

CANOPUS

Designed To Be Different



© 2020



Johan Svensson
(Britney Spears, Piece of me tour 2016-2018)



Harvey Mason
(Fourplay)



Louis Cato



Fred Aching Rios (Fred Aching)



Brian Blade



Dre Energy



Vlade Guigni



Justin Tyson
(Esperanza Spalding)



Mark Whitfield Jr.



Peppe Merolla

Jotan Afanador
(AVENTURA)



Jonathan Barber



Jonathani Pinson

Where does Canopus come from ?

"Canopus" is the name of a shining, reddish star in the Southern Hemisphere. In brightness it is second only to Sirius, which is rarely seen from Japan.

In Ancient China it was named the "Old Man of the South Pole" as it could occasionally be seen low in the boundless southern sky. In those days South was seen as an auspicious direction so temples were built in honor of the lucky star, Canopus. It was believed that when "The Old Man of the South Pole" was visible there would be peace and prosperity. On the other hand, if it were not visible, war and trouble would follow.

In legend, the "Old Man of the South Pole" was also considered a lucky star for old people, who believed that they would live longer when they could see it - hence this name.

Originally, fishermen in several countries would not set sail when this unfamiliar star appeared on the horizon - as stormy seas would follow. However, this tradition later changed and it was believed that if they could see this star they would be protected from misfortune.

We named this company Canopus as we wanted to share the good luck of this star. Our wish was to develop a unique brand and to bring happiness to drummers. We aspire to live a long life for years to come as a legendary drum builder worthy of its name.

CANOPUS



What could be the ideal sound for drummers?

In our initial stage of development, with the aim of "reproduction of contemporary recorded sound", we completed the RFM (reinforcement Maple) series. Taking the construction of each individual shell into account, we have achieved the reproduction of "equalized sound" in our acoustic drums. During this period, in pursuing the perfect bearing edge shape, we developed technology which gave us to control down to 1/100mm.

As the result of our constant monitoring of trends among drummers, we noticed that rock drummers tend to prefer a forceful, direct sound. This led us to develop our "Birch Series".

With the RFM and Birch series we initially felt we could respond, more or less, to the needs of most drummers. However, we came to observe that many drummers referred to the recorded sound of the 60's and 70's as their "ideal sound". This led us to the conclusion that an equalized and controlled sound, though perfect for some drummers, may not be the ideal sound for everyone.

This led to the development of our "NEO Vintage" series - with the aim of capturing "the vintage drum sounds which are glamorized in our minds".

We have developed NV60-M1 with this concept - reproduction of "the drum sound which swept the jazz world in the 60's". Similarly, the second series - NV60-M2, gives a reproduction of "the drum sound that dominated the rock world in the 60's"

In addition, we have also developed carbon fiber shells which provide an explosive sound that is required for loud situations. This was developed jointly with ROCKET SHELLS in the USA. Also Canopus developed thicker-shelled drums with the stave method, and so on.

Furthermore, a new sound concept from Canopus drum has been developed with the Yaiba II series. Canopus has focused on developing an ideal combination of lacquer/construction - and the combination of forced-hardening lacquer, as opposed to using nitrocellulose lacquer, and the shell without reinforcement, gives more projection and a "solid" sound.

This sound has attracted leading drummers such as Stevie Wonder and Kenny Washington as well as up and coming drummers such as Mark Whitfield Jr., Justin Tyson and Joe Dyson to name a few.

They have checked all of the Canopus series, and have chosen the Yaiba II as their preferred drum set.

1. **High Standard series** ----- Realization of our concept of the ideal drum sound
(R.F.M, BR, AH, MH, YAIBA II)
2. **NEO Vintage series** ----- Reproduction of the classic vintage drum sound which is glamorized in our mind (NV)
3. **Custom series** ----- We are developing, exploring and creating, new possibilities of how drums may be in the future - not only in terms of sound, but also in appearance, construction and materials. (Stave, Acrylic Drums)

High Standard series



NEO-Vintage series



Custom series



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THE BEGINNING

Rare, **200** year old Zelkova Wood (Akagi) - aged for **5** years -
giving a **9%** moisture content!

FIG 1
FN(Newton)

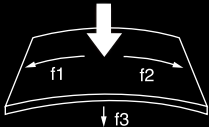


FIG 2
FN(Newton)



Why Is A Hollowed One-Piece Drum Subject To Crack?

The cylindrical shape of a one-piece drum is inherently fragile. Therefore, we have adapted a new method: we have found the answer in "vectors."

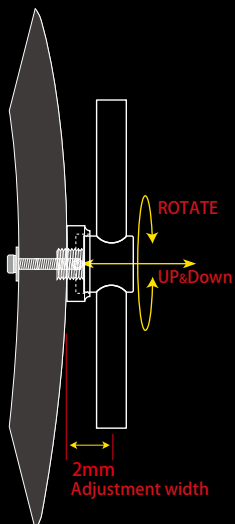
When the force FN(newton) is given vertically against a curved surface, it branches off into f1, f2, and f3.

The force f1 and f2 run along straight forward, while f3 runs through the curved surface, thereby causing a crack. (See fig. 1) However, our original global shaped drum shell will disperse the given vertical force along the global surface. (See fig. 2) Hence, we have achieved the desired outcome: a hollowed one-piece drum that is much stronger and more durable than the existing cylindrical surface of the present one-piece drums available.

We allow the wood to season naturally for 3years and then treat the shell in a specially designed wood drier to reduce the moisture content down to 9 percent. This drying procedure contributes to minimize the shrinkage and cracking of the drum shell.

A new revolving height adjustable tubular lug

The Zelkova drum features a hollowed one piece shell made from a stump of precious 200 years old Zelkova wood. The wood is seasoned for three years and moisture content is regulated down to 9 percent in a specially designed wood drier. However, this shell may still be affected by outside humidity, and may display a degree of contraction and expansion. The diameter of the shell increases when the humidity is high, and decreases when humidity is low. Since commonly used lugs have a swivel feature to accomodate the tension bolts, it wouldn't matter if the drum shell expands or contracts. However, the Canopus tube lug has no swivel feature - it is a solid structure in order to enhance vibration cycle efficiency. Sometimes, when expansion and contraction occurs on the shell, perfect alignment of the tension bolts and lugs may prove difficult. A new revolving height adjustable tubular lug has been designed in order to solve this problem. It has a mechanism which enables the user to adjust at the height of the lug by plus or minus 2mm by simply turning the center pole.



"The presence of the Zelkova drums - the combination of edges and wood etc gives a fast response, and the difference, coming from the older things, is that it is a very fast response - it's different - like you almost go into the drums more than on top of them. It's the balance of finding the middle ground - the balance of tone and feel. It's been great and I'm enjoying it. In Sadao's music, the Zelkova set has been great for me."

— Brian Blade



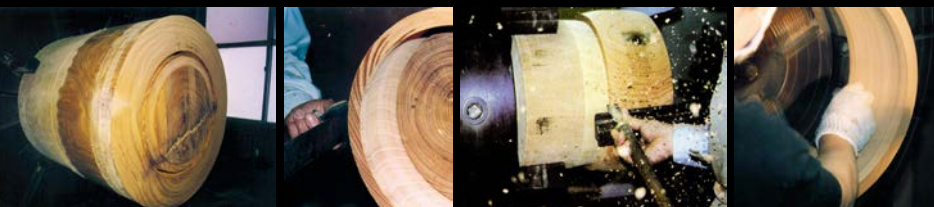
Photo
Size : 14"x18" BD (20mm thick)
14"x14" FT (18mm thick)
8"x12" TT (14mm thick)
Shell : One-piece Hollowed Zelkova



Zelkova

The Perfectly Hollowed Out
Drum Set

Available drum finish:
Urethane Lacquer



 YouTube



Tutty Moreno/Joyce



Photo

Size : 14" x 20" BD (20mm thick)

4" x 14" FT (18mm thick)

8" x 12" TT (14mm thick)

Shell : One-piece Hollowed
Zelkova

*It has pure gold
on the wood grain.

Neo-vintage series

The Classic Sound of Vintage Drums Brought Back to Life by State of the Art Technology

In recent years, the return to vintage musical instruments has been a universal trend in all genres of music. Because of this we have thoroughly studied the construction of these instruments to faithfully reproduce that memorable sound.

Canopus has combined a vast knowledge of vintage drum design with state of the art technology to produce a modern drum with all the best characteristic of the great drums of yesteryear.

Available drum finish :

**Nitorosellose Lacquer
Wrap
Oil** (NV60-M1 Only)



Tutty Moreno (Joyce)



Jonathan Barber



Zoltan Csrsz



Eliot Zigmund



Jesse Cahill



Laurent Bataille



Kazuhiro Ebisawa

New Option

Rail Mount & Vintage Regular Drum Head



NV60-M1
Size : 14"x18" BD
14"x14" FT
8"x12" TT
Shell Material : 7ply or 10ply (Maple+Poplar)
Finish Material : Acrylic Covering
Color : Merlot Sparkle
Available drum finish : **Oil** **Wrap** **LQ**

G60 NV60-M1

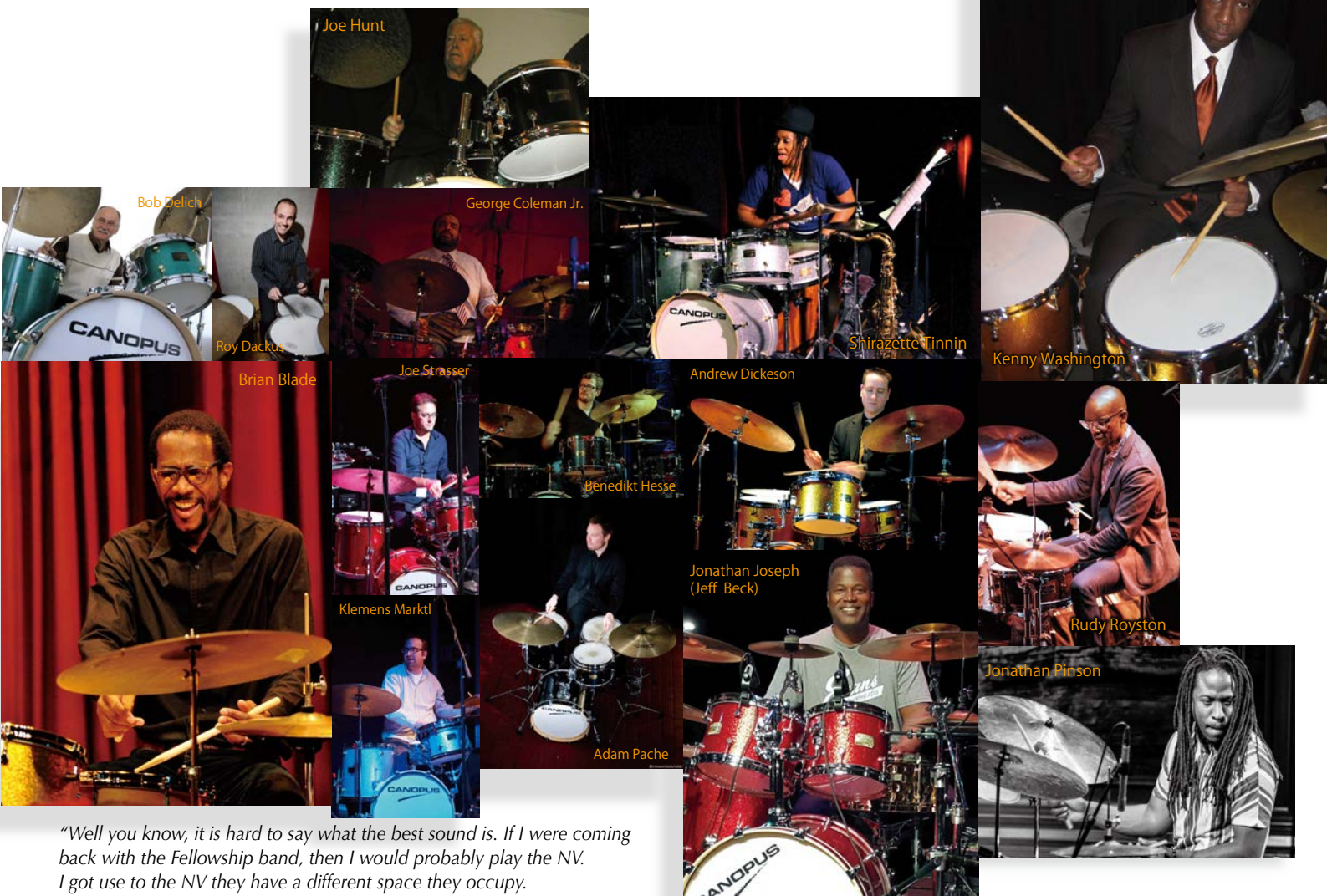
Our shell design for the M1 is a result of analyzing the drum sound that dominated the jazz world in the 1960's. Our shell construction consists of maple and poplar in 7 ply (for TT/FT) and 10 ply (for BD). Our snare drums utilize the same 7 ply maple and poplar combination, but with a customized layout for the NV60-M1 snare drum.

In addition to using vintage bearing edges as a guide for our own unique design, we have adopted die-cast hoops as standard equipment on our floor toms and tom toms.

The core of the drum sound comes to life in high pitched tuning, and totally eliminates the differences and instabilities that have traditionally hampered the sound of vintage instruments.



Classic
JAZZ



"Well you know, it is hard to say what the best sound is. If I were coming back with the Fellowship band, then I would probably play the NV. I got use to the NV they have a different space they occupy. I think in the end the Neo Vintage is the closest sound to my conception."

Brian Blade



L60 NV60-M2

We have captured the vintage sound and taken it to a greater level of sound and sophistication. For our NV60-M2, we analyzed the drum sound that stormed the rock world in the 1960's. The shell construction is made of 3 ply mahogany and poplar with a maple reinforcement. Thin 1.6mm pressed hoops that are customized for the NV60-M2 shells further refine the vintage sound. The attack sounds from the surface of the head rather than the point to create an immediate response. Crisp and clear snare, bass drum and tom tom combinations recreate the nostalgic sensation of a vintage rock kit and cleanly articulate every audible stroke. Rather than following the modern approach of focusing on the projection of sound, we have instead focused on the timbre of each drum to create the best tone. The sound of the drum head resonates in the space of drum shells, giving drummers the feeling of consciously controlling every musical nuance.

Our precision bearing-edge technology eliminates the narrow range and tuning difficulties of typical vintage drums, giving today's drummers the romanticized sound of the past with the modern convenience of cutting-edge technology.

NV60-M2
Size : 14"x22" BD
16"x16" FT
14"x14" FT
8"x12" TT
Shell Material : 3ply Mahogany+Poplar
w/Maple R.F.
Finish Material : PET Covering
Color : Psychedelic Red
Available drum finish : Wrap

Classic
Rock

UV Lacquer makes good projection and Solid Sound

Japanese Sword

YAIBA II

Finish makes the difference
in the sound

Available drum finish :
UV Lacquer



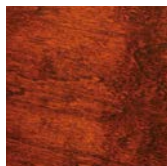
A New Sound Direction for Canopus drums

Canopus have managed to produce a drum sound that suits any musical situation, with a combination of forced-hardening lacquer and shell construction without reinforcement.

This sound has attracted leading drummers such as Stevie Wonder and Kenny Washington as well as up and coming drummers such as Mark Whitfield Jr., Justin Tyson and Joe Dyson to name a few. They have checked all of the Canopus series, and have chosen the Yaiba II as their preferred drum set.

Series like the RFM have a thin, resonant shell with reinforcing rings - this gives a rich mid-low end which gives players a very pleasant feel. With Yaiba II, we have managed the combination of the thickness of the shell and the hardness of the forced-hardening lacquer to create a new sound - which provides more projection and a "solid" sound.

NEW COLOR



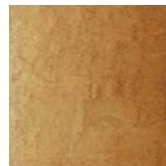
Antique Brown Matt LQ



Antique Ebony Matt LQ



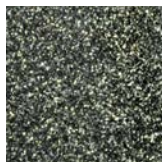
Indigo Matt LQ



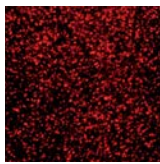
Antique Natural Matt LQ



Dark Wine Red Matt LQ



Yaiba Gray SP LQ



Dark Red SP LQ



Ebony Gloss LQ

***Available while
stocks last**



Dark Wine Red Matt LQ
Groove Kit (Birch)

18x22/8x10/8x12/16x16 /6.5x14 SD

No hardware included



Indigo Matt LQ
Bop Kit (Maple)

14x18/8x12/14x14 /5.5x14 SD

Tom Holder Included



New Die Cast hoops option is available



Die Cast Hoop Model



Steel Hoop Model

Incredible Sound Made in Japan



Antique Ebony Matt LQ

Antique Natural Matt LQ



Kenny Washington



Emily Sully



Stevie Wonder

New Canopus user,
has his own YAIBA II Groove Kit



Joe Dyson



Charlie Nicholson
(Violent New Breed
/ A Friend, A Foe)
photo by Fred Morledge



Jotan Afanador
(AVENTURA)



Mark Whitfield Jr.



Steve Ballstadt



Terry Gargullo



Justin Tyson
(Esperanza Spalding)

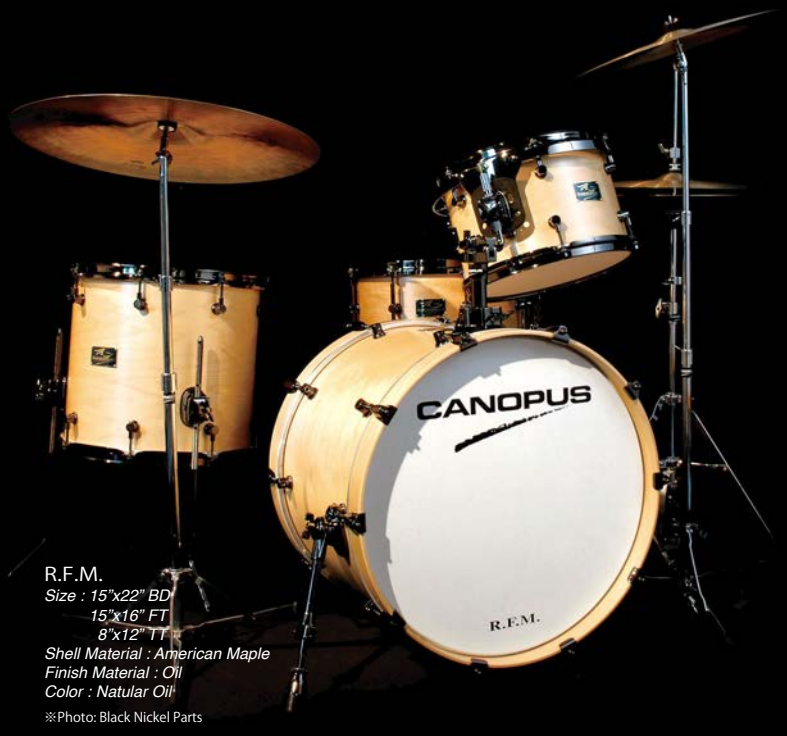
Photo Provided by COTTON CLUB
Photo by J. J. J. J.

