified** supplier using wind power and vegetable based inks.



**Recycling matters.**

All our cardboard, paper and metal is sorted. The rest goes to a zero sort single-stream recycling program.

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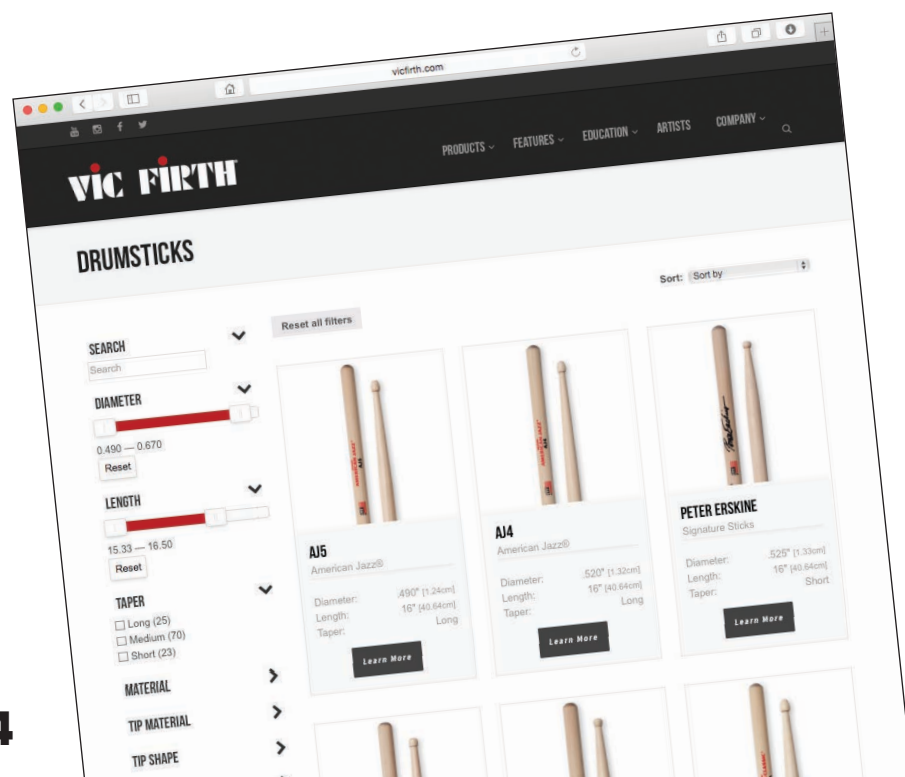
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## FIND YOUR PERFECT PAIR®

Check out the Stick Selection Guide at the all new **VICFIRTH.COM**

Compare over 200 different models to find the sticks that best meet your style and taste!

Sort by:

- Diameter
- Length
- Taper
- Material
- Tip Material
- Tip Shape
- Finish
- Color



# DRUMSTICKS



## AMERICAN CLASSIC® HICKORY WOOD STICK

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.



The Vic Firth 5A is the number one selling stick in the world.

### KIDSTICKS (KIDS)

#### also in PINK (KIDSPINK)

Engineered to make playing easy for the very young drum set player—ages 3 to 8. Produces a quality sound. 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 $\frac{1}{2}$ ", Dia. = .530"

### 7A

Tear drop tip. Perfect for light jazz and combo. L = 15 $\frac{1}{2}$ ", Dia. = .540"

### 8D

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

### X8D

Perfect for the 8D player looking for more reach and leverage. L = 16 $\frac{1}{2}$ ", Dia. = .540"

### 85A

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

### 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 $\frac{1}{2}$ ", Dia. = .563"

### 5A

also in BLACK (5AB), WHITE (5AW) and PINK (5AP)  
Tear drop tip for rich cymbal sounds. The #1 stick in the world—great for every style of music! L = 16", Dia. = .565"

### EXTREME 5A (X5A)

Like the 5A, with more power and reach. L = 16 $\frac{1}{2}$ ", 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"

### EXTREME 55A (X55A)

An extended version of our popular 5A/5B hybrid, the 55A. L = 16 $\frac{1}{2}$ ", Dia. = .580"

### 5B

#### also in BLACK (5BB), WHITE (5BW)

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

### EXTREME 5B (X5B)

Like the 5B, with more power and reach. L = 16 $\frac{1}{2}$ ", Dia. = .595"

### EXTREME 55B (X55B)

A 5B with increased shaft thickness and length. Leverage and power with great feel! L = 16 $\frac{1}{2}$ ", Dia. = .610"

### F1

Medium round tip with a short tapered neck. Great for fusion or electric jazz. L = 16 $\frac{3}{16}$ ", Dia. = .580"

### 3A

Barrel tip produces bright, articulate cymbal sounds. Great for light rock and fusion. L = 16 $\frac{3}{16}$ ", Dia. = .580"

### 1A

Extra long with a "Taj Mahal" tip. Powerful, fast and responsive. L = 16 $\frac{3}{16}$ ", 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 $\frac{1}{4}$ ", Dia. = .610"

### 2B

Tear drop tip. Ideal for heavy rock, band and practice. L = 16 $\frac{1}{4}$ ", Dia. = .630"

### ROCK

Oval tip for a full sound. Great for rock and band. L = 16 $\frac{5}{8}$ ", Dia. = .630"

### METAL (CM)

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





7AN

8DN

5AN

X5AN

5BN

X5BN

3AN

2BN

ROCKN

CMN

## AMERICAN CLASSIC® HICKORY NYLON TIP

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 drums 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 = 15½", 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 = 16½", 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 = 16½", Dia. = .595"

### 3AN

Barrel tip produces bright, articulate cymbal sounds. Great for light rock and fusion. L = 16¾", Dia. = .580"

### 2BN

Tear drop tip. Ideal for heavy rock, band and practice. L = 16¼", Dia. = .630"

### ROCKN

Oval tip. Great for rock and band. L = 16¾", Dia. = .630"

### METAL N (CMN)

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

## INJECTION MOLDED NYLON TIPS

**VIC FACT**

*Vic pioneered the process of injection molding nylon tips onto drumsticks. By fusing the nylon with the wood, tips are guaranteed not to chip or fly off. The injection process also makes it possible to create complex, precision shapes that match their wood tip counterparts exactly.*



Cutaway showing injection molded nylon tip

**Vic Grip is an anti-slip drumstick coating that provides a comfortable and slip resistant grip to our top selling American Classic® models. The 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!**

### 7AVG

L = 15½", Dia. = .540"

### 5AVG

L = 16", Dia. = .565"

### X5AVG

L = 16½", Dia. = .565"

### 5BVG

L = 16", Dia. = .595"

### X5BVG

L = 16½", Dia. = .595"

### 2BVG

L = 16¼", Dia. = .630"

### ROCKVG

L = 16¾", Dia. = .630"

### 7ANVG

L = 15½", Dia. = .540"

### 5ANVG

L = 16", Dia. = .565"

### X5ANVG

L = 16½", Dia. = .565"

### 5BNVG

L = 16", Dia. = .595"

### X5BNVG

L = 16½", Dia. = .595"

### 2BNVG

L = 16¼", Dia. = .630"

### ROCKNVG

L = 16¾", Dia. = .630"

# VIC GRIP



## AMERICAN CLASSIC® HICKORY SPECIALTY

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.

### 5A BARREL (5ABRL)

Our classic 5A design, featuring a proportionately perfect barrel shaped tip. An impeccably balanced stick creating supreme clarity with beautiful tone. L = 16", Dia. = .565"

### 5B BARREL (5BBRL)

A 5B profile with a barrel shaped tip. The reduced surface area of the tip provides a more focused cymbal sound while retaining great playability and versatility. L = 16", Dia. = .595"

### 5A SILVER BULLET (5ASB)

The aluminum tipped Silver Bullet provides 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. L = 16", Dia. = .565"

### 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 3/8", Dia. = .565"

### KINETIC FORCE

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).

### 5A HINGESTIX® (5AHS)

The # 1 stick in the world, with HingeStix® technology. Designed as a learning tool to force correct grip technique. The perfect choice to get it right from the start! L = 16", Dia. = .565"

## SHŌGUN®

The SHŌGUN® line is made from Japanese white oak, a denser wood with a more rigid response than hickory, providing a full drum sound and strong rhythmic projection. The hardness of the wood tip creates a brighter cymbal sound and gives excellent definition during intricate ride patterns. This unique wood also produces an incredible cross-stick tone that really cuts through.

