



Celebrating  
**50**  
YEARS

**VIC FIRTH**  
LEADING THE WORLD, ONE PAIR AT A TIME

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VIC FIRTH  
1952



## THANK YOU FOR 50 GREAT YEARS!

Amazing as it may seem, we are now celebrating our 50th anniversary! It's a milestone I never dreamed about all those years ago, but sure enough it has arrived. It's humbling to think about how far we have come. When I started to make sticks for my personal use in the Boston Symphony, I would label them with an old woodburning kit that I had as a kid. Once I began selling sticks, I stepped up to a branding iron, which made a much more uniform impression on each stick. At a certain point (I am happy to say), we made more sticks than I could possibly brand all by myself!

I hear stories every day from countless players and teachers who recall my first sticks with the branded logo. Many still have these special sticks and cherish them to this day!

### In celebration of our 50th year, we are excited to re-introduce these branded products as limited-time collector's items.

These commemorative sticks and mallets are available exclusively in 2013 in my eight original models: American Custom® SD1 & SD2 snare drum sticks and American Custom® T1–T6 timpani mallets. Each of these models is wood-branded like I did myself in the early days of the company, but with a bit more sophisticated technology this time!

I still have as much fun with this business now as I did when we made twelve pairs a month. That's largely attributable to you, the drummer! One of the biggest kicks for me has been getting to know all the musicians who use our products, listening to your needs and challenges, and trying to produce things that satisfy your musical requirements. I have a very profound respect for people with artistic ability and an understanding of what's involved in making music. I admire the enthusiasm, vitality and spirit you all bring to the music you create.

I would like to express appreciation to all the great players who have chosen to perform with my sticks through the years—for this, I most graciously thank you all.

Have a great, successful year and I hope you join me for the next 50.

Sincerely,

*Vic Firth*



# STICK SELECTION GUIDE

**TAPER:** L = Long, M = Medium, S = Short

**STICK MATERIAL:** H = Hickory, M = Maple, O = Japanese Oak, C = Carbon Fiber

**TIP MATERIAL:** W = Wood, N = Nylon, F = Felt, M = Metal

Looking for your Perfect Pair™? This comparison chart lists our current sticks across all product lines, so you can easily find the right stick for you! The chart is sorted by diameter first (thinnest to thickest), then length (shortest to longest), then by several other properties. Our most popular models are highlighted in RED. Using these as a baseline, you can easily branch out from your comfort zone and discover sticks you may not have tried before. Take some time to check out the many choices available to you. We guarantee you'll find a stick that feels perfect in your hands!

MODEL	STICK NAME	DIAMETER	LENGTH	TAPER	STICK MATERIAL	TIP SHAPE	TIP MATERIAL	UNIQUE FEATURES	CATALOG PAGE #
AJ5	AJ5	0.490	16"	L	H	Tear Drop	W		21
KIDS	Kidsticks	0.520	13"	L	H	Tear Drop	W	✓	16
KIDSPINK	Kidsticks Pink	0.520	13"	L	H	Tear Drop	W	✓	16
AJ4	AJ4	0.520	16"	L	H	Tear Drop	W		21
SAT	Ahmir "Questlove" Thompson	0.520	17"	L	H	Tear Drop	W	✓	32
SPE	Peter Erskine	0.525	16"	S	H	Piccolo	W		25
SJOR	Steve Jordan	0.525	16 1/2"	M	H	Barrel	W		27
HD4	HD4	0.530	15 7/8"	M	H	Barrel	W		16
SMIL	Russ Miller "Hi-Def"	0.535	16"	M	H	Unique	W	✓	29
<b>7A*</b>	7A	0.540	15 1/2"	M	H	Tear Drop	W		16
7AVG	7A Vic Grip	0.540	15 1/2"	M	H	Tear Drop	W		20
AS7A	7A Round Tip	0.540	15 1/2"	M	H	Round	W		21
AH7A	7A Maple	0.540	15 1/2"	M	M	Tear Drop	W		38



7AN	7A Nylon	0.540	15 <sup>1/2</sup> "	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	18
7ANVG	7A Nylon Vic Grip	0.540	15 <sup>1/2</sup> "	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	20
8D	8D	0.540	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
AS8D	8D Round Tip	0.540	16"	<b>M</b>	<b>H</b>	Round	<b>W</b>	21
8DN	8D Nylon	0.540	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	18
SHM3	Harvey Mason "The Chameleon"	0.540	16 <sup>3/8</sup> "	<b>S</b>	<b>H</b>	Barrel	<b>W</b>	29
X8D	Extreme 8D	0.540	16 <sup>1/2</sup> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
SD4	SD4 Combo	0.545	15 <sup>7/8</sup> "	<b>M</b>	<b>M</b>	Barrel	<b>W</b>	38
AJ3	AJ3	0.545	16"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>	21
SPL	Paul Leim	0.545	16"	<b>M</b>	<b>H</b>	Oval	<b>N</b>	28 ✓
STR	Tony Royster Jr.	0.547	16 <sup>1/8</sup> "	<b>M</b>	<b>H</b>	Barrel	<b>W</b>	31
AJ6	AJ6	0.550	15 <sup>1/2</sup> "	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>	21 ✓
SSG	Steve Gadd	0.550	15 <sup>3/4</sup> "	<b>L</b>	<b>H</b>	Barrel	<b>W</b>	25
SSGN	Steve Gadd Nylon	0.550	15 <sup>3/4</sup> "	<b>L</b>	<b>H</b>	Barrel	<b>N</b>	25
<b>85A*</b>	85A	0.550	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
SSM	Stanton Moore	0.550	16 <sup>1/4</sup> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	30
STB1	Terry Bozzio	0.550	16 <sup>1/4</sup> "	<b>S</b>	<b>H</b>	Reverse Tear Drop	<b>W</b>	23
SKC	Keith Carlock	0.555	16"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>	24
SSS	Steve Smith	0.555	16"	<b>S</b>	<b>H</b>	Barrel	<b>W</b>	31

\*STICKS HIGHLIGHTED IN RED ARE "BENCHMARK MODELS" THAT MOST STORES WILL HAVE IN STOCK.

# STICK SELECTION GUIDE

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TIP MATERIAL: W = Wood, N = Nylon, F = Felt, M = Metal, C = Carbon Fiber

MODEL	STICK NAME	DIAMETER	LENGTH	TAPER	STICK MATERIAL	TIP SHAPE	TIP MATERIAL	UNIQUE FEATURES	CATALOG PAGE #
STI	Tommy Igoe "Groove Essentials"	0.555	16 1/8"	L	H	Taj Mahal	W		27
SZ	Zoro	0.555	16 3/8"	M	H	Barrel	W		33
SDW	Dave Weckl	0.560	16 1/4"	M	H	Barrel	W		33
SDWN	Dave Weckl Nylon	0.560	16 1/4"	M	H	Barrel	N		33
SMT	Mike Terrana	0.560	16 1/4"	L	H	Barrel	W		32
JM	David Garibaldi	0.560	16 7/16"	L	H	Barrel	W		25
SDW2	Dave Weckl "Evolution"	0.563	16"	M	H	Tear Drop	W		33
SDW2N	Dave Weckl "Evolution" Nylon	0.563	16"	M	H	Tear Drop	N		33
ESTICK	ESTICK (for electronic drums)	0.563	16 1/2"	L	H	Barrel	W		17
<b>5A*</b>	5A	0.565	16"	M	H	Tear Drop	W		16
5AB	5A Black	0.565	16"	M	H	Tear Drop	W		16
5AW	5A White	0.565	16"	M	H	Tear Drop	W		16
5AP	5A Pink	0.565	16"	M	H	Tear Drop	W		16
5AVG	5A Vic Grip	0.565	16"	M	H	Tear Drop	W		20
AS5A	5A Round Tip	0.565	16"	M	H	Round	W		21
5AKF	5A Kinetic Force	0.565	16"	M	H	Tear Drop	W		19
JPH5A	Joe Porcaro 5A "Diamond Tip"	0.565	16"	M	H	Diamond	W		30