R.F.M.

Reinforcement Maple

Available drum finish :

**Nitorosellose Lacquer
Wrap
Oil**



R.F.M.
Size : 15"x22" BD
15"x16" FT
8"x12" TT
Shell Material : American Maple
Finish Material : Oil
Color : Natular Oil
※Photo: Black Nickel Parts

First in the industry Adopted different reinforcement construction depending upon shell sizes

While developing the R.F.M. series, we first visualized what a maple shell should sound like. The modern maple drum shell has a solid, bright sound, but there are also some shortcomings that we believed could be improved upon. The shell itself did not resonate enough, the mid-range did not sustain enough, and there were often unwanted overtones.

We concluded that it must be possible to develop maple shell drums that maintain the existing desirable traits, yet also address these issues. With this in mind, CANOPUS has moved forward with an ongoing research into maple-shell construction, closely examining problems that arise as we experiment. For example, when we make a thin shell for greater resonance, we lose sustain and cannot feel the power of the drum. We know this through our experience and accumulated observations.

Reinforcement quickly drew our attention as a means to achieve a better sound. Reinforcement was originally meant to reinforce the shells, but we decided to use it proactively as a tool to shape tone. Through rigorous testing of all combinations in width, thickness and numbers of ply we have established our unique approach to reinforcing shells. Depending on a shell's diameter and depth, we utilize different reinforcement construction as well as different shell construction. The result is our R.F.M. series that has a bright, solid sound with enough mid-range tone and resonance. We achieved a fantastic core drum sound as well; our maple drums have a wide tuning range, plenty of resonance and an excellent balance with the drum-set. We highly recommend our maple drums for all genres of music.

Club Kit

Rich Sound from a Compact Size Drum

The Club Kit was the first series CANOPUS introduced, and later it became the foundation of the current R.F.M. series. The Club Kit is characterized by the 15 inch bass drum, which is the smallest size that allows the use of a bass drum beater. Our challenge was to gain enough bass drum sound out of the smallest shell. Although a 15 inch drum is usually only considered for a tom-tom, we succeeded in gaining a surprisingly rich and low bass drum sound. People trying the Club Kit for the first time are impressed by the rich sound from its compact size.

To achieve the rich sound on such a small drum, we use a standard tom-tom head. The difference between the bass drum head and the tom-tom head is the shape of the collar. On a 15 inch head, a standard bass drum collar is much too strong. It absorbs the energy on the head and even muffles the drums natural resonance. After comparing a bass drum style head with a standard tom tom head, we found the latter to be much more resonant on such a small shell. This is a small example of the attention to detail that CANOPUS brings to the table. Rather than relying on simple theory or common sense, we take the time to think outside of the box to ensure our products achieve the ideal sound we strive for and our customers demand.

Club Kit

Size : 12"x15" BD
12"x13" FT
7"x10" TT
Shell Material : American Maple
Finish Material : Oil
Color : Navel Oil

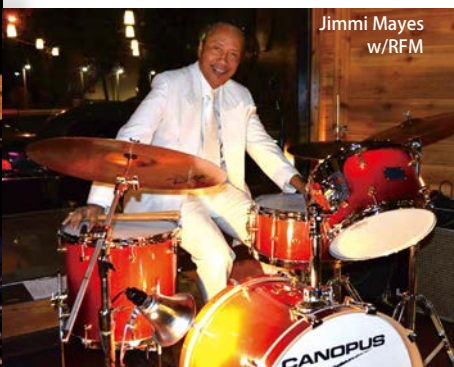
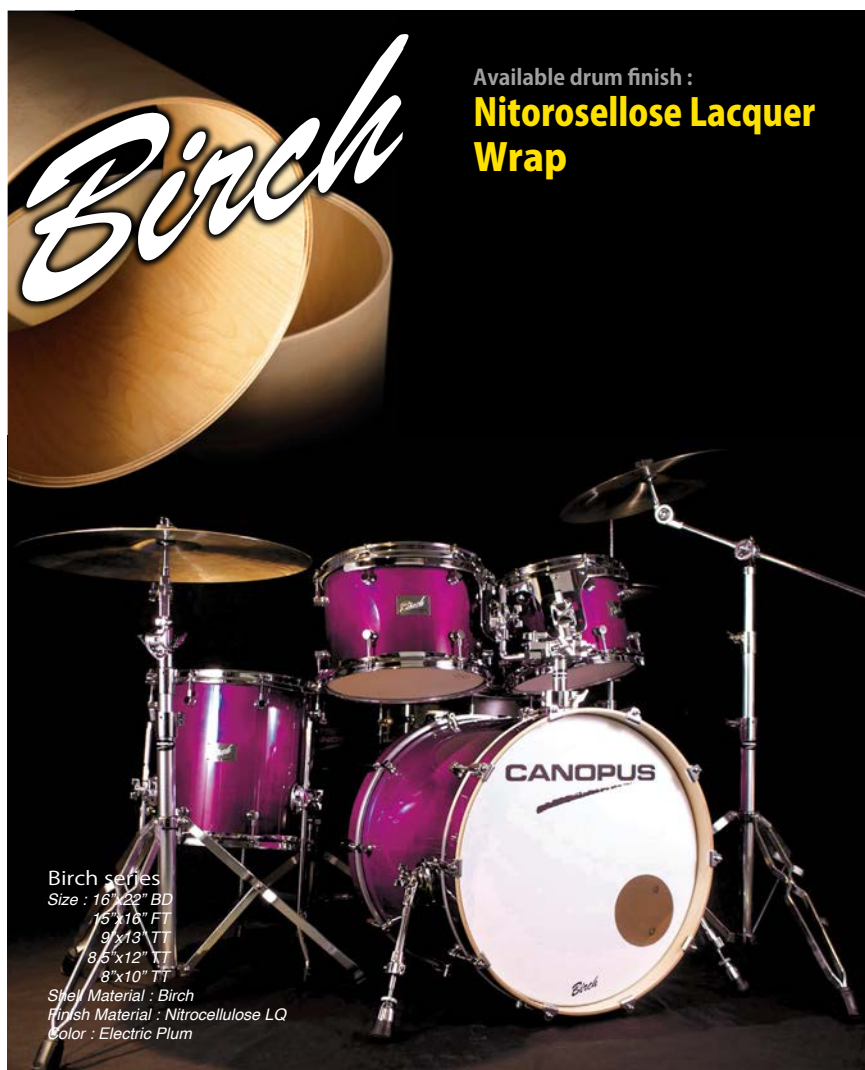


The direct, Powerful sound for today's music.

CANOPUS' presentation of our ideal sound in the R.F.M. series was enthusiastically supported by many drummers. However, historically speaking, a musical instrument has to change in order to adapt to new playing methods, new genres and trends of a new age. A musical instrument is always destined to face new demands, even if the manufacturer makes their masterpiece with confidence. CANOPUS understands this challenge. Hard rock and funk drummers want a fast, fundamental, projecting tone and this became a key focus for our next development.

In order to achieve this sound, we decided to use shells without reinforcement. After trying many materials, our research concluded that birch worked best for rock. Extensive trial and error went into determining the ply and edge angle on the drum shells. The result is a drum with startling sound character that will reinvent the image of the birch shell. Our birch series has a weathered and rich sound, because of less dense birch and a slightly weaker molding pressure. All of these findings were discovered unexpectedly and worked out quite well for us.

Our birch series has a powerful, sustaining low end with a fast release and excellent sound projection. It is the embodiment of the sound we envisioned for the birch series. Our birch drums are now used by many drummers live, in the studio, or wherever this powerful tone is needed.



Ash

Available drum finish :
Oil

The dry, Seasoned sound of an aged instrument.

White Ash was the material widely used to make Fender guitars until the middle of 1950s. Strong attack and quick response are the primary characteristics of this material. Since ash wood is relatively rigid, and challenging to process, its use for musical instruments has gradually decreased over time.

"On the other hand, it shows some favorable characteristics - displaying a well balanced nature, both in resiliency and hardness. Of all woods ash has the best strength to weight ratio - making it the wood of choice for baseball bats. Its wonderful bending properties make it popular for fine woodworking and furniture making. These qualities combine to make it an ideal material for strong, light, resonant drums

We have combined the ash material with poplar and, using Canopus' original processing technique for the bearing edges, this has enabled us to create a drum sound with a "seasoned taste" to it.

Now, you can enjoy a vintage-like sound which is both dry and resilient. It displays a full low frequency response, short sustain and clear projection. Playing these drums will give you a comfortable feeling of familiarity - like the sound and feel of an instrument you have known for many years.

Furthermore, the natural beauty of the ash woodgrain, when colored, is particularly attractive



Size : 15"x20" BD
13"x14" FT
8"x12" TT
7"x10" TT
Shell Material : 7ply Ash+Poplar
Finish Material : Oil
Color : Natural Grain Ash Oil



Blackish Ash Oil Natural Grain Ash Oil

"Canopus from Orchestral to Rock & Jazz, they're Chameleons.."

"I've found Canopus to be of consistent quality with exceptionally musical & versatile sounds and accessible in most areas of the globe"

— **Harvey Mason "The Chameleon"**

"INCREDIBLE SKILL finds its perfect sound!"

"I tend to like a more 'old school' sound from my drums.

My idea of the perfect kit is one that combines a punchy attack with a meaty tone, and these drums deliver that consistently."

— **Louis Cato**



Louis Cato
(The Late Show with Stephen Colbert)



Aaron Glueckauf



Fred Aching Rios

The only drums that satisfy all Marcus Miller's needs in his own studio!

"Drummers often look for that perfect sounding kit; however, it's more important to find the kit that best fits within the ensemble and the overall 'sound' of a band. I'm very happy with the Ash drum and how its versatility allows us to take the music in different directions."

— **Marcus Miller**



MARCUS MILLER, RENAISSANCE



Waymon Tatum Jr.



Darrian Douglas



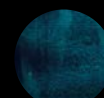
Harvey Mason
(Fourplay)

Mahogany

Available drum finish:

Nitorosellose Lacquer Wrap

*Mahogany wood's coloring naturally differs from other series



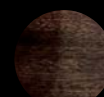
Blue Liqueur



Light Bordeaux



Brown Burst



See Through Black



Natural Mahogany

Size : 15"x22" BD
15"x16" FT
13"x14" FT
8"x12" TT
Shell Material : 6ply(Mahogany+Poplar+Birch)
w/Maple R.F.
Finish Material : Nitrocellulose Lacquer
Color (Photo) : See-through Black LQ w/Chrome Lug

The Mahogany Sound with a Contemporary Edge

Canopus has recognized that Mahogany has a unique sound – heard in many vintage drums. We have taken this special wood and created a new contemporary sound. We have exercised our ingenuity in shell construction- using 6ply mahogany-poplar-birch with maple reinforcement, and edge-shaping to create a clear, crisp, well-rounded tone.

"The Mahogany drums sound amazing with the band, the other musicians were surprised at the full sound coming out of this small drum set. The toms are tuned high but still sound full and rich. The 18" bass drum is tuned low and boomy, the snare is tuned high but still very responsive with a fat crack when you lay into it. Overall the drums have a very warm, woody sound. I feel I can get a jazz and rock sound out of this small kit by simply changing my touch."

Paul Jonason



Paul Jonason



Ole Seimetz



Kaasuke Kawamura
(the bond)

Yoshihiro Kawamura
(Bocyan)
(The Snorks)



Single-head Tom Tom

Innovative Design Creates a Refined Sound

Historically speaking, the single-head tom was introduced by removing the back-side head of a regular tom tom. Single-headed toms were very popular and became almost standard equipment in 1970's. Although it provided clear attack and wide melodic sound range, single-headed toms had some shortcomings, such as an unwanted ripping sound and very short sustain. In practice, muffling and effect processing were used to cover up those shortcomings.

CANOPUS researched its development of the single-head tom extensively. We put reinforcement on both the upper and lower sides of shell. We also used thicker reinforcement on the bottom of the shell to balance the sound.

Further, we considered air flow when we designed the shape of the reinforcement. As a result, we successfully revitalized the rich sustain without having that unwanted ripping sound. We recommend this shell for those drummers who are interested in single-head tone, but hesitated to try one due to previously mentioned shortcomings.



Consideration of the shell for a single head drum.

In general, to gain stabilized results a drum must resonate as a whole. When a double-headed tom is struck, the energy given to the top head is saved in the shell allowing sustain to resonate with the bottom head.

This produces controlled decay. Also, the top head vibrates, moving the air in a balanced movement with the bottom head.

In a sense, the bottom head muffles the unwanted vibration of the top head, preventing unwanted crevice noise. (A)

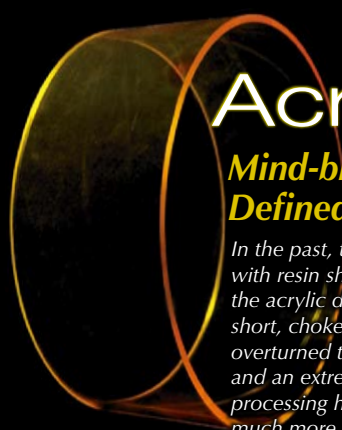
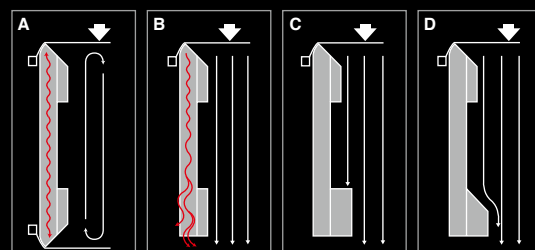
In the case of the single-head tom, when the player strikes the drum the structural balance of the instrument is broken. The top head is fixed with a metal hoop and lug parts while the bottom has no fixed parts. As a result, the shell does not resonate as a whole, the components do not vibrate in a matched fashion with the other parts of the drum, and undesirable crevice noise is created. In fact, the vibration of the different parts tend to cancel each other and sustain is lost accordingly. (B)

The development of Canopus' single-head tom began by using a shell without reinforcement. Of course, the immediate result was no different than taking an existing tom tom and removing one head. The first tests focused on the edge design in order to find the most melodic tones possible. Once this was achieved, modifications of the shell were made to deliver a well-rounded and fat sound. Good results were gained by adding a thin reinforcement to the shell, but the perfect sound still eluded the developers. Even reinforced, the shell made unbalanced vibrations and did not cure all of the problems.

A reinforcement of extra thickness was introduced to compensate for the mass of the head and lugs, and the results were again improved. The sound energy generated from the head collected in the shell to circulate as vibration energy. The extra mass of the reinforcement produced a reasonable resistance in the airflow of the tom. This was a significant improvement, but more work needed to be done. (C)

While the thick reinforcement controlled the unwanted crevice noise, the structural shortcomings created poor sound projection and short sustain. The solution to these disappointing characteristics was found by making an oblique cut in the reinforcement to allow smoother airflow and proper balance in the sound. (D)

To deal with the unbalanced structure of the single-headed tom, Canopus intentionally created an unbalanced shell specification. The result is clear attack, exceptional dynamic range, broad frequency response, and proper sustain without any crevice noise.



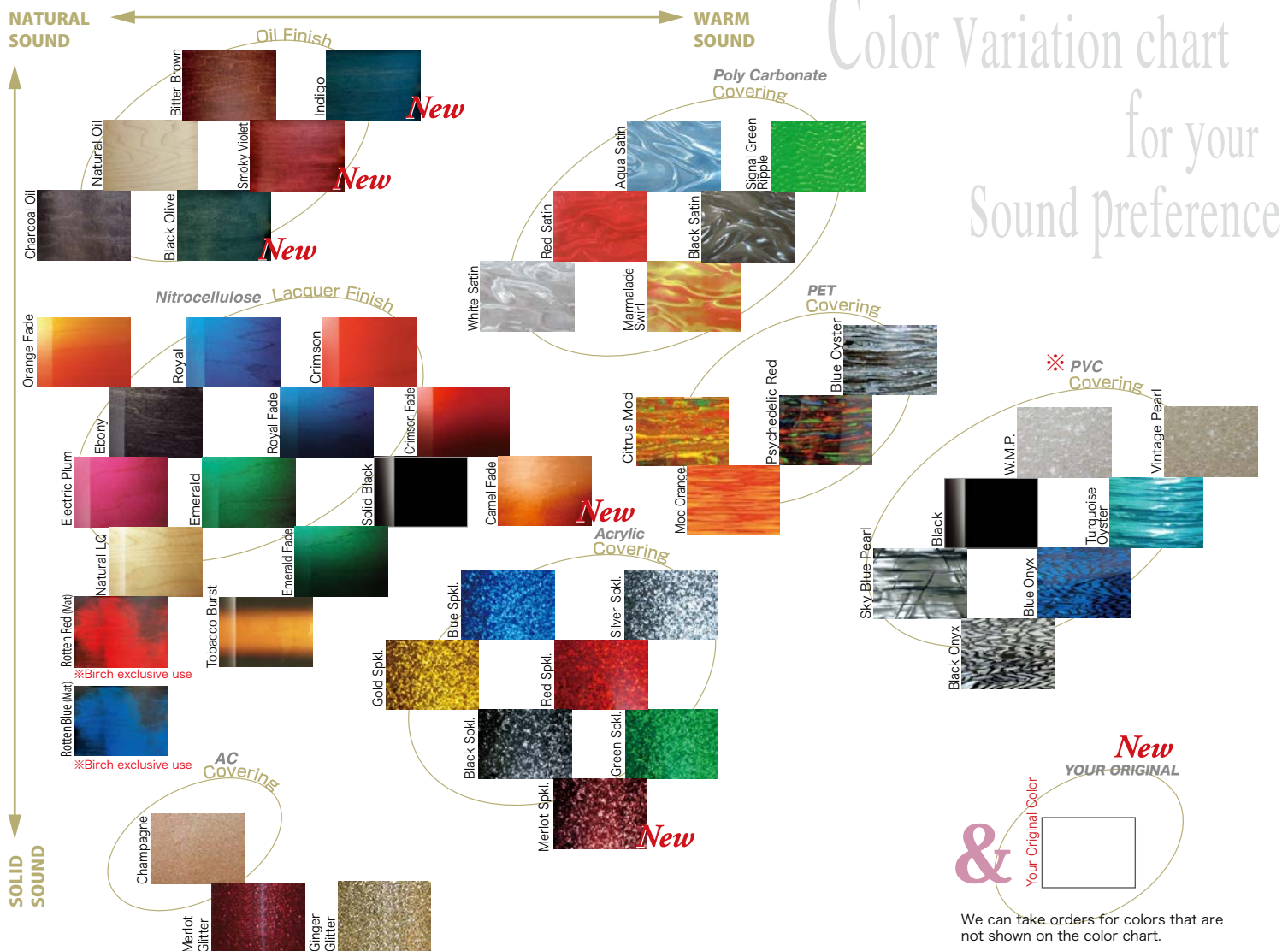
Acrylic Drum

Mind-blowing colors, Defined Attack and Rich Tone.