SH05A  
L = 16", Dia. = .565"

SH05B  
L = 16", Dia. = .595"



## TITAN™

Quite possibly the most durable sticks ever! Designed with a revolutionary technology to maximize durability and playability, the Titan™ is made from an advanced aerospace-grade carbon fiber composite. Remarkably consistent in weight and pitch, the Titan™ provides superior durability without sacrificing the feel and familiarity of a wood stick.

The Titan™ features the design of the American Classic® 5B, one of the world's most popular models! Aggressively tested by professional drummers in practice, recording and performance, this stick lasts significantly longer than traditional wood models.

TI5B  
L = 16", Dia. = .595"



AJ1

AJ2

AJ3

AJ4

AJ5

AJ6

## AMERICAN JAZZ

Developed for the player who is looking for ultimate rebound on the drums and cymbals, 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"

AS7A

AS8D

AS5A

AS5B

## AMERICAN SOUND

The American Sound® series features our most popular American Classic® models, but with a full round tip. The surface area of the round tip brings increased focus and clarity to the drums and cymbals.

### AS7A

L = 15½", Dia. = .540"

### AS8D

L = 16", Dia. = .540"

### AS5A

L = 16", Dia. = .565"

### AS5B

L = 16¾", Dia. = .595"

## STONES VS LATHES

**VIC FACT**

For over 20 years, Vic has used state-of-the-art, custom built centerless grinders to shape VF sticks. Sticks shaped by a grindstone have less warpage, and can be cut into complex shapes with unparalleled consistency.

**NEW**

## MODERN JAZZ COLLECTION

Some secrets are too good to keep quiet. Over the years and in collaboration with some of the world's top artists, the design team at Vic has produced thousands of prototypes ranging from the highly experimental to the straight-ahead. This has been our secret playground. The MJC have been staples in our back room for years – and while the name says 'Modern Jazz', we've found they are exceptional in almost any musical setting.

Never before available to the public, these five models were developed collaboratively with drummers on the cutting edge of "America's Original Art Form", including Jeff Ballard, Greg Hutchinson, Joe McCarthy and Lewis Nash.

### MJC1

A slightly elongated 55A shaft with a medium taper and oval tip. The thicker diameter helps deliver a little more weight and emphasis to the ride cymbal. L = 16½", Dia. = .580"

### MJC2

Slightly thinner than the 5A with an extra long taper for unbelievable response and playability. Long arrow tip for a broad surface area, perfect for complex overtones on cymbals. L = 16", Dia. = .550"

### MJC3

An 8D shaft with a little extra length for a great up-front feel. Well-balanced with a medium taper, proportionate neck and oval tip. L = 16¾", Dia. = .540"

### MJC4

The unmistakable sound and feel of maple! A 5B diameter with a long taper for great rebound. Small barrel tip provides a focused cymbal sound. L = 16¾", Dia. = .595"

### MJC5

An 8D shaft with a medium taper for great balance. Unique nylon tip marries elements of a barrel and an oval, for bright and well-defined cymbal sounds. L = 16", Dia. = .540"

MJC1

MJC2

MJC3

MJC4

MJC5





## AMERICAN CUSTOM<sup>®</sup> MAPLE

The American Custom<sup>®</sup> 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.

### SD1 GENERAL

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

### SD1 JR.

A scaled down version of our SD1 General. Perfect for a young student's hands. L = 15<sup>1</sup>/<sub>16</sub>", Dia. = .615"

### SD2 BOLERO

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

### SD4 COMBO

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

### SD5 ECHO

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

### 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<sup>1</sup>/<sub>4</sub>", Dia. = .635", Felt ball = 1<sup>1</sup>/<sub>4</sub>" 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<sup>1</sup>/<sub>4</sub>", Dia. = .610"

### SD10 SWINGER

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

### SD11 SLAMMER

Arrowhead tip cuts with minimum effort. L = 16<sup>1</sup>/<sub>4</sub>", 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<sup>3</sup>/<sub>8</sub>", Dia. = .635", Felt ball = 1<sup>1</sup>/<sub>4</sub>" x 1"

### SD1 HINGESTIX<sup>®</sup> (SD1HS)

The #1 concert snare stick in the world, with HingeStix<sup>®</sup> technology. Designed as a learning tool to force correct grip technique. The perfect choice to get it right from the start! L = 16<sup>3</sup>/<sub>8</sub>", Dia. = .635"

SD1 HingeStix<sup>®</sup> technology was designed by Vic Firth as a learning tool to force correct grip technique.



## AMERICAN HERITAGE<sup>®</sup> MAPLE



American Heritage<sup>®</sup> drumsticks feature the dimensional specifications of our most popular American Classic<sup>®</sup> 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<sup>®</sup> 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<sup>1</sup>/<sub>2</sub>", 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"





→ **SIGNATURE SERIES**



In the early 1980's, Vic and Steve Gadd began working together on a top-secret new project: a signature drumstick. A true design collaboration between two legendary world class artists had never been done before in the drumstick industry.

To this day, each signature stick we make is conceived with the same care and respect for artistry and musicality. Each Signature Series model was conceived through extensive research and collaboration with the world's finest drummers from a variety of musical styles. The designs reflect their musical requirements in terms of feel, sound projection and cymbal color. Vic's Signature Series truly puts the artist's personal touch into your hands!

All colored sticks feature a clear, natural tip. All sticks are hickory unless otherwise noted.



**CARMINE APPICE (SCALTD)**

A tear drop tip at one end and a large heavy tip at the butt. Great back beat power. For a limited time, dipped in black paint with a gold foil logo commemorating his fifty years in the industry. L = 15<sup>15</sup>/<sub>16</sub>", Dia. = .595"



**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<sup>1</sup>/<sub>2</sub>", Dia. = .595"



**CARTER BEAUFORD (SBEA2)**

Combines a 5B shaft with an extended taper and elongated oval wood tip. The result is a design that provides superior response, sound and versatility. L = 16", Dia. = .595"



**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<sup>5</sup>/<sub>8</sub>", Dia. = .625"



**GREGG BISSONETTE (SGB)**

A beefed-up 2B featuring a heavy shoulder and neck. L = 16<sup>1</sup>/<sub>4</sub>", Dia. = .620"

**GREGG BISSONETTE "BACKBEAT" (SGB2)**

A 5B shaft with a front-end loaded neck and tip for a full sound on the bell of the ride. Vic Grip for a confident backbeat and big drum sounds. A great all-around stick choice. L = 16", Dia. = .590"





**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"



**TERRY BOZZIO "PHASE 1" (STB1)**

Long and thin for speed and response. Helmet shaped tip provides boldness on toms, brilliance on cymbals. L = 16 3/4", Dia. = .550"



**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"



**CINDY BLACKMAN**



**TERRY BOZZIO**



**MATT CAMERON**

# SIGNATURE SERIES



**DANNY CAREY**



**KEITH CARLOCK**



**BILLY COBHAM**



**CHRIS COLEMAN**

**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



**KEITH CARLOCK (SKC)**

Compressed teardrop tip for a precise sound. Fast sloping taper creates a superior bounce that makes playing doubles and singles virtually effortless. L = 16", Dia. = .555"



**BILLY COBHAM (SBC)**

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



**CHRIS COLEMAN (SCOL)**

With a short taper and an oval tip, this stick is bold in its design and allows the player to create a full tone on drums and cymbals. L = 16 3/8", Dia. = .615"





**JACK DEJOHNETTE (SJD, SJDN)**  
A stretch 5A for extra reach. Great for jazz and fusion. In wood or nylon tip. L = 16<sup>9</sup>/<sub>16</sub>", Dia. = .565"



**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)**  
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"



**STEVE GADD (SSG, SSGN)**  
Barrel tip for a great recording sound. In wood or nylon tip. L = 15<sup>3</sup>/<sub>4</sub>", Dia. = .550"



**JACK DEJOHNETTE**

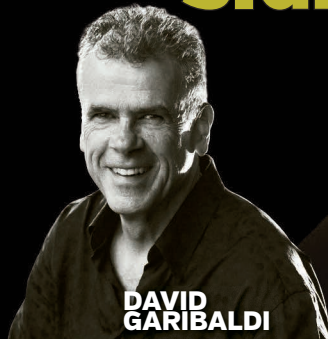


**PETER ERSKINE**

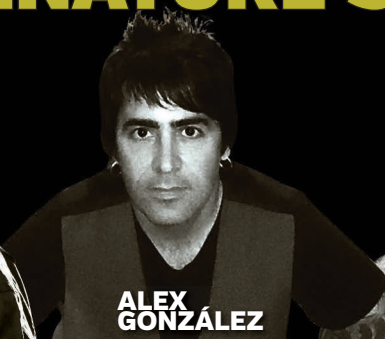


**STEVE GADD**

## SIGNATURE SERIES



**DAVID GARIBALDI**



**ALEX GONZÁLEZ**



**MATT GREINER**

**DAVID GARIBALDI (JM)**  
Barrel tip and extra long taper for great cymbal and rim shot response. L = 16<sup>7</sup>/<sub>16</sub>", Dia. = .560"