AH5A	5A Maple	0.565	16"	<b>M</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	38
SH05A	Shōgun® 5A Japanese Oak	0.565	16"	<b>O</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	15
TI5A	Titan™ 5A Carbon Fiber	0.565	16"	<b>C</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>C</b>	14
5AN	5A Nylon	0.565	16"	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>N</b>	18
5ANVG	5A Nylon Vic Grip	0.565	16"	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>N</b>	20
5ASB	5A Silver Bullet	0.565	16"	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>M</b>	19
5AST	5A Soft Touch	0.565	16"	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>F</b>	19
AJ2	AJ2	0.565	16"	<b>H</b>	<b>L</b>	<b>L</b>	Tear Drop	<b>W</b>	21
SAJ	Akira Jimbo	0.565	16"	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	✓ 27
5ADT	5A Dual-Tone	0.565	16 <sup>1</sup> / <sub>8</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W/F</b>	✓ 19
SCB	Cindy Blackman	0.565	16"	<b>H</b>	<b>S</b>	<b>S</b>	Arrow	<b>W</b>	23
SJD	Jack DeJohnette	0.565	16 <sup>5</sup> / <sub>16</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	24
SJDN	Jack DeJohnette Nylon	0.565	16 <sup>5</sup> / <sub>16</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>N</b>	24
X5A	Extreme 5A	0.565	16 <sup>1</sup> / <sub>2</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	16
X5AVG	Extreme 5A Vic Grip	0.565	16 <sup>1</sup> / <sub>2</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	20
X5AN	Extreme 5A Nylon	0.565	16 <sup>1</sup> / <sub>2</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>N</b>	18
X5ANVG	Extreme 5A Nylon Vic Grip	0.565	16 <sup>1</sup> / <sub>2</sub> "	<b>H</b>	<b>M</b>	<b>M</b>	Tear Drop	<b>N</b>	20
SGH	Gerald Heyward	0.570	16 <sup>5</sup> / <sub>16</sub> "	<b>H</b>	<b>S</b>	<b>S</b>	Barrel	<b>W</b>	27
SPE2	Peter Erskine "Ride Stick"	0.575	16"	<b>H</b>	<b>L</b>	<b>L</b>	Tear Drop	<b>W</b>	25

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MODEL	STICK NAME	DIAMETER	LENGTH	TAPER	STICK MATERIAL	TIP SHAPE	TIP MATERIAL	UNIQUE FEATURES	CATALOG PAGE #
SJM	Jojo Mayer	0.577	15 <sup>21</sup> / <sub>64</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>		29
55A	55A	0.580	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>		16
SDOL	John Dolmayan	0.580	16"	<b>L</b>	<b>H</b>	Barrel	<b>W</b>		25
SLW	Lenny White	0.580	16"	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>		33
3A	3A	0.580	16 <sup>3</sup> / <sub>16</sub> "	<b>S</b>	<b>H</b>	Barrel	<b>W</b>		17
3AN	3A Nylon	0.580	16 <sup>3</sup> / <sub>16</sub> "	<b>S</b>	<b>H</b>	Barrel	<b>N</b>		18
F1	F1	0.580	16 <sup>3</sup> / <sub>16</sub> "	<b>S</b>	<b>H</b>	Round	<b>W</b>		17
SJH	Joey Heredia	0.580	16 <sup>3</sup> / <sub>16</sub> "	<b>S</b>	<b>M</b>	Unique	<b>W</b>		26
SAS	Aaron Spears	0.580	16 <sup>1</sup> / <sub>2</sub> "	<b>L</b>	<b>H</b>	Blended	<b>W</b>		32
X55A	Extreme 55A	0.580	16 <sup>1</sup> / <sub>2</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>		16
1A	1A	0.580	16 <sup>13</sup> / <sub>16</sub> "	<b>L</b>	<b>H</b>	Taj Mahal	<b>W</b>		17
SCW	Charlie Watts	0.585	16"	<b>M</b>	<b>H</b>	Oval	<b>W</b>		32
SGK	George Kollias	0.585	16"	<b>M</b>	<b>H</b>	Barrel	<b>W</b>		28
SLOC	Pete Lockett	0.585	16"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>		28
SOH	Omar Hakim	0.585	16"	<b>S</b>	<b>H</b>	Round	<b>N</b>		26
SPE3	Peter Erskine "Big Band"	0.585	16"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>		25
SMC	Matt Cameron	0.585	16 <sup>3</sup> / <sub>16</sub> "	<b>L</b>	<b>H</b>	Barrel	<b>W</b>		23



SSW	Steve White	0.585	16 <sup>1/4</sup> "	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>	33
SD7	SD7 Whacker	0.590	16"	<b>S</b>	<b>M</b>	Oval	<b>N</b>	38
SGB2	Gregg Bissonette "Backbeat"	0.590	16"	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>	23
SBR	Buddy Rich	0.590	16 <sup>5/16</sup> "	<b>L</b>	<b>H</b>	Blended	<b>W</b>	31
SBRN	Buddy Rich Nylon	0.590	16 <sup>5/16</sup> "	<b>L</b>	<b>H</b>	Blended	<b>N</b>	31
SCA	Carmine Appice	0.595	15 <sup>15/16</sup> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	22
<b>5B*</b>	5B	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
5BB	5B Black	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
5BW	5B White	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	16
5BVG	5B Vic Grip	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	20
5BKF	5B Kinetic Force	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	19
AS5B	5B Round Tip	0.595	16"	<b>M</b>	<b>H</b>	Round	<b>W</b>	21
AH5B	5B Maple	0.595	16"	<b>M</b>	<b>M</b>	Tear Drop	<b>W</b>	38
SH05B	Shōgun® 5B Japanese Oak	0.595	16"	<b>M</b>	<b>O</b>	Tear Drop	<b>W</b>	15
TI5B	Titan™ 5B Carbon Fiber	0.595	16"	<b>M</b>	<b>C</b>	Tear Drop	<b>C</b>	14
5BN	5B Nylon	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	18
5BNVG	5B Nylon Vic Grip	0.595	16"	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	20
AJ1	AJ1	0.595	16"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>	21
SBEA	Carter Beauford	0.595	16"	<b>M</b>	<b>H</b>	Oval	<b>W</b>	22

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SNM	Nicko McBrain	0.595	16"	M	H	Tear Drop	W		29
5BCO	5B "Chop-Out" Practice Stick	0.595	16 1/4"	L	H	Unique	R	✓	19
PP	Kenny Aronoff	0.595	16 1/2"	S	H	Oval	W		22
X5B	Extreme 5B	0.595	16 1/2"	M	H	Tear Drop	W		16
X5BVG	Extreme 5B Vic Grip	0.595	16 1/2"	M	H	Tear Drop	W		20
X5BN	Extreme 5B Nylon	0.595	16 1/2"	M	H	Tear Drop	N		18
X5BNVG	Extreme 5B Nylon Vic Grip	0.595	16 1/2"	M	H	Tear Drop	N		20
SNR	Ney Rosaura	0.600	16 5/8"	L	H	Blended	W		47
SAG	Alex González	0.600	16 5/8"	S	H	Barrel	N		26
SHM	Harvey Mason	0.605	15 7/8"	S	H	Round	W		29
SBC	Billy Cobham	0.605	16 1/4"	S	H	Round	W	✓	24
SD10	SD10 Swinger	0.610	16 1/8"	M	M	Oval	W		39
SRM	Rod Morgenstein	0.610	16 1/8"	M	H	Barrel	W		30
HD9	HD9	0.610	16 1/4"	M	H	Oval	W		17
SD11	SD11 Slammer	0.610	16 1/4"	L	M	Arrow	W		39
SD9	SD9 Driver	0.610	16 1/4"	M	M	Oval	W		39
X55B	Extreme 55B	0.610	16 1/2"	M	H	Tear Drop	W		16



SD1JR	SD1 Junior	0.615	15 <sup>9</sup> / <sub>16</sub> "	<b>S</b>	<b>M</b>	Round	<b>W</b>	38
SGB	Gregg Bissonette	0.620	16 <sup>1</sup> / <sub>4</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	23
TG15	Tom Gauger	0.625	16 <sup>9</sup> / <sub>16</sub> "	<b>M</b>	<b>M</b>	Round	<b>W</b>	47
SBEN	Charlie Benante	0.625	16 <sup>5</sup> / <sub>8</sub> "	<b>M</b>	<b>H</b>	Oval	<b>W</b>	22
TG25	Tom Gauger Snare/Timpani	0.625	16 <sup>11</sup> / <sub>16</sub> "	<b>M</b>	<b>M</b>	Round	<b>W/F</b>	47
<b>2B*</b>	2B	0.630	16 <sup>1</sup> / <sub>4</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	17
2BVG	2B Vic Grip	0.630	16 <sup>1</sup> / <sub>4</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	20
2BN	2B Nylon	0.630	16 <sup>1</sup> / <sub>4</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	18
2BNVG	2B Nylon Vic Grip	0.630	16 <sup>1</sup> / <sub>4</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>N</b>	20
SDC	Danny Carey	0.630	16 <sup>1</sup> / <sub>2</sub> "	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>	24
SDCN	Danny Carey Nylon	0.630	16 <sup>1</sup> / <sub>2</sub> "	<b>S</b>	<b>H</b>	Tear Drop	<b>N</b>	24
ROCK	ROCK	0.630	16 <sup>5</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Oval	<b>W</b>	17
ROCKVG	Rock Vic Grip	0.630	16 <sup>5</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Oval	<b>W</b>	20
ROCKN	Rock Nylon	0.630	16 <sup>5</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Oval	<b>N</b>	18
ROCKNVG	Rock Nylon Vic Grip	0.630	16 <sup>5</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Oval	<b>N</b>	20
SHAR	Gavin Harrison	0.630	16 <sup>7</sup> / <sub>8</sub> "	<b>M</b>	<b>H</b>	Blended	<b>W</b>	26
SVP	Vinnie Paul	0.630	16 <sup>7</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>	30
SAL	Abe Laboriel Jr.	0.630	17"	<b>L</b>	<b>H</b>	Tear Drop	<b>W</b>	28
SD2	SD2 Bolero	0.635	15 <sup>3</sup> / <sub>4</sub> "	<b>S</b>	<b>M</b>	Round	<b>W</b>	38