In the past, the common perception was that acrylic drums, with resin shells, did not provide a rich tone. In addition, the acrylic drums of the past often left an impression of a short, choked sound. However, Canopus acrylic has overturned these perceptions- providing clean, clear attack and an extremely musical tone. Our unique bearing edge processing has equalized the shell response to provide a much more listenable sound.

An added advantage of acrylic is its high resistance to moisture at live performances.





Different Drum Sounds Depending on Finish

People may think that a lacquer finish is for high end products and its sound will be good, but we have doubt about this idea based on our research over the years. Particularly in the thin shells, our original theory was that by covering the shell, we can produce a different sound characteristic while concurrently reinforcing the shells. A similar example can be found in guitars with different wood combinations being used to create an original sound. We believe that the finish, such as a covering or lacquer, greatly influences the final drum sound. At present, CANOPUS offers a wrap, oil and lacquer finish. Each has a distinctive sound. The color chart on this page indicates the sound character of each finish, as well as the color. Please note the difference in the sound depending on the finish.

Nitrocellulose for Our Lacquer Finish

The generally accepted lacquer materials are polyester, polyurethane, acrylic, nitrocellulose etc. We decided to use nitrocellulose lacquer for our drums because it allows us to have a wider tuning range from low to high and pull out the full potential of the shell. When compared to the other materials, it takes a longer time to dry and extra attention to create the mirror finish. We believe that nitrocellulose is the only material that can pull out the natural resonance of the shell. Many of the vintage guitar makers use this material as well. Compared to other lacquer materials, it is more likely to have a grain depression over the years and can cause cracks on the surface. Still, with this, the lacquer material and the shell will harmonize and the user can enjoy the process of the growing resonance over the years. We dared to choose nitrocellulose lacquer because we believe that our musical instrument is not a mere product to sell, but a work of art.

In the process of lacquer painting, there are three steps: sealing, second coating and final coating. For the sealing process, urethane "sanding sealer" is most common for quick drying and easier handling. But we chose to use nitrocellulose for the sealing step to get the best sound. The thinner lacquer is the better sound, but we use an even thicker layer of painting for our recent drums in response to requests by most users and dealers.

Different Shell Specifications for Different Finish

In order to maximize the sound character, we need to have a different shell construction and edge shaping depending on the different finishes. Is one sheet of covering matching the one ply of shell? Is one layer of lacquer matching to 1 ply of shell? How about oil? CANOPUS examines these sounds closely, and our concerns about shell design and finish will continue.

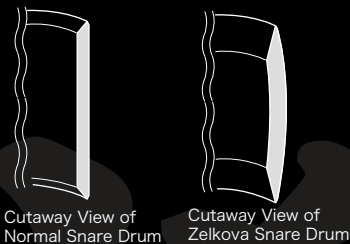
Zelkova

One-Piece Hollowed Snare Drum
— since 1985 —

Rare, **200** year old Zelkova Wood (Akagi) - aged for **5** years - giving a **9%** moisture content!

CANOPUS and the Zelkova Snare Drum Project

The Zelkova snare drum is CANOPUS' flagship model. In the primary development process we first experimented with traditional drum crafting theory. We cut the drum's edge at an angle of 45 degrees on both the inside and outside of the shell. Our first try was insufficient; the drum lacked the resonance and sensitivity we were looking for. We continued to experiment with several different edge angles, including 60 and 70 degrees. After some trial and error, we achieved an unprecedented edge shaping process. The end result is a hand crafted snare drum with maximum resonance and a delicate yet fat sound with sharp response. (See figure)



Our new edge shaping is very sharp. This overturns existing edge shaping theory. **In order to pull the best sound out of the drum, the edge shaping must be determined by the material, thickness and structure of the shell.** These findings have contributed to CANOPUS' overall development policy and shaped our attitude towards the drum crafting process, prompting us to constantly challenge the status quo, disregarding convention in favor of innovation.

Why are most snare drums made of plywood?

In order to pull out the best natural resonance, it is essential that the vibrating object must consist of a single element. In other words, a hollowed solid piece of wood is the ideal drum shell. When you compare the resonance of a piece of solid wood to a piece of plywood the difference in sound quality is obvious.

A one piece snare drums is very fragile due to its construction

To cover up these shortcomings plywood shells are widely utilized. By plying several pieces of wood together with glue the drum shell is several more times durable than a one-piece shell. Consequently, natural resonance is impaired in exchange for durability.

Throughout the world, drum manufacturers have tried several approaches to combat the issue of a single element and durability. Segmented shells are one approach and are closer to a one-piece shell. Another approach is to place a reinforcement hoop inside the bent piece of wood. One-piece wood is the most ideal in terms of pulling out the specific natural resonance. Because of technical problems such as shell alteration and cracking, which may occur several years after the drums production, only a few manufacturers are producing hollowed one-piece wood snare drums.

Why Is A Hollowed One-Piece Snare Drum Subject To Crack?

The cylindrical shape of a one-piece snare drum is inherently fragile. Therefore, we have adapted a new method: we have found the answer in "vectors."

When the force $f(n)$ is given vertically against a curved surface, it branches off into $f1$, $f2$, and $f3$.

The force $f1$ and $f2$ run along straight forward, while $f3$ runs through the curved surface, thereby causing a crack. (See fig. 1)

However, our original global shaped snare drum shell will disperse the given vertical force along the global surface. (See fig. 2)

Hence, we have achieved the desired outcome: a hollowed one-piece snare drum that is much stronger and more durable than the existing cylindrical surface of the present one-piece snare drums available.

We allow the wood to season naturally for 3 years and then treat the shell in a specially designed wood drier to reduce the moisture content down to 9 percent. This drying procedure contributes to minimize the shrinkage and cracking of the drum shell.

FIG 1
FN(Newton)

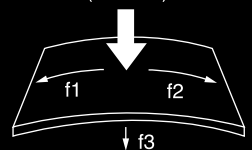
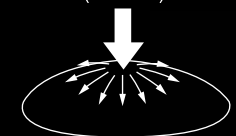


FIG 2
FN(Newton)



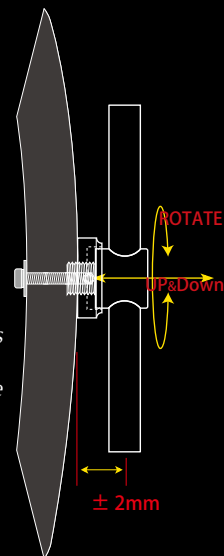
* Since its debut, precious 200-year old redwood has been used for Zelkova Snare Drums. This material has become scarce in recent years, thus procurable quantities are yearly decreasing.

A new revolving height adjustable tubular lug

Zelkova snare drum, the flagship model of Canopus which has enjoyed tremendous support since its introduction, has now unveiled a new revolving height adjustable tubular lug as a standard feature. The Zelkova snare drum features a hollowed one piece shell made from a stump of precious 200 years old Zelkova wood. The wood is seasoned for three years and moisture content is regulated down to 9 percent in a specially designed wood drier. However, this shell may still be affected by outside humidity, and may display a degree of contraction and expansion. The diameter of the shell increases when the humidity is high, and decreases when humidity is low.



Since commonly used lugs have a swivel feature to accommodate the tension bolts, it wouldn't matter if the drum shell expands or contracts. However, the Canopus tube lug has no swivel feature - it is a solid structure in order to enhance vibration cycle efficiency. Sometimes, when expansion and contraction occurs on the shell, perfect alignment of the tension bolts and lugs may prove difficult. A new revolving height adjustable tubular lug has been designed in order to solve this problem. It has a mechanism which enables the user to adjust at the height of the lug by plus or minus 2mm by simply turning the center pole.



We do not put any grommets in the air hole of Zelkova snare drums for the following reasons:

1. We would prefer not to put any kind of hardware on the Zelkova, so we eliminate any extraneous metal or wood to preserve the resonance of the drum.
2. The wood can shrink, causing the grommet to rattle. The shell expands and contracts in response to temperature and moisture. Canopus takes every precaution to minimize drum shell shrinkage. Even though we dry the Zelkova snare drum shell until the moisture content is at 9% and the Zelkova snare drums shell is made without a seam (it's made from one, non-comprised piece of wood), there is a possibility that the shell could still shrink or expand due to the changes in air moisture.
3. Just look inside the air hole and you can appreciate the thickness of the single piece of wood.



Tribute to Carlos Vega

A Zelkova Snare Drum was used for the first time on a recording by Carlos Vega. The Zelkova spread from him to Adam Nussbaum and then to prominent players of different music genres. It was these cheers from great drummers that encouraged CANOPUS to be a self-sustaining drum manufacturer. We want to express our sincere gratitude to the late Carlos Vega who has introduced our Zelkova to the world. We also pay tribute to those drummers who have supported the Zelkova Snare Drum.



Carlos Vega



Steve Murphy
(Jack Bruce)

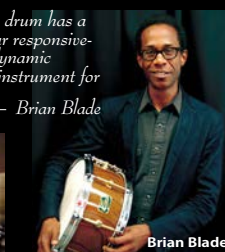
Björn Just

"The ZELKOVA snare drum has a beautiful tone and a clear responsiveness that speaks in all dynamic ranges. It is the perfect instrument for any musical situation."

Brian Blade



Tutty Moreno
(Joyce)



Brian Blade



Ron Powell
(Madonna, Kenny G)



Ian Froman
(METAL WOOD)

"I like the Zelkova snare drum because it is warm, dark and sensitive. A truly exceptional drum!"

Ian Froman



Adam Nussbaum



Zelkova

5" 6.5"

The Zelkova Snare Drum, which has a hollowed one piece drum shell, can be described as the purest form of the drum. Only one hollowed piece can be taken from a stump of precious 200 year old Zelkova wood, also called Akagi or "red wood." The sound that is produced from a single piece of wood has a unique and powerful attack. Each stroke produces a "block of sound" with a sharp edge and a thick low pitch, while maintaining the warmth of natural wood. The special nature of Zelkova is highly revered and sought after by top drummers around the world.

SIZE : HS-1450 (5"X14")
HS-1465 (6.5"X14")
Shell : One-piece Hollowed
Zelkova 14mm
Color : Ninja Black
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-ZL 14NP

Sharp/Crisp
Dark — Bright
Warm/Fat



Neo-vintage series snare drum

The Classic Sound of Vintage Drums Brought Back to Life by State of the Art Technology

In recent years, the return to vintage musical instruments has been a universal trend in all genres of music. Because of this we have thoroughly studied the construction of these instruments to faithfully reproduce that memorable sound.

Canopus has combined a vast knowledge of vintage drum design with state of the art technology to produce a modern drum with all the best characteristic of the great drums of yesteryear.

G50

5.5" 6.5"

NV50-M1

Maple/Gumwood 3ply



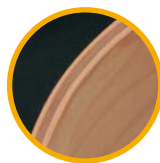
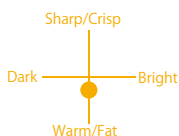
This unique drum provides the "driest" sound of our Neo Vintage Series. Canopus has managed to capture and improve upon the classic 1950's sound.

The shell construction is Maple + Gumwood 3ply with Canopus original bearing edge shape. Brass straight hoops bring out the full potential of this snare drum.

With every stroke you can hear and feel the full, focused sound.

Playing this brand new snare drum you will experience the classic and sought after vintage sound of the "good old days". This is THE Neo Vintage!

SIZE : NV50M1S-1455 (5.5"x14")
: NV50M1S-1465 (6.5"x14")
Shell : 3ply Maple + Gumwood 8mm
Color : Vintage Pearl (Photo)
Hoop : Brass Straight w/Nickel Plate
Lug Color : Chrome
Snare Wire : CPSL-14DR



G60

5.5" 6.5"

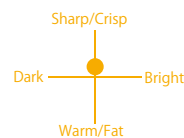
NV60-M1

Maple/Poplar 7ply



With our NV60 M1 snare drum we have achieved the perfect balance between the classic, vintage sound of the 1960's and the expectations of modern snare performance and design. Its rich, sophisticated sound suits it to a wide range of musical genres. A major attraction of the NV60-M1 is its wider tuning range - which one is unlikely to experience with vintage drums.

SIZE : NV60M1S-1455 (5.5"x14")
: NV60M1S-1465 (6.5"x14")
Shell : 7ply Maple + Poplar 7.5mm
Color : Gold Sparkle (Photo)
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-14DR



L60

5" 6.5"

NV60-M2

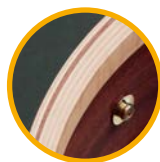
Mahogany/Poplar + Maple RF



For our NV 60 M2 we analyzed the drum sound that stormed the rock world in the 1960s, resulting in a snare drum that brings a unique tone and resonance to any musical situation. Unique Canopus design and engineering allows maximum head vibration - creating a warm, full resonance in the whole drum, in stark contrast to the focused projection of many modern drums.

Thin 1.6 mm pressed hoops that are customised for the NV60-M2 shells further refine the crisp and clear sounds - recreating the nostalgic sensation of a vintage snare and cleanly articulating every audible stroke.

SIZE : NV60M2S-1450 (5"x14")
: NV60M2S-1465 (6.5"x14")
Shell : 5ply Mahogany + Poplar 5.5mm w / Maple R.F.
Color : Psychedelic Red (Photo)
Hoop : Steel 1.6mm
Lug Color : Chrome
Snare Wire : CPSL-14DR





P60

NV60-M3

5.5 6.5

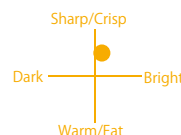
The classic fiber sound returns!



With these unique drums Canopus has brought back the drum sound that was immensely popular from the mid 1960's through to their peak in the 1980's. Since that time fiber drums have become increasingly difficult to find.

Fiber material has particularly unique sonic qualities when compared to wood or metal shells. Canopus' process is to layer "craft paper" with phenol resin and apply a heat treatment (known as annealing) to the shell. This allows us to considerably harden the surface layers of the shell to get the best sound as a drum shell and extract the optimal sound. The combination of ideal shell hardness and thickness, combined with the perfect bearing edge, has allowed us to recreate the vintage fiber sound - Neo Vintage M3.

SIZE : NV60M3S-1455 (5.5"x14")
: NV60M3S-1465 (6.5"x14")
Shell : Phenol Fiber resin
Color : Red Pearl (Photo)
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSL-14NP



Phenol Fiber resin



R60

NV60-M5

5" 6.5

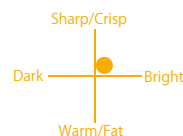
Power & Tone



The sound that was loved back in the 60's by drummers in many genres, such as Jazz, Rock and R&B, has come back to life!

We managed to produce a thick and warm sound by applying Canopus' original edge shaping method to European Maple shells. Additionally, the classic combination of uniquely shaped reinforcement rings, flat gray interior coating, and inner muffler has been reproduced. The sound of power and tone from that era is back!

SIZE : NV60M5S-1450 (5"x14")
: NV60M5S-1465 (6.5"x14")
Shell : 5ply Maple 5mm w/RF
Color : Black Onyx (Photo)
Blue Onyx (Photo)
Hoop : Steel 1.6mm
Lug Color : Japanese sword Chrome
Snare Wire : CPSL-14NP



" Finally a drum that you can tune high but keeps all of the body, warmth and clarity I look for....with other drums you hear only "crack" where as this one you hear "body and crack" my new favorite snare!"

— Clarence Penn

Neo-vintage Parts

New

CBW-20C

Chrome over brass washer

Premium Sound

Our highly anticipated brass washers are now available. On first appearance they may seem to be just a small washer on a tension rod, but it can lead to a startling change to your sound. This is a simple addition to achieve a classic warm and "easy on the ears" vintage sound. Brass washers, as opposed to steel, can reduce high overtones, and make the sound more subtle, but at the same time still warm and "fat".

Manufactured in accordance with tension rod standards, the chrome plated finish also increases resistance to corrosion and wear.

This Neo Vintage part can fit with many different drums - as always we have paid attention to the details that others often forget.

Exclusively manufactured
to our exacting standards
for tension bolts

Chrome Plated



* Size: Inner diameter=φ6mm
Outer diameter=φ10.5mm
Thickness=1.6mm
* Material: Brass w/Chrome Plated
* 20 pieces



Option Muffler

Baseball Bat
Inner Muffler
CIM-20



Inner Muffler
CIM-10



Note: more details on p28

New

*It's not wrap finish.
It's not painted.
It's hybrid finish ply!*

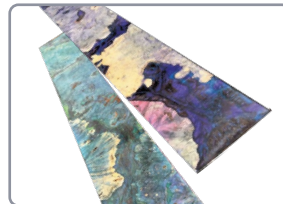
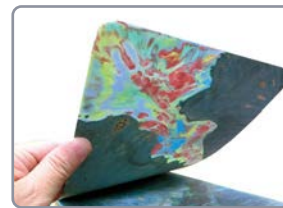
Stabilized Wood Snare Drum

The outer ply of the shell is a hybrid consisting of high grade material and a special resin which are vacuum pressure cast then cut to 1mm thickness. The drum features a maple shell, and is finished with lacquer. This finish has a unique, new appearance - realized by combining a flowing and complex woodgrain pattern with complex coloring. Along with our famous sound, which Canopus is always particular about, this drum is also visually spectacular and a joy to behold.