**ALEX GONZÁLEZ (SAG)**  
Features a barrel shaped nylon tip on a 5B shaft. Powerful and articulate. L = 16<sup>5</sup>/<sub>8</sub>", Dia. = .600"



**MATT GREINER (SGRE)**  
Medium diameter, extended length and elongated taper. Dry-tumbled for a smooth and organic feel. No added finish! L = 16<sup>7</sup>/<sub>16</sub>", Dia. = .585"







**OMAR HAKIM (SOH)**

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



**GAVIN HARRISON (SHAR2)**

An elongated ROCK shaft with a blended taper and tip, delivering an ideal combination of power and playability. Features a royal blue matte paint in the gripping area for a unique feel. L = 16 1/8", Dia. = .630"

**SIGNATURE SERIES PROCESS**

**VIC FACT**

Collaborations often take many months, going back and forth with each artist to make sure the final stick meets the artist's precise requirements and will feel perfect in your hands too.



**OMAR HAKIM**

**GAVIN HARRISON**

**SIGNATURE SERIES**



**GERALD HEYWARD**

**TOMMY IGOE**

**AKIRA JIMBO**

**GERALD HEYWARD (SGH)**

Features a barrel tip and plenty of length with a short taper for really laying into a groove. L = 16 1/16", Dia. = .570"



**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"



**AKIRA JIMBO (SAJ)**

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





**STEVE JORDAN (SJOR)**  
Light and long for great touch and sound around the drums and cymbals. L = 16½", Dia. = .525"



**GEORGE KOLLIAS (SGK)**  
Blends elements of the popular 5A & 5B models. A classic barrel-shaped tip delivers a clear cymbal sound and full drum tone. L = 16", Dia. = .585"



**ABE LABORIEL JR. (SAL)**  
Long and thick for plenty of power. Gradual taper delivers great rebound and overall feel. L = 17", Dia. = .630"



# SIGNATURE SERIES



**THOMAS LANG (STL)**  
A large shaft and oversized tear drop tip speak loudly and clearly. Designed to produce a thunderous sound!  
L = 16¾", Dia. = .650"



**JEN LEDGER (SLED)**  
Features a 16½" length for an "extreme" feel. Unique medium-length taper flanges back out into a bold tear drop tip for excellent response and clear sounds on drums and cymbals. L = 16½", Dia. = .588"



**PETE LOCKETT (SLOC)**  
Very small round bead for extremely defined sound. Designed as a double-ended stick for multi-purpose use. Great for drum set, electronics, timbales, metallic percussion and more! L = 16", Dia. = .585"



**RAY LUZIER (SRL)**  
An oval tip stick designed with a thick neck and short taper. Combining a 5B shaft with the tip and taper of a ROCK. Can survive heavy back beats while still creating great sound and feel. L = 16¾", Dia. = .595"





**HARVEY MASON (SHM)**

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

**HARVEY MASON "THE CHAMELEON" (SHM3)**

Subtle barrel bead creates extremely articulate cymbal quality and full, clean sound on drums. Versatile with great feel and musical expression. L = 16 $\frac{3}{8}$ ", Dia. = .540"



**JOJO MAYER (SJM)**

Designed to offer a big sound and feel without a lot of weight. L = 15 $\frac{21}{64}$ ", Dia. = .577"



**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"



**HARVEY MASON**

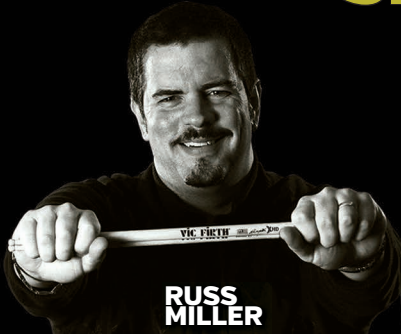


**JOJO MAYER**

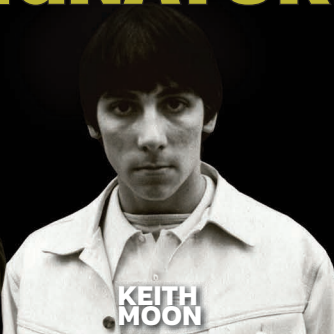


**NICKO MCBRAIN**

**SIGNATURE SERIES**



**RUSS MILLER**



**KEITH MOON**



**STANTON MOORE**



**ROD MORGENSTEIN**

**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



**KEITH MOON (SKM)**

Unique in its design with the combination of a medium shaft, fast-sloping medium taper and a length just short of 16". Crafted with an oval wood tip. L = 15 $\frac{13}{16}$ ", Dia. = .560"



**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 $\frac{1}{4}$ ", Dia. = .550"



**ROD MORGENSTEIN (SRM)**

Combines a 5B and a 2B. Full shoulder for endurance. L = 16 $\frac{1}{2}$ ", Dia. = .610"





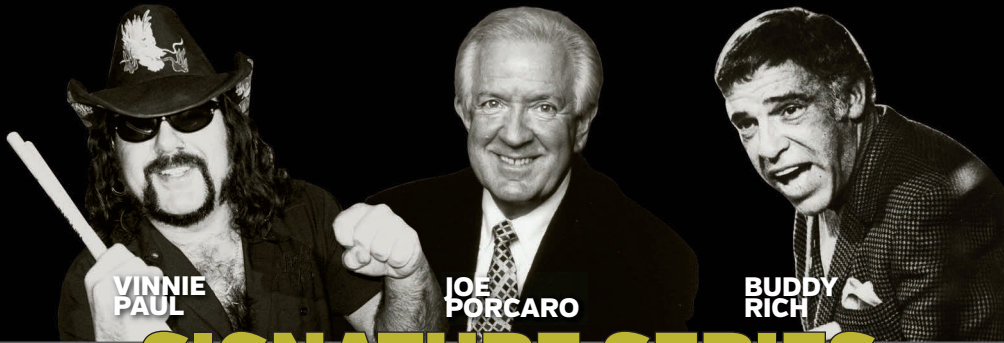
**VINNIE PAUL (SVP)**  
A full sized shaft and enlarged tear drop tip provide plenty of power.  
L = 16<sup>1</sup>/<sub>8</sub>", Dia. = .630"



**JOE PORCARO (JPH5A)**  
Exclusive diamond shaped tip provides increased articulation and a clean, bright sound in any playing situation. L = 16", Dia. = .565"



**BUDDY RICH (SBRLTD, SBRNLTD)**  
A modified 5A with a larger tip, neck and shoulder. Features a blue foil limited edition logo commemorating Buddy's 100th birthday. Available in wood and nylon tip.  
L = 16<sup>1</sup>/<sub>16</sub>", Dia. = .590"



# SIGNATURE SERIES



**TONY ROYSTER JR. (STR)**  
Barrel tip for sensitive drum and cymbal sounds. A great choice for jazz, rock, latin and funk.  
L = 16<sup>1</sup>/<sub>8</sub>", Dia. = .547"



**CHRISTOPH SCHNEIDER (SCS)**  
A thick stick with a short taper and a tear drop tip. Packs plenty of punch! L = 16<sup>1</sup>/<sub>4</sub>", Dia. = .645"



**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"



**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<sup>1</sup>/<sub>2</sub>", Dia. = .580"







**MIKE TERRANA (SMT)**

Produces a big sound, even at breathtaking speed. With a barrel tip for clear and concise cymbal sound. L = 16 3/4", Dia. = .560"



**AHMIR QUESTLOVE THOMPSON (SAT)**

A very long and thin stick with an extended taper for the perfect lightweight feel. Vic Grip provides an anti-slip finish. L = 17", Dia. = .520"



**CHARLIE WATTS (SCW)**

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



**LENNY WHITE (SLW)**

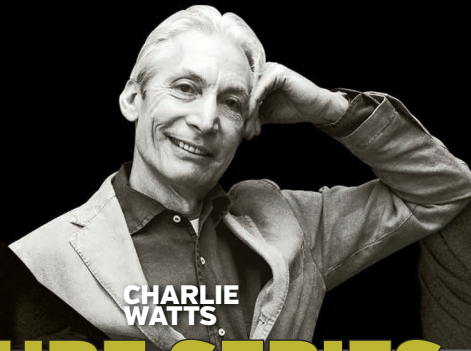
A combination of the 5A and 5B with an oval tip for a great feel and full ride cymbal sound. L = 16", Dia. = .580"