\*STICKS HIGHLIGHTED IN RED ARE "BENCHMARK MODELS" THAT MOST STORES WILL HAVE IN STOCK.

# STICK SELECTION GUIDE

TAPER: L = Long, M = Medium, S = Short

STICK MATERIAL: H = Hickory, M = Maple, O = Japanese Oak, C = Carbon Fiber

TIP MATERIAL: W = Wood, N = Nylon, F = Felt, M = Metal

MODEL	STICK NAME	DIAMETER	LENGTH	TAPER	STICK MATERIAL	TIP SHAPE	TIP MATERIAL	UNIQUE FEATURES	CATALOG PAGE #
SD6	SD6 Swizzle B	0.635	16 <sup>1</sup> / <sub>4</sub> "	S	M	Round	W/F	✓	38
<b>SD1*</b>	SD1 General	0.635	16 <sup>3</sup> / <sub>8</sub> "	S	M	Round	W		38
SRHJR	Ralph Hardimon "Ralphie Jr."	0.635	16 <sup>1</sup> / <sub>2</sub> "	L	H	Barrel	W		59
SD12	SD12 Swizzle G	0.635	16 <sup>5</sup> / <sub>8</sub> "	S	M	Round	W/F	✓	39
CM	Metal	0.635	17"	S	H	Oval	W		17
CMN	Metal Nylon	0.635	17"	S	H	Oval	N		18
SCS	Christoph Schneider	0.645	16 <sup>1</sup> / <sub>4</sub> "	S	H	Tear Drop	W		31
SHAA	Tomas Haake	0.645	16 <sup>7</sup> / <sub>16</sub> "	L	H	Oval	W		26
STL	Thomas Lang	0.650	16 <sup>1</sup> / <sub>8</sub> "	M	H	Tear Drop	W		28
STG	Tim Genis General	0.650	16 <sup>4</sup> / <sub>5</sub> "	M	P	Tear Drop	W		47
STG2	Tim Genis Leggiero	0.650	16 <sup>4</sup> / <sub>5</sub> "	L	P	Unique	W		47
SATK	Ted Atkatz	0.660	17"	L	P	Tear Drop	W		47
SD5	SD5 Echo	0.670	15 <sup>3</sup> / <sub>4</sub> "	L	M	Round	W	✓	38
STA2	Tom Aungst Indoor	0.675	16 <sup>5</sup> / <sub>8</sub> "	M	H	Reverse Tear Drop	W		58
SRHI	Ralph Hardimon Indoor	0.675	16 <sup>3</sup> / <sub>4</sub> "	L	H	Barrel	W		59
SJQ	Jeff Queen	0.675	17"	L	H	Round	W	✓	60
MS4	MS4	0.685	16 <sup>1</sup> / <sub>4</sub> "	M	S	Taj Mahal	S		61

STH	Thom Hannum	0.690	16 <sup>5</sup> / <sub>8</sub> "	<b>L</b>	<b>H</b>	Round	<b>W</b>	59
STH3	Thom Hannum Piccolo Tip	0.690	16 <sup>5</sup> / <sub>8</sub> "	<b>S</b>	<b>H</b>	Round	<b>W</b>	59
SCM	Colin McNutt	0.690	17"	<b>M</b>	<b>H</b>	Oval	<b>W</b>	60
<b>MS1*</b>	MS1	0.695	16 <sup>1</sup> / <sub>2</sub> "	<b>S</b>	<b>H</b>	Oval	<b>W</b>	61
SRH2	Ralph Hardimon "Hammer"	0.695	16 <sup>7</sup> / <sub>8</sub> "	<b>L</b>	<b>S</b>	Barrel	<b>S</b>	59
SRH2CO	Ralph Hardimon "Chop-Out"	0.695	16 <sup>7</sup> / <sub>8</sub> "	<b>L</b>	<b>S</b>	Unique	<b>R</b>	59
STF	Tom Float	0.695	16 <sup>7</sup> / <sub>8</sub> "	<b>M</b>	<b>H</b>	Tear Drop	<b>W</b>	58
MS2	MS2	0.695	17"	<b>S</b>	<b>H</b>	Oval	<b>W</b>	61
STA	Tom Aungst	0.697	17"	<b>M</b>	<b>H</b>	Reverse Tear Drop	<b>W</b>	58
SLB	Lee Beddis	0.700	17"	<b>S</b>	<b>H</b>	Tear Drop	<b>W</b>	58
MS5	MS5	0.705	17"	<b>M</b>	<b>H</b>	Round	<b>W</b>	61
MS6CO	MS6 "Chop-Out"	0.705	17 <sup>1</sup> / <sub>8</sub> "	<b>L</b>	<b>H</b>	Unique	<b>R</b>	61
SMJ	Mike Jackson	0.710	17"	<b>L</b>	<b>H</b>	Oval	<b>W</b>	60
SRH	Ralph Hardimon	0.710	17"	<b>L</b>	<b>H</b>	Barrel	<b>W</b>	59
SRHN	Ralph Hardimon Nylon	0.710	17"	<b>L</b>	<b>H</b>	Barrel	<b>N</b>	59
MS3	MS3	0.715	17"	<b>L</b>	<b>H</b>	Blended	<b>W</b>	61
SJLL	Johnny Lee Lane	0.715	17"	<b>M</b>	<b>H</b>	Taj Mahal	<b>W</b>	65
SMG	Murray Gusseck	0.715	17"	<b>L</b>	<b>H</b>	Oval	<b>W</b>	58
SBBTS	Bill Bachman "Billy Club"	0.725	15 <sup>13</sup> / <sub>16</sub> "	<b>S</b>	<b>H</b>	Unique	<b>W</b>	63

\*STICKS HIGHLIGHTED IN RED ARE "BENCHMARK MODELS" THAT MOST STORES WILL HAVE IN STOCK.

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

The Titan™ line features the designs of the American Classic® 5A and 5B, the world's most popular models! Aggressively tested by professional drummers in practice, recording and performance, these sticks last significantly longer than traditional wood models. This 100% green product is also completely recyclable.

**T15A**

L = 16", Dia. = .565"

**T15B**

L = 16", Dia. = .595"



**TITAN™**

TITAN™



Made from Japanese white oak, the SHOGUN® line is manufactured to the level of perfection you have come to expect from Vic Firth. A denser wood with a more rigid response than hickory, Japanese white oak provides added weight and power for a full drum sound and strong rhythmic projection. The hardness of the wood tip creates a brighter cymbal sound and provides 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"







**KIDS**

**KIDSPINK**

**HD4**

**7A**

**8D**

**X8D** **NEW**

**85A**

**5A**

**5AB**

**5AP**

**5AW**

**X5A**

**55A**

**X55A**

**5B**

**5BB**

**5BW**

**X5B**

**X55B**

**KIDSTICKS (KIDS)**

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

**KIDSTICKS PINK (KIDSPINK)**

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

**HD4**

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

**7A**

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

**8D**

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

**X8D**

Perfect for the 8D player looking for more reach and leverage. L = 16 1/2", Dia. = .540"

**85A**

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

**5A**

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

**5A BLACK (5AB)**

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

**5A PINK (5AP)**

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

**NEW**

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.