Buckeye Violet



Buckeye Turquoise



Available Parts Color

Chrome

Brass

Black Nickel



Available Hoop

Die-cast

Steel



SIZE : 6.5"X14"
Shell : Stabilized wood+Maple 9ply
Hoop : Die-cast or Steel
Lug Color : Chrome or Brass or Black
Snare Wire : CPSL-14DR

1 Ply series

Pure Sound

When we look back on the history of snare drums we see a transition of crafting techniques. From hollowed one piece shell, to 1 ply shell, to plywood shell with reinforcement, plywood shell without reinforcement, and then block shell construction. Though this transition was in the pursuit of efficiency, each method of construction has resulted in a different sound.

Through Canopus' research into the various combinations of materials, number of plies, and reinforcement we have continued to introduce a variety of new drums.

With the Zalkova snare drum Canopus has presented the ultimate sound for a one piece, hollowed shell.

The notable characteristics of a 1-ply shell are a deep sound and pure tone. It has been a new challenge for Canopus to take advantage of these qualities and create new instruments displaying the diverse sound character of different wood materials

SM

Soft Maple 1ply

5.5" 6.5"



It is generally recognized that, when compared to plywood, a single-ply maple shell gives a softer, warmer sound. However, due to the drying process, many single-ply shells have a dominant high frequency which is somewhat unpleasant to the ear. We searched for the ideal material to overcome this obstacle - and it came true when we met master wood-craftsman, Mr. Anton Sutej.

The material he has chosen - "Soft Maple" features an unmatched softness - its very nature gives the classic, vintage sound - with a sense of nostalgia that transcends history and time. It provides a smoothness of sound not usually found in modern drums.

SSSM is brought to life by the fusion of our soft maple material and the unique techniques of Canopus. It comes equipped with our newly developed nickel plated Brass Straight Hoops as standard feature. The classic, vintage sound of the "good old days" - highly sought in "collectors item" drums has been reproduced by Canopus.

SIZE : SSSM-1465 (6.5"x14")
SSSM-1455 (5.5"x14")
Shell : 1ply Soft Maple 5.5mm w / R.F
Color : Aging Maple LQ (Photo)
Hoop : Brass Straight
Lug Color : Chrome
Snare Wire : CPSL-14DR

Sharp/Crisp
Dark — Bright
Warm/Fat



*Available while stocks last

5.5"

EL

Elm 1ply



Elm is a relatively uncommon material for drum construction. Because the "veins" (the xylem and phloem) of the elm are particularly thick, the shells from this tree display a beautiful wood grain with an elegant, sophisticated appearance. The characteristics and wood grain patterns are somewhat similar to Zalkova wood. Elm's sound characteristics are a very pleasant low range with a dry and short sustain - as well as a fast, tight response.

SIZE : SSEL-1455 (5.5"x14")
Shell : 1ply Elm 6.5mm w / R.F
Color : Blue Gray LQ (Photo)
Hoop : High Edge 2.3mm Steel
Lug Color : Chrome
Snare Wire : CPSL-14DR

Sharp/Crisp
Dark — Bright
Warm/Fat



BE

*Available while stocks last

Beech 1ply

5.5"



Beech has been used in drum construction for a long time. While it may not be a visually outstanding wood it has its own unique qualities which make it a desirable shell material. Its structure is dense yet elastic. In a single ply drum shell this combination means that even a very sensitive stroke is able to resonate clearly and a very strong stroke can still have a controlled sound. This is a particularly responsive drum - with a penetrating sound, a bright tone and superior snare response.

SIZE : SSB-1455 (5.5"x14")
Shell : 1ply Beech 5.5mm w / R.F
Color : Deep Amber LQ (Photo)
Hoop : High Edge 2.3mm Steel
Lug Color : Chrome
Snare Wire : CPSL-14DR

Sharp/Crisp
Dark — Bright
Warm/Fat



OA

Oak 1ply

5.5"



White Oak is very familiar to drummers as a material for drumsticks. The primary characteristics of oak are its hardness and resilience. The unique combination of hardness and density provides superior projection. The sound has a perfect balance of both high and low end frequencies. The White Oaks snare drum gives a unique sound - powerful tone and projection.

SIZE : SSOA-1455 (5.5"x14")
Shell : 1ply Oak 4.5mm w / R.F
Color : Smoked Oak Oil (Photo)
Hoop : High Edge 2.3mm Steel
Lug Color : Chrome
Snare Wire : CPSL-14DR

Sharp/Crisp
Dark — Bright
Warm/Fat



New



M The highly anticipated release of 8" x 14"

The Maple

Available in 6 sizes



This Snare Drum is truly worthy to be called "THE Maple" because of its natural brilliance, good sound projection, and a complex, controlled high-pitched overtone series. Standard equipped vintage snare wires give it a sensitive feel, and the shell construction is designed for the best sound production with a delicate and precise bearing edge.

SIZE : M-1440 (4"x14"), M-1455 (5.5"x14")
M-1465 (6.5"x14"), M-1365 (6.5"x13")
M-1265 (6.5"x12"), M-1060 (6"x10")

Shell : 8ply Maple 5mm
Hoop : Die-cast (14", 13"), Steel 2.3mm (12", 10")
Lug Color : Brass
Snare Wire : CPSL-14DR



New size!

5.5" 6.5"

MH Mahogany

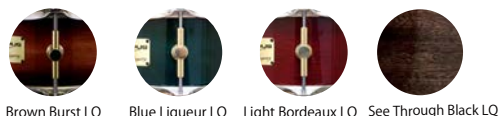


Canopus has recognized that Mahogany has a unique sound – heard in many vintage drums. We have taken this special wood and created a new contemporary sound. We have exercised our ingenuity in shell construction- using 6ply mahogany-poplar-birch with maple reinforcement, and edge-shaping to create a clear, crisp, well-rounded tone.

New SIZE : MH-1455 (5.5"x14")
MH-1465 (6.5"x14")

Shell : 6ply Mahogany+Poplar+Birch 6.5mm
w / Maple R.F.

Hoop : Steel 2.3mm
Lug Color : Brass
Snare Wire : CPSL-14DR



5.5" 6.5"

AH Ash



White Ash was the material widely used to make Fender guitars until the middle of 1950s. Strong attack and quick response are the primary characteristics of this material. Since ash wood is relatively rigid, and challenging to process, its use for musical instruments has gradually decreased over time. "On the other hand, it shows some favorable characteristics - displaying a well balanced nature, both in resiliency and hardness. Of all woods ash has the best strength to weight ratio - making it the wood of choice for baseball bats. Its wonderful bending properties make it popular for fine woodworking and furniture making.

These qualities combine to make it an ideal material for strong, light, resonant drums. We have combined the ash material with poplar and, using Canopus' original processing technique for the bearing edges, this has enabled us to create a drum sound with a "seasoned taste" to it. Now, you can enjoy a vintage-like sound which is both dry and resilient. It displays a full low frequency response, short sustain and clear projection. Playing these drums will give you a comfortable feeling of familiarity - like the sound and feel of an instrument you have known for many years. Furthermore, the natural beauty of the ash woodgrain, when colored, is particularly attractive

SIZE : AH-1455 (5.5"x14")
: AH-1465 (6.5"x14")
Shell : 7ply Ash+Poplar 5.5mm
Hoop : 2.3mm Steel
Lug Color : Chrome
Snare Wire : CPSL-14DR

Colors in stock



BR Birch

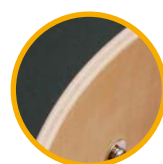
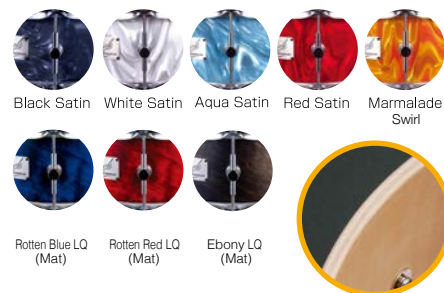
4" 5.5" 6.5"



The Birch Snare drum gives a warm, dry sound with incredible attack. The shell is designed with an inner grain direction to emphasize direct sound. It really is a versatile snare drum that responds well to multiple head choices in many genres of music.

※For colors other than these will be produced by order.

Colors in stock





Natural Oil

MO

Oil Finished Maple

5.5" 6.5"



Though a thick maple shell has a lot of potential for power, it may prove rather difficult to play with maximum power because there is the possibility of only getting a strong attack. Canopus has made it possible to bring out the full power and tone of the shell by applying a precise bearing edge and a thin oil coating. Canopus uses the very highest quality American Maple shell - but by using an oil finish, has managed to cut down the total cost - producing an unbelievable sounding and very cost effective snare drum.

SIZE : MO-1455 (5.5"X14")
: MO-1465 (6.5"X14")
Shell : 10ply Maple 8mm
Hoop : Die-cast

Lug Color : Brass
Snare Wire : CPSL-14DR



Black Olive Oil



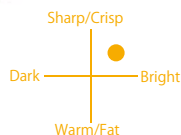
Smoky Violet Oil



Indigo Oil



Natural Oil



New Colors!

Changing regular colors for MO snare drum



Black Olive Oil



Smoky Violet Oil



Indigo Oil

A wood hoop version is now available!

New



*Available while stocks last



SBS

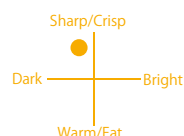
Stave Bubinga

6"

When crafting solid-shell drums, the stave-shell method is a far more realistic solution than searching out large, workable pieces of rare woods. The advantage of the stave method, in which uniformly sized "staves" are secured using small amounts of adhesive, is that it allows the shell to retain the sonic and vibrational qualities of the original solid material and also provides substantial strength & resilience. However, with many drums the thickness and density of the shell has been observed to noticeably reduce the natural resonance and sensitivity. Our solution was to sculpt and shape the inside of the shell - thereby creating a natural "reinforcing ring"-style edge. This process, developed out of the innovative design theory of Canopus' RFM Series - in which every shell size has a different size reinforcing ring, enables us to extract the full potential of each size shell. It allows a much greater transmission of vibration - resulting in noticeable increases in both sensitivity and power. The fundamental resonance is also greatly enhanced. By combining this unique construction and Canopus' innovative bearing edge techniques we have been able to fully extract the potential of this particular wood/shell combination. The end result is a remarkable series of drums - outstandingly deep, powerful and dynamic. In any musical situation they will cut through with exceptional presence and projection. The deep, dark sound of these drums is an innovative addition to the Canopus range - giving drummers with yet another sound option and providing a startling contrast to all our other products.

STAVE BUBINGA

SIZE : SBS-1460 (6"x14")
Shell : Stave Bubinga W/R.F
Reinforcing ring style edge
Hoop : Die-cast
Lug Color : Chrome
Snare Wire : CPSL-14DR



YAIBA II Snare Drum

YAIBA II Snare Drum -available separately-

Although the Yaiba II drum set was originally sold with a snare drum, Canopus started producing the Yaiba snare drums individually because of high demand from drummers.

Canopus adopted the use of forced-hardening lacquer instead of nitrocellulose lacquer for a solid and powerful sound, and has managed to create a sound which contrasts and complements the other Canopus high end series.



Maple

SIZE : JSM-1455 (5.5"x14")

JSM-1465 (6.5"x14")

Shell : 6ply Maple 5.6mm

Hoop : Steel 2.3mm 8H

Lug : Yaiba Lug

Snare Wire : CPSL-14DR



Birch

SIZE : JSB-1455 (5.5"x14")

JSB-1465 (6.5"x14")

Shell : 6ply Birch 6.4mm

Hoop : Steel 2.3mm 8H

Lug : Yaiba Lug

Snare Wire : CPSL-14DR



New Colors!

Maple or Birch 6.5" x 14" or 5.5" x 14"



Dark Wine Red Matt LQ

Indigo Matt LQ

Antique Natural Matt LQ

Antique Brown Matt LQ

Antique Ebony Matt LQ

*Available while stocks last

Maple or Birch 6.5" x 14" or 5.5" x 14"



Ice White SP LQ

Ice Black SP LQ

Yaiba Gray SP LQ

Dark Red SP LQ

Matt White LQ

Ebony Gloss LQ

Antique Amber Matt LQ

*Limited Color Model

*Available while stocks last

Maple or Birch

6.5" x 14" or 5.5" x 14"

Crimson Fade LQ Emerald Fade LQ Natural LQ Royal Fade LQ



Antique Ivory LQ

Surf Green LQ

Sunny Orange LQ

Shell Pink LQ

Wagen Gray LQ

New
Die Cast Hoop
Model



New
Wood Hoop
Model





HBZ

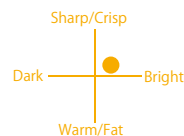
Hammered Bronze

5.5



With a wide frequency range, comparable to a wooden shell, the Canopus' Hammered Bronze snare combines the tonal depth and richness of our hammered shell with the power of bronze.

SIZE : HBZ-1455 (5.5"x14")
Shell : Bronze 1mm
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-14NP



BZ

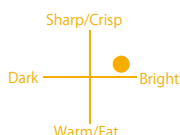
Piccolo Bronze

4"



This drum has the sharp, powerful attack of a piccolo snare - but the tone and resonance may fool you into thinking it is a deeper shell. With this drum Canopus challenges the conventional concept of a Piccolo snare.

SIZE : BZ-1440 (4"x14")
Shell : Bronze 1mm
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-14NP



B

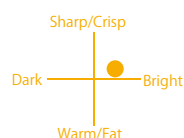
The Brass

5.5 6.5



This 1mm brass shell produces soft and thick tone with a beautiful high brass resonance. The fullness and sensitivity of brass is thoroughly expressed by the shell vibration. Vintage snare wires and brass lugs come as standard equipment.

SIZE : B-1455 (5.5"x14")
: B-1465 (6.5"x14")
Shell : Brass 1mm
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-14NP



CARIBBEAN ROSEWOOD

Block Construction

New



Rare wood, Caribbean rosewood

A rare wood which is known by the names Caribbean Rosewood, Honduras Walnut or Chechen, depending on the region. As its names suggest - it combines the mellow sound of rosewood and the refined, pure sound of walnut.

The block construction method of the shell adds a further sense of weight and purity of sound. By applying Canopus' outstandingly accurate bearing edge shaping to the 12 mm thick shell, we have successfully eliminated the common shortcomings associated with thick-shelled drums.

Experience an exquisite block snare drum sound - with a "grainy" tone - with much more response than expected, and a sweet, clear tone.

Coming soon!!

Limited Edition

LE-1465 BCR

SIZE : 6.5"X14"
Shell : Caribbean Rosewood 12mm
Hoop : Die-cast Hoop 8H
Lug Color : Chrome
Snare Wire : CPSS-BB14NP



TYPE
R

Designed to Rock
Type-R Drums

Please see more details on Type-R catalog.

HARVEY MASON

Signature

Harvey Mason

photo by Paul Jonason



HM-1455

The ideals sought for the Harvey Mason signature snare drum were described as "dry" and "short sustain". The main shell construction is White Birch, which gives a dark tone and great projection. We added an outer ply of Walnut to add dryness and to give a shorter, controlled sustain. Canopus applied the perfect matching bearing edge to this hybrid shell and managed to obtain a crisp and pleasant sound. This snare is especially good for Jazz and Fusion styles.

"My Canopus snare drums are versatile, consistent, warm, bright, responsive, sensitive, and equally adaptable in live gigs or recording sessions. And it's handmade!! It's a must for every serious drum artist and studio. Trust me on this !!!"

HARVEY MASON

HM-1455

SIZE : HM-1455 (5.5"x14")
Shell : 8ply Walnut+Birch 6.4mm
Color : Superior Walnut Oil
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSL-14DR



HM-1060 SW

SIZE : HM-1060 SW (6"x10")
Shell : Stave Walnut 11.5mm
Color : Natural Walnut Oil
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSL-10DR



HM-1410 AH

SIZE : HM-1410 AH (10"x14")
Shell : 7ply Ash+Poplar 5.5mm
Color : Natural Grain Ash Oil
Hoop : Steel 2.3mm
Lug Color : Chrome
Snare Wire : CPSL-14DR



HM-1245 SP

SIZE : HM-1245 SP (4.5"x12")
Shell : Stave Padoauk 11.5mm
Color : Superior Grain Oil
Hoop : Steel 2.3mm (8H)
Lug Color : Chrome
Snare Wire : CPSL-12DR



Coming soon!!

Havey Mason



HM-1060 SW
6"x 10" Stave Walnut
(11.5mm thick)



HM-1410 AH
10"x14" Ash / Poplar
(5.5mm thick)



***We are now accepting reservations for these drums.**

Set Up for Harvey Mason

- ① HM-1455 (Walnut/Birch 8ply 5.5"x14")
- ② HM-1060 SW (Stave Walnut 6"x10")
- ③ HM-1410 AH (Ash/Poplar 7ply 10"x14")



Fish Huang



HBZ-1455



NV50M1s-1465

& Orderd Snare Drum

Set Up for Fish Huang

- ① Custom Order Ash/Poplar 7ply 9"x13" SD
- ② Custom Order Ash/Poplar 7ply 6.5"x12" SD
- ③ HBZ-1455 (Hammerd Bronze 5.5"x14")
- ④ NV50M1s-1465 (Maple/Gum 3ply 6.5"x14")



THE VENTURES

Related product

It is the best snare drum that I have ever used. The tone quality is great, the hardware is excellent. Not only is the tone great, but it has a lot of volume, and is clean & clear. I used it for the first time this month in the studio, and everyone remarked how great it sounded. <Jul. 1993>

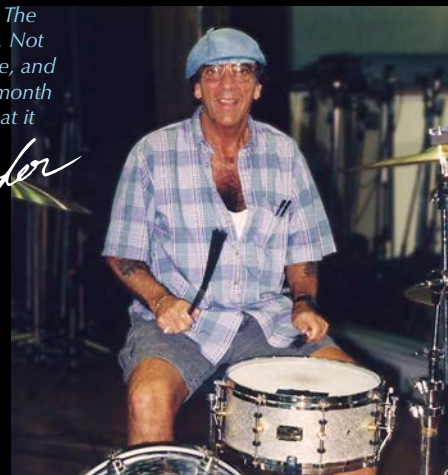
Mel Taylor

Mel Taylor *Signature*

This is a signature snare drum designed to the tastes of Mel Taylor and based on the sound of vintage Gretsch snares. We have applied our specific edge shaping on an all-maple shell to produce this amazing sounding instrument. The snare features a pleasant rim shot, short sustain and tight sound projection. Now all drummers can enjoy playing the exact, same Canopus snare that Mel loved so much.