**MIKE TERRANA**



**AHMIR QUESTLOVE THOMPSON**

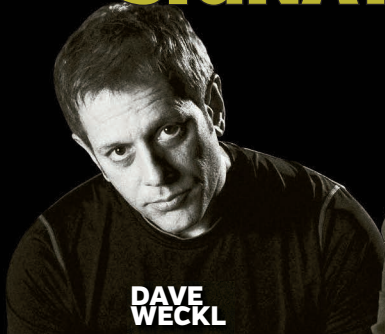


**CHARLIE WATTS**



**LENNY WHITE**

**SIGNATURE SERIES**



**DAVE WECKL**



**STEVE WHITE**



**ZORO**

**DAVE WECKL ORIGINAL (SDW, SDWN)**

Barrel tip for broad cymbal sound. Fast, with great leverage. In wood or nylon tip. L = 16 3/4", 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"



**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 3/4", Dia. = .585"



**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"



# ALTERNATIVE IMPLEMENTS



RUTE 606 vic FIRTH



# VICKICK BEATERS®

From the first beat, you'll hear a difference. That's because the new VicKick Beaters® were designed with sound quality as the number one priority. Available in felt, wood and fleece, each model features a spherical head for a consistent striking surface and provides a distinct level of articulation, all while achieving an enhanced low-end sound.

Within the VicKick™ series, both the felt and wood beaters feature a unique dual striking position. Set in the “radial” position, the beater provides clear articulation, consistent rebound and allows for side-by-side clearance when used on double pedal setups. The “flat” position increases beater surface contact for enhanced sound. The fleece beater is crafted with an oval felt core and sets up in a singular position.

## VKB1 (FELT)

Radial. Medium-hard premium felt head creates clear articulation with a full low-end sound. Dual orientation offers multiple sound and feel options. A fantastic general beater for all musical styles! L = 7<sup>7</sup>/<sub>8</sub>”, Head size = 2” x 1<sup>1</sup>/<sub>2</sub>”

## VKB2 (WOOD)

Radial. Hard maple head creates super rhythmic clarity. Weight of ball helps produce a full sound. Dual orientation offers multiple sound and feel options. Ideal for rockers looking for the ultimate in articulation! L = 7<sup>7</sup>/<sub>8</sub>”, Head size = 2” x 1<sup>1</sup>/<sub>2</sub>”

## VKB3 (FLEECE-COVERED FELT)

Oval. Medium felt core covered with fleece for an incredibly full and warm sound! Outstanding for jazz! L = 8<sup>1</sup>/<sub>8</sub>”, Head size = 3” x 2<sup>3</sup>/<sub>4</sub>”

## VKB4 (CAJON)

A spherical foam rubber head produces a warm, full bass tone on Cajon with just the right amount of attack. Think outside the “box” and try it out on your bass drum, too. Cajon Bru-llet on page 23! L = 7<sup>7</sup>/<sub>8</sub>”, Head size = 1<sup>7</sup>/<sub>8</sub>”

*Dual orientation offers multiple sound and feel options.*





## RUTE AND TALA WANDS

**Vic Firth's complete line of Rute is 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 $\frac{3}{8}$ ", 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 $\frac{3}{8}$ ", 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 $\frac{3}{8}$ ", 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. 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 $\frac{3}{8}$ ", 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 $\frac{5}{16}$ ", 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 $\frac{1}{8}$ ", Dia. = .625"

### STEVE SMITH TALA WAND SLATS (TW4)

A foam center surrounded by four flat bamboo slats wrapped in thin PVC. Softer than sticks, but louder than other Talawand and Rute models. L = 16 $\frac{1}{8}$ ", Dia. = .585"

Foam centers of the Steve Smith Tala Wands



## WORLD CLASSIC®

**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 legendary artists worldwide.**

### 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 $\frac{1}{2}$ ", 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 $\frac{1}{2}$ ", Dia. = .500"





# BRUSHES

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. Unless otherwise noted, all brushes feature a triple crimped pull-rod for enhanced setting capability.

## 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. Features a double crimped pull-rod. Dia. = .575”; Spread = 5”

## HERITAGE BRUSH (HB)

A retractable wire brush featuring light gauge wire and a smooth rubber handle. Fast and easy to play. Dia. = .530”; Spread = 5”

## 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 = 5”

## SPLIT BRUSH (SB)

Designed with 2 separate rows of wire producing unique weighting of sound with different qualities of articulation. Dia. .575”, Spread 4 1/2”

## 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 = 5”

## JAZZ RAKE (BJR)

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

## ROCK RAKE (BRR)

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

## 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. Medium gauge wire and an infinitely adjustable brush spread capable of maintaining any playing position. Features a double crimped pull-rod. Dia. = .530”; Spread = 5”

## 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 = 4” “Ride” Spread = 3 3/4”

## CAJON BRU-LLET (CB1)

The Cajon Bru-llet marries elements of a brush and a mallet to brilliantly translate both slap and bass tones to the cajon! Hickory shaft with medium-stiff plastic bristles and a 1 1/2” mallet head made from XLPE foam. L = 13 1/2”; Dia. = .650” Spread = 3 1/4”

**NEW**  
**CAJON**  
**BRU-LLET**



Check out the VKB4 Cajon beater on page 19.





# CONCERT STICKS AND MALLETS



# SOUNDPOWER®

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 = 17 1/4"

## GB2\*\*

For small gong, gamelan and tuned gongs. Head = 4 1/4" x 2 1/8", L = 16 1/2"

## 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 1/2", 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"

## 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. Sold in pairs. L = 15 1/2"

## CHIME HAMMER (CH)

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



*Vic Firth*

\*\*Replacement felt kits available. See page 47.

## TIMPANI MALLETS AMERICAN CUSTOM®

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"







## SYMPHONIC SIGNATURE

### TOM GAUGER

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. Sold as individual mallets unless otherwise noted.

#### TG01 GENERAL

Perfect for all purpose playing. Articulate, but not too hard. Head =  $2\frac{3}{4}$ ", L =  $16\frac{3}{16}$ "

#### TG02 LEGATO

Special felt core produces subtle, dark sounds with good articulation. Head = 3", L =  $16\frac{3}{16}$ "

#### TG03 MOLTO

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

#### TG04 ROLLERS

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

#### TG06 FORTISSIMO

Designed for the Verdi Requiem, an ideal mallet for maximum volume. Head =  $2\frac{13}{16}$ ", L =  $16\frac{3}{8}$ "

#### TG07 ULTRA STACCATO

With a wood core and chamois cover for maximum clarity. Head =  $2\frac{11}{32}$ ", L =  $16\frac{1}{8}$ "

#### TG08 STACCATO

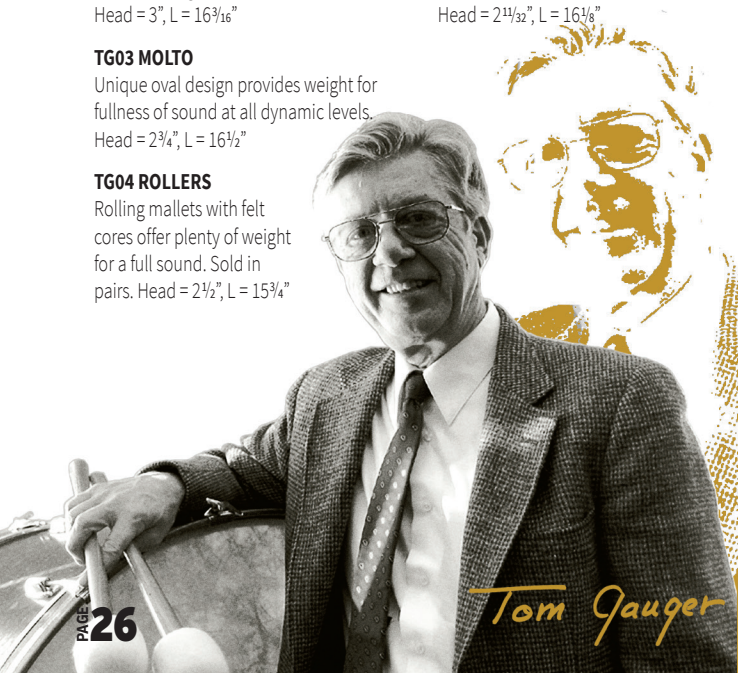
Medium head for a full but articulate sound. Head =  $2\frac{3}{4}$ ", L =  $16\frac{3}{16}$ "