**5A WHITE (5AW)**

The 5A, with a bright white finish.  
L = 16", Dia. = .565"

**EXTREME 5A (X5A)**

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

**55A**

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

**EXTREME 55A (X55A)**

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

**5B**

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

**5B BLACK (5BB)**

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

**5B WHITE (5BW)**

The 5B, with a bright white finish.  
L = 16", Dia. = .595"

**EXTREME 5B (X5B)**

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

**EXTREME 55B (X55B)**

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

**F1**

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

**3A**

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

**1A**

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

**HD9**

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

**2B**

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

**ROCK**

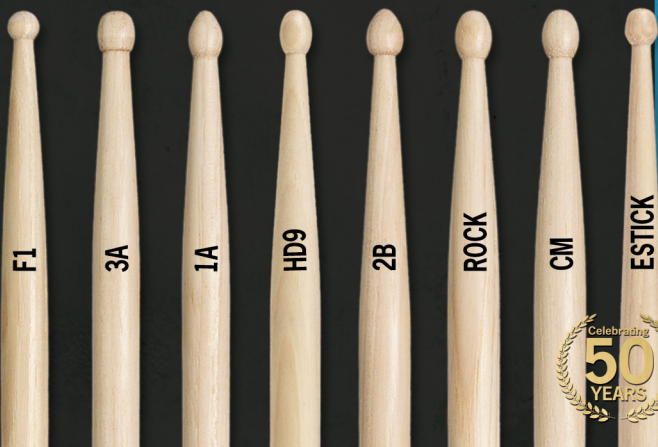
Oval tip for a full sound. Great for rock and band. L = 16 5/8", Dia. = .630"

**METAL (CM)**

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

**ESTICK**

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





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

#### 7AN

Tear drop tip. Perfect for light jazz and combo. L = 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 = 16⅝", Dia. = .630"

#### METAL N (CMN)

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



# AMERICAN CLASSIC®

Hickory



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

## SILVER BULLET

The aluminum tipped Silver Bullet 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. Available in 5A (5ASB).

## SOFT TOUCH

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

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

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

## 5A DUAL-TONE (5ADT)

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

## KINETIC FORCE (5AKF & 5BKF)

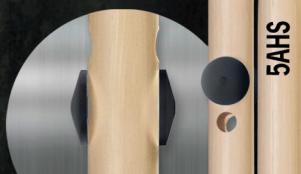
Kinetic energy is a function of mass and speed. By adding a more dense material to the butt end, these sticks can be played longer and harder with less fatigue. They can also help you play faster! Available in 5A (5AKF) and 5B (5BKF).

## 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"

**NEW**



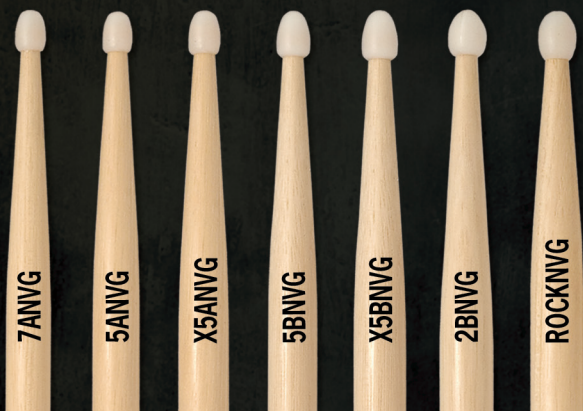
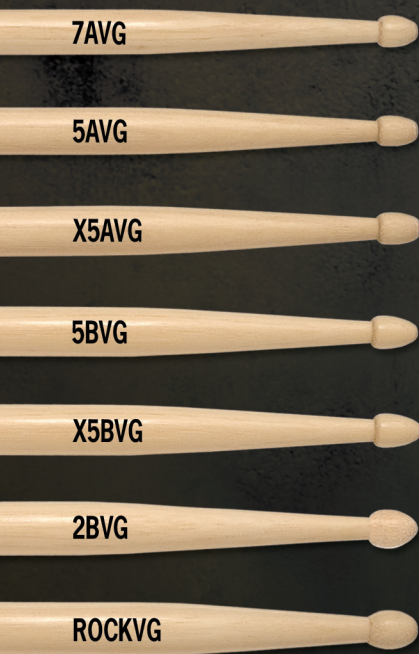
Plastic swivel hinges can be adjusted to either hole, ensuring proper grip and balance at the fulcrum.





# AMERICAN CLASSIC<sup>®</sup> Vic Grip

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







AJ1

AJ2

AJ3

AJ4

AJ5

AJ6

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

**AJ1**

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

**AJ2**

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

**AJ3**

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

**AJ4**

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

**AJ5**

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

**AJ6**

A 7A-like shaft coupled with a very small neck and tip for the sweetest cymbal sounds. No fear of "overplaying" with this model! L = 15 1/2", Dia. = .550"

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

**AS7A**

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

**AS8D**

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

**AS5A**

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

**AS5B**

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

AS7A

AS8D

AS5A

AS5B

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



SCA



*Carmine Appice*

**CARMINE APPICE (SCA)**

A tip like a 5A at one end, a large heavy tip at the butt end. Provides great back beat power.

L = 15<sup>15</sup>/<sub>16</sub>" , Dia. = .595"



PP

*Kenny Aronoff*

**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"



SBEA

*Carter Beauford*

**CARTER BEAUFORD (SBEA)**

A 5B shaft with an extended taper and elongated oval tip for great response, sound and versatility. With slip resistant Vic Grip for superior hold.

L = 16" , Dia. = .595"



SBEN

*Charlie Benante* ANTHRAX

**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 1/4", 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"



*Gregg Bissonette*



SCB

*Cindy Blackman*

### 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"



STB1

*Terry Bozzio*

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

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



*Matt Cameron*

### 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"

SIGNATURE SERIES  
Vic Firth





SDC



SDCN



**DANNY CAREY (SDC, SDCN)**

A truly unique stick! Features a cut-in design at the gripping area for comfort and a tapered butt end for improved balance. In wood or nylon tip.

L = 16 1/2", Dia. = .695" at butt, .630" at shaft



SKC

NEW

KEITH CARLOCK

**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"



SBC

**BILLY COBHAM (SBC)**

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



SJD



SJDN

JACK DEJOHNETTE

**JACK DEJOHNETTE (SJD, SJDN)**

A stretch 5A for extra reach. Great for jazz and fusion. In wood or nylon tip.

L = 16 5/16", Dia. = .565"





SDOL


**JOHN DOLMAYAN (SDOL)**

A 55A shaft with a barrel tip for a beefy stick that's easy to play. Designed for comfort, balance, durability and speed.  
L = 16", Dia. = .580"

SPE

SPE2

SPE3

**PETER ERSKINE ORIGINAL (SPE)**

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

**PETER ERSKINE "RIDE STICK" (SPE2)**

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

**PETER ERSKINE "BIG BAND" (SPE3)**

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



SSG

SSGN

**STEVE GADD (SSG, SSGN)**

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

Vic Firth

SIGNATURE SERIES

JM


**DAVID GARIBALDI (JM)**

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







SAG

Alex MANA

**ALEX GONZÁLEZ (SAG)**

Features a barrel shaped nylon tip on a 5B shaft. Powerful and articulate.

L = 16 1/2", Dia. = .600"



SHAA

Tomas HAAKE

**TOMAS HAAKE (SHAA)**

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



SOH

Omar HAKIM

**OMAR HAKIM (SOH)**

Round nylon tip for a brilliant cymbal sound. In honey hickory.

L = 16", Dia. = .585"



SHAR

Gavin HARRISON

**GAVIN HARRISON (SHAR)**

An elongated ROCK shaft with a blended taper and tip, delivering an ideal combination of power and playability. Featuring slip-resistant Vic Grip.

L = 16 7/8", Dia. = .630"



SJH

Joey HEREDIA

**JOEY HEREDIA (SJH)**

Unique extended tip can achieve both bright and dark cymbal sounds. In maple.

L = 16 3/16", Dia. = .580"



SGH



*Gerald Heyward* 

**GERALD HEYWARD (SGH)**

Features a barrel tip and plenty of length with a short taper for really laying into a groove.

L = 16<sup>5</sup>/<sub>16</sub>" , Dia. = .570"

Vic Firth

## SIGNATURE SERIES

*Tommy Igoe*

**TOMMY IGOE**

**"GROOVE ESSENTIALS" (STI)**

The length and extended taper add leverage for great feel and power.

"Taj Mahal" tip is ideal for sensitive cymbal work. L = 16<sup>1</sup>/<sub>8</sub>" , Dia. = .555"



STI



SJOR

*Steve Jordan* 

**STEVE JORDAN (SJOR)**

Light and long for great touch and sound around the drums and cymbals.