SIZE : MMT-1455 (5.5"x14")
: MMT-1465 (6.5"x14")
Shell : 8ply Maple 5mm
Color : Silver Sparkle
Hoop : Die-cast
Lug Color : Brass
Snare Wire : CPSL-14DR



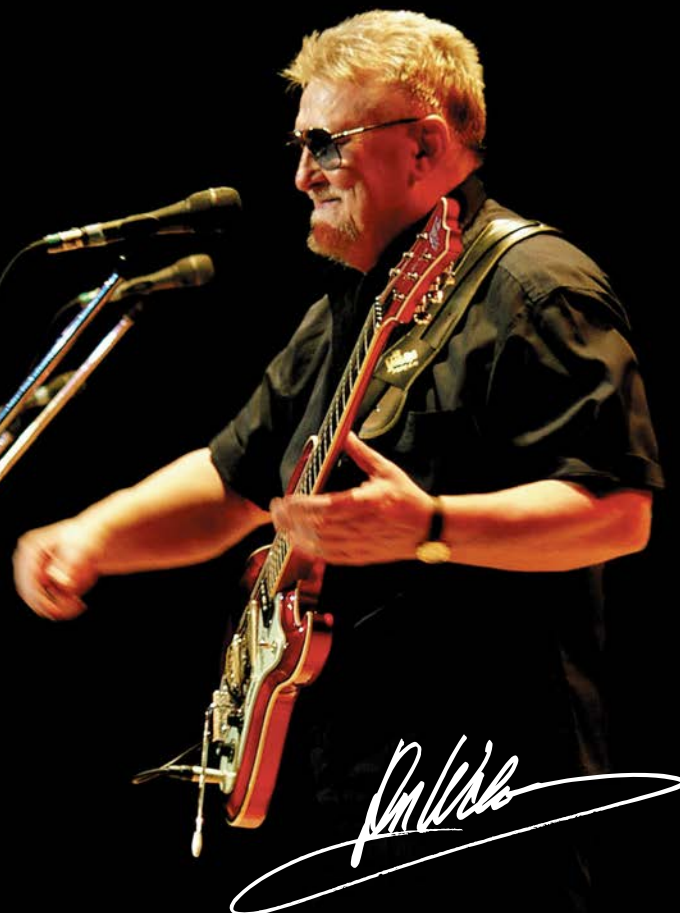
Mel Taylor *Signature*



Mel Taylor Stick
MST (15x406mm)
hickory

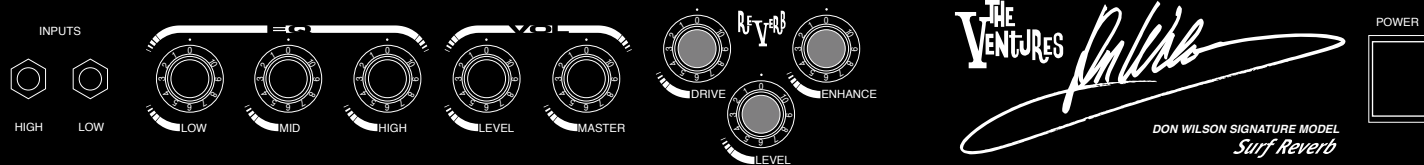
Don Wilson *Signature Surf Reverb*

"I started playing the guitar in 1958 and have used many different kinds and models of amplifiers in the years since then. I therefore know what I like and what suits my amplifier needs. I have worked with the Canopus Company to make an amplifier to my specifications, and I find the Canopus Don Wilson Model amp to be one of the very best I have ever used. It has power, cleanness, sound, workmanship, physical looks all built in to one unit - it is compact with a good strong sounding reverb."



Don Wilson

*For detail information: <http://www.canopusdrums.com/en/otherproducts/ventures/donwilson/index.html>



Ever since their first visit to Japan, the Ventures remain as no. 1 instrumental group on our mind. Don Wilson is an established guitarist of the Ventures. The amplifier development project with Canopus has launched with the commitment that we develop an ultimate amplifier agreeable to Dom himself. The primal goal for us upon the development of Don Wilson's amplifier was how to substantiate "clear and big power" he advocates.

"Clear" should not be merely undistorted sound. It takes truly beautiful and comfortable natural sound and tone.

By the same token, big power is not merely high-output. Solid presence, sharp attack, rich sounding and reach in the hall are taken into consideration for the creation of powerfulness in its true meaning under limited output level.

The key factors that determine the sound are careful circuit design and rigid selection of components. In the field of "tube" amplifier, to exchange into the arranged parts for better sound on existing amplifier, (typically known as group tube) is already practiced.

However, upon our engagement for "Don Wilson Signature Amplifier," we maintained our clear policy that we will not make a slightest compromise to musicians and designer from all parts to all details with extensive consideration of balance, disregarding cost factors.

1. Compact Outfit of Don's Complicated System

The first request Don made to us is to make his huge system into compact outfit so that amateur musicians can bring. At the same time, it should be durable transistor amplifier to be trouble free in long tours. Don obtained his reverb sound out of separate Tube-works. For output, he used Peavey for dry (normal) sound and Roland Jazz Chorus for reverb sound in order to make his reverb sound clearer. We developed original circuit in one cabinet to realize more powerful and clearer reverb sound. We also built-in reverb unit in head part. This way, we managed to integrated his complicated huge system into one set and realized compact version of his system.

2. Compatible to All Guitar, No Compromise to Lead Guitar and Side Guitar.

Don's second request was that the amplifier should be compatible to all guitars with no compromise to both lead guitar and side guitar. We set a big difference in input level between high and low. A musician can choose high level input for low-level pick-ups like Jazz master type. He can choose low input for high-level pick-ups like Mosrite or Aria's Ventures models. This enables stabilized big power from one amplifier without distortion and we realized "clear and big-power" sound he had requested. When a musician put his lead guitar in high input, he can gain tube like mild overdrive sound thought it is a transistor amplifier. This amplifier is compatible for both lead guitar and side guitar without making any compromise in sound.

3. Colorful Reverb Effects

We use Accutronics (Hammond: Made in U.S.A.) reverb unit in 2 springs model and 3 springs model in dual setting to reproduce the sound of 60's in more effective reverb sound. Generally level control of reverb unit is set only on drive side. We set level control on the pick-up side, too.

This enables various reverb sound effects form the Ventures electric guitar sound of 60's Don creates up to deep and long sound like that of the Shadows.

Newly equipped enhance control will do more than standard tone control. Under low level, it limits high tone and emphasizes low tone. Under high level, it reduces low tone and emphasizes high tone. The enhance control devise will make much more colorful tone control than those existing ones.

4. Rigid Parts Selection for Supreme Amplifier

- We tried every tube for reverb drive in order to respond Don's severe concern on reverb.
We concluded to use 6BM8 (Svetlana, Made in Russia) which had passed Russia's strict military standard. We obtained an unprecedented deep reverb effect with this selection.
- We chose ceramic type (Made in Russia) for pin in the socket part to hold the above tube.
This type is durable against high temperature and reliable under long hour performance.
- We adapted special device to lock reverb unit's spring to avoid the reverb unit's damage during the transportation. This type of troubles has substantially solved with this device.
- We adapted CLIF input jack (Made in U.K) for smooth handling. It will transmit delicate musical expression of guitarist perfectly into the amplifier.
- We adapted SWITCH CRAFT output jack (Made in U.S.A) for effective transmission.
This type allows very little contact resistance and allows almost no power decline in big power performance over long period of time.
- We adapted Motorola's TO-3 (Made in U.S.A.) for final transistor to secure beautiful musical expression.
- We adapted large EI core power trans with shortening for power supply from the initial to the final stages.
It allows stabilized power supply even in high power peak situations.
It will secure powerful sounding feel and impact under any circumstances.
- We adapted large heat-sink (radiation panel) for sustainable power supply in long hours of performance.
- We adapted glass epoxy type. This type is most durable against heat and aging because of its non-elasticity.
- We adapted large C.T.S (Made in U.S.A.) for volume part (P.O.T.). Volume part is the most heavily used part and this selection will secure exceptional durability.

Surf Reverb Specifications

(Amplifier)	
Indicator	: (POWER) x1 (Red LED)
Power Supply	: AC100V 50/60Hz
Power Consumption	: 160W
Dimension	: 702(W)x305(H)x280(D)mm
Weight	: 22Kg
Rating Output	: 150W
Maximum Output	: 300W
Rating Input	: High=-40dB Low=-30dB
Rating Characteristics	: Total more than 4Q
Control	: Equalizer= Low, Mid, High Volume = Level, Master Reverb = Drive, Level, Enhance
Connecting Jacks	: INPUT High x 1 Low x 1 LINE IN x 1 LINE OUT x 1 FOOT SW x 1 SPEAKER x 2
Attachments	: Manual-FOOT SW
(Speaker Unit)	
Dimension	: 740(W)x560(H)x300(D)mm
Speaker dimension	: CANOPUSEM112LSP 12" (8Q) x 2 (CANOPUS ORIGINAL by EMINENCE)
Manget weight	: 80 oz
Maximum Input	: 300W
Weight	: 32 kg

We adapted beautiful and durable pine plywood from Northern Europe for amplifier head. We use pinewood plywood for speaker cabinet. This material provides better sound projection, clarity and resonance compared to regular particleboard. We realized outstanding sound projection in a large hall over 1000 audience.



Vintage Snare Wire

Premium quality snare wires
Chosen by the best

New

CPSL-14DR 42



42strand
Rich Impact

CPSL-14DR 16



16strand
Natural shell sound
and full tone

CPSL-14DR or NP



20strand
Available in different
sizes

CPSL-14DR-SRK



Radio King-style
clam shell
Length : 404mm
Hole : \varnothing 4mm

CPSL-14DR-LSS



Ludwig-style
Super Sensitive
Length : 463mm

In 1960, Ludwig and Slingerland manufactured what has now become the standard for good vintage wires. Several manufacturers have tried to re-produce the sound. After years of research, we have replicated the Slingerland wire taking several factors into account such as material, spiral diameter and pitch. We finally decided on a core thickness of 0.5 mm, a spiral diameter of 1.35mm and a pitch of 3.4 mm.

In that process, we also found that the end plate is another determinant of a snare-wire's sensitivity, and we have tried various sizes for these as well. We concluded that 0.5mm is optimal to hold the wires. We also decided to exclude the guiding grooves for snare strings and tapes that most manufacturers use. These guiding grooves impaired the sensitivity of the snare drum. Our end plate is quite thin however; it may have caused breakage of strings and tapes. We resolved the problem by having the lapel at the holes on the end plate.

After years of careful analysis of the material composition, thickness of the end plate, shaping experiments and production consideration, we have the CANOPUS Vintage Snare Wire. Super Jazz drummer Bill Stewart once visited us. He was so impressed by our proto-type Vintage Snare Wires he asked us if he could use it. Many CANOPUS endorsers appreciate the sound quality of this snare wire.

2 types for your choice, DR and NP (for 10"~14")

DR : Without plating - dry and crisp sound
NP : Chrome Plating - reduced unwanted high pitch overtone, yet rich and mild sound
(ZL : for Zelvova snare drum)



Vintage Snare Wire Line-up

		DR	NP
20strand	for 14"	CPSL-14DR	CPSL-14NP
20strand	for Zelkova	CPSL-ZL14DR	CPSL-ZL14NP
20strand	for 13"	CPSL-13DR	CPSL-13NP
20strand	for 12"	CPSL-12DR	_____
20strand	for 10"	CPSL-10DR	_____
42strand	for 14"	CPSL-14DR 42	_____
16strand	for 14"	CPSL-14DR 16	_____
for Radio King-style Clam Shell		CPSL-14DR-SRK	_____
for Ludwig-style Super Sensitive		CPSL-14DR-LSS	_____

**New
New**

"They give me a nice crisp sound.
When you hit the drum there's not too
much spread. It's a snare drum - I can
really hear the snares."

Joe Porcaro



CANOPUS Drum Accessory Artists



Derrick McKenzie
(Jamiroquai)



Keith Carlock
(Steely Dan, TOTO,
John Mayer)



Adam Nussbaum



Nigel Glockler
(SAXON)



Erik Eldenius
(Billy Idol)



Tutty Moreno
(Joyce)



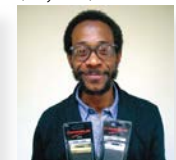
Rolf Pilve
(Stratovarius)



Bill Stewart



Billy Martin
(Medeski Martin & Wood)



Brian Blade



Mitch Marine
(Dwight Yoakum)
(Smash Mouth)



Denny Seiwell



Brian Tichy
(Bonzo Bash Founder)



Carmine Appice



Dave Mattacks



Joe La Barbera



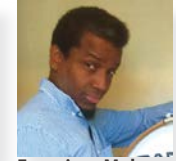
Tris Imboden



Ernest LaRouche



Gregg Bissonette



Francisco Mela



Jeff Hamilton



Zoro



Mike Baird



Oscar Giunta



Mat Hector
(Iggy Pop)

BackBeat D/SNARE WIRE

CPSS-BB14DR (Dry=Without plating)
Very effective for wood-shell snare drums.

CPSS-BB14NP (Chrome plated)
They have an enormous effect on metal-shell snaredrums.

Delivers a solid backbeat with bold attack Great projection for the perfect mix

By adopting spiral wires with an abundance of coils coupled with 1mm end-plates, we have achieved a good balance between volume that is aggressive enough for a powerful backbeat and swift response for delicate phrasing.

※The effectiveness of Canopus Snare Wire has been approved and adopted by the following drum manufacturers as the standard specifications.

Fidock Handcrafted Drums (Australia)
Acoutin Custom (USA)
C&C Custom Drum (USA)
RB Drum Co. (USA)
Doc Sweeney Drums (USA)
Rukus Drums USA (USA)

To ensure your ideal sound we recommend replacing your snare wires periodically

Extreme Presence!

BackBeat D/SNARE WIRE 30

CPSS-BB14SNP30
Back Beat Wire 30 Strand
0.8mm End Plate
Nickel Plated



"The new Canopus 30 strand snare wires help me get the perfect balance of shell vs. wire sound. They bridge the gap between the 20 and 42 strand amazingly. With the fat, sensitive, crisp sound I've come to love, without added snare buzz. Beautiful."

Albe Bonacci
(Studio/ Clinician/ MI faculty)



"It responds with more articulation as well as less sympathetic buzz...from the lightest buzz roll to super thundering back beats, this new 30 Strand Wire will make ALL the difference in your sound and playing. It might be my new favorite!"

Curt Bisquera
(L.A Studio Drummer / Drummer with Galacticbootyco)



"Canopus has changed the game again with their new 30 strand snare wire! My new go to snares, as they provide the body and depth of their 40 strand wire with the snap and unrivaled articulation of the 20s...try them and they will be YOUR new go to snares wires!"

Jason Sutter
(Marilyn Manson / Smashmouth)



"If you need a snare tone that allows you to communicate the subtlety of every ghost note and the huge fat back of every back beat, then you best buy yourself a Canopus Back Beat Snare Wire 30 or 42 for your favorite snare drum!"

Mark Schulman
(Pink)



"My snare has never sounded fatter or crisper, without a doubt the best wires I've ever used"

Kent Slucher
(Luke Bryan)

Powerful sound and projection at all volume levels

BackBeat D/SNARE WIRE 42

CPSS-BB14SNPW
Back Beat Wire 42 Strand
0.8mm End Plate
Nickel Plated



"Canopus makes great snare wire that produces a tight, even and sizzling sound on snare drums! I'm happy knowing Canopus is under mine! But you gotta check out all the other top notch products they have!"

Brian Tichy
(Bonzo Bash Founder)

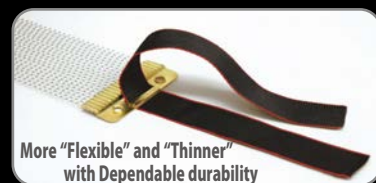


"Canopus snares have dramatically improved the sound of my snare drum. Warmer, fatter & more clarity."

Matt Starr
(MR.BIG)

CNB Snare wire belt

We have selected flexible nylon fiber for its excellent durability in a woven belt. With this innovative snare belt, we have achieved a natural snare response - similar to that of a cord. Furthermore, we have completely eliminated the choked sound often caused by conventional film belt.



More "Flexible" and "Thinner" with Dependable durability

CNC Snare wire cord

The ideal method for mounting a snare wire is using cord - it provides a natural snare response and allows the snare to sit perfectly in position. The only drawback, up until now, has been its sudden breakage while in use. Canopus has conducted research into core fiber material, thread volume and weaving technique and has come up with a very durable snare cord which allows optimum natural response. These cords help to vastly improve snare sound and response at all tensions. Canopus Snare Wire Cord will benefit drummers in all situations - particularly in the studio, and other settings where enhanced delicacy and articulation are required.



More "Flexible" and "stronger"

Bolt Tight

PAT-171643

**No more loose tension rods!
No more unwanted overtones!
More overall tone from my drum!!**



BT-40 (40pcs)



BT-20 (20pcs)



Sipho Kunene

"**BOLT TIGHT**" is an original product developed to not only prevent bolts from loosening, but also cut that undesirable metallic sound and bring the "deep and fat" sound out of your drums. We recommend mounting "**BOLT TIGHT**" on your snare drums as well as tom-toms and bass drums.



Carmine Appice

Carmine Appice

"These really do work.. the lugs do not loosen up.. the drum stays in tune... they are great!!"

Jimmy Macbride

"I installed Bolt Tight washers on one of my drums and it improved the sound immensely while also making the drum easier to tune and help keep its tuning."

Tim Stombaugh

"Is your snare drumtuning well? Try Bolt Tight and you will nolongerhave to worry!"

Rolf Pilve (Stratovarius)

"As a hard hitting drummer I have been struggling with keeping the tunings consistent during the live shows and studio sessions. I noticed a huge difference when I changed Bolt tightsto my snares and toms. Now I can really rely on my tunings and focus on music without the worry of loose tension rods"



Jimmy Macbride



Rolf Pilve (Stratovarius)



Tim Stombaugh



Eliot Zigmund (Michel Petrucciani) (Bill Evans)



Martin Kleibl



TUNING BOLT WITH PRE-MOUNTED BOLT TIGHT



BTB-35, BTB-42, BTB-52, BTB-65 (20 pcs)

"BTB" saves time fitting Bolt Tight on the bolt and can be easily installed on the drum by anyone.

Lineup of 4 different bolt length which correspond with respective drum manufacturers.

※The effectiveness of Bolt Tight has been approved and adopted by the following drum manufacturers as the standard specifications.

Brady Drums (Australia)
Acoutin Custom (USA)

To ensure your ideal sound we recommend replacing Bolt Tight periodically

RED LOCK ONE-POINT TUNING LOCK

Bolt Tight & Red Lock



A sense of reassurance is an added advantage for the hard-hitting drummer.