#### TG21 CHAMOIS/WOOD

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

#### TG26 DOUBLE END

Designed for one handed rolls. Head =  $2\frac{3}{4}$ ", L =  $15\frac{1}{2}$ "





## SYMPHONIC SIGNATURE



## SYMPHONIC SIGNATURE

### TIM GENIS

**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 = 14½", Head = 1¾"

#### BEETHOVEN - SOFT (GEN2)

Tonal, with enough up front attack for clarity. Felt core.  
L = 14¾", Head = 1⅝"

#### BEETHOVEN - HARD (GEN3)

Full bodied sound with excellent clarity. Felt core. L = 14¾", Head = 1½"

#### DOLCE ARTICULATE (GEN4)

Outstanding clarity in softer passages. Felt core. L = 14⅞", Head = 1¾"

#### TONAL (GEN5)

An excellent all-purpose mallet. Wood core. L = 14½", Head = 1⅞"

#### HARD TONAL (GEN6)

Retains a dark quality while achieving excellent articulation. Wood core.  
L = 14⅞", Head = 1½"

#### ARTICULATE (GEN7)

Produces immediate attack at loud and soft dynamic levels. Wood core.  
L = 14⅞", Head = 1⅞"

#### MOLTO ARTICULATE (GEN8)

Designed to produce the most immediate attack while retaining a dark quality of sound. Wood core.  
L = 14¾", Head = 1¼"

### 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 = 16⅞", 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 = 16⅞", 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 = 16½", Dia. = .600"

#### TOM GAUGER (TG15)

A general snare stick with a round tip. L = 16⅞", 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 = 1⅞", L = 16¾", Dia. = .625"







## SIGNATURE MARIMBA MALLET

### ROBERT VAN SICE

Respected internationally as a soloist and educator, 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. Rubber core models are mono-tonal; synthetic core models are multi-tonal. 17" maple handles provide excellent feel and control at extended intervals.

#### Rubber Core (mono-tonal)

##### 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.

#### Synthetic Core (multi-tonal)

##### M121

Very soft. Produces a heavy, dark sound. Perfect for use in the bass position.

##### M122

Soft. An ideal mallet for pieces such as the Bach Cello Suites.

##### M123

Medium soft. A very versatile mallet that covers the entire instrument.

##### M124

Medium. The most popular mallet in the series. Extraordinary range of color, which is easily manipulated by the performer.

##### M125

Medium hard. This is the most expressive mallet of the series and is an ideal choice for the modern marimba repertoire.

##### M126

Hard. For those moments where the player needs maximum cutting power and edge to the sound.

### GIFFORD HOWARTH

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. 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 = 17<sup>5</sup>/<sub>8</sub>"

##### M161

Soft. Deep open bass sound in the lower two-thirds of the instrument while still speaking through the mid-range. L = 17<sup>1</sup>/<sub>2</sub>"

##### M162

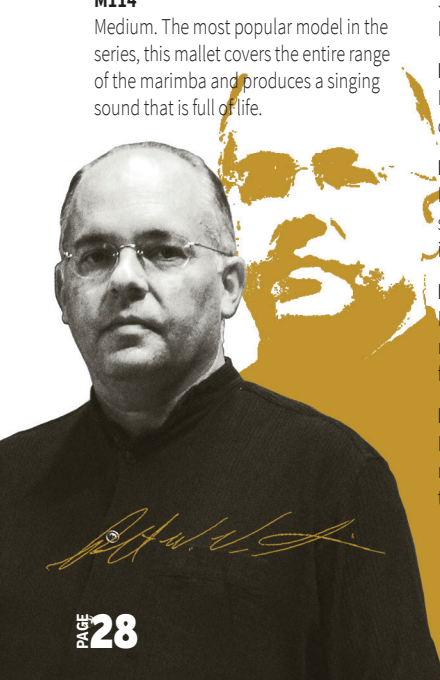
Medium. For a lush quality in the lower range with the attack needed through most of the upper range. L = 17<sup>3</sup>/<sub>8</sub>"

##### 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 = 17<sup>1</sup>/<sub>4</sub>"

##### 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 = 17<sup>1</sup>/<sub>4</sub>"





# SIGNATURE KEYBOARD MALLETs

## NEY ROSAURO

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 two “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 = 16¾”

**M222**  
Medium soft. Produces a warm and round sound while maintaining clear articulation. L = 16¾”

**M223**  
Medium hard. A versatile and general mallet that produces full and natural sound throughout the entire keyboard. L = 16¾”

**M224**  
Hard. Cuts well, but still maintains a pure fundamental sound. L = 16¾”

### Vibraphone

**M225**  
Soft. Designed specifically for the low register of the extended range vibraphone. L = 15¾”

**M226**  
Medium. For full and extremely rich sound throughout the keyboard. L = 15¾”

**M227**  
Hard. A heavier mallet that provides more articulation and is ideal for large halls. L = 15¾”

### Hybrid

**M228**  
General. An all purpose mallet for rich, full sound on any keyboard. L = 16¾”

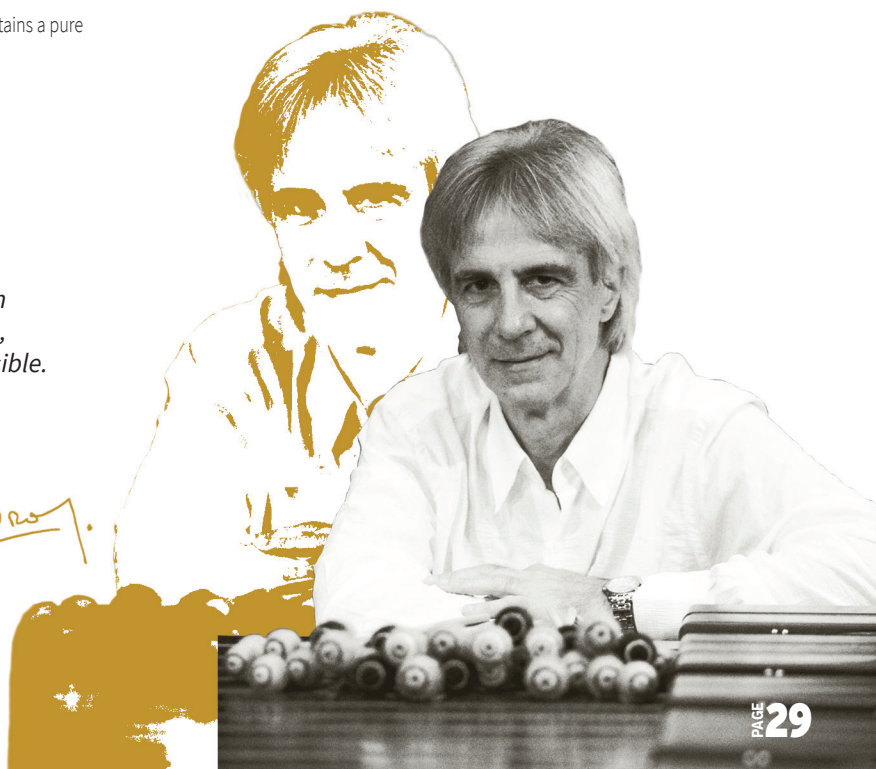
**M229**  
Very hard. A very articulate and extremely powerful mallet. L = 16¾”

## INFINITE TONAL POSSIBILITIES

**VIC FACT**

Many can assemble a mallet, but it takes a craftsman to create a sound. Vic's design team has hundreds of yarns, cords, shafts and cores, making thousands of color combinations possible. But the secret to a great sound isn't just in the materials. It's in knowing how to use them.