L = 16<sup>1</sup>/<sub>2</sub>" , Dia. = .525"



SAJ

*Akira Jimbo*  
神保 彰

**AKIRA JIMBO (SAJ)**

Tear drop tip for cymbal definition and tapered butt for unique balance.

L = 16" , Dia. = .565"







SGK



**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"



SAL



**ABE LABORIEL JR. (SAL)**

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



STL



**THOMAS LANG (STL)**

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



SPL



Platinum Series

**PAUL LEIM (SPL)**

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



SLOC



**NEW**  
**DrumJammer**

**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"





SHM



SHM3

*Harvey Mason*

#### HARVEY MASON (SHM)

A versatile stick that covers a wide dynamic range. Round tip produces clean, crisp cymbal sounds.

L = 15<sup>7</sup>/<sub>8</sub>", 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<sup>3</sup>/<sub>8</sub>", Dia. = .540"



SJM

*Jojo Mayer*

#### JOJO MAYER (SJM)

Designed to offer a big sound and feel without a lot of weight.

L = 15<sup>21</sup>/<sub>64</sub>", Dia. = .577"



SNM

**NICKO "BOOMER" McBRAIN**

#### NICKO McBRAIN (SNM)

A 5B shaft with a beefed up neck and tip. A medium sized stick that produces a big sound.

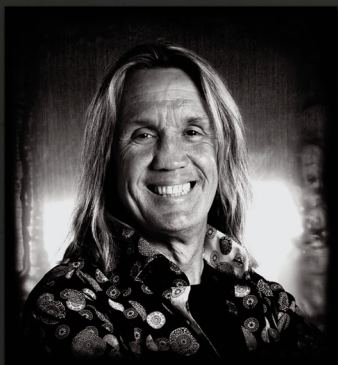
L = 16", Dia. = .595"



#### RUSSELL 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"



**SIGNATURE SERIES**  
Vic Firth



SMIL



SSM

*Stanton Moore*

**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"



SRM

*Rod Morgenstein*

**ROD MORGENSTEIN (SRM)**

Combines a 5B and a 2B. Full shoulder for endurance. L = 16 $\frac{1}{8}$ ", Dia. = .610"



SVP

*Vinnie Paul*

**VINNIE PAUL (SVP)**

A full sized shaft and enlarged tear drop tip provide plenty of power. L = 16 $\frac{7}{8}$ ", Dia. = .630"



JPH5A

**DIAMOND  
TIP™** by JOE PORCARO

**JOE PORCARO (JPH5A)**

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







SBR



SBRN

*Buddy Rich*

**BUDDY RICH (SBR, SBRN)**

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



STR

*Tony Royster Jr.*

**TONY ROYSTER JR. (STR)**

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



SCS

*C. Schneider*  
SCHNEIDER

**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"

**SIGNATURE SERIES**  
Vic Firth



*Steve Smith*

**STEVE SMITH (SSS)**

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

SSS





## SAS



### AARON SPEARS (SAS)

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



## SMT

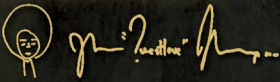


### MIKE TERRANA (SMT)

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




## SAT



### AHMIR 'QUESTLOVE' THOMPSON (SAT)

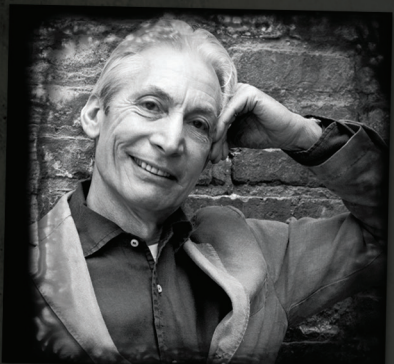
A very long and thin stick for the perfect lightweight feel. With 17" of length and an extended taper, this stick can really crack! Vic Grip provides an anti-slip finish. L = 17", Dia. = .520"



### CHARLIE WATTS (SCW)

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

SCW







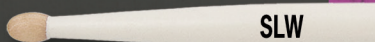
*Dave Weckl*

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

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

**DAVE WECKL "EVOLUTION"  
(SDW2, SDW2N)**

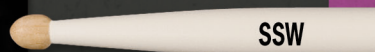
A short tear drop tip on a 5A shaft. Provides superior cymbal definition with excellent rebound. In wood or nylon tip. L = 16", Dia. = .563"



*Lenny White*

**LENNY WHITE (SLW)**

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



*Steve White*

**STEVE WHITE (SSW)**

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



*ZORO*

**ZORO (SZ)**

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

**SIGNATURE SERIES**  
Vic Firth



# WORLD CLASSIC<sup>®</sup>



Vic Firth offers a selection of world music percussion products under the World Classic<sup>®</sup> 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 = 16½", 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 = 16½", Dia. = .500"

*Alex Acuña*





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

#### RUTE

Our original. Designed for all-around rock, jazz and combo playing.

With 16 dowels (.125").

L = 16 <sup>3</sup>/<sub>8</sub>", 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 <sup>3</sup>/<sub>8</sub>", 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 <sup>3</sup>/<sub>8</sub>", Handle thickness = .630"

#### RUTE 505

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

L = 15", Handle thickness = .690"

#### RUTE 606

For the Rute player who prefers a rubber handle and fixed position band.

Designed for all-around playing.

With 19 dowels (.125").

L = 16 <sup>1</sup>/<sub>8</sub>", 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 <sup>15</sup>/<sub>16</sub>", 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 <sup>1</sup>/<sub>8</sub>", Dia. = .625"



*Foam centers of the  
Steve Smith Tala Wands*



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

#### **JAZZ BRUSH (WB)**

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

#### **ROCK RAKE (BRR)**

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

#### **JAZZ RAKE (BJR)**

A retractable plastic brush that features thin flexible bristles for fusion and jazz. 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. With medium gauge wire and an infinitely adjustable brush spread capable of maintaining any playing position. 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 = 3 1/8" “Ride” Spread = 2 3/4"

#### **LIVE WIRES (LW)**

A retractable wire brush featuring heavy gauge wire with a small, round bead on the tip of each strand. For an added sharp snap on cymbals and drums. Dia. = .530"; Spread = 5"





## BRUSHES

ROCK  
RAKEJAZZ  
RAKE

DREADLOCKS

LEGACY  
BRUSHRUSS MILLER  
WIRE BRUSHES

LIVE WIRES



# AMERICAN HERITAGE® Maple

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



## SD1 GENERAL LIMITED EDITION

The same SD1 we've always made, featuring a limited edition wood-branded logo to celebrate our 50th anniversary. 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>9</sup>/<sub>16</sub>", Dia. = .615"

## SD2 BOLERO LIMITED EDITION

The same SD2 we've always made, featuring a limited edition wood-branded logo to celebrate our 50th anniversary. 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"

## 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"

# AMERICAN CUSTOM®

Maple



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

#### SD6 SWIZZLE B

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

#### SD7 WHACKER

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

#### SD9 DRIVER

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

#### SD10 SWINGER

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

#### SD11 SLAMMER

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

#### SD12 SWIZZLE G

An SD1 General with a hard, spun felt ball attached to the butt end. Ideal for fast changes on cymbals. L = 16 5/8", Dia. = .635", Felt ball = 1 1/4" x 1"

#### SD1 HINGESTIX® (SD1HS)

The # 1 concert snare 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 3/8", Dia. = .635"

**NEW**

Plastic swivel hinges can be adjusted to either hole, ensuring proper grip and balance at the fulcrum.









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.

In celebration of our 50th anniversary, we are paying homage to Vic's original wood-branded logo! These limited-time collectors items are available in Vic's eight original models: American Custom® T1-T6 and American Custom® SD1 & SD2 (see pg 38).