ONE-POINT TUNING LOCK CTL-4

Red-Lock (CTL-4) is a tension bolt lock developed for use with the Bolt Tight to meet the demands of even the hardest-hitting drummers. While Bolt Tight is enough for most players, Red-Lock ensures that even the hardest rimshots won't loosen your tension bolts. Tension lock play occurs mostly around the spot a stick strikes. The moment the hoop sinks from the force of a rim shot, the bolt becomes free and able to turn.

This is when the Red-Lock comes into play, holding the bolt to prevent turning.

The Red-Lock is compact and will never stick out from lugs or get in the way of drum storage, even in your custom-sized cases. By combining Bolt-Tight and Red-Lock, you have our "Iron-Wall Guard" to ensure that even tuning and consistent sound are retained through even the most punishing performances.

GUARD IRON-WALL



Charlie Nicholson (Violent New Breed / A Friend, A Foe)

The red locks are brilliant. They work perfectly to keep my snare in tune and leave me not worrying about having to tune in the middle a show.



Ernest LaRouche

Canopus Red locks are a simple and fantastic answer for every drummer that wants a consistent tuning on snares as well as toms. I use them on ALL of my snare and toms.



Pipo Texeira

I've just opened one package of "Red locks" and used them and I'm really amazed!! What an amazing product!! I always had some problems with the two screws that are on each side of my bassdrum where the pedal attaches. Well, I used the two red lock on each screw and YES, no more problems this last two shows I've had!



Matt Starr (MR.BIG)

I just played Budokan last night & for the first time my snare drum stayed in tune thanks to Red Lock! They are indeed an "Iron Wall".

SPEED MASTER BEARING

For Any Pedals

※All stainless steel (SUS304) construction for durability and dependable performance.

※Unmatched speed and sensitivity from our crank-spring screw and rocker-hub design. (SS-5000)

Make your kick pedal Faster!



A Pedal Revolution

Blazing speed, incredible durability!

Light, smooth pedal movement with incredible durability can be yours by simply replacing the existing parts on certain pedals with our new Speed Master Bearings.



SS-900 IC

TAMA Iron Cobra



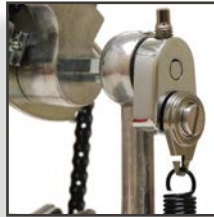
SS-5000

DW5000 since 2000



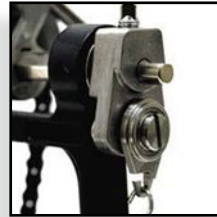
SS-V5000

DW5000 before 2000



SS-35B

Exclusive Use for 2011
Reproduction Camco HP 35B



SS-9310 FD

YAMAHA FP9310
Flying Dragon



SS-9500

YAMAHA FP9500, FP8500



SS-720

YAMAHA FP720,
FP710, FP701,
Camco,
Pearl P-880, P-850 etc...
(Bearing mounting section need to be models
which provide 4mm ISO standard.)



SS-2000 EL

Pearl Eliminator
(P-2000 series),
Pearl Demon
(P-3000 series)



SS-GRT

Gibraltar 9611, 6611



SS-PBJJ

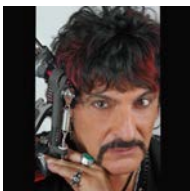
SONOR Perfect Balance



Mike Baird

"The Speed Master Bearing is a must for anyone using a DW 5000 pedal. The improvement in feel and response is huge. WOW!"

SS-5000 on DW 5000



Carmine Appice

"It is smooth with good fast action...very cool,"

SS-5000 on DW 5000



John Ferraro

"I love the speed master bearing on my DW pedal, it is a much smoother feel with power and control, A MUST HAVE, ENJOY."

SS-5000 on DW 5000



Tutty Moreno (Joyce)

"Wow! Speed Master Bearing from Canopus is really a revolution. I tried it and immediately went back to using my DW 5000 pedal, which I had already forgotten about. Once more I would like to congratulate and thank Canopus for that."

SS-5000 on DW 5000



Rolf Pilve (Stratovarius)

"Speed master bearing really made a difference on my Pearl Eliminators. I really enjoy the extra smoothness, speed and sensitivity that Speed Master Bearing gives me on my old good Eliminators!"

SS-2000EL on Pearl Eliminator



Anthony Michelli

"I just installed Canopus' Speed Master Bearing on my Sonor Perfect Balance pedal. It makes this already amazing pedal even smoother, faster and effortless to play on. Excellent!"

SS-PBJJ on Sonor Perfect Balance



Matt Starr (MR.BIG)

"The Speed Master Bearing made and noticeable improvement to the smoothness, speed and consistency throughout the stroke on my DW 5000 pedal. Looking forward to work with it some more!"

SS-5000 on DW 5000



Jotan Afanador (Aventura)

"Smooth Action & Powerful Lighting Speed"

SS-5000 on DW 5000

New!

SS-9000

for DW 9000



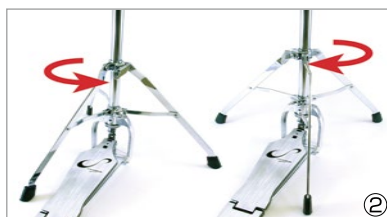
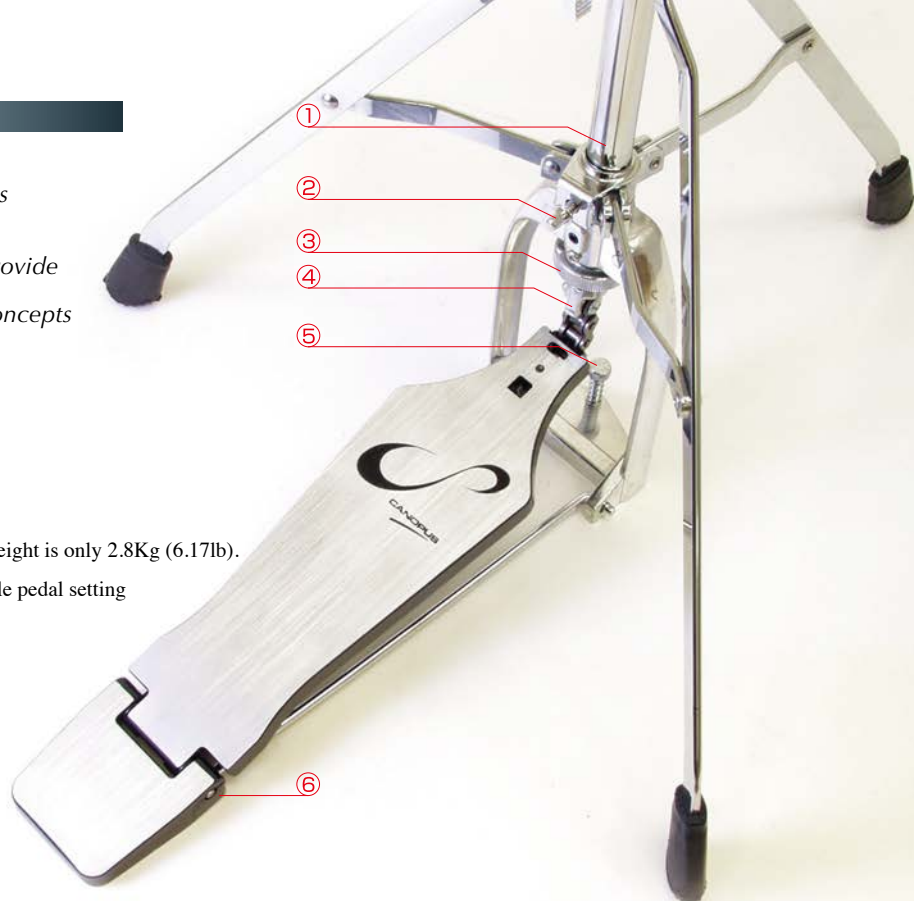
Light Weight

Light weight hardware often gives the impression that it is cheap, not functional or durable enough. The Canopus lightweight hardware was engineered to provide effective function and durability for professional use, utilizing space age concepts that enhance performance.

Light Weight Hi-Hat Stand CHS-1

- ① With minimal pipe diameter and minimum leg width, the total weight is only 2.8Kg (6.17lb).
- ② Rotation mechanism at leg, which allows enough space for double pedal setting
- ③ Spring Adjustment Function
- ④ A bearing is adopted as a chain and a shaft contact member.
- ⑤ Anchored for reliable pedal fixture.
- ⑥ New mechanism to prevent unwanted movement at hinge

Weight : 2.8kg (6.17lb)
H≈740mm ~870mm
(29.13" (34.25")
Tube dia. φ 19mm/16mm



Flat Base Snare Stand

New Type!
Coming soon!!



Professionals use this hardware not only for its light weight and compactness, but also for its versatility.



Brian Blade



Ian Froman (Metal Wood)

"The stands are great - so light - but so sturdy"



Tutty Moreno (Joyce)

"For a drummer who travels and tours all the time, it's great and comfortable to have hardware as light as this. Canopus made this with real grace, a beautiful design and functionality. I can definitely say that Canopus is the future-today."



Billy Martin

"I am always looking for quality light-weight hardware and Canopus really does it right."



Jeff Hamilton

Jeff Hamilton

Flat Base Cymbal Stand CCS-1F

Our original cymbal stand has a simple design with vintage taste. Specially designed leg structure allows for effective cymbal setting and stable fixture, unlike other stands in this category. Joints are covered with nylon bushes for extra strength and protection for all locking parts. This stand is very light weight and compact when folded up.

Stored Length : 530mm (20.86")
Weight : 1.4kg (3.08lb)
H≈590mm ~1400mm
(23.22") (55.11")
Tube dia. φ 19mm/16mm/13mm
Tilter Shaft dia. φ 6mm



Advantages of flat base stands:
Flat base stands can be set up very close to a bass drum as shown in the photo.
When collapsed it takes up very little space.



**The artist's ideal perfected.
The ultimate in versatility.**

Flat Base Cymbal Stand Jeff Hamilton Model CCS-JH

This cymbal stand has been developed based on Jeff Hamilton's requests for a stand to suit all his practical requirements. It can be folded to a very small size, features a gearless tilter, plastic tilter sleeve, and pipe caps which eliminate metal-against-metal noise. Furthermore, it features a thinner 6mm tilter shaft allowing it to accommodate vintage cymbals.



1. Light Weight
2. 6mm Tilter Shaft
3. Gearless Tilter
4. Noiseless Pipe System
5. Compact

Stored Length : 595mm (23.5")
Weight : 1.8kg (3.96lb)
H≈670mm ~1400mm
(26.37") (55.11")
Tube dia. φ 19mm/16mm/13mm
Tilter Shaft dia. φ 6mm



HYBRID HARDWARE SERIES

Why does it have to be Hybrid?

Have you ever noticed that cymbal sound and drum sound varies depending on the hardware?

As a matter of fact, the combination of components and materials used has a huge impact on the sound.

When the primary purpose is solely to develop a light-weight stand, the ideal material would be aluminum. We developed our hardware with this idea in mind. However as we did further development, we recognized that aluminum has an obvious advantage in terms of weight, but because it is a harder material than steel, its characteristic is that it transfers less vibration than steel.

Under normal circumstances, the main purpose of hardware is to support a musical instrument, but it is also important for hardware to bring out the best of each instrument by resonating with their vibration.

Several years of research went into the development of our solution of these issues. Firstly we improved the hardness of aluminum components by applying "heat treatment". Furthermore, we adopted steel as a material to be used where unresolved vibrations required it.

This is how the "Hybrid Hardware Series" was developed - "heavy duty" style hardware with a combination of aluminum and steel that doesn't degrade the sound and is also light-weight.

On first appearances the series may appear a little bulky, but once you pick them up, you will certainly be surprised by their lightness.

Wow!

It's So
Light!!



Shuntaro Kado
(MR. ORANGE)
(Aya Hirano)

Hybrid-Cymbal Boom Stand CBS2-2HY

New
Minor changes!

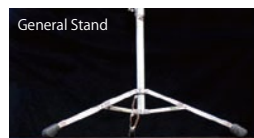


Improved balance of aluminum and steel. Now with gearless tilter mechanism.

In a well-balanced stand, the weight of the stand increases toward the bottom. However, we faced a contradiction when trying to use steel material, which transfers vibration better than aluminium, near the actual cymbal itself.

Our unconventional stand utilizes a lower center of gravity - hence the bottom of the center pipe of the stand gets very close to the floor to provide better balance to the stand.

With minor changes in 2017, we changed the joint part from zinc die cast to aluminum and also from aluminum pipe to steel pipe. Thus we managed to maintain the light weight, but greatly improved the sound and balance of the stand.



Less than $\frac{2}{3}$ the weight

※compared with conventional products

2/3 weight reduction is phenomenal considering it is common practice to use multiple cymbal stands.

Real cymbal sound reproduction

One of the roles of a cymbal stand is to resonate with the cymbal. At the same time, it is an important factor not to block off any overtones. It is rather difficult for aluminum to transfer vibration, but we have solved it by heat-treating the material. This cleared the overtone issue and weight as well after applying steel at the right places.

Ensure stability by lowering gravity center

Gravity center of weight trimmed cymbal stand tends to show near the cymbal. Therefore, it is so designed to lower the gravity center by opening its legs wider.

Weight= 3.1kg (6.83lb)

(Weight of commonly used stand of a similar type = 4.8kg (10.58lb))

H≈720mm ~1600mm
(28.34" ~63")

Tube dia. φ32mm/25.5mm/19mm/12.7mm

Newly expanded range for Hybrid Hardware Series - the perfect combination of light weight, sturdiness and comfort.

Hybrid-Throne II CDT2-1HY



Seat Top - Utilizes sisal hemp for greater breathability.

The main concept of the Hybrid Throne 2 is combining sturdiness and comfort. The seat top is a hybrid of great breathability of Sisal Hemp and pleasant feeling rayon material. It is very comfortable with reasonably firm urethane. The joint part is an iron plate that has high durability and strength.

For the leg part, by adopting aluminum long leg and steel rod, we managed to maintain durability and strength with lighter weight. Hybrid Throne 2 has a very different concept from the original Hybrid Throne 1.

Big Applause from Brian Blade!



I had been requesting to try out the Canopus new Hybrid throne 2 and I finally had a chance to test it out at the cotton club. The Sisal Hemp seat top really brings back a lot of good memories

because my very first car, Volkswagen used that material. It is important for drummers to have a seat top especially with a natural material that does not only give you a good breathability, but also gives you a great comfort to be able to sit on it for a long time. The balance of its firmness and comfort is really great!

Hybrid-Hi-Hat Stand CHS-3HY



Innovative new leverage system provides more accurate motion and response.

To provide smooth footwork, the drive mechanisms on high-end models usually have a cam system or leverage system.

However, with these regular systems players tend to notice a small discrepancy in depression depth in terms of how the actual pedal and the shaft rod react. We managed to solve the problem by adopting higher interlocking rate in our levering system. It allows players to have a much lighter and smoother and to feel subtle differences in footwork. Also, by adopting a jointed under plate, we have maintained stability whilst making it foldable.

Note : the photos shown are prototypes. The actual shape of parts might be different.

Hybrid-Snare Stand CSS-4HY



Gearless tilter system for total adjustability.

We have adopted a gearless tilter system to accommodate any angle that players would like use. The newly designed wing nut is very easy to adjust.

When adjusting the height of the joint part on the legs, the same durability is maintained, but it allows players to set the stand as low as 440mm from the ground. (when memory lock is not installed)



Note : the photos shown are prototypes. The actual shape of parts might be different.

Sound Control with Hoops!



Wood Hoop

Warm and Dry Tone

Our wooden hoops are made out of Maple - which gives a very appealing, short sustain - with a pure and dry, but warm sound.

*Please note that "Bolt Tight" does not come as a standard feature. If you would prefer these hoops with "Bolt Tight", please inform us in advance.

Line Up

14"-8	14"-8s	14"-10	14"-10s
-------	--------	--------	---------

Brass Straight Hoop



Reproduction of the classic, vintage sound

The distinctive character of brass hoops is a soft and pure sustain - perfectly suited to the reproduction of the classic, vintage sound.

material	thickness	plating
Brass	2.3mm	Nickel

Power Hoop



Balanced projection and Expansive sound

Power Hoops have a low 17.5mm height. They produce an uncompressed sound and a full, broad rim shot. The edge height allows ease of playability and may also reduce missed rim shots.

material	thickness	plating
Steel	2.3mm	Chrome

Steel Hoop



Natural projection and Unrestricted resonance

Steel hoops offer a lighter, full-bodied resonance. They are suitable for producing a more "vintage" tone.

material	thickness	plating
Steel	1.6mm	Chrome

Brass Hoop



Mellow tone and Pure sustain

Brass hoops provide a round sound and natural sustain. We utilize nickel plating to extract the best possible performance out of the brass material.

material	thickness	plating
Brass	2.3mm	Nickel

High Edge Hoop



Controlled sound projection, Diverse tonal possibilities

With a height of 20.5mm these hoops offer direct sound projection and focused sound. These hoops will respond to different stick positions to produce a wide variety of rim shot sounds.

material	thickness	plating
Steel	2.3mm	Chrome

Diecast Hoop



Defined sound profile, Direct, concentrated projection

Canopus die-cast hoops produce a clearly defined tone. They respond to every stroke with full-bodied projection. We have focused on hoop shape and thickness, and used the unique properties of zinc material in order to provide a natural "crack" sound.

material	thickness	plating
Diecast	—	Chrome

Round Edge Hoop



Powerful attack and Focused sustain

Round edge hoops emphasize the high pitched overtones and generate a powerful attack. This hoop has a "stick saver" type of shape - which provides a more focused sound and a shorter sustain.

material	thickness	plating
Steel	2.3mm	Chrome

Tom Holder, Tom Stand



CSTS-2 (Single Tom Stand)
H≈500mm~870mm
(20"~34.25")



CWTS-2 (Double Tom Stand)
H≈500mm~800mm
(20"~31.5")



CSTH-2 (Single Tom Holder)
L-Rod φ 13mm (0.5")
Post φ 25.4mmx430mm



CWTH-2 (Double Tom Holder)
L-Rod φ 13mm (0.5")
Post φ 25.4mmx360mm
w/clamp accepts
0.5"~1"dia. tubes



CSTP-1 (Single Tom Clamp)
L-Rod φ 13mm (0.5")
w/clamp accepts
0.5"~1"dia. tubes



CBB-2 (Tom Holder Base)
Accepts φ 25.4mm (1")



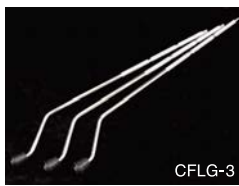
CFB-1 (Tom Bracket)
Fits φ 12.7mm (0.5") to 14mm (0.55")

CFB-1 (FT Leg Bracket)
Fits φ 9.5mm (0.37") to 12mm (0.47")

Spur, Leg



CBLG-3 for 15" BD (BD Leg)
230mm~350mm (9"~13.75")



CFLG-3 (FT Leg)
φ 10mmx530mm (0.39"x20.86")



CCH-1 (Cymbal Holder)
Post φ 19mmx310mm (0.75"x12")



Strainer



CSA20S (Snare Strainer)
CSA10S (Snare Strainer for Piccolo)
CSA21B (Snare Butt)



Resolved the issues related to the loosening of snappy during the performance.