*Ney Rosauro*





## 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 $\frac{3}{8}$ ”

### M201

Soft. Little attack, yet capable of projecting low register voicing. L = 16 $\frac{3}{16}$ ”

### M202

Medium soft. Great for all around playing in the lower two-thirds of the instrument. L = 16 $\frac{3}{8}$ ”

### M203

Medium hard. A great choice for all around playing in the upper two-thirds of the instrument. L = 16 $\frac{3}{8}$ ”

### M204

Hard. Designed for articulate playing. Clarity with a full-bodied tone. L = 16 $\frac{3}{8}$ ”

### M205

Soft. Big low-end sound with articulation to help bring out the written line in the low register. L = 16 $\frac{3}{16}$ ”

### M206

Medium soft. A very versatile mallet throughout the entire range of the instrument. L = 16 $\frac{3}{8}$ ”

### M207

Medium hard. Projects a very clear, broad presence within the ensemble. L = 16 $\frac{1}{8}$ ”

### M208

Hard. The most articulate mallet of the series. A bold sound, indeed! L = 16 $\frac{1}{8}$ ”

## 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 $\frac{3}{4}$ ”







## 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 1/4", L = 14 3/8"

### M131

Medium soft rubber. Full sound on xylophone. Head = 1 1/4", L = 14 3/8"

### M132

Medium rubber. Dark sound with clarity on xylophone. Head = 1 1/8", L = 14 1/4"

### M133

Medium poly. Light and clear for xylophone and bells. A great choice for "rags". Head = 1 1/8", L = 14 1/4"

### M134

Medium hard urethane. Dark and bold for xylophone and bells. Head = 1 1/4", L = 14 3/8"

### M135

Hard PVC. Bright and cutting for xylophone and bells. Head = 1 1/8", L = 14 1/4"

### M136

Hard acetate produces a very full and lyrical sound on bells and xylophone. Head = 1 1/4", L = 14 3/8"

### M137

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

### M138

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

### M139

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

### M140

Medium nylon makes this a full sounding, general mallet on xylophone and bells. Head = 1 1/8", L = 14 1/4"

### M141

Medium hard nylon for a focused sound on xylophone and bells. Head = 1", L = 14 3/16"

### M142

Very hard phenolic. Small head for brilliant and pointed sounds on bells. Head = 7/8", L = 14 1/4"

### M143

Hard acetate. Very small head for very thin texture on bells. Head = 3/4", L = 14 1/8"

### M144

Round brass head creates a bright sound on bells. Head = 5/8", L = 14 1/8"

### M145

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

### M146

Medium round aluminum head creates a full and shimmering sound on crotales and bells. Also great on bell trees and other metallic effect instruments. Head = 7/8", L = 14 3/8"

## CONTEMPORARY SERIES



**Developed along with some of the world's greatest contemporary chamber music ensembles, the Contemporary Series vibraphone mallets are perfectly suited for the demands of contemporary repertoire! The vibraphone mallets feature 100% synthetic cord for maximum durability and consistent tone. Medium-weighted rubber cores create a clear and appropriate sound. High-grade rattan shafts provide the ideal feel and sound on the vibraphone, making this series the perfect choice for contemporary chamber, percussion ensemble, orchestral and solo literature.**

### M240

Medium. Produces a pure warm tone, making this a very lyrical choice. L = 15 3/8"

### M241

Medium hard. The most universal choice in the series. A virtual all-purpose mallet! L = 15 3/8"

### M242

Hard. A bold mallet that provides outstanding projection and clarity. L = 15 3/8"

### M243

Very hard. Brilliant clarity is achieved even at the softest dynamic level. L = 15 3/8"



## 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.

## AMERICAN CUSTOM® KEYBOARD MALLET

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 & 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 & marimba*

#### M10

Very hard round head for aggressive playing.

### Specialty

#### M11

Brass-headed for bells and bell tree.

#### M14

Soft poly 1 1/4" ball for xylophone.





## SIGNATURE KEYBOARD MALLET

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.

### VICTOR MENDOZA (M23)

Medium hard cord wound mushroom heads produce a brilliant sound on vibraphone. With rattan handles. L = 15½"

### GARY BURTON (M25)

Yarn wound heads and rattan handles accommodate Gary's requirements on vibraphone. L = 15½"

### RUSTY BURGE (M27)

Generates a full sound that maintains its characteristics across all registers and at all dynamic levels. Durable synthetic cord over a rubber core produces a nice jump off the bar. With rattan handles. L = 15½"

### TERRY GIBBS (M31, M32, M33)

This line offers a rattan handled mallet for every dynamic range on vibraphone or marimba. Cord wound heads. L = 15¼"

### ED SAINDON (M39)

A natural rubber core tightly wrapped with thin cord generates a full sound with exceptional clarity at all dynamic levels. Perfect for both vibraphone and marimba. Rattan handles. L = 15½"



VICTOR MENDOZA

GARY BURTON

RUSTY BURGE

TERRY GIBBS

ED SAINDON



# CORPSMASTER®





## CORPSMASTER® MULTI-APPLICATION KEYBOARD

**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

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



### Xylophone & Bells

#### M61

Hard. 1½" 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. 1½" poly ball on rattan shafts produces a warm sound on xylophone that blends nicely within a keyboard ensemble. L = 14¾"

### Marimba & 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 = 16½"

#### M71

Hard marimba—black cord. L = 16¼"

#### M75

Medium vibrate—grey cord. L = 15¾"

#### M76

Hard vibrate—black cord. L = 15¾"



## CORPSMASTER® SIGNATURE KEYBOARD

### IAN GROM

Ian Grom is a composer and educator whose work in the WGI arena has cemented his reputation as one of the brightest minds in marching music today. The new Signature Series features eight models—five for marimba and three for vibraphone. All models share the same unique warm rubber core for a superior universal blend and even quality across the range of the instruments.

#### Marimba

Birch shafts ( $\frac{5}{16}$ " dia.) and double-stitched 100% synthetic yarn for maximum durability and weather resistance. L = 16 $\frac{3}{4}$ "

##### M260

Soft. Superior for rolls and agile enough for rhythmic clarity in the lowest register.

##### M261

Medium soft. Produces a huge low-end sound while creating clarity in the bottom two octaves.

##### M262

Medium. Beautiful tone with medium articulation to the top octave.

##### M263

Medium hard. Great tone and clarity through entire marimba range. The most versatile marimba mallet in this series.

##### M264

Hard. Built to be fast, articulate and have a comfortable weight. Perfect when looking for clarity in upper 2 $\frac{1}{2}$  octaves.

#### Vibraphone

Thick rattan shafts and 100% synthetic cord provide clarity with maximum durability and weather resistance. L = 16 $\frac{1}{2}$ "

##### M265

Medium soft. Warm resonance, while producing a huge fundamental sound. The bottom octave absolutely sings with these mallets!

##### M266

Medium. Clarity with pure tone through the full range of the instrument. The most versatile vibre mallet in this series.

##### M267

Medium hard. Creates transparency with quality. Ideal for the top half of the instrument.

### ANDREW MARKWORTH

The Corpsmaster® Andrew Markworth Signature Series features eight models—five for marimba and three for vibraphone. The marimba mallets feature large birch shafts ( $\frac{11}{32}$ " diameter) for increased articulation and sound projection, while the vibre mallets are offered with thick rattan shafts. All 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 $\frac{3}{4}$ "

##### M231H

Medium Hard. A blend of warmth and increased articulation that bridges the M231 and M232. The "H" indicates increased hardness. L = 16 $\frac{3}{4}$ "

##### M232

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

##### M232L

Hard. Thinner shaft (Dia. =  $\frac{5}{16}$ " and synthetic core offer increased agility for those who appreciate the M232. The "L" indicates a lighter weight. L = 16 $\frac{3}{4}$ "

#### Vibraphone

##### M233

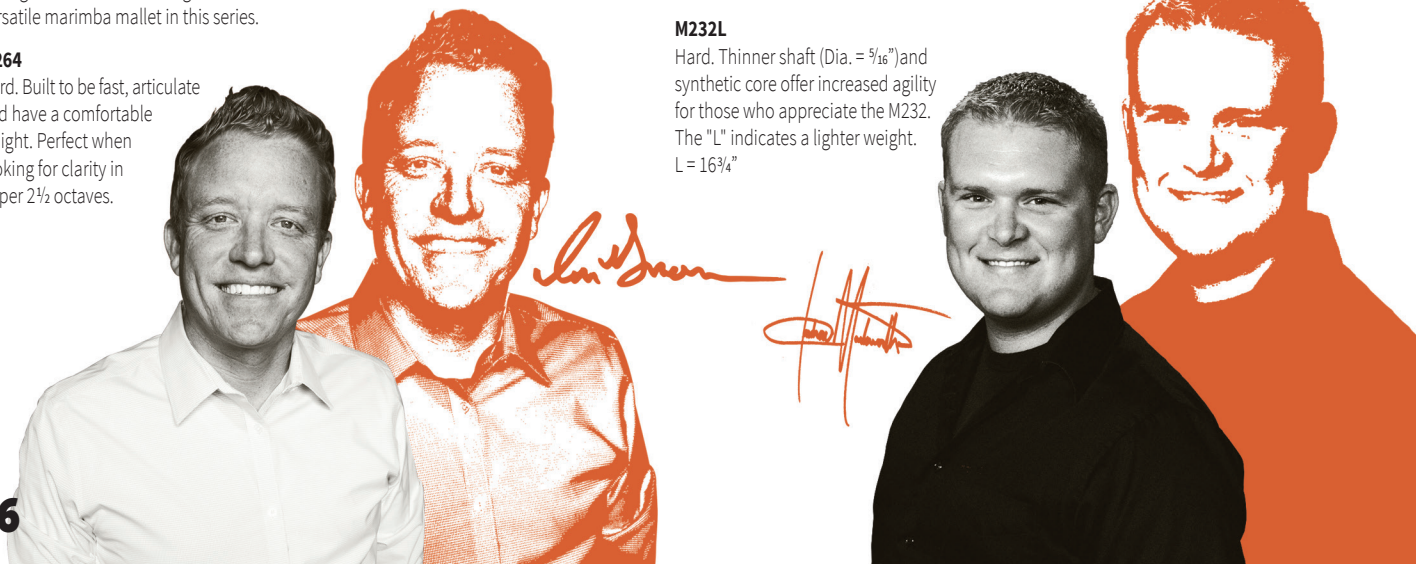
Soft. Clear response with lots of projection and vibrant sound in the low register. L = 16"