**T1 GENERAL LIMITED EDITION**

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

**T2 CARTWHEEL LIMITED EDITION**

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

**T3 STACCATO LIMITED EDITION**

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

**T4 ULTRA STACCATO**

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

**T5 WOOD LIMITED EDITION**

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

**T6 CUSTOM GENERAL**

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

*Vic Firth*





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

**GB1**

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

**GB2**

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

**GB3**

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

**GB4**

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

**BD1 GENERAL**

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

**BD2 LEGATO**

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

**BD3 STACCATO**

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

**BD7 ROLLING MALLETS**

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

**BD8 GRANDIOSO**

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

**CHIME HAMMER (CH)**

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

**BECKEN CYMBAL MALLETS**

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

**BCS1**

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







TG01

TG02

TG03

TG04

TG06

TG07

TG08

TG21

TG26

Tom Gauger

## SYMPHONIC SIGNATURE SERIES

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**

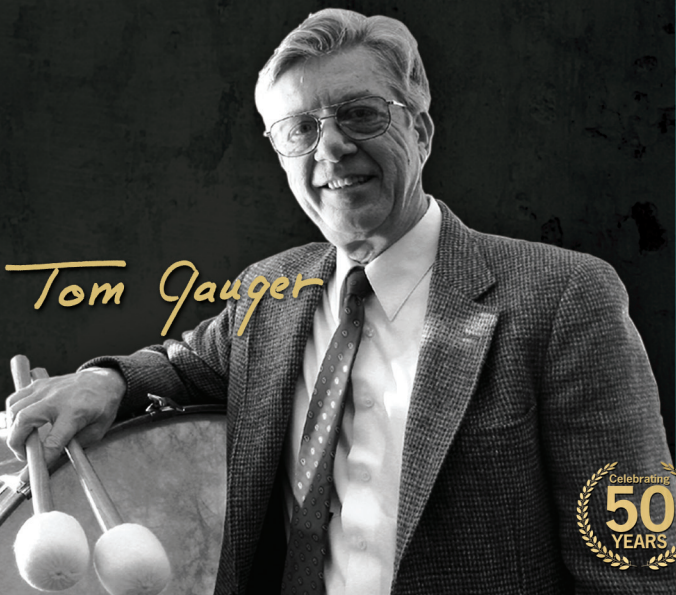
This chamois/wood mallet is a must for *The Rite of Spring*. Sold in pairs.

Head =  $1\frac{1}{2}$ " and  $1\frac{3}{8}$ " , L =  $15\frac{1}{4}$ "

**TG26 DOUBLE END**

Designed for one handed rolls.

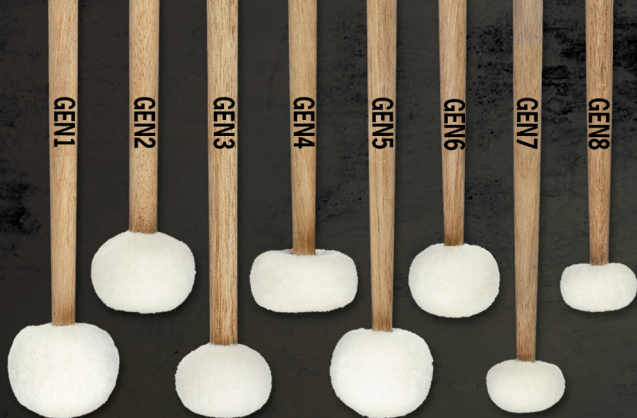
Head =  $2\frac{3}{4}$ " , L =  $15\frac{1}{2}$ "



Tom Gauger







## Tim Genis Series

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

### ROLLER (GEN1)

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

### BEETHOVEN – SOFT (GEN2)

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

### BEETHOVEN – HARD (GEN3)

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

### DOLCE ARTICULATE (GEN4)

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

### TONAL (GEN5)

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

### HARD TONAL (GEN6)

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

### ARTICULATE (GEN7)

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

### MOLTO ARTICULATE (GEN8)

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



*Tim Genis*





## Concert Snare Sticks

### TIM GENIS GENERAL (STG)

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

### TIM GENIS LEGGIERO (STG2)

For playing fast musical passages softly. The added weight and density of persimmon help produce clean double strokes and clear articulation.

L = 16<sup>7</sup>/<sub>8</sub>", Dia. = .650"

### TED ATKATZ (SATK)

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

### NEY ROSAURO (SNR)

An elongated tip with increased surface area for enhanced sound quality. Long taper provides excellent rebound, while a slight taper towards the butt enhances the balance. In hickory.

L = 16<sup>1</sup>/<sub>2</sub>", Dia. = .600"

### TOM GAUGER (TG15)

A general snare stick with a round tip.

L = 16<sup>9</sup>/<sub>16</sub>", Dia. = .625"

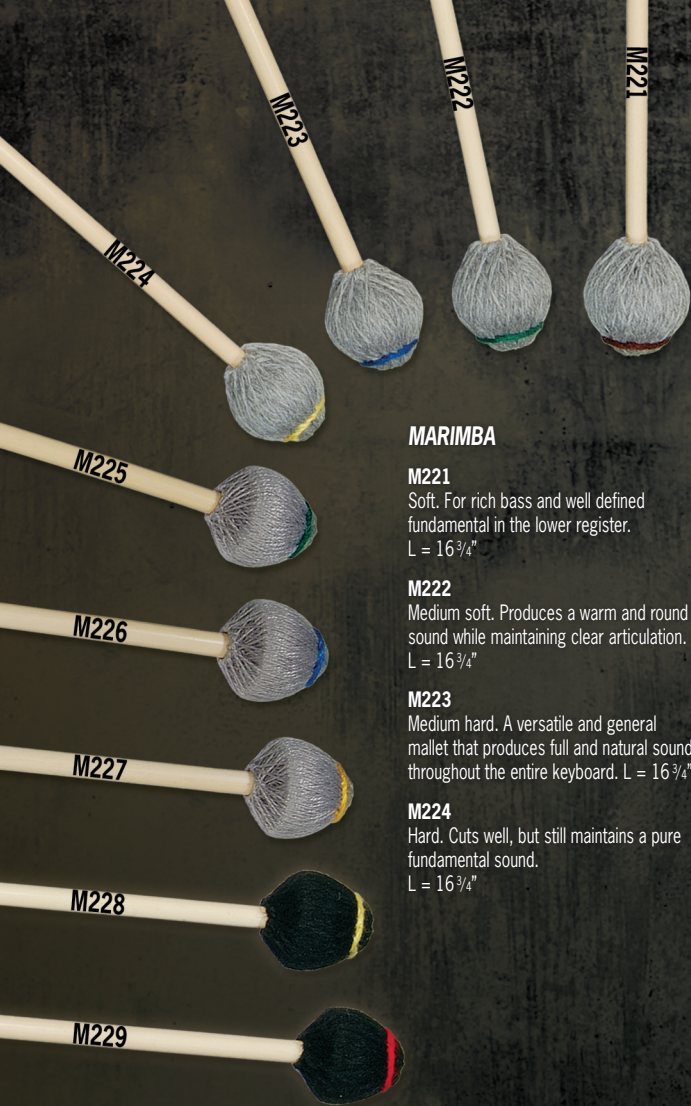
### TOM GAUGER SNARE/TIMPANI (TG25)

A TG15 stick with a felt timpani mallet head attached to the butt end.

For general playing.

Head = 1<sup>1</sup>/<sub>8</sub>", L = 16<sup>3</sup>/<sub>4</sub>", Dia. = .625"





## MARIMBA

### M221

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

### M222

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

### M223

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

### M224

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

M228

M229



Ney Rosauero

## SIGNATURE KEYBOARD MALLETS

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

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

**VIBRAPHONE****M225**

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

**M226**

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

**M227**

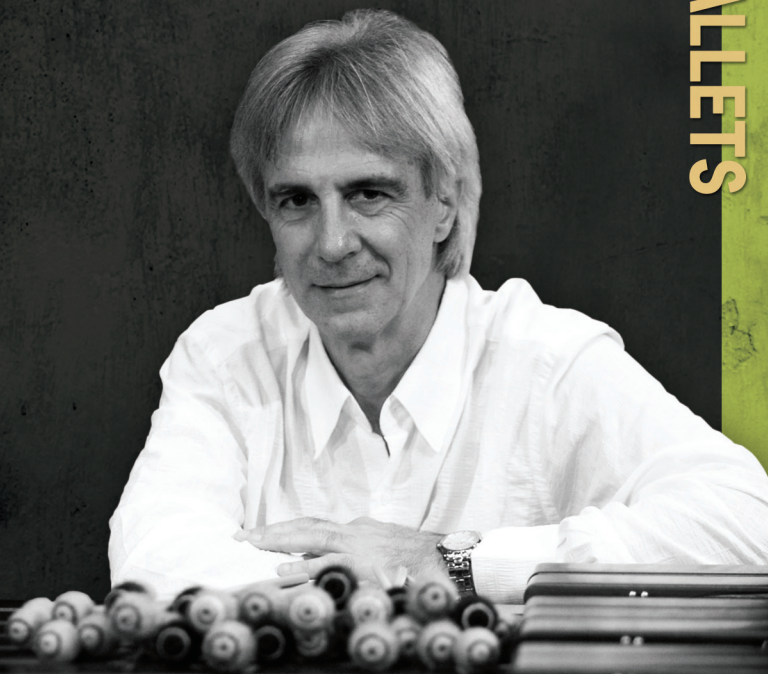
Hard. A heavier mallet that provides more articulation and is ideal for large halls. L = 15<sup>3</sup>/<sub>4</sub>"

**HYBRID****M228**

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

**M229**

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







## Robert van Sice Series

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, while the synthetic core models are multi-tonal—allowing the sound to brighten and darken as the dynamics increase and decrease. 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. A wonderful choice for those moments where the player needs maximum cutting power and edge to the sound.