A nylon nut is built in the strainer switch CSA-20S. In general, it is one of the big troubles for drummer is that snare wire comes loose during the dynamic performance. Canopus' switch is so designed to prevent "loosening of snare wire" during the performance by creating moderate friction on the tension adjustment dial by the torque controlled nylon nut. Also, by adopting a nut at the most worn site, it became possible to replace the part with ease. When you start using it, you might feel it's a little harder, but we would appreciate you to interpret it as "the stiffness of reassurance". It is an expression of Canopus spirit to improve even on a trivial issue.

Neo-vintage Parts

60's Inner Muffler returned with new features!



Baseball Bat Inner Muffler

CIM-20

It enables you to angle it at 3 different positions.
Such a breakthrough idea for baseball bat inner muffler!



Inner Muffler

CIM-10



New

Chrome over brass washer CBW-20C

- * Size: Inner diameter=φ6mm
Outer diameter=φ10.5mm
Thickness=1.6mm
- * Material: Brass w/Chrome Plated
- * 20 pieces

Note: more details on p19



Rail Mount Tom Holder

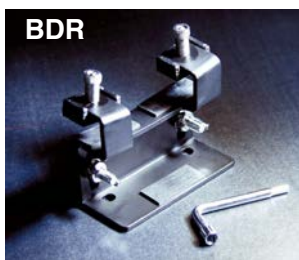
CRM-1



Other Items



▲ **CANOPUS Sticker**



▲ **BD Platform Mount**



▲ **BD Anchor**

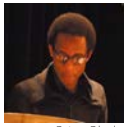


▲ **Tuning Key Holder**

T-Shirts



USA



Brian Blade



Evan Stone



"BEAT down!"
(FORT MINOR)



Alphonse Mouzon



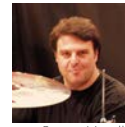
Steve Murphy
(Jack Bruce)



Robert Dotto



Eliot Zigmund



Peppe Merolla



Maciek Schejbal
(Afro Polka)
(Drummers Collective)



Adam Cruz



Joe Hunt



Franky Dee



Sipho Kunene



Tom Cohen



Dan Aran



Francisco Mela



Lucas Adler



Paul Jonason



Brian Floody



George Coleman Jr.



Jun Nishijima



Joe Strasser



Shirazette Tinnin



Ron Powell



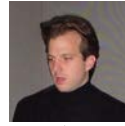
Scott Goulding



Johnny Bird



Curtis Boyd



Anthony Stein



Pheeroan akLaff



Fred Beato
(BEATO BAND PROJECT)



Thomas Hartman



Brad Flickinger



George Heid III



Devin Gray



Clarence Penn



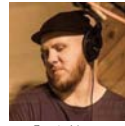
Darrian Douglas



Emily Sully



Fabio Rojas
(Fabio Rojas Quartet,
Independent)



Curtis Nowosad
(CNO)



Bob Holz



Harold Chang



Tomoaki Kanno



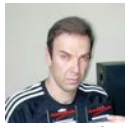
Bob Delich



Anthony Jones



Scott Drewes



Jonathan Bradford



Paquito Villa



Tim Wyskida



Adriano Santos



Bryan Bisordi



John Whitehead
(MAMMOTH JACK)



Rasadon
(Arrested Development)



Matt Slocum



Jonathon Peretz



Aaron Glueckauf
(Matt Schofield, TWYN
Lemon City Trio, The Poltix)



Peter Retzlaff



Takuma Anzai



Charles Staab



Brent Follis



Abe Lagrimas Jr.



Mike Shepperd



Charles K. Evans



Paolo Orlandi



Sam Wiseman



Sohei Oyama



Chad Newman



Jason Ganberg



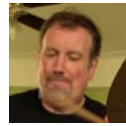
Kenny James



Kazuhiro Odagiri



Kirk Driscoll



Jason Paul Harman Byrne



Mike Schlick



Reggie Quinerly



Howard Ogg



Joel Baer



Jeff Mellott



Eric Bartholomew
(Jake McVey)



Jeff "Siege" Siegel



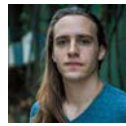
Neil DeRosa (1476)



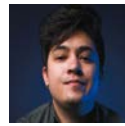
Steve Hirsh



Joseph Chidiebere
Emmanuel (ELA Trio)



Colin Taylor



Matt Young
(AMP Trio / Sky Window)



Dana Fitzsimons



Daisuke Konno



Chris Poudrier
(The Jim Robitaille Group)



Diego Joaquin Ramirez
(Wayne Tucker, SULA,
Marc Cary & The Harlem Sessions)



Yuko Togami

ARGENTINA



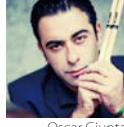
Dorian Mori



Martin Parrilla



Cristhian Faiad



Oscar Giunta



Leandro Raul Segovia



Thomas Froschauer



Klemens Marktl



Peter Kronreif



Bernd Reiter



Niki Dolp
(Shake Stew, Mempel,
Gnigler, Arkis/Air)

AUSTRIA



Tutty Moreno
(Joyce)



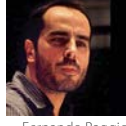
Antonio Loureiro



Eduardo Ribeiro



Everton Barba



Fernando Baggio



Hernan Voyzuc



Marquinhos Fróco



Ricardo Mosca



Rodrigo Digão Braz Santos



Rogerio Pitomba



Victor Brasil

BRAZIL



Jesse Cahill



Tim McIntyre



Jae Kim



Tim Fisk



Steve Ballstadt



John Fraboni



Kristian Braathem



Frank Martinez
(Rommel Ribeiro, Fiesta Cubana,
The Cuban Martinez Show)



Noam Arturo Guernier-Freud
(Paix X Trio and Razalaz)

CANADA



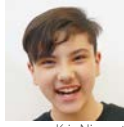
CAO PING 曹平



HAYATO



He Yan



Kris Niepert



Lider Chang



Anton Shumeev



Jay Hong

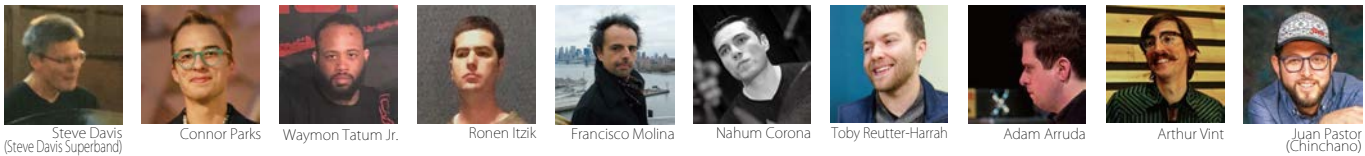
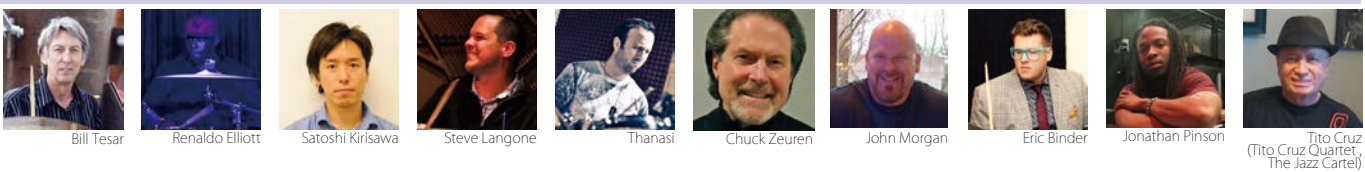
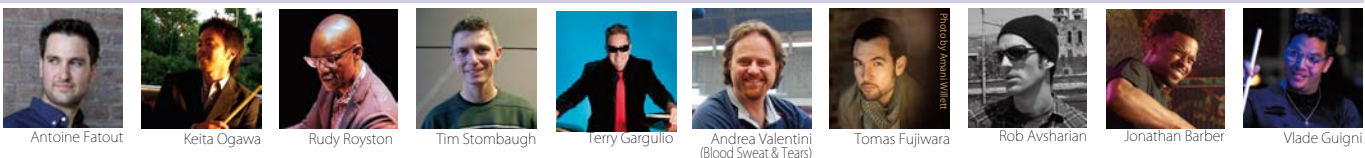
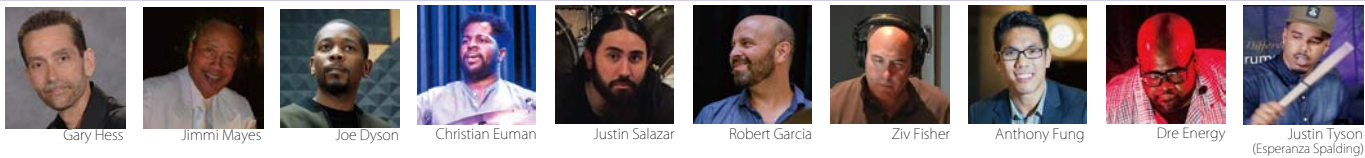
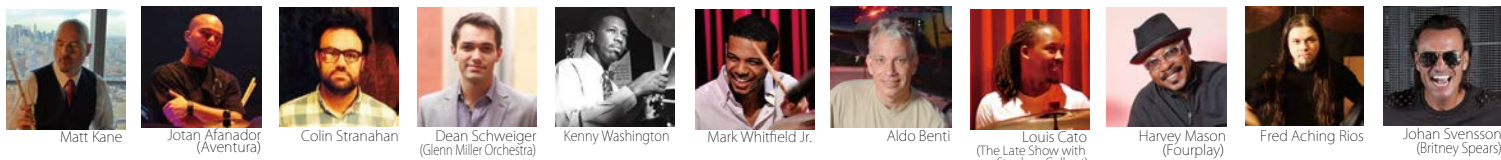


Eric

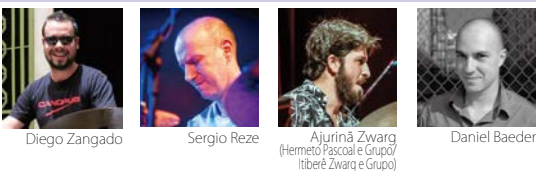


Izumi Koga
(Beijing Contemporary
Music academy)

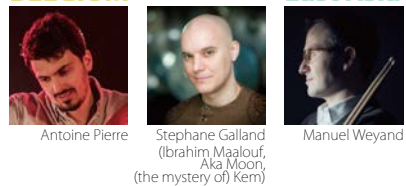
CHINA



AUSTRALIA



BELGIUM



East Asia

Artists
With
CANOPUS

COSTA RICA



Jose Rosa

COLOMBIA



Ramon Berrocal

CROATIA

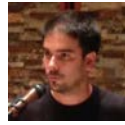


Adriano Bernobic

CUBA



Ramses Rodriguez



Ruy Adrian

CZECH

Kamil Slezak
(Robert Balzar Trio,
Invisible World)

Martin Kleibl

DENMARK



Kristian Leth

ECUADOR

Andy Sebastia
(Jazz Experience,
Garamud, Bluesmatikos)

FINLAND



Olavi Louhivuori

GERMANY



Corto Vermée



Frederic Petitprez



Gautier Garrigue



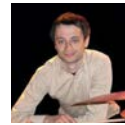
Jean-Pierre Arnaud



Philippe Maniez



Klaus Weiss



Dennis Frehse



Björn Just



Bastian Jütte



Ole Seimetz



Benedikt Hesse



Mirek Pyschny



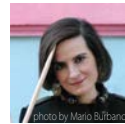
Volker Reichling



Svend Renkenberger



Florian Achatzy



Lucia Martinez



Dejan Terzic



Holger Nesweda



Philipp Scholz



Severin Rauch



Heinrich Kobberling



Martin Deufel

ITALY



Simone Prattico



Adam Pache



Nik Taccori



Reinaldo Santiago



Alessandro Minetto



Patrizio Pirrone

JAMAICA



Sly Dunbar

Desi Jones
(Skool Band)

Christopher Tyrell



Hyuk Jang



Kee-tae Lee

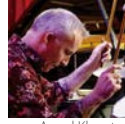
NETHERLANDS



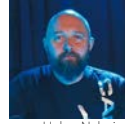
Roy Dackus



Sebastiaan Kaptein

Ancel Klooster
(Klatwerk3)

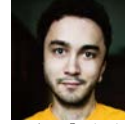
Robin van Rihjin



Helge Nyheim

Anders Thorén
(BRIDGES with
Seamus Blake)

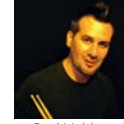
POLAND



Jerzy Rogiewicz

Paul Chapman
(Cumbancheros,
Santa Jaraña, Mike Riff)

Pipo Teixeira

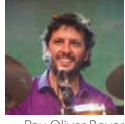


Raul Maldonado



Marvin Khoo

SWEDEN



Pau Oliver Bover

Jesus Luna
(DeLaRoom)

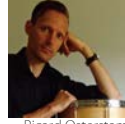
Zoltan Csrsz



Calle Nilsson



Paul Svanberg



Ricard Osterstam



Erin

Josh Chang
(張浩嘉)

Xiong Ba



Wei-Chung



Fish Huang

UK



Andres Ticino



Luke Flowers



Mick Frangou



James Bashford



Joseph Gardiner-Lowe



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Tyrel McCoy
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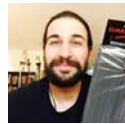
Joe LaBarbera



Pat Illingworth



Joe Porcaro

Keith Carlock
(Steely Dan, TOTO,
John Mayer)Brian Tichy
(Bonzo Bash Founder)

Brent Lee



Dave Johnstone



Dave Mattacks



Jordi Geuens



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Ryan Hoyle



Stewart Jean

Billy Martin
(Medeski Martin
& Wood)Matt Starr
(MR.BIG)

Vinny Vinciguerra

Scott Churilla
(Reverend Horton Heat)Derrick McKenzie
(Jamiroquai)Erik Eldenius
(Billy Idol)

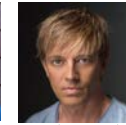
Christopher Allis

Rolf Pilve
(Stratovarius)

Todd Strait

Jason Sutter
(Marilyn Manson)
(Smash Mouth)

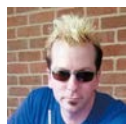
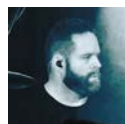
Jeff Hamilton



Shane Gaalaas



Anderson Quintero

Danny Patterson
(Mystery Love Company,
Genevieve Allen)Chad Melchert
(Gord Bamford)David Prev
(The Drummers
Collective, NYC)Kent Slucher
(Luke Bryan)

Jaran Sorenson

FRANCE



Laurent Bataille



Stéphane Scharlé
(ZAZIA
la Compagnie Tangram)



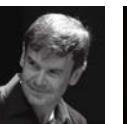
Lionel Boccara



Thomas Delor



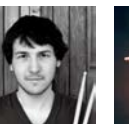
Thomas Grimmonprez



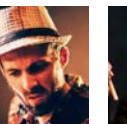
Andy Barron



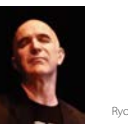
Fabrice Moreauds



Nicolas Grupp



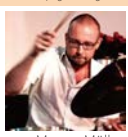
Gwendale Mainguy



Gildas Etevenard



Christoph Freier



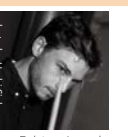
Marcus Möller



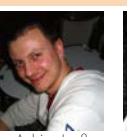
Juergen Peiffer



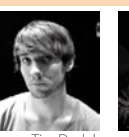
Bernd Oeizevirm



Fabian Arends



Achim Janßen



Tim Dudek



Tobias Held



Frederik Heisler
(MAMA MAGNET, Seibolzing,
Mimon, Chabezo, Buffen&Bresen,
neo magnet, miniMagnet)



Tupac Mantilla



Eva Klesse
(Eva Klesse Quartett)



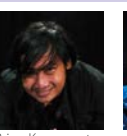
Kit Lau
(Kitty Trouble)



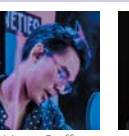
Gusti Hendy
(GIGI & LIGRO TRIO)



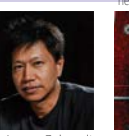
Yandi andaputra
(DUARUM, and KUNTO AJ
ISYANA SARASVATI)



Brian Kreshaputro
(Sheila On 7)



Marco Steffiano
(Barasuara)



Amos Cahyadi
(NDC Worship, GMB)



Samuel Rusli



Honggie Kim



Borni Choi



Mihyun Seo



Paul Wiltgen



Pablo Prieto



Carlos Adrian Oropeza Ramos
(Adrian Oropeza Trio, Sathia Jazz Project,
Collective Time, Adrian Oropeza Jazz Quartet,
Atenea Ochoc project)



Erick "Pepper" Frias
(Hollywood Bitch)



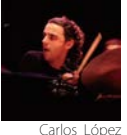
Terence Ling Hung Shu



Soh Wen Ming



Aaron James Lee



Carlos López



Fernando Lamas Perez



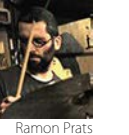
David Xirgu



Mariano Steimberg



Laia Fortia



Ramon Prats



Chanutr Techatana-nan



Shawn Kelley



Juan Ibarra



Tote Fernández
(Crysler)



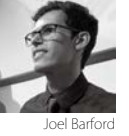
Jesse Barrett



Jonathan Joseph
(Jeff Beck)



Darren Beckett



Joel Barford



Mathew Swales
(The Simon & Garfunkel Story
Mathew Swales Music)



Olly Sarkar



Matthew Holmes



Kai Chareunsky



Jamie Murray
(JZReplacement &
BeatReplacement)