##### 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"







**NEW** **CORPSMASTER®**  
**SIGNATURE KEYBOARD**

**IAIN MOYER**

Over the course of a continually blossoming career, Dr. Iain Moyer has amassed numerous accomplishments and made significant contributions to the world of marching percussion. He has composed, arranged and instructed at the highest levels of the Drum Corps activity – including ten years at The Cadets, contributing to a World Championship in 2011 and a Fred Sanford High Percussion Award in 2013. Iain has additionally worked with the Madison Scouts, Glassmen, Crossmen, and has held directorial positions at the University of North Alabama and Widener University.

The new Corpsmaster® Iain Moyer Signature Series offer a fresh approach to the marching percussion idiom. The marimba models are based on a multi-tonal concept, and the vibraphone models feature birch handles instead of the traditional choice of rattan.

*Each mallet is color coded.*



**Marimba**

Multi-tonal. Synthetic yarn with color-coded star-shaped stitching identifies each model. Birch handles. L = 17"

**M270**

Medium-soft to medium. Produces a lush and full sound in the bottom half of the instrument, while maintaining the multi-tonal characteristics of the series.

**M271**

Medium to medium-hard. Equally suited for soft, expressive playing and articulate playing in the bottom two-thirds of the instrument.

**M272**

Medium-hard to hard. A well-rounded mallet that beautifully covers the entire range of the instrument. Warm and articulate with a comfortable weight.

**M273**

Hard to very hard. Ideal for the top two octaves of the instrument, or in the middle register when played with a lighter touch.

**Vibraphone**

Birch shafts for rigidity, accuracy and speed. Synthetic cord with color-coded star-shaped stitching identifies each model. Birch handles. L = 16 7/8"

**M274**

Medium. Great for chordal material in the bottom two octaves.

**M275**

Medium-hard. Perfect for both chordal and virtuosic playing across the entire range of the instrument.

**M276**

Hard. A light and articulate mallet that really sings in the top two octaves.

**M277**

Very hard. Produces an appropriately brilliant sound that shimmers over the entire ensemble.





**TOM AUNGST (STA)**

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

**TOM AUNGST INDOOR (STA2)**

A reduced version of Tom Aungst's Signature model. Modified to create great sounds for indoor snare.  
L = 16 1/2", Dia. = .675"



**LEE BEDDIS (SLB)**

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



**TOM FLOAT (STF)**

A full tear drop tip and medium taper combine for durability and speed.  
L = 16 1/2", Dia. = .695"



**TOM AUNGST**



**LEE BEDDIS**

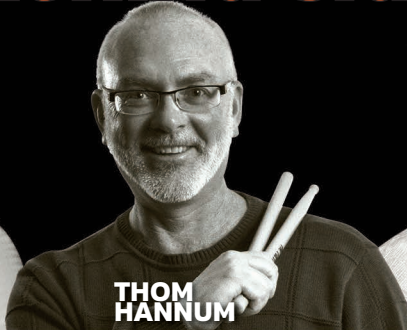


**TOM FLOAT**

**CORPSMASTER MARCHING SIGNATURE**



**MURRAY GUSSECK**



**THOM HANNUM**



**JOHN MAPES**

**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"



**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 1/2", Dia. = .690"



**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 1/2", Dia. = .690"

**JOHN MAPES (SMAP)**

This hickory stick design focuses on feel. Balance of the shaft and a fast taper creates comfort and sound quality. Tip size and shape allow for lower pitched tuning and improved sound. L = 17", Dia. = .710"



**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"

**RALPH HARDIMON "HAMMER" (SRH2)**

A scaled down Hardimon, made in Sta-Pac® for added weight and sound production. L = 16 3/8", Dia. = .695"

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

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

**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"

**MIKE JACKSON (SMJ)**

A thick shoulder and long taper provide quick rebound and a great "ping-shot". Long reverse taper pushes more mass to the front of the stick. L = 17", Dia. = .740" at shoulder, .710" at shaft



**RALPH HARDIMON**

**MIKE JACKSON**

CORPSMASTER

# MARCHING SIGNATURE



**COLIN MCNUTT**

**JEFF QUEEN**

## CORPSMASTER® MARCHING

**MS1**

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

**MS2**

Like the MS1, but with extra length for more leverage and power. L = 17", Dia. = .695"

**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"

**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"

**COLIN MCNUTT (SCM)**

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



**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 backsticking control. L = 17", Dia. = .725" at butt, .675" at shaft







## CORPMASTER® MULTI-TENOR

### Mallets

The CorpMASTER® 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 = 1 $\frac{1}{4}$ " x  $\frac{1}{2}$ ", L = 14 $\frac{1}{4}$ "

#### MT1A-S

Extra-heavy gauge aluminum for increased power and durability. Head is the same as the MT1. Head = 1 $\frac{1}{4}$ " x  $\frac{1}{2}$ ", L = 14 $\frac{1}{2}$ "

#### MT2A

A super hard, round felt head for excellent rebound and articulation. Head = 1 $\frac{1}{8}$ " x 1", L = 14 $\frac{1}{2}$ "

#### MT3A\*\*

A soft felt core covered with fleece for lush sounds. Head = 1 $\frac{3}{8}$ ", L = 14 $\frac{3}{4}$ "

#### MT4A

A tapered nylon cartwheel style head provides a comfortable playing angle and warm tones. Head = 1 $\frac{19}{32}$ " x  $\frac{1}{4}$ ", L = 14 $\frac{1}{4}$ "

#### MTT

Tapered hickory shafts offer excellent balance and control. Head = 1 $\frac{1}{4}$ " x  $\frac{1}{2}$ ", L = 14 $\frac{5}{8}$ "

### Sticks

The CorpMASTER® 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 = 16 $\frac{1}{4}$ ", Dia. = .680"

#### MTS1 SWIZZLE (MTS1SW)

Ideal for fast changes between nylon and felt sounds. L = 16 $\frac{5}{8}$ ", Dia. = .680", Felt ball = 1 $\frac{1}{4}$ " x 1"

#### RALPH HARDIMON TENOR SWIZZLE (SRHTSW)

Ideal for fast changes between wood and felt sounds. L = 16 $\frac{5}{8}$ ", Dia. = .690", Felt ball = 1 $\frac{1}{4}$ " x 1"

#### RALPH HARDIMON TENOR STICK (SRHTS)

Full sized shaft with exceptionally large barrel tip for a big sound with clarity. L = 15 $\frac{13}{16}$ ", 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 = 16 $\frac{1}{2}$ ", Dia. = .690" at butt, .640" at shaft

#### JOHN MAPES TENOR STICK (SMAPTS)

A full, black nylon tip provides increased surface area and durability for a sound that lasts! The hickory shaft generates a great response for a deep, dark sound. Elongated taper and length for additional comfort. L = 16 $\frac{3}{4}$ " Dia. = .697"

#### BILL BACHMAN “BILLY CLUB” (SBBTS)

Crafted in hickory to provide an improved rim-shot sound while enhancing the durability of the stick. The overall weight has been reduced, making it easier to maneuver around the drums at high speeds. Produces very big and dark sound. L = 15 $\frac{13}{16}$ ", Dia. = .725" at butt, .676" at shaft