## Gifford Howarth Series

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

### M160

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

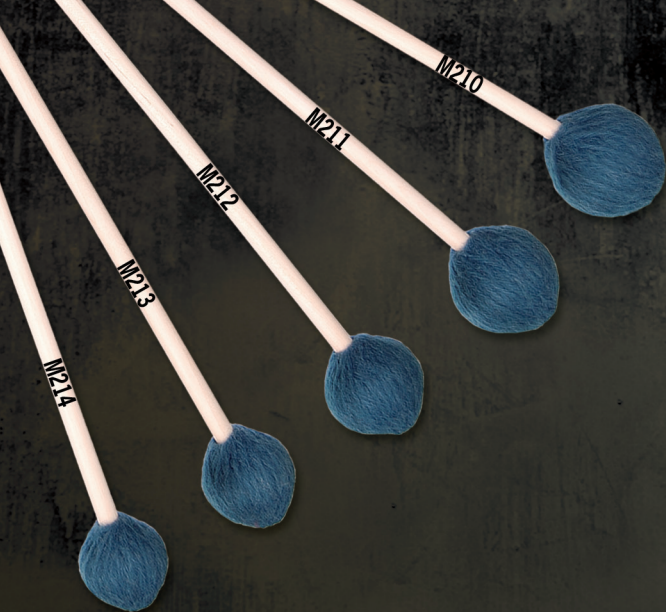
### M164

"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>"

*Gifford Howarth*







## Virtuoso Series

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

### **M210**

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

### **M211**

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

### **M212**

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

### **M213**

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

### **M214**

Hard. Designed for repertoire that requires superb articulation.





## Pesante Series

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

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

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

### M200

Bass marimba. Produces a huge low-end sound with virtually no attack. L = 15<sup>3</sup>/<sub>8</sub>”

### M201

Soft. Little attack, yet capable of projecting low register voicing. L = 16<sup>3</sup>/<sub>8</sub>”

### M202

Medium soft. Great for all around playing in the lower two-thirds of the instrument. L = 16<sup>3</sup>/<sub>8</sub>”

### M203

Medium hard. A great choice for all around playing in the upper two-thirds of the instrument. L = 16<sup>3</sup>/<sub>8</sub>”

### M204

Hard. Designed for articulate playing. Clarity with a full-bodied tone. L = 16<sup>3</sup>/<sub>8</sub>”

### M205

Soft. Big low-end sound with articulation to help bring out the written line in the low register. L = 16<sup>3</sup>/<sub>16</sub>”

### M206

Medium soft. A very versatile mallet throughout the entire range of the instrument. L = 16<sup>3</sup>/<sub>8</sub>”

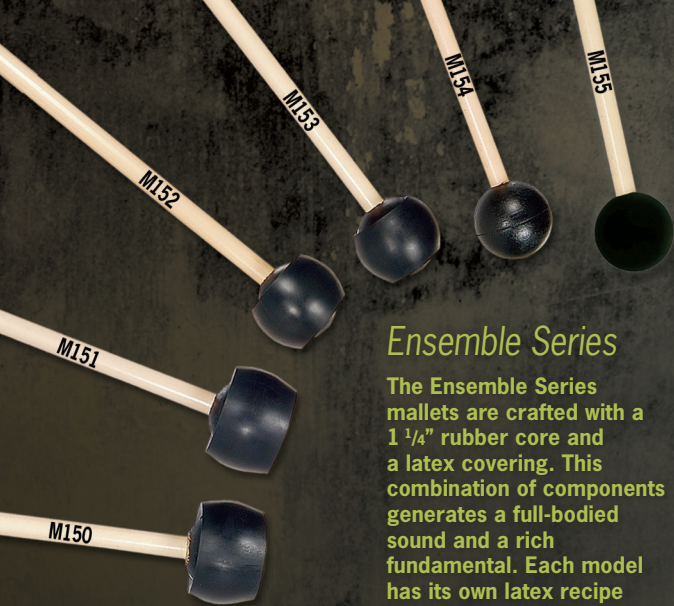
### M207

Medium hard. Projects a very clear, broad presence within the ensemble. L = 16<sup>1</sup>/<sub>8</sub>”

### M208

Hard. The most articulate mallet of the series. A bold sound, indeed! L = 16<sup>1</sup>/<sub>8</sub>”





## Ensemble Series

The Ensemble Series mallets are crafted with a 1 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 = 3/16", L = 15 3/4"

### M151

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

### M152

Medium soft. Produces a warm, full-bodied sound with excellent clarity for the lower two-thirds register.

Latex thickness = 1/8", L = 15 3/4"

### M153

Medium. Great for the middle register. A very versatile mallet.

Latex thickness = 1/16", L = 15 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 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 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 $\frac{1}{4}$ " , L = 14  $\frac{3}{8}$ "

### M131

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

### M132

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

### M133

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

### M134

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

### M135

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

### M136

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

### M137

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

### M138

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

### M139

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

### M140

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

### M141

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

### M142

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

### M143

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

### M144

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

### M145

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

### M146

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 =  $\frac{7}{8}$ " , L = 14  $\frac{3}{8}$ "





## Signature Keyboard Mallets

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

M25

### GARY BURTON (M25)

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



M31

M32

M33

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

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

L = 15 1/4"



M23

### VICTOR MENDOZA (M23)

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

L = 15 1/2"



M36

### STEFON HARRIS (M36)

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



M38

### ED SAINDON (M38)

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



## American Custom® Keyboard Mallets

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

### YARN WOUND (VIBRAPHONE AND MARIMBA)

#### M1

Soft round head for soft playing.

#### M2

Medium hard round head for all-around playing.

#### M3

Medium mushroom head for all-around playing.

#### M4

Super-soft large round head where pianissimo is required.

### UNWOUND

#### M5

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

#### M6

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

#### M7

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

### CORD WOUND (VIBRAPHONE AND MARIMBA)

#### M10

Very hard round head for aggressive playing.

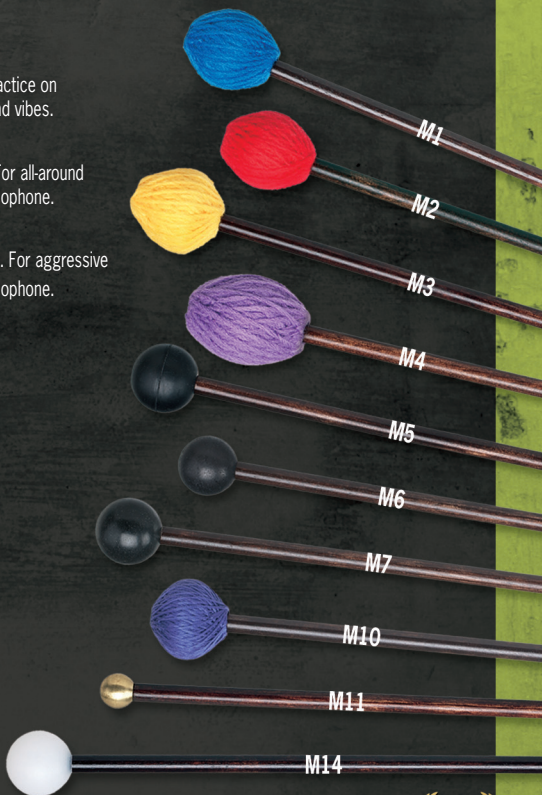
### SPECIALTY

#### M11

Brass-headed for bells and bell tree.

#### M14

Soft poly 1 1/8" ball for xylophone.