Fred Dinkins



Gonzalo Del Val



Aaron Kimmel



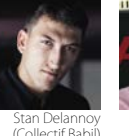
Richie Barshay



Kelli Scott



Martin Diller
(Postmodern Jukebox)



Stan Delannoy
(Collectif Babil)



Julio Falavigna



Rich Bloom



Pedro Ahets Etcheberry



Samuel Okamoto



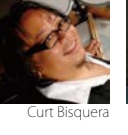
Anthony Michelli



Leon Ndugu Chancier



Mike Baird



Curt Bisquera



Ernest LaRouche



Jimmy Macbride



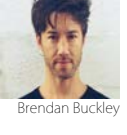
Mark Schulman
(PINK)



Mat Hector
(Iggy Pop)



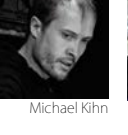
Kaj Podgorski



Brendan Buckley



Stephen Jude Mills



Michael Kihn



Mitch Marine
(Dwight Yoakum)
(Smash Mouth)



Suthiti Chaisamut
(The Captain, Better Weather,
Ammy The Bottom Blues,
Prem, JKBua)



Jim Bashford



Shay Godwin
(Andra Day,
The Dirty Diamond)



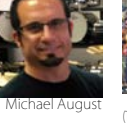
Max Klots



Mike Machine



Kim Filppu
(Convivium)



Michael August



Suthiti Chaisamut
(The Captain, Better Weather,
Ammy The Bottom Blues,
Prem, JKBua)

JAPAN

- Yoshihito Eto
Yasuo Sano
Kaasuke (the bond)
Cozy Miura (DXK-Project)
Kazuyuki Kihara
Kazuhiro Ebisawa
Shuichi Nakano(Hiromi Go)
Ryoji Sakaguchi (Kome Kome Club)
Taka Yamaguchi
Toshio Osumi
Abito Inazawa (Vols!The Oriental Machine)
Akira Horikoshi
ISHII YOSHIAKI (YAMARASHI)
Hideo Masu (Bump of Chicken)
MUROCHIN
Takahiro Nishikawa (face to ace)
Takashi Keshikura (Ioe)
Kohji Imamura
Manabu Sakata
Tom Tamada
kenichiro Murata
Tkakuya Yokose (GUILD)
Atsuhiko Kita (Pink Oives)
Jiro Oma (ABC)
Masanori Kaneko (Spiritual Life)
Samuel Okamoto
yoshie
Matsukichi
Shuntaro Kado
Takehiro Shimizu (indigo jam unit)
Tatsuya Kariya
"Moby" Okamoto (Scoobie Do)
SASSY
Shinsuke Sasaki
Harumoto Shiozaki (mama head)
Syuntaro Harada
Utako Masada (PHEWWHO)
Anton (BLACK BOTTOM BRASS BAND)
Jyunichi Suzuki (Helen)
Masashi Tomikawa
Gene Shigemura
GAU
Hiroy Orobe
Hajime Miura
Koji Futagami
NABO (NEW ROTTEKA)
Takahiro Nishikawa
Maoko Taniguchi (UNDER GRAPH)
Junji Hirose
Yasuhiro Okuda
Eiji Tanaka
Takahiko Inoue
YUSUKE (High Speed Boys)
Naoki
Kana (nook)
Shizumi
Naoko Okamoto (Tsutaki)
C-Tetsu
KenzyKen (Gerard)
Kazuhide Kawashima (Sheena&The Rokkets)
Naoki Hirai (Jackson Vibe)
Jin Murashita
Harunobu Ikio (CHANGE UP)
DEATH-O
Koji Sasaki
Tetsuya Hoshiyama
Daisuke Miyano (HERE)
YOSHIAKI (ex-175N)
Youchi Sakurai
Go Nakazawa
Hiroki Miyake (GroupTAMASII)
Yasutomo Tsukioka
Yoichiro Sanya
Jibu Hara(Nashito Fujiki)
Narihito Arasaki
Yoshihiro Kawamura
Reiji Tanaka (YOUR SONG IS GOOD)
Rikumi Kaneko
Hideo Kojima
Akira Kobayashi
Atsushi Yamaguchi
Tomohisa Furushima
DUCCI (sacra)
Yuji Sakai
MA-2 (Budda Head)
Yousuke Hirao (YO XING)
Hisayuki "Q" Kato
Keita Kono
Kensuke Nishiura
Masanori Takeda
Sowsuke Ochiri
Katsumi Takabayashi
Shinsuke Tanoguchi (the court)
Takayuki Metsugi
Taro Akiho
Keisuke Kurumatani (Sensation)
Motoko Ozaki
Toshikazu Kamei
Yasuo Nakamura
Koryo Ito
Masaru Takeuchi
Kazumasa Oyamadada
Mitsuya Tanaka (Night Dc Light)
Akimori Yamamoto (LITE)
Ryo Irikura
You Tamada
Koichi Takizawa (RAMAR)
Kimihiro Sato (Sissy)
Ryusaku Iezawa (Wujabin Bin)
TomokEY (D)STEEL vs tomokEY
T-MAX (As Alliance)
Yasuo Nakamura (marmite)
Kentaro Shoda
YOSUKE
Aiko Kitano
Kazuko Ogawa
Byson Katayama
Kamimu (Tokyo Karan Koron)
Kota Asaga
Minoru Abe
Toshisato Horiuchi (THE TON-UP MOTORS)
Shun Goto (THE NAMPY BOYS)
Sachiko Wakamori
Reiji Okamoto (OKAMOTO'S)
Kungo Sadanari
Satoshi Ito
Yuta Fujikawa (The S.A. Circus)
Hiroaki Takeda (Fuyumi Sakamoto)
Yasuhiro Mizuno (SABER TIGER)
Jun Matsumoto (UGUISS, Do As Infinity)
Akihiko Ito (androp)
Ryohei Nomura
Masato Sasaki (M.J. JAPAN)
Hiro (i-na)
Tomohiro Migita(Droog)
Hideaki Yumita(Mardelas)
Nari (OKAN)
Takuya Iijima (the chef cooks mel)
Akayuki Matsuzaki
Hiroaki Nakai (STAR BELL PLUS)
Ryota Kato
Yoshihiro Hinoshita (BLITZ & SQUASH BRASS BAND)
Takeshi Endo
Nobuaki Iwaya(Shades of Seahorse)
Ken Yamashita
HAZE
Koki Ito
Hidehiko Kouzai
Yoshihiro Ando
Matsumi Ogihara
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Mito(Baby Doll Symphony)
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www.backline.ch

PN Backline Sarl

TEL: 41 79 238 8563
Email: info@shobidoo.ch
www.shobidoo.ch
Address1: Pontaise 2, CH -1018
Lausanne -Switzerland
Address2: Rue de Hesse 2,
CH-1204 - Geneva, Switzerland

TAIWAN

268Music

1F., No.12-1, Lane 139, Sec. 1 Sinsheng S. Rd.,
Da-An Distric, Taiwan
TEL : 886-2-2700-5310
www.268music.com.tw

THAILAND

JSS Production

276,276/3 Soi Ladprao 107 Yak 6(Deesomchoke)
Ladprao Road, Klongchan, Bangapi,
Bangkok 10240 Thailand
TEL : 66-2-1870789
www.jackgroup.com

UAE

Access All Areas

Al Quoz Industrial Area, 6A Street Digitech
Warehouses Number 4 Dubai, UAE
TEL : 971-4340-5868
www.accessallareas.ae

UK

Big Fish Rentals Ltd

24, Beswick Street, Manchester, M4 7HR UK
TEL : 44-78-8544-6477
www.bigfishrentals.co.uk

John Henry's Ltd

16-24 Brewery Road London N7 9NH UK
TEL : 44-207-609-9181
www.johnhenrys.com

Rubix Group Ltd

Unit 56 & 57 Park Royal Business Centre
9-17 Park Royal Road NW10 7LQ LONDON UK
TEL : 44 (0)203 092 7932
<http://therubixgroup.co.uk>

USA

Aching Backline Rentals

5612 W.61st Terrace Mission KS 66202 USA
TEL : 1-816-590-2727

Avatar Events Group

471 Glen Ins Dr. Atlanta, GA 30308 USA
TEL : 1-404-589-9450
www.avatareventsgroup.com

Bergsten Music

85 Research Road Hingham, MA 02043 USA
TEL : 1-781-740-6600
www.bergstenmusic.com

Center Staging

3407 Winona Ave, Burbank, CA 91504 USA
TEL : 1-818-559-4333
www.centerstaging.com

USA

Crossover Entertainment Group, Inc.
1310 Ellsworth Industrial Blvd. Atlanta,
Georgia 30318 USA
TEL : 1-404-352-3716
www.crossover-studios.com

Drum Paradise LA
5428 Cleon Ave. N.Hollywood, CA 91601
USA
TEL : 1-818-762-8284
www.drumparadise-la.com

Drum Paradise Nashville
4201 Warren Road Franklin TN, 37067
USA
TEL : 1-615-248-3786
www.drumparadise.com

Drums Unlimited
9517 Baltimore Ave, College Park,
MD 20740 USA
TEL : 1-301-982-3428
www.drumsunlimited.com

Metro Percussion Services
4736 Penrose St.Louis,Mo , 63115 USA
Chicago, IL 60618 USA
TEL : 1-314-330-8329
mpsbackline@sbcglobal.net

Mid-Town Instrument Rentals
4104 N. Elston Ave.
Chicago, IL 60618 USA
TEL : 1-773-588-7377
FAX: 1-773-588-2543
midtownirr.com
dkellogg4104@comcast.net

NV Rentals
22043 Van Born RD.Taylor, MI. , 48180
USA
TEL : 1-313-562-3592
www.nvrentals.net

SIR Chicago
3052 W. Montrose Ave, Chicago, IL
60618 USA
TEL : 1-773-478-8500
www.sir-usa.com

SIR Las Vegas
4760 Polaris Ave. Las Vegas, NV 89103
USA
TEL : 1-702-382-9147
www.sir-usa.com

SIR Los Angeles
6465 Sunset Boulevard Hollywood, CA
90028 USA
TEL : 1-323-957-5460
www.sir-usa.com

SIR Miami
12200 N.E. 14th Avenue, No. Miami, FL
33161 USA
TEL : 1-305-576-1150
www.sir-usa.com

SIR Nashville
1101 Cherry Avenue Nashville, TN 37203
USA
TEL : 1-615-255-4500
www.sir-usa.com

SIR New York
520 W 25th Street Newyork NY 10018
USA
TEL : 1-212-627-4900
www.sir-usa.com

SIR San Diego
4620 Santa Fe. St. San Diego CA 92109
USA
TEL : 1-858-755-2025
www.sir-usa.com

SIR San Francisco
520 Townsend Street Building B, San
Francisco CA 94103 USA
TEL : 1-415-957-9400
www.sir-usa.com

Space City Backline
10220 Georgibelle STE 200, Houston TX
77043-5228 USA
TEL : 1-713-476-8632
www.spacecitybackline.com

True South Artist Services
4431 Euphrosine St., Suite D NOLA 70125
t: 504.345.8727 (ext. 101) | f: 504.345.8727
e: Trey@truesouthnola.com
w: www.truesouthnola.com/



Club

CHINA

Blue Note Beijing
23 Qianmen East Street, Dongcheng District,
Beijing, China TEL : 010-6527 0288
www.bluenotebeijing.com

JZ Club
4th Floor, No. 12, Lane 280, Wukang Road,
Shanghai 200031 China
TEL : 86-21-6431-1075
www.jzclub.cn

Mao Live Beijing
No.111 Gu Lou East Avenue, Dongcheng
District Beijing China
TEL : 86-10-6402-5080
www.maolive.com

Mao Live Shanghai
Building 32, West Huaihai Road, Changning
District, Shanghai 200052 China
TEL : 86-21-6227-7332
www.maolive.com

Tango Club
3F No.97 West Peace Street, Beijing
Dongcheng District 10011 China
TEL : 86-10-6426-4436

Yugong Yushan
West courtyard former site of Duan Qirui
Government,Zhang Zizhong Road 3-2,
Dongcheng District, Beijing China
TEL : 86-10 64042711
www.yugongyishan.com

FRANCE

Le Cri du Port
8 Rue du Pasteur Heuzé, 13003 Marseille, France
TEL : 33-49-150-5141
www.criduport.fr

Sunset Sundside Jazz Club
60 rue des Lombards, 75001 Paris France
TEL : 33-140-26-4660
www.sunset-sundside.com

GERMANY

Mr.M's Jazz Club
Eckbergstrasse 1, 76534 Baden-Baden Germany
TEL : 49-7221-30790
www.mister-ms.de

HONG KONG

Fringe Club
2 Lower Albert Road, Central, Hong Kong
TEL : 852-2526-8487
www.hkfringeclub.com

JAPAN

Blue Note Tokyo
6-3-16 Minami Aoyama, Minato-Ku,
Tokyo Japan
TEL : 81-3-5485-0088
www.bluenote.co.jp

Nagoya Blue Note
B1F 3-22-20 Nishiki, Naka-ku, Nagoya
Japan
TEL : 81-52-971-3780
www.nagoya-bluenote.com

Mtioan Blue Yokohamnea
Yokohama Red Brick Warehouse No.2
#391 1-1-2 Shinko Naka-ku, Yokohama
Japan
TEL : 81-45-226-1919
www.motionblue.co.jp

COTTON CLUB
TOKIA 2F, Tokyo Bldg., 2-7-3 Marunouchi,
Chiyoda-ku, Tokyo Japan
TEL : 81-3-3215-1555
www.cottonclubjapan.co.jp

PHILIPPINES

Birdland Jazzista Social Club Manila
Artloft 41F, Amorsolo Street corner
Arnaiz Avenue, Makati City, Manila
TEL :
www.birdlandjazz.org

SINGAPORE

Blu Jaz Café
No. 11 Bali Lane. 189848 Singapore
TEL : 65-9660-5471
www.blujaz.net

SPAIN

Sunset Jazz Club
Carrer Jaume Pons Marti, 12, 17004 Girona, Spain
TEL : 34-872-080145
sunsetjazz-club.com

USA

Birdland
315 W 44th St, New York, NY 10036 USA
TEL : 1-212-581-3080
www.birdlandjazz.com

Birdland Jazzista Social Club
1733 Sacramento Street, Berkeley,
California, 94702 USA
TEL : 1-510-827-5414
www.birdlandjazz.org

Regattabar
1 Bennett St, Cambridge, MA 02138
TEL : 1 617-661-5000
www.regattabarjazz.com

Smalls Jazz Club
183 West 10th Street, New York,
NY 10014 USA
TEL : 1-917-647-8663
www.smallsjazzclub.com

Smoke Jazz Club
2751 Broadway, New York, NY 10025 USA
TEL : 1-212-864-6662
www.smokejazz.com

The Cornelia Street Café
29 Cornelia Street, Greenwich Village,
NY 10014 USA
TEL : 1-212-989-9319
www.corneliastreetcafe.com

The Jazz Bakery
1836 Benedict Canyon Drive Beverly Hills,
CA 90210 USA
TEL : 1-310-275-8961
www.jazzbakery.org

The Jazz Gallery
290 Hudson Street, New York,
NY 10013 USA
TEL : 1-917-817-3153
www.jazzgallery.org

Zinc Bar
82 west third street, Greenwich village,
New York, NY 10012 USA
TEL : 1-212-477-9462
www.zincbar.com

Metropolitan Room
34 W 22nd St, New York, NY 10010 USA
TEL : 1-212-206-0440
www.metropolitanroom.com

Terra Blues
149 Bleecker St, New York, NY 10012 USA
TE* +1-212-777-7776
www.terrablues.com

School

CHINA

MIDI School
No12,Ruiwangfen, Haidian District,
Beijing China
TEL : 86-10-6259-0007
www.midischool.com.cn

Qianshuiwan Culture Center
179 Yi Chang Road, Shanghai 200060
China
TEL : 86-21-6266-1610
www.peonymediash.com

CANADA

VSO School of Music
843 Seymour Street, Vancouver, BC V6B 3L4
Canada
TEL : 1-604-915-9300
www.vsoschoolofmusic.ca

FRANCE

IMFP
95 Avenue Raoul Francou,
Salon de Provence 13300 France
TEL : 33-613-821-915
www.imfp.fr

PORTUGAL

**Escola Superior de Musica e das Artes
do Espectaculo**
Politecnico do Porto Ruada Alegria 503,
Porto 4000 Portugal
TEL : 351-22-519-3760
www.esmae-ipp.pt

SWITZERLAND

Bern University of the Arts Jazz Department
Eigerplatz 5a, P.O. Box 379, CH-3000 Bern 14,
Switzerland
TEL : +41-31-848-4930
www.hkb-jazz.ch

THAILAND

Faculty of Music Shilpakorn University
22Boromrachachonnani Rd, Bangkok
10170 Thailand
TEL : 66-2424-5505
www.music.su.ac.th

USA

Berklee College of Music
1140 Boylston Street, Boston,
MA 02115 USA
TEL : 1-617-747-8299
www.berklee.edu

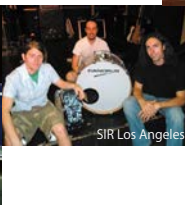
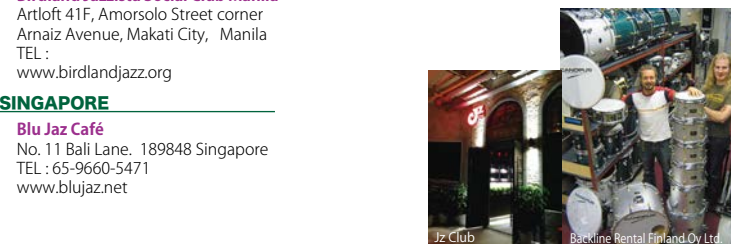
Los Medanos College / Music Department
2700 E. Leland Road, Pittsburg,
CA 94565 USA
TEL : 1-925-439-2181
www.losmedanos.edu

Michigan State University College of Music
Music Practice Building - Suite 316, West
Circle Drive East Lansing, MI 48824 USA
TEL : 1-517-432-2194
www.music.msu.edu

Musicians Institute Hollywood
1655 McCadden Place Hollywood,
CA 90028 USA
TEL : 1-323-821-2578
www.mi.edu

The Collective
123 West 18th Street, 7th Floor
New York, NY 10011 USA
TEL : 1-212-741-0091
www.thecoll.com

University of North Florida
1 University of North Fl Dr, Jacksonville,
FL 32224
TEL : 1-904-620-1000
www.unf.edu





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Standardized items and specifications are subject to change for improvement without notice.
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