### Hybrids

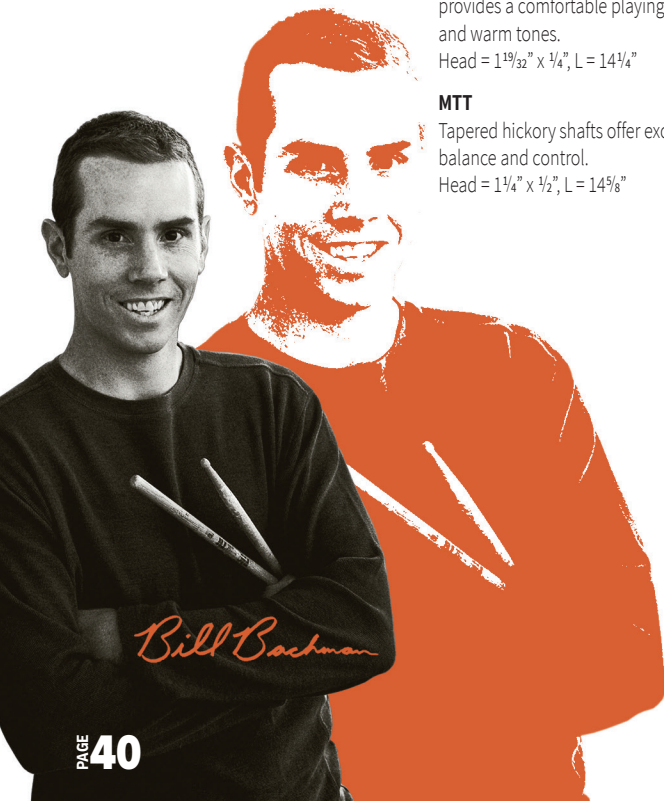
The CorpMASTER® Tom Aungst Tenor Hybrid models combine the sound and feel of a traditional tenor mallet and a snare stick. With a “step-down” handle for grip comfort and ideal weight, the hybrid models also feature a pronounced taper for excellent rebound. In hickory.

#### 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 = 15 $\frac{3}{4}$ ", 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 = 15 $\frac{31}{32}$ ", Dia. = .700" at butt, .650" at shaft





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 1/4"

**MB0H**

For 14" - 18" bass drums.  
Head size = 1 3/4" 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"

**CORPSMASTER®  
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"



**TWENTY YEARS OF  
MARCHING PERFECTION**

**VIC FACT**

Vic was the first to offer a complete line of products for the contemporary marching activity. Today we continue to follow where the music leads us, offering exciting new designs that meet the needs of today's players!

\*\*Replacement felt kits available. See page 47.



## CORPMASTER® GROOVE SERIES

The Corpmaster® 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)

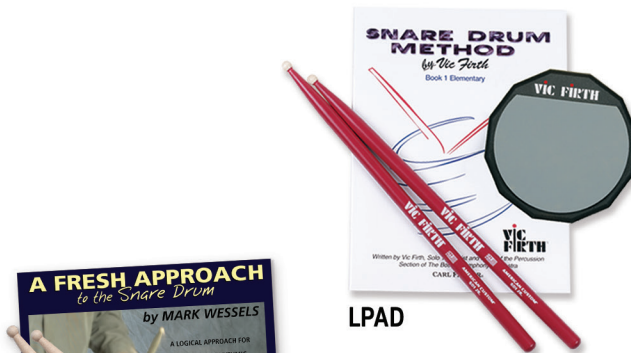
For the single tenor, this mallet is made with heavy gauge aluminum for excellent speed, response and durability. A small spherical felt ball provides a full, articulate sound. Textured rubber handles enhance the grip and feature a cord that can be attached to the wrist. Head = 1½" x 1¾", L = 12¼"

### 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"



LPAD



FASP



EP2



EP1

## EDUCATION PACKS

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 BSB stick bag equipped with an SD1, M5 and M14.

### EP2

A Vic Firth BSB 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 streaming audio play-along tracks and video tutorials.



*Johnny Lee Lane*





# ACCESSORIES





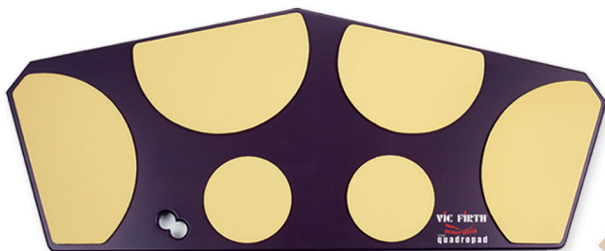
**QUADROPAD-SMALL**



**STOCKPAD**



**SLIMPAD**



**QUADROPAD-LARGE**



**BASSPAD**



**LAMINATES**

## HEAVY HITTER PADS

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 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.

**SLIMPAD (HHPSL)**

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

**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.

### 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.

**HHPSN-L**

For Slim and Stock pads.

**HHPQS-L**

For small Quadropads.

**HHPQL-L**

For large Quadropads.

## 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)



**PAD12 & PAD6**



**PAD12D & PAD6D  
DOUBLE SIDED**



**PAD12H**



**DB22**



**SIH1**



**KIDPHONES**

## HEARING PROTECTION 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.

### 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.

### STEREO ISOLATION HEADPHONES (SIH1)

High quality stereo headphones which reduce overall noise levels by 25 decibels. For live situations or playing along with recorded music at safe sound levels.

## DRUM AND CYMBAL MUTES

Made of non-slip pure rubber, 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"  
bass: 18", 22"  
cymbals: 16-18" and 20-22"  
hi-hats

### MUTEPP6

Includes: drums 10", 12", 14", 16",  
bass 22", hi-hat and cymbal (2)

### MUTEPP7

Includes: drums 10", 12", 14"(2),  
bass 18", hi-hat and cymbal (2)

### Prepacks

#### MUTEPP3

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

#### MUTEPP4

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

#### MUTEPP5

Includes: drums 10", 12", 14"(2),  
bass 20", hi-hat and cymbal (2)



**DRUM MUTES**

## HEARING PROTECTION EARPLUGS

The world's highest fidelity non-custom earplugs. Developed in conjunction with Etymotic, Vic Firth Earplugs are configured to replicate the natural response of the ear canal so that sound is reproduced exactly as the ear would hear it, only quieter. Clarity of speech and richness of music are preserved rather than muffled. 20db sound reduction across all frequencies. Heavy-duty neck cord and carrying case included.

### VICEARPLUGR

Regular size

### VICEARPLUGL

Large size



**EARPLUGS REGULAR**



**EARPLUGS LARGE**



NEW



**ESSENTIALS STICK BAG**



**BASIC STICK BAG**



**MARCHING STICK BAG**



**DOUBLE MARCHING STICK BAG**



**VICPACK**

## STICK AND MALLET BAGS

Having the right tools is important, but having them close at hand is crucial! No matter what you play or where you play, Vic Firth has what you need to keep your sticks and mallets well protected and within reach. So, what's your bag?

### ESSENTIALS STICK BAG (ESB, ESBRED)

Designed to hold 4-5 implements such as sticks, brushes, Rutes and mallets—the essentials! The bag features a hook-and-strap system, which allows for secure suspension from the floor tom or snare and fits neatly into the bag when not in use. An internal pocket and elastic drum key loop make the bag complete! In durable, water resistant nylon. After countless requests from retailers and artists worldwide, the ESB is now also available in red.

H = 19", W (when open) = 8 1/4"

### 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 STICK 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 STICK 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"

### 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. 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"



Inside the Vic Pack

### 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"

### CONCERT KEYBOARD BAG



### STICK BAG



### KEYBOARD BAG





**VIC GLOVES**



**UNIVERSAL PRACTICE TIPS**



**VICTAPE**



## ACCESSORIES

**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.**

**VIC GLOVES (VICGLVS, VICGLVM, VICGLVL, VICGLVXL)**

Protect your hands while improving your grip without sacrificing feel! Premium cabretta leather with ventilated synthetic mesh palm and back. Unique synthetic rubber grip on thumb and forefinger.

**UNIVERSAL PRACTICE TIPS (UPT)**

Rubber tips that fit over virtually all drum set and concert sticks. Great for practice and creating interesting timbres on drums and cymbals. (2 pair).

**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.

**VICKEY 2 HIGH TENSION DRUM KEY (VICKEY2)**

Designed with extended "T" for added power and faster tuning. Special grip handle for added comfort. Carabiner clip for easy access.

**RE-COVER KITS**

These re-cover kits are designed to extend the life of your well-loved mallets.

**STICK CADDY (CADDY)**

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



**RE-COVER KITS**



**VICKEY**



**VICKEY 2**



**STICK CADDY**



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THE PERFECT PAIR<sup>®</sup>

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