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

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



STA



STA2

*Tom Aungst*

**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<sup>5</sup>/<sub>8</sub>", Dia. = .675"

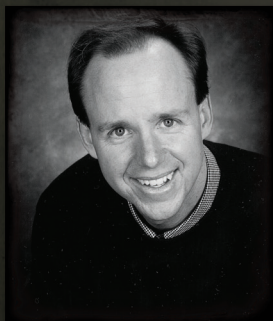


SLB

*Lee Beddis*

**LEE BEDDIS (SLB)**

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



STF

*Tom Float*

**TOM FLOAT (STF)**

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



SMG

*Murray Gussek*

**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*

#### 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<sup>5</sup>/<sub>8</sub>", 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<sup>5</sup>/<sub>8</sub>", Dia. = .690"



*Ralph Hardimon*

#### 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<sup>7</sup>/<sub>8</sub>", Dia. = .695"

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

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

#### RALPH HARDIMON INDOOR (SRHI)

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

#### RALPHIE JR. (SRHJR)

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



CORPSMASTER® MARCHING  
Signature



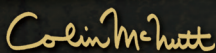
# CORPSMASTER® MARCHING

Signature



## 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



## 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 back-sticking control. L = 17", Dia. = .725" at butt, .675" at shaft





MS1

**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"

MS2

**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"

MS3



MS4



MS5



MS6CO







## MALLETS

The Corpsmaster® 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 =  $1\frac{1}{4}'' \times \frac{1}{2}''$ , L =  $14\frac{1}{2}''$

### MT1A-S

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

### MT2A

A super hard, round felt head for excellent rebound and articulation.

Head =  $1\frac{1}{8}'' \times 1''$ , 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 =  $1\frac{19}{32}'' \times \frac{1}{4}''$ , L =  $14\frac{1}{4}''$

### MTT

Tapered hickory shafts offer excellent balance and control.

Head =  $1\frac{1}{4}'' \times \frac{1}{2}''$ , L =  $14\frac{5}{8}''$



**BILL BACHMAN**  
“Billy Club”

*Bill Bachman*



## STICKS

The Corpsmaster® 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 1/4", Dia. = .680"

### RALPH HARDIMON TENOR STICK (SRHTS)

Full sized shaft with exceptionally large barrel tip for a big sound with clarity. L = 15 15/16", 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 1/2", Dia. = .690" at butt, .640" at shaft

### BILL BACHMAN "BILLY CLUB" (SBBTS) REDESIGNED

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 13/16", Dia. = .725" at butt, .676" at shaft

### RALPH HARDIMON TENOR SWIZZLE (SRHTSW)

Ideal for fast changes between wood and felt sounds. L = 16 5/16", Dia. = .690", Felt ball = 1 1/4" x 1"

### MTS1 SWIZZLE (MTS1SW)

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

## HYBRIDS

The Corpsmaster® 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 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 31/32", Dia. = .700" at butt, .650" at shaft





# 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 = 1½",  
L = 15"

### CT3 STACCATO

Medium hard for rhythmic  
articulation. Synthetic felt  
head = 1⅜", L = 15"

### CT4 ULTRA STACCATO

Produces exceptional  
rhythmic clarity. Hard spun  
felt head = 1⅜", L = 15"

## Bass Mallets

The Corpsmaster® marching bass mallets feature tapered hickory shafts, which shift the weight of the stick towards the hand for improved balance and control. Spherical heads provide a consistent striking surface. With super hard felt heads (H) or with soft felt cores covered with fleece (S). L = 14 ½"



### MBOH

For 14"–18" bass drums.  
Head size = 1¼" x 1"

### MB1 (H+S)

For 18"–22" bass drums.  
Head size = 1½" x 1⅜"

### MB2 (H+S)

For 22"–26" bass drums.  
Head size = 1¾" x 1⅝"

### MB3 (H+S)

For 26"–28" bass drums.  
Head size = 2" x 1½"

### MB4 (H+S)

For 28"–30" bass drums.  
Head size = 2¼" x 1¾"

### MB5H

For 30"–32" bass drums.  
Head size = 2½"





GSTH



GSSC



GSTE



SJLL



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

#### JOHNNY LEE LANE SIGNATURE STICK (SJLL)

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

#### TENOR GROOVE (GSTE)

For the single tenor, this mallet is made with heavy gauge aluminum for excellent speed, response and durability. A small spherical felt ball provides a full, articulate sound. Textured rubber handles enhance the grip and feature a cord that can be attached to the wrist. Head =  $1\frac{1}{2}'' \times 1\frac{3}{16}''$ , L =  $12\frac{1}{4}''$

#### 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 =  $2'' \times 1\frac{1}{2}''$ , L =  $12\frac{1}{4}''$

#### 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 =  $2\frac{1}{2}'' \times 1\frac{3}{4}''$ , L =  $14\frac{3}{4}''$

CORPSMASTER® GROOVE SERIES

*Johnny Lee Lane*



## Multi-Application Series

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



M170

### 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

### M171

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



M172

### M172

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



M180

### 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

### M181

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



M182

### M182

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



M183

### M183

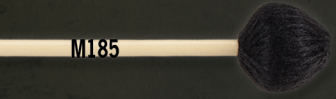
Medium hard yarn marimba mallet with full tone and excellent clarity throughout the entire range of the instrument. Synthetic core; birch shafts. L = 17"



M184

### M184

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



M185

### M185

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



M186

### M186

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



M187



M188



M189



**M187**

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

**M188**

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

**M189**

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

## Marching Keyboard Series

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

### XYLOPHONE AND BELLS

**M61**

Hard. 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 = 14¼"

### MARIMBA AND VIBES

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

**M70**

Medium marimba—grey cord. L = 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 MALLET

Andrew Markworth



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

## MARIMBA

### M230

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

### M231

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

### M232

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

## VIBRAPHONE

### M233

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

### M234

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

### M235

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



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 2 audio accompaniment CD’s and an instructional DVD.



LPAD



EP1



EP2



FASP





# PRACTICE PADS & MUTES

## 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



PAD12H



PAD12D & PAD6D  
DOUBLE SIDED



DRUM MUTES

## Drum and Cymbal Mutes

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

### INDIVIDUAL

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

### PREPACKS

#### MUTEPP3

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

#### MUTEPP4

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

#### MUTEPP5

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

#### MUTEPP6 **NEW**

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





QUADROPAD-SMALL



SLIMPAD



QUADROPAD-LARGE



STOCKPAD



BASSPAD

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

## QUADROPADS

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

### QUADROPAD-SMALL (HHPQS)

For quads with an 8" #1 drum.

### QUADROPAD-LARGE (HHPQL)

For quads with a 10" #1 drum.

### BASSPAD (HHPBASS)

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

### 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.

**KENNY ARONOFF**  
with Stockpad

## 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

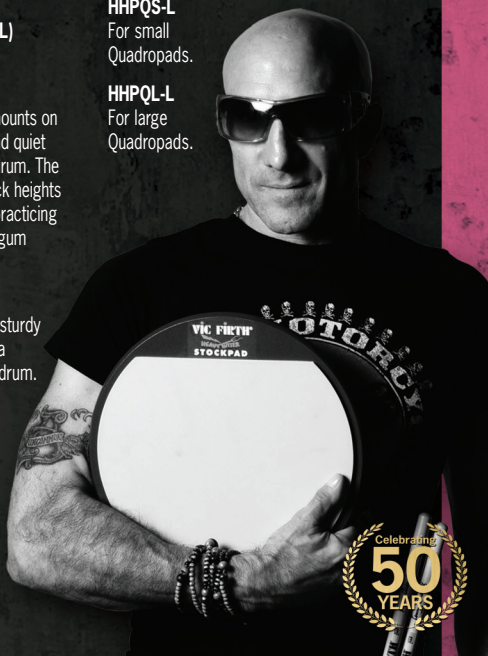
For Slim and Stock pads.

### HHPQS-L

For small Quadropads.

### HHPQL-L

For large Quadropads.



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

**VICTAPE**

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

**DRUM KEY (VICKEY)**

Stylish, wearable tool of the trade.

**STICK CADDY (CADDY)**

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



VICTAPE



STICK CADDY



VICKEY

ACCESSORIES

JOEY HEREDIA  
with VICKEY







**NEW**  
EARPLUGS REGULAR

**NEW**  
EARPLUGS LARGE



## EARPLUGS

The world's highest fidelity non-custom earplugs. 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



## KIDPHONES

DB22

SIH1

## ISOLATION HEADPHONES

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

### ISOLATION HEADPHONES (DB22)

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

### STEREO ISOLATION HEADPHONES (SIH1)

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

### KIDPHONES (KIDP)

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





**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?**

#### **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"

#### **ESSENTIALS STICK BAG (ESB)**

When less is more, this is the stick bag for you. 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. 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 SNARE BAG (MSBAG)**

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

#### **DOUBLE MARCHING SNARE BAG (MSBAG2)**

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

**DANNY CAREY**  
with **VICPACK**



**VICPACK**



**ESSENTIALS STICK BAG**

**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"

**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"

**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 $\frac{1}{2}$ ", Closed width = 18 $\frac{1}{4}$ "

**BASIC  
STICK BAG****DOUBLE MARCHING SNARE BAG****MARCHING  
SNARE BAG****STICK BAG****CONCERT  
KEYBOARD BAG****KEYBOARD  
BAG**





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